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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • MAY 23, 1998

A Retooled RCA Is Once Again A Hit-Maker

BY BRADLEY BAMBARGER

NEW YORK—As recently as three years ago, RCA Records was the butt of some old, not wholly inaccurate, gibes.

Brian Vander Ark, front man of RCA modern rock sensation the Verve Pipe, recalls, "When we first started thinking about signing with RCA, the cautionary joke people always told us was, 'You know what the difference is between RCA and the Titanic? The Titanic had at least

one good band.' Well, I guess that might have been funny then, but now it's just not true."

The truth is that RCA has shepherded a string of international hit acts in the past couple of years that would make almost any label seasick with envy, including the Verve Pipe, SWV, Robyn, La Bouche, Rome, Sylk-E. Fine, and 'N Sync.

That's not to mention multi-platinum Loud/RCA rap group Wu-Tang Clan or its labelmates Raekwon, Mobb Deep, and Big Punisher.

And then there's pop phenom Natalie Imbruglia, whose hot single "Torn" has pushed her "Left Of The Middle" debut to No. 16 this issue on The Billboard 200—making her one of the fastest-moving new artists in

RCA history. And last but not least, the Dave Matthews Band's fourth album, "Before These Crowded Streets," had the distinction last issue of knocking the "Titanic" soundtrack off its 16-week perch atop The Billboard 200. The Matthews disc is No. 2 in its second week, with some 623,000 copies sold to date, according to SoundScan.

This success has been enough to yield record revenue for RCA two
(Continued on page 86)



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Island Targets R&B Market With New Album From Kidjo

BY ELENA OUMANO

"Oremi," which Island/PolyGram is releasing in various international markets beginning this month, suggests that if music can heal the world's ills, Angélique Kidjo has the remedy.

The album, whose title means "friends," is Kidjo's fifth (and her fourth for Island; she is signed to Island Records U.K. for the world). It bows May 25 in continental Europe, in the U.K.
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Taylor To Get Century Award

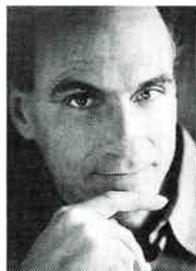
BY PAUL VERNA

NEW YORK—An artist whose confessional, acoustic songs defined the singer/songwriter movement of the '70s and '80s, James Taylor has had a profound influence on generations of artists, from like-styled tunesmiths to others whose art bears little resemblance to his.

Unlike some living legends, Taylor is as active and popular today as he ever has been, and the quality of his work has not diminished with his stardom. His latest album, "Hourglass," has garnered

heaps of critical praise and won two Grammys, including one for best pop album.

In what promises to be the crowning achievement of a banner year, Taylor will receive the 1998 Century Award, Billboard's highest honor for distinguished creative achievement. The previous recipients of the award—presented annually during the Billboard Awards, which will be globally telecast in December—are George Harrison,
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TAYLOR

INSIDE THIS WEEK'S BILLBOARD

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Bankruptcy Bill Sparks Debate; Pirates Busted In N.Y. ... Page 8

Industry Is Abuzz With Implications Of Possible P'Gram Sale

BY DON JEFFREY

NEW YORK—Although an acquisition of PolyGram by Universal Music parent Seagram remained the likeliest scenario

PolyGram

at press time, the outcome is uncertain as other possible bidders, including one linked to Hollywood power broker Michael Ovitz, have emerged.

If Seagram did purchase PolyGram, the merger would create the world's largest record company; it also could result in massive consolidation of labels and distribution operations and affect the fortunes of new artists, observers say.
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SOUND OF THE CITIES
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score by **DAVID ARNOLD**

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Asia-Pacific/Australia: Linda Match 612-9450-0880. Fax: 612-9450-0990
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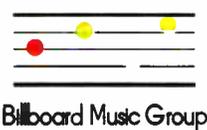
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BILLBOARD OFFICES:

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Giant Is Restructuring Its Operations

BY CRAIG ROSEN

LOS ANGELES—In a move designed to more effectively utilize its partnership with Warner Bros. and bring its A&R more in line with the tastes of owner/founder Irving Azoff, Giant/Revolution Records has streamlined its operation.

Simultaneous with the changes, Giant/Revolution has extended its U.S. pact with Warner Bros. through 2002 (Billboard Bulletin, May 12). The label will continue to be distributed by BMG internationally.

Although Azoff says the restructuring will "evolve over the next two to four weeks," a number of issues had been

decided at press time. The label has dismissed senior creative executive Missy Worth, head of promotion Ritch Bloom, head of alternative promotion Sean Renet, New York-based A&R executive Dave Walters, and its entire field promotion staff.

"You can't go out with eight or 10 field people and expect them to work four states now that radio formats have become so narrowcast," Azoff says. "I'm betting that we will be better served by having partial time of a larger field staff [at Warner Bros./Reprise], than full time of a smaller one [in house]."

"It's no secret that Warner/Reprise has streamlined their roster and the number of releases that they are putting out, so we think they will have room to work our stuff," he adds.

In addition, it is expected that head of business affairs Larry Jacobson will be promoted to GM.

Giant Nashville will not be affected by the changes, and such senior staffers as A&R head Jeff Aldrich, head of marketing Mindy Espy, and CFO Larry Silver will remain with the label, Azoff says.

It is unclear what will happen to a number of acts signed under Worth's tenure, including Agnus Gooch, Lucky Me, Super Deluxe, Closer, the Cunninghams, and Alien Crime Syndicate, as Azoff says he will evaluate the company's agreements with those acts. Letters To Cleo split from the label last month (Billboard Bulletin, April 24).

Wherehouse In Fine Shape For B'buster Bid

BY ED CHRISTMAN

NEW YORK—If Wherehouse Entertainment is successful in its bid to buy the Blockbuster Music chain, the recently reported year-end financial results show that its new management team is capable of turning around troubled retail operations.

In the year that ended Jan. 31, Wherehouse reported a net income of \$7.7 million, or 74 cents per share, on sales of \$327.4 million, according to the company's 10-K filing with the Securities and Exchange Commission. More important, the 220-unit, Torrance, Calif.-based company posted \$24.3 million in earnings before interest, taxes, depreciation, and amortization (EBITDA) on an adjusted basis. Last year the company posted \$1.6 million in EBITDA on an adjusted basis. (Video rental chains include amortization of rental titles in cost of goods, and financial analysts usually subtract that to get a cleaner read on EBITDA.)

Chairman/CEO Tony Alvarez says the company's results "exceeded our expectations both in terms of the revenues opportunities that we chased and in the expense reductions we achieved." He also points out that last year was the most profitable year from operations that the company has had

(Continued on page 97)



Lifetime Achievement. Composer Michel Legrand was recently awarded the Henry Mancini Award for Lifetime Achievement at the 13th annual ASCAP Film & TV Music Awards. The event was held at the Beverly Hilton Hotel in Beverly Hills, Calif. Pictured at the event, from left, are lyricist Alan Bergman, Legrand, ASCAP chairman/president Marilyn Bergman, Quincy Jones, and director Sidney Pollack.

Ending 1st-Qtr. Dry Spell, Trans World Posts Profit

NEW YORK—For the first time since 1992, Trans World Entertainment has turned in a first-quarter profit, posting net income of \$2.6 million, or 12 cents a share, on revenue of \$145.1 million for the period that ended May 2.

That compares with a loss of \$862,000, or 4 cents a share, on sales of \$109.5 million in the same period last year.

John Sullivan, senior VP/CFO at the 530-unit chain, says, "We were very pleased with the first quarter, and the outlook for the second quarter is also very positive. We will make money in the second quarter as well."

The stock market reacted positively to the results, announced May 12, after the end of trading, with the share price

closing May 13 at \$33.875, up \$3.50 from the stock's previous day close.

In the 1980s and into the early '90s, music chains typically, but not always, lost money in the first quarter and then made money in the subsequent three quarters. But since the CD, which carries a lower gross margin for retailers, emerged as the dominant album configuration in 1992, music retailers have had a much harder time posting a profit in the first quarter and generally have been experiencing losses in the first three quarters of the year.

Earnings before interest, taxes, depreciation, and amortization more than doubled, with the company posting EBITDA of \$9.2 million in the first quarter this year, vs. \$3.9 million in the

"The roster will reflect more of my personal stamp," says Azoff. "My stamp is Kenny Wayne Shepherd, Big Head Todd [& the Monsters], Steely Dan, and Brian Wilson. You will see things going more in that way, but we do have a very diverse roster and will continue to have a diverse roster."

While contemplating the move over several months, Azoff says, he took "an intense personal interest" in such forthcoming projects as Wilson's "Imagination," due June 16, and the debut by New York-based singer/songwriter Michelle Lewis, due in late July or August.

Azoff says the company will likely move from its Beverly Hills offices to Burbank, which is home to Warner/Reprise.

As for the future, Azoff is enthusiastic about the success of Shepherd, a forthcoming Clay Walker greatest-hits album, and new Nashville signing the Wilkinsons, as well as the Lewis and Wilson sets.

There is also a Steely Dan album on the horizon. "Don [Fagan] and Walter [Becker] tell me that the album will be released in September of this year, but they never have told me the truth before, so I don't believe them," Azoff quips. "It is an amazing project . . . but I'm not holding my breath on delivery dates."

Aside from Giant/Revolution, Azoff continues to manage the Eagles and Don Henley, whose Warner Bros. debut is due this fall.

ED CHRISTMAN

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GUEST COMMENTARY

Australia Does Not Need Parallel Imports

BY DENIS HANDLIN

It's approaching crunch time on the parallel importation issue in Australia. The conservative government wants to push ahead with its legislation to repeal the exclusive "parallel import rights" to allow open imports of music products into Australia. This is simply an untenable policy that must be defeated.

We fought the previous government for five years before it ultimately came to its senses and conceded that parallel importation of copyright products, music in particular, would bring major negatives and no certain offsetting benefits.

In 1996, there was a change in government, and the issue was reignited. The main reason is that this issue is, regrettably, seen as a symbol the government can use to show how different it

is compared with the last government. The merits of the case and the damage that parallel importation will cause are largely irrelevant in this sad but complex political game.



'Maintaining parallel import rights is vital to our ability to invest in new music for our customers and our artists'

Denis Handlin is chairman/CEO of Sony Music Entertainment (Australia)

Underlying the government's claim is the economic rationalist zeal of the government's self-appointed engine room—the Treasury. This department has pur-

sued a ruthless and largely unchecked program of open importing and deregulation for more than 15 years across all sectors of the economy. But the economic rationalists' approach does not make sense to me or the majority of Australians. Let me explain.

The Treasury's policy is that other countries in the "global village" make more music than Australia, and thus Australia should buy from those (supposed) cheaper, more prolific sources. If Australian music culture is desired, then it can be subsidized by the taxpayer if it is not "profitable" for the industry to invest in. That is, Australia should be a mere importer and appropriator of foreign music.

Yet the Australian industry and public

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THE X-FILES: THE ALBUM

BETTER THAN EZRA

BJÖRK

THE CARDIGANS

THE CURE

THE DUST BROTHERS

FILTER

FOO FIGHTERS

NOEL GALLAGHER

SARAH McLAGHAN

SOUL COUGHING

STING AND ASWAD

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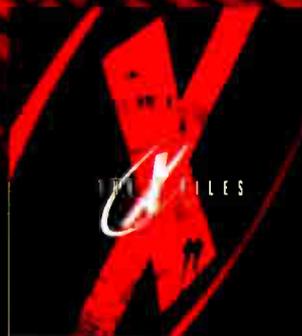
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PLUS HEAR THE TRUTH REVEALED AT 10:13

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Columbia TriStar Goes Green With Henson Distribution Deal

BY EILEEN FITZPATRICK

LOS ANGELES—Kermit the Frog and the whole Muppet gang are jumping over to Columbia TriStar Home Video for a new distribution deal following a five-year stint with Buena Vista Home Video.

To date, Columbia has released a number of family feature films for the sell-through market, but it has lacked a branded kids' line as powerful as Jim Henson Home Entertainment.

Picking up distribution rights to the Henson catalog—as well as new TV, film, and direct-to-video produc-

tions—will instantly make Columbia a major player in the kids' market.

"We haven't had preschool product, and this fills in the gap," says Columbia president Ben Feingold. "It's a very important acquisition for us."

Feingold says the video unit has actively pursued Henson since the early '90s. The unit's chances were greatly enhanced two years ago when the family-owned Henson company inked a long-term deal with parent Sony Pictures to create Jim Henson Pictures.

(Continued on page 97)

Fox Integrates Its Video, Interactive, Merchandise Units

BY SETH GOLDSTEIN

NEW YORK—Fox Filmed Entertainment has brought home video in from the cold. Earlier this month, the studio announced it had integrated the domestic activities of 20th Century Fox Home Entertainment and Fox Licensing and Merchandising divisions under a single executive.

Patricia Wyatt, who had been acting head of Fox Home Entertainment since the departure last year of president Bob DeLellis, was named president of the newly created Fox Consumer Products. She continues to report directly to Fox Filmed Entertainment chairman/CEO Bill Mechanic, who says the realignment lets the studio better "leverage our presence" among stores.

Wyatt oversees three product groups: video, interactive, and licensed merchandise. Two of them, video and interactive, are grouped under the Home Entertainment umbrella. At a time when retailers are being asked to expand their product coverage, "we think it makes sense to have a singular vision," says Wyatt. "In effect, this is one-stop shopping for retailers."

She thinks the consolidation will help video outlets become "full-service entertainment stores" as a way to stand out in "a very cluttered marketplace." Wyatt also hopes Fox Consumer Products' arsenal can open new retail channels. Sell-through is expected to significantly benefit.

"This gives us huge marketing muscle," Wyatt says.

Several years ago, Fox Home Entertainment, which had estimated sales of \$1 billion in 1997, emerged as the most aggressive studio in promoting the sale of catalog titles with list prices of less than \$10, as well as A titles like "Waiting To Exhale" that previously would have been priced to rent.

Fox Consumer Products plans to show off Wyatt's "integrated approach" July 8-11 at the Video Software Dealers Assn. annual convention in Las Vegas.

The transition requires "a minimal realignment of executive talent," Wyatt says. Separately, home video marketing senior VP Brad Kirk has resigned.

Bankruptcy Bill Raises Concern

Musicians' Unions Decry RIAA Move On Contract Breaking

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) has agreed to negotiate compromise language for a provision in pending House bankruptcy reform legislation that would prevent a recording artist from using a declaration of bankruptcy to break a recording contract.

The RIAA decision follows a barrage of negative criticism from musicians' unions, such as the American Federation of Television and Radio Artists (AFTRA) and the American Federation of Musicians (AFM). The

RIAA quietly inserted the provision into the reform legislation this week (Billboard Bulletin, May 13).

Recording artists are the only group singled out for this treatment in the pending bill; in all other cases, courts would have the authority to allow other debtors in bankruptcy filings to reject burdensome contracts.

At press time, the bill, H.R. 3150, is expected to be passed by the Judiciary Committee imminently and then sent to the House floor. Passage could come later this month.

In a markup session May 14, several Judiciary Committee members

spoke out against the provision. Rep. Maxine Waters, D-Calif., says that "it smells like a very, very special-interest" provision. She adds, "They said they didn't sneak it in . . . Well, they didn't talk to me about it."

Waters and other opposing committee members will participate in the RIAA negotiations over the language of the provision. A spokeswoman for Waters told Billboard that the representative wants the provision taken out of the bill.

The Senate Judiciary Committee is also considering bankruptcy re-

(Continued on page 90)



Comin' Atcha. The WEA U.K. R&B trio Cleopatra performed tracks from its upcoming debut release, "Comin' Atcha!," which licensed to Maverick in the U.S., for select staff members at Warner Music International (WMI) and Warner Bros. in New York. Pictured in back, from left, are WMI A&R manager Thelma Leemans, Warner Music Canada marketing manager Georgia Tsao, Cleopatra business manager Andrew Chaytow, Warner Music Latin America marketing executives Celia Cody and Fernando Cabral de Mello, WMI executive VP Jim Caradine, WEA U.K. head of international Hassan Choudhury, Maverick Records marketing executive Tegra Little, WMI production coordinator Joe Bannan, and WMI VP Midge Stathis. Shown in the middle row, from left, are Christine, mother of group member Cleopatra; Warner Bros. video marketing/promotion VP Lori Feldman; Maverick national promotion executive Tommy Nappi; Warner Bros. international artist development manager Helena Coram; and WMI A&R VP Ruby Marchand. Pictured in the front row, from left, are Cleopatra members Cleopatra, Zainam, and Yonah and group manager Tony Lovell.

Borders Enters Online Retailing Chain Prepares Site Selling Music, Books, Videos

BY DOUG REECE

LOS ANGELES—Borders Group Inc. has crossed into the online world with the launch of its new World Wide Web site at www.borders.com.

The site, which officially began selling books, music, and home videos May 7, will be serviced mainly by Borders' new in-house fulfillment center, but it will also work with one-stops. Among other features, Borders.com notifies users of each album's status with the tags "ships immediately" or "special order."

The company is employing "hundreds" of employees who will work either exclusively or primarily on the site, according to Rick Vanzura, senior VP of e-commerce and fulfillment for Borders Group.

Vanzura expects that the site's wide product offerings will help it differentiate itself from its more entrenched competition.

"While it's true there are established book or music or video sites, there really isn't a firmly established book, music, and video provider," says Vanzura. "In the same way that we have pioneered selling these products in our physical stores, we really feel

we're breaking into new territory by blending those categories on one site."

Meanwhile, other online-exclusive retailers have been aggressively expanding their product lines. The music retailer CDnow began selling home videos in 1997, and early this year the book seller Amazon.com

(Continued on page 97)

RIAA Piracy Raids Highlight CD-R Concerns

BY JOHN LANNERT

Steve D'Onofrio is generally pleased with a massive raid on video and music counterfeiters that took place May 5 in New York. But the RIAA's executive VP/director of anti-piracy is concerned that the bust, which yielded 43 arrests, revealed the increasingly illegal use of a relatively new and inexpensive method of producing CDs using CD-recordable disc (CD-R) gear.

"You're talking about equipment that can take blank CD discs you can buy at an office supply store and recording onto them," says D'Onofrio, who notes that the May 5 raid con-

ducted with the New York Police Department (NYPD) and the Motion Picture Assn. of America (MPAA) closed down the biggest CD-R factory to date.

During the bust, police seized four CD-R machines worth \$30,000 apiece. Each was capable of manufacturing pirate CDs at the rate of 75 units per hour. Also confiscated were 20,290 CDs with a street value of \$10 each and 15,350 bootleg videos with a street value of \$8 each. The CD-R plant allegedly produced illegal CDs worth \$19 million annually.

When asked how the RIAA plans to combat the expanding threat of

a part-time basis—and will step down at the end of this year; six months earlier than planned. "It'll be an almost seamless transition," he predicts.

Berman's suitability to lead the global recording industry's trade body is, the executive says, attributable to his experience at the RIAA and to 11 years on the IFPI board representing the U.S. national group. "I've involved myself and the U.S. industry in the affairs of IFPI for that time in a positive way," he says.

Leaders of the six multinational record companies have privately expressed enthusiasm for Berman's pragmatic style and "can do" out-

(Continued on page 87)

Jay Berman Confirmed As Chief Of Global Labels Body

BY ADAM WHITE

KUALA LUMPUR, Malaysia—Jason "Jay" Berman's jurisdiction just jumped from one nation to 70.

The former chairman of the Recording Industry Assn. of America (RIAA), Berman was confirmed May 12 as the new leader of the International Federation of the Phonographic Industry (IFPI), which comprises some 1,300 member companies from 70 countries (Billboard Bulletin, May 14). His appointment to a two-year term as its full-time, London-based chairman/chief executive takes effect next Jan. 1, when he will succeed retiring chairman David Fine.



BERMAN

The change was approved by the IFPI board during the trade group's 1998 council meeting in the Malaysian capital, as expected (Billboard, May 16). "Jay knows the players, and he knows the industry," says Fine.

"I'm not going to remake IFPI in the image of the RIAA," says Berman, who headed the latter organization for 11 years, departing this past January.

The IFPI's most senior full-time officer, director general and chief executive Nic Garnett, is in line to become director general/COO, subject to negotiations. "It's a matter for Nic and I to resolve," says Berman,

"and I'm confident that it will be resolved to his satisfaction and that of the board." Members of that board say the organization will be stronger if Garnett stays, while he is said to be concerned for the future of his team at the IFPI secretariat in London.

The need to strengthen the IFPI's top management with Berman is the result of "the pressure of changing demands on the organization, and the complexity of the issues it faces," says Fine. "It also has to be related to Jay's availability and my retirement."

Fine, who turns 70 next month, is one year through a two-year term as chairman—a role he has filled on

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IN STORES JUNE 2

Atlantic/Decca To Issue 3 Tenors' Third Concert

BY MELINDA NEWMAN

NEW YORK—Atlantic Records and Decca Records are teaming to release the third effort from Three Tenors Luciano Pavarotti, Placido Domingo, and José Carreras.

The Three Tenors are performing their third concert, produced by the Tibor Rudas Organization, in conjunction with the World Cup. The album and video recordings of the event, slated for July 10 in front of the Eiffel Tower in Paris, will be released in North America by the Atlantic Group and by Decca Records/PolyGram Video in the rest of the world. This marks the first of the three collaborations by the opera singers to be split among two record companies.

The CD and cassette formats will be released worldwide in mid-August, with the home video release potentially on the same day. DVD and laserdisc releases will follow.

The first recording, released in 1990 and recorded during the World Cup in Rome, was put out on PolyGram's London Records worldwide. "The 3 Tenors In Concert 1994," recorded at the World Cup in Los Angeles, was released on Atlantic Records in the U.S. and through Warner Music International in the rest of the world.

With the singers having ties to both companies, the decision was made for the two entities to partner in the release.

"With the scope of the project and the very close cooperation that existed between [Atlantic Group co-chairman/co-CEO] Ahmet Ertegun and us, it made much more sense to not be at odds and share the responsibilities," says Chris Roberts, president of PolyGram Classics & Jazz. "Obviously, from our point of view, having an

exclusive relationship with Pavarotti is extremely important in our strategy as a record company. And there's no point in having exclusivity if you don't act on it, particularly in a project involving two of, if not the two, most successful classical projects ever made."

According to the labels, the first two albums have sold more than 23 million units worldwide. The Recording Industry Assn. of America has certified the 1990 album at 2 million units sold in the U.S., and the 1994 follow-up at 1 million copies.

Similar to the previous two releases, the new album will be a mix of operatic arias and standards performed in six languages.

"Since the concert is in France, we'll have several French songs," says Ertegun. "We'll have quite a bit of Latin music in Spanish and Italian. But it will be a Three Tenors-type concert with several arias and a few medleys where the three sing together."

Pavarotti tells Billboard that two "brand-new" medleys are being readied. "For me, the most beautiful and enjoyable moment is when José, Placido, and I sing these medleys together," he says. "From their incredible response, I always think that is one of the best moments for the audience as well."

Among the songs the trio will sing is "You'll Never Walk Alone," which, oddly enough, has become an international football anthem.

In fact, according to Roberts, the trio will record a studio version of the song, which will be released to radio. "We're planning to do a studio version which is a bit more contemporary, which may play better to radio as a true promotional vehicle," he says.

(Continued on page 90)



Labels Snap Up Eurovision Winner

BY FRED BRONSON

BIRMINGHAM, England—Sony Music has signed the Eurovision Song Contest (ESC) winner, Israeli transsexual Dana International, for the world excluding Scandinavia, the Benelux, and Eastern Europe. Dutch indie CNR Music signed International's rights for these territories in the days leading up to the May 9 contest here (Billboard Bulletin, May 11).

The winning song, "Diva," is being rush-released in the U.K. in an English-language version and will appear on Sony's Dance Pool imprint. The deal includes a second single in September and an album to follow in October, according to the artist's attorney, Yochay Chay.

CNR hopes to have "Diva" as a single on the market within a week and already has advance orders for 20,000 copies in Belgium. However, the company is looking beyond the winning entry.

"We want to build a career," says Guido Janssens, international marketing director for CNR Music. "With the attention she got at Eurovision, it will be easier to establish her as a star. We're looking at a second single with remixes by Junior Vasquez and Rollo." Janssens believes the artist will have mainstream success beyond the dance market she has already conquered.

Winning the ESC isn't always a guarantee of international success, although Abba used the competition as a springboard to global fame in 1974. Last year, Katrina & the Waves had a top three hit in the U.K. and parlayed the Eurovision victory of "Love Shine A Light" into top 10 success in Austria, Norway, Ireland, Belgium, Sweden, and Holland, with top 20 postings in Hungary and Denmark.

In 1996, Ireland's entry, "The Voice" by Eimear Quinn, won the competition but failed to make an impression beyond Ireland. Instead, eighth-place U.K. entry "Ooh Aah... Just A Little Bit" by Gina G was the commercial champ, reaching No. 1 in Britain, going top 10 worldwide, and peaking at No. 12 on Billboard's Hot 100 Singles chart, the contest's highest-ranked U.K. entry in U.S. chart history.

Gina G might easily have won the

1996 contest had "televoting" been in place as it was this year. After an experiment last year in which six countries conducted a popular vote by telephone, 23 of the 25 countries in this year's ESC opened their phone lines to let the people decide.



DANA INTERNATIONAL

Only Hungary and Romania relied on the traditional method of having small juries determine the result.

Televoting changed the contest in one important

way, says Jonathan King, who for four years has helmed the Great British Song Contest heat to select the U.K. entry. "People only get to hear an entry once, so being 'instant' is very important. That is what I'm going to have to bear in mind now that the punters are voting. But great records can be gotten the first time."

Televoting is just one way the song contest, established in 1956, is being drawn into the modern age. Next year will see the dropping of "the

Abba rule," which requires songs to be performed in a country's official language. The rule was invoked after the Swedish quartet won in 1974 by singing "Waterloo" in English.

This year's contest had a nail-biting, cliffhanging finish. The lead kept bouncing between Israel, Malta, and the Netherlands as the participating countries reported their results. In the end, Macedonia's vote decided the clincher, awarding eight points to Israel. That sent Malta's song, "The One That I Love" by Chiara, into third place behind the U.K. entry, "Where Are You?" by Imaani, released by EMI.

Dana International is the 26th solo female singer to win the Eurovision Song Contest. Born Yaron Cohen in 1972, the singer became a drag artist and had some recording success with a parody of a Whitney Houston song before going to London in 1993 to have a sex-change operation. That fact has stirred controversy in her home country (see story, this page).

"Diva," written by Yoav Ginai and Svika Pik, was released in March in Israel on the IMP Dance album "Diva—The Collection."

The Controversy Behind Israel's Newest Diva

BY BARRY CHAMISH and FRED BRONSON

TEL AVIV—Viewers of the Eurovision Song Contest may have embraced transsexual artist Dana International (see story, this page), but the torrent of opposition in her own country has grown even stronger in the wake of the 26-year-old singer's victory with "Diva" in Birmingham, England, on May 9.

After she was selected to represent Israel in the annual competition, International was denounced as an "insult" and a "message of darkness" by orthodox Rabbi Shlomo Ben-Izri.

Traditionally, the winning nation hosts the next year's contest. With the competition scheduled to be held in Israel next year, politicians are adding their voices to the fray. "Such a shameful event will not

take place in Jerusalem," proclaims the city's deputy mayor, Rabbi Haim Miller. "It will be better to stage it in a country of gays."

Continued opposition and security issues could cause the Israeli Broadcasting Authority to decline to host the 1999 contest. In Birmingham, the Israeli delegation stayed at the Hyatt Regency because it was the only hotel with bulletproof glass. But not all religious forces are opposed to the artist who was once a man.

"I found a quote in the Bible about castration," offers Rabbi Marvin Antelman. "God says those who cut off their genitalia will be accepted if they become God-fearing. What is amazing about the passage is that the name 'Dana' is spelled out, and the word 'international' appears."

EXECUTIVE TURNTABLE

RECORD COMPANIES. Island Records in New York names **Daniel Savage** VP of marketing. He was VP of product development at Atlantic Records.

Tommy Boy Records in New York names **Beth Jacobson** head of media relations and **Hilary Siskind** media relations rep. They were, respectively, VP of press and artist development at Elektra Entertainment Group and national director of publicity at Ignition Records.

RCA Records in New York names **Nick Cucci** VP of marketing. He was director of product marketing at Columbia Records.

Tom Maffei is appointed VP of crossover promotion at Arista Records in New York. He was senior director of crossover promotion at Elektra Entertainment.

Mercury Records in New York promotes **Mike Maska** to VP of product management and sales and



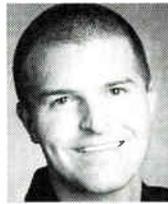
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Heather Kudler to associate director of business and legal affairs and names **Mike Cubillos** associate director of media and artist relations. They were, respectively, VP of sales and field marketing/VP of marketing for associated labels; attorney; and national director of publicity at Way Cool Music.

RCA Label Group in Nashville promotes **Paul Barnabee** to VP of finance. He was senior director of finance.

Geffen Records in New York pro-

notes **Bill Burrs** to modern rock/AOR promotion director; East Coast, and names **Benjie Gordon** A&R rep. They were, respectively, Chicago regional promotion manager and director of A&R at Columbia Records.

Geffen Records in Los Angeles promotes **Ross Zapin** to head of rock promotion and names **Ronda Call** A&R rep. They were, respectively, modern rock promotion director; East Coast, and an A&R exec at Atlantic Records.

DreamWorks Records in New

York names **Laura Curtin** rock promotion rep. She was VP of rock and triple-A promotion at Epic Records.

Josh Lerman is promoted to associate director of international product development at Atlantic Records. He was manager of international product development.

Sony Wonder/Sony Music Video in New York names **Robert Wescott** associate director of finance and administration. He was manager of joint venture accounting for Sony Music.

N2K Encoded Music in New York promotes **Mick Stevanovich** to director of national sales and **Rhonda Freeman** to national director of field marketing. They were, respectively, national sales manager and manager of field promotion.

PUBLISHING. Robert Mather is promoted to associate VP of Nashville administration at EMI Music Publishing in Nashville. He was senior director of administration.

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A&M's Patty Griffin Heats Up

Singer Sheds Acoustic Tag With 'Flaming Red'

BY DYLAN SIEGLER

NEW YORK—Patty Griffin caught the nation's attention in the late spring of 1996 with her striking collection of sparse acoustic numbers, "Living With Ghosts." With the release of the radically different "Flaming Red," due June 23 in the U.S. on A&M, Griffin's musical vision catches fire with the help of a full band, and her label is clamoring to harness the resulting heat.

While the fiercely emotive and lyrical "Living With Ghosts," recorded in one take mainly in a kitchen, met with critical acclaim, Griffin's advocates feel it inaccurately positioned the artist as a folk singer.

Griffin's manager, Michael Baker, says "Living With Ghosts" seemed like a good way to introduce Griffin to the world. "But we ran into a glass ceiling at radio," he says. "They couldn't wrap their heads around voice and guitar being successful. So A&M was ballsy enough to... let Patty make ["Flaming Red"]. She didn't know



GRIFFIN

where she'd end up. But when the dust settled, it holds together. I hope for the rest of the world it has the emotional impact that it does for us."

"Flaming Red" is a diverse collection, drawing on "the granddaddy" of Griffin's influences—the Beatles—as much as the other singers Griffin has listened to over the years, such as Ar etha Franklin, Gladys Knight, Et ta James, Er ma Thomas, and Whitney Houston.

About her decision to make a studio-produced album with a full band, Griffin explains, "I just thought it was time to take the plunge. And [producer] Jay Joyce was willing to work on it for many months. I thought it would be really good for me to grow. And the only thing that really has held me back in the past has been my own fears."

Where "Living With Ghosts" was homogeneously raw and beau-

(Continued on page 30)

BMI Awards Note Songwriting Success

Crow, Babyface, Kelly Honored

Menken Recognized For Film Work

BY CARRIE BELL

LOS ANGELES—Sheryl Crow, Kenneth "Babyface" Edmonds, R. Kelly, and Jeffrey Trott shared songwriter of the year honors here May 12 at the 46th annual BMI Pop Awards.

The win marked Edmonds' seventh songwriter trophy; he won in '89, '90, '91, '94, '95, and '97. He also took home awards for three songs—"Every Time I Close My Eyes," "Last Night," and "Not Gon' Cry." These wins bring his BMI total to 48.

Crow and Trott also took home awards for "A Change Would Do You Good," "Everyday Is A Winding Road," and "If It Makes You Happy." R. Kelly was also a triple winner for "I Believe I Can Fly," "I Can't Sleep Baby (If I)," and "I Don't Want To."

"It's All Coming Back To Me Now," written by Jim Steinman, published by Lost Boys Music and Songs of PolyGram International, and taken to No. 1 on the Hot 100 and Adult Contemporary charts by Celine Dion, was named song of the year.

The BMI college song of the year was "Distance," recorded by Cake and written and published by Greg Brown. It received the greatest number of American college radio performances.

A special presentation was made to writer Richard Addisi because "Never My Love," a song he wrote with his brother Don, reached the 7 million broadcast-performances mark. It knocked the Beatles' "Yesterday" out of the No. 2 most-performed song spot. It trails only "You've Lost That Lovin' Feelin'," written by Barry Mann, Cynthia Weil, and Phil Spector; which has won 12

(Continued on page 96)



CROW



MENKEN

LOS ANGELES—Composer Alan Menken was honored with the Richard Kirk Award for lifetime achievement May 13 at the annual BMI Film and Television Awards.

Menken, whose credits include "The Little Mermaid," "Beauty And The Beast," "Kicks: The Showgirl Musical," and "Aladdin," was presented his award by Walt Disney Co. chairman/CEO Michael Eisner, feature animation president Peter Schneider, and feature animation music executive producer Chris Montan. The ceremony was hosted by BMI CEO/president Frances W. Preston.

The most performed song from a motion picture went to Academy Award and Golden Globe-winning "My Heart Will Go On" from "Titanic"; it earned trophies for writer William Jennings and publishers Blue Sky Rider Songs, Ensign Music Corp., and Fox Film Music Corp.

Danny Elfman was the big winner with nods for "Men In Black," "Good Will Hunting," "Flubber," and "The Simpsons." Double-fisted honorees included Jerry Goldsmith ("Air Force One" and "L.A. Confidential") and John Williams ("The Lost World" and "Summon The Heroes" from the Centennial Olympic Games).

More than 60 awards were given to the performing right organization's member publishers, songwriters, and composers who excelled in the music arena of film and TV programming. BMI also made special presentations to its members who had won Academy Awards, Golden Globes, CableAce Awards, and Emmy Awards.

Following is a complete list of winners.

Richard Kirk Award: Alan Menken.

(Continued on page 96)

Western Jubilee's Edwards Bows Autry Tribute

BY DEBORAH EVANS PRICE

NASHVILLE—With a singing role in the new Robert Redford film "The Horse Whisperer," a greatest-hits package, and the new album "My Hero Gene Autry," which streets in the U.S. Tuesday (19), veteran cowboy crooner Don Edwards is riding high in the saddle these days.

The Autry tribute is being distributed to Western and alternative retail outlets by the Colorado Springs, Colo.-based Western Jubilee Recording Co. According to Western Jubilee co-owner Scott O'Malley, the project will also be marketed to mainstream music retailers through the Newton, N.J.-based Shanachie label via its distribution deal with Koch International.

"My Hero Gene Autry" was recorded live last September at two shows at the Wells Fargo Theater at the Autry Museum of Western Heritage in Los Angeles. The shows were part of a celebration of Autry's 90th birthday. The album features Edwards and special guest Peter Rowan, along with the Time-Warp Top Hands: lead guitarist Rich O'Brien, acoustic bassist Mark

Abbott, fiddler Bob Boatright, trumpeter Dave Alexander, and Tom Morrell on steel guitar and dobro.

Edwards says he was honored when Joanne Hale, the director of Autry's museum, asked him to perform at the birthday festivities, and he was thrilled that they were allowed to turn their performance into this new record. He says there have been so many tributes to Autry that the challenge was to deliver something unique.

"I was looking for more of the earlier feel, before he changed and had big productions," says Edwards. "Gene used to work with a guy named Jimmy Long. They co-wrote 'Silver Haired Daddy Of Mine,' which was a monster hit... I wanted to make it sound as close to the original recording as I could."

Edwards says he chose the Marty Robbins-penned "My Hero Gene Autry" as the title cut because Autry once heard him perform the song and

thrilled Edwards by telling him how much he liked his rendition.

According to Edwards, there were some songs he felt had to be done because they are so associated with Autry. Yet he also wanted to give fans a taste of some of Autry's more obscure gems. "'Dear Old Western Skies' is from the movie 'Oh! Susanna!' That is on a 78 record but was never put on an album or CD. I love that song," Edwards says. "I tried to do the most obscure stuff I could find, as well as the obvious."

Autry is pleased with Edwards' tribute. In fact, the album is stickered with an endorsement from Autry. It reads, "Don, I will always treasure the wonderful gift of music you gave me on my 90th birthday. Your beautiful tribute album brought back many memories for me, as I hope it does for your listeners. I'm proud and honored to be riding the same trail as you."

Edwards has been riding that trail for many years. He worked ranches in Texas and New Mexico as a teen. In 1961, he began working as an actor, singer, and stuntman at the

(Continued on page 90)



EDWARDS

Country Vet Rabbitt Dies

BY CHET FLIPPO

NASHVILLE—Eddie Rabbitt was one of the unsung pop-hybrid singer/songwriters who moved country music closer to a fusion with the pop and rock genres.

The Brooklyn, N.Y., native, who died of lung cancer May 7 at Baptist Hospital here, came from the generation of songwriters who found their way to Nashville stardom after success with Elvis Presley and other lesser lights of the '70s. Although he garnered only one major award—top new male vocalist by the Academy of Country Music in 1978—Rabbitt charted 17 No. 1 singles on Billboard's Hot Country Singles in the '70s and '80s, frequently crossed over to the pop charts, and as a writer remained a potent influence on emerging generations of song-



RABBITT

writers. He said that he was as influenced by Bob Dylan, Elton John, and Steely Dan as by Presley or Willie Nelson.

He was born Edward Thomas Rabbitt to Irish immigrant parents Nov. 27, 1941, in Brooklyn and raised in East Orange, N.J. Although Rabbitt's father played accordion and fiddle, it was his scoutmaster—who performed as Texas Bob Randall—who taught him guitar and engendered a love of country music.

Rabbitt said he became a walking encyclopedia of country music as a child. After his parents divorced, he dropped out of high school (later earning a diploma in night school) and worked a series of day jobs while pursuing a musical career. He cut an album in 1964 for 20th Century that went nowhere.

He decided to give Nashville a try in 1968, reaching here with \$1,000 and a Cadillac that died on arrival. Rabbitt signed as a songwriter with Hill & Range for

(Continued on page 90)

Bragg Plays Tunesmith For Guthrie

Elektra Collection Features Lyrics From Folk Singer's Archives

BY CRAIG ROSEN

LOS ANGELES—When Nora Guthrie decided to open the archives of her father, Woody Guthrie, to a contemporary singer/songwriter, British troubadour Billy Bragg was a natural choice to write music and record songs with the legendary folk singer's lyrics.



GUTHRIE



BRAGG

collaboration with Woody Guthrie, which also features Wilco and Natalie Merchant, is due June 23 on Elektra Entertainment in the U.S. and East-West in the U.K.

The album, credited and produced by Bragg and Wilco, features 15 songs with lyrics written by Guthrie (published by Woody Guthrie Publications) and music composed by Bragg (BMG Songs/ASCAP), Wilco's Jeff Tweedy and Jay Bennett (Warner-Tamerlane/Words-Ampersand Music/BMI/Titanic Majesties Music/ASCAP), and Bragg, Wilco, and blues musician Corey Harris (Poeysfarre Songs/500 Ft. Toe Music/BMI).

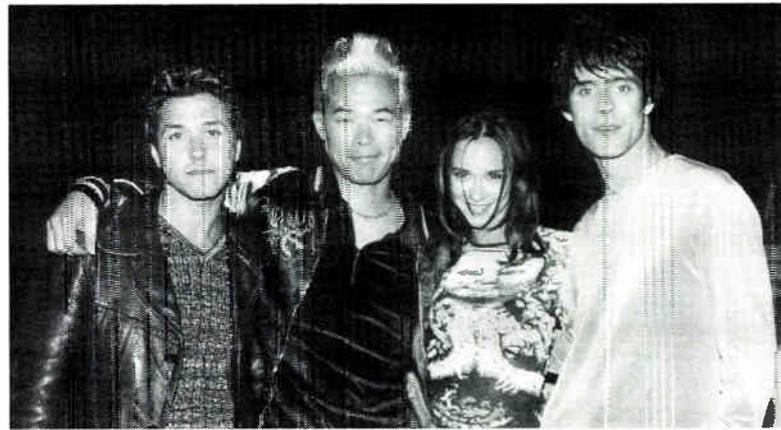
"Mermaid Avenue" takes its title from the street in Coney Island, N.Y., where Guthrie lived with his family in the late '40s and early '50s.

Bragg recalls the day in 1995 when Nora Guthrie asked him if he would consider writing tunes for some of the hundreds of Woody Guthrie songs in the archive with completed lyrics but

no music. "I was rather daunted by it, frankly," Bragg admits. "My reaction was, 'Don't you think that this is Bob Dylan's job?' and also, 'I'm not an American. I don't know enough about Woody to do this.'"

Although he was initially reluctant to take on the project, Bragg changed his mind once he saw some of Guthrie's lyrics. "Nora was very clever," he says. "She began to send me photocopies of the manuscripts. Once I saw a few, I was interested. When I realized that there were over 1,000 full manuscripts, I thought to

(Continued on page 20)



Love Feeder. Actress Jennifer Love Hewitt joins Elektra act Feeder on the video shoot for the band's single "High." The tune is featured on both Feeder's album and the soundtrack to Hewitt's new film, "Can't Hardly Wait." Shown, from left, are Feeder's Grant Nicholas and Taka Hirose, Hewitt, and Feeder's Jon Lee.

After all, Bragg chose to title a song—featured on 1991's "Don't Try This At Home"—"You Woke Up My Neighborhood."

"By some strange coincidence, that was the title of a piece of artwork by my dad," explains Nora Guthrie. "I sent Billy a copy of the painting and said, 'Isn't that strange. You both came up with the same title.' He called me back a week later and sheepishly admitted that he had seen the artwork and loved the title so much, he ended up writing a song with Woody's title. So, the collaboration began even before I knew."

"Mermaid Avenue," Bragg's official

Crowded House's Neil Finn Tries His 1st Solo 'Whistling'

BY PAUL SEXTON

LONDON—As one door closed on Crowded House, another swung open in the eventful career of Neil Finn. The front man/songwriter of the erstwhile antipodean band, which split in 1996, takes a solo bow June 16 with the album "Try Whistling This."



FINN

The release marks a change of labels for Finn, formerly signed to Capitol in the U.S. For the world outside North America, he continues to be allied to EMI companies, as Parlophone U.K. oversaw the making of the album, which Parlophone A&R director (U.K.) Keith Wozencroft calls "a classic songwriting album."

For North America, however, he is signed to the Work Group/Sony. "I negotiated with Capitol to be released from the contract," says Finn, "which I thought was a necessary step because things hadn't been functioning too well for quite a long time. Now it feels like I'm going to get the best shot I've ever had. Work is a particularly artist-friendly label."

The first U.S. single, "Sinner," will go to triple-A radio June 9, and the album will be serviced to college stations. In other territories, the set will be previewed by "She Will Have Her Way." "There's a ton of Crowded House fans out there who are real devoted to Neil," says Vickie Strate,

director of marketing (U.S.) for the Work Group, "but we want to find a new audience as well. Therefore, even though we're going to triple-A, we're going to college and, down the road, for alternative play."

The label also plans to send key radio programmers and retailers a sampler featuring music from throughout Finn's career. "Subconsciously, we all know these songs, but we need to be reminded," says Strate. Reawakened familiarity allowed Crowded House to bow out on a high in Europe—especially in the U.K., where the retrospective "Recurring Dream," released in June 1996, is now certified quadruple-platinum (1.2 million units). The compilation also performed well in Spain and Ireland.

In the U.S., however, the group lost sales momentum after its 1986 platinum self-titled debut, which contained two top 10 singles, "Don't Dream It's Over" and "Something So Strong." Crowded House's predecessors, Split Enz, of which Finn and brother Tim were members, had charted four albums on The Billboard 200 on A&M between 1980 and 1984.

For Work Group co-president Jeff Ayeroff, working with Finn signifies a reunion. "I was Split Enz's product manager at A&M; I've been president of Neil Finn's fan club for 18 years," he says. "I honestly believe this is the best record we've put out at this company."

Finn, who continues to be published by EMI Music Publishing,

(Continued on page 21)

Genesis Box To Make Long-Delayed Bow; You Am I Parts With Warner Bros.

IN THE BEGINNING: After much delay, Atlantic will release "Genesis Archives Volume I: 1967-1975" June 16. The four-CD set concentrates on Peter Gabriel's tenure as lead singer of the seminal rock outfit. The collection was originally slated for release in late 1996, but publishing issues contributed to its postponement, as did the band members' schedules. "We realized we were going to have a new Genesis studio album and Phil Collins had a record, and we didn't want the box set to clash with those," says Tony Smith, who manages the group and Collins.

Additionally, the band members, including Collins and Gabriel, reunited to record a new version of an unnamed tune from "The Lamb Lies Down On Broadway." "We went in with [producer] Trevor Horn and cut the track," Smith says. "We're still working on it. It's still waiting for Tony [Banks] to do some keyboard overdubs and for Peter to do new vocals." With recording of the single having started more than 18 months ago, Smith says with a laugh, "It may well hold the record for being the longest time ever spent recording one track." The tune, which is not on the boxed set, may be used, as originally planned to push the collection, or for another project.

The bulk of "Genesis Archives" is devoted to "Lamb," the band's 1974 masterwork. The first two CDs are a recording of "The Lamb Lies Down On Broadway," taped in its entirety April 24, 1974, at Los Angeles' Shrine Auditorium. The other two discs contain previously unreleased live material, rare singles, demos, rough mixes, and BBC recordings. As the title would indicate, future volumes are on the drawing board. "We were loosely planning 'Volume II' for autumn of this year," Smith says, "but I think it will probably come out about this time next year. Obviously, there's a lot to think about because it covers such a wide period. It will cover all the Phil years as lead singer."

As far as the current Genesis lineup, Smith admits he was deeply disappointed in the U.S. reception to last year's release, "Calling All Stations," the first with new lead singer Ray Wilson. "We ended up selling 1.2 million copies worldwide," Smith says, "not bad for what is, in a sense, a new band. We did very well in Europe, but radio killed them in the U.S. Radio didn't even give the record a shot." Genesis will return to the studio after Mike Rutherford records a new Mike & the Mechanics album.

Meanwhile, Collins will bring his big-band tour to the U.S. in June. The tour will feature Oleta Adams on vocals, with Collins opting only to drum and not sing.

STUFF: Just weeks before the May 26 release date

of its fourth album, Australian group You Am I has split with its U.S. label, Warner Bros., and is expected to announce an affiliation with a BMG-distributed label shortly. According to the band's manager, Todd Wagstaff, the band, which is signed to BMG in the rest of the world, was unhappy with recent staff cuts at Warner Bros. "Warner fired 100 people on the eve of the release of our third album, and they just let go another 40 people on the eve of the release of our new album. We thought it was going to cost us a great deal. The band has made a great record that doesn't deserve indifference," he says. Wagstaff adds that the new Warner team, headed by Phil Quartararo, was great about the split. "In a very good, spirited way, they made it a very clean release and returned our catalog and the masters to this new record." Warner had no comment by press time.

At press time, it looks like Elton John and his longtime manager, John Reid, are splitting (Billboard Bulletin, May 12) . . .

Luther Vandross' Virgin Records debut, "I Know," will come out July 28. At the end of June, the label will service two singles, the title track to AC and "Nights In Harlem" to R&B radio . . . In a one-off deal, Restless will release a live album by They Might Be Giants, "Severe Tire Damage," in August. The collection will include one new studio track, "Dr. Worm."

N2K Encoded Music has entered a three-year deal with Rhythmic Records to distribute and jointly market releases from the Dallas-based pop/alternative label . . . Ringo Starr's return to New York's Shea Stadium to film his new video was curtailed by rain (Billboard, May 16). However, he was able to shoot a segment in New York's Times Square, where he was joined by Mercury labelmates and current teen heartthrobs Hanson.

JOURNEY'S END: "Journey was one of the more powerful, emotional parts of my life, and I'm not ready to talk about it yet," says lead singer Steve Perry of his split with the band, officially announced May 7 after weeks of speculation. However, Perry did want people to know that the health issues that contributed to the parting are not life-threatening. Contrary to reports, he says he is not working on a solo album; however, his song from the "Quest For Camelot" soundtrack, the prophetically titled "I Stand Alone," has just been released to AC radio. The remaining members of Journey, Neal Schon, Ross Valory, and Jonathan Cain, along with new lead singer Steve Augeri and drummer Dean Castranova, plan to tour Japan this summer. The new lineup has also cut a tune, "Remember Me," for the "Armageddon" soundtrack.



by Melinda Neuman

Congratulations Bill Gaither

Billboard

Top Music Videos

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

Principal Performers

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers
1	4	2	RIVERS OF JOY Spring Hill Video 44353 ★ ★ No. 1 ★ ★	Gaither & Friends
2	1	14	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls
3	2	24	TULSA, TOKYO AND THE MIDDLE OF NOWHERE Polygram Video 4400479233	Hanson
4	3	24	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls
5	5	16	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks
6	7	37	THE DANCE Warner Reprise Video 3-38486	Fleetwood Mac
7	8	12	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson
8	9	23	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against the Machine
9	10	20	ROMANZA IN CONCERT Polygram Video 4400553973	Andrea Bocelli
10	6	1	MY ALL Columbia Music Video Sony Music Video 78846	Mariah Carey
11	11	6	AFTER DARK Roadrunner Video 987	Type O Negative
12	13	23	CLOSURE Interscope Video Trimark Home Video	Nine Inch Nails
13	12	28	TRIBUTE Virgin Music Video 71849	Yanni
14	17	11	LIVE Verity Video Word Video 42108-3	Fred Hammond & Radical For Christ
15	16	13	DOWN BY THE TABERNACLE Spring Hill Video Chordant Dist. Group 104	Bill & Gloria Gaither
16	28	10	CLOSE TO YOU: REMEMBERING THE CARPENTERS MCA Home Video MP22-2	The Carpenters
17	24	10	LET'S GET IT MCA Home Video MP22-2	Bill & Gloria Gaither
18	1	16	SINGIN' WITH THE SAINTS Spring Hill Video Chordant Dist. Group 102	

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AEROPLANE

Flea
Anthony Kiedis
Dave Navarro
Chad Smith
EMI-Blackwood Music, Inc.
Three Pounds of Love Music

ALL BY MYSELF (2nd Award)

Eric Carmen
Eric Carmen Music

ALL FOR YOU

Jeff Beres
Ken Block
Andrew Copeland
Ryan Newell
Mark Trojanowski
Crooked Chimney Music, Inc.
Music Corporation of America, Inc.

ALWAYS BE MY BABY (2nd Award)

Mariah Carey
Rye Songs
Sony/ATV Songs LLC

BABY, I NEED YOUR LOVING

(8th Award)
Lamont Dozier
Brian Holland
Eddie Holland
Stone Agate Music

BARELY BREATHING

Duncan Sheik
Careers-BMG Music Publishing, Inc.
Duncan Sheik Songs
Happ Dog Music

BITCH

Meredith Brooks
She-ly Peiken
EMI-Blackwood Music, Inc.
Hidden Pun Music, Inc.
Kissing Booth Music, Inc.
Sushi Too Music

C'MON 'N' RIDE IT (THE TRAIN)

Johany McGowan
Nathaniel Orange
Michael Phillips
Barry White
Quadrasound Music
Sa-Vette Music
Unichappell Music, Inc.
Warner-Tamerlane Publishing Corp.

CHAMPAGNE SUPERNOVA

Noel Gallagher (PRS)
Sony/ATV Songs LLC

CHANGE THE WORLD (2nd Award)

Wayne Kirkpatrick
Careers-BMG Music Publishing, Inc.
Magic Beans Music

A CHANGE WOULD DO YOU GOOD

Sheryl Crow
Brian MacLeod
Jeffrey Trott
Old Crow Music
Trottsky Music
Warner-Tamerlane Publishing Corp.
Weenie Stand Music

CHILDREN

Robert Miles (SIAE)
Warner-Tamerlane Publishing Corp.

DESPERATELY WANTING

Kevin M. Griffin
Tentative Music
Warner-Tamerlane Publishing Corp.

DON'T LET GO (LOVE)

Patrick Brown
Ray Murray
Rico Wade
Hitco Music
Organized Noize Music

THE EARTH, THE SUN, THE RAIN

Stacey Piersa
Chrysalis Songs
Stacey Piersa Music

EVERYDAY IS A WINDING ROAD

Sheryl Crow
Brian MacLeod
Jeffrey Trott
Old Crow Music
Trottsky Music
Warner-Tamerlane Publishing Corp.
Weenie Stand Music

EVERYTIME I CLOSE MY EYES

Kenneth "Babyface" Edmonds
ECAF Music
Sony/ATV Songs LLC

FAST LOVE

Freddie Washington
Freddie Dee Music

FOR THE FIRST TIME

Jud Friedman
Allan Rich
Music Corporation of America, Inc.
Nelana Music
peermusic Ltd.
Schmoogie Tunes

GONE AWAY

Dexter Holland
Underachiever Music

HARD TO SAY I'M SORRY (2nd Award)

David Foster
Warner-Tamerlane Publishing Corp.

HEAD OVER FEET

Alanis Morissette
Music Corporation of America, Inc.
Vanhurst Place Music

HOW BIZARRE

Paul Fuenana (APRA)
Alan Jansson (APRA)
Songs of PolyGram International, Inc.

I BELIEVE I CAN FLY

R. Kelly
R. Kelly Publishing, Inc.
Zomba Songs, Inc.

I BELIEVE IN YOU AND ME

Sandy Linzer
David Wolffert
EMI-Sosaha Music, Inc.
Jonathan Threa Music Co.
Linz Music

I BELONG TO YOU

(EVERY TIME I SEE YOUR FACE)

Gerald Baillergeau
Victor Mewitt
Jerome Woods p/k/a Rome
Mike's Rap Music

I CAN'T SLEEP BABY (IF U)

R. Kelly
R. Kelly Publishing, Inc.
Zomba Songs, Inc.

I DON'T WANT TO

R. Kelly
R. Kelly Publishing, Inc.
Zomba Songs, Inc.

I WANT YOU

Darren Hayes (APRA)
Daniel Jones (APRA)
EMI-Blackwood Music, Inc.

I'LL BE MISSING YOU (2nd Award)

Sting (PRS)
EMI-Blackwood Music, Inc.

IF IT MAKES YOU HAPPY

Sheryl Crow
Jeffrey Trott
Old Crow Music
Trottsky Music
Warner-Tamerlane Publishing Corp.

IF YOU COULD ONLY SEE

Emerson Hart
Crazy Owl Music
EMI-Blackwood Music, Inc.
Unconcerned Music Publishing

IN MY BED

Raphael V. Brown
Daryl Simmons
Ralph B. Stacy
Boobie and DJ Songs, Inc.
Brown Lace Music
Hitco Music
Stacegoo Music Co.
Warner-Tamerlane Publishing Corp.
Zomba Songs, Inc.

SONGWRITERS OF THE YEAR

KENNETH EDMONDS

BABYFACE

SHERYL CROW

JEFFREY TROTT

R. KELLY

COLLEGE SONG OF THE YEAR

DISTANCE

AS PERFORMED BY **CAKE**

GREG BROWN

PUBLISHED BY **G.P. BROWN PUBLISHING**

INSENSITIVE (2nd Award)
Anne Loree (SOCAN)
Songs of PolyGram International, Inc.

IT'S ALL COMING BACK TO ME NOW
Jim Steinman
Lost Boys Music
Songs of PolyGram International, Inc.

IT'S YOUR LOVE
Stephony Smith
EMI-Blackwood Music, Inc.

JUST BETWEEN YOU AND ME
Toby McKeehan
Achtoter Songs
Up In The Mix Music

KISS FROM A ROSE (3rd Award)
Seal (PRS)
SPZ Music, Inc.

LAST NIGHT
Kenneth "Babyface" Edmonds
ECAF Music
Sony/ATV Songs LLC

A LONG DECEMBER
David Bryson
Adam Duritz
Charles Gillingham
Matt Malley
Ben Mize
Daniel Vickery
EMI-Blackwood Music, Inc.
Jones Falls Music

LOVEFOOL
Nina Persson (STM)
Peter Svensson (STM)
Songs of PolyGram International, Inc.

MISSING (2nd Award)
Tracey Thorn (PRS)
Bea Watt (PRS)
Sony/ATV Songs LLC

MISSING YOU (2nd Award)
John Waite
Paperwaite Music

MY BOY
Carlton "Carl Mo" Mahone, Jr.
Rodney "Kool Kolha" Terry
Carl Mo Music
EMI-Blackwood Music, Inc.
Ghostown Thang Music
Ground Control Music, Inc.

NO DISGUST
William Stewart
Richard S. Vick, III
Bill Withers
City Housing Publishing
Interior Music Corp.
Libving Publishing, Inc.

ROSEBY
Fitzgerald Scott
EMI-Blackwood Music, Inc.
Scottville Music

ROBODY KNOWS (2nd Award)
John DuBosé
Joe Rich
D'Jonsongs
EMI-Blackwood Music, Inc.
Hitco Music
Joe Shade Music

NOT GON' CRY
Kenneth "Babyface" Edmonds
ECAF Music
Fox Film Music Corporation
Sony/ATV Songs LLC

OOH AHH...JUST A LITTLE BIT
Simon Tauber (PRS)
peermusic Ltd.

OPEN UP YOUR EYES
Emerson Hart
Jeff Russo
Crazy Owl Music
EMI-Blackwood Music, Inc.
Unconcerned Music Publishing

PRECIOUS DECLARATION
Ed Roland
Sugarfuzz Music
Warner-Tamerlane Publishing Corp.

PUSH
Rob Thomas
Bidnis, Inc.
EMI-Blackwood Music, Inc.

RETURN OF THE MACK
Mark Morrison (PRS)
SPZ Music, Inc.

RUN AROUND (3rd Award)
John Popper
Blues Traveler Publishing Corporation

SAY YOU'LL BE THERE
Jonathan David Buck
Eliot Kennedy (PRS)
Sony/ATV Songs LLC
Vibzelect Publishing
Yab Yun Music

SEMI-CHARMED LIFE
Kevin Cadogan
Stephan Jenkins
Arion Salazar
EMI-Blackwood Music, Inc.
Three EB Publishing

**STANDING OUTSIDE A
BROKEN PHONE BOOTH
WITH MONEY IN MY HAND**
Jane Feather
Modern Age Music Company

STUPID GIRL
Duke Erikson
Steve Marker
Butch Vig
Irving Music, Inc.
Vibecrusher Music

SWALLOWED
Gavin Rossdale
Mad Dog Winston Music Ltd.

SWEET DREAMS
Gerd Saral (GEMA)
Mehmet Soennez (GEMA)
Warner-Tamerlane Publishing Corp.

**THEME FROM
"MISSION: IMPOSSIBLE"**
(2nd Award)
Lalo Schifrin
Bruic Music Company

THIS IS YOUR NIGHT
Amber (GEMA)
Christine Scriver (GEMA)
Frank Sennan (GEMA)
Warner-Tamerlane Publishing Corp.

TOMORROW'S THOUGHT
Billy Borgen
Chrysalis Songs
Enderhal Music

TOO LATE TOO SOON
Jon Secada
Foreign Imported Productions
and Publishing, Inc.

TWISTED
LaVon Bartie
Athena Cage
Tabitha Rachael Duncan
Sweatie Publishing, Inc.
Warner-Tamerlane Publishing Corp.

WHAT I GOT
Bud Gaugh
Bradley Nowell
Eric Wilson
Eric John Wilson Publishing
Floyd I. Gaugh IV Publishing
Gasoline Alley Music
Lou Dog Publishing
Music Corporation of America, Inc.

WHEN A MAN LOVES A WOMAN
(7th Award)
Calvin Lewis
Andrew J. Wright
Pronto Music
Quimby Music Publishing Co.

WHERE DO WE GO FROM HERE
David Foster
Evan Kopelson
Doug Pashley (SOCAN)
Linda Thompson
Brandon Brody Music
One Four Three Music
Silk and Gravel Music
Warner-Tamerlane Publishing Corp.

**WHERE HAVE ALL THE
COWBOYS GONE?**
Paula Cole
Ensign Music Corporation
Hingface Music

**YOU CAN MAKE HISTORY
(YOUNG AGAIN)**
Elton John (PRS)
Warner-Tamerlane Publishing Corp.

YOU LEARN (2nd Award)
Alanis Morissette
Music Corporation of America, Inc.
Vanhurst Place Music

YOU WERE MEANT FOR ME
Steve Poltz
Police Boy Music
Robert Duffey Music
Third Story Music, Inc.

YOU'VE GOT THAT LOVIN' FEELIN'
(5th Award)
Bobby Martin
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IT'S ALL COMING BACK TO ME NOW

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BMI

A&M Rounds Up Existing Fan Base For MxPx's 'Buffalo' Set

BY DOUG REECE

LOS ANGELES—MxPx's "Chick Magnet," a single from its last album, "Life In General," turned out to be a major-label magnet.

As a result of the song's success, the band signed a worldwide multi-album deal with A&M Records, which will release the young punks' fourth album, "Slowly Going The Way Of The Buffalo," June 16 in the U.S. and Canada.

However, it's not the first time MxPx has worked with the label. As part of its negotiation with the group's former label, Seattle-based Tooth & Nail, A&M signed on to co-market "Life In General" several months after its 1996 release (Billboard, Aug. 9, 1997).

According to A&M chairman/CEO (U.S.) Al Cafaro, the continuity afforded by working the new album continuously bodes well for the set.

"That last situation was something we sort of cobbled together in order to sign the band," says Cafaro. "That's not saying it wasn't fruitful for everyone concerned, but it will be easier this time around for us to help the band implement and elaborate on its vision from start to finish."

"Life In General" has sold more

than 89,000 units, while the act's first two albums, "Pokinatcha" and "Teenage Politics," have sold more than 50,000 units combined, according to SoundScan.

A&M is seeding this fan base by randomly picking 1,000 people from MxPx's 10,000-name mailing list and sending them an unmastered demo CD single of different songs from the album once a month from April through June.

The label's price and positioning program will focus on the band's two strongest markets, Seattle and Los Angeles, in addition to 10 other major markets, such as Tampa and Philadelphia, according to A&M VP of A&R (U.S.) Larry Weintraub.

A&M has also begun preparing loyal followers with an Internet awareness campaign.

What fans can expect are 16 cuts of the group's familiar-sounding punk/pop, only two of which clock in at more than three minutes. Greg Hetson of Bad Religion guests on "The Downfall Of Western Civilization."

MxPx vocalist/bassist Mike Herrera says the songs—published by What's Mine Is Mine and Thirsty Moon River (ASCAP)—have the grit-

tier feel of the band's earlier work.

"'Life In General' was a pretty clean, straightforward pop album, and we were happy with that, but this time around we dirtied things up a little," says Herrera. "We didn't



MXPX

wring out some of the noises that, by themselves, don't mean a lot but add to the overall feel. We didn't want it to sound like it was produced in a lab."

In spite of the band's impressive fan base and solid retail track record, Weintraub says the label is approaching the new project with modest expectations.

"We never put any pressure on the band other than to make the next step," says Weintraub. "We figure it will be easy to do 100,000 [units], and anything else we get from radio air-

play after that will be a bonus.

"The fan club, advertising, a snipe campaign in 12 major markets, and just getting the music out there to people—we're doing all this without even thinking of radio," he adds. "So if we do get it, that's what will take us to the next level."

The first single, "I'm OK, You're OK," was shipped to modern rock radio May 6.

Herrera says he appreciates the label's cautious approach, adding that it mirrors the act's history of slow growth.

"Hopefully, our core fans will buy the record regardless of what happens, but obviously—and what happens with most records—is that the label will try to get a big break," he says. "I'm not naive enough to think that A&M isn't going to do the same, but they are showing signs of actually caring about our career. We don't necessarily want to have a hit right away. We're more into a gradual building, which is what we've been doing all along and what makes fans real fans and not just radio fans. I think A&M understands that if you hype it huge, it will die huge."

The band, which is booked by Los Angeles-based Bandwagon Enter-

tainment and managed by Creighton Burke in Seattle, will also be touring internationally. "Going Slowly" will have a staggered release in territories outside of North America throughout the summer.

MxPx opens for Bad Religion during European dates in May, returning to the U.S. for the first five weeks of the Warped tour, beginning June 30 in Phoenix. A&M will distribute samplers and coupons directing consumers to local retailers during the tour. On Aug. 4, the act begins a tour supporting Blink 182.

Todd Meehan, manager at Tower Records' Sunset Boulevard location in Hollywood, says he is hopeful that A&M's deeper involvement will help the new album, but qualifies his optimism with a concern about the demand for MxPx's type of music.

"I think there's going to be a much better setup since A&M has already been involved with the band and knows a little bit about them," he says. "And there will always be an audience for this kind of music, but looking at the performance of the last few Green Day albums, people seem to be looking for something a little more original. I think that's why artists like Beck are so huge."

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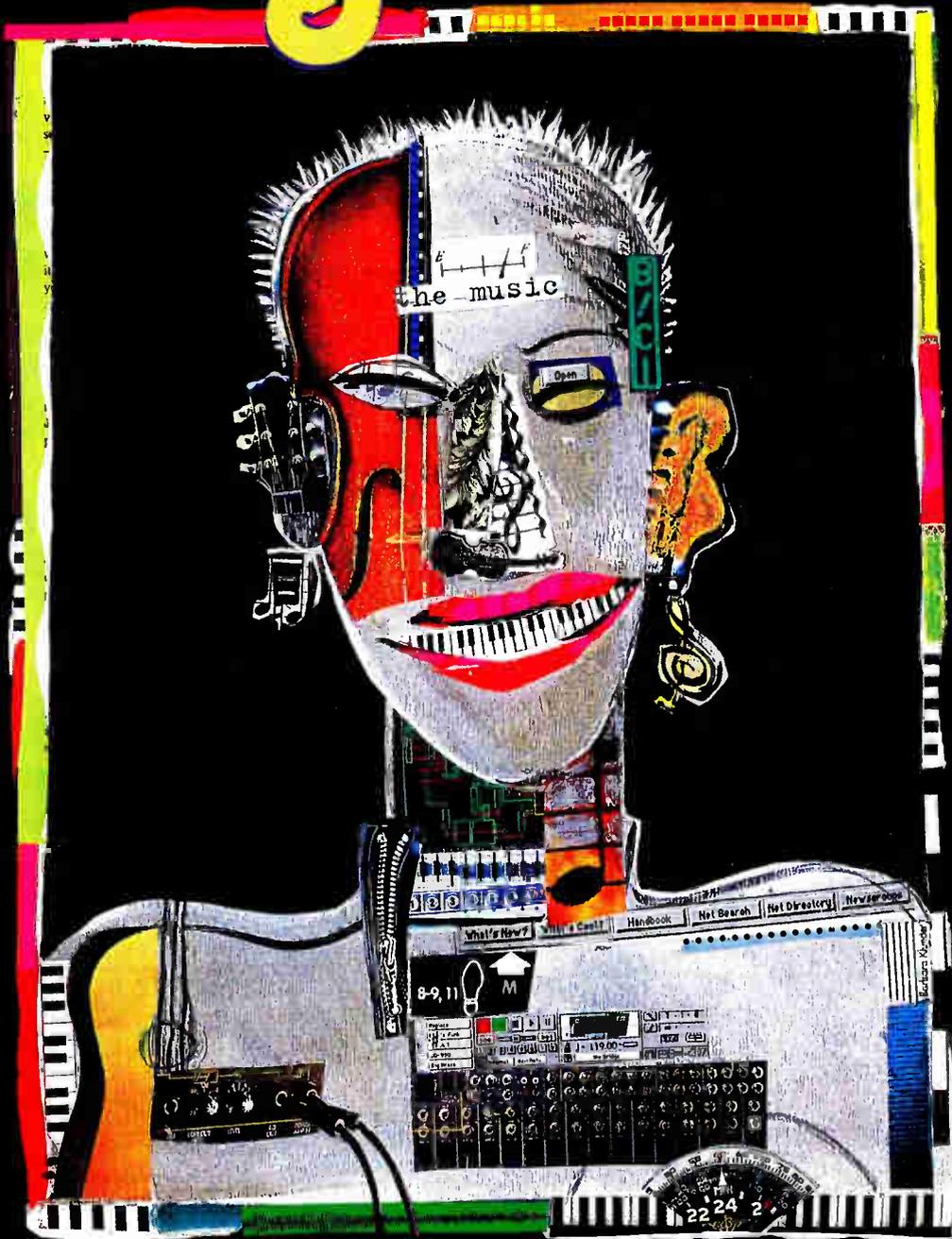
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12 Rounds Fire Off Their Debut With Nothing/Interscope's 'Hero'

BY CARRIE BELL

LOS ANGELES—For 12 Rounds, the deliciously dark duo of Claudia Sarne and Atticus Ross, their first release in the U.S. is a homecoming rather than an invasion.

Despite living in London for the last several years and dabbling in music projects like Bomb The Bass and Barry Adamson, Sarne was born in the U.S. and Ross was raised in Los Angeles by a father who owned a roller disco.

"Americans view us as a British band coming to invade the country and sell the children weird records," Ross says referring to the band's Nothing/Interscope release, "My Big Hero," slated to infiltrate U.S. stores June 30. "In actuality, we are native and identify with American rock. And we are moving back to L.A. soon. We even have a 45-year-old American guy playing cello, who played bass for Lydia Lunch before fleeing to join an English orchestra because there was no future in post-punk." There are no plans yet for an international release.

Although the twosome's music is still a few steps away from apple pie, Trent Reznor's label is eager to cultivate a following in the homeland.

"12 Rounds have a sophistication unique to this day and age," Nothing president John Malm says. "They don't come out of some movement. It's not about fashion, making it difficult to pigeonhole."

Sarne and Ross pride themselves on their ability to elude definition and prefer to call their work "millennium music." Ross fumbles with triggers,

synthesizers, and samples for an electronica edge. The six-piece touring band adds a rock feel that careens toward industrial at moments. Church bells, strings, and windy percussion paint a gothic picture, filled in with fantastical, dreamy lyrics. Sarne's vocals mix the punk angst of Courtney Love, the alluring sexuality of Dracula, and the innocence of a child.

"We wanted to defy labeling and make a record that we approved of," Sarne says. "Making music is about continually breaking the mold. There is so much out there to experiment with. There's no excuse for being boring."

Jeff Anderson, the Nothing/Interscope A&R representative who signed the act for its brilliant mixture of genres, also says that originality will make "My Big Hero" tough to break.

"All the record's elements come together in one wicked cohesive melodic machine," Anderson says. "It will be a hard sell in an industry hooked on homogenized sounds. But we're going to fight the good fight."

That battle commences with a limited-edition 12-inch single with six remixes of "Pleasant Smell" by Sniper and members of the Nothing Collective (Reznor, Keith Hillebrandt, Charlie Clouser, and Clint Mansell). It was shipped to college radio, commercial progressive dance shows, clubs, record pools, and press May 8. Within a couple of weeks, a wider list, including modern rock stations, will receive a CD version with two extra remixes. At press time,

there were no plans to commercially release the single.

"'Pleasant' defines both the record and the band, and we think it is the



SARNE

best way to introduce them," Anderson says. "It's essential for a new band to be heard at a street level."

Two videos and a tour, booked by Alex Kochan, are also in the works. "Where Fools Go," which utilizes a sample from Nick Cave's "Red Right Hand," will be the follow-up radio track and has already won some fans.

"I was drawn to them because they incorporate guitars, alternative energy, and punk angst into techno music," says Maverick A&R executive and DJ Jason Bentley, who spins electronica shows for Los Angeles' modern rock KROQ and public KCRW. "I rotate it with some regularity and have gotten good feedback from listeners. It's nice when you hit on a song for radio but know that the album offers so much more if people go buy it."

Retailers will be provided with in-store copies and posters. Layne Feldman, a buyer for the Kansas City, Mo., store 7th Heaven, confirms that Nothing is on the ball with "My Big Hero." He was serviced the advance

two months before the release date.

"I don't even have Lenny Kravitz [album], and it comes out in five days," he says. "It really helps to get buyers the info early because we pass it on to the customers and play the album early to generate buzz, especially for a company that has a devout following. Everyone knows Trent and trusts him to pick up good new talent."

Reznor's reputation encouraged the duo, which is managed by Neale Easterby and Richard Ramsey at Empire Management U.K., to sign on the dotted line. "Indies on the whole are more attractive. We had a lot of offers, but if you look down a roster and see 100 bands as opposed to 10, you know where you will have more freedom and attention," Ross says. "Nothing gets its shit done, but still asks how we're holding up. There is a marriage of indie mentality with

the financial backing of a major. They have done a great job so far."

12 Rounds also marks the label's first signing with a female artist. But for a label that skews male in terms of its roster and its audience, Anderson isn't worried. "I prefer to think of the Nothing fan as an open-minded, intelligent person thirsty for new voices. Plus, Claude's an attractive girl. Why shouldn't she work that to the testosterone-raging fans of her labelmates?"

Sarne feels privileged to be Nothing's "first rocker minus a penis," but doesn't plan on wild nights of bra-burning. "I was made aware I was the only woman just recently, and I don't want to make it an issue. I love women and have fantastic female friends, but I have no need to say, 'Look what I'm doing and I'm a girl!' I'm not a Spice Girl."

BRAGG PLAYS TUNESMITH FOR GUTHRIE

(Continued from page 14)

myself, 'It's not like it's the last few scraps. If I mess it up, anyone can have a go at it.' I was honored to be asked to have a go at it first."

As Bragg delved into the archive, he realized the fact that he isn't an American may have been an advantage. "I didn't grow up with Woody," he says. "I came to Woody through Bob Dylan, which was good, because Nora didn't want us to make a tribute album—she wanted a collaboration."

For Tweedy, the prospect of composing music for and recording songs with Guthrie's lyrics was unbelievable. "When Billy asked us the first time, our reaction was, 'Sure, sounds great. We'll believe it when we see it.' It didn't really actually hit home until we got to meet with Billy and actually go to the archive and take some lyrics home to work with."

"They really made it their own," Nora Guthrie says. "There's some songs that I can't believe Woody wrote, because it sounds so much like Billy and Jeff."

In working on the album, Bragg came to realize that he had more in common with Guthrie than he realized. "The obvious [similarities] are that we are both solo and both political," he says. "We both are very firm believers in the do-it-yourself ethic

that my generation refers to as punk."

Bragg is also optimistic that the project will help expose record buyers to another side of Guthrie. "I think the Woody Guthrie we know is quite a one-dimensional figure," he says. "He is someone who is seen as being synonymous with the Depression, the Dust Bowl, and the 1930s, but Woody Guthrie didn't die until 1967... And his greatest work was done in New York... He certainly wouldn't have written 'Bound For Glory' if he didn't come to New York."

Bob Reamer, a music buyer for the Ann Arbor, Mich.-based Borders Books & Music, says he is eagerly anticipating the album. "Being a fan of Billy Bragg and Wilco, I'm excited," he says. "I can't say I'm a super fan of Woody Guthrie, but this will be a way of introducing him to a whole new audience who only know him as someone who inspired Bob Dylan or as Arlo Guthrie's father."

With those hopes, on May 12 Elektra shipped the track "California Stars" to triple-A, roots, and college radio, as well as specialty shows. The track will also be included on the Album Network's "Totally Adult Sampler," due June 5.

"We feel that the music on this record is contemporary, and we want to

get it out there and give it a shot," says Dana Brandwein, senior director of marketing for Elektra (U.S.).

The label also expects a big boost from an appearance by Bragg and Wilco on the "Late Show With David Letterman" June 29. In mid-June, the artists are expected to appear together at Guinness Fleadh Festival dates in New York, Chicago, and San Francisco, as well as a series of U.K. dates.

In addition, Bragg (managed by Peter Jenner and booked by the Agency Group) and Wilco (managed by Tony Margherita and booked by Monterey Peninsula Artists) may play dates together in July or August.

If Wilco isn't available, Bragg will enlist another band: "I'm not going to do [the songs] solo or even with just me and Jeff Tweedy, because I don't want this to be a folk thing. The whole point is that we want this to be Woody like you haven't heard him before, with a proper in-your-face band."

The project will receive some additional exposure via a documentary commissioned by BBC 2 Television. Bragg says the program will likely air in the U.K. in December. He hopes it will be picked up by PBS in the U.S.

Assistance in preparing this story was provided by Nigel Williamson in London.

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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE STRAIT, TIM MCGRAW JOHN MICHAEL MONTGOMERY FAITH HILL LEE ANN WOMACK LILA MCCANN, ASLEEP AT THE WHEEL	Ohio Stadium, Ohio State University Columbus, Ohio	May 9	\$2,773,080 \$45/\$17.50	69,954 sellout	PACE Touring
GEORGE STRAIT, TIM MCGRAW JOHN MICHAEL MONTGOMERY FAITH HILL LEE ANN WOMACK LILA MCCANN, ASLEEP AT THE WHEEL	Soldier Field Chicago	May 10	\$1,813,825 \$47.50/\$20	45,486 sellout	PACE Touring
ELTON JOHN	Coca-Cola Lakewood Amphitheatre Atlanta	May 8-9	\$1,383,359 \$57.75/\$25	38,008 two sellouts	Universal Concerts
GARTH BROOKS TRISHA YEARWOOD	Nashville Arena Nashville	May 8-10	\$1,105,009 \$21.75	52,290 three sellouts	Varnell Enterprises
ELTON JOHN	Ice Palace Tampa, Fla.	May 5	\$829,495 Gross Record \$49.50/\$39.50	18,803 sellout	Cellar Door
ERIC CLAPTON	Civic Arena Pittsburgh	May 11	\$604,906 \$60.50/\$45.50	10,953 sellout	Beaver Prods.
ERYKAH BADU CHICO DEBARGE	Radio City Music Hall New York	April 20	\$533,610 \$50/\$40/\$30	11,771 two sellouts	Radio City Prods.
ERYKAH BADU CHICO DEBARGE ROOTS	Greek Theatre Los Angeles	May 3-4	\$393,733 \$47.50/\$34/\$25	12,049 sellout	Nederlander Organization
ANDRE RIEU & THE JOHANN STRAUSS ORCHESTRA	Radio City Music Hall New York	April 24	\$311,132 \$79.50/\$49.50/ \$39.50	4,712 5,992	Radio City Prods. OKO! Universal
BOYZ II MEN K-CI & JOJO NEXT UNCLE SAM	Frank Erwin Center, University of Texas at Austin Austin, Texas	May 6	\$234,810 \$35/\$30	6,916 11,324	in-house

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SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

TAIL SPINS: With the Wallflowers' cover of David Bowie's "Heroes" already a radio hit in the U.S., the soundtrack to "Godzilla" looks like it's on its way to achieving success of monstrous proportions. The Sony Music Soundtrax/Epic Records album hits U.S. retail Tuesday (19) and streets Monday (18) in most major international markets, for which Sony Music has readied a series of highly targeted marketing blueprints that involve several singles, including Jamiroquai's "Deeper Underground" and Puff Daddy and Jimmy Page's "Kashmir"-inspired "Come With Me."

"It is a territory-by-territory choice," says Glen Brunman, executive VP of Sony Music Soundtrax. "We are looking at what's right for the individual countries, and they have single options based on what they feel will work best in their country and based on the release dates of the movie."

Moviegoiners around the globe might notice that only about half of the songs on the soundtrack are actually featured in the film. Brunman says Sony decided early on to create a "companion album" more than a straight-ahead soundtrack, along the lines of Columbia's "Men In Black," the only song from which that was in the movie was the Will Smith title track. "The idea here was similar to 'Men In Black.' We have an event movie, and [it] seemed like a perfect opportunity to have a companion album that would be an event in its own world," Brunman says. "We set out to make an album that would be an extension of this movie, which is why so many artists got a chance to talk with [director] Roland Emmerich and [producer] Dean Devlin and see footage and trailers." He adds that so many artists wanted to participate in "Godzilla" because the monster is a "rock'n'roll icon" in its own right.

'CREATURE' COMFORT: Releasing the score from a feature film as a commercial album can be difficult enough, but doing so for a score album from a TV miniseries would seem near impossible. Not so for John Van Tongeren, whose score to the ABC miniseries "Creature," based on the Peter Benchley novel, will be in stores Tuesday (19) on Intrada Records. Van Tongeren, who cut his teeth as writer, arranger, and producer for pop and rock acts ranging from Chicago to Robbie Nevil to Chris Thompson, segued into film work under the stewardship of Hans Zimmer and has worked extensively with Mark Mancina on "Speed 2" and other projects. Aside from his theatrical work, Van Tongeren scores the TV series "Poltergeist: The Legacy" and "Outer Limits." He says he was drawn to "Creature" because the four-hour production enabled him to dive into a deeper body of music than is supported by an average-length film and because it offered him a chance to write "elegant" music. "They have all these great exterior shots of the island and the ocean; it's exciting to work on a project with a lot of great visuals," he says. Van Tongeren himself played a key role in getting "Creature" the album produced. "I did some groundwork after I had some of the main music written and sent it to a couple of the soundtrack labels I have relationships with," he says. The composer is at work on a non-theatrical instrumental project for a yet-to-be-determined label and a Thompson solo album.

FROM THE VAULTS: "Taxi Driver" and "Funny Lady" are the latest additions to the "Arista Masters" reissue series of digitally remastered music. The albums will be in stores Tuesday (19) and follow the April 28 release of the 20th-anniversary expanded-edition CD of "Close Encounters Of The Third Kind." "Taxi Driver" contains 25 minutes of previously unreleased music, including all the cues composed and recorded by composer Bernard Herrmann and five cover versions of Herrmann compositions arranged and conducted by Dave Blume. "Funny Lady" includes nearly a dozen Barbra Streisand vocals, more than half of them standards from the '30s and some co-written by Billy Rose. Both sets have been resequenced to reflect the actual order in which the music occurs in each film.

PRODUCTION NOTES: Rhino Records is out to prove there's plenty of rockin' n'rollin' going on in Cleveland. On Tuesday (19), the label will release "Cleveland Rocks—Music From The Drew Carey Show." The compilation comprises 24 tracks, including two versions of the title track—the original version by Ian Hunter and a cover by the Presidents Of The United States Of America—plus full renditions of the signature music snippets from the show, including "Five O'Clock World" and "What Is Hip?"

And speaking of TV, TVE Records/Tee Vee Toons is rushing out an album to complement the retrospective "CBS: The First 50 Years." TVE is working with the network to collect theme music from a half-century of series from "Mary Tyler Moore" to "Murphy Brown," from "I Love Lucy" to "Everybody Loves Raymond." Also included are "Mission: Impossible," "The Dukes Of Hazzard," "Peanuts," and "All In The Family." The album will be in stores Tuesday (19), the day before CBS airs its two-hour special.

FINN

(Continued from page 14)

took some time off after Crowded House's last hurrah in November 1996 at the Sydney Opera House. The break helped him affirm that music remains in his blood. "The trepidation about going solo was that you get used to the comfort zone with a band," says Finn, "but making the break was very liberating... When I started making the album, I was basically left to my own devices. I wanted to be able to work on it until I was satisfied."

Finn worked on "Try Whistling This" in various New Zealand locations, including Karekare Beach (where Crowded House's 1993 album, "Together Alone," was made) with Jim Moginie of Midnight Oil. "He's an old friend of mine, and we had a great week writing songs together," he says. Four of their collaborations are on the record, including the title track.

While Ayeroff acknowledges that Finn may not be a household name except to die-hard Split Enz and Crowded House fans, he says, "I think the cognoscenti of record buyers and people in record stores know who he is. I liken this record to when Peter Gabriel left Genesis." A sticker on the album will remind consumers of Finn's Crowded House affiliation, but Strate stresses that the artist is by no means trapped in the '80s. "What we tried to do was hook Neil up with some more contemporary people," she says, noting the contributions of Soul Coughing bassist Sebastian Steinberg; Marius De Vries, an alumnus of dance producer Nellee Hooper, who produced some tracks; and Nigel Godrich, producer of Radiohead's "OK Computer," who remixed some songs.

"Neil is very highly respected in the industry," says Parlophone's Wozencroft, "and this is the type of album that will appeal to Crowded House fans but will also cross many barriers."

In the U.K., the "She Will Have Her Way" single will be commercially released June 1, but national rock outlet Virgin Radio began playing it early. PD Geoff Holland says, "Crowded House have always done really well for the station. The stuff Neil's doing now is not dissimilar, but I don't think that's going to hurt. Crowded House were a band that performed Neil Finn songs."

U.K. retail interest also looks strong, especially in the wake of "Recurring Dream." Phil Jump, co-owner of Badlands, an independent retail and mail-order store in Cheltenham, Gloucestershire, says, "Crowded House [had] a massive fan base; from my experience, people seem to buy any of their related product. We expect to do really well with it."

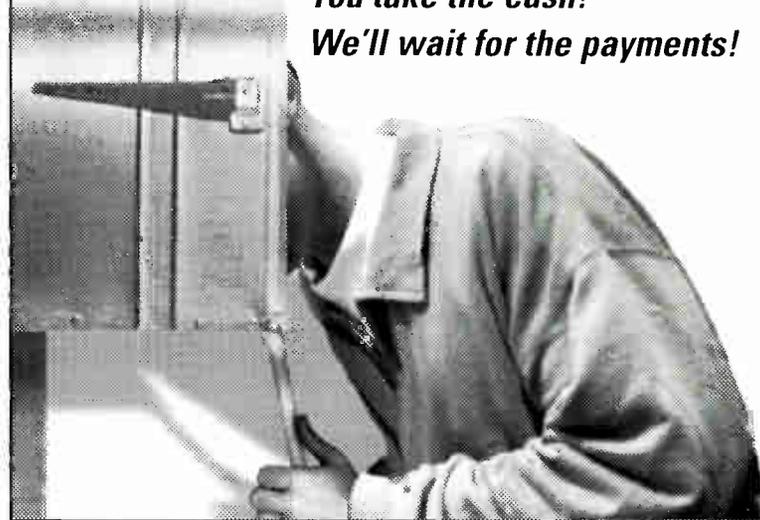
Finn will spend time in the U.K. and Europe in the coming weeks doing promotion, including acoustic radio performances and live dates. He has already visited Sony's nine U.S. branches, performing acoustically. Live work begins in late June in Australia and New Zealand, followed by a six-week U.S. tour starting in mid-July. Booked by William Morris Agency, Finn will also be making press and radio station visits.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	6	FUEL 550 MUSIC 68554*/EPIC (7.98 EQ/11.98)	SUNBURN
2	3	14	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES
3	2	7	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK
4	4	2	FUGAZI DISCHORD 110* (10.98/11.98)	END HITS
5	5	12	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
6	NEW	▶	ALLFRUMTHA I PRIORITY 50588* (10.98/16.98)	ALLFRUMTHA I
7	7	9	ALL SAINTS LONDON 828997/ISLAND (10.98 EQ/16.98)	ALL SAINTS
8	9	19	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
9	13	4	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
10	8	13	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
11	NEW	▶	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE
12	18	19	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
13	27	33	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
14	11	43	MICHAEL PETERSON ● REPRIS (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
15	6	3	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
16	35	5	ALEJANDRO SANZ WEA LATINA 20281 (8.98/13.98)	MAS
17	46	11	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 82635 (8.98 EQ/14.98)	INOLVIDABLE
18	10	3	THE URGE IMMORTAL 69152/EPIC (10.98 EQ/16.98)	MASTER OF STYLES
19	17	2	MANNY MANUEL MERENGAZO 82222/RMM (8.98/13.98)	ES MI TIEMPO
20	12	52	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
21	25	6	HARVEY DANGER SLASH/LONDON 55600/ISLAND (10.98 EQ/14.98)	WHERE HAVE ALL THE MERRYMAKERS GONE?
22	16	33	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
23	28	7	GOD LIVES UNDERWATER 1500 540871*/A&M (8.98 EQ/12.98)	LIFE IN THE SO-CALLED SPACE AGE
24	23	19	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
25	30	5	KEIKO MATSUI COUNTDOWN 17775/ULG (10.98/15.98)	FULL MOON AND THE SHRINE

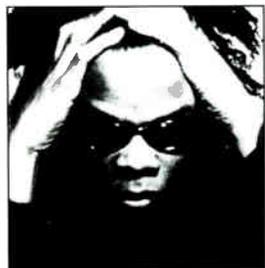
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers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

26	31	4	RAMMSTEIN MOTOR/SLASH 539901/ISLAND (8.98 EQ/10.98)	SEHNSUCHT
27	40	4	BLACK LAB DGC 25127/GEFFEN (10.98/16.98)	YOUR BODY ABOVE ME
28	22	12	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
29	19	9	JIMMY RAY EPIC 69104 (10.98 EQ/16.98)	JIMMY RAY
30	14	5	DAVINA LOUD 67536*/RCA (10.98/16.98)	BEST OF BOTH WORLDS
31	26	57	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
32	20	13	MONO ECHO 536676/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
33	21	7	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
34	33	28	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
35	42	37	DIANA KRALL IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
36	32	8	MORCHEEBA CHINA 31020/SIRE (16.98 CD)	BIG CALM
37	15	3	WITCHDOCTOR ORGANIZED NOIZE 90416*/INTERSCOPE (10.98/16.98)	...A S.W.A.T. HEALIN' RITUAL
38	24	5	THE SUICIDE MACHINES HOLLYWOOD 162060* (8.98 EQ/12.98)	BATTLE HYMNS
39	29	4	CLUTCH COLUMBIA 69113 (10.98 EQ/16.98)	THE ELEPHANT RIDERS
40	41	27	KAREN CLARK-SHEARD ISLAND 524397 (10.98 EQ/17.98)	FINALLY KAREN
41	RE-ENTRY		CHARLIE ZAA ● SONOLUX 82136/SONY DISCOS (8.98 EQ/14.98)	SENTIMIENTOS
42	39	3	MARGARET BECKER SPARROW 51552 (10.98/15.98)	FALLING FORWARD
43	NEW	▶	MICHELLE TUMES SPARROW 1546/CHORDANT (15.98 CD)	LISTEN
44	RE-ENTRY		ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
45	NEW	▶	MAIRE BRENNAN WORD 69143/EPIC (10.98 EQ/16.98)	PERFECT TIME
46	36	6	PULP ISLAND 524492 (10.98 EQ/16.98)	THIS IS HARDCORE
47	44	5	JOHN SCOFIELD VERVE 539979 (16.98 EQ CD)	A GO GO
48	45	27	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
49	RE-ENTRY		MANDY PATINKIN NONESUCH 79459/AG (10.98/16.98)	MAMALOSHEN
50	RE-ENTRY		BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING

POPULAR UPRIISINGS

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

CREEPING UP ON YOU: With the release of *Creep Lagoon's* latest album, "I Become Small And Go," May 19 on adventurous indie Nickelbag and a Dream-Works contract tucked in the



Sweet. Marc Anthony Thompson, who records under the name Chocolate Genius, re-emerges July 14 with his thoughtful V2 debut, "Black Music." The artist, who recorded two albums for Warner Bros. in the '80s, won an Obie Award last year for his musical contribution to the play "A Huey P. Newton Story." The album includes a few contributions, including guest work by members of Medeski, Martin & Wood.

band's back pocket, the world can expect to see plenty more of the Northern California indie faves.

According to the band's

guitarist/keyboardist/vocalist, **Sharky Laguana**, Creep Lagoon is looking forward to improving its profile.

"Indie credibility and a nickel will buy you a nickel's worth of food," observes Laguana. "Over the years we've played with everybody from Pavement to Guided By Voices—anybody that's ever been called indie. I feel two things about the issue of credibility. One, it's dated. And two, it's something indie rock just needs to get over."

Considering the act's funky aesthetic—it lists a Bic lighter and oxygen oscillator as instruments, and lead vocalist **Ian Sefchick** builds its amplifiers from scratch—it's no wonder there was a meeting of the minds with Nickelbag, which is helmed in part by the **Dust Brothers**.

"They're very open-minded to trying different things with their music," says Dust Brother **John King**, who remixed Creep Lagoon cuts "Wonderful Love," "Empty Ships," and "Dear Deadly." "They're not strictly rock-



in New York, the act will hit the road July 30 on the H.O.R.D.E. tour.

International Approach. Catatonia's album "International Velvet" is No. 3 on the U.K. albums chart this issue and will be released stateside May 26 on Vapor Records. Following a promotional appearance May 28-29

'n'roll or dance or analog or anything. It's just about making music that they love."

Creep Lagoon's Laguana says the band's low-fi reputation says nothing about its willingness to experiment.

"I feel like we're building a Rube Goldberg machine," says Laguana, referring to the artist known for building whimsical but complicated mechanical contraptions.

"Sometimes I think our music has a similarity in that I don't know if it has any function, but it has a lot of beauty and emotion and intricacy."

PHOENIX RISING: Hoping to satiate hometown demand and build a regional story in anticipation of the June 30 release of **Gloritone's** new album, "Cup Runneth Over," Kneeling Elephant/RCA dropped the album May 12 in the Phoenix area.

According to RCA VP of field marketing/sales **Elise Kolesky**, feedback from retailers and eager radio stations such as KDKB prompted the label to take aggressive action.

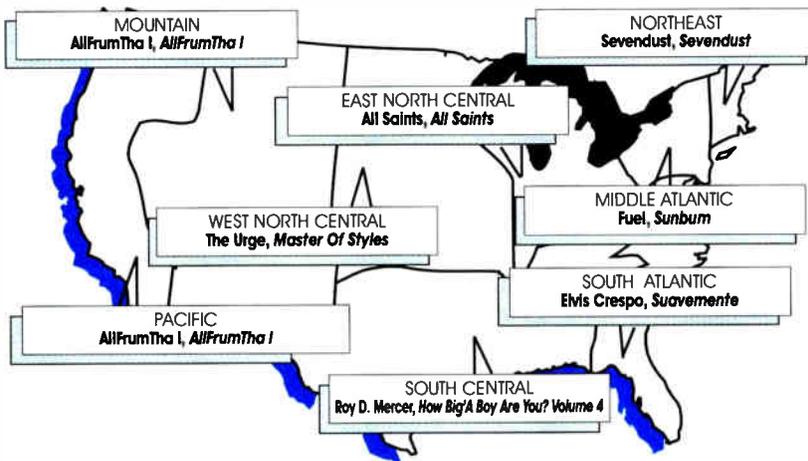
"It was almost like we asked ourselves, 'If we were an independent label, what would we do?'" says Kolesky. "So, basically we decided to



All Hail The Chief. "El President," the forthcoming single from Drugstore's "White Magic For Lovers" album, features a duet between the band's vocalist Isabel Monteiro and Radiohead's Thom Yorke. Modern rock stations WFNX Boston, KITS San Francisco, and WHFS Washington, D.C., are testing the track. Meanwhile, a clip for the song is airing on M2 and MTV's "120 Minutes." The album bows June 9 here on Roadrunner Records.

infiltrate the market and seed product before street date."

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
- All Saints All Saints
 - Fuel Sunburn
 - Sylk-E. Fyne Raw Sylk
 - Edwin McCain Misguided Roses
 - Sevendust Sevendust
 - Liquid Soul Make Some Noise
 - Fugazi End Hits
 - Eve 6 Eve 6
 - Coal Chamber Coal Chamber
 - Michael Peterson Michael Peterson

- SOUTH ATLANTIC**
- Elvis Crespo Suavemente
 - Manny Manuel Es Mi Tiempo
 - Alejandro Sanz Mas
 - Beenie Man Many Moods Of Moses
 - Jagged Edge A Jagged Era
 - Edward McCain Misguided Roses
 - Alejandro Fernandez Me Estoy Enamorando
 - Jose Luis Rodriguez With Los Panchos Inolvidable
 - Fuel Sunburn
 - Mark Wills Wish You Were Here

Born To Dance!

oga chaka ooga chak



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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

VARIOUS ARTISTS

Godzilla—The Album

PRODUCERS: various

Epic/Sony Music Soundtrax 69338

The star-studded soundtrack to the long-awaited monster flick that promises to be a summer blockbuster features enough new and noteworthy tracks to warrant attention as a likely big hit in its own right. Starting with the lead single, the Wallflowers' note-for-note cover of David Bowie's "Heroes," the album includes new studio tracks by Rage Against The Machine ("No Shelter," the band's first recording of an original song since its 1996 album, "Evil Empire"), Ben Folds Five ("Air"), and Foo Fighters ("A 320")—the latter two songs written especially for "Godzilla." Inevitably, the soundtrack features an entry from the ever-present Sean "Puffy" Combs—hence, "Come With Me," his puzzling reworking of the Led Zepelin classic "Kashmir" in collaboration with Jimmy Page and Rage's Tom Morello. "Godzilla" also marks the debut of Combs rock signing Fuzzbubble and includes previously released cuts by Days Of The New, Silverchair, Jamiroquai, Michael Penn, Joey Deluxe, and Green Day, who contributes a remix of "Brainstew." A mixed bag with lethal potential.

MITCHELL FROOM

Dopamine

PRODUCER: Tchad Blake

Atlantic 83102

A masterful producer whose touch has graced the work of Suzanne Vega, Los Lobos, Richard Thompson, Crowded House, Soul Coughing, Ron Sexsmith, Sheryl Crow, and the Latin Playboys—of which he's a member—keyboardist/arranger/composer Mitchell Froom has never recorded an album of his own work until now (except for an obscure movie score). On this project, he uses a rotating cast of singers to animate a series of quirky instrumentals that reflect a wide range of tastes, from loungey, Middle Eastern melodies to noisy, industrial loops. Highlights include the title track, sung by Vega (Froom's wife); Crow's screaming "Monkey Mind"; "The Bunny," featuring M. Doughty of Soul Coughing; and Mark Eitzel's "Watery Eyes." A project that will appeal to fans of the participating singers, and to music lovers with eclectic tastes.

THE NEW BROADWAY CAST RECORDING

The Sound Of Music

PRODUCER: Tommy Krasker

RCA Victor 63207

Mary Martin, Maria of 1959. Julie Andrews, Maria of 1965. Rebecca Luker, Maria of 1998. Though not a legend in the Martin or Andrews class (as yet), the enormously talented Luker gets the nod for her vocal ability, which is cheerfully on display in this rich, new Broadway version of the Richard Rodgers and Oscar Hammerstein classic. This production connects with the movie version: It includes two of Rodgers' songs for the film (for which he wrote both words and music, because Hammerstein had died before the film was made). The recording of this revival lives up to its formidable album predecessors.

DON CABALLERO

What Burns Never Returns

PRODUCER: Al Suttton

Touch and Go 185

Tortoise gets the hype, but Pittsburgh's Don Caballero knows not to leave out the rock in its post-rock abstractions. The

SPOTLIGHT



NATALIE MERCHANT

Ophelia

PRODUCER: none listed

Elektra 62196

Throughout her career as the front woman of 10,000 Maniacs and in her solo work since she left the Maniacs in 1993, Natalie Merchant has demonstrated an innate ability to write music that is as delicately beautiful as it is commercially successful. Her magic touch is evident on "Ophelia," her second solo album and one that seems destined to cement her reputation as one of the industry's boldest, most vital music makers. From the alluring title track (which features moody instrumentation and spoken passages in various languages) to the folk standard "When They Ring Them Golden Bells" to the irresistibly catchy first single, "Kind & Generous," this is a multifaceted gem of an album that showcases Merchant's skills as a sound sculptress in the Brian Wilson tradition. As with her solo debut, "Tigerlily," this album has tremendous cross-format potential.

follow-up to 1995's monolithic "Don Caballero 2," "What Burns Never Returns" is a study in industrial-strength grace, like some archaic machine heaving in exorable arabesques. The metallic guitars and grinding rhythm section interlock with mechanistic precision, yet a very human friction shoots sparks of real beauty. Not to everyone's taste, certainly, but those tired of electronic clichés can turn to the sunburst hardcore of "June Is Finally Here" for relief.

SPOTLIGHT



LENNY KRAVITZ

5

PRODUCER: Lenny Kravitz

Virgin 45605

With an artist as mercurial as Lenny Kravitz, one learns not to expect consistency but, rather, to revel in the flashes of genius that each new work may bring. On his latest endeavor, these brilliant moments are plentiful, starting with the funky opener, "Live," and culminating with the Seal-like "I Belong To You"—a pop gem that could turn Kravitz into a crossover phenomenon. Until now he has been predominantly a rocker who has effortlessly dabbled in other idioms; Kravitz now fully embraces pop, R&B, and funk in the manner of Prince at his best. Other highlights include "Black Velvet," "Little Girl's Eyes," and "Straight Cold Player," any of which could stir up action across a wide range of formats, from top 40 to R&B to modern rock to AC. A bold album that promises to restore some of the credibility Kravitz lost after the spotty "Circus" album from 1995.

COUNTRY

TERRI CLARK

How I Feel

PRODUCER: Keith Stegall

Mercury 314 558 211

Terri Clark is becoming much more focused as a singer and in selecting material suitable for her strong voice. She's effectively making the transition from tough-but-vulnerable chick to a song stylist. In doing so, she still incorporates the hardcore country song, such as the Melba

VITAL REISSUES

JOHN WILLIAMS

Close Encounters Of The Third Kind

PRODUCER: John Williams

REISSUE PRODUCER: Shawn Murphy

Arista Masters 9004

When it was released theatrically in 1977, close on the heels of "Jaws" and "Star Wars," "Close Encounters Of The Third Kind" cemented Steven Spielberg's reputation as a ground-breaking director and special-effects pioneer. The movie also marked another successful collaboration between Spielberg and score composer John Williams, who in all three of those films showed a singular gift for writing themes that have remained as indelible in our minds as have the images on the screen. Like the "Star Wars" trilogy reissued last year, the 1998 edition of "Close Encounters" contains material that was left out of the original LP release because of space constraints, resulting in a CD program that closely follows the flow of the film score. And, like the "Star Wars" series, "Close Encounters" has been remixed and remastered from the analog source

tapes. A soundtrack that retains its vitality a generation after it was written.

STONEY EDWARDS

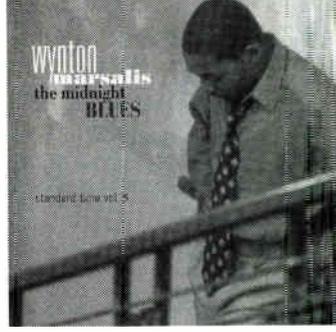
The Best Of Stoney Edwards: Poor Folks Stick Together

PRODUCER: Mike Ragogna

Razor & Tie 82169

Stoney Edwards was a distinctive country voice who never made it big but left a singular body of work. As one of the few African-Americans to have country success, Edwards came to the genre out of genuine love for the music. He charted throughout the '70s, beginning with the self-penned "A Two Dollar Toy." He's also remembered for "Hank And Lefty Raised My Country Soul," "She's My Rock," and "Mississippi You're On My Mind." After he worked to get on country radio, ironically, he was banned at some stations for the Chip Taylor-penned "Blackbird (Hold Your Head High)," which included the words "country nigger." Album also includes the previously unreleased "Jimmie Rodgers Blues."

SPOTLIGHT



WYNTON MARSALIS

The Midnight Blues

PRODUCER: Steven Epstein

Columbia 68921

Most "jazz with strings" albums have been noble failures. Even Charlie Parker's crossover epiphanies were marred by saccharin compromises, and the classic "Clifford Brown With Strings" isn't immune from ennui. But with "The Midnight Blues," Wynton Marsalis and his crew got it right. Sleek and stylish yet showing no lack of sinew, it's the finest jazz-plus-strings set ever. The album is a sequel to the trumpeter's previous outing in the genre, 1984's Grammy-winning "Hot-house Flowers," and although the new disc is burdened with insufferable liner notes from Stanley Crouch, it surpasses the previous milestone on three counts. First, Robert Freedman's arrangements are even more acute this time; second, the "real time" recording imbues the performances with an immediacy long missing from ballad dates. Finally, Marsalis' playing here is astonishing, his slurs and growls lending his horn an expressive power that's nearly vocal. The Rodgers and Hart chestnut "It Never Entered My Mind" speaks with fresh force, and Gershwin's "My Man's Gone Now" is as tragic as it has ever been. The only original here—the 12-minute title track—shows Marsalis' composing skills in their best light. A tone poem of charm and ambition, the piece crystallizes the American romantic spirit from the big city to the bayou. And it epitomizes this pearl of an album.

Montgomery/Leslie Satcher/Larry Cordle composition "Cure For the Common Cold Overall" and her own ballad "Not Getting Over You." Then she graduates to her sultry, stormy "Getting Even With The Blues" (co-written with Tom Shapiro and Chris Waters). Overall, this is a very well-written album. Vocally, she is blossoming in the capable hands of Keith Stegall, one of Nashville's more underrated—as well as understated—producers.

R & B

VOICES OF THEORY

PRODUCER: Jellybean Benitez

H.O.L.A. Recordings 119 341 016

Upon first glance at Voices Of Theory, one expects to hear some serious Latin grooves. But looks can be deceiving, especially when the group, whose debut was produced by Jellybean Benitez, sounds as soulful as K-Ci & JoJo and wears its R&B influences—notably Babyface and All-4-One—on its sleeves. That's not to say the Voices don't show their Latin roots. They do, especially on "Dimelo," a Spanish-language version of their single "Say It," and on "Wherever You Go." Other noteworthy tracks include "Get Down," "Somehow," "If I Knew," and "Fly Away." Distributed by Navarre.

ALEXANDER O'NEAL

Lovers Again

PRODUCERS: Buzz Willis, A an Bellman, Robert "Kool" Bell, and Cecil Holmes

Ichiban/One World 1512

Alexander O'Neal still sings the same type of music that has helped to maintain his career, but that isn't necessarily a good thing, since today's listeners get bored a lot sooner than they used to. While his earlier hits, such as "Saturday Love" (1984) and "Fake" (1987), connected with the public, "Lovers Again" lacks the fire to stir up the romantic impulses of the listening audience. Many of its tracks, such as "Carry On," "Our Love," and "Baby Come To Me" (a duet with Cherrelle), seem geared to radio programs on R&B adult stations. Otherwise, this mediocre project will probably be passed over when it comes to top 40 and mainstream R&B airplay.

LATIN

VICTOR MANUELLE

Ironías

PRODUCERS: Ramón Sánchez, Victor Manuelle

Sony Discos 82717

Victor Manuelle, a *muuy* handsome, grainy-voiced *salsero* from Puerto Rico, follows up his breakthrough smash disc, "A Pesar De Todo," with another solid, romantic album that highlights his underrated improvisational talents on such well-crafted tracks as "Hay Cariño," "Se Me Rompe El Alma," and "Que Habría Sido De Mí."

CLASSICAL

J.S. BACH: CANTATAS FOR ALTO

Andreas Scholl, countertenor; Orchestre Du Collegium Vocale, Philippe Herreweghe

PRODUCER: Jean-Marital Golaz

Harmonia Mundi 901644

Andreas Scholl sang at the Gramophone Awards ceremony last year in London and caused quite a stir with his Teutonic good looks and the disarming purity of his countertenor voice. His Gramophone Award-winning album of Vivaldi's *Stabat Mater* on Harmonia Mundi is something of a contemporary classic, and he has also put out a great collection of German Baroque lieder and one of old English songs, besides soloing in acclaimed ensemble recordings of Handel, Schütz, Caldara, and Bach. Here, Scholl offers a set of Bach's soulful cantatas for alto vocal, in league with fine Flemish conductor Philippe Herreweghe. And as a bonus on the initial pressing of the album, there's a sampling of Scholl's discography on a companion disc. Also new on Harmonia Mundi: Herreweghe has added to his impressive discography—which ranges from Monteverdi to Mahler—with a mellifluous take on Bach's B Minor Mass.

CONTEMPORARY CHRISTIAN

CHRIS EATON

What Kind Of Love

PRODUCER: Chris Eaton

Cadence Communications 46897

British-born Chris Eaton is one of the most talented singer/songwriters in any genre of music. He's penned hits for everyone from Cliff Richard to Amy Grant, and the caliber of songs on this satisfying pop album is a testament to his musical gifts. Even people who don't consider themselves fans of contemporary Christian music will find themselves drawn to Eaton's universally appealing odes to life and love. Among the highlights are "Old Friends," the Celtic-flavored "Boat Of Devotion," the polished pop of "Shooting Stars," the rollicking "Ordinary People," and the wonderful title cut, co-written with Grant. A world-class talent who, with this fine project, should garner well-deserved attention. Contact: 615-646-7527.

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

▶ ROD STEWART *Ooh La La* (3:58)

PRODUCERS: Rod Stewart, Kevin Savigar
WRITERS: R. Wood, R. Lane
PUBLISHER: WB, ASCAP
REMIXER: Chris Lord-Alge

Warner Bros. 9300 (cassette single)

Stewart previews his excellent new disc, "When We Were The New Boys," with an instantly memorable, largely acoustic jam that will remind many of the classic "Maggie May." A nearly lost nugget penned by his former Faces co-horts, Ron Wood and Ronnie Lane, the song has the laid-back warmth of Stewart's more recent recordings, but there's also a slightly more aggressive rock undertow that will please and retrieve long-lost fans of his early material. Soaked with charming Celtic flavor and anchored by a sweet, almost sing-along chorus, "Ooh La La" smacks with the multi-format appeal to render this a massive, well-deserved smash.

★ THE B-52'S *Debbie* (3:33)

PRODUCERS: The B-52's, Tom Durack
WRITERS: K. Strickland, K. Pierson, F. Schneider, C. Wilson

PUBLISHERS: EMI-Blackwood/Man Woman Together Now!, BMI

Reprise 9288 (c/o Warner Bros.) (cassette single)

Is this ditty really about longtime band pal Deborah Harry? Possibly, though it hardly matters. One of two new recordings on the momentarily reunited band's forthcoming best-of compilation, "Time Capsule: Songs For A Future Generation," this jam shows the B-52's at their most irresistible. Creatively speaking, there's nothing particularly new going on here—and that should prove to be a tremendous draw. The beats are firm and pogo-friendly, the guitars rave with new-wave vigor, and the vocals are as vibrant as ever. As the world begins to reignite its love affair with the kitschy excess of the '80s, look for the B-52's (who will tour the States this summer with the Pretenders) to be among its first benefactors.

★ OLIVE *Outlaw* (3:50)

PRODUCERS: Robin Taylor-Firth, Tim Kellett
WRITERS: R. Taylor-Firth, T. Kellett
PUBLISHERS: Chrysalis/BMG Songs, ASCAP
REMIXER: Stephen Jones

RCA 65467 (c/o BMG) (cassette single)

With Madonna's mega "Ray Of Light" project opening many a previously closed pop mind to electronica, the timing is perfect for RCA to put some promotion muscle behind this fab, if unfairly overlooked U.K. act. The latest single from Olive's glorious album, "Extra Virgin," has an easily accessible drum'n'bass groove, as well as appropriately lush keyboards that flesh out the song's memorable melody. Singer Ruth Ann Boyle will continue to remind some of Everything But The Girl's Tracey Thorn, while others will appreciate her creamy alto voice and subtly romantic delivery. For added pleasure, investigate Stephen Jones' glittery uptempo remix, which could connect with punters who prefer a more NRGetic sound.

TAKE 5 *I Give* (3:27)

PRODUCER: Veit Renn
WRITERS: K. Lamb, A. Little, L.J. Pearلمان
PUBLISHER: not listed

edel 38252 (cassette single)

D'ya think there's room at radio for just one more cutie-pie boy group? Perhaps, though the danger of these acts canceling one another out is perilously high. Take 5 comes on like a cross between the Backstreet Boys and Hanson on a languid pop/funk ditty that balances

chirpy, prepubescent warbling with more mature baritone harmonizing. It could prove appealing to the targeted female teen audience—if its attention can be swayed long enough from the dozens of equally competent competitors.

THE BLENDERS *(I Am In Love With The)*

McDonald's Girl (3:47)

PRODUCERS: Darren Runt, the Blenders
WRITER: D. Friedman
PUBLISHER: Dean Friedman, PRS
Universal 1307 (cassette single)

Speaking of boy groups, ya gotta give props to the Blenders for not taking themselves as seriously as their contemporaries. ("I Am In Love With The) McDonald's Girl" is as goofy as it gets, with lyrics like "She is an angel in her polyester uniform." Yeah, their vocals are smooth (in fact, they're reminiscent of the Osmonds circa "One Bad Apple"), but the grabber of this single is the lyrics—which demand the ear of anyone with a penchant for novelty cuts.

R & B

▶ QUEEN LATIFAH *Bananas* (4:04)

PRODUCER: Marcus DL
WRITERS: D. Owens, Marcus DL, A. Peaks, G. Crapps
PUBLISHERS: Queen Latifah/Forked Tongue/Not Him Again, ASCAP; Mass Appeal, BMI

Motown 37463 (cassette single)

It's been longer than a hot second since Latifah served her loyal music fans with a new recording. On this first single from the long-anticipated "Order In The Court," she comes out swingin', firing off rhymes with a dexterity befitting her experience. She is joined by Apache, who gives the song a nice bite—as does DJ Butta Fingers, whose slippery turntable scratching works extremely well against the track's booming funk beat and dramatic keyboard flourishes. An easy bet for maximum R&B—and possibly even top 40—radio airplay.

▶ MICHELLE *Hang Tyme* (4:06)

PRODUCER: Reginald Devell Moore
WRITERS: R.D. Moore, R. Lamb
PUBLISHERS: Suge/WB, ASCAP

Death Row 30248 (cassette single)

Sharp R&B listeners will remember Michelle as one of the original jeep-soul dolls of the early '90s. She made waves with fierce tunes like "No More Lies" and "Nicity." The Los Angeles-based vocalist ends a lengthy break from recording with a slinky shuffler that nicely utilizes her flexible technical range and saucy style. Although she deserves far more than a freak-happy jam that explores not much more than a desire to "yabba-dabba-do" her man, Michelle makes the most of what she's given, performing with a playful sensuality that almost makes you forget the song's silly lyrics. Still, producer Reginald Devell Moore keeps the synths mighty sweet and the groove taut enough to propel this track to the top of countless R&B radio playlists.

★ REGINA BELLE *Don't Let Go* (3:05)

PRODUCERS: Erik "E-Smooth" Hicks, Mike Manni
WRITERS: E. Hicks, R. Belle
PUBLISHER: not listed
REMIXER: Erik "E-Smooth" Hicks
MCA 4172 (cassette single)

What a pleasure it is to welcome Belle back to the front lines of R&B radio. She introduces her lovely, highly notable MCA debut, "Believe In Me," with a seductive, jazz-kissed ballad that illuminates her markedly matured approach to lyrics. The track's co-producer, Erik "E-Smooth" Hicks, widens its appeal with a smoldering remix that emphasizes the song's sultry bassline and Belle's from-the-gut belting. It also has a fresh groove that will likely elevate "Don't Let Go" beyond adult-driven quiet storm shows into the realm of kid-die-dominated mainstream jeep-soul programming.

COUNTRY

▶ MICHAEL PETERSON *When The Bartender*

Cries (3:43)

PRODUCERS: Robert Ellis Orrall, Josh Leo
WRITERS: M. Peterson, H. Davis
PUBLISHERS: Warner-Tamerlane, BMI; Boat Money/Song Matters/Famous, ASCAP

Reprise 9242 (c/o Warner Bros.) (CD promo)

Peterson's first three singles have been smashes, and this one should easily continue the momentum, as it's one of the most-talked-about tunes on his stellar debut album. It boasts one of the best hooks to be found in a country song in recent memory: "You know you're in trouble when the bartender cries." It's a heart-wringer but it ends on a positive note. (Could this signal a new era of drinkin' songs?) Peterson delivers his most poignant performance to date on this song, spotlighting subtle vocal nuances not evident on previous singles. To say "When The Bartender Cries" will be an out-of-the-box hit seems like an understatement.

▶ LISA BROKOP *How Do I Let Go* (3:34)

PRODUCERS: Paul Worley, Dann Huff
WRITERS: K. Taylor-Good, L. Brokop
PUBLISHERS: W.B.M./K. Taylor-Good, SESAC; WB, ASCAP

Columbia 78871 (c/o Sony) (CD promo)

Brokop has one of the strongest, clearest, most emotional sets of pipes to emerge from a country label in years. There's no denying her incredible vocal presence, but what makes her upcoming Columbia collection so stunning is that she's also found her voice as a songwriter—as demonstrated on this fine single co-written with Music Row veteran Karen Taylor-Good. This beautiful ballad about coping with lost love deals with a familiar, frequently explored topic in country music. But what makes this record work is the simple, direct honesty in the lyric and the aching resignation in Brokop's delivery. With the able assistance of producers Dann Huff and Paul Worley, Brokop seems to have finally arrived, and this fine single is the perfect vehicle to show her gifts to country radio.

★ GEORGE JONES *Wild Irish Rose* (4:40)

PRODUCERS: Buddy Cannon, Norro Wilson
WRITER: B. Braddock
PUBLISHERS: Sony/ATV Songs/Tree, BMI

MCA 72038 (CD promo)

OK, so this song is depressing. It's heart-breakingly sad and not in step with the glossy production and nursery rhyme lyrics that pass for country hits these days. But life is not always uptempo. Reality used to be the backbone of country music, and no one can deliver a healthy dose of reality better than the master himself: George Jones. Penned by Bobby Braddock (who co-wrote Jones' massive

"He Stopped Loving Her Today"), this is a tale of a war veteran who becomes homeless, battles the bottle, and ultimately loses the battle. This is the kind of weeper that used to be a country music staple. Kudos to MCA for continuing to take Jones' singles to radio. It's an uphill fight, but true artistry may eventually win again.

DANCE

▶ SHAWN CHRISTOPHER *Sweet Freedom* (8:32)

PRODUCER: Eric Kupper
WRITER: R. Temperton
PUBLISHERS: Almo/April/Rodsongs/U.A., ASCAP
REMIXERS: Eric Kupper, Richie Jones, Dave Auder, Mark Lewis, Ian Rich, Mau Mau

4-Play 1010 (CO single)

Veteran club diva Christopher resurfaces with what could prove to be her biggest hit since "Don't Loose That Magic" and "Another Sleepless Night." She embraces Michael McDonald's pop hit with a soulful flair and a healthy dose of gospel energy. Eric Kupper's richly layered production bounces with a nice blend of house authority and hi-NRG pep. An army of cutting-edge remixers has been enlisted to rebuild the song to fit a variety of club and radio formats. While none duplicate the zest of Kupper's version, Richie Jones comes mighty close with an expansive interpretation that pumps with forceful percussion and bit more R&B flash. Contact: 310-657-5285.

AC

▶ LIONEL RICHIE *Time* (4:14)

PRODUCERS: James Anthony Carmichael, Lionel Richie
WRITER: L. Richie
PUBLISHER: not listed

Mercury 417 (c/o PolyGram) (cassette single)

This is the single that Richie's patient fans have been hoping for. It doesn't recast him as jeep daddy or anything silly and age-inappropriate. Rather, it is a simple, engaging ballad that allows the venerable artist to prove that he's still a highly proficient tunesmith and fine vocalist. The title track to a solid, commercially viable new album, "Time" gets much of its motion from a subtle yet insinuating rhythm section and its hook from a mildly assertive funk guitar line. They add up to a widely appealing single that will strike a most responsive chord with AC and top 40 radio programmers in search of a comforting, familiar voice.

PATTY GRIFFIN *One Big Love* (3:51)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

A&M 00666 (cassette single)

The attack of Lilith-leaning female troubadours continues with the onset of Griffin and the first single from her forthcoming

ing "Flaming Red" collection. She deserves credit for sidestepping the pot-hole of self-indulgent poetry, opting instead to travel a road paved with clever, often amusing words of love that contrast the girlish squeak of her voice. She seems to be having a blast as she rips into an arrangement of surprisingly urgent midtempo beats and tightly interwoven electric and acoustic guitars. An essential programming item for triple-A and AC stations, this gem should also get a close listen from mainstream rock radio tastemakers.

ROCK TRACKS

▶ THE SMASHING PUMPKINS *Ada Adore* (4:20)

PRODUCERS: Billy Corgan, Brad Wood

WRITER: B. Corgan

PUBLISHERS: Chrysalis Songs/Cinderful, BMI

Virgin 13066 (cassette single)

Starved for a new taste of the Smashing Pumpkins? Well, the wait is finally over: Billy Corgan and company preview their long-anticipated album with a percussive, almost anthemic jam that bodes well for the rest of the project. Corgan's angst-riddled voice is put to fine use here, as he rants through a meticulous arrangement that builds a firm bridge between '70s-era rock and modern-day grunge. Expect instant airwave saturation.

★ THE MURMURS *La Di Da* (no timing listed)

PRODUCER: Matthew Wilder
WRITERS: Franglen, Lupino, Grody, Hailey

PUBLISHER: not listed

MCA 4076 (CD promo)

Enough fooling around. It's time for rock radio to transform this adorable female twosome into the mega-stars they should have become several years ago. "La Di Da" previews the album "Blender" and matches the act with red-hot producer Matthew Wilder, who manages to spruce up and commercialize their sound without obliterating their kitschy charm. Their giddy vocals and playful lyrics work quite nicely amid a swirl of fluid electric guitars and butt-shaking beats. You won't be able to shake the chorus after one listen—and isn't that the mark of a single that should be on every station in the land? Well... isn't it?

★ THE ELECTRIC BUSHMEN *Daddy's Gone* (no timing listed)

PRODUCERS: Johnny Cock, Rob Jennings, the Electric Bushmen

WRITER: M. Fracciolla

PUBLISHER: not listed

Out of the Cradle 8888 (CO cut)

Lead by charismatic singer/tunesmith Matt Fracciolla, the Electric Bushmen stride toward a deserved national breakthrough with an infectious, guitar-laden cut that's fondly reminiscent of rock radio staples matchbox 20 and Marcy's Playground. Fracciolla brings a far more earthy, seen-it-all vocal quality to the table, anchoring a well-constructed song that combines haunting lyrics with a head-bobbin' backbeat and a harmony-soaked chorus that sticks to the brain like candy. It's one of 15 fine cuts on the band's home-made album, "Sink." Be among the first to seek it out. Contact: 212-421-6360.

VIXEN *Shut Up* (4:04)

PRODUCERS: Vixen

WRITERS: J. Gardner, G. Stile

PUBLISHER: not listed

CMC International 87257 (c/o BMG) (cassette single)

Bet you've been wondering where this '80s-era metal girl group has been hiding. Well, wonder no more. It returns with a crunchy rocker that invites listeners to a world where time has apparently stood still. There's nary a trace of the quasi-punk or industrial drama that has fueled the comebacks of Vixen's headbanging compatriots. Previewing the album "Tangerine," "Shut Up" is pure swagger, replete with showboating guitar riffs, air-punching beats, and crowd-ready chorus chants. Despite this song's primitive, hip-swaying charm, it's hard to say if people will care beyond college-level metal shows.

NEW & NOTEWORTHY

REISS *Boom Bye Yae* (4:30)

PRODUCER: Craig Kafton
WRITERS: C. Kafton, Reiss, D. Harry, C. Stein
PUBLISHER: not listed

REMIXERS: Greg Padula, Craig Kafton

Mercury 410 (c/o PolyGram) (cassette single)

Mmmm... you can almost feel rays of sunlight coming from your speakers as this warm reggae/funk shuffler unfolds. With a raspy rap style that fondly recalls Tone Lōc, newcomer Reiss flexes appealing rhymes atop a groove that's coated with a sticky keyboard lick lifted from "Die Young Stay Pretty" by Blondie. His performance is nicely contrasted by guest toaster Michie Mee, who brings a Patra-like aggression to the track. Tailor-made for pop and rhythm-crossover radio formats, "Boom Bye Yae" is strengthened by a spree of remixes by producer Craig Kafton and mixer Greg Padula that swerve from rattling trip-hop to beefy house. Regardless of your

stylistic preference, expect to be jammin' to this one well into the summer season.

DEF SQUAD *Full Cooperation* (3:32)

PRODUCER: not listed

WRITERS: E. Sermon, R. Noble, K. Murray, H. Ousley

PUBLISHER: not listed

Def Jam 225 (cassette single)

"Full Cooperation" isn't the first time Keith Murray, Erick Sermon, and Redman have collaborated on wax, but it is the first time the trio has formally recorded as the new group known as Def Squad. Though the single offers nothing new from the funk triad, it is the manipulation of each artist's expertise that makes this track a potential hit. Sermon creates yet another salacious production, while Redman and Murray spew their metaphorically rich wordplay throughout the track. Their first full-length disc, "El Niño," hits stores June 30.

Reviews & Previews



THE BEST OF THE SIMPSONS

Twentieth Century Fox Home Entertainment
50 minutes each, \$9.98 each or \$24.98 for three-tape boxed set
This third installment in Fox's "Simpsons" video collection comes from Springfield to your living room. Series creator Matt Groening hand-picked these six uncut episodes; each tape contains two shows and several classic "Simpsons" shorts from "The Tracey Ullman Show," where Bart and the family got their start in 1986. Longtime fans will have fun playing the "remember the time . . ." game, which features such memorable story lines as the one where Bart gets hit by a car driven by Mr. Burns but Homer manages to botch his chances for the \$1 million insurance settlement. Then there's the episode in which Homer consumes "deadly" blowfish venom while eating sushi and thinks he has only 24 hours left to live and sleep. In another episode, the Simpsons' TV breaks, and the family is forced to converse with one another.

THE X-FILES

Twentieth Century Fox Home Entertainment
95 minutes each, \$14.98 each or \$39.98 for three-tape boxed set
With the movie "The X-Files" slated to open in just a month, interest in the TV series has spiraled beyond its sizable cult audience. These episodes from the show's third season should have no trouble attracting both fans clamoring for anything "X-Files" and curious onlookers new to the show. The professional and personal webs surrounding agents Fox Mulder and Dana Scully get complex at times, and these tapes serve as a nice refresher course. As was the case with Fox's two previous "X-Files" video collections, each tape includes an introduction by series creator Chris Carter, who provides insights about each episode and some personal anecdotes.

EXPLORING AMERICA'S RIVERS AND LAKES

Acorn Media
50 minutes, \$19.95
This inviting travelog hits retail shelves just in time to be consumed by the countless number of consumers planning summer vacations. As much a historical journey as a geographical one, the tape explores spectacular waterways and explains their places in American history. The tape meanders from the Wisconsin River (still home to the Winnebago tribe of American Indians) to the explorations of Meriwether Lewis and William Clark, the construction of the Erie Canal, the role of rivers in the 1849 California gold rush, and more. Interviews with historians provide context as well as a sense of what visitors will find at each featured river or lake. Contact: 800-474-2277.

ANCIENT ALIEN

Odyssey Productions/SMV
45 minutes, \$14.98
Cutting-edge computer animation keeps flowing from Odyssey Productions and SMV's "The Mind's Eye Presents" series. This time around, the artists' primary muse is the timeless nature of myth. While this theme may be lost on the casual observer, the video contains a proliferation of "big" topics such as what appear to be DNA chains, vast ocean-scapes, and gravity-defying creatures that look like they were carved out of Stonehenge. The 10 segments are set to a

score of electronic trance music from indie label Waveform Records. In July, the label will release the "Ancient Alien" soundtrack, and Odyssey plans a host of Internet and in-store cross-promotions for the video and album.

SOUTH PARK

Warner Home Video
56 minutes, \$14.95
The animation is as crude as the jokes, but this Comedy Central sleeper hit is bound to be a killer at retail. The adventures of foul-mouthed youths Stan, Kyle, and Cartman, as well as the often dead Kenny, are now legendary, and creators Trey Parker and Matt Stone are the hottest animators since Matt Groening of "The Simpsons." Wisely, Warner has rushed out six episodes of the series to capitalize on the millions of people who have heard about "South Park" but don't get Comedy Central. In "Cartman Gets An Anal Probe," aliens abduct Kyle's baby brother Ike and leave Cartman with a problem that would make even Mulder and Scully of "The X-Files" chuckle. The resolution is as ridiculous as the plot, but it's hilarious. In terms of adult-driven animation, "South Park"

takes up were "The Simpsons" left off. Also available are "Volcano," "Weight Gain 400," "Big Gay AI's Big Gay Boat Ride," "An Elephant Makes Love To A Pig," and "Death."

THE MIKE DOUGLAS SHOW WITH JOHN LENNON AND YOKO ONO

Rhino Home Video
Approximately 375 minutes, five-tape set, \$99.95
From Feb. 14-18, 1972, John and Yoko co-hosted "The Mike Douglas Show," and daytime television has probably never seen a more eclectic group of guests. On day three, the couple booked a macrobiotic cook, a biofeedback expert, the director of the Peace Corps, and Chuck Berry. Beatle fans expecting an all-out jam session will be disappointed, but Berry and Lennon performing "Johnny B. Goode" and "Memphis" are great. The only sour note is Yoko singing "Sisters O Sisters," and there is a laughable spoken-word performance by Douglas. There's also a music video of "Crippled Inside" from the "Imagine" album, featuring a cameo by the late Andy Warhol. The music portions are entertaining, but the talking-head guests are pretty dull. Still, the interac-

tion between John and Yoko offers a lot of insight into why their marriage worked so well.

ENTER*ACTIVE BY DOUG REECE

ROCKTOONS

www.rocktoons.com
For a site that prides itself on being "non-productive" and having "no real purpose in the world," Rocktoons is quite entertaining. An image library focusing primarily on original artwork of rock bands, the site features artistic renditions of today's most popular bands drawn by both site maintainers and fans. Other features include an archive of older cartoons, a "Bulletoon" board through which users have a forum for "publishing their meaningless thoughts," and the opportunity to vote for their favorite submissions. Rocktoons boasts a design philosophy of "no frames, no applets, no problems." But don't let that fool you. The design is slick and imaginative, even though the only software

requirement is "any browser written within the last few years." Laced with just a tinge of sardonic wit, Rocktoons is a humorous and entertaining site worth checking out.

MLB 99

Sony Entertainment
Sony PlayStation
"MLB 99," the latest fix for baseball junkies, packs an addictive, adrenaline-soaked wallop. Even before users get to their first exhibition game, they have the option to compete as a major league hopeful in spring training. This new feature tracks players' progress, and if they have the right stuff, they get called up to the show. Don't get too comfortable, though, or you could find yourself back riding pine in spring training. Of course, there's a lot more to "MLB 99." The improved graphics are more than just hype, and Sony has applied its "total control" feature for highly advanced batting and fielding options. This game chews up and spits to the dirt competing games like Electronic Arts' "Triple Play 99."

BLASTO

Sony Entertainment
Sony PlayStation
Console game users can't get enough smart aleck superheroes these days, and the wise-cracking, muscle-bound Blasto (voiced by "Saturday Night Live" alumnus Phil Hartman) is perfectly suited to come to the rescue. In many respects, the game answers the call and is full of sly surprises, with an abundance of cleverly animated villains with weapons that are wonderfully destructive. The biggest downside of "Blasto" is its early levels, which—though challenging—are repetitive and frustrating. As a result, it takes some digging to get to the heart of this title.

AUDIO BOOKS BY TRUDI MILLER ROSENBLUM

STILL ME

By Christopher Reeve
Read by the author
Random House Audiobooks
3 hours (abridged), \$18.95
ISBN 0-375-40281-0
It's no overstatement to say that Reeve's autobiography is among the most life-affirming audiobooks ever published. Best known for his "Superman" role, Reeve had an active life outside of acting and always wanted control. The fact that such a man suffered an injury that left him a quadriplegic and dependent on others for his care is tragic beyond belief. In this riveting audio, Reeve honestly and courageously details his accident and its aftermath. When he first learned the extent of his condition, he briefly considered turning off his life support. But his wife, Dana, told him she was with him for the long haul. "You're still you," she said, with no hint of hesitation or obligation. Reeve says if he had sensed any, he might not have been able to go on. Instead, he battled back from despair. He says he asked not "What kind of life can I have?" but "What kind of life can I build?" From his ongoing struggle with physical therapy—which gradually let him breathe for short periods without his ventilator—to his activism and directing debut, Reeve is a shining example of a person who has refused to be defeated. This audiobook also covers details of his troubled childhood and life before the accident. After overcoming the trauma of his parents' divorce, Reeve attended Juilliard, where one of his classmates was Robin Williams. Reeve made his mark in the theater and eventually made it big in Hollywood. This intimate audio forum is perfect for Reeve's story. Listening to his quiet, truthful voice against the soft hiss of the ventilator in the background is powerful indeed.

ON ★ STAGE

SATURDAY NIGHT FEVER

Music and lyrics by the Bee Gees
Directed and choreographed by Arlene Phillips
Produced by Robert Stigwood, Paul Nicholas, and David Ian
Starring Adam Garcia, Anita Louise Combe, Tara Wilkinson, and Simon Greiff
London Palladium

There are two inextricably linked cultural cinematic icons of the late '70s: "Saturday Night Fever" and "Grease," both starring John Travolta, both with multi-platinum soundtrack albums, both featuring songs written by the Bee Gees, and now, both returning to our consciousness.

In March, Paramount Pictures rereleased "Grease," and its soundtrack sits atop Billboard's Top Pop Catalog chart, and with a spectacle of color, flares, and perms, "Saturday Night Fever" is the newest musical to open at the legendary London Palladium.

While "Grease" began as a stage musical and was reborn on the silver screen, "Fever" follows in the footsteps of other film-to-stage translations, such as "Meet Me In St. Louis," "Sunset Boulevard," and "Carrie."

"Grease" and "Saturday Night Fever" have many common threads, but their stories and histories are fundamentally different.

We enjoyed "Grease" in 1978 because it was a campy, humorous, nostalgic look back at the fabulous '50s, as opposed to "Saturday Night Fever," which was vital for the moment.

If we didn't personally know about the lives portrayed by the characters in "Saturday Night Fever," we knew people who did, or at the very least we read about them in New York magazine, where the story that inspired the movie was first published.

But unlike "Grease," with its

built-in fun and nostalgia, "Saturday Night Fever" wasn't about a bunch of carefree high school buddies whose lives were straight out of the Archie comic books.

On the other hand, no one is likely to walk into "Saturday Night Fever" expecting great drama.

With a score full of No. 1 hits like "Stayin' Alive," "Night Fever," and "How Deep Is Your Love," this production is one of the few shows where people will walk *into* the theater humming the songs.

Any actor stepping into the lead role of Tony Manero would have big boogie shoes to fill, and no one could expect us to forget Travolta's intense portrayal. But Australian actor Adam Garcia has the audience in his pocket from the opening scene, in which a miniaturized Verrazano Bridge rises and he's alone in the spotlight, striking that stance, legs apart, one hand on his hip, the other hand pointing to the sky. Later, in his bedroom, he removes his shirt, which elicits screams from the female audience members.

But Garcia's real strength is his dancing, and fortunately there's



plenty of it. Credit for all the enthralling dance numbers goes to director/choreographer Arlene Phillips.

There should even more dancing because it would leave less time for the paper-thin book and the less-than-substantial characters.

It's fun to watch these people dance, but it's hard to care if they're joyful, angry, or suicidal. Only once, in a touching scene on a bench overlooking the Verrazano Bridge, do the two leads seem like three-dimensional humans.

The songs are always worth revisiting, and Bee Gees favorites from the film like "Jive Talkin'" and "You Should Be Dancing" are well-represented. The score has been augmented with other tunes from the brothers Gibb, like "Tragedy" and "What Kind Of Fool," the latter a hit for Barbra Streisand and Barry Gibb.

Two new songs ("It's My Neighborhood" and "First And Last") written by Barry, Maurice, and Robin have been added, and a solo Garcia performs "Immortality," which is on Celine Dion's "Let's Talk About Love." Garcia's singing prowess is fully realized in this act two penultimate number.

Anita Louise Combe is solid in the lead female role of Stephanie Mangano, and she and Garcia get exceptional support from Tara Wilkinson as Annette and Simon Greiff as Bobby C.

A single of Garcia's "Night Fever" was released on Polydor in the U.K. May 5 to coincide with the show's opening night. The ensemble hasn't gone into the recording studio yet, but this is a critic-proof show that will run into the next century, so expect an album by summer.

FRED BRONSON



'Freak' Outing. Teddy Riley recently hung up his producer gloves to direct the video for Nutta Butta's debut single, "Freak Out." Nutta Butta is signed to Riley's Lil' Man Records. Pictured, from left, are Riley and director of photography Troy Smith.

Forte Stakes Out His Own Camp

Ruffhouse/Columbia Artist Looks To Establish Own Identity

BY SHAWNEE SMITH

NEW YORK—Though he gained notoriety for collaborating on various Fugees projects—the Fugees' "Cowboys," Wyclef Jean's "We Trying To Stay Alive," and Lauryn Hill's "Sweetest Thing" remix—Refugee Camp All-Star John Forte is blazing his own trail with his solo album, "Poly Sci."

Set to street internationally June 23 on Ruffhouse/Columbia, the project flaunts a more street-oriented flavor than previous Fugees-affiliated sets.

"Of course, people are going to assume that because I'm in the Refugee Camp, ["Poly Sci" is] going to be in the same vein . . . light but serious, danceable and commercially accepted," says Forte. "But lyrically I've always kept my ear to the street because that's [what] I relate to."



FORTE

Raised in the Brownsville section of Brooklyn, N.Y., listening to the likes of Nina Simone and Sarah Vaughan, Forte was educated in New York public

schools before attending Exeter, a preparatory high school in New Hampshire, where he was trained as a classical violinist.

He titled the set "Poly Sci" to speak to the balancing act he often performs between his street background and academic training.

"John's got the science of the streets and the science of the mind," says Demmette Guidry, senior VP of the black music division at Columbia Records Group. "It's like the whole album is a mixture of dual personalities. He's got the DMX track ["We Got This"], 'Hot,' and the Fat Joe track ["They Got Me"] that's bumping for the streets, and on a whole other [level] he's got 'God Is Love God Is War,' which we can market to rap alternative and R&B [audiences]."

The album's first single, "Ninety Nine (Flash The Message)," which was serviced to radio the first week of May, interpolates the chorus of the '80s hit "99 Luftballons" by German group Nena. The chorus on the album version is sung by fellow Fugees affiliate Jeni Fujita, but, according to Julie Bor-

chard, VP of international at Columbia, per Sony Germany's request, Forte is slated to rerecord the single with the original vocalist for higher visibility.

The single received 133 spins for the week ending May 10, according to Broadcast Data Systems. Helen Little, operations manager at WUSL-FM Philadelphia, put the single in light rotation and says she is excited about the artist's success at the station. "I saw [Forte] perform at a showcase, and he is a very compelling artist. 'Ninety Nine' is very unique. The Nena hook he uses brings a whole new flavor to hip-hop."

Clyde Ragland, manager at Mister Music in Mechanicsville, Va., also expects "Poly Sci" to do well at retail. "We've been selling the 12-inch of 'Hot' pretty well," he says of the single Columbia released to mix-show and mix-tape DJs to garner an underground buzz on Forte. "Because he's a member of [the Refugee Camp All-Stars], there's a demand for the product. They have a broad appeal, so I expect [the album] to do very well."

"We want to capitalize on his involvement with the Fugees, but we want to highlight the talents that are unique unto himself," says Chris Schwartz, CEO of Ruffhouse, about the marketing strategy for Forte.

Forte has been on tour internationally with the Fugees for the last two years—first in support of "The Score" and currently for "Wyclef Jean Presents . . . The Carnival."

In late 1997, the labels released the freestyle-flavored "Hot" and the brief interlude "Riddle Of Steel" to DJs via street teams to ready audiences for his solo debut.

(Continued on next page)



Gospel According To CeCe. Kirk Franklin joined gospel songstress CeCe Winans in Los Angeles to celebrate the release of her debut solo set, "Everlasting Love," on Pioneer Music Group. Pictured at the event, from left, are Winans, Franklin, Pioneer Music Group president Charlie Lico, and Gospo Centric founder Vicki Mack-Lataillade.

Living Legends Fetes Industry Pioneers; O'Neal Makes More Music For 'Lovers'

LEGENDS LIVING: The sixth annual Living Legends Awards dinner, held at the Impact SuperSummit conference April 29 in Reno, Nev., honored the contributions of such music industry pioneers as Henry Allen, one the first black VPs and senior VPs at Atlantic Records (U.S.); Willie J. Barney, owner of Barney's One Stop Records in Chicago; Eula Mae Hatter, veteran gospel-show host at WXOK Baton Rouge, La.; "Diamond" Jim Sears, who began his career as one of black radio's first salespeople; Winston "Buzz" Willis, who created RCA Records' first black music division; and Violet Brown, R&B music buyer for the Warehouse retail chain since 1985.

Kedar Massenburg, CEO of Kedar Entertainment and senior VP of Universal Records, who also served as dinner chairman, says there are already plans to start a Living Legends concert series in which artists would donate a portion of their performance fee to the charity.

Massenburg, who also was Impact's conference chairman, says the proceeds will go to the Living Legends Foundation. Ultimately, his goal is to get his peers to assist a great cause. In addition, Massenburg wants to help them realize that, like some veteran artists that the foundation has helped, they too could end up in need at some point in their lives. "Right now, it's for the older people, but I'm trying to get younger people involved," he says.

O'NEAL'S BACK: Alexander O'Neal's seventh album, "Lovers Again," will be released Tuesday (19) by Ichiban Records/One World Entertainment. The singer worked with Nick Mundy, Dennis Charles, Ronnie Wilson, and Pele Kazir & B-Cube on the project. In 1984, he worked with Jimmy Jam and Terry Lewis on his self-titled debut on Tabu/CBS Records, garnering the hit single "Saturday Love." His second album, "Hearsay," offered such classic club anthems as "Fake," which gave a reality check to women who changed such things as hair length and eye color to be considered attractive to men. The new album is loaded with ballads and midtempo romantic songs similar to Luther Vandross. "Baby Come To Me," his duet with Cherrelle, is a decent effort but is no match for James Ingram and Patti Austin's original version. "Grind," "Body Talking," "Our Love," and "Sneakin'" are among the more noteworthy tracks on the album.

MTV'S REAL DEAL: Shopping demos and camping out in front of clubs or—heaven forbid—a record executive's door in an attempt to garner a record deal still isn't a "paid" full-time job. However, MTV is making those "dues-paying" efforts somewhat easier, via the TV pilot "The Real Deal," for young, unsigned R&B music performers of all nationalities. The show offers a "behind the scenes" look at the audition process that will culminate in "The Real Deal Showcase" (the very same one that catapulted such acts as Brandy, Karen White, and Take Six into the limelight). Similar to the format of MTV's "The Real World," the pilot was created to give a bird's-eye view of the lives of unsigned singers and songwriters and the paths they take to gain notoriety.

The auditions are open to 14- to 28-year-olds who are "record deal" ready.

LATIN HIP-HOP: Extended club mixes of Wyclef Jean's "Guantanamera" and Will Smith's "Miami," both of which are Latin-influenced, are prominently featured on the Columbia compilation "Latin Mix USA," due June 16. Other artists on the album include Ricky Martin, Shakira, the Blackout Allstars, Deep Latin Groove, Albita, Chayanne, Monica Naranjo, Merebooty Girls, Fey, Robi Rob's Clubworld Featuring The Wepaman, and Lorena Martinez.

WHO'S WHO AMONG THE NEW: The latest slew of notable new acts set for release this summer includes Tyrese (RCA); Honey, Nutta Butta, and Mike Etheridge (Lil' Man Records); Dejah (Un-D-Nyable Records); Debelah (Motown); and Tami Davis (Red Ant). Expect to see Case, D'Angelo, and A Tribe Called Quest resurface this summer.

HERE AND THERE: The legendary Temptations plan to release "Phoenix Rising Temptations 4ever," their 54th album, on Motown in September . . . Aaron Hall has switched his management from Anthony D'Amato to Abandon Entertainment in New York, which will work with Hall on his upcoming MCA release, "Inside Of You." The company is also seeking opportunities for Hall in film and theater, as well as increasing his guest appearances on other artists' hip-hop and R&B projects. The album, which will be released this summer, was produced by Emanuel Seal, Malik Pendleton, and Hall.



by Anita M. Samuels

Billboard TOP R&B ALBUMS

MAY 23, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★						
1	76	—	2	FIEND NO LIMIT 50715*/PRIORITY (10.98/16.98) 1 week at No. 1	THERE'S ONE IN EVERY FAMILY	1
2	1	60	3	BIG PUNISHER LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
3	3	2	8	SOUNDTRACK ● HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
4	4	1	6	SOUNDTRACK NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	1
5	7	6	34	JON B. ● YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
6	5	4	4	SOUNDTRACK INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	4
7	2	—	2	WC RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	2
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
8	NEW ▶	—	1	SOUNDTRACK UNTERENTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO	8
9	6	3	5	GOODIE MOB ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
10	11	13	33	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
11	8	5	5	DO OR DIE NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	3
12	12	9	47	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
13	9	8	9	C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
14	16	18	26	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
15	10	—	2	PUBLIC ENEMY DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	HE GOT GAME (SOUNDTRACK)	10
16	14	12	13	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
17	13	10	31	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
18	20	17	7	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	7
19	18	16	32	NEXT ● ARISTA 18973 (10.98/16.98) HS	RATED NEXT	13
20	15	7	7	GANG STARR ● NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	1
21	17	11	6	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
22	24	24	25	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
23	19	20	3	MYA UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	19
24	22	26	37	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
25	26	25	34	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
26	27	19	7	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	2
27	25	21	11	SCARFACE RAP-A-LOT 45471/VIRGIN (10.98/22.98)	MY HOMIES	1
28	23	15	6	AZ NOO TRYBE 56715/VIRGIN (10.98/16.98)	PIECES OF A MAN	5
29	31	23	4	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	19
30	29	29	27	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
31	37	32	34	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
32	NEW ▶	—	1	ALLFRUMTHA I PRIORITY 50588* (10.98/16.98) HS	ALLFRUMTHA I	32
33	32	31	18	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	1
★ ★ ★ PACESETTER ★ ★ ★						
34	50	71	4	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC (10.98/14.98) HS	DON'T GIVE UP	34
35	21	14	3	SONS OF FUNK NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK	14
36	30	28	7	COCOA BROVAZ DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	3
37	36	34	7	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
38	34	35	24	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
39	40	40	12	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
40	38	39	56	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
41	33	27	21	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	13
42	28	22	8	CAPPADONNA ● RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE	1
43	39	36	29	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
44	45	48	41	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
45	35	33	9	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	27
46	42	46	43	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
47	41	30	6	FATAL RELATIVITY 1622* (10.98/15.98)	IN THE LINE OF FIRE	10

48	43	45	12	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
49	58	54	51	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
50	49	42	7	PLAYA DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	19
51	46	44	11	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98) HS	MANY MOODS OF MOSES	35
52	60	59	8	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
53	56	56	5	JOHNNIE TAYLOR MALACO 7488 (10.98/14.98)	TAYLORED TO PLEASE	44
54	44	38	26	TIMBALAND AND MAGOO ▲ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
55	47	41	46	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT.G REFUGEE ALLSTARS	4
56	55	49	26	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
57	48	65	26	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	48
58	51	47	16	YOUNG BLEED ● ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD NO LIMIT 50738*/PRIORITY (10.98/16.98)		1
59	NEW ▶	—	1	VARIOUS ARTISTS OPEN MIC 1129*/RAWKUS (13.98/17.98)	LYRICIST LOUNGE VOLUME ONE	59
60	59	55	28	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
61	57	52	35	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
62	53	50	5	DAVINA LOUD 67536*/RCA (10.98/16.98) HS	BEST OF BOTH WORLDS	34
63	54	51	11	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	10
64	62	57	60	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
65	61	58	7	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98) HS	RAW SYLK	47
66	78	75	33	BOYZ II MEN ▲ MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
67	63	53	25	2PAC ▲ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	1
68	73	67	34	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
69	65	63	64	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
70	74	73	41	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98 EQ/16.98) HS	TIME FOR HEALING	24
71	75	78	25	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
72	68	76	30	UNCLE SAM ● STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	24
73	70	66	27	THREE 6 MARIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
74	67	74	27	KAREN CLARK-SHEARD ISLAND 524397 (10.98 EQ/17.98) HS	FINALLY KAREN	28
75	64	—	2	7 MILE CRAVE 68043/EPIC (10.98 EQ/16.98) HS	7 MILE	64
76	79	79	80	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
77	52	37	3	WITCHDOCTOR ORGANIZED NOIZE 90146*/INTERSCOPE (10.98/16.98) HS	...A S.W.A.T. HEALIN' RITUAL	37
78	66	43	3	MARVALESS AWOL/NOO TRYBE 45675/VIRGIN (10.98/15.98) HS	FEARLESS	43
79	NEW ▶	—	1	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	79
80	72	62	11	C-BO AWOL/NOO TRYBE 45496/VIRGIN (10.98/15.98)	TIL' MY CASKET DROPS	4
81	69	72	77	DRU HILL ▲ ISLAND 524306 (10.98 EQ/16.98) HS	DRU HILL	5
82	86	84	46	PATTI LABELLE ● MCA 11642 (10.98/16.98)	FLAME	10
83	77	64	3	JOHNNY P C-TOWN/RAP-A-LOT 45628/VIRGIN (10.98/16.98) HS	THE NEXT	64
84	82	77	13	PHIL PERRY PEAK/PRIVATE MUSIC 82163/WINDHAM HILL (10.98/16.98) HS	ONE HEART ONE LOVE	67
85	83	69	6	TEDDY PENDERGRASS PHILADELPHIA INTERNATIONAL/THE RIGHT STUFF 36994/EMI-CAPITOL (9.98/15.98)	GREATEST HITS	65
86	92	92	32	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
87	87	93	34	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
88	71	81	28	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
89	81	68	9	KILLAH PRIEST GEFEN 24971* (10.98/16.98)	HEAVY MENTAL	4
90	91	70	7	DAS EFX EASTWEST 62063*/EEG (10.98/16.98)	GENERATION EFX	10
91	84	87	7	LIL' KEKE JAM DOWN/BREAKAWAY 481000/ISLAND (10.98 EQ/16.98) HS	COMMISSION	37
92	97	88	51	SOUNDTRACK ● NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
93	85	91	11	BIG TYMERS CASH MONEY 9617 (11.98/16.98) HS	HOW U LUV THAT?	25
94	89	89	13	RANDY CRAWFORD BLUEMOON/ATLANTIC 92785/AG (10.98/16.98)	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE	70
95	88	90	39	SWV ● RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
96	RE-ENTRY	—	25	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
97	93	98	64	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
98	RE-ENTRY	—	16	JONATHAN BUTLER N2K ENCODED 10005 (10.98/15.98)	DO YOU LOVE ME?	57
99	NEW ▶	—	1	SOULJA SLIM NO LIMIT 53547*/PRIORITY (10.98/16.98)	GIVE IT 2 'EM RAW	99
100	RE-ENTRY	—	4	AL GREEN THE RIGHT STUFF 57074/EMI-CAPITOL (10.98/15.98)	MORE GREATEST HITS	78

○ 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.

FORTE STAKES OUT HIS OWN CAMP

(Continued from preceding page)

In April, Forte embarked on a two-week black college and spring break promo tour with Ruffhouse labelmates Sporty Thiev\$. He also performed for radio, retail, and press across the U.S. as part of the Columbia black music department's Street Souldiers campaign. The video for "Ninety Nine," which was serviced to video outlets May 12, will also be rotated with other Street Souldiers artists in 465 Foot Action shoe retailers.

"We want to focus on his core

hip-hop audience, who we believe are about a million active record and concert ticket buyers, first," says Schwartz. "And hopefully 'Ninety Nine' will cross over."

Forte will continue dates with Jean throughout the summer, with the Fugees' annual Haitian benefit concert Saturday (16) being web-cast at www.johnforte.com. He will also perform during the upcoming Smokin' Grooves tour and during Lilith Fair as part of Queen Lati-fah's set. Forte is managed by Lat-

ifah's Flavor Unit Management.

Internationally, Forte used Jean's two-week European promo tour last November to do international press and make TV appearances with Jean. He will perform at various international summer events, and Borchard expects to book international promo dates in the late summer and early fall.

Forte's music is published by Nutz Baby Music/ASCAP, and he is booked worldwide by the William Morris Agency.



Using Their Imagination. Jive recording act Imajin helped celebrate the opening of Walt Disney's Animal Kingdom with a performance of its single, "Shorty (You Keep Playin' With My Mind)" on BET's Soundstage at Pleasure Island. Pictured at the event, from left, are group members Talib Kareem, Jamal Hampton, John Fitch, and Olamide Faison.



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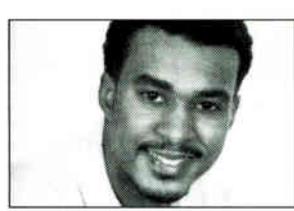
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Get the juice



DATU FAISON'S RHYTHM SECTION

SHE'S BACK: In the last issue, "I Get Lonely" by Janet Featuring BLACKstreet (Virgin) scored Hot Shot Debut at No. 6 on Hot R&B Singles after a street-date violation on the Hot R&B Singles Sales list forced that early entry. Now, a complete week at core stores nets her a cool 40,000 units. Ms. Jackson can tuck another No. 1 under her pillow; it's her 13th on Hot R&B Singles. Retail sales accounted for more than 56% of the song's total chart points.

As predicted here last week, a few of the records that had been gaining are forced backward due to Janet's leapfrogging. After coming within a hair of No. 1 on last issue's chart, "It's All About Me" (University/Interscope) by Mya & Sisqo gets pushed back 2-3. Although the track continues to grow at radio, it does not earn a backward bullet because it had a 3% loss at retail. Another pop diva hit, Mariah Carey's "My All/Breakdown" (Columbia), settles for a hold at No. 4 despite increasing by more than 1,000 retail chart points and by 3.8 million radio listeners, according to Broadcast Data Systems (BDS).

WE LOVE MAMA: It's definitely a rare occasion when a 24-week-old record that's already peaked will re-bullet on Hot R&B Singles. Most times, once a record has lost its bullet, Billboard will look for increases of 10% or more in sales and airplay for two consecutive weeks before the track can earn the bullet back. However, "A Song For Mama" (Motown) by Boyz II Men re-bullets in its 24th chart week, moving 47-27, and it also earns the Greatest Gainer Sales & Airplay distinction.

"We saw this as the perfect Mother's Day song, so we wanted to take advantage of the opportunity," says Steve Shannon, singles buyer for the Dallas-based Blockbuster chain. When Motown cut out the single, the chain stockpiled inventory for use in a Mother's Day promotion done independently of Motown and distributor PGD; price and positioning were placed a week before the holiday. According to Shannon, sales shot from 400 to 4,000 units for that week. The total increase at retail was 107%, hoisting the track 42-25 on Hot R&B Singles Sales. At radio, listeners increased by 2.1 million as 13 additional stations spun the record for the BDS tracking week that ended May 12. Some individuals spent a little more on Mom and had a choice of two albums that featured the song: Boyz II Men's "Evolution," which saw a 45% gain on Top R&B Albums, rising 78-66, and the "Soul Food" soundtrack, which saw a 26% hike and rose 73-68.

BLOWING UP: A few weeks ago I mentioned how the Sparkle track "Be Careful" (Rock Land/Interscope) was one of the fastest-growing R&B songs at radio. That tune stands at 51.3 million listeners after just six weeks at radio. Now "The Boy Is Mine" (Atlantic) by Brandy & Monica follows in that tradition, as 87 stations bring 39.4 million listeners to the party. Based on airplay alone, the song would rank at No. 12 on Hot R&B Singles; it's No. 5 on Hot R&B Airplay after four weeks at radio.

Unlike Sparkle, who ships a self-titled album that hits stores Tuesday (19) without ever having a commercial single, there will be a commercial single on "The Boy Is Mine" also hitting Tuesday (19). That single will ship 850,000 units.

R&B

GRIFFIN

(Continued from page 13)

tiful, "Flaming Red" fuses beauty and power, placing Griffin in a league with Bonnie Raitt, Chrissie Hynde, and Tracy Chapman. It also hints at Sheryl Crow and fellow Boston singer/songwriter Mary Lou Lord.

On "Flaming Red," Griffin delivers vocals and lyrics with her signature intensity, but she adds accessibility by going electric and turning up the volume. Griffin's songs are published by One Big Love Music/Chrome Dog Music/ASCAP.

A&M hopes "Flaming Red" will be Griffin's ticket out of the acoustic pigeonhole, and the label is counting on radio to play a big part. "It's important that people hear the music first and let it speak for itself," says Beth Tallman, product manager at A&M (U.S.).

Adds Peter Napoliello, senior VP of promotion at A&M (U.S.), "There is great anticipation that we will be very successful at all formats, because [Griffin] has a giant audience reach that would cover the full spectrum. The fact that she's a prolific songwriter and that her lyric content is intelligent could really hit the heartstrings of the masses."

The first single, "One Big Love," will be serviced to AC, hot AC, alternative, and key top 40 programmers in late May. "I hope ["Flaming Red"] is going to be huge," says Bruce Warren, music director at WXPX Philadelphia, where Griffin has been an on-air guest. "I know that listeners in Philly will be going crazy for it. She's got a good following, and this is the record that should make her career."

Adds John T. Kunz, owner of Waterloo Records & Video in Austin, Texas, "I think the new record is going to do fantastic; it's a nice, full-produced album. We've done incredibly well with Patty in the past—we're at around 1,500 [units sold] out of one store with 'Living With Ghosts.'"

"I think we're going to do very well with it," says Lee Negip, director of music purchasing at the Camelot chain. "We're working on a plan with A&M to place it into one of our [promotional] programs."

Griffin, who is booked by International Creative Management, is slated for three August dates of Lilith Fair, a tour she also performed at last year. According to Tallman, she's performing May showcases in Minneapolis, Los Angeles, New York, and Dallas. She's currently playing secondary markets with her new band. Tallman adds that a summer tour to begin in July is still in the works.

Baker, Griffin's manager, says it's critical that she be recognized outside of the singer/songwriter realm, and he hopes to establish her viability as an alternative rock artist. He is pushing for Griffin to tour with popular modern rock bands, as opposed to the generally acoustic acts she has been paired with since "Ghosts."

"I don't want her to have to tailor her show to have to accommodate a politer audience," Baker says.

"We're looking to build believers, and we're going to be very aggressive about it," says Al Cafaro, chairman/CEO of A&M.

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	4	TURN IT UP [REMIX/FIRE IT UP] (C) (D) (T) (X) ELEKTRA 64104/EEG	BUSTA RHYMES 3 weeks at No. 1
2	2	2	8	MONEY, POWER & RESPECT ● (C) (D) (T) (X) BAD BOY 79156/ARISTA	THE LOX [FEAT. DMX & LIL' KIM]
3	3	3	10	VICTORY ● ● PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	
4	5	4	8	SECOND ROUND K.O. (C) (D) (T) UNIVERSAL 56175	CANIBUS
				GREATEST GAINER	
5	6	7	9	RAISE THE ROOF ● ● LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 572250/ISLAND	
6	7	6	14	GET AT ME DOG ● ● DMX (FEAT. SHEEK OF THE LOX) (C) (D) (M) (T) (X) DEF JAM 568862/MERCURY	
7	8	8	7	I GOT THE HOOK UP! ● ● MASTER P FEAT. SONS OF FUNK (C) (D) (T) NO LIMIT 5331/PRIORITY	
8	4	5	15	ROMEO AND JULIET ● ● SYLK-E. FYNE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA	
9	10	13	11	WHO AM I (C) (T) (X) 2 HARD 6160/VP	BEENIE MAN
10	9	9	22	DEJA VU [UPTOWN BABY] ● ● LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	
11	12	10	5	CLOCK STRIKES ● ● TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG	
12	14	11	17	GONE TILL NOVEMBER ● ● WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	
13	13	14	9	GITTY UP (C) (D) (T) RED ANT/LONDON 570100/ISLAND	SALT-N-PEPA
14	11	12	10	DO FOR LOVE ● ● 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	
15	15	15	18	WHAT YOU WANT ● ● MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	
16	16	16	18	MAKE EM' SAY UHH! ● ● MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	
17	17	17	14	THE PARTY CONTINUES ● ● JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	
18	18	19	6	OUT OF SIGHT (YO) ● ● RUFUS BLAQ (C) (D) PERSPECTIVE 587594/A&M	
19	20	21	9	THROW YO HOOD UP ● ● MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
20	19	18	9	STILL PO' PIMPIN' ● ● DO OR DIE FEAT. JOHNNY P AND TWISTA (C) (D) (V) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	
21	25	27	6	JAM ON IT ● ● CARDAN (FEATURING JERMAINE DUPRI) (C) (D) (T) PENALTY 7228/TOMMY BOY	
22	21	20	11	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	
23	24	23	21	BURN ● ● MILITIA (C) (D) (T) RED ANT 119006/MERCURY	
24	27	31	3	CHOKO ● ● B.L.H.U.N.T. (C) (T) (X) SELECT 25059	
25	28	26	16	THE CITY IS MINE ● ● JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	
26	22	24	18	FATHER ● ● LL COOL J (C) (D) DEF JAM 568332/MERCURY	
27	30	25	24	JUST CLOWNIN' ● ● WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	
28	23	33	4	COME & GET IT ● ● DARQ AGE (C) (D) (T) KURUPT 004	
29	33	35	6	TAKE YOUR TIME ● ● KOMPOZUR (C) (T) (X) ALL NET 2290	
30	36	36	5	SOUTHSIDE ● ● LIL' KEKE (C) (D) JAM ODOWN/BREAKAWAY 482000/ISLAND	
31	31	29	14	GETTIN' JIGGY WIT IT ● ● WILL SMITH (C) (D) (V) COLUMBIA 78804	
32	32	30	25	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	
33	39	38	5	THE MOST BEAUTIFUL GIRL ● ● RAHEEM (C) (D) (T) TIGHT 2 DEF/BREAKAWAY 482001/ISLAND	
34	42	—	2	RUTHLESS FOR LIFE ● ● MC REN (C) (D) (T) RUTHLESS 78901/EPIC	
35	26	22	30	I'M NOT A PLAYER ● ● BIG PUNISHER (C) (D) (T) LOUD 64910/RCA	
36	29	37	20	DANGEROUS ● ● BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	
37	34	34	5	SHAWTY FREAK A LIL' SUMTIN' ● ● LIL JON AND THE EAST SIDE BOYZ (C) (T) (X) MIRROR IMAGE 479/ICHIBAN	
38	44	28	13	6 A.M. (WE BE ROLLIN') ● ● NADANUF (C) (D) (T) (X) REPRISE 17278/WARNER BROS.	
39	47	48	3	DING-A-LING ● ● HI-TOWN DJs (C) (D) (T) RESTLESS 72961	
40	48	46	8	2 LIVE PARTY ● ● THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAKNASTY) (C) (D) (T) LIL' JOE 897	
41	43	42	9	A REAL LADY (SOMETIMES I'M A B!T@H) ● ● D'MEKA (C) (T) (X) ALL NET 2288	
42	35	43	5	BODY ● ● MIKE CITY (C) INTERSOUND 8129	
43	45	41	23	SWING MY WAY ● ● K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG	
44	41	45	31	IMMA ROLLA ● ● MR. MONEY LOC (C) (D) (T) (X) LOC-N-UP 70310	
45	38	40	9	I CAN FEEL IT ● ● GHETTO MAFIA (C) (T) DOWN SOUTH 4003/FULLY LOADED	
46	46	47	15	NOTHIN' MOVE BUT THE MONEY ● ● MIC GERONIMO FEAT. DMX & BLACK ROB (C) (T) (X) BLUNT 4939/TVT	
47	RE-ENTRY	3		SHAKE DAT ● ● M.A.D. KUTZ (C) (D) (T) WARNER BROS. 17264	
48	40	32	12	DOO DOO BROWN ● ● DJ NASTY KNOCK (C) (D) STREET STREET 30009	
49	RE-ENTRY	37		BACKYARD BOOGIE ● ● MACK 10 (C) (D) (T) PRIORITY 53282	
50	RE-ENTRY	6		BEFORE WE START ● ● MCGRUFF (C) (D) (T) UPTOWN 56165/UNIVERSAL	

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.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	7	6	LET IT GO NICE & SMOOTH (STREET LIFE/ALL AMERICAN)
2	1	6	DO YOU HEATHER B. (FREEZE/REPLAY)
3	5	7	HERE COMES THE HORNS DELINQUENT HABITS (RCA)
4	4	8	THEY BE JUMPIN' MICHAEL LONG FEAT. K-CHILL & TETRAZ (MAJOR TURNOUT/SO LONG/DALEO/S)
5	6	3	60 WAYZ VERONICA (H.O.L.A./RED ANT)
6	13	2	HAND ON THE PUMP CYPRESS HILL (RUFFHOUSE/COLUMBIA)
7	10	7	SABROSURA D.J. LAZ (PANDISC)
8	15	8	BIG BOOTY GIRLS M.C. SHY-D (BENZ)
9	8	13	ILL NA NA 12 GAUGE (POWER/T.Y.S.)
10	2	12	MY STEEZ RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG P/SONIC DISCS)
11	22	5	PUERTO RICO FRANKIE CUTLASS (HOODY/FREEZE/MOONROOF)
12	11	3	OH MARY DON'T YOU WEEP TRIN-I-TEE 5-7 (B-RITE/INTERSCOPE)
13	9	8	BLAST FIRST PARIS (UNLEASHED/WHIRLING)
14	—	11	SHAKE WHATCHA MAMA GAVE YA STIK-E & THE HOODS (PHAT WAX/STRICTLY RHYTHM)
15	—	5	I KNOW YOU WANT ME... NASTYBOY KLICK FEAT. CECE PENISTON (NASTYBOY)
16	3	2	IF I LET MYSELF GO CHUCK JACKSON & DIONNE WARWICK (WAVE)
17	—	24	PARTY PEOPLE GP WU (MCA)
18	12	33	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)
19	—	12	ME NAME JR. GONG DAMIAN MARLEY FEAT. GRAND PUBA (TUFF GONG/LIGHTYEAR)
20	23	5	SOUTHSIDE RUFFTOWN MOB FEAT. VOICE (LIL' JOE)
21	17	6	RAIDA'S THEME THE X-ECTIONERS (AUDIO SOUL/ASPHODEL)
22	—	6	THE WAY I PARLAY TROOP (WARRIOR/CHIBAN)
23	20	32	TEAR DA CLUB UP THREE 6 MAFIA (BRUTAL/PRIORITY)
24	—	1	SOMETHING FOR THE RADIO BIZ MARKIE (COLD CHILLIN')
25	—	1	STRAIGHT 2 DA MOTE VOKAL (UNIVERSAL)

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

MAY 23, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	6	1	2	I GET LONELY J.JAM,T.LEWIS,J.JACKSON,T.RILEY (J.JACKSON,J.HARRIS III,T.LEWIS,R.ELIZONDO, JR.)	◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	1
2	1	1	15	TOO CLOSE ▲ KAYCEE,D.LIGHTY,K.GIST,D.LIGHTY,R.L.HUGGAR,R.BROWN,R.FORD,D.MILLER,J.B.MOORE,K.WALKER	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
3	2	2	11	IT'S ALL ABOUT ME D.PEARSON,D.PEARSON,M.ANDREWS,N.DUDLEY,T.HORN,J.JECZALIK,G.LANGAN,P.MORLEY	◆ MYA & SISQO (C) (D) UNIVERSITY 97024/INTERSCOPE	2
4	4	4	3	MY ALL/BREAKDOWN M.CAREY,M.WINANSIEFF,STEVE J.S.COMBS,M.CAREY,W.AFANASIEFF,A.HENDERSON,C.SCRUGGS,S.JORDAN	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	4
5	5	5	4	THE ARMS OF THE ONE WHO LOVES YOU G.ROCHE (D.WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	5
6	3	3	14	LET'S RIDE ▲ 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
7	7	6	9	ALL MY LIFE J.HAILEY,R.BENNETT (J.HAILEY,R.BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
8	8	8	11	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	5
9	9	9	14	BODY BUMPIN' YIPPIE-YI-YO ▲ E.ROBINSON (F.DAVIS,E.GRAY,M.GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	4
10	10	10	8	MONEY, POWER & RESPECT ● D.ANGELTIER,R.LAWRENCE,S.JACOBS,J.PHILLIPS,D.STYLES,E.S.MORNS,D.ANGELTIER,R.LAWRENCE,J.SMITH	◆ THE LOX (FEATURING DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79156/ARISTA	8
11	14	17	17	THEY DON'T KNOW/ARE U STILL DOWN ● TIM & BOB,T.SHAKUR (JOHN B.,TIM & BOB,T.SHAKUR,JOHNNY J)	◆ JON B. (C) (D) YAB YUM/550 MUSIC 78793/EPIC	9
12	11	7	4	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES (T.SMITH,G.LARSON,S.PHILLIPS)	◆ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	7
13	16	16	9	CHEERS 2 U TIMBALAND (S.GARRETT,T.MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	13
14	12	11	26	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
15	15	13	10	VICTORY ● STEVE J.S.COMBS,C.WALLACE,J.PHILLIPS,S.COMBS,S.JORDAN,B.CONTI	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	13
16	17	14	11	IMAGINATION J.DUPRI (J.DUPRI,M.SEAL,B.GORDY,A.MIZELL,F.PERREN,D.RICHARDS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS.	12
17	13	12	15	ROMEO AND JULIET ● G.BALLERGAU,V.MERRITT (JOHN.WARNER JR.,WINBUSH,MOORE)	◆ SYLK-E. FYNE FEATURING CHILLA (C) (D) (T) GRAND JURY 64973/RCA	5
18	28	31	11	SAY IT S.MORALES (R.BASORA,S.MORALES,G.MICKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	18
19	21	25	7	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	19
20	20	22	12	WHO AM I J.HARDING (M.DAVIS,J.HARDING)	◆ BEENIE MAN (C) (D) (T) (X) J.HARD 6160/VP	20
21	18	15	17	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
22	19	19	18	NICE & SLOW ▲ J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND,B.CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
23	22	18	8	SECOND ROUND K.O. W.JEAN,J.WONDER (G.WILLIAMS,N.JEAN,J.WONDER)	◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	13
24	24	24	14	GET AT ME DOG PK,GREASE (E.SIMMONS,A.FIELDS,D.BLACKMON,S.TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (C) (D) (M) (T) (X) DEF JAM 568862/MERCURY	19
25	26	27	9	RAISE THE ROOF L.CAMPBELL (L.CAMPBELL,J.BERRY,D.RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (T) LUKE 11 572250/ISLAND	25
26	23	20	32	DEJA VU (UPTOWN BABY) ● KNS (D.FAGEN,W.BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	4
				*** Greatest Gainer/Sales & Airplay ***		
27	47	47	24	A SONG FOR MAMA ▲ BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 86072D	1
28	27	23	17	GONE TILL NOVEMBER ▲ W.JEAN (N.JEAN,T.KELLY,O.HARVEY, JR.)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	9
29	25	21	10	DO FOR LOVE ● S.OULSHOCK,KARLIN (T.SHAKUR,C.SHACK,K.KARLIN,B.CALDWELL,A.KELTNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	10
30	29	29	9	RAIN B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (D) RCA 65402	7
31	34	36	5	DO YOUR THING T.OLIVER (T.OLIVER,M.C.ROONEY)	◆ 7 MILE (C) (D) CRAVE 78886	31
32	31	26	12	BRING IT ON F.JERKINS III,K.WASHINGTON (F.JERKINS III,K.WASHINGTON,M.NELSON)	◆ KEITH WASHINGTON (C) (D) SILAS 55430/MCA	22
33	30	28	5	CLOCK STRIKES TIMBALAND (T.MOSLEY,M.BARCLIFF,G.LARSON,S.PHILLIPS)	◆ TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	24
34	33	34	25	BEEN AROUND THE WORLD IT'S ALL ABOUT THE BENJAMINS ▲ R.LAWRENCE,D.ANGELTIER,S.MORNS,STEVE J.S.COMBS,S.JORDAN,B.CONTI	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & MASE (C) (D) (T) (X) BAD BOY 79156/ARISTA	7
35	35	33	17	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
36	38	45	5	CRAZY FOR YOU S.HUFF (S.HUFF)	◆ EBONI FOSTER (C) (D) HENDRIX 55431/MCA	36
37	36	32	16	AM I DREAMING ● K.SWEAT (S.DEES)	◆ OL SKOOL (FEATURING KEITH SWEAT & XSCAPE) (C) (D) (T) KEIA 56163/UNIVERSAL	5
38	39	44	7	COME OVER TO MY PLACE DAVINA (D.BUSSEY)	◆ DAVINA (C) (D) (T) LOUD 65448	38
39	32	30	29	I DON'T EVER WANT TO SEE YOU AGAIN ▲ N.MORRIS (N.MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	2
40	44	41	40	YOU MAKE ME WANNA... ▲ J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
41	40	39	14	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
42	41	35	31	MY BODY ▲ DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	1
43	37	37	23	SWING MY WAY ● MIXZO (M.O.JOHNSON,J.HALL)	◆ K.P. & ENVY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	5
44	46	46	9	STILL PO' PIMPIN' ● MR. LEE (D.ROUND,D.SMITH,C.MITCHELL,L.WILLIAMS)	◆ DO OR DIE FEATURING JOHNNY P AND TWISTA (C) (D) (V) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	44
45	43	42	9	GITTY UP C.ELLIOTT,A.WEST (C.JAMES,R.MOORE,R.JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND	31
46	48	38	14	STRAWBERRIES L.ALEXANDER,PROF.T.I.,L.ALEXANDER,T.ROBERT J.CARTER,P.RUSHEN,L.DAVIS,F.WASHINGTON	◆ SMOOTH (C) (D) PERSPECTIVE 587596/A&M	17
47	49	48	24	WE'RE NOT MAKING LOVE NO MORE ● BABYFACE,D.SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	2
48	52	54	3	LIL' RED BOAT J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,ANGELA GRANT)	◆ ANGEL GRANT (C) (D) (T) FLYTE TYME 56176/UNIVERSAL	48
49	45	43	11	REALITY MASS ORDER (E.HANES,K.VENEY,M.VALENTINE,L.HILL)	◆ ELUSION (C) (D) (T) RCA 64933	34

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	50	51	12	WELL, ALRIGHT K.CROUCH (J.SMITH,K.CROUCH,C.WINANS)	◆ CECE WINANS (C) (D) PIONEER 97977	47
51	42	40	15	OFF THE HOOK M.PENDLETON (C.PENDLETON,C.LUCAS,D.FLOYD)	◆ JODY WATLEY (C) (D) (T) (V) (X) ATLANTIC 84100	23
52	55	52	6	OUT OF SIGHT (YO) C.ELLIOTT,A.WEST (R.BLAQ,C.ELLIOTT,A.WEST)	◆ RUFUS BLAQ (C) (D) PERSPECTIVE 587594/A&M	52
53	59	67	10	THANK YOU L.VEGA,K.GONZALEZ (B.WINANS,R.LAWRENCE,T.POTTS)	◆ BEBE WINANS (T) (X) ATLANTIC 84085*	53
54	51	49	10	JUST BE STRAIGHT WITH ME CRAIG B.(SILKK THE SHOCKER,MASTER P,DESTINY'S CHILD,O'DELL,MO B.,DICK)	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B., DICK (C) (D) (T) NO LIMIT 53309/PRIORITY	36
55	53	55	20	DANGEROUS R.SMITH (T.SMITH,R.SMITH,H.STONE,F.STONEWALL,A.COLON,L.DERMER)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	4
56	56	50	8	LOVE LETTERS THE FAMILY STAND (P.LORD,V.J.SMITH,A.TENNANT,W.HECTOR)	◆ ALI (C) (D) (T) ISLAND 571954	50
57	60	60	5	SOUTHSIDE DOUBLE D (M.EDWARDS,J.HUTCHINS,L.SMITH)	◆ LIL' KEKE (C) (D) (T) JAM DOWN 482000/BREAKAWAY	57
58	63	—	2	I WANNA GET NEXT TO YOU DAVE G.(ROLLS ROYCE,N.WHITFIELD)	◆ CHRISTION (C) (D) (T) ROC-A-FELLA/DEF JAM 568476/MERCURY	58
59	58	56	14	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
60	57	58	14	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
61	66	68	6	JAM ON IT DIGGA (P.JONES,J.DUPRI,D.BRANCH,M.CENOC)	◆ CARDAN (FEATURING JERMAINE DUPRI) (C) (D) (T) PENALTY 72887/TOMMY BOY	61
62	62	59	7	MOAN & GROAN P.CHILL,M.MORRISON (M.MORRISON,B.MOSS)	◆ MARK MORRISON (C) (D) ATLANTIC 84038	50
63	61	61	9	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	61
64	64	63	7	STAY ALLSTAR/ALLSTAR,A.MARTIN,I.MATIAS,A.BURROUGHS,B.BURROUGHS,D.PATTERSON	◆ ROOM SERVICE (C) (D) (X) EASTWEST 64119/EEG	63
65	68	62	6	SHAWTY FREAK A LIL' SUMTIN' D.J. TOOMP,LIL JON (A.DAVIS,J.SMITH,S.NORRIS,W.NEIL)	◆ LIL JON AND THE EAST SIDE BOYZ (C) (T) (X) MIRROR IMAGE 479/ICHI BAN	62
66	72	72	4	CHOKO WILDSTYLE (P.A.GRAHAM,R.LEVERSTON)	◆ B.L.H.U.N.T. (C) (T) (X) SELECT 25059	66
67	67	69	17	FATHER POKE & TONE (J.T.SMITH,J.C.GLIVIER,S.BARNES,G.MICHAEL,G.OVERBIG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	12
68	69	78	4	COME & GET IT BLACKCAT (DARQ AGE)	◆ DARQ AGE (C) (D) (T) KURUPT 004	68
69	73	74	5	THE MOST BEAUTIFUL GIRL RED MONEY (M.RAHEEM,R.LOWE)	◆ RAHEEM (C) (D) (T) TIGHT 2 DEF 482001/BREAKAWAY	69
70	78	66	10	BEAUTIFUL BLACK PEOPLE R.GEORGE (J.GREAR,R.GEORGE,J.BENNETT,I.FERGUSON)	◆ JAMES GREAR & CO. (C) BORN AGAIN 777	59
71	76	77	8	TAKE YOUR TIME BUDDA E.BOGUY,W.S.JUNCE,JAMZ (J.STAPLES,M.STALLINGS,S.ANDERSON,N.DISCOVBE,B.CARTER,E.BOROG,WESTMORELAND,S.JOHNSTON)	◆ KOMPOZUR (C) (T) (X) MCA 72290	71
72	77	65	14	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) REPRIS 12728/WARNER BROS.	55
73	75	75	14	LOST TO LOVE P.KLINGBERG,A.HEWITT (J.BUTLER,L.LAURIE,B.LAURIE)	◆ JONATHAN BUTLER (D) N2K ENCODED 10031	68
74	83	—	2	RUTHLESS FOR LIFE LT HUTTON (L.PATTERSON,LT HUTTON)	◆ MC REN (C) (D) (T) RUTHLESS 78901/EPIC	74
75	70	70	4	FULL COOPERATION E.SERMON (E.SERMON,R.NOBLE,K.MURRAY,H.OUSLEY)	◆ DEF SQUAD (T) DEF JAM 568779/MERCURY	70
76	87	84	8	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
77	74	57	16	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
78	NEW	—	1	CHANGE YOUR WAYS C.STOKES,C.CUENI,T.BAKER (C.STOKES,C.CUENI,T.BAKER,K.BALL)	◆ SEC-N-SOL (C) (D) (T) WARNER BROS. 17233	78
79	65	64	16	IF YOU THINK I'M JIGGY D.GREAR,S.JACOBS,J.PHILLIPS,D.STYLES,D.BLACKMON,R.STEWART,C.APPIE,D.HITCHINGS)	◆ THE LOX (C) (D) BAD BOY 79156/ARISTA	21
80	85	81	16	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
81	RE-ENTRY	—	4	DING-A-LING DA JOINT,D.RAHMING,Q.MAQ,R.KEYZ (T.HALLUMS,D.RAHMING)	◆ HI-TOWN DJs (C) (D) (T) RESTLESS 72961	81
82	82	82	13	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
83	NEW	—	1	WHERE U @? DJ SIZZAHANDZ,DJ RIZ (E.BINI,J.RIZZO)	◆ FATMAN SCOOP & CROOKLYN CLAN (T) AVB 53*	83
84	88	80	8	STRAIGHT TO THE MOTE' K.WATT (DIAMOND,K.WATT)	◆ TREY B (M) (X) ISA BOMB 00401*	69
85	80	85	6	BODY M.CITY,SLICE (M.CITY)	◆ MIKE CITY (C) INTERSOUND 8129	79
86	84	83	9	I CAN FEEL IT OVERDOSE (F.PILGRIM,R.BARBER,W.MOORE)	◆ GHETTO MAFIA (C) (D) TOWN SOUTH 40037/FULLY LOADED	70
87	89	87	16	SEND MY LOVE/SEND ONE YOUR LOVE S.REMI (S.WONDER)	◆ BORN JAMERICANS (C) (D) DELICIOUS VINYL 71903	60
88	90	88	15	NOTHIN' MOVE BUT THE MONEY N.MYRICK (M.MCDERMION,N.MYRICK,E.SIMMONS,R.ROSS)	◆ MIC GERONIMO FEAT. DMX & BLACK ROB (C) (T) (X) BLUNT 4939/TVT	31
89	81	76	17	SADDLE YOU UP M.ROOFE (S.TRAWBERRI,R.WRIGHT)	◆ STRAWBERRI (C) (D) (T) (X) JHR 2201/EAST POINTE	59
90	86	73	12	DOO DOO BROWN M.ST.JUSTE,K.FLEMING (M.ST.JUSTE)	◆ DJ NASTY KNOCK (C) (D) STREET STREET 30009	69
91	93	94	16	SAY YOU'LL STAY T.BISHOP,B.SALEMAN (T.BISHOP)	◆ KAI (C) (D) (T) (X) TIDAL WAVE 19419/GEFFEN	58
92	95	95	6	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT) DLB.STYLES (B.SUMMERS,K.TONEY,L.BATISTE)	◆ SOUTHSYDE CONN X SHUN FEAT. L.A. SNO & STYLZ (C) (D) (T) HURRICANE 482002/BREAKAWAY	88
93	97	—	2	HOLD ON TO YOUR DREAMS M.THOMPSON (V.BULLOCK,I.J.HUNTER)	◆ THE CHI-LITES (C) COPPER SUN 4011/PP1	93
94	98	90	10	24/7 J.WEST (J.WEST,D.KEYES)	◆ 24/7 (C) (D) (T) LOUD 65412	63
95	92	99	16	HANDLE UR BIZNESS L.E.LAZE (L.ELLIOTT,J.GRINNAGE,E.MURRY)	◆ M.O.P. (C) (D) (T) RELATIVITY 1664	61
96	91	92	4	DISCO LADY 2000 C.R.CASON (D.DAVIS,H.SCALES,A.J.VANCE)	◆ JOHNNIE TAYLOR (C) (X) MALACO 2333	91
97	96	93	7	ON THE MIC DJ HONDA,VIC (F.DELGADO,J.TINEO,A.MOSQUERA,B.SMALLS,C.BULLOCK,S.BOSTON,K.HONDA		

Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	6	BE CAREFUL	SPARKLE (ROCK LAND/INTERSCOPE) 2 wks at No. 1
2	2	29	I GET LONELY	JANET (FEAT. BLACKSTREET) (VIRGIN)
3	3	23	ALL MY LIFE	K-CI & JOJO (MCA)
4	4	18	TOO CLOSE	NEXT (ARISTA)
5	13	3	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
6	6	9	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)
7	5	26	ANYTIME	BRIAN MCKNIGHT (MOTOWN)
8	9	8	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE (LOUD)
9	7	15	LET'S RIDE	MONTELL JORDAN FEAT. MASTER P & SLICK THE SHOCKER (DEF JAM/MERCURY)
10	8	15	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)
11	17	11	THEY DON'T KNOW	JON B. (Y&B YUM/550 MUSIC/EPIC)
12	11	17	WE BE CLUBBIN'	ICE CUBE (HEAVYWEIGHT/A&M)
13	10	26	SEVEN DAYS	MARY J. BLIGE (MCA)
14	16	4	MY WAY	USHER (LAFACE/ARISTA)
15	12	27	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
16	15	28	NICE & SLOW	USHER (LAFACE/ARISTA)
17	14	25	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
18	20	9	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)
19	18	17	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
20	23	5	THE ONLY ONE FOR ME	BRIAN MCKNIGHT (MOTOWN)
21	21	12	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIM) (BAD BOY/ARISTA)
22	19	17	QUEEN AIN'T A PARTY	PORTY PEN (LIL' MAN/INTERSCOPE)
23	31	4	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	PRINCE MICHEL FEAT. OL' DIRTY GASTARD & INTRODUCING MVA (INTERSCOPE)
24	26	12	WHO AM I	BENIE MANI (2 HARD/VP)
25	22	14	ROMEO AND JULIET	SYLK-E. FINE FEAT. CHILL (GRAND JURY/RCA)
26	27	42	BEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
27	44	5	DOOR #1	LSG (EASTWEST/EEG)
28	33	6	CAN'T LET HER GO	BOYZ II MEN (MOTOWN)
29	24	14	IMAGINATION	TAMIA (QWEST/WARNER BROS.)
30	28	18	AM I DREAMING	OL SKOOL FEAT. KEITH SWEAT & XSCAPE (KEM/UNIVERSAL)
31	29	21	RAIN	SWV (RCA)
32	32	6	APPLE TREE	ERYKAH BADU (KEDAR/UNIVERSAL)
33	39	12	TURN IT UP (REMIX)/FIRE IT UP	BUSTA RHYMES (ELEKTRA/EEG)
34	37	5	I GOT THE HOOK UP!	MASTER P FEAT. SONS OF FUNK (NO LIMIT/PRIORITY)
35	54	3	MY ALL	MARIAH CAREY (COLUMBIA)
36	30	18	DO FOR LOVE	2 PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
37	34	14	BRING IT ON	KEITH WASHINGTON (SILAS/MCA)

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

HOT R&B RECURRENT AIRPLAY

1	1	3	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)
2	2	7	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/EEG)
3	6	4	EVERYTHING	MARY J. BLIGE (MCA)
4	5	2	5 STEPS	DRU HILL (ISLAND)
5	3	4	A DREAM	MARY J. BLIGE (ARISTA)
6	4	8	HOLD ON (CHANGE IS COMIN')	SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)
7	9	14	STOMP	GOD'S PROPERTY (B-RITE/INTERSCOPE)
8	14	15	I CAN LOVE YOU	MARY J. BLIGE (MCA)
9	10	9	MY LOVE IS THE SHHH!	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)
10	7	14	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
11	8	6	TYRONE	ERYKAH BADU (KEDAR/UNIVERSAL)
12	11	21	FOR YOU	KENNY LATTIMORE (COLUMBIA)
13	13	6	BUTTA LOVE	NEXT (ARISTA)
14	20	27	THE SWEETEST THING	REFUGEE CAMP ALL-STAR FEAT. LAURYN HILL (COLUMBIA)
15	19	23	CAN WE	SWV (JIVE)
16	17	9	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
17	16	15	NEVER MAKE A PROMISE	DRU HILL (ISLAND)
18	—	7	I CARE 'BOUT YOU	MILESTONE (LAFACE/ARISTA)
19	18	37	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
20	21	32	DON'T LEAVE ME	BLACKSTREET (INTERSCOPE)
21	12	29	NEXT LIFETIME	ERYKAH BADU (KEDAR/UNIVERSAL)
22	23	10	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)
23	15	10	SOCK IT 2 ME	MISSY "MISSEDREAMOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)
24	—	19	CUPID	112 (BAD BOY/ARISTA)
25	24	19	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	ROME (GRAND JURY/RCA)

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

R&B SINGLES A-Z

94	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	24/7 (Ros World, ASCAP/Protons, ASCAP/Lickshot Lyrics, ASCAP/After School, BMI)
76	2 LIVE PARTY (Lil' Joe Wein, BMI/Harrick, BMI/Longitude, BMI)	
72	6 A.M. (WE BE ROLLIN') (Too Slow U Blow, BMI/True Rap, BMI/Nine-Twenty Four, BMI/Aaron Babyboy, ASCAP/Magic Melodee Man, ASCAP/Metro Beat, BMI)	
60	ALL I DO (Bleu Joli, BMI/Junkie Funk, BMI)	
7	ALL MY LIFE (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Donit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM	
77	ALL MY LOVE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) HL/WBM	
37	AM I DREAMING (Irving, BMI/Liesjrika, BMI) WBM	
5	THE ARMS OF THE ONE WHO LOVES YOU (Realsongs, ASCAP) WBM	
70	BEAUTIFUL BLACK PEOPLE (Alva, BMI/Jones & Williams, BMI/Sweet Still Voice, BMI)	
34	BEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (Jones, ASCAP/R2D, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL	
9	BODY BUMPIN' YIPPIE-YI-YO (Smetzgood, ASCAP)	
82	BODY ROCK (Medina Sound, BMI/Jazz Merchant, ASCAP/Zomba, ASCAP/Alkaholiks, BMI/Jerod, ASCAP)	
85	BODY (JusMike, BMI/Mike City, BMI)	
32	BRING IT ON (Fred Jenkins III, BMI/TK-Shreve, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL	
78	CHANGE YOUR WAYS (Hookman, BMI/Hookman, ASCAP/Uncommon Tom, BMI/Musically Mine, BMI)	
13	CHEERS 2 U (Herbicious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM	
66	CHOKO (B.L.U.N.T., BMI/Fict, BMI)	
33	CLOCK STRIKES (Virginia Beach, ASCAP/Mag/oo, ASCAP/WB, ASCAP/Music Corp. Of America, BMI) HL/WBM	
68	COME & GET IT (GCM, ASCAP/Big-N-Mage, BMI)	
36	COME OVER TO MY PLACE (Davina, BMI)	
38	CRAZY FOR YOU (MCA)	
55	DANGEROUS (T'Ziah's, BMI/Zadyah's, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Armacion, BMI) WBM	
26	DEJA VU (UPTOWN BABY) (MCA, BMI) HL	
81	DING-A-LING (Afro-ican, BMI)	
96	DISCO LADY 2000 (Longitude, BMI)	
29	DO FOR LOVE (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvarg, BMI/Joshua's Dream, BMI/Music Corp. Of America, BMI/Lindseyanne, BMI/The Music Force, BMI/Longitude, BMI) HL/WBM	
90	DOO DOO BROWN (MSJ, BMI)	
31	DO YOUR THING (Chocolate Factory, ASCAP/Copyright Control)	
98	EVERYDAY (Dirty Bruce, BMI/2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP)	
67	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)	
80	FREAK IT (21 st Century, ASCAP/Smith & Lewis, BMI/Whooping Crane, BMI/Ground Control, BMI/EMI Blackwood, BMI)	
75	FULL COOPERATION (Erick Sermon, ASCAP/Illitic, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Sheronda, BMI)	
24	GET AT ME DOG (Boomer X, ASCAP/Copyright Control/Damon Blackmon, ASCAP/Franky, BMI)	
59	GETTIN' JIGGY WIT IT (Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambi, BMI/Warner Chappell, ASCAP/Warner-Tamerlane, BMI) HL/WBM	
45	GITTY UP (PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL	
28	GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tele San Jo, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/LB Fam, ASCAP) HL	
95	HANDLE UR BUSINESS (Blind Man's Bluff, ASCAP/Rapid Fire, ASCAP)	
93	HOLD ON TO YOUR DREAMS (Mafund, BMI)	
86	I CAN FEEL IT (Dathods, BMI)	
39	I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI) HL	
79	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/Full Keel, ASCAP) HL/WBM	
1	I GET LONELY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyre, ASCAP)	
19	I GOT THE HOOK UP! (Big P, BMI/Burnin Avenue, BMI)	
16	IMAGINATION (So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP) HL	
99	INDEPENDENCE DAY (Zomba, BMI/Grand, BMI/Zomba, ASCAP/Illitic, ASCAP/Quinton "Black" Banks, ASCAP)	
3	IT'S ALL ABOUT ME (D. Kiraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SP2, BMI/Perfect, BMI/WB, ASCAP) WBM	
58	I WANNA GET NEXT TO YOU (MCA, BMI)	
61	JAM ON IT (Suite 28, ASCAP/Full Keel, ASCAP/So So Def, ASCAP/EMI, ASCAP)	
54	JUST BE STRAIGHT WITH ME (Big P, BMI/Burnin Ave., BMI/EMI April, ASCAP/Flyte Tyre, ASCAP) HL/WBM	
100	LET ME (Edward, ASCAP/Jasmine, ASCAP/Kinna, ASCAP/Santangelo, ASCAP/GDD Music Works, ASCAP)	
6	LET'S RIDE (Hudson Jordan, ASCAP/Wiken, ASCAP/Mood Swing, BMI/Big P, BMI)	
48	LIL' RED BOAT (EMI April, ASCAP/Flyte Tyre, ASCAP/Minneapolis Guys, ASCAP/Karmamark, ASCAP)	
73	LOST TO LOVE (Zomba, ASCAP/Zomba, PRS/Sony/ATV Songs, BMI)	
56	LOVE LETTERS (LeoSun, ASCAP/Averal, ASCAP/Irving, BMI/Rondor, PRS/EMI April, ASCAP)	
35	MAKE EM' SAY UHH! (Burnin Ave., BMI/Big P, BMI)	
62	MOAN & GROAN (GEM/AB, ASCAP/Playhard, ASCAP/Ankie, ASCAP) WBM	
10	MONEY, POWER & RESPECT (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Boomer X, ASCAP/Mystery System, BMI/WB, ASCAP) HL/WBM	
69	THE MOST BEAUTIFUL GIRL (Tight 2 Def, ASCAP/Red Lowe, ASCAP/Hestone, BMI)	
4	MY ALL/BREAKDOWN (Sony/ATV, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP/EMI April, ASCAP/Siet, ASCAP/Wish Bone, ASCAP/Steven A. Jordan, ASCAP)	
42	MY BODY (Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP) WBM	
22	NICE & SLOW (So So Def, ASCAP/Slack A.D., ASCAP/BMG Songs, ASCAP/U.R. IV, ASCAP/Them Darn Twins, ASCAP/EMI April, ASCAP) HL	
14	NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms. Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM	
88	NOTHIN' MOVE BUT THE MONEY (Paniro's, ASCAP/Jae'wons, ASCAP)	
51	OFF THE HOOK (Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hitquarterz, ASCAP/WB, ASCAP/Cassandra Lucas Designee, ASCAP) HL/WBM	
97	ON THE MIC (Sony, ASCAP/Danica, ASCAP/Entertaining, ASCAP/Jobete, ASCAP/EMI April, ASCAP)	
52	OUT OF SIGHT (YO) (All Blac, ASCAP/Back 2 Da Getto, ASCAP/Polygram Int'l, ASCAP/AI West, BMI) HL	
41	THE PARTY CONTINUES (EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throvin' Tantrums, ASCAP/AI Seeing Eye, ASCAP/Cameo-5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM	
30	RAIN (Barn Jams, BMI/MCA, BMI) HL	
25	RAISE THE ROOF (LDM Deep South, BMI/Warner-Tamerlane, BMI/Ensign, BMI/Pha-eva-pha, BMI/Warner	

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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	37	2	I GET LONELY	JANET (FEATURING BLACKSTREET) (VIRGIN) 1 week at No. 1
2	1	3	MY ALL/BREAKDOWN	MARIAH CAREY (COLUMBIA)
3	2	11	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)
4	3	15	TOO CLOSE	NEXT (ARISTA)
5	4	4	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)
6	5	10	LET'S RIDE	MONTELL JORDAN FEAT. MASTER P & SLICK THE SHOCKER (DEF JAM/MERCURY)
7	6	4	TURN IT UP (REMIX)/FIRE IT UP	BUSTA RHYMES (ELEKTRA/EEG)
8	7	9	CHEERS 2 U	PLAYA (DEF JAM/MERCURY)
9	10	14	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
10	8	8	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIM) (BAD BOY/ARISTA)
11	9	10	VICTORY	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
12	12	8	SECOND ROUND K.O.	CANIBUS (UNIVERSAL)
13	13	9	RAISE THE ROOF	LUKE FEAT. NO GOOD BUT SO GOOD (LUKE ISLAND)
14	19	8	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
15	14	11	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)
16	15	14	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOX) (DEF JAM/MERCURY)
17	17	11	IMAGINATION	TAMIA (QWEST/WARNER BROS.)
18	16	7	I GOT THE HOOK UP!	MASTER P (NO LIMIT/PRIORITY)
19	21	17	THEY DON'T KNOW/ARE U STILL DOWN	JON B. (Y&B YUM/550 MUSIC/EPIC)
20	11	15	ROMEO AND JULIET	SYLK-E. FINE FEAT. CHILL (GRAND JURY/RCA)
21	22	26	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
22	20	10	WHO AM I	BENIE MANI (2 HARD/VP)
23	18	22	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
24	24	5	CLOCK STRIKES	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
25	42	24	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
26	30	5	DO YOUR THING	7 MILE (GRAVE)
27	26	17	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
28	25	9	GITTY UP	SALT-N-PEPA (RED ANT/LONDON/ISLAND)
29	23	10	DO FOR LOVE	2 PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
30	33	7	COME OVER TO MY PLACE	DAVINA (LOUD)
31	27	17	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
32	29	17	MAKE EM' SAY UHH!	MASTER P (NO LIMIT/PRIORITY)
33	28	9	ALL MY LIFE	K-CI & JOJO (MCA)
34	35	14	STRAWBERRIES	SMOOTH (PERSPECTIVE/A&M)
35	32	13	THE PARTY CONTINUES	JD FEAT. DA BRAT (SO SO DEF/COLUMBIA)
36	38	12	BRING IT ON	KEITH WASHINGTON (SILAS/MCA)
37	43	4	CRAZY FOR YOU	EBONI FOSTER (HENDRIX/MCA)

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

92	Chappell, BMI) HL/WBM	43	Divine, ASCAP/Freddie Dee, BMI) WBM
49	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT) (Bilsom, BMI/Wabastone, ASCAP/Pure Delite, BMI)	71	SWING MY WAY (Horrible, ASCAP)
17	REALITY (Hanes, ASCAP/HiFi, ASCAP/Valentine, ASCAP)		TAKE YOUR TIME (Playa 2 Playa, BMI/T'hill Hoop'n, BMI/Bud da, ASCAP/Aftermath, ASCAP/Warner Chappell, ASCAP/Junior, ASCAP/7-Bo Funk, BMI/Guy Wes, BMI)
8	ROMEO AND JULIET (Mike's Rap, BMI/EMI Virgin, ASCAP/A La Mode, ASCAP) HL	53	THANK YOU (EMI Blackwood, BMI/Benny's Music, BMI/Rhettrhyme, ASCAP/WB, ASCAP/Travon, ASCAP/Motown, ASCAP/PolyGram, ASCAP)
74	A ROSE IS STILL A ROSE (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/MCA, ASCAP/Geffen, ASCAP/Witthrow, ASCAP/Enlightened Kitty, ASCAP/Strange Mind, ASCAP/Edie Brickell, ASCAP) HL	11	THEY DON'T KNOW/ARE U STILL DOWN (Sony/ATV Songs, BMI/Yab Yum, BMI/Vibzelec, BMI/Tyme For Tyme, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hipanic, ASCAP) HL
22	RUTHLESS FOR LIFE (MC Ren, ASCAP/Il Fam, BMI/Music Corp. Of America, BMI)	63	THROW YO HOOD UP (Kerason, BMI)
89	SADDLE YOU UP (JHR, BMI/East Pointe, BMI)	2	TOO CLOSE (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Copyright Control/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP) WBM
91	SAY YOU'LL STAY (Gorgeous Clamour, BMI)	12	TURN IT UP (REMIX)/FIRE IT UP (T'Ziah's, BMI/Music Corp. Of America, BMI)
23	SECOND ROUND K.O. (Timber Trace, ASCAP/Wyclef Jean, ASCAP/Jerry World, BMI) HL/WBM	15	VICTORY (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Jae'wons, ASCAP/Steven A. Jordan, ASCAP/EMI Unart, BMI) HL/WBM

Disco Nostalgia Thrives On TV, Film, And Record

THE DISCO REVIVAL has officially lasted longer than the actual '70s era of musical decadence.

Go figure.

Over the last eight years, that glorious yet harshly criticized four-year period (we're not counting the pre-disco Philly Soul tenure) has been the basis for more compilations, song covers, books, movies, and television shows than any other musical movement.

And just when my fellow media pundits attempt to declare a second death of disco, another wave of nostalgia washes over their feeble words. The world at large just never seems to get enough of it.

The latest is just about to hit. This summer will see the release of the major motion pictures "Studio 54" and "The Last Days Of Disco," both of which sport spankin' hot soundtracks that sparkle with timeless baubles—as well as a few festive new items.

The Work Group will come outta the chute first with the album supporting "The Last Days Of Disco." A jazz-kissed interpretation of **Alicia Bridges'** "I Love The Nightlife" has just been shipped to club DJs. A commercial single release is planned early next month.

If you need a disco fix sooner, VH1



by Larry Flick

launches the second season of its fab "Behind The Music" series with a special 90-minute look at notorious New York nightclub Studio 54 on May 24.

The program deftly traces the venue's history—from its opening on April 26, 1977, through its reign as the quintessential hall of decadence and right up to its unceremonious close several years later. Featured are yummy anecdotes from celebs like **Grace Jones**, **Nile Rodgers**, and **Jerry Hall**, as well as vivid observations from many of the club's doormen and bartenders.

It's all good, dishy fun, while also being remarkably insightful regarding the endurance of the disco revival. Simply put, it represents a rare time of pure societal freedom. Although the disco era has been romanticized beyond realistic grasp, it truly was a time when seemingly nothing could harm you—as long as you stuck reasonably close to the fantasy land of colored lights and boogie oogie oogie. After the disco bub-

ble burst, we were whacked by crises like AIDS. Suddenly, we went from being invincible to incredibly vulnerable. With that knowledge, who wouldn't want to permanently live in the past?

VH1's "Behind The Music" special effectively captures the contrast between disco's heyday and initial crash in footage from the last known interview with **Steve Rubell** (co-owner of Studio 54 with **Ian Schrager**), who died of AIDS-related illness in 1989. His words will haunt you long after the program ends—and well into the next time you dive into the ongoing waves of disco nostalgia.

LIVIN' IT UP: On the crazy-catchy "Boom Bye Yae," intriguing newcomer **Reiss** so thoroughly soaks the brain with warm, sunny vibes that you feel virtually transported to a plush Jamaican island, frosty beverage in hand.

With a voice reminiscent of **Tone Lōc**, **Reiss** seductively chats and raps amid a slinky shuffle-beat coated with a sticky keyboard lick lifted from "Die Young Stay Pretty" by **Blondie**. His performance is nicely contrasted by budding toasting siren **Michie Mee**, who brings a **Patra**-like aggression to this hitbound Mercury release.

Intensely radio-minded in its original form, this **Craig Kafton** production will draw the heavy props of clubheads on the strength of **Greg Padula's** meaty house remix. He flexes a muscular bassline atop rattling percussion, while keeping the keyboard frills to a minimum. **Kafton** takes a crack at recasting the tune himself by injecting a jittery trip-hop flavor into the song.

Whilst we have Mercury on the brain, we also want to point out the imminence of a new album by the underappreciated **Baha Men**.



Surviving & Thriving. Enduring diva **Gloria Gaynor** has begun promoting a pair of projects that pay tribute to her disco-era tenure. "I Will Survive: The Gloria Gaynor Anthology" is a two-CD twirl through her catalog of hits and buried treasures such as "Real Good People." "There are a lot of great songs that never got a chance," she says of the Polydor/Chronicles set. "I'm grateful to have the opportunity to present these songs again because they deserve it—and my fans deserve it, too." The title of her classic "I Will Survive" is also the title of her autobiography, published by St. Martin's Press. In addition to providing dishy insight into the '70s, the book has uplifting commentary on surviving the hardships of the music business. Talk-show host **Sally Jessy Raphael** has optioned the right to produce a film version of the tome.

Due June 16, the wonderfully uplifting "Doong Spank" shows the Bahamian male posse floating its rich harmonies over grooves that combine state-of-the-floors funk with thumpin' disco. The inexhaustible **Berman Brothers** and **Tommy D.** are among the set's producers—along with Mercury A&R guru **Steve Greenberg**, who is actually quite impressive at the helm of the noteworthy first single, "Double Lovin'."

HEY NOW: After teasing and taunting diehards for nearly two years with promises of an album, Washington, D.C., studio renegades **Deep Dish** are finally about to unleash the full-length "Junk Science" on deConstruction U.K. in June. Kids, you are not ready for the brilliance of this project.

Of course, **Deep Dish** compatriots **Dubfire** and **Sharam** include the recent singles "Stay Gold" and "Stranded," giving punters a splash of the dark-house atmosphere that has become their signature. However, they also break exciting new ground by infusing elements of alterna-pop and even the scant guitar or two. Although the set remains fairly dubby, **Everything But The Girl** chanteuse **Tracey Thorn** makes an appropriately torchy cameo, while the lads even try their hand at vocalizing with respectable results.

Deep Soul Label Showcases Sound Of Chicago House

NEW YORK—Legendary house performer **Byron Stingily** and veteran producer **Mike Dunn** are parlaying their wide array of experience into running the newly formed **Deep Soul Recordings**.

Distributed in the States by **Nervous Records**, the singles-driven label will focus on showcasing talent bred in **Stingily** and **Dunn's** homebase of **Chicago**.

"In my journeys around the world in the past several months, I've come to see that there is still a lot of respect and desire for the sound of real Chicago house music," says **Stingily**, who is touring Europe in support of his own red-hot **Nervous** collection, "The Purist."

Actually, it is the worldwide acclaim for the singer's project that has sparked an optimistic forecast for **Deep Soul's** clubland profile.

"His success has made him a lightning rod, quite frankly," says **Nervous** president **Michael Weiss**. "Throughout his career, **Byron** has remained true to the Chicago house sound, and he's proved that people are interested in that sound. His longstanding relationship with **Mike**, who is a great producer, adds credibility to the venture."

Deep Soul material will be licensed to European labels on a track-by-track basis.

The label's first release is "Party Lites, Party Nites," a hands-in-the-air anthem by the **Tim Gant Project** featuring **Roberta Thomas**. **Dunn** co-produced the track, which has been remixed by **Mark Grant**. Test pressings of the track went to DJs May 11, with a retail release set for June 1.

Up next is **Dunn's** "Now That You're Gone," a tribute to the late Chicago club icon **Armando**, which is due in late June.

LARRY FLICK

No Borders For Natacha Atlas

Beggars Banquet Set Mixes Dance, Arabic Styles

BY DYLAN SIEGLER

NEW YORK—Border-crossing comes easily to **Natacha Atlas**.

Her multinational upbringing, coupled with her musical versatility, has been helping bridge the gap between breakbeats and belly dancing for a decade. With "Halim," her new release on **Beggars Banquet U.S.**, **Atlas** mines her classical Arabic musical training to deliver a deep, danceable experience. In the process, she establishes herself as a viable entity apart from her usual dance partners, **Trans-Global Underground**.

While growing up in a Moroccan suburb of **Brussels**, **Atlas** realized her calling. "I was always singing and dancing from about the age of 6," she says. "I always wanted to grow up and be a performer."

The Middle Eastern vocal technique and music theory **Atlas** began studying as a child factor prominently in her music today. "I use that [training] and the structure that goes along with that," she says. "Then I cross it over with some European sounds, push it a little bit further."



ATLAS

As a teenager, **Atlas** moved to **England**, where a chain of coincidences brought her talent to the club world. **Atlas'** vocals and *raq sharki* (belly dancing) talents have enhanced projects by venerable names like **Jah Wobble**, **Peter Gabriel**, **Apache Indian**, and **iLocal**, who had a huge U.K. club hit with "Timbal" in the early '90s.

To the uneducated ear, "Halim" weighs in as an engaging collection of lilting Arabic melodies with an infectious drum'n'bass-inflected groove. But the average American listener might miss the context of **Atlas'** new work, which, she says, takes its cues from "the sounds I like from [Arabic music of] the '70s and the '60s. It's dated in the Egyptian sense, as a nostalgic sort of thing, even though it's fused with dub and Western European music."

"Halim," which means "beautiful," takes its name in part from the late **Abdel Halim Hafez**, one of **Atlas'** favorite Egyptian singers; his roots, like her own, were half Jewish and half Muslim.

"He was an angel in my eyes,"

(Continued on next page)

Billboard. HOT Dance Breakouts

MAY 23, 1998

CLUB PLAY

1. HEAVEN'S WHAT I FEEL
GLORIA ESTEFAN EPIC
2. HEAD TRANSISTER INTERSCOPE
3. GOT FUNK? THE FUNKJUNKEEZ
STRICTLY RHYTHM
4. KEEP ON DANCIN' (LET'S GO)
PERPETUAL MOTION PLAYLAND
5. REASONS SABRINA JOHNSTON
STARBOUND

MAXI-SINGLES SALES

1. N.O.R.E. NOREAGA PENALTY
2. FROZEN LOLA GROOVE
3. WHAT YOU DO J. CEE STRICTLY RHYTHM
4. EVERYDAY FATAL FEAT.
ANTOINETTE ROBERSON RELATIVITY
5. KUNG-FU 187 LOCKDOWN KINETIC

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

				CLUB PLAY			
				COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.			
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST		
				IMPRINT & NUMBER/PROMOTION LABEL			
★★★ No. 1 ★★★							
1	1	1	7	FOUND A CURE STRICTLY RHYTHM 12534	ULTRA NATE	3 weeks at No. 1	
2	2	5	6	SHOUT TO THE TOP JBO 27520/V2	FIRE ISLAND FEATURING LOLEATTA HOLLOWAY		
3	4	9	6	A ROSE IS STILL A ROSE ARISTA 13484	ARETHA FRANKLIN		
4	3	4	8	TWISTED FFRR/LONDON 570111/ISLAND	WAYNE G		
5	6	7	8	DISTORTION SUBLIMINAL 003/STRICTLY RHYTHM	PIANOHEADZ		
6	5	2	10	UNTIL THE DAY TWISTED 55424/MCA	FUNKY GREEN DOGS		
7	8	14	7	DO IT AGAIN GROOVILICIOUS 041/STRICTLY RHYTHM	RAZOR N' GUIDO		
8	7	3	9	FROZEN MAVERICK 43993/WARNER BROS.	MADONNA		
9	15	20	7	HANDS TO HEAVEN GEFEN 22402	PURE SUGAR		
10	9	16	9	I GOT A MAN SFP 9620	SHAMPALE CARTIER		
11	17	22	6	STRINGS OF LIFE NITEGROOVES 1078/KING STREET	RALPHI ROSARIO		
12	18	25	4	MIDNIGHT BIG BEAT 84088/ATLANTIC	ROBIN S.		
13	20	30	5	SUNCHYME ETERNAL/KINETIC 44517/REPRISE	DARIO G.		
14	13	17	9	LOVE IS SO NICE KING STREET 1073	URBAN SOUL FEAT. CEYBIL JEFFRIES & TROYETTA KNOX		
15	11	8	12	HAPPY ELEKTRA PROMO/EEG	TOWA TEI		
16	12	15	10	THE FUTURES OVERRATED KINETIC 43961/REPRISE	ARKARNA		
17	21	24	6	SACRE FRANCAIS ATLANTIC 83081	DIMITRI FROM PARIS		
18	10	10	10	MIRACLE RCA PROMO	OLIVE		
19	14	6	10	THANK YOU ATLANTIC 84085	BEBE WINANS		
20	16	11	12	HAPPINESS EPIDROME PROMO/EPIC	KAMASUTRA FEATURING JOCELYN BROWN		
21	28	34	4	GET INTO THE RHYTHM CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ		
22	25	26	6	LIFT UP THE NEEDLE TANTRUM 001	JOHN CREAMER PRESENTS ELLIS D		
23	19	13	9	I GET LONELY VIRGIN 38632	JANET		
24	29	35	4	BUMPIN' AND JUMPIN' NERVOUS 20303	KIM ENGLISH		
★★★ Power Pick ★★★							
25	37	42	3	BEAUTIFUL DAY TOMMY BOY SILVER 468/TOMMY BOY	HYPERTROPHY		
26	26	31	5	PROLOGUE JACKPOT 1009.4 PLAY	TENTH CHAPTER		
★★★ Hot Shot Debut ★★★							
27	NEW ▶		1	RAY OF LIGHT MAVERICK PROMO/WARNER BROS.	MADONNA		
28	31	38	4	I NEED LOVE GROOVILICIOUS 042/STRICTLY RHYTHM	PAUL MAIN PROJECT FEATURING RENEE		
29	32	36	5	SIXTH SENSE OVUM/RUFFHOUSE 78726/COLUMBIA	WINK		
30	34	40	3	HORNEY PEPPERMINT JAM IMPORT	MOUSSE T		
31	35	41	3	WHERE DO WE GO STRICTLY RHYTHM 12538	WAMDUE PROJECT		
32	24	21	13	MUSIC TAKES YOU JELLYBEAN 2533	PULSE FEATURING ANTOINETTE ROBERSON		
33	39	45	3	HISTORY REPEATING DREAMWORKS GRAND ROYAL 057/GEFFEN	PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY		
34	23	18	11	I THOUGHT IT WAS YOU FFRR/LONDON 570085/ISLAND	SEX-O-SONIQUE		
35	41	—	2	GIVE ME RHYTHM EDEL AMERICA 9163	BLACK CONNECTION		
36	44	—	2	MY ALL COLUMBIA 78822	MARIAH CAREY		
37	38	39	4	DAY FOR NIGHT ECHO PROMO/WARNER BROS.	MOLOKO		
38	40	43	3	PRIDE UNIVERSAL PROMO	RACHID		
39	30	23	12	FLYING HIGH (GO) CUTTING 422	TRAUMA		
40	22	19	11	THE RHYTHM MAXI 2065	THE NEW HIPPIE MOVEMENT		
41	36	33	8	BUTTERFLY PERFECTO/KINETIC 43892/REPRISE	TILT		
42	45	—	2	A LITTLE BIT OF MY LOVE VELOCITY 61012	SCOTT WOZNAK FEATURING ALTHEA MCQUEEN		
43	42	—	2	YOUR LOVE IS TAKING ME OVER DEEPER 0014	KNIGHT BREED		
44	33	28	11	THE REAL BASS EDEL AMERICA 3770	BROOKLYN BOUNCE		
45	NEW ▶		1	THE DAY DEFINITY 003	BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS		
46	NEW ▶		1	THE HORN SONG STRICTLY RHYTHM 12539	THE DON		
47	NEW ▶		1	KEEP IT SHINING MOONSHINE 88450	E.K.O.		
48	46	—	2	MADAZULU 550 MUSIC 78767/EPIC	DEEP FOREST		
49	NEW ▶		1	YOU WON'T FORGET ME RCA 65427	LA BOUCHE		
50	27	12	12	FUN SUBLIMINAL 001/STRICTLY RHYTHM	DA MOB FEATURING JOCELYN BROWN		

				MAXI-SINGLES SALES			
				COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.			
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST		
				IMPRINT & NUMBER/DISTRIBUTING LABEL			
★★★ No. 1 ★★★							
1	1	1	3	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	MARIAH CAREY	3 weeks at No. 1	
★★★ Greatest Gainer ★★★							
2	30	—	2	I GET LONELY (T) (X) VIRGIN 38632	JANET (FEATURING BLACKSTREET)		
3	3	2	14	GET AT ME DOG (M) (T) (X) DEF JAM 568523/MERCURY	DMX (FEATURING SHEEK OF THE LOX)		
4	2	3	4	TURN IT UP (REMIX)/FIRE IT UP (T) (X) ELEKTRA 63844/EEG	BUSTA RHYMES		
5	4	8	13	TOO CLOSE (T) (X) ARISTA 13457	NEXT		
6	6	4	10	WHO AM I (T) (X) 2 HARD 6160/VP	BEEBIE MAN		
★★★ Hot Shot Debut ★★★							
7	NEW ▶		1	HEAVEN'S WHAT I FEEL (T) (X) EPIC 78908	GLORIA ESTEFAN		
8	10	7	6	MONEY, POWER & RESPECT (T) (X) BAD BOY 79157/ARISTA	THE LOX (FEAT. DMX & LIL' KIM)		
9	5	6	3	VICTORY (T) (X) BAD BOY 79164/ARISTA	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES		
10	7	—	2	WHERE DO WE GO FROM HERE? (M) (T) (X) MODERN VOICES 005	TONY MASCOLO		
11	9	5	9	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	MADONNA		
12	8	11	6	FOUND A CURE (T) (X) STRICTLY RHYTHM 12534	ULTRA NATE		
13	14	9	9	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO		
14	12	10	4	CLOCK STRIKES (T) (X) BLACKGROUND/ATLANTIC 95533/AG	TIMBALAND AND MAGOO		
15	13	12	7	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	ARETHA FRANKLIN		
16	15	15	9	BODY BUMPIN' YIPPIE-YI-YO (T) (X) A&M 582445	PUBLIC ANNOUNCEMENT		
17	11	13	7	SECOND ROUND K.O. (T) UNIVERSAL 56175	CANIBUS		
18	17	19	18	DEJA VU (UPTOWN BABY) (T) (X) CODEINE 78762/COLUMBIA	LORD TARIQ & PETER GUNZ		
19	19	16	26	NO, NO, NO (T) (X) COLUMBIA 78687	DESTINY'S CHILD		
20	16	14	6	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	BACKSTREET BOYS		
21	18	17	20	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	BROOKLYN BOUNCE		
22	21	21	14	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 54443/BMG LATIN	HANNAH JONES		
23	22	27	12	WHAT YOU WANT (T) (X) BAD BOY 79142/ARISTA	MASE (FEATURING TOTAL)		
24	27	18	15	HOW DO I LIVE (T) (X) CURB 73047	LEANN RIMES		
25	28	—	7	SWEET HONESTY (T) (X) CLASSIFIED 0249	M:G		
26	23	28	17	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	WYCLEF JEAN		
27	43	40	13	NICE & SLOW (T) (X) LAFACE 24307/ARISTA	USHER		
28	32	31	16	MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL		
29	34	—	17	LOVE IS ALIVE (T) (X) DVS 582349/A&M	3RD PARTY		
30	35	32	9	RAISE THE ROOF (T) LUKE II 572251/ISLAND	LUKE FEATURING NO GOOD BUT SO GOOD		
31	25	26	7	IMMA ROLLA (T) (X) LOC-N-UP 70310	MR. MONEY LOC		
32	38	23	13	BODY ROCK (T) (X) OPEN MIC 157/RAWKUS	MOS DEF FEATURING Q-TIP & TASH		
33	26	20	11	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU		
34	RE-ENTRY		19	IN A DREAM (T) (X) ROBBINS 72012	ROCKELL		
35	48	22	7	ON THE MIC (T) RELATIVITY 1692	DJ HONDA FEAT. CUBAN LINK, JU JU, A. L. AND MISSIN' LINX		
36	37	30	6	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE		
37	NEW ▶		1	GET INTO THE RHYTHM (T) CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ		
38	42	41	15	IT'S OVER LOVE (T) (X) LOGIC 54697	TODD TERRY FEATURING SHANNON		
39	45	—	2	SHOUT TO THE TOP (T) (X) JBO 27520/V2	FIRE ISLAND FEATURING LOLEATTA HOLLOWAY		
40	29	34	9	DO FOR LOVE (T) AMARU 42504/JIVE	2PAC FEATURING ERIC WILLIAMS		
41	RE-ENTRY		13	LET'S RIDE (T) DEF JAM 568475/MERCURY	MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER		
42	50	—	4	MIDNIGHT (T) BIG BEAT/ATLANTIC 84088/AG	ROBIN S.		
43	40	50	32	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER		
44	RE-ENTRY		24	I'M NOT A PLAYER (T) LOUD 64909/RCA	BIG PUNISHER		
45	20	24	13	OFF THE HOOK (T) (X) ATLANTIC 84070/AG	JODY WATLEY		
46	RE-ENTRY		9	WANNA B LIKE A MAN (T) (X) VU 38615/VIRGIN	SIMONE JAY		
47	24	29	15	MAGIC ORGASM (T) (X) TWISTED 55433/MCA	HOUSE HEROES		
48	46	47	3	BEAUTIFUL DAY (T) TOMMY BOY SILVER 468/TOMMY BOY	HYPERTROPHY		
49	NEW ▶		1	HOLD ON TIGHT (T) (X) ACALWAN 9804/ZYX	JASON NEVINS		
50	49	45	7	THANK YOU (T) (X) ATLANTIC 84085/AG	BEBE WINANS		

□ 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.

NO BORDERS FOR NATACHA ATLAS

(Continued from preceding page)

Atlas says, "He was just incredible, really. It's been 20 years since his death, so it seemed the right time to commemorate him."

During Hafez's prime, according to Atlas, Egyptian pop musicians were influenced by Latin percussion and televised Hollywood aesthetics. Atlas, of course, can relate to their crossover mentality. But her voice—which is as cutting and distinctive as that of Bjork or Portishead's trip-hop diva, Beth Gibbons—is the biggest

asset of "Halim."

Atlas is jointly signed in the U.K. to Nation Records and Beggars Banquet's Mantra label. Her 1997 debut, "Diaspora," was licensed to MCA for stateside release. It was closer in content to the work of TransGlobal Underground, whose input still factors heavily in Atlas' songcraft.

"I wanted to move away from that [on "Halim"] because there's no point in having two TransGlobal Undergrounds around," she says. "It's not

about any rules or tradition at all with TransGlobal Underground; it's about getting funky. And then there's my project, which is about tradition. People didn't know the difference for a long time."

Atlas and TransGlobal Underground still have clubgoers in mind, however. Because unauthorized remixers had a field day with "Diaspora," but none of the results were to Atlas' liking, she and TransGlobal Underground beat others to the

punch by remixing many tracks on "Halim" themselves. One mix includes Atlas rapping in Arabic.

Lesley Bleakley, executive VP at Beggars Banquet (U.S.), says Atlas' work "is world music, so we obviously want to go to that fan base. But we do want to broaden the appeal." The album's first single will be the club-friendly, Moroccan-styled "Amulet."

Bleakley says the label is "targeting the world fans but breaking out

to reach—I hate the term 'mature audiences'—but that's the market."

As almost the sole purveyor of Arabic tonalities to U.S. clubgoers and pop audiences, Atlas says she does "whatever I can to represent as many different facets of Arabic music as possible." She is already working with a small Egyptian record company on new material, embracing what she gleefully pronounces "a tacky, modern Egyptian pop feel."

Billboard

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Special Events Director
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212.536.1400 fx

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Tillis Marks 'Time' On Arista Set

BY JIM BESSMAN

NEW YORK—Although it isn't reflected in the album, Pam Tillis' new Arista/Nashville release, "Every Time," follows a year of what she calls "cataclysmic" personal and professional upheaval.

"At first, I thought I couldn't do the record," says Tillis, who has gone through the painful dissolution of both her marriage and longtime management situation in the past 12 months. "But I just rolled up my sleeves and went into the studio every day and surrounded myself with people I felt comfortable with—and it felt a lot like when I first started out in the business."

"Every Time," which was co-produced by Tillis and Billy Joe Walker Jr. and cut at Walker's Recording Club studio in Nashville, is Tillis' first album since last year's "Greatest Hits." The June 30 release is also her first set of all-new material since 1995's "All Of



TILLIS

This Love"—an album, Tillis says, that she did not want to reprise.

"I felt like that was a darker album for me," she says, "and believe it or not—even in the face of all that happened—I wanted more of a 'Sweetheart's Dance' [her 1994 album] that had energy and a positive vibe to it—even though it had songs about all different angles of relationships."

So, "Every Time" has an overall "brightness" in sound, melody, and tempo, says Tillis. "I think 'Hurt Myself' is the first song people will talk about, but it's really a sarcastic song that's really about being strong and refusing to be self-destructive," she says. "I felt it had a lot of depth to it when I first heard it, like 'All The Good Ones Are Gone.'"

That song, of course, was the new track from the greatest-hits package and a major hit. Tillis says she sees "I Said A Prayer," the first single from "Every Time," as the flip side to "All The Good Ones Are Gone," in that it's a "hopeful" number that reflects many of her best friends' experiences. "It was important to put

it in there after that big, heavy single girl's anthem!"

"I Said A Prayer," says Arista/Nashville senior VP of marketing Fletcher Foster, "is not a typical Pam Tillis record," but is more rocking and uptempo and, as such, is "a great rockin' summertime record." Jeff Stoltz, music buyer for the Torrance, Calif.-based Warehouse Entertainment chain (where "Greatest Hits" remains a top 200 seller), also notes that the tune is "a change of pace" for Tillis.

"She's been known for the most deeply emotional, heart-wrenching songs around—especially 'All The (Continued on page 38)"



Awards Fest. Sony Music Nashville celebrated the Academy of Country Music Awards with a dinner held the night of the ceremony. Shown in the front row, from left, are the Dixie Chicks' Martie Seidel and Emily Erwin, Rick Trevino, and senior VP of sales and marketing Mike Kraski. Pictured in the second row, from left, are senior VP of national country promotion Jack Lameir, the Dixie Chicks' Natalie Maines, the Kinleys' Heather and Jennifer Kinley, Asleep At The Wheel's Ray Benson, Patty Loveless, Charlie Daniels, Sony Music Nashville president Allen Butler, and Shana Petrone.

'Road' Stories With Capitol's LeDoux

BY DEBORAH EVANS PRICE

NASHVILLE—It's hard to think of a more unusual duet pairing than Jon Bon Jovi and Chris LeDoux. Then again, although LeDoux wears a cowboy hat, he's never been a traditional country artist. This fact is evident on his July 14 Capitol album, "One Road Man," which includes the Bon Jovi duet.

With more than 30 albums to his credit—many that he recorded on his own American Cowboy Songs label before signing with Capitol Nashville—LeDoux has always played an amalgam of country, western, and rock. The Kaycee, Wyo., resident is a legend on the rodeo circuit, having once won a world championship in bareback bronco riding. LeDoux's musical tastes and influences are as expansive as the vistas he calls home.

"I'm really this country guy, and I'm this cowboy guy, and I love the West," he explains. "But my musical tastes are as wide as the wide-open spaces I live in. I hate to be categorized as one thing. I've been bouncing around this musical triangle for years from country to rock to western."

Being hard to peg also makes it hard to find songs to suit his eclectic tastes. LeDoux has written much of his own material, but on the new album he relies solely on other writers. LeDoux says that as he began the album he had trouble finding songs; he then took a trip to a record store instead of going to publishers.

"I started looking through some albums I'd had in the past and found a couple of things I'd always thought about recording and never had the opportunity," LeDoux says. "I thought, 'Why not?'"

One of those tunes was Bon Jovi's

"Bang A Drum," from the soundtrack to "Young Guns." LeDoux credits his children with introducing him to Bon Jovi. "I heard the song eight or 10 years ago," he says. "It blew me away. It stuck out like a gem on that album. I just love the song. And then to have Jon agree to sing on it, that was tremendous."

LeDoux credits his new producer, Trey Bruce, with suggesting a duet with Bon Jovi. Bruce approached the rocker—who was happy to do it—and worked out the details. "Trey has talked to Jon and says he's really tickled with the way it turned out," LeDoux says.



LEDoux

Others are also appreciative. "I heard the track with Bon Jovi, and I thought it was excellent," says Brant Berry, senior music buyer for the 117-store, Portland, Ore.-based Fred Meyer chain. "I was really impressed. Who would have thought of Jon Bon Jovi and Chris LeDoux together? But it sounded terrific. When I heard it, I thought, 'That will be huge, [with] two different audiences blending together.'"

"One Road Man" includes guest appearances by Charlie Daniels on "Caballo Diablo"; LeDoux's cousin, noted Music City live act Billy Bob Shane, on the classic "Ole Slew Foot"; and Willie Nelson's signature guitar licks on "The Borderline."

"I'm really tickled with this album," says LeDoux. "Trey made it real easy, and I can't say enough about the musicians and special guests."

Capitol VP of sales Bill Kennedy (Continued on page 38)

Jeff Foxworthy Segues From Rednecks To Relationships; Brooks Makes Nashville Debut

YOU MIGHT BE: Jeff Foxworthy returns with his fourth Warner Bros. album Tuesday (19), and he's tailing away from his redneck shtick a bit. The title single, "Totally Committed," deals more with relationships.

"I have really high hopes for this album," he tells Nashville Scene. "As crazy as the record business is these days, we'll have to see how it does. The first [album sold] 3½ million copies, and the second one is 3 [million]. I mean, that's settin' the bar pretty high for a comedy record. The only thing I have control over is the quality of the material, and I think it's the best stuff I've ever done. That's about all I can do." Foxworthy says about half of the album was inspired by the fact that he and his wife just celebrated their 13th anniversary.

"You get to the point where you're saying, 'Hey, we might make it!' I have this theory that after two or three years you're only a few beers away from messing the whole thing up," he says. "So I guess more than half the album's about what I've learned about women and relationships in the first 13 years. Obviously it's not a whole lot. It just follows my life. Looking back, whatever I've done has been [inspired by] whatever point I was at in my life. Dating, being a newlywed, being a new dad. Probably about a quarter of this album comes from the fact that I turned 40 this year, and I really thought I would be a lot smarter by this time. So about a quarter of it is dedicated to things I still don't know that I thought I would by now."

He's serious. "I don't even know how my bellybutton's getting all that material off my shirt. I've studied it. It doesn't have fingers and doesn't have hands, but at the end of the day it's holding a cotton ball."

So is he phasing out the redneck thing?

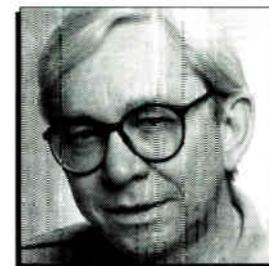
"On the album," he says, "I did do some on the encore. My definition of 'redneck' was always a glorious lack of sophistication. It could be temporary or permanent, but that's what made it all-inclusive. If you weren't guilty of it, somebody in your family was. Then I read a thing in New Yorker magazine where this woman was complaining that there was an absence of sophisticated people, and I took that to mean that there was an overabundance of people like me. So a quarter of the album is studying the difference between sophisticated people and rednecks. It's not redneck jokes per se."

So the redneck thing will not die?

"You know what? I'm amazed," Foxworthy says. "It's been a decade since I started doing that. Like the calendars. Every year I keep thinking, 'I cannot think of 365 more things.' But I keep a pad on my desk, and at some point during the day I'll walk by and write one or two down. Most of the time it's things that I've seen. But people still love it. They'll come up to me at the grocery store or in church: 'Hey, I got one for you!'"

It's interesting that the white Southerner is the last ethnic group that can be made fun of in public.

"It's become so tough," he says. "It's hard times for a comedian. You can't talk about anything anymore without offending somebody somewhere. It's a weird thing. If you look back at stuff I've done, I'm not mean; if I ever did anything that hurt somebody's feelings I'd probably just stop doing it. I think I've been real lucky on this, because I think it's always been taken in the spirit with which it was intended. I think I've been guilty of



by Chet Flippo

about half of these [jokes]. And those that I didn't, somebody in my family can put a check mark beside. I think it's always been laughing with ourselves, and I think that's something that Southerners do have the ability to do. We don't take ourselves too seriously. It's a nice trait. That's the way I grew up. You weren't allowed to be real sensitive in our family. But we've always laughed."

ON THE ROW: Most Music Row citizens were among the 51,000 ticket holders who attended Garth Brooks' first-ever Nashville appearances May 8-10 at the Nashville Arena. Brooks plucked Steve Wariner out of the crowd on Saturday and Sunday nights to duet with him on "Longneck Bottle." Wariner also sang his current single, "Holes In The Floor Of Heaven."

Brooks also appears on the new CMT single and video of "One Heart At A Time," which is benefitting the Cystic Fibrosis Foundation. Other artists singing the Victoria Shaw-penned song are Faith Hill, Neal McCoy, Michael McDonald, Olivia Newton-John, Billy Dean, Shaw, and Bryan White.

At Atlantic Records Nashville, Greg Gosselin is named director of marketing . . . DreamWorks/SKG Music enters into a co-publishing deal with Buck Moore and Princetta Music.

Billboard TOP COUNTRY ALBUMS

MAY 23, 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
★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★						
1	NEW ▶	1	1	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CO) 1 week at No. 1 THE LIMITED SERIES		1
2	NEW ▶	1	1	LEANN RIMES CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
3	1	1	3	GEORGE STRAIT MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
4	3	3	27	SHANIA TWAIN ▲ ³ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
5	2	2	3	FAITH HILL WARNER BROS. 46790 (10.98/16.98)	FAITH	2
6	4	4	24	GARTH BROOKS ▲ ⁵ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
7	5	5	49	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
★ ★ ★ GREATEST GAINER ★ ★ ★						
8	8	8	35	LEANN RIMES ▲ ³ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
9	6	6	3	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
10	9	10	37	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
11	7	7	3	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
12	11	11	34	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
13	12	12	15	DIXIE CHICKS MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	8
14	10	9	37	MARTINA MCBRIDE ● RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
15	NEW ▶	1	1	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
16	14	18	41	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
17	13	13	55	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
18	15	14	8	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
19	16	17	43	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
20	17	15	27	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
21	24	23	96	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	1
22	25	27	5	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	21
23	18	16	57	CLAY WALKER ▲ GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
24	20	22	37	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
25	NEW ▶	1	1	MARK WILLS MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	25
26	23	21	30	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
27	22	20	88	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
28	21	19	47	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
29	26	26	46	TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
30	27	25	43	MICHAEL PETERSON ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
31	19	24	3	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
32	30	—	2	SOUNDTRACK DECCA 70027/MCA NASHVILLE (10.98/17.98)	BLACK DOG	30
33	32	28	9	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
34	28	32	52	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
35	29	29	33	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
36	33	35	80	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
37	38	38	65	LEANN RIMES ▲ ³ CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
38	35	30	12	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13

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
39	31	34	32	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
40	37	36	29	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
41	41	37	5	GEORGE JONES MCA NASHVILLE 70005 (10.98/16.98)	IT DON'T GET ANY BETTER THAN THIS	37
42	40	43	85	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
43	34	31	7	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
44	36	33	27	MINDY MCCREARY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
45	45	45	7	JOHN DENVER RCA 67604 (11.98/16.98)	GREATEST COUNTRY HITS	36
46	47	44	12	SOUNDTRACK DECCA 53058/MCA NASHVILLE (10.98/16.98)	THE APOSTLE	21
47	43	42	98	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
48	44	47	33	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
49	39	40	29	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
50	48	41	29	WYNONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
51	42	46	53	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
52	49	49	90	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	46
53	50	51	49	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
54	52	52	49	PAM TILLIS ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
55	46	39	11	DARYLE SINGLETARY GIANT 24696/WARNER BROS. (10.98/16.98) HS	AIN'T IT THE TRUTH	18
56	54	53	48	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
57	51	50	43	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
58	53	48	15	WADE HAYES COLUMBIA 68037/SONY (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	9
59	57	57	35	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
60	55	56	6	LORRIE MORGAN BNA 67632/RLG (4.98/9.98)	SUPER HITS	55
61	62	59	31	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
★ ★ ★ PACESETTER ★ ★ ★						
62	67	67	25	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
63	56	55	42	SHERIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
64	64	61	28	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
65	59	62	5	ALABAMA RCA 67631/RLG (4.98/9.98)	SUPER HITS II	59
66	68	68	40	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
67	58	60	7	KEITH WHITLEY RCA 66850/RLG (4.98/9.98)	SUPER HITS	51
68	60	58	31	DELBERT MCCLINTON CURB 53042/RISE/TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
69	61	63	57	ALABAMA ● RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
70	63	54	23	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98) HS	BACK TO YOU	24
71	73	73	79	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
72	65	65	47	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
73	70	71	56	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
74	RE-ENTRY	57	57	ALISON KRAUSS & UNION STATION ● ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
75	69	70	69	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5

○ 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

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MAY 23, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	170
2	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	133
3	2	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	177
4	4	WILLIE NELSON ● COLUMBIA 64184/SDNY (5.98 EQ/9.98)	SUPER HITS	196
5	10	PATSY CLINE ▲ ⁵ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	581
6	5	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	371
7	6	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	216
8	21	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	121
9	8	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	206
10	11	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	294
11	9	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	364
12	7	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SDNY (7.98 EQ/11.98)	A DECADE OF HITS	439
13	—	TAMMY WYNETTE EPIC 67539/SONY (5.98 EQ/9.98)	SUPER HITS	3

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	12	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	59
15	23	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	182
16	13	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	371
17	14	ROY ORBISON COLUMBIA 67297/SONY 5.98 EQ/9.98)	SUPER HITS	36
18	16	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	134
19	19	TAMMY WYNETTE EPIC 40625/SONY (7.98 EQ/11.98)	ANNIVERSARY: 20 YEARS OF HITS	3
20	15	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	532
21	20	VINCE GILL ▲ ² MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	201
22	17	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	610
23	—	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	127
24	—	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	117
25	—	ANNE MURRAY SBK 31158/EMI-CAPITOL (10.98/16.98)	THE BEST...SO FAR	4

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
★★★ No. 1 ★★★						
1	1	2	13	THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. 17247	1
2	3	4	12	OUT OF MY BONES J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,S.VAUGHN,R.LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59007	2
3	5	8	12	HOLES IN THE FLOOR OF HEAVEN S.WARINER (S.WARINER,B.KIRSCH)	◆ STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	3
4	4	5	16	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	4
5	7	9	6	I JUST WANT TO DANCE WITH YOU T.BROWN,G.STRAIT (R.COOK,J.PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	5
6	2	1	23	TWO PINA COLADAS A.REYNOLDS (S.CAMP,B.HILL,S.MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
7	11	11	11	ONE OF THESE DAYS B.GALLIMORE,J.STROUD,T.MCGRAW (K.RAINES,M.POWELL,M.HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	7
8	9	10	17	TOO GOOD TO BE TRUE R.E.ORRALL,J.LEO (M.PETERSON,G.PISTILLI)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	8
9	12	16	13	I DO [CHERISH YOU] C.CHAMBERLAIN (K.STEGALL,D.HILL)	◆ MARK WILLS (C) (D) (V) MERCURY 568602	9
10	13	19	4	IF YOU SEE HIM/IF YOU SEE HER T.BROWN,T.DUBOIS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	◆ REBA/BROOKS & DUNN (V) MCA NASHVILLE/ARISTA NASHVILLE 72051	10
11	10	7	19	BYE BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,R.M.BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
12	6	6	17	DREAM WALKIN' J.STROUD,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY 574950	5
13	8	3	18	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568452	1
14	14	17	9	COMMITMENT W.C.RIMES (T.COLTON,T.MARTY,B.WOOD)	◆ LEANN RIMES (C) (D) (V) CURB 73055/MCG	14
15	18	20	7	THE SHOES YOU'RE WEARING C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (C) (D) (V) RCA 65454	15
★★★ AIRPOWER ★★★						
16	20	21	15	IT WOULD BE YOU M.WRIGHT,B.HILL (K.ROBBINS,D.OGLESBY)	◆ GARY ALLAN (C) (D) (V) DECCA 72039	16
17	16	14	11	LOVE WORKING ON YOU C.PETOCZ (C.WISEMAN,JIM COLLINS)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84103	14
18	17	23	12	THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	17
★★★ AIRPOWER ★★★						
19	22	24	17	SAY WHEN D.COOK,W.WILSON (P.NELSON,L.BOONE,J.RICH)	LONESTAR (C) (D) (V) BNA 65395	19
20	21	15	23	THEN WHAT? J.STROUD,C.WALKER (R.SHARP,J.YEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	2
21	24	28	11	I MIGHT EVEN QUIT LOVIN' YOU M.WRIGHT (M.CHESNUTT,R.SPRINGER,S.MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	21
22	19	13	19	PERFECT LOVE T.BROWN,T.YEARWOOD (S.RUSS,S.SMITH)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE 72034	1
23	27	29	9	A MAN HOLDIN' ON B.GALLIMORE (J.RAMEY,B.TAYLOR,G.DOBBS)	◆ TY HERNDON (C) (D) EPIC 78904	23
24	26	27	11	MATCHES K.STEGALL (R.SPRINGER,S.EWING)	◆ SAMMY KERSHAW (C) (V) MERCURY 568524	24
25	29	35	8	NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN,P.BEGAUD,V.CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY 568746	25
26	25	25	28	NOTHIN' BUT THE TAILLIGHTS J.STROUD,C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK (C) (D) (V) RCA 65350	1
27	23	18	25	IF I NEVER STOP LOVING YOU P.MCMAKIN (D.KEES,S.EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	3
28	32	40	8	TEXAS SIZE HEARTACHE D.COOK (Z.TURNER,L.WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	28
29	33	41	7	THERE'S YOUR TROUBLE P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	29
30	28	26	42	JUST TO SEE YOU SMILE B.GALLIMORE,J.STROUD,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW (C) (D) (V) CURB 73056	1
31	15	12	17	TO HAVE YOU BACK AGAIN E.GORDY, JR. (A.ROBOFF,A.ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	12
32	34	32	12	PAPA BEAR W.WILSON (K.HARLING)	◆ KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	32
33	35	39	8	BUCKAROO M.WRIGHT (M.D.SANDERS,E.HILL)	◆ LEE ANN WOMACK (V) DECCA 72041	33
34	30	31	7	BAD DAY TO LET YOU GO B.J.WALKER, JR., K.LEHNING (B.WHITE,D.GEORGE,B.DIPIERO)	BRYAN WHITE ASYLUM ALBUM CUT	30
35	38	43	5	I CAN STILL FEEL YOU C.RAYE,P.WORLEY,B.J.WALKER, JR. (K.TRIBBLE,T.HYLER)	◆ COLLIN RAYE EPIC ALBUM CUT	35
36	36	36	13	I SAW THE LIGHT C.HOWARD (T.RUNDGREN)	◆ HAL KETCHUM (C) (D) (V) CURB 73051/MCG	36
37	40	57	3	THERE GOES MY BABY T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	37
38	45	64	19	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	42	48	5	HAPPY GIRL M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)	MARTINA MCBRIDE RCA ALBUM CUT	39
40	39	38	20	SHE'S GONNA MAKE IT A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	2
41	51	—	2	TO MAKE YOU FEEL MY LOVE A.REYNOLDS (B.DYLAN)	◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	41
42	44	45	9	I ALREADY DO T.BROWN (G.BURR,C.WRIGHT)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72044	42
43	49	59	3	BIG TIME S.HENDRICKS (P.NELSON,L.BOONE,K.BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	43
44	46	47	7	SOMEBODY TO LOVE D.CRIDER,S.BOGGUSS (S.BOGGUSS,D.CRIDER,M.BERG)	SUZY BOGGUSS (C) (D) (V) CAPITOL NASHVILLE 58699	44
45	41	37	19	LONELY WON'T LEAVE ME ALONE S.HENDRICKS (M.DANNA,J.A.SWEET)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58697	11
46	47	49	5	ALWAYS WILL B.MAHER (H.STINSON,J.HADLEY)	WYNONNA CURB ALBUM CUT/UNIVERSAL	46
47	31	22	15	SHE'S GOT THAT LOOK IN HER EYES D.COOK,ALABAMA (R.OWEN,T.GENTRY)	◆ ALABAMA (C) (D) (V) RCA 65409	21
48	63	—	2	I SAID A PRAYER B.J.WALKER, JR., P.TILLIS (L.SATCHER)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	48
49	53	60	4	ORDINARY PEOPLE J.STROUD,C.WALKER (C.WISEMAN,E.HILL)	CLAY WALKER (C) (D) (V) GIANT 17210/REPRISE	49
50	43	33	19	YOU'LL NEVER KNOW D.MALLOY (K.RICHEY,ANGELO)	◆ MINDY MCCREARY (C) (D) (V) BNA 65394	19
51	50	51	7	WHEN THE WRONG ONE LOVES YOU RIGHT D.COOK (L.SATCHER)	WADE HAYES COLUMBIA ALBUM CUT	50
52	52	53	8	THAT'S WHERE YOU'RE WRONG D.JOHNSON,J.HOBBS (J.CROSSAN)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	52
53	62	—	2	STEPPING STONE D.HUFF (L.WHITE,C.WISEMAN,D.KENT)	LARI WHITE LYRIC STREET ALBUM CUT	53
54	55	65	4	THINGS CHANGE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	54
55	60	58	10	WONDERFUL TONIGHT P.MCMAKIN (E.CLAPTON)	◆ DAVID KERSH CURB ALBUM CUT	55
56	59	—	2	NO END TO THIS ROAD S.HENDRICKS,T.DUBOIS (N.THRASHER,M.DULANEY,K.BLAZY)	RESTLESS HEART RCA ALBUM CUT	56
57	66	66	4	DANCE IN THE BOAT R.ZAVITSON,T.HASELDEN,P.GREENE (T.HASELDEN,C.BICKHARDT)	THE KINLEYS EPIC ALBUM CUT	57
58	54	55	9	WHAT IF I'M RIGHT M.WRIGHT (S.STOCKTON)	◆ SHANE STOCKTON (C) (D) (V) DECCA 72043	54
★★★ Hot Shot Debut ★★★						
59	NEW ▶	1	1	I'M ALRIGHT B.GALLIMORE,T.MCGRAW (P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	59
60	58	56	6	DRIVIN' MY LIFE AWAY F.LIDDELL,G.DROMAN (E.RABBITT,D.MALLOY,E.STEVENS)	◆ RHETT AKINS (V) DECCA 72049	56
61	68	—	2	WHY'D YOU START LOOKIN' SO GOOD P.DAVIS,E.SEAY (P.DAVIS)	◆ MONTY HOLMES BANG II ALBUM CUT	61
62	67	71	4	OVER MY SHOULDER C.HOWARD (M.HUMMON,R.MURRAH)	◆ JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	62
63	48	44	12	ALMOST OVER YOU M.SPIRO (C.RICHARDSON-WALKER,J.KIMBALL)	◆ LILA MCCANN ASYLUM ALBUM CUT	42
64	64	68	3	THIS SMALL DIVIDE C.FARREN (J.SELLERS,G.BURR)	◆ JASON SELLERS FEATURING MARTINA MCBRIDE BNA ALBUM CUT	64
65	65	62	6	TIME ON MY HANDS C.YOUNG,B.CHANCEY (D.DODD,S.DECKER,C.DAY)	◆ DERYL DODD COLUMBIA ALBUM CUT	62
66	NEW ▶	1	1	THE STRONG ONE B.MEVIS (C.RAWSON,B.HILL)	◆ MILA MASON ATLANTIC ALBUM CUT	66
67	56	46	13	A WOMAN'S TEARS G.MORRIS (M.KING,J.HARGROVE,M.CHRISTIAN)	◆ MATT KING ATLANTIC ALBUM CUT	46
68	NEW ▶	1	1	SOMETHING WITH A RING TO IT A.REYNOLDS (A.TIPPIN,M.COLLIE)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	68
69	NEW ▶	1	1	FAITH P.BUNETTA,M.BYROM,D.NEUHAUSER (M.BYROM,S.HUTCHISON)	◆ BIG HOUSE (C) (D) (V) MCA NASHVILLE 72052	69
70	NEW ▶	1	1	DOUBLE WIDE PARADISE J.STROUD,T.KEITH (P.THORN,B.MADDOX)	TOBY KEITH (V) MERCURY 568928	70
71	NEW ▶	1	1	UPTOWN DOWN-HOME GOOD OL' BOY A.REYNOLDS (D.BLACKWELL,E.B.LEE)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	71
72	74	—	2	I WANNA REMEMBER THIS W.WILSON (J.KIMBALL,A.ROBOFF)	◆ LINDA DAVIS DREAMWORKS ALBUM CUT	72
73	NEW ▶	1	1	HOW DO I LET GO P.WORLEY,D.HUFF (K.GOOD,L.BROKOP)	◆ LISA BROKOP COLUMBIA ALBUM CUT	73
74	73	—	2	FAMOUS FIRST WORDS B.HILL (B.HILL,J.B.RUDD)	◆ GIL GRAND MONUMENT ALBUM CUT	73
75	71	72	4	TOTALLY COMMITTED J.HOLLIHAN, JR., D.GRAU (J.FOXWORTHY,J.HOLLIHAN, JR.)	◆ JEFF FOXWORTHY WARNER BROS. ALBUM CUT	70

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

Billboard® Top Country Singles Sales

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

MAY 23, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	16	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN
2	2	2	6	COMMITMENT ● CURB 73055	LEANN RIMES
3	3	3	10	THIS KISS WARNER BROS. 17247	FAITH HILL
4	4	5	49	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
5	5	4	11	BYE BYE/I'M ALRIGHT CURB 73034	JO DEE MESSINA
6	6	6	5	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
7	7	8	6	OUT OF MY BONES DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
8	8	9	13	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
9	10	10	4	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW
10	11	12	7	I DO [CHERISH YOU] MERCURY 568602	MARK WILLS
11	13	15	4	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS
12	9	7	17	THEN WHAT? GIANT 17262/WARNER BROS.	CLAY WALKER
13	15	17	3	NOW THAT I FOUND YOU MERCURY 568746	TERRI CLARK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	13	12	THAT'S WHY I'M HERE BNA 65399/RLG	KENNY CHESNEY
15	17	21	3	A MAN HOLDIN' ON EPIC 78904/SONY	TY HERNDON
16	14	11	16	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
17	18	19	12	IT WOULD BE YOU DECCA 72039/MCA NASHVILLE	GARY ALLAN
18	20	18	28	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
19	16	14	14	YOU'LL NEVER KNOW BNA 65394/RLG	MINDY MCCREARY
20	24	—	2	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
21	19	16	10	PUT YOUR HEART INTO IT ARISTA NASHVILLE 13122	SHERRIE AUSTIN
22	21	20	54	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
23	23	25	3	I SAW THE LIGHT CURB 73051	HAL KETCHUM
24	RE-ENTRY	3	3	LOVE WORKING ON YOU ATLANTIC 84103/AG	JOHN MICHAEL MONTGOMERY
25	22	22	8	WOMAN TO WOMAN REPRISE 17248/WARNER BROS.	THE LYNNS

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.

Artists & Music

Country Artists Shine At 33rd ACM Awards Show

Country music's best and brightest stars invaded Hollywood April 22 for the 33rd annual Academy of Country Music (ACM) Awards, where the performances were as polished as the shiny trophies the winners took home. More than 60 performers and celebrities turned out for the show, which seemed to transform the Universal Amphitheatre into the Grand Ole Opry.



Five-time ACM entertainer of the year Garth Brooks and wife Sandy savor the moment. Sandy is holding her husband's special achievement award, which honored Brooks' summer concert in New York's Central Park.



Singer/fiddler Charlie Daniels is flanked, from left, by Travis Tritt, Garth Brooks, and Marty Stuart after receiving ACM's Pioneer Award. The backstage gathering at the Universal Amphitheatre followed a retrospective on Daniels' career achievements.



Shown above, from left, are ACM DJ of year Tom Rivers of WQYK Tampa, Fla.; Gil Cunningham of the Don Romeo Agency in Omaha, Neb., who was named talent buyer of the year; and PD Alan Sledge of WUSN Chicago, which was named radio station of the year. In photo at right, Buck Owens and presenter Chely Wright hold Owens' award for country nightclub of the year. Owens owns the Crystal Palace in Bakersfield, Calif.



Pictured starting clockwise, from top left: Top country couple Tim McGraw and Faith Hill balance their four ACM trophies for their duet "It's Your Love." The track won awards for song of the year, single of the year, top vocal event of the year, and video of the year at the ceremony, which aired April 22 on CBS from the Universal Amphitheatre in Universal City, Calif. Next photo, from left: Gary Overton, Kevin Sharp, Stephony Smith, and Jeff Carson celebrate their song of the year win. Overton accepted the award on behalf of publisher EMI Blackwood Music Inc. Smith wrote the song. Sharp and Carson were presenters in the category. Next photo, from left: Joe Diffie, Mike Curb, Byron Gallimore, James Stroud, and Pam Tillis. Gallimore and Stroud received awards for producing "It's Your Love," and Curb accepted on behalf of his Curb Records, which released the single from the McGraw album "Everywhere." Diffie and Tillis were presenters. Next photo, from left: Sherman Halsey, producer and director of the "It's Your Love" video, shares a laugh with presenters Mindy McCready and Glen Campbell. Campbell performed "Like A Rhinestone Cowboy" on the telecast.



Lee Ann Womack, Kenny Chesney, and the Kinleys celebrate their new artist awards backstage at the ACM show. Womack, left, won as top new female artist, and Chesney was top new male artist. The Kinleys earned a nod in the top new vocal duet category.

AUSTIN

T H E B I L L B O A R D S P O T L I G H T

A Mecca For Musical Mavericks

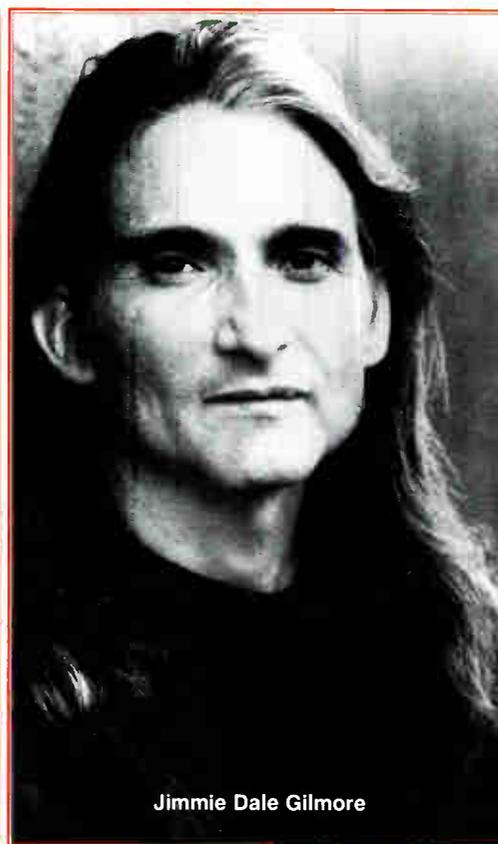
The dogs were jumping into the creek and romping through the brush of Joe Ely's Hill Country spread, a few miles southwest of Austin. On the tables under the oak trees, there was more than enough posole, cornbread and homemade fudge to feed the friends, fans and family who had gathered to help Ely celebrate his "Twistin' In The Wind" album—and to enjoy his impromptu reunion performance with Jimmie Dale Gilmore and Butch Hancock as the Hill Country Flatlanders. The relaxed tableau provided stark contrast to the industry bustle that was overwhelming downtown Austin, where the streets on this Friday afternoon of the South By Southwest music conference were swarming with movers and shakers, expense accounters, cellular phoners, indie hustlers—the kind of frenzied folks whose aggressive attitudes stamped them as conventioners rather than natives.

"Everybody puts Austin on a pedestal," says Tony Brown, president of MCA-Nashville, enjoying the laid-back afternoon at Ely's. "The industry will never play as important a role in Austin as the live-music scene. Austin is blessed for that reason, and Nashville is cursed."

Austin doesn't mind being the focus of industry attention for one long weekend in March, but it couldn't stand such frazzle year-round. Since the early '70s—when Willie Nelson returned to his native Texas from Nashville, Jerry Jeff Walker found a vagabond's home in the Hill Country, and Doug Sahm recast himself



Joe Ely



Jimmie Dale Gilmore

as a "cosmic cowboy" following his psychedelic forays in San Francisco—Austin has been known as a creative oasis, a place that puts music first and career far behind. Far removed from the power centers of Nashville, New York and Los Angeles—in attitude even more than miles—it has provided an escape from industry pressures and a mecca for musical mavericks.

"Artists who choose to operate out of here have decided that they've got to have a life first, and that says something about you as a musician," says Walker, who recently released "Cowboy Boots And Bathin' Suits" on his Tried And True Music label. "You may put up with anything to be famous in Los Angeles. In Austin, you'll take whatever success you can get, just knowing you're in an environment you want to be in."

A SMOKIN' LIVE SCENE

Despite the recent Grammy triumph by Shawn Colvin, the emergence of Abra Moore and Fastball as radio contenders, and the high hopes surrounding David Garza's major-label debut (on Lava/Atlantic), Austin remains far better-known for the vitality of its live performance than the commercial success of its recorded product. With more than 50 venues offering live music on a nightly basis, the city proclaims itself "the live music capital of the world," boasting more clubs per capita than

anywhere else in the country. More than 50,000 students at

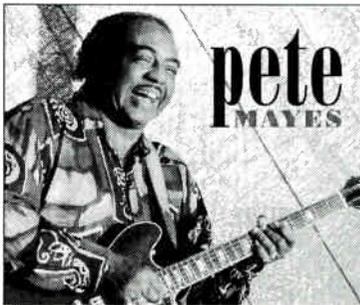
Continued on page 46

BY DON McLEESE



Over the past 12 years, Austin-based Antone's has recorded such blues greats as James Cotton, Jimmy Rogers, Snooky Pryor, Lavelle White, Lou Ann Barton and Angela Strehli.

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THE SOUND OF THE CITIES
AUSTIN

Local NOISE

BY CHRIS RIEMENSCHNEIDER

A Survey Of Five Up-And-Coming Austin Bands

There are two types of musicians that will always be integral to the Austin music scene. One is the outlaw country boy, as personified by the members of Reckless Kelly. The other is the gifted guitar wizard, such as Monte Montgomery. Even though these two examples are a little outside the norm, they show that Austin is bucking its stereotypes and continually opening its club doors to all kinds of music and musicians, including hip-hop acts such as MC Overlord, smart and sultry female songwriters like Trish Murphy and youthful pop-punk bands similar to Silver Scooter. These are just five of the most prominent and promising unsigned acts currently in Austin.

Trish Murphy

A newcomer in the Austin singer-songwriter crowd, which spawned such obvious influences as Lucinda Williams and Nanci Griffith, 32-year-old Houston native Trish Murphy arrived to open arms, ears and hearts last year with her album "Crooked Mile" and the modest, local hit "Concession Stand Song." Formerly part of the vocal duo Trish and Darin, Murphy has a sweet, country-girl quality that's neither naive nor contrived. Blending childhood memories with Mary Tyler Moore-like "you're gonna make it" lyrics, she offers a bundle of energy and charm on stage and on record. Her background is Texas folk, but lately she has turned the volume up on her band and offered a more

rollicking pop sound. Either way, she's attracting more fans—and plenty of label attention—with each new song.

Monte Montgomery

"The acoustic guitar just feels more natural, like something you can put your arms around and hold on to," says singer-guitarist Monte Montgomery, who embodies everything that a six-string hero from Austin should, but who dares to be different by not using a Stratocaster or any other kind of electric guitar. In the city that reared Stevie Ray Vaughan, Eric

Johnson and Chris Duarte, such affinity for an acoustic guitar is almost sacrilegious, but Montgomery proves he's a devout follower of his predecessors, playing gigs several times a week and wowing audience members—



Trish Murphy

uniquely Lone Star figure.

Reckless Kelly

Five friends just this side of 20, the members of Reckless Kelly went from a band that ladies went



Monte Montgomery

members appropriated as the title for their album. That down-home, small-town charm finds its way into the group's music via fiddles, mandolins and singer Willy Braun's warm voice. However, the group's noisy six-strings and rambling, lonesome lyrics offer the edge that separated Steve Earle and Willie Nelson from the rest of country music.

Silver Scooter

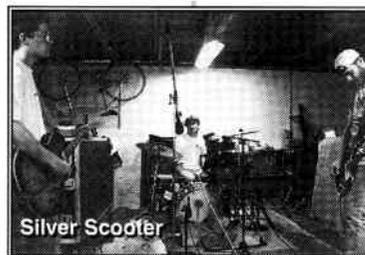
The most enticing band to come out of Austin's DIY indie-rock scene in recent years, Silver Scooter plays an awkward, pubescent, fuzzy brand of pop filled with melancholy and gorgeous, brooding melodies, like the musings of a 12-year-old wondering how big the universe is. In actuality, the band features three

20-something, T-shirt-and-baggy-shorts-wearing guys who got together about two years ago and have since released one CD ("The Other Palm Springs") and several 7-inch singles on small labels Peek-A-Boo and Crank. The group has been embraced equally by skateboarding teenagers who enjoy its cheap or free all-ages shows and elder fans who remember the joy and innocence of jangly-pop groups like the Feelies, the dB's and early R.E.M. Singer-guitarist Scott Garred and bassist John Hunt weave their parts together for some amazing, climactic

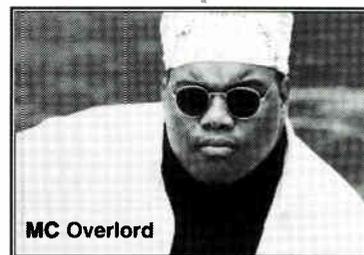
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Reckless Kelly



Silver Scooter



MC Overlord

there's at least one in every crowd—who can't believe how electrifying his shows really are. With his second independent album, "1st And Repair," the 30-year-old guitar slinger took matters one step further, showcasing his singing and songwriting talents. The combination of his sandy voice and loose, laid-back, finger-picking guitar style has earned comparisons to Mark Knopfler and Bruce Cockburn, but his connection to the fabled Texas town of Luckenbach—he spent his teens there—and his heartfelt, soulful approach to songwriting have made him a

to see because they're cute to one that guys saw because they seem cool, to a group every alternative-country fan in Austin noticed because, quite simply, they're great musicians. The quintet moved to Austin only a year and a half ago from Bend, Ore., and in that time they managed to put out an album on local country veteran Chris Wall's record label, earn airplay on both rock and AAA stations and win the Best New Band trophy at the Austin Music Awards. That's a far cry from the small Oregon town of Millican, where Reckless Kelly played its first gig and whose name the



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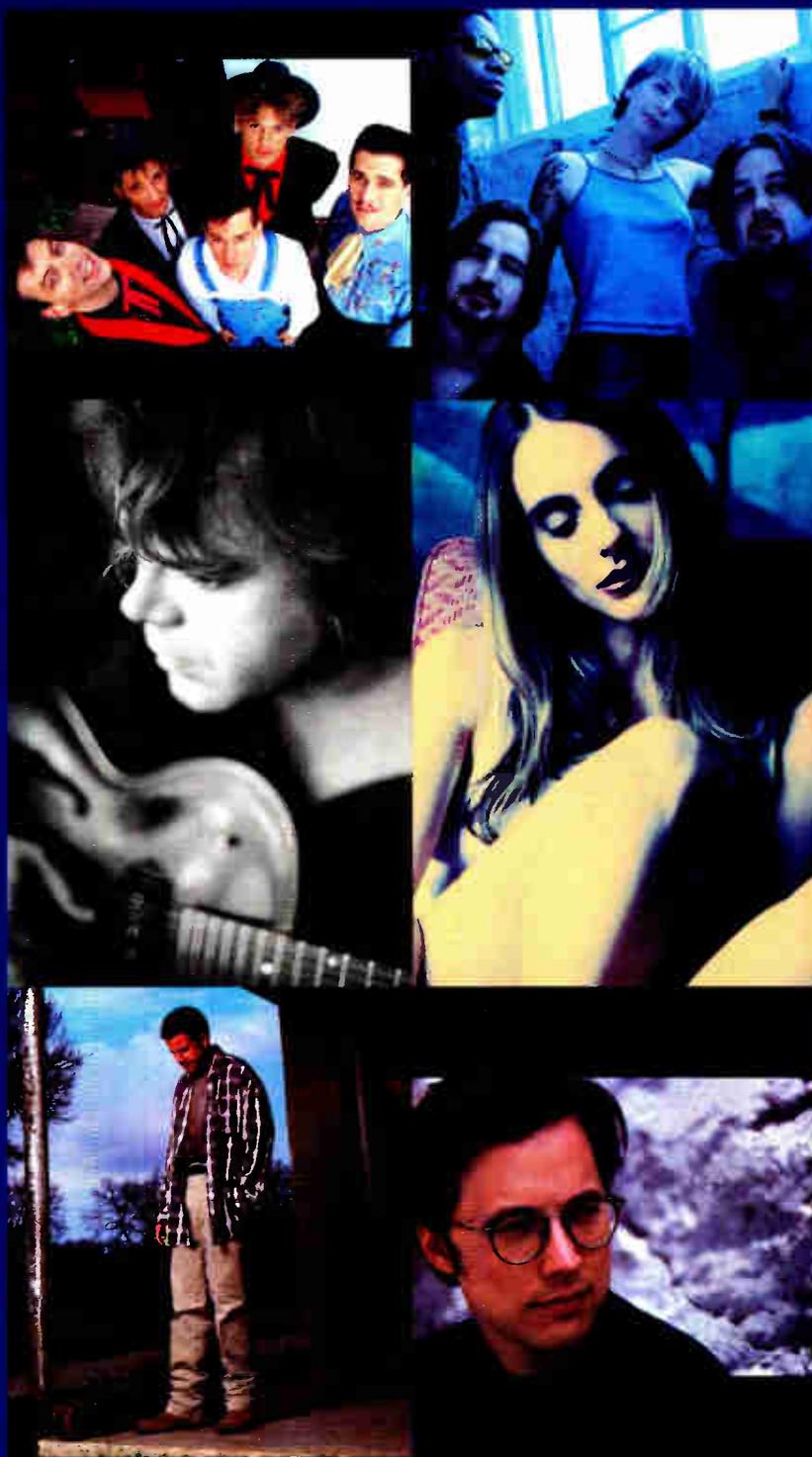
ABRA MOORE #1 AAA and Top 10 Alternative hit with "Four Leaf Clover," Best Female Rock Vocal Performance Grammy nomination, Lilith Tour again this year. And it just keeps getting bigger with the new single, "All I Want," from her acclaimed Arista Austin debut album, *Strangest Places*.

ROBERT EARL KEEN PICNIC - his Arista Austin debut and the biggest selling album of his career. His new album arrives this fall.

JEFF BLACK Anybody who saw him at this year's SXSW is still talking about it. His debut album, *Birmingham Road*, arrives July 14.

BR5-49 The kings of modern-hillbilly beat return with their new album, *Big Backyard Beat Show* in stores July 14.

RADNEY FOSTER His Arista Austin debut album, featuring special guests Emmylou Harris, Darius Rucker and more, arrives in September.



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-Album Network

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-HITS Magazine

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experience in Austin-or, for that matter,
anywhere else." (regarding SXSW in-stores)

-Rolling Stone

"...its exactly what's happening."

-entertainment weekly



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WHERE MUSIC STILL MATTERS

THE SOUND OF THE CITY

AUSTIN

Vital STATISTICS



ARENAS Frank Erwin

Center, 1701 Red River St., cap. 15,000. A University of Texas-run sports arena. Recently hosted LeAnn Rimes,

Aerosmith and Metallica.
Southpark Meadows, 9600 S. IH-35, cap. 25,000. Large, grassy amphitheater usually booked by Pace Concerts. Pearl Jam, R.E.M. and Lollapalooza have all stopped in.

CONCERT HALLS

Austin Music Hall, 208

Nueces St., cap. 3,000. Versatile downtown facility has hosted sit-down shows by Bob Dylan and Bruce Springsteen and stand-up gigs by Soundgarden and Foo Fighters. Booked by Direct Events and Pace.

The Backyard At Bee Cave,

13101 Texas Hwy. 71, cap. 2,500. Situated under looming live oaks in the hills west of town, this beloved amphitheater has welcomed its neighbor Willie Nelson, plus Sheryl Crow, the Indigo Girls and Elvis Costello. Also a Direct Events/Pace venue.

La Zona Rosa, 612 W. Fourth St., cap. 1,200. Upgraded from a Mexican eatery to a first-rate concert facility. Recent headliners include David Byrne, Ben Folds Five and Paula Cole. Also a Direct Events/Pace venue.

Ranch Studios, 1101 Reinli St., cap. 3,000. A strip-mall space newly converted into a concert hall. Sugar Ray and

Megadeth are among the first takers.

Stubb's, 801 Red River St., cap. 2,000. Historic downtown barbecue joint recently added a permanent outdoor stage in its backyard, where George Clinton, Cheap Trick and Soul Asylum have already played.

CLUBS

Antone's, 213 W. Fifth St., cap. 299. New home of the world-renowned blues club that bred Stevie Ray Vaughan and the Fabulous Thunderbirds and welcomed Muddy Waters, Albert King and more.

Bob Popular, 402 E. Sixth St., cap. 600. Dance club for college crowd now offering retro-'80s shows like Vanilla Ice and Run-D.M.C.

Broken Spoke, 3201 S. Lamar Blvd., cap. 660. Historic, authentic country dance hall that hosted Bob Wills and reared George Strait and Asleep At The Wheel. No line-dancing allowed.

Cactus Cafe, 24th & Guadalupe St., cap. 150.

Intimate, on-campus songwriters haven immortalized by Townes Van Zandt in "To Live Is To Fly." Recent guests include Patty Griffin, Guy Clark and Darden Smith.

Cedar Street Courtyard, 208 W. Fourth St., cap. 200. Upscale martini, cigar and jazz bar.

Continental Club, 1315 S. Congress Ave., cap. 200. Vintage-themed hangout hosts rockabilly, country, Elvis' birth-

day celebrations and anything else agelessly cool.

Dessau Music Hall, 13422 Dessau Rd., cap. 1,380. A piece of old Austin, this large roadhouse has been upgraded for country and rock shows, including Marshall Tucker, Delbert McClinton and David Ball.

Electric Lounge, 302 Bowie St., cap. 350. Downtown hot spot for truly alternative bands, including Cornershop, the Geraldine Fibbers and Apples In Stereo.

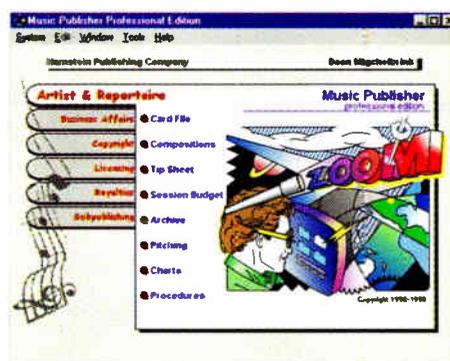
Elephant Room, 315 Congress Ave., cap. 190. Subterranean hangout reminiscent of New York jazz clubs in both sight and sound.

Emo's, 603 Red River St., cap. 500. Johnny Cash played here once, but usually the men in black are leather-clad punk rockers. Alumni include the Jesus Lizard, I.7 and Fear.

Flamingo Cantina, 515 E. Sixth St., cap. 300. A tropical hole-in-the-wall that hosts punk, reggae and ska acts, including the Itals, the Slackers and the Dub Syndicate.

Gruene Hall, 1601 Hunter Rd., New Braunfels, cap. 500. A half-hour drive south of Austin, its history as the oldest dance hall in Texas makes it an intrinsic part of the local music scene. Jerry Jeff Walker, Hal Ketchum and Joe Ely are all frequent visitors.

Hole In The Wall, 2538 Guadalupe St., cap. 192. Small campus hangout loved by local bands since 1974. Regulars have included Timbuk 3, Nanci



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Liberty Lunch, 405 W. Second St., cap. 1,100. Voted Austin's favorite music venue year after year, this indoor/outdoor hangout was the site of a Joe Ely live album and concerts by Nirvana, Smashing Pumpkins, the Neville Brothers and lots more.

The Mercury, 503 E. Sixth St., cap. 250. Frequently hosts hipster jazz and funk acts like Jimmy McGriff, Victor Wooten and Big Ass Truck.

Ringside At Sullivan's, 300 Colorado St., cap. 280. Ultra-swanky jazz venue hosts local and touring jazz greats, such as Ron Brown, Carmen Bradford and Joe McBride.

Saxon Pub, 1320 S. Lamar Blvd., cap. 150. South Austin club hosts blues (Omar & The Howlers), country (Michael Martin Murphy), folk (Butch Hancock) and more.

Speakeasy, 412 Congress Ave., cap. 380. Back-alley entrance leads to trendy jazz club.

Steamboat, 403 E. Sixth St., cap. 299. Guitar-lovers haven has hosted Eric Johnson and Stevie Ray Vaughan, plus collegiate-rock acts Sister 7 and Jackopierce.

Stubb's, 801 Red River St., cap. 324. Barbecue joint has indoor club space, too, in historic, limestone building that showcases up-and-coming rock, country and blues acts.

Top Of The Marc, 618 W. Sixth St., cap. 320. Fancy dance spot appeals to adult crowd with shows by the Marvelettes, Classics IV and local jazz acts.



Perhaps the weakest link in the chain that bonds the Austin music scene together is radio, which in only a few cases reflects local fans' eclectic tastes and

offers area bands access to the airwaves. The most prominent exception is **KGSR (FM 107.1)**, one of the first Triple-A stations in the country and a continuing supporter of Lone

Star music and much more. On a smaller scale, University of Texas-owned non-profit stations **KUT (FM 90.5)**, which is an NPR affiliate, and the student-operated **KVRX (FM 91.7)** also offer a wide variety of fare. KVRX shares the 91.7 airwave with **KOOP**, a community-run public-access station. The continuing champion in ratings is country station **KASE (FM 100.7 FM)**, which competes with **KVET (FM 98.1)** and **KIKY (FM 92.1)** in bringing Nashville to Austin. Typically behind KASE in ratings is contemporary pop station **KHFI (FM 96.7)**, which goes relatively unchallenged in that format. Austin's only real access to rap and urban music is **KJCE**

(AM 1370). The lines between rock stations in Austin are blurred, but the clear favorite is **KLBJ (FM 93.7)**, which plays harder alternative, plus metal and classic rock. **KROX (FM 101.5)** is all-alternative and popular with college students, while **KAMX (FM 94.7)** offers a more adult mix of pop and rock. **KPEZ (FM 102.3)** and **KAHK (FM 107.7)** play classic-rock from the '60s through the '80s. Other formats include smooth-jazz station **KAJZ (FM 93.3)**, Tejano leader **KKLB (FM 92.5)**, oldies favorite **KEYI (FM 103.5)**, all-talk and Howard Stern-hosted **KJFK (FM 98.9)**, Christian mainstay **KNLE (FM 88.1)** and classical

music champion **KMFA (FM 89.5)**.



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Alien Records, 503-B W. 15th St. For DJs and electronic-music lovers only.

Antone's Record Shop, 2928 Guadalupe St. Great vinyl selection, especially blues.

CD Warehouse, several locations with good used sections.

Cheapo Records, 914 N. Lamar Blvd. Used, new and hard-to-find CDs.

Duval Discs, 2928 Guadalupe St. Mostly used and local fare.

Maldonado's, 2207 E. Seventh St. Oldest music store in town, specializes in Tejano and Latin.

Musicmania, 3909-D North IH-35 #1. Home to hip-hop and urban music fans.

Sound Exchange, 2100-A Guadalupe St. Hip campus shop with lots of punk, indie CDs and vinyl.

Technophilia, 2418 Guadalupe St. CD shop with many imports.

Tower Records, 2402 Guadalupe St. Among the best in the chain.

33 Degrees, 4017 Guadalupe St. Hip vinyl haven with punk, jazz and more.

Waterloo Records, 600-A N. Lamar Blvd. Two-time winner of best retailer in America is

Continued on page 16

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THE SOUND OF THE CITIES

AUSTIN

LOCAL NOISE

Continued from page 42

instrumentals, while the band as a whole surprises many a listener when it turns into one mighty power trio. Pop or punk, young or old—the beauty of Silver Scooter is it's all interchangeable.

MC Overlord

The running joke about MC Overlord is that not only is he Austin's best rapper, he's its only rapper. That's not exactly true, but he is the only local hip-hop act who consistently performs and attracts crowds every week. Unlike 95% of

Continued on page 48

VITAL STATISTICS

Continued from page 45

even more popular with locals. Lots of folk, country and vinyl.



Antone's, 507 West Ave. #2. Offshoot of the club and equally dedicated to legendary and new blues acts. Said to be signing a distribution deal with a

major label.

Arista/Austin, P.O. Box 163167. The only local office of a major; it enjoyed first-year success with Abra Moore and Robert Earl Keen.

Continental Records, P.O. Box 3843. Affiliated with the Continental Club. Scored with local jazzsters 8 Souvenirs.

Freedom Records, P.O. Box 6500032. Charming, eclectic label has released Jon Dee Graham and Asylum Street Spankers.

Munich Records, P.O. Box 2242. American outlet for European label. Works with some locals such as the Gourds.

Peek-A-Boo Records, P.O. Box 49542. Young operation with youthful discs by local punk and pop bands.

Trance Syndicate, P.O. Box 49771. Owned by Butthole Surfers' King Coffey and featuring avant-punk and electronic music. Reared Sixteen Deluxe and Bedhead.

Watermelon Records, P.O. Box 49056. Affiliated with Sire Records. Offers pure, honest country and folk acts like the Derailers and Don Walser.

MUSICAL MECCA

Continued from page 41

the University of Texas and other local colleges keep the city's bar scene jumping, while tourists from throughout the country and overseas flock to Austin to experience the Lone Star musical legacy in its natural habitat—the blues at Antone's, roots-rock at the Continental Club and two-stepping country at the Broken Spoke.

As the most liberal city in a traditionally conservative state, Austin provides a musical melting pot where roots and rebellion go hand-in-hand. Nowhere else could a 63-year-old country yodeler such as Don Walser find such favor with the punk-rocking Butthole Surfers and their fans, or a virtuoso of twang such as Junior Brown conjure the spirits of both Ernest Tubb and Jimi Hendrix. Nowhere else could a local hero such as Alejandro Escovedo perform the same songs as Tex-Mex cantina balladry on his own, as chamber music with his multi-stringed Orchestra and as T. Rex/Stooges glam-thrash revivalism with his Buick McKane garage band. So it goes in Austin, a town that has been breaking down walls, building bridges and blazing trails since ropers and dopers found common ground at the

Continued on page 47



Alternative Distribution Alliance, 1301-B E. St. Johns, Austin, 78752

Austin Record Distributors, P.O. Box 312, Austin, 78767

BMG Distribution, 4605 Ave. H, Austin, 78751

Koch International, 1803 Westridge Dr., Austin, 78704



Arlyn/Pedernales Studio, 200 Academy Dr. Two unique shops used by the owner's uncle, Willie Nelson, plus Stevie Ray Vaughan, Sublime

and, currently, Wilco.

Bismieux Studio, 4023 Manchaca Road. Asleep At The Wheel's 48-track studio works for commercials and albums.

Blue World Music, 204 Winchester Dr. SSL mixing console, plus 48-track direct-to-disc capabilities. Clients have included Jimmy Vaughan, Junior Brown and Spoon.

The Hit Shack, 1621 S. Lamar Blvd. New and vintage gear used by Butthole Surfers, Hal Ketchum and many locals.

Sweat Box Studio, 304 E. Fifth St. Affordable favorite for indie bands.

Tequila Mockingbird, 306 W. 16th St. Commercials rule here.

Terra Nova Digital Audio, 3102 Bee Caves Road. Leading place for mastering and editing only.

VIDEO

The Administration, 4012 Idlewild Lane. Low-budget indie videos by Ed Hall and Sixteen Deluxe.

Earl Miller Productions, 1702 W. Koenig Lane. Filmed concerts for Stevie Ray

Vaughan, HBO and MTV. **Inks Production Co.**, 5000 Bee Caves Rd. Music videos and concerts by Willie Nelson and Little Joe Y La Familia.

U.R.P. Productions, 704 W. Gibson. Documentary and music-video maker. Has worked for the Kerrville Folk Festival, and Townes Van Zandt.



Austin American-Statesman, P.O. Box 670, Austin, 78767. Arts coverage daily and in Thursday's XLeut pullout.

Austin Chronicle, P.O. Box 49066,

Austin, 78765. Local weekly is especially popular and music-friendly.

Daily Texan, P.O. Box D, Austin, 78713. Student-run, University of Texas-owned.

Hispanic Magazine, 98 San Jacinto Blvd. #1150, Austin, 78701. Monthly coverage of Tejano arts.

Pop Culture Press, P.O. Box 150423, Austin, 78715. Magazine for pop and punk fans.

Texas Monthly, P.O. Box 1569, Austin, 78767. Lone Star answer to *The New Yorker*.

3rd Coast Music, 620 Circle Ave., Round Rock, 78664. Free monthly on Texas country and folk.



Austin City Limits, P.O. Box 7158, Austin, 78713. Beloved PBS music series now in its 23rd year.

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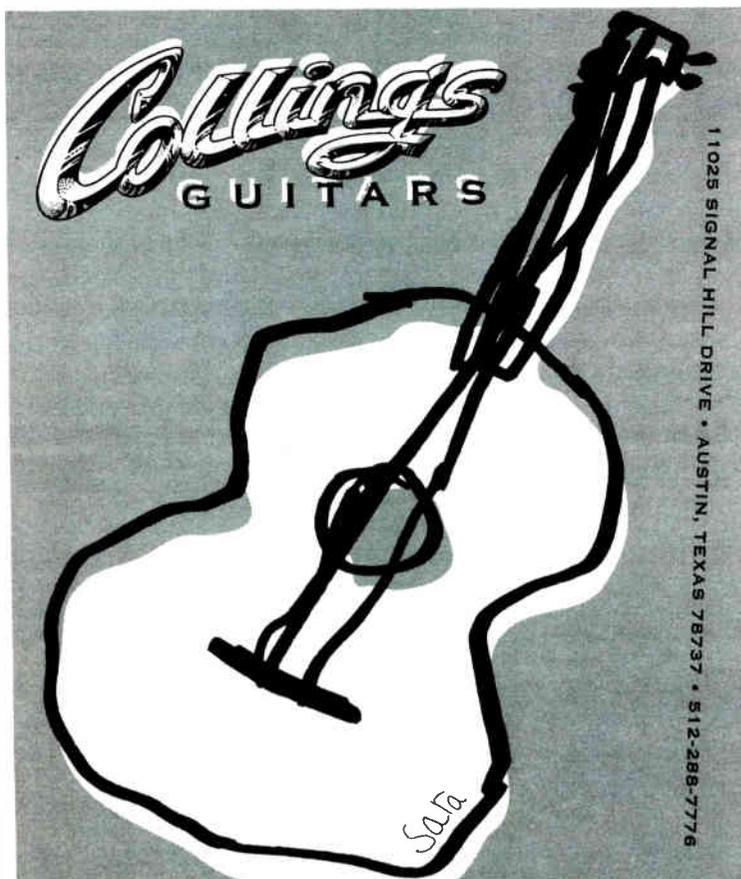
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MUSICAL MECCA

Continued from page 46

Armadillo with Willie and Waylon. "So many kinds of music hit here from so many different directions," explains Ely, one of the dozens of musical mainstays who found himself drawn to Austin from conservative Lubbock, Texas. "This is where East met West and North met South, unlike any place I'd ever seen. I'll never forget seeing Flaco Jimenez and Stevie Ray Vaughan playing on the same stage together. Austin was just so wide-open, with few rules and a relaxed atmosphere. Besides, it's such a beautiful place."

A COLLEGE TOWN AT THE CROSSROADS

Though so much of the musical spirit remains the same, the late '90s find Austin at a crossroads. The friendly college town is sprawling into a metropolitan area of more than a million, with the city still trying to decide what it wants to be when it grows up. The cheap rents that once made Austin so attractive to musicians have skyrocketed, while the relaxed pace has been undermined by traffic jams. Where artists once came to escape the commercial dictates of the industry, Austin now attracts musicians who are hoping to catch the industry's eye.

"Though it used to be a myth, people really do get signed to labels here," says Jody Denberg, program director for adult-alternative KGSR-FM. "You can be seen here and make a living at it—as long as you don't expect to

make your money playing here exclusively."

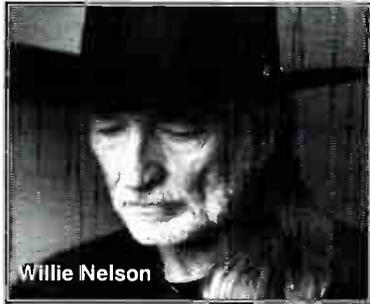
"Just like there's a new crop of freshmen every year at the University of Texas, there's a new cycle of talent that is drawn to this city," says Steve Schnur, VP of A&R and artist development for Arista/Austin.

"It's an ongoing musical mecca, not just an up-and-coming one," Schnur continues. "It's a very attractive place to live and to make a living, for bands or songwriters. Arista/Austin is geared to the music of an environment that breeds more and more musical activity of different genres. The music that Abra Moore is writing is universal. In actual fact, probably very few people could agree on the type of music that best characterizes Austin."

Yet those who prize Austin most for the guitar tones of a Jimmie Vaughan, the blues bass of a Marcia Ball or a Texas troubadour such as Jimmie Dale Gilmore fear that catering to the industry will do Austin music more harm than good. "Developing an industry infrastructure" has been the crux of an extended Austin debate, with some claiming that the city needs more of a professional industry presence, and others insisting that the music industry is the last thing that Austin needs.

NASHVILLE? NOT LIKELY

"We could use more producers, engineers, managers and booking agents, but I really can't see us developing in the way of New York, Los Angeles or Nashville," says Carlyne Majer, executive director of the Texas chapter of NARAS. "What makes us unique is



Willie Nelson



Abra Moore

that Austin is one of the largest pools of raw talent in the country, and it's not encumbered by pressure from the industry."

"Austin isn't capable of becoming a Nashville even if it wanted to," says one exec. "And why would it want to?"

Increasingly, Austin has been able to raise its profile on its own terms, from the television exposure of MTV's "Austin Stories" and "King Of The Hill" by Mike Judge (who still moonlights as occasional bassist for Doyle Bramhall) to the films of Austin-

based directors such as Robert Rodriguez and Richard Linklater. The latter's success has had a direct benefit for Austin music, through his commission of the Bad Livers to provide much of the soundtrack for "The Newton Boys," and the trio's Danny Barnes to compose an original score.

"I think [Linklater] saw in us something he sees in himself," says the Livers' bassist, Mark Rubin, who served as the film's music supervisor and recruited a number of other Austin acts for the project. "When he presented us with an Austin Music Award a few years ago, he said what a big fan he was and reminded us that he'd

Continued on page 48

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AUSTIN

LOCAL NOISE

Continued from page 16

rappers, Overlord is in his element on stage, where he's always backed by his four- or five-piece funk band

and where his mammoth, 6-foot-5 figure looms as large as his hard-hitting but incredibly positive music. Born Don Robinson and raised in a single-parent, six-children home, he says, "My childhood was the same as so many other black kids." On his recent, self-released CD "The Dark Side," he explores this and many other

problems facing African Americans while offering messages of peace and unity for all races. He has avoided the stereotypes of rappers well enough to earn a following in Austin rock clubs and on local rock radio stations. Even if MC Overlord were the only evidence of hip-hop in Austin, he'd still be a shining example. ■

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SXSW

Local Bandfest Becomes Multimedia Showcase

The vitality of Austin music and the growth of South By Southwest have become so intertwined that it is hard to imagine one without the other. Twelve years ago, SXSW was launched by the alternative weekly *Austin Chronicle* as a regional counterpart to the New Music Seminar in New York, with an emphasis on Texas talent and independent initiative. On a grass-roots level, it has provided opportunities for showcasing and networking, away from the musical power centers on the coasts. The laid-back Austin atmosphere continues to figure heavily in the event's appeal, as the conference has become widely regarded as "spring break for the music industry."

With the demise of the NMS, SXSW has established itself as the most significant music conference in the country, increasingly reflective of major-label priorities and international in scope (with European and Japanese talent strongly represented). It has also spawned its own movie and multimedia conferences (held concurrently in March), as well as other regional conferences in Portland, Ore., and Toronto, Canada.

This year's Austin festival found more than 800 acts showcasing at some 40 venues March 18-22, with Sean Lennon, Sonic Youth and local heroes Fastball playing to some of the fest's more tightly packed houses. During the day, the conference offered panels and workshops for registrants at the Austin Convention Center, along with a trade show. Such officially sanctioned events have faced increasing competition from record-company receptions throughout the week, as well as relentless power-brokering at the bar of the nearby Four Seasons hotel.

The festival climaxed with a free show at Waterloo Park featuring Jimmie Vaughan, Junior Brown and Ian Moore—a guitar extravaganza that drew the weekend's biggest crowd and returned the Texas twang to the musical forefront of SXSW. Despite charges that SXSW has grown too broad in scope and too big for its own good, this year's fest drew high marks for the quality of its diverse musical offerings and the manageability of its club-hopping. —D.M.

MUSICAL MECCA

Continued from page 17

hired us to play his 'Slacker' wrap party."

Now in its 23rd season on PBS, "Austin City Limits" remains the best national showcase for the city's musical vitality. Spawned by the "outlaw" inspiration of Willie Nelson and the rest of the progressive country movement of the '70s, it has since introduced the nation to the likes of Lyle Lovett, Nanci Griffith, Stevie Ray Vaughan and other local luminaries who were fans of the show long before performing on it.

SYMBIOSIS WITH A DASH OF HOT SAUCE

"It's very much a symbiotic relationship," says program producer Terry Lickona. "I think that 'Austin City Limits' has nurtured the Austin music scene and vice versa. There's a crossroads of so many musical styles—Texas, Southern, Mexican, blues, country—and there's the Texas frontier

mentality of anything goes that has really fed the creative energy."

Can that creative energy generate multiplatinum sales?

"Proportionally, there are just as many L.A. bands that haven't made it as Austin bands," says Casey Monahan, director of the state's Texas Music Office. "Because there are so many bands trying to get deals in Austin, and because of the local media spotlight on those that do, the inflated expectations of the Austin music scene often crumble in the face of the harsh realities of making it in the music business."

"It'll happen," insists Tony Brown. "As a source for music, Austin has influenced lots of acts that have gone platinum. People will continue to come here to be discovered. Not to make commercial music, but non-commercial music that becomes commercial." ■

Don McLeese is columnist/critic-at-large for the Austin American-Statesman and a contributor to many music magazines.

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Artists & Music

Billboard.

MAY 23, 1998

Ritenour, Hancock Launch Labels

GIVING BACK TO THE MUSIC: We each have our own way of giving something back to the music we love, whether it's working in the jazz side of the industry, creating music, or spreading the word amongst friends. For those with seemingly limitless creativity (and the proper resources), there is another option—replenishing the music with new talent, to ensure that jazz will continue to thrive and develop.

Last June, guitarist **Lee Ritenour** launched his own label, i.e. music, with the release of "A Twist Of Jobim," a contemporary take on the music of the late **Antonio Carlos Jobim**. "In this day and age where thousands of records are released in a given year, I wanted more control over my music and destiny," says Ritenour. "To have a successful record, you need great music and a great record company. If you have one without the other, it never works. With jazz, you need a team that understands the music and the marketing and promotion that goes with it."



by Steve Graybow



Verve distributes i.e. music. "I've been making music for 25 or 30 years," Ritenour says. "I wanted to give the talents and experience that I've been fortunate to develop back to some young artists."

Although Ritenour has been asked to play and produce for numerous artists, he says that producing for his own label holds special meaning. "From hands-on experience, I may know that a particular musician is a monster young player," he says. "Instead of helping an artist with just one album, i.e. music puts me in a position to help them develop their whole career and artistic vision."

On June 16, Ritenour fulfills a long-time goal of recording an album on his own label. According to Ritenour, the forthcoming i.e. music/Verve release "This Is Love" is "representative of where we want to be with i.e.—contemporary jazz, straight-ahead, pop, and classical crossover."

The album, which runs the gamut from the **Bob Marley**-sampled title track to two **Sonny Rollins** compositions and an impressionistic classical piece, is sequenced like a Ritenour concert. "It begins with some contemporary pieces, then I hit you with a straight-ahead piece, then an acoustic piece, a vocal, and back to contemporary," the guitarist explains.

Ritenour notes that flexibility is a key element in i.e.'s game plan. **Al Jarreau** is the latest i.e. music signing. Jarreau will do contemporary projects for i.e. but has the option of doing a straight-ahead project for Verve and, speculates Ritenour, a classical crossover album for Philips in the future should he so desire.

Recently, i.e. released "Chameleon" by world music guitarist/vocalist **Badi Assad**, and plans are in the works for an upcoming album by singer **Vesta** (a former A&M artist) and a "Canonball" Adderley tribute by **Eric Marienthal**. Look

for Ritenour to tour throughout the summer.

HEADHUNTING: On July 21, **Herbie Hancock** launches his own label, Hancock Records, an artist-driven imprint that is also distributed by Verve (Billboard Bulletin, May 8).

Like Ritenour, Hancock will spearhead his label's artistic direction, which will focus primarily on jazz. And like i.e. music, Hancock Records is committed to the discovery and development of new talent. Says Verve president **Chuck Mitchell**, Hancock's "unique reach through all musical styles will develop exciting special projects and fresh artist relationships" for the label.

The imprint's first release, however, will be a name familiar to the pianist/composer's followers. "The Return Of The Headhunters" is a reunion (of sorts) of the band that created Hancock's landmark 1973 jazz/funk album, "Headhunters," (recent-

(Continued on page 52)

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	33	ROMANZA ● PHILIPS 539207 HS	ANDREA BOCELLI
2	2	32	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
3	3	34	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
4	4	47	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
5	6	10	MAMALOSHEN NONESUCH 79459/AG HS	MANDY PATINKIN
6	7	6	GYPSY SOUL-NEW FLAMENCO NARADA 45506/VIRGIN	VARIOUS ARTISTS
7	5	11	DEEP FOREST III — COMPARSA 550 MUSIC 68726	DEEP FOREST
8	8	4	DUALITY 4 AD 46854/WARNER BROS. HS	LISA GERRARD & PIETER BOURKE
9	9	10	LANDMARKS ATLANTIC 83083/AG	CLANNAD
10	11	36	COMPAS NONESUCH/ATLANTIC 79466/AG	GIPSY KINGS
11	10	25	CELTIC MOODS VIRGIN 44951	VARIOUS ARTISTS
12	12	62	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 HS	RONAN HARDIMAN
13	14	9	LEAHY NARADA 42955/VIRGIN HS	LEAHY
14	13	14	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
15	15	9	SENSUAL SENSUAL ATLANTIC 83080/AG	B-TRIBE

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	31	TROUBLE IS... REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
2	2	27	DEUCES WILD ● MCA 11711	B.B. KING
3	3	67	LIE TO ME ▲ A&M 540640 HS	JONNY LANG
4	4	14	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
5	8	41	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
6	5	27	CONTAGIOUS MISS BUTCH 4005/MARDI GRAS	PEGGY SCOTT-ADAMS
7	7	31	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON
8	6	5	SACRED ISLAND PRIVATE MUSIC 82165/WINDHAM HILL	TAJ MAHAL & HULA BLUES BAND
9	10	99	JUST LIKE YOU OKEH 67316/EPIC HS	KEB' MO'
10	9	13	ESSENTIAL WOMEN IN BLUES HOUSE OF BLUES 161257	VARIOUS ARTISTS
11	12	94	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
12	13	10	LIVE ON BEALE STREET MALACO 7489	BOBBY "BLUE" BLAND
13	14	9	LIVE IN NYC '97 POINTBLANK 45527/VIRGIN	JOHNNY WINTER
14	NEW		BIG BLUES EXTRAVAGANZA! — THE BEST OF AUSTIN CITY LIMITS COLUMBIA 65324	VARIOUS ARTISTS
15	RE-ENTRY		HELP YOURSELF MISS BUTCH 4003/MARDI GRAS HS	PEGGY SCOTT-ADAMS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	21	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP HS	BEENIE MAN
2	2	24	INNA HEIGHTS GERMAIN 2068*/VP HS	BUJU BANTON
3	3	5	DANCEHALL KINGS III BLUNT 6330*/TVT	VARIOUS ARTISTS
4	6	21	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
5	5	20	MAVERICK A STRIKE 550 MUSIC 68506/EPIC HS	FINLEY QUAYE
6	8	8	THE COMPLETE WAILERS 1967-1972 PART I JAD 1002/KOCH	BOB MARLEY
7	4	26	STRICTLY THE BEST 19 VP 1519*	VARIOUS ARTISTS
8	7	16	RIGHT ON TIME HELLCAT 80406*/EPTAPH HS	HEPCAT
9	9	51	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
10	RE-ENTRY		RASTANTHOLOGY WISE MAN DOCTRINE 3	STEEL PULSE
11	12	33	THE BEST OF ZIGGY MARLEY AND THE MELODY MAKERS (1988-1993) VIRGIN 44098	ZIGGY MARLEY & THE MELODY MAKERS
12	14	36	FALLEN IS BABYLON ELEKTRA 62032/EEG	ZIGGY MARLEY & THE MELODY MAKERS
13	15	37	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
14	RE-ENTRY		DREAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB AXIOM 524419*/ISLAND	BOB MARLEY
15	11	3	RAGGA RAGGA RAGGA 10 GREENSLEEVES 247*	VARIOUS ARTISTS

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

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Top Gospel Albums

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			★ ★ NO. 1 ★ ★	
1	1	3	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110	2 weeks at No. 1 (PAGES OF LIFE) CHAPTERS I & II
2	2	7	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
3	3	51	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
4	4	15	VARIOUS ARTISTS VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
5	6	28	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
6	5	27	KAREN CLARK-SHEARD ISLAND 524397	FINALLY KAREN
7	7	29	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
8	12	5	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC	DON'T GIVE UP
9	9	80	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
10	8	76	SOUNDTRACK ARISTA 18951	THE PREACHER'S WIFE
11	13	54	SHIRLEY CAESAR WORD 68003/EPIC	A MIRACLE IN HARLEM
12	11	46	VICKIE WINANS CGI 161279	LIVE IN DETROIT
13	10	2	VANESSA BELL ARMSTRONG VERITY 43114	DESIRE OF MY HEART — LIVE IN DETROIT
14	14	43	THE CANTON SPIRITUALS VERITY 43021	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
15	16	17	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024	LIVE IN OAKLAND — HOME AGAIN
16	17	62	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
17	15	11	COLORADO MASS CHOIR FEATURING JOE PACE VERITY 43111	SO GOOD!
18	20	102	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046	THE SPIRIT OF DAVID
19	19	80	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
20	22	52	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023	LIVE IN LONDON AT WEMBLEY
21	34	65	T.D. JAKES INTEGRITY/WORD 67933/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSE!
22	24	9	DENIECE WILLIAMS HARMONY 1655	THIS IS MY SONG
23	26	47	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
24	23	51	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
25	32	43	DOTTIE PEOPLES ATLANTA INT'L 10233	TESTIFY
26	NEW		REV. GERALD THOMPSON ATLANTA INT'L 10238	LET THE CHURCH SAY AMEN AGAIN
27	28	65	CARLTON PEARSON WARNER ALLIANCE 46354	LIVE AT AZUSA 2 PRECIOUS MEMORIES
28	29	15	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10239	GOD'S PROMISE
29	18	8	DERRICK MILAN AND PETER'S ROCK MASS CHOIR NINE 2224/SOUND OF GOSPEL	OVER AND OVER
30	25	52	VIRTUE VERITY 43020	VIRTUE
31	31	11	O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46845	REFLECTIONS
32	21	11	BEVERLY CRAWFORD WARNER ALLIANCE 46580	NOW THAT I'M HERE
33	33	52	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
34	30	60	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
35	35	96	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
36	27	32	ANGIE AND DEBBIE ATF 9760/DIAMANTE	BOLD
37	37	78	ANOINTED WORD 67804/EPIC	UNDER THE INFLUENCE
38	36	31	THE MOTOR CITY MASS CHOIR INTEGRITY/WORD 68144/EPIC	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
39	RE-ENTRY		VARIOUS ARTISTS PLATINUM/LIGHT 161304/CGI	GOSPEL'S GREATEST HITS VOLUME III
40	RE-ENTRY		THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS ALEHO INT'L MUSIC 20155/STARSONG	SO YOU WOULD KNOW

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. †Indicates past or present Heatseeker titles. © 1998, Billboard/BPI Communications.

Artists & Music

In the SPIRIT



by Lisa Collins

COME AGAIN: Atlanta-based AIR Gospel, a label that is building quite a reputation and solid sales base for its rerelease collections, is back with another "The Collection," a compilation of previously released material from top diva Dottie Peoples. This time, Peoples is hoping to transcend her traditional base with more mainstream-flavored, contemporary rearrangements of some of her top hits, including "On Time God," redone in the studio from a live concert track, and "Pure Love," which was rearranged with a rhythm track. Other cuts include "I Want To See His Face," "Step Right In," and "Changed," all of which spotlight her strength as a balladeer.

Aside from hoping to appeal to younger audiences, AIR execs say it was just as important to showcase another side of Peoples as a performer—not only important to them but to Peoples, who first conceived the idea for the compilation. The much-anticipated set, promoted by Peoples during appearances on the recent Power '98 tour, is due June 9.

"Because of her recent successes, we anticipate early support from chain stores, who will have the record in place by street date," reports Norman Hunter, director of sales and distribution for the label. "As a result, chart activity will be immediate and long-standing, and because of early penetration this record is going to surprise people."

In the meantime, Peoples is prepping for her next live recording of all-new material in Atlanta. And make no mistake about it, she's coming back strong with her trademark traditional style. Thus far, songs have been submitted by Hezekiah Walker, Kurt Carr, and Byron Cage.

WITH A VENGEANCE: EMI Gospel threw the full force of its marketing efforts behind the self-titled debut release from Lamar Campbell & the Spirit Of Praise, enlisting the efforts of street teams in 50 markets, each of which will host street-date listening parties on Tuesday (19). The newly launched label is also celebrating its second signing, Sharon Riley & the Faith Choral. The Toronto-based, 35-plus-voice choir—featured in the recently released Universal film "Blues Brothers 2000," as well as its soundtrack—is slated to release its first album in October.

BRIEFLY: Shirley Caesar's much-talked-about (and delayed) autobiography, "The Lady, The Melody And The Word," is now set for release from Thomas Nelson Publishers June 10. Supportive retail promotions from Word/Epic Records will tie her current album, "A Miracle In Harlem," to the book's release and Black Music Month.

Malaco Records' June releases include Greg Hoover & the Charlotte Community Singers' "It's Gonna Be Alright," as well as the newly launched Savannah Mass Choir, whose debut project, titled "It's Alright Now," was produced by Dorothy Norwood.

Sharon Heyward has been appointed senior director of marketing for New York-based Harmony Records . . . They're celebrating at Verity with first-week sales of 24,600 units for Fred Hammond's latest release, "Pages Of Life."

Classical KEEPING SCORE



by Bradley Bambarger

THE FRENCH CORRECTION: In his sage article in the May 14 issue of the New York Review of Books, pianist/scholar Charles Rosen rebuts recent essays by cellist Julian Lloyd Webber and Sony Classical president Peter Gelb that seek to blame modernist composers for the crisis in the classical music business. Along the way, Rosen dubs Pierre Boulez—one of the unnamed villains in both the Webber and Gelb pieces—a veritable "public institution" for his four decades-plus as a prime mover in contemporary music as Grammy-winning conductor, composer, author, and founder of visionary music institutions. Moreover, as I discovered a couple of weeks ago in Chicago—where Boulez was logging his annual residence as principal guest conductor of the city's ace orchestra—the 73-year-old artist is far from the black prince of modernism, as he is so often made out to be by people who have never met him and who can only recall his youthful polemics. An uncompromising intelligence marks his music making, yet Boulez is exceedingly congenial as a man, even avuncular; he may have no time for nostalgia, but his humanity is manifest.

Along with observing Boulez both in performance and in a recording session for an upcoming Deutsche Grammophon disc of Mahler's Symphony No. 1 with the Chicago Symphony Orchestra, I was also able to talk with him at length for a piece that will run in Bill-

board later this year. But regarding a timely issue, Boulez is familiar with the recent round of discussion in the U.S. about classical music and its dissipating public. It is all old hat to him, in fact; after all, as a veteran in the battle for hearts and minds in contemporary art, he wrote in the early '80s a dialogic essay with the late philosopher Michel Foucault titled "Contemporary Music And The Public" that addressed similar concerns. Boulez has always seen commitment and education as the solution, not lower standards. The Cité de la Musique in France that Boulez helped found—and that served as inspiration for Chicago's new Symphony Center (Keeping Score, Billboard, May 16)—features an interactive music museum, and Boulez says he would like to see it do more with recordings and links to the other arts. And following up innovative associations with CBS Masterworks and Erato, Boulez has been surveying 20th-century music for Deutsche Grammophon over the past decade, crafting a sort of encyclopedia in sound from Stravinsky and Debussy to Schoenberg and Bartók (composers considered canonical today but whose work was often misunderstood or disparaged in its time, like so much great music).

Boulez says the audience for challenging contemporary music may never be enormous, but it can be significant. "Yet you must cultivate the taste and understanding for the music in the public. You can't expect someone to read Emily Dickinson like they read the newspaper, after all. And, of course, if someone reads Emily Dickinson, her work is going to stay with them. The same with music. That which is easy on the ear at first is often something that is easily forgotten." And any assumption that only academics care for composers like György Ligeti or Elliott Carter is obviously not true, he says. "We had a Ligeti festival in Paris last year: Every concert was completely packed. We just played the Carter Clarinet Concerto here in Chicago: The hall was full, and the people applauded—they seemed to truly appreciate the piece. So for these articles to say

(Continued on page 52)

Mighty Clouds of Joy • Luther Barnes & The Sunset Jubilaires • Tommy Ellison & The Singing Stars

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Top Contemporary Christian

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. 	
			★ ★ NO. 1 ★ ★	
1	1	2	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE 2 weeks at No. 1
2	2	35	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
3	5	12	MICHAEL CRAWFORD ATLANTIC 83076/WCD	ON EAGLE'S WINGS
4	3	8	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
5	6	7	TWILA PARIS SPARROW 1627/CHORDANT	PERENNIAL — SONGS FOR THE SEASON OF LIFE
6	8	6	ANDY GRIFFITH SPARROW 1666/CHORDANT	JUST AS I AM
7	4	27	VARIOUS ARTISTS ● SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
8	7	5	4 HIM BENSON 82205/PROVIDENT	OBVIOUS
9	9	19	AVALON SPARROW 1639/CHORDANT HS	A MAZE OF GRACE
10	11	3	PETRA WORD 9967	GOD FIXATION
11	13	35	AMY GRANT ● MYRRH 7008/WORD	BEHIND THE EYES
12	10	29	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
13	14	15	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
14	12	34	JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
15	19	10	CRYSTAL LEWIS MYRRH 5041/WORD HS	GOLD
16	17	87	POINT OF GRACE ● WORD 9694	LIFE LOVE & OTHER MYSTERIES
17	15	5	VARIOUS ARTISTS BRENTWOOD 10481/PROVIDENT	THE 1998 DOVE AWARDS NOMINEES
18	18	28	BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
19	16	3	MARGARET BECKER SPARROW 1552/CHORDANT HS	FALLING FORWARD
20	25	7	VARIOUS ARTISTS SPRING HILL 0802/CHORDANT	BECAUSE HE LIVES/THE BEST—LOVED SONGS OF BILL & GLORIA GAITHER
21	26	11	MICHELLE TUMES SPARROW 1546/CHORDANT	LISTEN
22	30	11	DELIRIOUS SPARROW 1622/CHORDANT	CUTTING EDGE
23	21	7	MAIRE BRENNAN WORD 9965	PERFECT TIME
24	20	65	RICH MULLINS REUNION 16205/PROVIDENT HS	SONGS
25	22	12	SOUNDTRACK SPARROW/DECCA 53059/MCA NASHVILLE	THE APOSTLE
26	28	10	WAYNE WATSON WORD 9972 HS	THE WAY HOME
27	32	13	BILL & GLORIA GAITHER SPRING HOUSE 0801/CHORDANT	DOWN BY THE TABERNACLE
28	24	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 0803/CHORDANT	RIVERS OF JOY
29	37	32	THE GAITHER VOCAL BAND SPRING HILL 5407/CHORDANT	LOVIN' GOD & LOVIN' EACH OTHER
30	29	19	JENNIFER KNAPP GOTEE 3832/WORD HS	KANSAS
31	33	63	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD HS	DONNIE MCCLURKIN
32	RE-ENTRY		VARIOUS ARTISTS BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
33	27	10	THE INSYDERZ SQUINT 7035/WORD HS	THE INSYDERZ PRESENT SKALLELUIA!
34	38	4	VARIOUS ARTISTS HOSANNA/INTEGRITY 12852/WORD	AMERICA'S 25 BEST PRAISE & WORSHIP SONGS VOLUME 2
35	23	28	VARIOUS ARTISTS FOREFRONT 5183/CHORDANT	WWJD
36	34	49	THE SUPERTONES BEC 7401/CHORDANT HS	SUPERTONES STRIKE BACK
37	RE-ENTRY		SIERRA STAR SONG 0166/CHORDANT	STORY OF LIFE
38	RE-ENTRY		VARIOUS ARTISTS SPARROW 1583/CHORDANT	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL
39	RE-ENTRY		SANDI PATTY WORD 9911 HS	ARTIST OF MY SOUL
40	RE-ENTRY		VINEYARD VINEYARD 9265/CHORDANT	MORE LOVE, MORE POWER

○ 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.

Artists & Music

HIGHER GROUND



by Deborah Evans Price

EMI LAUNCHES NEW COMPANY: EMI Christian Music Group (EMI CMG) is creating a new company, Sonic Fuel Music Sales, to handle alternative music sales in the Christian Booksellers Assn. market. The first company to be distributed by the new venture is Tooth & Nail Records. EMI CMG's Chordant Distribution will handle management of the new company and will take care of fulfillment services, such as shipping, billing, and returns processing, for the new sales team.

Bryan Ward, formerly a Chordant field territory manager, has been named director of sales. He'll report to **Greg Fritz**, Chordant's senior director of telesales, customer service, and sales administration. Ward is already familiar with Tooth & Nail, as he worked its product when he was at Diamante Music Group when that outfit was distributing the label. Plans call for Ward to be based in EMI CMG's Brentwood, Tenn., offices and head a staff of eight, including five or six sales reps.

MxPx's June 16 Tooth & Nail/A&M album, "Slowly Going The Way Of The Buffalo," (see story, page 18) will be the first release to go through the new system. Other June releases scheduled to be worked through the new company include **Slick Shoes'** "Burn Out" and the debut release from **Craig's Brother**, "Homecoming." Starting July 1, the entire 100-plus-title Tooth & Nail catalog will be available.

SECOND WESTERN A SUCCESS: The second Great Western Quartet Convention (GWQC) was held May 7-9 at the Selland Arena in Fresno, Calif. The event takes place each Mother's Day weekend and is a spin-off of the Louisville, Ky.-based National Quartet Convention (NQC), which celebrated its 40th anniversary last September. "The NQC board was pleased with the second GWQC," says NQC executive director **Clarke Beasley**. "Attendance was well over 10,000 for all three days. We were also very pleased in our increased exposition and afternoon matinee attendance. And we were overwhelmed with advance sales for 1999."

The event included seminars, showcases, and special speakers. A key event was a performance of "When Men Pray" at the Berean Bookstore on Fresno's Blackstone Road. The song, penned by **Jacky Jack White** and **Dale Cal**, was performed by some of Southern gospel's legendary voices, including **Les Beasley**, **Glen Payne**, **Ben Speer**, and **Ernie Haase**.

MORE SOUTHERN GOSPEL NEWS: Southern Gospel fans in Nashville have cause to rejoice. With the Opryland theme park no longer in existence, many wondered what would happen to the annual Gospel Jubilee, traditionally held in the park on Memorial Day weekend. Well I'm happy to report The Grand Ole Opry will continue the tradition by hosting the event May 22-24 at the Opry House. The weekend's festivities will also include concerts, plus a Sunday-morning worship service and a "dinner on the ground." The lineup includes **J.D. Sumner & the Stamps**, the **Crossmen Quartet**, the **Florida Boys**, **Tony Gore & Majesty**, the **Dixie Melody Boys**, **Gold City**, the **Isaacs**, and **The Fox Brothers**. Grand Ole Opry stars the **Whites** and **Billy Walker** are among the Opry stars also scheduled to participate.

KEEPING SCORE

(Continued from page 50)

that the public isn't open to this music or doesn't care is mistaken."

More than perhaps any figure in the recording world today, Boulez assumes (and rewards) the intelligence and curiosity of the listener. Yet while he is optimistic about art and the audience, Boulez is also realistic. "Being very bold and losing a lot of money is not the purpose of any of this, but not being daring at all will not make you any money in the long run either—people will get bored and go away," he says. "In my concert programs, I don't want to make things too difficult for people, but I do try to attract them by offering something rare: a sense of adventure." Carter, Ligeti, **Luciano Berio**—these are composers who are furthering the tradition of "classical" music, Boulez says, and who will be remembered for the effort. Reactionary articles are "gone with the wind," he adds. "How many people will talk about this Webber in five years? Not so many, I don't think."

SPEAKING OF ELLIOTT CARTER, there are few honors that haven't come the composer's way in his nearly century-spanning career—although his forward-minded idiom has also earned him his share of detractors, particularly in these conservative times. But, amazingly, Carter—who celebrates his 90th birthday Dec. 11—keeps working away, and at the highest level. One example is his ingenious Clarinet Concerto, in which **Pierre Boulez** just premiered in the U.S. with the **Chicago**

Symphony Orchestra. More proof of Carter's vigor can be found on an album of his chamber music from the **Arditti String Quartet** and pianist **Ursula Oppens**, due in June from the French Montaigne/Auvidis label (via Harmonia Mundi in the U.S. and U.K.). The set's centerpiece is the debut recording of Carter's latest string quartet, the fifth in a genre that has earned him two Pulitzer Prizes.

Peerless interpreters of the cutting edge, the Arditti toured Carter's String Quartet No. 5 in North America to acclaim this spring; the group tours internationally with Oppens later this year to play the composer's new Piano Quintet. In the orchestral realm, **Oliver Knussen** and the **BBC Symphony** recorded Carter's fresh-

ly compiled triptych "Symphonia: Sum Fluxae Pretium Spei" last month for Deutsche Grammophon following their premiere of the piece in Manchester, England. And just out is a re-issue in Sony Classical's "Bernstein Century" series that pairs works by **Ives** (Carter's early mentor) with the 1970 premiere of the kaleidoscopic Concerto for Orchestra. A more recent take on that piece comes courtesy of a disc in BMG Classic's Arte Nova line that also includes "Three Occasions For Orchestra" and the brilliant Piano Concerto, with Oppens and the **Southwest German Radio Symphony** under **Michael Gielen**. The set is a prime introduction to an indefatigable American composer and his demanding yet exhilarating art.

JAZZ BLUE NOTES

(Continued from page 49)

ly reissued by Legacy/Columbia).

"Return" features original **Headhunters** reed player **Bennie Maupin**, bassist **Paul Jackson**, percussionist **Bill Summers**, and drummer **Mike Clark**, who joined the band when original drummer **Harvey Mason** left after recording the first Headhunters album. Most of the keyboard duties on "Return" are ably handled by **Billy Childs**; **Patrice Rushen** and **Darrel Smith** add their piano skills. Hancock himself plays on almost half the album's tracks.

LORBER SIGN: Also breaking label ground is keyboardist **Jeff Lor-**

ber, whose new Water Sign Records (distributed by AV Experience American and the Unity Label Group) releases "All The Colors" by singer/songwriter **Sonny Southon** June 9.

"Colors" is a smooth jazz affair that features Lorber on keyboard and guitar; Lorber also arranged and produced the album.

He is quick to note that Water Sign is about the development of new artists, rather than a vehicle for his own artistic needs. "I'm looking for artists who can both write and play an instrument, artists who have their own statement to make."

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Songwriters & Publishers

ARTISTS & MUSIC

Gatfield Takes On Double Duty

BY IRV LICHTMAN

NEW YORK—Music publishing won't be taking a back seat for Nick Gatfield in his unusual dual role as president of PolyGram Music Publishing and sister label Polydor Records.

"From my point of view, my job will mainly be that of publishing," says the Los Angeles-based Gatfield, who recently took over the publishing slot months after the departure of David Simone to a senior A&R post at Geffen Records.

"A&M has taken over promotion at Polydor, and we don't have that many releases," he says. "There was no reluctance on my part at all [in making this move]. I did not come to it kicking and screaming. It's really a great opportunity to develop a roster of artists from publishing signings.

"I'm not chasing after major new-artist deals, but want to develop [newer talent] through publishing to the point where they can get a record deal at Polydor or through third-party companies," he adds. "I don't expect to sign more than two or three acts a year. To function as a publisher [today] is to acquire acts at the opportune time at a competitive price."



GATFIELD

In fact, Gatfield says, "I'm intrigued by artist development that's going on in publishing. Publishing can take a longer view without dealing with label pressures such as

radio add days. That's a real luxury."

Gatfield notes that A&R staff from Polydor will play a dual role, too, in looking to bring acts to the publishing roster.

"The more you're in the marketplace, the more opportunities you have. My belief is that the traditional role of a creative function in publishing is not the same as A&R. It's a demanding full-time job to seek covers of new songs and in working with the company's catalog."

Among the executives who continue to hold key creative roles are VPs Holly Greene on the East Coast; John Baldi on the West Coast; Daniel Hill in Nashville; and Linda Newmark, VP of acquisitions, in L.A. Another key player at the publisher is controller Steve Holmberg, also based in L.A.

"We are looking to fill several vacancies, including head of business affairs," says Gatfield.

Gatfield, who speaks with ease on publishing matters yet admits to not having the "slightest" previous experience working directly in the field, says that music publishing is "far more experienced [than record companies] in getting as much value as it can out of intellectual property. Record companies think largely in terms of standard distribution." Gatfield refers to publishing's wider view of possibilities, such as synchronization deals for film/TV and commercial usage.

Gatfield expresses deep concern over the issue of preserving intellectual property rights, so much so that he says he would welcome positions on the boards or committees of industry groups. "On the issue of online delivery alone, we want to have a voice in determining proper payment for our own copyrights."

In assuming a dual role, Gatfield has also taken on a reporting function involving two people. As chief of Polydor, he continues to report to Al Cafaro, chairman/CEO of A&M Records; he now also reports to Roger Ames, president of PolyGram Music Group. His home base is in PolyGram Music Publishing's headquarters on the A&M lot in L.A.

At Polydor, Gatfield, who has been associated with PolyGram for five years, is credited with developing the group Tonic, directing a comeback for the Bee Gees, and organizing the successful reissue of the "Grease" soundtrack and a compilation series, "Disco 1 & 2," in conjunction with PolyMedia.

Gatfield's career has included stints in A&R and as a performer. He came to PolyGram after heading A&R for EMI Records U.K., where he is associated with the signings of Jesus Jones, EMF, Blur, and Radiohead, as well as with working on the careers of Pet Shop Boys, Kate Bush, and Morrissey. He was also a member of Dexys Midnight Runners, whose biggest hit, 1983's "Come On Eileen," was released on Mercury.

Family Stand's Lord, Smith Build Long Line Of Hit Songs

BY SHAWNEE SMITH

NEW YORK—"Songwriting is really the basis, the foundation of what I'm about," says Peter Lord, half of the songwriting/production team behind EastWest's the Family Stand and various other recording acts. "Even when I was taking piano lessons at 15, I would always stay after and try to write something. I was always creating."



FAMILY STAND

For the team's other half, V. Jeffrey Smith, songwriting has been more a form of self-expression.

"My [musical] energy developed into a lot of different things," says Smith, who plays seven instruments and contributes most of the musical arrangements for the songs they compose. "Songwriting [never had] anything to do with getting paid; it was just a form of expressing myself." The two met in 1983 while Smith was working with long-time friend and collaborator Will Downing.

"Will let me hear a demo for a guy he said was looking for a flute player, and when I heard the tape, I said, 'Let me meet this guy,' because the song I heard, the music he was doing, was brilliant," says Smith.

Once they met, the two, along with

singer Sandra St. Victor, formed the Family Stand and recorded three albums, 1988's "Chapters: A Novel By Evon Geffries And The Stand," 1990's "Chain," and 1992's "Moon In Scorpio." They had limited commercial success, and the group disbanded in 1992, only to regroup with vocalist Jacci McGhee in 1996. Its fourth set, "Connected," streeted Feb. 24. It has yet to have a commercial breakthrough.

St. Victor went on to release a solo set, "Mack Diva Saves The World" (Warner Bros.), in 1996. Smith and Lord penned and produced tracks for the set.

For the most part, their work for other artists has gained them the most notoriety. Lord won Billboard's top pop songwriter of the year award in 1991 for writing or co-writing 10 songs on Paula Abdul's "Spellbound" (Virgin). Hits from the set include "Rush, Rush," "Blowing Kisses In The Wind," "The Promise Of A New Day," and "Will You Marry Me?"

Smith and Lord's "I'm In A Philly Kind Of Mood" for Daryl Hall piqued interest in the veteran artist's set, "Soul Alone" (Epic); and their "Crazy Maze" and "Trip On Love" rounded out Des'ree's set, "I Ain't Movin'" (Epic).

They also wrote and produced Chynna Phillips' "When 2000 Comes" (EMI), Steel Pulse's "Soul Of My Soul" (MCA), and Goodfellow's "If You Walk Away" and "Sugar Honey Ice Tea" (Avatar/Polydor).

Their latest work includes tracks on "Hymns," the upcoming album on LaFace for Corey Glover (former lead singer of Living Colour). Smith wrote the first single, "Do You First, Then Do Myself."

With all their success, Lord says he still can't understand why their own

(Continued on page 78)

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
MY ALL	Mariah Carey, Walter Afanasieff	Sony/ATV/BMI, Rye/BMI, Sony/ATV Tunes/ASCAP, Wallyworld/ASCAP
HOT COUNTRY SINGLES & TRACKS		
THIS KISS	Robin Lerner, Annie Roboff, Beth Neilsen Chapman	Puckalesia/BMI, Nomad-Noman/BMI, Warner-Tamerlane/BMI, Almo/ASCAP, Anwa/ASCAP, BNC/ASCAP
HOT R&B SINGLES		
I GET LONELY	Janet Jackson, James Harris III, Terry Lewis, Rene Elizondo, Jr.	Black Ice/BMI, EMI April/ASCAP, Flyte Tyne/ASCAP
HOT RAP SINGLES		
TURN IT UP [REMIX]/FIRE IT UP	T. Smith, Glen Larson, Stu Phillips	T'Ziah's, BMI/Music Corp. Of America, BMI
HOT LATIN TRACKS		
SUAVEMENTE	Elvis Crespo	Sony/ATV/BMI

'Encores!' Revives Another Gem In Arlen/Mercer's 'St. Louis Woman'

WITH ALL THOSE DIAMOND SONGS: Harold Arlen is one of those composers whose litany of evergreens has to be listed before one recognizes his greatness. His name alone does not evoke famous shows or films, even though he wrote the classic songs for "The Wizard Of Oz."

Arlen had a love affair with jazz and the blues, beyond that of his contemporary George Gershwin and others schooled in European traditions. And without surrendering his supreme melodic genius, Arlen managed to inscribe such sensibilities in many of his works to a degree that Gershwin himself chose not to do. Where Gershwin suggests, Arlen incorporates.

Writing a score for an all-black musical taking place largely in a turn-of-the-century upscale nightclub setting must have been a welcome challenge for Arlen, who had the

added incentive of working with Johnny Mercer, with whom he had already produced some sizable hits by the time the show, "St. Louis Woman," was mounted in 1946 (i.e., "Blues In The Night," "Ac-Cent-Tchu-Ate The Positive," and "That Old Black Magic"). Mercer's Southern roots were also his passion, often taking flight in his lyrics.

The Broadway box-office results were mediocre (the show had 113 performances), but "St. Louis Woman's" score is far grander than the show's track record. Its libretto is something on the order of "Carmen" meets "Porgy And Bess"—there is a killing here, too—where blacks are depicted as well-heeled jockeys or people who cater to their pleasures.

There is one outright standard (probably in the top 10 of all-time pop greats), "Come Rain Or Come Shine," yet that high level of achievement continues with such lesser-known bluesy gems as "Any Place I Hang My Hat Is Home," "I Had Myself A True Love," and "I Wonder What Became Of Me?" and sev-

eral songs that soar with musical theater joy and humor (i.e., "Ridin' On The Moon," "It's a Woman's prerogative," "Legalize My Name," "Cakewalk Your Lady," and "Augie Is A Natural Man"). For a so-called "lost" show, that's simply amazing.

Doing what it does best, New York's City Center brought the score vividly back to life as part of its entertaining "Encores!" series, rounding out this season's three concertized revivals with five performances April 30-May 3.

Inexplicably, even in the era of the 78 rpm disc, Capitol Records' recording of the original Broadway cast album is a sparse 28 minutes long.

The album and other sources were used to reconstruct the original

orchestrations, as determined by the skillful Ralph Burns and Luther Henderson.

The "Encores!" production of "St.

Louis Woman" featured superstar diva Vanessa Williams; the thrillingly operatic yet unpretentious Helen Goldsby; and Yvette Carson, who contributed a delightful re-creation of Pearl Bailey, one of the show's original performers. There was loads of charm and presence from the male leads, Charles S. Dutton and Chuck Cooper.

And, of course, musical director Rob Fisher with the Coffee Club Orchestra were their ordinary extraordinary selves.

At press time, PolyGram, Williams' label, appeared to be a leading contender for releasing a new recording of "St. Louis Woman," an event musical theater lovers would cherish.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. "Titanic," soundtrack.
2. Sarah McLachlan, "Surfacing."
3. "Third Eye Blind."
4. Fiona Apple, "Tidal."
5. "Duncan Sheik."



by Irv Lichtman

Studio Action

ARTISTS & MUSIC

At New York's Hit Factory, Success Has Been A Family Affair

BY PAUL VERNA

NEW YORK—"Project studio" and "family business" are two of the last phrases that come to mind when one thinks of the Hit Factory.

A stroll through the studio's marble entrance hall—lined with platinum awards and Grammy certifications—imparts a sense of awe not unlike what one feels walking into a museum or jet cockpit. A ride in its slow-moving, wood-paneled freight elevator sends a *frisson* of excitement through one's veins. And a glance around any of its 15 state-of-the-art rooms suggests a wealth born of outside investments and corporate partners.

However, owner/president Ed Germano insists that the Hit Factory is both a family business and a project studio. By that, he means that the recording complex—which he acquired in 1975 and has operated with his wife, mother, and children ever since—has stayed on top of the game by devoting itself to recording projects rather than film post-production, commercials, or any of the other ancillary areas that other high-end studios have turned to for survival.

"When times got slow, everybody ran to do commercials," he says. "We steadfastly stayed where we were, because we wanted to do album projects."

Ed's son, executive VP Troy Germano, adds, "The thing that I'm the most proud of is that on any given day, in our 10 rooms we're doing pop, hip-hop, R&B, jazz, rock, alternative rock, Broadway cast albums, film scores, classical music, crossover classical music, etc. We don't concentrate on one or two types of music. We were part of 64 Grammy nominations this year, and over the past three years there have been over 175 Grammy nominations that we were part of—projects that were recorded, overdubbed, mixed, and mastered here."

Sitting in Ed's office on a sunny late-April afternoon, the Germanos reflected on the studio's magnificent history. Rather than gloat about the superstars who have recorded there over the years—a dizzying list that includes virtually every name one could conjure up—the Germanos kept returning to two central themes. The first was how much they love their jobs, and the second was how much it thrills them to work among family.

Besides Ed and Troy, the studio is run by CFO Janice Germano (Ed's wife), and their daughter, VP Danielle Germano, who is in charge of bookings. There are no outside partners, just a nuclear family of four New Yorkers who built a multi-million-dollar business the hard way and who have chosen to work together simply because they enjoy each other's company.

The Hit Factory employs approximately 100 people in its 10 recording/mixing rooms, five mastering



The close-knit Germano family has run the Hit Factory since 1975. Pictured, from left, are owner/president Ed Germano, VP Danielle Germano, CFO Janice Germano, and executive VP Troy Germano. (Photo: Edward Malluk)

rooms, and ancillary businesses, such as its in-house label, Astoria Entertainment. Long situated at 237 W. 54th St., the studio later acquired a 100,000-square-foot building down the street at 421 W. 54th St. Opened in 1992, the new site houses five recording/mixing studios and four mastering rooms, including a cavernous sixth-floor tracking room that can accommodate up to 140 musicians.

The studio's credit list is numbingly star-studded: Stevie Wonder, Michael Jackson, Madonna, Bruce Springsteen, Mariah Carey, David Bowie, the Rolling Stones, Paul Simon, Sting, Aerosmith, Billy Joel, U2, and hundreds of others.

The pinnacle of the state of the art, the Hit Factory offers every imaginable recording, mixing, and mastering option, from the Sony Oxford digital console and Sony 3348 HR recorder in its all-digital room to the Solid State Logic 9000 J series board with a 959 center section for surround-sound monitoring in Studio 1. It also sports vintage Neve and Neve VRs and a dazzling collection of microphones and outboard processors. In short, it's the world's biggest, most impressive, and most lavishly appointed music studio—a source of interminable pride for the Germanos, who say their relationships and their top-notch staff are the keys to their success.

"I've always said that you can bring a horse to water, but you can't make the horse drink the water," says Ed. "All my buddies that I grew up with are now heads of companies. The second generation behind me, Troy and Danielle, have their relationships too, and their relationships are taking over my relationships. So we can bring the people to the studio, but if the employees don't do their job, the clients will never come back."

Another cornerstone of the Hit Factory is meticulous preventive

maintenance. "We have a tremendous maintenance staff here," Ed adds. "We work round the clock with maintenance. At whatever sacred moment we can get into the studios, we're in there doing it."

While other studio owners and music industry executives have bemoaned the softness of the business, the Hit Factory is busier than ever and making money every year, according to Ed.

"We had 29 sessions two weeks ago in two days on a weekend," he says. "I don't think that's ever happened here at the Hit Factory. You read the articles in the papers about the music industry being in the doldrums, that it's not a happening business right now. But I must tell you, we're busy. We have second and third holds on all our time."

An independent producer who cut his teeth working at the old A&R and Record Plant studios in New York, Ed was set to move to California to go into business with another producer. He changed his mind and decided to stay in New York when the opportunity presented itself to participate in a management buyout of the Record Plant from Warner Communications, which owned it at the time.

Following the purchase, one of the partners, Chris Stone, moved to California to open Record Plant studios in Los Angeles and Sausalito, leaving Ed to head the flagship New York facility.

He remembers the Record Plant days as vital and fun-filled—with a staff of eventual stars that included Jimmy Iovine, Dave Thoenner, Thom Panunzio, Shelly Yakus, and Roy Cicala—but he tired of the layers of decision-making that went with a partnership. Consequently, 18 months after joining the Record Plant, he sold his shares back to the company and bought the Hit Factory from founding owner Jerry Ragavoy for \$30,000.

At the time, the Hit Factory—which was located on West 48th Street—needed to make a big splash to compete with the Record Plant and the other top studios in New York. Ed was counting on his friend John Lennon to deliver the goods, but Lennon decided to take a five-year hiatus in 1975. Fortunately for the Hit Factory, Wonder booked three days at the studio in 1976. That booking evolved into a six-month session that yielded his landmark album "Songs In The Key Of Life." By the time Lennon found his way back to the music business—and to the Hit Factory—in 1980, the studio was one of the major players.

In 1981, Ed moved the facility to the address at 54th and Broadway that it still occupies. Since then, he has steadily built the business from a small shop to one of the world's great recording venues.

Troy, 33, started hanging around recording studios when he was 8 years old and his father worked as a producer in various rooms in New York. After the family bought the Hit Factory in 1975, Troy worked part-time at the studio while attending high school. Upon graduation, he faced the momentous decision all graduates face.

"Instead of going to college, I decided to come to this college," he says. He emphasizes the facility's academic aspects by noting that "every day is a learning experience."

Troy built his career from the ground up, working in the delivery, tape duplicating, and tape library departments before ascending to the position of booking manager. Regarding the latter job, he says, "I thought I did a great job, but Danielle does twice as good a job as I did."

Danielle, 30, got further into a "conventional" career than her brother did: She attended college for six days before announcing to her

parents that she was dropping out to join the studio staff. Although many parents would bristle at a child's decision to leave college, Ed was elated, and Janice was equally supportive once she was convinced that her daughter had made the right decision.

Asked how she keeps the Hit Factory's recording and mastering rooms humming, Danielle echoes the themes sounded by her brother and father. "I love what I do, and I like every single person that comes in here," she says. "They're friends to me, and I try to do for them the best I can. My dad and my mom always told me, 'We're in a service business.' If a client calls at the last minute, I do whatever I can to get them in."

While some top studios play favorites, displacing a lesser-known client if a superstar suddenly calls, the Germanos treat their customers equally. "You try to treat everybody the same way, whether it's Bob Jones or Bob Dylan," says Troy. "The next Bob Dylan could be Bob Jones. You never know."

Even outside the studio, the Germanos are extraordinarily close-knit. Ed, Janice, Troy, and Danielle—plus the parents and siblings of the elder Germanos—live on the same block on Manhattan's East Side.

Although Ed says he never counted on his son and daughter to join the business, he's delighted that they have. He beams with anticipatory pride at the imminent birth of his first grandchild, from Troy's family.

Constantly stereotyped as an Italian-American family, the Germanos have a more complex heritage, as Janice is Austrian, Irish, and Spanish. However, the family members have no ties to their ancestors. Instead, they view themselves as quintessentially American, embodying the dream of the self-made, mom-and-pop business—with a little marble to boot.

AA Offers Reduced 1st-Class Fare For Nashville/L.A. Flights

BY DAN DALEY

NASHVILLE—Underscoring the importance of the recording and entertainment business in Nashville and Los Angeles, American Airlines announced April 30 that it had established a reduced-cost, advance-purchase first-class fare between those markets, the first program of its type for any major U.S. carrier.

The new round-trip, first-class fare of \$896 is \$128 less than a standard one-way first-class fare on American and considerably less than half the cost of the standard \$2,108 round-trip first-class fare. (The new fare basis requires a seven-day advance purchase and is non-refundable, although it can be applied to similarly routed future bookings.)

The announcement comes nine months after the music industries in both cities reacted dramatically—after the story broke in Billboard Aug. 30, 1997—to American's plans to terminate its one remaining non-stop flight between Nashville and L.A., which would have eliminated first-class service between the two cities.

Southwest Airlines also services that route, but the so-called "no-frills" carrier has no first-class cabin service or reserved seating, points that American has been hammering hard in a series of full-page advertisements in newspapers in both cities since it has recommitted to the route.

(Continued on next page)

AA OFFERS REDUCED 1ST-CLASS FARE

(Continued from preceding page)

American opened a hub in Nashville in 1986, building service up to 144 nonstop flights a day, including three a day to L.A., five a day to New York, and a short-lived Nashville-London nonstop flight in 1994-95. But the airline began dismantling its hub in Nashville in 1995, which irritated many in the entertainment industry who had moved or regularly commuted to Nashville during country music's recent boom years of 1989-1994.

By the end of 1997, American had fewer than 20 flights per day out of Nashville. However, the announcement on July 30 that it would cancel its one remaining nonstop flight between the two cities incensed entertainment industry leaders.

"First class isn't a luxury; it's a necessity in this business," says Gary Haber, an L.A.-based business manager whose clients include award-winning producer and MCA Nashville president Tony Brown and recording acts Randy Travis, Joe Cocker, and Lynyrd Skynyrd. "You never know who you're going to run into and make deals with. It's an extension of your office when you commute that much."

A campaign of letter writing and phone calls to American's management ensued. On Sept. 22, 1997, a conference call was placed between executives of American Airlines and major music industry leaders in Nashville, including RCA Label Group (RLG) chairman Joe Galante, Arista/Nashville president Tim DuBois, and ASCAP VP Connie Bradley, during which they conveyed the dismay of the recording community. Reacting to the furor, American not only reinstated the flight but added a second Nashville-L.A. nonstop.

The carrier has since added a fourth daily nonstop flight between Nashville and New York's La Guardia Airport. American's Southeast regional sales manager, Mike Dye, acknowledged that the airline had been "overwhelmed" by the entertainment industry's response.

DuBois and American spokesman Tim Smith also confirmed that there were "verbal agreements" that several labels would promote the flights, which Galante said were still in place and which have contributed to an ongoing dialogue between American and Nashville's music industry.

"American has made regular presentations to us and kept us informed about things like load factors between the two cities," Galante told Billboard. "But if you ask me, 'Has the entertainment industry in Nashville propelled a change in corporate action regarding this market?,' I say, 'Absolutely, yes.' It's pretty significant that record companies can affect airline policies."

Despite a slowdown of growth in the music industry that saw significant staff reductions at major labels last year and the closing of Nashville imprints Rising Tide and Almo Sounds this year, Hollywood-based entertainment companies have taken positions here recently. The Spielberg-Katzenberg-Geffen film/video/music venture DreamWorks and Disney's new Lyric Street Records label are two examples.

The new discounted first-class fare is intended to capitalize on this connection, and American's Dye acknowledges the influence of the entertainment business on his company's recent decision in the Nashville market.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 16, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	CLUB PLAY	RAP
TITLE Artist/ Producer (Label)	TOO CLOSE Next/ Kay Gee, D. Lighty (Arista)	TOO CLOSE Next/ Kay Gee, D. Lighty (Arista)	THIS KISS Faith Hill/ B. Gallimore (Warner Bros.)	FOUND A CURE Ultra Nate/ Mood II Swing (Strictly Rhythm)	TURN IT UP(Remix)/ FIRE IT UP Busta Rhymes/ Busta Rhymes (Elektra)
RECORDING STUDIO(S) Engineer(s)	DA MILL (Orange, NJ) Kay Gee D. Lighty	DA MILL (Orange, NJ) Kay Gee, D. Lighty	LOUD (Nashville) Julian King Marty Williams	GROOVE ON (New York) Phil Pagano Doug DeAngelis	SOUNDTRACK (New York) Vinny Nicoletti
RECORDING CONSOLE(S)	Mackie 64 analog	Mackie 64 Analog	SSL 4000G	Yamaha 02R/ Mackie 32.8 Bus	SSL 6040
RECORDER(S)	Akai DR16	Akai DR16	Mitsubishi X-850	Tascam DA 88	Otari MTR90
MASTER TAPE	3M 996	3M 996	Ampex 467	Tascam DA88	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Angela Piva	HIT FACTORY (New York) Angela Piva	IMAGE (Hollywood, CA) Chris Lord-Alge	M.A.W. (New York) Steve Barkan Doug DeAngelis	SOUNDTRACKS (New York) Vinny Nicoletti
CONSOLE(S)	SSL 4072G	SSL 4072G	SSL 4056E	SSL 4000G	SSL 6056E G computer
RECORDER(S)	Studer 827	Studer 827	Sony 3348	Sony APR 24	Otari MTR 90
MASTER TAPE	Quantegy 499	Quantegy 499	Ampex 467	Ampex 499	Ampex 499
MASTERING Engineer	HIT FACTORY Chris Gehringer	HIT FACTORY Chris Gehringer	THE MASTERING LAB Doug Sax	POWERS HOUSE OF SOUND Herb Powers Jr.	STERLING SOUND Tom Coyne
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	Europadisk	WEA

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

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- Drawmer 1962 Mic Pre/compressor w/ 24 bit A/D converters
- TC Electronics M-2000 Wizard w/ 20 bit A/D converters
- Dbx New DDP stereo compressor w/ 24 bit A/D converters
- DSP plug-ins from Focusrite, TC Electronics, Waves Etc.
- Digidesign Universal Slave Driver synchronizer
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- Roland Portable Midi Controller w/ sustain & volume pedals
- Software from Opcode, MOTU, E-Magic & Steinberg
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Latin Notas



by John Lannert

PUERTO RICO STEPS UP: If there were doubts about the importance of Puerto Rico as a radio market, they were dashed May 2 at the annual Puerto Rico Radio Broadcasters Convention when Arbitron announced it was going to measure the island's radio audience (Billboard, May 16).

With a population of more than 3 million aged 12 and older, "La Isla Del Encanto" becomes the 11th-largest market of the 268 markets surveyed by Arbitron. Miami is bumped from 11th to 12th place. All markets below Miami will be bumped down a position, too.

Arbitron's first book to report Puerto Rico's ratings is summer '98. Subsequently, the commonwealth's ratings will be measured for spring and fall only. All stations on the island will be surveyed whether or not they are Arbitron clients.

Thomas Mocarsky, Arbitron's VP of communications, says the company's foray into Puerto Rico will benefit both the island's radio stations and stateside advertising agencies.

"The Puerto Rican broadcasters approached us, saying they were looking for a service that had wide acceptance by mainland [advertising] agencies," says Mocarsky. "Agencies understand the methodology here in the States, which is the same methodology we have

successfully tested and will use in Puerto Rico."

Test surveys conducted in February showed that Puerto Rican consumers actively filled out the diaries that Arbitron uses to compile its radio ratings. Each Arbitron survey in Puerto Rico will have a sample goal of 2,400 persons aged 12 and older.

Mocarsky notes that ad agencies, as well as Arbitron, see the Latin America as a continually growing marketplace. Moreover, he says, the company's entrance into Puerto Rico "is a very logical [move] for Arbitron because we are interested in expanding internationally, and Puerto Rico has served as a stepping stone for many U.S. companies to expand internationally."

As in the U.S., Billboard will use Arbitron's Puerto Rican books as the basis for its revisions of stations reporting to Hot Latin Tracks.

FONOVISIA INKS EL REENCUENTRO: Fonovisa has signed a recording deal with **El Reencuentro**, a six-man vocal group comprising the former members of **Menudo**. Terms of the pact call for Fonovisa to put out a live double album that was recorded during the act's shows staged earlier this year in Puerto Rico.

The album, due to drop in late May or early June, contains many Menudo hits that have been reshaped with new arrangements.

El Reencuentro is slated to perform Thursday (21) at Festival Acapulco '98. The group also will be in New York June 14 to take part in that city's annual Puerto Rican Day Parade.

STATESIDE BRIEFS: Grammy-winning trumpeter **Arturo Sandoval** is supporting his splendid, just-released album, "Hot House," (N2K Encoded Music) (Continued on page 58)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
*** No. 1 ***					
1	1	2	5	ELVIS CRESPO SONY DISCOS	◆ SUAVEMENTE R. CORA, E. CRESPO, L. A. CRUZ (E. CRESPO)
2	4	5	9	RICKY MARTIN SONY DISCOS	◆ LA COPA DE LA VIDA R. ROSA, D. CHILID, K. C. PORTER (D. CHILID, R. ROSA, L. GOMEZ ESCOLAR)
*** GREATEST GAINER ***					
3	13	23	3	MARC ANTHONY RMM	NO ME CONOCES A. CUCCO PENA, M. ANTHONY, J. LUGO (F. FARIAS)
4	2	3	14	ALEJANDRO FERNANDEZ SONY DISCOS	◆ NO SE OLVIDAR E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
5	8	8	13	LOS TEMERARIOS FONOVISIA	◆ POR QUE TE CONOCI A. ANGEL ALBA (A. ANGEL ALBA)
6	3	4	18	JUAN GABRIEL ARIOLA/BMG LATIN	ASI FUE J. GABRIEL (J. GABRIEL)
7	7	6	36	ALEJANDRO FERNANDEZ SONY DISCOS	◆ SI TU SUPIERAS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
8	11	29	3	MYRIAM HERNANDEZ SONY DISCOS	◆ HUELE A PELIGRO H. GATICA (A. MANZANERO)
9	9	24	4	ALEJANDRO SANZ WEA LATINA	◆ AMIGA MIA E. RUFFINENGO, M. A. ARENAS (A. SANZ)
10	12	13	5	YURI RODVEN/POLYGRAM LATINO	Y TU COMO ESTAS A. ZEPEDA (C. BAGLIONI)
11	6	7	29	ANA GABRIEL SONY DISCOS	◆ A PESAR DE TODOS A. GABRIEL (A. GABRIEL)
12	10	9	15	RICKY MARTIN SONY DISCOS	◆ VUELVE R. ROSA, K. C. PORTER (F. DE VITA)
13	16	20	6	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU P. AGUILAR (F. FATO)
14	20	22	3	MANNY MANUEL MERENGAZO/RMM	◆ COMO DUELE R. ORLANDO, R. VAZQUEZ, W. DRULLARD (R. VAZQUEZ)
15	17	11	7	CRISTIAN ARIOLA/BMG LATIN	LLORAN LAS ROSAS R. PEREZ (A. MATHEUS)
16	15	12	5	ALVARO TORRES EMI LATIN	EL ULTIMO ROMANTICO A. TORRES (A. TORRES)
17	22	21	10	INTOCABLE EMI LATIN	ERES MI DROGA J. L. AYALA (M. MENDOZA)
18	NEW		1	MANA WEA LATINA	EN EL MUELLE DE SAN BLAS F. HER & ALEX (F. HER & ALEX)
19	5	1	12	SERVANDO Y FLORENTINO WEA LATINA	◆ UNA FAN ENAMORADA S. GEORGE (R. MONTANER)
20	14	10	11	TONY VEGA RMM	SI TU SUPIERAS H. RAMIREZ, I. INFANTE (K. SANTANDER)
21	31		2	NEK WEA LATINA	◆ LAURA NO ESTA R. D'ANGELI, M. VARINI (NEK, R. DIAZ, N. DIAZ, M. VARINI, A. DE SANCIS)
22	19	17	9	JOSE GUADALUPE ESPARZA FONOVISIA	DEJA QUE TE QUIERA J. GUADALUPE ESPARZA (J. GUADALUPE ESPARZA)
23	33		3	ANA BARBARA FONOVISIA	COMO ME HACES FALTA M. A. SOLIS (M. A. SOLIS)
24	18	15	17	GRUPO LIMITE RODVEN/POLYGRAM LATINO	SENTIMIENTOS J. CARRILLO (A. VILLAREAL)
25	NEW		1	SON BY FOUR RJO	NO HAY RAZON O. ALFANNO (O. ALFANNO)
26	27	25	9	LOS ANGELES AZULES EMI LATIN	ME HACES FALTA TU D. CHAVEZ MORENO (J. MEJIA AVANTE)
27	30	27	16	LOS TUCANES DE TIJUANA EMI LATIN	HACEMOS BONITA PAREJA G. FELIX (M. QUINTERO LARA)
28	29		5	LUIS MIGUEL WEA LATINA	DE QUERERTE ASI L. MIGUEL (C. AZNAVOUR)
29	NEW		1	GLORIA ESTEFAN EPIC/SONY DISCOS	◆ CORAZON PROHIBIDO E. ESTEFAN JR., T. MORAN (K. SANTANDER, G. ESTEFAN)
30	26	14	18	CELINE DION 550 MUSIC/EPIC/SONY DISCOS	◆ MY HEART WILL GO ON W. AFANASIEFF, J. HORNER (J. HORNER, W. JENNINGS)
31	RE-ENTRY		4	ANDREA BOCELLI FEAT. MARTA SANCHEZ POLYGRAM LATINO	◆ VIVO POR ELLA M. MALAVASI (V. ZELI, M. MENGALL, G. PANCERI)
32	37		2	LOS TIGRES DEL NORTE FONOVISIA	QUIERO VOLAR CONTIGO LOS TIGRES DEL NORTE (J. ARMENTA)
33	28	37	25	BANDA ARKANGEL R-15 LUNA/FONOVISIA	VOY A PINTAR MI RAYA A. DE LUNA (J. NAVARRO)
34	23		5	LISETTE MELENDEZ SIR GEORGE/WEA LATINA	◆ ALGO DE MI S. GEORGE (C. BLANES)
35	21	28	16	MARC ANTHONY RMM	SI TE VAS A. CUCCO PENA, M. ANTHONY, H. RAMIREZ (P. FERNANDEZ)
36	RE-ENTRY		5	DAZE COLUMBIA/SONY DISCOS	◆ SUPERHERO J. JAM, DELGADO (J. JAM, DELGADO, SIEBER, J. TANNOV)
37	25	33	7	JOSE LUIS RODRIGUEZ FEAT. LOS PANCHOS SONY DISCOS	RAYITO DE LUNA H. MASELLI, J. NAVARRO (J. NAVARRO)
38	NEW		1	INDIA RMM	SI TU ERES MI HOMBRE I. INFANTE (G. GUTHRIE, P. GRANT)
39	NEW		1	LOS PALOMINOS SONY DISCOS	◆ TE SEGUIRE M. LICHTENBERGER JR. (E. R. RAMIREZ)
40	RE-ENTRY		4	JARABE DE PALO EMI LATIN	LA FLACA JARABE DE PALO (JARABE DE PALO)

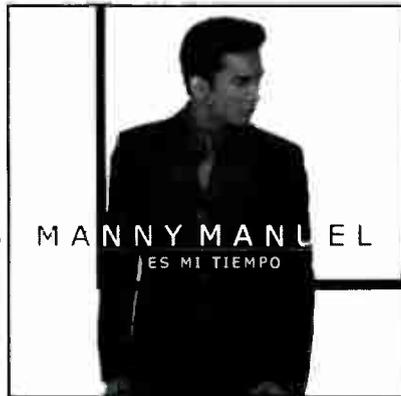


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18 STATIONS	15 STATIONS	69 STATIONS
1 MYRIAM HERNANDEZ SONY DISCOS HUELE A PELIGRO	1 ELVIS CRESPO SONY DISCOS SUAVEMENTE	1 LOS TEMERARIOS FONOVISIA POR QUE TE CONOCI
2 YURI RODVEN/POLYGRAM LATINO Y TU COMO ESTAS	2 MARC ANTHONY RMM NO ME CONOCES	2 INTOCABLE EMI LATIN ERES MI DROGA
3 RICKY MARTIN SONY DISCOS VUELVE	3 RICKY MARTIN SONY DISCOS LA COPA DE LA VIDA	3 JOSE GUADALUPE ESPARZA FONOVISIA DEJA...
4 ELVIS CRESPO SONY DISCOS SUAVEMENTE	4 MANNY MANUEL MERENGAZO/RMM COMO DUELE	4 GRUPO LIMITE RODVEN/POLYGRAM LATINO SENTIMIENTOS
5 ALEJANDRO FERNANDEZ SONY DISCOS NO SE OLVIDAR	5 TONY VEGA RMM SI TU SUPIERAS	5 LOS ANGELES AZULES DISA/EMI LATIN ME HACES...
6 ALEJANDRO SANZ WEA LATINA AMIGA MIA	6 YURI RODVEN/POLYGRAM LATINO Y TU COMO ESTAS	6 LOS TUCANES DE TIJUANA EMI LATIN HACEMOS...
7 RICKY MARTIN SONY DISCOS LA COPA DE LA VIDA	7 SON BY FOUR RJO NO HAY RAZON	7 JUAN GABRIEL ARIOLA/BMG LATIN ASI FUE
8 CRISTIAN ARIOLA/BMG LATIN LO MEJOR DE MI	8 SERVANDO Y FLORENTINO WEA LATINA UNA FAN...	8 LOS TIGRES DEL NORTE FONOVISIA QUIERO VOLAR...
9 CRISTIAN ARIOLA/BMG LATIN LLORAN LAS ROSAS	9 LISETTE MELENDEZ SIR GEORGE/WEA LATINA ALGO...	9 BANDA ARKANGEL R-15 LUNA/FONOVISIA VOY A...
10 ALVARO TORRES EMI LATIN EL ULTIMO ROMANTICO	10 MARC ANTHONY RMM SI TE VAS	10 LOS PALOMINOS SONY DISCOS TE SEGUIRE
11 ALEJANDRO FERNANDEZ SONY DISCOS SI TU SUPIERAS	11 ALEJANDRO SANZ WEA LATINA AMIGA MIA	11 PEPE AGUILAR MUSART/BALBOA POR MUJERES COMO...
12 MARC ANTHONY RMM NO ME CONOCES	12 DAZE COLUMBIA/SONY DISCOS SUPERHERO	12 EZEQUIEL PENA FONOVISIA QUE CHULADA DE MUJER
13 ANDREA BOCELLI FEAT. MARTA SANCHEZ POLYGRAM LATINO VIVO POR ELLA	13 INDIA RMM SI TU ERES MI HOMBRE	13 MARCO ANTONIO SOLIS FONOVISIA YA APRENDERAS
14 GLORIA ESTEFAN EPIC/SONY DISCOS CORAZON PROHIBIDO	14 NEK WEA LATINA LAURA NO ESTA	14 LA MAFIA SONY DISCOS QUE HARIA SIN TI
15 DAZE COLUMBIA/SONY DISCOS SUPERHERO	15 INDIA RMM MI MAYOR VENGANZA	15 GRUPO LIMITE RODVEN/POLYGRAM LATINO HASTA MANANA

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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Artists & Music

NOTAS

(Continued from page 56)

with a Caribbean/U.S. tour that features June dates at the Playboy Jazz Festival, Saratoga Jazz Festival, and New York's Carnegie Hall. "Hot House" is an Afro-Cuban, big-band disc boasting guest appearances by RMM's *timbalero* legend Tito Puente (who is feted on the album with a tribute song), Sony Discos salsa singer Rey Ruiz, pop/jazz diva Patti Austin, and ace saxophonist Michael Brecker.

The Center for Black Music Research is hosting a four-day workshop in August titled Afro-Latin/American and the Diaspora: Cultural Hybridity, Miscegenation, Creolization. Included in the workshop, slated to take place Aug. 12-16 in Santo Domingo, are lectures and musical performances. For more information, call 312-663-1600, extension 7559.

CHART NOTES, RETAIL: Year after year, Mother's Day weekend invariably is one of the top-selling periods in the U.S. Latino market. This year followed suit.

Sales for this issue, including Mother's Day weekend, are 107,000 units, a jump of just over 5% from the 101,000 moved last year in the comparable week. Sales during the comparable week in 1996 were 95,000 units, the same number of pieces sold for the last issue.

Though a buoyant sales period, Mother's Day weekend pales in comparison with Valentine's Day weekend, which saw sales of 136,000 units this year.

As always during sales periods

surrounding holidays dedicated to loved ones, ballad-laden product heated up store registers. This issue's Greatest Gainer is "Inolvidable" by Sony Discos' José Luis Rodríguez With Los Panchos, which moves 8-6 with a bullet on The Billboard Latin 50. Sales of "Inolvidable" soared 71% to 5,000 units.

Other top 10 ballad discs enjoying sizable percentage sales gains are "Más" by Alejandro Sanz (WEA Latina), up 40% to 5,500 units; "Romances" by Luis Miguel (WEA Latina), up 40% to 3,500 units; and "Me Estoy Enamorando" by Alejandro Fernández (Sony Discos), up 37% to 5,500 units.

One non-ballad album scoring a 40% gain in sales this issue is "Suavemente" by Sony Discos' hot merengue artist Elvis Crespo. Sales of the title vault from 5,000 to 7,000 units and help push the disc from No. 3 to No. 2 this issue. "Suavemente" stays at No. 1 on the tropical/salsa chart for the second week running. Also, by debuting on this issue's Billboard 200 at No. 188, "Suavemente" becomes only the second merengue title to land on Billboard's flagship retail chart.

Surprisingly, one of the few albums not to realize a sales gain this week is Selena's chart-topping "Anthology" (EMI Latin). Sales of that set slip 5% to 8,500 units. In addition, "Anthology" falls 133-151 on The Billboard 200. It does remain atop the regional Mexican genre chart for the fifth week in a row.

Ricky Martin's "Vuelve" (Sony Discos), which slid 2-3 this issue on

The Billboard Latin 50, is the only other Latino title on The Billboard 200, where it slips 191-192. "Vuelve" rules the pop chart for the 12th successive week.

Sales of the top 15 titles on this issue's pop chart are 41,500 units, compared with 40,000 pieces sold during the comparable week last year. Sales of tropical/salsa albums this issue are 33,500 units vs. 18,500 pieces during the comparable week in 1997. And sales of regional Mexican titles this issue are 27,500 units; in the comparable week last year they were 36,000 pieces.

Finally, two nomenclature items: In order to avoid confusion among the actual labels and the distribution divisions, Sony will now appear as Sony Discos and BMG will now appear as BMG Latin.

CHART NOTES, RADIO: Elvis Crespo remains comfortably atop Hot Latin Tracks for the second consecutive week with "Suavemente" and on top of the tropical/salsa chart for the third week in a row.

Los Temerarios hold down No. 1 on the regional Mexican chart for the 10th successive week with "Por Que Te Conoci" (Fonovisa).

And on the pop chart, Chile's veteran chanteuse Myriam Hernández reaches the top slot with "Huele A Peligro" (Sony Discos).

LATIN TRACKS A-Z

11	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
11	A PESAR DE TODOS (Sony Discos, ASCAP)
34	ALGO DE MI (SGAE)
9	AMIGA MIA (Copyright Control)
6	ASI FUE (BMG Songs, ASCAP)
14	COMO DUELE (Caribbean Waves, ASCAP/Viorli, ASCAP)
23	COMO ME HACES FALTA (Crisma, SESAC)
29	CORAZON PROHIBIDO (FIPP, BMI)
28	DE QUERERTE ASI [DE T'AVOIR AIMEE] (Chappell & Co., ASCAP)
22	DEJA QUE TE QUIERA (Edimusa, ASCAP/Vander, ASCAP)
16	EL ULTIMO ROMANTICO (A.T. Music, BMI)
18	EN EL MUELLE DE SAN BLAS (Yelapa Songs, ASCAP)
17	ERES MI DROGA (Copyright Control)
27	HACEMOS BONITA PAREJA (Mas Flamingo, BMI)
8	HUELE A PELIGRO (Manzmusic, SACM)
2	LA COPA DE LA VIDA (Traco Cornelius, BMI/DESMOPHOBIA, ASCAP/Musicacalaca, SGAE)
40	LA FLACA (Copyright Control)
21	LAURA NO ESTA (Copyright Control)
15	LLORAN LAS ROSAS (Rubet, ASCAP)
26	ME HACES FALTA TU (Edimonsa, ASCAP)
30	MY HEART WILL GO ON (Famous, ASCAP/Blue Sky Rider Songs, BMI)
25	NO HAY RAZON (EMOA, ASCAP)
3	NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP)
4	NO SE OLVIDAR (FIPP, BMI)
13	POR MUJERES COMO TU (Vander, ASCAP)
5	POR QUE TE CONOCI (Editora Anna Musical, SESAC)
37	QUIERO VOLAR CONTIGO (TN Ediciones, BMI)
32	RAYITO DE LUNA (Larry Spier, ASCAP)
24	SENTIMIENTOS (Copyright Control)
35	SI TE VAS (Songs Of PolyGram Int'l, BMI)
38	SI TU ERES MI HOMBRE (EMI April, ASCAP)
7	SI TU SUPIERAS (FIPP, BMI)
20	SI TU SUPIERAS (FIPP, BMI)
1	SUAVEMENTE (Sony/ATV, BMI)
36	SUPERHERO (WB Music Corp., ASCAP)
39	TE SEGUIRE (Mafiola, ASCAP)
19	UNA FAN ENAMORADA (EMI April, ASCAP)
31	VIVO POR ELLA (VIVO PER LEI) (Copyright Control)
33	VOY A PINTAR MI RAYA (De Luna, BMI)
12	VUELVE (Sony Discos, ASCAP)
10	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 ★ ★ ★					
1	1	5	SELENA	EMI LATIN 94110	ANTHOLOGY
2	3	4	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
3	2	13	RICKY MARTIN	SONY DISCOS 82653	VUELVE
4	5	33	ALEJANDRO FERNANDEZ	SONY DISCOS 82446	ME ESTOY ENAMORANDO
5	7	23	ALEJANDRO SANZ	WEA LATINA 20281	MAS
★ ★ ★ GREATEST GAINER ★ ★ ★					
6	8	23	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635	INOLVIDABLE
7	4	2	MANNY MANUEL	MERENGAZO 82222/RMM	ES MI TIEMPO
8	6	33	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
9	10	40	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
10	9	31	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
11	14	47	CHARLIE ZAA	SONOLUX 82136/SONY DISCOS	SENTIMIENTOS
12	12	27	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
13	13	6	LOS ANGELES AZULES	DISA 93235/EMI LATIN	CONFESIONES DE AMOR
14	16	29	GRUPO LIMITE	RODVEN/POLYGRAM LATINO 539331	SENTIMIENTOS
15	17	28	ANA GABRIEL	SONY DISCOS 82563	CON UN MISMO CORAZON
16	27	24	GRUPO MANIA	SONY DISCOS 82438	ALTO HONOR
17	31	15	JUAN GABRIEL ARIOLA	53172/BMG LATIN	CELEBRANDO 25 ANOS DE...
18	23	32	CRISTIAN ARIOLA	52205/BMG LATIN	LO MEJOR DE MI
19	15	14	LOS TEMERARIOS	FONOVISA 0515	COMO TE RECUERDO
20	25	35	INDIA	RMM 82157	SOBRE EL FUEGO
21	18	2	FIEL A LA VEGA	CDT 71072	A QUIEN LE PUEDA INTERESAR
22	19	21	LOS TIGRES DEL NORTE	FONOVISA 6072	ASI COMO TU
23	21	24	LOS TUCANES DE TIJUANA	EMI LATIN 23461	DE FIESTA CON...
24	26	39	GIPSY KINGS	NONESUCH/ATLANTIC 79466/AG	COMPAS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
25	NEW		VICTOR MANUELLE	SONY DISCOS 82717	IRONIAS
26	RE-ENTRY		OLGA TANON	WEA LATINA 18733	LLEVAME CONTIGO
27	22	27	EROS RAMAZZOTTI	DDD 53047/BMG LATIN	EROS
28	NEW		YURI	RODVEN/POLYGRAM LATINO 539327	HUELLAS
29	35	7	TITO NIEVES	RMM 82171	DALE CARA A LA VIDA
30	49	6	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
31	28	6	MECANO	ARIOLA 56659/BMG LATIN	ANA JOSE NACHO
32	34	28	CRISTIAN UNIVERSAL LATINO	40092	MIS MEJORES MOMENTOS
33	11	4	LOS PALOMINOS	SONY DISCOS 82677	TE SEGUIRE
34	20	46	INTOCABLE	EMI LATIN 56694	IV
35	29	6	LOS ORIGINALES DE SAN JUAN	EMI LATIN 93617	ESTOS SI SON CORRIDAZOS
36	32	82	GRUPO LIMITE	RODVEN/POLYGRAM LATINO 533302	PARTIENDOME EL ALMA
37	30	19	BANDA ARKANGEL R-15	LUNA 7049/FONOVISA	LA 4 X4
38	36	22	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ
39	RE-ENTRY		JULIO IGLESIAS	COLUMBIA 67899/SONY DISCOS	TANGO
40	37	39	DLG	SONY DISCOS 82340	SWING ON
41	RE-ENTRY		PEDRO FERNANDEZ	POLYGRAM LATINO 539222	CANTA A JOSE ALFREDO JIMENEZ
42	43	67	ENRIQUE IGLESIAS	FONOVISA 0001	VIVIR
43	44	23	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA
44	50	10	TONY VEGA	RMM 82220	HOY QUIERO CANTARTE
45	38	11	LOS HURACANES DEL NORTE	FONOVISA 6074	AIRES DE MI NORTE
46	24	47	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS
47	RE-ENTRY		LOS ANGELES AZULES	DISA 53791/EMI LATIN	INOLVIDABLES
48	RE-ENTRY		SERVANDO Y FLORENTINO	WEA LATINA 21390	LOS PRIMERA
49	41	4	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1770	20 EXITOS GIGANTES...
50	42	2	GRUPO BRYNDIS	DISA 94243/EMI LATIN	14 SUPER CUMBIAS
			POP	TROPICAL/SALSA	REGIONAL MEXICAN
1	RICKY MARTIN	SONY DISCOS	1	ELVIS CRESPO	SONY DISCOS
2	ALEJANDRO FERNANDEZ	SONY DISCOS	2	MANNY MANUEL	MERENGAZO/RMM
3	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH/AG	3	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH/AG
4	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS	4	CHARLIE ZAA	SONOLUX/SONY DISCOS
5	LUIS MIGUEL	WEA LATINA	5	MARC ANTHONY	RMM
6	MANA	WEA LATINA	6	GRUPO MANIA	SONY DISCOS
7	JUAN GABRIEL ARIOLA	BMG LATIN	7	INDIA	RMM
8	CRISTIAN ARIOLA	BMG LATIN	8	VICTOR MANUELLE	SONY DISCOS
9	FIEL A LA VEGA	CDT	9	OLGA TANON	WEA LATINA
10	GIPSY KINGS	NONESUCH/ATLANTIC/AG	10	TITO NIEVES	RMM
11	EROS RAMAZZOTTI	DDD/BMG LATIN	11	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH/AG
12	YURI	RODVEN/POLYGRAM LATINO	12	DLG	SONY DISCOS
13	MECANO	ARIOLA/BMG LATIN	13	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH/AG
14	CRISTIAN UNIVERSAL LATINO	MIS MEJORES MOMENTOS	14	TONY VEGA	RMM
15	JULIO IGLESIAS	COLUMBIA	15	SERVANDO Y FLORENTINO	WEA LATINA
1	SELENA	EMI LATIN	1	LOS ANGELES AZULES	DISA/EMI LATIN
2	LOS ANGELES AZULES	DISA/EMI LATIN	2	CONFESIONES DE AMOR	SONY DISCOS
3	GRUPO LIMITE	RODVEN/POLYGRAM LATINO	3	SENTIMIENTOS	SONY DISCOS
4	ANA GABRIEL	SONY DISCOS	4	CON UN MISMO CORAZON	FONOVISA
5	LOS TEMERARIOS	FONOVISA	5	COMO TE RECUERDO	FONOVISA
6	LOS TIGRES DEL NORTE	FONOVISA	6	ASI COMO TU	FONOVISA
7	LOS TUCANES DE TIJUANA	EMI LATIN	7	DE FIESTA CON...	EMI LATIN
8	PEPE AGUILAR	MUSART/BALBOA	8	CON MARIACHI	MUSART/BALBOA
9	LOS PALOMINOS	SONY DISCOS	9	TE SEGUIRE	SONY DISCOS
10	INTOCABLE	EMI LATIN	10	IV	EMI LATIN
11	LOS ORIGINALES DE SAN JUAN	EMI LATIN	11	ESTOS SI SON CORRIDAZOS	EMI LATIN
12	GRUPO LIMITE	RODVEN/POLYGRAM LATINO	12	PARTIENDOME EL ALMA	RODVEN/POLYGRAM LATINO
13	BANDA ARKANGEL R-15	LUNA/FONOVISA	13	LA 4 X4	LUNA/FONOVISA
14	PEDRO FERNANDEZ	POLYGRAM	14	CANTA A JOSE ALFREDO JIMENEZ	POLYGRAM
15	LOS HURACANES DEL NORTE	FONOVISA	15	AIRES DE MI NORTE	FONOVISA

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

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

HMV Shuts Bogus Chinese Store

U.K.-Based Retailer Moves To Halt Use Of Its Name

BY GEOFF BURPEE

HONG KONG—When is an HMV not an HMV? The London-based international retail chain has acted to stop a store in Guangzhou, China, from using the HMV name, store design, and deep-catalog concept to market CDs, cassettes, and video CDs in the mainland Chinese market.

John Fu Yu-Cheong, director of finance and administration at HMV greater China and Southeast Asia, says that the company's lawyers, along with the Guangzhou branch of the Chinese government's Authority of Industry and Commerce (AIC), raided the bogus HMV store May 3 (Billboard Bulletin, May 6). The AIC is responsible for investigating trademark infringements and complaints associated with industry and commerce.

Fu says HMV has been aware of the outlet for several weeks and monitored a low-key opening March 28 and a grand opening April 25.

"They call themselves 'China HMV,' but the logo was simply HMV," Fu says, adding that the logo and store design were "totally similar" to the chain's trademark pink font and gray background signage.

Fu says those similarities continued inside the outlet, where an identical setup and branding greeted customers as in any HMV store, including the same segregation of genres and music types, chart walls, listening posts, and other point-of-sale features.

Following investigation of the chain's complaints, the AIC and HMV representatives have been successful in getting China HMV to stop using the HMV name. However, China HMV is also using the HMV characters in a stylized form

that resembles the Chinese logo used by HMV at its four Hong Kong outlets (translating as "Chinese Music Unlimited"), a trademark that Fu admits is not registered. For the time being, says Fu, HMV is taking advice on whether it can proceed against China HMV over the use of the HMV color scheme and in-store design.

Fu says the music product found in China HMV was legitimate. "The pricing is quite different, and the range is limited due to supply, but they are targeting the same customers."

Fu says he is unable to comment



on who is responsible for the investment in and establishment of the store, saying that HMV lawyers are still investigating in Guangzhou. "They have a few names, but they are not yet confirmed." Fu notes that the bogus HMV store appears to be, from his travels around Guangzhou, by far the biggest and "most professional" retail outlet in the region.

Record company sources in Hong Kong, while condemning the copyright infringement, welcomed the experiment with deep-catalog retail in the Chinese market.

Fu also comments that HMV is exploring opportunities for new openings and that, in the long run, "China is definitely a part of that."

France's Sacem/SDRM Aims For New Openness

BY RÉMI BOUTON

PARIS—French authors' body Sacem/SDRM is aiming for a greater transparency in its financial operations by presenting its 1997 annual figures six weeks early. President Jean-Loup Tournier says he hopes the move will offset some of the criticism the society received last year.

One of the criticisms leveled at Sacem/SDRM during 1997 was not of its own making. Tournier says

the financial and management difficulties faced during the year by artists' collecting body Adami have been unfairly projected onto all collecting societies.

"If Credit Lyonnais is virtually bankrupt, that does not mean that all French banks are badly run," Tournier says. If one collecting society is in difficulty, that is not sufficient justification to question the whole system of collective licensing, he argues.

However, Tournier agrees with the French Ministry of Culture that the financial control of collecting societies needs to be improved. He says the early release of Sacem's 1997 figures is his society's way of showing that it has taken the culture ministry's recommendations to heart and that it cannot be accused of the same shortcomings that are being leveled against some of its sister organizations.

But Tournier characterizes Sacem/SDRM's figures as "not very brilliant." The two halves of the society—Sacem is the performing right body while SDRM collects mechanical royalties—had revenue up 0.4% to 3.3 billion francs (\$550 million).

Performing right income from broadcasters was up 4.5% to 1 billion francs (\$167 million). Within that, income from radio was up 14.6% to 190 million francs (\$31.7 million). Royalties from public broadcasters rose 8.9% to 90 million francs (\$15 million), while income from commercial radio increased by 20.3% to 100 million francs (\$16.7 million).

According to Sacem deputy manager Thierry Desurmont, "The important increase of the private radio revenue has come from only one source—the good figures of the radio industry in 1997 and in particular the excellent results of the NRJ group."

Royalties from live performances rose 5.7% to 519 million francs (\$86.5 million); income from cafes and other public premises was up 5.7% to 396 million francs (\$66 million); and revenue from cinemas rose 1.7% to 65.8 million francs (\$11 million).

In contrast, mechanicals income was down 4.3% to 600 million francs (\$100 million). Revenue from the home-taping levy fell 10.3% to 130 million francs (\$21.6 million)

(Continued on page 61)



TOURNIER

World Music Awards Win Praise

BY MARK DEZZANI

MONACO, Monte Carlo—The World Music Awards, held May 6 here, celebrated its 10th anniversary with a renewed broadcasting deal with ABC in the U.S. and plaudits from senior label executives (Billboard Bulletin, May 7).

This year's event at Monaco's Sporting Club saw a record turnout of artists and music industry professionals. Awards for 1997 were given on the basis of year-end sales from the International Federation of the Phonographic Industry's national groups or relevant chart compilers. Principal recipients of this year's awards, which acknowledge global best sellers and the best-selling artists from each major music market or region in 1997, went to Mariah Carey, Puff Daddy, Spice Girls, LeAnn Rimes, and Italian tenor Andrea Bocelli, who picked up two

nods each.

Carey won the award for R&B artist and a special Legend Award for artist of the '90s. Puff

Daddy received trophies for new artist and rap artist, Spice Girls won for pop group and British recording group, Rimes picked up the trophy for American artist and country artist, and Bocelli picked up the classical artist and Italian artist awards.

While Spice Girls failed to show up for the second year running, their U.K. genre rivals, All Saints, appeared as "special guests," as did Mase. The show was hosted by Gloria Estefan and actors Jason Priest-

ley and Daisy Fuentes, with a host of stars from TV, movies, music, sports, and modeling handing over the awards.

Melissa Corken, an executive producer with husband John Martinotti, whose Marcor International company is responsible for launching the event, says the World Music

Awards has grown considerably since its debut year. "It's got bigger and more global," says Corken, adding, "We started with 20 countries in Europe, and now we reach 130 countries and over 500 million viewers worldwide."

The show's third executive pro-

(Continued on next page)



CAREY



PUFF DADDY

V2 Lands In South Africa

On the trunk of a sports car in Johannesburg, Richard Branson, right, signs a licensing deal for his V2 Records in South Africa with David Gresham, center; founder of David Gresham Records (DGR), one of South Africa's largest independent record companies. Joining them is V2 head of international Steve "Abbo" Abbott. The deal has seen DGR issue and gain airplay for V2 artists, including the Stereophonics, PM Dawn, and Heather Nova. "We're very excited about the deal and haven't wasted any time getting tracks playlisted on key radio stations here," says Gresham. Branson says he is especially excited about the opportunity this deal would give V2 to take South African artists to a worldwide audience.

"There are obviously two sides to the deal," he says. "The one is the chance to introduce local audiences to V2's growing spread of great artists like the Stereophonics, and the other is to look for exciting South African talent to bring into the V2 fold."



Sony France Management Revamped

BY RÉMI BOUTON

PARIS—Sony Music France president Paul-René Albertini has set up a new management organization that will give the company more flexibility to react to changes in the market.

"Since 1994, Sony Music France's market share has grown up from 20% to 25% in a very competitive market, and our pyramidal organization was no longer able to react quickly," says Albertini.

Based on this analysis, Albertini has split the management into three operational and decision-making groups that will oversee all of Sony's imprints in the areas of strategy/management, marketing, and A&R. This new structure is in addition to current label managements. "Those three groups have been created in order to coordinate the strategies of the labels," says Albertini.

The Management Group is to be run by Jean-Claude Gastineau (currently senior VP of Sony Music France and recently promoted to senior VP of Sony Music Europe). The Marketing Group is under Olivier Montfort (Columbia managing director and Sony Music France deputy managing director), and the A&R group is managed by Philippe Désindes, currently managing director of the Small imprint. Both Montfort and Désindes, who retain their

responsibilities at the head of their respective labels, are promoted to senior VP of the company.

Says Albertini, "This new organization is a reshuffling of positions that makes the best of the competence of everyone. Olivier Montfort will be responsible for the whole marketing strategy of the company, and Philippe Désindes will be responsible for Sony's new artistic project.

"In France we are the second-largest company, and we can't ignore any musical segment. Until now, there are some musical genres that we don't cover, such as *rai*, for example, while at the same time, we have sometimes three or four labels working in the same area."

Albertini says Désindes' brief is to introduce a more coherent A&R policy throughout the labels. "He's there to make sure that we cover all the artistic niches, but he is not Sony France's A&R man. That would make no sense," Albertini says.

In the wake of the promotion of Gastineau to his new European post, Albertini has appointed sales manager Jean-François Loury to Sony France's A&R deputy GM. According to Albertini, this new position will allow him to take a global view of the com-

pany. "The day-to-day activity of the company will not stop if I'm away," he says.

In addition to the new overarching management structure, changes have been made at the LTC/Tristar and Epic imprints. The Epic management team with Christophe Lamegnière as GM and Caroline Diament as deputy GM has been split. Diament joins LTC-Tristar as GM, and Lamegnière is confirmed as Epic's sole GM.

According to a Sony source, "This move is more personal than strategic-driven." At the same time, LTC/Tristar chief executive Luigi Théo Calabrese will extend his input to Epic in "assisting" Lamegnière with the label's marketing strategy. "But LTC-Tristar remains my most important activity, and I am happy to now have Caroline in my team," says Calabrese.

After a year of operation, the Sony/Calabrese joint venture has grown from five to 12 people working for the label. "We are constructing a great catalog in two directions: French acts and Latin acts. It is good timing to set up a new structure," says Calabrese.

South African Awards Show Draws Criticism

BY DIANE COETZER

JOHANNESBURG—South Africa's annual music awards ceremony, the FNB South African Music Awards (SAMA), is facing tough criticism over this year's event, held April 25 here.

BMG Africa managing director Keith Lister says his company would "politely inform" FNB (sponsor First National Bank) and the Assn. of the South African Music Industry (ASAMI, the organizers) that "unless judges are named before entries are put forward, BMG as a record company would no longer participate in the awards ceremony."

Lister's criticism stems from the fact that, unlike in previous years, the official fourth annual FNB SAMA program did not contain a list of judges. Another reason is ASAMI's apparent reluctance to name those individuals chosen to judge. Lister says, "Until the awards ceremony is fully transparent and accountable, we will be extremely reluctant to participate."

Judging is not the only aspect of the awards that has caused dispute. Don Laka of the successful independent label Kalawa/Jazzmee Records says he is seriously considering setting up an alternative to the SAMAs, based on the Soul Train Music Awards in the U.S. None of his label's acts received a nomination despite the fact that several, including Trompies, have had an enormous impact on radio and the live circuit this year.

Randall Abrahams, station manager at South Africa's fastest growing regional station, YFM, says the current categories and nominations "don't show what's happening in SA music in the least."

(Continued on next page)

newsline...

VIRGIN'S NEW RETAIL CONCEPT will be launched July 17 with the opening of a combined store and movie theater in the London commuter-belt town of Slough. The store concept reflects Virgin Entertainment Group's policy of bringing its retail and movie arms under one roof (Billboard, Sept. 27, 1997). Virgin Entertainment Group chairman Simon Burke says he wants to implement the policy worldwide. The Slough Virgin Cinema complex will incorporate a 4,200-square-foot music and video store within a 10-screen cinema complex. The company says the store will carry a range of music and video titles, with emphasis on soundtrack albums. The development is the first joint venture between Virgin Retail and Virgin Cinemas, the two companies that make up the Virgin Entertainment Group.

JEFF CLARK-MEADS

ZOMBA MUSIC PUBLISHING has reached an out-of-court settlement with three U.K. producer/remixers over the use of a sample in the Jazzy Jeff & the Fresh Prince hit "Boom! Shake The Room" (Jive),



which reached No. 13 on Billboard's Hot 100 in 1993. The song uses a part of the Surgery Dub remix by Ray Hayden, Bob Jones, and Danny G of the Temptations' 1991 Motown single "The Jones'," one of the first international Motown releases following the label's acquisition by

PolyGram. The settlement calls for the three to be credited; other terms were not disclosed. It follows a four-year suit brought by Hayden and his label, Opaz Records.

MARK SOLOMONS

DEDICATED RECORDS is now 100% owned by BMG U.K. following the sale by founder/managing director Doug D'Arcy of his 25% stake to the major. Dedicated's offices in Notting Hill in west London closed March 13, and its three staffers are now employed by BMG. D'Arcy is no longer associated with the label, which most recently had success in the alternative market with post-rock band Spiritualized's "Ladies And Gentlemen, We Are Floating In Space." BMG-owned dance label deConstruction has taken over the marketing of Dedicated's roster—which includes Spiritualized, Mulu, and DBH—in the U.K. Former Dedicated U.K. GM Geoff Muncey is employed by deConstruction, working with the acts, while the label's two other staffers are reported to have found positions within the major. Discussions are continuing over Dedicated's New York offices, which may be used to strengthen deConstruction's U.S. presence.

DOMINIC PRIDE

INTERNATIONAL AUTHORS' UMBRELLA BODY CISAC has named Eric Baptiste general secretary, to succeed Jean-Alexis Ziegler, who is due to retire at the end of the year. Baptiste is CEO of Paris-based radio station 95.2 and chairman of Musique France Plus—which represents all French industry bodies and collection societies—and French radio association Vive La Radio. He is expected to quit all these other positions when he assumes the CISAC post.

RÉMI BOUTON

U.K. ENTERTAINMENT GROUP Capital Radio has acquired the entire share capital of Red Dragon Radio in South Wales from rival group Emap Radio for 18.25 million pounds (\$29.6 million), it announced May 7. Cardiff-based Red Dragon—the local market leader—operates top 40/rock station Red Dragon FM and gold service Touch AM. A week earlier, Capital agreed to buy a controlling stake (90%) in London alternative station Xfm, which launched last September, for 15.9 million pounds (\$25.8 million) (Billboard, May 16).

MIKE MCGEEVER

THE HIGH COURT IN LONDON May 8 found in favor of George Harrison, Sir Paul McCartney, Ringo Starr, and Yoko Ono in the case brought by them against U.K. label Lingasong over an unauthorized live double album (Billboard Bulletin, May 7). The judge ordered all copies of the album to be delivered to the Beatles' lawyers and ordered the defendant, Edward Taylor, to pay costs. He also ordered an inquiry to establish damages. "This case shows that the Beatles are determined to lead the way in enforcing and protecting artists' rights," says band solicitor Nicholas Valner.

MARK SOLOMONS

PAUL HERTOOG, senior VP at Sony Music Benelux, has left day-to-day management to become a consultant to the company. Hertog will work exclusively for Sony. The executive says that "now I have reached the age of 50, I feel it is time to move on." He says he intends to spend more time on farming, art, and travel.

WORLD MUSIC AWARDS WIN PRAISE

(Continued from preceding page)

ducer, Gary L. Pudney, announced during the awards that the ABC network in the U.S. has just signed the show for another six years. It will be aired May 28 in prime time in the U.S. and on different dates in May and June around the world.

Corken said that the show's success was in large part due to "massive record company support" and pointed out that 35 personnel from Sony Music alone (including 15 executives) were present this year. Paul Russell, president of Sony Music Europe, said that the number of Sony executives present reflected the number of Sony artists receiving awards.

"We have six artists here, and Monaco is a great location for us to have an informal meeting," said Russell. Jonathan Morrish, VP of communications for Sony Music Europe, added, "The TV show is becoming increasingly important as a TV event. Also, it is appealing for the artists, as it is not an academy or panel voting the winners but the record-buying public through their purchases."

Kevin Richardson of the Backstreet Boys, who received the award for dance artist/group, told Billboard, "It is great to be here, as this award represents public recognition from around the world for our achievements."

The heir to Monaco's throne, Prince Albert, who is also a patron of the event, congratulated its organizers on the prestige it has accu-

mulated and on its charitable activities. "The World Music Awards have made a significant contribution not only to the music industry but also to charity," said Prince Albert. Ticket sales for the annual awards are donated to Monaco's Aide and Presence charity, established by Prince Albert's mother, Princess Grace, to benefit underprivileged children and adults in the Third World.

A Middle Eastern category appeared for the first time this year. The edited version of the show that will be aired in the U.S. will omit the sections featuring the African, Middle Eastern, Brazilian, French, Spanish, Benelux, Swiss, and Irish awards.

A listing of the remaining awards follows.

Newcomers, Hanson.

Scandinavian group/artist, Aqua.

Australian artist/group, Savage Garden.

Rock artist/group, No Doubt.

Middle Eastern artist/group, Amr Diab.

Brazilian artist/group, So Pra Contrariar.

Swiss artist/group, DJ Bobo.

Irish artist/group, U2.

African artist/group, Wes.

Latin female artist, Shakira.

Benelux artist/group, André Rieu.

French artist, Pascal Obispo.

Spanish artist, Monica Naranjo.

French album, "Era."

Latin artist, Luis Miguel.

German artist/group, Tic Tac Toe.

Eastern European artist/group, Golden Ring.

Greek recording artist, Yanni.

Japanese artist/group, Glay.

Canadian artist, Celine Dion.

Smellie Running BMG Japan

BY STEVE McCLURE

TOKYO—Michael Smellie, Hong Kong-based senior VP of BMG Entertainment International Asia-Pacific, is playing an unusually active role as acting president of BMG Japan.

Smellie, who was appointed to the post following the elevation of president Osamu Sato to the company's chairmanship (Billboard, April 18), is spending Tuesday-Friday each week at the label's Tokyo headquarters. He says he is involved in both the day-to-day running of the company and the search for a permanent replacement for Sato.

"I think all I'm doing is keeping the wheels turning at the moment," Smellie says. "We'll just have to wait and see how [the search] sorts itself out. It'll either be very quick or very slow."

Smellie says Sato's appointment to the chairmanship was part of the overall effort to strengthen BMG Japan's management team, and he emphasizes that the former president continues to play an active role at the label.



SMELLIE

There is no word on who will replace Sato as BMG Japan president, although some sources say Kazunaga Nitta, president of the Fun House label, which was purchased by BMG Japan in 1996, will be appointed to the post.

Thanks to big-selling acts such as Shazna and Sha Ram Q, BMG Japan has racked up solid results in the domestic repertoire category over the past several months. But international product has fared poorly, reflecting a general trend in the Japanese market.

Traditionally, the position of chairman is largely a ceremonial one in Japanese companies. In the music industry, however, Avex's Tom Yoda and Warner Music Japan's Hiroshi Inagaki, who both hold the position of chairman, exercise considerable power.

In the year that ended June 30, 1997, BMG Japan's sales fell 17% from the previous period to 39.3 billion yen (\$343.4 million). At that time, the label asked as many as 40 employees to take early retirement and announced that it was planning to cut its domestic-artist roster by two-thirds. Including Fun House, BMG Japan has a market share of about 6%.

SACEM/SDRM FIGURES

(Continued from page 59)

due to the slowing down of the video and audio tape market.

Collections from abroad in both the performance and mechanicals sector were also down—by 6.7% to 552 million francs (\$92 million). At the same time, Sacem/SDRM's expenses have increased by 1.1% to 872.5 million francs (\$145.4 million).

"Obviously, this increase is more important than the increase in any negative perceptions of us, but the rise is the smallest one for many years," says Tournier. "We have reinforced the financial controls, and, in terms of staff, all we have done is to replace the people who have retired."

Staff costs represent about 70%

of the society expenses, according to the figures released by Tournier. Those figures show that Sacem/SDRM has an average commission rate of 17.38% for performance and mechanical revenues, compared with 16.9% in 1996.

"I can lower this ratio by laying off 300 people," says Tournier. "It's easy to lower costs, but we would then be less efficient. Some collecting societies criticize the level of our expenses, but what's important is what the authors receive. And Sacem is among the best in this domain."

For 1997, Sacem/SDRM will redistribute 2.66 billion francs (\$443 million) to authors and publishers.

SOUTH AFRICAN AWARDS SHOW

(Continued from preceding page)

"The big thing this past year was definitely *kwaito* . . . yet there's really only one category [dance] for these artists," Abrahams says. "Where are all the new artists, like Bongo Maffin, E'Smile, O'Da Meesta, Trompies, and others?"

Speaking after the awards ceremony, Freda Lowe, chairman of the FNB Steering Committee, responded, "The South African music industry is a very complex one in terms of genres, styles, and languages, and it's extremely difficult to satisfy everyone. While this industry may have a long history in terms of recording and creating, it's still in its infancy in most other respects. It's also not a very unified industry."

Defending the failure to name judges,

Lowe says many judges were reluctant to be named. "Many of these individuals do not want to be named nor taken to task about how they voted."

The SAMAs are still struggling to have an impact on the South African record-buying public. Howard Lazarus, Director of Look 'n Listen, one of the country's biggest independent retailers, says the awards had no impact on sales, either before or after the event.

"In fact, the Grammys has far more of an effect on sales in our stores," he says. "I feel strongly that the awards organizers are not doing nearly enough to bring retailers into the fold. Most of us would not know the event was taking place if we did not read about it in the press."

James And Little Big Band Are Back

Sequel Set Reflects Singer/Guitarist's Love For The Blues

BY LARRY LeBLANC

TORONTO—While a U.S. breakthrough has long eluded blues-based Colin James, the Canadian singer/guitarist isn't worrying about the commercial prospects of "Colin James & The Little Big Band II."

The album, which explores the jump style of horn-dominated R&B, is being released June 23 here by WEA Records. There are no plans as yet to issue it in other territories. Nor was James' 1997 WEA album, the sparse, traditional blues-based "National Steel," released outside of Canada. It did, however, earn James a Juno Award in March for top Canadian blues album of the year.

Whether performing jump blues, rural blues, or rock'n'roll, the Vancouver-based James says he intends to continue concentrating on recording the diverse records he wants to make rather than those that others might expect of him. Also, he says that he insists on being able to move around freely between the blues and rock genres.

"Anyone who is truly a fan knows what I'm about," says James. "[To] those on the periphery who thought 'Just Came Back' [a 1990 Canadian hit] was a good hit song, what I'm doing now will be a surprise. To me, there's no difference between performing Muddy Waters' version of 'Rolling Stone' or Jackie Wilson's 'Baby Workout' . . . You have to do what makes you happy to play. When I was 16, I loved rock'n'roll, but I also loved R&B swing music."

James, who as teenager backed Tennessee bluesman Yank Rachell, later toured with Stevie Ray Vaughan, James Cotton, Buddy Guy, Steve Winwood, ZZ Top, Albert Collins, and the Rolling Stones. He has long been hailed as another in a long line of white guitar heroes, which irritates him. "I got so tired answering the question 'Why does a white guy like you have to do the blues?'" he says.

Strikingly more low-down than its predecessor, "Colin James & The Little Big Band" was released worldwide in 1993 by Virgin Records. The new album features a pulsating (and radio-friendly) version of Wilson's 1963 R&B/pop crossover hit "Baby Workout." It's the album's lead single, slated to be serviced May 13 to top 40, album rock, AC, and college stations. A video will be serviced to Canadian video outlets in early June.

The album features spot-on versions of straight-out blues songs originated by Memphis Slim ("I'm Lost Without You") and Willie Dixon ("Bring It On Home" and "You Know My Love"), a humorous reading of the Ray Charles novelty "Mary Ann," and two outstanding James originals, "Triple Shot" and "Rocket To The Moon."

The album's core is several slightly obscure, vintage R&B tracks, including "Something Goin' On In My Room" (originally recorded by Daddy Cleanhead), "Safronia B" (Calvin Boze & His All-Stars), "C'mon With The C'mon" (Cab Calloway), and "I'll See It Through" and "Think," both origi-

nally recorded by Jimmy McCracklin.

The album was co-produced and engineered by Joe Hardy (ZZ Top, Steve Earle), who produced James' 1990 album "Sudden Stop." The bed tracks for the new album were recorded in December at Mushroom Studios in Vancouver. James recorded his guitar and vocals at his own Rat's Ass Studio in the first two weeks of 1998.

"This is really is a superb album," says Kim Cooke, senior VP and managing director, U.S. division, at Warner Music Canada. "The other record ['Colin James & The Little Big Band'] was good. This is even better."

Says Candy Higgins, marketing manager of domestic repertoire at Warner Music Canada, "To set up the album, Global Television is airing a TV special, tentatively titled 'Breaking Up The House,' nationally June 20. We're now completing a 50-minute radio special,

with Steve Warden hosting. There are [advance] posters available for retailers, and we're looking at available in-store listening posts.

"We'll be marketing the album around several of Colin's appearances at [Canadian] jazz festivals in late June. He'll also be doing a national theater tour in the fall."

"Colin James definitely has a fan base that is very hip," says Stewart Duncan, director of music for the three-store Indigo Books, Music & Café chain in Ontario. "I'm actually booking releases today, and I'm planning on bulking up on his new album."

James says it took much longer to pick songs for the follow-up album. "With the first Little Big Band album, I had 16 years to pick the songs," he says. "A lot of songs [for that album] I had been storing in my pocket for a long time. On my first short-list for this album, I had 75 songs. We [recorded] 18 songs and then dropped it down to 14. We finished recording the bed tracks in four days, just before Christmas. Then I did my overdubs in my studio. We wrapped up two weeks after Christmas."

James says his primary aim was to gather together some great musicians (many of whom played on the 1993 album) and have a good time recording. Hardy, who came aboard after James' longtime producer Chris Kimsley couldn't make it, was an inspired choice. Working as an engineer at Stax Records in Memphis in the '70s, and later with such seminal R&B artists as Eddie Floyd, Sir Mack Rice, and Al Green, Hardy knew the music James was covering.

"Joe brought a blues savvy to the project," says James. "I like the way he records. Very dry. He puts a gloss on [production] without it sounding manufactured."

Hardy says that having arrangements that emphasized James' guitar work was the key ingredient in the album's vibrancy. "For the most part, these songs were horn-based songs or

the [original] guitar parts were so buried," he says. "We were intent on 'guitaring' the music up and making it hard and heavy. We took a lot of time trying to find guitar parts."

After James completed recording the album, he relocated to Nashville for two months to write with Hardy and long-time collaborator Daryl Burgess for a rock-based album, expected in 1999. That set, Warner Canada's Cooke says, "should reflect a mature blues-based performer."

No Blues For James With Canadian Sales

TORONTO—While he has been unable to crack the U.S. marketplace, Canadian singer/guitarist Colin James remains a significant star at home.

Although there's no label commitment yet for the American release of "Colin James & The Little Big Band II," James says he has high hopes for the set, the follow-up to 1993's "Colin James & The Little Big Band."

"When we put that first record out, there was no swing scene like today," he says. "We got great American press, but we could not sell record one. We were five years ahead of the curve. Hopefully, with this [U.S.-based] swing revival going on, we can turn something over in the U.S. this time."

Despite strong press and critical acclaim, U.S. sales of James' albums have been minimal. His self-titled Virgin debut album, released in 1988, and its 1990 follow-up, "Sudden Stop," have sold 65,000 units each, according to James. The Virgin release "Colin James & The Little Big Band" has sold only 17,000 units in the U.S. to date, while 1995's "Bad Habits," released by Elektra Entertainment Group in the U.S., has sold 8,800 units there, according to SoundScan.

In Canada, however, James' sales are impressive. Bill Banham, VP/GM of Virgin Music Canada, says James' self-titled debut album has sold 276,338 units in Canada, "Sudden Stop" has sold 194,430, "Colin James & The Little Big Band" has sold 173,441, and the 1995 compilation "Then Again," released only in Canada, has sold 68,271.

After leaving Virgin in 1995, James signed with Warner Music Canada and released "Bad Habits." In Canada, the album has sold 100,000 units, says Candy Higgins, marketing manager of domestic repertoire at Warner Music Canada. James' 1997 country blues project, "National Steel," not available outside Canada, has sold 39,000 units here, says Higgins.

LARRY LeBLANC

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 05/18/98			GERMANY (Media Control) 05/12/98			U.K. (Chart-Track) 05/11/98			FRANCE (SNEP/FOP/Tite-Live) 05/09/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	YUWAKU GLAY PLATINUM	1	1	EIN SCHWEIN NAMENS MAENNER DIE AERZTE MOTOR MUSIC	1	1	UNDER THE BRIDGE ALL SAINTS LONDON	1	2	LA COPA DE LA VIDA RICKY MARTIN TRISTAR
2	2	SOUL LOVE GLAY PLATINUM	2	2	OUT OF THE DARK FALCO EMI	2	NEW	TURN BACK TIME AQUA UNIVERSAL	2	1	MY HEART WILL GO ON/THE REASON CELINE DION COLUMBIA
3	NEW	TAISETSU SMAP VICTOR	3	4	STAND BY ME 4 THE CAUSE RCA	3	3	FEEL IT THE TAMPERER FEATURING MAYA PEPPER	3	NEW	LA TRIBU DE DANA MAMAU POLYDOR
4	5	TIMING BLACK BISCUITS BMG JAPAN	4	3	MY HEART WILL GO ON CELINE DION COLUMBIA	4	7	LAST THING ON MY MIND STEPS JIVE	4	3	EVERYTHING'S GONNA BE ALRIGHT SWEET BOX RCA
5	4	JET COASTER ROMANCE KINKI KIDS JOHNNY'S ENTERTAINMENT	5	5	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA	5	NEW	GONE TILL NOVEMBER WYCLEF JEAN RUFF HOUSE/COLUMBIA	5	4	FROZEN MADONNA MAVERICK/WEA
6	3	HEART/YOU MASAHARU FUKUYAMA BMG JAPAN	6	9	HIGH THE LIGHTHOUSE FAMILY POLYDOR	6	NEW	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	6	5	TOGETHER AGAIN JANET JACKSON VIRGIN
7	6	LUNA SEA STORM UNIVERSAL VICTOR	7	13	WANNABE YOUR LOVER YOUNG DEENAY WEA	7	6	DREAMS THE CORRS LAVA/ATLANTIC	7	12	ANGELS ROBBIE WILLIAMS EMI
8	8	NAGAI AIDA KIRORO VICTOR	8	6	REMEMBER THE TIME NANA MOTOR MUSIC	8	2	RAY OF LIGHT MADONNA MAVERICK/WEA	8	13	NEVER EVER ALL SAINTS BARCLAY/POLYGRAM
9	NEW	NOSTALGIA NANASE ALKAWA CUTTING EDGE	9	7	SUPER SONIC MUSIC INSTRUCTOR EASTWEST	10	NEW	SAY YOU LOVE ME SIMPLY RED EASTWEST	9	7	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
10	12	GET DOWN YAEN AVEV TRAX	10	8	ALANE WES EPIC	11	5	DANCE THE NIGHT AWAY THE MAVERICKS MCA	10	11	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA
11	14	WING RINA CHINEN SONY	11	12	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER ARIOLA	12	10	HOW DO I LIVE LEANN RIMES CURB/HIT LABEL	11	6	DIABLO 666 PANIC RECORDS/POLYGRAM
12	NEW	WITH-YOU L'CRYMA CHRISTI POLYDOR	12	15	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	13	4	ALL THAT I NEED BOYZONE POLYDOR	12	NEW	STOP SPICE GIRLS VIRGIN
13	9	SAMAYOERU AOI DANGAN B'Z ROOMS RECORDS	13	14	TABULA RASA MELLOWBAG & FREUNDESKREIS DOWNBEAT/WEA	14	8	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE COMMUNICATIONS	13	9	TORN NATALIE IMBRUGLIA RCA
14	11	DIVE TO BLUE L'ARC-EN-CIEL K/DOON/SONY	14	10	WHEN THE RAIN BEGINS TO FALL PAPPA BEAR UNIVERSAL	15	NEW	YOU THINK YOU OWN ME HINDA HICKS ISLAND	14	17	TELEMETN N' BRICK FAUDEL MERCURY
15	7	LOVE IS ALIVE SHAZNA BMG JAPAN	15	16	WITHOUT YOU SQUEEZER EMI	16	13	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES ELEKTRA	15	19	HUMANA LARA FABIAN POLYDOR
16	19	TSUTSUMIKUMO YONI MISIA BMG JAPAN	16	11	FROZEN MADONNA MAVERICK/WEA	17	NEW	LA PRIMAVERA SASH! MULTIPLE	16	8	LA FIESTA PATRICK SEBASTIAN POLYDOR
17	10	SENKOH—HIKARI—NO VEIL MAX AVEV TRAX	17	NEW	GUILDHO HAT EUCH LIEB! GUILDEN HORN & DIE ORTHOP EMI	18	9	JUNGLE BROTHER JUNGLE BROTHERS GEESTREET/2	17	18	FEEL IT THE TAMPERER FEATURING MAYA SCOR-PIO/POLYGRAM
18	RE	ROCKET DIVE HIDE WITH SPREAD BEAVER UNI-VERSAL VICTOR	18	NEW	Laura Non C'E' Nek WEA	19	NEW	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM	18	10	TON INVITATION LOUISE ATTAQUE ATMOSPHERIQUE/SONY
19	15	GOKIGEN DORI SOPHIA TOY'S FACTORY	19	17	THE FINAL PHIL FULDNER ARIOLA	20	NEW	MASSIVE ATTACK MEZZANINE CIRCA/VIRGIN	19	14	DON'T SAY GOODBYE 2 BE 3 EMI
20	16	MARIA KUROYUME TOSHIBA-EMI	20	NEW	TURN IT UP BUSTA RHYMES EASTWEST	1	2	CATONIA INTERNATIONAL VELVET BLANCO Y NEGRO	20	NEW	EMMENE MOI ALLAN THEO EMI
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	1	SPEED RISE TOY'S FACTORY	1	2	MODERN TALKING BACK FOR GOOD ARIOLA	1	NEW	VARIOUS ARTISTS TOP OF THE POPS SUMMER '98 VARIOUS ARTISTS	1	NEW	PASCAL OBISPO LIVE 98 EPIC
2	2	EVERY LITTLE THING TIME TO DESTINATION AVEV TRAX	2	1	HERBERT GROENEMEYER BLEIBT ALLES ANDERS EMI	2	1	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	2	1	SUPREME NTM SUPREME NTM EPIC
3	3	MAYO OKAMOTO HELLO TOKUMA JAPAN	3	3	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	3	3	TORI AMOS FROM THE CHOIRGIRL HOTEL ATLANTIC/EASTWEST	3	3	LOUISE ATTAQUE LOUISE ATTAQUE ATMOSPHERIQUE/SONY
4	8	SOUNDTRACK TITANIC SONY CLASSICAL	4	9	SOUNDTRACK TITANIC SONY CLASSICAL	4	NEW	VARIOUS ARTISTS CLUB HITS '98 TELSTAR	4	2	SOUNDTRACK TITANIC SONY CLASSICAL
5	4	U A AMETORA VICTOR	5	6	MADONNA RAY OF LIGHT MAVERICK/WEA	5	NEW	THE VERVE URBAN HYMNS HUT/VIRGIN	5	5	LARA FABIAN PURE POLYDOR
6	9	GLOBE LOVE AGAIN AVEV TRAX	6	4	EROS RAMAZZOTTI EROS ARIOLA	6	6	JAMES THE BEST OF FONTANA/MERCURY	6	NEW	JEFF BUCKLEY SKETCHES (FOR MY SWEETHEART, THE DRUNK) SONY
7	6	LENNY KRAVITZ 5 TOSHIBA-EMI	7	17	EROS RAMAZZOTTI EROS ARIOLA	7	NEW	THE DRUNK COLUMBIA	7	6	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
8	NEW	THE HIGH LOWS LOBSTER KITTY	8	5	GUILDHO HORN & DIE ORTHOP DANKE! EMI	8	20	VARIOUS ARTISTS THE BEST CLUB ANTHEMS ... EVER! 3 VIRGIN/EMI	8	4	MASSIVE ATTACK MEZZANINE DELABEL/VIRGIN
9	7	PUFFY JET CD EPIC/SONY	9	11	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	9	NEW	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	9	9	SOUNDTRACK TAXI SMALL/SONY
10	NEW	NORIYUKI MAKIHARA SMILING III—THE BEST OF NORIYUKI MAKIHARA WARNER MUSIC JAPAN	10	9	MASSIVE ATTACK MEZZANINE VIRGIN	10	5	VARIOUS ARTISTS KISS GARAGE '98 POLYGRAM TV	10	8	FLORENT PAGNY SAOIR AIMER MERCURY
11	5	TOMOYASU HOTEI SUPERSONIC GENERATION TOSHIBA-EMI	11	10	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	11	7	JEFF BUCKLEY SKETCHES (FOR MY SWEETHEART, THE DRUNK) COLUMBIA	11	NEW	VARIOUS ARTISTS COUPE DU MONDE: L'ALBUM OFFICIEL VERSAILLES/SONY
12	NEW	SEIKO MATSUDA FOREVER MERCURY MUSIC	12	12	ROSENSTOLZ ALLES GUTE POLYDOR	12	11	DANDY WERHOLS COME DOWN PARLOPHONE	12	10	MADONNA RAY OF LIGHT MAVERICK/WEA
13	10	BONNIE PINK EVIL AND FLOWERS PONY CANYON	13	NEW	TORI AMOS FROM THE CHOIRGIRL HOTEL EAST-WEST	13	10	SAINT ETIENNE GOOD HUMOR CREATION	13	7	PUCCINO OXMO OPERA PUCCINO DELABEL/VIRGIN
14	12	SOUNDTRACK MORE BMG JAPAN	14	13	PETER MAFFAY BEGEGNUNGEN ARIOLA	14	12	ASIAN DUB FOUNDATION RAFT'S REVENGE LON-DOON	14	15	MANU CHAO CLANDESTINO VIRGIN
15	11	SPITZ FAKE FAR POLYDOR	15	NEW	SOUNDTRACK JACKIE BROWN WEA	15	8		15	11	SOUNDTRACK JACKIE BROWN MAVERICK/WEA
16	19	GLAY REVIEW—THE BEST OF GLAY PLATINUM	16	15	PUR MAECHTIG VIEL THEATER INTERCORD	16	4		16	13	I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN
17	16	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	17	14	ERIC CLAPTON PILGRIM DUCK/WEA	17	NEW		17	18	ERA ERA MERCURY
18	17	BOOWY THIS BOOWY TOSHIBA-EMI	18	16	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	18	NEW		18	16	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYDOR
19	14	DEEN DEEN SINGLES +1 B-GRAM	19	19	GUANO APES PROUD LIKE A GOD ARIOLA	19	NEW		19	17	2 BE 3 ALBUM 98 EMI
20	13	VARIOUS ARTISTS SUKURA TAISEN & KAYOU ZEN-SYUJ MARVEROUS ENTERTAINMENT	20	NEW	WOLFGANG PETRY ALLES ARIOLA	20	NEW		20	20	JANET JACKSON THE VELVET ROPE VIRGIN

CANADA (SoundScan) 05/23/98		
THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
2	NEW	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY
3	2	BANG ON PROPELLERHEADS DREAMWORKS
4	3	TOO CLOSE NEXT ARISTA
5	4	FROZEN MADONNA WARNER BROS.
6	5	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/ZOMBA
7	NEW	I'LL BE THERE FOR YOU THE MOFFATTS MERCURY
8	6	I WANT YOU BACK 'N SYNC RCA
9	7	GONE TILL NOVEMBER WYCLEF JEAN COLUMBIA
10	8	BROKEN BONES LOVE INC. BMG
11	9	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES ELEKTRA/EEG
12	16	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE
13	14	2ND ROUND K.O. CANIBUS UNIVERSAL
14	10	ROMEO AND JULIET SYLK-E. FYNFE FEATURING CHILL RCA
15	17	IF I COULD JOEE POPULAR
16	11	DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ COLUMBIA
17	13	ANYTIME BRIAN MCKNIGHT MOTOWN
18	NEW	WISHLIST PEARL JAM EPIC
19	15	MY HEART WILL GO ON CELINE DION EPIC
20	19	IMAGINATION TAMIA QWEST/WARNER BROS.
		ALBUMS
1	NEW	VARIOUS ARTISTS NOW! 3 NOW
2	1	VARIOUS ARTISTS HIT ZONE 4 PTL
3	2	SOUNDTRACK TITANIC SONY CLASSICAL
4	3	SOUNDTRACK CITY OF ANGELS WARNER
5	10	CELINE DION LET'S TALK ABOUT LOVE EPIC
6	7	SPICE GIRLS SPICEWORLD VIRGIN
7	NEW	VONDA SHEPARD SONGS FROM ALLY MCBEAL EPIC
8	4	VARIOUS ARTISTS LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC NETWORK
9	9	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
10	NEW	TORI AMOS FROM THE CHOIRGIRL HOTEL ATLANTIC
11	RE	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM
12	14	SHANIA TWAIN COME ON OVER MERCURY
13	6	DAVE MATTHEWS BAND BEFORE THESE CROWDED STREETS RCA
14	12	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
15	RE	SOUNDTRACK BULWORTH INTERSCOPE
16	8	VARIOUS ARTISTS BIG SHINY TUNES 2 WCU/WARNER
17	17	SARAH MCLACHLAN SURFACING NETWORK
18	NEW	LEANN RIMES SITTING ON TOP OF THE WORLD CURB
19	20	AQUA AQUARIUM UNIVERSAL
20	15	MADONNA RAY OF LIGHT WARNER BROS.

NETHERLANDS (Stichting Mega Top 100) 05/16/98		
THIS WEEK	LAST WEEK	SINGLES
1	1	ALL MY LIFE K-CI & JOJO UNIVERSAL
2	2	MY HEART WILL GO ON CELINE DION COLUMBIA
3	3	COMING HOME ROMEO DURECO
4	4	AFSCHEID VOLUMIA! BMG
5	5	I'LL SAY GOODBYE DTDAL TOUCH BMG
6	7	SAY WHAT YOU WANT TEXAS FEATURING WU-TANG CLAN MERCURY
7	6	FORMULA DJ VISAGE EMI
8	NEW	TURN IT UP/FIRE IT UP BUSTA RHYMES WARNER MUSIC
9	8	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
10	10	FEEL IT THE TAMPERER FEATURING MAYA ZOMBA/ROUGH TRADE
11	9	UP AND DOWN VENGABOYS ZOMBA/ROUGH TRADE
12	17	HIGH THE LIGHTHOUSE FAMILY POLYDOR
13	11	NO, NO, NO DESTINY'S CHILD COLUMBIA
14	14	HET LAND VAN MIJN DROMEN JANTJE SMIT MERCURY
15	NEW	FOLLOW THE LEADER THE SOCA BOYS RED BULLET
16	13	FROZEN MADONNA MAVERICK/WARNER
17	12	I WANT YOU TO WANT ME SOLID HARMONIE ZOMBA/ROUGH TRADE
18	NEW	UNDER THE BRIDGE ALL SAINTS MERCURY
19	NEW	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY
20	15	STOP SPICE GIRLS VIRGIN
		ALBUMS
1	1	MADONNA RAY OF LIGHT MAVERICK/WARNER
2	5	EMMA SHAPPLIN CARMINE MEO EMI
3	6	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
4	7	ANOUK TOGETHER ALONE DINO MUSIC
5	4	SOUNDTRACK TITANIC SONY CLASSICAL
6	3	FRANS BAUER WAT IK JE ZEGGEN WIL KOCH
7	2	SOLID HARMONIE SOLID HARMONIE ZOMBA/ROUGH TRADE
8	9	CLOSE II YOU CLOSER EPIC
9	11	DE KAST NOORDERZON CNR MUSIC
10	NEW	EROS RAMAZZOTTI EROS BMG
11	10	CLIFF RICHARD 40 YEARS OF HITS IN HOLLAND EMI
12	13	ERYKAH BADU LIVE UNIVERSAL
13	12	VOLUMIA! VOLUMIA! BMG
14	8	K'S CHOICE COCOON CRASH DOUBLE T/SONY
15	15	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH
16	14	GOLDEN EARRING THE COMPLETE NAKED TRUTH SONY MUSIC
17	16	SPICE GIRLS SPICEWORLD VIRGIN
18	19	ERA ERA MERCURY
19	17	MASSIVE ATTACK MEZZANINE VIRGIN
20	18	WIBI SOERJADI PLAYS CHOPIN PHILIPS

AUSTRALIA (ARIA) 05/24/98		
THIS WEEK	LAST WEEK	SINGLES
1	1	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY/POLYGRAM
2	2	NEVER EVER ALL SAINTS LONDON/POLYGRAM
3	3	MY HEART WILL GO ON (CLUB MIXES) CELINE DION EPIC/SONY
4	4	5,6,7,8 STEPS JIVE/MUSHROOM/SONY
5	5	ALL MY LIFE K-CI & JOJO UNIVERSAL
6	6	SECOND SOLUTION/PRISONER OF SOCIETY THE LIVING END MDS
7	7	YOU MAKE ME WANNA ... USHER BMG
8	8	BIG MISTAKE NATALIE IMBRUGLIA BMG
9	9	STOP SPICE GIRLS VIRGIN
10	10	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/MUSHROOM/SONY
11	11	MARIA RICKY MARTIN COLUMBIA/SONY
12	7	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MDS
13	10	LOLLIPOP AQUA UNIVERSAL
14	13	CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL
15	14	THE IMPRESSION THAT I GET THE MIGHTY MIGHTY BOSSONES MERCURY/POLYGRAM
16	15	THE UNFORGIVEN II METALLICA VERTIGO/POLYGRAM
17	NEW	NOW I CAN DANCE TINA ARENA COLUMBIA/SONY
18	17	CRY THE MAVIS'S WHITE/MUSHROOM/SONY
19	NEW	SEX AND CANDY MARCY PLAYGROUND EMI
20	19	GOTTA BE ... MOVIN' ON UP P.M. DAWN FEATURING KY-MANI V2/SONY
		ALBUMS
1	NEW	JEFF BUCKLEY SKETCHES (FOR MY SWEETHEART, THE DRUNK) COLUMBIA/SONY
2	3	SOUNDTRACK TITANIC SONY CLASSICAL
3	1	SOUNDTRACK THE WEDDING SINGER WEA/WARNER
4	2	MATCHBOX 2 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
5	8	MICHAEL CRAWFORD ON EAGLE'S WINGS EASTWEST/WARNER
6	12	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY
7	5	BACKSTREET BOYS BACKSTREET'S BACK JIVE/MUSHROOM/SONY
8	7	SHANIA TWAIN COME ON OVER MERCURY/POLYGRAM
9	4	MASSIVE ATTACK MEZZANINE VIRGIN
10	6	ALL SAINTS ALL SAINTS LONDON/POLYGRAM
11	11	MADONNA RAY OF LIGHT MAVERICK/WEA/WARNER
12	10	SPICE GIRLS SPICEWORLD VIRGIN
13	9	AQUA AQUARIUM UNIVERSAL
14	13	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
15	14	REBA MCENTIRE MOMENTS & MEMORIES MCA/UNI-VERSAL
16	NEW	SOUNDTRACK BLUES BROTHERS 2000 MCA/UNI-VERSAL
17	18	THE VERVE URBAN HYMNS HUT/VIRGIN
18	NEW	SOUNDTRACK GREASE POLYDOR/POLYGRAM
19	RE	VARIOUS ARTISTS GEORGE MARTIN—IN MY LIFE LIBERATION/SONY
20	NEW	THE CORRS TALK ON CORNERS EASTWEST/WARNER

ITALY (Musica e Dischi/FIMI) 05/11/98		
THIS WEEK	LAST WEEK	SINGLES
1	6	HORNY '98 MOUSSE T EDEL/CLUBTOOLS
2	5	RESTLESS NEJA NEW MUSIC/CLIP
3	2	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA
4	1	GIMME LOVE ALEXIA DANCE POOL/SONY
5	NEW	RAY OF LIGHT MADONNA WEA
6	3	MY HEART WILL GO ON CELINE DION COLUMBIA
7	8	LARARARI ... (CANZONE FELICE) SANTOS & SABINO EXPANDED/MANTRA
8	7	NO TENGO DINERO LOS UMBRELLOS VIRGIN/TIME
9	10	ACIDA PROZAC+ EMI
10	13	HIGH THE LIGHTHOUSE FAMILY POLYDOR
11	4	FROZEN MADONNA WEA
12	11	MY OH MY AQUA UNIVERSAL/MCA
13	19	WHERE YOU ARE RAHSAAN PATTERSON UNIVERSAL
14	NEW	IT'S LOVE GAYLA J+Q/GLOBAL NET
15	NEW	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
16	9	FEEL IT THE TAMPERER FEATURING MAYA TIME
17	12	GIVE ME LOVE DJ DADO FEATURING MICHELLE WEEKS TIME
18	16	EL PAM PAM CECILIA GAYLE NEW MUSIC/MEET

HITS OF THE WORLD

C O N T I N U E D

EUROCHART (05/23/98) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION EPIC/COLUMBIA
2	4	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/COLUMBIA
3	3	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
4	2	FROZEN MADONNA MAVERICK/SIRE/WARNER
5	5	FEEL IT THE TAMPERER FEATURING MAYA TIME
6	7	EIN SCHWEIN NAMENS MAENNER DIE AERTZE HOT ACTION/MOTOR
7	8	UNDER THE BRIDGE/LADY MARMALADE ALL SAINTS LONDON
8	NEW	OUT OF THE DARK FALCO EMI
9	6	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE
10	NEW	HIGH LIGHTHOUSE FAMILY POLYDOR/WILOCARD
ALBUMS		
1	2	MASSIVE ATTACK MEZZANINE CIRCA/VIRGIN
2	3	MADONNA RAY OF LIGHT MAVERICK/SIRE/WARNER
3	1	SOUNDTRACK TITANIC SONY CLASSICAL
4	3	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA
5	5	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
6	6	MODERN TALKING BACK FOR GOOD HANSA/BMG
7	7	HERBERT GROENEMEYER BLEIBT ALLES ANDERS ELECTROLA
8	NEW	TORI AMOS FROM THE CHOIRGIRL HOTEL EAST-WEST
9	8	AQUA AQUARIUM UNIVERSAL
10	9	ERIC CLAPTON PILGRIM DUCK/REPRISE/WARNER

SPAIN (AFYVE/ALEF MB) 05/06/98

THIS WEEK	LAST WEEK	SINGLES
1	NEW	RAY OF LIGHT MADONNA WEA/GINGER
2	1	MY HEART WILL GO ON CELINE DION COLUMBIA
3	2	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA/GINGER
4	3	TORN NATALIE IMBRUGLIA RCA
5	4	FROZEN MADONNA MAVERICK/WARNER
6	6	DR. JONES AQUA UNIVERSAL
7	NEW	BIG MISTAKE NATALIE IMBRUGLIA RCA
8	NEW	Y TU... NO BAILAS? CORO RAYA REAL PASARELA
9	9	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL
10	7	EL CLUB DE LOS HUMILDES MECANO ARIOLA
ALBUMS		
1	6	LUIS MIGUEL ROMANCES WARNER MUSIC
2	1	MECANO ANA, JOSE, NACHO ARIOLA
3	3	RICKY MARTIN VUELVE COLUMBIA
4	NEW	LUIS MIGUEL TODOS LOS ROMANCES WARNER MUSIC
5	4	ALEJANDRO SANZ MAS WARNER MUSIC
6	2	SOUNDTRACK TITANIC SONY CLASSICAL
7	NEW	ROCIO JURADO CON MIS CINCO SENTIDOS COLUMBIA
8	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
9	7	MONICA NARANJO PALABRA DE MUJER EPIC
10	RE	MIGUEL BOSE ONCE MANERAS DE PONERSE EL SOMBRERO WARNER MUSIC

MALAYSIA (RIM) 05/12/98

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS NOW 4 EMI
2	2	THE CORRS TALK ON CORNERS WARNER MUSIC
3	5	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC
4	NEW	VARIOUS ARTISTS GERGASI WARNER MUSIC
5	4	VARIOUS ARTISTS MAX 3 WARNER MUSIC
6	3	SOUNDTRACK TITANIC SONY CLASSICAL
7	8	SAVAGE GARDEN ASIAN TOUR PACKAGE SONY MUSIC
8	6	SALEEM MAAF WARNER MUSIC
9	NEW	SPOON SPOON LIFE RECORDS
10	9	ZIANA ZAIN BEST OF ZIANA ZAIN BMG MUSIC

HONG KONG (IFPI Hong Kong Group) 05/03/98

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	GALLEN LO SECRET OF THE HEART NICE TRACK
2	2	KELLY CHAN LOVER'S CONCERTO GO EAST
3	4	LESLIE CHEUNG PRINTEMPS ROCK
4	NEW	JORDAN CHAN I'LL WASH AWAY YOUR BLUES BMG
5	3	RONALD CHENG TIME, PLACE AND FACES POLYGRAM
6	5	ANTHONY WONG/JAN LAMB MUSIC IN LIFE VOL. 2 GO EAST
7	NEW	LEON LAI YEARNING POLYGRAM
8	1	EDMOND LEUNG EDMOND 003—SPARKS CAPITAL ARTISTS
9	6	A-MEI CHANG MUI LIK SI SHE 1998 CHANG HUI
10	NEW	MUI YAN CHANG HUI TI GIAN XIAN TING BAN EEI DANIEL CHAN DANIEL CHAN/AVCD POLYGRAM

IRELAND (IRMA/Chart-Track) 05/30/98

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL THAT I NEED BOYZONE POLYDOR
2	5	THE PIANO MAN VARIOUS ARTISTS SOLID
3	3	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
4	2	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE COMMUNICATIONS
5	4	MY HEART WILL GO ON CELINE DION EPIC
6	9	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES ELEKTRA
7	6	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY
8	NEW	FEEL IT THE TAMPERER FEATURING MAYA PEPPER
9	NEW	UNDER THE BRIDGE ALL SAINTS LONDON
10	10	MEET HER AT THE LOVE PARADE DA HOOL MANIFESTO
ALBUMS		
1	2	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM
2	1	MASSIVE ATTACK MEZZANINE CIRCA
3	3	SOUNDTRACK TITANIC SONY CLASSICAL
4	4	THE VERVE URBAN HYMNS HUT/VIRGIN
5	5	THE CORRS TALK ON CORNERS LAVA/ATLANTIC
6	6	CELINE DION LET'S TALK ABOUT LOVE EPIC
7	NEW	THE MAVERICKS TRAMPOLINE UNIVERSAL
8	NEW	SOUNDTRACK THE FULL MONTY RCA VICTOR
9	7	VARIOUS ARTISTS NEW HITS '98 WARNER/GLOBAL/SONY
10	10	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA

BELGIUM (Promuvi) 05/15/98

THIS WEEK	LAST WEEK	SINGLES
1	1	FORMULA DJ VISAGE ANTLER-SUBWAY/EMI
2	2	MY HEART WILL GO ON CELINE DION COLUMBIA
3	8	SPREAD THE WORD AROUND FIOCCO OUTLINE/ANTLER-SUBWAY/EMI
4	NEW	CASANOVA ULTIMATE KAOS POLYDOR
5	6	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA
6	NEW	LAST THING ON MY MIND STEPS ZOMBA/ROUGH TRADE
7	NEW	DIS OUI MELANIE COHL AM/EMI
8	3	JE ME SOUVIENS MARIANNE MOLINA AM/EMI
9	NEW	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
10	NEW	WHEN THE LIGHTS GO OUT FIVE RCA/BMG-ARIOLA
ALBUMS		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	2	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.
3	10	MAURANE L'UN POUR L'AUTRE POLYDOR
4	4	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
5	5	ANDREA BOCELLI ARIA—THE OPERA ALBUM PHILIPS CLASSICS
6	3	K'S CHOICE COCOON CRASH DOUBLE T/SONY
7	6	AQUA AQUARIUM UNIVERSAL
8	7	MASSIVE ATTACK MEZZANINE CIRCA/VIRGIN
9	9	EMMA SHAPPLIN CARMINE MEO EMI
10	RE	SPICE GIRLS SPICEWORLD VIRGIN

AUSTRIA (Austrian IFPI/Austria Top 40) 05/12/98

THIS WEEK	LAST WEEK	SINGLES
1	5	EIN SCHWEIN NAMENS MAENNER DIE AERTZE POLYGRAM
2	7	NO TENGO DINERO LOS UMBRELLOS VIRGIN
3	1	ALANE WES SONY
4	2	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING BMG
5	3	TRULY MADLY DEEPLY SAVAGE GARDEN SONY
6	4	OUT OF THE DARK FALCO EMI
7	6	MY HEART WILL GO ON CELINE DION SONY
8	8	WHEN THE RAIN BEGINS TO FALL PAPPA BEAR UNIVERSAL
9	9	NEVER EVER ALL SAINTS POLYGRAM
10	NEW	OPEN YOUR EYES GUANO APES BMG
ALBUMS		
1	2	MODERN TALKING BACK FOR GOOD BMG
2	1	HERBERT GROENEMEYER BLEIBT ALLES ANDERS EMI
3	3	MASSIVE ATTACK MEZZANINE VIRGIN
4	4	AUSTRIA 3 AUSTRIA 3 BMG
5	NEW	NEK LEI GLI AMICI E TUTTO IL RESTO WARNER
6	9	CELINE DION LET'S TALK ABOUT LOVE SONY
7	7	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI
8	10	TWO IN ONE NOW & FOREVER EMI
9	5	SOUNDTRACK TITANIC SONY CLASSICAL
10	6	MADONNA RAY OF LIGHT MAVERICK/WARNER

SWITZERLAND (Media Control Switzerland) 05/17/98

THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION SONY
2	3	EIN SCHWEIN NAMENS MAENNER DIE AERTZE POLYGRAM
3	5	OUT OF THE DARK FALCO EMI
4	2	HIGH LIGHTHOUSE FAMILY POLYGRAM
5	4	FROZEN MADONNA MAVERICK/WARNER
6	6	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING BMG
7	7	TABULA RASA MELLOWBAG & FREUNDESKREIS WARNER
8	NEW	STAND BY ME 4 THE CAUSE BMG
9	8	TRULY MADLY DEEPLY SAVAGE GARDEN SONY
10	NEW	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA
ALBUMS		
1	1	DJ BOBO MAGIC EAMS
2	2	MODERN TALKING BACK FOR GOOD BMG
3	4	HERBERT GROENEMEYER BLEIBT ALLES ANDERS EMI
4	3	MADONNA RAY OF LIGHT MAVERICK/WARNER
5	5	SOUNDTRACK TITANIC SONY CLASSICAL
6	6	CELINE DION LET'S TALK ABOUT LOVE SONY
7	7	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI
8	8	SAVAGE GARDEN SAVAGE GARDEN SONY
9	10	MASSIVE ATTACK MEZZANINE VIRGIN
10	9	RICKY MARTIN VUELVE SONY

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

U.K.: One British act strongly tipped for a global breakthrough is WEA U.K.'s Cleopatra, whose third single, "Life Ain't Easy," enters the official singles chart at No. 4 the week of May 11. Madonna's label, Maverick, has picked up the Manchester teen-girl threesome's R&B/pop debut album, "Comin' Atcha!," for a June 30 release in the U.S. The group's infectious first single, "Cleopatra's Theme," sold 200,000 copies in the U.K. alone, according to WEA U.K., which is trying to reconcile European, American, and British media's demands for Cleo (15), Yonah (13), and Zainam (17). **DOMINIC PRIDE**

SINGAPORE: "Electronation—Our Definition Of Dance" is the first compilation surveying the growing number of techno acts here. From established hitmakers such as Club E to newcomers Quadmix and Liquid, "Electronation's" 12 tracks from 10 acts document the diversity of the scene here. Released in mid-May on new independent label Doggie Bone Records, the album will be distributed by Music Street (also the distributor of Avex Trax) in Singapore and Malaysia. Says Leonard Tan of the techno act Equatorial, who compiled the album, "Since Pony Canyon closed in Singapore, it seemed bleak for local musicians who wanted to get recorded." **PHILIP CHEAH**

JAPAN: One of Japan's biggest-selling acts, pop trio Dreams Come True, will release its first U.S. album July 28 on Virgin Records America. The album, "Sing Or Die—Worldwide Version," will feature English-language versions of all the tracks on the album's Japanese version, released last November on Toshiba-EMI's D.C.T./Virgin. The songs were translated into English by band vocalist Miwa Yoshida. The band, which last August shocked the Japanese music industry by moving from longtime label Sony Records to Virgin, will do a promotional tour of the U.S. this summer. "Sing Or Die—Worldwide Version" will also be released in other territories, including Canada, Malaysia, Singapore, the U.K., Germany, and Sweden. It will appear in Japan, with two bonus tracks. **STEVE McCLURE**



DREAMS COME TRUE

AUSTRALIA: Savage Garden (Roadshow/Warner) and Leonardo's Bride (Mushroom/Sony) were the big winners at this year's Australasian Performing Right Assn.'s (APRA) Music Awards, held May 11 at Sydney's Regent Ballroom. Savage Garden's Darren Hayes and Daniel Jones were named songwriters of the year, while their "I Want You" was certified most performed Australian work overseas. Young Melbourne band Leonardo's Bride was the surprise of the evening, when its hit "Even When I'm Sleeping," written by guitarist Dean Manning, was named song of the year, voted by 11,000 APRA members. The song was also named most performed Australian work. More than 500 songwriters and publishers attended the ceremony. The most performed awards were based on broadcast statistics and relevant charts compiled by the Australian Record Industry Assn. **CHRISTIE ELIEZER**

U.K.: Beenie Man is spearheading the 1998 reggae assault on the U.K. mainstream, ahead of other indie-signed conscious artists like Sizzla and Anthony B. Beenie follows up his March top 10 hit "Who Am I" with the Sly & Robbie-produced "Foundation," out May 31, taken from his "Many Moods Of Moses" album on Jetstar. In addition to a sellout U.K. tour in early May and several TV and radio appearances, Beenie was a guest speaker at a University of Westminster seminar, where he told the students, "I respect Bob Marley to the max. But the press must know that I'm trying to surpass Bob Marley. I'm trying because we have to take reggae up to the top." **KWAKU**



BEENIE MAN

BALKANS: Composer Goran Bregovic is being recognized beyond his fan base in the Balkans and Greece. On April 14, Mercury France released "Ederlezi," a collection of the Sarajevo-born composer's film scores, including "Underground," "Arizona Dream," and "Time Of The Gypsies." It features collaborations with Iggy Pop, Cesaria Evora, and Scott Walker and has also been released throughout Europe. Some of those tracks are also featured on the Plaza Muzik/PolyGram Turkey/Raks album "Dugun Ve Cenaze" (Weddings And Funerals), a collaboration with Turkey's "queen of pop" Sezen Aksu, which according to the label has sold more than 400,000 units in Turkey. That album includes "Erkekler" (Men), Bregovic's composition for the closing ceremony of celebrations ending Greek city Salonika's year as European Cultural Capital in 1997. PolyGram France will release that album June 1. Bregovic also wrote the music for Greek star George Dalaras' latest Minos-EMI album, "Thessaloniki—Yannena With Two Canvas Shoes," released throughout Europe by EMI (Global Music Pulse, Billboard, May 16). **ADRIAN HIGGS AND DOMINIC PRIDE**

NETHERLANDS: Bloem (Flower), one of Holland's most sought-after new artists, has signed to Columbia. "It hasn't exactly been a bidding war, but it has been hectic all the same," reports Bloem's manager, Manon Koers of Haarlem-based Off the Record management. "With difficult music like this, you need somebody with understanding," referring to Columbia A&R manager Gino Moerman. Nineteen-year-old Bloem, often compared to Icelandic siren Bjork, is in London recording her debut album, scheduled for release in September. **ROBERT TILLI**



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Music Fans Get Early Taste Of Hi Def CineMuse Previews Technology With Museum Presentations

BY STEVE TRAIMAN

NEW YORK—With high-definition TV programming due to start later this year on a limited basis, Hi Def programming of jazz, blues, reggae, folk, classical, and opera music—as well as other entertainment—is already being previewed at museums and performing arts centers across the country.

“We’re looking at niche marketing for root American music,” says Mort Cooperman, founder of New York’s Lone Star Café and Lone Star Roadhouse. Cooperman is one of four partners in CineMuse, the only company now presenting Hi Def programming to U.S. audiences on a national basis.

The company, which was launched a year ago, has formed alliances with museums and other presenters of art to showcase Hi Def features on life-sized screens in their theaters. Any production done on film can be redubbed in the Hi Def videotape format.

“The future is limited only by your imagination as to where this technology can go,” Cooperman says. Via Hi Def satellite delivery, he says, “you could take Buddy Guy across the country into several hundred small

but quality venues he’d never reach and earn enough in one night to rival the best pay-per-view [PPV] concert and even sports revenues to date.”

This vision convinced company



president Ted Geier to put together the new venture. He had previously founded and served for 14 years as CEO of Cause Effective, a leading provider of nonprofit fund raising and special-events consulting and training. He estimates he worked with

more than 2,000 groups over the years. This included work with the New York Folk Festival, of which Cooperman was a major sponsor.

Through Cooperman, Geier was introduced to Barry Rebo, whose Rebo Productions had filmed a number of Hi Def programs at the Lone Star Roadhouse and House of Brazil in New York. The Rebo catalog is a source of many of the initial CineMuse programs. Another source is the Rabbit Ears catalog of children’s programming licensed from Microleague Multimedia; those programs are narrated by top actors, with major artists providing the music.

(Continued on next page)

Amazon.com Plans Steady Growth In Music And Video

BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—The online retailer Amazon.com is out to prove it’s as serious about selling music and video as it is about selling books. The Seattle-based company has purchased the Internet Movie Database (IMDB), an online repository of movie and TV information that it will use to enhance its existing video store. In addition, Amazon.com just launched a preliminary version of its music store.

However, in a departure from its no-holds-barred entry into the book market, Amazon is taking a much quieter tack with the latter product categories. It’s initially just advertising to its existing customers, with broader campaigns slated for later this year.



The IMDB (www.imdb.com)

offers information about more than 140,000 movies and TV shows. During the past eight years, it has grown from an insider’s haven to a heavily trafficked consumer destination.

“It’s a great resource for us technically and to teach us how to do community well,” says David Risher, Amazon.com’s senior VP of product development. “We want to parallel our book community, and we saw the amount of passion that went into IMDB.”

For the near term, Risher says, the IMDB site will continue to exist much as it does today, with the addition of links to Amazon.com to buy videos and soundtracks.

“There is content there we intend to redeploy on the Amazon site,” Risher adds.

Although it’s just starting to piece together a robust video retail environment, Amazon.com actually has been selling videos for almost its entire existence and now even carries DVD product.

“We’ve had videos for a long time but never made a big deal of it and have not put the energy behind it, as we have [with] books,” says Risher, adding that video sales are “very small” for the company.

With the IMDB purchase, Risher says, the company now will now be moving video into center stage.

(Continued on next page)

Domo Links With Three Other Labels

BY DON KAPLAN

NEW YORK—Boosted by a freshly inked deal that teams Domo Records with three former rivals, the Los Angeles-based label, specializing in new age, world, and AC music, has high hopes for a new album that will enjoy all the sales support and marketing muscle of EMI Music Distribution (EMD).

The deal, which creates a formidable family of labels offering similar music, links Domo, Narada, Higher Octave, and Virgin, with distribution being handled by EMD, the worldwide distributor’s domestic arm.

Domo signed the long-term deal with Narada—a recently acquired division of Virgin Records—this past February and is banking that its \$2.5 million domestic sales will double by next year as a result of the agreement.

“One of the things that makes this deal very significant for us,” says Domo managing director Eddie Gilreath, “is that we now have the ability to be aligned with other com-

panies doing the same type of business that we are.”

The companies might soon adopt a name that will represent all of the labels. Gilreath—who joined the firm last September—says the combined labels boast “so many types of artists that add to the spectrum of the group. It makes it a much stronger and [more] viable entity. It allows us to be aligned with other companies that have the ability to become very aggressive out there, and we can be a part of what they’re doing.”

Domo’s upcoming release, set to hit stores Tuesday (19), is Kitaro’s “Gaia.” It marks the first studio release in more than four years by Kitaro, a Grammy-nominated new age artist who is regarded as one of the genre’s most prestigious performers.

With the help of the label group’s

vast network of sales and marketing support, Domo plans to launch “Gaia,” which carries a \$15.98 list price, at accounts like Borders, Blockbuster Music, and Tower Records/Video. The label will use various point-of-purchase elements such as bin cards, chains, Kitaro notebooks, streamers, and album flaps. The effort is the largest merchandising campaign in the firm’s four-year history.

According to Mitch Rabin, Domo’s manager of operations, various retail accounts will offer a promotional six-song Kitaro sampler called “Six Musical Portraits” as a companion piece to the album.

“Some accounts are banding it with the Kitaro CD as a special piece,” Rabin notes, adding that other accounts will offer the sampler as a

(Continued on page 71)



KITARO



The four partners in CineMuse gather at the CineMuse studio. Shown, from left, are Barry Rebo of the Hi Def production firm Rebo Productions; CineMuse president Ted Geier; CineMuse treasurer Tom Kinnally; and Mort Cooperman, founder of the Lone Star Roadhouse.



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With the help of the label group’s

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MUSIC FANS GET AN EARLY TASTE OF HI DEF

(Continued from preceding page)

The initial 62-title CineMuse catalog includes such music highlights as "R&B In The Classic Style," which features Ruth Brown and Charles Brown and is also available as a Rounder Records/Rebo DVD release; "World Music II: Reggae," featuring Jamaican artist Sugar Minot; "World Music I: Soukous," featuring Papa Wemba and Dibo Dibala with Loketo; "Clearwater: Celebrating The Hudson River," with folk singer/songwriters Pete Seeger and Arlo Guthrie; "Romeo And Juliet," with the Paris Opera Ballet; and Wagner's "Die Meistersinger Von Nürnberg,"

from the Deutsche Oper Berlin. There's also an impressive array of fine art, drama, biography, documentary, and other arts programming.

CineMuse's initial selections also include 14 children's releases from the Rabbit Ears catalog, such as "Anansi," with Denzel Washington and UB40; "Brer Rabbit & Boss Lion," with Danny Glover and Dr. John; "King Midas And The Golden Touch," with Michael Caine, Ellis Marsalis, and Yo-Yo Ma; "Koi And The Kola Nuts," with Whoopi Goldberg and Herbie Hancock; and "Rumpelstiltskin," with Kathleen

Turner and Tangerine Dream.

A second wave of music releases is due later this year from the "Manhattan Music Magazine" concert series recorded live by Rebo in Hi Def on 24-track digital audio at the Lone Star and Sounds of Brazil. Among the new titles are "Hot Tuna: Alive In Concert"; "Blues Men: Johnnie Johnson And Johnny 'Texas Twister' Copeland"; "The Rhythm & Blues Of New Orleans," with Snooks Eaglin and Johnny Adams; and "New Wave Folk," featuring Peter Galloway, Aztec Two-Step, and Cliff Eberhardt.

This programming literally comes to life in the Hi Def electronic cinemas that have been operating for years in Europe and Japan.

"In the CineMuse concept," Geier explains, "we offer equipment that creates a state-of-the-art movie theater in which audiences feel as if they're experiencing in person the live and prerecorded events on the screen. Hi Def quality surpasses most film and provides detail and color five times greater than conventional video. The image has a widescreen 16-by-9 ratio aspect and generally measures 10 to 25 feet diagonally."

To showcase the new concept and programming, CineMuse has put together equipment packages that are being loaned to the test perform-



CineMuse president Ted Geier shows off promotional displays and original film-based videos from which new Hi Def features were created. (Photo: Steve Traiman)

or affordable. The quality of the Hi Def broadcast is very high. And the programming catalog is impressive now and holds great promise for future development."

After making presentations to more than 100 potential exhibitors, Geier put together an impressive list of test venues; they started offering Hi Def programs last fall. Participating venues include the Children's Museum of Manhattan; Brigham Young University in Provo, Utah; Algonquin Arts Theatre in Manasquan, N.J.; Kalamazoo (Mich.) Valley Museum; Mesa (Ariz.) Southwest Museum; Munson-Williams-Proctor Institute in Utica, N.Y.; the Pittsburgh Center for the Arts; and the Cape Museum of Fine Arts in Dennis, Mass. Other bookings have included the Sheldon Theatre in Red Wing, Minn., and Cal Poly Arts in San Luis Obispo, Calif.

"In most cases it's a revenue-sharing agreement with minimum guarantees," Geier says. "Some venues had most of their own equipment setups. Others, like Kalamazoo and Pittsburgh, rented programs for special events."

The experience that the Cape Museum of Fine Arts had from March until early May of this year was typical of the positive reaction to the CineMuse test.

"We were very pleased with the response from our audience to the artist biographies and some of the classical programs," says director Greg Harper. "For the 'Romeo And Juliet' performance, we heard comments such as, 'It was like being in the second-row center of the Paris Opera.' The audio and video quality was exceptional. One thing that Hi Def really works well with is the art programs, offering the true color you can't get when you're watching a basic VHS program on PBS or cable.

"We're going to rerun some highlight programs in our high season this June and July," he notes. "We're very seriously looking at purchasing the equipment and then we'll subscribe to the CineMuse program. It will definitely help our 92-seat venue, which has run a successful 16 mm fine-art film series. With the industry shifting to 35 mm, it would cost about \$165,000 to re-equip our theater. And with CineMuse, a much smaller investment will not only give us access to Hi Def, but the equipment also can be used for VHS, SVHS, and

DVD programs."

Harper says he hopes the Cape Museum of Fine Arts will eventually be part of a consortium of fine-arts institutions that can use Hi Def satellite programming.

This is Geier's goal for CineMuse. "We're now negotiating to get permanent sites in a consortium that would offer a minimum guarantee against revenue-sharing, with that revenue financing the equipment setup," he says.

"We hope to have between 40 and 50 sites signed up by year-end 1999 and more than 100 by the new century, when we'll be large enough to begin originating and broadcasting live programs," he adds. "With live transmission via satellite, we expect to far outdo what PPV has accomplished to date for even sports programming."

Geier says fine arts content will work on PPV when it features programming typically not available on commercial or cable TV, when it's shown in an appealing facility, and when it's presented with the very best high-tech equipment. "IMAX has shown that if you deliver good shows in a great format, people will come to museums to see them," he notes.

For Cooperman, merchandise opportunities are equally attractive. "CineMuse is something people will want to belong to," he says. "We'll launch some type of club for venue members. We've already tested sales of videos and audiocassettes at the Children's Museum of Manhattan, and we know how well museum stores do on all types of merchandise."

Geier lays out the bottom-line scenario: "If you get 200 people in 200 smaller communities, and you sell those 40,000 tickets at \$20, that's an \$800,000 gross that spells success on any revenue-sharing basis," he says. "And when you add in the appeal of a subscription series with wide-ranging types of programming, we see Hi Def as the real wave of the future for performing arts."

AMAZON.COM

(Continued from preceding page)

"Right now there is a lot of emphasis on books," he says. "And music is where we see our short-term attention being focused, and then video."

In mid-April, Amazon debuted the initial incarnation of its long-awaited music store. The company sells a selection of 100,000 titles, which are searchable by title and artist and cover every genre except for classical.

While the music store is similar to its book counterpart, Amazon.com plans to add editorial features and other content and has been amassing a dedicated music staff.

The company is asking the site's visitors for suggestions on ways it can provide information like current album reviews and "desert island" album picks; it's also asking for comments on the music area's design.

newsletter...

NAVARE narrowed its net loss to \$974,000 for the fiscal year that ended March 31, from \$6.19 million last year. Revenue declined to \$196.6 million from \$200.7 million. The independent distributor says that music sales rose 18.7% during the year and that cash flow (earnings before interest, taxes, amortization, and depreciation) increased to \$3.9 million from \$1.9 million. In other news, the company announces an exclusive distribution deal with Blue Hat Records, a label begun last year with Charlie Daniels as its first and sole artist so far. The first album through the deal is Daniels' "Blues Hat." David Corlew is president of Nashville-based Blue Hat.

MUSICLAND reports that sales for stores open at least a year rose 11.6% for the four weeks that ended May 2, compared with the same period last year. For the mall stores (Sam Goody, Musicland, and Suncoast Motion Picture Co.), same-store sales climbed 12.8%; for the superstores (Media Play and On Cue), they rose 9.2%. Total sales for the 1,350-store chain were up 9.4% to \$111.5 million.

N2K, the online music company, announces two new deals and a new World Wide Web site. Its online retailer Music Boulevard has made an agreement with telephone company Bell South to be the exclusive music content provider and retailer for the BellSouth.net Internet service. The company's label, N2K Encoded Music, has signed a three-year exclusive distribution deal with Rhythmic Records, a Dallas-based label that will issue catalog titles by such acts as Jackopierce and Sister 7. N2K also says its Jazz Central Station Web service has launched the first official Miles Davis Web site. On May 26 there will be an online tribute to Davis, featuring live music from Birdland in New York and commentary.

RECOTON, a marketer of consumer electronics accessories, says net income jumped to \$3.6 million in the first fiscal quarter from \$532,000 in the same period last year. Sales rose 51% to \$144.7 million in the three months that ended March 31. Recoton says its biggest sales increases came from the "InterAct" video game and its multimedia accessory business.

READER'S DIGEST ASSN. says that revenue from home entertainment products such as music and video declined 10% to \$413 million in the third fiscal quarter. The company says that about half of the decrease resulted from the strength of the dollar but that "lower-priced offerings in music and video" also contributed to the drop. Operating profit for home entertainment "decreased significantly," the direct-marketing company reports. Reader's Digest also announces the appointment of a new chairman/CEO, Thomas O. Ryder. He succeeds George Grune, who will remain on the board.

'The future is limited only by your imagination'

ing arts locations. Included in each package is a high-resolution projector, a JVC WVHS high-definition videotape recorder that can also play VHS and Super VHS (SVHS) tapes, a high-quality stereo audio system with the capacity to handle Hi Def audio output, a quality movie screen with a diagonal image of up to 25 feet, a Hi Def decoder compatible with transmitted signals, and a satellite dish to receive those transmissions.

"Most of the equipment is off the shelf," Geier says. "And many of the test venues have some of the key components. A good Hi Def system from scratch will only cost about \$25,000 today, and we are consulting with a number of the arts centers that have tried CineMuse."

Interest in the concept was enhanced by a CineMuse presentation at last August's annual conference of the Assn. of Performing Arts Presenters (APAP), which represents about 800 presenting organizations and 350 artists and artists' managers. CineMuse showcased its demonstration in the registration area and got an excellent response to the presentation.

"When CineMuse contacted us in an early stage of development, I thought it provided a great opportunity to our members," says APAP executive director Suzy Farr. "It gives our presenters the chance to electronically bring performances to smaller venues in their communities that otherwise would not be available

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2

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3

DEALER'S CHOICE # 3 DVD Rolling Display

This Valley Media-exclusive fixture features easy set-up, heavy-duty tubular silver & black steel and holds 120 units! The display has wheels for easy movement and comes with rental and sell-through DVD signage and a DVD rental player locking bar (DVD players available separately).



4

DEALER'S CHOICE # 4

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The royal crown of DVD merchandising – this exclusive Valley Media kiosk comes with two spinners (each holds 60 units). The kiosk holds and locks four DVD rental players and is expandable to hold up to twelve! Internal voice unit included for maximum awareness. This package includes both sell-through and rental signage for individual store needs. Holds most 27" TVs. (Rental DVD players available separately.)



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Tower Set For Expansion With New Debt Offering, Revolver

TOWER POWER: Since January, Russ Solomon, Tower Records/Video president, has been saying the chain is ready to rock'n'roll. And now he can afford it, because Tower has completed a \$110 million debt offering, selling senior subordinated notes

in which we do business."

In addition to the countries named above, Tower Records KK has franchises in Korea, Thailand, Malaysia, and the Philippines, while Tower's parent company, MTS Inc., has stores in the U.K., Ireland, Canada, Israel, Colombia, Mexico, and Argentina, in addition to the U.S. In total, the company operates 192 stores and has total revenues of about \$1 billion.

RETAIL TRACK

by Ed Christman



that are due in 2005 and carry a 9.375% interest rate. Moreover, the Sacramento, Calif.-based company has secured a new revolving credit facility, with fund availability totaling \$275 million; it matures in five years. The refinancing was underwritten by Chase Investors and Merrill Lynch, with Chase Investors also serving as the lead in the banking syndicate supplying the revolving credit facility.

Company treasurer Sandy Cortes says the refinancing was done with the "goal of positioning the company for future expansion opportunities, both domestically and worldwide." She notes that in addition to supplying funds to the domestic operation, the revolver also serves the needs of Tower Records Kabushiki Kaisha (KK), the company's Pacific Rim operation, which encompasses stores in Taiwan, Singapore, Hong Kong, and Japan. "The syndicate supplying the revolving credit facility includes international banks," Cortes says. "We wanted to have access to the currencies and the funds in the countries

While saying that the refinancing should fuel Tower's expansion for the next five years, Cortes declines to specify how many stores will be opened in the current year. She notes that because the company doesn't use a "cookie cutter" approach, it's harder to project when and how many store openings will occur. But, she adds, in the company's history, "we have only closed eight stores. Compare that total to the hundreds of stores that our competitors have closed in the last few years, and it speaks well to our expansion approach."

It does at that. And now we'll all get a peek behind the curtains to see exactly how healthy Tower's operation is. Thanks to the \$110 million debt offering, the company will begin making 10-K and 10-Q filings with the Securities and Exchange Commission.

(Continued on page 70)

Disney

TRACK



What album features superstars **Elton John, Vanessa Williams, Michael Bolton, Linda Ronstadt, Peabo Bryson,** and **Jon Secada?**

What album features a collection of smash hit singles that have collectively sold **over 3 million units?**

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ICHIBAN DEALS: There are a couple of new twists in the saga of Atlanta-based Ichiban Records. Label president **John Abbey** has reacquired the 50% of the company purchased last year by Koch International and has inked a new exclusive distribution pact with Alpharetta, Ga.-based Intersound Distribution, a division of Downers Grove, Ill.-based Platinum Entertainment.

Last year, Port Washington, N.Y.-based Koch, which had been Ichiban's exclusive distributor since December 1996, bought the half of the label retained by Abbey's ex-wife and ex-partner; former Ichiban president **Nina Easton**, after the couple split in early '96 (Billboard, March 8, 1997). The Ichiban/Koch deal supplied new funding for the label, which had experienced some rocky times owing to the distracting Abbey/Easton divorce, and gave Koch—previously known as a distributor of roots, jazz, and pop product—a gateway into the R&B music sphere.

Today, both Abbey and Koch International president **Michael Koch** describe their parting of the ways as amicable. Neither is especially forthcoming about the reasons behind the dissolution of their partnership. Koch says only that it stemmed from "a difference in vision." Abbey says his buyback of Koch's interest for an undisclosed sum was completed in March.

Even after the completion of the repurchase, Koch and Ichiban apparently talked about continuing their distribution relationship, which was up for renewal. However, Koch says, "we didn't want to provide the additional funding . . . The renewal deal was too rich for me."

"With Michael's blessing, we spoke to a few other companies," says Abbey, who adds that Ichiban ended up talking with seven or eight firms before narrowing things down to three prospective distributors.

Intersound, which was purchased in early '97 by Platinum, won out, according to Abbey, because of its geographical proximity and its expertise



by Chris Morris

in handling genres like bass music and old-school R&B, both Ichiban mainstays. "We weren't dissatisfied with Koch, but I feel the marriage with Intersound is a better marriage," Abbey says. "We have a lot in common with Intersound."

The first albums under the new distribution arrangement, which took effect May 4, will arrive on Tuesday (19): "Lovers Again," by smooth R&B vet **Alexander O'Neal**, and, on the Wrap imprint, "We Keep It Crunk For You," by Atlanta hip-hop group **the A-Town Players**. Ichiban's roster includes **M.C. Breed**, **Ashford & Simpson**, **Millie Jackson**, **Top Authority**, **Lil Jon & the East Side Boyz**, and **Da Organization**.

Abbey's repurchase of Koch's interest and the new distribution deal serve as an exclamation point for a period of some tumult in Ichiban's recent past: In January, the label laid off 12 of its 30 staff members (Billboard, Jan. 24).

For Koch's part, the distributor will be on the hunt for new R&B product. "We do want to fill that void now," Koch says. "We're definitely going to stay in that game. It's a viable genre."

ACTION AT DNA: Distribution North America (DNA) in Woodland, Calif., has undertaken a new relationship with the long-running punk rock label SST Records in Lawndale, Calif. DNA will now warehouse the majority of SST's product; fulfill SST for overseas accounts and regional specialty distributors; and sell SST product to chains, one-stops, and some indie accounts.

The bond between DNA and SST represents a major switch for the la-

bel, which is operated by former **Black Flag** guitarist **Greg Ginn**. In the past, SST utilized a broad web of U.S. distributors and one-stops to move its wares and warehoused its own product.

In other DNA news, the distributor has inked a long-term distribution deal with **Moulin D'Or**, the Minneapolis adult contemporary label that numbers **Danny Wright** among its acts. The new arrangement takes effect in July. **Moulin D'Or** was previously distributed by Navarre Corp.

FLAG WAVING: In the late '70s, when punk rock was first rearing its ugly little head in L.A., the **Heaters** were a local act that energetically fused the punk outlook with some engaging pop moves. Now the band's singer/songwriter, **Missy Connell**, is spearheading a new edition of the group, as the Heaters return with the album "Living In A Sitcom," on Malibu, Calif.-based **Garage Records**.

Contemporaries of such zesty punk-skewed pop acts as the **Plimsouls** and **20/20**, the Heaters issued albums on Ariola America and Columbia in their early-'80s heyday. But, Connell recalls, "they wanted us to sound like **Martha Davis** and the **Motels**, and we said no thanks."

The band came close to making an album with the legendary, and legendarily eccentric, producer **Phil Spector**. Connell says of those abortive sessions, "The bodyguard had his gun out on the piano, singing along . . . [Spector] was great, but it dragged on for so long."

Ultimately, the Heaters packed it in in 1986. While the original band members—including Connell's sister **Maggie**—scattered to the four winds, Connell stuck it out in Los Angeles. "I had a feeling I didn't complete something," she says. "Music is so much timing. You do what you love, and the wheel of fortune turned around."

The spark for the band's reformation came last year, when local writer/cable TV host **Art Fein** asked Connell to perform at a tribute to **Bobby Fuller** at the Hollywood nightspot **Jacks Sugar Shack**. There she encountered producer **Dollar Varden**, and, she says, "things came together right then."

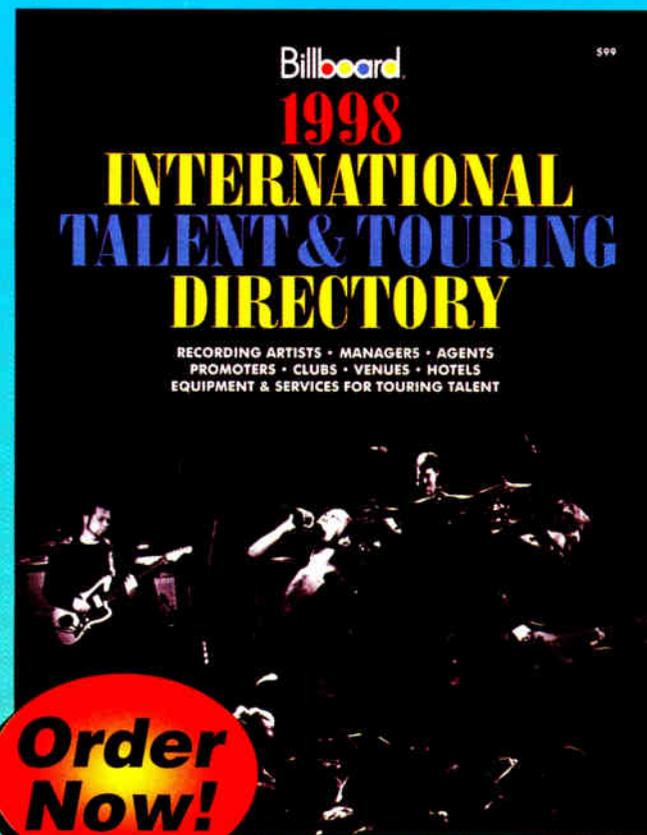
Connell ended up recording the resultant album mostly by herself. "I just thought, 'God—I had an 8-track [tape machine], I got a computer . . . I said, 'I want to see what I can do, to clear the cobwebs out.'"

"Living In A Sitcom" manages to capture a good deal of the sassy original Heaters sound, in rockers like "That Boy (Wants To Be A Girl)" and the shock-rocking "He Treats Her Like A Trophy" and in lovely rock balladry like "Every Living Day."

Connell is applying her energies to whipping a working band into shape; guitarist **Bernard Yin**, bassist **Lisa Henschel**, and drummer **David Demeter** round out the lineup. "We're rehearsing it up," Connell says. "This music is hard. They're going through torture."

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RETAIL TRACK

(Continued from page 68)

ABOUT THE TRACK: National Record Mart Inc. continues to turn in the strongest comparable-store gains among publicly traded music specialty chains, reporting a 14% increase for April. During the month, the chain posted \$7.3 million in sales, up 18% from the \$6.2 million it generated in the same time period last year. The Carnegie, Pa.-based chain currently operates 153 outlets. . . Up in Boston at Newbury Comics, **Lisa Fehl-Parrette**, previously executive VP at the chain, has been named president. She replaces **John Brusger**, who moves up to become chief technology officer. Brusger owns the chain with CEO

Mike Dreese . . . The Oasis CD Listening Station Program, based in Los Angeles, has just changed its name to the Isis Listening Station Program. The change was made due to a copyright conflict. In other Isis news, **Joel Oberstein**, formerly director of retail operations for Tempo/Pacific Coast, has joined Isis as label liaison.

BREAKING UP: It's almost official: The long-anticipated split between **David Lang** and **Jerry Solomon**, co-owners of Compact Disc World, is about to become a reality, with the former buying out the latter. According to Solomon, Lang "is buying my

half of the company. The deal should close in the next week or so, but we have an agreement in principal." He declines to disclose details of the transaction. Compact Disc World, based in South Plainfield, N.J., has nine stores, with another planned to be opened later this year. The two began the company in January 1986 and opened their first store in October of that year. In addition to the retail operations, the company also has a mail-order operation.

The breakup between the two partners has been brewing for a couple of years, and at one time the chain was put up on the block because of it, sources say. But in the end, Solomon says, the partnership's dissolution has been amicable. In the meantime, he says, he's considering starting another music retail operation in another part of the country or pursuing other opportunities in the music industry. He can be reached for the next few weeks through the Compact Disc World headquarters.

GIAO, BUD: **Walter "Bud" Martin**, executive VP at Tower Records/Video, is retiring from the chain. Martin, who also has the nickname of "Mr. No" at Tower, has logged 37 years working with **Russ Solomon**, Tower's founder.

Atlantic Employs Tie-Ins Galore For 'Camelot' Set

WHOLE LOTTA CAMELOT: Atlantic Records has put a wide array of lances in its promotional tiltyard in service for the soundtrack to "Quest For Camelot," the Warner Bros. animated movie that opened May 15.

"Quest For Camelot: Music From The Motion Picture," released May 5 on Curb/Warner Sunset/Atlantic, features original songs from the film written and produced by **David Foster** and **Carole Bayer Sager** and performed by **LeAnn**

Rimes, **Celine Dion**, **the Corrs**, **Bryan White**, **Steve Perry**, and **Andrea Bocelli**. Plus, actors **Eric Idle** and **Don Rickles**, who voice Camelot's two-headed dragon, **Devon & Cornwall**, perform on a track. The album includes excerpts from the film score, composed by **Patrick Doyle**.

Lisa Gray, senior director of product development for Atlantic, says the promotion and marketing campaign involves tie-ins with **Kodak**, **Eckerd Drugs**, **Wendy's**, **Blockbuster Video**, **Kraft/Kool-Aid**, **Wal-Mart**, **Tyson Chicken**, and **UNICEF**.

The Wendy's program, which kicked off May 1 and runs through June 14, is centered around giveaways of two-song sampler cassettes featuring movie songs "On My Father's Wings" (sung by Perry) and "I Stand All Alone" (performed by White, who sings the movie's male lead role, Garrett; the Corrs' **Andrea Corr** sings female lead **Kayley**). Tray liners in 5,400 Wendy's restaurants nationwide are tagged with information about the full soundtrack, urging customers to buy it at their local Blockbuster.

"Quest For Camelot" soundtracks are among the prizes being given away in Kraft/Kool-Aid's "Become A Knight" sweepstakes, which is being pushed via more than 45,000 free-standing displays in grocery stores through June or July, according to Gray.

From April 15 through July 15, the soundtrack is tagged on the back of 5 million Tyson Chicken boxes. Gray says Tyson is holding its own sweepstakes, with prizes including "Quest For Camelot" albums.

Through the end of this month, the soundtrack will be featured in listening posts at all Wal-Marts nationwide. The title is also receiving high visibility at Warner Bros. stores.

As for the UNICEF tie-in, each soundtrack will contain an insert with information about the organization. The charity is using music and characters from the film in a fall fund-raising campaign called Trick or Treat for UNICEF.

Gray says children's specialty marketing firm **Playground Entertainment Marketing** is playing a big part in the promotion of the "Quest For Camelot" soundtrack. "We're working with 4,000 retailers—everything that falls outside music accounts," says Playground founder/president **Kathleen Bywater**, who notes that her company is also handling Camelot book and tape product, released on **Kid Rhino/Kids' WB! Music**. "Target is one of our major clients in this area. We've been working with them since September."

The book and tape title "Quest For Camelot Audio Action-Adventure" was released April 7 and is being pushed via advertising in DC Comics' May issues of **Animaniacs**, **Pinky & The Brain**, and **Superfriends**; a trailer on Warner Home Video's "Quest For Camelot Sing-Along," due in June; the Kraft/Kool-Aid sweepstakes, in which it will be given away to 100 first-prize winners; and other promotional efforts.

JUDY & DAVID ON TOP: Belated and richly deserved congratulations (Continued on next page)

EXECUTIVE TURNTABLE

NEW MEDIA: **Bill Ostroff** is appointed VP at Columbia House Co. Interactive in New York. He was GM at City-Search.

HOME VIDEO: **IVN Entertainment Inc.** in Concord, Calif., promotes **Nancy LeSage** to VP of finance and **Lorraine Hess-Seymour** to producer of program development and names **David Bright** national sales manager of the library and school division. They were, respectively, controller, producer, and sales manager at Research Publications International.

RELATED FIELDS: **Viacom Inc.** in Washington, D.C., names **Anne Lucey** VP of regulatory affairs. She was attorney adviser in the video services division of the mass media bureau at the Federal Communications Commission.

Stuart DeMarais is appointed sales director at **Solid State Logic** in Oxford, England. He was divisional

brand manager, music record and film.

Showtime Networks in New York promotes **Mike Harrigan** to VP of field marketing and **Jan Meshon** to VP of point of sale marketing and appoints **Sharon Whitt** counsel for sales and marketing. They were, respectively, director of field marketing, director of affiliate training and incentives, and a corporate lawyer at **Davis Polk & Wardwell**. Showtime also promotes **Tony DiBella** to VP of special markets in Atlanta. He was director of special marketing.

USA Networks in New York names **Mark L. Bienstock** VP of business affairs/affiliate relations. He was VP of legal and business affairs at **USA Networks International**.



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CHILD'S PLAY

(Continued from preceding page)

to Toronto-based husband-and-wife duo **Judy & David**, who won this year's Juno Award for best children's recording for the thoroughly delightful album "Livin' In A Shoe," on Tanglewood Audio. Kudos also to Tanglewood chief **Bruce David**, who knows how to pick 'em. Child's Play kvelled about this fresh, funny preschool-oriented pair in the Dec. 20, 1997, column; we consider the duo among the very best the genre has to offer. We're anxious to see what the pair will come up with next.

KIDBITS: Sony Wonder has rereleased **Waylon Jennings'** charmer of a children's album, "Cowboys,

Sisters, Rascals & Dirt," which first appeared on **Lou Adler's** Ode 2 Kids label in 1992. It views the world from a spirited little boy's point of view and includes such original tunes as "All Of My Sisters Are Girls" and "Cowboy Movies."

Redway, Calif.-based Music for Little People (MFLP) has secured exclusive worldwide rights to audio product based on the Learning Channel's preschool series "Bingo & Molly." The first album is "You Can Do It!" with songs and a score by **Ric Zivic**. Also new from MFLP is "Cajun For Kids" by **Papillion**, a New Orleans-based musician who is part of the Crescent City's Arts in Education series. Tunes include

"Let's Go! Fais Do Do!," "Laissez Les Bons Temps Rouler," and "Crawfish."

The Club Baby label of Forest Hills, N.Y., has a new arrival in its endearing toddler audio series of the same name. "Club Baby: A Special Gift" features upbeat, bubbly songs from singer, songwriter, musician, and Club Baby founder **Denise Lifeson**. The series is also available *en español*.

DOMO RECORDS

(Continued from page 65)

sales incentive with any Domo product.

The program is much larger than what Domo has been capable of in the past. Prior to signing the deal with Narada, the label's distribution was handled by the independent Navarre. "When you're dealing with a major distribution organization, you have a large field force," says Gilreath. "With this deal, we have an entire sales force that is dedicated to selling."

Both Gilreath and Rabin are firm when explaining that the deal doesn't diminish Domo's creative control over its projects or its current direction. "We're still an independent company," Rabin says. "We're not independently distributed, but we're still fully owned by ourselves. We still have the freedom to do what we want to do and put campaigns together as we see fit. We don't have anyone telling us what direction to go in."

Altogether, the new label group is a potent combination of new age, world, and AC firms. The group's Virgin arm boasts the best-selling Yanni as part of its stable of new age artists; Gilreath says collaborative efforts between artists and across labels isn't out of the question.

As an example, Gilreath cites a recently completed Narada project, "Gypsy Soul," a compilation album that tapped Domo's Benedetti & Svoboda for a track of flamenco music. "We're able to do things where we can easily license artists to other labels in the group," he says, "be it for exposure or support of particular projects."

According to Narada president Wesley Van Linda, there were several sides to the company's interest in bringing Domo into the fold. Foremost was longstanding respect for Domo founder/CEO Eiichi Naito and Gilreath.

"It's just fun to be able to work with good, honest people in this business," Van Linda says. "Secondly, Kitaro is one of the premier artists in this whole new age/world fusion area, and for us, the opportunity to be part of this is great."

"We've indirectly worked with Kitaro product in the past," he adds, "and we have a tremendous amount of respect for him and his music. It's a good match to bring them into what we're doing with Virgin and EMI Distribution. For us it's a real positive thing, and we hope we can do a good job with them."

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST	TITLE	
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
★ ★ NO. 1 ★ ★				
1	1	SOUNDTRACK ▲ ⁹ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE 40 weeks at No. 1	259
2	2	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	352
3	3	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	464
4	4	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	106
5	5	JEWEL ▲ ⁸ ATLANTIC 82700*/AG (10.98/15.98) [ES]	PIECES OF YOU	117
6	8	PINK FLOYD ▲ ¹³ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1103
7	6	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	345
8	7	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	377
9	9	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	185
10	10	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	423
11	15	SELENA ▲ ⁷ EMI LATIN 34123*/EMI-CAPITOL (10.98/16.98)	DREAMING OF YOU	51
12	12	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	300
13	11	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	363
14	21	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	394
15	16	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	226
16	14	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) [ES]	JAGGED LITTLE PILL	150
17	13	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	475
18	20	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	167
19	19	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) [ES]	FUMBLING TOWARDS ECSTASY	189
20	17	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNRYRDS/THEIR GREATEST HITS	160
21	18	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	113
22	29	AL GREEN ▲ THE RIGHT STUFF 26530/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	38
23	28	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	383
24	23	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	348
25	22	VARIOUS ARTISTS ▲ ⁷ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	146
26	25	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	220
27	27	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	161
28	33	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	133
29	24	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	85
30	43	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	425
31	37	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	58
32	35	EAGLES ▲ ⁷ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	180
33	31	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) [ES]	40 OZ. TO FREEDOM	77
34	45	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	213
35	34	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	375
36	30	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	61
37	32	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	392
38	36	AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	216
39	40	MARVIN GAYE ▲ MOTOWN 636058 (7.98 EQ/11.98)	EVERY GREAT MOTOWN HIT	71
40	—	ORIGINAL LONDON CAST ▲ ⁴ POLYDOR 831563/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	355
41	39	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	447
42	42	FLEETWOOD MAC ▲ ¹⁰ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	175
43	—	BILLY JOEL ▲ ¹⁸ COLUMBIA 40121* (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	220
44	38	CREDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	251
45	—	BEE GEES ▲ ² POLYDOR 800071/A&M (13.98 EQ/22.98)	BEE GEES GREATEST	61
46	48	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	263
47	46	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	234
48	49	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	49
49	—	VARIOUS ARTISTS BIG IDEA 8438/WORD (6.98/10.98)	VEGGIE TUNES	2
50	44	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	86

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. [ES] indicates past or present Heatseeker title. ©1998, Billboard/BPI Communications, and SoundScan, Inc.

Top Kid Audio™				
THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			ARTIST/SERIES	TITLE
			IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	
★ ★ ★ No. 1 ★ ★ ★				
1	1	10	SESAME STREET MUPPETS SONY WONDER 63432/EPIC (9.98 EQ/13.98)	ELMOPALOOZA!
2	2	6	VEGGIE TUNES EVERLAND 8438/WORD (6.98/10.98)	VEGGIE TUNES
3	3	123	VARIOUS ARTISTS ▲ ³ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
4	5	142	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
5	4	75	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES
6	6	140	BARNEY ▲ ³ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
7	12	142	VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
8	8	94	CEDARMONT KIDS CLASSICS BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
9	7	26	READ-ALONG WALT DISNEY 60297 (6.98 Cassette)	THE LITTLE MERMAID
10	11	106	CEDARMONT KIDS CLASSICS BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
11	10	9	MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS
12	9	72	CEDARMONT KIDS CLASSICS BENSON 82220 (3.98/5.98)	SILLY SONGS
13	14	105	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
14	18	76	CEDARMONT KIDS CLASSICS BENSON 82216 (3.98/5.98)	BIBLE SONGS
15	13	21	SING-ALONG WALT DISNEY 60942 (10.98 Cassette)	THE LITTLE MERMAID
16	15	78	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
17	16	9	READ-ALONG WALT DISNEY 60279 (6.98 Cassette)	THE ORIGINAL STORY OF WINNIE THE POOH
18	24	41	VARIOUS ARTISTS WALT DISNEY 60909 (10.98/15.98)	CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC
19	21	50	READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES
20	19	120	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
21	22	86	VARIOUS ARTISTS ▲ ² WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
22	17	27	CEDARMONT KIDS CLASSICS BENSON 84236 (3.98/5.98)	PRESCHOOL SONGS
23	20	2	VARIOUS ARTISTS KID RHINO 75238/RHINO (9.98/15.98)	THE BEST OF NICKTOONS
24	23	6	THE LITTLE MERMAID WALT DISNEY 60628 (8.98/12.98)	ARIEL'S FAVORITES
25	RE-ENTRY	—	MY FIRST SING-ALONG WALT DISNEY 60630 (6.98 Cassette)	WINNIE THE POOH: TIGGERIF SONGS

Children's recordings: original motion picture soundtracks excluded. ● 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. Most albums available on cassette and CD. * 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. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Brokers, Stores Squeeze Used-Tape Biz

Merchants Are Beginning To Trade In Previously Viewed DVDs

BY EARL PAIGE

LOS ANGELES—The used-tape business is suffering from an identity crisis.

Brokers of previously viewed programs who once relied solely on direct-response sales are outfitting stores. Meanwhile, retailers who bought only new goods are also spending open-to-buy dollars on used inventory. DVD is exacerbating the tensions between the two camps.

A market is developing in used DVDs, indicative of the year-old configuration's early maturity, according to trade sources. "Actually, many brokers are diversifying to the point where it is almost rare to find a company solely in the used-tape business," says Joe Mazon, president of Video Distributors of Florida.

Mazon, a veteran tape broker, is now scouting for disc inventory. So is Stage Two Video, the new name of a Dallas company that as Stage Two Previously Viewed had specialized in tape. President Dan Crider, actively seeking DVD product, has just launched a World Wide Web site, trading DVDs with the general public.

Brokers, in fact, have gone heavily to Web sites, according to Craig LaRowe of Craig LaRowe & Associates, a consulting firm. LaRowe attributes this early activity in DVD to the increasing number of high-tech surfers who regularly shop the Web

for bargains.

Damon Van Voorhis of Frontier Video Distributors agrees. A major broker, Frontier has also diversified into retail outlets. It went on the Internet last August to bolster store activity.

"We first picked up interest in used DVD on the Web site," says Van Voorhis, "but so far it's just a trickle." Used DVDs are not yet a factor at Frontier's three Video Cupboard and Family Video Depot stores, he observes.

The phones may be about to ring off the hook, however: Movies 2 Sell, a San Diego used-tape outlet, is starting to get DVD inquiries, says owner Eric LaRowe, brother of Craig LaRowe. "That's how it started with video games. People get tired of them and want to sell."

Movies 2 Sell "is about the only place in San Diego with a decent selection of laserdiscs, about 1,300 titles," Eric says. He anticipates the format will disappear as DVD catches on.

The line between used brokers and retailers is blurring for both VHS and DVD. Los Angeles chain 20/20 Video advertises that it's "not a broker," but at the same time, it's hoping to buy used product directly for resale.

In fact, there's so much confusion in the marketplace, that Gene Gross,

president of broker Video Group in Clearwater, Fla., quips, "I am just going to stop and catch my breath."

Hollywood isn't helping matters any. Gross says one of the latest developments creating confusion is the raft of so-called free goods going right through dealers' hands and into the used pipeline.

The trend dates back to late 1997, when the studios began rewarding dealers who made quotas with extra copies of hit movies that consumers might otherwise have difficulty finding on a hot-renting Friday night.

"What's happening is that many
(Continued on page 75)



A Roar For Reading. BMG Video has acquired all rights to what it says is a groundbreaking multimedia literacy series for children, "Between The Lions," a co-production of Sirius Thinking Ltd. and WGBH-TV Boston. Public TV will carry the programs prior to video release late next year. Surrounding Theo the Lion are, from left, Al Reuben, president of BMG Video; John Sculley and Chris Cerf, co-founders of Sirius Thinking; and Judy Stoia, executive producer.

So Exactly How Successful Is DVD? As It Passes The One-Year Mark, Opinions Vary

HALF EMPTY? HALF FULL? If you listen to the enthusiasts, DVD is cruising. Software sales have far exceeded expectations, they say, and the number of players in consumer homes, while not as plentiful as hoped, are still well ahead of CDs and VCRs at the same point in their retail histories.

Others, though, suspect DVD is running on empty. In their view, the year-old format hasn't taken advantage of the existing home video infrastructure and lags behind demand for the true example of consumer electronics success, the rooftop satellite dish. For DVD, there's still convincing to do.

The DVD Video Group (DVG) did some serious tub-thumping earlier this month in a meeting with the trade press. Machines in homes probably top 300,000, about 60% of those shipped to retailers, according to the trade group's rough estimates. And the disc count "is practically over 4 million units," said DVG chairman Emiel Petrone, executive VP of Philips Electronics.

DVG's cheerleader, of course: It has no other reason for being. Columbia House, however, can take DVD or leave it alone. After a test run in conjunction with Philips, the direct-mail giant elected to take it, launching a DVD Club with 500 titles at \$24.95 and \$29.95. They're "all big movie stuff," says Video Club executive VP Brian Wood. "I really believe the format is going to work. It shows all signs of that."

Ads in specialty magazines like Stereo Review and the mass-readership Entertainment Weekly are designed to both inform consumers and sell memberships. On the day we spoke to Wood, he had just gotten the first 22 via mail and the phone number 888-CHC-DVDS. "That doesn't sound like much," he says, but he notes that the original Video Club was "pretty small" when it was launched in 1981.

Each member pays \$4.95 each for two introductory selections and \$14.95 for a third. Members need only buy four more DVDs at regular prices in the next two years to fulfill their obligations. "This is great news for consumers," says Wood, tooting his own horn. "Here's a national store. If it helps people become more confident about buying a player, that's good for all of us."

Even Divx could share in the prosperity, or so think the Circuit City and Good Guys! chains. The retailers will promote the Divx machine as an enhanced DVD player when the format arrives in San Francisco and

Richmond, Va., at the end of May. Good Guys! advertising VP Brad Bramy shrugs off the Divx Memorial Day delay (Picture This, Billboard, May 16) as a "very minor" glitch, which in fact may benefit the Bay Area introduction. (A national Divx rollout is due later in '98.)

By June 12, the new start date for print ads, California will be past the political primaries that jack up the cost of commercial time. Divx spots are "probably well advised to wait till next month," says Good Guys! president Bob Gunst. "Anyway, we're used to this."

DVD suffered a delay of several months before suppliers began shipping hardware and software in March 1997.

That postponement continues to haunt manufacturers. Trade observers like consultant Richard Kelly consider the early projections of 1 million DVD players in the first year as the

standard that suppliers have failed to meet. Kelly counts an installed base of about 400,000 machines, higher than most other estimates but less than one-half the 900,000 direct broadcast satellite dishes sold to consumers in that technology's first year.

Kelly, compiling a worldwide optical media market survey for the International Recording Media Assn. (IRMA), says he "was surprised" at the relatively low total of 105,000 DVD players delivered to stores in the first quarter. Overall, DVD's household penetration "does not add up to the satellite numbers." Nor, in Kelly's view, is it sufficiently ahead of the VCR.

He notes that Betamax and VHS struggled in the early days "with very little software." It was only after the studios began releasing movies on tapes that VCR sales surged 8%-10% or more a year. DVD, he suggests, has had the benefit of movies and retailers attuned to home video from the start. However, Kelly is quick to note that DVD will probably be found in 10,000 outlets this year, compared with 5,000 in 1997. Sales should reflect the increase.

His other concern is a disc inventory that has grown like Topsy since early 1997. Although DVD proponents trumpet the heavy sell-through—early adoptors are snapping up an average of 20-30 a year, and some dual-layer titles are in short supply—Kelly says total sales were barely 25% of the replicators' 1997 output. The IRMA study estimates that as many as 12 million discs have been warehoused. In 1998, 35 million more are due to roll off assembly lines.



Eric LaRowe stocks used tapes in his Movies 2 Sell store in San Diego.

U.K.'s Technicolor Opens Danish Duplicating Plant For Scandinavia

LONDON—Technicolor, a subsidiary of the U.K. media group Carlton Communications, has set up a new plant in Denmark to exploit the Scandinavian cassette market. It's the duplicator's third European expansion in the past 18 months.

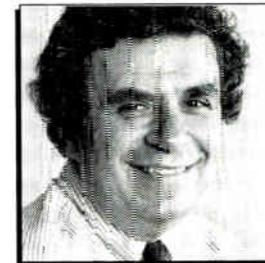
The facility, in Pandrup, Jutland, will initially have the capacity to produce more than 5 million units a year, says Technicolor, which also has manufacturing and distribution operations in the U.S., the U.K., Holland, Italy, and Spain. Its clients include Disney, Warner, and DreamWorks. First off the new production line will be "The Game," starring Michael Douglas.

The move reflects growing demand in Scandinavia, where the total sell-through market for Denmark, Norway, Sweden, and Finland has doubled since 1992 to \$200 million a year, according to Technicolor. VCR penetration in the region stands at around 70% of households.

The Danish plant has 50 employees and 1,500 recorders. Technicolor said it plans a 50% expansion of the facility in the near future. Carlton managing director June de Moller says, "The videocassette market in Europe is growing, and we're expanding to meet the demand."

SAM ANDREWS

PICTURE THIS



by Seth Goldstein

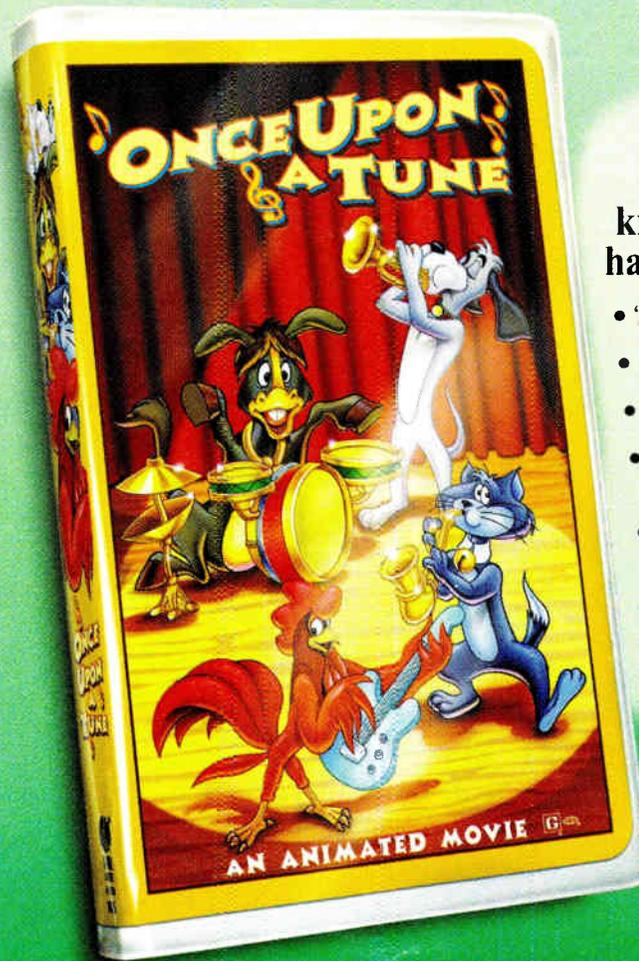
Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★ ★ ★ No. 1 ★ ★ ★					
1	3	3	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
2	5	3	COPLAND (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro
3	1	5	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
4	8	4	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
5	29	2	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
6	4	7	I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar
7	2	8	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
8	9	3	FLUBBER (PG)	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams
9	6	9	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
10	11	5	RED CORNER (R)	MGM/UA Home Video Warner Home Video M906832	Richard Gere Bai Ling
11	10	5	SEVEN YEARS IN TIBET (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt
12	7	12	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
13	13	11	THE EDGE (R)	FoxVideo 2750	Anthony Hopkins Alec Baldwin
14	35	2	ANASTASIA (G)	FoxVideo	Animated
15	14	6	U-TURN (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez
16	18	4	THE ICE STORM (R)	FoxVideo 2751	Kevin Kline Sigourney Weaver
17	16	7	ULEE'S GOLD (R)	Orion Home Video MGM/UA Home Video 2110003	Peter Fonda Patricia Richardson
18	21	2	MRS. BROWN (PG)	Miramax Home Entertainment Buena Vista Home Entertainment 13525	Judi Dench Billy Connolly
19	15	9	THE PEACEMAKER (R)	Universal Studios Home Video 83485	George Clooney Nicole Kidman
20	12	8	MIMIC (R)	Dimension Home Video Buena Vista Home Entertainment 13137	Mira Sorvino Jeremy Northam
21	17	16	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
22	20	6	BEAN (PG-13)	PolyGram Video 4400469133	Rowan Atkinson Peter MacNicol
23	22	3	THE HOUSE OF YES (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13526	Parker Posey Tori Spelling
24	28	10	THE MAN WHO KNEW TOO LITTLE (PG)	Warner Home Video 15626	Bill Murray
25	NEW		BODY COUNT (R)	PolyGram Video 4400550473	David Caruso Linda Fiorentino
26	23	10	EVE'S BAYOU (R)	Trimark Home Video VM6437	Samuel L. Jackson Lynn Whitfield
27	19	14	G.I. JANE (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10441	Demi Moore
28	NEW		MOUSE HUNT (PG)	Universal Studios Home Video 82585	Nathan Lane Lee Evans
29	33	6	A THOUSAND ACRES (R)	Touchstone Home Video Buena Vista Home Entertainment 12979	Jessica Lange Michelle Pfeiffer
30	31	6	ONE NIGHT STAND (R)	New Line Home Video Warner Home Video 4312	Wesley Snipes Nastassia Kinski
31	27	6	MORTAL KOMBAT: ANNIHILATION (PG-13)	New Line Home Video Warner Home Video N4643	Robin Shou Talisa Soto
32	24	13	AIR FORCE ONE (R)	Columbia TriStar Home Video 71883	Harrison Ford
33	NEW		FOR RICHER OR POORER (PG-13)	Universal Studios Home Video 83375	Tim Allen Kirstie Alley
34	NEW		ALIEN RESURRECTION (R)	FoxVideo 0325	Sigourney Weaver Winona Ryder
35	26	7	IN THE COMPANY OF MEN (R)	Columbia TriStar Home Video 26013	Aaron Eckhart Matt Malloy
36	NEW		KISS OR KILL (R)	Universal Studios Home Video 83491	Francis O'Connor Matt Day
37	30	8	SHE'S SO LOVELY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13472	Sean Penn John Travolta
38	36	8	A LIFE LESS ORDINARY (R)	FoxVideo 2772	Cameron Diaz Ewan McGregor
39	25	10	MAD CITY (PG-13)	Warner Home Video 15433	Dustin Hoffman John Travolta
40	34	18	CONSPIRACY THEORY (R)	Warner Home Video 15091	Mel Gibson Julia Roberts

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

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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
1	1	3	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
2	14	2	ANASTASIA	FoxVideo	Animated	1997	G	26.98
3	2	10	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
4	3	104	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
5	4	3	ELMOPALOZA!	Sony Wonder	The Muppets	1998	NR	12.98
6	NEW ▶		THE FIFTH ELEMENT	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman	1997	R	14.95
7	7	6	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	19.95
8	6	14	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
9	12	4	PLAYBOY'S NATURALS	Playboy Home Video Universal Music Video Dist. PBV0828	Various Artists	1998	NR	19.98
10	5	82	PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated	1953	G	26.99
11	16	4	PLAYBOY: NIGHT CALLS	Playboy Home Video Universal Music Video Dist. PBV0829	Juli Ashton Doria	1998	NR	19.98
12	NEW ▶		SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
13	11	10	EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbell Sarah Berry	1987	NR	14.98
14	10	6	SELENA	Warner Home Video 14909	Jennifer Lopez	1996	PG	19.98
15	9	13	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
16	NEW ▶		GROSSE POINT BLANK	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Minnie Driver	1996	R	19.99
17	13	19	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
18	8	8	PLAYBOY'S WOMEN BEHAVING BADLY	Playboy Home Video Universal Music Video Dist. PBV0825	Various Artists	1998	NR	19.98
19	15	7	BATMAN & MR. FREEZE: SUBZERO	Warner Family Entertainment Warner Home Video 149963	Animated	1998	NR	19.96
20	32	4	BLUE VELVET	MGM/UA Home Video Warner Home Video 206863	Kyle MacLachlan Isabella Rossellini	1986	R	14.95
21	20	14	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
22	NEW ▶		MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
23	40	17	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98
24	17	12	MARILYN MANSON: DEAD TO THE WORLD	Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	1998	NR	16.95
25	35	2	TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	NR	29.95
26	26	11	PLAYBOY'S VOLUPTUOUS VIXENS II	Playboy Home Video Universal Music Video Dist. PBV0824	Various Artists	1998	NR	19.98
27	21	6	LOST HIGHWAY	PolyGram Video 4400549893	Bill Pullman Patricia Arquette	1996	R	19.95
28	39	24	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	22.95
29	33	7	NATIONAL GEOGRAPHIC: SECRETS OF THE TITANIC	Warner Home Video	Various Artists	1988	NR	14.95
30	25	27	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
31	18	104	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
32	19	2	STOMP OUT LOUD	HBO Home Video Warner Home Video 91484	Various Artists	1998	NR	19.98
33	34	20	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
34	28	27	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
35	38	2	B.A.P.S.	New Line Home Video Warner Home Video N4413	Halle Berry Martin Landau	1996	PG-13	14.98
36	22	23	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
37	23	12	PRIVATE PARTS	Paramount Home Video 33251	Howard Stern Robin Quivers	1997	R	14.95
38	31	2	MARIAH CAREY: MY ALL	Columbia Music Video Sony Music Video 78846	Mariah Carey	1998	NR	3.95
39	30	5	AMERICAN POP	Columbia TriStar Home Video 19592	Animated	1981	R	13.95
40	NEW ▶		GODZILLA-KING OF THE MONSTERS	Simitar Ent. Inc. 4909	Raymond Burr	1956	NR	12.95

● 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.

Home Video

MERCHANTS & MARKETING

Dennis Joins Warner's 75th-Anniversary Lineup

DENNIS THE FRANCHISE: That freckled-face kid who has bugged Mr. Wilson for years could be Warner Home Video's next direct-to-video franchise.

On July 14, the studio will re-release "Dennis The Menace Strikes Again," a direct-to-video sequel to the 1993 film "Dennis The Menace." Priced at \$19.94, the title will be part of the studio's 75th-anniversary marketing initiative. Dairy Queen is a cross-promotional partner.

"Warner has a lot of great characters that could become video franchises, but we're taking a wait-and-see approach on 'Dennis,'" says Warner Family Entertainment director of marketing Dan Capone. "I can't definitely say that this is our next franchise, but he's a strong direct-to-video character."

In fact, Capone says that "Dennis" is the first of seven direct-to-video releases Warner plans to announce over the next month. "Some will be spinoffs, and others will be based on characters," says Capone, who wouldn't disclose details.

One reason Dennis is ripe for video is that the movie grossed more than \$50 million at the box office and sold nearly 4 million units on video, according to Capone. The 50-year-old comic strip character created by Hank Ketcham also appears in 1,200 daily newspapers in 48 countries and is translated into 19 languages.

Plans for the title include a national TV and print advertising campaign, a coupon book worth \$150 in related Warner products that will be included inside each cassette, and the Dairy Queen promotion. The title is being released in Spanish as well.

On street date, Dairy Queen's 4,500 locations will hand out a coupon for \$1 off the purchase price of the video and advertise availability via in-store displays. The cassette box will contain a 50 cent coupon good toward Dairy Queen purchases.

This time around, Don Rickles will play Mr. Wilson, replacing Walter Matthau, who starred in the movie. Justin Cooper, who co-starred in "Liar Liar," is the new menacing Dennis, replacing Mason Gamble.

JOHN, YOKO & MIKE: Beatles fans are in for a rare treat this month, thanks to those creative folks at Rhino Home Video.

The supplier has assembled the interviews and performances that John Lennon and Yoko Ono did

as co-hosts on "The Mike Douglas Show" in 1972. Also included in the five-tape boxed set is a 48-page booklet with behind-the-scenes tidbits about the Lennons' week on-air.

It features backstage photos, a present-day question-and-answer session with Douglas; excerpts from a press conference featuring Lennon, Ono, and guest Jerry Rubin; and new liner notes. The \$99.95 collection is available Tuesday (19).

Noted for its show-biz guests, "The Mike Douglas Show" took on a different look with Lennon and Ono, who invited Black Panthers Party chairman Bobby Seale, Asian activist/folk singing duo Yellow Pearl, a biofeedback expert, and a macrobiotic cook, among others.

One cassette features a performance of Lennon and Chuck Berry. Lennon and Ono do several duets on each tape.

SHELF TALK



by Eileen Fitzpatrick

HAPPY BIRTHDAY: Fright fests, fistfights, and pure fun highlight several movies receiving anniversary treatments on video this spring and summer.

First up is the 25th-anniversary edition of Bruce Lee's "Enter The Dragon," busting into stores Tuesday (19) at \$19.98 from Warner Home Video. The limited-edition collection includes the cassette, an exclusive CD of the Lalo Schiffrin soundtrack, a commemorative book, archival information, eight movie card imprints, and a photo of a film frame. It's priced at \$49.98.

Meanwhile, Paramount Home Video is remastering "Grease" for its 20th-anniversary rerelease following a successful theatrical run in March. The title will be out June 23, priced at \$14.95.

A deluxe edition with an on-pack CD is available for \$19.95. Called the "Grease Megamix," the recording contains the songs "Greased Lightnin'," "Summer Nights," and "You're The One That I Want."

Also from Warner is the 25th-anniversary edition of "The Exorcist," available Aug. 25. A \$19.98 version includes an introduction by director William Friedkin, a 30-minute behind-the-scenes documentary with 11 minutes of never-before-seen outtakes, the original theatrical trailer, and a lobby card.

The deluxe version contains all the above, plus the 52-page "The Exorcist: The Making Of A Classic Motion Picture," a limited-edition CD of Schiffrin's soundtrack, eight lobby cards, and a picture, and is priced at \$49.98.

Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
1	1	3	★★ NO. 1 ★★			
			RIVERS OF JOY Spring Hill Video 44354	Gaither & Friends	LF	29.99
2	5	17	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	LF	19.95
3	2	15	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	LF	19.98
4	3	25	TULSA, TOKYO AND THE MIDDLE OF NOWHERE PolyGram Video 4400479233	Hanson	LF	19.95
5	4	25	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF	14.95
6	9	21	ROMANZA IN CONCERT PolyGram Video 4400553973	Andrea Bocelli	LF	24.95
7	6	37	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
8	15	14	DOWN BY THE TABERNACLE Spring Hill Video Chordant Dist. Group 104	Bill & Gloria Gaither	LF	19.98
9	7	13	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	LF	16.95
10	13	29	TRIBUTE ▲ Virgin Music Video 77849	Yanni	LF	24.95
11	8	24	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF	19.98
12	20	84	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
13	11	7	AFTER DARK Roadrunner Video 987	Type O Negative	LF	19.98
14	18	17	SINGIN' WITH THE SAINTS Spring Hill Video Chordant Dist. Group 102	Bill & Gloria Gaither	LF	19.98
15	10	3	MY ALL Columbia Music Video Sony Music Video 78846	Mariah Carey	VS	3.95
16	12	24	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF	24.98
17	14	12	LIVE Verity Video 43108-3	Fred Hammond & Radical For Christ	LF	19.98
18	21	3	MICHAEL CRAWFORD IN CONCERT Warner Home Video 36420	Michael Crawford	LF	19.98
19	29	4	LIVE FROM NEW YORK MVD Video 80732	Tori Amos	LF	29.95
20	19	26	3-WATCH IT GO Elektra Entertainment 40195	Pantera	LF	19.98
21	23	58	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
22	24	12	WOW-GOSPEL 1998 Verity Video 43109-3	Various Artists	LF	19.98
23	27	15	THE ABSOLUTE BEST VIDEOS Sparrow Video Chordant Dist. Group 43201-3	Carman	LF	19.98
24	36	2	IN CONCERT Columbia Music Video Sony Music Video 2105	Sarah Brightman	LF	19.98
25	26	72	THE CREAM OF ERIC CLAPTON ▲ PolyGram Video 440081189	Eric Clapton	LF	14.95
26	17	49	I'M BOUT IT ▲ ² No Limit Video Priority Video 53423	Master P	LF	19.98
27	32	28	THE BEST OF THE DOORS Universal Studios Home Video 83297	The Doors	LF	14.98
28	RE-ENTRY		LIVE AT THE ACROPOLIS ▲ ³ Private Music BMG Video 82163	Yanni	LF	19.98
29	28	12	LIVE IN HYDE PARK Warner Reprise Video 3-38473	Eric Clapton	LF	19.98
30	25	132	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
31	39	152	PULSE ▲ ² Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
32	RE-ENTRY		LIVE IN CONCERT MVD Video 50028	Backstreet Boys	LF	19.95
33	34	181	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
34	16	9	CLOSE TO YOU: REMEMBERING THE CARPENTERS MPI Home Video MP7278	The Carpenters	LF	19.98
35	RE-ENTRY		JOY IN THE CAMP Spring Hill Video Chordant Dist. Group 101	Bill & Gloria Gaither And Their Homecoming Friends	LF	19.98
36	35	228	LIVE SHIT: BINGE & PURGE ▲ ¹⁰ Elektra Entertainment 5194	Metallica	LF	89.98
37	RE-ENTRY		LIVING THE DREAM: LIVE IN WASHINGTON, D.C. Verity Video Word Video 43021-3	The Canton Spirituals	LF	19.98
38	RE-ENTRY		THE COLOUR OF MY LOVE CONCERT Epic Music Video Sony Music Video 50136	Celine Dion	LF	19.98
39	33	42	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
40	31	33	OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1998, Billboard/BPI Communications.

Laserdisc Wholesaler Closes, A Victim Of DVD

LOS ANGELES—A laserdisc wholesaler has become a casualty of the DVD market. Image Entertainment says it will shutter U.S. Laser Video Distributors, acquired in 1995. U.S. Laser operated a distribution company, a magazine, and Digitainment, a retail venture in Whippany, N.J. About 10 people were laid off as a result of the closure. President David Goodman had left in December to form DVD International.

According to Image CFO Jeff Framer, much of U.S. Laser's distribution business had already been folded into Image's Chatsworth, Calif., headquarters. Laserviews ceased publication in October. "With laser declining and DVD growing, we decided to close the store" July 15, says Framer. The 8,000-square-foot outlet stocks about 2,000 titles and sold laser and DVD hardware. "It's near New York, and

we thought we'd get a lot of traffic," he adds, "but when DVD came out, it became a problem." But the new format is not big enough to allow Image to convert the store to a DVD-only operation. "There's only a small number of machines out there, not enough to cover expenses," Framer says. Closing U.S. Laser should save Image \$1.2 million three years. EILEEN FITZPATRICK

BROKERS, STORES SQUEEZE USED-TAPE BIZ

(Continued from page 72)

smaller dealers can't meet the quotas on these free-goods offers, and they overbuy and then sell it off," says Gross. "We are paying \$45 for some movies which we sell for up to \$59." Oftentimes, the cassette boxes have never been opened. Brokers, in fact, question the basis of these plans. "The product being offered in these Profit Plus plans, or whatever they are called, is not really

free," notes Crider. "Maybe you get a few free copies with an order on a title where you pay \$70 for all the rest. How can you say these are free goods?" Craig LaRowe says that much of the free-goods activity stems "from so many dealers who are these days acting as sub-distributors." In essence, these retailers earn—and keep—the extra cassettes by filling other stores'

orders. Enthusiasm leads to excess. "I am sure the traditional distributors take full advantage of what is going on. Quantities of these titles are left over, and these go right into the used pipeline," says LaRowe. Part two of this story in the May 30 issue, will examine the impact of used tapes and DVDs in the big—and volatile—Los Angeles market.

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			★★ NO. 1 ★★	
1	1	11	DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS PolyGram Video 4400464433	19.95
2	2	11	GRETZKY: THE GREAT ONE AND THE NEXT ONES FoxVideo (CBS/Fox) 2758	14.98
3	3	25	THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097	19.98
4	6	5	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO Winstar Home Entertainment 71027	19.98
5	5	29	PURE PAYTON PolyGram Video 4400464413	19.95
6	8	105	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
7	4	323	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
8	7	77	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
9	15	47	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98
10	10	13	NBA 2000 FoxVideo (CBS/Fox) 2759	14.98
11	11	47	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98
12	13	255	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
13	12	77	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95
14	RE-ENTRY		LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003	19.98
15	17	29	FOOTBALL FOLLIES PolyGram Video 4400475033	9.95
16	RE-ENTRY		TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
17	NEW		1998 OLYMPIC WINTER GAMES OVERALL HIGHLIGHTS FoxVideo (CBS Video) 0412	19.98
18	NEW		1998 OLYMPIC WINTER GAMES FIGURE SKATING COMPETITION FoxVideo (CBS Video) 0414	19.98
19	NEW		THE ICE PRINCESS Winstar Home Entertainment 71074	19.98
20	19	37	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	19.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			★★ NO. 1 ★★	
1	1	31	OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 60428	22.99
2	4	31	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12.98
3	2	77	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
4	3	141	THE GRIND WORKOUT HIP HOP AEROBICS ◆ Sony Music Video 49659	12.98
5	7	187	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
6	8	123	THE GRIND WORKOUT: FITNESS WITH FLAVA ◇ Sony Music Video 49796	12.98
7	5	21	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	19.98
8	RE-ENTRY		CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SV10093	9.98
9	9	5	CRUNCH: BURN & FIRM IN 30 MINUTES Anchor Bay Entertainment SV10284	9.99
10	13	7	CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment SV10285	9.99
11	RE-ENTRY		THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
12	6	27	THE GRIND WORKOUT: FAT BURNING GROOVES ◆ Sony Music Video	12.98
13	14	43	CRUNCH: TURBO SCULPT Anchor Bay Entertainment SV10027	9.98
14	RE-ENTRY		ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29.95
15	RE-ENTRY		CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT ◇ GoodTimes Home Video 7032	19.99
16	11	21	FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT BMG Video 80343-3	19.98
17	RE-ENTRY		ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
18	RE-ENTRY		MTV ADVANCED WORKOUT: TOTAL BODY TRAINING Sony Music Video 49331	14.98
19	12	23	STEP REEBOK: POWER BLAST BMG Video 80359-3	19.98
20	15	15	BUNS OF STEEL 2000 WITH TAMILEE WEBB WarnerVision Entertainment 226	14.95

◆ IFA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IFA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1998, Billboard/BPI Communications.

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COMMENTARY

(Continued from page 6)

have always rejected this policy, producing and requiring instead a strong local industry together with the best possible supply of foreign recordings. Accordingly, we say, the copyrights should be left intact so that the public's interest can continue to be met by the activities of the industry in Australia.

In pursuit of its political agenda, the government has led a campaign of misinformation of immense proportions. Following are just a few examples of the government's misinformation campaign; the list is very large, and space does not allow them all to be set out.

It claimed to have evidence showing that imports would produce substantial price decreases. When it came time to produce that evidence, it could not and did not.

It claimed that allowing parallel importation would be in line with world developments. As we know, the world trend and standard is not to allow parallel imports.

The government has claimed that the world piracy problem will be solved in the short term. This is extraordinary in light of the fact that world piracy is getting worse and more entrenched every year. The fact that the government has made such fanciful

claims is a cogent example of its preparedness to pursue the political agenda with little or no regard to real facts.

Fortunately, the government does not control the Senate (Australia's parliamentary upper house), and the legislation to repeal our exclusive import rights cannot be passed unless all opposition parties and Independents agree. Prior to voting on the legislation, the Senate required a full review of the issue by the Senate Legal and Constitutional Legislation Committee.

This process involved close to 200 submissions, many hearings, and a committee report of some 200 pages. The result was that the government's legislation was rejected by the nongovernment members, including the powerful Labor Party and the Democrats. The Independents now have the last say.

With the Senate report done, the legislation can be put to the vote in the Senate at any time the government chooses. The vote is likely to be at the end of May or in June. The dramatic irony is that Australia's recommended full price is now the same as the recommended full price in the U.S. And with sales tax and royalties adjusted, Australia is cheaper!

It is absolutely clear that maintaining parallel import rights is vital to our ability to invest in new music for our customers and our artists.

Music is a high-risk, passionate, promotion-driven business. We need copyright, artists, and talented management/marketing to be successful. All are key factors that work in combination. If the exclusive import rights are removed, we will essentially become mere distributors rather than creators and risk takers.

The fairest and most basic concept that everyone can understand is that the people who create, own, and promote a product should also be the only ones who can sell their product. The government still can't (and will never be able to) explain how a business is better off if its products can be sold by others who don't contribute anything to the product's origination and promotion.

Consumers' best interests are served by us supplying the widest selection of back catalog and new product that is commercially sustainable. We must be able to continue to bring vibrant local talent to our customers through a recorded music scene that remains diverse, exciting, and constantly reinvented.

Equally, our retailers need us to supply credit facilities, primary promotion, efficient distribution, and all the other backup services to get the best and widest product selection to our customers. We can only do all this to optimal levels if we sell our own products and gain the returns exclusively on the relatively infrequent albums that are financially successful. And that's what the exclusive parallel import rights ensure around the globe.

FAMILY STAND

(Continued from page 53)

recordings aren't as widely accepted as the tracks they write for other people, especially when Family Stand projects tend to cover "much broader subjects."

"The biggest misconception about any of [the Family Stand's] albums is that it's not commercial or it's un-accessible," says Lord, whose publishing, Leosun Music, is administered through EMI Music Publishing (ASCAP). Smith's publishing, Arvernal Music, is also administered through EMI (ASCAP).

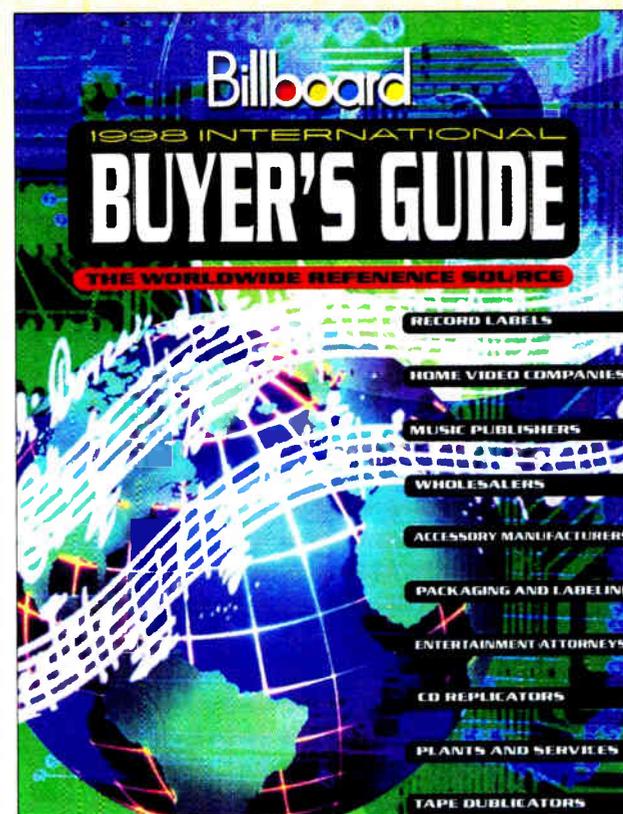
"But when you go back to what makes a song commercial and popular, [the song] requires a strong hook, strong lyrics, and strong melody. All our songs fulfill those requirements. We've had hit records with 'Blowing Kisses In The Wind,' 'Sugar Honey Ice Tea,' and 'Do You First, Then Do Myself,' so our music is accessible. But the songs on our projects have never been supported."

The only real difference Lord sees between tracks written for themselves and for others is that "writing for other people is like writing for a movie or novel or a play. You just write for characters or personalities. Paula Abdul has one type of personality, and Corey has another."

But all the music they create comes from their collective influences of Stevie Wonder, Sly & the Family Stone, Larry Graham, Donny Hathaway, the Beatles, and Jimi Hendrix.

"At our core, we are a soul band," says Lord. "We're soul in the classic sense of when soul music still had rock elements in it."

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CALENDAR

MAY

May 16-19, **European Audio Engineering Society Exhibition**, RIA Exhibition Center, Amsterdam. 44-118-975-6218.

May 17-18, **MTV/Billboard Asian Music Conference**, Regent Hotel, Hong Kong. 212-536-5225.

May 18, **Fourth Annual Hard Rock Cafe Celebrity Golf Tournament**, Sherwood Country Club, Thousand Oaks, Calif. 818-380-0400.

May 18, **ASCAP Pop Awards**, Beverly Hilton Hotel, Beverly Hills, Calif. 310-470-7825.

May 19, **Art For AIDS Sake Auction**, sponsored by the Video Industry AIDS Action Committee, Four Seasons Hotel, Los Angeles. 818-227-0677.

May 21, **Re-Arranging Arrangers**, New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

May 22-25, **Northwest Folklife Festival**, Seattle Center, Seattle. 206-684-7327.

May 23, **Miracle In The Desert '98**, benefitting the Musicians' Assistance Program, Mission Springs Park, Desert Hot Springs, Calif. 760-836-1844.

May 27-30, **Electronic Entertainment Expo**, Georgia World Congress Center, Atlanta. 800-315-1133, www.e3expo.com.

May 28, **Leadership In Music Symposium: Music Makes Kids Smarter**, sponsored by the National Music Council, Supper Club, New York. 973-655-7974.

May 28, **Assn. Of Independent Music Publishers Luncheon**, on accounting and auditing, Hotel Sofitel Ma Maison, Los Angeles. 818-842-6257.

May 28-31, **Frank Sinatra Las Vegas Celebrity Classic Golf Tournament**, Stallion Mountain Country Club, Las Vegas. 310-360-6065.

May 29, **Audio Publishers Assn. Conference**, Chicago. 212-877-6398, fasspr@aol.com.

May 30, **Art Around The Park**, with live music, spoken word, fashion, and art, Tompkins Square Park, New York. 212-685-3001.

May 30, **Third Annual Audie Awards**, McCormick Center, Chicago. 212-877-6398, fasspr@aol.com.

May 30, **MTV Movie Awards**, Barker Hanger, Santa Monica, Calif. 212-258-8000.

JUNE

June 2, **ASCAP Songwriters' Workshop**, Fez, New York. 212-621-6485.

June 2-4, **Replitech North America**, Moscone Center, San Francisco. 800-800-5474.

June 8, **Tiger Jam I**, sponsored by the Tiger

Woods Foundation, Universal Amphitheatre, Universal City, Calif. 818-622-4440.

June 10, **Songwriters' Hall Of Fame Dinner**, Sheraton Hotel and Towers, New York. 212-957-9230.

June 10-Aug. 22, **Texas Stage Show**, Pioneer Amphitheater, Palo Duro Canyon State Park, Amarillo, Texas. 806-655-2181.

June 11, **What You See Ain't Necessarily What You Get: Music Video In The Cyberage**, New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

June 12-14, **Reggae Riddims**, City Park's Marconi Meadows, New Orleans. 504-367-1313.

June 15, **TNN Music City News Country Awards**, Nashville Arena, Nashville. 615-889-6840.

June 15, **Third Annual Mix L.A. Open**, sponsored by Mix magazine and the Mix Foundation for Excellence in Audio, Brookside Golf Course, Pasadena, Calif. 310-207-8222.

June 15-19, **Summer Jazz Workshop**, Texas Southern University and Willowridge High School, Houston. 713-227-8706.

June 15-20, **27th Annual Fan Fair**, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 16, **Membership Awards Luncheon**, sponsored by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Beverly Hills Hilton, Beverly Hills, Calif. 310-392-3777, extensions 214/224.

June 16-17, **Recordable Optical Media '98**, organized by Understanding & Solutions Ltd., Barbizon Tulip Hotel, Amsterdam. 44-0-1582-607744.

June 17-20, **PROMAX Conference & Exposition**, Convention Centre, Toronto. 213-965-1990.

June 19-21, **Consumers Electronics Manufacturers Assn. FUSE '98**, Atlantic City, N.J. 703-907-7600.

June 20-22, **City Of Dreams '98: Music And Urban Fashion Conference**, Space, New York. 212-613-5758.

June 22-26, **Vocational Industrial Clubs Of America Leadership And Skills Conference**, H. Rowe Bartle Hall, Kansas City, Mo. 703-777-8810.

June 23, **New York Recording Academy A&R/Producers Awards Luncheon**, Supper Club, New York. 212-245-5440.

June 23, **Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Life nightclub, New York. 212-957-9230.

June 27-28, **Urban Focus Music Conference**, Musicians Institute, Los Angeles. 310-289-6350, www.urbanfocus.com.

JULY

July 6-10, **Macworld Expo: The Creative World**, Jacob K. Javits Convention Center, New York. 800-645-EXPO, www.macworldexpo.com.

July 8-10, **Billboard's Fifth Annual Dance Music Summit**, Marriott Downtown, Chicago. 212-536-5002.

July 8-12, **Video Software Dealers Assn. Convention**, Convention Center, Las Vegas. 818-385-1500.

July 9, **Biz Tech '98**, sponsored by the Society of Professional Audio Recording Services, Loew's Vanderbilt Hotel, Nashville. 800-771-7727, spars@spars.com.

July 15-16, **Plug In '98**, Crown Plaza, New York. 800-488-4345.

July 19, **Lovefest '98**, Hollywood, Fla. 954-929-0982.

July 24-26, **Party In Palm Springs Weekend Getaway**, Westin Mission Hills resort, Palm Springs, Calif. 310-670-6937, www.pip4fun.com.

AUGUST

Aug. 7-9, **Litchfield Jazz Festival**, Goshen Fairgrounds, Goshen, Conn. 860-567-4162.

Aug. 12-13, **Authoring Digital Entertainment Media**, conference sponsored by Professional DVD Producers, Universal Hilton, Universal City, Calif. 609-279-1999.

Aug. 13-17, **Popkomm**, Congress Center East, Cologne, Germany. 49-221-91655-0.

Aug. 20-23, **Act Like Me Convention**, Miami Beach. 888-775-4057.

SEPTEMBER

Sept. 4-7, **Festival Of Mountain And Plain . . . A Taste Of Colorado**, Civic Center Park, Denver. 303-478-7878.

Sept. 8, **Torch Of Liberty Awards Dinner**, sponsored by the American Civil Liberties Union Foundation of Southern California, Century Plaza Hotel, Los Angeles. 213-467-9212.

Sept. 8-12, **National Assn. Of Recording Merchandisers Fall Conference**, San Diego. 609-279-7100.

Sept. 10, **MTV Video Music Awards**, Universal Amphitheatre, Los Angeles. 212-258-8000.

Sept. 17-19, **Billboard/Airplay Monitor Radio Seminar & Awards**, Pointe Hilton at Tapatío Cliffs, Phoenix. 212-536-5002.

Sept. 30-Oct. 2, **ComNet Conference & Exposition**, Moscone Center, San Francisco. 800-545-EXPO. www.comnetexpo.com



Divas For A Cause. R&B divas Gloria Gaynor and Chaka Khan joined Michael Bolton for the International Achievements in Arts Awards April 5. Held at the Sheraton Miramar Hotel in Santa Monica, Calif., the event benefited the Michael Bolton Foundation Inc. for abused and battered women and children. Gaynor and Khan received standing ovations for their performances of their respective hits, "I Will Survive" and "I'm Every Woman." Pictured, from left, are Gaynor, Bolton, and Khan.

LIFELINES

BIRTHS

Boy, **Matthew Vinson**, to **Carla and Jeff Aber**, May 5 in New York. Father is VP of Wind-up Entertainment.

Girl, **Lauren Procko**, to **Sue Procko and Jeffrey Boxer**, May 7 in Pittsburgh. Mother is owner/president of Sue Procko Public Relations. Father works for the law firm of Levy, Stern & Ford.

DEATHS

Freda Meibach, 85, May 1 in New York. Meibach was the mother of entertainment lawyer Ina Lea Meibach, who works for Shukat Arrow Hafer & Weber L.L.P. In lieu of gifts or flowers, the Meibach family requests that donations be made to the Hebrew Home for the Aged in honor of Freda Meibach. Checks may be sent to Ina Lea Meibach at Shukat Arrow Hafer & Weber, 111 W. 57th St., Suite 1120, New York, N.Y. 10019.

Lisa Jones, 33, of complications from lupus and kidney failure, May 3 in Queens, N.Y. A budget analyst for the City of New York, Jones was the fiancée of Steve Graybow, columnist and chart manager for Billboard and Top 40 and Rock Airplay Monitor. In lieu of flowers, the family requests that donations in Jones' memory be made to the Education Fund at the Bible Church of Christ, c/o Graybow, 38-11 Ditmars Blvd., Box 474, Astoria, N.Y. 11105.

Tommy McCook, 71, of heart failure complicated by pneumonia, May 5 in Atlanta. McCook, who underwent triple-bypass heart surgery four years ago, was one of the founding members and bandleader of the Skatalites. A master player of the tenor saxophone and the flute, he started his musical training at Jamaica's famous Alpha Boys School and cut his chops on the pre-ska live and studio circuit when the Skatalites started recording for Coxsone Dodd's Studio One label. After the Skatalites broke up, McCook was the leader of the Supersonics and a session player

for numerous reggae artists. A memorial service was scheduled to be held May 12 at the All Good Methodist Church in Atlanta.

Lester Butler, 39, of a drug overdose, May 9 in Los Angeles. Butler was a blues vocalist and harmonica player who came to prominence as front man for the Red Devils, an L.A. band that had a long-running residency at the King King in the early '90s. Def American released a live album by the group, "King King," in 1992. The band also backed Mick Jagger on an as-yet-unreleased album of blues standards. In 1997, HighTone Records issued the blues/rock set "13 Featuring Lester Butler." Butler is survived by his mother and sister.

Alice Faye, in her mid-'80s, of cancer, May 9 in Rancho Mirage, Calif. Although the singer/dancer/actress had a limited recording career, she introduced many now-standards in more than 30 films in the '30s and '40s. In 1935, the New York native sang "I'm In The Mood For Love" and "I Feel A Song Coming On" by Jimmy McHugh and Dorothy Fields in "Every Night At Eight" and "I'm Shooting High" by McHugh and Ted Koehler in "King Of Burlesque." In 1937, she appeared in "On The Avenue" with a score by Irving Berlin, in which she sang "I've Got My Love To Keep Me Warm" and "This Year's Kisses." In 1944, at the height of World War II, she introduced Oscar winner "You'll Never Know," by Harry Warren and Mack Gordon, in "Four Jills And A Jeep." Faye left the movies in the mid-'40s, but returned in 1962 for a remake of Rodgers and Hammerstein's "State Fair" and appeared on a soundtrack album originally released by Dot Records. Faye was briefly married to singer Tony Martin before entering into a 54-year union with bandleader Phil Harris, who died at age 91 in 1995. Survivors include two daughters, four grandchildren, and four great-grandchildren.

GOOD WORKS

MADD MONEY: Windham Hill's "Honor Them All," which includes tracks from **Carly Simon**, **Brian Wilson**, **Jim Brickman**, **Lorrie Morgan**, and **the Rippingtons**, is dedicated to drunken driving victims and will raise money for Mothers Against Drunk Driving, which will receive \$1.25 from the sale of each CD and 80 cents from each

cassette. Contact: **Kurt Nishimura** at 310-358-4850.

CEASE-FIRE SHOUT-OUTS: Zero Hour's new R&B imprint, 3-2-1 Records, will kick off with a hip-hop and dub compilation called "Connected." Proceeds from the release, featuring **Channel Live**, **Spida**, and **MC's**, will be donated to PAX, an organization devoted to ending gun violence founded by **Dan Gross** and **Talmage Cooley**. Listening parties and open-mike nights will accompany the release and fund raising in selected markets through June, including Austin, Texas; San Francisco; Los Angeles; Seattle; Atlanta; Philadelphia; Washington, D.C.; Orlando, Fla.; Miami; Chicago; Boston; New

York; and Phoenix. Contact: 3-2-1's **Fiona Bloom** at 212-337-3200, extension 222, or PAX at 212-677-1180.

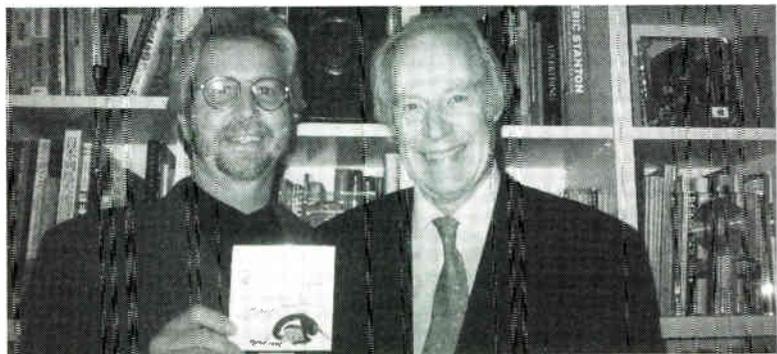
GET INTO THE GROOVE: Groove With Me, established in June 1996, is in need of financial support to continue its work with disadvantaged girls in New York. The program provides free dance classes for children 7-15 to instill leadership skills, creativity, discipline, and self-esteem. Two new objectives include a big-sister project, in which older students act as teachers, and a teen troupe that explores the question "Who am I?" through dance, video, spoken word, and writing. Contact: **Abigail L. Rosin** at 212-505-5995.

FOR THE RECORD

Executive Turntable in the May 2 issue should have stated that Susan Collins was named managing director of Famous Music Ltd. in London.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



Hello Goodbye. FM802 Osaka, Japan, radio personality Kamasami Korig, left, savors his autographed copy of Sir George Martin's new CD, "In My Life," following an on-air interview with Martin, right, about the project. The famed Beatles' producer also freely discussed anecdotes surrounding the Fab Four. The album is due for U.S. release in June.

Radio Faces More Artist 'Misbehavin''

This story was prepared by Airplay Monitor reporter Dana Hall and Janine Coveney.

The record company has set up a walk-through/interview/concert appearance for a priority artist with your radio station. And on the appointed day, at the appointed time, any of the following can occur:

- The artist is late.
- The artist shows up with 10 buddies in tow.
- The artist has a nasty attitude.
- The artist's attitude is fine, but he or she suddenly clams up the minute you flip on the mike.
- The artist makes unreasonable demands.
- The artist uses foul language on the air/onstage.
- The artist doesn't show up at all.

Almost every industryite at one time or another has borne witness to artist offenses. These range from basic rudeness and lateness to major transgressions, such as artists trashing the station lobby or insulting the on-air staff, even an incident last year in which a rap group allegedly assaulted its regional label rep in an incident connected with an on-air interview.

And it's not always young artists who are the worst offenders, say observers; veteran artists can also be guilty of behaving as though their discography entitles them to treat radio and record staffers like flunkies.

"It's definitely getting worse; artists are late. It's a big problem," says Glenn "Golden Boy" Cooper, music director of WUSL (Power 99) Philadelphia, who says that frequent scheduling pileups and uncooperative artists have forced him to come up with a pre-emptive strategy for dealing with artists before they get on the air. Still, he acknowledges that life on the road can automatically put artists on edge.

"Sometimes the label has a group doing so much—in-stores, interviews, etc.—and the artists barely

have time to shower or eat. Labels need to plan better," says Cooper. "When an artist is really late, we will take into consideration how the artist is feeling and what they were doing before we decide to go ahead with a scheduled on-air interview.

"But usually we go ahead with it; we may just have to shorten the interview time, because my show is real tight. When an artist comes late, it can mess up the whole flow of your show. Sometimes you just take them in production and tape the interview for another day." Cooper adds that if he detects a poor attitude prior to air time, he won't attempt to do an interview. "Artists who are hungry and trying real hard, those are the ones you want to help. You want to see

them do well."

"A lot of these guys and girls who are placed in these positions of fame at a young age have no life experience or experience in fame, and they just don't know how to cope with it," says Chris Reynolds, PD of WDZZ Flint, Mich. "There is nothing anyone can tell them. I also see artists, now more than ever, trying to run the show. They call the shots with the label, instead of the label telling them what would be good for their long-term career."

"We have problems with the hip-hop acts bringing entourages," notes Rajeeyah Shabbazz, assistant PD of WVEE (V103) Atlanta. "They have 15 people with them when we're only

(Continued on next page)

newsline...

VIRTUAL CONTEST? Jacor's Midwestern and Eastern hot ACs got a lot of attention recently following the announcement that those stations had run a \$5,000 "song of the day" contest in tandem, meaning that listeners in nine markets were competing for the daily cash prize. All the stations—WVMX Cleveland; WVMX Cincinnati; WMLX Lexington, Ky.; WMMX Dayton, Ohio; WWOR Rochester, N.Y.; KLYF Des Moines, Iowa; WMLX Lima, Ohio; WMT-FM Cedar Rapids, Iowa; and WMTX Sandusky, Ohio—participated in a daily conference call in which they backtimed their programming so that they would play the song at the exact same time. Listeners called a centralized phone number to win. Posted and on-air rules for the contest made it clear that it was taking place in a number of markets.

A CAPSTAR STAR. Jim Donahoe, most recently VP/GM of AC/classic rock combo KYXY/KPLN San Diego, is the new president/CEO of Capstar's Pacific Star division, including its stations in Fresno, Calif., and Honolulu. He replaces Dex Allen, who exits to launch a minority broadcasting group with San Diego's Michael Padilla.

TOP 40 FAITH. An AC remix of Faith Hill's "This Kiss" is generating heavy phone traffic at adult top 40 KPLZ Seattle, where programming coordinator Alisa Hashimoto says it was the station's No. 3 most-requested song the week of May 11. KPLZ has been spinning "This Kiss" three times a day. The remix, which removes the steel guitar from the original version, is intended for a 1999 international release of Hill's current album, "Faith," according to Brad Howell, VP of promotion at Warner Bros. in Nashville, who says the new version is available to pop radio "upon request." Although KPLZ is one of the few non-country stations playing "This Kiss," BP Consulting Group's Ken Moultrie says the remix has been made available to his company's pop clients.

Lucent Joins DAB Development Race

BY CHUCK TAYLOR

NEW YORK—Lucent Technologies has launched a new company to develop its own version of an in-band, on-channel (IBOC) digital audio broadcasting (DAB) system, competing directly with former partner USA Digital Radio (USADR).

The May 11 announcement places three proponents in the ring to develop a viable DAB system for the U.S., which is already years behind European countries and many other nations in developing such a system (Billboard, May 2).

Along with Columbia, Md.-based USADR and the new Lucent Digital Radio in Murray Hill, N.J., Digital Radio Express, headquartered in San Jose, Calif., recently entered the race. All three are attempting to succeed with an IBOC system, which would let broadcasters overlap their current positions on the radio dial with new digital signals, making the transition to DAB much easier.

The developing Lucent system promises "near-CD quality" for FM

radio and "greatly enhanced sound quality for AM." Surprisingly, the company says it also will let broadcasters air digital signals with existing transmitters and antennas, a feature that hasn't been part of the other systems' plans.

Lucent Digital Radio president Suren Pai alludes to the company's deep pockets, citing its parent firm's assets of \$24 billion. He adds that, as a result, it's better-positioned than any other company to succeed. Roll-out, he says, is anticipated in the next two to three years.

USADR, which is backed by CBS and has been working to get its system ready since 1991, responded to the announcement with an elegant hand for its rival's support of IBOC, saying that it "welcomed Lucent's commitment to IBOC technology, underscoring IBOC's viability as the system of choice for digital radio broadcasting." The two companies parted ways in February, after they together agreed that IBOC could work in the U.S.

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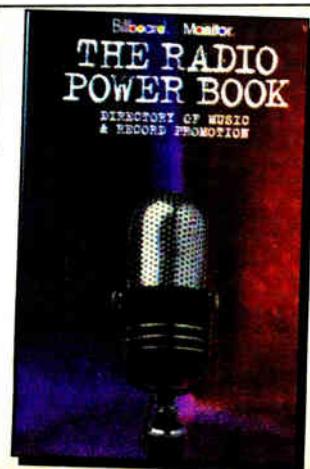
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Adult Contemporary

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***				
1	1	19	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN 7 weeks at No. 1
2	2	13	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
3	3	15	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
4	4	18	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
5	6	17	GIVE ME FOREVER (I DO) GTSF ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
6	7	13	RECOVER YOUR SOUL ROCKET 568762/ISLAND	◆ ELTON JOHN
7	5	24	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
8	8	11	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
9	9	34	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
10	10	13	A PROMISE I MAKE ELEKTRA 64116/EEG	◆ DAKOTA MOON
11	11	9	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
12	14	10	LIKE I LOVE YOU A&M ALBUM CUT	AMY GRANT
13	12	45	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
14	15	31	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
15	16	7	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
*** AIRPOWER ***				
16	22	5	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
17	17	43	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
18	19	9	SAFE PLACE FROM THE STORM COLUMBIA ALBUM CUT	MICHAEL BOLTON
19	13	15	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
*** AIRPOWER ***				
20	21	4	HEAVEN'S WHAT I FEEL EPIC 78875	◆ GLORIA ESTEFAN
*** AIRPOWER ***				
21	20	5	ADIA ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
22	24	4	MY ALL COLUMBIA 78821	◆ MARIAH CAREY
23	23	22	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
24	25	2	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
25	27	3	ONE BELIEF AWAY CAPITOL ALBUM CUT	◆ BONNIE RAITT

Adult Top 40

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***				
1	1	15	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA 5 weeks at No. 1
2	2	29	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
3	3	26	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
4	7	11	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
5	4	15	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
6	10	8	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
7	6	17	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
8	5	37	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
9	9	28	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
10	8	13	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
11	19	9	ADIA ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
12	12	44	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
13	11	12	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
14	14	47	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
15	13	56	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
16	24	4	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS
17	22	5	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
18	23	7	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
19	17	15	ME IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
20	15	18	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
21	26	2	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
22	16	23	THE MUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS.	◆ LOREENA MCKENITT
23	20	22	BITTER SWEET SYMPHONY VCHUT 38634/VIRGIN	◆ THE VERVE
24	21	19	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
*** AIRPOWER ***				
25	32	3	HEROES EPIC ALBUM CUT	◆ THE WALLFLOWERS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations and 73 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (Circled) 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 FACES MORE ARTIST 'MISBEHAVIN'

(Continued from page 80)

going to interview one person. Then sometimes they write on the furniture, they'll graffiti up the place or sticker up the lobby downstairs, and we're in a corporate building! A lot of MDs and PDs miss the time when artists came out and were humble and glad to be here, glad you want to support them, glad to do a show for you, instead of acting like we owe them something."

"It is true; it has been getting worse, and, unfortunately, it has been with a lot of hip-hop groups. And it's just a few people causing the bad rep," says Jay Allen, assistant PD/music director of WGCI-FM Chicago. "When they come into town for a show or even just a promo tour and do an interview, they have to bring their entire entourage. We call the label and ask them to give us a set list of who is coming, and we request that it be just the necessary persons. Sometimes they bring more than that, but we don't allow them all into the studio."

SINCERE AND POLITE PEOPLE

But not all artists are troublesome, insist those we spoke to. "When an artist understands the role of radio and how it helps them in their career, then those artists are much easier to deal with. They are professional, punctual, and, most importantly, enthusiastic about doing the radio tours," says Terrence Colter, radio tour manager for SJS Entertainment.

"When we do a radio tour with an artist, we have many stations across the country lined up and waiting for their time slot with an artist. If they are late, it throws off the entire schedule. For the most part, the labels have been good about getting them here on time, but I just think the artist needs to know the bigger picture for why they are doing what they are doing, and everyone will benefit." Kelly Berry, music director of WJMZ Greenville, S.C., says her experiences have mostly been pleasant. "We have had some very humble, outgoing, and nice people come to this station. As a matter of fact, usually they want to stick around and hang out with the staff and get to know us better. Last week, we had Sam Salter, Elusion, and 7 Mile in town, and they were great. All were down to earth, and there were no problems at all."

While good behavior might have been drilled into these acts by labels or managers, Berry says it probably has more to do with personality. "They are just sincere and polite people. They want to go above and beyond the call of duty, because they genuinely love what they are doing, and they are excited about it. They were happy to talk to listeners or take pictures. They had no ego."

She adds that making sure radio staffers are familiar with the artist's music and background helps put the artist into a friendly, communicative mood. "We usually will go over the questions with the artist beforehand as well. We don't try to surprise the artist or put them out there on the spot."

"I think a lot of the problem is with the image of hip-hop—artists feel like they have to live up to a certain

lifestyle, or maybe the clique they are hanging with has a rough street image. But it's not necessary," says WGCI's Allen. "Take, for example, Ice Cube. You would think that he might have this rough-and-tough attitude, but he is professional. He shows up when he is supposed to, and he is very articulate. He's been in the game for a while, so he knows. It seems like the problems really arise with the newer up-and-comers. I guess experience is the best teacher, and maybe after a couple of programmers don't play their records or don't invite them up for interviews anymore, then they'll learn."

MOTOWN CHARM SCHOOL

So, who is responsible for taking artists in hand and grooming them? Most radio personnel say that labels should reinstate the artist-development practices that made the Motown charm school so legendary.

"Labels need artist development. The whole point is that sometimes the label needs to bring up these kids as parents would or should," says WUSL's Cooper. "Even if you're gangsters, there is still a way to come off that will be acceptable to your audience, as well as be professional

about your career. You want to be able to articulate what your music is about if you are on the radio."

"They should go back to the old Motown days, when Berry Gordy trained his artists," says Allen. He notes that former White Sox player Frank Thomas has begun a new label where that kind of training is available. "It's just like a mini-Motown there. They have an etiquette room where they teach the artists things like, if you go to dinner with a PD, what fork to use, and 'yes ma'am, no ma'am.' I was so impressed. There are few labels that take the time to do that. Most just want to put the product out there and make the money. After the artist does his time, then they just move on to the next one."

Sometimes it takes experience to mellow an artist. Says Cooper, "If you look at some of the older artists, like Doug E. Fresh or Ice Cube, they have experience now and know what it takes to happen, and part of that is working radio. Mary J. Blige used to be real rough on her first and second album, but she is seasoned now as well. Artists like this understand that radio is there to make them look good. Here's your opportunity to sell records by being on our airwaves."



If you enjoy the great outdoors but can't stand the thought of leaving your mousepad behind, then grab your surfboard and head west to www.92five.com, home of XHRM (92.5 FM) San Diego.

Here you'll find alternative rock with a Southern California focus, featured on a site that, all summer long, offers the latest surf conditions for nearby waters. In the winter, the site serves up snow reports for the area's highest peaks. And it provides news about local bands throughout the year.

Featuring XHRM playlists and a 24-hour RealAudio cybercast of the station, the site keeps alternative music fans in tune with area favorites such as Assorted Jelly Beans, Blink-182, the Inspector, and Mahalo Boogie. In addition, the Ska Toons section offers visitors more than 100 links to World Wide Web pages of San Diego-area bands.

The tailored focus helps the site's appeal, says XHRM operation and promotion manager Jay Isbell. "We have listeners all over the world," Isbell says. "I think RealAudio is amazing. It's sounding better and better everyday."

Surfers—both literal and virtual—will also want to stop in at What-ever, an area dedicated to new albums and top imports. "Our site will give you a total taste of the station," says Isbell. "The surfer can interact with us instead of just looking at some pretty pictures."

WINTER '98 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.
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Call	Format	'97	Sp '97	Su '97	Fa '97	'98	Call	Format	'97	Sp '97	Su '97	Fa '97	'98	Call	Format	'97	Sp '97	Su '97	Fa '97	'98														
BALTIMORE—(19)																																		
WERQ	R&B	8.0	10.0	9.2	9.8	9.8	WCLV	classical	3.3	2.3	2.1	2.9	3.4	WGLD	oldies	5.6	5.7	6.4	5.0	5.2														
WBAL	N/T	8.5	7.5	9.4	7.0	6.8	WENZ	modern	1.6	2.1	1.7	2.0	2.6	WHHH	top 40/rhythm	6.4	5.7	4.7	5.7	5.1														
WUPC	country	7.6	6.4	6.4	6.4	6.7	WJMO	R&B oldies	1.6	1.8	1.7	1.7	2.5	WRZX	modern	4.2	4.1	4.4	4.4	5.0														
WLIF	AC	5.6	4.7	5.3	4.5	5.8	WKNN	sports	2.7	5.0	4.7	4.5	2.2	WNAP	cls rock	4.2	5.1	4.9	4.5	4.7														
WQSR	oldies	6.0	6.2	6.8	7.2	5.5	WABQ	religious	1.7	1.7	1.2	1.0	1.7	WMYS	adult std	4.0	3.3	4.2	2.8	2.8														
WWMX	AC	6.6	5.9	5.5	5.0	5.4	PORTLAND, ORE.—(24)																											
WXYV	top 40	3.5	3.3	3.8	4.1	4.8	KKRZ	top 40	7.9	9.3	9.5	9.6	10.7	WTTT	triple-A	2.1	2.1	2.6	2.3	2.6														
WWIN-FM	R&B adult	3.6	3.8	3.6	3.4	4.1	KKCW	AC	7.3	6.1	6.7	5.1	6.7	WGRG	R&B adult	1.5	1.6	2.5	2.3	2.1														
WIYY	album	4.0	4.1	3.9	4.3	3.9	KKEX	AC	6.9	4.8	4.4	5.7	5.9	WGRJ	country	2.9	2.6	2.4	2.2	2.2														
WCAO	religious	2.5	2.7	2.2	4.2	3.3	KWJL	country	6.5	5.3	5.1	5.3	5.5	WGRM	country	5.5	5.9	5.5	6.4	5.4														
WOCT	cls rock	2.6	3.7	3.4	2.8	2.9	KKSN-FM	oldies	4.6	5.4	5.6	6.3	5.3	WGRN	triple-A	4.0	5.2	5.2	4.8	5.1														
WHFS	modern	3.3	3.8	3.7	2.7	2.4	KUGO	album	4.2	4.4	4.7	4.3	5.0	WGRS	country	2.9	2.6	2.4	2.3	2.3														
WRBS	religious	1.9	1.6	1.5	1.9	2.2	KKZJ	jazz	3.7	3.4	4.5	2.9	3.8	WGRV	R&B adult	1.4	1.2	1.6	1.4	2.0														
WCBM	N/T	2.5	2.5	2.1	2.3	2.1	KXL-AM	N/T	6.4	5.4	5.5	3.9	3.8	WGRW	N/T	1.6	1.8	1.6	1.8	1.7														
WHUR	R&B adult	1.4	1.2	1.6	1.4	2.0	KEWS	N/T	2.4	2.5	2.6	4.1	3.4	WGRX	R&B	1.6	1.6	1.4	1.6	1.7														
WJFK-AM	N/T	1.6	1.8	1.6	1.8	1.7	KKRH	cls rock	2.6	3.3	3.1	3.2	3.4	WASA/WWLG	adult std	1.3	1.0	1.5	1.2	1.3														
WPGC-FM	R&B	1.6	1.6	1.4	1.6	1.7	KNRK	modern	2.9	2.9	3.1	2.9	3.0	WGRX	country	1.3	1.0	1.5	1.2	1.3														
WASA/WWLG	adult std	1.3	1.0	1.2	1.3	1.3	KINK	triple-A	3.5	3.5	3.4	3.4	2.8	WOLB	N/T	1.0	1.0	1.0	1.0	1.2														
WGRX	country	1.3	1.0	1.5	1.2	1.3	KKSN-AM	adult std	3.0	2.9	2.6	3.2	2.8	WRNR-FM	triple-A	1.0	1.0	1.0	1.0	1.2														
WOLB	N/T	1.0	1.0	1.0	1.0	1.2	KBBT	AC	3.3	3.6	3.0	2.3	2.7	WRQX	AC	1.2	1.0	1.4	1.1	1.0														
WWIN-AM	religious	1.9	1.7	1.7	1.0	1.2	KBFX	sports	1.3	1.8	1.9	1.8	1.8	PITTSBURGH—(20)																				
WRNR-FM	triple-A	1.0	1.0	1.0	1.0	1.1	KPDQ-FM	religious	1.9	1.1	1.4	1.5	1.5	KDKA	N/T	12.2	13.7	11.9	12.4	12.6														
WRQX	AC	1.2	1.0	1.4	1.1	1.0	KXL-FM	triple-A	2.4	2.3	2.4	2.3	1.5	WDVE	album	9.0	8.8	9.0	9.2	8.6														
PITTSBURGH—(20)																																		
KDKA	N/T	12.2	13.7	11.9	12.4	12.6	KOTK	N/T	1.5	1.1	1.0	1.4	1.1	WDSY-AM-FM	country	7.5	8.3	8.1	7.4	7.4														
WDVE	album	9.0	8.8	9.0	9.2	8.6	CINCINNATI—(25)																											
WDSY-AM-FM	country	7.5	8.3	8.1	7.4	7.4	WUBE-FM	country	9.6	8.6	9.9	9.4	9.1	WBZZ	top 40	6.3	7.2	6.5	6.5	6.9														
WBZZ	top 40	6.3	7.2	6.5	6.5	6.9	WEBN	album	8.9	7.9	7.9	8.0	7.5	WJAS	adult std	4.5	4.3	5.0	5.2	6.2														
WJAS	adult std	4.5	4.3	5.0	5.2	6.2	WRRM	AC	6.0	5.7	5.7	5.6	7.0	WWSW-AM-FM	oldies	5.3	5.9	6.3	5.6	5.6														
WWSW-AM-FM	oldies	5.3	5.9	6.3	5.6	5.6	WLW	N/T	10.3	9.5	9.5	8.6	6.6	WSHH	AC	5.4	4.4	4.1	4.6	5.4														
WSHH	AC	5.4	4.4	4.1	4.6	5.4	WGRR	oldies	5.9	6.6	5.6	6.2	5.9	WLTI	AC	4.3	3.7	3.6	3.9	4.4														
WLTI	AC	4.3	3.7	3.6	3.9	4.4	WIFZ	R&B	5.0	5.8	6.2	5.8	5.8	WAMO-FM/WSSZ	R&B	3.4	3.1	4.0	3.4	4.3														
WAMO-FM/WSSZ	R&B	3.4	3.1	4.0	3.4	4.3	WKRR	top 40	6.3	7.0	7.1	6.0	5.2	WXDX	modern	5.3	5.0	4.8	5.0	4.2														
WXDX	modern	5.3	5.0	4.8	5.0	4.2	WFOF	cls rock	3.8	4.2	5.3	4.6	5.2	WZPT	cls rock	2.5	3.2	3.1	3.5	3.9														
WZPT	cls rock	2.5	3.2	3.1	3.5	3.9	WVMX	AC	3.8	3.6	4.3	4.2	5.1	WDRV	AC	3.3	3.1	3.5	3.2	2.8														
WDRV	AC	3.3	3.1	3.5	3.2	2.8	WKRK	N/T	5.0	4.1	4.5	4.8	4.3	WJZZ	jazz	3.8	3.7	3.3	3.5	2.8														
WJZZ	jazz	3.8	3.7	3.3	3.5	2.8	WVAE	jazz	3.9	3.4	3.3	3.3	4.2	WRRK	cls rock	2.6	3.1	2.8	2.4	2.7														
WRRK	cls rock	2.6	3.1	2.8	2.4	2.7	WSAI	adult std	4.3	3.9	3.8	3.5	3.8	WASP-FM	country	1.0	1.5	1.0	1.5	1.7														
WASP-FM	country	1.0	1.5	1.0	1.5	1.7	WYGY	country	3.0	3.3	3.5	4.0	2.9	WTAE	N/T	3.8	3.5	3.6	3.4	1.4														
WTAE	N/T	3.8	3.5	3.6	3.4	1.4	WAZQ	modern	2.0	2.3	2.1	2.2	2.7	KQV	N/T	1.1	1.0	1.1	1.2	1.3														
KQV	N/T	1.1	1.0	1.1	1.2	1.3	WAKW	religious	1.6	2.1	1.2	2.1	1.7	TAMPA, FLA.—(21)																				
TAMPA, FLA.—(21)																																		
WFLZ	top 40	9.5	9.5	10.4	9.3	9.7	WACN	R&B oldies	1.0	1.2	1.1	1.1	1.1	WFLZ	top 40	9.5	9.5	10.4	9.3	9.7														
WDUV	adult std	8.1	6.7	8.7	7.1	7.0	WHKO	country	1.0	1.2	1.1	1.1	1.1	WQYK-FM	country	8.2	6.8	7.2	8.3	6.9														
WQYK-FM	country	8.2	6.8	7.2	8.3	6.9	WCVG	religious	1.4	1.6	1.5	1.5	1.0	WFLA	N/T	5.8	6.4	7.1	6.3	6.5														
WFLA	N/T	5.8	6.4	7.1	6.3	6.5	KANSAS CITY—(26)																											
KANSAS CITY—(26)																																		
WTBT	cls rock	2.2	2.9	2.8	5.5	5.8	KPRS	R&B	7.9	8.0	8.6	10.0	8.3	WTBT	cls rock	2.2	2.9	2.8	5.5	5.8														
WXTB	album	4.8	5.3	4.9	4.5	5.6	WDAF	country	7.5	6.6	6.5	6.3	7.3	WQYK-FM	country	8.2	6.8	7.2	8.3	6.9														
WWRM	AC	5.6	6.1	4.6	6.5	4.8	KUDL	AC	3.6	3.3	4.5	5.1	7.0	WFLA	N/T	5.8	6.4	7.1	6.3	6.5														
WRBQ-FM	country	5.0	4.8	4.9	4.4	4.6	KFKF	country	7.3	7.0	6.1	6.7	6.5	WTBT	cls rock	2.2	2.9	2.8	5.5	5.8														
WSJT	jazz	3.3	3.5	4.1	3.9	4.6	KMBZ	top 40	6.5	8.3	8.2	6.6	6.3	WXTB	album	4.8	5.3	4.9	4.5	5.6														
WAKS	AC	4.2	4.4	3.6	3.5	4.4	KCIY	jazz	4.6	3.8	4.5	4.3	5.7	WWRM	AC	5.6	6.1	4.6	6.5	4.8														
WSSR-FM	AC	3.7	3.3	4.5	4.2	4.3	KMBZ	N/T	5.5	5.8	6.1	5.5	5.4	WRBQ-FM	country	5.0	4.8	4.9	4.4	4.6														
WGUL-AM-FM	adult std	5.0	3.8	3.5	4.1	4.2	KCMO-FM	oldies	5.7	6.3	6.5	5.1	5.2	WSJT	jazz	3.3	3.5	4.1	3.9	4.6														
WYUU	oldies	3.6	4.4	4.5	3.4	2.8	KQRC	album	6.2	5.3	5.1	4.9	5.1	WAKS	AC	4.2	4.4	3.6	3.5	4.4														
WCOF	cls rock	4.0	4.4	3.8	3.4	2.6	KBQE-FM	country	6.4	6.2	6.0	5.9	5.0	WSSR-FM	AC	3.7	3.3	4.5	4.2	4.3														
WHPT	triple-A	3.6	3.9	3.0	2.0	2.0	KCFX	cls rock	5.4	6.1	6.3	6.0	5.0	WGUL-AM-FM	adult std	5.0	3.8	3.5	4.1	4.2														
WLWU-FM	adult std	2.1	1.7	1.2	1.7	2.0	KYYS	album	4.2	4.2	3.7	5.3	5.0	WYUU	oldies	3.6	4.4	4.5	3.4	2.8														
WRBQ-AM	R&B adult	1.8	1.4	1.6	1.9	1.7	KCMO-FM	N/T	3.8	4.3	3.4	3.5	4.2	WCOF	cls rock	4.0	4.4	3.8	3.4	2.6														
WTMP	R&B	1.5	1.5	1.4	1.7	1.5	KOZN	AC	3.9	3.4	3.0	3.4	3.7	WHPT	triple-A	3.6	3.9	3.0	2.0	2.0														
WILV	AC	1.1	1.0	1.1	1.2	1.3	KXTR	classical	3.3	2.6	3.0	3.8	1.9	WLWU-FM	adult std	2.1	1.7	1.2	1.7	2.0														
DENVER—(22)																																		
DENVER—(22)																																		
KYGO-FM	country	10.5	7.9	7.8	9.3	7.8	KNRR	modern	2.3	2.1	1.6	1.5	1.8	WRBQ-AM	R&B adult	1.8	1.4	1.6	1.9	1.7														
KOA	N/T	7.0	8.6	7.8	7.9	6.7	KFEZ	adult std	6.1	1.2	1.5	1.1	1.3	WTMP	R&B	1.5	1.5	1.4	1.7	1.5														
KOSI	AC	6.3	6.9	6.6	6.2	6.3	KPRZ	religious	2.0	1.4	1.2	1.3	1.3	WILV	AC	1.1	1.0	1.1	1.2	1.3														
KQKS	top 40/rhythm	4.6	6.2	6.5	5.6	6.1	KCHZ	top 40	1.0	1.2	1.1	1.1	1.1	CLEVELAND—(23)																				
CLEVELAND—(23)																																		
KRFX	cls rock	5.0	5.1	5.5																														

Webster's dictionary gives several meanings for the term "atheneum": the Athenian temple where scholars met, a Roman school of law and literature, a literary club, or any building used as a library.

But the Greensboro, N.C., band consisting of Grey Brewster, Nic Brown, Mark Kano, and Alex McKinney called more on personal significance when choosing a name; its moniker is lifted from a Kentucky literary society that lists poet laureate Robert Penn Warren, gonzo journalist Hunter S. Thompson, and Brown's dad among the alumni (Music to My Ears, Billboard, March 28).

"It is catchy when people actually get it right," says tunesmith Kano. "But lots of times they don't,

and you get called things like Anthem Mayhem. Thank God, the radio people have helped proliferate the correct pronunciation [ath-a-nee-um]."

Programmers have spread the act's signature



'I could go on all day about that time in my life. It produced a lot of good fodder'
—Mark Kano, Athenaeum

pop-infused alternative sound by playing "What I Didn't Know," No. 25 on this issue's Modern Rock Tracks. The song calls on personal experience to describe one of Kano's old relationships. "I always

feel like a jerk. This is a summation of the ups and downs and terrible things we did to each other."

Kano, who sees music as therapy and prefers sharing deep thoughts with strangers, isn't worried about the ex hearing the song. "I'm sure she knows it's about her. I could go on all day about that time in life. It produced a lot of good fodder for sensitive musical outpourings."

Kano didn't get the girl that time; she married the band's former guitar player. But Kano wishes no ill will and finds happiness with his live-in love. "It's hard not to lose your life to the industry. Phone bills are high, you miss your loved ones, and most human contact is short-lived. That's the toughest part about this career choice."

Billboard®

MAY 23, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	2	2	18	BLUE ON BLACK	4 weeks at No. 1 ◆ KENNY WAYNE SHEPHERD BAND TROUBLE IS... REVOLUTION
2	1	1	6	MOST HIGH	◆ JIMMY PAGE & ROBERT PLANT WALKING INTO CLARKSDALE ATLANTIC
3	3	3	9	I LIE IN THE BED I MAKE	BROTHER CANE WISHPHOL VIRGIN
4	4	6	14	TORN	MY OWN PRISON CREED WIND-UP
5	5	4	21	SHELF IN THE ROOM	DAYS OF THE NEW OUTPOST/GEFFEN
6	11	20	4	FIRE IN THE HOLE	VAN HALEN VAN HALEN 3 WARNER BROS.
7	6	5	13	CUT YOU IN	JERRY CANTRELL BOGGY DEPOT COLUMBIA
8	12	14	3	HEROES	"GODZILLA" SOUNDTRACK ◆ THE WALLFLOWERS EPIC
9	9	12	5	WISHLIST	PEARL JAM YIELD EPIC
10	7	7	23	SEX AND CANDY	MARCY PLAYGROUND MARCY PLAYGROUND CAPITOL
11	10	11	14	FUEL	RELOAD ◆ METALLICA ELEKTRA/VEEG
12	8	8	17	MY HERO	THE COLOUR AND THE SHAPE ◆ FOO FIGHTERS ROSWELL/CAPITOL
13	14	13	10	CLOSING TIME	FEELING STRANGELY FINE ◆ SEMISONIC MCA
14	18	21	5	SLAM DUNK	DLR BAND WAWAZAT!! COLUMBIA
15	13	9	39	MY OWN PRISON	◆ CREED WIND-UP
16	16	15	10	SAVE YOURSELF	DARKEST DAYS ◆ STABBING WESTWARD COLUMBIA
17	19	18	7	REAL WORLD	YOURSELF OR SOMEONE LIKE YOU ◆ MATCHBOX 20 LAVA/ATLANTIC
18	17	16	44	TOUCH, PEEL AND STAND	DAYS OF THE NEW OUTPOST/GEFFEN
19	15	10	25	THE UNFORGIVEN II	RELOAD ◆ METALLICA ELEKTRA/VEEG
20	NEW ▶		1	AVA ADORE	THE SMASHING PUMPKINS ADORE VIRGIN
21	20	17	14	USE THE MAN	CRYPTIC WRITINGS MEGADETH CAPITOL
22	21	22	8	SHE'S GONE	PILGRIM ERIC CLAPTON REPRISE
23	22	23	6	DON'T DRINK THE WATER	BEFORE THESE CROWDED STREETS ◆ DAVE MATTHEWS BAND RCA
24	23	24	4	I WILL STILL BE LAUGHING	CANDY FROM A STRANGER ◆ SOUL ASYLUM COLUMBIA
25	24	30	4	IRIS	"CITY OF ANGELS" SOUNDTRACK ◆ GOO GOO DOLLS WARNER SUNSET/REPRISE
26	25	26	7	SHIMMER	SUNBURN ◆ FUEL 550 MUSIC
27	26	28	5	TIME AGO	YOUR BODY ABOVE ME ◆ BLACK LAB DGC/GEFFEN
28	32	40	3	THE WAY	ALL THE PAIN MONEY CAN BUY ◆ FASTBALL HOLLYWOOD
29	33	39	3	BE QUIET AND DRIVE (FAR AWAY)	AROUND THE FUR ◆ DEFTONES MAVERICK/WARNER BROS.
30	28	25	21	GIVEN TO FLY	YIELD PEARL JAM EPIC
31	29	33	7	BOOM BOOM	BIG HEAD TODD & THE MONSTERS WITH JOHN LEE HOOKER BEAUTIFUL WORLD REVOLUTION
32	30	29	13	RAGE	BROTHER TO BROTHER VAN ZANT CMC INTERNATIONAL
33	NEW ▶		1	THAT SONG	IN LOVING MEMORY OF... ◆ BIG WRECK ATLANTIC
34	NEW ▶		1	CIGARETTES AND ALCOHOL	WHEN WE WERE THE NEW BOYS ROD STEWART WARNER BROS.
35	NEW ▶		1	HOME	THE DEVIL YOU KNOW ◆ ECONOLINE CRUSH RESTLESS
36	NEW ▶		1	MONSTERSIDE	ADDICT BIG CAT/2 STONES
37	40	—	2	AT THE WATER	STEGOSAURUS STEGOSAURUS REPRISE
38	NEW ▶		1	LUCY	CAMEL 41/GEFFEN
39	27	19	12	WITHOUT YOU	VAN HALEN VAN HALEN 3 WARNER BROS.
40	31	32	11	CEREMONY	CRYSTAL PLANET JOE SATRIANI EPIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 Mainstream rock stations and 82 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

MAY 23, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	14	THE WAY	ALL THE PAIN MONEY CAN BUY 7 weeks at No. 1 ◆ FASTBALL HOLLYWOOD
2	2	2	11	CLOSING TIME	FEELING STRANGELY FINE ◆ SEMISONIC MCA
3	6	8	7	IRIS	"CITY OF ANGELS" SOUNDTRACK ◆ GOO GOO DOLLS WARNER SUNSET/REPRISE
4	4	4	7	DON'T DRINK THE WATER	BEFORE THESE CROWDED STREETS ◆ DAVE MATTHEWS BAND RCA
5	5	5	7	PUSH IT	GARBAGE VERSION 2.0 ◆ GARBAGE ALMO SOUNDS/INTERSCOPE
6	3	3	16	I WILL BUY YOU A NEW LIFE	SO MUCH FOR THE AFTERGLOW ◆ EVERCLEAR CAPITOL
7	7	6	13	WISHLIST	PEARL JAM YIELD EPIC
8	8	9	11	SHIMMER	SUNBURN ◆ FUEL 550 MUSIC
9	NEW ▶		1	AVA ADORE	THE SMASHING PUMPKINS ADORE VIRGIN
10	10	17	3	HEROES	"GODZILLA" THE ALBUM ◆ THE WALLFLOWERS EPIC
11	11	14	7	FLAGPOLE SITTA	WHERE HAVE ALL THE MERRYMAKERS GONE? HARVEY DANGER SLASH/LONDON/ISLAND
12	9	7	30	SEX AND CANDY	MARCY PLAYGROUND MARCY PLAYGROUND CAPITOL
13	15	16	8	REAL WORLD	YOURSELF OR SOMEONE LIKE YOU ◆ MATCHBOX 20 LAVA/ATLANTIC
14	17	21	5	SPARK	FROM THE CHOIRGIRL HOTEL ◆ TORI AMOS ATLANTIC
15	19	20	7	JUMP RIGHT IN	MASTER OF STYLES ◆ THE URGE IMMORTAL/EPIC
16	13	11	26	MY OWN PRISON	MY OWN PRISON ◆ CREED WIND-UP
17	12	10	19	MY HERO	THE COLOUR AND THE SHAPE ◆ FOO FIGHTERS ROSWELL/CAPITOL
18	16	15	12	ZOOT SUIT RIOT	ZOOT SUIT RIOT ◆ CHERRY POPPIN' DADDIES MOJO/UNIVERSAL
19	14	13	10	LOSING A WHOLE YEAR	THIRD EYE BLIND ELEKTRA/VEEG
20	20	18	11	FROM YOUR MOUTH	LIFE IN THE SO CALLED SPACE AGE ◆ GOD LIVES UNDERWATER 1500/A&M
21	18	12	15	TORN	LEFT OF THE MIDDLE ◆ NATALIE IMBRUGLIA RCA
				★★★ AirPOWER ★★★	
22	21	25	5	REDUNDANT	NIMROD. GREEN DAY REPRISE
23	22	19	26	TIME OF YOUR LIFE (GOOD RIDDANCE)	NIMROD. GREEN DAY REPRISE
24	25	29	4	LUCKY MAN	URBAN HYMNS ◆ THE VERVE VCH/UT/VIRGIN
25	26	30	5	WHAT I DIDN'T KNOW	(RADIANCE) ATHENAEUM ATLANTIC
26	27	27	4	I WILL STILL BE LAUGHING	CANDY FROM A STRANGER ◆ SOUL ASYLUM COLUMBIA
27	31	35	4	INSIDE OUT	EVE 6 RCA
28	28	26	9	SAVE YOURSELF	DARKEST DAYS ◆ STABBING WESTWARD COLUMBIA
29	24	24	13	SHELF IN THE ROOM	DAYS OF THE NEW OUTPOST/GEFFEN
30	23	22	12	CUT YOU IN	BOGGY DEPOT ◆ JERRY CANTRELL COLUMBIA
31	33	37	3	SAINT JOE ON THE SCHOOL BUS	MARCY PLAYGROUND MARCY PLAYGROUND CAPITOL
32	34	36	3	SONG FOR THE DUMPED	WHATEVER AND EVER AMEN BEN FOLDS FIVE 550 MUSIC
33	32	33	5	TIME AGO	YOUR BODY ABOVE ME ◆ BLACK LAB DGC/GEFFEN
34	30	28	8	UNINVITED	"CITY OF ANGELS" SOUNDTRACK ALANIS MORISSETTE WARNER SUNSET/REPRISE
35	37	—	2	KIND & GENEROUS	OPHELIA ◆ NATALIE MERCHANT ELEKTRA/VEEG
36	29	23	25	CLUMSY	◆ OUR LADY PEACE COLUMBIA
37	36	32	21	GIVEN TO FLY	YIELD PEARL JAM EPIC
38	35	31	9	IT'S YOU	GUILTY 'TIL PROVED INNOCENT! ◆ THE SPECIALS WAY COOL MUSIC/MCA
39	40	—	2	IF YOU CAN'T SAY NO	5 ◆ LENNY KRAVITZ VIRGIN
40	NEW ▶		1	4 AM	CLUMSY OUR LADY PEACE COLUMBIA



HITS! IN TOKIO

Week of April 26, 1998

- ① My Heart Will Go On / Celine Dion
- ② Everything's Gonna Be Alright / Sweetbox
- ③ Frozen / Madonna
- ④ Not Alone / Bernard Butler
- ⑤ My Father's Eyes / Eric Clapton
- ⑥ Falling For You / Tania
- ⑦ Black Velveten / Lenny Kravitz
- ⑧ Stop / Spice Girls
- ⑨ Brighter Days / Sybil
- ⑩ Rewind / Celetia
- ⑪ All 'Bout The Money / Meja
- ⑫ Brimful Of Asha / Cornershop
- ⑬ Real Love / Speech
- ⑭ Tsutsumikomuyouni... / Misia
- ⑮ Picture Of You / Boyzone
- ⑯ Torn / Natalie Imbruglia
- ⑰ Toro / UA
- ⑱ You're Still The One / Shania Twain
- ⑲ No, No, No / Destiny's Child
- ⑳ Off The Hook / Jody Watley
- ㉑ Kiss The Rain / Billie Myers
- ㉒ Found A Cure / Ultra Nate
- ㉓ Walking On The Sun / Smash Mouth
- ㉔ Ainoshirushi / Puffy
- ㉕ A Rose Is Still A Rose / Aretha Franklin
- ㉖ Royalty / Gang Starr Featuring K-Ci & JoJo
- ㉗ Somebody Else's Guy (David Morales Classic Old School Mix) / Cece Peniston
- ㉘ Lizard / The Mopeds
- ㉙ Every Time / Janet
- ㉚ The Cup Of Life / Ricky Martin
- ㉛ The Continental / Eliane Elias
- ㉜ Rewind / London Electricity
- ㉝ Most High / Jimmy Page And Robert Plant
- ㉞ Dreams / The Corrs
- ㉟ Tsumetai Hoho / Spitz
- ㊱ Heaven / Laila
- ㊲ I Want You Back '98 / Jackson 5 Featuring Black Rob
- ㊳ Why Can't We Be Friends? / Smash Mouth
- ㊴ Lovely Oazy / Jazzy Jeff And Fresh Prince
- ㊵ Forget Me Not / Bonnie Pink
- ㊶ Mutante / Clara Moreno
- ㊷ Madazulu / Deep Forest
- ㊸ Are You Jimmy Ray? / Jimmy Ray
- ㊹ Teardrop / Massive Attack
- ㊺ Free Satpal Ram (Primal Scream And Brendan Lynch Mix) / Asian Dub Foundation
- ㊻ Sweet Summer Day / Chris Rea
- ㊼ Without You / Van Halen
- ㊽ Sylvie / Saint Etienne
- ㊾ Maria / Ricky Martin
- ㊿ Just A Memory / 7 Mile

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

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Backstreet Boys View Their Teen Act Origins As Just The Start Of A Career

BACKSTREET'S FORWARD MOVES: Nina Spangler, 11, was patient and poised as she endured act after act at the WHYZ (Z100) New York Jingle Ball concert at Madison Square Garden last winter. From Chumbawamba and Celine Dion to Savage Garden and even Hanson, she applauded politely, giggling and chatting with her mother as she nibbled popcorn and sipped soda.

But when the five members of Backstreet Boys took to the stage, it was like a spell overtook young Nina's sweet disposition. Moving to the aisle, she stood nearly paralyzed, sobbing with urgency and mindlessly snapping photo after photo into the darkness, hoping for a tangible memory of this, perhaps the greatest moment of her life.

It's a scene that has played out time after time over the past three years for the five members of Backstreet Boys, whose vaguely suggestive "I need you, girl" brand of R&B-leaning dance/pop has catapulted the video-genic act to the top of the worldwide boy-band brigade.

Around much of Europe and in Canada, the group began working its magic in 1995, almost two years before connecting with audiences in its native U.S. In fact, Backstreet Boys racked up sales of 10 million albums in 30 countries in advance of the self-titled debut album's stateside release in August 1997 on Jive.

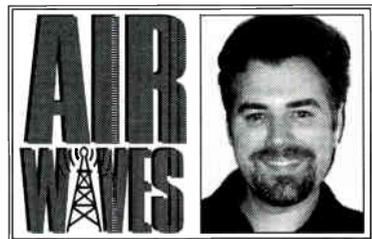
Today, the boys in the band regard themselves as graduates of the teen-act tag around most of the world, having gradually captivated a more-rounded audience than that of the Nina Spanglers of the world.

"Overseas, we have an older audience because we've been around long enough to have proved ourselves," says Backstreet Boy Kevin Richardson, the eldest at 26. "A lot of people stereotype us and want to put us in a certain category. We're just trying to put out good music, not something for just one age or sex."

"It's definitely a compliment to have all these screaming young girls," adds fellow group member Nick Carter, who, at 18, is the youngest of the Boys. "But at the same time, we feel our music is for everybody. We want it to be for young, old, black, white, anything. Recently, we're starting to see adults getting into it. We love that, to be respected by older people."

The guys also believe that their cross-appeal gives them the juice to avoid the quick rise-and-fall of most acts whose core begins with teens and preteens. "A lot of people say a teen act doesn't have the longevity or that they self-destruct," Richardson says. "New Edition was considered a teen act and had a very good career. As they got older, they did their solo stuff, then came back together. As long as you're growing and trying to get better and evolve with what's going on around you, you'll be fine."

With fellow members Brian Littrell, Howie Dorough, and A.J. McLean, Backstreet Boys were launched in 1995 by dance/pop maestros Denniz PoP and Max Martin, who most recently launched boy-group rival: 'N Sync.



by Chuck Taylor

Their first worldwide single, "We've Got It Goin' On," a rabidly tempoed, bass-heavy R&B/pop groove, signaled the group's arrival in key markets, including Germany, the U.K., and Canada, but faltered in the U.S. at a dim No. 69 on the Hot 100.

The group then racked up four more worldwide hit singles—"I'll Never Break Your Heart," "Get Down," "Quit Playing Games (With My Heart)," and "Anywhere For You"—before the label thought it was the right time to give it another go in the U.S.

It released pop gem "Quit Playin' Games" (the group's first international No. 1) in May 1997 here, and the song quickly sashayed to No. 2 on both the Hot 100 and the Adult Contemporary charts.



BACKSTREET BOYS

"I don't think the U.S. market was ready for us when we first started," suggests Carter. "Everyone was more into alternative and more hardcore kind of stuff. Our dance single 'We've Got It Goin' On' was uptempo and just a different flavor."

Also, "over there, they had a bunch of boy groups, so we had a ready-made market," says Littrell, 22. "But since we were Americans, we were a fresh new sound for Europe. We had more of an edge, and, unlike a lot of those other groups, we could sing."

Backstreet Boys remained overseas for more than a year, promoting their smash album. "It took longer than we expected," says Richardson. "We were so busy everywhere else that it was hitting that we ended up waiting to have time to come back to the U.S."

There's no doubt it was worth the wait. After the success of "Games," the U.S. follow-up, "As Long As You

Love Me," scored top five airplay on the Hot 100 (no commercial single was released), while current single "(Everybody) Backstreet's Back"—practically a second take on "We've Got It Goin' On"—is the group's fastest-moving hit yet, reaching No. 4 in just four weeks on the Hot 100. This issue, it is No. 5.

Radio attributes the group's success to its well-defined package for listeners. "First, they came out before there was a lot of that sound, so they were the originators," explains Jay Michaels, music director of top 40 KRBE Houston. "They also have an image of clean-cut, upbeat pop music that the kids like. But they also appeal to adults—especially with the first two songs, the lyrics really hit home with women. Appealing to the kids and the adults is ideal for top 40."

Over these past three years, the group has played between 600 and 700 shows, most of those outside of the U.S. Richardson says that courting celebrity region by region has helped keep the group's feet on the ground: "It's lucky for us that it happened slowly overseas. We used to leave Europe with 100 people to send us off and we'd land in the U.S. and we're nobody, which was very grounding. It kept us sane."

To date, Backstreet Boys have sold nearly 20 million albums worldwide, according to Jive, while their Billboard 200 top 10 set "Backstreet Boys" has rung up sales of 3.2 million in the U.S., according to SoundScan. And don't look for a hiatus any time soon. A fourth single is planned in the U.S., "I'll Never Break Your Heart," for which the group filmed a new video in late April in Los Angeles.

"We already did this video once, two years ago," says Richardson. "The song's not dated, but we look like little boys."

Meanwhile, the team is laying the groundwork for its next project, with a demo already submitted by the Bee Gees. "Man, I grew up listening to the Bee Gees, the Eagles, then Boys II Men and New Edition. All five of us grew up with a genuine love for music," says Richardson. "And now we have a demo sent to us with Barry Gibb singing. It's incredible." Other possible collaborators: Diane Warren, Teddy Riley, and Jermaine Dupri.

Just released is the group's second home video, "Backstreet Boys: All Access," which includes music clips and "making-of" segments. And beginning July 8, Backstreet Boys will launch their first headlining U.S. summer tour, hitting 33 cities by the end of August.

"We can't wait. When you look out into the audience and see smiling faces and people crying and know that your music is reaching people, it's a great feeling," says Richardson. "That's one of the best parts of the business, seeing that you are touching people's lives."

Cristi Plays Up WHOK's Heritage With A Gold Focus

IF YOU'RE THE OLDEST country station in Ohio, why not play up your 50-year heritage by spinning more of the music that put you on the map? That was what WHOK Columbus, Ohio, PD Don Cristi was thinking last November when he decided to scrap the head-to-head current battle against market country leader WCOL, concentrate on an older target audience, and play more gold.

Cristi says that shift to more gold product was "a very calculated move," based on a lingering market perception of WHOK. "The station always had the image of being an older-based country" outlet, he says. "People remember it having a very broad playlist. We played right into that and took it right in the direction that everyone thought we had been doing."

That included playing "a lot more gold from the '70s and early '80s. We still play the hits, but we're just not breaking the songs like we used to," Cristi says. The playlist dropped from 35 currents to an average of 26 or 27. Meanwhile, the gold library grew from less than 300 to more than 500 titles. The gold category, which previously didn't encompass much of anything recorded before 1989, now dates back to the late '60s. Older titles are positioned with stagers that highlight the fact that, as Cristi says, "nobody else is playing them."

Here's a recent 10 a.m. hour on WHOK, which recently became a Broadcast Data Systems-monitored station: T.G. Sheppard, "Only One You"; Michael Peterson, "Too Good To Be True"; Vince Gill, "When I Call Your Name"; John Michael Montgomery, "Love Working On You"; Charly McClain, "Surround Me With Love"; Travis Tritt, "Take It Easy"; Shenandoah, "I Want To Be Loved Like That"; Faith Hill, "This Kiss"; Willie Nelson and Waylon Jennings, "Good Hearted Woman"; Wade Hayes, "The Day She Left Tulsa (In A Chevy)"; Reba McEntire, "The Fear Of Being Alone"; Mark Chesnutt, "I Might Even Quit Loving You"; Bellamy Brothers, "Redneck Girl"; Trisha Yearwood, "How Do I Live"; Daryle Singletary, "Too Much Fun"; and Wynonna, "Tell Me Why."

The changes are starting to show early signs of a payoff for WHOK, which, after a summer-to-

fall drop-off of almost a full share point, rebounded 4.1-4.3 12-plus in the winter and is the market's ninth-ranked station. WCOL, meanwhile, has been on a downward trajectory for the last three books, dipping 10.0-6.2 since last spring. It is currently tied for No. 5 in the market with oldies WBNS.

"All the things people say you can't do we did, and the numbers went up," Cristi notes. "Radio and the music industry [are] concentrating so heavily on new artists and new product that we've stopped playing the music that got us where we are today."

Two months after adjusting the music, WHOK, which uses the slogan "Ohio's first country, WHOK K99.5," split off simulcast partner WHQK (whose

numbers are included in the 4.1 share) and returned that station to its previous classic hits format. Cristi says, "We weren't getting the results we wanted out of the simulcast."

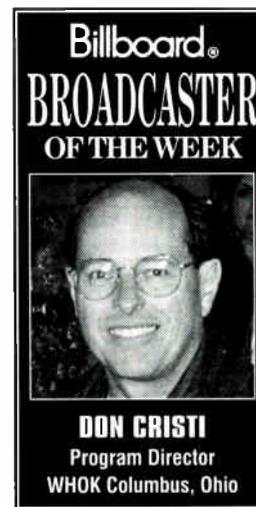
He also made lineup changes in both key dayparts. After losing morning hosts Bandy and Bailey to sister Jacor station WBUL Lexington, Ky., Cristi hired Buddy Baron, formerly of KSAN San Francisco, for mornings and replaced afternoon jock Jake Calhoun with Columbus market vet Jane London.

Cristi describes Baron, who doubles as the head writer for comedienne Phyllis Diller, as "folksy" and "a very adult-based air talent. He's an '80s jock in his approach. His humor is more of an old-style humor that utilizes comedy bits, rather than being real cutting edge."

Cristi says that's exactly the right approach for Columbus, where Baron's morning show has grown 2.7-4.1 in the 25-54 demo and 3.6-5.1 35-64. "It just works, kind of like when all the stars line up. You could pick up everything we're doing and move it to Tulsa, Okla., and it would probably fall flat on its face."

That "folksy" feel is also the difference in approach between WHOK and rival WCOL, which Cristi describes as "very AC, very cosmopolitan." Cristi believes part of WCOL's recent ratings trouble is that "they are too current" and play "too much unfamiliar music."

PHYLLIS STARK



THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

The Box Gets A Makeover: New Logo, New Slogan, Music News

THE BOX CHANGES ITS IMAGE: The Box has always been a no-frills network: no game shows, no VJs, no talk shows. It just plays viewer-selected videos in a "juke-box" programming format.

Now the Box is revamping its image. For starters, the network has changed its logo; it has also dropped the slogan "Music television you control" and replaced it with "Music Network."

In addition, the Box is aiming to be a leading TV source for music news. As of June 1, the Box will begin airing 90-second music news updates every hour. The news content will be provided by Addicted to Noise, the news division of the World Wide Web music site SonicNet. The addition of news segments on the Box follows Tele-Communications Inc. Music's purchase of Paradigm Music Entertainment, parent of the Box and SonicNet/Addicted to Noise (Billboard, Oct. 4, 1997).

The Box will show its news programming in a format somewhat like CNN Headline News, says Carl Zablutny, the Box's public relations manager. "We'll have the news scrolling onscreen with voice-overs and a computerized icon presenting the news."

Addicted to Noise editor in chief Michael Goldberg says, "Our strength is that we break a lot of news stories first, and we have a far-reaching network of sources."

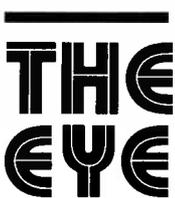
And for the first time, the Box will venture into longform specialty programming by televising a concert: Wyclef Jean's second Haitian Benefit show, which takes place Saturday (16) in Miami. The concert—featuring such artists as Jean and the Refugee Allstars, Salt 'N' Pepa, Canibus, Inner Circle, Lord Tariq & Peter Gunz, Pras, and Diana King—will premiere on the Box in July.

The Box will continue to feature "Box Calendar"—a regional tour-date summary—as a separate segment from the news. Expanded news stories will also be

available on the Box's Web site, which is located at www.thebox.com.

And in further development of its regional programming, the Box has also launched "Box Big Break," a feature that lets local artists get videos played on the Box in their respective markets. So far, "Box Big Break" has debuted in New Orleans; other markets will follow.

Zablutny says that despite these changes, the Box "is strictly a music channel, and it's going to stay that way."



by Carla Hay

THIS & THAT: Acclaimed music video director Hype Williams has written and directed a feature film, "Belly," an urban drama due Nov. 6 in U.S. movie theaters from Artisan Entertainment (Billboard Bulletin, May 6). Among those starring in "Belly" are rappers DMX and Nas. Additional cast members include Method Man, T-Boz from TLC, and actress/singer Taral Hicks. The film is

about two childhood friends (played by Nas and DMX) with different views of criminal life. DMX's character enjoys a fast-lane lifestyle, while Nas plays the friend who aspires to be a law-abiding family man.

Brooke Alexander has been named anchor of CNN's new music show, "World Beat" (Billboard, May 9). The New York-based Alexander most recently hosted programs such as "The ABC Screening Room" and ABC's "In Concert."

MTV Latin America has named Leonor Santillanes manager of media relations. She replaces Suzy Trutie, who exited last month (The Eye, Billboard, April 25). Santillanes was previously manager of public relations at Coca-Cola. She will be based out of Mexico City for the next few months and will then relocate to MTV Latin America's headquarters in Miami Beach.

PRODUCTION NOTES

NASHVILLE

Garth Brooks' "To Make You Feel My Love" was directed by Jon Small. Tim McGraw shot "One Of These Days" with director Sherman Halsey.

George Jones' "Wild Irish Rose" and Morgan Cryar's "Pray In The USA" were directed by John Lloyd

Miller.

LOS ANGELES

Lionel Richie shot his "Time" video with director David Hogan. Robbie Robertson's "Unbound" was directed by Goode & Becker. Mark Kohr directed Green Day's "Redundant" video.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Brandy & Monica, The Boy Is Mine
- 2 Janet, I Get Lonely
- 3 Chico Debarge, No Guarantee
- 4 The Lox, Money, Power & Respect
- 5 Big Punisher, Still Not A Player
- 6 Busta Rhymes, Turn It Up
- 7 Boyz II Men, Can't Let Her Go
- 8 Mya & Sisqo, It's All About Me
- 9 Sparkle, Be Careful
- 10 Christian, I Wanna Get Next To You
- 11 LSG, Door #1
- 12 K-Ci & JoJo, All My Life
- 13 Puff Daddy & The Family, Victory
- 14 Next, Too Close
- 15 Montell Jordan w/Master P, Let's Ride
- 16 Beenie Man, Who Am I
- 17 Xscape, The Arms Of The One Who Loves
- 18 Pras Michel f/01 Dirty Bastard, Ghetto Supastar
- 19 Public Announcement, Body Bumpin'
- 20 Timbaland And Magoo, Clock Strikes
- 21 Public Enemy, He Got Game
- 22 Playa, Cheers 2 U
- 23 Luke, Raise The Roof
- 24 Queen Pen, Party Ain't A Party
- 25 Canibus, Second Round K.O.
- 26 Master P, Make 'Em Say Uhh!
- 27 2Pac, Do For Love
- 28 Imagin, Shorty (You Keep Playin' With My Mind)
- 29 Charli Baltimore, Money
- 30 Mariah Carey, My All

★ ★ NEW ONS ★ ★

- Usher, My Way
Of Age, All My Love
Shiro f/MC Lyte, I Like
Destiny's Child, With Me
LMS, Pure Necessities
N'Dea Davenport, Bring It On
Link f/Delite, Whatcha Gone Do



Country Music Television
2806 Opryland Dr.
Nashville, TN 37214

- 1 Shania Twain, You're Still The One
- 2 Clay Walker, Then What
- 3 Mark Wills, I Do
- 4 LeAnn Rimes, Commitment

- 5 Reba/Brooks & Dunn, If You See Him/If You See Her
- 6 Tim McGraw, One Of These Days
- 7 Michael Peterson, Too Good To Be True
- 8 Clint Black, The Shoes You're Wearing
- 9 Tracy Byrd, I'm From The Country

- 10 Randy Travis, Out Of My Bones
- 11 John Michael Montgomery, Love Working On You
- 12 Collin Raye, I Can Still Feel You
- 13 Toby Keith, Dream Walkin'
- 14 Faith Hill, This Kiss
- 15 Steve Warner, Holes In The Floor Of Heaven *
- 16 Olivia Newton-John, I Honestly Love You
- 17 Jason Sellers, This Small Divide *
- 18 Dixie Chicks, There's Your Trouble *
- 19 Rhett Akins, Drivin' My Life Away *
- 20 Jeff Foxworthy, Totally Committed *
- 21 Trisha Yearwood, There Goes My Baby *
- 22 Thompson Brothers Band, Back On The Farm *
- 23 Joe Diffie, Texas Size Heartache *
- 24 Mindy McCready, You'll Never Know
- 25 Big House, Faith
- 26 Trace Adkins, Lonely Won't Leave Me Alone
- 27 Lee Ann Womack, Buckaroo *
- 28 Deryl Dodd, Time On My Hands *
- 29 Derailers, Just One More Time
- 30 Sammy Kershaw, Matches
- 31 Terri Clark, Now That I Found You
- 32 Allison Moorer, A Soft Place To Fall
- 33 Kenny Chesney, That's Why I'm Here
- 34 The Kinleys, Just Between You And Me
- 35 Chris Knight, Framed
- 36 Wynonna, Come Some Rainy Day
- 37 Neal McCoy, Party On
- 38 Chely Wright, I Already Do
- 39 Keith Harling, Papa Bear
- 40 Shane Stockton, What If I'm Right
- 41 Gary Allan, It Would Be You
- 42 Hal Ketchum, I Saw The Light
- 43 David Kersh, Wonderful Tonight
- 44 Blake & Brian, Amnesia
- 45 Ty Herndon, A Man Holdin' On
- 46 Eddy Raven, Johnny's Got A Pistol
- 47 Dwight Yoakam, Things Change
- 48 Lisa Brooks, How Do I Let Go
- 49 Linda Davis, I Wanna Remember This
- 50 Monty Holmes, Why'd You Start Lookin'...

* Indicates Hot Shots

★ ★ NEW ONS ★ ★

- Garth Brooks, To Make You Feel My Love
John Berry, Over My Shoulder
Mark Nesler, Used To The Pain
Philip Claypool, Looking Up From A Long Way Home
49 Fuel, Shimmer
50 Boyz II Men, I'll Make Love To You



Continuous programming
1515 Broadway, NY, NY 10036

- 1 K-Ci & JoJo, All My Life
- 2 Puff Daddy & The Family, Victory
- 3 Natalie Imbruglia, Torn
- 4 Janet, I Get Lonely
- 5 Lord Tariq & Peter Gunz, Deja Vu
- 6 Next, Too Close
- 7 Master P, Make 'Em Say Uhh!
- 8 Marcy Playground, Sex And Candy
- 9 Dave Matthews Band, Don't Drink The Water
- 10 Goo Goo Dolls, Iris *
- 11 Mariah Carey, My All
- 12 The Wallflowers, Heroes
- 13 Brian McKnight, Anytime
- 14 Fastball, The Way
- 15 Brandy & Monica, The Boy Is Mine
- 16 Everclear, I Will Buy You A New Life
- 17 Semisonic, Closing Time
- 18 Garbage, Push It
- 19 Backstreet Boys, Everybody (Backstreet's Back)
- 20 Matchbox 20, Real World
- 21 Cherry Poppin' Daddies, Zoot Suit Riot
- 22 Will Smith, Gettin' Jiggy Wit It
- 23 Tori Amos, Spark
- 24 Shania Twain, You're Still The One
- 25 Ice Cube, We Be Clubbin'
- 26 Montell Jordan w/Master P, Let's Ride
- 27 Sparkle, Be Careful
- 28 Hanson, Weird
- 29 Destiny's Child, No, No, No
- 30 Green Day, Time Of Your Life
- 31 Usher, Nice & Slow
- 32 Mase, What You Want
- 33 Green Day, Redundant
- 34 Robyn, Do You Really Want Me
- 35 Radiohead, No Surprises
- 36 Mya & Sisqo, It's All About Me
- 37 Pras Michel f/01 Dirty Bastard, Ghetto Supastar
- 38 Matchbox 20, 3 AM
- 39 Puff Daddy, Been Around The World
- 40 Third Eye Blind, Losing A Whole Year
- 41 Usher, You Make Me Wanna
- 42 Savage Garden, Truly Madly Deeply
- 43 Beastie Boys, Sabotage
- 44 Dave Matthews Band, Ants Marching
- 45 Janet, Together Again
- 46 Mase, Feel So Good
- 47 Busta Rhymes, Turn It Up
- 48 Metallica, The Unforgiven II
- 49 Fuel, Shimmer
- 50 Boyz II Men, I'll Make Love To You

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

- Will Smith, Just The Two Of Us
Cleopatra, Cleopatra's Theme
Metallica, Fuel



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Natalie Imbruglia, Torn
- 2 Savage Garden, Truly Madly Deeply
- 3 Madonna, Frozen
- 4 Matchbox 20, 3 AM
- 5 Marcy Playground, Sex And Candy
- 6 Fastball, The Way
- 7 Shania Twain, You're Still The One
- 8 Celine Dion, My Heart Will Go On
- 9 Dave Matthews Band, Don't Drink The Water
- 10 The Wallflowers, Heroes
- 11 Paula Cole, Me
- 12 Sarah McLachlan, Adia
- 13 Mariah Carey, My All
- 14 Aretha Franklin, A Rose Is Still A Rose
- 15 Smash Mouth, Walkin' On The Sun
- 16 Vonda Shepard, Searchin' My Soul
- 17 Jewel, Foolish Games
- 18 The Wallflowers, One Headlight
- 19 Third Eye Blind, Semi-Charmed Life
- 20 Sugar Ray, Fly
- 21 Fleetwood Mac, Landslide
- 22 Sister Hazel, All For You
- 23 Ben Folds Five, Brick
- 24 Billie Myers, Kiss The Rain
- 25 Matchbox 20, Real World
- 26 Chubbawamba, Tubthumping
- 27 Paula Cole, I Don't Want To Wait
- 28 Bonnie Raitt, One Belief Away
- 29 Diva's Ensemble, Natural Woman
- 30 Matchbox 20, Push
- 31 Janet, I Get Lonely
- 32 Eric Clapton, My Father's Eyes
- 33 Babyface & Des'ree, Fire
- 34 Ebbaya Forsberg, Lost Count
- 35 Janet, Together Again
- 36 Edwin McCain, I'll Be
- 37 Prince & The New Power Generation, Kiss
- 38 Aerosmith, Crazy
- 39 Fiona Apple, Criminal
- 40 Erykah Badu, Tyrone
- 41 Semisonic, Closing Time
- 42 Shawn Colvin, Nothin' On Me
- 43 Madonna, Like A Prayer
- 44 Queen, Bohemian Rhapsody
- 45 Melissa Etheridge, Come To My Window
- 46 Gloria Estefan, Turn The Beat Around
- 47 The Verve Pipe, The Freshmen
- 48 Tonic, Open Up Your Eyes
- 49 No Doubt, Don't Speak
- 50 Sheryl Crow, It Makes You Happy

★ ★ NEW ONS ★ ★

- Natalie Merchant, Kind & Generous
Goo Goo Dolls, Iris
Sparkle f/R. Kelly, Be Careful

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 23, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Eightball, Pure Uncut

BOX TOPS

- MC Ren, Ruthless For Life
Sparkle, Be Careful
Pras, Ghetto Supastar
Mya, It's All About Me
Master P, I Got The Hook-Up
Big Punisher, Still Not A Player
Five, When The Lights Go Out
Charli Baltimore, Money
Backstreet Boys, Everybody (Backstreet's Back)
Canibus, Second Round K.O.
Tori Amos, Spark
LSG, Door #1
WC, Cheddar
Sarah McLachlan, Adia
Dr. Dre & LL Cool J, Zoom
Chico Debarge, No Guarantee (Remix)
Xscape, The Arms Of The One Who Loves You
Scarface, Sex Faces
Cam'ron, 357 (Magnum P.I.)
Mariah Carey, My All
C-Murder, A 2nd Chance
Janet, I Get Lonely (Remix)
Master P, Make 'Em Say Uhh!

NEW

- Ben Folds Five, Song For The Dumped
Blink 182, Josie
Destiny's Child, With Me
Feeder, High
Gloria Estefan, Heaven's What I Feel
Hardeman, Scream
Hi-Town DJ's, Ding-A-Ling
Sarah McLachlan/Indigo Girls/Jewel, Water Is Wide
Lisa Loeb, Let's Forget About It
Metallica, Fuel
MXPX, I'm OK, You're OK
Nicole, Make It Hot
Roni Sizzo/Reprazent, Watching Windows
Save Ferris, The World Is New



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Treana, Naked On You
Sprung Monkey, Get 'Em Outta Here
Spiritualized, Come Together
Alana Davis, Crazy
Feeder, High
Buffalo Daughter, Great Five Lakes



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Hayden, Hazards Of Sitting... (new)
3Deep, Into You (new)
Asian Dub Foundation, Buzzin' (new)
Dimitri From Paris, Sacre Francois (new)
Fuel, Shimmer (new)
Master P, Make 'Em Say Uhh! (new)
Sarah McLachlan/Indigo Girls/Jewel, Water Is Wide (new)
Madonna, Ray Of Light
Fastball, The Way
Sarah McLachlan, Adia
The Tea Party, Release
Natalie Imbruglia, Torn
Spice Girls, Stop
The Rascalz, Northern Touch
Matthew Good Band, Indestructible
The Verve, Lucky Man
Montell Jordan, Let's Ride
Big Wreck, That Song
Next, Too Close
K-Ci & JoJo, All My Life



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Daft Punk, Revolution 909 (Heavy)
Hanson, Weird (Heavy)
James, Destiny Calling (Heavy)
Mana, En El Muelle De San Blas (Heavy)
Miguel Bose, Muro (Heavy)
Peach Union, On My Own (Heavy)
Texas, Say What You Want (Heavy)
The Wallflowers, Heroes (Heavy)
Zurdok Movimiento, Si Me Hablas Al Reves (Heavy)
Alejandro Sanz, Amiga Mia (Medium)
Dave Matthews Band, Don't Drink The Water (Medium)
Finley Quay, Your Love Gets Sweeter (Medium)
Green Day, Redundant (Medium)
Ilya Kuryaki & The Valderramas, Jugo (Medium)
Los Amigos Invisibles, Sexy (Medium)
Los Rabanes, Tu Me Disparas Balas (Medium)
Pulp, This Is Hardcore (Medium)
Ricky Martin, La Copa De La Vida (Medium)
Sneaker Pimps, Post-Modern Sleaze (Medium)
Spacehog, Carry On (Medium)



1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

- Audio Adrenaline, Big House
God's Property, More Than You Know
Electrics, Get To Heaven
Out Of Eden, Lovely Day
Supertones, Littleman
Tony Vincent, Must Be The Season
Sozo, Global Culture Segs Child
Audio Adrenaline, Some Kind Of Zombie
Third Day, You Make Me Mad
Age Of Faith, Walk In My Shoes
Jeri Varnadeau, Between You And Me
Rich Mullins, Hold Me Jesus



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Tori Amos, Spark
Robbie Robertson, Unbound
Cornershop, Sleep On The Left Side
Eve 6, Inside Out
Charli Baltimore, Money
Lenny Kravitz, If You Can't Say No
Matchbox 20, Real World
Iron Maiden, The Angel & The Gambler
Sarah McLachlan, Adia
Semisonic, Closing Time
10-Speed, Space Queen
Dr. Dre & LL Cool J, Zoom
Soul Asylum, I Will Still Be Laughing
Tami Davis, How Do I...
Third Eye Blind, Losing A Whole Year
Green Day, Redundant
Sprung Monkey, Get 'Em Outta Here
2 Skinz J's, Riot Nrrrd
Boyz II Men, Can't Let Her Go
Fuel, Shimmer



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Mya, It's All About Me
Big Punisher, Still Not A Player
WC, Cheddar
Tami, Imagination
Master P, I Got The Hook-Up
Next, Too Close
Backstreet Boys, Everybody (Backstreet's Back)
2Pac, Do For Love
C-Bo, Money By The Ton
Janet, I Get Lonely (Remix)

RCA RECORDS

(Continued from page 1)

years in a row. RCA's fiscal year ends in June, and although the label is part of the privately held Bertelsmann Group and doesn't disclose its financial details, industry sources estimate that RCA will see some \$300 million in worldwide revenue, at least a 30% increase over last year's numbers.

This remarkable turnaround has come with the stewardship of RCA president Bob Jamieson and executive VP/GM Jack Rovner. Under the aegis of BMG Entertainment North America president/CEO Strauss Zelnick, the two have overhauled RCA's New York office since they came to the label in mid-1995. As Jamieson says, "The only thing that's the same about RCA is the name and the address."

FREEDOM AND RESPONSIBILITY

With Jamieson replacing previous RCA chief Joe Galante—who returned to head the RCA Label Group in Nashville—the label's roster was pruned by about 25 acts. A third-party consulting firm was brought in to buttress Jamieson and Rovner's new view of things, and the RCA staff was eventually reduced by some 20%. The marketing and publicity areas changed almost wholesale, and a layer of middle management was eliminated. This implemented clearer lines of responsibility, with Jamieson taking ultimate control over A&R, and Rovner over marketing.

"Everybody had a different idea of what was wrong with RCA, but you never know how bad things are until you're in the middle of them," Jamieson says. "We made a lot of changes, some that were obvious and others less so. And all respect to Joe Galante, he gave it his best shot here. He pushed country—which he's a genius at—and don't forget, he signed the Dave Matthews Band.

"But RCA was at one time the biggest, most successful record company in the world, and through a series of missteps, the label lost that edge," Jamieson adds. "I knew it was going to take a lot of time and money to make RCA competitive again, but Strauss Zelnick was nothing but supportive. Now we're back on track, after working our asses off to get there."

Jamieson and Rovner agree that focus and commitment have been the bywords of the new RCA, as the label has signed fewer acts and striven to stand by them over the long haul. The Verve Pipe's "Villains" album, for example, was down to selling just a few hundred copies per week after its second single, but RCA threw a whole new campaign behind "The Freshmen" to break the band with that song after more than a year's worth of effort.

"We don't release a lot of records, and that gives us the opportunity to really work each and every one," Rovner says. "Two to three singles or more is the rule. And we don't just put out our records and then try to build awareness for them. We work hard to set them up. For instance, we've been working the Dave Matthews record since before January.

"Really, it's patience and perseverance with us," Rovner adds. "We're trying to build careers for our artists. So with acts like Jai, we're taking our time to let him develop in the eyes of



DAVE MATTHEWS BAND



ROBYN



SWV'S COKO



IMBRUGLIA



THE VERVE PIPE

the media and the consumer. He's a truly gifted writer and singer, but it's going to be a building process for him. Not every artist gets on 'Saturday Night Live' before their album is even released, like Natalie. If Jai sells 50,000-100,000 of his first album, that's OK. We're in it for the long term."

Patience is necessary, because there have been some gray clouds amid all the silver linings at RCA, with a few acts failing to make good on initial promise. The West Coast power-pop trio 1000 Mona Lisas produced a strong debut album and generated a regional buzz a couple of years ago, before their relatively edgy sound was rejected by the changing face of modern rock radio. With internal and external stress, the band eventually broke up.

Bloomington, Ind., folk/pop quartet the Mysteries Of Life has also never gone far beyond its local renown. RCA was a bit dismayed at the band's evolving lineup, but the label

international experience as president/GM of BMG Canada in addition to years with CBS in Europe and Australia. Plus, as Jamieson took on ultimate A&R accountability, the previous head of A&R Dave Novik, shifted to senior VP of international A&R.

Beyond Imbruglia, Robyn, and La Bouche, Novik imported Jai from U.K. imprint M&G and technopop act Republica, which hit the modern rock top 10 in '96 with "Ready To Go," from English indie deConstruction. Another Novik electropop signing from the U.K. is Olive, which is working on its sophomore disc. And a second Swede chanteuse, Jennifer Brown, has her RCA debut in the works.

The broad A&R scope stems from not only Jamieson's and Novik's extensive international contacts and frequent flying but a willingness to consider all possibilities. "I try not to discriminate among styles—I don't want any barriers to potential,"

(What It Takes)," "Show Me Love," and "Do You Really Want Me (Show Respect)." In Sweden preparing to record her follow-up, Robyn says she will probably extend part of the work to the U.S. this summer, keeping close to the contemporary, R&B-leaning sounds that are her passion.

Domestically, the Verve Pipe values senior VP of A&R/staff producer Brian Malouf as that rare bird, "a musical A&R man," Vander Ark says. And Matthews praises senior VP of A&R and artist development Bruce Flohr and senior director of A&R Peter Robinson for "pushing for us within the company from the beginning."

The resolutely self-sufficient Dave Matthews Band built its fan base on its own, touring the U.S. continually for years. Its relationship with RCA is honest and independent, just as it has to be, Matthews says. "We've had our differences with the label. I mean, their No. 1 goal is to sell a lot

Matthews single "Don't Drink The Water." He says, "The label's senior VP of promotion, Ron Geslin, has always been able to put together a great promotion. But Ron's never had records to work with like he does now. One example is Eve 6, who is breaking out here like nobody's business with 'Inside Out.' The band performed at the Midtown Music Festival here not long ago and was the highlight out of a hundred bands."

In the retail world, the admiration for RCA's turnaround is similar. George Scarlett, national product manager for Tower Records, says, "I won't say that RCA was a laughing-stock, but I think that even BMG had to be disappointed with the performance of what was purported to be its flagship entity. So it's really neat to look at our chainwide top 10 now and see three of RCA's albums on there—Natalie Imbruglia, Dave Matthews, and Big Punisher's 'Capital Punishment.'

"It seems to me that RCA has really rebuilt their machine," Scarlett adds. "Because although something like Matthews is a slam-dunk at this point, what the label did with the Verve Pipe shows that they can build things from the ground up and keep it going. That's the mark of a good company."

COMING UP

Looming on the RCA horizon are a number of potentially hot properties. The Verve Pipe is in the studio with producer Michael Beinhorn and could have its sophomore set out by this fall. And while the status of platinum R&B trio SWV is up in the air, the group's Cheryl "CoKo" Gamble is working with producer Stevie J. on a solo album for next year.

According to CoKo, her solo bow is going to have "a little bit of everything—some R&B, some alternative rock maybe, something smooth. It's going to sound different from the same old things out there." CoKo adds that she's writing material designed to "show off my vocal ability a bit more," including a preview single that could be out before year's end.

Early summer albums on tap from RCA include a June 16 release of La Bouche's "S.O.S.," as well as sets from Gloritone, EOL, and From Good Homes. August brings Hornsby's "Spirit Trail" (which could be a two-disc set), Mysteries Of Life's "Come Clean," Thin Lizard Dawn's "Gettin' A Piece," and modern rock act Ruth Ruth's "Are You My Friend?" Also set for August is the R&B debut from 19-year-old Tyrese, the star of a Coca-Cola commercial a couple years back.

In the fall, look for Andreone's second album and a follow-up from dance act Wild Orchid, as well as a greatest-hits disc from SWV and more reissues from RCA's top cata-

(Continued on next page)



NOVIK



ZELNICK



JONES

has since encouraged the Mysteries' regenerative process; after a couple of indie singles, the group is readying a sophomore album for the label. Thin Lizard Dawn and Leah Andreone are two more whose promising debuts failed to ignite, but both acts have follow-ups due soon.

To Zelnick, taking risks has been as much a part of RCA's success as its enhanced efficiency or patience. "If you're not disappointed once in a while, you're not doing your job," he says. "You have to take chances, and the great thing about the record business is that you're encouraged to do that. Taking risks is nearly impossible in the film industry, where the costs are just too high.

"I admit that when I first heard Dave Matthews, I didn't really get it—although I love the records now, of course," Zelnick continues. "So there's obviously something to be said for trusting people's passion. And that's what is special about RCA now. Everyone knows there's a profit and loss factor associated with what they're doing, but what people are talking about in the hallways is the music and how great it is."

INTERNATIONAL TALENT POOL

The Dave Matthews Band, the Verve Pipe, roster stalwart Bruce Hornsby, and such modern rock up-and-comers as Eve 6 and Agents Of Good Roots are all RCA domestic signings. But much of RCA's chart success has had an international flavor, with Imbruglia from BMG U.K., Robyn from Sweden, and La Bouche from Germany. Jamieson logged

Novik says. "No matter what kind of music it is, I get excited if I hear a unique voice, a great song." And, he adds, RCA's flexibility stems from the range of its involvement with the projects, although "the commitment stays the same."

With Robyn, RCA's U.S. office was "very involved with lending the album an urban slant with remixes and so on," Novik says, and the label has been instrumental in forming Brown's aesthetic. For Imbruglia, though, RCA's approach has been more hands-off, concerned mostly with fine-tuning her presentation to keep it in line with the imagery of the hit "Torn" video.

Appreciative of RCA's sensitivity, Imbruglia says, "As a former actress [on the Australian soap "Neighbours"], I had some worries about how I would be portrayed image-wise. But whether it's what clothes I'm photographed in or what TV shows I do, the people in both in the U.K. and the U.S. listen to what it is I want. People always talk about record companies like they're these big, scary monsters, but I really like my label."

"Being 18 and Swedish," Robyn says she also had some trepidation over how she might be positioned in the U.S. "I have had my fights with Dave, Bob, and Jack—I always let people know just what I think—but they've been humble enough to keep things balanced so we're both happy with what we're doing."

Both parties should be happy with the results of Robyn's debut record, "Robyn Is Here," which is platinum after three singles—"Do You Know

of records, and while we want our music to reach more and more people, topping the charts isn't necessarily our top priority. But any problems we've had have been worked out pretty quickly, and the label's faith in us is a real asset."

Jai says RCA's faith has been something he has felt, too, even though his "Heaven" album hasn't broken yet. "The press has been great, but the radio wasn't really there—and RCA still isn't discouraged. I think they're willing to take their time and invest some money in my potential. That sort of attitude toward artist development is what you hope for."

OUTSIDE VOICES

Hitmaking RCA artists like Matthews and Imbruglia have been embraced wholeheartedly by radio and MTV/VH1, but enthusiasm for the label's modus operandi is such that new acts like Jai and Eve 6 are getting support, too. "There's a feeling of empowerment at RCA," says Wayne Isaak, VH1's senior VP of music talent. "They've shown that they can break artists with hits in a variety of genres.

"We worked closely with the label on Jai, and it was a pleasure," Isaak continues. "They were really inspired, and that kind of sincere drive is refreshing. It makes you want to be part of it."

Brian Philips, based at modern rock WNNX Atlanta (99X) as director of programming for Susquehanna Broadcasting's Atlanta and Dallas markets, is high on several RCA offerings beyond the power-rotation

INDUSTRY IS ABUZZ WITH IMPLICATIONS OF POSSIBLE POLYGRAM SALE

(Continued from page 1)

Many note that such an acquisition would require—to offset an estimated \$9 billion-\$12 billion price tag—significant cuts in personnel, especially in distribution, and in artist rosters. Music retailers, on the other hand, do not seem to be dismayed by the potential folding of the Big Six into the Big Five (or Four).

Seagram has emerged as the likeliest buyer of PolyGram—or of EMI Music, if the aborted talks for that company are revived—because such an acquisition would bolster Universal's growing but still relatively weak foreign distribution operations, as well as the reputation of Seagram's CEO, Edgar Bronfman Jr., who has been under fire recently from investors and the media for lackluster financial results from Universal Studios' film company.

At press time, Netherlands-based Philips Electronics, which owns 75% of PolyGram, stated that it was "discussing a transaction involving the acquisition of Philips' interest in PolyGram, including an offer to the minority shareholders, with Seagram."

If Seagram does buy PolyGram, it will be the market-share leader in the U.S. and the world. Last year PolyGram was third in total albums sold in the U.S., with a 13% share; Universal was fifth, at 12.1%. If they had been merged, their combined share of 25.1% would have easily dwarfed Time Warner-owned WEAs leading share of 18.9%. Worldwide, Universal is said to have 6% of the market, while PolyGram is reported to be the leader at 17%.

At press time, some analysts said Philips would like to sell PolyGram before mid-June, when the entertainment company releases its second-quarter results, which are not expected to be stellar. Sources in Europe noted that Philips may wait until the Dutch government, beginning its session this month, changes tax laws that currently penalize a company that buys shares that are in public hands. Public stockholders own 25% of PolyGram.

PolyGram posted strong annual results last year, with worldwide sales of \$5.49 billion, 16.9% higher than the year before, and net income of \$390 million, a 9% increase. Cash flow from music was estimated at about \$800 million.

This year, PolyGram expects to release albums by Sheryl Crow, Joan Osborne, and Montell Jordan.

Although Seagram is believed to be the most serious contender for PolyGram, there has been other interest in the music and movie company. Several leveraged buyout (LBO) firms were considering bids at press time. One would be a combined bid by two firms, Forstmann Little and Thomas H. Lee, brought together by Ovitz. Representatives for the two firms, Ovitz, and their investment banker Allen & Co. decline comment. But a source familiar with the situation said at press time that the LBO firms, each of which have about \$4 billion in capital, had sent a letter to Philips stating that they were "exploring" a bid and that they had met with PolyGram's senior management May 14 to look at the company's financial information. The other exploration, reported in The New York Times, was a joint effort

of investment bank Donaldson, Lufkin & Jenrette; LBO firm Texas Pacific Group; and the CEO of Spanish TV company Univision Communications, A. Jerrold Perenchio. A spokesman for Texas Pacific declines comment but says that his company has \$2.5 billion in capital and is a partner with Richard Branson in Virgin Entertainment.

A buyout of PolyGram by its top management had been floated as a possible scenario. Sources say that company president/CEO Alain Levy had not been part of the negotiations with Seagram, but at press time Philips issued a statement that "the parties are now inviting PolyGram to participate in the discussions." If the LBO firms make a successful bid, they could retain present management, since neither the firms involved nor Ovitz has experience running a music company. Ovitz was chairman of talent firm Creative Artists Agency before leaving to become president of Walt Disney. He was forced to resign in 1996. Recently he acquired 12% of theatrical production company Livent, based in Toronto, and will serve on its board.

The other rumored suitors for PolyGram—and for EMI—are the entertainment companies Viacom and Walt Disney. But investment sources are skeptical. Larry Petrella, senior entertainment analyst with New York-based Lehman Bros., says, "Viacom has great businesses in cable and film. They don't need [PolyGram or EMI]. And they're more price-sensitive." Senior entertainment analyst Stewart Halpern of Furman Selz adds, "Disney's more likely to continue building its own company and perhaps make small acquisitions along the way."

The speculation about PolyGram began May 6 when Philips issued a statement saying that it was "exploring strategic options" for its 75% stake in PolyGram.

Observers say that Philips wants to focus on its core businesses, primarily consumer electronics. One executive familiar with Philips' management says, "It was a very different Philips under [previous CEO Jan] Timmer. They needed PolyGram back then for the cash flow. [Present CEO Cor] Boonstra likes a steady, predictable business; he doesn't like the up and down of music."

Seagram has made no bones about its intention to expand its music company, which has showed the most promise of all the former MCA properties that the Montreal-based firm acquired in 1995 from Matsushita Electric for \$5.7 billion. For the fiscal year that ended June 30, 1997, the music company's cash flow tripled to \$72 million, as revenue increased 24% to \$1.5 billion. The acquisition of a major record company would give Universal the presence in international distribution it now lacks.

The sticking point in any buyout is price. With PolyGram's stock rising to nearly \$57 at press time, the company is valued by the market at \$10.26 billion. Shares, however, were still 10% below their 52-week high of \$63.0625.

Financing a bid should not be a problem for Seagram, which has a debt load of only \$2.6 billion and owns 11.8 million shares of Time

Warner stock that could be sold on the market at current prices for nearly \$950 million.

Although EMI announced last week that it was terminating buyout talks with an undisclosed suitor because it had not received an offer, Seagram is reported to have bid \$7.7 billion. Seagram declines comment. An EMI executive says, "Talks are now off. We made it clear that an approach—not a bid—was made, but right now it's business as usual."

Observers view as unlikely the prospect of a leveraged buyout firm acquiring PolyGram. Generally an LBO firm puts up about 25% of its capital for a takeover and borrows the rest from banks or other lenders. It then divests underperforming assets, makes large cuts in overhead and other expenses, and resells the company to the public or other investors at a large premium. But as analyst Halpern points out, "Somebody already in the business like Seagram should be able to get more value from the acquisition, by reducing redundancies." Moreover, a source close to the firms involved says they are generally unwilling to get into competitive bidding, which is likely if Seagram makes an offer.

COST EFFICIENCIES

With a takeover by Seagram, many cost efficiencies could be realized. For instance, PolyGram and Universal have overlapping branch distribution operations in a number of U.S. cities. Estimates of cost savings to be wrung out of consolidation are in the hundreds of millions.

The toll of this uncertainty on the employees, the labels, and the artists is becoming apparent.

There has been considerable spec-

ulation about the fate of the various labels under Universal and PolyGram if such a merger is completed. Universal's labels include MCA, Universal, Geffen, and GRP. PolyGram has Mercury, Island, Motown, A&M, Def Jam, Verve, and the classical labels Deutsche Grammophon, Philips, and Decca.

Sources point out that a label like Def Jam (which has been unhappy with PolyGram management) might be a better fit with R&B-strong MCA Records. And GRP (with Impulse!) and Verve are two of the strongest and most respected labels in jazz.

While employees at Universal are said to be excited about the prospect of becoming the world's largest record company, PolyGram executives say they are trying to keep their people focused on marketing and selling records while uncertainty swirls about them.

Artists and their managers, meanwhile, have expressed distress at corporate consolidation's effects on creative development.

Sting, who records for PolyGram's A&M Records, says of the new corporate climate, "I have a great relationship [with the company], but I think for younger bands starting out they need to succeed quickly and keep succeeding, otherwise there's not much hope, whereas before a band would be nurtured for three or four albums and then expect a big payoff."

Allen Kovac, CEO of talent management firm Left Bank Organization, says that the increased emphasis by publicly held music companies on quarterly results may result in artists "looking for alternative ways to get their product out to audiences... It can be a big boon for independent labels that can market and pro-

mote new artists and have the patience it takes to develop them."

Rob Koss, senior VP of Metropolitan Entertainment and manager of Mercury band Rusted Root, says of industry consolidation, "In the short term, it's rarely a good thing. All the executives and employees are in a limbo period where they're uncertain about their futures, and it's hard for them to concentrate on the acts they're working."

Retailers are less pessimistic about the potential combinations. Although they prefer to see more rather than less competition among their suppliers, they believe the acquisitions probably would have little effect on their operations.

Bob Higgins, chairman of the Trans World Entertainment music chain, says, "It's hard for us to say whether it would be positive, negative, or neutral. I don't think you'd see much change in policies."

Russ Solomon, president of Tower Records, mostly agrees, but adds, "It's anti-competitive, and that's not a good thing."

In addition to its record companies, PolyGram operates a healthy music publishing business, which combined with that of MCA would create a "firm No. 3" in the world says, a source says.

PolyGram also operates a growing movie company with a 1,500-film library. It is not yet profitable but could provide additional value for a film company like Seagram's Universal.

Assistance in preparing this story was provided by Adam White in Kuala Lumpur, Malaysia; Mark Solomons in London; and Irv Lichtman and Paul Verna in New York.

BERMAN CONFIRMED AS CHIEF OF GLOBAL LABELS BODY

(Continued from page 8)

look. "David as chairman has been the facilitator. Jay as chairman will lead and direct," says the regional president of one major.

"Anywhere in the world," says Garnett, "IFPI's work is not a matter of putting our case to governments in a vacuum. Firstly, the problems have to be fought through a political process. But secondly, we need more industry involvement. Jay knows about the process; he knows the players better than I do."

Another senior label executive adds, "Jay can get [Universal Music Group chairman/CEO] Doug Morris and [Sony Music Entertainment president/CEO] Tommy Mottola on the phone." Berman responds, "Our major companies recognize they're in a global business."

The former RIAA chairman's time-tested political skills in Washington, D.C., are also expected to be a major asset to the IFPI, providing a measure of influence in the capital that it previously had only through the RIAA. "The playing field is so different now," Berman says, pointing to the power of telephone companies and Internet service providers. "If we thought the [political influence of] consumer electronics companies used to be difficult, the telcos simply dwarf them today."

Berman refutes suggestions that he will "Americanize" the IFPI,

adding that non-American constituents of the federation were happy to have the support of the U.S. government when tackling tough copyright protection and market-access issues in Asia and elsewhere. "It wasn't a problem when Americans were called to pitch in then," he says. "It shouldn't be a problem in any other respect."

Berman, 60, will relocate to Lon-

don to take his new post and, for the balance of this year, will serve as an exclusive consultant to the IFPI. His contract includes the option for a second two-year term, but he declines to discuss his remuneration—said by informed sources to exceed \$1.2 million a year, plus bonus. "I never comment on the price of music or the salaries of music people," he says.

RCA TURNAROUND

(Continued from preceding page)

log artists—Elvis Presley, John Denver, and Jefferson Airplane. Next year, expect albums from Robyn, Brown, Republica, and Mobb Deep. And with the R&B roster an element of new emphasis, look for a solo set not only from CoKo but from a fresh signing: After 7's Kevon Edmonds, Kenneth "Babyface" Edmond's little brother.

As with the recent hits, the campaigns for RCA's future projects will involve plenty of retail events—a label specialty according to BMG Distribution president Pete Jones. "We've done more first-day events and midnight sales for the Matthews records than any company has done for any band ever," he says. "And we've been working with RCA as a

team better than ever, working hard to both create demand and fulfill it intelligently," Jones adds. "We don't always dictate national priorities to every region; the field has the flexibility to react on its own. We believe records happen market by market."

Reprising a line from his days in the movie business, Zelnick likes to say, "Hits cure all ills." But despite RCA's recent good health, Jamieson says the label will continue to be "lean and mean" to ward off a relapse. "We seem like heroes right now, but we know full well that we could go back to looking like idiots pretty quickly, if we don't watch it."

Assistance in preparing this story was provided by Chuck Taylor.

ISLAND REACHES OUT TO BROADER AUDIENCE FOR ANGÉLIQUE KIDJO

(Continued from page 1)

June 8, and the U.S. June 16.

"Oremi" is the first stop of my trilogy," says Kidjo, whose first two Mango/Island albums made Billboard's year-end world music top 10 charts in the years they were released. (Kidjo was one of two artists retained by Island U.K. after the closure of its Mango world music imprint.) "It's a trilogy geared toward the black diaspora in the world. The first stop is America, because my public here is getting larger and larger, and I like the American public a lot. This album expresses an African person with her roots and what she got from black America."

What Kidjo is bringing to America is a collection of fresh, unpredictable tracks sung in Fon (her native tongue), Yoruba, French, and English. As in any true friendship, "Oremi" accepts, then absorbs, any differences, in this case between African traditionalism and Western modernism. It could be tagged as world music, but universal appeal rescues it from the fringes of pop.

Says Alexis Aubrey, product manager for Island Records (U.S.), "She has demonstrated an enormous potential to touch many different peoples—from children to older people. She crosses all cultural boundaries."

With a mind to reach out to as wide an audience as possible, Island intends to market Kidjo more as an R&B act, unlike on previous albums, for which she was positioned as a world music artist.

"We'd like to get her out of the world music ghetto," says Liz Townsend, international marketing manager for Island U.K., who acknowledges the issues at stake in communicating the message to the trade: "You can't just say 'Angélique Kidjo is now an R&B artist' and expect the dealers to move her records out of that section."

Yet subtle changes, such as a move away from "earthy" colors in the cover art to a striking blue, will help reinforce the message, as will the video for album track "Voodoo Child (Slight Return)," shot in New Orleans.

Island says Kidjo's releases have sold in the region of 100,000 copies

worldwide, but with the crossover potential of "Oremi" and the praise garnered for Kidjo's contribution to Island's 1997 "Amazing Grace" compilation—"Summertime"—the label is confident of exceeding that. It is targeting the North American market; to date her strongest sales have come from Switzerland, Germany, France, and Denmark.

Like her music, Kidjo's emotion also covers a wide range in "Oremi." In some tunes, she's a jazz nightclub chanteuse crooning her soul secrets; in others, she's a raw, Afro-erotic power woman (see track listing, this page).

"Oremi's" friendship theme permeates all 12 tracks, not only in Kidjo's lyrics, but in the participation of other artists, African and American. A South African poet shouts Zulu praises in "Introduction": "Angélique Kidjo! The soul and unification of Africa!" Americans Robbie Nevil, Cassandra Wilson, Branford Marsalis, and Kelly Price co-wrote and/or sing on various tracks. Naima, Kidjo's 5-year-old Paris-born daughter with her co-writer and bassist/producer husband, Jean Hebrail, who is French, makes an impressive though brief singing debut.

"This album was written mainly in France," says Kidjo. "But when I came to the U.S., I had [to have] some collaboration, because I couldn't say I wanted to talk to America without having people from that country expressing themselves. That's why I call this album 'Oremi.'"

Drawing on indigenous sounds of her native Africa, permutations of American funk that range from James Brown classicism to Jimi Hendrix's brilliant eccentricities, cool jazz flows, four-square rock'n'roll beats, and slick Euro-pop, Kidjo and company create the raucous party vibe of a live African music show, where audience members leap onstage to party with the performers.

"Most of the time I write the lyrics, melody, and the percussion together," Kidjo says. "You cannot find out which one comes first. To me, those three elements are one entity and the base [of my songs]... The percussion gives you a little bit of the

drum pattern—how it's going to sound. That and my voice keep it completely African. The drum sings, so the bass has to sing, too."

Kidjo, who is in her 30s, left Benin for Paris 15 years ago, intending to study law. One of nine children educated by their musician father and theater director/producer mother "to care about people," Kidjo later changed her mind about that career path, deciding "to bring something to people with music."

Kidjo joined Alafia, an Afro-funk group, then sang and recorded Afro-jazz fusion with another group, Pili Pili. In 1987, she went solo, forming her own band with Hebrail and recording "Parakou." Their trademark mélange of world rhythms has fused tighter and tighter with each subsequent album (see discography, this page).

In the U.S., Island is gearing up for a wider and more aggressive marketing strategy behind Kidjo's new album than has been seen with her previous releases.

"Davitt [Sigerson, Island Records chairman] and I are very excited about 'Oremi,'" says Island president John Barbis. "We feel Angélique has delivered an exceptional album and know that our passion for her music will be shared by many."

The label's primary concentration will be on listening posts out of the box in "appropriate retail locations," says Island U.S.'s Aubrey. "Above that, we are obviously plugging 'Oremi' into all available world music endcap promotions, as well as alternative print in key world music markets such as New York, Los Angeles, Chicago, Philadelphia, and Boston. Ultimately, we want to make a much broader appeal to an audience beyond the world music consumer."

This will include in-store play and merchandising campaigns, Aubrey says. "Alternative retail outlets were responsible for 20% of all of Angélique's [U.S.] sales for her last album; we anticipate that this is going to do at least as well, if not better."

Retail also appreciates Kidjo's wide potential. "Borders is embracing Angélique Kidjo's musical evolu-

(Continued on next page)

COMPLETE DISCOGRAPHY

• **"Pretty,"** 1980 (available in the U.S. as an import): "This album was for the African market," says Angélique Kidjo. "I recorded it in France and went back to Africa, where it sold 200,000 copies. I never got a penny for it because the co-producer ran away with my master tape and never gave me any money. I moved to France three years later, and I arrive at the French ASCAP [office]. They told me that the co-producer had put his name down as the writer of the songs. I had to redo everything. I continued working with different people, and when I met my husband, we decided to produce our own music."

• **"Parakou,"** 1990 (Open/Island U.K. and France; available in the U.S. as an import): Says bassist/producer Jean Hebrail, Kidjo's co-writer and husband, "The jazz keyboard player Jasper Van't Hof appears in a very intimate track called 'Blewu.'"

Adds Kidjo, "This album got me the Island contract. Someone sent it to Chris Blackwell, and he sent a fax: 'Chase her down; she can be in a hole up there, I don't care. Chase her down!' I still have the fax. I was playing in a Paris club called New Morning, and suddenly the heads of Mango in France and England are both there, right in front. I had tried to attract their attention for a long time, but no one had answered. Chris had sent them."

"This is the first album my husband and I produced. This was the first production where I got into the technical part, which I don't like at all. We didn't have much money and the label, Open, belonged to the head of the jazz school where I was studying at that time. It was also a production with people from my jazz school, so you have a lot of jazz influence in there. 'Parakou' was named after a village in northern Benin, and it was the first step of bringing in my experience from traditional to modern."

• **"Logozo" (Tortoise),** 1991, (Mango/Island): Says Hebrail, "Recorded in Miami, produced by Jo Galdo [Miami Sound Machine], this LP represents the first step of Angélique's international career. The song 'Batonga' charted in various countries. American saxophonist Branford Marsalis appears on the track 'Logozo,' which gives its name to the album: 'Listen to the song of the tortoise/She lives alone, folded up in her shell with no one in whom to confide.'"

Says Kidjo, "This was my first Island release; the contract was signed in France. What I really appreciated was that before I signed, Chris Blackwell came all the

way to Paris to meet me."

• **"Aye" (Life),** 1994 (Mango/Island): Hebrail says, "This album was recorded by David Z in Paisley Park Studio and by Will Mowatt in Soul II Soul studio. It combines high technologies and deep African culture. The video of the first single, 'Agolo,' was nominated for a Grammy Award."

Kidjo says, "'Aye' is a long story. After 'Logozo,' I decided I had to have a baby. We were lucky that nature said yes. In the middle of 'Logozo,' I got pregnant, and it gives you a voice like nothing else in the world can. I wish I could have that voice all the time. 'Agolo' came to me just like that. One day I was putting my garbage out and thought

how two days before, the garbage can was empty and now it's full. We're talking about nuclear waste and pollution, but we are consuming like hell. I realized, 'Oo la la, I have to back up and go inside and find a way of bringing my contribution for the sake of mother nature and for my daughter coming into this world.'"

• **"Fifa" (Peace),** 1996 (Mango/Island): This is Kidjo's first album with English-language lyrics. Says Hebrail, "'Fifa' was produced in a very special

way. Angélique wanted musicians from her own country, Benin, to contribute to her music. The first stage was to search for the rhythms of her childhood. Armed with an 8-track recorder and some microphones, we traveled to Benin to meet the traditional players of cowbells, flute, *bambou*, background singers, *berimbau* that Angélique was so fond of. Back in Paris and then in London, Los Angeles, and San Francisco [with Carlos Santana], the new technologies of music recording enabled Western musicians to play together with the African ones. To Angélique, this album represents an attempt to share a part of her culture with music lovers all over the world."

Kidjo says, "'Fifa' was a great time, too. This project had been in my head since I was a little girl, when I first discovered music that come from the Western world. All I knew before was the drum, the calabash, the cowbells. I hear Western music on the radio, but I didn't know how they made those sounds until my brothers started their own group and my father bought them the instruments."

"We recorded the whole percussion part of the album outdoors and during ceremonies, and sometimes we find schools and go in them because of the acoustics. Then, I took the DATs and go back home to write."

ELENA OUMANO



Track Listing For Angélique Kidjo's 'Oremi'

• **"Voodoo Child (Slight Return)":** This is the album's first single and a tribute from an African voodoo child to an American voodoo child, Jimi Hendrix. The track injects Angélique Kidjo's vibrant energy into the guitar god's juicy '60s funk—especially those jubilant, yelping arias. But Kidjo wisely sidesteps the original's searing six-string passages. "The first time I heard 'Voodoo Child' was seven years ago," says Kidjo. "I was in Paris, listening to Sting's live album, where he made that cover of 'Little Wing,' with a Beninese friend of mine born in France. I said, 'Wow! This song of Sting is great!' He said, 'Are you crazy? It's not a Sting song; it's a Jimi Hendrix song!' I listened to the real version of 'Little Wing,' 'Purple Haze,' 'Castles Made Of Sand,' and 'Voodoo Child,' and from the moment he put on 'Voodoo Child,' I couldn't

move. He asked, 'What happened to you?' I said, 'This song is calling me somehow.' If one of the biggest rock'n'roll stars can call himself a voodoo child in the '70s, he somehow felt that the way he plays come from faraway. And the lightning behind what he plays! That's why I didn't have guitar in my version of 'Voodoo Child.' No one can play that guitar for me, so my tribute to Jimi Hendrix was to do everything but the guitar."

• **"Never Know":** A collaboration between Kidjo, husband Jean Hebrail, and Robbie Nevil, this track features Cassandra Wilson's cool and delicate background scatting. "Sometimes we're too laid-back," Kidjo explains. "We think, 'I have time to see my mother or my brother,' and suddenly you hear that she or he died. My grandmother passed away when I was here, doing promotion for 'Fifa.' The inspiration is that you

never know and also what she always told us: 'Never, ever think about suicide, because life is a gift.' So, I was thinking about her and about youth who kill themselves because they don't have anyone who understands them. Terrible, a waste."

• **"Babalao":** Co-written by Kidjo and Hebrail, this song addresses the sadness of that lack of understanding. "'Babalao' means 'the voodoo priest' in Yoruba," says Kidjo. "In Africa, when young people do something wrong, we have a babalao to talk to. We ask him, 'Can you please talk to my parents or I'll get a big kick.' And he says, 'What did you do? Now talk to me. Why did you do that?' He tells you to think before you do something. It's somebody who's out of the family who you'll talk to more than your parents. That helps a lot. The youth in the world don't

(Continued on next page)

ISLAND REACHES OUT TO BROADER AUDIENCE FOR ANGÉLIQUE KIDJO

(Continued from preceding page)

tion toward a truly global pop music style," says Arend Lubbers, Borders buyer for international music. "Oremi" is a cutting-edge fusion of African, pop, and R&B influences. It's urban music for any city. Borders will feature 'Oremi' in a front-line listening post, like any major pop release."

Among other strategies expected to be deployed are plans "to create posters and a postcard campaign that will be used as a direct-mail piece," says Aubrey.

Although Kidjo will not be part of this summer's Africa Fete concert tour, "her postcards will be distributed at all the tour outlets, along with the CD and her catalog pieces," says Aubrey. "There will also be a consumer contest with ballot boxes to win a trip to see Angélique perform during her fall U.S. tour."

LILITH DATES

Kidjo will be part of this year's Lilith Fair tour. Five dates have been confirmed thus far: June 28 in Phoenix; June 29 in Albuquerque, N.M.; Aug. 28 in Calgary, Alberta; Aug. 29 in Edmonton, Alberta; and Aug. 31 in Vancouver. Kidjo will perform on a side stage. "However, it is expected that she will perform one tune with Sheryl Crow on the main stage for a surprise duet," says Aubrey.

The album's title track will be included on a Lilith Fair CD titled "The Lilith Developing Artist Sampler," which is being created by the tour organizers. Aubrey says that 2,500 pieces are being distributed free at each Lilith concert date.

"We're working on in-store opportunities for acoustic performances to coincide with Lilith dates wherever possible," Aubrey continues.

Kidjo will return to the U.S. at the end of September for a solo tour that will last through the first half of October, "going from the Northeast to the West Coast and back around the Midwest," says Aubrey.

The artist has already been on the

Kidjo Develops Small, Dedicated Niche In South Africa

BY DIANE COETZER

JOHANNESBURG—Angélique Kidjo's use of South African Xhosa choruses on "Oremi" is indicative of her close emotional ties with this part of the African continent.

As far back as 1995, Kidjo worked with multi-award-winning South African songwriter/performer Jabu Khanyile, recording with him "Wombo Lombo," a track from the album "Fifa."

"Bayete was performing with other South African artists in Paris, and Angélique came to see the show," Khanyile recalls. "She told Hugh [Masekela] she needed a vocalist for a track on her new album, someone who could lend the song a real South African feel, and so I landed up in a Paris recording studio with her."

Khanyile (who is mastering his new album, "Umathinula" [The Sneezing Man] and, like Kidjo, is signed to Island Records internationally) describes the experience as magical. "It really felt special to enter the world music circle with such an amazing performer."

Another South African singer, Busi Mshlongo, also lent her vocal talents to "Fifa." Kidjo performed in South Africa last October with two shows at Johannesburg's Mega Music Warehouse for the annual Arts Alive Festival sold out; she

also performed at the annual Kora African Music Awards held in Sun City outside Johannesburg, garnering critical acclaim from the local media. Kidjo won the 1997 Kora Award for best female African artist.

Like most other world music artists who perform here, Kidjo's appearances have had a galvanizing effect on sales.

PolyGram's Fran Kruger, marketing manager for Island, says "Fifa's" sales of almost 6,000 units were "definitely helped by Angélique's live performances. She is a very performance-oriented artist, and her live shows were a tremendous boost for interest in this artist."

Other artists working in the genre, including Ismael Lo and Salif Keita, have enjoyed increased sales following live performances here, with Lo recently winning the best-selling African release honors (for "Jammu Africa") at the FNB South African Music Awards.

"In many ways, African artists like Angélique and Ismael are at the real beginning stages of their careers in South Africa," says Damon Forbes, president of independent label Sheer Sound. "Although we're part of the continent, until the onset of democracy, no African artist would set foot

here."

In an effort to boost interest in the genre, Sheer Sound last year released a compilation in a joint venture with PolyGram. The album, titled "World Music: Africa," featured Kidjo's hit single "Agolo" along with tracks from several other world music artists.

PolyGram South Africa marketing director Steve Harris is confident that "Oremi" will move at least 5,000 units in that country. "Obviously it's hard to predict, but with the growth of this sector of the market, we are sure the album will at least match sales of Angélique's last two albums. Johannesburg, in particular, should see decent sales because this is where she last performed and also because of the growing community of expatriate Africans living here."

Howard Lazarus, director of independent retailer Look 'n Listen, concurs. "We stock all Angélique's catalog albums in all our stores, but Hillbrow definitely sees the most movement in terms of sales, and this is because of the many west Africans now living in that part of Johannesburg."

Locally, PolyGram plans a promotional effort across print, radio, and TV. Pinpointed for airing of the promo for "Voodoo Child (Slight Return)" are SABC 2, a TV chan-

nel on the national broadcaster with a significant commitment to Africa, and M-Net, the country's pay channel, which is broadcast into Africa.

Radio is more complex. "It's always hard getting rotation for world music," PolyGram's Kruger explains. "Stations like P4 in Cape Town and Metro and Kaya in Johannesburg will definitely play the single. A national chart station like 5FM is more problematic, as its playlist is based on what's charting in the U.K. and the U.S.A."

However, Ike Tladi, music compiler/librarian at Kaya FM, is determined to break Kidjo into the consciousness of local listeners. "Radio cannot do without her here," Tladi says. "She's the African equivalent to our Sibongile Khumalo, and there's hardly a day that goes by where we do not play an Angélique track—either 'Agolo' or 'Batonga' or 'Malaika.' I for one am anxiously awaiting the first single off 'Oremi.'"

There's talk, too, of further tours to South Africa. Says PolyGram's Harris, "It's important that the rest of the country gets an opportunity to see Angélique play live. Nothing definite has been confirmed, but when we spoke to her recently, Angélique expressed a very keen interest in coming back to this country to perform."

promotional road, talking to media in key European territories, including France, the Germany/Switzerland/Austria region, and Scandinavia. Phone interviews for Australasia, South Africa, and Japan will follow. PolyGram in Brazil has committed to releasing "Oremi," notes Townsend, partly because of a duet recorded with that country's Cidade Negra.

A tour of Europe and Africa begins July 4, Aubrey says, and runs through Aug. 20. It resumes in October, after her U.S. dates, and runs through this year.

RADIO RAMP-UP

Plans for radio are also aimed at broadening Kidjo's fan base. "We want to introduce Angélique to a new world of radio listeners, one that she

hasn't been exposed to before," says Aubrey. "Our efforts will initially focus on hot AC and AC formats by servicing the CD promo of 'Voodoo Child' for a work date of June 15. We will follow with a June 22 work date at [jazz/AC], as well as full album servicing to the triple-A format."

As in the past, college and community radio will be a key outlet for Kidjo, Aubrey notes.

The label also plans to release a 12-inch single of "Voodoo Child" remixes to create a "dance-oriented, alternative flavor for clubs and mix shows," says Aubrey. "And we anticipate scheduling radio visits by Angélique depending on her availability during Lilith and her own tour."

Among Kidjo's fervent world radio supporters is Richard Segan, director of "One World Radio," a college program that airs weekdays on WHUS Storrs, Conn.

Says Segan, "She's quite savvy in her knowledge of the international sound, and her records have all been huge successes. We're sure to get a strong listener response with the next record."

NEXT UP

Kidjo's "next stops" in her trilogy will be an album featuring the rich musical dialogue between Africa, "the mother continent," and Brazil, and one that will cover Africa, Haiti, Cuba, and New Orleans.

"I didn't put New Orleans in this album because the music of New Orleans is tinted with voodoo, and voodoo comes from Benin," Kidjo explains. In fact, Kidjo's mission to rehabilitate the world's image of voodoo underlies the entire trilogy. "Why does voodoo have that bad reputation?" she asks rhetorically. "Because the colonists found that the voodoo religion is a community religion. It brings people together. They didn't want that."

Assistance in preparing this story was provided by Dominic Pride in London.

TRACK LISTING FOR ANGÉLIQUE KIDJO'S 'OREMI'

(Continued from preceding page)

have that much; the black American youth don't have that at all."

- **"Yaki Yaki":** Kidjo's infectious humor is on full display in this song, the title of which is how she describes the sound of her own laughter, which is set off frequently, "especially when someone has the pretension of being better," she says. "When you fall, I go, 'Yaki yaki yaki yaki!' My mother says, 'You laugh like men in the bar! It's not a feminine laugh; I don't like that!' I'm saying in that song that everyone comes on this earth with something different to do. We are all the same, but we are each unique. So don't pretend you know better than anyone else."

- **"Loloye":** The word is another of Kidjo's linguistic creations, devised to describe the shame of men who "beat women in the name of love," she says with heat. "I say love is not a jail. If you love that person, set that person free."

- **"Itche Koutche":** Kidjo addresses sins on the distaff side in

this song, the title of which means "bad behavior" in Yoruba and which features Branford Marsalis' saxophone. The tune was inspired by a backstage all-girl chat fest in which a friend of her American backup singer "was saying that she was bringing her new boyfriend home to meet her mother," Kidjo recalls. "She said, 'But before I introduce him to my mother, I have to ask him how much he earns.' I went, 'What! You're not going to ask him how much he loves you?' She goes, 'That is secondary.' I realized that my way of seeing love and wedding is completely different from some people in America."

- **"Open Your Eyes":** Up-and-coming American R&B singer Kelly Price duets with Kidjo on this stirring track, which is in the tradition of Marvin Gaye's landmark "What's Going On?" "It was written two years ago," says Kidjo, "the first song of this project. The idea started in Spain, and the writing happened in France. Extreme right-

wing things were happening in France, and I was thinking that people look out their windows but don't realize that there is more out there than what they see. I was also thinking about me and [U.K. singer] Seal: We're both from Africa, but I'm born and raised in Africa, and he's born and raised in London. Both of us come into the world saying we are all the same. We have to try to travel and see the other people that make up the world who are seeking the same things—happiness, love, and peace. Sometimes you have to pull yourself by the hand and open wide your eyes to appreciate the world without any preconceived ideas."

- **"Give It Up":** Written by Kidjo, Hebrail, and Keith Cohen, this song speaks to the human need to share emotional burdens. "That song comes to me by watching people go, 'I have no help,'" says Kidjo. "Talk! Why don't you give it up? Talk! Even if someone can't help you, he'll drop a word that will help you."

- **"Oremi":** That theme of mutual support continues in the lyrics of the title track, penned by Kidjo, Hebrail, and Cohen.

- **"Orubaba":** Meaning "Almighty darkness" in Yoruba, the song speaks to our irrational fear of the dark. "Most of the time we don't even take the darkness and night as part of our life, but if we didn't sleep in the night, we'd be dead," says Kidjo. "The song tells us to learn how to love the darkness as the daytime."

- **"No Worry":** The set closes with this consoling lullaby penned by Kidjo, Mr. Mellow, EZ Cut, Nevil, and Hebrail and featuring Kidjo's mellifluous English-language rap. "This is for somebody who wants to die because a man promised her he was going to be in her life forever, and he's gone," says Kidjo. "I'm telling her, 'Why should you cry? What's meant to be will be. If this man is meant to be in your life, he will come back. If he doesn't, he's not for you. You were meant for a bigger happiness coming.'"

BANKRUPTCY BILL RAISES CONCERN

(Continued from page 8)

form, but the controversial provision has not been attached to that bill.

The musicians' unions were upset that the RIAA had the provision inserted after subcommittee and full committee hearings had already been held on the bill, thereby allowing no public discussion of the issue. The hopes of the unions now center on negotiated compromise on the provision before the bill goes to the House floor.

The unions maintain that the law is not only unfair but unnecessary. Under current law, while such contracts can be dissolved by a court, any bankruptcy filing found to be "in abuse of the process" or filed "in bad faith" can be dismissed.

Bruce York, national executive director of AFTRA, says the RIAA provision "unfairly singles out artists for adverse treatment, which is inappropriate. And the bankruptcy code already has adequate remedies for the judge to deal with suspected bankruptcy filings for improper purposes."

Cary Sherman, senior VP and general counsel of RIAA, tells Billboard that "we honestly did not expect this provision to be controversial," adding that AFTRA, which brought the issue to the public eye, "doesn't represent recording artists."

As to the charge that RIAA got the provision into the legislation without public airing, Sherman says that the final bill language, with the provision inserted, "was publicly distributed, after all."

Sherman says that in contract negotiations, threats of bankruptcy by artists "or artists' lawyers" have been "a problem of increasing concern at labels. Some artists, not all artists, are using the threat of bankruptcy to get a better deal, especially artists on the edge of success."

Sherman likens the RIAA provision to legislation that places medical school debts outside the parameter of forgivable debts in bankruptcy cases. "There's an analogy between these recording artists who, for years, get advances from record companies, run up all kinds of debts, and then, just on the edge of success, when the labels would reap their rewards, file bankruptcy and just walk away, and medical students who take out huge loans, rack up a huge pile of debts, then declare bankruptcy although they're set for life," says Sherman. "Congress stepped in and stopped those abuses. And that's what we're trying to do here—the curbing of abusive use in the bankruptcy laws."

Tom Lee, secretary and treasurer of the American Federation of Musicians, D.C. local No. 161-710, and a national officer of the AFM, asks, "Is it fair to single out recording artists, and only recording artists, from not being able to get out from under their

contracts in a bankruptcy filing?"

Burt Padell, a New York-based artist's attorney, says that while some artists and lawyers take advantage of bankruptcy laws, "if this would pass, if the contracts stay with them, the majority of entertainers who are insolvent and want to start a new life won't be able to earn a living. If they do an album, they won't get anything, because they're in the red!"

Attorney Don Engle of the Los Angeles firm Engle & Engle, which has represented many artists in contract disputes, says, "The problem is, there's no group representing artists to go up against the RIAA. These artists are under the thumb of companies who have them in contracts that keep them on a low level of earning."

Hill insiders say that once the

RIAA realized that the provision was being scrutinized by AFTRA and others, its lobbyists changed direction and began an effort to contact committee members and suggest a post-markup compromise discussion.

The discussion, opponents of the measure say, may also explore the sore subject of recording contract negotiations.

"Recording artists, more than any other creator of intellectual property in the U.S., are in need of a way to terminate onerous contracts," says Engle, whose clients also include record companies. "No [movie] studio has actors under such contracts, and with book publishers, writers sign a one-book deal."

The larger bankruptcy reform bill is split along party lines, with most

Democrats opposing many of the provisions. Among them is Rep. Howard Berman, D-Calif. A spokesman in Berman's office says, "There is a real problem here, a real issue, and Congressman Berman is not sure this is the right way to address it. He has some concerns with the provision as currently drafted. We anticipate, as the parties have said, that they will try to work out a solution between now and when it goes to the House floor."

The first of several publicized cases of artists with contract disputes who have filed for bankruptcy involved the group Run-D.M.C., which in 1993 filed for bankruptcy and emerged with a new contract with Profile Records.

More recent cases involve Toni

Braxton and TLC, both signed to LaFace/Arista.

In 1996, TLC settled its dispute with LaFace and its production/management firm, Pebbitone, and agreed to record a new album for LaFace.

Braxton filed bankruptcy this past January, seeking to have her contract voided under California's so-called "seven-year statute," which limits the term of personal service contracts to seven years. Behind her actions, veterans say, are at least two causes for such drastic measures: unrecouped royalty debts in long-term contracts; and profits being shared through production deals, which by their very multilayered nature are often unfavorable to artists financially (Billboard, Feb. 28).

WESTERN JUBILEE'S EDWARDS BOWS AUTRY TRIBUTE

(Continued from page 13)

amusement park Six Flags Over Texas. He recorded his first album in 1964. Two of his albums are included in the Folklore Archives of the Library of Congress. He's won numerous accolades, including the Wrangler Award for outstanding traditional Western music. Warner Western has just released "The Best Of Don Edwards," featuring songs culled from his three albums on that label released from 1992 to 1996.

O'Malley and Dane Scott, also co-owner of Western Jubilee Recording Co. (along with Richard Harris),

anticipate Edwards' new album being a top seller for their year-old company, which bowed as a revival in the genre was taking place (Billboard, Dec. 20, 1997). According to O'Malley, the album will be serviced to a network of radio stations that support the Western genre.

Among the plans is a special promotion with Great Empire Broadcasting, which includes KFDI Wichita, Kan., and KVOO Tulsa, Okla.

"It's a cooperative venture with Mike Oatman and Great Empire Broadcasting," says Scott. "Mike has always been wonderful, playing our music and supporting it on the air."

Plans call for 60-second radio spots

to run 10 times a day for three months. The spots will feature Edwards along with other Western Jubilee acts, such as Waddie Mitchell and the Sons Of The San Joaquin.

In addition to the obvious visibility Edwards will receive from his role as Smokey, Redford's sidekick in "The Horse Whisperer," O'Malley says the label also is going to run TV spots offering Edwards' 32-song, two-CD set "Saddle Songs," which was released last year. When consumers call in to purchase that set, they'll be asked if they also want to purchase the new Autry project.

Retail plans include placement of a special listening post at the main

location of the 20-store Shepler's Western wear chain in Wichita. According to John Wilcox, Shepler's VP of sales and promotion, Western Jubilee is creating a "Cowboy Corner" for the store that will feature Edwards and other acts on the label.

Wilcox says Edwards and Mitchell have appeared on the cover of the Shepler's catalog in the past and appeal to Western wear consumers.

To familiarize the mainstream music community with Edwards, Shanachie's national marketing director, Lee Goldstein, says plans are to secure listening posts at Borders, Barnes & Noble, Best Buy, Hastings, and other chains.

The fact that VH1 is airing a promotional piece on "The Horse Whisperer" that includes a clip of Edwards should also be a big boost. "We couldn't have scripted a better scenario for Don and our little label," says O'Malley, who also serves as Edwards' booking agent and manager.

3 TENORS CONCERT

(Continued from page 10)

In the U.S., Atlantic plans to release the audio title at a list price of \$19.98, the same price point as the 1994 release. For the rest of the world, Roberts says, pricing will be decided by territory.

As in the past, the album and video will be bolstered by television specials. In the U.S., the concert will air on PBS live and in prime-time delay. According to Roberts, individual deals are being struck with each territory. "It will air in different ways in different places as various agreements are made," he says. "Some places may air it live, but each deal will call for repeated airings."

The concert, which will kick off the World Cup Final weekend celebration, will be free, with a limited number of premium, paid seats.

While the Tenors franchise continues to be incredibly strong, some retailers question if, like movie sequels, the newness might wear off the project. "I don't know if the next project will sell as well as the previous ones," says Bryan Hester, opera buyer for Tower Records' Lincoln Center location in New York. "The second one didn't sell as well for us as the first. I think in some way you have the law of diminishing returns."

However, both Roberts and Ertegun remain assured of the Tenors' appeal. "It's music sung by three glorious voices which are distinctly popular," says Ertegun. "It's not esoteric. It reaches people all over the world, and it's closely tied into one of the world's most popular events, the World Cup. It's a celebration."

COUNTRY VET EDDIE RABBITT DIES

(Continued from page 13)

\$37.50 a week and eventually clicked two years later, co-writing "Kentucky Rain" for Presley.

He continued to write for Presley and signed with Elektra Records in 1974 after writing Ronnie Milsap's hit "Pure Love." As a performer, he overcame a somewhat thin and reedy voice by overdubbing himself in three-part harmonies, a process he called the "Eddie Rabbitt Chorale." After three charted singles, Rabbitt scored his first No. 1 with "Drinkin' My Baby (Off My Mind)" in 1976.

The hits soon came in a torrent: "I Love A Rainy Night," "Every Which Way But Loose" (from the Clint Eastwood movie of the same name), a duet with Crystal Gayle on "You And I," and the R&B-influenced "Suspicious." That last song received the Robert J. Burton Award from BMI as the most performed country song of 1979.

At the peak of his career, in the early '80s, he notched five No. 1 singles in a row followed by a No. 2 and two more No. 1's. That string included his "Drivin' My Life Away," which was featured in the 1980 movie "Roadie." Ironically, a remake of "Drivin' My Life Away" by Rhett Akins is featured on the soon-to-be-released soundtrack to the movie "Black Dog."

During that same period, Rabbitt had two No. 1 albums on Billboard's Top Country Albums chart, "Horizon" and "Step By Step," both on

Elektra. He moved to Warner Bros. in 1983, to RCA in 1985, to Universal in 1989, and to Capitol Nashville in 1990.

Rabbitt curtailed his career somewhat after his 2-year-old son Timothy died in 1985 of a rare digestive ailment. He became a crusader for organ transplants and cancer research; he also quit smoking and lost 55 pounds. Throughout his career, he remained devoted to his family and confounded his record labels by taking half of each year off to be with his family and to write. His last No. 1 came in 1989 with "On Second Thought."

He eventually received 12 Million-Air Awards from BMI, signifying that 12 of his compositions were each played more than 1 million times at radio. He also received three Grammy nominations and one Country Music Assn. Award nomination.

He was diagnosed with lung cancer last year and underwent surgery and chemotherapy. During his illness, he recorded a final album, "Beatin' The Odds," for Intersound Records. It was released last September.

Rabbitt is survived by his wife, Janine; daughter Demelza; and son Tommy. The family requests that memorial donations be sent to Vicel Inc., Attn.: Eddie Rabbitt Memorial Fund, P.O. Box 1328, Bonsall, Calif. 93004. Vicel, a medical company, specializes in research for life-threatening illnesses.

FOR THE RECORD

Daniel Bangalter is adviser to Daft Punk on copyright issues. His affiliation was incorrectly identified in an article in the May 9 issue of Billboard. The band is self-managed through Daft Life, London, and Daft Trax, Paris.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'TORN' by Natalie Imbruglia and 'I Wanna Back' by Timbaland.

HOT 100 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.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'The Party Continues' by DJ Jazzy Jeff & The Fresh Prince and 'I Wanna Back' by Timbaland.

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

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs from the Hot 100 A-Z chart.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	2	2	3	MY ALL M.CAREY,W.AFANASIEFF (M.CAREY,W.AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	1
2	1	1	15	TOO CLOSE KAYCEE,D.LIGHTY,K.GUST,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
				*** HOT SHOT DEBUT ***		
3	NEW		1	I GET LONELY J.JAM,T.LEWIS,J.JACKSON,T.RILEY,J.JACKSON,J.HARRIS III,T.LEWIS,R.ELIZONDO, JR.	◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	3
4	3	3	15	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568452	2
5	4	4	6	EVERYBODY [BACKSTREET'S BACK] D.POP,M.MARTIN (D.POP,M.MARTIN)	◆ BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42510	4
6	6	11	11	IT'S ALL ABOUT ME D.PEARLON (D.PEARSON,M.ANDREWS,N.DUDLEY,T.HORN,J.JECZLIK,G.LANGAN,P.MORLEY)	◆ MYA & SISQO (C) (D) UNIVERSITY 97024/INTERSCOPE	6
7	7	5	25	TRULY MADLY DEEPLY C.FISHER (D.HAYES,D.JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
8	8	15	4	THE ARMS OF THE ONE WHO LOVES YOU G.ROCHE (D.WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	8
9	9	8	9	ALL MY LIFE J.HAILEY,R.BENNETT (J.HAILEY,R.BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
10	5	6	14	BODY BUMPIN' YIPPIE-YI-YO E.ROBINSON (F.DAVIS,E.GRAY,M.GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 58244	5
11	10	7	12	LET'S RIDE 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
12	14	12	7	SEX AND CANDY J.WOZNIAK (J.WOZNIAK)	◆ MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	8
13	12	10	3	TURN IT UP [REMIX]/FIRE IT UP BUSTA RHYMES (T.SMITH,G.LARSON,S.PHILLIPS)	◆ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	10
14	11	9	10	FROZEN MADONNA,W.ORBIT,P.LEONARD (MADONNA,P.LEONARD)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17244/WARNER BROS.	2
15	13	14	12	I WANT YOU BACK D.POP,M.MARTIN (D.POP,M.MARTIN)	◆ 'N SYNC (C) (D) (T) (V) (X) RCA 65348	13
16	18	16	26	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	3
17	19	23	13	GETTIN' JIGGY WIT IT POKE & TONE (W.SMITH,S.BARNES,B.EDWARDS,N.RODGERS,J.ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	1
18	15	13	15	ROMEO AND JULIET G.BAILLERGEAU,V.MERRITT (JOHN.WARNER JR.,WINBUSH,MOORE)	◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) (X) GRAND JURY 6497/RCA	6
19	17	20	8	MONEY, POWER & RESPECT D.ANGELLETT,R.LAWRENCE,S.JACOBS,PH.LIPS,D.SPILLES,S.MMONS,D.ANGELLETT,R.LAWRENCE,J.SYTH	◆ THE LOX (FEATURING DMX & LIL' KIMI) (C) (D) (T) (X) B&B 5775/ARISTA	17
20	22	25	23	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	1
21	20	19	10	VICTORY S.TEVIE,J.S.COMBS (C.WALLACE,J.PHILLIPS,S.COMBS,S.JORDAN,B.CONTI)	◆ PUFF DADDY & THE FAMILY FEATURING THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	19
22	25	26	25	HOW'S IT GOING TO BE S.JENKINS,E.VALENTINE,R.KLYCE (S.JENKINS,K.CADOGAN)	◆ THIRD EYE BLIND (C) (D) (T) (X) ELEKTRA 64130/EEG	9
23	23	24	17	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	6
24	24	21	13	MY HEART WILL GO ON W.AFANASIEFF,J.HORNER (J.HORNER,W.JENNINGS)	◆ CELINE DION (C) (D) 550 MUSIC 78825	1
25	16	22	17	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) (X) NO LIMIT 53302/PRIORITY	16
26	21	17	18	NICE & SLOW J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND,B.CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
27	27	34	6	LOOKING THROUGH YOUR EYES W.C.RIMES (C.SAGER,D.FOSTER)	◆ LEANN RIMES (C) (D) (V) CURB 73055	27
28	29	32	7	I GOT THE HOOK UP! KLC,SONS OF FUNK (MASTER P,SONS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) (X) NO LIMIT 53311/PRIORITY	28
29	28	27	24	DEJA VU [UPTOWN BABY] KNS (D.FAGEN,W.BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	9
30	30	30	9	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	30
31	31	28	49	HOW DO I LIVE C.HOWARD,W.C.RIMES,M.CURB (D.WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
32	32	29	30	I DON'T WANT TO WAIT P.COLE (P.COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
				*** GREATEST GAINER/SALES & AIRPLAY ***		
33	42	50	8	SAY IT S.MORALES (R.BASORA,S.MORALES,G.MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	33
34	NEW		1	HEAVEN'S WHAT I FEEL E.ESTEFAN JR.,T.MORAN (K.SANTANDER)	◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78875	34
35	33	31	7	SECOND ROUND K.O. W.JEAN,J.WONDER (G.WILLIAMS,N.JEAN,J.WONDER)	◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	28
36	26	18	16	GONE TILL NOVEMBER W.JEAN,N.JEAN,T.KELLY,O.HARVEY, JR.	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	7
37	38	38	10	IMAGINATION J.DUPRI (J.DUPRI,M.SEAL,B.GORDY,A.MIZELL,F.PERREN,D.RICHARDS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS.	37
38	49	51	17	THEY DON'T KNOW TIM & BOB (JON B.,TIM & BOB)	◆ JON B. (C) (D) YAB YUM 78793/550 MUSIC	29
39	41	44	13	GET AT ME DOG PK,GREASE (E.SIMMONS,A.FIELDS,D.BLACKMON,S.TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (C) (D) (M) (T) (X) DEF JAM 568862/MERCURY	39
40	44	47	11	WHO AM I J.HARDING (M.DAVIS,J.HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARD 6160/NP	40
41	36	35	29	KISS THE RAIN D.CHILD (B.MYERS,E.BAZILIAN,D.CHILD)	◆ BILLIE MYERS (C) (D) UNIVERSAL 56140	15
42	39	37	4	CLOCK STRIKES TIMBALAND (T.MOSLEY,M.BARCLIFF,G.LARSON,S.PHILLIPS)	◆ TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	37
43	43	46	9	CHEERS 2 U TIMBALAND (S.GARRETT,T.MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	43
44	37	40	40	YOU MAKE ME WANNA... J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	2
45	35	42	10	THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	35
46	34	33	11	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	26
47	48	45	33	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 C.THOMAS,G.MARTIN (E.JOHN,B.TAUPIN)	◆ ELTON JOHN (C) (D) (V) ROCKET 568108/A&M	1
48	NEW		1	WISHLIST B.O'BRIEN,PEARL JAM (E.VEDDER)	◆ PEARL JAM (D) (V) EPIC 78896*	48
49	40	36	9	BITTER SWEET SYMPHONY YOUTH.THE VERVE (M.JAGGER,R.RICHARDS,R.ASHCROFT)	◆ THE VERVE (C) (D) VU HUT 38634/VIRGIN	12

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	45	39	10	DO FOR LOVE SOULSHOCK,KARLIN (T.SHAKUR,C.SHACK,K.KARLIN,B.CALDWELL,A.KETTNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	21
51	51	53	6	THIS IS HOW WE PARTY REEMEE,HOLGER (REEMEE,HOLGER)	◆ S.O.A.P. (C) (D) CRAVE 78876	51
52	47	41	12	THE PARTY CONTINUES J.DUPRI (J.DUPRI,DA BRAT,L.BLACKMON,N.LEFFENANT,C.SINGLETON,T.JENKINS)	◆ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	29
53	53	52	3	PUSH IT GARBAGE (GARBAGE,B.WILSON,R.CHRISTIAN,H.AZOR)	◆ GARBAGE (D) ALMO SOUNDS 89014*/INTERSCOPE	52
54	52	49	12	THE MUMMERS' DANCE L.MCKENITT (L.MCKENITT)	◆ LOREENA MCKENITT (C) (D) (V) QUINLAN ROAD 17241/WARNER BROS.	18
55	55	60	6	RECOVER YOUR SOUL C.THOMAS (E.JOHN,B.TAUPIN)	◆ ELTON JOHN (C) (D) ROCKET 568762/ISLAND	55
56	50	48	11	BYE BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,R.M.BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	43
57	56	59	16	LOVE YOU DOWN C.ROANE (M.RILEY)	◆ INOJ (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	25
58	54	56	9	GITTY UP C.ELLIOTT,A.WEST (C.JAMES,R.MOORE,R.JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND	50
59	59	61	15	TOO MUCH ABSOLUTE (SPICE GIRLS,WATKINS,WILSON)	◆ SPICE GIRLS (C) (D) VIRGIN 38630	9
60	58	57	9	RAIN B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (D) RCA 65402	25
61	60	63	14	STRAWBERRIES L.ALEXANDER,PROF. T. (L.ALEXANDER,T.ROBERT,J.CARTER,P.RUSHEN,L.DAVIS,F.WASHINGTON)	◆ SMOOTH (C) (D) PEPSPLECTIVE 587596/A&M	49
62	57	55	14	ARE YOU JIMMY RAY? C.FITZPATRICK (J.RAY,C.FITZPATRICK)	◆ JIMMY RAY (C) (D) (T) (X) EPIC 78816	13
63	63	65	10	JUST BE STRAIGHT WITH ME B.ROCK,J.HETFIELD,L.ULRICH (J.HETFIELD,L.ULRICH,K.HAMMETT)	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK (C) (D) (T) (X) NO LIMIT 53305/PRIORITY	57
64	65	64	8	THE UNFORGIVEN II B.ROCK,J.HETFIELD,L.ULRICH (J.HETFIELD,L.ULRICH,K.HAMMETT)	◆ METALLICA (C) (D) ELEKTRA 64114/EEG	59
65	61	58	11	MY HEART WILL GO ON ALMIGHTY ASSOCIATES (J.HORNER,W.JENNINGS)	◆ DEJA VU (C) (T) (X) INTERHIT 54020/PRIORITY	58
66	71	76	5	DO YOUR THING T.OLIVER (T.OLIVER,M.C.ROONEY)	◆ 7 MILE (C) (D) CRAVE 78886	66
67	62	66	5	I JUST WANT TO DANCE WITH YOU T.BROWN,G.STRAT (R.COOK,J.PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	62
68	64	71	5	OUT OF MY BONES J.STROUD,J.B.GALLIMORE,R.STRAND (G.BURR,S.VAUGHN,R.LERNER)(C) (D) (V) DREAMWORKS (NASHVILLE) 59007	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS (NASHVILLE) 59007	64
69	70	62	9	STILL PO' PIMPIN' MR.LEE (C.ROUND,D.SMITH,C.MITCHELL,L.WILLIAMS)	◆ DO OR DIE FEATURING JOHNNY P AND TWISTA (C) (D) (V) NEIGHBORHOOD WATCH/RAP A LOT 39639/VIRGIN	62
70	73	74	10	A PROMISE I MAKE M.MORE,A.LOGAN (G.KENNEDY,W.KIRKPATRICK,T.SIMS,A.LOGAN,M.MORE)	◆ DAKOTA MOON (C) (D) ELEKTRA 64116/EEG	69
71	79	83	4	LET'S FORGET ABOUT IT J.PATINO,L.LOEB (J.PATINO,L.LOEB)	◆ LISA LOEB (C) (D) GEFEN 19424	71
72	66	75	8	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	66
73	69	69	17	THE CITY IS MINE T.RILEY (S.CARTER,T.RILEY,K.GAMBLE,L.HUFF,G.FREY,J.TEMPCHIN)	◆ JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	52
74	77	82	4	ONE OF THESE DAYS B.GALLIMORE,J.STROUD,T.MCGRAW (K.RAINES,M.POWELL,M.HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	74
75	74	67	10	IT'S YOUR LOVE THE BERMAN BROTHERS (S.SMITH)	◆ SHE MOVES (C) (D) GEFEN 19421	67
76	76	79	6	MOAN & GROAN P.CHILL,M.MORRISON (M.MORRISON,B.MOSS)	◆ MARK MORRISON (C) (D) ATLANTIC 84038	76
77	86	90	18	IN A DREAM J.TUCCI,B.BROWN (R.TAYLOR-WEBER)	◆ ROCKELL (C) (T) (X) ROBBINS 72012	77
78	78	78	4	BLUE ON BLACK J.HARRISON (K.W.SHEPHERD,M.SELBY,T.SILLERS)	◆ KENNY WAYNE SHEPHERD BAND (C) (D) (V) REVOLUTION 17222	78
79	81	81	15	LIGHT IN YOUR EYES EMOSIA (E.SLOAN,T.SIMS)	◆ BLESSID UNION OF SOULS (C) (D) (V) CAPITOL 58670	48
80	80	94	3	I DO [CHERISH YOU] C.CHAMBERLAIN (K.STEGALL,D.HILL)	◆ MARK WILLIS (C) (D) (V) MERCURY (NASHVILLE) 568602	80
81	83	86	6	COME OVER TO MY PLACE DAVINA (D.BUSSEY)	◆ DAVINA (C) (D) (T) (X) LOUD 65448/RCA	81
82	85	—	2	THERE'S YOUR TROUBLE P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	82
83	67	68	16	THEN WHAT? J.STROUD,C.WALKER (R.SHARP,J.VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17252/REPRISE (NASHVILLE)	65
84	75	70	12	BRING IT ON F.JERKINS III,K.WASHINGTON (F.JERKINS III,K.WASHINGTON,M.NELSON)	◆ KEITH WASHINGTON (C) (D) (V) SILAS 55430/MCA	63
85	90	93	4	DING-A-LING DA JOINT,D.RAHMING,Q.MAQ,R.KEYZ (T.HALLUMS,D.RAHMING)	◆ HI-TOWN DJS (C) (D) (T) RESTLESS 72961	85
86	NEW		1	HAVE FUN, GO MAD M.MAGUIRE (B.MACKACHAN,P.TAYLOR)	◆ BLAIR (C) (D) JERSEY 55444/MCA	86
87	82	77	17	I KNOW WHERE IT'S AT K.GORDON,C.MCVEY,M.FIENES (K.GORDON,S.LEWIS,W.BECKER,D.FAGEN)	◆ ALL SAINTS (C) (D) (V) LONDON 570112/ISLAND	36
88	NEW		1	SUPERHERO J.JAM,DELGADO (J.TONNOV,SIEBER)	◆ DAZE (C) (D) (T) (X) COLUMBIA 78867	88
89	NEW		1	NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN,P.BEKAUD,V.CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY (NASHVILLE) 568746	89
90	72	72	20	BURN E.DEAN (D.SILAS,J.SMITH,E.DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	52
91	91	98	4	SWEET HONESTY G.GUTIERREZ (G.GUTIERREZ)	◆ M.G (C) (T) (X) CLASSIFIED 7249	91
92	68	73	5	LOVE ME GOOD M.HEIMERMANN,M.W.SMITH (M.W.SMITH,W.KIRKPATRICK)	◆ MICHAEL W. SMITH (C) (D) REUNION 10010/JIVE	61
93	84	97	3	THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399/RLG	84
94	92	85	13	PINK K.SHIRLEY,AEROSMITH (S.TYLER,R.SUPA,G.BALLARD)	◆ AEROSMITH (C) (D) COLUMBIA 78830	27
95	98	84	10	IT'S UP TO YOU O.EVENRUDE (C.BRANDON,G.MARSHALL)	◆ THE TUESDAYS (C) (D) ARISTA 13469	55
96	88	89	11	REALITY MASS ORDER (E.HANES,K.VENEY,M.VALENTINE,L.HILL)	◆ ELUSION (C) (D) (T) RCA 64933	75
97	87	87	15	IF I NEVER STOP LOVING YOU P.MCMARIN (D.KEES,S.EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	67
98	89	92	15	LIFE IN MONO M.VIRGO (M.VIRGO,J.BARRY)	◆ MONO (T) (X) ECHO 568285*/MERCURY	70
99	100	100	4	OUT OF SIGHT (YO) C.ELLIOTT,A.WEST (R.BLAQ,C.ELLIOTT,A.WEST)	◆ RUFUS BLAQ (C) (D) PERSPECTIVE 587594/A&M	97
100	95	—	2	I DON'T WANNA GO ON B.CARTER (M.HUGEZ,E.VIZBERAS,R.ANCHETA,B.CARTER)	◆ INNERLUDE (D) STRAIGHT HITS 001*	95

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

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

HER ALL: Mariah Carey's "My All" is Columbia's third No. 1 on the Hot 100 this year, more than any other promotion label. Arista follows with two No. 1 singles: Usher's "Nice & Slow," which topped the chart for two weeks, and Next's "Too Close," this year's longest-running No. 1 single at four weeks. However, if you compare the number of weeks spent at No. 1, Columbia is actually tied with Arista.

Savage Garden's "Truly Madly Deeply" and Will Smith's "Gettin' Jiggy Wit It" were No. 1 for two and three weeks, respectively. Both promotion labels have spent six weeks at No. 1 this year.

RECORD-BREAKING DEBUTS: Entering the Hot 100 at No. 3, Janet's "I Get Lonely" (Virgin) is her best debut on that chart to date. The single scanned 144,000 units to bow at No. 2 on Hot 100 Singles Sales. "I Get Lonely" has 27 million audience impressions from airplay at 112 monitored stations. Sales represent nearly 83% of the title's Hot 100 chart points.

Speaking of record-breaking debuts, Gloria Estefan's "Heaven's What I Feel" (Epic) bows at No. 34, besting her highest entry to date, No. 55, achieved by 1989's "Don't Wanna Lose You" and 1991's "Coming Out Of The Dark." Both songs eventually hit No. 1.

MAMA MIA: While the singles sales business was down 3% from last issue's numbers, sales of Boyz II Men's "A Song For Mama" (Motown) nearly doubled because of Mother's Day. The single, which has been declining on Hot 100 Singles Sales for 13 weeks, leaps 54-35 with scans of 19,000 units. Steve Shannon, Blockbuster's singles music buyer, says the chain stockpiled the single to ensure it had enough product to meet demand. Blockbuster also positioned the \$1.99 single at the front counter for two weeks prior to the holiday weekend to spur impulse buying.

SWITCHEROO: If you have been tracking Jon B.'s "Are U Still Down" (Yab Yum/550 Music) and are wondering why it has disappeared, the single's title on the Hot 100 and Hot 100 Singles Sales has been changed to "They Don't Know" because audience impressions for the B-side (5.1 million) have overtaken the audience for "Are U Still Down" (770,000). Since both titles appear below the top 75 of Hot 100 Airplay, airplay points for the song with the most audience impressions will contribute to the Hot 100 and receive credit on Billboard's charts. The single rebounds 49-38 on the Hot 100 because of this adjustment.

BABY BOOM: It was bound to happen! That annoying dancing baby, aka Baby Cha Cha from Fox-TV's "Ally McBeal," who has popped up on Blockbuster's TV spots and all over the Internet, now has a commercial single. Never mind that the dancing baby is an animated cartoon and not a real artist. "Hooked On A Feeling (Ooga-Chaka)" by Baby Talk (Peter Pan) scanned 4,300 units and is No. 3 on the Bubbling Under chart.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

JAMES TAYLOR TO RECEIVE CENTURY AWARD

(Continued from page 1)

Buddy Guy, Billy Joel, Joni Mitchell, Carlos Santana, and Chet Atkins.

Established in 1992 by Billboard publisher Howard Lander and editor in chief Timothy White, the Century Award is determined through ongoing, confidential consultation with hundreds of artists and industry professionals regarding established artists whose unfolding body of work has not received the recognition it richly deserves.

"One of the most gifted and utterly natural musicians of his time, James Taylor is also an artist who represents a timeless link between Stephen Foster, Jimmie Rodgers, Pete Seeger, Hoagy Carmichael, Ewan MacColl, and other great troubadour/stylists of modern song in the Western Hemisphere," says White. "Another hundred years from now, James' music will still sound as ageless and intimate as it does today.

"Moreover," adds White, "with his gently penetrating singing, adroit guitar chordings, and a conversational writing technique that melds cultural insight with candid self-revelation, Taylor brought a seemingly effortless new eloquence to popular song in the second half of this century. Fellow musicians know how difficult it is to play James Taylor's works as they're actually arranged and performed by the composer, and songwriters have long learned how hard it is to match the innate sense of rightness in his lyrical and structural dynamics. But more than anything else, generations of listeners know that the heart has no hiding place from the simple, hymn-like truth of James' art. And that's why Billboard can think of no artist more deserving of the 1998 Century Award than the peerless James Taylor."

Taylor, who turned 50 this year, admits to being cynical about awards but says he was thrilled to receive the Century Award.

"I've always taken a rather cynical view of awards and what they mean, but actually the few times that I've received them I can't help but feel kind of gratified," he says. "When I got the Grammy this year, for instance, or a couple of years ago when they gave me an honorary doctorate from [the] Berklee [College of Music], I found myself feeling very grateful. I know that the Century Award is a deeply considered and sincerely offered honor, so I'm really happy to be getting it."

Implicit in the Century Award is the recipient's influence on other artists. Accordingly, Taylor is a fitting candidate, having inspired innumerable young admirers to take pen to paper, instrument in hand, and call themselves singer/songwriters. In fact, Taylor is the first name that comes to mind when one thinks of that genre.

"I've been a major fan of James Taylor for over 25 years and still am," says Sting, who emerged on the scene with the Police in the late '70s. "I went to see him in my hometown in Newcastle [England]; he played the City Hall the year of 'Fire And Rain' [in 1970]. I bought the albums, learnt everything on them, play all the licks. I'm just a total fan."

Although on the surface, the Police's reggae-tinged new-wave songs

like "I Can't Stand Losing You" and "Roxanne" have little in common with such Taylor staples as "Sweet Baby James" and "Fire And Rain," Sting has always taken cues from Taylor's writing, singing, and playing.

"James Taylor is one of those people who defined the singer/songwriter, and I'd always defined myself as being that, even though I was in a band," says Sting. "If you took the old Police songs and transposed them to a guitar and voice, you'd find the ghost of James Taylor there. I guarantee it."

Garth Brooks, who named his first-born daughter, Taylor, after James, says, "Having someone that you've never met be your idol, you take a chance when you meet them of them disappointing you because of the high expectations you've already set. After meeting James, I'm a bigger fan than I've ever been. I truly love him and his music."

STRONG INFLUENCE

The list of artists who have been moved by Taylor over the years goes on. Harrison composed the Beatles standard "Something" around the line "Something in the way she moves," from Taylor's song of that name on his debut album, which appeared on the Beatles' Apple label and featured uncredited performances by Harrison and Paul McCartney; the Motown hit-writing trio of Eddie Holland, Lamont Dozier, and Brian Holland said at this year's Grammy Awards ceremony that Taylor's version of "How Sweet It Is (To Be Loved By You)" was among their favorite renditions of their songs; and stars ranging from Stevie Wonder to Yo-Yo Ma, from Shawn Colvin to Branford Marsalis, dropped what they were doing to record with Taylor on "Hourglass," according to Frank Filipetti, the album's producer.

Even young musicians who came of age well after Taylor broke through with "Fire And Rain" acknowledge a huge debt of influence. Newcomer Steve Poltz, whose Mercury debut album, "One Left Shoe," was released last month, tells a story of a rite of passage he will always associate with Taylor: "I was in ninth grade, living in Palm Springs [Calif.], and I was really into, say, Boston, Styx, and Earth, Wind & Fire," he recalls. "I was an altar boy, and there was this girl named Halle Rotstein, whose dad was a chemistry teacher. She being Jewish and I being Catholic, she was forbidden fruit.

"One night her dad was away, and she invited me over to her house. I was hoping I would become a man that night. We started kissing, and I was getting really into it. All of a sudden she gets up to change the record, and I hear, 'Moving in silent desperation/Keeping an eye on the holy land,' and I remember going, 'Wow, what's that?' So she said, 'That's James Taylor.' And I said, 'That's the guy that did 'Fire And Rain'?' So we stopped kissing and stayed up talking about James Taylor."

Taylor may have unwittingly forestalled Poltz's passage into manhood, but he single-handedly moved the teenager to take up the guitar and become a singer/songwriter.

Taylor takes special pleasure in knowing that, just as Woody Guthrie, Lead Belly, Bob Dylan, and John Lennon and McCartney influenced him, he himself has been "central to [others] finding their own voice." He was particularly thrilled recently when he read an interview in which Dylan cited Taylor as a worthy American singer/songwriter: "That had a huge effect on me," says Taylor. "It really made me hold my head up and did good things for my sense of self-worth."

Don Ienner, chairman of the Columbia Records Group, Taylor's label home since 1977, says, "James is so deserving of this award. He's one of the most important and influential artists in American music. He's one of our true cultural treasures."

Ienner cites Taylor as one of Columbia's "heritage" artists, even though Taylor—unlike Dylan, Joel, Barbra Streisand, Bruce Springsteen, and Mariah Carey—has not spent his entire career at the label.

"When you look at James' three decades and compare what he's done to the current climate, in which artists' careers are measured in months and weeks, you start to realize how amazing his accomplishments have been," says Ienner.

Of Taylor's 17 albums, five have been certified gold, five platinum, and four multi-platinum. 1976's "Greatest Hits" ranks as one of the best-selling albums of all time, certified at 11-times platinum. "Hourglass"—released May 20, 1997, on Columbia—has sold 747,000 copies, according to SoundScan.

'THE REALEST THING'

For all his success as a recording artist, however, Taylor perceives himself foremost as a live performer.

"Making music live is the realest thing in the whole range of stuff that I do," says Taylor. "It's more real than making records and releasing them and a good deal more real than constructing a public persona and promoting yourself."

As creatively restless as he is consistent, Taylor has recently participated in several projects outside the sphere of writing, recording, and performing his songs. These include producing a spoken-word album by Spalding Gray; collaborating with arranger Stanley Silverman and orchestrator/bassist Edgar Meyer on an album of reinterpretations of older Taylor songs, new songs, and folk standards; performing at the annual Rainforest Foundation benefit concert April 27 at New York's Carnegie Hall alongside Sting, Elton John, Joel, Roberta Flack, Madonna, Joe Cocker, and others; and opening the Boston Pops season with a new song he wrote, "From Boston To Belfast," about the conflicts in Northern Ireland.

Although he considers himself "as grown-up as [he's] going to get," Taylor says he does not feel any different at 50 than he did at 20. "I'm just focused on what's in front of me, on what's in the day immediately ahead," he says as he boards a shuttle flight from New York to Boston to resume the next chapter in the life of an American icon.

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	9	4	CRAZY FOR YOU	EBONI FOSTER (HENDRIX/MCA)
2	6	3	A MAN HOLDIN' ON	TY HERNDON (EPIC (NASHVILLE))
3	25	2	HOOKEE ON A FEELING (OOGA-CHAKA)	BABY TALK (PETER PAN/PP)
4	5	3	LIL' RED BOAT	ANGEL GRANT (FLYTE TYME/UNIVERSAL)
5	8	10	SO IN LOVE WITH YOU	DUKE (4 PLAY/UNIVERSAL)
6	19	6	YOU ONLY HAVE TO SAY YOU LOVE ME	HANNAH JONES (ARIOLA DANCE/BMG LATIN)
7	15	5	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)
8	11	3	(SEX U UP) THE WAY YOU LIKE IT	L.F.O. (LOGIC)
9	12	5	THE MOST BEAUTIFUL GIRL	RAHEEM (TIGHT 2 DEF/BREAKAWAY)
10	13	6	RAZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)	SOUTHYSIDE CONN X SHUN (HURRICANE/BREAKAWAY)
11	18	6	JAM ON IT	CARDAN (FEAT. JERMAINE DUPRI) (PENALTY/TOMMY BOY)
12	7	9	IT WOULD BE YOU	GARY ALLAN (DECCA/MCA NASHVILLE)
13	4	14	YOU'LL NEVER KNOW	MINDY MCCREARY (BNA/RLG)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	14	8	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
15	16	2	RUTHLESS FOR LIFE	MC REN (RUTHLESS/EPIC)
16	—	1	THERE GOES MY BABY	TRISHA YEARWOOD (MCA NASHVILLE)
17	10	9	PUT YOUR HEART INTO IT	SHERRIE AUSTIN (ARISTA NASHVILLE)
18	22	6	LOVE LETTERS	ALI (ISLAND)
19	—	1	I WANNA GET NEXT TO YOU	CHRISTIAN (ROC-A-FELLA/DEF JAM/MERCURY)
20	17	4	STAY	ROOM SERVICE (EASTWEST/EEG)
21	24	2	I SAW THE LIGHT	HAL KETCHUM (CURB)
22	20	12	WELL, ALRIGHT	CECE WINANS (PIONEER)
23	—	1	FOUND A CURE	ULTRA NATE (STRICTLY RHYTHM)
24	—	1	ALL MY LIFE	KRAZI & JUDO (UNDER THE COVER)
25	—	1	LOVE WORKING ON YOU	JOHN MICHAEL MONTGOMERY (ATLANTIC (NASHVILLE))

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

Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



MAY 23, 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/HOT SHOT DEBUT ***		
1	NEW	1	1	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD) 1 week at No. 1	THE LIMITED SERIES	1
2	1	—	2	DAVE MATTHEWS BAND RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
3	2	3	6	SOUNDTRACK WARNER SUNSET/REPRISE 46867*/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	2
4	NEW	1	1	LEANN RIMES CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	4
5	NEW	1	1	TORI AMOS ATLANTIC 83095*/AG (10.98/16.98)	FROM THE CHOIRGIRL HOTEL	5
6	3	1	22	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
7	NEW	1	1	VONDA SHEPARD 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
8	NEW	1	1	FIEND NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	8
9	6	4	25	CELINE DION ▲ ⁵ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
10	7	6	39	BACKSTREET BOYS ▲ ⁴ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
11	5	—	2	BIG PUNISHER LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
12	8	5	56	SAVAGE GARDEN ▲ ³ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
13	4	2	3	GEORGE STRAIT MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
14	10	10	27	SHANIA TWAIN ▲ ³ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
15	11	9	47	K-CI & JOJO ▲ ² MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
16	12	12	9	NATALIE IMBRUGLIA ▲ ³ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
17	9	7	3	FAITH HILL WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
18	14	13	10	MADONNA ▲ ⁷ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
19	13	11	5	SOUNDTRACK NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	3
20	20	18	24	GARTH BROOKS ▲ ⁵ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
21	16	16	62	MATCHBOX 20 ▲ ² LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
22	21	15	9	ERIC CLAPTON ▲ ³ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
23	17	17	24	WILL SMITH ▲ ² COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	10
24	27	21	3	SOUNDTRACK INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	21
25	18	14	8	SOUNDTRACK ● HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	10
26	22	19	34	USHER ▲ ³ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
27	15	—	2	JIMMY BUFFETT MARGARITAVILLE 524485/ISLAND (10.98 EQ/16.98)	DON'T STOP THE CARNIVAL	15
28	26	—	2	PUBLIC ENEMY DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	HE GOT GAME (SOUNDTRACK)	26
29	24	—	2	VARIOUS ARTISTS ARISTA 19007 (19.98/24.98)	LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC	24
30	31	27	33	BRIAN MCKNIGHT ▲ ³ MOTOOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
31	25	8	3	JIMMY PAGE & ROBERT PLANT ● ATLANTIC 83092*/AG (10.98/16.98)	WALKING INTO CLARKSDALE	8
32	34	29	43	SARAH MCLACHLAN ▲ ² ARISTA 18970 (10.98/16.98)	SURFACING	2
33	35	22	5	BONNIE RAITT ● CAPITOL 56397 (10.98/16.98)	FUNDAMENTAL	17
34	28	24	32	CREED ▲ ³ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
35	30	25	25	MARCY PLAYGROUND ▲ ³ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21
36	42	42	9	FASTBALL HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	36
37	19	—	2	WC RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	19
38	41	46	13	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	38
39	37	32	37	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
40	33	26	31	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
41	39	48	33	JON B. ● Y&B/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	39
42	36	23	5	DO OR DIE NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	13
43	32	20	5	GOODIE MOB ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	6
44	38	30	27	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
				*** GREATEST GAINER ***		
45	56	53	23	ANDREA BOCELLI ● PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
46	29	28	49	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	2
47	44	33	57	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
48	23	—	2	MICHAEL W. SMITH REUNION 10007/JIVE (10.98/16.98)	LIVE THE LIFE	23
49	40	38	12	SILKK THE SHOCKER ▲ ³ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
50	46	40	34	MARIAH CAREY ▲ ³ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
51	43	31	8	C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	3
52	NEW	1	1	SOUNDTRACK UNTERENTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO	52
53	45	37	42	PUFF DADDY & THE FAMILY ▲ ⁴ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
54	49	45	21	NEXT ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	45

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55	47	34	6	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
56	63	57	35	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
57	58	54	32	LOREENA MCKENNETT ▲ ³ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
58	59	47	7	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	30
59	67	72	5	ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
60	52	35	14	SOUNDTRACK ▲ ³ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
61	48	41	3	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	41
62	60	52	38	FLEETWOOD MAC ▲ ³ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
63	50	36	46	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
64	54	50	25	METALLICA ▲ ² ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
65	53	43	28	MASE ▲ ² BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
66	74	64	66	PAULA COLE ▲ ³ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	20
67	61	51	14	PEARL JAM ▲ ³ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
68	51	—	2	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110 (11.98/17.98)	(PAGES OF LIFE) CHAPTERS I & II	51
69	62	61	26	LSG ▲ ³ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
70	78	87	7	SEMISONIC MCA 11733 (8.98/12.98) HS	FEELING STRANGELY FINE	70
71	66	63	31	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
72	65	69	7	'N SYNC RCA 67613 (10.98/16.98)	'N SYNC	63
73	64	55	66	SPICE GIRLS ▲ ³ VIRGIN 42174* (10.98/16.98)	SPICE	1
74	68	58	32	THE VERVE ▲ ³ VCHUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
75	73	70	37	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
76	55	49	3	RANDY TRAVIS DREAMWORKS (NASHVILLE) 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	49
77	57	39	6	GANG STARR ● NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	6
78	NEW	1	1	BAD RELIGION ATLANTIC 83094*/AG (10.98/16.98)	NO SUBSTANCE	78
79	81	84	31	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
80	71	73	46	ROBYN ▲ ³ RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	57
81	77	76	34	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
82	72	77	3	MYA UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	72
83	70	60	26	TIMBALAND AND MAGOO ▲ ³ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	33
84	80	85	15	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	80
85	98	92	25	KENNY G ▲ ³ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
				*** PACESETTER ***		
86	131	—	21	SOUNDTRACK ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
87	76	66	33	CHUMBAWAMBA ▲ ³ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TJBTUMPER	3
88	75	68	37	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
89	93	91	113	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
90	82	83	11	BIG BAD VOODOO DADDY COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64
91	114	184	52	SOUNDTRACK ▲ ³ EMI LATIN 55535 (10.98/16.98)	SELENA	7
92	125	121	33	BOYZ II MEN ▲ ² MOTOOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
93	86	86	12	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67
94	96	89	51	FOO FIGHTERS ▲ ³ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
95	NEW	1	1	JOHN MICHAEL MONTGOMERY ATLANTIC (NASHVILLE) 83104/AG (10.98/16.98)	LEAVE A MARK	95
96	148	142	26	BARBRA STREISAND ▲ ³ COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
97	91	88	53	HANSON ▲ ⁴ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
98	95	90	30	GREEN DAY ▲ ³ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
99	84	75	21	VARIOUS ARTISTS ● POLYGRAM TV 536204 (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
100	99	96	26	MYSTIKAL ▲ ³ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
101	79	59	7	CAPPADONNA ● RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE	3
102	87	71	5	JERRY CANTRELL COLUMBIA 68147* (10.98 EQ/16.98)	BOGGY DEPOT	28
103	69	44	3	SONS OF FUNK NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK	44
104	117	141	6	FUEL 550 MUSIC 68554*/EPIC (7.98 EQ/11.98) HS	SUNBURN	104
105	92	74	8	VAN HALEN WARNER BROS. 46662 (10.98/17.98)	VAN HALEN 3	4
106	88	62	6	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	8
107	101	93	5	STABBING WESTWARD COLUMBIA 69329 (10.98 EQ/16.98)	DARKEST DAYS	52
108	90	82	34	BEN FOLDS FIVE ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
109	105	94	34	BUSTA RHYMES ▲ ³ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3

○ 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.

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110	109	107	20	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
111	89	78	10	SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	4
112	126	113	11	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE	71
113	110	100	93	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
114	106	114	6	THE CARPENTERS A&M 540838 (10.98 EQ/17.98)	LOVE SONGS	106
115	103	102	29	BARENAKED LADIES ● REPRIS 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
116	83	81	35	AQUA ▲ ² MCA 11705 (10.98/16.98)	AQUARIUM	7
117	115	105	47	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
118	97	80	45	RADIOHEAD ▲ CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
119	107	104	60	THE NOTORIOUS B.I.G. ▲ ⁷ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
120	112	106	27	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 555120/A&M (10.98 EQ/17.98)	PURE DISCO 2	71
121	122	127	26	ENYA ▲ REPRIS 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
122	102	99	37	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
123	NEW		1	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	123
124	111	101	43	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
125	108	95	17	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	3
126	186	180	10	MICHAEL CRAWFORD ATLANTIC 83076/AG (10.98/16.98)	ON EAGLE'S WINGS	57
127	156	124	27	YANNI ▲ VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
128	120	129	8	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	107
129	190	200	4	TWILA PARIS SPARROW 51627 (10.98/15.98)	PERENNIAL — SONGS FOR THE SEASON OF LIFE	129
130	113	144	38	CLINT BLACK ● RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
131	94	56	3	RADIOHEAD CAPITOL 58071 (8.98 CD)	AIRBAG/HOW AM I DRIVING? (EP)	56
132	132	136	6	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	132
133	104	97	55	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
134	130	110	13	SOUNDTRACK RCA VICTOR 68904 (10.98/17.98)	THE FULL MONTY	99
135	100	65	5	AZ NOO TRYBE 56715/VIRGIN (10.98/16.98)	PIECES OF A MAN	22
136	129	120	25	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
137	116	98	8	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
138	150	126	34	SOUNDTRACK ▲ ² LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
139	121	123	7	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98) HS	RAW SYLK	121
140	134	125	8	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
141	164	172	7	GEORGE WINSTON WINDHAM HILL 11266 (10.98/17.98)	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS	137
142	124	103	4	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	67
143	199	—	2	ANDY GRIFFITH SPARROW 51666 (11.98/16.98)	JUST AS I AM	143
144	142	148	50	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ ² B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
145	145	149	4	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 555610/A&M (15.98 EQ/19.98)	THE ONE AND ONLY LOVE ALBUM	145
146	118	135	15	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	95
147	140	116	7	PROPELLERHEADS DREAMWORKS 50031*/GEFFEN (8.98/12.98)	DECKSANDRUMSANDROCKANDROLL	100
148	123	112	27	SAMMY KERSHAW ● MERCURY (NASHVILLE) 536318 (10.98 EQ/16.98)	LABOR OF LOVE	49
149	188	188	14	JOHN TESH GTSP 539804 (10.98 EQ/17.98)	GRAND PASSION	45
150	128	122	7	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	81
151	133	151	5	SELENA EMI LATIN 94110 (19.98/30.98)	ANTHOLOGY	131
152	143	143	6	SANTANA COLUMBIA 65561 (10.98 EQ/16.98)	THE BEST OF SANTANA	107
153	158	174	15	VARIOUS ARTISTS ● VERITY 43109 (17.98/19.98)	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	100
154	138	—	2	FUGAZI DISCHORD 110* (10.98/11.98) HS	END HITS	138
155	139	117	55	MARY J. BLIGE ▲ ² MCA 11606* (10.98/16.98)	SHARE MY WORLD	1

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156	155	150	37	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
157	149	156	12	JAGGED EDGE SO 50 DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	123
158	141	118	17	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) HS	GROWING, PAINS	91
159	196	195	96	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	3
160	146	131	26	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
161	171	171	27	VARIOUS ARTISTS ● SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
162	119	160	28	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
163	170	164	27	B.B. KING ● MCA 11711 (10.98/17.98)	DEUCES WILD	73
164	162	165	41	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
165	184	186	12	VARIOUS ARTISTS MOTOWN 530849 (29.98 EQ CD)	MOTOWN 40 FOREVER	65
166	85	—	2	STEVIE NICKS MODERN/ATLANTIC 80393/AG (44.98 CD)	THE ENCHANTED WORKS OF STEVIE NICKS	85
167	NEW		1	VARIOUS ARTISTS OPEN MIC 1129*/RAWKUS (13.98/17.98)	LYRICIST LOUNGE VOLUME ONE	167
168	NEW		1	ALLFRUMTHA I PRIORITY 50588* (10.98 EQ/16.98) HS	ALLFRUMTHA I	168
169	137	145	19	UNCLE SAM ● STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	68
170	144	138	60	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
171	154	146	35	VARIOUS ARTISTS ▲ TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
172	166	170	6	ALL SAINTS LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	113
173	165	137	87	FIONA APPLE ▲ ² CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
174	200	—	2	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	174
175	169	161	84	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
176	152	130	45	CLAY WALKER ▲ GIANT (NASHVILLE) 24674/WARNER BROS. (NASHVILLE) (10.98/16.98)	RUMOR HAS IT	32
177	127	109	19	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	78
178	147	128	33	OUR LADY PEACE ● COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	76
179	163	139	24	2PAC ▲ ⁴ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	2
180	161	152	22	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40
181	175	166	25	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
182	135	108	6	COCOA BROVAZ DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	21
183	151	133	7	PLAYA DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	86
184	136	79	3	SOULFLY ROADRUNNER 8748 (10.98/16.98)	SOULFLY	79
185	185	175	9	SEVENDUST TVT 5730 (10.98/15.98) HS	SEVENDUST	165
186	189	192	97	THE WALLFLOWERS ▲ ⁴ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
187	159	134	7	JOURNEY COLUMBIA 69139 (10.98 EQ/17.98)	GREATEST HITS LIVE	79
188	NEW		1	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98) HS	SUAVEMENTE	188
189	178	159	14	SOUNDTRACK CAPITOL 55631 (10.98/16.98)	BOOGIE NIGHTS	84
190	RE-ENTRY		76	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
191	172	158	35	BLINK 182 ● CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	67
192	191	183	12	RICKY MARTIN SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	81
193	168	155	10	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98) HS	MANY MOODS OF MOSES	151
194	181	163	45	PRODIGY ▲ ² XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
195	173	189	37	COLLIN RAYE ● EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
196	197	169	5	4HIM BENSON 82205/VERITY (10.98/16.98)	OBVIOUS	95
197	167	140	7	VARIOUS ARTISTS LAVA/ATLANTIC 83054/AG (10.98/16.98)	LEGACY: A TRIBUTE TO FLEETWOOD MAC'S RUMOURS	86
198	174	168	28	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
199	183	176	78	SOUNDTRACK ▲ ⁵ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
200	182	—	11	VARIOUS ARTISTS KOCH 8709 (10.98/16.98)	WWF WORLD WRESTLING FEDERATION THE MUSIC VOL. 2	165

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 179	Jimmy Buffett 27	Fiend 8	Elton John 190	Mya 82	Santana 152	Titanic 6	In Music 29
4Him 196	Busta Rhymes 109	Fleetwood Mac 62	Montell Jordan 55	Billie Myers 158	Savage Garden 12	The Wedding Singer 60	Lyricist Lounge Volume One 167
Aerosmith 170	Jerry Cantrell 102	Ben Folds Five 108	Journey 187	Mystikal 100	Scarface 111	Woo 52	Motown 40 Forever 165
AllFromThe 168	Cappadonna 101	Foo Fighters 94	K-Ci & Jojo 15	Next 54	Selena 151	Spice Girls 44, 73	The One And Only Love Album 145
All Saints 172	Aretha Franklin 58	Mariah Carey 50	Sammy Kershaw 148	Stevie Nicks 166	Semisonic 70	Stabbing Westward 107	Pure Disco 2 120
Tori Amos 5	Fuel 104	The Carpenters 114	B.B. King 163	Sevendust 185	Smash Mouth 124	George Strait 13, 133	Pure Funk 123
Fiona Apple 173	Fugazi 154	Cherry Poppin' Daddies 38	Limp Bizkit 125	Vonda Shepard 7	Son Of Funk 103	Barbra Streisand 96	The Source Presents Hip Hop Hits — Volume 1 99
Aqua 116	Kenny G 85	Kenny Chesney 146	The Lox 120	Silk The Shocker 49	Pearl Jam 67	Sublime 113	Ultimate Dance Party 1998 198
AZ 135	Gang Starr 77	Chumbawamba 87	LSG 69	Smash Mouth 124	Playa 183	Syik-E. Fyne 139	WOW-1998: The Year's 30 Top Christian Artists And Songs 161
Jon B. 41	God's Property From Kirk Franklin's Nu Nation 144	Eric Clapton 22	Madonna 18	Soufly 184	Prodigy 194	Tamia 142	WOW Gospel 1998 — The Year's 30 Top Gospel Artists And Songs 153
Backstreet Boys 10	Goodie Mob 43	C-Murder 51	Marcy Playground 35	SOUNDTRACK	Propellerheads 147	John Tesh 149	WWF World Wrestling Federation The Music Vol. 2 200
Bad Religion 78	Green Day 98	Cocoa Brovaz 182	Ricky Martin 192	Anastasia 86	Public Announcement 150	Third Eye Blind 47	The Verve 74
Erykah Badu 136	Andy Griffith 143	Paula Cole 66	Mase 65	Boogie Nights 189	Public Enemy 28	Three 6 Mafia 180	Clay Walker 176
Barenaked Ladies 115	Fred Hammond & Radical For Christ 68	Michael Crawford 126	Matchbox 20 21	Bulworth — The Soundtrack 24	Puff Daddy & The Family 53	Timbaland And Magoo 83	Steve Warner 61
Beenie Man 193	Hanson 97	Creed 34	Dave Matthews Band 2, 162	City Of Angels 3	Queen Pen 177	Tool 175	WC 37
Big Bad Voodoo Daddy 90	Faith Hill 17	Elvis Crespo 188	Martina McBride 88	The Full Monty 134	Robyn 80	Usher 26	CaCe Winans 128
Big Punisher 11	Natalie Imbruglia 16	Days Of The New 122	Edwin McCain 132	The Horse Whisperer 174	LeAnn Rimes 4, 56, 159	Randy Travis 76	George Winston 141
Clint Black 130	Insane Clown Posse 156	Chico DeBarge 110	Tim McGraw 46	I Got The Hook-Up! 19	My Best Friend's Wedding 117	Shania Twain 14	Yanni 127
Mary J. Blige 155	Jagged Edge 157	Destiny's Child 93	Lorena McKennitt 57	My Best Friend's Wedding 117	Wyclef Jean Featuring Refugee Allstars 63	Uncle Sam 169	Trisha Yearwood 75
Blink 182 191	Janet 40	Daz Dillinger 106	Brian McKnight 30	The Players Club 25	Joe De Messina 137	Usher 26	
Andrea Bocelli 45, 59	Janet 40	Celine Dion 9, 89	Sarah McLachlan 32	Selena 91	Jo De Messina 137	Van Halen 105	
Boyz II Men 92	Janet 40	Dixie Chicks 84	John Mellencamp 181	Soul Food 138	LeAnn Rimes 4, 56, 159	VARIOUS ARTISTS	
Sarah Brightman & The London Symphony Orchestra 112	Enya 121	Do Or Die 42	Jo De Messina 137	Space Jam 199	Robyn 80	ESPEN PRESENTS: JOCK JAMS VOLUME 3 171	
Brooks & Dunn 81	Enya 121	Enya 121	Metallica 64		LeAnn Rimes 4, 56, 159	Legacy: A Tribute To Fleetwood Mac's Rumours 197	
Garth Brooks 1, 20	Enya 121	Enya 121	John Michael Montgomery 95		Robyn 80	Liith Fair: A Celebration Of Women	

JW, BABYFACE, KELLY HONORED BY BMI

(Continued from page 13)

BMI awards.

In total, BMI honored 73 songs, 15 of which were represented by EMI Music Publishing, earning it publisher of the year accolades.

The BMI citations of achievement are given in recognition of song popularity as measured by broadcast performances on U.S. radio and TV from Oct. 1, 1996, to Sept. 30, 1997.

Following is a complete list of winning songs.

"Aeroplane," Flea, Anthony Kiedis, Dave Navarro, Chad Smith, EMI-Blackwood Music Inc., Three Pounds of Love Music, Red Hot Chili Peppers; "All By Myself" (second award), Eric Carmen, Eric Carmen Music; "All For You," Jeff Beres, Ken Block, Andrew Copeland, Ryan Newell, Mark Trojanowski, Crooked Chimney Music Inc., Music Corporation of America Inc.; "Always Be My Baby," (second award), Mariah Carey, Rye Songs, Sony/ATV Songs LLC.

Also, "Baby, I Need Your Loving" (eighth award), Lamont Dozier, Brian Holland, Eddie Holland, Stone Agate Music; "Barely Breathing," Duncan Sheik, Careers-BMG Music Publishing Inc., Duncan Sheik Songs, Happy Dog Music; "Bitch," Meredith Brooks, Shelly Peiken, EMI-Blackwood Music Inc., Hidden Pun Music Inc., Kissing Booth Music Inc., Sushi Too Music; "C'mon 'N Ride It (The Train)," Johnny McGowan, Nathaniel Orange, Michael Phillips, Barry White, Quadrasound Music, Sa-Vette Music, Unichappell Music Inc., Warner-Tamerlane Publishing Corp.; "Champagne Supernova," Noel Gallagher (PRS) Sony/ATV Songs LLC.

Also, "Change The World" (second award), Wayne Kirkpatrick, Careers-BMG Music Publishing, Inc., Magic Beans Music; "A Change Would Do You Good," Sheryl Crow, Brian MacLeod, Jeffrey Trott, Old Crow Music, Trottsky Music, Warner-Tamerlane Publishing Corp., Weenie Stand Music; "Children," Robert Miles (SIAE), Warner-Tamerlane Publishing Corp.

Also, "Desperately Wanting," Kevin M. Griffin, Tentative Music, Warner-Tamerlane Publishing Corp.; "Don't Let Go (Love)," Patrick Brown, Ray Murray, Rico Wade, Hitco Music, Organized Noise Music; "The

Earth, The Sun, The Rain," Stacey Piersa, Chrysalis Songs, Stacey Piersa Music; "Everyday Is A Winding Road," Sheryl Crow, Brian MacLeod, Jeffrey Trott, Old Crow Music, Trottsky Music, Warner-Tamerlane Publishing Corp., Weenie Stand Music; "Every Time I Close My Eyes," Kenneth "Babyface" Edmonds, ECAF Music, Sony/ATV Songs LLC; "Fastlove," Freddie Washington, Freddie Dee Music; "For The First Time," Jud Friedman, Allan Rich, Music Corporation of America Inc., Nelana Music, peermusic Ltd., Schmoogie Tunes; "Gone Away," Dexter Holland, Underachiever Music.

Also, "Hard To Say I'm Sorry" (second award), David Foster, Warner-Tamerlane Publishing Corp.; "Head Over Feet," Alanis Morissette, Music Corporation of America Inc., Vanhurst Place Music; "How Bizarre," Paul Fuemana (APRA), Alan Jansson (APRA), Songs of PolyGram International Inc.; "I Believe I Can Fly," R. Kelly, R. Kelly Publishing Inc., Zomba Songs Inc.; "I Believe In You And Me," Sandy Linzer, David Wolfert, EMI-Sosaha Music Inc., Jonathan Three Music Co., Linz Music; "I Belong To You (Every Time I See Your Face)," Gerald Baillegeau, Victor Merritt, Jerome Woods p/k/a Rome, Mike's Rap Music; "I Can't Sleep Baby (If I)," R. Kelly, R. Kelly Publishing Inc., Zomba Songs Inc.

Also, "I Don't Want To," R. Kelly, R. Kelly Publishing Inc., Zomba Songs Inc.; "I Want You," Darren Hayes (APRA), Daniel Jones (APRA), EMI-Blackwood Music Inc.; "I'll Be Missing You" (second award), Sting (PRS), EMI-Blackwood Music Inc.; "If It Makes You Happy," Sheryl Crow, Jeffrey Trott, Old Crow Music, Trottsky Music, Warner-Tamerlane Publishing Corp.; "If You Could Only See," Emerson Hart, Crazy Owl Music, EMI-Blackwood Music Inc., Unconcerned Music Publishing; "In My Bed," Raphael V. Brown, Daryl Simmons, Ralph B. Stacy, Boobie and DJ Songs Inc., Brown Lace Music, Hitco Music, Stacego Music Co., Warner-Tamerlane Publishing Corp., Zomba Songs Inc.; "Insensitive" (second award), Anne Loree (SOCAN), Songs of PolyGram International Inc.

Also, "It's All Coming Back To Me Now," Jim Steinman, Lost Boys Music, Songs of PolyGram International Inc.; "It's Your Love," Stephony Smith, EMI-Blackwood

Music Inc.; "Just Between You And Me," Toby McKeehan, Achtoper Songs, Up in the Mix Music; "Kiss From A Rose" (third award), Seal (PRS), SPZ Music Inc.; "Last Night," Kenneth "Babyface" Edmonds, ECAF Music, Sony/ATV Songs LLC; "A Long December," David Bryson, Adam Duritz, Charles Gillingham, Matt Malley, Ben Mize, Daniel Vickery, EMI-Blackwood Music Inc., Jones Falls Music; "Lovefool," Nina Persson (STIM), Peter Svensson (STIM), Songs of PolyGram International Inc.; "Missing" (second award), Tracey Thorn (PRS), Ben Watt (PRS), Sony/ATV Songs LLC; "Missing You" (second award), John Waite, Paperwaite Music.

Also, "My Boo," Carlton "Carl Mo" Mahone Jr., Rodney "Kool Kolie" Terry, Carl Mo Music, EMI-Blackwood Music Inc., Ghostown Thang Music, Ground Control Music Inc.; "No Diggity," William Stewart, Richard S. Vick III, Bill Withers, City Housing Publishing, Interior Music Corp., Libvir Publishing Inc.; "Nobody," Fitzgerald Scott, EMI-Blackwood Music Inc., Scottville Music; "Nobody Knows" (second award), Dohn DuBose, Joe Rich, D'Jonsongs, EMI-Blackwood Music Inc., Hitco Music, Joe Shade Music; "Not Gon' Cry," Kenneth "Babyface" Edmonds, ECAF Music, Fox Film Music Corp., Sony/ATV Songs LLC; "Ooh Aah . . . Just A Little Bit," Simon Tauber (PRS), peermusic Ltd.; "Open Up Your Eyes," Emerson Hart, Jeff Russo, Crazy Owl Music, EMI-Blackwood Music Inc., Unconcerned Music Publishing; "Precious Declaration," Ed Roland, Sugarfuzz Music, Warner-Tamerlane Publishing Corp.

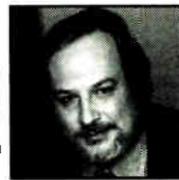
Also, "Push," Rob Thomas, Bidnis Inc., EMI-Blackwood Music Inc.; "Return Of The Mack," Mark Morrison (PRS), SPZ Music Inc.; "Runaround" (third award), John Popper, Blues Traveler Publishing Corp.; "Say You'll Be There," Jonathan David Buck, Eliot Kennedy (PRS), Sony/ATV Songs LLC, Vibzelet Publishing, Yab Yum Music; "Semi-Charmed Life," Kevin Cadogan, Stephan Jenkins, Arion Salazar, EMI-Blackwood Music Inc., Three EB Publishing; "Standing Outside A Broken Phone Booth With Money In My Hand," Jane Feather, Modern Age Music Co.; "Stupid Girl," Duke Erikson, Steve Marker, Butch Vig, Irving Music Inc., VibeCrusher Music; "Swallowed," Gavin Rossdale, Mad Dog Winston Music Ltd.

Also, "Sweet Dreams," Gerd Saraf (GEMA), Mehmet Soenmez (GEMA), Warner-Tamerlane Publishing Corp.; "Theme From Mission Impossible" (second award), Lalo Schiffrin, Bruin Music Co.; "This Is Your Night," Amber (GEMA), Christian Berman (GEMA), Frank Berman (GEMA), Warner-Tamerlane Publishing Corp.; "Tonight, Tonight," Billy Corgan, Chrysalis Songs, Cinderful Music; "Too Late, Too Soon," Jon Secada, Foreign Imported Productions and Publishing Inc.; "Twisted," LaVonn Battle, Athena Cage, Tabitha Rachael Duncan, Sweatie Publishing Inc., Warner-Tamerlane Publishing Corp.

Also, "What I Got," Bud Gaugh, Bradley Nowell, Eric Wilson, Eric John Wilson Publishing, Floyd I. Gaugh IV Publishing, Gasoline Alley Music, Lou Dog Publishing, Music Corporation of America Inc.; "When A Man Loves A Woman" (seventh award), Calvin Lewis, Andrew J. Wright, Pronto Music, Quinvy Music Publishing Co.; "Where Do We Go From Here," David Foster, Evan Kopelson, Doug Pashley (SOCAN), Linda Thompson, Brandon Brody Music, One Four Three Music, Silk and Gravel Music, Warner-Tamerlane Publishing Corp.; "Where Have All The Cowboys Gone?," Paula Cole, Ensign Music Corp., Hingface Music.

Also, "You Can Make History (Young Again)," Elton John (PRS), Warner-Tamerlane Publishing Corp.; "You Learn" (second award), Alanis Morissette, Music Corporation of America Inc., Vanhurst Place Music; "You Were Meant For Me," Steve Poltz, Polio Boy Music, Robert Duffey Music, Third Story Music Inc.; "You've Lost That Lovin' Feelin'" (12th award), Barry Mann, Phil Spector, Cynthia Weil, ABKCO Music Inc., Mother Bertha Music Inc., Screen Gems-EMI Music Inc.

BETWEEN THE BULLETS



by Geoff Mayfield

BOXING CHAMP: For only the first time in the '90s and only the second time in chart history, a boxed set debuts at No. 1 on The Billboard 200. You just had to know that the act that would accomplish this feat would be Garth Brooks, the artist who has spent more weeks at No. 1 on the big chart during this decade than any other man, woman, or band. That tally, by the way, is 44 weeks and counting, accomplished by six different titles.

Characteristic of Brooks, the opening-week numbers for the sixth and latest chart topper are stunning, a tribute to his popularity, sharp marketing, high awareness of the release, and, oh yeah, inexpensive prices. The six-CD set went relatively cheap—in the low 30s and even the high 20s—at many locations, not just mass merchant accounts but at some mainstream record stores, too.

With bargain prices in play, "The Limited Series" drew a far-from-limited first-week sum of 372,000 units. And, we're not talking some number multiplied by six; we're talking 372,000 boxes times six. In other words, if this one week's sales were the amount of units the set has shipped to date—and you know it's done more—the Recording Industry Assn. of America, which tallies gold and platinum awards, would already credit Brooks with more than 2.2 million units.

Allowing no time for the dust to settle, the massively popular country crooner is poised for his next trick. Just as his handsome numbers for "The Limited Series" became known, Brooks revealed in a story on the Internet site Wall of Sound that he's angling to put out an album around Thanksgiving week of material recorded live in Dublin. Given his penchant for November releases—his last two prior to the boxed set came during that month—that seems a likely expectation.

The only other box to debut at No. 1 was Bruce Springsteen's live 1986 set. Not only did Springsteen's precede SoundScan, but there wasn't a lot of point-of-sale data available at retail in 1986, so it is difficult to compare the first-week sales of this one to that. A buyer from one national music specialty chain recalls that Springsteen's did about 40% more than Brooks' did, but that same buyer suspects the Brooks box did much bigger numbers at mass merchant accounts than the Boss box did in '86.

LADIES' NIGHT: Even without the awesome competition of the Garth Brooks box, two-time Billboard 200 topper LeAnn Rimes would have fallen short of the summit, as her fourth album, the premium-priced "Sittin' On Top Of The World," rings in with a lower first-week sum than that rung by either of her previous two albums.

In '97, Rimes' "Unchained Melody/The Early Years" bowed in February with 168,500 units, while "You Light Up My Life" piled on 186,000 units during its first week in November; both entered at No. 1. The new Rimes enters at No. 4 with 156,500 units, behind the "City Of Angels" soundtrack (No. 3, 169,000 units), which has seen a gain every week since its chart debut, and last issue's No. 1 by the Dave Matthews Band (No. 2, 201,000 units, 52% less than its opening-week sum).

Two other women stand quite tall this week. Tori Amos debuts at No. 5 with 153,000 units, her biggest debut week ever (her '96 title "Boys For Pele" entered higher, at No. 2, but with only 109,000 copies in its first week). And Vonda Shepard, who previously never dented The Billboard 200 or even the Heatseekers chart, sashays in with 143,500 units with the TV soundtrack "Songs From Ally McBeal."

Aside from "The Beavis & Butt-Head Experience," which bowed at No. 5 in 1993, the "McBeal" album far outranks any other TV-related album in the SoundScan era, which began in May 1991. In the last two decades, the only tube-tied titles to rank higher were the "Miami Vice" soundtrack, which rose to No. 1 in 1986, and "The Simpsons Sing The Blues," which peaked at No. 3 in 1990.

For the season to date, Fox's "Ally McBeal" has a 8.1 rating and a 12 share, No. 54 among all programs, but 19 days into the May sweeps, the Monday night comedy/drama ranked No. 22 with 9.8/15. The May 4 episode, preceded by a videoclip of Shepard's "Searchin' My Soul," easily won its time slot with a 10.4/16 and ranked No. 14 for the week.

HI, MOM: Labels say Mother's Day shopping seems the catalyst for boosts by Andrea Bocelli (56-45, a 33% gain; 67-59, a 28% gain), Kenny G (98-85, a 19.5% gain), Barbra Streisand (148-96, a 59% gain), Sarah Brightman (126-112, a 26% gain), the touring Yanni (156-127, a 61% gain), and other adult-leaning fare. Boyz II Men's latest, with its "A Song For Mama," was another obvious beneficiary (125-92, a 50% gain) . . . Aretha Franklin, who got a chart bump from VH1's recent (and oft repeated) "Divas Live" special, this issue rides "The Tonight Show With Jay Leno" to a bullet at No. 58 (a 15% gain). Even more conspicuous is the 25% sales bump that follows Paula Cole's stop on Rosie O'Donnell's syndicated show (74-66). Meanwhile, the well-advertised home video release of "Anastasia" boosts its soundtrack 131-86 (a 61.5% gain).

MENKEN HONORED AT FILM, TV AWARDS

(Continued from page 13)

Film music awards: David Arnold, "Tomorrow Never Dies"; Teddy Castellucci, "The Wedding Singer"; Randy Edelman, "Anastasia"; Danny Elfman, "Men In Black"; "Good Will Hunting," and "Flubber"; John Frizell, "Beavis And Butt-Head Do America"; Jerry Goldsmith, "Air Force One" and "L.A. Confidential"; Mark Mancina, "Con Air"; Alan Menken, "Hercules"; Trevor Rabin, "Con Air"; Graeme Revell, "The Saint"; and Hans Zimmer, "As Good As It Gets."

Most performed song from a film: "My Heart Will Go On" from "Titanic," writer William Jennings, publishers Blue Sky Rider Songs, Ensign Music Corp., and Fox Film Music Corp.

BMI Academy Award winner: Will Jennings for "My Heart Will Go On" from "Titanic."

BMI Golden Globes winner: Will Jennings for "My Heart Will Go On" from "Titanic."

BMI TV music awards: Bill Cosby and Benny Golson, "Cosby"; Dennis C. Brown, "Dharma & Greg"; W.G. "Snuffy" Walden, "The Drew Carey Show"; Marty Davich, "E.R."; Bruce Miller and Darryl Phinnessee, "Frasier,"

"Union Square"; Allee Willis, "Friends"; Steve Hampton, "Just Shoot Me"; Roger Neill, John O'Connor (PRS), and Lance Rubin, "King Of The Hill"; Paul Reiser and David Kitay, "Mad About You"; Mike Post, "NYPD Blue" and "Law & Order"; Ian Dye, "NYPD Blue"; Danny Elfman, "The Simpsons"; Isaac Hayes and David Porter, "Soul Man"; Marc Lichtman, "Touched By An Angel"; Robert Israel, "20/20"; Mark Vogel, "Two Guys, A Girl And A Pizza Place"; and Kevin Kiner, Chuck Norris, Tirk Wilder, and Richard Band, "Walker, Texas Ranger."

BMI Emmy Award winners: Louis Febre, "The Cape"; Ken Corday, Amy Evans, Dominic Messenger, and Brent Nelson, "Days Of Our Lives"; Julie Bernstein, Steve Bernstein, and Richard Stone, "Animaniacs"; John Williams, "Summon The Heroes" from the Centennial Olympic Games; and Stan Bush and Gloria Sklerov, "Until I Was Loved By You" from "Guiding Light."

CableAce Award winners: Dave Grusin, "In The Gloaming," and Eban Schletter, "Jeepers Creepers" from "Mr. Show."

CARRIE BELL

WHEREHOUSE IN FINE SHAPE FOR B'BUSTER BID

(Continued from page 5)

since 1992.

Alvarez has helmed the company since it emerged from Chapter 11 on Jan. 31, 1997. He was brought aboard by New York-based Cerberus Partners, which wound up becoming the majority owner of Wherehouse Entertainment when the Chapter 11 plan called for converting the debtors' claims against Wherehouse into equity in the chain.

While eager to talk about Wherehouse's financial results, Alvarez wouldn't comment on what he terms "rumors." However, reliable sources say that Wherehouse is among the music chains interested in buying Blockbuster Music, which in March was put on the block by its parent, Viacom (Billboard, March 21). In addition to Wherehouse, Camelot Music and Trans World Entertainment are said to have looked at the chain (Billboard Bulletin, May 4), in the latest go-round.

A Blockbuster Music spokeswoman declined to comment on rumors, as did executives at the music specialty chain.

Since March, Wasserstein Perella & Co., a New York-based investment banking firm, has been conducting an auction for the 393-unit Blockbuster, sources say. The process is said to be in its final round, and Billboard has been unable to determine if all three chains are still participants in the chase for Blockbuster Music.

Sources suggest that of the three chains, Wherehouse is the only one that put in a bid on the entire Blockbuster Music chain, while the other two chains are said to have made only partial bids. Sources suggest that other industry players, such as the Musicland Group, Tower Records/Video, and National Record Mart, either chose not to participate or weren't included in the process by Wasserstein Perella. Also not clear is whether any financial players have made a bid. Industry experts, however, say the participation of such parties is unlikely, because music retail has rebounded and valuations are once again reaching historic heights. Also, such players wouldn't achieve the economies of scale available to strategic buyers.

At this point, final bids are in; Wasserstein Perella and Viacom are said to be reviewing them.

For the last two years, Blockbuster Music has been a thorn in the side of Blockbuster Entertainment, showing consecutive operating losses. In its most recent year, the chain reported a loss of \$71.6 million on revenue of \$605.7 million. In its previous year, it lost \$46.2 million on revenue of \$616.2. Blockbuster has been aggressively shuttering outlets; its store count has dropped from 560 at its zenith to 393.

Billboard estimates that Blockbuster Entertainment paid about \$425 million to enter music retail in 1993 and 1994 through its acquisition of the Super Club retail operations (consisting of Record Bar and Tur-

tle's outlets) and the Shamrock Holdings music retail portfolio (consisting of Sound Warehouse and the Music Plus chains).

Although chain valuations are once again near historic heights, industry observers doubt Blockbuster Music will command a premium if it's sold. Consistently losing money, the 17,000-square-foot "Blockbuster concept" stores built by the old Blockbuster regime were disastrous, sources suggest. Despite its store-closing efforts, Blockbuster appears to be stuck with these "concept" stores, as those have only been built in the last three years and have long leases. Billboard estimates the chain's current valuation at about \$200 million.

Over the last 18 months, Block-

buster, at the behest of Viacom, has searched for a way out of the music specialty business. Last year, the company had separate informal discussions with music specialty chains such as Tower Records/Video and Wherehouse Entertainment, among others, about the possibility of a merger, sources say.

In such a scenario, a new company would be formed with the other chain running the entire operation. Also, during the second half of 1997, Texas Pacific, a financial firm, is said to have approached Blockbuster about the possibility of pooling resources, sources say (Billboard, Dec. 20, 1997). In that scenario, Texas Pacific would have supplied funds and its financial clout, while Blockbuster would have contributed its music stores. They would have then tried to buy another chain that would run the entire operation. That gambit, however, is said to have reached only the "talking stage" between Blockbuster and Texas Pacific and never went further.

If bids in the current go-round don't reach Viacom's expectations, the company could choose not to sell the chain and return to pursuing one of the above possibilities. Or—since at the beginning of the year it named former Musicland executive Larry Gaines as the chain's president—it could hold onto the chain and wait for the new management team to turn around the operation so it would command a higher price the next time it's put up for sale.

COLUMBIA TRISTAR GOES GREEN WITH HENSON DISTRIBUTION DEAL

(Continued from page 8)

The film unit plans to release between three and five features under the Jim Henson banner each year:

"Buddy," the first film under the Sony deal, was released on video by Columbia in January and sold approximately 1 million units, according to trade sources.

Henson also has an extensive co-production TV deal with ABC but retains video distribution rights.

Henson president/COO Charles Rivkin says the company's decision not to re-sign with Buena Vista was not based on poor sales.

"The product sold extremely well, and Disney did a great job," says Rivkin. "But it was strategic to place our video and film product under one banner."

Under the new video deal, Columbia will pick up the Henson catalog, which includes "Fraggle Rock," "The Muppet Show," and "Muppet Babies" and the films "The Muppet Movie," "The Muppets Take Manhattan," "The Dark Crystal," and "Labyrinth."

Two features co-financed by Buena Vista—"Muppet Treasure Island" and "The Muppet Christmas Carol"—will remain at the studio.

It's been more than a year since a new Henson title has come to the market, but Rivkin says the company is gearing up for its biggest year to date.

More than 300 hours of programming is available for release on video, including the new series "Bear In The Big Blue House," which will be the first Henson title released under the new Columbia deal. The series airs on the Disney Channel. Two video volumes will be available Sept. 15, priced at \$14.95 each.

The previously released holiday titles "Muppet Family Christmas," "Emmet Otter's Jug-Band Christmas," and "The Christmas Toy" will follow Sept. 29. Other catalog titles will eventually be repackaged and rereleased.

More than 75 hours of programming are in production or in the works, including a new feature film, "The Muppet Movie In Outer Space." Other productions include the TV shows "Wubbulous World Of Dr. Suess" and "The Brats Of The Lost Nebula."

In addition to gearing up production, Rivkin says, Henson will create

an internal video marketing department, to be run by Margaret Loesch, who also heads the Jim Henson Television Group.

"We can focus on each of the new offerings and bring back the specialness of the Henson line in the marketplace," Feingold says.

Despite the strong appeal of the Henson brand name, Columbia needs to learn how to break through the

clutter of the crowded children's market. But Feingold says the product's existing media exposure will drive sales at retail.

"At any given moment there's a Henson show in syndication, on the Disney Channel, or on Nickelodeon," Feingold says. "And if you give the trade good marketing materials to create a bigger impression, you can be successful."

BORDERS ENTERS ONLINE RETAILING

(Continued from page 8)

announced it was entering music retailing.

Meanwhile, Columbia House's Total E, which already sells albums and DVD and VHS products, will be offering books, audiobooks, and CD-ROMs in coming months.

Total E senior VP of new media Bill Ostroff is hesitant to proclaim a trend but is optimistic about the future of online retail megasites.

"By doing all these different things, we're raising the bar for consumer expectations," he says. "But if we can do it and offer a more complete experience in multiple product lines, there's a chance that there are going to be greater opportunities before us."

Borders.com will offer more than 200,000 albums in the CD, cassette, and MiniDisc formats and more than 70,000 video titles.

Vanzura says pricing will be competitive with other online retailers. Borders will match the 30% music discounts being offered at sites such as CDnow, he says.

"We understand that in this space, comparison shopping is just a click of the finger away," he says. "We certainly plan on being competitive. But that said, we ultimately have to provide customers with a more compelling reason to come to us other than price. We're competing on price, but we're going to focus on an assortment of services, community, and content, as well as pricing."

Borders hopes to bolster its online presence and drive traffic to the new site through strategic partnerships with content providers and search engines such as Infoseek, CNET, Snap!, JazzTimes, Rough Guides, and Salon magazine.

This Week's Billboard ONLINE
<http://www.billboard.com>

Exclusive Concert Reviews
Largo
Bottom Line, N.Y.
King Britt Presents Syk 130
S.O.B.'s, N.Y.

Exclusive Album Reviews
Ravi Coltrane
"Moving Pictures"
(BMG/RCA Victor)
DFW Mass Choir
"I'd Rather Have Jesus"
(CGI)
Various Artists
"Lyricist Lounge Volume One"
(Rawkus/Open Mic)
Versus
"Two Cents Plus Tax"
(Caroline)

News Updates Twice Daily
Hot Product Previews Every Monday

A new **Billboard Challenge** begins every Thursday.
This week's champ is Michael W. Gilboe of Petaluma, Calif.

News contact: Julie Taraska
jtarska@billboard.com

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Industry Voting Begins In Expanded Radio Awards

The voting process for the annual Billboard/Airplay Monitor Radio Awards has begun. Preliminary ballots ran in the May 15 edition of the four Airplay Monitors (Top 40, Country, Rock, and R&B). Final ballots listing the nominees will appear in all subscriber copies of the Aug. 1 issue of Billboard and the July 24 issue of the Airplay Monitors. Winners will be announced Sept. 19 at the closing of the Billboard/Airplay Monitor Radio Seminar, scheduled for Sept. 17-19 at the Pointe Hilton at Tapatio Cliffs in Phoenix.

Several changes have been made in this year's balloting process. Record-label awards return for the first time since 1991 with the addition of a label promotion team of the year award in each of five format categories (country, R&B, rock, rhythmic top 40/main-

stream top 40, and AC/adult top 40/modern adult). Also, several format categories have been expanded. The top 40 category is now split into rhythmic top 40 and mainstream top 40. There are also separate awards for AC and adult top 40/modern adult. R&B is now

split into mainstream R&B and adult R&B. The rock category continues to be bro-

ken out into three format categories: mainstream, modern, and triple-A. Country continues as one category. Also, market-size categories have been changed from major, medium, and small, to major (markets Nos. 1-25) and secondary (markets No. 26-plus). The eligibility period for nominees is May 1997 to the present.

For additional information on the Radio Seminar & Awards, please call Michele Quigley at 212-536-5002.



Billboard Plugs Into Web Confab

Billboard magazine has joined with Jupiter Communications and the New York Music Festival to produce Plug.In '98, the New Music Meets New Technology Forum. The third-annual conference, which is devoted to examining issues relating to the music business and the Internet, will be held July 15-16 at the Crowne Plaza in New York.

Highlights will include keynote addresses by VH1 president John Sykes and Vibe Publishing president/CEO Keith Clinkscale. Among the panels will be the Billboard Roundtable: Labels & the

Internet, moderated by Ken Schlager, editorial director of Billboard Online.

Jupiter Communications is a New York-based new media research firm that focuses on consumer interactivity.

The Plug.In conference runs in tandem with the week-long Intel New York Music Festival, which hosts performances by 400 artists from around the world and cybercasts concerts via the Internet.

For registration and sponsorship information, contact 212-780-6060 or 800-488-4345. Or visit Jupiter's Web site (www.jup.com).



PERSONNEL DIRECTIONS

Rob Accatino has joined the Airplay Monitor publications as marketing manager. In this new position, Accatino will be responsible for the positioning and marketing for all four Monitors. He will also plan conferences and special events, create media kits and house ads, as well as play a major role in the creation of Airplay Monitor's new website.



A radio industry veteran, Accatino joins Monitor from top 40 station Z100 in New York, where he was director of promotion and client services. Prior to his work with Z100, he was the marketing and creative services manager for CBS Radio Networks in New York. Accatino will be based in the Billboard Music Group's Los Angeles office.

Billboard's Fifth Annual Dance Music Summit

Chicago Marriott Downtown, Chicago • July 8-10, 1998

Billboard/Airplay Monitor Radio Seminar & Awards

Pointe Hilton at Tapatio Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998

The 20th Annual Billboard Music Video Conference & Awards

Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998

For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at <http://www.billboard.com>

Contact Sam Bell at 212-536-1402/1-800-449-1402.

E-mail: sbell@billboard.com

Imaani Grows Bolder From Birmingham

THE 1998 EUROVISION SONG CONTEST, held in Birmingham, England, is history, and the winner has been proclaimed (see story, page 10). Now the real test comes: Which entries will have global chart success? It's too early to tell if the victorious "Diva" by Dana International will be a worldwide hit, although it has the muscle of Sony Music and CNR behind it. One thing is certain: After languishing for weeks, the U.K. entry is shaping up to be a top 10 smash.

"Where Are You?" by Imaani (EMI) placed second in the competition, perhaps a surprise to many people who liked the song but didn't think it was an immediate hit that could register with telephone voters after one listen. In the wake of its runner-up status, the single jumps 60-22 on the U.K. Chart-Track list, just missing the top 20 portion published in this issue (see Hits of the World, page 62). Early sales figures indicate the single should be in the top 10 next issue.

That would fulfill the goal of Jonathan King, who has been the BBC's point person to select the British entry for Eurovision since 1995. In the four years he has helmed the Great British Song Contest, King has come up with four hit singles. In 1995, "Love City Groove" by the group of the same name placed 10th in the contest and peaked at No. 7 in the U.K. In 1996, Gina G's "Ooh Aah . . . Just A Little Bit" was a disappointing eighth in the contest, but No. 1 at home. Last year, Katrina & the Waves' "Love Shine A Light" brought the trophy home to the U.K. for the first time in 16 years and peaked at No. 2. Now the Nottingham-born Imaani seems certain to join these three previous U.K. entries in the top 10. One of the composers of

"Where Are You?" has already had a No. 1 on Billboard's Hot 100: Scott English co-wrote Barry Manilow's "Mandy."

'LONELY' AT THE TOP: Janet Jackson's "I Get Lonely," the second single from "The Velvet Rope," moves to the top of Hot R&B Singles and enters the Hot 100 at No. 3. That's the highest opening ever for Jackson on the singles chart and her fourth consecutive top 10 debut. In 1995, "Scream" (recorded with her brother Michael Jackson) debuted at No. 5, and "Runaway" bowed at No. 6. Last December, "Together Again" entered at No. 9. Should "I Get Lonely" achieve pole position, Jackson will be the first artist to have two No. 1's in 1998. It is already her 24th top 10 hit overall and her 18th in a row. In fact, every Jackson title has achieved top 10 status except for "The Pleasure Principle," which peaked at No. 14 in 1987.

'ALL' FOR ONE: The single Janet Jackson has to beat to be No. 1 is Mariah Carey's "My All," which glides 2-1 to become the singer's 13th chart-topper. That ties her with Michael Jackson for third place among acts with the most No. 1 hits, surpassed only by the Beatles (20) and Elvis Presley (17). "My All" is the eighth single to move to No. 1 in 1998, just one less than the total number of chart-topping titles in 1997.

Carey began her career with five No. 1's in a row, a U.S. record. Now she's put together another string of five consecutive No. 1's, beginning with "Fantasy" in 1995 and continuing through "One Sweet Day," "Always Be My Baby," "Honey," and her current smash.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998	1997	1998
TOTAL	258,842,000	277,101,000 (UP 7.1%)	CD	161,084,000 183,906,000 (UP 14.2%)
ALBUMS	212,697,000	230,117,000 (UP 8.2%)	CASSETTE	51,149,000 45,675,000 (DN 10.7%)
SINGLES	46,145,000	46,984,000 (UP 1.8%)	OTHER	464,000 536,000 (UP 15.5%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,983,000	12,460,000	2,523,000
LAST WEEK	LAST WEEK	LAST WEEK
14,228,000	11,638,000	2,590,000
CHANGE	CHANGE	CHANGE
UP 5.3%	UP 7.1%	DOWN 2.6%
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
13,588,000	10,908,000	2,680,000
CHANGE	CHANGE	CHANGE
UP 10.3%	UP 14.2%	DOWN 5.9%

ALBUM SALES BY FORMAT					
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1997	CHANGE
CD	9,992,000	9,275,000	UP 7.7%	8,193,000	UP 22%
CASSETTE	2,437,000	2,332,000	UP 4.5%	2,693,000	DN 9.5%
OTHER	31,000	31,000	NONE	22,000	UP 40.9%

ROUNDED FIGURES FOR WEEK ENDING 5/10/98

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



J o e

All That I Am

SINGER • SONGWRITER • PRODUCER • ARTIST

PLATINUM



From a movie filled with hope, comes a classic soundtrack filled with heart.

music from the motion picture

HOPE FLOATS

garth BROOKS*

The world's most popular performer sings his most intimate love song ever. "To Make You Feel My Love" ships to Country Radio on May 5 & AC/AAA Radio on May 18. Video to VH1, CMT & TNN on May 18.

bob SEGER & martina McBRIDE

"Chances Are" is the first new Seger song in three years! His first-ever duet features Grammy®-winning country favorite Martina McBride. Ships to AC/AAA Radio on May 5. Video to VH1, CMT & TNN on May 18.

sheryl CROW

Multi-platinum, multi-Grammy®-winner captures the heart of the film with a stunning new song, "In Need."

the ROLLING STONES

The most popular band in the world recently recorded this extraordinary cover of "Honest I Do," a classic Jimmy Reed blues standard.

deana CARTER

Country's newest multi-platinum superstar performs "What Makes You Stay" a new song written for and inspired by *Hope Floats*.

bryan ADAMS

After 50 million albums sold and two dozen hit singles, Bryan Adams unveils a wonderfully reflective acoustic version of "When You Love Someone."

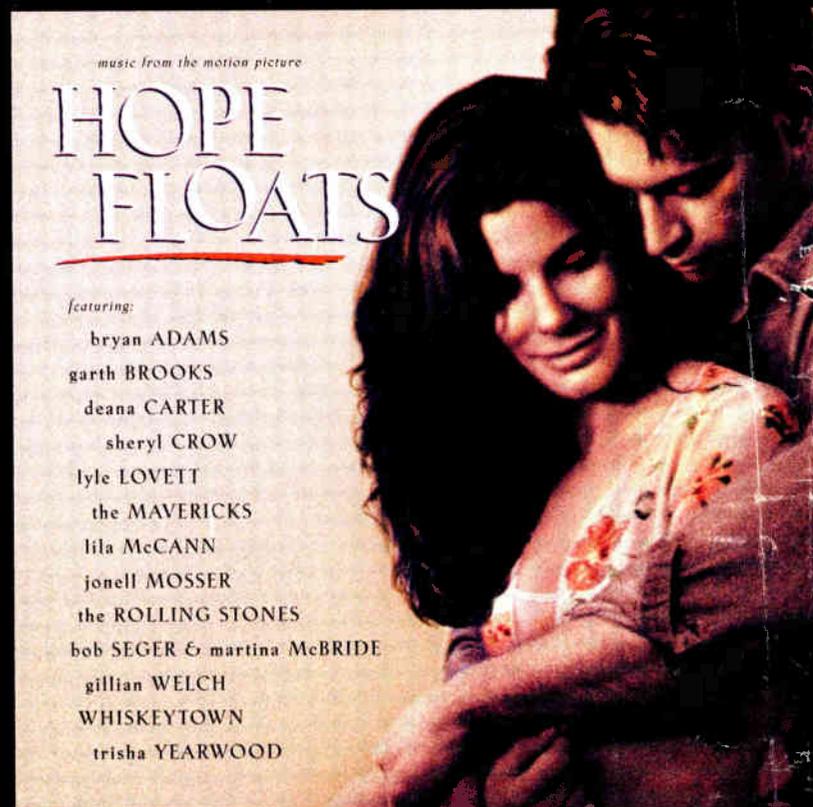
trisha YEARWOOD

Following up her fifth straight multi-platinum album, American Country Music's 1998 Top Female Vocalist Of The Year performs her first soundtrack recording since the 1997 Grammy®-winning "How Do I Live?"

Also new songs from: lyle LOVETT, the MAVERICKS, lila McCANN, jonell MOSSER, gillian WELCH and WHISKEYTOWN

Coming Up:

- A special *Hope Floats* Rosie O'Donnell May 20
- HBO *Hope Floats* Special with Sandra Bullock begins May 24
- General Cinema Theaters previewing Garth Brooks and Bob Seger & Martina McBride videos in theaters nationwide
- VH1's Hollywood & Vinyl on the Making of *Hope Floats* and VH1's Top Ten Countdown hosted by Sandra Bullock and Harry Connick, Jr. both begin airing May 24



MOTION PICTURE OPENS NATIONWIDE MAY 29TH

* "To Make You Feel My Love" the new single from Garth Brooks is also available on his box set **The Limited Series.**



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Music Supervised for Capitol by Gary Gersh and Liz Heller
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