



**Dream-Works Nashville Kicks Off With New Travis Set**  
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MARCH 14, 1998

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## Traders Eye Camelot After Wall Purchase

BY ED CHRISTMAN and JEFF CLARK-MEADS

NEW YORK—Following the completion of its acquisition of the Wall, Camelot Music is flying high, with



its stock unofficially trading at almost double its book value, according to Wall Street sources.

The Camelot stock, which is not listed with the Securities and

(Continued on page 137)

## Oz Gov't To Start Parallel Campaign

BY CHRISTIE ELIEZER

SYDNEY—The Australian government is to mount a \$750,000 Australian (\$500,000) publicity campaign to counteract claims by the music industry here about the damaging repercussions of relaxing parallel-import restrictions.

A secret draft document by the

(Continued on page 145)

### RETAIL TRACK

Music Accounts Spur 3rd-Qtr. Earnings Gains At Handleman

PAGE 114

## THE LONG ROAD PAYS OFF FOR COLUMBIA'S COLVIN

BY PAUL VERNA

NEW YORK—When Shawn Colvin accepted Grammy Awards for song of the year and record of the year Feb. 25, both for her hit "Sunny Came Home," a global TV audience saw an upset victory by a dark-horse contestant. The recording industry, however, saw the culmination of one of the longest and most arduous artist-development campaigns ever undertaken.

Colvin's new friend and possible musical collaborator Don Henley sums up the contrast between the two perspectives, saying, "Shawn Colvin is one of those overnight success stories that's taken many, many years."

In the nine years since she signed to

Columbia Records in 1989 as an up-and-coming star on the modern folk circuit, and in the prior 21 years she spent developing her career as a performer and songwriter, Colvin has embodied the kind of work ethic that managers and label personnel wish all their artists could muster.



COLVIN

"If you look at true artist development, you must have an artist that develops; otherwise all the good work that we could do won't translate to the public," says Don Jenner, chairman of the Columbia Records Group.

"But Shawn Colvin, [manager] Ron Fierstein, and [producer/co-writer] John Leventhal together have been an amazing team, because they rode every

(Continued on page 136)

## 'Monty' Sales Take Off For U.K. Vid Stores

BY SAM ANDREWS

LONDON—In its first week of release on video in the U.K., "The Full Monty" has taken off explosively at retail.

Released March 2, the home video has already sold more than 1 million copies, according to distributor 20th Century Fox Home Entertainment (U.K.). This number equals total U.K. sales of another British-made hit, "Four Weddings And A Funeral."

"We always knew this title was a special movie, but the results so far

(Continued on page 134)

## German Awards May Boost Local Hip-Hop Acts

BY WOLFGANG SPAHR and DOMINIC PRIDE

HAMBURG—Germany's burgeoning hip-hop scene stands to gain most from this year's Echo Awards, which took place March 5 here.

Among the hip-hop artists at the show were Nana and Sabrina Setlur and Tic Tac Two.

(Continued on page 139)

## Labels Aim To Score With Video Game Soundtracks

BY DOUG REECE

LOS ANGELES—The convergence of the video game and music industries is taking two sizable steps forward this year with high-profile projects on Virgin Records and Atlantic Records.

On Feb. 24, Virgin Records and software developer Cyan Inc. released the soundtrack to the popular role-playing CD-ROM game "Riven."

Despite a slow start—300 units were sold its first week, according to SoundScan—the ambient electronic soundtrack created by Cyan co-founder Robyn Miller comes to mar-

ket with a promising legacy.

According to Virgin, the soundtrack to the game's predecessor, "Myst," sold 70,000 units by mail order alone.

That album, also created by Miller, will be released in stores through Cyan and Virgin April 21.

Meanwhile, Atlantic has announced it will release the soundtrack to Electronic Arts' (EA) "Road Rash 3D" Sony PlayStation game April 28.

The motorcycle-combat game and its soundtrack, which will ship in the spring, will feature complete, exclusive tracks from Atlantic artists such

(Continued on page 135)



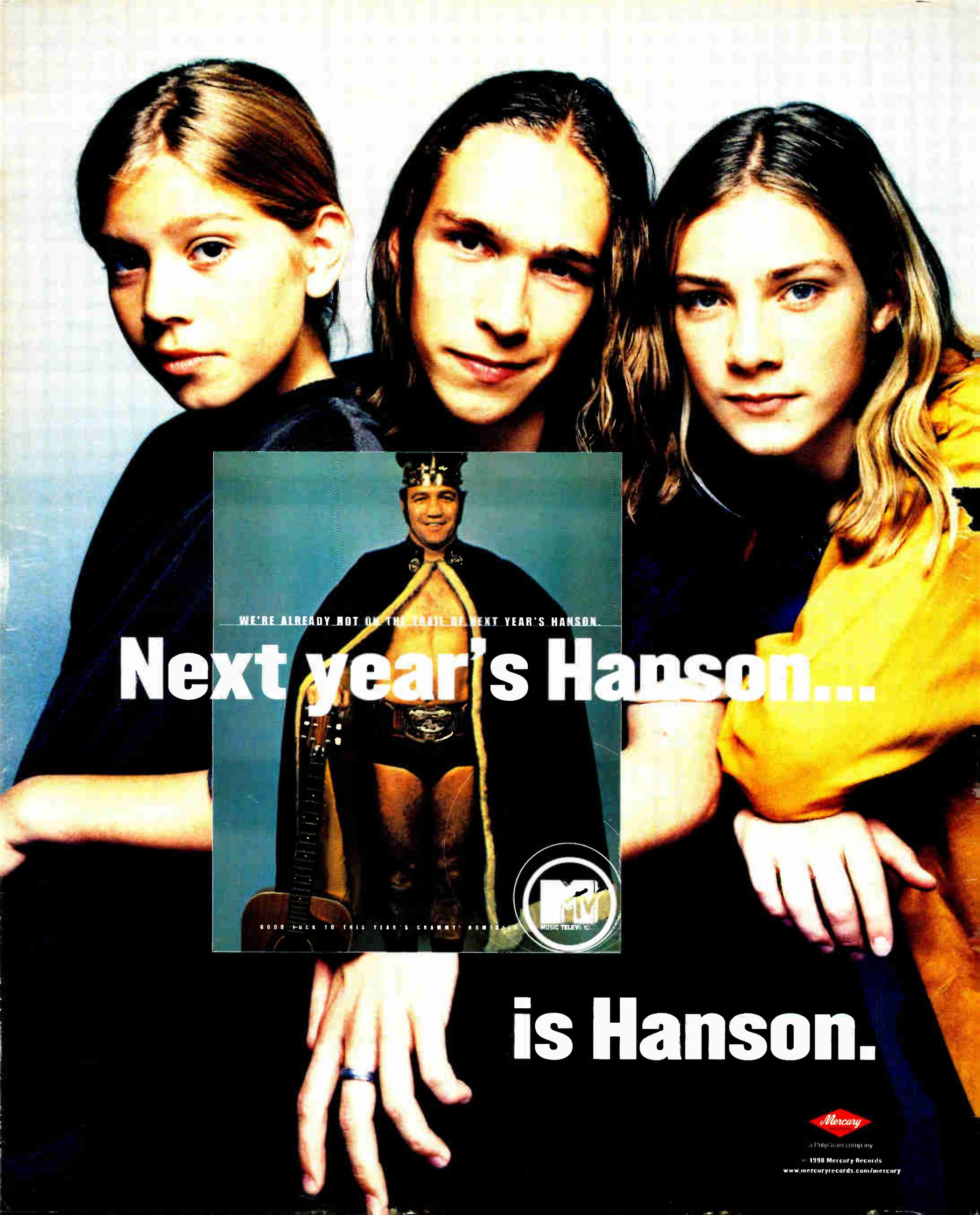
NEW AGE  
A BILLBOARD SPOTLIGHT

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# 'FIRE' & RAIN: HANDEL'S POP HIT

At a fateful point more than two centuries ago when popular culture triumphed over haughty royal prerogatives, there were fireworks—but not the sort that anyone had intended.

"There is a cliché," explains Jeanne Lamon, musical director of the Tafelmusik early-music ensemble, "that Bach wrote for God, and Handel wrote for the people. But as events would prove, the cliché is true."

Back in the mid-1700s, when the renowned George Frideric Handel (1685-1759) and his less prominent fellow German contemporary were making music, composing for the people often meant something quite different than entertaining the general public. The insular Johann Sebastian Bach (1685-1750) had bounced from positions as a court composer for dukes and princes to teaching and writing music for official Lutheran church services, private music societies, and important civic events in Leipzig. The more ambitious and opportunistic Handel left Germany to land a state pension in the English royal court. With the rise of England's Hanoverian monarchs—George I and George II—Handel was kept busy pleasing the unpopular German-born British kings with oratorios and orchestral pieces commemorating assorted military victories and regal pastimes. This was how high culture was largely created and disseminated in European life, and it remained a province of the cloistered and the privileged. But thanks to the British monarchy's clumsy inability to fashion state occasions to enhance its ruling prestige, all of this was about to change.

The marvelous new period-instrument recording of Handel's "Music For The Royal Fireworks" by Tafelmusik under Lamon's direction (Sony Classical) celebrates the fact that one can sometimes change the world with a melody—particularly when played in a public milieu that would prove a forerunner of the well-mounted pop spectacle.

"Basically," says Lamon, "George I [who ascended to the throne in 1714] and George II [who succeeded his father in 1727 and ruled until 1760] weren't very popular because they were German." Indeed, George I couldn't even speak English. His son was more active in government, even being the last British king to personally lead his troops into battles. After the 1740-48 War of the Austrian Succession ended with the Treaty of Aix-la-Chapelle, George II saw a chance to bolster his previously aloof kingship by staging an extravagant show of regal power. So he commissioned Handel—who had previously written the "Water Music" suites for George I's exclusive 1717 boating frolics—to create an overture suitable for a pyrotechnic ceremony. The performance was scheduled for April 27, 1749, in London's normally tranquil Green Park. Handel was enthusiastic, but artistic disagreements soon ensued.

"The king only wanted militaristic instruments to celebrate the treaty of peace," says Lamon. This meant bombastic brass and kettledrums. "Handel was trying to please the king, but he had his own ideas, too. And he wanted strings—which the king didn't want to have anything to do with." After the crown's courtiers intervened, Handel was overruled, and the orchestra became a bloated regiment that included 24 trumpets, 20 French horns, eight pairs of kettledrums, 12 side drums, a generous force of fifes and flutes, 16 oboes, and 16 bassoons.

More controversy crept in as the press and assorted civic leaders got a gander at the scope of the fête and the 100-foot-tall Doric temple—with flanking wings, pavilions, and a musicians' gallery—that the customarily unsociable George II had ordered constructed in Green Park for his honored "guests of quality."

Balking at the decorative plans for "Artificial Flowers, Inscriptions, Statues, Allegorical Pictures, etc.," a bas-relief of George II handing a

representation of peace to Britannia, a huge coat of arms of the Duke of Montagu (who was helping foot the bill), and the Apollonian sun symbol that would sit atop the temporary edifice, English literary and political critic Samuel Johnson penned a letter assailing the project's extravagance, insisting that the money would be better spent assisting returning war veterans.

As this heated juncture—as noted in John Brewer's recent book, "The Pleasures Of The Imagination: English Culture In The Eighteenth Century" (Farrar, Straus and Giroux)—a pre-emptive stroke of entrepreneurial inspiration intervened, forever altering the sociocultural fortunes of all concerned parties, as well as their descendants.

One Jonathan Tyers, the budding Bill Graham or Ron Delsener of his day, popped up to suggest that a bare-bones rehearsal of Handel's "Music For The Royal Fireworks" be performed at the New Spring Garden (later known as Vauxhall Gardens), the 12-acre suburban resort park that happened to feature a statue of Handel at its entrance. Tyers offered to swap 700 pounds' worth of lighting equipment and the technical expertise of his staff—who were accustomed to coordinating outdoor concerts and gala fireworks programs—in exchange for the rights to the rehearsal performance. A nervous George II and Duke of Montagu agreed.

For the public concert's debut, Tyers more than doubled his usual admission price of one shilling. The show on April 21, 1749, drew a crowd so huge that the nearby London Bridge was impassable for three hours. Twelve thousand spectators watched Handel's 100 musicians play the grand orchestral piece, its brass and string interplay a small masterpiece of prideful Baroque textures. And the press approved of the uncommon sight of aristocrats intermingling with the hoi polloi.

Unfortunately, the royal performance that followed the next week didn't fare as well. The show that had formerly been a lovely night of Handel's peaceable music was now augmented by the booming of a 101-brass cannon and a fireworks arsenal that fizzled amid the evening's humid drizzle. The nobles in attendance were discomfited and embarrassed. Throngs of onlookers, kept at too great a distance to appreciate the music or perceive the sputtering pyrotechnics, grew unruly. A mortified Duke of Montagu squabbled with Jean-

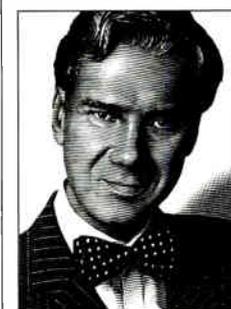
Nicholas Servandoni, the king's promoter for the event, who then drew his sword on Controller of His Majesty's Fireworks Charles Frederick.

As author Brewer recounts (with barely disguised glee): "Handel may have intended the 'Music For The Royal Fireworks' to celebrate George II's heroic and martial view of kingship... But when it was hijacked by Tyers, performed without the king and without fireworks, it ceased to be a work of royal triumphalism, and became a general public celebration of the benefits of peace, another item in the longstanding commercial repertoire of popular music." Such music, he says, was steadily assisting the historic transformation of Britain's rich cultural character.

A month onward, Handel revived the suite—using all his intended strings and deleting the excess wind instruments—for a recital of the exhilarating work in the chapel of the Foundling Hospital. This arguably ideal "indoor interpretation" of Handel's is the indelible version Lamon performs with Tafelmusik.

"We had a lot of fun," admits Lamon, who hopes the new album might equal Tafelmusik's No. 9 Top Classical Albums chart success in 1996 with its Sony Classical release of "Water Music." "You have to take 'Royal Fireworks' on its own terms and not make a big academic exercise out of it. It sounds like a party—which is what it was supposed to sound like!"

## MUSIC TO MY EARS



by Timothy White

## LETTERS

### FAREWELL TO CARL WILSON'S 'LIGHT'

When I received the news that Carl Wilson passed away after a courageous battle with cancer, I was saddened. He was one of the co-founders of the Beach Boys, an American institution, and the music world has lost one of its true pioneers of rock-'n'-roll.

The first time I met Carl, I was a struggling journalist for Pennsylvania State's Lion Eye in 1979, and I persuaded a CBS publicist to score me some tickets to see the Beach Boys at the Spectrum in Philadelphia. After a successful interview with opener Randy Bachman, I bumped into Carl Wilson as he was ready to go onstage. At the time, the Beach Boys were having some success with their classic ballad "Good Timin'" from the "L.A. (Light Album)." Carl was very upbeat, and he was very

charged that evening as the band gave the audience an incredible performance.

Fast forward to 1989: I am working as a regional promotion manager for MCA Records. The Beach Boys were playing at the Warner Theater in Washington, D.C. The night before, they did a free show for [WEGX] Eagle 106 in Philadelphia, and Carl was happy to sign my Stratocaster. I told him, "After all these years, I wish I could play onstage with the Beach Boys." The next day, I got a phone call from drummer Mike Kowalski that I will never forget as long as I live. "Get your rock-'n'-roll clothes on," he said. "Carl said you can sit in with the band tonight." I plugged in that night and played guitar on "Barbara Ann." I was a Beach Boy finally!! Even if it was only for a night.

Later this past year, I got news that Carl

was diagnosed with lung and brain cancer. But you wouldn't know it. Like the trooper Carl was, he toured the entire summer of 1997. I was discussing this with Bruce Johnston recently, and he said, "You saw the last shows that Carl did with us." They were incredible shows, too; songs like "Good Vibrations" and "God Only Knows" sounding beautifully crafted in concert as only Carl knew how. He wanted to keep on playing for the fans and for his love of the music that he and his brothers, friends, and cousins created over 30 years ago in Hawthorne, Calif. Music that has and will continue to stand the test of time. Carl, thank you for everything.

Joe Reagoso  
 Senior Director, Promotion  
 MCA Records  
 Philadelphia

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

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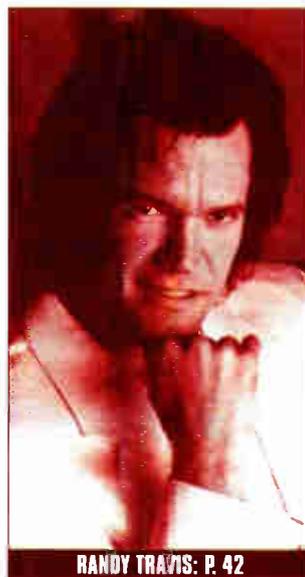
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Warren.

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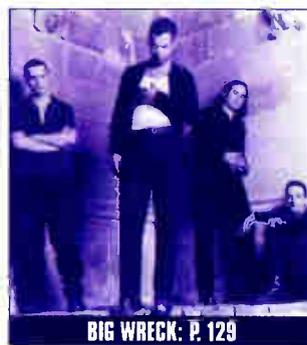
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**C'right Term Bill Moves Toward House Passage**

BY BILL HOLLAND

WASHINGTON, D.C.—The copyright term extension bill wending its way through Congress has taken a step closer to possible House passage, but the legislation may have a major hurdle to overcome in the form of a music licensing fee amendment.

The companion copyright term extension legislation in the Senate, already passed out of committee, faces a similar uncertain future.

On March 3, the House Judiciary Committee passed the bill, which will extend the length of copyright protection from the current life of the author plus 50 years to life plus 70 years (Billboard Bulletin, March 5).

The bill now goes to the House floor for a vote.

Previous versions of the bill, H.R. 2589, have been stuck at the House subcommittee level for several sessions of Congress due to political wrangling over the separate issue of music licensing fee exemptions for

restaurateurs.

House judiciary committee proponents of restaurant music licensing fee exemptions, who have previously held up action on the term extension bill, allowed the bill to go forward this session. But if negotiations with performing right societies are not successful, restaurateurs may seek to attach a music licensing fee amendment to the copyright term extension bill at a House vote (Billboard, Nov. 15, 1997).

Supporters of the copyright extension bill are concerned that the bill could then stall or be voted down on the House floor.

Negotiations over exemptions focus on defining the size of restaurants that merit an exemption and whether rules can be changed to allow restaurateurs to appeal to rate courts in their areas of the country. According to the current law, New York rate court is the only place where restaurateurs from around the country can appeal performing right society rate decisions.

Ben Palumbo, ASCAP's government affairs specialist, says, "We're very happy

the bill has cleared this hurdle, but there are more hurdles to go."

The companion Senate bill on copyright term extension may stand a better chance than the House version, observers say, because supporters of restaurant music licensing fee exemptions may not have the votes necessary to attach a piggyback amendment.

Under the copyright term extension bill, works for hire such as phonorecords and movies, which now receive 75 years of protection from the year of publication, will now have a copyright term of 95 years.

The legislation will bring the U.S. in synch with the copyright terms of other countries, especially those in Europe. Proponents of the reform say that with such a standard, the U.S. will not only receive equal "reciprocal" protection but enjoy larger revenue from its copyrighted products than it would without the legislation.

Under provisions in the bill, the additional 20 years of copyright protection will

(Continued on page 137)

HEY GRAMMYS



THANKS for NOMINATING FLAMING PIE for ALBUM of the YEAR.



love Paul and Linda

# After Uproar, PolyGram's Kronfeld Quietly Resigns

NEW YORK—Almost five months after he made a racially derogatory remark during a court deposition, Eric Kronfeld, president/COO of PolyGram's domestic music division, has quietly left the company. His last day on the job was Feb. 27 (Billboard Bulletin, March 4).

Some sources suggest Kronfeld's departure clears the way for Jim Caparro, president of PolyGram Group Distribution, to assume an enlarged role within the company, possibly even taking a position within the corporate management structure. PolyGram declined comment on that speculation.

The company issued a one-sentence press release March 3, stating that "as part of the company's restructuring, Mr. Kronfeld has been released from his contract to pursue his own entrepreneurial activities." The company declined further comment.

Last October, while giving a deposition in a lawsuit against PolyGram's Island Black Music division filed by members of the recording act Dru Hill, Kronfeld was asked if the company would hire a man with a criminal record. He responded, "If every African-American male in the U.S. was disqualified from pursuing a livelihood, in any way, shape, or form, because of a prior criminal record, then there would be no, or virtually no, African-American employees in our society or in our industry."

Apparently as a result of that remark, Kronfeld was removed from off the company's management board. In November, the Rev. Jesse Jackson met with PolyGram president/CEO Alain Levy to discuss Jackson's concerns about racial inequities at the company (Billboard, Nov. 22, 1997). The next day, Motown chairman Clarence Avant was appointed to the company's management board.

Over the years Kronfeld's role within PolyGram had been diminished. Sources say that at the end of his tenure, he was overseeing two departments: human resources and legal.

ED CHRISTMAN

# Blockbuster Signs On With Rentrak Revenue-Sharing System Cuts Costs, Ups Volume

BY EILEEN FITZPATRICK

LOS ANGELES—In a last-ditch effort to boost its rental business, Blockbuster Videos Inc. has signed up with pay-per-transaction company Rentrak Corp. on a nonexclusive basis.

The move will let the chain carry more copies of hit titles, because tapes purchased through revenue-sharing companies such as Rentrak are less expensive than those obtained from a studio or distributor.

However, Blockbuster will share the additional rental revenue with Rentrak.

Under the multi-year agreement, Rentrak will service all of Block-

buster's 6,000 domestic locations, doubling the number of storefronts Rentrak now supplies.

In addition, Rentrak will issue a warrant to Blockbuster to purchase up to 1 million shares of Rentrak stock at \$6.59 a share. If Blockbuster exercises the option, it would own approximately 10% of the Portland, Ore.-based company.

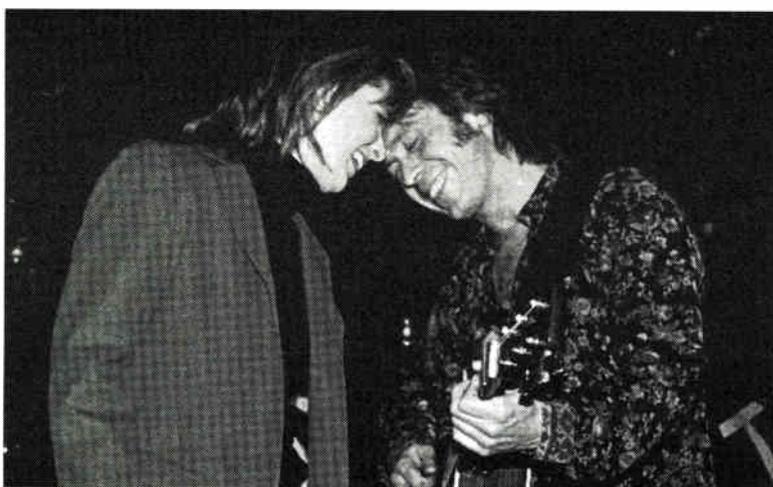
"Blockbuster believes that the industry has failed to give consumers a good deal because of lack of copy depth," says Rentrak president Ron Berger. "You can't expect to satisfy customers with a second, third, or fourth choice."

A Blockbuster spokeswoman concurs. "This is just another part of our

desire to step up the amount of product we get to stores to meet our members' demand," she says.

The new Rentrak deal would seem to put an end to Blockbuster's pay-per-transaction plan announced last year. However, a Blockbuster spokeswoman says the retailer has not abandoned that project and has signed up some suppliers. She would not disclose which suppliers are participating.

Since 1996's second quarter, Blockbuster's rental business has plummeted. According to 1997 earnings released by its parent company, Viacom Inc., the chain showed a slight sign of recovery in the final quarter of '97. (Continued on page 134)



**You Surprised Me.** Patty Loveless performed a surprise duet of "You Don't Seem To Miss Me" with Jim Lauderdale at New York club Tramps recently. Loveless covered the Lauderdale-penned track. Lauderdale also performed selections from his BNA/BMG set "Whisper." Pictured onstage are Loveless and Lauderdale. (Photo: Waring Abbott)

## Asian Industry Conference To Be Held In May

A one-day conference on challenges, trends, and issues in the \$2 billion Asian music industry will be jointly presented May 18 in Hong Kong by Billboard and MTV Networks Asia.

Business leaders from Asia, the U.S., and Europe are being invited to attend and participate in the Asian Music Conference (AMC). The program of keynote speakers and panels will emphasize the region's creativity and long-term growth potential; the venue is to be announced.

Among the scheduled topics: new talent and international artist development; synergies between music and movies; copyright protection and piracy; and the effect of emerging technologies on music and home entertainment.

Billboard previously hosted a similar event in Kuala Lumpur, Malaysia. The AMC takes place the week after the International Federation of the Phonographic Industry holds its 1998 council meeting in the Malaysian capital.

## Craving A&R Duties, EMI's German Head Steps Down

BY JEFF CLARK-MEADS and ADAM WHITE

LONDON—The executive who helped bring "Tubthumping" to the world wants more of the A&R life.

Helmut Fest, the 30-year EMI veteran who has headed its all-important German operations since 1987, is stepping down from that role to take the new position of senior VP of artist acquisition at EMI Music Europe. An EMI statement says the move is being made at Fest's request, effective March 31.

Fest is relinquishing two roles within EMI: managing director of EMI Electrola in Cologne, Germany, and president of EMI in Germany, Switzerland, and Austria. The EMI statement

says Rüdiger Fleige, currently executive VP/deputy managing director at EMI Electrola, will take charge of the company until Fest's replacement is appointed.

According to the company, in his new role Fest will be "responsible for strengthening our European-based roster by [the] focused signing of international artists."

Fest, who has worked for EMI on both sides of the Atlantic, could not be reached for comment at press time. In the statement, he says it is difficult for him to leave EMI Electrola, a firm he describes as "my company." However, he says the new job will let him be "even closer to the artist side of our profession," the role he enjoys most.

The decision has the support of EMI Europe president Rupert Perry, who says he and Fest have been discussing it for "a couple of months." He confirms that Fest wants his A&R experience and skills to be applied to the creative, rather than the corporate, side of the business. "So we've created an opportunity for him," Perry says. "It's good for him, and it's good for us." Acts signed by Fest could appear on his own imprint, Perry adds.

Fest continues to report to Perry. The most recent manifestation of Fest's A&R acumen has been the English act Chumbawamba and its international breakthrough single, "Tub-

(Continued on page 145)

## EMI, Tommy Boy Prepare To Launch Gospel Labels

BY LISA COLLINS

LOS ANGELES—The planned launch of gospel imprints by EMI Christian Music Group and Tommy Boy Records, both expected to be fully operational within the next month, underscores the lure of the gospel industry's expansive growth and burgeoning commercial success.

With the March 2 announcement of a new wholly owned gospel label from EMI's Nashville-based Christian Music Group (EMI CMG), EMI hopes to strengthen its already-dominant position in Christian music (Billboard Bulletin, March 3). No stranger to gospel, EMI has through its association with Sparrow experienced success in the genre with such artists as BeBe & CeCe Winans, the Clark Sisters, and Daryl Coley.

"What's exciting about this is that EMI is committing resources to a label that is totally focused on gospel," says Ken Pennell, newly installed managing director of the imprint, dubbed EMI Gospel. "The focus is something that's often lacking in our business."

In the process of staffing up, the

label, which will be distributed through Chordant/EMI Music Distribution, will maintain separate quarters to forge its own presence, with back-office services provided by EMI, according to Pennell.

The first release, from Lamar Campbell & Spirit Of Praise, is due May 19.

Negotiations for a second and third signing are ongoing, but Pennell says he plans to keep the roster relatively small, with four to six releases slated for 1998.

"We hope to be a real catalyst in developing new talent," Pennell says. "What's exciting about gospel is that it's the only form of Christian music that is a true art form, from an artistic standpoint. This is one area where the church is inspiring the world. It's a growing, evolving musical form. When you combine that with the message of Christ, that's powerful stuff."

"Our marketing is going to be geared right to the heart of the church," adds Shawn Tate, who vacates his post as

(Continued on page 134)



## Gospel's Gaithers Branch Out Songwriting Couple Starts Pub. Co.

BY DEBORAH EVANS PRICE

NASHVILLE—Long known as two of gospel music's most successful songwriters, Bill and Gloria Gaither are developing a stronger presence in the Nashville music community via their new venture, Gaither Music Publishing. Mike Porter, formerly head of Benson Music Publishing, has been named president of the new company.

"The publishing business has changed so dramatically in the last 10 to 15 years, and Gloria and I knew that we needed to have a Nashville office," says Bill Gaither. "We feel as though we will be so much more effective by actually having a physical presence there."

The new company will not only actively work the Gaithers' extensive catalog of more than 600 songs; it will also sign and develop new writers. "This is a big commitment on their end, and on my end, to build a premier catalog that is worthy of the

name Gaither Music Publishing," says Porter.

Bill and Gloria Gaither have written some of Christian music's most recognized standards, including "Because He Lives," "He Touched Me," and "The King Is Coming," commonly found in church hymnals around the world. The Gaithers' home base is in Alexandria, Ind., and Bill Gaither says they are often approached by people who want to cut their songs. But until now they've never "had a company whose primary focus was to actively market them," he says.

He is pleased that Porter will be heading the new venture. "We have chosen Mike Porter to head our company because of the wonderful reputation that he has, not only in the Christian field but in the broader music field there in Nashville," Bill Gaither says. "In Mike we feel as though we have the very best."

Porter is equally complimentary. (Continued on page 134)

## Rapper's Lyrics Bring Parole Arrest

BY ANITA M. SAMUELS

LOS ANGELES—The arrest of Sacramento, Calif.-based rapper C-BO on charges that his song lyrics violate the terms of his parole sets a new precedent in the ongoing debate over potentially offensive lyrics.

The rapper, whose real name is Shawn Thomas, was arrested March 3 and held without bail following the

release of his album "Til' My Casket Drops." The album, released on the indie AWOL Records through Noo Trybe/Virgin, debuts this issue at No. 41 on The Billboard 200.

The parole board claims lyrics in the song "Deadly Game," which is featured on the album, are in direct violation of Thomas' probation agreement.

(Continued on page 144)

**THE MAVERICKS ARE SEEING STARS**



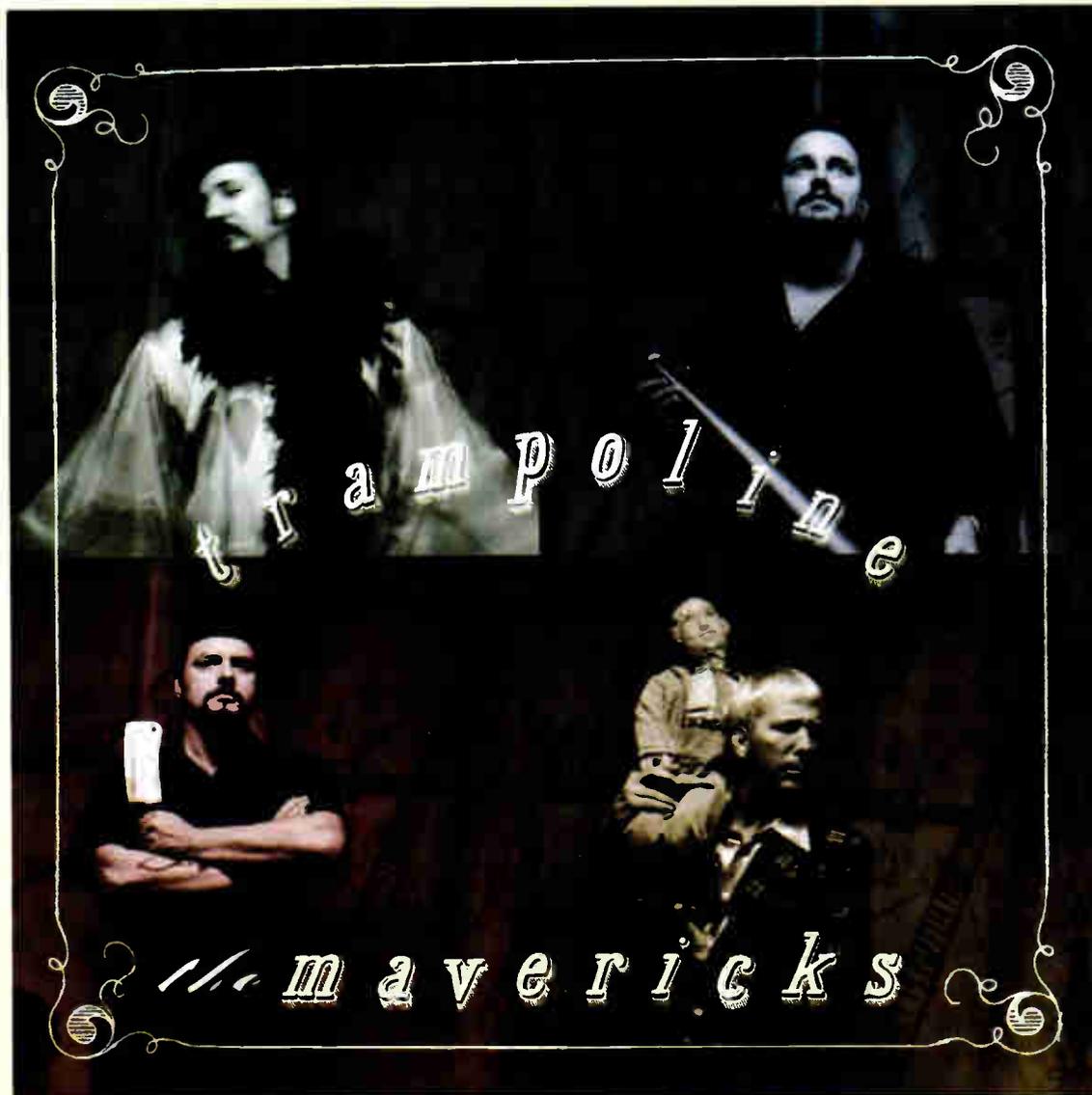
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# Artists & Music

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

## Up From The Japanese Underground Cornelius, Buffalo Daughter Offer Pop With An Edge

BY STEVE McCLURE

TOKYO—Two of Japan's most original and engaging acts, Cornelius and Buffalo Daughter, are hoping to make inroads into the U.S. and European markets this spring via releases on Matador and Grand Royal Records, respectively.

Translating Japanese success into global sales has proved a tough road for Japanese artists such as Seiko Matsuda and Toshinobu Kubota, mainstream pop acts who have achieved less-than-stellar stateside sales. But with a clutch of live dates and media appearances tied to their U.S. and European album releases, Cornelius and Buffalo Daughter hope they can endear non-Japanese music fans to their quirky brands of pop music.

Cornelius and Buffalo Daughter

(BD) are unlike most other Japanese pop acts that have tried to break out of their home market. This makes labeling their music somewhat difficult, but it gives them the edge over other Japanese acts that have failed to break



CORNELIUS



BUFFALO DAUGHTER

overseas.

MoOog Yamamoto, who handles turntables and vocals for Buffalo Daughter, says the trio has been called "Japan's Stereolab," in comparison to

the U.K.'s groundbreaking sample proselytizers. But that phrase doesn't begin to describe Buffalo Daughter's bizarre-but-catchy combination of indie guitar pop and sampling/synthesizer strangeness.

Reflecting his magpie-like eclecticism, Cornelius is even harder to pin down. Indie pop, Burt Bacharach, Brian Wilson, mondo music, and *chanson* are just some of his stylistic reference points.

This month, Cornelius—whose real name is Keigo Yamada and who takes his stage name from an orangutan character in "Planet Of The Apes"—has his first shows outside Japan, starting with a music industry conference in Texas. He also has had his first solo releases outside Japan.

Cornelius first attracted attention as  
(Continued on page 144)

## Universal Sees Growth For Billie Myers' Debut Set

BY DOUG REECE

LOS ANGELES—Universal Records singer/songwriter Billie Myers is still having trouble coming to terms with her good fortune even as her debut album, "Growing Pains," holds steady on The Billboard 200.

"I was watching the Grammys on television with some people from Universal, and it was so strange to have a connection to everything," Myers says. "I had actually been onstage with Shawn Colvin earlier in the year. And after-



MYERS

wards, we went to some of the parties, and I was totally star-struck. My jaw was on the floor.

"To me, it's still that kind of childish excitement, but I don't know... maybe we'll talk next year and I'll be like, 'Yeah, I was out with Courtney last night,'" she jokingly adds.

Rock-star nightlife may not be even that far away for the English singer, who became a Heatseekers Impact artist in the March 7 issue when the "Growing Pains" album cracked the top  
(Continued on page 145)



## 'Titanic' Sets Soundtrack Record

BY CHRIS MORRIS

LOS ANGELES—"Titanic" continued to float Sony Classical's boat in February, as the soundtrack to the mega-hit James Cameron feature cruised to sales of 8 million units in certifications from the Recording Industry Assn. of America (RIAA).

According to the RIAA, "Titanic" reached this sales level in 14 weeks, faster than any other soundtrack since the establishment of multi-platinum certifications in 1984. The closest competitor, Prince's "Purple Rain," hit the 8 million mark in 18 weeks, while Whitney Houston's "The Bodyguard" set pulled off the feat in 22 weeks.

Celine Dion, whose "My Heart Will Go On" is a key element of the



DION

"Titanic" album, is clearly a beneficiary of the soundtrack's hot sales track. Her Epic album "Let's Talk About Love" was certified for sales of 5 million in February.

Country perennial Alabama scored another landmark last month: The RCA Nashville act's three multi-platinum album awards and one gold trophy brought its aggregate certified sales to 36 million, the most logged by any country group.

The late Patsy Cline's MCA "Greatest Hits" collection rose to certified sales of 8 million, cementing its status as the biggest hits compilation by a female artist.

Teen bluesman Jonny Lang (A&M) and hip-hoppers K-Ci & JoJo (MCA) celebrated their first RIAA million-sellers in February, while gold-album debutantes included the Dave Williamson Big Band (Unison), modern  
(Continued on page 125)

## Whitley Strips His Sound Bare On 'Floor' Acoustic Album Marks Artist's Debut On Messenger

BY BRADLEY BAMBARGER

NEW YORK—His fallen-angel falsetto paired with a rustic virtuosity on National acoustic guitar, Chris Whitley won fans far and wide with the big-sky blues of his '91 Work/Sony debut, "Living With The Law." He seemed firmly on the triple-A contender route, but the poetic feedback and distressed imagery of his next efforts, the unsung "Din Of Ecstasy" and "Terra Incognita," were more in tune with the spirits of Cream and Kurt Cobain.

Newly free from his Sony deal, Whitley has revisited his acoustic roots in the form of "Dirt Floor," a stripped-down recital of folk/blues balladry due March 17 from New York indie Messenger Records. Recorded in one day and with one mike in a Vermont barn, the nine sepia-toned songs of "Dirt Floor" spotlight the raw immediacy of Whitley's singing and songwriting,

with his eloquent guitar and tapping foot the only accompaniments.

"I wanted to creatively ground myself—write some songs quickly and record them without deliberating over the production," Whitley says. "Plus,

I'm lucky to have a pretty devoted fan base, and a lot of those people got into me with the first album and stayed along for the electric stuff. So, I thought they might like to hear an acoustic album

from me."

Producer Craig Street—who brought Whitley in to play guitar on new-generation jazz vocalist Cassandra Wilson's last two Blue Note albums—was the catalyst for the "Dirt Floor" sessions. "Beyond the fact that

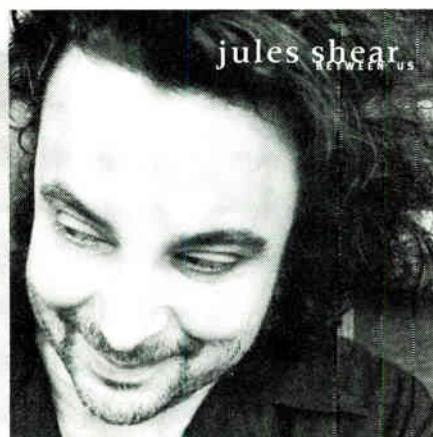
I think Chris is a genius and I love his music, we get along on a lot of levels," he says. "Most of the pre-production was just us sitting around talking about books, films, music.

"As a producer, I'm really interested in interpretation," Street continues. "But most people don't even begin to put their own personalities into their music. Chris, though, has gone all the way through the blues and out the other side. He's really the only guy around who has that thing that Jimi Hendrix and Robert Johnson had—the ability to write evocative songs and get them across by singing and playing the guitar with a real individual spirit."

Street says he knows a lot of people would like Whitley to make another "Living With The Law" (which was produced by Daniel Lanois protégé Malcolm Burn). But "when someone is as creative as Chris is, going backward  
(Continued on page 135)



WHITLEY



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## McClain Ready For Mighty Comeback AudioQuest Plans Int'l Push For Soul Singer

■ BY CHRIS MORRIS

LOS ANGELES—Three decades ago, Mighty Sam McClain was a promising Southern soul/blues singer; 15 years later, he was homeless in New Orleans, sleeping on the banks of the Mississippi and eating out of garbage cans.

Today, McClain's life and career are triumphantly on the upswing: The four-time W.C. Handy Award nominee, who now controls all aspects of his musical career, is awaiting the March 24 release of the stirring spiritual statement "Journey," his fourth album for the San Clemente, Calif.-based independent AudioQuest Music.

"There were times when I thought I wouldn't be given a chance to express this," McClain says. "I've been tryin' to say this for a long time, but I couldn't get nobody to listen. So when I say, 'Thank you, Lord, I mean it.'"

McClain, whose 30 years in and out of the record business have been tumultuous, has been living on a more even keel in recent years, according to his co-producer and friend Joe Harley.

"I've been seeing the direction Sam's life has been going in, and it is more spiritual," Harley says. "Sam stopped drinking three years ago... A lot of things began to happen. One of them was an increase in his spiritual growth, and that certainly comes out in his writing. He knows he should be dead. He shouldn't be alive."

"Journey" contains several powerfully affecting original songs about faith and redemption, including "Thank You," "Other Side Of The Tracks," "Hangin' On The Cross," and "Somebody Help Me," as well as a potent cover of Sam Cooke's "A Change Is Gonna Come."

McClain says that "Thank You" came to him one morning on his farm in Epping, N.H.

"The sun was comin' through the trees," he says, "and this song just engulfed me, man, and I come back in the house and tried singin' it to my wife, and I couldn't, and I just started cryin'. I was just thankin' God for just bein' alive, for how much I have. Just knowin' that God is real, I know I got something I can count on. I don't care

what nobody, what no man say, I got something I can cling to."

The 55-year-old singer has a lot to be grateful for. The story of his life reads like a blues lyric.

Schooled in gospel music as a boy, McClain ran away from Monroe, La.,



McCLAIN

at age 13 to escape his abusive stepfather. After performing in Florida with such acts as Little Melvin Underwood and the Dothan Sextet, he got his first break in 1966, when, at

songwriter Dan Penn's suggestion, he cut a version of Patsy Cline's "Sweet Dreams" at a session at Alabama's famed Muscle Shoals Sound.

McClain recounts a tale that may typify the woeful trajectory of his early career: "When we got through cuttin' it, somebody came in with [an issue of] Billboard, and 'Sweet Dreams' was already in the charts, by a guy by the name of Tommy McLain, out of

Alexandria, La. I just freaked out! I just totally freaked out! He's a white boy, too! There go my chances right there. First time out the gate, and I just got nipped in the bud!"

Nonetheless, Bell Records picked up "Sweet Dreams" and stuck with McClain for 12 singles. He also recorded, unsuccessfully, for Atlantic and Malaco.

Hoping a change of scene would improve his fortunes, McClain relocated to Nashville in the mid-'70s and began to concentrate on songwriting. But acceptance eluded him.

"I spent about five grand on showcases," he recalls. "I invited all the bigwigs from Music Row to come down. I bought all kinda booze, all kinda food, and nobody even came. I couldn't even pay somebody to hear me sing. That was painful and lonely and scary."

In 1982, he moved to New Orleans. He says, "I got to New Orleans by gettin' some food stamps and cashin' 'em in at one of them little stores down there that do crooked things. But it works out for a poor man sometimes. I

(Continued on page 125)

## Badu Heads Soul Train Singer Picks Up 4 Awards

■ BY ANITA M. SAMUELS

LOS ANGELES—Erykah Badu's dominance of the 12th annual Soul Train Music Awards, held Feb. 27 at the Shrine Auditorium here, was an extra dollop of good fortune following her double Grammy win earlier in the week, serving to boost the artist's profile at retail.



Badu took quadruple honors at the Soul Train Music Awards with wins for best R&B/soul single (female) for "On & On"; best R&B/soul album of the year (female) for "Baduizm"; best R&B/soul or rap new artist; and best R&B soul or rap album of the year for "Baduizm."

Upon accepting her awards, Badu said the past year had been an

"incredible, incredible" one for her.

Badu nearly shut out Sean "Puff Daddy" Combs, who won only one award out of the five nominations he received. His win was in the best R&B/soul or rap music video category for "I'll Be Missing You" with Faith Evans and 112. Puff Daddy was also honored with the 1998 Sammy Davis Jr. Award for entertainer of the year.

In a moving tribute, Whitney Houston was serenaded by Kenny Lattimore, Monica, Ronald Isley, and Terry Ellis with a medley of her hits. Houston was honored with the 1998 Quincy Jones Award for outstanding career achievements in the field of entertainment.

The telecast, which ran approximately two hours, featured a number of notable, albeit brief, performances from such artists as Janet Jackson, Puff Daddy, Patti LaBelle, Badu, and

(Continued on page 36)

## Brentwood's Harris Makes Music For His 'First Love'

■ BY DEBORAH EVANS PRICE

NASHVILLE—In an era when much of Christian music is aimed more at the charts than the church, Larnelle Harris continues to record music he hopes will find a home in choir lofts, as with his Brentwood Records debut, "First Love," due Tuesday (10).

"My heart is really in church music," says Harris, a veteran of more than 20 years in Christian music who has won five Grammys and 11 Dove Awards. "I want to sing songs that end up in a choir loft. That's really where my heart is. I want to sing lyrics that are direct in terms of what I believe."

Lisa Wilson, director of special projects/music marketing for the San Luis Obispo, Calif.-based Parable Group, which includes 330 Christian retailers in North America, says the project is just what church

music consumers have been waiting to hear.

"I grew up on Larnelle. He is at his most powerful, most impressive and humble, that I've ever seen him," Wilson says of the new record. "These are the songs for the church that they've been missing. There's really not a lot out there for church or good inspirational music. There's a lot of pop, and Larnelle fills the gap of what the church is missing."

Following his switch from Benson to Brentwood, Harris has reunited with producer Greg Nelson.

"I've worked with Greg on various [multi-artist] projects, but this is the first time we've done an album

together like this in six or seven years," Harris says of Nelson, who is responsible for such Dove Award-winning hits as "I've Just Seen Jesus." "For the kind of project I wanted to do with Brentwood as our first project and where everything was headed musically with me and Brentwood, we just knew Greg was the guy to do it."

Harris is pleased with the result. "I'm really thrilled with it," he says. "The message of the music, the feel of it, is all just right."

Harris says that they listened to thousands of songs before cutting the record and that he also wrote or co-wrote four cuts, including "Back To My First Love."

When asked why he decided to leave Benson to sign with Brentwood (both labels are under Zomba's Provident Music Group umbrella), Harris replies,

"It was just time. I think most of it was just the way that [Provident president] Jim Van Hook and [Brentwood VP/GM] Dean Diehl and all the folks over there felt about me and what I do, and our commonality in terms of the kinds of things we want to say in Christian music, and the direction we wanted to go together."

Van Hook and Diehl say they are thrilled to have Harris as part of the Brentwood roster, and Diehl says the record was a true creative partnership between Harris and the label. "It was one of those soul-searching times," Diehl says, "where we said, 'You've reached the point in your career where you don't just need another record, you need to be creating your legacy now—timeless records that people look back and say, 'That was his finest work'... We wanted to get exactly what was in

(Continued on page 125)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Warner Music Canada in Scarborough, Ontario, promotes **Kim Cooke** to senior VP/managing director, U.S. division, and **Doug Raaflaub** to director of national sales and marketing. They were, respectively, VP of A&R and a sales and marketing rep.

Columbia Records Nashville promotes **Ted Wagner** to VP of national country promotion. He was director of national country promotion.

DreamWorks Records Nashville names **Bruce Shindler** head of promotion. He was an independent promotion consultant.

**Bob O'Neill** is promoted to VP/general counsel at Rhino Records in Los Angeles. He was general counsel.

T.W.Is.M./A&M Records in Hollywood, Calif. names **Kevin Black** senior VP of marketing and promotion, **Dwight C. Hayes** marketing director, **Adam Favors** national director of rap



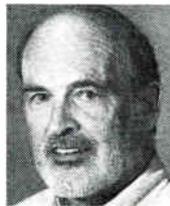
COOKE



WAGNER



SHINDLER



O'NEILL



BLACK



FAVORS



HAYES



MANNINO

promotion, **Ian Fletcher** director of college radio promotion, **Porsche Taylor** record pool director/promotion coordinator, and **Monalisa Murray** national director of mix shows. They were, respectively, national director of promotion at Noo Trybe/Virgin Records, an independent street promoter, mix-show coordinator at Noo Trybe/Virgin, assistant to the national director of promotion at Noo Trybe/Virgin, assistant to the national director of promotion at Noo Trybe/Virgin, and West Coast regional manager at Wild Pitch Records.

Edmonds Entertainment Group in Los Angeles names **Debra Baum** executive VP/GM. She owned a management company.

Elektra Entertainment Group in New York promotes **George Schwab** and **Charles Lozow** to senior counsel in the law department. Both were counsel.

DreamWorks Records names **Matt Smith** head of alternative promotion in Los Angeles, **Kay McCarthy** Southeast regional promotion rep in Atlanta, **Trish Merelo** West Coast regional pro-

motion rep in Beverly Hills and Burbank, Calif., and **Ken Williams** Midwest regional promotion rep in Chicago. They were, respectively, associate director of promotion at London Records, director of field operations/Northwest regional rep at Universal Records, a local promotion rep at MCA Records, and a regional promotion rep at MCA.

Reprise Records in Burbank names **Alex Coronfly** director of AAA promotion. He was national director of AC promotion/national director of AAA promotion at Geffen Records.

Sony Music in New York promotes **Rich Appel** to director of market research and **Marguerite Hisen** to associate director of marketing services. They were, respectively, associate director of market research and East Coast packaging manager, marketing services.

**RELATED FIELDS.** The Karpel Group in New York names **Marc Mannino** director of marketing. He was product development coordinator at Atlantic Records.

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# Raitt Gets Down To 'Fundamental'

## Capitol Set Embodies Leaner, Grittier Sound

BY MELINDA NEWMAN

NEW YORK—When it came time for Bonnie Raitt to work on her first studio album since 1994's "Longing In Their Hearts," she knew intuitively that it was time to try something new.

Therefore, the aptly named "Fundamental," due April 7 on Capitol Records, features a stripped-down, grittier Raitt than her more recent efforts. In part, she attributes the change to working with Mitchell Froom and Tchad Blake, with whom she produced the album.

"[Don Was] and I had just made four records, and it was time to make something different. I just felt like playing with some different people," she says. "I think that to repeat yourself would probably be pretty stagnating. I don't know anybody who's worth any artistic salt who doesn't shake it up a little bit sometimes."

Of course, Raitt fans need not fear that she's now dabbling in electronica or industrial rock. The change mainly comes from integrating different recording methods by Froom and Blake that give the record a more organic sound.

Two of the album's most touching

songs are "Meet Me Half Way" and "I'm On Your Side," two bookends about the frustrations and hopes of love. Both songs were written or co-



RAITT

written by Raitt. "I hope these songs hit a nerve," Raitt says. "I think generally as long as you stay true to where your feelings really are, you're going to reach the audience that feels that same way, because a lot of my fans have grown with me and are the same age. And I've got a lot of younger fans who are relating [to my songs] regardless of whether they've been through as many decades."

Raitt isn't concerned about listeners assuming her lyrics are about her life with husband Michael

O'Keefe. "All the songs are autobiographical in the sense that they have to mean something to me or I wouldn't sing them," she says, "but are they specifically about relationships right now? Not necessarily. I don't worry about any of that stuff. I just put it out there and let people enjoy it and let it resonate in their world."

Another beauty on the album is "Lovers Will," written by one of Raitt's favorite writers and a fellow artist, John Hiatt. "He gets right to the meat of the matter, but he does

(Continued on page 14)

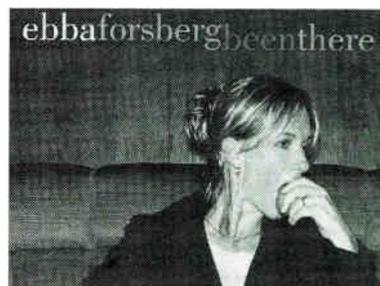


Van's The Man. Polydor/A&M artist Van Morrison is presented with a number of awards following his appearance at New York's Theater at Madison Square Garden. Shown, from left, are Denis McNamara, VP of A&R/special projects for Polydor; Morrison; Nick Gatfield, president of Polydor, and Willie Richardson, Morrison's manager.

# Maverick's Ebba Forsberg Bucks Swedish Stereotype

BY CARRIE BELL

LOS ANGELES—Ebba Forsberg comes from the land of blond-haired, blue-eyed chanteuses that has spawned such acts as Abba, Roxette, Ace Of Base, the Cardigans, and



FORSBERG

Robyn. But don't expect her to ride any of her predecessors' coattails to fame with her April 14 Maverick debut, "Been There."

"I've considered dying my hair and getting a tan just to look different than the U.S. perception of Sweden's women," the singer says. "If 'Swedish' is the most important adjective someone uses to describe me, I'd say that person isn't very interested in finding out those differences or in music, period."

On the other hand, Forsberg says music has been the one constant in her migratory life, which has included stops in the West Indies and Botswana.

"Be it Bob Dylan, classical, disco, or traditional African street chants, music has been the only continuous thing in my life," she says. "People changed, culture changed, language

changed, houses changed, and school changed, but whenever I was sitting at the piano, I was the same old me."

The quest for stability led her back to Sweden, where she started to make a name for herself as a session player in the late '80s. After recently singing backing vocals on the album "Himmelska Dagar" by Swedish group Eldkvarn, Forsberg hooked up with bass player and prominent producer Tony Thoren to begin work on "Been There."

The album, released on Sweden's MNW Records in March 1997, was a critical success but caused few commercial ripples. However, the release garnered Forsberg two Swedish Grammi nominations for newcomer of the year and best female pop/rock album. Thoren won producer of the year honors for his work on the album.

"My record is a very intimate look at things in my life," Forsberg says. "Not that they are particularly special, just the kind of events everyone can understand."

"Been There" also brought Forsberg closer to her sister and primary songwriter, Kajsa, who grew up with other relatives. "When Kajsa moved away, I missed her very much," she says. "It took a long time for us to find each other again and build a relationship. But when we did, it was powerful."

The twosome's songwriting strategy included running together, talking, drinking coffee, and smoking cigarettes. They'd write music and lyrics separately and then switch to deconstruct each other's work. "Sometimes

(Continued on page 18)

# Zutaut, Mercury Talking About New Imprint; Surviving Dead To Reunite

MERCURY RISING: Ex-Enclave founder/head Tom Zutaut is in discussions with Mercury Records about starting a new label. A spokeswoman for Mercury confirms that "some initial talks" have taken place. She adds, "We hope something comes to fruition, but nothing's [happened] yet." The Enclave was shuttered last spring as part of the EMI shutdown. Zutaut could not be reached by press time.

SUMMERTIME'S CALLING ME: The Grateful Dead's Mickey Hart, Bob Weir, and Phil Lesh are reuniting this summer to front 1998's Further Festival.

The trio, joined by occasional Dead keyboardist Bruce Hornsby, will play reinterpretations of Dead material. Although past Further Festivals have featured the members with their new groups, this year's edition will mark the first time they have joined together to play Grateful Dead material since the death of Jerry Garcia in 1995. The tour, which begins in late June, will also feature Rusted Root and Hot Tuna... Bonnie Raitt has signed on for this summer's Lilith Fair outing (see story, this page). Among the other artists appearing on some dates of the Sarah McLachlan-organized fest will be Missy "Misdemeanor" Elliott, Sinéad O'Connor, Erykah Badu, Natalie Merchant, and Indigo Girls... Alana Davis has been added to the H.O.R.D.E. festival lineup (Billboard Bulletin, March 3). The Elektra artist joins Blues Traveler, Ben Harper, and Barenaked Ladies.



by Melinda Newman

CH-CH-CHANGES: The future of DGC/Geffen act Veruca Salt remains uncertain, following the departure of co-singer/writer Nina Gordon. According to sources, Gordon unceremoniously announced in late February that she was splitting. The group had been taking some time off since coming off the road last November... Saxophonist Dave Koz has parted ways with his manager, Shelly Heber... Michael Bolton has switched from ICM to QBQ Entertainment for bookings.

WILL WRITE FOR FOOD: I propose that just as the Society for the Prevention of Cruelty to Animals oversees treatment of animals on movie shoots, a governing body should be set up to oversee the handling of journalists at awards show. Never in my seven years of covering the Grammys have I seen such a poorly run, uncomfortable press room as the one that greeted print journalists at Feb. 25's Grammy Awards.

For starters, the press was not even allowed in Radio City Music Hall, as we have been in the past. Instead, we were sequestered in a bank down the street. While the publicists maintained that "it worked for the MTV Awards," I guarantee that the mere thought of having to physically leave Radio City and go outside to get to

the press rooms was enough to keep many artists away. The MTV Awards are in September, the Grammys are in February. It's New York. You do the math.

The members of the print press were squeezed into a long narrow space about the width your average airplane, except that there's a lot more room on an airplane. This was more like flying cargo on Air Grammy. In order for anyone to move out of their seat (remember, we were in there for more than six hours), everyone else in the row had to not only get out of their chair but move into the aisle, which was wide enough for only one person at a time. There was only one TV monitor in the room to watch the Grammys on, which any journalist more than halfway back could not see.

Rogers & Cowan, which handled the press, did a very good job of keeping artists coming back during the pre-telecast awards. Unfortunately, there were more technical difficulties than there were at my elementary school Easter pageant. Microphones from other press areas bled into the print room so loudly that artists often started to answer a question asked from another press section. Of course, that only happened when the mikes were actually working.

Once the televised ceremony started, staggeringly few winners came back: No Bob Dylan, Babyface, Sarah McLachlan, Paula Cole, or Erykah Badu (girlfriends, it's a little too early in your careers to be pulling that attitude). In fact, during the first two hours of the broadcast, only three artists managed to find their way to the press room. Clearly, the National Academy of Recording Arts and Sciences needs to address this situation. There are going to be some artists who will not come back to the press room regardless of where it is, but we are there for a reason, and to have so few mainstream winners, presenters, and performers come back is nothing short of an embarrassment to the awards.

GIVE THE GUITARIST SOME: Although it gets a little overshadowed by the Grammys, the Orville H. Gibson Awards for top guitarists are always given out the same week. This year's winners were Lindsey Buckingham (best male rock guitarist), Sheryl Crow (best female rock guitarist), Dave Matthews (best male acoustic guitarist), Shawn Colvin (best female acoustic guitarist), Luther Allison (best male blues guitarist), Bonnie Raitt (best female blues guitarist), Mike Stern (best male jazz guitarist), Leni Stern (best female jazz guitarist), Lee Roy Parnell (best male country guitarist), Anita Cochran (best female country guitarist), Soul Coughing's Sebastian Steinberg (best male bassist), and Me'Shell Ndegéocello (best female bassist). The most promising new guitarist award went to Jonny Lang, while John Fogerty took home the Gibson Lifetime Achievement Award.

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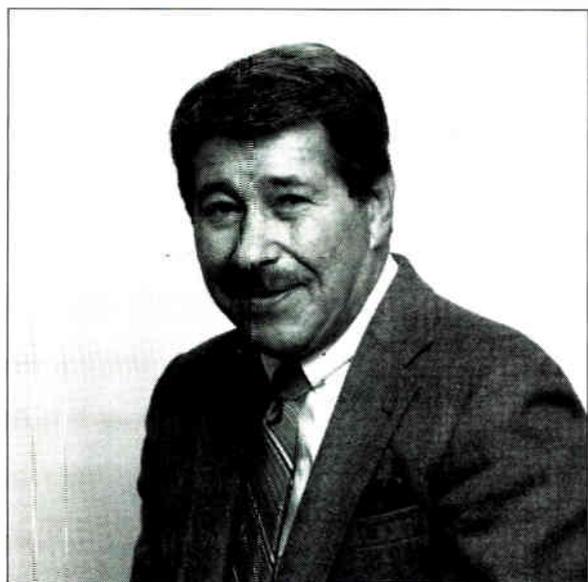


**Brilliant Company.** In celebration of nearly 40 years since his major win at the Tchaikovsky Competition in Moscow, legendary pianist Van Cliburn visited the New York offices of BMG. Pictured, from left, are Cor Dubois, president of BMG Classics; Daniel Guss, director of product development at BMG Classics; Deborah Surdi, director of A&R at BMG Classics; Cliburn; David Keuhn, VP of classical A&R/marketing at BMG Classics; Harry Palmer, senior VP of BMG Classics U.S.; and Paula Morris, VP of world music and jazz marketing at BMG Classics.



**Fly Boy.** At a party in honor of his five Grammy nominations, R. Kelly was presented with a plaque commemorating the four-times-platinum status of his self-titled album. Shown at the party, from left, are Clive Calder, chairman/CEO of Zomba Recording Corp.; Wayne Williams, senior VP of A&R at Jive Records; Kelly; Barry Hankerson, Kelly's manager; Janet Kleinbaum, VP of artist marketing at Jive; Barry Weiss, president of Jive; and Tom Carrabba, senior VP/GM of Jive.

## A BELOVED FATHER AND A FRIEND TO EVERYONE HE MET



**BUDD DOLINGER**  
1925-1998

## RAITT GETS DOWN TO 'FUNDAMENTAL'

(Continued from page 12)

it in a very sly and clever way," says Raitt, who has covered three Hiatt tunes. "He often says very profound things that come at you sideways. I just think he's one of the finest writers going."

First single is the wistful, rhythmic "One Belief Away," written by Raitt, frequent collaborator Paul Brady, and Dillon O'Brian. The song was inspired by the music of Oliver Mutukudzi. "He's a national treasure in Zimbabwe," says Raitt. "My bass player played this song for me, 'What's Going On,' on the bus that's on a soundtrack of a movie that Oliver did some music for called 'Jit,' and when I was writing 'One Belief Away,' somehow the music from that just grafted its way very organically into the song idea I was already coming up with."

The single goes to triple-A, AC, and rock radio the third week of March.

While Raitt may have achieved household-name status since the stunning success of 1989's "Nick Of Time," making sure her fans (primarily women 25-44) know she has a new album is not always easy. "It's the hardest audience to reach," says Capitol senior VP/GM Lou Mann, "and also one that doesn't respond the quickest. It's all about multiple impressions."

Raitt will be making one of her biggest impressions immediately after the album's release when she appears on "The Oprah Winfrey Show" April 14. Given Winfrey's proven ability to sell records following artists' appearances, Mann knows that all his sales plans must be in place.

"The biggest challenge right from the jump is since we know one week after the album's release she's on 'Oprah,' we have got to have the records in the racks," Mann says. Therefore, the album will actually ship early to mass merchants to make sure copies are in place for Raitt's television appearance. "We're making provisions for that because we realize that's where the bulk of sales from 'Oprah' will happen," Mann says.

Other key television appearances include "The Tonight Show With Jay Leno" April 16, and "Late Show With David Letterman" May 13.

Not surprisingly, VH1 also figures prominently in the mix. Raitt taped an episode of "Behind The Music" that will air in April.

Raitt, who has completed a Matt Mahurin-directed video for "One Belief Away," will be VH1's artist of the month for June. Highlights for the month will include the debut of Raitt's "Storytellers" segment, which was taped in Los Angeles this month.

In addition to her television appearances, Mann says, the bulk of the advertising for the album will be TV spots. "I'll support the radio play, but this audience reacts better to TV advertising," he says.

Raitt should also benefit from the current love affair consumers are having with female singer/songwriters, says John Artale, buyer for Carnegie, Pa.-based National Record Mart. "This is certainly a good time for her to release an album with all that interest," he

says, "especially after the Grammys and Dylan and Shawn Colvin winning. I think Bonnie Raitt is a similar artist, so that's the type of thing people are interested in. She has the same prestige and history to her that Dylan has."

*'She has the same prestige and history Dylan has'*

Raitt starts a new tour April 18 in San Diego. After two months of playing multiple dates in small theaters, she'll join the Lilith Fair festival in late June for a number of dates.

"Most of the time since 'Nick Of Time,' I've been playing these sheds because there's 15,000 people a night who want to see [me] luckily, and that's great for me. Except, I'm sure those longtime fans sure get

tired of only getting to see me in a big place, and I kind of miss playing those smaller halls, which I spent most of the first 20 years playing. We're rehearsing 40 or 50 songs now, and that doesn't even count the 20 or so that are cover tunes I'd like to throw in here and there."

Opening for and joining Raitt for a number of songs will be OKeh/Epic act Keb' Mo'.

Raitt, who's been releasing records since 1971, still feels like she's got one of the best gigs going, despite all the machinery that surrounds the music. "The music is the real joy," she says. "The time when you're actually getting onstage and playing makes it all worth it. If you can have a life where you get to travel around and control when and where you work and have that much fun and make that many people happy... I'm not complaining for one minute."

## amusement business

**BOXSCORE**  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN	Great Western Forum Inglewood, Calif.	Feb. 20-21	\$1,398,623 \$47.50/\$27.50	32,579 two sellouts	Universal Concerts
YANNI	Oakland-Alameda County Coliseum Oakland, Calif.	Feb. 28	\$802,150 \$75/\$50	12,353 sellout	Danny O'Donovan Cascade Concerts
YANNI	Great Western Forum Inglewood, Calif.	Feb. 27	\$679,325 \$75/\$50	12,807 13,161	Danny O'Donovan Cascade Concerts
JIMMY BUFFETT & THE CORAL REEFER BAND	Madison Square Garden New York	Feb. 19	\$665,047 \$53/\$43/\$38.50/\$26	14,223 sellout	Delsener/Slater Enterprises
YANNI	Arrowhead Pond Anaheim, Calif.	Feb. 25	\$663,850 \$75/\$50	11,242 sellout	Danny O'Donovan Cascade Concerts
AEROSMITH KENNY WAYNE SHEPHERD	Hilton Coliseum, Iowa State University, Ames Ames, Iowa	Feb. 6	\$420,990 \$30	14,033 sellout	Belkin Prods. Music Circuit Presentations
SANTANA	The Joint, Hard Rock Hotel Las Vegas	Feb. 20-22	\$277,880 \$75.25/\$30.25	4,200 three sellouts	Bill Silva Presents Andrew Hewitt
LEANN RIMES BRYAN WHITE	Hirsch Memorial Coliseum Shreveport, La.	Feb. 21	\$190,831 \$24.50	7,789 sellout	Beaver Prods.
BOB DYLAN	Mark Tress Arena, Trump Taj Mahal Atlantic City, N.J.	Jan. 31	\$155,200 \$35/\$25	4,764 sellout	Electric Factory Concerts
BOB DYLAN KENNY WAYNE SHEPHERD	Cincinnati Gardens Cincinnati	Feb. 19	\$124,952 \$35/\$24.50/\$19.50	4,410 7,310	Belkin Prods.

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## Work Group's Bern Hatches 'Fifty Eggs'

BY MARILYN A. GILLEN

NEW YORK—Work Group artist Dan Bern has been pegged as everything from the new Bob Dylan to a skewed Bruce Springsteen to—the current favorite—the male Ani DiFranco.

While the jury is still out on whether Bern will eventually rack up album sales in any proportion to his praise, his sophomore full-length set, "Fifty Eggs," due stateside March 31, makes a strong case for achieving a more favorable balance. The debut single, urgent love song "One Dance," is getting mainstream exposure via its placement over the end credits to the film "Zero Hour," and the track is already picking up scattered pockets of airplay.

Two other songs—"One Thing Real" and "Everybody's Baby"—have several PDs smiling in anticipation, and a national tour to be backed up with indie retail and radio tie-ins will begin in March, with European dates penciled in thereafter. Internet promotions pegged to a vibrant online fan base are on tap, and college press is being courted.

"Dan is one of those artists we knew was going to be a long-term situation going in," says Jeff Ayeroff, co-president of the Work Group (U.S.), who was immediately won over by Bern's mix of intelligence and eloquence, humor and heart. "Did we think that there would be instant radio records that would pop right away? Maybe, if radio was inventive and we got lucky. Do we know that Dan will write a song that will be embraced by radio and eventually sell a lot of albums? Absolutely."

Bern, 32, has spent enough years living the life of a self-sustaining musician—logging hundreds of miles on the road, selling his music off the

stage, all the while writing reams of material—to simply appreciate the first buds of his major-label career. His debut album on Work, 1997's "Dan Bern," has sold 15,000 copies, according to SoundScan, while his earlier EP, "dog boy van," picked up



BERN

and released this winter by Work, has moved 2,300 units.

"I look at it as, everyone who's actually heard my [first Work] album liked it," says Bern, laughing.

That, in essence, is the rallying cry behind "Fifty Eggs" at the Work Group's marketing department, which knows that it can sell Bern's album if it can only get people to hear it.

Trip'e-A radio has been slow in picking up on "One Dance," but it is Bern's kinetic live shows that are seen as the real fire-starter.

"A big part of Dan is the awareness factor, just getting people to see and hear him," says Diarmuid Quinn, senior VP of marketing at the Work Group (U.S.). "Then the word-of-mouth factor becomes incredible." Crowds at shows had doubled by the time Bern doubled-back for second dates in cities last year, Quinn says—a phenomenon the label will help along by concentrating intensively on tour-market promotions around this year's dates. Bern is booked by Ann Arbor, Mich.-based Fleming & Tamulevich.

Record sales at venues, which have been significant, also will continue as an adjunct to retail. "We've had folk festival shows where he sold 300 and 400 CDs, which is astonishing because most developing artists we have on the road sell 20 to 50 copies," Quinn says.

While Bern will tour alone this year, last year found him paired with another artist noted for a devoted following and unforgettable live shows, Ani DiFranco.

"It's been challenging but exciting," says Bern of those dates, which he estimates (happily) to have been made up of 90% women. "She's the one most of them came to see, but almost without exception, I felt like they took to me."

The connection with the increasingly high-profile DiFranco, who produced "Fifty Eggs," should help spur sales of the album, says Natalie Waleik, VP of purchasing at Allston, Mass.-based Newbury Comics. "The name factor will at least get him in the door with that fan base," Waleik says, "and that's a significant group of people."

Like DiFranco, Bern has a dead-on knack for mining radio-friendly melodies with lyrical cherry-bombs ("Missing Link," "Tiger Woods"), making for some unlikely concert sing-alongs ("Fucked the monkey, fucked the monkey..." and "Big balls, big balls..." respectively). His personal observations also seem perfectly tuned to resonate deeply with individual listeners ("Oh Sister"), and he can turn on a dime from tough to tender—sometimes within a single song.

So it's no surprise that Bern has been saddled with the same "folk-punk" tag DiFranco generally sports in print. This, of course, on top of the Dylan/Springsteen/Woody Guthrie references, keyed as much to his rough-tenor vocals as his poetic bent.

"We tend to write about things that hopefully matter, and, feeling that way, [Ani and I] both [perform] in a way designed to get your attention, rather than let you just sit back and let it wash over you," says Bern.

"Fifty Eggs" finds Bern working in a terrain that, despite the easy comparisons, is indeed his own. Incorporating topical references and popular icons, Bern bounces off pop culture, politics, love, and theology, leading the listener in unexpected directions and toward unforeseen conclusions. He is unexpectedly moving, undeniably angry, impossible to box.

"He covers all the angles," says Loren Dixon, music director at public station KNBA Anchorage, Alaska, which has been spinning "One Dance" heavily following last year's minor success with "Marilyn" and plans to go deeper into "Fifty Eggs." "He's got that folk/intellectual side that our listeners love, but there's also a humor and lightness to his music that is going to gather other people to him in time."

Ayeroff agrees, stressing that the same factors that may make Bern a tough road initially at radio are his biggest long-term strengths. "What we see constantly in this business is the sameness, and with Dan Bern, you don't see the sameness," he says. "You see intelligence, eloquence, and a sort of panache. And it's going to work—there's no doubt in my mind."

## SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFIELD OLSON

**ANGELIC CHORUS:** Selecting the acts and songs to appear on a soundtrack is sometimes more about business than an artist's true connection with the film. So **Danny Bramson**, senior VP of soundtrack development at Warner Bros., says it was with sheer delight that he welcomed phone calls from a heady group of songwriters who appeared to be truly impassioned after screening the movie "City Of Angels." The film and soundtrack feature new songs by **Peter Gabriel**, **Alanis Morissette**, and the **Goo Goo Dolls**, as well as **Sarah McLachlan's** "Angel" and a remix of a **U2** track from "Pop."

"It is indicative of the quality of the film and the emotions it touches that you could get artists of this caliber to do the music. Usually it's a career move or for the check, and these are artists that didn't need either that were genuinely touched by the tone and style of the film," Bramson says. "The muse struck them, and they chose to get involved." Warner Sunset/Reprise will release the album March 31.

Among those inspired by the film was Goo Goo Dolls lead singer/songwriter **Johnny Rzeznik**, who says he wrote the song "Iris" in a matter of hours after he watched the movie. Rzeznik jokes that writing most songs for the Goos' studio albums takes him, "oh, about eight or nine years... There were some pretty moving parts in it, and it was interesting to get out of my own skin and write from a different perspective," he says. "You just try to have some empathy for the character, and you can say all kinds of things you might not normally say on your own." Rzeznik says he was so exhilarated by the experience that he would like to write the music for an entire film. "Johnny came into my office two or three days after he saw the film with acoustic guitar in hand and played the chorus of the song," Bramson says.

The first single from "City Of Angels" is a stripped-down remix of U2's "If God Will Send His Angels," which Reprise shipped to radio March 2; a video hit outlets the same day. "When the song is stripped of the dance/techno sound, it was really so heartfelt and beautiful we felt that it matched up beautifully with the passion of the movie," Bramson says. The Goo Goo Dolls track will be the second single and video, and Bramson says there is potential to dig quite deep into the album. Morissette's "Uninvited" is the first new commercial song from the artist since her "Jagged Pill" album; Gabriel's "I Grieve" is his first new recording since 1992. Interspersed with the new tracks are older blues songs from **Eric Clapton**, **Jimi Hendrix**, and **John Lee Hooker**, as well as key score themes composed by **Gabriel Yared**, who grabbed the Oscar last year for "The English Patient."

**GAMES WITHOUT FRONTIERS:** Soundtracks to films are nothing new. TV soundtracks are becoming commonplace. But a soundtrack to a computer game? This month, Virgin Records will release the complementary album to one of the only games big enough to warrant the distinction—"Myst." Talk about an electronic music soundtrack! The album features signature segments from "Myst" co-director **Robyn Miller**'s cascading score, which will ring all kinds of bells with the game's cult following and makes an enticing listen for those who may not be hooked on "Myst." Virgin released Miller's soundtrack to "Myst" sequel "Riven" in late February.

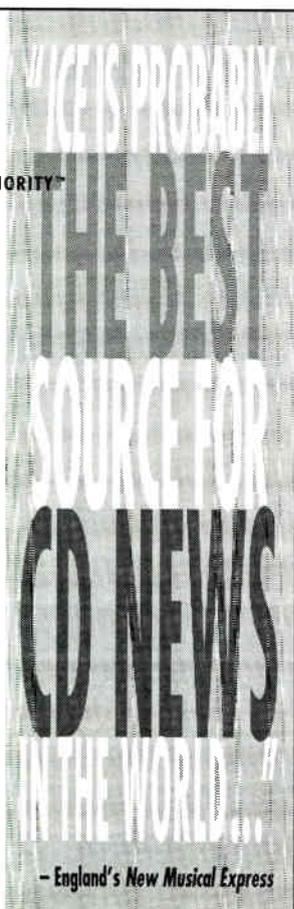
**PRODUCTION NOTES:** Slacker **Richard Linklater** wanted to keep the music to his new film "The Newton Boys"—the story of four Texas brothers who in the '20s became some of the most prolific bank robbers in the U.S.—as authentic as possible. So he called on celebrated home-grown Austin, Texas, act the **Bad Livers**, who whipped up some really ear-bending interpretations of period jazz pieces. The soundtrack, out March 17 on Sony Music Soundtrax, includes "Alabama Jubilee," "That's A Plenty," and "Right Or Wrong." The album also features guest vocalists **Abra Moore**, **Patti Griffin**, **Kris McKay**, and **Guy Forsyth**. **Mark Rubin**, the band's upright bassist/tuba player, served as music supervisor of the film, and banjo player **Danny Barnes** composed portions of the score.

With only a few weeks to go until the 70th Academy Awards ceremony, Turner Classic Movies Music and Rhino Movie Music are tipping their hat to the Academy with the new collection of Oscar-winning film music from MGM Films, appropriately titled, "Academy Award-Winning Music From M-G-M Films." The compilation features songs and key score segments from 15 classic movies, including "The Wizard Of Oz," "Dr. Zhivago," "Lady Be Good," "Anchors Aweigh," "Easter Parade," "Annie Get Your Gun," "Lili," "On The Town," "Gigi," "Seven Brides For Seven Brothers," and "Ben Hur." Among the songwriters and composers heard on the collection are **Irving Berlin**, **Jerome Kern**, **Johnny Mercer**, **Alan Lerner** and **Frederick Loewe**, **George and Ira Gershwin**, and **Maurice Jarre**. The performers include **Judy Garland**, **Fred Astaire**, **Frank Sinatra**, **Gene Kelly**, **Ann Sothern**, and **Louis Jourdan**. The compilation was produced by **George Feltenstein** and **Bradley Flanagan**.

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# Artists & Music

## RCA's Eve 6 Bounds Past Its Punk Roots

BY DOUG REECE

LOS ANGELES—For Max Collins and Jon Siebels, members of punk-pop act Eve 6, summers that could have been whiled away flipping burgers were replaced by practice sessions and modest stipends from RCA Records.

Of course, it's not every high school band that has a major-label deal or a Creative Artists Agency booking agent waiting for it after graduation. Then again, Eve 6 is already showing signs of being far different from your average youthful garage band.

With the La Crescenta, Calif.-based band's self-titled album set for an April 7 release, all pieces are in place for a strong opening.

The band, managed by Spivak Entertainment, will perform this summer on the West Coast dates of the ESPN X Games tour. Eve 6's music has been used in TV programs such as "Dawson's Creek" and is being banded about for inclusion in film projects. Meanwhile, prominent modern rock stations are already reacting positively to the band's debut single, "Inside Out."

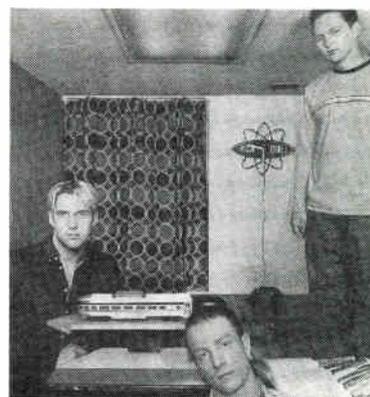
Modern rock WNNX (99X) Atlanta PD Leslie Fram says the station has been getting strong listener reaction from introductory spins.

"It reminded me of the first time I heard Third Eye Blind's 'Semi-Charmed Life,'" she says. "It's that kind of a great radio record, and after tracking through the CD, I think the band is really going to have legs."

Still, RCA A&R executive Brian Malouf, who was introduced to Eve 6 in 1995 by Jennifer Herold—former host of syndicated college radio program "Radio Asylum"—says the band he originally saw was far from a pol-

ished diamond.

"They were very influenced by Green Day and the Muffs. It was a little, noisy punk-rock band," Malouf says. "But you don't write your best, or your most original, songs at age 15. I thought if they were given some time to simmer and mature, they could



EVE 6

write some very timely material in a couple of years."

To his and RCA's credit, Malouf began plotting a way to let the band develop over the course of a few years. In addition to letting the band find its creative legs, RCA also introduced the act, albeit on a small scale, to the workings of the music industry.

RCA-funded Deuce Industries released two singles and one EP from the act, which formerly went under the names Yakoo and Eleventeen.

"They were learning about the business," says Malouf. "Not just writing and rehearsing and playing clubs. It kept them occupied and kept their juices flowing while they were trying to reach the goal they were shooting for."

Collins and Malouf agree that the artistic turning point for Eve 6 happened when the band replaced its old drummer with Tony Fagenson, son of famed producer and musician Don Was.

"The songs started to change when we parted ways with our old drummer," Collins says. "We could tell that it wasn't going to work with him, and part of the reason for that was because our songs were evolving."

"Our influences changed from the Northern California pop-punk thing like Screeching Weasel, old Green Day, and all the Lookout Records stuff to Elvis Costello and the Pixies," he adds. "Before we were straight punk rock, and nothing else was cool. But then we started to experiment with slowing the tempo down, and it opened up a lot of things. It had been all about the energy. Now there's more concentration on melodies and grooves."

The band and its label aren't the only ones excited about the act's new maturity.

According to RCA marketing and artist development VP Julie Bruzzone, early feedback from radio inspired the label to move up its release date.

"We weren't planning on going with this album this early, but radio reaction was over the top," Bruzzone says. "It changed the structure of our marketing plan slightly. Normally we would tour the band and have them build a regional base, but the radio pool is pretty much leading us."

In anticipation of the inevitable air-play market visits, the band has been honing its chops at low-profile gigs around the Los Angeles area.

At retail, the label will target indie lifestyle accounts and offer the album at a developing-artist price.

## FORSBERG BUCKS SWEDISH STEREOTYPE

(Continued from page 12)

we didn't change a thing, and other times major reworking was required," says Forsberg, who is managed by Direct Management. "Either way, all songs ended up with a piece of each of us in them." Forsberg's songs are published by MNW Music/EMI Scandinavia/EMI Blackwood Music.

Guy Oseary, the A&R executive responsible for signing Alanis Morissette, Candlebox, the Deftones, and Prodigy to Madonna's Maverick Recording Co., received a copy of the album from Forsberg's Swedish label.

"I checked it out once, loved it, and signed her up," he says. "She belongs on Maverick because she is a talented artist with a strong vision. I am moved by the deep lyrics and overall simplicity of the songs."

Oseary sent Forsberg back into the studio, this time with producer Mats Asplen. There, she re-recorded the songs on the Swedish version of "Been There" and added some new cuts.

One of the standout tracks is first single, "Lost Count," a melodic memory of failed love, blame, and survival. The vision of rage and redemption is complemented by a stark Sophie Muller-directed video that's already been accepted by VH1.

"It's an honest and innocent song with a melody that's light and lyrics that aren't," Forsberg says. "It begins

and ends the same way, like a cycle of life."

The single, which shipped to triple-A and modern rock stations Feb. 17, is already seducing programmers. A full-length advance was shipped to college radio outlets as well.

"We have a weekly programming meeting where we listen to singles and rate them," says Kevin Welch, PD at triple-A KFXJ Meridian, Idaho. "Usually it takes new artists a few weeks to rank high enough to get added. But Ebba got picked up on the first listen. Some songs just grab you immediately. She doesn't sound like a lot of the other female singers. I expect big things from the album."

As does Maverick. Although he stresses he doesn't sign artists with sales figures in mind, Oseary is positive Forsberg will break into the big time. "We love her and will do everything we can to develop her," he says. "She definitely has a career in her. It's the kind of record someone will buy on the single's merit but will get so much more."

To convince consumers to dive into Forsberg's tormented world, Maverick will offer "Been There" at the developing-artist price (\$11.99 CD, \$7.99 cassette). It will also be backed by a merchandising program, including flats and listening stations.

"The folks from Maverick have been

down to play it for us and show the video," says Bob Bell, buyer for the 222-store, Torrance, Calif.-based Warehouse Entertainment. "Even if they weren't pushing it so hard, radio and consumers are very open to new female singer/songwriters these days."

Even though many of the buyers Billboard contacted hadn't heard of Forsberg, they took note of her name as one to look out for based on past experience with Maverick.

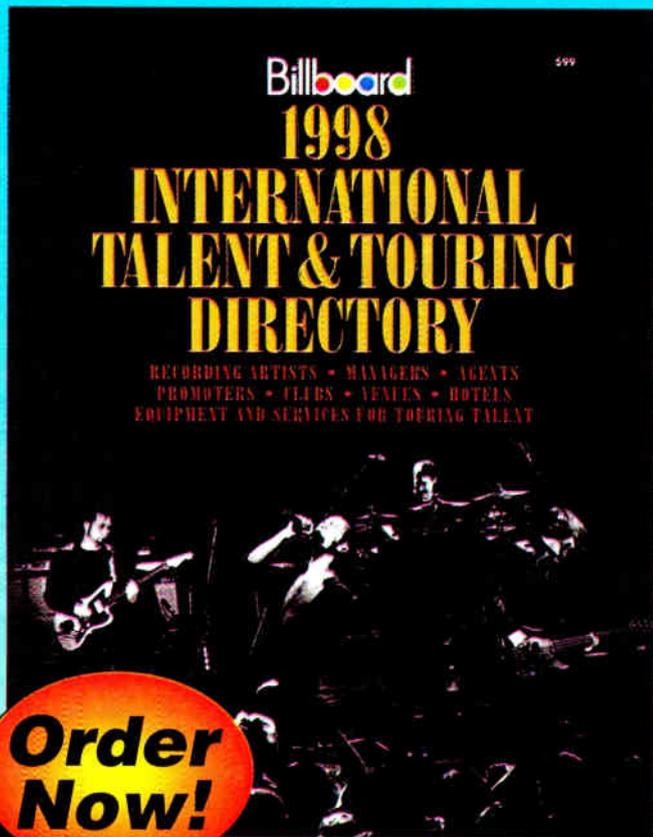
"Maverick is one of the more aggressive sub-labels and happens to have a very good track record," says Joe Rachoner, a buyer for the Exclusive Co., a 10-store, Madison, Wis.-based chain. "With new artists, I listen to the album and look at how hard the label is pushing it. If the label is Maverick, I definitely listen a little harder."

Talk of sales, popularity, and plans for her first solo tour makes Forsberg's head spin. "This experience is exciting and special to me," she says. "What am I going to become, and how will this experience affect me? I'm waiting for the answers and just hope along the way others can have their own beautiful experiences when listening to mine."

Assistance in preparing this story was provided by Kai Lofthus in Norway

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# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ERIC CLAPTON

##### Pilgrim

PRODUCERS: Eric Clapton & Simon Climie

Reprise 46577

In light of Eric Clapton's greatness and his resurgence this decade as one of the industry's most gifted and passionate artists, it's sorely disappointing to listen to a record as spotty and poorly produced as "Pilgrim." Most of its material—though well-intentioned—falls short of what fans expect from an artist who has given the rock world some of its most memorable original work and some of its most enlightened interpretations of blues standards. "Pilgrim" sounds like a demo that should have been used as a template for the recording of an album. Few of its songs would have been missed if scrapped, and its salvageable tracks—especially "Circus," another touching tribute to Clapton's late son, Conor—would have benefited from being recorded by emotionally invested musicians rather than programmed by studio-savvy craftsmen. An album that does not live up to Clapton's giant legacy.

### R & B

#### DESTINY'S CHILD

PRODUCER: Matthew Knowles

Columbia 67728

This female quartet debuts with an album of commercially viable pop/R&B embellished by remixes from such hitmakers as Wyclef Jean and Pras of the Fugees, Master P and Jermaine Dupri, plus contributions from the likes of Dwayne Wiggins, Lee Neal, Preston Crump, and Carl Washington. The group's first single, the sultry ballad "No, No, No," has exploded on the Hot R&B Singles and Hot 100 Singles charts, and the cut "With Me" is equally viable. (Both are offered in original and remixed versions.) Other highlights include the seductive "Show Me The Way," "Tell Me," "Killing Time," "Illusion," "Birthday," "Second Nature," and a pretty rendition of the Commodores' "Sail On."

### LATIN

#### POCHY FAMILIA Y SU COCOBAND

##### Ponle Sazón!

PRODUCER: Pochy Familia

Fonovisa 6073

Now backed by a prominent label seeking a firm foothold in the tropical market, this solid ensemble should hit new sales levels; this merengue-oriented disc is replete with familiar, amusing ditties such as "El Hombre Latino" and "El Pelotero." The title track—a zesty salsa entry—is also a strong singles prospect, but the album's best track is a wry, *son montuno* tale of sexual identity titled "Mamito 'El Marinero.'"

### COUNTRY

#### MELODIE CRITTENDEN

PRODUCERS: Byron Gallimore & Stephony Smith

Asylum 62043

Bringing to mind the young Faith Hill, Melodie Crittenden is an emerging performer/writer with a penchant for big emo-

### SPOTLIGHT



#### MADONNA

##### Ray Of Light

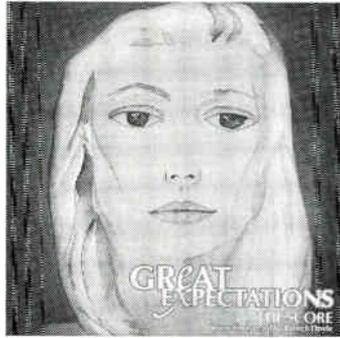
PRODUCERS: Madonna, William Orbit, Patrick Leonard, Marius de Vries

Maverick/Warner Bros. 46847

Much has already been made of the pop chameleon's foray into electronica, and it deserves every pre-release accolade it's gotten—and then some. Easily her most mature and personal work to date, "Ray Of Light" finds Madonna weaving lyrics with the painstaking intimacy of diary entries and wrapping them in hymn-like melodies and instrumentation swathed in lush, melancholy ambience—with forays into classic house, trance, and even guitar pop. Of course, she balances the set's serious tone with chewy pop nuggets that allow her to flex her immeasurably widened vocal range to fine effect. Beyond the smashing premiere single, "Frozen," the euphoric title track tingles with radio potential, rising from a bubbly Euro-disco beat to a collision course of futuristic keyboards and assaulting metal riffs. A deliciously adventurous, ultimately victorious effort from one of pop music's most compelling performers.

tional songs of love and lost love. Her compositions are some of the album's most interesting cuts, especially in their outlook. They present three takes on relationships: wanting real love, having real love, and leaving behind what you thought was real love. Crittenden is also perfectly matched with her current single, "Broken Road," written by Marcus Hummon, Bobby E. Boyd, and Jeff Hanna. Although occasionally overshadowed by flashy production

### SPOTLIGHT



#### VARIOUS ARTISTS

##### Great Expectations: The Score—Music Composed By Patrick Doyle

PRODUCERS: Patrick Doyle, Maggie Rodford

Atlantic 83063

Contrary to popular belief, presumed literary giant Charles Dickens has often been accused over the last 150 years of mere melodramatic sensationalism in such books as "Great Expectations." Thus, Dickens would likely be amused by purists' ire over modern adaptations of his "classics." Meantime, the success of the new Gwyneth Paltrow/Ethan Hawke film's alterna-rock soundtrack should not obscure the sensual score album composed by Patrick Doyle. Besides Doyle's darkly beautiful orchestrations ("Kissing In The Rain," etc.), this record has such pleasures as Tori Amos' sexy/spooky "Pinn," a sublime "Bésame Mucho" by Cesaria Evora, Cyrus Chestnut's jazz ("By The Inch Or By The Hour"), and Kiri Te Kawana's superb aria, "I Saw No Shadow Of Another Parting," conceived by Doyle using Dickens' words. The fact is, Dickens knew how to write great love stories, and Doyle knows how to write great music for them.

and songs not entirely suited to her, Crittenden has delivered a solid debut.

### JAZZ

#### LEE KONITZ/CHARLIE HADEN/BRAD MELDAU

##### Alone Together

PRODUCERS: Lee Konitz & Charlie Haden

Blue Note 7243-8-57150

Recorded live last year in Los Angeles, "Alone Together" matches the cerebral perorations of alto sax veteran Lee Konitz

### VITAL REISSUES®

standard; it was originally known as "Is There No Kiss For Me Tonight Love?"

#### SHOSTAKOVICH: THE SYMPHONIES

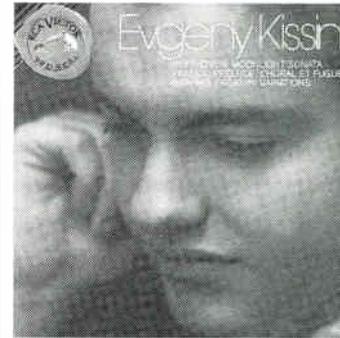
London Symphony Orchestra/National Symphony Orchestra, Mstislav Rostropovich

PRODUCERS: Martin Fouqué, Michel Garcin

Teldec 17046

Before the great cellist/conductor Mstislav Rostropovich left the Soviet Union in 1974, he promised his friend Dmitri Shostakovich that he would record all of the composer's symphonies in the West. Rostropovich has finally realized his pledge, and Teldec has released all 15 of Shostakovich's symphonies under Rostropovich's direction in a midpriced, 12-disc boxed set. Most of the recordings were made

### SPOTLIGHT



#### EVGENY KISSIN:

##### BEETHOVEN/FRANCK/BRAHMS

PRODUCER: Jay David Saks

RCA Red Seal 68910

The 27-year-old Evgeny Kissin has grown beyond the shadow of his child-prodigy years to become perhaps the world's most highly regarded pianist. His every concert is a major event, and each new album adds to an already impressive discography that includes near-definitive accounts of Chopin and Prokofiev. Kissin's last RCA set, a coupling of Schumann's "Fantasy" and Liszt's "Transcendental Etudes," was predictably awesome, and he delights here with an intriguing program of Beethoven's "Moonlight" sonata, Franck's "Prélude, Choral Et Fugue," and Brahms' "Paganini Variations." From the hushed opening of the Beethoven to the dynamic close of the Brahms, this album is a thrill, with Kissin's articulation jaw-dropping and his tone radiant at even the most extreme tempi (and they can be extreme). This disc is bound to be one of Kissin's best sellers and promises great things for the future. Let's hope he continues to broaden his repertoire—Scriabin, Busoni, and Messiaen await his Midas touch.

with the peerless bass poetry of Charlie Haden and the lyrical virtuosity of up-and-coming pianist Brad Meldau. The disc opens with Konitz investigating the title track solo. Then Meldau and Haden join in for 14 minutes of ruminative eloquence—sans sentimentality. The rest of the set is cast in the same vein: Standards like "The Song Is You" and "Round Midnight" are turned over and over like gems reflecting

new beauties with every shift of light. And you thought they didn't make albums like this anymore.

### CLASSICAL

#### ★ KORNGOLD/MARX: Piano Concertos

Marc-Andre Hamelin, piano; BBC Scottish Symphony, Osmo Vänska

PRODUCER: Martin Compton

Hyperion 66990

Hailed as a new Mozart, the child prodigy Erich Wolfgang Korngold grew up to be a world-class opera composer in between-the-wars Vienna before settling in Hollywood to virtually invent film music. But after his death, his concert works suffered from neglect—until just recently. A number of great recordings are now helping reassert his reputation. The latest in Hyperion's "Romantic Piano Concerto" series gives us Korngold's left-hand concerto, the first of several famous pieces written for war-wounded pianist Paul Wittgenstein. It's an unsung masterpiece, with heart-melting melodies wrapped in a glittering, adventurous form. Mega-virtuoso Marc-André Hamelin is the ideal soloist. However, in the accompanying piece by Korngold's rough contemporary Joseph Marx, Hamelin doesn't have much to work with. The Korngold is wonderful, though.

### CONTEMPORARY CHRISTIAN

#### BRUCE CARROLL

##### Boomerang

PRODUCER: Monroe Jones

Benison 83061-0304

He has long been one of Christian music's most accomplished singer/songwriters, but those who think they know Bruce Carroll should listen to this, his eighth album, and have their eyes and ears reopened to his talents. With the gifted Monroe Jones (Chris Rice, Marcus Hummon) handling production, Carroll has crafted an enjoyable album with an earthy, rootsy tone that sounds like a collision of modern rock, folk, and blues. Lyrically, Carroll is not afraid to shine a light in a dark emotional place, as he does in "The Room." Substance abounds on other cuts as well, especially "Feed My Soul," penned by Carroll and Billy Sprague, and "The Unexplained," written by Carroll and Billy Simon. Other standouts include "Pray Hard," "Audience Of One," and "Memory Of The Chains." In an earnest voice that makes listeners feel he's lived every line, Carroll delivers with a passion and conviction that should satisfy longtime fans and earn him new ones.

### NEW AGE

#### CRAIG ARMSTRONG

##### The Space Between Us

PRODUCERS: Craig Armstrong, Marius De Vries, and Richard T. Norris

Melankolic/Caroline 9627

Many contemporary artists aspire to classical grandeur, but most only imitate it. Craig Armstrong, who has performed, composed, and arranged material for Massive Attack, Madonna, and the Scottish group Texas, has an unsentimental orchestral strategy that unfolds in a cinematic landscape. He sends violins soaring over driving trip-hop rhythms on "Rise" and paints an ambient portrait on "Glasgow." His "Balcony Scene" from the "Romeo + Juliet" soundtrack is poignant, and his remake of Massive Attack's "Weather Storm" is ominous. Two tracks feature vocals by the Cocteau Twins' Elizabeth Fraser and the Blue Nile's Paul Buchanan.

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# Reviews & Previews

## SINGLES

EDITED BY LARRY FLICK

### POP

#### ► SHAWN COLVIN *Nothin' On Me* (3:39)

PRODUCER: John Leventhal  
WRITERS: S. Colvin, J. Leventhal  
PUBLISHERS: AGF/Scred Songs/WB, ASCAP  
Columbia **3846** (c/o Sony) (cassette single)  
There could not be a better time for this spirited ditty from Colvin's current set, "A Few Small Repairs." After all, the heat of her much-deserved double Grammy victory has her name on the lips of every pop programmer with a brain. With its strumming acoustic framework and toe-tapping beat, "Nothin' On Me" has a carefree vibe that is downright irresistible. Colvin softens her typically serious vocal delivery to charming effect, while producer/fellow tunesmith John Leventhal keeps the instrumentation crisp and accessible to a wide-ranging audience. Bearing all the markings of a smash, this single is further boosted by its use as the theme to the NBC sitcom "Suddenly Susan."

#### ► AALIYAH *Journey To The Past* (4:03)

PRODUCER: Guy Roche  
WRITERS: L. Ahrens, S. Flaherty  
PUBLISHER: T.C.F., ASCAP  
Atlantic **8380** (cassette single)  
Jeep siren Aaliyah's transformation into a pop princess is complete with the release of this Oscar-nominated theme to the film "Anastasia." She brings a subtle soul flavor to this lightweight shuffling ballad, but she's careful to never taint the kiddie bend of the tune by overselling the lyrics. In doing this, Aaliyah displays a vocal range that is far broader and more impressive than any past recordings have indicated. "Journey To The Past" is a sure-fire hit that should explode within seconds after the singer performs the song on the Academy Awards telecast March 23.

#### ★ GINA G. *Ti Amo* (2:52)

PRODUCER: Metro  
WRITER: not listed  
REMIXER: Metro  
Eternal/Warner Bros. **9208** (cassette single)  
"Ti Amo" has already scored as a huge hit in Europe and has been getting active play there since last summer—playing at every disco, on every car stereo, and in every home. It's been blasting many away by its exquisite dance beat and Gina G.'s sweetly tuneful voice. The nostalgic lyrics magnetically urge many listeners to long for one more "lazy summer day in the sun." The wonderfully rhythmic drums, melancholic guitars, and background chorus (emphasized by the use of both Italian and English) make "Ti Amo" a pleasure to listen to. It's a single with the potential to blow away the U.S. market.

#### KAI *Say You'll Stay* (3:32)

PRODUCER: Tristan Bishop  
WRITER: T. Bishop  
PUBLISHERS: Gorgeous/None More Black, BMI  
Geffen **19419** (c/o Uni) (cassette single)  
This young, talented group delivers a soothing, melodic ballad, and the act's quiet rhythm and subtle beat make this single almost angelic—and certainly very refreshing. Kai is a contemporary group whose message to young adults is all too familiar and nonetheless universal, "Say You'll Stay." Please, say you'll listen.

#### PINAY *Everything (You'll Be Missing)* (4:07)

PRODUCER: J.P. Nebres  
WRITERS: J.P. Nebres, A. Abiog, M. Briones, L. Reyes  
PUBLISHER: Rhythm Empire, ASCAP  
Classified **0305** (cassette single)  
From the upcoming album "Inevitable," the original version of this single has a soothing, calm pop beat that is hard to resist. The remote rhythm and strong voices of Pinay urge pop and R&B listeners to press the "play" button on their CD players twice. The only thing missing

from the track is a positive vibe and a less repetitive manner.

#### JACQUI CENCI *Memories* (4:18)

PRODUCER: Michael Angelo  
WRITERS: J. Cenci, M. Bona  
PUBLISHERS: Rocks/Michael Angelo, ASCAP  
REMIXERS: Carlos Berrios, Michael Angelo  
Robbins **72022** (c/o BMG) (cassette single)  
The underground remix of "Memories" is a perfect dance song for a perfect sunny, breezy summer afternoon. The deep bass sounds, relentless drums, and occasional electric piano sounds, all beautifully orchestrated, make Cenci's voice stand out like a pearl. As memories unfold, so too this single unfolds in our memories, our ears, and finally in our hearts.

#### RENE *This Time* (3:17)

PRODUCER: Frank Lord  
WRITER: F. Lord  
PUBLISHER: Yahkrizz, BMI  
REMIXER: F. Lord  
Alabaster **001** (CD single)  
Although it has been absent from the mainstream for a while now, Latin freestyle is apparently alive and well—if this percussive ditty is any indication. Rene flexes his teen-idol charm for all it's worth, wrapping his voice around the song's simple and repetitive hook as best he can. Is it enough to push this track over the commercial top? With the support of his home base, Miami (where freestyle still gets a respectable amount of airplay), it actually could. However, it would be interesting to see how Rene handles more challenging material in the future. Contact: 800-464-2271.

### R & B

#### RICK JAMES *Turn It Out* (3:54)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Private-1 **22** (CD single)  
If you have not caught on to the fact that renegade funkster James is back in serious action, here's your chance to play a little catch-up. This wholly accessible jam shows him at his absolute best, spewing a lip-smacking vocal amid a rush of raunchy wah-wah guitars and rigid, rump-shaking beats. This man could teach the kiddies currently crowding R&B airwaves an important lesson or two about swaggering. Contact: 818-382-2266.

### COUNTRY

#### ► JOHN MICHAEL MONTGOMERY *Love Working On You* (3:59)

PRODUCER: Csaba Petocz  
WRITERS: C. Wiseman, J. Collins  
PUBLISHERS: Alma/Daddy Rabbitt, ASCAP; EMI-Blackwood/Jelinda, BMI  
Atlantic **8484** (CD promo)  
Montgomery introduced this song during the Super Faces show at Country Radio Seminar and received positive crowd response. The song is equally enjoyable in its studio recording—as it kicks off with a rootsy guitar intro that gives way to Montgomery's solid performance. Csaba Petocz's production has a raw and earthy edge that seems to bring out the best in Montgomery's vocals. "Love Working On You" sports an upbeat lyric and a radio-friendly hook that should find quick acceptance among both radio programmers and listeners.

#### ► KEVIN SHARP *Love Is All That Really Matters* (3:43)

PRODUCER: Chris Farren  
WRITERS: A. Roboff, A. Roman  
PUBLISHERS: Alma/Anwa/Romanaesque/Annotation/WB, ASCAP  
Asylum **1100** (CD promo)  
Sharp leads a spirited vocal attack in this vibrant, uptempo ode to the importance of love. During the last couple of years, Chris Farren has distinguished himself as one of Music Row's more talented producers. He infuses this track with all the appealing bells and whistles that country radio has come to embrace. The song has a fun sing-along chorus that will have lis-

teners turning up their radios and joining in enthusiastically. This track has a great springtime radio feel that should serve Sharp well.

#### ★ JO-EL SONNIER *Broken Hearted Side Of New Orleans* (3:14)

PRODUCERS: Jo-El Sonnier, Tony Migliore  
WRITERS: S. Clark, B. McGuire  
PUBLISHERS: Victoria Kay, ASCAP; Sugar Bend, BMI  
Intersound **9296** (CD promo)  
Sonnier has always had a gift for blending Cajun and country sounds into an enticing musical recipe, and he does it again on this lost love ballad. His accordion playing and vocals imbue the song with a world-weary sadness that makes it memorable. The lyric teems with vivid bayou imagery, and Sonnier wrings the emotion out of every line. The song is from his new 13-track collection titled "Here To Stay." As long as he continues to make music this appealing, Sonnier should be able to hang around for as long as he wants.

#### CHRIS CUMMINGS *I Waited* (3:18)

PRODUCERS: Rick Scott, Jim Ed Norman  
WRITERS: C. Cummings, D. Latiolais  
PUBLISHERS: CPL/Ke-Ching, ASCAP; W.B.M./Dyinda Jam, SESAC  
Warner Bros. **9218** (CD promo)  
This tune has a surprisingly upbeat melody for a song with such a sad message, about a guy who wanted "to say 'I love you' at the perfect time," but ends up waiting too long—and his love leaves him. It's a well-crafted tune, even if the music doesn't quite complement the lyric. Cummings has a pleasant voice, but he doesn't seem to fully connect with the emotions in the lyric. All in all, "I Waited" shows him to be a promising talent, but he doesn't quite hit one out of the park on this outing.

### DANCE

#### DISKO BUMBS *Stripteeze* (no timing listed)

PRODUCERS: Ray "Roc" Checo, Peter Presta  
WRITERS: R. Checo, P. Presta  
PUBLISHER: not listed  
REMIXERS: R. Checo, Peter Presta  
Roc & Presta **001** (12-inch single)  
"Stripteeze" is one of several hard-edged deep-housers featured on "Nuttin' But The Dubbz," an EP that christens a new indie label run by underground mainstays Ray "Roc" Checo and Peter Presta. As with anything the duo has done in the past, this track strobes with forceful beats. However, the lads reveal growth as tunesmiths by embellishing the track with ample disco sweetness and a melodic hook that permanently sticks to the brain upon impact.

### NEW & NOTEWORTHY

#### PURE SUGAR *Hands To Heaven* (6:28)

PRODUCERS: Pete Lorimer, Richard "Humpty" Vission  
WRITERS: P. Lorimer, R. Vission, A. Cee  
PUBLISHERS: Just Pass Us A Cold One/EMI-April, ASCAP  
REMIXERS: Pete Lorimer, Richard "Humpty" Vission, Rhythm Masters, DJ Icey, Mijangos  
Geffen **1176** (c/o Uni) (12-inch single)  
Top-shelf remix/production team Pete Lorimer and Richard "Humpty" Vission aim to rise to a higher level of pop visibility with the formation of Pure Sugar; a promising new act fronted by newcomer Jennifer Starr. "Hands To Heaven" provides an appropriate introduction, as it combines Lorimer and Vission's signature booming beats with the pop froth needed to make the grade at radio. Starr vamps and belts her flexible voice with palpable confidence, strutting over the track's shiny-bright keyboards with the sass and finesse of a diva. Geffen has wisely assembled a barrel of trend-sensitive remixes that will build a firm club base for the act. However, it's easy to envision an edit of "Hands To Heaven" eventually blasting away during

### AC

#### ★ B.B. KING WITH TRACY CHAPMAN *The Thrill Is Gone* (3:34)

PRODUCER: not listed  
WRITERS: R. Hawkins, R. Darnell  
PUBLISHER: not listed  
MCA **90117** (c/o Uni) (cassette single)  
Who knew that King and Chapman would prove to be such a kinetic musical couple? She joins the blues giant on a re-recording of a gem from his catalog of hits, cutting loose with a down'n'dirty performance that stands tall next to King's—not an easy feat, to be sure. A highlight from King's new duets album, "Deuces Wild," this single demands airplay from any station that dares to understand and embrace true R&B. However, the song's most ardent format will likely be AC radio, where memories are long and reverence is not completely out of the question.

#### ★ PHOEBE SNOW *Brand New Me* (3:48)

PRODUCERS: Joel Moss, Jimmy Vivino  
WRITERS: J. Butler, K. Gamble, T. Bell  
PUBLISHERS: Ensign/Warner-Tamerlane, BMI  
House of Blues/Platinum **4653** (CD promo)  
In a world littered with thin-voiced wannabes collecting most of the pop coins, Snow remains a cult icon scrambling to survive by warbling commercial jingles. After numerous attempts at playing the game, she is clearly opting out of the rat race, as evidenced by her first project in umpteen years—a rootsy rock toe-tapper with a rough-hewn blues edge. She rips through the track as if she's been liberated, as producers Joel Moss and Jimmy Vivino wisely keep the arrangement spare and focused on twangy acoustic instruments. Although somewhat limited in its commercial scope, "Brand New Me" could draw the interest of AC programmers. However, you'd be wise to simply run out and buy Snow's gorgeous new full-length set, "I Can't Complain."

### ROCK TRACKS

#### ► BOND *Nothing Fits (Fictitious Circles)* (3:49)

PRODUCER: Matthew Wilder  
WRITERS: S. Shields, S. Eusebe, J. Hogarth  
PUBLISHERS: Anxious/Songs of PolyGram/Shieldsongs, BMI; Orkney Songs, ASCAP  
REMIXERS: Mark Plati, Danny Saber  
Work **4424** (c/o Sony) (CD promo)  
Bond succeeds in blurring several stylistic lines on this impressive slice of "Bang Out Of Order." Listen closely, and you'll detect elements of electronica, guitar rock, classic funk, and even disco. All the while, probing, introspective lyrics are woven, giving the single formidable weight and

top 40 morning shifts. A new act worth keeping tabs on.

#### EVE 6 *Inside Out* (3:39)

PRODUCER: Don Gilmour  
WRITERS: M. Collins, Eve 6  
PUBLISHER: not listed  
RCA **65420** (c/o BMG) (cassette single)  
Now that angst-riddled grunge is passé, rockers with no interest in climbing aboard the electronica bandwagon have been scrambling for an approach that will possibly connect with the teenage masses. Eve 6 joins the brigade opting to merge aggressive, guitar-dominated instrumentation with pure pop melodies. For all of its sonic crunch, "Inside Out" is about as simple and infectious as it gets. Frontman/bassist Max Collins has a boyish demeanor that serves the song's youthful, stomach-knotted words of love extremely well, while partners Tony Fagenson (drums) and Jon Siebels (guitars) flesh out the hook to maximum radio effect. Rock radio listeners will be among the first to nosh on this tasty treat, though its ultimate destination will likely be high atop mainstream pop playlists.

credibility. The interplay between the band of sharp musicians and adventurous producer Matthew Wilder is exciting to witness—with remixers Mark Plati and Danny Saber adding to the track's "hip" potential. Don't miss the opportunity to be among the first to embrace this brilliant future hit.

#### ★ THE SPECIALS *It's You* (no timing listed)

PRODUCER: Stoker  
WRITERS: Staple, Staple, Lowry, Smith, the Specials  
PUBLISHER: not listed  
Waycool/MCA **4084** (c/o Uni) (cassette single)  
With so many eyes focused on the bubbling ska revival, it makes perfect sense that '80s-era genre renegades the Specials would find their way back into public view. This first single from "Guilty Until Proven Innocent" is as happy as it gets, with its sunny horns and jittery, reggae-splashed guitars. Needless to say, the chorus is the stuff that house parties are made of. Smart programmers will make room for this bright and shiny musical treat ASAP.

#### BIGMOUTH *These Are The Days* (3:57)

PRODUCERS: Neil Dorfsmar, Bigmouth  
WRITERS: C.L. Hicken, Bigmouth  
PUBLISHER: Damp, BMI  
Wild Pitch **98001** (CD promo)  
Transplanting itself from its native London to New York several years ago has served this band well. This first single from Bigmouth's eponymous debut sparks with Anglo-pop precision and a raw, often frenetic execution decidedly reminiscent of New York's famed punk scene. It's a kinetic combination that could add up to a major rock radio hit. After only a couple spins, you'll certainly be humming the song's hook for hours.

### RAP

#### ► DJ HONDA FEATURING CUBAN LINK, JUJU, A.K., AL TARIQ, PROBLEMZ & BLACK ATTACK

On *The Mic* (3:45)  
PRODUCER: DJ Honda  
WRITER: not listed  
PUBLISHER: not listed  
Relativity **0728** (cassette single)  
DJ Honda has wisely chosen a few labelmates—members of the Beatnuts and other friends—to christen the first single from his sophomore set, "H.I.I." His apt selections of Rick James' "Mary Jane" sample to fuel the track and Slick Rick's "Lodi Dodi" hook to propel the chorus ensure that "On The Mic" will grace the airwaves this spring for his production alone. However, his uncanny ability to match an MC with his tracks will boost his status among the underground and strict mix-tape crowds, as all the guest MCs wreak havoc with their lyrical skills and complementing rhyme harmonies. The two B-side cuts, "Trouble In The Water" and "5 Seconds," show a jazzier side of Honda, with De La Soul and Black Attack at the mike, but his ability continues to shine, as the tracks mesmerize listeners, not necessarily for their fresh concepts but for his superb execution. Expect his album to fly off the shelves when it's released this spring.

#### SHIRO FEATURING MC LYTE *I Like* (4:18)

PRODUCERS: SoulShock, Karlin, Randy Cohen  
WRITERS: SoulShock, Karlin, S. Cook, L. Moorer  
PUBLISHERS: Jungle Fever/Soulvang/EMI-Blackwood, BMI; Brooklyn Based/BMG/Stedjy/1028/Benton St./Full Keel, ASCAP  
SoulPower/Noo Trybe **7087** (c/o Virgin) (cassette single)  
Unfortunately for Shiro, the first act on producers SoulShock and Karlin's new SoulPower Records, MC Lyte dominates the track with her notoriously infectious lyrics. While Shiro displays ample vocal ability, her efforts don't make listeners stand at attention. Though rap/R&B collaborations are the norm these days, consumers will quickly assume that this is an MC Lyte track until they realize the chorus lasts longer than expected. The initial reactions will at least give Shiro a second single opportunity with programmers. With luck, her label will chose a track that allows her to shine.

**SINGLES:** PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.)



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# Reviews & Previews



HOME VIDEO  
BY CATHERINE APPELFELD OLSON

## K.D. LANG: LIVE IN SYDNEY

Warner/Reprise Video  
90 minutes, \$19.98  
Although this concert was filmed 18 months ago, Lang's first longform video is still a treat. The artist is downright ebullient as she takes the stage Down Under to provide what she refers to as a "convention for the unconventional" and a "cultural exchange program." Between her cheerful banter with the audience, she powers through a wildly diverse set that includes "Constant Craving," "Miss Chatelaine," and "Sexuality," as well as covers of "Rose Garden," "What's New Pussycat?," and "Three Cigarettes In An Ashtray." Some then new material that some fans still may not be familiar with is also included. Lang's love of being center stage is obvious, and at one point she even grabs a video camera from one front-row fan and does a little shooting herself. Interspersed with the live footage are vignettes of the immodest vocalist tooling around Sydney, hanging out backstage, and just clearly having a load of fun.

## YOU'RE INVITED TO MARY-KATE & ASHLEY'S CAMP OUT PARTY

DualStar/Warner Home Video  
30 minutes, \$12.95  
At the beginning of this latest edition to the twins' "You're Invited To" video series, they lament that it's difficult to keep coming up with good ideas for new parties. And judging from this lackluster moment in their career, they just might be right. It looks like the ever-popular siblings may have extended their video repertoire a little too far to continue to crank out consistently quality entertainment. The girls are off on another female-bonding adventure with their friends, this time by way of a camping expedition. After carefully loading up their backpacks with what they deem to be necessities, they head for the great outdoors. The visit with nature is fun enough, but when bugs raid their food and they get creeped out by some seemingly scary shadows on the tent, they decide the indoor life is for them. The story line is cute enough, but it lacks the creativity and immediately grabbing songs of most of their previous offerings. Also new from the Olsens is "Ballet Party."

## THE CHIPMUNK ADVENTURE

Universal Studios Home Video  
75 minutes, \$19.98  
It's hard to believe that Alvin and company celebrate their 40th birthday this year, but they do so in style in this feature-length animated movie that's loaded with good humor and catchy songs. The chipmunks-cum-recording stars are left home alone when their father figure, David Seville, takes off for Europe, but it isn't long before the mischievous Alvin has concocted a plan that finds him, Simon, and Theodore ensconced in a hot-air balloon race around the world and a jewel robbery to boot. The video features eight songs, some previously released and some new. Among the tunes are "Woolly Bully" and "Getting Lucky." Each video comes packaged with a free CD-ROM, and MCA Records will release the soundtrack to "The Chipmunk Adventure" in mid-March.

## THOMAS & HIS FRIENDS GET ALONG

Anchor Bay Entertainment  
55 minutes, \$12.98  
Petty attitudes and practical jokes run amok in the train yard in this new compilation of Thomas shorts. Ten stories, which is nearly double the content of

other tapes in this Britt Allcroft series, strive to teach some valuable lessons in friendship and co-habitation. In one segment, a proud engine who believes he is more beautiful than all the others learns a lesson in modesty when he has a fender bender with another train car that is transporting a load of tar. In another, Thomas is humbled when his mischievous little tricks backfire and he needs the help of his friends to get him out of a bind. Still another story line finds all the engines ganging up on their supervisor, Sir Topham Hat, because he asks them to perform a task they dislike. The common theme of getting along makes for compelling and fun subject matter, especially when it's in the hands of this consistently clever animated series.

## NBA 2000

CBS/Fox Video  
50 minutes, \$14.98  
President Clinton isn't the only one building a bridge to the 21st century. A stronger, more versatile future is also being carved out on the basketball court by a class of young guns. This video provides snapshot looks at some of the brightest young NBA stars. Among those deemed worthy of the honor are Grant Hill, Anfernee "Penny" Hardaway, Chris Webber, Juwan Howard, Kevin Garnett, Stephon Marbury, and some of their other contemporaries who

have stolen the spotlight in recent years. The tape features lots of hot court footage—much of it from one championship game or another—as well as interviews with the players, their coaches, and their teammates. Also new from the NBA and CBS/Fox franchise is "Shaq 'Round The World," a solo tribute to the headline-grabbing player.

## SAM KINISON: WHY DID WE LAUGH?

WinStar Entertainment/Fox Lorber Home Video  
90 minutes, \$19.98  
It's hard to guess whether the acerbic Kinison would be proud or embarrassed by this posthumous tribute. The video paints a complete picture of the comedian from his somewhat troubled childhood as the son of an outcast preacher to his glory days onstage. A sampling of Kinison's classic R-rated routines is peppered with praise from such fellow funny men as Rodney Dangerfield, Jay Leno, Richard Pryor, and Dennis Miller. But the real heart and soul of Kinison's story comes via some rather candid interview footage with his brother Bill Kinison, who fills in the blanks on many of the questions that many fans may still have nearly 10 years after Sam's death. Viewers will certainly get their share of laughs, but they also may get a lump in their throat as they learn the truth behind some of the fodder that

contributed to Kinison's scathing routines.

## MONKEES LUNCH BOX

Rhino Home Video  
110 minutes, \$39.95  
Hey, hey, the Monkees are back, and this time they come in a handy limited-edition metal lunch box. The enclosed video, "Our Favorite Episodes," includes four segments of the comedy series selected by its stars: Davy Jones, Peter Tork, Mike Nesmith, and Mickey Dolenz. Each episode is full of the antics, songs, and crude special effects that has made this show a classic and is preceded by an interview with the respective Monkee explaining why he holds the episode near and dear to his heart. The tape includes Dolenz's directing debut and series finale, "The Frodis Caper" (in which an emotive Tim Buckley finishes the show with a sad song), Stan Freberg as the villain in "Monkee Vs. Machine," and naval mayhem in "Hitting The High Seas." But perhaps the most intriguing episode is the psychedelic "Fairy Tale," in which Nesmith dons a tiara and gown to play a princess, and the boys deliver a "White Rabbit"-esque version of "Daily Nightly." And to make this an even groovier gift for fans of the four-some, Rhino throws in a jigsaw puzzle packaged in a miniature cereal box containing band facts in place of all the nutritional information.

## IN PRINT

### BLUES LEGACIES AND BLACK FEMINISM: GERTRUDE "MA" RAINEY, BESSIE SMITH, AND BILLIE HOLIDAY

by Angela Y. Davis  
Pantheon Books  
\$27.50

As Angela Davis maintains in this illuminating study, black women were the first artists to record the blues. The success of Mamie Smith's 1920 rendition of "Crazy Blues" on Columbia's Okeh label helped open the doors for many black women artists. One of them was Bessie Smith, whose first recording, "Down Hearted Blues," sold 780,000 copies in less than six months and earned her the title, "Empress of the Blues."

While the ascendancy of women black blues singers ended abruptly when their male counterparts became popular in the late '20s, their impact was tremendous.

In "Blues Legacies And Black Feminism," Davis explores the vast feminist implications in the music of Gertrude "Ma" Rainey; Smith, who eventually emerged as the quintessential Harlem blues woman; and Billie Holiday, whose jazz vocal style was anchored in the classic blues tradition.

Davis' book includes her insightful prose as well as a lengthy section of her own transcriptions of Smith's and Rainey's recordings. She didn't tackle Holiday's lyrics because they're already widely available.

A university professor and '60s political activist, Davis has a scholarly style that can get pedantic at times. But for the most part, her writing is lucid and compelling.

As Davis shows, the three artists explored themes related to sexuality; gender; travel; freedom;

the working class; social, political, and economic issues; and other subjects.

The blues, the major post-slavery African-American music, voiced "a new valuation of individual emotional needs and desires," Davis writes, and Rainey and Smith often depicted sexuality as a newfound form of freedom.

Rarely singing about traditional female domesticity, Rainey and Smith voiced an opposing view to the male-dominated world, Davis believes.

Relatively few of Rainey's songs show women "so incapacitated by their lovers' infidelity, desertion, or mistreatment that they are bereft of agency or driven to the brink of self-destruction," Davis writes. "Far more typical are songs in which women explicitly celebrate their right to conduct themselves as expansively and even as undesirably as men."

Perhaps the most alarming matter is that many classic blues

songs were often vetoed by white producers. According to music critic Carmen Moore, Smith sang a song that included the lyrics "All my life I've been making it/All my life white folks have been taking it." Davis writes, "If indeed she sang this song, it may have remained unrecorded thanks to the censorship powers of Frank Walker, who headed Columbia's race records division."

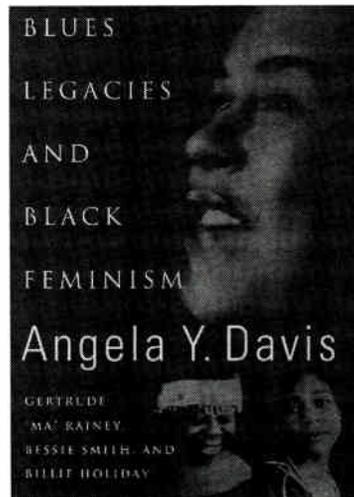
Some of the material dealing with Holiday centers around her landmark song "Strange Fruit," the singer's personal protest against racism. Holiday couldn't convince Columbia to permit her to record the song, which the indie Commodore Records subsequently cut. Each time Lady Day sang the song live, Davis says, she implicitly asked that the audience imagine a lynching scene and endorse the song's anti-lynching message.

Throughout "Blues Legacies And Black Feminism," Davis disagrees vehemently with a number of critics who have written about female blues singers. Two of them, Paul Oliver and Samuel Charters, claim that the blues have rarely been compatible with social protest.

Even though the classic blues era coincided with the Harlem Renaissance, most intellectuals from that period didn't celebrate black blues because of its working-class "low-brow" sensibilities. Langston Hughes was one of the only Harlem Renaissance writers to seriously evaluate these female blues singers.

Meanwhile, others more concerned with sculpture and classical music missed out on a crucial cultural legacy.

JEFFREY L. PERLAH



## ENTER\*ACTIVE BY DOUG REECE

### TOWER RECORDS

www.towerrecords.com  
Tower Records' home on the Internet is a mixed blessing. On the positive side, the home page provides users with clearly distinguished categories on an easy-to-use menu bar including some hard-to-find items such as vinyl, MiniDiscs, enhanced CDs, laserdiscs, and music videos. The search engine allows users to search by artist and title, specific song, or even producer. However, instead of allowing the user to search or simply browse, the site forces customers to wade through hefty recommendation lists, like the Tower Top 1,000. The site holds its own against the other big retail music sites, but Tower doesn't have an edge over any of them. www.rollingstone.com

### SKULLMONKEYS

The Neverhood/Dreamworks Interactive/Electronic Arts  
Sony PlayStation  
Gamers will likely be immediately taken with the visual charm of this new Claymation-styled title, but for all its style, there's little substance in this disappointing game. Inspired by the whimsical yet dark characters and environments found in films like Tim Burton's "The Nightmare Before Christmas," "Skullmonkeys" captures players' imaginations with a bevy of twisted, sometimes tyrannical characters. The game also has more than its share of puerile humor, such as a main character (Klaymen) who slays enemies with flatus. But the action is redundant and tired, with the same sort of linear movement found on the most primitive Mario Bros. titles. This won't exactly thrill the new, more sophisticated generation of gamers.

## AUDIO BOOKS BY TRUDI MILLER ROSENBLUM

### TUESDAYS WITH MORRIE

By Mitch Albom  
Read by the author  
Nova Audiobooks  
4 hours (unabridged), \$23.95  
ISBN 1-56740-775-7

When sportswriter Mitch Albom attended Brandeis University, his social psychology professor, Morrie Schwartz, had a profound effect on him. Schwartz's friendly, upbeat demeanor and insightful teachings were a highlight of Albom's college days, but after graduation he lost touch with his former teacher. Years later, their paths cross again. Schwartz is suffering from a terminal illness and has only months left to live. Through his illness, though, Schwartz retains his positive outlook, sense of humor, and philosophical view of life. Albom begins visiting Schwartz every Tuesday and begins to see the visits as another class, as the two discuss ethical and moral questions about the best way to live. Albom's affection and admiration for Schwartz show in every sense of the words, and his own quest for meaning has a universal appeal. This loving tribute will resonate with many listeners.

### TALKING WALLS

By Margy Burns Knight  
Read by the author  
Audio Bookshelf  
90 minutes (unabridged), \$15.95  
ISBN 1-883332-33-8

Aimed at children and young adults, this is a fascinating and educational look at cultures around the world as illustrated by their walls. Knight describes 28 walls, from the Great Wall of China to the Wailing Wall of Jerusalem, explaining the significance that each has to the culture that built it. Unfortunately, her reading doesn't do justice to her words. She reads in a flat, expressionless voice, much like a student reading an essay aloud to a class. However, the diversity and informative nature of the text makes this tape worthwhile. Contact: 800-234-1713.

# The Day I Fell Down



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# Songwriters & Publishers

ARTISTS & MUSIC

## Warren Showcases Her 'Passion' 6-CD Boxed Set Targets Film, TV Industries

BY PAUL SEXTON

LONDON—As she prepared for two big industry nights, 1998 Grammy and Oscar nominee Diane Warren was already able to look down at a new and unique monument to her stellar songwriting career—one measuring 6 inches high and 5½ inches wide.

Those are the dimensions of "A Passion For Music," a six-CD boxed set showcase for the songwriter, developed by her Realsongs company with its international partner, EMI Music Publishing. EMI Music's London office is sharing the task of distributing 1,200 copies of the box (which will not be commercially available) to existing and potential Warren "subscribers."

"It's kind of cool," admits Warren. "I'm always in the future, but every now and then it's good to give myself a minute and look back."

The impressively mounted collection includes four CDs titled "The Hits," starting with her Hot 100 Singles debut as a songwriter with "Solitaire" by Laura Branigan in 1983 and winding up in late 1997 with the LeAnn Rimes version of "How Do I Live." The box also houses two discs titled "Hidden Classics—Original Demos," fea-

turing Warren's own choices and performances of lesser-known works, plus a 60-page booklet with lyrics, chart information, and her commentary on the songs.

"A Passion For Music" was executive-produced by Realsongs president Doreen Dorion with Caryn Tomlinson, public relations officer at EMI Music in London. Dorion, who notes she began discussing the project with EMI just over a year ago, says, "We created the set to target the film and television industry. We're sending it to about 200 people that we have a very close relationship with, then we're doing extensive research and targeting ad agencies as well. That's a new area for us."

"I don't mind using a song for the right product," says Warren, adding with her customary irreverence, "I always thought 'I Get Weak' could be great for a diet dessert commercial, or maybe they could use 'If I Could Turn Back Time' for a plastic surgery ad."

Maureen Crowe, VP of A&R, soundtracks, at Arista Records, was one of the early recipients of the collection. "It's on my desk; I'm looking at it right now," she says. "It's beautiful, and when you can see an entire body of work all together like this, you realize just what a fantastic writer Diane is. It's great for someone like me that works in soundtracks. You look for writers that can express a specific emotion, and she's always the first per-

son that comes to mind for any situation."

Kathy Nelson, president of music at the Walt Disney Motion Picture Group, adds, "These sets, no matter who sends them to you, are extremely useful. I've gotten boxed sets like this from a whole company, but I can't think of any other single person that has such an extensive catalog of hits. I always consider her songs, but there may well be something on here I'd forgotten."

Peter Reichardt, managing director of EMI Music Publishing, says that the set's production budget, which he would not reveal, will soon be repaid if the collection does its job. "We could get it all back with one sync license on a song. We wanted to put it out to anyone and everyone that might use a Diane Warren song, particularly in England, where a lot of her American hits aren't so well-known. It's a nice thing to do for Diane, but it's also very much a working box."

The booklet points up the merits of songs like "Your Baby Never Looked Good In Blue" (a U.S. pop hit for Exposé in 1990 that Warren feels could be remade for the country market) and "Give A Little Love," much covered internationally by Aswad, Ziggy Marley, and others but largely unknown in America.

"It'd be nice for some of these hidden songs to get maybe another shot," Warren says. "Songs are always just waiting for their time."



WARREN



**At The Viper.** ASCAP Presents showcased several acts recently at the Viper Room in Los Angeles, and the performance right group says the event led to a Maverick Records deal for one of the acts, Wank. Other acts showcased were Hot Sauce Johnson, Opium, Jurassic 5, and Phoenix Orion. Shown in the bottom row, from left, are Bobby Amoded (Wank), ASCAP's Sean Ricigliano, and Danny (Wank). In the top row, from left, are Billy Bivens (Wank), Joey (Opium), Michael Blue (Opium), Kelly Scott (Opium), Troy Van Leeuwen (Opium), and Danny Walker (Wank).



**His Heart's In It.** Songwriter Tom Shapiro has signed with Sony/ATV Tree Publishing in Nashville. Shapiro, formerly on Hamstein Publishing's songwriting staff, was with Sony/ATV Tree in the early '80s, when he co-wrote such hits as "I'm Not Through Loving You Yet" (by Louise Mandrell) and "In A New York Minute" (Ronnie McDowell). Shapiro also has had success with recordings by Lorrie Morgan, Trisha Yearwood, Rhatt Akins, Terri Clark, and Neal McCoy. Shown are Donna Hilley, president/CEO of Sony/ATV Tree, and Shapiro.



**Hoping For Rich Harvest.** The Farm has been formed as a co-publishing venture between Jackie Solomon and Nashville-based Hamstein Publishing. Solomon will supervise the signing and development of staff writers as well as exploiting the firm's catalog. First signing is writer Jim Rushing. Shown, from left, are Richard Perna, VP of creative affairs at Hamstein; Solomon; and Dean Migchelbrink, VP of business affairs at Hamstein.



**The Call Of EMI Music.** LeShawn Daniels, who has co-authored songs for Immature, No Authority, and the "Booty Call" soundtrack, has signed a global co-publishing deal with EMI Music Publishing. He's in the studio writing for the new Brandy album, among other projects. Shown, from left, are Evan Lamberg, senior VP of creative at EMI Music Publishing East Coast; the Rev. Fred Jerkins Sr., Daniels' manager; Daniels; Brian Jackson, VP of creative at EMI Music Publishing East Coast; Rodney Jerkins, a writer/producer for whom Daniels is a protégé; and Barton J. Weiss, VP of business affairs at EMI Music Publishing.

### NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
GETTIN' JIGGY WIT IT	Will Smith, Samuel J. Barnes, B. Edwards, Nile Rodgers, J. Robinson	Treyball/ASCAP, Slam U Well/ASCAP, Jelly's Jams/ASCAP, Warner Chappell/ASCAP, Bernard's Other/BMI, Sony/ATV Songs/BMI, Gambi/BMI
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
ROUND ABOUT WAY	Steve Dean, Wil Nance	Tom Collins/BMI, Still Working For The Man/BMI, O-Tex/BMI
<b>HOT R&amp;B SINGLES</b>		
NICE & SLOW	Jermaine Dupri, Manuel Seal, Usher Raymond, Brain Casey	So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP, Them Damn Twins/ASCAP
<b>HOT RAP SINGLES</b>		
DEJA VU (UPTOWN BABY)	Donald Fagan, Walter Becker	MCA/BMI
<b>HOT LATIN TRACKS</b>		
NO SE OLVIDAR	Kike Santander	FIPP/BMI

## 'Titanic' Sheet Music Also A Boon; Willson Folio Soon Hits The Shelves

**'TITANIC,' THE PRINT STORY:** With co-financing by Paramount and 20th Century Fox, the megahit film "Titanic" naturally has some sharing on its music as well. The soundtrack has become one of the biggest hits of all time for the Sony Classical label, and the print rights have also gotten caught up in the glory.

In North America, those rights belong to Hal Leonard Corp., which has a print deal with Paramount's sister publisher, Famous Music. Warner Bros. Publications controls print rights in the rest of the world in a relationship with 20th Century Fox Publishing.

The rights include James Horner's score and the film's huge hit song, "My Heart Will Go On," with Horner's music and lyrics by Will Jennings. "In the sheet music business, this [song] is the Holy Grail," says Keith Mardak, president of Hal Leonard Corp. "The timing between the movie, the soundtrack, and the availability of the sheet music is impeccable.

We have two sheet music editions, one for piano/vocal and one for easy piano, that have already sold over 200,000 copies and continue to sell at a torrid pace.

"The three choral editions of the music . . . have collectively sold over 50,000 units. The band editions for concert band, marching band, jazz ensemble, and orchestra are in the works, and we expect to sell thousands of units."

As for the soundtrack folio, Mardak says it's awaiting approval and will soon go to press with an initial print run of 50,000 copies. He says the company is also creating a brand-new product: sheet music accompanied by a play-along CD for instrumentalists.

The film's music missed out on Grammy nominations this year due to its late release in 1997, but look out for this month's Oscars, with the score and "My Heart" among the 14 nominations garnered by the film.

**THE 'MUSIC MAN':** Meredith Willson was a well-known radio personality and songwriter before he hit it big in 1957 with his classic musical "The Music Man." That success was followed by "The Unsinkable Molly Brown" and "Here's Love." Now, Frank

Music and Meredith Willson Music, which are operated by MPL Communications, are preparing a 24-song Willson folio. According to MPL's Jessica Bumsted, two selections weren't published through MPL but were included at the request of Willson's widow, Rosemary Willson. "We worked closely with Rosemary Willson, collaborating on the layout, content, and overall design of the book, even getting Shirley Jones [star of the movie version of "The Music Man"] to pen the forward." The two non-MPL songs are "Iowa" (from EMI Music's Miller catalog) and "You & I" (from Bourne Music). The folio, from Hal Leonard Corp., will retail for \$14.95.

Bumsted also informs us that her company is readying the debut of a new "Featured Writer" section on its World Wide Web site ([www.mplcommunications.com](http://www.mplcommunications.com)); Meredith Willson is its first subject.

**HE KNEW:** Songwriter Bob Merrill,

who died Feb. 18, was never known to have a bad temper. However, he could forcefully make a case for his viewpoint. Margaret Styne, widow of Merrill's frequent songwriting partner Jule Styne, recalls that no one involved in the production of 1964's "Funny Girl"—with a score co-written by Merrill and Styne—seemed to like "People." Yet Merrill insisted the song stay in the musical. "If it doesn't stop the show, we'll take it out," Mrs. Styne recalls Merrill telling the naysayers. It stayed in, of course, and became the score's biggest success. The single recording of "People" earned "Funny Girl" star Barbra Streisand her first top 10 hit on the Hot 100 Singles chart and a Grammy for record of the year. And the song is one of the many reasons why Merrill was elected to the Songwriters' Hall of Fame.

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

1. LeAnn Rimes, "You Light Up My Life—Inspirational Songs."
2. "Anatasia," vocal selections.
3. Hanson, "Middle Of Nowhere."
4. Fleetwood Mac, "The Dance."
5. Pantera, "Guitar Anthology."



by Irv Lichtman

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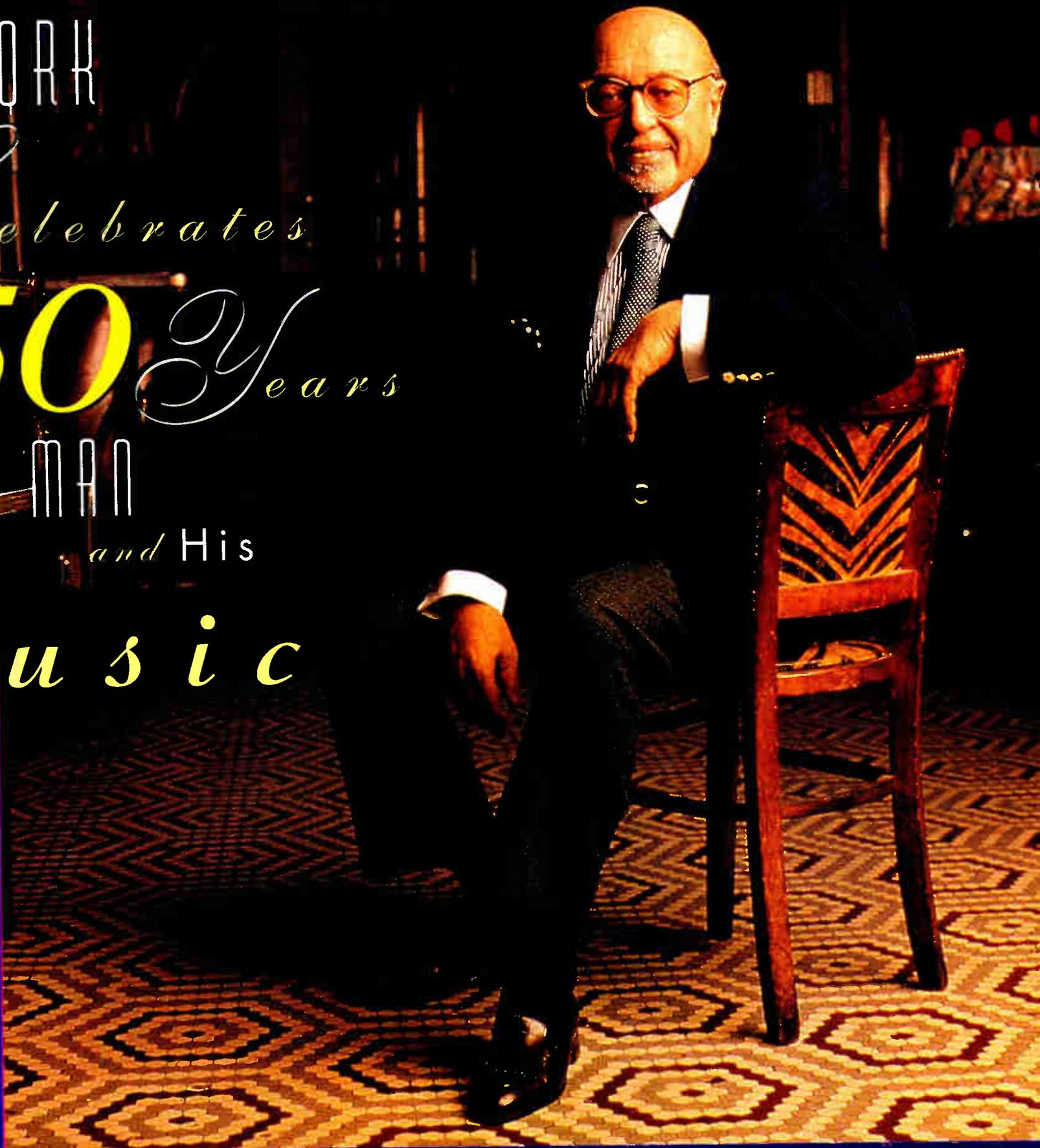
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October 1998



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The Entertainment, Media & Communications Division

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For more information please call Ron Brien at 212-836-1126.

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	21	27	<b>DIANA KRALL</b> IMPULSE! 233/GRP (10.98/16.98)	<b>LOVE SCENES</b>
2	1	11	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98)	MY MELODY
3	2	61	BARENAKED LADIES ● REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
4	6	2	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
5	7	6	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (8.98/12.98)	ZOOT SUIT RIOT
6	4	2	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ÈRA
7	5	5	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98)	WIDE OPEN SPACES
8	<b>NEW</b>		BIG TYMERS CASH MONEY (11.98/16.98)	HOW U LUV THAT?
9	12	3	MONO ECHO 536676/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
10	11	47	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
11	9	23	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
12	28	18	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NOBISUCH 79478/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB
13	<b>NEW</b>		DARYLE SINGLETARY GIANT (NASHVILLE) 24696/WARNER BROS. (NASHVILLE) (10.98/16.98)	AIN'T IT THE TRUTH
14	10	11	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
15	8	2	PROPHET POSSE PROPHET 4406 (11.98/16.98)	BODY PARTS
16	14	9	ANITA COCHRAN WARNER BROS. (NASHVILLE) 46395 (10.98/16.98)	BACK TO YOU
17	16	33	MICHAEL PETERSON REPRIS (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
18	15	23	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
19	<b>NEW</b>		GOV'T MULE CAPRICORN 536504/MERCURY (10.98/16.98)	DOSE
20	23	14	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (9.98/16.98)	TIME TO SAY GOODBYE
21	13	43	ALLURE ● TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
22	<b>NEW</b>		MORBID ANGEL EARACHE 180 (10.98/15.98)	FORMULAS FATAL TO THE FLESH
23	20	9	SEVENDUST TVT 5730 (10.98/16.98)	SEVENDUST
24	19	26	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
25	25	35	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL

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	18	23	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
27	27	3	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
28	24	42	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
29	29	17	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN
30	22	5	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 82635/SONY (8.98/14.98)	INOLVIDABLE
31	17	23	CORNERSHOP LUAKA BOP 46576/WARNER BROS. (10.98/15.98)	WHEN I WAS BORN FOR THE 7TH TIME
32	31	6	BIG WRECK ATLANTIC 83032/AG (10.98/15.98)	IN LOVING MEMORY OF...
33	32	18	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
34	26	4	LOS TEMERARIOS AFG SIGMA 0515/FONOVISIA	COMO TE RECUERDO
35	33	19	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
36	<b>NEW</b>		UNION MAYHEM 11124* (10.98/15.98)	UNION
37	38	9	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
38	43	4	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES
39	<b>NEW</b>		DIANA KRALL IMPULSE! 182/GRP (10.98/16.98)	ALL FOR YOU (DEDICATION TO THE NAT KING COLE TRIO)
40	36	6	MILA MASON ATLANTIC (NASHVILLE) 83059/AG (10.98/16.98)	THE STRONG ONE
41	37	9	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
42	30	7	DJ SHADOW MO WAX/FFRR 540867*/LONDON (10.98/16.98)	PREEMPTIVE STRIKE
43	<b>NEW</b>		MILITIA RED ANT 111003/MERCURY (10.98 EQ/16.98)	MILITIA
44	<b>RE-ENTRY</b>		AIR SOURCE 6644*/CAROLINE (16.98 CD)	MOON SAFARI
45	<b>RE-ENTRY</b>		BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
46	<b>RE-ENTRY</b>		CHANTAL KREVIUZUK COLUMBIA 67926 (7.98 EQ/11.98)	UNDER THESE ROCKS AND STONES
47	41	13	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
48	42	82	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
49	<b>NEW</b>		GREG LONG MYRRH 7030/WORD (9.98/13.98)	JESUS SAVES
50	34	3	JAMES IHA VIRGIN 45411 (10.98/16.98)	LET IT COME DOWN

## POPULAR • UPRISINGS

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

**COMING OUT OF HIS SHELL:** David de Laski, former partner in dissolved Moonshine Music act Electric Skychurch, is using his new solo project to stretch out some atrophied creative muscles.



**Out Of Body Experience.** New York hipsters Dave's True Story mix it up with smoldering lounge grooves and cheeky beatnik lyrics on their sophomore effort, "Sex Without Bodies," due April 14 on Chesky Records. The duo, which will perform April 21 at New York club Fez, sold 10,000 copies of its self-released and self-titled debut.

De Laski's album, "Fun For The Whole Family," will be released Tuesday (10) by Moonshine/Bottom Heavy under the pseudonym Lord Runningclam, an alter ego De Laski describes as "a spiritual entity representative of the primordial ooze that dwells deep within the souls of all beings everywhere."

New tracks like "Fliberty

Jib," says de Laski, had been in the making for several years but never fit in with the edgier aesthetic developed by Electric Skychurch. Still, the melodic, lighthearted, and sometimes loungey mood of "Fun For The Whole Family" could have aged well in a music landscape that has welcomed artists like Fatboy Slim.

"I always have tried to express myself in a positive way, even as a member of Electric Skychurch, but what came out of this project is interesting," says de Laski. "It's a fun record and sort of goofball, but at the same time it's representative of this spiritual journey that I was on. My main goal was to access a real place internally and communicate that as best I could with music."

Joining de Laski is NPR word-jazz artist Ken Nordine, who offers his baritone voice on cuts like "Faces In The Night."

**INTERNATIONAL AIR-WAVES:** Arista's Norwegian girl group the Tuesdays are finding a toehold at mainstream top 40, where the band's first single, "It's Up To You," is getting played at stations like WYOY Jackson, Miss., and KBKS Seattle. A



**Perfect Timing.** Maire Brennan, lead vocalist for Celtic act Clannad, takes a spiritual tack on "Perfect Time," her first release for Word/Epic. The album, which is being released March 10, will be cross-promoted with Clannad's new Atlantic release, "Landmarks," which bowed March 3. Fans can also look forward to a Brennan solo tour later this year.

clip for the song, directed by David Hogan (Sheryl Crow, Dave Matthews Band), is in the can.

The band's self-titled debut bows March 24.

Meanwhile, Popular Records artist Alexia, already a star in Italy and other parts of the world, is being championed here by top 40 WHYI Miami. The station has been playing "Number One," from the artist's 1996 album "Fun Club," in heavy rotation for several weeks now.

**IT'S FOR YOU:** White Courtesy Telephone, the act whose minor travails and triumphs were described in a hilarious and sometimes excruciating Details magazine piece by rock critic-cum-front man Rob Tannenbaum, is making its second stab at stardom with a new lineup and sound.

The act, which self-released its debut, "Everything Is Fun," last year, is pushing a new single, "Killing Spree." The song features Tannenbaum's signature goofy-ghoulish lyrics embedded in a new industrial sound.

According to Tannenbaum, the band is hoping to generate label interest with the song in order to fund a new album.

"It's much different than

what we were doing before, which was basically a garage guitar band," says Tannenbaum. "I think of it loosely as being midway between Garbage and Prodigy, rock'n'roll in the form of electronics."

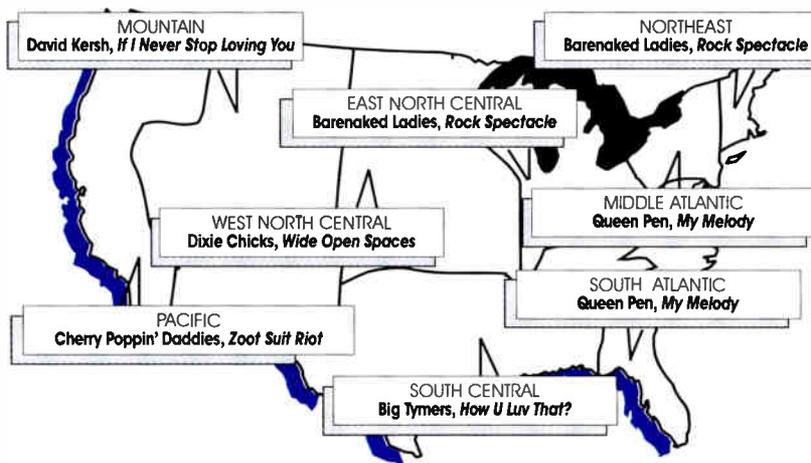
**ROADWORK:** Doolittle Records act Slobberbone continues its tour through the South, stopping in Bryan, Texas, Thursday (13) and Jackson,



**Band In Motion.** Paradigm Records released English pop act Coax's delightful first U.S. full-length, "Fear Of Standing Still," Feb. 24. The act, which includes former Dentists members Mick Murphy and Mark Matthews, self-produced the album but brought on mixer Wharton Tiers (Sonic Youth, Dinosaur Jr) to help flesh things out. Paradigm is working the album at college radio and modern rock specialty shows.

Miss., Friday (14). Slobberbone's Doolittle debut is "Barrel Chested."

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

- MOUNTAIN**
1. David Kersh If I Never Stop Loving You
  2. Cherry Poppin' Daddies Zoot Suit Riot
  3. Diana Krall Love Scenes
  4. Dixie Chicks Wide Open Spaces
  5. Daft Punk Homework
  6. The Kinleys Just Between You And Me
  7. Michael Peterson Michael Peterson
  8. Barenaked Ladies Rock Spectacle
  9. Anita Cochran Back To You
  10. Gov't Mule Dose

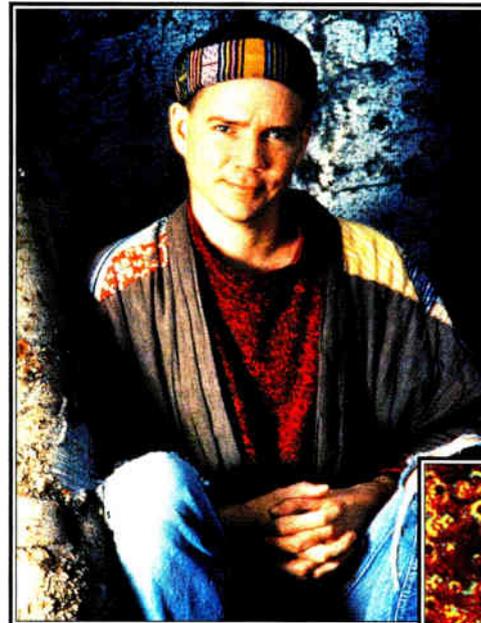
- NORTHEAST**
1. Barenaked Ladies Rock Spectacle
  2. Diana Krall Love Scenes
  3. Limp Bizkit Three Dollar Bill, Y'all
  4. Sevendust Sevendust
  5. Queen Pen My Melody
  6. Beenie Man Many Moods Of Moses
  7. Cherry Poppin' Daddies Zoot Suit Riot
  8. Gov't Mule Dose
  9. Big Wreck In Loving Memory Of...
  10. Union Union

# the windham hill group

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OUR WINNERS**



**Best  
Contemporary  
Blues Album  
Taj Mahal  
'Señor Blues'**



**Best  
New Age Album  
Michael Hedges  
'Oracle'**



**THANKS TO ALL THE ARTISTS, MANAGERS  
AND ESPECIALLY NARAS VOTERS THAT  
MADE THIS YEAR'S SWEEP A REALITY...**

the windham hill group



## Pioneer Awards Honor Vanguards Participants Savor 'Reunion' At Foundation Show

BY SHAWNEE SMITH

NEW YORK—In a trial by fire, Janis Hazel, the new executive director of the Rhythm & Blues Foundation, successfully planned the ninth annual Pioneer Awards in approximately 70 days.

"Not much had been done outside of the selection of the venue and the selection of this year's [honorees]," says Hazel, who took office in mid-December (Billboard, Feb. 7). "It was a baptism by fire, but I worked with the producers [Katea Stitt, Jeff Anthony, and Myrrh Cauthen], who've worked on the project before. And we pulled it all together."

The event was held Feb. 26 at the New York Sheraton. The awards honored 12 pioneering R&B acts, musicians, and executives with plaques and monetary grants totaling \$205,000. Gladys Knight & the Pips received the Lifetime Achievement Award, the foundation's premier honor.

Other honorees included Herb Abramson, an early president of Atlantic Records; Faye Adams ("Shake A Hand"); Bobby Byrd, co-founder and



THE O'JAYS

leader of the early James Brown act the Famous Flames and singer of two of hip-hop's most sampled songs: "I Know You Got Soul" and "Hot Pants—I'm Coming, Coming, I'm Coming"; Tyrone Davis ("Can I Change My Mind," "This I Swear," "In The Mood"); the Five Satins, whose "In The Still Of The Night" admittedly inspired many of this year's honorees; the Harptones ("A Sunday Kind Of Love," "Life Is But A Dream"); Screamin' Jay Hawkins ("I Put A Spell On You"); Ernie K-Doe ("Mother-In-Law"); also saxophonist David "Fathead" Newman, who played with Ray Charles; the O'Jays ("Back Stabbers," "Love Train," "Use Ta Be My Girl"); and Kim Weston, who performed duets with Motown labelmate Marvin Gaye on "It Takes Two" and "What Good Am I Without You."

The event was hosted by 1997 honoree Smokey Robinson and included performances by Ruth Brown and each of the recipient acts. Highlight performances included K-Doe, who belied his years with James Brown-esque moves displayed during his rendition of "Mother-In-Law"; Hawkins' voodoo-influenced "I Put A Spell On You"; Byrd, who performed with the Original Funky Divas: Lyn Collins, Vicki Anderson, Marva Whitney, and Martha High;

the O'Jays; and a career-spanning medley by Gladys Knight & the Pips.

Other presenters included Ruth Brown; Ahmet Ertegun, co-founder of Atlantic Records; Stevie Wonder; Ashford & Simpson; Bootsy Collins; Dee Dee Bridgewater; Gerald Levert; Tony Rich; and Lauryn Hill.

"It was a very enjoyable experience," original O'Jays member Walter Williams tells Billboard. "Elated doesn't explain it. It was the first time in my



GLADYS KNIGHT & THE PIPS

whole career that I had the opportunity to perform with and mingle with all the people who inspired me to be in the business in the first place."

Emotion ran high this year, as many of the presenters were personally attached to the honorees. Abramson's award was presented by Ruth Brown, whom he discovered and signed to Atlantic. Collins presented an award to an almost-speechless Byrd, who had called on Collins and his brother when James Brown needed a guitar section. Gerald Levert awarded a plaque to his father, Eddie Levert of the O'Jays. And Gladys Knight & the Pips received an award from foundation chairman Jerry Butler and Stevie Wonder, or "Little Stevie" as Bubba Knight called him.

"You have to excuse the giddiness of many of the presenters here tonight," said Butler during his award presentation. "Many of us have traveled many a road together [with the honorees] and haven't seen each other in this capacity in a lot of years."

In addition to the awards program, the Rhythm & Blues Foundation provides financial, medical, and other necessary assistance to R&B artists of the 1940s, '50s, and '60s. The foundation also works to preserve the music of that period. It provides money for veteran acts to perform in schools, sponsors other educational programs, and is developing archival programs with the Smithsonian Institution, BMI, the National Endowment for the Arts, National Public Radio, and Indiana University. At press time, the foundation hadn't yet tallied the total funds raised by the Feb. 26 event, but Hazel says 87 cents of every dollar raised by the organization goes to its programs.

"The foundation is needed for all entertainers," says Williams. "And especially black entertainers who have run the gamut, and their careers are in their twilight, and they haven't done all the things to secure themselves... [It] has been able to reach out and help them."

In addition to continuing the foundation's current programs, Hazel says she wants to obtain more public and private sponsorship of its programs

and increase global visibility for R&B music, the foundation, and its awards ceremony. "I don't want to hear people say, 'I didn't know you existed,'" she says.

Hazel says she's also working to make the foundation and its programs more technologically advanced.

This year's event was taped for an upcoming pay-per-listen cybercast via On-Line Entertainment Network's SongQuest system at [www.oen.com](http://www.oen.com). The foundation is awaiting clearances from all the participating artists before it launches the cybercast.



On Her Own. N'Dea Davenport, former lead singer for the Brand New Heavies, recently signed a solo contract with V2 Records. Davenport produced most of the tracks on her upcoming album, with cuts co-produced by Daniel Lanois and Dallas Austin. Pictured, from left, are Melinda Cody, head of business affairs for V2; Dan Beck, president of V2; Davenport; Kate Hyman, head of A&R for V2; Kent Belden, KGB Management; and Richard Sanders, GM of V2.

## Xscape Marks Its Return With 'Lipstick'; The Family Stand Gets 'Connected'

GREAT XSCAPE: An after-party for the Soul Train Music Awards show was held Feb. 27 at Los Angeles' House of Blues, where Xscape marked its return with the help of Keith Sweat and Ol' Skool on a set that displayed the female quartet's wide-ranging vocal talents. Xscape's third album, "Traces Of My Lipstick," a collection that is mostly ballads, is expected to be released May 12.

Xscape was recently in the studio putting the finishing touches on the first single, "The Arms Of The One Who Loves You," due in early spring. The group's members—Tamika Scott, LaTocha Scott, Tameka Cottle, and Kandi Burruss—continue to soften their image, which first began with overalls and pants. Now they look as mature as their voices sound.

Michael Mauldin, president of the black music division at Columbia Records, says the label plans to market the group based on the strength of its vocals. "Xscape has been a true artist-development story, and they are constantly developing," he says. "This album is one of growth. Several of the girls are parents now, and they have matured." During their first album, "Hummin' Comin' At 'Cha," they worked extensively with Jermaine Dupri, who envisioned them as a "street" version of En Vogue. By the second album, "Off The Hook," they had a bit more glamour; Mauldin says. The new album was produced by Dupri, Diane Warren, Daryl Simmons, Babyface, and Joe.

Burruss says their look is definitely more "sexy" and "polished." "We've really stepped it up a bit, showing the sensuous side of the group," she says. One of the perks to working with other producers, she notes, is that they make the most of the group's talents. Certainly with this third album their audience will expect much more from them now, Burruss says. "You just can't half-step at this point."

The Soul Train Awards after-party also featured George Duke performing a memorable set of his most popular hits.

Chico DeBarge gave a great performance Feb. 26 at Billboard Live in Los Angeles on the eve of his Soul Train Music Awards appearance. Vocalist Davina opened DeBarge's show with an equally impressive performance.

CONNECTING WITH 'FAMILY': The Family Stand is a live band that continues to be identified with real life and regular people.

The combination of Jacci McGhee's vocals, Jeffrey Smith's musical talents, and Peter Lord's lyrical genius can calm the roughest storm. McGhee replaced Sandra St. Victor and is best-known for the duet "Make It Last Forever" with Keith Sweat. Their current single, "You Don't Have To Worry," is from their latest album, "Con-

ected," and is a fantastic song about the reality of hatred in society and a father's reassurance of a mother who has left a child.

Smith says the difference between this album and the group's previous one is that "Connected" is more R&B-focused. "People had misconceptions of what the band was about. We wanted to be more accessible, in terms of what people were listening to," Smith says. Of course, that doesn't mean that they've abandoned their shows, which offer a mixture of musical genres like rock, R&B, and jazz. They'll continue to play sets that offer a variety of musical sounds. Another song, "What Must I Do Now," has two parts and tackles the pressures black men in society face.

The second part is a reflection on the life of Tupac Shakur.

GOOD CAUSE: On March 15, Wyclef Jean, the Royal Crown Revue, and the members of the first U.S. Olympic snowboarding team will participate in Board AID, which benefits LIFEbeat, the music industry AIDS organization. Also appearing at Bear Mountain Resort in Big Bear, Calif., will be reggae band Steel Pulse,



by Anita M. Samuels

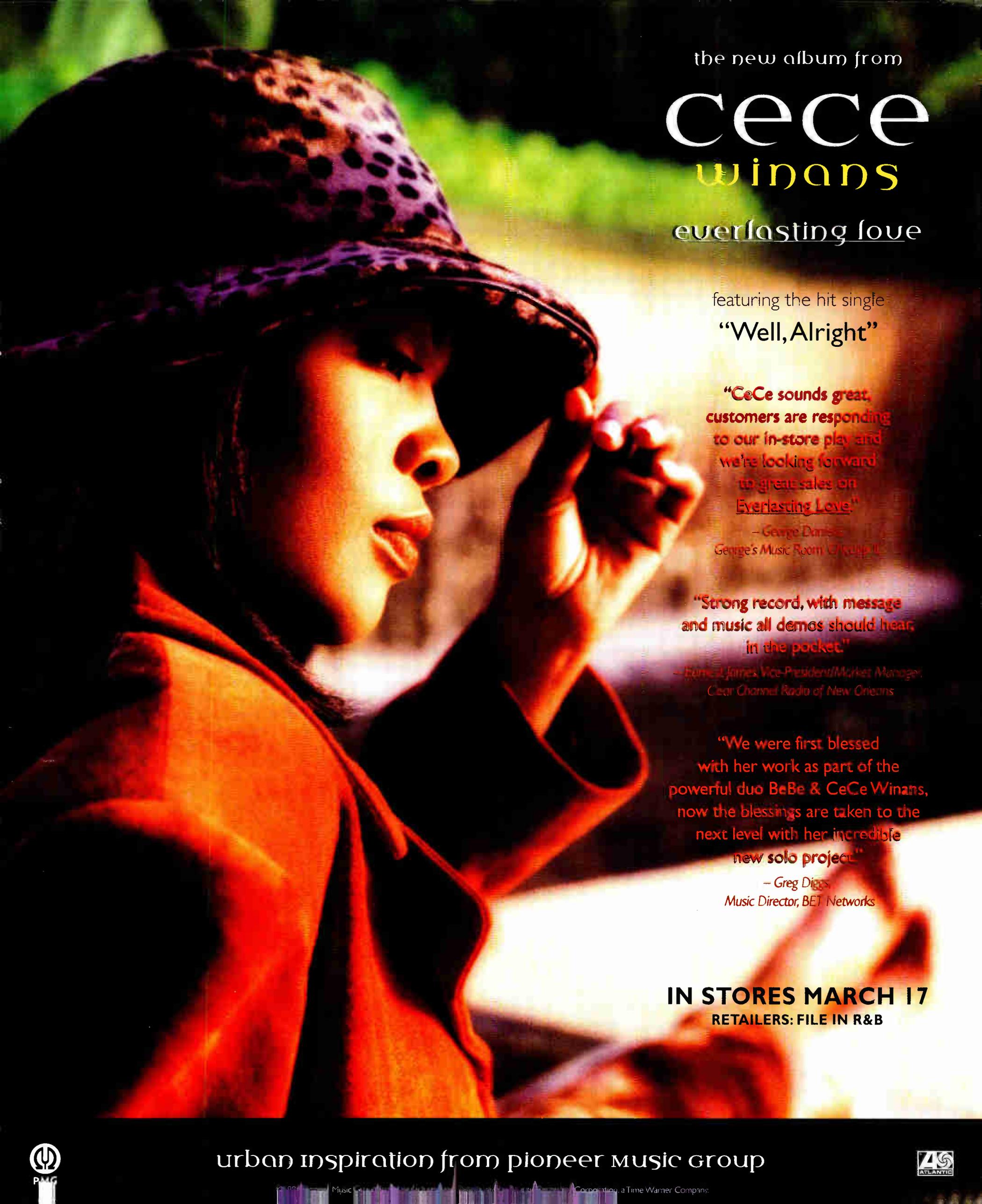


ska band the Specials, and punk band One Hit Wonder. The mission of Board AID is to raise money for teens living with HIV/AIDS to prevent further infection through education. The goal is for snowboarders, skateboarders, musicians, and other celebrities to deliver the message about saving lives. Past Board AID events raised more than \$470,000 for the organization, which gave grants to teen-oriented AIDS service organizations worldwide. The sporting event was spearheaded by Fran Richards, GM of Transworld Media, the California-based publisher of WARP magazine, a board sport magazine.

For more information, contact Susan Clary at 213-653-4987 or [www.boardaid.com](http://www.boardaid.com). At LIFEbeat, reach Jody Miller at 212-431-5227 or [jlinc@pipeline.com](mailto:jlinc@pipeline.com).

MORE CHANGES: As part of the continuing changes at Motown Records, James Cochran, senior VP of the label's R&B promotion department and an 18-year veteran of the company, has stepped down from his position. Since 1993, Cochran supervised a staff of 22 and directed field and college staff, daily promotion activities, national street marketing, and national video and dance promotion. In a prepared statement, Cochran said he felt the team currently in place was "quite capable of maintaining Motown's standard for success."

YO YO'S CONTROL: Rapper Yo Yo is working on her fourth album, "Total Control," due in late April. First single "Iz It Still All Good" will be released later this month.



the new album from  
**CeCe**  
**winans**  
everlasting love

featuring the hit single  
"Well, Alright"

**"CeCe sounds great,  
customers are responding  
to our in-store play and  
we're looking forward  
to great sales on  
Everlasting Love."**

— George Daniels  
George's Music Room, Oklauga, IL

**"Strong record, with message  
and music all demos should hear,  
in the pocket."**

— Ernest James, Vice-President/Market Manager,  
Clear Channel Radio of New Orleans

**"We were first blessed  
with her work as part of the  
powerful duo BeBe & CeCe Winans,  
now the blessings are taken to the  
next level with her incredible  
new solo project!"**

— Greg Diggs  
Music Director, BET Networks

**IN STORES MARCH 17**  
RETAILERS: FILE IN R&B

urban inspiration from pioneer music group



PMG

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# Victory

Puff Daddy & The Family

Winner of 2 Grammy Awards:

Best Rap Album – No Way Out  
and

Best Rap Performance by a Duo or Group – "I'll Be Missing You"  
(featuring Faith Evans and 112)

Winner of The Soul Train Award for:

R&B, Soul or Rap Music Video – "I'll Be Missing You"  
(featuring Faith Evans and 112)

and

Recipient of the Sammy Davis Jr. Award  
for Entertainer of the Year

His passion has elevated the state of music to new heights,  
and his inspired vision has allowed us all  
to realize his dream.

Our sincerest congratulations to our leader on his  
outstanding accomplishments...and for never missing a beat.

From your Bad Boy Family

- We won't stop -



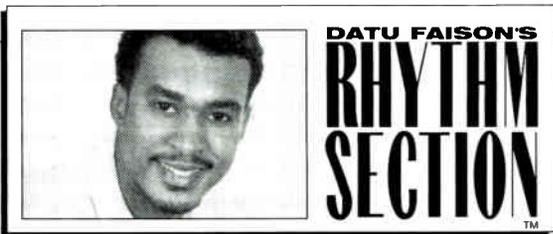
ENTERTAINMENT

[www.badboy-ent.com](http://www.badboy-ent.com)

Management: James Lassiter & Benny Medina for Handprint Entertainment

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**DESTINATION, UNO:** In any normal week, the total points exhibited by Destiny's Child's "No, No, No" (Columbia) would warrant a No. 1 hit on Hot R&B Singles, but once again the foursome settles for the silver medal, as Usher's "Nice & Slow" (LaFace/Arista) retains rights to the gold. But things could change in the next week or two, since "Nice & Slow" is finally showing signs of faltering.

"No, No, No" grabs the No. 1 trophy on the Hot R&B Singles Sales chart, surpassing Usher with an 18% sales hike. On Hot R&B Airplay, Usher gains ground with a 1% audience hike but falls back on that list, as "All My Life" by K-Ci & JoJo (MCA) vaults 3-1 after an 8% audience surge. The latter track also cracks the 50 million-audience barrier. Given its current audience, K-Ci & JoJo would need to sell only 17,000 units at core stores to debut at the apex when the single hits stores March 17. Could we also have a new contender for the biggest-R&B-audience belt?

**DOUBLE EXPOSURE:** Sales for the week that included the televised Feb. 25 Grammy Awards and the Feb. 27 Soul Train Music Awards are reflected in this issue's SoundScan data, which ran Monday through Sunday of the week ending March 1. After her exposure on the Grammy Awards and as co-host of the Soul Train Music Awards, Erykah Badu's "Baduizm" (Kedar/Universal) posts a 64% sales spike on Top R&B Albums, earning Pacesetter honors and jumping 76-55. Badu's new "Live" set falls short of bullet criteria on Top R&B Albums, registering only a 1% unit lift at No. 16, although it does bullet on The Billboard 200, moving 46-40 with a 6% increase. Her prior set shows an 80% improvement on that list and springs 173-103.

**Puff Daddy & the Family's "No Way Out"** (Bad Boy/Arista) picks up 10% at core stores and bullets 23-22. Puff had added visibility via an elaborate performance at the Soul Train Music Awards, where he was also named entertainer of the year. Despite performing on that awards show, Usher's "My Way" (LaFace/Arista) No. 5, Janet Jackson's "The Velvet Rope" (Virgin) No. 23, Dru Hill's "Dru Hill" (Island) No. 36, and Boyz II Men's "Evolution" (Motown) No. 44, showed sales declines. Incidentally, despite a controversial impromptu speech at the Grammy Awards by Wu-Tang Clan's Ol' Dirty Bastard, "Wu-Tang Forever" (Loud/RCA) fails to meet bullet criteria on either the R&B list or the big chart.

**WELCOME BACK:** The Lauryn Hill-produced Aretha Franklin cut "A Rose Is Still A Rose" (Arista) welcomes the Queen of Soul back to Hot R&B Singles as the Hot Shot Debut at No. 10. Not only is the entry a more youthful uptempo sound for Aretha, causing it to be embraced by both adult and mainstream R&B outlets; it's also her highest entry on that list since the Luther Vandross-penned "Every Girl Wants My Guy" debuted at No. 7 in 1983. Of the 106 monitored stations on the R&B radio panel, 99 are hailing the Queen, with total audience of 20.8 million listeners. Key supporting stations include WZHT Montgomery, Ala.; WQUE New Orleans; W11Z Augusta, Ga.; and WGCI Chicago.

**Jon B's "Are U Still Down"** (Yab Yum/550 Music/Epic) is now listed as a two-sided hit on Hot R&B Singles (No. 26) because "They Don't Know" hits Hot R&B Airplay at No. 72. On the former chart, we are only counting airplay points from the more dominant "Down."

# R&B

## SOUL TRAIN AWARDS

(Continued from page 10)

God's Property From Kirk Franklin's Nu Nation. The ceremony was shown Feb. 27 in the U.S. on the WB network and was broadcast in Canada and Japan.

The live show proved to be a little challenging for Usher, who had his microphone "danced" out to him by a presenter, while his "finale"—in which he tore off his shirt—lost its emphasis when the singer discovered that his sleeves were still buttoned at the cuffs.

Combs, no stranger to fanfare, left the stage in a late-model car. Dru Hill's performance, along with Da Brat and Jermaine Dupri, was greatly appreciated by the audience of more than 6,000. Also noteworthy was the act's Asian-inspired stage set, which featured a giant gold dragon against a bright red backdrop with other eye-catching ornamentation.

The video montages accompanying Combs' and Houston's award presentations offered well-rounded overviews of the winners' achievements.

Badu and several other acts experienced sales bumps following the awards. According to George Meyer, purchasing executive of the Carteret, N.J.-based chain Nobody Beats the Wiz, Badu's "Live" saw a 79% increase, while "Baduizm" jumped 250% over the previous week.

Meyer says Puff Daddy & the Family's "No Way Out" also showed a 250% increase in sales over the previous week. Dru Hill, which won two trophies, had a 30% sales jump over the previous week, according to Meyer. However, other acts saw no noticeable increase despite wins at the awards, says Meyer. He notes that Usher, who took the best R&B/soul single (male), decreased in sales at the chain, while sales of "God's Property" remained flat.

Although Nobody Beats the Wiz outlets did not offer any advertising campaigns geared to the Soul Train Music Awards, Meyer says that any exposure is "terrific."

"For us, Erykah Badu benefited the most," he adds. "In the long term, it will only hope to benefit all of them."

Following is the complete list of Soul Train Music Awards winners:

**Best R&B/soul single (female):** Erykah Badu, "On & On" (Kedar/Universal).

**Best R&B/soul single (male):** Usher, "You Make Me Wanna..." (LaFace).

**Best R&B/soul single (group, band, or duo):** Dru Hill, "In My Bed" (Island).

**Best R&B soul album (female):** Erykah Badu, "Baduizm" (Kedar/Universal).

**Best R&B/soul album (male):** The Notorious B.I.G., "Life After Death" (Bad Boy/Arista).

**Best R&B soul album (group, band, or duo):** Dru Hill, "Dru Hill" (Island).

**Best R&B/soul or rap album:** Erykah Badu, "Baduizm" (Kedar/Universal).

**Best R&B/soul or rap new artist:** Erykah Badu (Kedar/Universal).

**Best R&B/soul or rap music video:** Puff Daddy & Faith Evans (Featuring 112), "I'll Be Missing You" (Bad Boy/Arista).

**Best jazz album:** Boney James, "Sweet Thing" (Warner Bros.).

**Best gospel album:** God's Property From Kirk Franklin's Nu Nation, "God's Property" (B-Rite/Interscope).

# Billboard

## Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	2	2	12	DEJA VU [UPTOWN BABY] ● (C) (D) (T) (X) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ 2 weeks at No. 1
2	1	1	4	GETTIN' JIGGY WIT IT (C) (D) (V) COLUMBIA 78804	WILL SMITH
3	3	4	13	SWING MY WAY ● (C) (D) (M) (T) (X) EASTWEST 64135/EEG	K.P. & ENVYI
4	4	6	8	WHAT YOU WANT ● (C) (D) (T) (X) BAD BOY 79141/ARISTA	MASE (FEATURING TOTAL)
5	5	3	7	GONE TILL NOVEMBER ● (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	WYCLEF JEAN
6	6	26	4	THE PARTY CONTINUES (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	JD FEATURING DA BRAT
7	8	8	4	GET AT ME DOG (M) (T) (X) DEF JAM 568523*/MERCURY	DMX (FEAT. SHEEK OF THE LOX)
				*** GREATEST GAINER ***	
8	15	15	5	ROMEO AND JULIET (C) (D) (T) RCA 64973	SYLK-E. FLYNE FEATURING CHILL
9	9	9	8	MAKE EM' SAY UHH! (C) (D) (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
10	7	5	8	FATHER (C) (D) DEF JAM 568332/MERCURY	LL COOL J
11	11	—	2	ALL MY LOVE ● (C) (D) LIL' MAN 97023/INTERSCOPE	QUEEN PEN FEATURING ERIC WILLIAMS
12	10	7	10	DA DANGEROUS ● (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	BUSTA RHYMES
13	13	11	15	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMIN! ● (C) (D) (T) (X) BAD BOY 79130/ARISTA	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & MASE
14	37	—	6	THE CITY IS MINE ● (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	JAY-Z (FEATURING BLACKSTREET)
15	14	13	11	BURN (C) (D) (T) RED ANT 119006/MERCURY	MILITIA
16	16	12	14	JUST CLOWNIN' (C) (D) (T) PAYDAY/FRFR 570043/ISLAND	WC FROM WESTSIDE CONNECTION
17	17	14	5	NOTHIN' MOVE BUT THE MONEY ● (C) (D) (X) BLUNT 4939/TVT	MIC GERONIMO FEAT. DMX & BLACK ROB
18	12	10	7	IF YOU THINK I'M JIGGY (C) (D) BAD BOY 79115/ARISTA	THE LOX
19	21	19	3	ANOTHER RIOT (C) (D) 40 STREET 4043	KINGPIN SKINNY PIMP
20	18	16	20	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	BIG PUNISHER
21	25	31	3	6 A.M. (WE BE ROLLIN') (C) (D) REPRIS 17278/WARNER BROS.	NADANUF
22	19	17	15	GOING BACK TO CALI ● (C) (D) (T) (X) BAD BOY 79131/ARISTA	THE NOTORIOUS B.I.G.
23	23	21	6	SEND MY LOVE/SEND ONE YOUR LOVE (C) (D) DELICIOUS VINYL 71903	BORN JAMERICANS
24	20	18	20	FEEL SO GOOD ● (C) (D) BAD BOY 79122/ARISTA	MASE
25	22	22	16	YOU KNOW MY STEEZ (C) (D) (T) NOO TRYBE 38624/VIRGIN	GANG STARR
26	27	27	30	BACKYARD BOOGIE (C) (D) (T) PRIORITY 53282	MACK 10
27	24	20	13	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449*	STING & THE POLICE
28	26	23	5	HANDLE UR BIZNESS (C) (D) (T) RELATIVITY 1664	M.O.P.
29	RE-ENTRY	2		A REAL LADY (SOMETIMES I'M A BIT@H) (C) (T) (X) ALL NET 2288	D'MEKA
30	45	24	9	TWO WRONGS (C) COLEMAN/R&D PRODUCTIONS 72629/PRODIGY	HEAT
31	NEW ►	1		JUST BE STRAIGHT WITH ME ● (C) (D) (T) NO LIMIT 43305/PRIORITY	SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B, DICK
32	31	—	2	DOO DOO BROWN (C) (D) STREET STREET 30009	DJ NASTY KNOCK
33	28	25	16	JUST BECAUSE (C) (T) (X) MIGHTY 0001	SHAQUEEN
34	RE-ENTRY	19		THE BREAKS ● (C) (D) (T) REPRIS 17310/WARNER BROS.	NADANUF FEATURING KURTIS BLOW
35	30	28	19	MOURN YOU TIL I JOIN YOU (C) (D) (T) TOMMY BOY 7427	NAUGHTY BY NATURE
36	NEW ►	1		WHO AM I (T) 2 HARD 6160*/VP	BEENIE MAN
37	29	29	22	IF I COULD TEACH THE WORLD ● (C) (D) RUTHLESS 6344/RELATIVITY	BONE THUGS-N-HARMONY
38	38	49	3	BODY ROCK ● (C) (D) (T) OPEN MIC 157/RAWKUS	MOS DEF FEATURING Q-TIP & TASH
39	33	50	23	IMMA ROLLA ● (C) (T) (X) LOC-N-UP 70310	MR. MONEY LOC
40	34	33	16	THA HOP (C) (T) (X) BLUNT 4417/TVT	KINSU
41	39	36	8	THE STONE GARDEN (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA	THE PSYCHO REALM
42	35	34	12	4, 3, 2, 1 ● (T) DEF JAM 568321*/MERCURY	LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
43	32	32	37	NOT TONIGHT ● (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
44	36	30	35	UP JUMPS DA BOOGIE ● (C) (D) BLACKGROUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND
45	RE-ENTRY	3		IT'S LIKE THAT ● (C) (T) (X) SM:JE 9065/PROFILE	RUN-D.M.C. VS. JASON NEVINS
46	46	46	40	I'LL BE MISSING YOU ● (M) (T) (X) BAD BOY 79097*/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112)
47	42	37	17	SHOWDOWN ● (C) (D) (T) RELATIVITY 1643	E-A-SKI FEATURING MONTELL JORDAN
48	50	39	8	THE WORST (T) TOMMY BOY 436*	ONYX + WU-TANG CLAN
49	RE-ENTRY	18		WHO U WIT (C) (T) MIRROR IMAGE 410/ICHIHAN	LIL JON AND THE EAST SIDE BOYZ
50	48	40	19	WHAT I NEED (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	CRAIG MACK

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 CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	6	5	SOMEONE TO HOLD VERONICA FEAT. BIG PUNISHER & CUBAN LINK (H.O.L.A.)
2	2	3	ILL NA NA 12 GAUGE (POWER/T.Y.S./ROADRUNNER)
3	5	3	UNEXPLAINED GRAVEDIGGAZ (GEE STREET/V2)
4	4	18	PAPI CHULO FEMICORRETS FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONE/CA)
5	3	23	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)
6	8	17	IT'S RAINING MEN... THE SEQUEL MARTHA WASH FEAT. RUPAUL (LOGIC)
7	15	10	MONEY CAN'T BUY YOU LOVE YOUNG DRE FEAT. SANDY WHITT OF THE COASTERS (A&M/SONO LEVEL)
8	10	21	UM BAH AREAL (THATZ ENTERTAINMENT/COPPER SUN)
9	12	14	DOWN LOW FREAKNASTY (HARD HOOD/POWER/TRIAD)
10	18	6	ME NAME JR. GONG DAJIAN MARLEY FEAT. GRAND PUBA (TUFF GONG/LIGHTYEAR)
11	11	23	A SMILE LIKE YOURS NATALIE COLE (ELEKTRA/EEG)
12	9	14	AZ SIDE NASTYBOY ALICK FEAT. MANDI (NASTYBOY/CLASSNOTEMERCURY)
13	19	12	LET ME SEE YOU SQUIRREL SQUIRREL (ATTITUDE)

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

# Billboard TOP R&B ALBUMS

MARCH 14, 1998

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
***No. 1***						
1	1	45	3	SILKK THE SHOCKER	NO LIMIT 50716*/PRIORITY (10.98/16.98) 2 weeks at No. 1	1
2	3	2	37	K-CI & JOJO	MCA 11613* (10.98/16.98)	2
3	2	1	23	BRIAN MCKNIGHT	MERCURY 536215 (10.98 EQ/16.98)	1
***HOT SHOT DEBUT***						
4	NEW	1	1	C-BO	AWOL/NOO TRYBE 45496*/VIRGIN (10.98/15.98)	4
5	4	3	24	USHER	LAFACE 26043/ARISTA (10.98/16.98)	1
6	NEW	1	1	SOUNDTRACK	NOO TRYBE 45451*/VIRGIN (10.98/15.98)	6
7	5	5	16	LSG	EASTWEST 62125*/EEG (10.98/16.98)	2
8	7	6	8	THE LOX	BAD BOY 73015*/ARISTA (10.98/16.98) HS	1
9	6	4	6	YOUNG BLEED	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD NO LIMIT 50738*/PRIORITY (10.98/16.98)	1
10	NEW	1	1	OL SKOOL	KEIA 53104*/UNIVERSAL (10.98/16.98)	10
11	8	7	19	MASE	BAD BOY 73017*/ARISTA (10.98/16.98)	1
12	9	8	46	MARY J. BLIGE	MCA 11606* (10.98/16.98)	1
13	10	9	17	MYSTIKAL	BIG BOY/NO LIMIT 41620*/JIVE (10.98/16.98) HS	1
14	11	11	16	TIMBALAND AND MAGOO	BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	9
15	16	14	27	MASTER P	NO LIMIT 50559*/PRIORITY (10.98/16.98)	1
16	17	13	16	ERYKAH BADU	KEDAR 53109*/UNIVERSAL (10.98/16.98)	1
17	15	12	14	WILL SMITH	COLUMBIA 68683* (10.98 EQ/17.98)	9
18	13	—	2	SOUNDTRACK	TOMMY BOY 1227* (11.98/17.98)	13
19	14	—	2	DESTINY'S CHILD	COLUMBIA 67728* (10.98 EQ/16.98)	14
20	12	10	24	SOUNDTRACK	LAFACE 26041/ARISTA (10.98/16.98)	1
21	18	16	24	MARIAH CAREY	COLUMBIA 67835 (10.98 EQ/17.98)	3
22	23	21	33	PUFF DADDY & THE FAMILY	BAD BOY 73012*/ARISTA (10.98/17.98)	1
23	21	17	21	JANET	VIRGIN 44762 (11.98/17.98)	2
24	20	15	18	JAY-Z	ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	2
***GREATEST GAINER***						
25	58	—	2	BIG TYMERS	CASH MONEY 9617 (11.98/16.98) HS	25
***HEATSEEKER IMPACT***						
26	29	29	22	NEXT	ARISTA 18973 (10.98/15.98) HS	26
27	NEW	1	1	ABOVE THE LAW	TOMMY BOY 1233 (10.98/16.98)	27
28	22	20	15	2PAC	AMARU 41630*/JIVE (19.98/24.98)	1
29	19	—	2	JAGGED EDGE	SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	19
30	25	22	25	BUSTA RHYMES	ELEKTRA 62064*/EEG (10.98/16.98)	1
31	27	24	11	QUEEN PEN	LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	22
32	24	18	15	CHICO DEBARGE	KEDAR 53088*/UNIVERSAL (10.98/16.98)	14
33	28	27	29	SWV	RCA 67525* (10.98/16.98)	5
34	26	19	31	JOE	JIVE 41603* (11.98/16.98)	4
35	31	25	20	UNCLE SAM	STONECREEK 67731*/EPIC (10.98 EQ/16.98) HS	24
36	30	26	67	DRU HILL	ISLAND 524306 (10.98/16.98) HS	5
37	32	23	20	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE	AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	1
38	33	32	36	WYCLEF JEAN FEAT. REFUGEE ALLSTARS	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	4
39	36	30	41	GOD'S PROPERTY	FROM KIRK FRANKLIN'S NU NATION B-RITE 90093*/INTERSCOPE (10.98/16.98)	1
40	34	37	34	MISSY "MISDEMEANOR" ELLIOTT	EASTWEST 62062*/EEG (10.98/16.98)	1
41	39	31	24	JON B.	Y&B MUSIC 67805*/EPIC (10.98 EQ/16.98)	25
42	41	41	17	THREE 6 MAFIA	RELATIVITY 1644 (10.98/15.98)	18
43	NEW	1	1	BEENIE MAN	SHOCKING VIBES 1513*/VP (9.98/14.98) HS	43
44	35	34	23	BOYZ II MEN	MOTOWN 530819* (11.98/17.98)	1
45	40	33	11	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1 POLYGRAM TV 536204 (8.98/17.98)	25
46	43	42	50	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (19.98/24.98)	1
47	37	35	31	SOUNDS OF BLACKNESS	PERSPECTIVE 549029*/A&M (10.98/16.98) HS	24

48	44	40	15	KENNY G	ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
49	42	28	15	VARIOUS ARTISTS	PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	4
50	45	39	18	H-TOWN	RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
51	46	36	17	KAREN CLARK-SHEARD	ISLAND 524397 (10.98/17.98) HS	FINALLY KAREN	28
52	48	38	22	LUTHER VANDROSS	LV 68220*/EPIC (10.98 EQ/17.983)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
53	49	49	36	PATTI LABELLE	MCA 11642 (10.98/16.98)	FLAME	10
54	38	—	2	VARIOUS ARTISTS	MOTOWN 530849 (29.98 CD)	MOTOWN 40 FOREVER	38
***PACESETTER***							
55	76	84	55	ERYKAH BADU	KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
56	55	48	54	TRU	NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
57	NEW	1	1	SCARFACE	RAP-A-LOT 45471*/VIRGIN (19.98/22.98)	MY HOMIES	57
58	53	43	15	MJG	SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	4
59	67	73	13	TRICK DADDY DOLLARS	SLIP-N-SLIDE 2790*/WARLOCK (10.98/15.98)	BASED ON A TRUE STORY	59
60	52	51	19	SALT-N-PEPA	RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW	16
61	57	61	16	PEGGY SCOTT-ADAMS	MISS BUTCH 4005*/MARDI GRAS (9.98/14.98)	CONTAGIOUS	49
62	50	50	4	VARIOUS ARTISTS	THUMP 9960 (10.98/15.98)	OLD SCHOOL FUNK II	42
63	54	—	2	PROPHET POSSE	PROPHET 4406 (11.98/16.98) HS	BODY PARTS	54
64	56	54	92	MASTER P	NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
65	47	44	18	RAKIM	UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	1
66	51	46	20	LL COOL J	DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
67	77	76	22	IMMATURE	MCA 11668 (10.98/16.98)	THE JOURNEY	20
68	64	67	70	MAKAVELI	DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
69	62	68	18	BEBE WINANS	ATLANTIC 83041*/AG (10.98/16.98)	BEBE WINANS	36
70	66	63	41	SOUNDTRACK	NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
71	59	47	14	THE WHISPERS	INTERSCOPE 90111 (10.98/16.98)	SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	27
72	82	53	15	5TH WARD BOYZ	RAP-A-LOT/NOO TRYBE 45117*/VIRGIN (10.98/15.98)	USUAL SUSPECTS	26
73	NEW	1	1	CRYSTAL BALL	NPG 9871 (50.98 CD)	CRYSTAL BALL	73
74	63	55	23	SOMETHIN' FOR THE PEOPLE	WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	33
75	NEW	1	1	VARIOUS ARTISTS	PRIORITY 51070 (8.98/14.98)	MTV PRESENTS: HIP HOP BACK IN THE DAY	75
76	60	87	4	VARIOUS ARTISTS	EASTWEST 62088*/EEG (11.98/17.98)	PARTY OVER HERE '98	60
77	75	59	24	MAX 10	PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
78	85	74	36	TWISTA	CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13
79	RE-ENTRY	58	58	SOUNDTRACK	WARNER SUNSET/ATLANTIC 82961*/AG (11.98/17.98)	SPACE JAM	5
80	86	70	3	RANDY CRAWFORD	BLUEMOON/ATLANTIC 92785*/AG (10.98/16.98)	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE	70
81	71	58	11	ICE CUBE	PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE	32
82	80	80	15	HOT BOYS	CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37
83	70	62	19	BIG BUB	KEDAR 53074*/UNIVERSAL (10.98/16.98) HS	TIMELESS	15
84	92	81	85	KENNY LATTIMORE	COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
85	65	56	16	LUNIZ	NOO TRYBE 44939*/VIRGIN (10.98/16.98)	LUNITIK MUZIK	8
86	89	69	5	GP WU	MCA 11587 (10.98/16.98) HS	DON'T GO AGAINST THE GRAIN	44
87	69	66	100	MAXWELL	COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
88	72	60	22	SOUNDTRACK	DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	1
89	87	82	39	WU-TANG CLAN	LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
90	61	64	28	SOUNDTRACK	ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
91	74	65	73	GINUWINE	550 MUSIC 67685*/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
92	84	71	3	PHIL PERRY	PEAK/PRIVATE 82163*/WINDHAM HILL (10.98/16.98)	ONE HEART ONE LOVE	71
93	81	89	31	BONE THUGS-N-HARMONY	RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
94	83	85	16	LUKE	LUKE RECORDS II 524448*/ISLAND (10.98/16.98)	CHANGIN' THE GAME	49
95	NEW	1	1	KIMBERLY SCOTT	LONGEVITY 67837*/COLUMBIA (7.98 EQ/11.98) HS	KIMBERLY SCOTT	95
96	78	79	3	AL GREEN	THE RIGHT STUFF 57074*/EMI-CAPITOL (10.98/15.98)	MORE GREATEST HITS	78
97	NEW	1	1	MILITIA	RED ANT 111003*/MERCURY (10.98 EQ/16.98) HS	MILITIA	97
98	68	78	33	MAXWELL	COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
99	NEW	1	1	VARIOUS ARTISTS	EASTWEST 62150*/EEG (10.98/16.98)	RHYTHM & QUAD 166 VOL. 1	99
100	73	52	3	THE BEATNUTS	RELATIVITY 1621* (8.98/12.98) HS	THE BEATNUTS REMIX EP: THE SPOT	52

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.

## COCOA BROVAZ

The New Album *The Rude Awakening* From The

# COCOA BROVAZ

(Formerly Smif 'n Wessun)

Including the blazin' single "Black Trump"

featuring Raekwon the Chef from the Wu-Tang Clan

## In-Stores March 31

Executive Produced by Buckshot, Dru Ha & The Cocoa B'z



# 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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	3	13	ALL MY LIFE	K-CI & JOJO (MCA)	38	33	31	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/EEG)
2	1	16	ANYTIME	BRIAN MCKNIGHT (MERCURY)	39	36	21	A DREAM	MARY J. BLIGE (ARISTA)
3	2	18	NICE & SLOW	USHER (LAFACE/ARISTA)	40	42	4	ROMEO AND JULIET	SYLK-E. FLYNE FEATURING CHILL (RCA)
4	4	16	SEVEN DAYS	MARY J. BLIGE (MCA)	41	54	3	THE PARTY CONTINUES	JD FEAT. DA BRAT (SO SO DEF/COLUMBIA)
5	5	17	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)	42	34	13	4, 3, 2, 1	LL COOL J, M. MAN, REDMAN, DAVE NAVEL AND MASTER P (DEF JAM)
6	6	24	MY BODY	LSG (EASTWEST/EEG)	43	44	6	SOMEONE LIKE YOU	PATTI LABELLE (MCA)
7	7	11	RAIN	SWV (RCA)	44	55	4	IMAGINATION	TAMIA (QWEST/WARNER BROS.)
8	8	15	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)	45	40	12	MAKE EM' SAY UHH!	MASTER P, FEAT. SNUCK, THE SHOCKER, M.A.X. & MYSTIKAL (NO LIMIT)
9	10	17	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)	46	52	19	ARE U STILL DOWN	JON B. (Y&B YUM/550 MUSIC/EPIC)
10	14	8	AM I DREAMING	OL SKOOL (FEAT. KEITH SWEAT & JSCAPE) (KEDAR/UNIVERSAL)	47	46	9	I WON'T LET YOU DO THAT TO ME	LUTHER VANDROSS (LV/EPIC)
11	13	10	SWING MY WAY	K.P. & ENVYI (EASTWEST/EEG)	48	45	44	EVERYTHING	MARY J. BLIGE (MCA)
12	9	18	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)	49	47	18	HOLD ON (CHANGE IS COMIN')	SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)
13	16	21	BREAKDOWN	MARIAH CAREY (FEAT. BONE THUGS-N-HARMONY) (COLUMBIA)	50	51	65	IN MY BED	DRU HILL (ISLAND)
14	17	8	DO FOR LOVE	2PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)	51	65	6	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOX) (DEF JAM/MERCURY)
15	15	8	BEEP ME 911	MISSY "MISDEMEANOR" ELLIOTT (FEAT. 702 & MAGOO) (EASTWEST)	52	49	29	BUTTA LOVE	NEXT (ARISTA)
16	23	5	LET'S RIDE	MONTELL JORDAN FEAT. MASTER P & SNUCK THE SHOCKER (DEF JAM)	53	50	31	MY LOVE IS THE SHHH!	SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMARA (WB)
17	19	8	TOO CLOSE	NEXT (ARISTA)	54	56	2	TURN IT UP (REMIX) / FIRE IT UP	BUSTA RHYMES (ELEKTRA/EEG)
18	11	21	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)	55	58	4	BRING IT ON	KEITH WASHINGTON (SILAS/MCA)
19	21	18	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	56	61	6	THE MAN RIGHT CHEA	MYSTIKAL (BIG BOY/NO LIMIT/JIVE)
20	20	5	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)	57	53	31	I CARE 'BOUT YOU	MILESTONE (LAFACE/ARISTA)
21	12	23	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)	58	48	13	TOGETHER AGAIN	JANET (VIRGIN)
22	24	7	WE BE CLUBBIN'	ICE CUBE (HEAVYWEIGHT/A&M)	59	57	8	IF YOU THINK I'M JIGGY	THE LOX (BAD BOY/ARISTA)
23	18	35	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)	60	69	6	BURN	MILITIA (RED ANT)
24	28	19	I GET LONELY	JANET (VIRGIN)	61	68	5	ONLY IN CALIFORNIA	MACK 10 (FEAT. ICE CUBE AND SNOOP DOGGY DOGG) (PRIORITY)
25	29	7	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)	62	67	18	I WONDER IF HEAVEN GOT A GHETTO	ZIPAC (AMARU/JIVE)
26	25	14	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	63	—	1	RIDE ON (CAUGHT UP)!	SNOOP DOGGY DOGG & KURUPT (NOO TRYBE/VIRGIN)
27	22	20	5 STEPS	DRU HILL (ISLAND)	64	43	14	ALL MY LOVE	QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE)
28	30	7	CURIOUS	LSG FEAT. LL COOL J, BUSTA RHYMES & MC LYTE (EASTWEST)	65	60	26	SOCK IT 2 ME	MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST)
29	32	7	OFF THE HOOK	JODY WATLEY (ATLANTIC)	66	59	27	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
30	31	7	QUEEN AIN'T A PARTY	QUEEN PEN (LIL' MAN/INTERSCOPE)	67	66	19	IN HARM'S WAY	BEBE WINANS (ATLANTIC)
31	26	32	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)	68	63	45	IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
32	35	20	TYRONE	ERYKAH BADU (KEDAR/UNIVERSAL)	69	—	1	CLOCK STRIKES	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
33	39	2	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LL'KIMI) (BAD BOY/ARISTA)	70	70	14	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)
34	37	12	ALL I DO	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)	71	75	3	REALITY	ELUSION (RCA)
35	27	21	DANGEROUS	BUSTA RHYMES (ELEKTRA/EEG)	72	—	1	THEY DON'T KNOW	JON B. (Y&B YUM/550 MUSIC/EPIC)
36	41	32	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	73	74	28	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)
37	38	5	STRAWBERRIES	SMOOTH (PERSPECTIVE/A&M)	74	—	2	WHO AM I	BEEBIE MAN 2 (HARD'N'P)
					75	—	1	JUST BE STRAIGHT WITH ME	SILKK THE SHOCKER (NO LIMIT)

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

## HOT R&B RECURRENT AIRPLAY

1	1	4	STOMP	GOD'S PROPERTY (B-RITE/INTERSCOPE)	14	14	7	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY)
2	2	4	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY)	15	23	53	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)
3	7	5	I CAN LOVE YOU	MARY J. BLIGE (MCA)	16	9	13	CAN WE SWV (JIVE)	
4	11	19	NEXT LIFETIME	ERYKAH BADU (KEDAR/UNIVERSAL)	17	5	6	THE LOVE SCENE	JOE (JIVE)
5	6	11	FOR YOU	KENNY LATTIMORE (COLUMBIA)	18	20	5	HONEY	MARIAH CAREY (COLUMBIA)
6	4	27	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	19	15	7	NOT TONIGHT	LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)
7	25	10	OTHERSIDE OF THE GAME	ERYKAH BADU (KEDAR/UNIVERSAL)	20	21	19	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)
8	3	17	THE SWEETEST THING	REFUGEE CAMP ALL STARS FEAT. LAURYN HILL (COLUMBIA)	21	24	46	PONY	GUNWINE (550 MUSIC/EPIC)
9	16	51	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)	22	22	24	ON & ON	ERYKAH BADU (KEDAR/UNIVERSAL)
10	8	7	SHOE WAS ON THE OTHER FOOT	PATTI LABELLE (MCA)	23	17	4	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)	BRIAN MCKNIGHT FEAT. MASE (MERCURY)
11	10	5	NEVER MAKE A PROMISE	DRU HILL (ISLAND)	24	19	31	CRUSH ON YOU	LIL' KIM FEAT. LL'CEASE (UNDEAS/BIG BEAT/ATLANTIC)
12	12	55	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	25	18	14	G.H.E.T.T.O.U.T.	CHANGING FACES (BIG BEAT/ATLANTIC)
13	13	23	DON'T LEAVE ME	BLACKSTREET (INTERSCOPE)					

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

40	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	41	ALL MY LOVE (Lil' Lu Lu, BMI/EMI Blackwood, BMI/Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funcky Mama, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) HL/WBM
42	4, 3, 2, 1 (LL Cool J, M. Man, Redman, Dave Navels and Master P) (Def Jam)	43	ARE U STILL DOWN (Y&B YUM/550 MUSIC/EPIC)
43	ARE U STILL DOWN (Y&B YUM/550 MUSIC/EPIC)	44	ARE U STILL DOWN (Y&B YUM/550 MUSIC/EPIC)
44	ARE U STILL DOWN (Y&B YUM/550 MUSIC/EPIC)	45	ARE U STILL DOWN (Y&B YUM/550 MUSIC/EPIC)
45	ARE U STILL DOWN (Y&B YUM/550 MUSIC/EPIC)	46	ARE U STILL DOWN (Y&B YUM/550 MUSIC/EPIC)
46	ARE U STILL DOWN (Y&B YUM/550 MUSIC/EPIC)	47	ARE U STILL DOWN (Y&B YUM/550 MUSIC/EPIC)
47	ARE U STILL DOWN (Y&B YUM/550 MUSIC/EPIC)	48	ARE U STILL DOWN (Y&B YUM/550 MUSIC/EPIC)
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74	ARE U STILL DOWN (Y&B YUM/550 MUSIC/EPIC)	75	ARE U STILL DOWN (Y&B YUM/550 MUSIC/EPIC)

# 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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	2	16	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)	38	33	5	FREAK IT	LATHUN FEAT. DA BRAT (SO SO DEF/COLUMBIA)
2	1	8	NICE & SLOW	USHER (LAFACE/ARISTA)	39	35	12	YOUNG, SAD AND BLUE	LYSETTE (FREEWORLD)
3	7	4	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)	40	63	6	SADDLE YOU UP	STRAWBERRI (JHR/EAST POINTE)
4	4	12	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	41	—	1	IT'S ALL ABOUT ME	MYA FEAT. SISOQ OF DRU HILL (INTERSCOPE)
5	3	4	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)	42	36	20	I'M NOT A PLAYER	BIG PUNISHER (LOUD)
6	5	13	SWING MY WAY	K.P. & ENVYI (EASTWEST/EEG)	43	37	28	BUTTA LOVE	NEXT (ARISTA)
7	6	7	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)	44	61	3	LET ME	PHIL STORM FEAT. KIM SMITH (4D STREET)
8	8	7	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	45	38	24	THEY LIKE IT SLOW	H-TOWN (RELATIVITY)
9	10	5	TOO CLOSE	NEXT (ARISTA)	46	41	20	IN HARM'S WAY	BEBE WINANS (ATLANTIC)
10	9	3	THE PARTY CONTINUES	JD FEAT. DA BRAT (SO SO DEF/COLUMBIA)	47	54	4	6 A.M. (WE BE ROLLIN')	NADANUF (REPRISE/WARNER BROS.)
11	—	1	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)	48	49	29	I CARE 'BOUT YOU	MASE (FEAT. MASE) (LAFACE/ARISTA)
12	13	4	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOX) (DEF JAM/MERCURY)	49	39	15	GOING BACK TO CALI	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
13	15	4	ALL I DO	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)	50	44	20	SO GOOD	DAVINA (LOUD)
14	27	5	ROME AND JULIET	SYLK-E. FLYNE FEATURING CHILL (RCA)	51	51	6	SEND MY LOVE/SEND ONE YOUR LOVE	BORN AMERICANS (DELICIOUS VINYL)
15	11	19	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)	52	66	2	WELL, ALRIGHT	CECE WINANS (PIONEER)
16	17	4	STRAWBERRIES	SMOOTH (PERSPECTIVE/A&M)	53	—	1	IMAGINATION	TAMIA (QWEST/WARNER BROS.)
17	14	7	MAKE EM' SAY UHH!	MASTER P, FEAT. SNUCK, THE SHOCKER, M.A.X. & MYSTIKAL (NO LIMIT)	54	42	20	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
18	12	7	FATHER	LL COOL J (DEF JAM/MERCURY)	55	48	24	THE ONE I GAVE MY HEART TO	AALIYAH (BLACKGROUND/ATLANTIC)
19	21	7	ARE U STILL DOWN/THEY DON'T KNOW	JON B. (Y&B YUM/550 MUSIC/EPIC)	56	40	14	TUCK ME IN	KIMBERLY SCOTT (LONGEVITY/COLUMBIA)
20	16	14	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)	57	46	15	YOU KNOW MY STEEZ	GANG STARR (NOO TRYBE/VIRGIN)
21	20	2	BRING IT ON	KEITH WASHINGTON (SILAS/MCA)	58	47	8	JUST A MEMORY	7 MILE (CRAVE)
22	23	14	TOGETHER AGAIN	JANET (VIRGIN)	59	45	7	SILLY	TARAL (MOTOWN)
23	22	6	ALL MY LOVE	QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE)	60	53	6	SAID YOU'LL STAY	KAI (TIDAL WAVE/EFFEN)
24	18	10	DANGEROUS	BUSTA RHYMES (ELEKTRA/EEG)	61	56	21	DON'T STOP THE MUSIC	PLAYA (DEF JAM/MERCURY)
25	25	15	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	62	64	29	BACKYARD BOOGIE	MACK 10 (PRIORITY)
26	19	6	AM I DREAMING	OL SKOOL (FEAT. KEITH SWEAT & JSCAPE) (KEDAR/UNIVERSAL)	63	52			

MARCH 14, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'NICE & SLOW' by Usher, 'NO, NO, NO' by Destiny's Child, and 'LET'S RIDE' by Montell Jordan.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like '4 SEASONS OF LONELINESS' by Boyz II Men, 'FREAK IT' by Lathun, and 'IT'S ALL ABOUT ME' by Mya.

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. \*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.

## Official 'Heart' Remixes Primed To Sink Upstarts

**SAILING AWAY:** We've got bad news for all of those opportunistic little labels hoping to hitch their wagon onto Celine Dion's runaway smash "My Heart Will Go On." The folks at 550 Music have finally smartened up and commissioned uptempo remixes of the massive theme from "Titanic"—and not a moment too soon.

At this point, three tepid dance versions of the song are already successfully circulating. Thankfully, all of these should disappear now that the real thing is imminent. One can only wonder why the label waited so long to remix the track, given the apparent demand at radio and retail. As it is, a little momentum has been lost by the delay. We trust that Sony's pressing plant is working around the clock to rush the new mixes into stores.

In any case, **Tony Moran** and **Soul Solution** partners **Bobby Guy** and **Ernie Lake** took turns reconstructing "My Heart Will Go On," both with stellar results.

Guy and Lake's version rattles with the hearty, hard-edged percussion that has become their signature. Replete with foghorns and other assorted ship-like sound effects, their interpretation oozes with the rich melodrama associ-



by Larry Flick

ated with the soundtrack.

Moran has opted for a more sweeping disco flavor in his interpretation, wrapping Dion's voice in well-padded tribal drums and twinkling keyboards that effectively complement composer **James Horner's** haunting melody.

Given the notable strength of both versions, club jocks and radio programmers should find themselves in a pleasant quandary in settling on a fave. They certainly won't go wrong in either case.

If there's anything nagging about these dance versions of "My Heart Will Go On," it's that they remind us of how Dion doesn't visit the dancefloor as much as she used to. Diehards will recall her visibility on now-classic cuts like "Unison" and "Love Can Move Mountains," both of which showed her as a viably youth-driven artist to match the more mature demeanor exhibited

on her trademark power ballads. Perhaps the folks at 550 Music will consider lifting the bubbly "Just A Little More Love" from her current "Let's Talk About Love" collection as a future single—or at least as a club-focused flipside for the next ballad waiting in the wings.

**BREAKING OUT:** Look for **Air**—the French electronic act that anyone with an allegedly hip bone in their body is panting over—to experience a beefy above-ground hit with "Sexy Boy," a cute **Source/Caroline** single that has been solidly remixed by quirky rocker **Beck**. **Cassius** of **Motorbass** and **Eti-ette De Crecy** of **Super Discount** fame also groove perspective to the single, which features the previously unavailable track "Jeanne."

**Air's** enigmatic labelmate, **Photek** (aka **Rupert Parks**), has been keeping busy lately. In addition to collaborating with jungle-master **Goldie** on a future release, he's been working on two new cuts to be included on "Form & Function," a compilation of his impossible-to-find past material due June 2. Some of the cuts have been remixed to suit trendy tastes, with contributions by **Grooverider** ("Resolution"), **Doc Scott** ("Water Margin"), and **Peshay** ("Rings Around Saturn"), among others.

Whilst we have **Parks** on the brain, **Photek**-heads will be delighted to learn that he's planning his first-ever DJ tour of the States in the late spring. We can hardly contain our excitement.

**LINE 'EM UP:** With "Ride The Pony" by **Peplab**, **Virgin Underground** continues to be an invaluable source of music that's not only of superior quality but also indicative of turntable trends on the horizon. First heard late last year on **Mr. Cheng's** **Quality Tunes** (an Amsterdam-based indie well worth keeping tabs on), the track is a super-catchy houser, slathered with aggressive electric guitars and a hook that demands immediate pop radio play.

Even though the import of "Ride The Pony" didn't saturate the States, the domestic pressing will offer fresh mixes along with the original versions. Intriguing New York newcomer **Conrad Carelli** did the honors in sprucing up this already juicy jam. This lad has serious star potential. If you're sick of the same five remixers, perhaps you should look him up.

By the by, clubland insiders should get a kick out of the picture sleeve for "Ride The Pony," which features a darling boyhood snapshot of **Virgin Underground** honcho **Rick Squillante**. What a cutie!

**Ultra Records** trucks on with a couple of hot items. **Future Breeze** returns with "Another Day," which jiggles with rhythmic authority, while the anthemic "Love Is A Place" by **E'Mij** illustrates immeasurable growth by producer **Phillip Damien**. His knack for weaving infectious hooks and forceful vocals into credible grooves can no longer be denied. In his remixes, **Mood II Swing** member **Jon Ciafone** efficiently breaks the song down into a deep underground vibe. Don't you dare miss either of these winners.

On an **Ultra**-related note, stateside

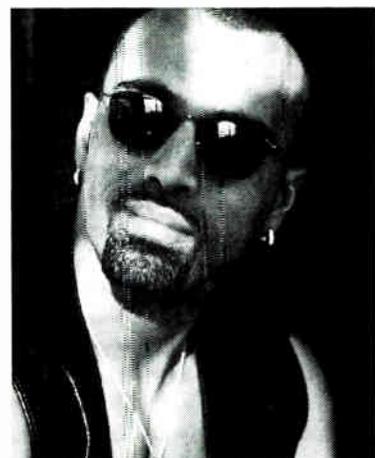
label **GM Emily Ng** continues to establish a solid career as a producer and DJ to be reckoned with. In addition to commanding turntable decks all over the U.S. and Europe, she's been in the studio recently working on tracks for **Yoshitoshi** and **Grace Jones**. A true diva in the making, wouldn't you agree?

The kids at **NiteGrooves Records** are kicking it lovely with a couple of essential releases. "Strings Of Life" is a classic instrumental that's been masterfully updated by Chicago maestro **Ralph Rosario**. There are no surprises here . . . just piles of lush keyboards and rich, insinuating rhythms. For a more saucy, guttural flavor, **Rosario** gets down and dirty on the flipside jam, "Funk It."

**Wamdue** flexes a fairly broad range of sounds on "Cascades Of Colour," an EP cut under the group name the **Ananda Project**. **Gaelle Adisson** provides an ethereal vocal presence on the three-track record, which opens with the dark and moody title cut, cruises into the urgent and tribalistic "I Think I'm Losing You," and finally closes with the dreamy "Destination." DJs may feel the desire to break this project into separate morsels for peak-hour use, though we're more inclined to pop this sucker on and let it run its course as a full conceptual piece.

It's actually looking like it will be a **Wamdue**-heavy season. The Atlanta act has a stunning full-length album coming on **Strictly Rhythm Records** in the late spring; it will be previewed by the single "Where Do We Go." It's absolutely gorgeous material that's enhanced by the remix input of **Armand Van Helden**.

**Strictly Rhythm** has several other sure-fire hits in the making with **Ultra Naté's** long-anticipated new single, "Found A Cure," as well as **Kimani's** festive "High On Love" and future diva **J. Cee**, whose debut, "What You Do," tingles with mass appeal. We'd expect nothing less than the best from clubland's most enduring indie label.



**Def Beats.** On April 15, **David Morales** serves club loyalists with "Needin' U," an invigorating deep-house anthem on which he samples the **Chi-Lites'** soul chestnut "My First Mistake." The track is one of two spankin' new jams on **Definity Records**, a New York indie label **Morales** operates with industry veteran **Judy Weinstein**. On the same day, producer **Bobby D'Ambrosio** issues "The Day," a disco-soaked kicker that features vocals by **Michelle Weeks**. The track follows the pair's 1997 international dancefloor staple "Moment Of My Life." **D'Ambrosio** is currently working on an album due this summer. Among the cuts completed is the forthcoming single "Brighter Days" featuring guest vocals by **Darryl Martin**.

**THE NEXT LEVEL:** It's always a pleasure to report a clubland citizen's elevation onto a higher plateau. It's particularly satisfying when the news involves a gifted producer/composer like **Brinsley Evans**, who has been diligently toiling away at the underground level for several years now. His 1994 **Uncanny Alliance** turntable hit "I'm Beautiful Dammit" has been tapped for inclusion on **Bette Midler's** next album. Talk about a perfect union of artist and song! Our snoops tell us **Miss M** is having a field day with the funny and uplifting tune in the studio. Legendary producer **Arif Mardin** is at the helm of the recording.

Also, Chicago-based producer/musician **Tim Gant** has scored a coup by placing his wonderfully soulful tune "In Case You Forgot" on **Aretha Franklin's** new **Arista** set, "A Rose Is Still A Rose." This man is among the more shy yet crazy-talented dudes of our genre. Such high-profile opportunities are long overdue.

**HERE THEY ARE:** There's no guessing which acts are going to leave a lingering impression on punters. Years after having disappeared from stateside view, a sizable posse of **Army Of Lovers** loyalists continue to bombard us with questions regarding the Swedish act's whereabouts. Well, we finally have some good news. Members of the act have reconvened under the name **Vacuum** and have recently issued the techno-smart hi-NRG single "I Breathe" on **Sweder's** **Stockholm Records**. An album is looming in the not-too-distant future. Time to start rifling through those import bins!

## Knuckles' Grammy Caps Hit Year

**NEW YORK**—Frankie Knuckles still cannot recall what he said upon reaching the podium of **Radio City Music Hall** as the victor in the **Grammys'** first-ever remixer of the year sweepstakes.

"It was like I was lifted out of my body," he says. "It also happened so fast. I have no memory of the moment beyond preparing to jump up and congratulate [fellow nominee] **David Morales** right before the winner was announced. I was convinced that he was going to win."

While clubland pundits were evenly divided between the titans in handicapping the dance-driven category (which also included **Armand Van Helden**, **Todd Terry**, and **Mousse T.**), **Knuckles** nabbed the trophy after a year that saw him successfully reconstructing hits like **Mary J. Blige's** "Everything" and **Toni Braxton's** "I Don't Want To" and "Un-Break My Heart."

"On the whole, I'm feeling the goodwill of the community," he says. "But I know there are people who believe I didn't deserve to win—and that there were a few major names that were locked out of the category. I prefer to simply let them feel or think what they want. At the end of the day, I'm proud of my work, and I'm honored to have it recognized."

The **Grammy** nod is also a crowning achievement as **Knuckles** marks his 25th anniversary of a sterling ca-

reer as a turntable artist and as a key architect of the house music movement.

"It has not been an easy road by any stretch of the imagination," he says. "But it's been a thoroughly fulfilling one. After all, working on your own terms is highly unusual in life. I'm hoping that winning a **Grammy** will unlock a few doors that I haven't been able to knock down yet—as well as prove to people in dance music that all things are possible if you remain focused and true to yourself."

**Knuckles** is in the midst of a lengthy tour that will put him behind the turntable decks of clubs all over the world before the end of the summer. "I sort of feel like an ambassador for the club side of the music biz as I travel around," he says. "As I've played in places like **South Africa** and **Greece**, I've learned that we're all the same at the core. I always see people on the road who remind me of a friend back home."

Between gigs, **Knuckles** is locked away in the studio. He has just completed remixes for **Taja Seville's** imminent single, "A Lot Like You," on **550 Music/Epic**. He is also writing with **Danny Madden** and **Lathan Armor** for a forthcoming solo project. A short-list of potential vocalists is forming quickly—starting with **Thelma Houston**, **Nona Hendryx**, and **Barbara Tucker**.

"If you're going to make a record, why not work with the best?" he says. "After all of these years, I still get excited about working with such people. They bring out the best in me. And I hope vice versa is also true."

LARRY FLICK



KNUCKLES

## Billboard. Dance Breakouts

MARCH 14, 1998

### CLUB PLAY

1. THANK YOU BEBE WINANS ATLANTIC
2. FROZEN MADONNA MAVERICK
3. I GOT A MAN SHAMPALE CARTIER SFP
4. THE FUTURES OVERRATED ARKARNA REPRISE
5. I GET LONELY JANET VIRGIN

### MAXI-SINGLES SALES

1. MY FUNNY VALENTINE BIG MUFF SNAPT
2. WHO AM I BEENIE MAN 2 HARD
3. DREAMS WILD COLOUR PERFECTD
4. TUTTI FRUITI JUMP OUTTA ORDER FEAT. TOTAL KAOS & GEORGE BENSON WARNER BROS.
5. COSAS DE LA VIDA EROS RAMAZZOTTI FEAT. TINA TURNER BMG

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>★★★ No. 1 ★★★</b>					
1	3	5	7	YOU MAKE ME FEEL (MIGHTY REAL) NERVOUS 20295	1 week at No. 1 ◆ BYRON STINGILY
2	4	4	8	STAY ULTRA/FFRR 009/ISLAND	◆ SASH! FEATURING LA TREC
3	5	9	8	WE HAVE THE HOUSE SURROUNDED CALIMA 1202	THE COLOMBIAN DRUM CARTEL
4	7	14	5	IT'S OVER LOVE LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
5	9	15	5	REMEMBER PERFECTO/KINETIC 43970/REPRISE	◆ BT
6	6	10	7	SPILLER FROM RIO (DO IT EASY) GROOVILICIOUS 040/STRICTLY RHYTHM	LAGUNA
7	1	3	7	OFF THE HOOK ATLANTIC 84070	◆ JODY WATLEY
8	17	26	5	MEET HER AT THE LOVE PARADE TWISTED 55417/MCA	HANS
9	2	2	12	EVERYTIME HOOL CHOONS PROMO/POPULAR	LUSTRAL
10	15	17	6	HIGH TIMES WORK 78781	◆ JAMIROQUAI
11	8	1	12	YOU ONLY HAVE TO SAY YOU LOVE ME ARIOLA DANCE 53603/BMG	HANNAH JONES
12	20	29	4	TEMPTATION CHAMPION 332	STAXX
13	16	20	6	FLY AWAY (BUTTERFLY REPRISE) COLUMBIA PROMO	◆ MARIAH CAREY
14	12	13	8	DON'T GIVE UP ZYX 8742	MICHELLE WEEKS
15	23	34	3	I'M LEAVIN' ARISTA PROMO	LISA STANSFIELD
16	10	8	10	ELEMENTS TWISTED 55408/MCA	DANNY TENAGLIA
17	11	6	12	TAKE ME UP (GOTTA GET UP) UNDERGROUND CONSTRUCTION 275	RALPHI ROSARIO FEAT. DONNA BLAKELY
18	18	18	7	THE ONE I GAVE MY HEART TO BLACKGROUND 95567/ATLANTIC	◆ AALIYAH
19	14	7	10	CRO-MAGNON (WHAT ABOUT OUR LOVE) SUBLIMINAL 002/STRICTLY RHYTHM	CONSTIPATED MONKEYS
20	21	23	6	ICY LAKE JELLYBEAN 2534	DAT OVEN
21	27	37	4	KRUPA 550 MUSIC PROMO/EPIC	APOLLO FOUR FORTY
<b>★★★ Power Pick ★★★</b>					
22	35	—	2	FUN SUBLIMINAL 001/STRICTLY RHYTHM	DA MOB FEATURING JOCELYN BROWN
23	13	11	13	BENEDICTUS GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
24	30	35	4	REVOLUTION 909 SOMA PROMO/VIRGIN	◆ DAFT PUNK
25	32	38	4	EVERYONE WANTS TO BE ELEKTRA PROMO/EEG	ZIGGY MARLEY & THE MELODY MAKERS
26	25	31	5	RESCUE ME OVUM/RUFFHOUSE 78609/COLUMBIA	JAMIE MYERSON (FEATURING CAROL TRIPP)
27	29	36	4	LAST NIGHT A DJ SAVED MY LIFE OVUM/RUFFHOUSE 78575/COLUMBIA	◆ SYLK 130
28	36	39	4	PRISONER OF LOVE (LA-DA-DI) COLUMBIA PROMO	TANIA EVANS
29	38	47	3	MUSIC TAKES YOU JELLYBEAN 2533	PULSE FEATURING ANTOINETTE ROBERSON
30	34	33	6	MEET HER AT THE LOVE PARADE KOSMO IMPORT	DA HOOL
31	24	19	10	FEELS SO GOOD PLAYLAND 53298/PRIORITY	ZERO V.U.
32	41	46	3	SHAKE THAT ASS!! STRICTLY RHYTHM 12531	DIVINE SOUL
33	33	32	6	THIS IS HOW MY DRUMMER DRUMS FFRR/LONDON 570067/ISLAND	DJ ICEY
34	26	25	10	IT'S OVER (IT'S UNDER) REFUGE/TWISTED 55412/MCA	DOLLSHEAD
35	22	12	12	TOGETHER AGAIN VIRGIN 38623	◆ JANET
36	45	—	2	FLYING HIGH (GO) CUTTING 422	TRAUMA
37	46	—	2	HAPPINESS EPIDROME PROMO/EPIC	KAMASUTRA FEATURING JOCELYN BROWN
38	31	22	9	SANDMAN PLAYLAND 53294/PRIORITY	THE BLUEBOY
39	48	—	2	HAPPY ELEKTRA PROMO/EEG	TOWA TEI
40	19	16	13	REASONS FOR LIVING ATLANTIC 84054	DUNCAN SHEIK
41	28	21	13	GUNMAN KINETIC 43966/REPRISE	187 LOCKDOWN
<b>★★★ Hot Shot Debut ★★★</b>					
42	NEW ▶	1	1	THE RHYTHM MAXI 2065	THE NEW HIPPIE MOVEMENT
43	NEW ▶	1	1	I SURRENDER BIGBANG IMPORT	ROSIE GAINES
44	NEW ▶	1	1	I THOUGHT IT WAS YOU FFRR/LONDON 570085/ISLAND	SEX-O-SONIQUE
45	42	41	4	COMPUTER DREAMS (THE NASTY COUNTDOWN) NERVOUS 20229	TRACK BUMS
46	49	—	2	OPEN YOUR MIND INTERHIT 54017/PRIORITY	USURA
47	37	24	10	THE WIGGLY WORLD II NOISE TRAXX IMPORT/PRIVATE LIFE	MR JACK FEATURING BRENDA EDWARDS
48	43	44	3	CATCH ME I'M FALLING SVENGALI 9613	PRETTY POISON
49	NEW ▶	1	1	THE REAL BASS EDEL AMERICA 3770	◆ BROOKLYN BOUNCE
50	47	45	7	HAPPY PEOPLE (MOVE YOUR BODY) MAX 2047	BOSTON D.J.'S

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
<b>★★★ No. 1/ GREATEST GAINER ★★★</b>					
1	1	1	4	GET AT ME DOG (M) (T) (X) DEF JAM 568523/MERCURY	3 weeks at No. 1 ◆ DMX (FEAT. SHEEK OF THE LOX)
2	2	5	3	NICE & SLOW (T) (X) LAFACE 24307/ARISTA	◆ USHER
3	3	2	5	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
4	5	3	8	DEJA VU [UPTOWN BABY] (T) (X) CODEINE 78762/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
5	4	—	2	WHAT YOU WANT (T) (X) BAD BOY 79142/ARISTA	◆ MASE (FEATURING TOTAL)
<b>★★★ Hot Shot Debut ★★★</b>					
6	NEW ▶	1	1	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
7	9	12	16	NO, NO, NO (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
8	6	8	7	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	◆ WYCLEF JEAN
9	10	6	13	TOGETHER AGAIN (T) (X) VIRGIN 38623	◆ JANET
10	8	9	3	TOO CLOSE (T) (X) ARISTA 13457	◆ NEXT
11	7	—	2	UNTIL THE DAY (T) (X) TWISTED 55424/MCA	FUNKY GREEN DOGS
12	11	20	3	BODY ROCK (T) OPEN MIC 157/RAWKUS	MOS DEF FEATURING Q-TIP & TASH
13	NEW ▶	1	1	THE CITY IS MINE (T) ROC-A-FELLA/DEF JAM 568593/MERCURY	◆ JAY-Z (FEAT. BLACKSTREET)
14	NEW ▶	1	1	REMEMBER (T) (X) KINETIC/REPRISE 43970/WARNER BROS.	◆ BT
15	29	30	5	IT'S OVER LOVE (T) (X) LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
16	28	22	5	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 53603/BMG	HANNAH JONES
17	23	—	2	MY HEART WILL GO ON (T) (X) ZYX 8798	CLUELESS
18	NEW ▶	1	1	TWISTED (T) (X) FFRR/LONDON 570111/ISLAND	WAYNE G
19	12	4	5	NOTHIN' MOVE BUT THE MONEY (T) (X) BLUNT 4939/TVT	◆ MIC GERONIMO FEAT. DMX & BLACK ROB
20	13	10	7	SWING MY WAY (M) (T) (X) EASTWEST 63899/EEG	◆ K.P. & ENVVI
21	16	—	3	THE PARTY CONTINUES (M) (T) (X) SO SO DEF 78786/COLUMBIA	◆ JD FEATURING DA BRAT
22	24	—	2	I WANT YOU BACK (T) (X) RCA 65373	◆ 'N SYNC
23	14	7	10	DANGEROUS (M) (T) (X) ELEKTRA 63892/EEG	◆ BUSTA RHYMES
24	19	11	12	4, 3, 2, 1 (T) DEF JAM 568321/MERCURY	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
25	26	13	6	YOU MAKE ME FEEL (MIGHTY REAL) (T) (X) NERVOUS 20295	◆ BYRON STINGILY
26	17	16	14	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (T) (X) BAD BOY 79126/ARISTA	◆ PUFF DADDY & THE FAMILY
27	20	19	23	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
28	15	17	12	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449	◆ STING & THE POLICE
29	NEW ▶	1	1	THANK YOU (T) ATLANTIC 84085/AG	BEBE WINANS
30	31	38	4	LET'S RIDE (T) DEF JAM 568475/MERCURY	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER
31	21	15	20	I'M NOT A PLAYER (T) LOUD 64909/RCA	◆ BIG PUNISHER
32	25	32	36	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
33	27	21	11	ELEMENTS (T) (X) TWISTED 55408/MCA	DANNY TENAGLIA
34	39	—	2	DISTORTION (T) SUBLIMINAL 003/STRICTLY RHYTHM	THE PIANOHEADZ
35	RE-ENTRY	3	40	OFF THE HOOK (T) (X) ATLANTIC 84070/AG	◆ JODY WATLEY
36	36	24	40	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
37	42	35	9	JEALOUSY (T) DANCIN' MUSIC 572159/ISLAND	KIM SANDERS
38	38	18	8	THE WORST (T) TOMMY BOY 436	◆ ONYX + WU-TANG CLAN
39	41	28	6	MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
40	RE-ENTRY	5	5	FUN (T) (X) SUBLIMINAL 001/STRICTLY RHYTHM	DA MOB FEATURING JOCELYN BROWN
41	34	36	25	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
42	37	25	20	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	◆ DAVID BOWIE
43	50	44	5	MUSIC (T) (X) TWISTED 55418/MCA	SIZE QUEEN
44	RE-ENTRY	2	2	SAINT OF ME (T) (X) VIRGIN 38626	◆ THE ROLLING STONES
45	47	34	7	MEET HER AT THE LOVE PARADE (T) (X) TWISTED 55417/MCA	HANS
46	RE-ENTRY	6	6	ROCK THE FUNKY BEAT (T) (X) WARNER BROS. 43957	◆ NATURAL BORN CHILLERS
47	18	14	10	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
48	49	31	47	FIRED UP! (T) (X) TWISTED 55414/MCA	◆ FUNKY GREEN DOGS
49	RE-ENTRY	8	8	IT'S LIKE THAT (T) (X) SM:JE 90699/PROFILE	◆ RUN-D.M.C. VS. JASON NEVINS
50	NEW ▶	1	1	ARE YOU JIMMY RAY? (T) (X) EPIC 78817	◆ JIMMY RAY

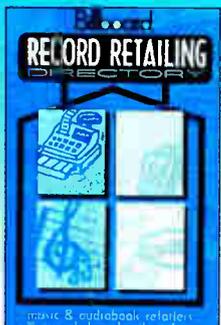
○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability.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

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## Travis Makes DreamWorks Debut Nashville's Newest Label Plans Major Push

BY CHET FLIPPO

NASHVILLE—Randy Travis is back, and he's leading the charge for the new DreamWorks Records Nashville label. In the new mutual-admiration society he and DreamWorks have forged, both Travis and label staffers at all levels say they're thrilled at the unusual opportunity to launch a major new country label with a major established country star.

Travis' first single from the project, "Out Of My Bones," went to country radio Feb. 16. It debuted last issue at No. 39 on the Billboard Hot Country Singles & Tracks chart, and it moves to No. 30 this issue. The new album, "You And You Alone," will be in stores April 21. DreamWorks is formulating an exhaustive promotion, marketing, and media campaign that will take the project well into the fall.

The new single, says KEYE Minneapolis assistant PD/music director Travis Moon, is "a breath of fresh air from someone who's been around a while. It's great to hear a voice like that back on radio. The consistency hasn't been there for him in recent years. But the new song is one we'll be playing for a while."

Travis was a hit at the recent Country Radio Seminar, where he performed a concert at downtown Nashville's Hermitage Hotel. (The label rented the building for the week, temporarily renaming it the DreamWorks Hotel.) "The crowd overflowed the ballroom where he was playing," says DreamWorks Nashville president James Stroud, "and they filled the lobby and then spilled out into the street. It was great."

Stroud, the former president of Giant Records Nashville, was tapped last year by DreamWorks. He says his choice of Travis to be the fledgling label's flagship artist was natural.

"When Mo Ostin and Jeffrey Katzenberg and [Steven] Spielberg and [David] Geffen decided to open a Nashville label," he says, "one of the things that I said was, 'Mo, we've got to open our doors with the same quality and standard that you have out here.' I told him, 'Randy Travis is not at Warner Bros. right now.' And of course Mo ran Warner Bros. back when Randy had his first hits there. So Mo said, 'Do what you feel we need.'"

Stroud says he then approached Travis at last year's Academy of Country Music Awards and said they needed to talk. During the show, Travis and his manager/wife, Lib, went to a restaurant with Stroud and started working on a deal.

"He's just one of those few who is a true stylist," says Stroud. "When we cut the first song for this album, 'The Hole,' we had all these great Nashville players sitting there, running the song down, getting it right before Randy comes in. We have all done this for quite a while



TRAVIS

here in Nashville, and they're a little jaded. So Randy comes in and sings it for the first time. His voice just filled the room. And when we stopped, these great professional musicians stood up and gave

him a standing ovation. I have never seen that done in this town before. Never."

Stroud says Travis is "just what we need for our market right now—great style with an identifiable voice and a high artist's standard."

Stroud adds that Travis is "the guy who saved our music before," referring to his first hurrah in country in 1985. That year, Travis lifted a fairly moribund music market and became the first country performer to have a debut album go platinum in less than a year.

"Randy hasn't been on radio for a while," says Stroud, "and people may have forgotten how great he is. But he's here, and it's a great album. It's great to have the time and the support to do what you want to do on something like this."

Not surprisingly, Travis echoes Stroud's thoughts about the start-up project. "We were able to put in the time on this record," he says. "It was nice having a little time to work on it, especially having four of us look for songs—people who knew what they were listening for."

Travis says he, Stroud, co-producer Byron Gallimore, and longtime Stroud associate Allison Brown were "listening constantly" for material. "And Lib, my wife, and all of us, we sit down and make the choices together," he says.

Travis notes that he was also filming two movies ("The Rainmaker" and "Black Dog") while recording this album, and he says he wants to continue working in music and movies simultaneously. He now has 20 film credits to his name, in addition to several TV acting appearances. In fact, he says, his "Black Dog" co-star Patrick Swayze also sings on one cut on his new album.

Contrary to some reports, Travis says he didn't sign to DreamWorks solely because the label is such a Hol-

lywood power player. He adds that he didn't leave Warner Bros. because he felt his film projects were being squeezed by time constraints.

"Our deal in signing with DreamWorks doesn't even mention film," he says, "because we didn't want that to be part of it. We want to keep it totally separate, because you can't have one hinging on the other. We want to keep a good relationship and keep this strictly about the music."

Of course, he adds with a laugh, "if Steven [Spielberg] comes up and says, 'I want you to do this movie,' I might become available."

(Continued on page 44)



**Master Session.** Five master Nashville songwriters have pooled their talents for a video songwriting seminar titled "The Masters." Shown in the back row, from left, are video executive producer Don Dortch, Steve Cropper, Mickey Newbury, Max D. Barnes, and video producer/director Neal James. In the front row, from left, are Hank Cochran and Harlan Howard.

## First Downtown CRS A Hit With All; Stroud Relishes Latest Gig's Freedom

THE 29TH COUNTRY RADIO SEMINAR (CRS) was by all accounts a big hit, with a record number of 2,358 participants (see story, page 127). Although I was flat on my back with a bug and missed it, colleagues tell me the first-ever CRS held in downtown Nashville was a nonstop musical party with revelers flooding the streets. The biggest hit was Giant Records' limo shuttle service, which included a stretch Humvee. Garth Brooks told attendees that his next recording project—a 26-cut live album—will be on DVD. Country Radio Broadcasters gave its 1998 Artist Humanitarian Award to Kenny Rogers. Last year's winner, Joe Diffie, made the presentation.

REVERIES: DreamWorks Records Nashville president James Stroud tells Nashville Scene that one of the best things about his new gig is the freedom he has to move at a deliberate speed and avoid the usual treadmill pace of a major label. He says the label's first release (by Randy Travis; see story, this page) could have been long delayed.

"Our label's been open since August, but I wanted to give DreamWorks the opportunity to staff up first with the right people for this team," he says. "Secondly, I wanted freedom to give our artists enough time to make the record and then allow both the team and the artist to go out and set up the projects. We looked at the whole last half of last year, and I said, 'Let's don't do anything 'til the first of the year.' It gives us a new year, a new beginning."

He says the obvious intent was to extend DreamWorks' original concept of an alternative creative outlet and establish such a reality in Nashville.

"We're tied in to our label in Los Angeles and our films and productions out there in a really close way," notes Stroud. "They are aware of everything we're doing. We communicate on a daily basis. Their input and ideas are valuable to us, and their follow-through is incredible. I think that's what will happen in Nashville in the future. I think we've been penalized in the past as a town for not thinking big enough. The labels here are starting to communicate with the outside world in a positive way. At DreamWorks I speak to Jeffrey Katzenberg every morning, and he's excited about what's going on here. There's that close contact that I think is maybe setting us apart from other labels. I'm not saying other labels here aren't good and aren't doing that. But there's a commitment here from these guys that says, 'We're available whenever you need us.' They treat us as equals and are very proud of us."

Stroud says the Nashville label is already involved in sev-

eral of the parent company's film projects. "DreamWorks' first animated major film is the story of the life of Moses, called 'The Prince Of Egypt,' for which we're doing the soundtrack," Stroud says. "We're planning a release around the Christmas release of the film. We've been showing the film individually to the artists we want to perform on the soundtrack. Jeffrey has personally come to Nashville for individual screenings. It'll be a Nashville soundtrack, the first one for an animated project of this scope and potential. It's a nice statement for this community to have a soundtrack to a film like that, instead of to the latest gang-war movie or the latest drug-bust movie. We have everybody from Reba McEntire to Vince Gill to Clint Black to Martina McBride and Pam Tillis, Wynonna, Tim [McGraw] and Faith [Hill], Amy Grant, Alison Krauss, and Randy and our DreamWorks artists. It'll show off our artists to the world."

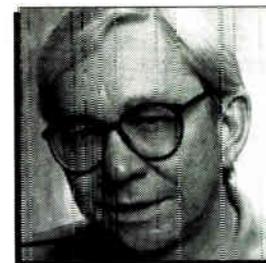
Stroud says the label's other artists are Jessica Andrews, Lisa Angelle, Darrell Worley, and Mac McAnally, who was the first signing of DreamWorks' David Geffen at Geffen Records years ago.

For the foreseeable future, Stroud says, DreamWorks is "going to let our music drive our time lines and let the music drive the releases. So, when our music is ready, we'll put a record out. And until that time, we're not going to force anything. We're not going to have a huge roster. Those records will be spread out to allow each artist to have the time to finish and set up, similar to what Randy did. With Randy, if the music had not been right, we were going to move all the release dates, even though we had [CRS] dates planned.

"We were not gonna release that record 'til it was right. We're just blessed and lucky it's a good record."

PEOPLE: Ken Mellons has signed with Curb Records. A first single is expected April 27, followed by a summer album... MCG/Curb artist Jeff Carson signs with Monterey Artists for exclusive booking. He's recording his third album with Max T. Barnes producing... Songwriter Cal Sweat signs with Starstruck Writers Group... Songwriter Wayland Holyfield signs an exclusive writing and co-publishing agreement with Ingram/LeBrun Music. Holyfield, a member of the Nashville Songwriters Assn. International Hall of Fame, has won 35 ASCAP and BMI awards. Ingram/LeBrun, which opened in September, is a subsidiary of Ingram Entertainment.

Waylon Jennings releases his first children's album, "Cowboys, Sisters, Rascals & Dirt," as part of Sony Wonder "Family Artist" series.



by Chet Flippo



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# Billboard TOP COUNTRY ALBUMS

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

MARCH 14, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				<b>★★★ No. 1 ★★★</b>			
1	2	2	17	SHANIA TWAIN ▲ <sup>3</sup> MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1	
2	3	3	25	LEANN RIMES ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	
3	1	1	14	GARTH BROOKS ▲ <sup>3</sup> CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1	
4	4	6	24	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2	
5	6	7	27	TRISHA YEARWOOD ▲ <sup>2</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1	
6	7	8	39	TIM MCGRAW ▲ <sup>2</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	1	
7	5	4	27	MARTINA MCBRIDE ● RCA 67516/RLG (10.98/16.98)	EVOLUTION	4	
8	8	5	17	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5	
9	10	10	86	LEANN RIMES ▲ <sup>5</sup> CURB 77821 (10.98/15.98)	BLUE	1	
10	9	9	31	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4	
11	12	12	45	GEORGE STRAIT ▲ <sup>2</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1	
12	14	14	27	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4	
13	19	—	2	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13	
14	11	11	20	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5	
15	13	13	78	DEANA CARTER ▲ <sup>3</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2	
16	21	21	47	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4	
17	16	16	5	DIXIE CHICKS MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	15	
18	15	15	70	ALAN JACKSON ▲ <sup>2</sup> ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1	
19	17	18	37	LILA MCCANN ASYLUM 62042/EEG HS	LILA	8	
20	18	19	19	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7	
				<b>★★★ GREATEST GAINER ★★★</b>			
21	36	—	2	SOUNDTRACK RISING TIDE 53058 (10.98/16.98)	THE APOSTLE	21	
22	20	17	5	WADE HAYES COLUMBIA 68037/SONY (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	9	
23	23	26	23	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22	
				<b>★★★ HOT SHOT DEBUT ★★★</b>			
24	NEW ▶	—	1	DARYLE SINGLETARY GIANT 24696/WARNER BROS. (10.98/16.98) HS	AIN'T IT THE TRUTH	24	
25	22	20	23	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7	
26	24	24	13	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98) HS	BACK TO YOU	24	
27	25	22	33	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17	
28	26	23	55	LEANN RIMES ▲ <sup>2</sup> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1	
29	28	27	17	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12	
30	27	25	19	WYNONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5	
31	29	29	42	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9	
32	35	34	22	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9	
33	31	32	36	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8	
34	33	33	88	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6	
35	30	28	15	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16	
36	32	30	33	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	10	

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	
37	37	37	19	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	34	
38	34	31	33	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8	
39	41	40	6	MILA MASON ATLANTIC 83059/AG (10.98/16.98) HS	THE STRONG ONE	39	
40	38	35	38	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5	
41	39	39	75	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2	
42	42	38	21	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15	
43	43	42	39	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6	
44	44	44	43	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	43	
45	40	36	18	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23	
				<b>★★★ PACESETTER ★★★</b>			
46	67	64	49	ALISON KRAUSS & UNION STATION ● ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4	
47	47	45	39	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	45	
48	46	41	30	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8	
49	45	43	7	RHETT AKINS DECCA 70001/MCA NASHVILLE (10.98/16.98) HS	WHAT LIVIN'S ALL ABOUT	33	
50	RE-ENTRY	90	90	VINCE GILL ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3	
51	64	73	32	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41	
52	48	48	46	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8	
53	59	67	10	MATRACA BERG RISING TIDE 53047 (10.98/16.98)	SUNDAY MORNING TO SATURDAY NIGHT	53	
54	50	46	72	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4	
55	49	47	69	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1	
56	53	54	96	MINDY MCCREADY ▲ BNA 66806/RLG (9.98/15.98) HS	TEN THOUSAND ANGELS	5	
57	58	57	21	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40	
58	51	49	25	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25	
59	61	61	80	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	47	
60	54	55	37	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16	
61	56	51	15	RICKY SKAGGS ROUNDER 0801 (9.98/14.98)	BLUEGRASS RULES!	45	
62	52	50	29	LORRIE MORGAN BNA 67499/RLG (10.98/16.98)	SHAKIN' THINGS UP	9	
63	55	58	59	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5	
64	60	59	47	ALABAMA ● RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5	
65	65	62	47	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9	
66	57	52	31	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8	
67	72	69	63	MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18	
68	62	60	97	GEORGE STRAIT ▲ <sup>2</sup> MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1	
69	71	65	98	BROOKS & DUNN ▲ <sup>2</sup> ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1	
70	68	63	79	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7	
71	66	—	2	THE LYNNS REPRISE 46754/WARNER BROS. (10.98/16.98)	THE LYNNS	66	
72	73	66	35	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26	
73	63	53	23	MARK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	25	
74	RE-ENTRY	22	22	JOHN ANDERSON BNA 66982/RLG (10.98/16.98)	GREATEST HITS	56	
75	74	72	38	AARON TIPPIN RCA 67427/RLG (10.98/16.98)	GREATEST HITS...AND THEN SOME	17	

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

## Billboard Top Country Catalog Albums

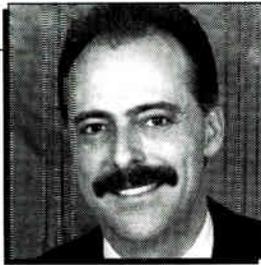
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**  
MARCH 14, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	ALAN JACKSON ▲ <sup>3</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	123
2	2	SHANIA TWAIN ▲ <sup>10</sup> MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	160
3	3	GARTH BROOKS ▲ <sup>13</sup> CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	361
4	4	THE CHARLIE DANIELS BAND ▲ <sup>13</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	429
5	7	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	196
6	6	TIM MCGRAW ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	206
7	8	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	186
8	5	PATSY CLINE ▲ <sup>8</sup> MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	571
9	9	GEORGE STRAIT ▲ <sup>5</sup> MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	284
10	10	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	167
11	11	JOHN DENVER ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	20
12	16	VINCE GILL ▲ <sup>3</sup> MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	191
13	18	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	26

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	12	GARTH BROOKS ▲ <sup>7</sup> CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	361
15	13	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	124
16	14	GEORGE STRAIT ▲ <sup>3</sup> MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	522
17	15	GEORGE STRAIT ▲ <sup>2</sup> MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	600
18	25	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	113
19	20	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	354
20	17	GARTH BROOKS ▲ <sup>11</sup> CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	209
21	19	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	176
22	22	GARTH BROOKS ▲ <sup>4</sup> CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	118
23	21	REBA MCENTIRE ▲ <sup>4</sup> MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	226
24	—	CHRIS LEDOUX ● CAPITOL NASHVILLE 28458/EMI-CAPITOL (10.98/15.98)	BEST OF CHRIS LEDOUX	32
25	24	ALABAMA ▲ <sup>2</sup> RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	169

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

COUNTRY CORNER



by Wade Jessen

IN THE AMEN CORNER: With an increase of about 3,000 scans, the soundtrack to Robert Duvall's film "The Apostle" rises 36-21 and snatches the Greatest Gainer ribbon on Billboard's Top Country Albums.

Hoffner says he expects similar increases over the next several weeks. "As we get closer to the Oscars, we'll see more big jumps, and our strongest regional sales are in the South."

"The Apostle" opened last issue at No. 8 on Top Contemporary Christian albums and rises to No. 4 with more than 6,000 scans. Leigh Ann Hardie, VP of artist development at Sparrow, is handling the marketing effort at Christian retail and says video exposure for Steven Curtis Chapman's "I Will Not Go Quietly" has also added some sales muscle.

SOMEWHERE UP THERE, LEFTY IS SMILING: With Hot Shot Debut honors at No. 24, honky-tonk disciple Daryle Singletary opens with more than 6,000 units on Top Country Albums with "Ain't It The Truth," which also enters our Heatseekers list at No. 13.

On Hot Country Singles & Tracks, "The Note" peaked at No. 28 in the Feb. 28 issue and rose to No. 9 on Top Country Singles Sales last issue.

IT'S THE COWBOY WAY: After scoring his 33rd No. 1 on Hot Country Singles & Tracks last issue, George Strait's "Round About Way" (MCA Nashville) increases seven spins to stubbornly dominate that chart for a second week, although a 366-spin increase shoves Clint Black's "Nothin' But The Taillights" (RCA) 5-2, and Collin Raye's "Little Red Rodeo" (Epic) is up 369 plays to rise 6-3.

ON THE TUBE: With a 92% increase, Alison Krauss' "So Long, So Wrong" (Rounder) earns Pacesetter honors on Top Country Albums following three Grammy Awards, including best bluegrass album (Billboard, March 7). That set scans more than 2,500 units to rise 67-46.

TRAVIS MAKES DREAMWORKS DEBUT

(Continued from page 42)

Travis is also straightforward as to his reason for leaving Warner Bros. last year. "I try not to say bad things, but I just had trouble with some people at Warners," he says. "I still have a lot of friends over there who will be my friends for the rest of my life. But I had trouble with the head of the label and with the head of promotion. We couldn't agree on the way things should be done, I guess. The contract was up, and then the DreamWorks thing came up, so it was really good timing. James goes back with me for years, because he played drums on the first couple of albums. He was the A-team session player then. And he asked me to be his first act now. I was glad. We had been talking to three other labels. I'm honored to be the first."

Warner Bros. executives declined to comment.

DreamWorks Nashville's marketing and promotion execs agree that working on a "clean page of paper" is a satisfying way to start a label and a project.

"Radio welcomed us with open arms on this," says senior executive of promotion Scott Borchetta. "This is a new beginning for all of us. The album is amazing. You know, we always put these

grandiose plans together, but this one's working."

John Rose, senior executive for sales and marketing, says, "Radio loves Randy because he represents a return to traditional roots, and he's got that recognizable voice that they need on the air. The fans want that name recognition."

Rose says the label is laying out a comprehensive plan for the album. "Luckily, the parent company gave us time to put our company together to do it right," he says. "That's the buzzword around here. We've only got one chance to do it right. So we had a lot of time to work on this project."

"Again, that name recognition with a Randy Travis gives us the chance to go out and do things with major manufacturers and sponsorship things and pull things together, because they know the value of Randy Travis' good name."

Borchetta says timing is a major factor. "There had been nothing wrong with Randy Travis," he says, "but [co-producers Stroud, Gallimore, and Travis] got together and put out a Randy Travis album for 1998. In a show, those new songs fit right in with his hits."

As planned by the label, the first few

months of the Travis campaign began with the single in February and run through August, when Travis will receive a star on the Hollywood Walk of Fame. In between will be a billboard on Sunset Boulevard; scores of radio, TV, and print appearances and interviews; a performance March 17 at the National Assn. of Record Manufacturers conference; a fan-club tie-in with Gibson guitars; a truck-stop cross-promotion with the movie "Black Dog" in April and May; and a NASCAR appearance in May. In April, he and Swayze will appear together on Oprah Winfrey's talk show.

A major account reception will be held Wednesday (11) in Minneapolis. Another will happen April 21, the album's street date, at Universal headquarters in Los Angeles.

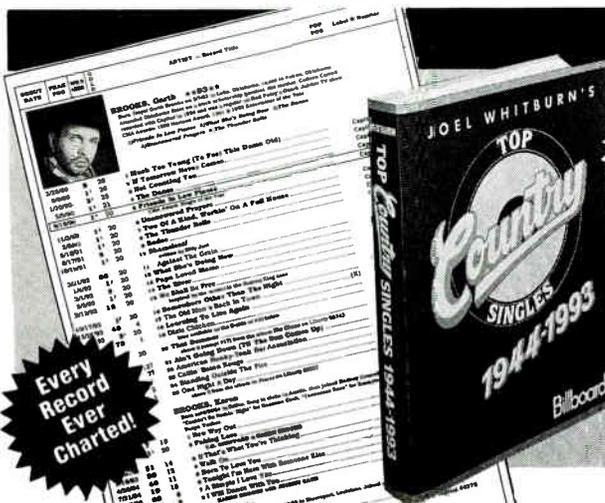
Rose says DreamWorks will also begin a promo CD series called "Compass" that will incorporate clips, cuts, biography information, photos, and the like for each label artist; Travis will be the first featured.

Travis is booked by Creative Artists Agency. His publishing company is Sometimes You Win Music, administered by Sony/ATV Tree (ASCAP).

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

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

- 50 ALL THAT MATTERS ANYMORE (Songs Of PolyGram Int'l, BMI/Lee Roy Parrell, BMI/Gary Nicholson, ASCAP) HL
56 ALMOST OVER YOU (Car Load Of Us, BMI/Ensign, BMI/Antonic, BMI/Michael H. Golden, ASCAP/Sweet Angel, ASCAP) HL
57 ANOTHER SIDE (Travelin' Zoo, ASCAP)
51 BACK IN THE SADDLE (August Wind, BMI/Longitude, BMI/Great Road, BMI/The Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM
71 BACK ON THE FARM (Sony/ATV Tree, BMI/Peanuts & Crackerjacks, BMI) HL
60 BANG BANG BANG (AI Andersons, BMI/Mighty Nice, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
47 BETTER THAN IT USED TO BE (Starstruck Writers Group, ASCAP/MCA, ASCAP/Rio Bravo, BMI) HL/WBM
44 BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI) HL
14 BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM
54 CHEATIN' ON HER HEART (Starstruck Writers Group, ASCAP/MCA, ASCAP/Square West, ASCAP/Howlin' Hits, ASCAP/HDH, ASCAP) HL/WBM
31 CLOSER TO HEAVEN (Careers-BMG, BMI) HL
16 COME SOME RAINY DAY (Red Brazos, BMI/Kodjilly, BMI/Salzilla, BMI/Millemoo, BMI/Wanted Woman, BMI) HL/WBM
45 CONNECTED AT THE HEART (Acuff-Rose, BMI) WBM
5 THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
29 DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
21 DREAM WALKIN' (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/Oh!, BMI) HL
68 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
27 HE'S GOT YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
43 HOLES IN THE FLOOR OF HEAVEN (Steve Warner, BMI/Red Brazos, BMI/KidJullie, BMI)
18 A HOUSE WITH NO CURTAINS (WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP) HL/WBM
11 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
48 I DO (CHERISH YOU) (Smash Vegas, BMI/Big Picture, BMI/IF Dreams Had Wings, ASCAP)
66 I DON'T WANT NO PART OF IT (Careers-BMG, BMI/Breaker



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MARCH 14, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	4	12	*** No. 1 *** ROUND ABOUT WAY T.BROWN,G.STRAIT (S.DEAN,W.NANCE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	1
2	5	8	18	NOTHIN' BUT THE TAILLIGHTS J.STROUD,C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK (C) (D) (V) RCA 65350	2
3	6	7	14	LITTLE RED ROdeo C.RAYE,P.WORLEY,B.J.WALKER,JR. (C.BLACK,P.VASSAR,R.M.BOURKE)	COLLIN RAYE EPIC ALBUM CUT	3
4	2	5	10	SHE'S GONNA MAKE IT A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	2
5	8	12	20	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D.COOK (M.D.SANDERS,S.DIAMOND)	◆ WADE HAYES (C) (D) COLUMBIA 78745	5
6	9	13	9	PERFECT LOVE T.BROWN,T.YEARWOOD (S.RUSS,S.SMITH)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE 72034	6
7	7	3	32	JUST TO SEE YOU SMILE B.GALLIMORE,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW CURB ALBUM CUT	1
8	4	1	19	WHAT IF I SAID J.E.NORMAN,A.COCHRAN (A.COCHRAN)	◆ ANITA COCHRAN (DUET WITH STEVE WARINER) (C) (D) (V) WARNER BROS. 17263	1
9	3	2	20	YOU'VE GOT TO TALK TO ME M.WRIGHT (J.O'HARA)	LEE ANN WOMACK (V) DECCA 72023	2
10	11	16	15	IF I NEVER STOP LOVING YOU P.MCMAKIN (D.KEES,S.EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	10
11	12	14	21	I CAN LOVE YOU BETTER P.WORLEY,B.CHANCEY (KOSTAS,P.B.HAYES)	◆ DIXIE CHICKS (C) (D) MONUMENT 78746	11
12	14	20	13	THEN WHAT? J.STROUD,C.WALKER (R.SHARP,J.VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	12
13	10	9	21	LOVE OF MY LIFE K.STEGALL (K.STEGALL,D.HILL)	◆ SAMMY KERSHAW (C) (V) MERCURY 568140	2
14	19	26	9	BYE BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,M.BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	14
15	15	17	13	JUST BETWEEN YOU AND ME R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,R.ZAVITSON,J.KINLEY,D.ZAVITSON)	◆ THE KINLEYS (C) (D) EPIC 78766	15
16	16	18	14	COME SOME RAINY DAY B.MAHER (B.MCGRATH,B.KIRSCH)	WYONNNA CURB ALBUM CUT/UNIVERSAL	16
17	20	24	9	LONELY WON'T LEAVE ME ALONE S.HENDRICKS (M.DANNA,J.A.SWEET)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58697	17
18	21	25	8	A HOUSE WITH NO CURTAINS K.STEGALL (A.JACKSON,J.MCBRIDE)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	18
19	17	15	11	VALENTINE D.SHEA (J.BRICKMAN,J.KUGELL)	◆ MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN (C) (D) (V) RCA 64963	15
*** AIRPOWER ***						
20	23	33	8	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568452	20
*** AIRPOWER ***						
21	25	31	7	DREAM WALKIN' J.STROUD,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY 574950	21
22	13	6	25	I WANNA FALL IN LOVE M.SPIRO (M.SPIRO,B.BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	3
23	31	41	3	THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL WARNER BROS. ALBUM CUT	23
24	28	29	7	TO HAVE YOU BACK AGAIN E.GORDY,JR. (A.ROBOFF,A.ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	24
25	30	32	7	TOO GOOD TO BE TRUE R.E.ORRALL,J.LEO (M.PETERSON,G.PISTILLI)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	25
26	22	10	20	IMAGINE THAT M.D.CLUTE,DIAMOND RIO (D.GEORGE,J.TIRRO,B.WHITE)	DIAMOND RIO (V) ARISTA NASHVILLE 13091	4
27	24	23	22	HE'S GOT YOU D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	2
28	29	28	19	THE NOTE D.JOHNSON,J.HOBBS (B.MOORE,M.RAY)	◆ DARYLE SINGLETARY (C) (D) (V) GIANT 17268/REPRISE	28
29	26	21	18	DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568242	6
30	39	—	2	OUT OF MY BONES J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,S.VAUGHN,R.LERNER)	◆ RANDY TRAVIS DREAMWORKS ALBUM CUT	30
31	33	35	15	CLOSER TO HEAVEN B.MEVIS (A.MAYO,B.LUTHER)	◆ MILA MASON ATLANTIC ALBUM CUT	31
32	34	36	9	YOU'LL NEVER KNOW D.MALLOY (K.RICHEY,ANGELO)	◆ MINDY MCCREADY (C) (D) (V) BNA 65394	32
33	35	39	6	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	33
34	38	43	5	SHE'S GOT THAT LOOK IN HER EYES D.COOK,ALABAMA (R.OWEN,T.GENTRY)	◆ ALABAMA (C) (D) (V) RCA 65409	34
35	37	38	9	LEAVING OCTOBER J.SLATE,D.JOHNSON (D.WOMACK,T.DOUGLAS)	SONS OF THE DESERT EPIC ALBUM CUT	35
36	36	34	17	LONGNECK BOTTLE A.REYNOLDS (S.WARINER,R.CARNES)	GARTH BROOKS (V) CAPITOL 19851/CAPITOL NASHVILLE	1
37	40	42	7	SAY WHEN D.COOK,W.WILSON (P.NELSON,L.BOONE,J.RICH)	LONESTAR (C) (D) (V) BNA 65395	37
38	27	22	16	ONE SMALL MIRACLE B.J.WALKER,JR.,K.LEHNING (B.ANDERSON,S.WARINER)	◆ BRYAN WHITE ASYLUM ALBUM CUT	16

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	42	46	7	PUT YOUR HEART INTO IT E.SEAY,W.RAMBEAUX (S.AUSTIN,W.RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13122	39
40	32	19	19	ONE OF THOSE NIGHTS TONIGHT J.STROUD,L.MORGAN (S.LONGACRE,R.GILES)	LORRIE MORGAN (V) BNA 65333	14
41	41	45	9	TAKIN' THE COUNTRY BACK K.STEGALL (C.WRIGHT,M.STUART)	◆ JOHN ANDERSON (V) MERCURY 568796	41
42	43	48	5	IT WOULD BE YOU M.WRIGHT,B.HILL (K.ROBBINS,D.OGLESBY)	◆ GARY ALLAN (C) (D) (V) DECCA 72039	42
43	63	—	2	HOLES IN THE FLOOR OF HEAVEN S.WARINER (S.WARINER,B.KIRSCH)	STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	43
44	46	47	9	BROKEN ROAD B.GALLIMORE,S.SMITH (M.HUMMON,B.E.BOYD,J.HANNA)	◆ MELODIE CRITTENDEN ASYLUM ALBUM CUT	44
45	45	49	6	CONNECTED AT THE HEART R.CHANCEY,E.SEAY (S.EWING,D.KEES)	RICOCHET COLUMBIA ALBUM CUT	45
46	49	56	3	WOMAN TO WOMAN D.COOK (P.LYNN,P.LYNN,P.RUSSELL)	◆ THE LYNN'S (C) (D) (V) REPRISE 17248	46
47	47	50	8	BETTER THAN IT USED TO BE J.STROUD (M.D.SANDERS,N.THRASHER)	◆ RHETT AKINS (V) DECCA 72036	47
48	51	59	3	I DO [CHERISH YOU] C.CHAMBERLAIN (K.STEGALL,D.HILL)	◆ MARK WILLS (V) MCA NASHVILLE 72024	48
49	56	61	3	I SAW THE LIGHT C.HOWARD (T.RUNDGREN)	HAL KETCHUM CURB ALBUM CUT/MCG	49
50	50	54	5	ALL THAT MATTERS ANYMORE L.PARNELL,THE HOT LINKS (L.R.PARNELL,G.NICHOLSON)	LEE ROY PARNELL (V) ARISTA NASHVILLE 13098	50
51	52	60	5	BACK IN THE SADDLE E.GORDY,JR. (M.BERG,S.LYNCH)	◆ MATRACA BERG (V) RISING TIDE 65409	51
52	44	37	18	JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (V) MCA NASHVILLE 72024	37
53	58	—	2	PAPA BEAR W.WILSON (K.HARLING)	◆ KEITH HARLING MCA NASHVILLE ALBUM CUT	53
54	54	52	8	CHEATIN' ON HER HEART C.HOWARD (M.D.SANDERS,P.HOWELL)	JEFF CARSON CURB ALBUM CUT/MCG	52
55	53	55	6	TO BE WITH YOU R.MALO,D.COOK (R.MALO,J.HOUSE)	◆ THE MAVERICKS (C) (D) (V) MCA NASHVILLE 72035	53
56	69	—	2	ALMOST OVER YOU M.SPIRO (C.RICHARDSON,WALKER,J.KIMBALL)	◆ LILA MCCANN ASYLUM ALBUM CUT	56
57	55	57	5	ANOTHER SIDE M.MILLER,M.MCANALLY (M.A.MILLER)	◆ SAWYER BROWN CURB ALBUM CUT	55
58	68	—	2	THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	58
59	57	62	4	WAKE UP AND SMELL THE WHISKEY G.BROWN (D.MILLER,B.JAMES)	DEAN MILLER CAPITOL NASHVILLE ALBUM CUT	57
60	61	65	3	BANG BANG BANG J.LEO (A.ANDERSON,C.WISEMAN)	◆ THE NITTY GRITTY DIRT BAND RISING TIDE ALBUM CUT	60
61	48	44	17	STILL IN LOVE WITH YOU D.WAS,T.TRITT (T.TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	23
*** HOT SHOT DEBUT ***						
62	NEW ▶	1	1	I MIGHT EVEN QUIT LOVIN' YOU M.WRIGHT (M.CHESNUTT,R.SPRINGER,S.MORRISSETTE)	MARK CHESNUTT DECCA ALBUM CUT	62
63	60	—	3	A WOMAN'S TEARS G.MORRIS (M.KING,J.HARGROVE,M.CHRISTIAN)	◆ MATT KING ATLANTIC ALBUM CUT	60
64	62	72	13	TWO PINA COLADAS A.REYNOLDS (S.CAMP,B.HILL,S.MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	50
65	NEW ▶	1	1	JUST SOME LOVE M.POWELL,K.URBAN (C.RAWSON,S.PHELPS)	THE RANCH CAPITOL NASHVILLE ALBUM CUT	65
66	64	64	5	I DON'T WANT NO PART OF IT C.HOWARD,M.T.BARNES (K.FOLLESE,M.T.BARNES)	SMOKIN' ARMADILLOS CURB ALBUM CUT/MCG	64
67	59	58	13	WHAT IF R.MCENTIRE,D.MALLOY (D.WARREN)	◆ REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	23
68	72	66	9	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN WITH BRYAN WHITE MERCURY ALBUM CUT	61
69	70	71	3	WE LOSE C.HOWARD,S.DIAMOND (R.SCRUGGS,R.BOWLES)	◆ BRAD HAWKINS (C) (D) (V) CURB 56097/UNIVERSAL	69
70	67	63	8	STEP RIGHT UP M.BRIGHT,T.SHAPIRO (T.HALLER)	◆ CACTUS CHOIR (C) (D) (V) CURB 56098/UNIVERSAL	62
71	66	70	3	BACK ON THE FARM B.LLOYD,THE THOMPSON BROTHERS BAND (D.HENRY)	THE THOMPSON BROTHERS BAND (C) (D) (V) BNA 64998	66
72	NEW ▶	1	1	MATCHES K.STEGALL (R.SPRINGER,S.EWING)	◆ SAMMY KERSHAW MERCURY ALBUM CUT	72
73	NEW ▶	1	1	ONE OF THESE DAYS B.GALLIMORE,J.STROUD,T.MCGRAW (K.RAINES,M.POWELL,M.HUMMON)	TIM MCGRAW CURB ALBUM CUT	73
74	NEW ▶	1	1	LOVE WORKING ON YOU C.PETOCZ (C.WISEMAN,J.COLLINS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	74
75	NEW ▶	1	1	WONDERFUL TONIGHT P.MCMAKIN (E.CLAFTON)	DAVID KERSH CURB ALBUM CUT	75

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®

MARCH 14, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	39	*** No. 1 *** HOW DO I LIVE ▲ <sup>2</sup> CURB 73022	LEANN RIMES
2	2	2	6	YOU'RE STILL THE ONE MERCURY 568452	SHANIA TWAIN
3	3	3	15	WHAT IF I SAID WARNER BROS. 17263 ANITA COCHRAN (DUET WITH STEVE WARINER)	
4	NEW ▶	1	1	BYE BYE CURB 73034	JO DEE MESSINA
5	5	7	7	THEN WHAT? GIANT 17262/WARNER BROS.	CLAY WALKER
6	4	5	6	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
7	6	4	16	DON'T BE STUPID (YOU KNOW I LOVE YOU) MERCURY 568242	SHANIA TWAIN
8	7	6	14	WHAT IF MCA NASHVILLE 72026	REBA MCENTIRE
9	8	8	14	I CAN LOVE YOU BETTER MONUMENT 78746/SONY	DIXIE CHICKS
10	9	12	12	THE NOTE GIANT 17268/WARNER BROS.	DARYLE SINGLETARY
11	12	14	44	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
12	15	—	2	THAT'S WHY I'M HERE BNA 65399/RLG	KENNY CHESNEY
13	10	10	13	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) COLUMBIA 78745/SONY	WADE HAYES

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	19	3	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
15	13	13	27	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES
16	17	17	4	YOU'LL NEVER KNOW BNA 65394/RLG	MINDY MCCREADY
17	14	15	23	LOVE GETS ME EVERY TIME ● MERCURY 568062	SHANIA TWAIN
18	20	21	4	NOTHIN' BUT THE TAILLIGHTS RCA 65350/RLG	CLINT BLACK
19	11	11	16	SOMETHING THAT WE DO RCA 65336/RLG	CLINT BLACK
20	19	18	20	DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672	DEANA CARTER
21	18	9	18	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
22	21	16	25	VALENTINE/A BROKEN WING RCA 64963/RLG MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN	
23	25	—	2	IT WOULD BE YOU DECCA/MCA NASHVILLE	GARY ALLAN
24	23	22	8	JUST BETWEEN YOU AND ME EPIC 78766/SONY	THE KINLEYS
25	NEW ▶	1	1	LONELY WON'T LEAVE ME ALONE CAPITOL NASHVILLE 58697	TRACE ADKINS

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.

TOP BLUES ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	★★ NO. 1 ★★ BLUES BROTHERS 2000 UNIVERSAL 53116 4 weeks at No. 1	SOUNDTRACK
2	2	17	DEUCES WILD MCA 11711	B.B. KING
3	4	21	TROUBLE IS... REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
4	3	57	LIE TO ME ▲ A&M 540640 [BS]	JONNY LANG
5	5	21	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON
6	6	31	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
7	7	17	CONTAGIOUS MISS BUTCH 4005/MARDI GRAS	PEGGY SCOTT-ADAMS
8	RE-ENTRY		DON'T LOOK BACK POINTBLANK 42771/VIRGIN	JOHN LEE HOOKER
9	RE-ENTRY		SEÑOR BLUES PRIVATE MUSIC 82151/WINDHAM HILL	TAJ MAHAL
10	8	84	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
11	12	7	SING IT! ROUNDER 2152	MARCIA BALL, IRMA THOMAS, TRACY NELSON
12	14	11	PLEASING YOU MALACO 7487	TYRONE DAVIS
13	13	89	JUST LIKE YOU OKEH 67316/EPIC [BS]	KEB' MO'
14	9	58	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS [BS]	PEGGY SCOTT-ADAMS
15	10	20	PAINT IT, BLUE - SONGS OF THE ROLLING STONES HOUSE OF BLUES 13152	VARIOUS ARTISTS

TOP REGGAE ALBUMS™

★★ NO. 1 ★★

1	1	11	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP [BS] 3 weeks at No. 1	BEENIE MAN
2	2	14	INNA HEIGHTS GERMAIN 2068*/VP [BS]	BUJU BANTON
3	4	10	MAVERICK A STRIKE 550 MUSIC 68506/EPIC	FINLEY QUAYE
4	3	16	STRICTLY THE BEST 19 VP 1519	VARIOUS ARTISTS
5	5	6	RIGHT ON TIME HELLCAT 80406*/EPITAPH [BS]	HEPCAT
6	7	41	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
7	6	11	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
8	8	38	YARDCORE DELICIOUS VINYL 5018*/RED ANT [BS]	BORN JAMERICANS
9	9	21	THINK LIKE A GIRL WORK 67959/EPIC	DIANA KING
10	10	27	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
11	12	16	STRICTLY THE BEST 20 VP 1520	VARIOUS ARTISTS
12	11	23	DREAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB AXIOM 524419*/ISLAND	BOB MARLEY
13	RE-ENTRY		FALLEN IS BABYLON ELEKTRA 62032/EEG	ZIGGY MARLEY & THE MELODY MAKERS
14	13	2	RASTANTHOLOGY WISE MAN DOCTRINE 3	STEEL PULSE
15	RE-ENTRY		BALL OF FIRE ISLAND JAMAICA 524420	SKATALITES

TOP WORLD MUSIC ALBUMS™

★★ NO. 1 ★★

1	1	22	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS. 18 weeks at No. 1	LOREENA MCKENITT
2	2	23	ROMANZA ● PHILIPS 539207 [BS]	ANDREA BOCELLI
3	NEW ▶		DEEP FOREST III — COMPARSA 550 MUSIC 68726	DEEP FOREST
4	3	24	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [BS]	BUENA VISTA SOCIAL CLUB
5	4	15	CELTIC MOODS VIRGIN 44951	VARIOUS ARTISTS
6	5	7	LONG JOURNEY HOME UNISPHERE 68963/RCA VICTOR	VARIOUS ARTISTS
7	6	37	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
8	NEW ▶		MAMALOSHEN NONESUCH 79459	MANDY PATINKIN
9	10	30	CELTIC PRIDE COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND RETRO 0090 [BS]	
10	7	52	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 [BS]	RONAN HARDIMAN
11	8	28	COMPAS NONESUCH/ATLANTIC 79466/AG	GIPSY KINGS
12	9	12	A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS
13	NEW ▶		THE CELTIC HEARTBEAT COLLECTION 2 CELTIC HEARTBEAT 1271/UNIVERSAL	VARIOUS ARTISTS
14	11	10	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
15	NEW ▶		IRISH BEER DRINKING FAVORITES PASSPORT 16482	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. [BS] indicates past and present Heatseekers titles © 1998, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

Russell Malone Sets An Enticing 'Mugshot' To Tape

IN THE STUDIO: Russell Malone steps out of the main room at New York's Avatar Studios, smiling as well-wishers shake his hand and slap him on the back. "Mugshot," the last number recorded for his forthcoming Impulse!/GRP label debut, was completed moments earlier. "Just scribbling, just scribbling," Malone says with a laugh, as he's complimented on the tune's memorable hook, which he wrote. Russell is more than slightly modest—the hook stayed in my head for hours.

Best known as the guitarist in Diana Krall's trio, Malone spent the third week of February recording an album that is slated for release in October.

Joining him is a dream team of players: bassist Ron Carter, pianist Kenny Barron, and drummer Lewis Nash. "I've been listening to Ron Carter since I was 8 or 9 years old," Malone says.

"When I put the headphones on and I heard that sound coming through, well, it took maybe two hours for me to get my composure back. People talk about the late-1960s Miles Davis Quintet, and how much the sound revolved around Tony Williams. That may have been true to some extent, but I don't think it would have sounded the way it did without Ron Carter. Whatever situation you put him in, the band always seems to revolve around him. But he always fits in with the music, even as he stands out."

Carter's rhythm section partner on the recording draws equally high accolades. "Lewis Nash has the ability to fit into any situation," says Malone. "But at the same time he manages to stand out and do something unique. Many musicians make the mistake of forcing their personalities onto other people's music. Not Lewis." As for Barron, Malone says that "there are a lot of piano players who may play slicker or faster; but you'd be hard pressed to find a better piano player than Kenny Barron."

Russell says that approximately half the record is made up of original material; the remainder of the album will include "some standards and one pop tune

from the '70s." GRP president Tommy LiPuma produced the set, sitting beside the musicians as they recorded, rather than behind the console. "Having Tommy sitting there with you is inspiring," says Malone. "He's a legend. He's produced some of the greatest records ever."

Russell uses an interesting analogy to describe his approach to music: "One of the things that made Franklin Roosevelt such a good president was that while he was educated—an aristocrat—he still knew how to talk to the common man. That principle should apply to music. Every song doesn't have to be a lesson in theory and harmony. A lot of guys feel a need to educate the audience; I'd rather reach people."

The music that day in February was undeniably swinging, led by a guitarist with a sure, commanding sound that mixed

youthful exuberance with the kind of elegant bravado found in seasoned pros. I recall a conversation I had late last year, in which four people were throwing around names, looking for someone to crown "jazz musician who should be a bigger name than they currently are." The one person whom everyone agreed on was Malone. Come October, it will be his turn to shine.

REISSUES: Two years ago, Denon reissued 32 titles from the Savoy catalog in a limited run of approximately 3,000 per title. Five of these, one each by Lester Young, Gigi Gryce, Hank Mobley, Art Blakey, and Duke Jordan, are being made available again. Additional titles by Dizzy Gillespie, Donald Byrd, and others will join the series for the first time in April. The CDs are recorded from the original sources, using Denon's 20-bit Master-sonic process. They are housed in a heavyweight paperboard sleeve that replicates the LP's original artwork; this fits into a vinyl slipcover, which in turn can be stored in a resealable clear envelope. Plans are in the works to give Savoy's classic Charlie Parker sides the same meticulous treatment.



by Steve Graybow

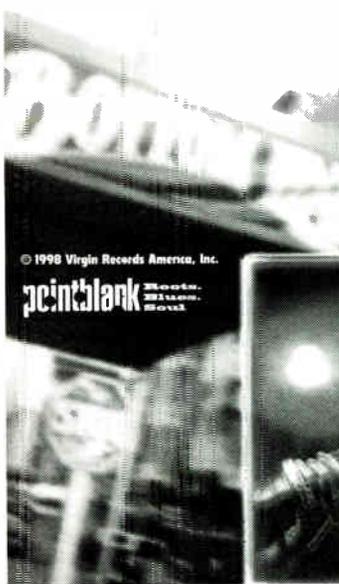
"They call me Johnny Guitar, I'm coming to play in your town."



JOHNNY WINTER LIVE IN NYC '97

This is the live album Johnny has always wanted to make—recorded at the Bottom Line last April with tracks chosen by Johnny and members of his extensive fan club.

On tour this spring



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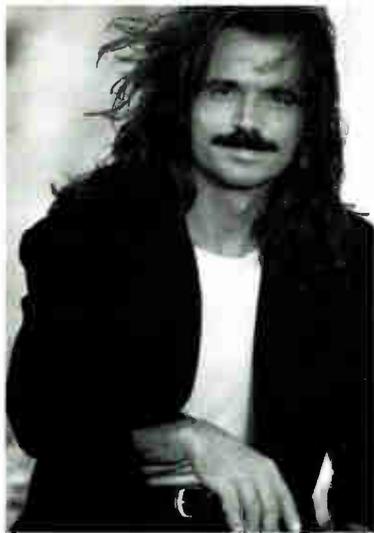
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# NEW AGE

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

**A**s it enters its third decade, new age music is exploding with new labels, fresh artists and creative marketing strategies. Genre veterans are going strong and exploring new ideas. Founding labels are enjoying continued success, with several celebrating over 20 years in business, including Windham Hill Records, Steven Halpern's Inner Peace Music and Georgia Kelly's Heru Records. And the success of this genre shows no sign of slowing down. The coming decade may very well show growth effects similar to the Hundredth Monkey Theory: We've reached the critical point of audience interest to warrant major crossover status, exceeding label and industry expectations by far.

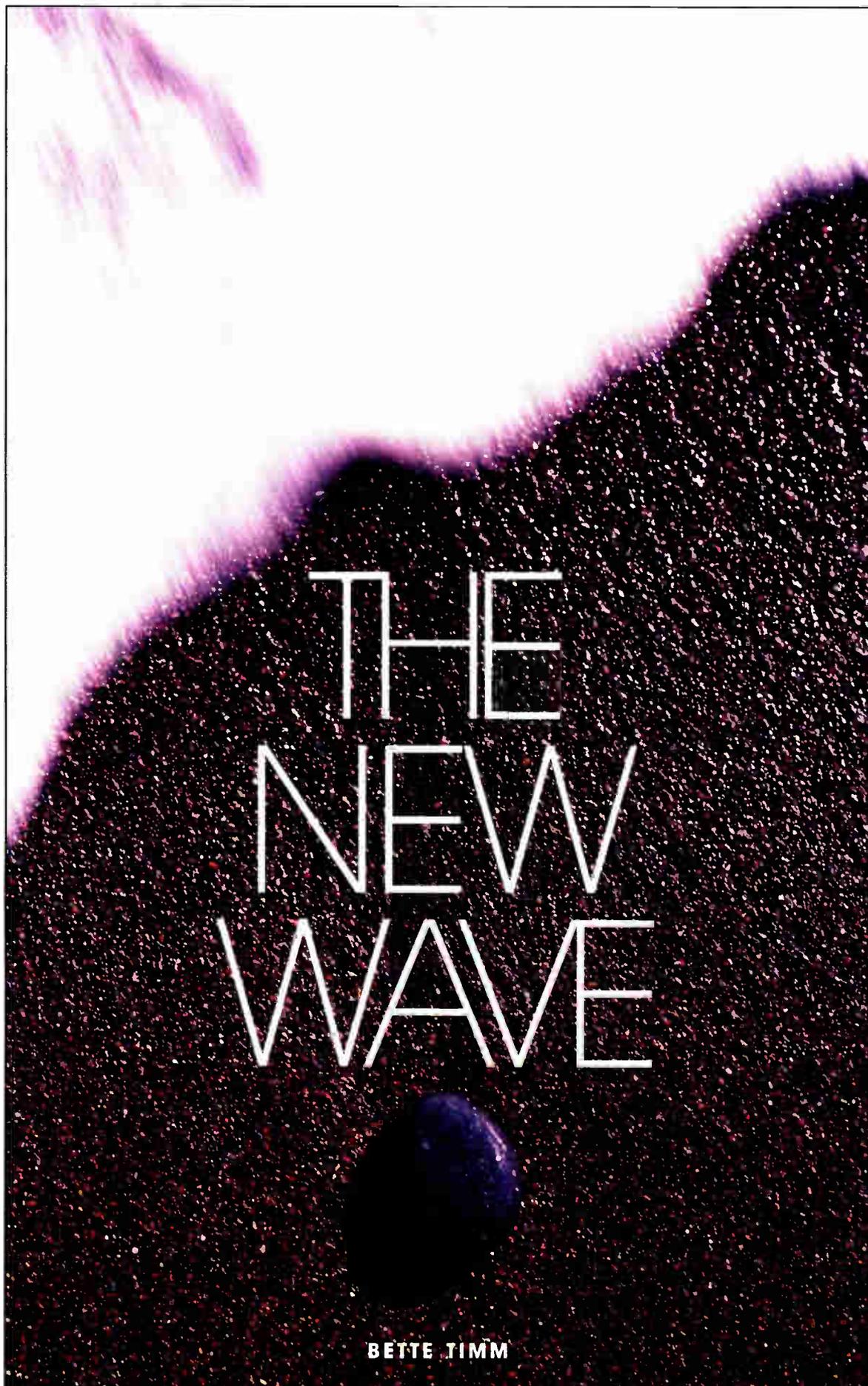


Yanni

## BIG BUSINESS

The strength of the new age genre has been catching the attention of the major labels. Perhaps the most noteworthy of these is Virgin Records, which began distributing Higher Octave in early 1997. In September, Virgin surprised the industry with its purchase of the Narada label and Music Design (perhaps the largest new age distribution company). Virgin also signed Yanni and released his latest recording, "Tribute." Other large, established labels are signing artists or creating sublabels in this genre.

Showcasing artists such as Mickey Hart and Outback, Rykodisc plans to launch an exclusively new age imprint, Candescence, which will offer primarily ambient music and is being marketed as "music for a parallel universe." Its first release, "Breathe" by Soulfood, debuts this month.

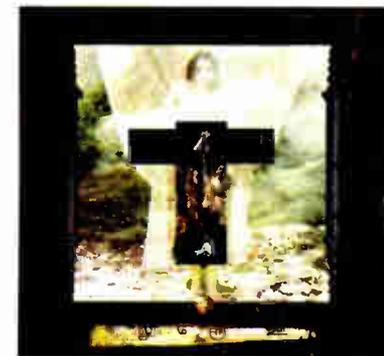


BETTE TIMM

Rhino also is about to splash into this market with the New Vision series, a group of utopian collections spotlighting some of new age, acoustic and world music's most notable musicians playing their best-known tunes. The first three titles of the series are set to hit the streets April 21.

Nettwerk Records jumped into the genre with its release of Delerium's "Karma." Having established itself as one of the most prominent industrial-music labels in the early '80s with the release of Skinny Puppy, Nettwerk has expanded into various genres. But with Delerium as the label's top priority, Nettwerk will likely maintain focus in the new age market.

In addition to the activity of established labels in the new age arena, genre superstars are taking direct control of their own careers by creating their own labels. Two that premiered last year were Anagram Records, created by husband-and-wife team Nicholas and Cheryl Gunn, and EarthSea Records, founded by Peter Kater. Anagram's debut, "Vanity Of Venus" by Cheryl Gunn, is a lush and passionate recording that beautifully showcases the Gunns' talents. Kater's EarthSea Records debut is also noteworthy. The album, "Eco Challenge" (the soundtrack from the Discovery Channel series of the same name), clearly reflects Earth-Sea's mission of "presenting extraordinary contemporary and indigenous music from around the world while serv-



Delerium's "Karma"

ing the integrity and well-being of the musician, the global community and the environment."

Like Kater's label, the new age industry as a whole is taking a global focus and embracing a multitude of sounds. It is breaking down old barriers and continually redefining itself. "We are one big umbrella with a number of sub-divisions underneath it," says Gabrielle Beatrice, owner of Perfect Pitch Music Marketing. "I find it fascinating that at a time when new age

Continued on page 48

## THE NEW WAVE

Continued from page 47

music has been accepted by the mainstream, we are all introducing new sub-genres of the broad term. Our job is to do this effectively, so that people can understand what they hear and begin to feel comfortable with it."

Labels that stay on the cutting edge of the music are usually equally creative in their marketing strategy and in opening new markets for the genre. Steven Hill, owner of the Hearts Of Space label, says, "We've been concentrating on understanding the taste and aspi-

sumers are asking for up-tempo dances with a mix of ethnic influences and rhythms, such as the album 'Eternal Egypt' by Phil Thornton and Hossam Ramzy. Increasing sales of therapeutic music titles is linked to consumers' rising interest in alternative health methods. Consciously created music that triggers the relaxation response was the original new age music, created by pioneers like Steven Halpern, Kay Gardner, Terry Oldfield and Medwyn Goodall. Now buyers are interested in how technology can create positive effects in body and surroundings. Recordings like 'Healing And



Walela



Mars Lasar



The Brothers Danna: Mychael &amp; Jeff

rations of our audience and developing a strategy for 'intelligent niche navigation'—association with sub-genres and catering to the listening habits of an educated, broadly defined audience that enjoys diversification."

## THE TUNES

New age music is better and more diverse than ever. New artists are bringing a fresh perspective to the music, and many of these are finding that perspective rooted in ancient traditions. In addition, veteran artists are finding a new musical expression for their already established trademark sounds.

Musik International, a leading music marketing and promotion company, recently polled 3,200 U.S. retailers about consumer buying patterns. PJ Birosik, the company's owner, notes two developing trends: strongly increased sales of faster-paced, rhythmic music and moderately increased sales of therapeutic music.

Birosik clarifies, "More con-

Environment' by Vulcan's Child (Trans-Hyperborean Institute of Science), 'Tranquility' by David Sun (New World Music), and the Relaxation Company's releases use specific tones and frequencies that stimulate clinically proven benefits to the listener."

## CALMING CELTIC CHORALS

Conversations with numerous established and new labels in the genre uncovered a few additional trends warranting attention: the emerging interest in female vocals, the continuation of the "Celtic craze," and a strong movement full-circle back to the acoustic, instrumental, relaxation sounds that began the whole genre in the late '70s.

The incredible success of Enya and Loreena McKennitt has opened doors for other talented female singers. One new artist well worth attention is Shelley Snow. On her recent release "Shamaneya," Snow uses "primal

Continued on page 52

In the minds of many, live performances and new age music are mutually exclusive concepts. Naysayers are quick to point out many performers' reliance on studio technology, citing Enya, the top-selling new age artist, who eschews live performing entirely and whose hits—such as "Orinoco Flow"—often contain hundreds of vocal overdubs within a single song. Though a few acts can work

show as a premium, occasionally upping the ante to include dinner with John for a larger pledge. We'll also donate 20 pairs of general seats, and this helps create an early buzz that there will be a John Tesh show upcoming in that city."

## YANNI'S CARAVAN

As Yanni's personal manager, Danny O'Donovan oversees the live-performance component of the new age sensation's career. Citing a

in March and May of last year to record everything, then we started the tour in November. We opened the world tour in Mexico City with five sold-out shows at the Auditoria Nacional. All the musicians will be touring with him right through this year into 1999.

"On previous tours, Yanni performed in small theaters, then larger venues, eventually graduating to sheds. On his last tour, which was in '95, he started playing arenas for



Kitano



David Arkenstone



Andreas Vollenweider

the larger venues, most performers of this contemplative instrumental music support their latest releases through tours of Borders and other book chains, reaching out to their fans on a more cost-efficient and immediate basis.

Touring has emphasized the profile of star new age keyboardist John Tesh, as much and more than his previous stint as co-host of "Entertainment Tonight." One of his best-selling releases, "Live At Red Rocks" was culled from a live date, and a concert version of his "Avalon" album was broadcast over PBS.

Owing to the proprietary nature of public-television scheduling, explains Scott Seomin, publicist for Tesh's GTSP label, Tesh's concert specials are often broadcast during station pledge drives. "John will often co-host his segment of the fund drive," Seomin notes, "offering front row tickets for his next

chart in the Feb. 20 issue of *Performance* magazine, O'Donovan reports that Yanni is currently the highest-grossing act in the U.S. This, as the artist is midway through an 18-month world tour. "We're going to be playing approximately 200 cities around the world. Of these, about 100 will be played in the U.S. or in Canada," notes O'Donovan. The tour is in support of Yanni's latest Virgin album and video release, "Tribute," which features recordings from India's Taj Mahal and the Forbidden City in Beijing, China. To further underline the synergy between Yanni's concert performances and his album output, his previous album, "Live At The Acropolis," was recorded in his native Greece.

"We started the tour last November," O'Donovan explains. "First, we went to India and China

the first time. He did a few arenas on that tour, but on the current tour, every date is an arena—the 10,000- to 20,000-seat venues. Though Yanni personally prefers the phrase 'contemporary instrumental music' over 'new age,' as he doesn't consider the latter a musical term, he's probably the only artist in that category that's out there touring arenas." The logistical considerations for a tour of this scale involve a caravan comprising nine buses and eight equipment trucks, with a tour company numbering 102 members. "It's quite a substantial operation," O'Donovan affirms.

## NEW AGE CONCERT HALL

Monica Herbert, owner and president of Hedaco Music Company, based in New York City, is currently developing what, in her

Continued on page 54

## THE NEW AGE OF TOURING

While The Contemplative Music Doesn't Always Lend Itself To Blockbuster Concerts, Artists Are Sold On Live Performance

BY RICHARD HENDERSON

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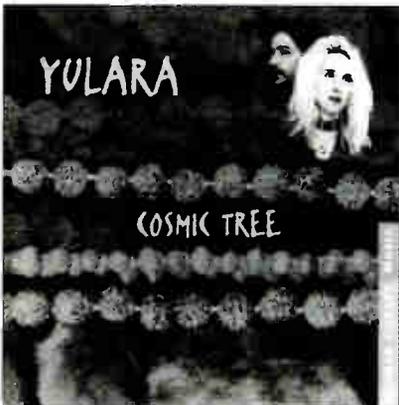
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## THE GLOBAL PULSE

## New Age Takes On A European Flavor In These Reports From Billboard Correspondents

**MILAN**—Italy has a healthy niche market for new age and world music, and much of the popularity of these genres is due to a daily evening program, "Monte Carlo Nights," which celebrates its 10th anniversary this year on national AC network Radio Montecarlo (RMC).

Presented on alternate nights by Scottish-born

Malcolm Charlton (aka Nick The Nightfly) and U.S. presenter Johnny Angel, the show mixes new age and world music with acid and new-jazz sounds. The show started off with 90% of the music aired regarded as pure new age, but now it is a real mixture that reflects how the genre is evolving, particularly in the combination of world music and ambient sounds, while maintaining the core elements of positive karma and natural vibrations. Charlton says that, as with other genres, Italians are expert at adopting and adapting new age sounds. "Mediterranean melodies with lush keyboard sounds are the hallmark of Italian new age," he says. The Naples-based group Agricantus is a leading exponent of the particularly Italian blend of classicism, Mediterranean melody and ambient new age by evoking ancient sounds from past civilizations that have left their cultural



imprint on southern Italy. Agricantus' latest album, "Tuareg" (Compagnia Nuove Indye), is named after and incorporates sounds from the ancient nomadic Saharan desert tribe whose existence is

threatened by government oppression, especially in Mali and Nigeria. Prospecting for Uranium mines is the latest threat to the Tuareg's lands. Tuareg is the Arabic name given to these nomadic tribes and means "the people abandoned by God." Agricantus' album highlights the plight of these people by combining authentic words and music of the Tuareg tribes with the group's ambient new (and ancient) age sound.

—MARK DEZZANI

**MADRID**—Much of the new age music in Spain combines the influence of classical composers over the last century with the country's Mediterranean roots,

and a fine example is the classically trained trio Desde El Sur De Europa (From The South Of Europe), which has just released its debut album, "Estampas (Prints)," on the country's leading independent new age label, Lyricon/Sonifolk. Label managing director Fernando Casas explains that the group's leader, pianist Tomás Bohórquez, wants "to reinterpret old composers like Manuel de Falla and Isaac Albéniz to produce something that sounds modern with Mediterranean roots. In other words, he wants to compose for an audience that is not necessarily classical but not new age freaks." The group played last year to audiences in Dublin, London, Athens, Beirut, Budapest, Alexandria and Tel Aviv, all intrigued by Bohórquez's piano, the cello of Víctor Gil and Pedro Garbajosa's clarinet.

"Sonofolk is going big with this band, and we're already preparing the second album," say Casas. There is a healthy new age scene in Spain with two national magazines published in Barcelona in

the north, *World Music* and *Voice*, a fast-growing Asociación de Nuevas Músicas del Mundo in Seville in the south, and a pioneer daily radio program called "Diálogos Tres" on public broadcaster Radio 3. The latter is presented by Ramón Trecet, who many regard as the man who introduced new age into Spain in the early '70s. Casas says his product reaches 650 record stores in Spain, or the vast majority, and adds that he runs a thriving mail-order service. "And please mention that we introduced Enya to Spain, where she sells more than in almost any other European country, before she moved to Warner Music Spain," he notes.

—HOWELL LEWELLYN

**AMSTERDAM**—From hosting the "Top Pop" chart program on Dutch public-broadcast outlet AVRO in the '70s and '80s, Ad Visser has evolved into one of Holland's leading new age musi-

cians, with a deep love for synths and catchy pop melodies. On his new album, "Zap Culture Buddha" on the Hague-based VAN Records, Visser has put an interesting philosophy to music. From Russian Nobel Prize winner Ilya Prigogine he adopted the idea that chaos is a state which leads to a higher form of order. "I see the application of this on our zap culture," the artist says. "Old concepts will get new meanings." VAN Records exec Henk



Ad Visser

Willemsen stresses that VAN doesn't exactly put Visser's music in a different end of the market than the company's regular pop, rock and dance product. "The presentation to the media and the public, however, was very different, as Visser toured through Amsterdam on a

tram which he used as a special musical instrument too," Willemsen remarks. Opera singers Elena, who is featured on the first single, "Head Over Heals," and Astrida, who guests on six album tracks, are added bonuses to a CD that is striking enough on its own strength. This is the radio-friendly face of new age, which recalls the appeal of Enigma. The pace of the tracks is far more upbeat than most new age repertoire. Given his musical past, Visser's rather poppy approach must have come to him naturally.

—ROBERT TILLI



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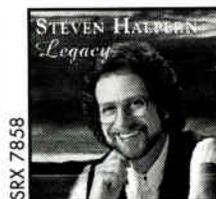
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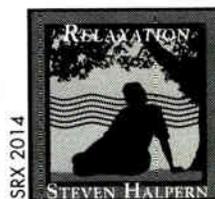
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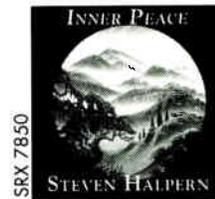
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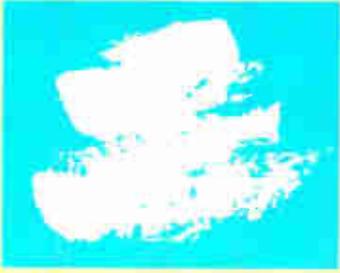


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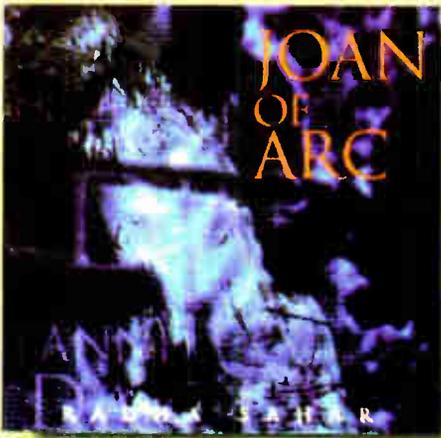
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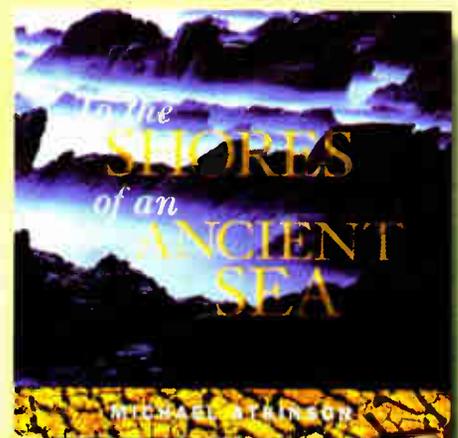
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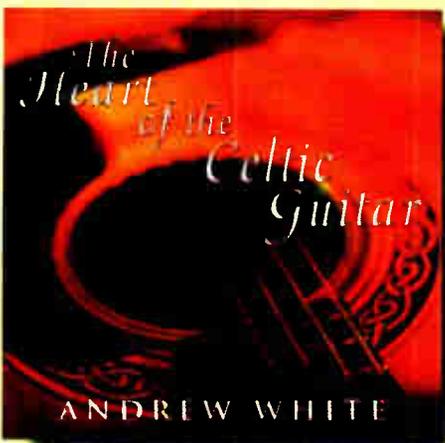
**Visions and Voices: 11012**

Enya fans will warmly embrace this amazingly beautiful recording. The enchanting voice of Jayne Elleson beckons you to open your heart and feel the enormous calm that is abound in this breathtaking masterpiece.



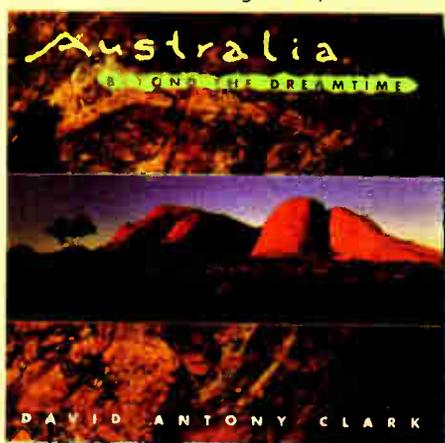
**To the Shores of the Ancient Sea: 11015**

If an album were ever composed that perfectly expressed, in glorious filmscore style, all of the wondrous and inspiring landscapes that are Australia-then this would be the one. This unbelievably emotional and reflective album is quite simply-magic.



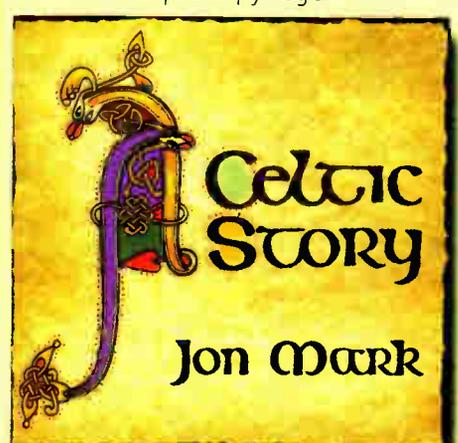
**The Heart of Celtic Guitar: 11028**

When your heart is first touched by this glorious album, lightness and serenity will consume you. The purity of this accomplished guitarist is as astounding, as the richness of his playing. Music such as this doesn't appear often. Let it speak to you.



**Australia, Beyond the Dreamtime: 11013**

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## THE NEW WAVE

Continued from page 48

sounds" to express feelings and experiences that seemingly lay beyond words. Her use of elemental sounds and syllables creates an immediate and deeply sacred connection among listeners, regardless of their native languages or cultural backgrounds. "Shamaneya" is distributed exclusively through Perfect Pitch Music Marketing.

In the category of female vocals, Triloka Records continues its series of great releases with two fresh recordings of female singers. One of these, "Walela," draws on the Cherokee heritage of its incredible female trio: rock icon Rita Coolidge, Rita's sister Priscilla, and Priscilla's daughter Laura Coolidge Satterfield. The second recording features Emer Kenny, an exceptional new talent from Dublin. Kenny successfully weaves her ancient Gaelic tradition with the technology and rhythms of the 21st century.

Triloka also continues to set the stage for world-ambient-trance music. With his fourth Triloka release, "Shiva Station," Jai Uttal continues to express his impeccable

ability to merge East Indian classical and folk tunes with modern Western musical influences and technology. The next great treat from Triloka, to be released this month, is a new Tulku recording titled "Season Of Souls," the brainchild of producers Jim Wilson and Mitchell Markus.

The souls of the Celts are being revered through the wild popularity of Celtic music. The Hearts Of Space label is makin' sod while the rain falls. "Celtic Twilight 4: Celtic Planet" is Hearts Of Space's best



Michael Hedges



Hapa

compilation yet, although sales of its first three haven't slowed down. John Doan's "Eire: Isle Of The Saints," a personal odyssey of one of the most original and charming guitarist/storyteller/orchestrators around, is also among Hearts Of

Space's best from last year. This year's coming Celtic treasures include new releases from Bill Douglas, Joanie Madden, and Mychael and Jeff Danna. Hearts Of Space is also exploring other musical traditions with the noteworthy

"Sacred Treasures: Choral Masterworks From Russia," a glorious collection of music from various Russian Orthodox choirs.

Real Music added a gem to the Celtic category with its release of "Or Mabinogi" by Ceredwen. This recording is a masterfully crafted, hauntingly beautiful musical journey, and it is a fitting tribute to the Celtic culture ("mabinogi" means "legend"). Currently, Real Music is heading in a soft and romantic musical direction. Its latest release, "Sapphire Dreams" by genre superstar Mars Lasar, provides a powerful compass for this path. And due out this month, "The Unforgetting Heart" by Michael Hoppé continues in this romantic vein.

Narada's world-music catalog has also grown rapidly. To celebrate this, it has released "Narada World," embracing 15 years of the finest works of its world-music repertoire. Narada is also taking a strong stance in the Celtic arena, with all of its February releases having a Celtic bend. In "Leahy," four brothers and five sisters have joined together in a whirlwind of Celtic music and dance. Leahy is already a musical sensation in Canada and sure to be an industry favorite with this U.S. debut. On "Flirting With The Edge," renowned accordion performer John Whelan has pushed the boundaries of Celtic tradition by teaming up with such world-class

Continued on page 54

# BOLD NEW DIRECTIONS

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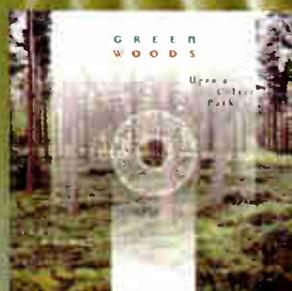
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## THE NEW WAVE

Continued from page 52

musicians as Ugandan music star Samite and Latin guitar master Oscar Lopez. The best of the Irish, including Seamus Egan and Connie Dover, also join him on this Celtic/world music tour de force.

Windham Hill, one of new age's founding labels, has come full-circle with its release of "Oracle" by the late Michael Hedges. On "Oracle," Hedges tells the story of being reunited with his beloved guitar. Lost for 15 years, this special guitar was the instrument Hedges used on his first recordings, "Aerial Boundaries" and "Breakfast In The Fields." He considered its return an omen and created "Oracle" as a reflection of and return to these earlier musical endeavors. Following in Hedges footsteps, Windham Hill's other

upcoming releases return to the genre's roots. There will be a new recording from founder Will Ackerman, as well as a reissue of Ackerman's first recording, "In Search Of The Turtle's Naval." An enhanced CD, providing images, music and narration from Ackerman on the history of Windham Hill, will accompany the recording. Other longtime artists releasing new titles this year are Liz Story and Ray Lynch.

Domo Records, home of many prominent artists, including Kitaro, also seems to be going full circle. Kitaro's new recording, "Gaia," scheduled for a May '98 release, is expected to be a more traditional Kitaro album, similar to his first recording, "Oasis," released in 1976. Domo has also caught the world-beat ambient wave with the release of "Spirit House" by Celestial. This fascinating Hong Kong group blends Chinese,

Vietnamese and Napalese folk melodies with the Asian orchestration and rhythms of metropolitan dance floors. Spirit House eloquently reflects the multicultural world we live in.

An exotic cultural mix is also the hallmark of Hapa's "In The Name Of Love" on Coconut Grove Records. Hapa's Barry Flanagan, an Irish American, and Hawaiian Keli'i Kaneali'i combined their backgrounds and talents to evoke rich, lush instrumentation and sweet, romantic vocals luring you to the beauty of the Hawaiian islands and beyond.

So from ancient to modern, from sea to sea, New Age artists are melting musical boundaries and redefining the genre. Says Perfect Pitch's Beatrice, "This genre has had to reinvent itself many times, and yet that has made it a healthy area for artists who are doing new and creative things." ■

## LIVE PERFORMANCE

Continued from page 48

words, is "an upbeat new-age performance music show, a variety show to bring new age into the concert hall, where it's supposed to be, and take it out of the book stores; that's the goal of the tour." Herbert will be taking a group of artists out on the road to 30 major markets in the next year, starting June 18 at Carnegie Hall. The tour package includes the Audio Alternatives artist Bob Dawson, along with Bradley Sowash and Jon Jarvis. "It's all solo material," she says, "but it's all music by performers who can really keep an audience enraptured and really move them along with zest and wit. The stage presentation of the artist should be visually arresting. While the contemplative style of new age music is good, it doesn't have that visual anchor within the audience's minds; it doesn't have that recall value."

radio pro's, the record pro's, the distributors, promoters such as myself, publicists and the talent, to start building a community where we help each other out and help this genre grow, so that it's not a stepchild of the industry, but a force within the industry. We're looking for *A New Age for Presenting!* to be an anchor magazine for that."

## TRUE TOURING TALENT

Darryl Pitt manages Andreas Vollenweider, the Swiss harpist who built much of his considerable artistic reputation on the basis of strong live performances. Making the distinction between synth-enhanced new age players and those who thrive on the concert stage, Pitt says, "Fascinating soundscapes do not necessarily translate into live performances." He notes that Vollenweider's consummate musicianship and the sheer physicality of a musician embracing a harp were key elements in establishing the reputation of Pitt's client with diverse audiences, drawn from jazz, classical and new age camps. Currently, Vollenweider is preparing for a Fall '98 tour in support of his latest release, "Kryptos," due this May on Sony Classical.

Few artists are identified as closely or as positively with new age as the Japanese composer/performer Kitaro. Eddie Gilreath, managing director for the past five years of Kitaro's label, Domo Records, has worked with Kitaro since the

Continued on page 56

## PRESENTING...NEW AGE

Herbert has been putting out *A New Age For Presenting!* newsletters to the concert presenters and talent buyers around the country for eight years, in response to what she sees as the dwindling audience attendance for formal new age concerts. In addition, she is in the process of building the New Age Alliance, which is patterned after the Folk Alliance. Says Herbert, "We can start bringing together the

# Oreade Music

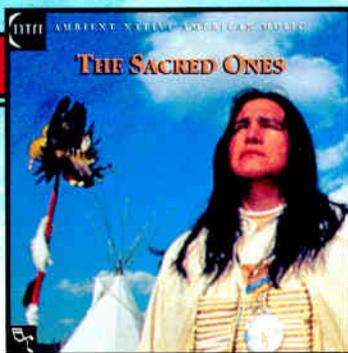
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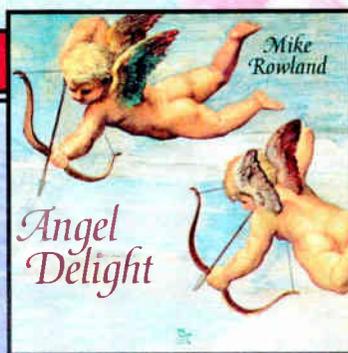


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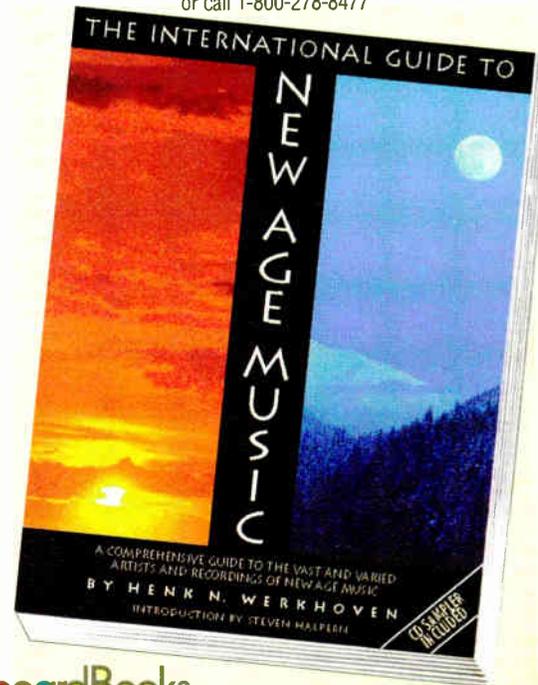


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April 15-Houston TX • April 16-Dallas TX • April 17-Oklahoma City OK • April 18-Lincoln NE • April 19-Wichita KS • April 21-Milwaukee WI  
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## NEW AGE

### LIVE PERFORMANCE

*Continued from page 54*

artist's tenure at the Geffen label in the '80s. He cites Kitaro's devoted following as providing a ready live audience. Taking Kitaro's studio creations to the concert hall "wasn't that difficult, since the music was so strong," Gilreath says. "We were able to achieve visibility at retail and over Public Broadcasting and other such venues. The seats would always be filled when he came to town. Kitaro played at [L.A.'s Universal] Amphitheatre a few times, close to capacity." Eiichi Naito, chairman of Domo Records, describes the preparations for Kitaro's fourth worldwide tour, his first of this scale since 1994, in support of his new album, "Gaia," due out in May: "The average capacity on this tour is ranging between 2,000 and 10,000 seats, depending on the country. In the United States, the average hall will seat 2,500 people, and he'll be doing between 20 and 30 shows here. In China, he will play in four cities, with more than 20,000 seats at each date. We're targeting some 85 shows minimum, worldwide."

### HIGH-CONCEPT PACKAGES

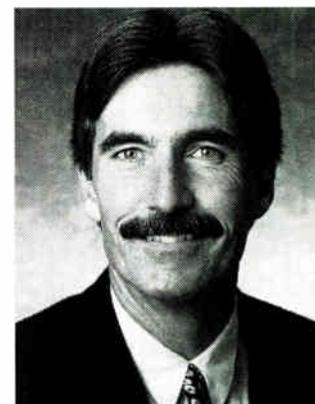
Correct packaging of touring new age artists is also of paramount importance to Ron McCarrell, VP of marketing at Windham Hill Group. "We do very well with our compilation samplers, high-concept pieces such as the Winter Solstice," he says. "As such, we've begun to roll out tour packages that are tied to or closely aligned with the concepts governing our samplers, i.e. Windham Hill's Winter Solstice Tour. Last year, the tour played 14 cities in 20 days during the first three weeks of December, with Tuck & Patti, Liz Storey, David Arkenstone and Lisa Lynn. I'm just now planning a Windham Hill Winter Solstice tour this year, but even more expansive than last year's tour. There will be a Windham Hill Celtic Christmas tour, and we've got ideas for a couple of more tours, including our partnering with an agency called APA and Stig Egrund, for the soundtrack to a tour that they've promoted for the past few years, The Colors Of Christmas. All of these will be directed toward the performing-arts circuit," McCarrell adds, "which is where Windham Hill and this kind of adult instrumental music belongs."

Summarizing the difficulties experienced by some new age artists in concert, McCarrell concludes, "As with the mainstream touring circuit, new age touring is artist-driven. If it's not the high concept that's familiar to consumers, in being something that they have bought and appreciated in the past, then in the consumer's mind, it's artist-driven. They're buying a

ticket to see Tuck & Patti, or Liz Storey, whoever the artist might be. That will dictate the level of acceptance and, ultimately, the success that these artists will have when touring."

An artist on Windham Hill for the entirety of his performing career who has been touring consistently for the past four years, Jim Brickman doesn't believe so much in touring to support a specific record as much as to build a connection with his audiences. He says, "I'm trying to 'connect the dots' around the country, playing unlikely locations. Some of the smallest markets you can think of are some of the biggest places [in terms of support] for me, such as Tyler, Texas; Lake Charles, La.; Fargo, N.D.; Joplin, Mo.; or Wilkes-Barre, Pa. Easily in the 1,000- to 2,000-seat range. Old restored theaters, Broadway-show houses, these are the kind of places that I usually play. Depending on the size of the market, usually the hall will hold 1,000 at the smallest and 3,000 or 4,000 at the largest."

"I do a lot of in-store appearances," he adds, "though these are generally restricted to signings on the day of a scheduled show." Usually, if there's in-store playing scheduled, Brickman does this to support coming back to a hard tick-



*Windham Hill's Ron McCarrell*

et sale. It's important to support the retailers who are supporting you.

"At the beginning of my career," says Brickman, "I decided to overspend in a given market and really push the envelope all the way [in terms of advertising] to the extent that half the audience didn't know who I was or why they were there."

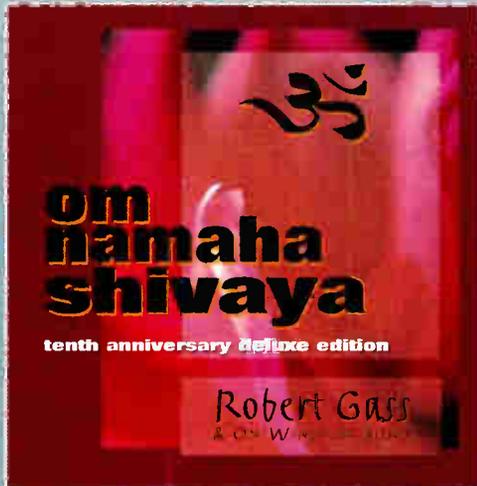
Rather than waiting to see if you're going to be a big star, it's better to go and act like you can draw an audience. It becomes a self-fulfilling prophecy that way."

Brickman details other cross-promotional strategies that have helped build a core audience for his appearances: "Radio stations supporting my shows, giving tickets to piano stores or sheet-music vendors; it was a way to get kids who were interested in playing the piano to come and see me, as well as people out on a romantic date," he says. "It helps give the impression that they were coming to have an experience, not simply coming to see a guy who has a new record out." Indeed, you may not need to own his records or know what he has out in order to enjoy the evening.

Confronting an issue that continues to intimidate potential concertgoers, perhaps Windham Hill's Brickman has the healthiest attitude regarding the occasionally troublesome new age designation: "If you interviewed every person who came out of one of my concerts, and asked them how they would classify my music, I don't think any of them would say 'new age.' But, then, I don't think they'd know what to say." ■

# “New Age” just another label?

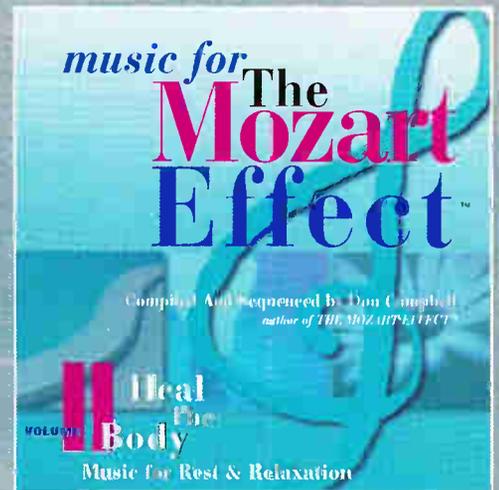
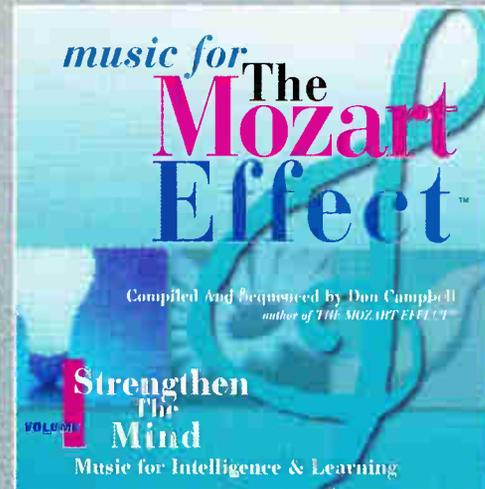
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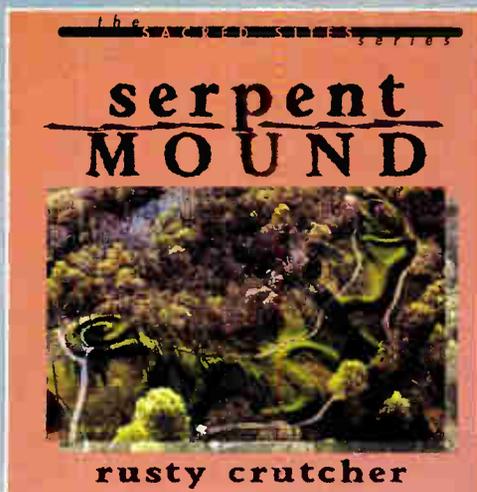
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# Fernández Latest To Join Hall Of Fame

**VICENTE TO THE HALL:** The reigning king of *música ranchera*, Vicente Fernández, will be the newest inductee into Billboard's Latin Music Hall of Fame. The presentation will take place April 7 during Billboard's fifth annual Latin Music Awards. In addition, Fernández is slated to perform at the awards ceremony.

Billboard's fifth installment of its Latin awards show—set to take place at Club Tropigala in Miami Beach, Fla.—will conclude Billboard's ninth annual International Latin Music Conference, slated for April 5-7 at the Biscayne Bay Marriott in Miami.

Fernández's induction into Billboard's Latin Music Hall of Fame could not be more richly deserved. A former Latin Music Award honoree, Fernández has recorded 53 albums, including his latest, "Estadua De Marfil," which contains the smash single "Nos Estorbó La Ropa."

Besides being famous in his native Mexico and in the U.S., Fernández is also hugely popular in Latin American countries such as Colombia, Ecuador, and Bolivia. A riveting performer with a muscular, rangy baritone, Fernández bonds strongly with his audiences.

His career has been a rags-to-riches tale that has let Fernández retain sturdy ties to his fans even as he rules the roost as the top *ranchero* artist.

**CONFERENCE UPDATE:** The final touches are being put on the quartet of industry panels to be featured at Bill-



by John Lannert

board's ninth annual International Latin Music Conference.

Confirmed to participate in the "Where's The Talento?" panel is James Progris, director of music business and entertainment industries, University of Miami. Also, Arie Kaduri, president of Arie Kaduri Presents, is scheduled to participate in the "En Concierto" panel.

Acts confirmed to appear at the April 5-6 showcases are Ley Alejandro (Ariola/BMG), Elvis Crespo and MDO (Sony Discos/Sony), Fiel A La Vega (CDT), Lisette Meléndez (WEA Latina), Patricia Loaiza (Caimán), and Leo Vanelli (Sonolux/Sony). Arista Latin/BMG also will be showcasing an as-yet-unnamed new signee.

For more information on the conference, contact Michele Quigley at 212-536-5088. For press credentials, contact Phyllis Demo at 212-536-5299.

**THE GRAMMY PATTERN:** The Grammy Awards' Latino-related categories may still have imperfections in its category selections and its nomination process, but the results make a lot more sense these days than in the 1980s, when the awards were dominated by artists familiar to the mostly non-Latino voters of the National Academy of Recording Arts and Sciences

(NARAS), the Grammys' organizer.

Nonetheless, NARAS remains mostly non-Latino. Crossover acts, Tejano notables, and artists securing mainstream media coverage still enjoy considerable advantages over the competition.

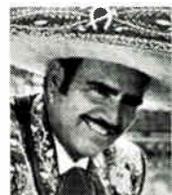
Consider Ry Cooder and Roy Hargrove. Both snared Grammys in Latino-minded categories this year—not only for their fine albums, but also because they're well-known to the NARAS membership.

Sony's Tejano stars **La Mafia** won the Tejano/Mexican-American category for the second straight year. Again, there's no surprise here: NARAS' strong Texas chapter got out the vote and helped another Tejano artist win this category for the sixth time in eight years. As mentioned here before, it's time to create a Grammy category for non-Tejano Mexican artists.

BMG's **Los Fabulosos Cadillacs** triumphed in the inaugural Latin rock/alternative category, thanks in part to formidable ink secured in the general-market print media.

Not all crossover artists fared so well, however. **Julio Iglesias**, fresh off an American Music Award triumph in January, failed to garner a Grammy; he lost in the Latin pop category to WEA Latina superstar **Luis Miguel**, known as **Luismi**. It was Luismi's fourth Grammy overall and his third trophy in the past five years.

**GRAMMYS' CUBAN FLAVOR:** The aforementioned **Ry Cooder** and **Roy** (Continued on page 60)



FERNÁNDEZ

board's ninth annual International Latin Music Conference.

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TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
16 A PESAR DE TODOS (Sony Discos, ASCAP)	
31 ACABO DE ENTERARME (Mar Y Sol, BMI)	
20 AL DESPERTAR (Fonometric, SESAC/MCA, ASCAP)	
7 ASI FUE (BMG Songs, ASCAP)	
40 AVIENTAME (Unimusic, ASCAP)	
9 COMO DUELES EN LOS LABIOS (Yelapa Songs, ASCAP/EMI April, ASCAP)	
21 CON QUE DERECHO (TN Ediciones, BMI)	
18 CONTIGO (ESTAR CONTIGO) (P S O Limited, ASCAP/EMI April, ASCAP)	
14 CORAZON PARTIO (Copyright Control)	
27 COSAS DE LA VIDA(CAN'T STOP THINKING OF YOU) (BMG Songs, ASCAP)	
10 EL AGUILA (Copyright Control)	
6 EL FRIO DE TU ADIOS (Casa Editora Yaidelice, ASCAP)	
23 EN EL JARDIN (FIPP, BMI)	
12 ESA PARTE DE MI (PERDONA) (PMC, ASCAP)	
24 HACEMOS BONITA PAREJA (Mas Flamingo, BMI)	
35 HASTA MANANA (W.B.M. Music, SESAC)	
26 JERIGONZA (Heartbeat, ASCAP)	
19 LO MEJOR DE MI (JKMC)	
17 ME VAS A HACER LLORAR (Crisma, SESAC)	
32 MENU DO MIX (Copyright Control)	
11 MI MAYOR VENGANZA (Lidasocapi, ASCAP)	
2 MY HEART WILL GO ON (Famous, ASCAP/Blue Sky Rider Songs, BMI)	
39 NADIE SE MUERE (J&N, ASCAP)	
1 NO SE OLVIDAR (FIPP, BMI)	
8 PARA LLORAR (EMI April, ASCAP)	
29 PERDONAME, OLVIDALO (BMG Songs, ASCAP)	
30 POR DEBAJO DE LA MESA (Tillandsia, ASCAP)	
4 POR QUE TE CONOCI (Editora Anna Musical, SESAC)	
22 QUE LOCO (Right Melody, ASCAP)	
37 SENTIMIENTOS (Copyright Control)	
28 SI PUDIERA VOLVER A VERTE (PMC La Editora, ASCAP/Samalea Songs, ASCAP)	
15 SI TE VAS (Songs Of PolyGram Int'l, BMI)	
33 SI TU ME AMARAS (Rubel)	
5 SI TU SUPIERAS (FIPP, BMI)	
36 SI TU SUPIERAS (FIPP, BMI)	
25 SOL DE VERANO (Copyright Control)	
13 UNA FAN ENAMORADA (EMI April, ASCAP)	
34 VIAJE AL CIELO (Erami, ASCAP)	
38 VOY A PINTAR MI RAYA (De Luna, BMI)	
3 VUELVE (Sony Discos, ASCAP)	

# Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
★ ★ ★ No. 1 ★ ★ ★					
1	3	5	4	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS/SONY	★ NO SE OLVIDAR E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
2	2	2	8	<b>CELINE DION</b> MUSIC/EPIC/SONY	◆ MY HEART WILL GO ON W.AFANASIEFF, J.HORNER (J.HORNER, W.JENNINGS)
3	1	1	5	<b>RICKY MARTIN</b> SONY DISCOS/SONY	◆ VUELVE R.ROSA, K.C.PORTER (F.DE VITA)
4	RE-ENTRY	3	3	<b>LOS TEMERARIOS</b> FONOVISA	◆ POR QUE TE CONOCI A.ANGEL ALBA (A.ANGEL ALBA)
5	6	4	26	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS/SONY	◆ SI TU SUPIERAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
6	4	8	7	<b>OLGA TANON</b> WEA LATINA	EL FRIO DE TU ADIOS O.TANON (Y.MONROUZEAU)
7	5	3	8	<b>JUAN GABRIEL</b> ARIOLA/BMG	ASI FUE J.GABRIEL (J.GABRIEL)
8	15	13	5	<b>RICARDO MONTANER</b> WEA LATINA	PARA LLORAR P.CASSANO (P.CASSANO, R.MONTANER)
9	13	22	5	<b>MANA</b> WEA LATINA	COMO DUELES EN LOS LABIOS FHER, A.GONZALEZ (FHER)
10	19	16	5	<b>VICTOR MANUELLE</b> SONY DISCOS/SONY	EL AGUILA NOT LISTED (PUBLIC DOMAIN)
11	7	9	8	<b>INDIA</b> RMM	◆ MI MAYOR VENGANZA I.INFANTE (R.BARRERA)
12	8	34	3	<b>GILBERTO SANTA ROSA</b> SONY DISCOS/SONY	ESA PARTE DE MI (PERDONA) J.M.LUGO, G.SANTA ROSA (O.N.MUNOZ)
★ ★ ★ GREATEST GAINER ★ ★ ★					
13	30	—	2	<b>SERVANDO Y FLORENTINO</b> WEA LATINA	UNA FAN ENAMORADA Y.MARRUFO (R.MONTANER)
14	14	7	8	<b>ALEJANDRO SANZ</b> WEA LATINA	◆ CORAZON PARTIO E.AUFFINENGO, M.A.ARENAS (A.SANZ)
15	11	18	6	<b>MARC ANTHONY</b> RMM	SI TE VAS A.PENA, M.ANTHONY (P.FERNANDEZ)
16	16	6	19	<b>ANA GABRIEL</b> SONY DISCOS/SONY	◆ A PESAR DE TODOS A.GABRIEL (A.GABRIEL)
17	10	11	8	<b>MARCO ANTONIO SOLIS</b> FONOVISA	ME VAS A HACER LLORAR M.A.SOLIS (M.A.SOLIS)
18	12	14	14	<b>LUIS MIGUEL</b> WEA LATINA	CONTIGO (ESTAR CONTIGO) L.MIGUEL (B.SILVETTI, R.HERNANDEZ)
19	9	10	27	<b>CRISTIAN</b> ARIOLA/BMG	◆ LO MEJOR DE MI R.PEREZ (R.PEREZ)
20	18	—	2	<b>ENRIQUE IGLESIAS</b> FONOVISA	AL DESPERTAR R.PEREZ-BOTJIA (E.IGLESIAS, R.MORALES)
21	17	12	9	<b>LOS TIGRES DEL NORTE</b> FONOVISA	CON QUE DERECHO E.HERNANDEZ, LOS TIGRES DEL NORTE (D.VITE)
22	26	28	4	<b>GRUPO MANIA</b> SONY DISCOS/SONY	QUE LOCO O.SERRANO, B.SERRANO (R.LOPEZ)
23	25	25	15	<b>ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN</b> SONY DISCOS/SONY	◆ EN EL JARDIN E.ESTEFAN JR. (K.SANTANDER)
24	21	15	6	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	HACEMOS BONITA PAREJA G.FELIX (M.QUINTERO LARA)
25	33	—	2	<b>CHICHI PERALTA + SON FAMILIA</b> CAIMAN	SOL DE VERANO C.PERALTA (C.PERALTA, O.PERALTA)
26	23	24	6	<b>DAYANARA</b> TROPIC/SONY	JERIGONZA E.REYES (DAYANARA, E.REYES, M.D'LUDES)
27	29	—	3	<b>EROS RAMAZZOTTI FEAT. TINA TURNER</b> DDD/BMG	COSAS DE LA VIDA P.CASSANO, E.RAMAZZOTTI, C.VALLI (E.RAMAZZOTTI, A.COGLIATI)
28	22	23	6	<b>DOMINGO QUINONES</b> RMM	SI PUDIERA VOLVER A VERTE C.SOTO, D.QUINONES (R.MONCLOVA)
29	20	20	5	<b>GISSELLE FEAT. SERGIO VARGAS</b> RCA/BMG	◆ PERDONAME, OLVIDALO B.CEPEDA (J.GABRIEL)
30	27	29	26	<b>LUIS MIGUEL</b> WEA LATINA	◆ POR DEBAJO DE LA MESA L.MIGUEL (A.MANZANERO)
31	24	21	12	<b>DINASTIA NORTENA</b> FONOVISA	ACABO DE ENTERARME J.R.ESPARZA (M.RUIZ)
32	NEW ▶	1	1	<b>DJ SUGAR KID</b> CDT	MENU DO MIX NOT LISTED (NOT LISTED)
33	39	30	14	<b>CRISTIAN</b> ARIOLA/BMG	◆ SI TU ME AMARAS R.PEREZ (R.PEREZ)
34	37	—	4	<b>MELINA LEON</b> TROPIC/SONY	VIAJE AL CIELO E.REYES, A.MONTALBAN (E.REYES, A.MONTALBAN, M.D'LUDES)
35	28	27	21	<b>GRUPO LIMITE</b> POLYGRAM LATINO	HASTA MANANA J.CARRILLO (F.RIVA, K.CAMPOS)
36	NEW ▶	1	1	<b>TONY VEGA</b> RMM	SI TU SUPIERAS H.RAMIREZ, I.INFANTE (K.SANTANDER)
37	31	17	7	<b>GRUPO LIMITE</b> POLYGRAM LATINO	SENTIMIENTOS J.CARRILLO (A.VILLAREAL)
38	32	19	15	<b>BANDA ARKANGEL R-15</b> LUNA/FONOVISA	VOY A PINTAR MI RAYA A.DE LUNA (J.NAVARRO)
39	40	—	14	<b>LA MAKINA</b> J&N/SONY	NADIE SE MUERE O.SANTANA (O.SANTANA)
40	38	35	4	<b>BANDA LA COSTENA</b> FONOVISA	AVIENTAME BANDA LA COSTENA (C.LEOS)
POP		TROPICAL/SALSA		REGIONAL MEXICAN	
25 STATIONS		23 STATIONS		70 STATIONS	
1	CELINE DION 550	1	OLGA TANON WEA LATINA	1	LOS TEMERARIOS FONOVISA
2	RICKY MARTIN SONY DISCOS/SONY	2	VICTOR MANUELLE SONY DISCOS/SONY	2	LOS TIGRES DEL NORTE FONOVISA
3	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	3	CELINE DION 550	3	MARCO ANTONIO SOLIS FONOVISA
4	MANA WEA LATINA	4	INDIA RMM	4	LOS TUCANES DE TIJUANA EMI LATIN
5	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	5	GILBERTO SANTA ROSA SONY DISCOS/SONY	5	JUAN GABRIEL ARIOLA/BMG
6	ALEJANDRO SANZ WEA LATINA	6	SERVANDO Y FLORENTINO WEA LATINA	6	DINASTIA NORTENA PLATINO/FONOVISA
7	RICARDO MONTANER WEA LATINA	7	MARC ANTHONY RMM	7	ANA GABRIEL SONY DISCOS/SONY
8	CRISTIAN ARIOLA/BMG	8	GRUPO MANIA SONY DISCOS/SONY	8	GRUPO LIMITE POLYGRAM LATINO
9	LUIS MIGUEL WEA LATINA	9	RICKY MARTIN SONY DISCOS/SONY	9	GRUPO LIMITE POLYGRAM LATINO
10	DAYANARA TROPIC/SONY	10	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	10	BANDA ARKANGEL R-15 LUNA/FONOVISA
11	VICTOR MANUELLE SONY DISCOS/SONY	11	CHICHI PERALTA + SON FAMILIA CAIMAN	11	BANDA LA COSTENA FONOVISA
12	EROS RAMAZZOTTI FEAT. TINA TURNER DDD/BMG	12	DOMINGO QUINONES RMM	12	BOBBY PULIDO EMI LATIN
13	LUIS MIGUEL WEA LATINA	13	GISSELLE FEAT. SERGIO VARGAS RCA/BMG	13	INTOCABLE EMI LATIN
14	ENRIQUE IGLESIAS FONOVISA	14	MANA WEA LATINA	14	VICENTE FERNANDEZ SONY DISCOS/SONY
15	JUAN GABRIEL ARIOLA/BMG	15	DJ SUGAR KID CDT	15	TIRANOS DEL NORTE SONY DISCOS/SONY

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 58)

**Hargrove**—two highly regarded musicians well-known to NARAS voters—wrapped themselves inside Cuban musical ensembles and came up with Grammy kudos in the tropical and Latin jazz fields, respectively.

There's little doubt that the Grammy name-recognition game ensured Cooder and Hargrove their Grammy trophies. But their mainstream familiarity has given a mighty jump-start to the latest popularity spurt of Cuban sounds among non-Latino music aficionados.

Fact is, NARAS voters have been in love with many things musically Cuban ever since 1993, when **Linda Ronstadt's** retro-Cuban disc "Frenesí" (Elektra) won the tropical category. In four of the last five years, at least one Cuban-derived album has won a Grammy. In 1995, as in this year, Cuban-based albums won Grammys for **Cachao** and **Arturo Sandoval**.

The Cuban winners have been inspired in large part by Cuba's musical past, not its present or future. Thus, the commercial success of Cuban music generally hasn't matched its Grammy record. Except for **Gloria Estefan's** "Mi Tierra," which went platinum, and "Frenesí," another strong seller, no other Grammy-winning Cuban music disc has made a long-term impact on the general market.

The self-titled World Circuit album by Cooder's Cuban-roots project **Buena Vista Social Club** appears on its way to becoming a bona fide hit on the Billboard Latin 50 and Top World Music Albums charts. The album has stayed in the upper rungs of those charts for the past four months. The album also has topped the Billboard Latin 50's tropical/salsa genre chart.

Hargrove and his backing band, **Crisol**, have been less successful. The group reached No. 5 on Billboard's Top Jazz Albums chart with "Habana" (Verve). But "Habana" stayed on the chart for only 4½ months.

Despite Cooder's mainstream prosperity, the Buena Vista Social Club album, along with most Cuban music, has made little commercial headway in the U.S. Latino market. For example, the album hasn't yielded any hit singles in the stateside Hispanic sector. For most youths hooked into the Latino music scene, Cooder's album is quaint.

Dozens of other discs by Cuban artists—many of which are superb but too archival in nature—have made little noise among Latino or non-Latino music fans.



**A Romantic Affair.** WEA Latina recording artist Luis Miguel addresses the audience during a reception Feb. 5 at the Biltmore Hotel in Coral Gables, Fla. At the reception, the Mexican idol was presented with gold and platinum awards from various Latin American countries and Spain. Looking on is Warner Music Latin America president André Midani, who organized the event.

Apparently, the lone route to success for Cuban artists in the U.S. Hispanic arena is cutting salsa-flavored music that will sell in New York and Puerto Rico. It's no accident that in the past five years, the only Cuban artist to have achieved consistent success in the U.S. Latin market is **Rey Ruiz**.

When he left Cuba in the early 1990s and signed to Sony Discos, Ruiz moved to Puerto Rico and established himself as a top-notch interpreter of salsa music—not of what was happening musically in Cuba. Other Cuban singers like **Isaac Delgado** and **Ley Alejandro** would do well to follow suit.

Cuban artists can achieve notice in the U.S. on their own musical terms, but only with the support of non-Latino audiences. Perhaps next year, a new Grammy could be handed out for an album that featured the best music of contemporary Cuba.

**CHART NOTES, RETAIL:** After last issue's post-Valentine's Day weekend plunge, the U.S. Latino market slipped another 8% this issue with sales coming in at 93,500 pieces. However, that tally is 22% more than the same issue last year, when sales reached only 76,500 units.

The precipitous drop-off in sales of **Ricky Martin's** chart-topping title "Vuelve" (Sony Discos/Sony) continues this issue, as the album tanks 34% to 7,000 units. Although the album boasts a No. 1 single on the Hot Latin Tracks chart, sales of "Vuelve" have mysteriously cratered by more than 75% since its release two weeks ago. "Vuelve" retains its top slot on the pop genre

chart for the third week and swoons 118-166 on The Billboard 200.

The sales decline of "Vuelve" was nearly offset by strong debuts from **Tony Vega's** "Hoy Quiero Cantarte" (RMM) and "Tour 98" by EMI Latin's **David Lee Garza Y Los Musicales**.

**Buena Vista Social Club's** eponymous debut leaped 6-2—courtesy of its Grammy triumph—and soared 34% to 6,000 pieces. The World Circuit/None-such/AG disc helmed by **Ry Cooder** also bowed at No. 184 on The Billboard 200. The album remains atop the tropical/salsa genre chart for the second successive week.

**Los Temerarios** stay perched at No. 1 on the regional/Mexican chart for the fourth straight week with "Como Te Recuerdo" (Fonovisa).

With the exception of Buena Vista Social Club, the Grammy Awards provided no significant sales pop to Latino winners. In fact, sales of **Luis Miguel's** Grammy-winning "Romances" actually dipped 6% to 5,500 units.

**Alejandro Fernández's** gold disc "Me Estoy Enamorando" falls off The Billboard 200 this issue after logging 22 weeks in a row—a record stint on that chart by a non-crossover Latino artist.

**CHART NOTES, RADIO:** Sony Discos/Sony star **Alejandro Fernández** remains on a roll at radio with two hits in the top five of Hot Latin Tracks this issue. "No Sé Olvidar" reaches the top of the chart, becoming Fernández's third consecutive chart-topper while his enduring smash "Si Tú Supieras" eases up 7-5 in its 26th week on the chart. Fernández helps Sony claim four of the top five slots this issue.

"Si Tú Supieras" also enters the chart at No. 36 in a salsa version recorded by RMM's **Tony Vega**.

**Celine Dion's** "My Heart Will Go On" (550 Music/Epic/Sony), No. 2 on Hot Latin Tracks for three straight weeks, recaptures the top slot on the pop genre chart.

**Olga Tañón** stays atop the tropical/salsa chart for the second straight week with "El Frío De Tu Adios" (WEA Latina).

**Los Temerarios' "Por Que Te Conoci"** (Fonovisa) once again reaches No. 1 on the regional Mexican chart. The song re-enters the regional/Mexican chart and Hot Latin Tracks this issue after a three-week disqualification for invalid plays.

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

MARCI.

# THE Billboard Latin 50™

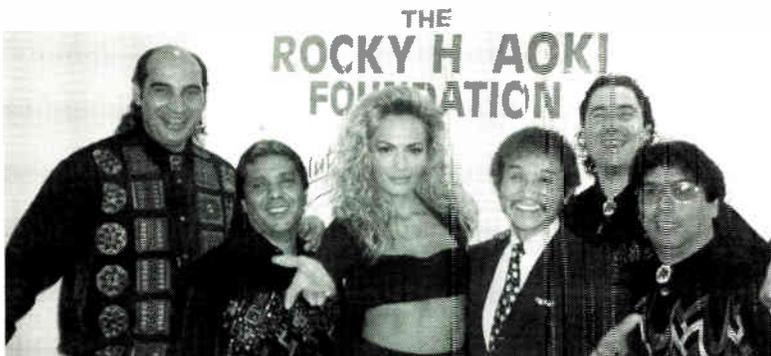
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THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★		
1	1	3	<b>RICKY MARTIN</b>	SONY DISCOS 82653/SONY 3 weeks at No. 1	VUELVE
			★★★ GREATEST GAINER ★★★		
(2)	6	23	<b>BUENA VISTA SOCIAL CLUB</b>	WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
3	2	23	<b>ALEJANDRO FERNANDEZ</b>	SONY DISCOS 82446/SONY HS	ME ESTOY ENAMORANDO
4	3	30	<b>LUIS MIGUEL</b>	WEA LATINA 19798	ROMANCES
5	4	13	<b>JOSE LUIS RODRIGUEZ WITH LOS PANCHOS</b>	SONY DISCOS 82635/SONY HS	INOLVIDABLE
6	5	4	<b>LOS TEMERARIOS</b>	FONOVISA 0515 HS	COMO TE RECUERDO
7	7	17	<b>MARC ANTHONY</b>	RMM 82156	CONTRA LA CORRIENTE
8	8	21	<b>MANA</b>	WEA LATINA 20430	SUENOS LIQUIDOS
9	11	18	<b>CRISTIAN UNIVERSAL LATINO</b>	40092 HS	MIS MEJORES MOMENTOS
10	9	37	<b>CHARLIE ZAA</b>	SONOLUX 82136/SDNY HS	SENTIMIENTOS
(11)	18	25	<b>INDIA</b>	RMM 82157 HS	SOBRE EL FUEGO
12	14	9	<b>BANDA ARKANGEL R-15</b>	LUNA 7049/FONOVISA	LA 4 X4
13	16	5	<b>JUAN GABRIEL</b>	ARIOLA 53172/BMG	CELEBRANDO 25 ANOS DE...
14	12	11	<b>LOS TIGRES DEL NORTE</b>	FONOVISA 6072 HS	ASI COMO TU
15	10	22	<b>CRISTIAN</b>	ARIOLA 52205/BMG	LO MEJOR DE MI
16	15	14	<b>LOS TUCANES DE TIJUANA</b>	EMI LATIN 23461 HS	DE FIESTA CON...
17	13	19	<b>GRUPO LIMITE</b>	POLYGRAM LATINO 539331 HS	SENTIMIENTOS
(18)	22	17	<b>EROS RAMAZZOTTI</b>	00D 53047/BMG	EROS

★★★ HOT SHOT DEBUT ★★★					
(19)	<b>NEW▶</b>		<b>TONY VEGA</b>	RMM 82220	HOY QUIERO CANTARTE
(20)		21	<b>GIPSY KINGS</b>	NONESUCH/ATLANTIC 79466/AG	COMPAS
21		17	<b>ANA GABRIEL</b>	SONY DISCOS 82563/SONY HS	CON UN MISMO CORAZON
22		20	<b>ENRIQUE IGLESIAS</b>	FONOVISA 0001	VIVIR
(23)		26	<b>AFRO-CUBAN ALL STARS</b>	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA
(24)	<b>NEW▶</b>		<b>DAVID LEE GARZA Y LOS MUSICALES</b>	EMI LATIN 52973	TOUR 98
(25)		23	<b>INTOCABLE</b>	EMI LATIN 56694 HS	IV
26		19	<b>PEDRO FERNANDEZ</b>	POLYGRAM LATINO 539222	CANTA A JOSE ALFREDO JIMENEZ
(27)		32	<b>RUBEN GONZALEZ</b>	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ
(28)		31	<b>ALEJANDRO SANZ</b>	WEA LATINA 20281	MAS
29		28	<b>DLG</b>	SONY DISCOS 82340/SONY	SWING ON
30		25	<b>LOS ACOSTA</b>	DISA 93228/EMI LATIN	HASTA LA ETERNIDAD
(31)	<b>NEW▶</b>		<b>LOS HURACANES DEL NORTE</b>	FONOVISA 6074	AIRES DE MI NORTE
32		27	<b>JULIO IGLESIAS</b>	COLUMBIA 67899/SONY	TANGO
33		24	<b>GRUPO LIMITE</b>	POLYGRAM LATINO 533302 HS	PARTIENDOME EL ALMA
34		35	<b>VICTOR MANUELLE</b>	SONY DISCOS 82334/SONY HS	A PESAR DE TODO
35		30	<b>LAURA FLORES</b>	UNIVERSAL LATINO 40004	ME QUEDE VACIA
36		39	<b>VARIOUS ARTISTS</b>	J&N 82379/SONY	MERENHITS '98
37		29	<b>GRUPO MANIA</b>	SONY DISCOS 82438/SONY	ALTO HONOR
38		33	<b>BANDA EL RECODO</b>	FONOVISA 80726	EN VIVO
39		34	<b>MARCO ANTONIO SOLIS</b>	FONOVISA 0514	MARCO
40		38	<b>THALIA</b>	EMI LATIN 57977	AMOR A LA MEXICANA
41		40	<b>LOS TUCANES DE TIJUANA</b>	EMI LATIN 56921 HS	TUCANES DE ORO
42		36	<b>SHAKIRA</b>	SONY DISCOS 82512/SDNY	THE REMIXES
(43)		45	<b>OLGA TANON</b>	WEA LATINA 18733 HS	LLEVAME CONTIGO
44		37	<b>BOBBY PULIDO</b>	EMI LATIN 57522	LLEGASTE A MI VIDA
45		41	<b>GILBERTO SANTA ROSA</b>	SONY DISCOS 82566/SONY	DE CORAZON
(46)	<b>NEW▶</b>		<b>TIRANOS DEL NORTE</b>	SONY DISCOS 82463/SONY	SOL
47		43	<b>EDDIE GONZALEZ</b>	SONY DISCOS 82430/SONY	MI CHARCHINA
48		44	<b>TITO ROJAS</b>	M.P. 6226	PUEBLO
49		47	<b>LOS TIGRES DEL NORTE</b>	FONOVISA 80711 HS	JEFE DE JEFES
(50)	<b>NEW▶</b>		<b>EL MORRO</b>	FONOVISA 5533	PREFIERO EL FUTBOL

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 <b>RICKY MARTIN</b> SONY DISCOS/SONY VUELVE	1 <b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCUIT/NONESUCH/AG	1 <b>LOS TEMERARIOS</b> FONOVISA COMO TE RECUERDO
2 <b>ALEJANDRO FERNANDEZ</b> SONY DISCOS/SONY ME ESTOY ENAMORANDO	2 <b>MARC ANTHONY</b> RMM CONTRA LA CORRIENTE	2 <b>BANDA ARKANGEL R-15</b> LUNA/FONOVISA LA 4 X4
3 <b>LUIS MIGUEL</b> WEA LATINA ROMANCES	3 <b>CHARLIE ZAA</b> SONOLUX/SONY SENTIMIENTOS	3 <b>LOS TIGRES DEL NORTE</b> FONOVISA ASI COMO TU
4 <b>JOSE LUIS RODRIGUEZ WITH LOS PANCHOS</b> SONY DISCOS/SONY INOLVIDABLE	4 <b>INDIA</b> RMM SOBRE EL FUEGO	4 <b>LOS TUCANES DE TIJUANA</b> EMI LATIN DE FIESTA CON...
5 <b>MANA</b> WEA LATINA SUENOS LIQUIDOS	5 <b>TONY VEGA</b> RMM HOY QUIERO CANTARTE	5 <b>GRUPO LIMITE</b> POLYGRAM LATINO SENTIMIENTOS
6 <b>CRISTIAN UNIVERSAL LATINO</b> MIS MEJORES MOMENTOS	6 <b>AFRO-CUBAN ALL STARS</b> WORLD CIRCUIT/NONESUCH/AG A TODA CUBA LE GUSTA	6 <b>ANA GABRIEL</b> SONY DISCOS/SONY CON UN MISMO CORAZON
7 <b>JUAN GABRIEL</b> ARIOLA/BMG CELEBRANDO 25 ANOS DE...	7 <b>RUBEN GONZALEZ</b> WORLD CIRCUIT/NONESUCH/AG INTRODUCING...RUBEN GONZALEZ	7 <b>DAVID LEE GARZA Y LOS MUSICALES</b> EMI LATIN TOUR 98
8 <b>CRISTIAN</b> ARIOLA/BMG LO MEJOR DE MI	8 <b>DLG</b> SONY DISCOS/SONY SWING ON	8 <b>INTOCABLE</b> EMI LATIN IV
9 <b>EROS RAMAZZOTTI</b> DDD/BMG EROS	9 <b>VICTOR MANUELLE</b> SONY DISCOS/SONY A PESAR DE TODO	9 <b>PEDRO FERNANDEZ</b> POLYGRAM LATINO CANTA A JOSE ALFREDO JIMENEZ
10 <b>GIPSY KINGS</b> NONESUCH/ATLANTIC/AG COMPAS	10 <b>VARIOUS ARTISTS</b> J&N/SONY MERENHITS '98	10 <b>LOS ACOSTA</b> DISA/EMI LATIN HASTA LA ETERNIDAD
11 <b>ENRIQUE IGLESIAS</b> FONOVISA VIVIR	11 <b>GRUPO MANIA</b> SONY DISCOS/SONY ALTO HONOR	11 <b>LOS HURACANES DEL NORTE</b> FONOVISA AIRES DE MI NORTE
12 <b>ALEJANDRO SANZ</b> WEA LATINA MAS	12 <b>OLGA TANON</b> WEA LATINA LLEVAME CONTIGO	12 <b>GRUPO LIMITE</b> POLYGRAM LATINO PARTIENDOME EL ALMA
13 <b>JULIO IGLESIAS</b> COLUMBIA/SONY TANGO	13 <b>GILBERTO SANTA ROSA</b> SONY DISCOS/SONY DE CORAZON	13 <b>BANDA EL RECODO</b> FONOVISA EN VIVO
14 <b>LAURA FLORES</b> UNIVERSAL LATINO ME QUEDE VACIA	14 <b>TITO ROJAS</b> M.P. PUEBLO	14 <b>LOS TUCANES DE TIJUANA</b> EMI LATIN TUCANES DE ORO
15 <b>MARCO ANTONIO SOLIS</b> FONOVISA MARCO	15 <b>VARIOUS ARTISTS</b> WEA/CARIBE/WEA LATINA SALSAMANIA 2-AVER Y HOY	15 <b>BOBBY PULIDO</b> EMI LATIN LLEGASTE A MI VIDA

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1998, Billboard/BPI Communications and SoundScan, Inc.



**Alabina Assists Aoki.** Astor Place recording act Alabina recently appeared at the Rocky H. Aoki Foundation office to announce a concert to benefit the foundation, established by Aoki, a well-known restaurateur/philanthropist. Proceeds from the performance will also benefit the G&P Charitable Foundation for Leukemia Research. Alabina's show and after-show party are slated for Saturday (14) at the Hammerstein Ballroom in New York. For more information, call 212-317-2654. Shown, from left, are band members Ramon, Coco, and Ishtar; Aoki; and band members Santiago and Antonio.

## HIGHER GROUND



by Deborah Evans Price

MASEN'S SOPHOMORE EFFORT is a winner! The only thing more enjoyable than listening to Sarah Masen's music is having the privilege of talking to the talented singer/songwriter about the creative process.



MASEN

Her 1995 self-titled debut on re:think introduced both mainstream and Christian consumers to her vulnerable, evocative voice and stunning songwriting. The poignancy of that project didn't go unnoticed; last year Masen garnered Dove Award nominations from the Gospel Music Assn. for new artist and pop contemporary album. She also intrigued mainstream music fans at industry conventions and during a bookstore tour.

Such accolades might have made another artist nervous when recording a follow-up, but not Masen. "I wasn't really aware of the first album's success," she says. "I was aware that people liked it... I didn't really realize, and still don't, all that people are expecting or what their take was on the first album. Of course, it's important to be listening to that. It doesn't mean I don't care, but you just do what you do. It's what comes out of you, and if they like it, great."

Apparently people are liking what they've heard. "Carry Us Through" is released Tuesday (10) on re:think, which label founder Charlie Peacock sold to EMI last year. The first single, "Wrap My Arms Around Your Name," is gaining attention on Christian radio, and it's just one of many great songs on the album. Masen's lyrics are brilliant: deep but accessible, personal but universally poignant. Producer Peacock has placed her songs in a framework that shows them in a warm, wonderful light.

The songs on "Carry Us Through" cover a wide emotional landscape. "I think the album is really about fear and belief," Masen says, "those two things being the opposite of each other, being at both ends of the spectrum. It's all over the place for me right now. I want to be older and wiser now, but I'm not, and maybe I never will be. Maybe that's the part of wisdom I need to get the hang of. It doesn't stop like that. But God is really so kind to us. We are getting believed in even when we're not believing in the value of ourselves."

This year is shaping up to be busy for Masen. "I've got my hands in a lot of things right now, but it's all stuff I really, really enjoy," she says. Besides working on a college degree in English, Masen is embarking on one of the spring's hottest tours with Sparrow band the Waiting and Squint act Sixpence None The Richer. She's also planning a June wedding to David Dark, former director of the Arthouse and now an English teacher at Christ Presbyterian Academy.

Masen appreciates her blessings. "It doesn't matter if I'm doing music on this kind of level or not, just that I'm creating," she says. "I've got to keep doing that, just living creatively. We all have to do that—to work out stuff in relationships, friendships, and work and play, and letting all those things merge together to equal some sort of joy."

(Continued on next page)

## Classical KEEPING SCORE



by Bradley Bamberger

IN THE AIR: The sound of classical music on public broadcasting was under heated debate at the 36th Assn. of Music Personnel in Public Radio Conference, held last month in Los Angeles. In one panel discussion, "Should Classical Stations Go 'Light' To Survive?," Martin Goldsmith, host of NPR's "Performance Today," cautioned against public stations echoing the lowest-common-denominator concerns of commercial outlets.



GOLDSMITH

Describing classical music as "food for the soul," he stressed that public radio must present itself as an alternative, with the same depth and substance in its music programming as in its much-loved news shows.

In his admonitions, Goldsmith was alluding to developments in Washington, D.C., that recently came to a head. ASCAP and BMI have asked NPR and PBS to pay higher music-use fees, and a year's worth of fruitless negotiating has brought the issue to a copyright arbitration royalty panel convened at the Library of Congress. Vincent Candilora, ASCAP's senior VP of licensing, declines to offer any justification for increasing fees for public broadcasters over the last rate-setting two decades ago, except to tell Keeping Score, "A lot has changed since 1978."

Higher fees to ASCAP and BMI would add further strain to public broadcasting budgets, which have grown ever-tighter as government support for the arts

has waned in the wake of a Republican-controlled Congress. In an interview with Keeping Score, Goldsmith reiterates his lucid plea from the conference that public radio deserves government funding as long as it provides its audience with the kind of communal cultural experience unavailable via the commercial airwaves. Goldsmith says he understands the plight of individual stations yet sees the solution in the reaffirmation of the traditional mandate of public broadcasting, not its abandonment.

"It's a sad state of affairs when you can't turn on the radio in a major American city, be it San Francisco or Detroit or Los Angeles, and hear Bach's B Minor Mass or Mahler's 'Das Lied Von Der Erde,'" Goldsmith says. "That sort of musical offering should be a feature of a city the same as having a library or an art museum."

Goldsmith warns that the dumbing-down of programming in search of a broader audience—such as the de facto banning of all vocal music or any contemporary compositions—risks casting aside the qualities that attract public radio's core audience, the very people most likely to give come fund-drive time. Particularly dangerous, he adds, is the overzealous use of market research in radio: "Asking someone to tell you whether or not they like a half-hour piece of music by playing them a few seconds at the mall or over the telephone is like asking someone to judge a novel by reading them two sentences of it."

It's become axiomatic that such NPR news programs as "Morning Edition" and "All Things Considered" thrive because listeners appreciate the range and color of the features and are ready and willing to go along for the ride—even if it's a 10-minute report on some obscure topic from the other side of the world. Goldsmith is convinced that public radio's music programming can appeal with the same sense of adventure. "I think we can depend on the curiosity and open-mindedness of the public radio audience," he says. "And I don't think our listeners

(Continued on next page)

## 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 SoundScan®				
★★ NO. 1 ★★				
1	1	25	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
2	3	17	VARIOUS ARTISTS ● SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
3	2	5	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
4	8	2	SOUNDTRACK SPARROW 53059/RISING TIDE	THE APOSTLE
5	5	18	BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
6	4	25	AMY GRANT ● MYRRH 7008/WORD	BEHIND THE EYES
7	6	19	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
8	7	88	BOB CARLISLE ▲ DIADEM 1139/PROVIDENT HS	SHADES OF GRACE
9	9	24	JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
10	10	9	AVALON SPARROW 1639/CHORDANT HS	A MAZE OF GRACE
11	11	2	MICHAEL CRAWFORD ATLANTIC 83076/WCD	ON EAGLE'S WINGS
12	13	93	JACI VELASQUEZ MYRRH 6995/WORD HS	HEAVENLY PLACE
13	12	77	POINT OF GRACE ● WORD 9694	LIFE LOVE & OTHER MYSTERIES
14	NEW		GREG LONG MYRRH 7030/WORD HS	JESUS SAVES
15	14	63	VARIOUS ARTISTS HOSANNA/INTEGRITY 8952/WORD	SHOUT TO THE LORD
16	NEW		BROOKLYN TABERNACLE SINGERS WARNER ALLIANCE 46751/WCD	SONGS FROM THE ALTAR
17	19	3	BILL & GLORIA GAITHER SPRING HOUSE 0801/CHORDANT	DOWN BY THE TABERNACLE
18	15	15	AUDIO ADRENALINE FOREFRONT 5182/CHORDANT	SOME KIND OF ZOMBIE
19	18	53	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD HS	DONNIE MCCLURKIN
20	25	72	CRYSTAL LEWIS MYRRH 5039/WORD HS	BEAUTY FOR ASHES
21	21	55	RICH MULLINS REUNION 0116/PROVIDENT HS	SONGS
22	16	18	VARIOUS ARTISTS FOREFRONT 5183/CHORDANT	WWJD
23	17	7	STEVE GREEN SPARROW 1638/CHORDANT HS	THE FAITHFUL
24	20	27	DC TALK FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
25	26	21	VARIOUS ARTISTS SPARROW 1583	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL
26	22	9	JENNIFER KNAPP GOTEE 3832/WORD HS	KANSAS
27	23	3	SIERRA STAR SONG 0166/CHORDANT	STORY OF LIFE
28	24	39	THE SUPERTONES BEC 7401/CHORDANT HS	SUPERTONES STRIKE BACK
29	NEW		MICHELLE TUMES SPARROW 1546/CHORDANT	LISTEN
30	NEW		DELIRIOUS SPARROW 1622/CHORDANT	CUTTING EDGE
31	32	18	RON KENOLY HOSANNA! 12032/WORD	HIGH PLACES: THE BEST OF RON KENOLY
32	29	19	SANDI PATTY WORD 9911 HS	ARTIST OF MY SOUL
33	27	90	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
34	30	25	THE GAITHER VOCAL BAND SPRING HILL 5407/CHORDANT	LOVIN' GOD & LOVIN' EACH OTHER
35	34	35	CLAY CROSSE REUNION 10005/PROVIDENT HS	STAINED GLASS
36	35	48	CARMAN SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS
37	37	70	VARIOUS ARTISTS ▲ SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
38	RE-ENTRY		AARON JEOFFREY STAR SONG/SPARROW D168/CHORDANT	THE CLIMB
39	RE-ENTRY		CAEDMON'S CALL WARNER ALLIANCE 46463/WCD HS	CAEDMON'S CALL
40	RE-ENTRY		THE MOTOR CITY MASS CHOIR HOSANNA/INTEGRITY 11412/WORD	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR

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

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# Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <small>SoundScan®</small>		ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL			
★ ★ NO. 1 ★ ★						
1	1	41	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ <sup>2</sup>		GOD'S PROPERTY	B-RITE 90093/INTERSCOPE 40 weeks at No. 1
2	2	5	VARIOUS ARTISTS VERITY 43109 WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS			
3	3	18	BEBE WINANS ATLANTIC B3041/AG		BEBE WINANS	
4	4	17	KAREN CLARK-SHEARD ISLAND 524397 [HS]		FINALLY KAREN	
5	5	19	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY [HS]		STRENGTH	
6	6	66	SOUNDTRACK ▲ <sup>2</sup> ARISTA 18951		THE PREACHER'S WIFE	
7	8	36	VICKIE WINANS CGI 161279		LIVE IN DETROIT	
8	9	70	DONNIE MCCLURKIN WARNER ALLIANCE 46297		DONNIE MCCLURKIN	
9	7	7	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024 [HS]		LIVE IN OAKLAND — HOME AGAIN	
10	NEW		O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46845		REFLECTIONS	
11	11	42	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 [HS]		LIVE IN LONDON AT WEMBLEY	
12	10	33	THE CANTON SPIRITUALS VERITY 43021 [HS]		LIVING THE DREAM: LIVE IN WASHINGTON D.C.	
13	14	44	SHIRLEY CAESAR WORD 68003/EPIC [HS]		A MIRACLE IN HARLEM	
14	NEW		BEVERLY CRAWFORD WARNER ALLIANCE 46580		NOW THAT I'M HERE	
15	12	92	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 [HS]		THE SPIRIT OF DAVID	
16	NEW		COLORADO MASS CHOIR FEATURING JOE PACE VERITY 43111		SO GOOD!	
17	16	52	VARIOUS ARTISTS CGI 165252		TODAY'S GOSPEL MUSIC COLLECTION	
18	13	97	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127		WHATCHA LOOKIN' 4	
19	18	41	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO		STILL STANDING	
20	20	21	THE MOTOR CITY MASS CHOIR INTEGRITYWORD 68144/EPIC		SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR	
21	15	22	ANGIE AND DEBBIE ATF 9760/DIAMANTE		BOLD	
22	17	70	BEBE & CECE WINANS SPARROW 37048/EMI		GREATEST HITS	
23	23	55	T.D. JAKES INTEGRITYWORD 67931/EPIC		T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!	
24	28	34	DOTTIE PEOPLES ATLANTA INT'L 10233		TESTIFY	
25	27	96	RICHARD SMALLWOOD WITH VISION VERITY 43015		ADORATION: LIVE IN ATLANTA	
26	21	42	MARVIN SAPP WORD 68039/EPIC		GRACE AND MERCY	
27	22	37	OLETA ADAMS HARMONY 1601		COME WALK WITH ME	
28	19	55	CARLTON PEARSON WARNER ALLIANCE 46354 [HS]		LIVE AT AZUSA 2 PRECIOUS MEMORIES	
29	31	50	KURT CARR SINGERS GOSPO CENTRIC 7213B		NO ONE ELSE	
30	26	42	VIRTUE VERITY 43020		VIRTUE	
31	25	20	WILLIAM BECTON & FRIENDS CGI 16131B		HEART OF A LOVE SONG	
32	24	86	YOLANDA ADAMS VERITY 43027		YOLANDA LIVE IN WASHINGTON	
33	29	27	VARIOUS ARTISTS PLATINUM/LIGHT 161304/CGI		GOSPEL'S GREATEST HITS VOLUME III	
34	33	24	THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS ALEHO INT'L MUSIC 20155/STARSONG		SO YOU WOULD KNOW	
35	30	57	WANDA NERO BUTLER SOUND OF GOSPEL 223		ALL TO THE GLORY OF GOD	
36	39	29	BEN TANKARD & TRIBE OF BENJAMIN VERITY 43095		GIT YO PRAYZE ON	
37	35	8	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10239		GOD'S PROMISE	
38	36	89	MISSISSIPPI MASS CHOIR MALACO 6022 [HS]		I'LL SEE YOU IN THE RAPTURE	
39	RE-ENTRY		NANCEY JACKSON HARMONY 1615		FREE (YES I'M FREE)	
40	34	70	ANOINTED WORD 67804/EPIC [HS]		UNDER THE INFLUENCE	

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Rejoice with the heavenly voices of children praising God on "When God's Children Get Together" the newest release from the Mississippi Children's Choir and Malaco records

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## Artists & Music



by Lisa Collins

**WELL ALL RIGHT:** It was with a step out on faith that Priscilla "CeCe" Winans released in 1996 her first-ever solo recording, "Alone In His Presence." "I didn't know how the public that was used to hearing me with BeBe and doing more contemporary music would accept it," Winans says of the album, which she describes as a natural extension of herself. Needless to say, she was more than pleased with the release, which was recently certified gold and brought her an eighth Grammy.

But if "Alone In His Presence" was a natural extension, her latest release, "Everlasting Love," due March 17, is by her own admission quite a stretch. The single, "Well Alright," went to R&B radio Jan. 26.

"This was probably the hardest album I've ever done because of where I want it to go," says Winans. "This is an album I want to reach the world. It's more evangelistic, so while the messages are full of substance, it's packaged in music that will reach the mainstream and bring people in. You'll hear pop, R&B, and gospel."

The set was recorded in Nashville, Los Angeles, New York, and Atlanta. Winans worked with a handful of producers, including Keith Crouch and the Fugees' Lauryn Hill, and co-wrote six of the tunes. "All the songs speak to different areas, but yet it's a consistency in the album," she says. "I did a song called 'Come On Back,' directed to people who were once in the fold and have gone astray. There's another tune called 'The Wind,' and it just talks about how

a lot of times we will do good but do wrong. Vocally, I stretched myself more stylewise."

And she is just a little bit nervous about the reception she is likely to receive. Credit that to recollections of the scorn that came from many in gospel when she and her brother BeBe first launched their own contemporary brand of gospel more than a decade ago. And despite the fact that she's signed to a solo recording pact with Pioneer Music Group, CeCe says it's far from over for her and BeBe.

"Trust me, my favorite place is singing with BeBe," says Winans, "but I'm also at a point where I'm enjoying being a solo artist."

Fact is, solo work has brought a great deal more opportunity. There's a forthcoming line of children's books; more songwriting, production, and management opportunities; and an hourlong music variety show, "CeCe's Place," on the Odyssey Network. It launched last year and has featured a stellar lineup of musical guests, including Amy Grant, Michael W. Smith, and Donnie McClurkin.

"I believe I've grown as an individual," CeCe observes, "and that's a good thing for both BeBe and I."

**SALUTING LIVING LEGENDS:** Central Gospel Productions, a division of Nashville-based Central South Music Sales, will launch its first TV venture with "Living Legends Of Gospel," a four-hour concert special exploring the rich heritage of quartet music. Lou Rawls, who got his start singing with the Pilgrim Travellers, will host the show, which will be taped March 10 from the Cafe Milano in Nashville. Performers include the Mighty Clouds Of Joy, the Swanee Quintet, the Williams Brothers, Luther Barnes, Slim & the Supreme Angels, Willis Pittman & the Burden Lifters, and the Grammy-winning Fairfield Four.

The project is also being packaged for a May 19 release on home video.

## KEEPING SCORE

(Continued from preceding page)

check those sensibilities at the door when it comes to music. I believe they want to be exposed to the full range of human emotions in music just as they want to be exposed to the full range of the day's news. And that means playing more than just pleasant Baroque trumpet concertos or the slow movements of Mozart symphonies.

"America has really changed in the past few decades in the way people view quality-of-life issues," Goldsmith continues. "Eating right used to be seen as 'eat your vegetables,' but now people cheerfully eat healthy food and exercise. They want to take care of themselves so they can live better. With music, too, I think more people are willing to engage in an active form of listening. They're willing to invest a little more time and attention with something like the late Beethoven string quartets, say, or a contemporary composer like Lou Harrison, because the reward is so obviously there."

"Performance Today" reaches 1.6 million listeners on 220 stations each week with live performances from around the country, discussions of recordings and musical terminology, and features on composers and performers. But as of last month, the program is no longer heard in Los Angeles; KUSC dropped the show, as the station's new GM, Brenda Pennell, is a proponent of a brand of classical Muzak known as "modal music."

She spoke on the same panel as Goldsmith, ardently defending her musical integrity as she proposed the efficacy of risk-averse programming. The irreverent Margaret Howard of Britain's Classic FM was more in tune with Goldsmith and the tenor of the room as she lamented not only the recent watering-down of her commercial station but the tendency of the BBC to step down from its traditional "high road" in an attempt to compete with Classic FM's more populist approach.

Like Goldsmith, Howard decried the near-religious dependence on focus-group research to determine programming; she stressed that broadcasters should not only be responsive to listeners but offer leadership as well. "We should help open up the world to our audience,"

she said. Goldsmith picks up that thread, telling Keeping Score, "We have to offer more than people can get from other sources, including CDs—we have to give them context, fresh ideas, the sound of people making music beyond some recording studio in Berlin or New York."

"With the American people in search of the sacred in so many areas of life, I really believe that we have an opportunity for a new golden age not just in radio but in the arts in general," Goldsmith says. "I'm optimistic because whatever the challenges are, I know we got the goods. The B Minor Mass, a Bruckner symphony—this music really does tell you so much about who we are and how we relate to each other as human beings. And it's our jobs to let people know that we have what they're looking for."

## HIGHER GROUND

(Continued from preceding page)

**NEWS NOTES:** The word on the street is that McSpadden-Smith, a Nashville-based publishing/management/marketing firm, is being bought out by Golden Books, which already owns partial interest in the company. McSpadden-Smith's Shawn McSpadden started a new gig at Word Publishing March 2 as VP/GM of Word/Idea Entertainment. McSpadden-Smith's Ron Smith declined to comment on

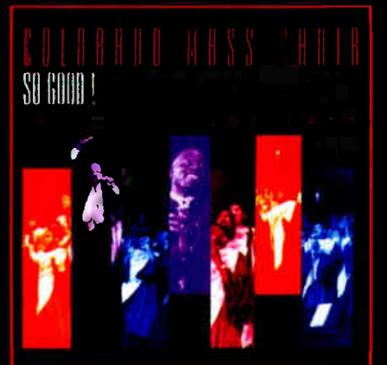
whether the company was being sold. "We're looking at a lot of different things," he says. "We're definitely going through some changes." . . . Freedom act Change is in Jamaica working on a new project with Christian reggae artist Gail Moore . . . Vertical Records artists Kevin Prosch and Darrell Evans will be spokesmen for World Vision's 30 Hour Famine campaign in 1999.

# COLORADO MASS CHOIR

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## Yamaha Debuts New 'Factory' Hard-Disc System Offers Recording, Mixing

BY PAUL VERNA

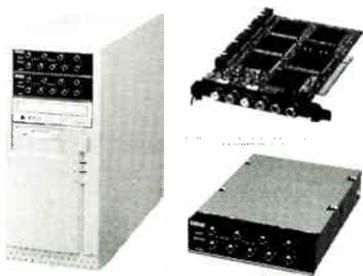
In an effort to capitalize on its success in the digital mixing arena, Yamaha Corp. of America has unveiled the DSP Factory, a comprehensive hard-disc recording and mixing system that incorporates the digital signal processing technology inherent in its ProMix01, 02R, and 03D mixers.

The key product in the DSP Factory is the DS2416, a digital mixing card that can be installed into a personal computer's PCI slot, effectively turning it into an 02R-caliber digital mixer and 16-track hard-disc recorder with up to 32-bit resolution.

Among its features are a 24-channel, 32-bit digital mixer; 10 bus outputs and six auxiliary sends; 104 bands of parametric EQ; 26 dynamics processors; two effects processors equal in quality to Yamaha's REV500; channel delay on 20 channels; comprehensive metering; digital cross-patching for channel inputs and outputs; two-channel, 20-bit analog-to-digital and digital-to-analog converters; stereo coaxial digital input and output; and simultaneous availability of all of

the above features.

"The card allows people who are used to mixing with mixers and tape to supplement that with nonlinear audio and [lets] people who are working with MIDI [use] cut-and-paste digital audio," says Yamaha product manager Peter Chaikin. "It's like digital Lego."



YAMAHA DSP FACTORY

Chaikin notes that the DS2416 "is the equivalent of 24 inputs of an 02R, with the same EQ and the same dynamics." The automation is supplied by the software. Because of the card's

32-bit architecture, it can help the computer's central processing unit (CPU) in performing audio streaming.

Chaikin says the "key point" about the DSP Factory, compared with similar products on the market that do recording, is that the other products don't do mixing. "And if they do," he says, "it's CPU-dependent. With DSP Factory, you can run it on any computer that can handle the software. We're running it on a 133-megahertz processor, and it works fine."

The DSP Factory's optional AX-44 analog input/output card fits in the CD-ROM drive bay of the host computer. Each \$300 AX-44 comprises four analog inputs—two of which can handle microphone signals—four outputs, and a headphone jack. With two AX-44 cards, the system can handle eight analog inputs.

Among the DSP Factory's optional digital input/output cards will be an Adat interface, also priced at roughly \$300, that will support 16 channels of audio in the popular format.

Yamaha's decision to follow three popular mixers with a software-based product reflects the industry's orientation toward computer audio platforms.

"Everybody expects us to go to  
(Continued on page 70)

## Producer Of The Year Grammy Goes To Babyface For 3rd Year

For the third consecutive year, the National Academy of Recording Arts and Sciences honored Kenneth "Babyface" Edmonds as producer of the year, rewarding the popular producer/songwriter/musician with its highest accolade for his album productions for Az Yet, the all-star "Soul Food" soundtrack, and his own work and for tracks he produced for artists including Boyz II Men and himself.

Other producers, engineers, compilation producers, and remixers honored by the academy included John Leventhal; Steven Epstein; Frank Filipetti; Rick Rubin; Daniel Lanois; Giorgio Moroder; Sean "Puffy" Combs and Stevie J.; David Corlew and Peter York; John Denver, Roger Nichols, and Kris O'Connor; John McElroy; John Fogerty; Frankie Knuckles; Jeff Place and Pete Reiniger; Michael Bishop and Jack Renner; Michael Woolcock; and David Glasser and Charlie Pilzer.

In the classical realm, Epstein took home the producer of the year award for the following recordings: "Premieres—Cello Concertos (Works Of Danielpour, Kirchner, Rouse)," featuring Yo-Yo Ma on violoncello (also the winner for classical album of the year); André Previn's "From Ordinary Things—Sonatas For Cello And Piano," featuring

Previn on piano, Ma on cello, and soprano Sylvia McNair; "Respighi: Pini Di Roma; Feste Romane; Fontane Di Roma," with Lorin Maazel conducting; "Schubert/Boccherini: Quintets"; and "Tan Dun: Symphony 1997—Heaven Earth Mankind," with Tan Dun conducting.

Asked about his preferred recording methods, Epstein said, "I much prefer using minimal mike technique because it allows the natural balance of the ensemble to come through as intended by the ensemble, whether it's a string quartet or a symphony orchestra, and many recordings that I do use only two microphones. You have to tailor your setup to the given surroundings."

Leventhal won a production award for record of the year for Shawn Colvin's "Sunny Came Home," which Leventhal co-wrote and produced; Lanois scored a producer's Grammy for album of the year for Bob Dylan's "Time Out Of Mind"; and Fogerty won a production award for his self-produced "Blue Moon Swamp," which was voted best rock album.

In the new category of best dance recording, disco pioneer Moroder won for "Carry On," a collaboration with Donna Summer from the "NRG Unlimited 1" compilation. In one of  
(Continued on page 70)

# CONGRATULATIONS and Thanks

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DANIEL LANOIS  
& MARK HOWARD

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## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 7, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE CLUB PLAY
TITLE Artist/ Producer (Label)	MY HEART WILL GO ON Celine Dion/ Walter Afanasieff, James Horner (550 Music)	NICE & SLOW Usher/ Jermaine Dupri (LaFace/Arista)	ROUND ABOUT WAY George Strait T. Brown, G. Strait (MCA Nashville)	SEX AND CANDY Marcy Playground/ Jared Kotler, John Wozniak (Capitol)	OFF THE HOOK Jody Watley/ Soul Solution, MAW (Atlantic)
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	EMERALD (Nashville, TN) Steve Marcantonio	SABELLA RECORDING STUDIOS (Roslyn, NY) Jim Sabella, Ken Gioia	MAW/REEL TYME (New York, NY) Dave Darlington, Ernie Lake
RECORDING CONSOLE(S)	Neve VRSP 72	DDA AMR 12	SSL 4068E/G	Neve 8068 MKIII	SSL 4000, Soundtracks Quartz
RECORDER(S)	Sony 3348	Sony APR 24	Sony 3348	Studer A80	Sony APR 24/ Sony MCI JH24
MASTER TAPE	Quantegy 467	Quantegy 499	Quantegy 467	Quantegy 456	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	MASTERFONICS (Nashville, TN) Chuck Ainley	SABELLA RECORDING STUDIOS (Roslyn, NY) Ken Gioia, Jim Sabella	MAW/REEL TYME (New York, NY) Dave Darlington, Ernie Lake, Bobby Guy
CONSOLE(S)	SSL 9096J	SSL 4000E/G	SSL 4064E/G	Neve 8068 MKIII	SSL 4000/Soundtracks Quartz
RECORDER(S)	Sony 3348	Studer A827	Studer D827	Studer A80	Sony APR 24/ Sony MCI JH24
MASTER TAPE	Quantegy 467	Quantegy 499	Quantegy 467	Quantegy 456	Quantegy 499
MASTERING Engineer	SONY MUSIC Vlado Meller	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Greg Calbi	STERLING SOUND Tom Coyne
CD/CASSETTE MANUFACTURER	Sony	BMG	UNI	EMI-LTD	WEA

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Taiwan Chart Avoids Shutdown Local IFPI Arm Debates Suspension

■ BY GEOFF BURPEE

HONG KONG—Taiwan's national sales charts continue to be plagued by controversy, 18 months after their launch by the labels group there. Local industry efforts to overhaul the listings came to a head in February at the organization's monthly board meeting, where a motion to halt publication was defeated by the narrowest of margins.

The \$350 million Taiwanese music market is one of Asia's most important sources of Chinese repertoire, which is marketed by labels throughout the

region. The charts are funded by member companies of the Taipei-based national affiliate of the International Federation of the Phonographic Industry (IFPI).

"At our last meeting," says Robin Lee, secretary general of the group,

*'For the time being,  
it's the best chart  
we have'*

"some members tried to stop the chart indefinitely." Although a majority of the members voted for suspension, Lee says that since the chart venture was approved in 1996 with a two-thirds majority, the same majority would be required for a shutdown. The motion to suspend was described by industry sources as a joint effort to speed reform of the charts; many members are said to believe that the rankings are based on a less-than-representative sampling and ill-defined data compilation.

The IFPI Weekly Chart debuted in August 1996, offering three lists: top 20 local albums, top 10 international albums, and top 10 singles. The listings are constructed from an old-fashioned system of weekly store reports from 150-200 retailers, rather than on data gathered through electronic point-of-sale (EPOS) equipment.

Retailers submit to IFPI Taiwan by fax or telephone a ranking of their top-selling titles, covering a Monday-through-Sunday sales week. The organization uses data from a random sample of approximately 60 of the reporting outlets to compile the charts, then publishes and distributes these to retailers and record companies. The media are free to use the charts as they wish. More than 40 programs on cable TV and radio do so, making these the most popular charts in the country.

Almost from the start, senior label executives voiced dissatisfaction with the methodology—and less than a year later, Taiwan newspapers reported on claims that chart manipulation efforts were undermining established business practices and industry profitability.

The dissatisfaction continues, since the February motion fell only one vote short of the two-thirds majority required to implement a shutdown. Sources indicate that Sony, Warner, BMG, EMI, Universal, and Rock Records, Taiwan's major independent, all voted to carry the motion, as did BMG affiliates Elite Music and Music Impact, and independents Kolin-Denon and DJ. Dissenting voices came in the form of PolyGram and its affiliates Decca and What's Music, as well as Lucky Star and another sizable independent, Forward Music.

The 16th (and deciding) seat, originally allocated to the local arm of

Japan's Pony Canyon, was assigned to alternate PolyGram when Pony Canyon resigned from IFPI in January. Due to the resulting makeup of the board, PolyGram is the only entity with two votes. However, sources indicate that PolyGram's role as alternate was set in stone by the board in November, and the company's second vote was therefore entirely fortuitous.

PolyGram Taiwan chairman Michael Hwang declines to comment on the chart or any matters relating to the local IFPI affiliate, issuing a faxed statement: "Being one member of IFPI Taiwan, I am not suitable to deliver any message solely." However, the executive continues, "We, PolyGram, of course, hope that the IFPI chart will be getting better."

Forward Music finance manager Eric Chang says the chart may not be 100% accurate, "but for the time being, it's the best chart we have." Forward wants to see the chart maintained for another six months, he continues, "and to try to improve it. At that time, if we are still unhappy, we may decide to terminate it."

Sony Music Taiwan managing director Roger Lee, who resigned Feb. 18

*(Continued on next page)*

## Japan's CD Singles Market Hurt By MiniDisc, Rentals

■ BY STEVE McCLURE

TOKYO—CD rental and recordable MiniDiscs together are starting to chip away at Japan's huge CD singles market, according to industry sources here.

"I suspect that many people are buying blank MiniDisc software and making copies from rented CD singles," says Avex chairman Tom Yoda.

Supporting that theory is the fact that the number of million-selling singles in Japan in 1997 dropped to 17 from 1996's 23, which was also the total in 1995. Million-selling CD albums in Japan in 1997 totaled 27, compared with the 1996 tally of 17.

Sales of MD hardware and blank media, meanwhile, have steadily increased in Japan, the only major market where the format has gained a firm foothold.

In 1996, MD hardware and blank disc sales in Japan totaled 2.02 million and 28 million, respectively. In 1997, 3.5 million hardware units and 50 million blank discs were sold. Portable Walkman-type units accounted for about half of hardware sales.

"We think one of the reasons for the decline in million-sellers is increasing MD penetration," says a Recording Industry Assn. of Japan spokesman.

Domestic product accounts for about 99% of CD single sales in Japan, while in 1997 CD singles were, in value terms, 18% of Japan's prerecorded music market, which last year was worth 588 billion yen (\$4.66 billion) on a wholesale basis. CD shipments on a value basis in 1997 were unchanged from 1996, at 103 billion yen (\$821.6 million).

A typical Japanese CD single retails for between 800 and 1,000 yen (\$6.38-\$7.97). Renting the same single for a day costs about 150 yen (\$1.20). A blank 60-minute MiniDisc can sell for as little as 390 yen (\$3.11). So if 10 friends with MD players/recorders each rent a CD, they can take turns recording the singles and put together personalized compilations for a fraction of the cost of buying the singles.

Depending on which day of the week they are released, domestic CD singles can be rented either on the day of release or three days

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## Filipino Biz Challenged By Music One

■ BY DAVID GONZALES

CAVITE CITY, Philippines—Music One, this country's only music megastore, is helping to overturn established ways of doing business here.

It is not just the store's size that is having an impact. More significantly, its owners are moving from the established consignment system of stocking to the Western practice of purchasing stock from labels.

Under the consignment system, retailers do not buy product for sale but accept titles and quantities determined by record companies. Music One is making a concerted effort to move to the practice of buying product in quantities it determines.

Music One opened here in August in the popular Glorietta mall in Makati City, the country's financial center close to the Manila metropolis.

The store offers approximately 20,000 titles in a stock consisting of about 80% CDs. In competing stores, about 5,000-7,000 titles are typically available, dominated by cassettes.

Music One also differs from its competitors in the floor space it occupies. Most stores here are less than 150 square meters on one level, whereas Music One has 670 square meters on two floors.

However, Music One's strongest distinguishing feature is its antipathy to the consignment system. Though the consignments allow music retailers to return unsold product at no risk, there is still much potential for

*(Continued on page 67)*



TEE

## Spanish Biz Reaps Record Year In '97 Rise In Local Artists Partly Credited For Gains

■ BY HOWELL LLEWELLYN

MADRID—Spain's music industry enjoyed a record year in 1997, with total unit sales up 15% compared with 1996's total to register 60.3 million units with a value of 89.6 billion pesetas (\$586 million), an increase of 21% on the '96 record of 74.1 billion pesetas (\$484 million).

Figures released Feb. 27 by International Federation of the Phonographic Industry major-labels body AFYVE brought a smile to the face of its director, Carlos Grande, and its president, Claudio Condé, who is also president of Sony Music Entertainment Spain. "The boom is down to a general economic recovery with an important artistic recuperation, especially in Spanish product," says Grande.

The previous best sales year was 1994, when 57.3 million units were shipped.

But last year's growth was such that LP vinyl sales rose for the first time since 1989, from 79,000 in 1996 to 201,000. "Some AFYVE labels that have limited vinyl trade had not reported their figures until now, such as the Spanish arms of edel and Arcade," Condé explains.

But once again it was the climb in CD sales that made the difference, with 42.8 million units compared with 35.4 million

in 1996. Spain has a very small singles market, but sales of all singles formats doubled from 920,000 in 1996 to 1.9 million.

The only black mark was a continuing decline in cassette sales—they fell by 6% from 15 million to 14.1 million.

Further good news for Spain was that the share of domestic repertoire rose for the second year in a row to 41.7%. This was up 5.3% over its 36.4% share in 1996, which was itself a healthy climb over the 1995 share of 31.9%. The international share has fallen in the last two years, from 59.6% in 1995 to 55.8% in 1996 and 51.6% last year.

The Spanish artists' share would be much higher if all Spanish-language music were included, as many Latino artists sold well last year, including Ricky Martin, Luis Miguel, Julio Iglesias, and his son, Enrique.

Grande said last year's inauguration of two music award ceremonies was crucial—the Premios de la Música in April, which is for Spanish product only and is organized by the authors' and publishers' society SGAE and the

artists' association AIE, and AFYVE's own Premios Amigo in November, which is noted for creating a separate category for Latino product (Billboard, March 7).

"Forgive me for saying this, but I think the Premios Amigo was more significant if only for its timing," adds Grande. "It goes without saying that late November and December is the main sound carrier purchasing period. The Premios Amigo received unprecedented media coverage, and the televised show [shown three days after the ceremony] had a healthy 21% audience share."

The facts seem to bear him out. Spanish singer Alejandro Sanz himself rewrote the record books by selling 1 million units of his album "Más" in Spain alone—in just four months, from Sept. 1 to Dec. 31 (Billboard, Feb. 28).

Other big domestic sellers in 1997 were Catalan singer Mónica Naranjo, with 670,000 units of her second album, "Palabra De Mujer"; Jarabe De Palo, with 450,000 of its debut album, "La Flaca"; indie group Dover, with 360,000 units of "Devil Came To Me"; and Los Rodriguez, with 300,000 units of "Hasta Luego."

Condé says '97 was a better year than AFYVE had expected. "This is the definitive recovery of a flat market, and

*(Continued on page 67)*



SANZ

## Indonesian Industry Strives For Rebound With Other Diversions Too Costly, Will Fans Buy More CDs?

In the second of a three-part series, *Billboard's* Asian correspondents look at the practical effects on the music industry of the region's economic crisis.

BY WILLIAM WOODRUFF

JAKARTA, Indonesia—When the going gets tough, will the tough buy CDs? As Asia's economic crisis continues, many in the Indonesian music business hope so.

It's anticipated that Indonesian consumers, unable to afford more expensive diversions, will now spend their disposable income on home entertainment. In Indonesia's case, however, that's only been partly true.

CD sales of international artists are increasing here, yet those of Indonesian acts are on a downhill slide. As in the general economy, there's much uncertainty in the music market. Music stores are raising their prices, and studios are only banking on proven sellers.

Measured in Indonesian currency, cassette and CD prices have doubled since December. Over the past two months, music stores have frequently had to pull everything off the shelves and replace price tags. And because of these higher prices, some shops have experienced a 25% sales drop since the crisis began last July.

Stocking a full range of titles has also become difficult. Whereas in the past a retailer could bring back a suitcase of

CDs from Singapore, that method is now very costly using Indonesian currency.

Those shops with the most strategic locations have done better than their competitors. Those close to tourist destinations have fared the best, as the average price of a CD in Indonesia—approximately \$8.00—is still far lower than what a tourist would pay at home.

The current financial crisis is even more trying for the music studios, which are faced with skyrocketing costs for tape, packaging, tape covers, and printing. "Business is slowing down,"

says Yoki Agustian, promotion manager for Warner Music Indonesia (WMI).

"We released the albums of a few artists in January, but we've had to be very selective. Only big-name bands will get a chance to release their music."

WMI seems to be relying on the leading actors and actresses of hit TV shows to help boost sales. In January, WMI released a solo album from Kris Dayanti, star of an Indonesian TV series. According to the company, the album has been "quite successful," with 25,000 copies sold in the first four weeks. In addition, WMI will soon release the latest album from Desi Fitri, another TV star.

WMI also has a commitment with its worldwide network to release international albums according to schedule. Madonna's new album, for example, will hit Indonesian stands in March.

Being more selective and cutting back on promotional budgets is part of the near-term survival strategy for Sony Music Indonesia (SMI). The label is sticking to basic marketing rules, such as releasing a second video clip of

a given Indonesian act only if it reaches a certain sales level. Last year's best-seller for SMI topped 150,000 copies. By contrast, an international name such as Mariah Carey might sell around 60,000. SMI released two Indonesian titles last December, but sales so far haven't been good.

SMI has more flexibility in selecting and scheduling the releases of its international acts. "We have several worldwide-priority artists, according to our Asia Release Schedule," says SMI's local label manager, Kunto Handoyo. Those on the current release schedule, he says, include Celine Dion, Michael

### NEWS ANALYSIS

Bolton, Pearl Jam, and Oasis.

"If we look closely at CDs featuring international artists, sales are actually up," says Arnel Affandi, GM of the Indonesian Recording Industry Assn. "This may be because foreign tourists are buying them up. However, overall sales are way down and could reach 60% below last year's figures."

According to Affandi, there are two key problems in the Indonesian industry: higher raw-material prices and decreased cash flow. Producers must pay many costs upfront, from buying blank tapes to paying the acts. By contrast, 90% of retailers receive their goods on credit.

When asked what effect the current market is having on new acts' chances of success, Affandi says, "It certainly makes it much harder for newcomers to break through, although the door is not closed. The current situation is very bad for everyone. We'll just have to wait it out."

### TAIWAN CHART AVOIDS SHUTDOWN

(Continued from preceding page)

from his post as chairman of the IFPI group, disputes any connection between his exit and the chart situation and declines further comment. However, echoing sentiments voiced by other regional record company heads, Michael Smellie, IFPI regional chairman (and BMG senior VP based in Hong Kong), says, "I have spoken to Roger, and I am disappointed that he is resigning. I have urged him to reconsider, because I think he should seek regional support on the issue."

Rock president Sam Duann contends that more than half the record companies on the IFPI Taiwan board believe that "something is wrong with the chart." His company's position is that either the problems should be addressed and rectified immediately or the chart should be stopped "until we find a better way to represent the market."

IFPI's Lee says that while members voted ultimately to continue the chart, all recognized the need to introduce new regulations. Landow Lee, BMG's VP for pan-China, adds, "It's very important that IFPI works hard to improve the accuracy of the chart. If it is accurate, it will encourage [record companies] to make the industry more transparent."

Rock's Duann asserts that the

chart is "a valuable tool" in the Taiwan market and that it provides useful market information. However, he says, the data-tabulation process has imperfections. "The sample size is not representative of the market. We would like to suggest the sample size be increased."

Duann also calls for greater accountability in the choice of which store reports are used for the rankings. "[Robin Lee] says how many votes will be counted, but members don't know how many that is. The secretary may feel that certain votes are not valid. But it should not be based on the secretary's decision alone."

In the long term, says Lee, reforms include "trying to set up an electronic point-of-sale system," such as that used by the Recording Industry of Malaysia for its national charts, which are generally considered to be a blueprint for credible music charts in Asia.

However, Lee says, EPOS-based charts will require a larger budget than local IFPI members can afford currently. Efforts to find ways of underwriting the costs—said to be in the region of \$600,000 a year—have not yet been successful, compounded by Taiwan's difficult economic climate. "We need to find some sponsor," Lee concludes.

## newsline...

**NINE MUSIC FANS** were killed and more than 40 injured when a truck on which leading Haitian band Ram was performing veered out of control during the annual Carnival in Port-au-Prince Feb. 23. Among those killed was Ram's head of security, who had been walking in front of the vehicle. None of the band's members was hurt. The driver ran off but was later arrested. Interviewed on Haitian TV, he claimed that the accelerator pedal had stuck. "All I want to do at this stage is to express condolences to the bereaved for this terrible tragedy," said Ram's Haitian-American leader, Richard Morse. At last year's Carnival, the Ram float was destroyed by fire the night before celebrations began.

NIGEL WILLIAMSON

**NIPPON COLUMBIA**, Japan's oldest record label and the maker of Denon audio equipment, has drastically lowered its earnings estimates for the fiscal year ending March 31. The Tokyo-based company said Feb. 27 that it expects to report an after-tax loss of 5.8 billion yen (\$45.3 million), in contrast to the previous estimate of a 300-million-yen (\$2.3 million) profit. It also lowered its revenue estimate from 81 billion yen (\$632.8 million) to 77.9 billion yen (\$608.6 million). Nippon Columbia blames losses on Southeast Asia's currency crisis and the declining value of its securities holdings, special payments to employees taking early retirement, slow audio-equipment sales, and a lack of hit software titles.

STEVE McCLURE

**SENIOR RUSSIAN GOVERNMENT** officials visited Brussels and Geneva, Switzerland, Feb. 24-28 for discussions on copyright and anti-piracy efforts with the World Trade Organization, the World Intellectual Property Organization, and the World Customs Organization. The delegation, which included representatives of the Russian president's office as well as the country's foreign ministry and law enforcement agencies, was the first of its kind. The visit took place under the auspices of European authors' body GESAC, audiovisual authors' association AAIDA, and the International Federation of the Phonographic Industry.



**SONY MUSIC HOLLAND** has appointed Wally van Middendorp GM of its Columbia label. Van Middendorp, 39, was previously managing director of Dutch indie Play It Again Sam. He will report to Sony Music Holland managing director Patrick Decam.

SONY

**U.K. GROUP EMAP RADIO** is buying London adult standards/soft AC station Melody 105.4 FM from industrial conglomerate Hanson plc for 25 million pounds (\$40.3 million). The deal needs approval by the regulating Radio Authority and could also come under the scrutiny of the government's Monopolies and Mergers Commission. Ownership restrictions mean that EMAP must now sell its Cardiff-based top 40 station Red Dragon and gold/AC service Touch Radio AM. Melody posted an operating profit of 400,000 pounds (\$656,000) on revenue of 3.6 million pounds (\$5.9 million) for the year ending Sept. 30, 1997.

MIKE McGEEVER

**ALL SAINTS'** self-titled debut album on PolyGram's London imprint was among those receiving Platinum Europe Awards from the International Federation of the Phonographic Industry in February for sales of more than 1 million units across the Continent. BMG scored four awards, for Elvis Presley ("The Essential Collection"), Helmut Lotti ("Helmut Lotti Goes Classic"), Natalie Imbruglia ("Left Of The



ALL SAINTS

Middle"), and Peter Maffay ("Tabaluga Und Lilli"). Other first-time platinum winners were Lighthouse Family's "Postcards From Heaven" (PolyGram) and Wham!'s "If You Were There—The Best Of Wham!" (Sony Music Europe).

**DUNCAN WONG**, currently deputy managing director of EMI's affiliate in Hong Kong, is set to become GM of PolyGram Hong Kong. He joined EMI last year after a spell as GM at PolyGram's Go East! label unit in the territory. In his new post, Wong succeeds Kenny Lau, who has left the company.

GEOFF BURPEE

**LONDON MUSIC WEEK '98**, which was to have taken place April 25-May 1, has been "postponed due to insufficient support," according to the Business Design Centre (BDC), the organizer and venue. The show is understood to have attracted greater support internationally than last year's inaugural event, but it could not achieve target participation from domestic exhibitors. The BDC says that it will make an announcement in September about the 1999 London Music Week "following a detailed review." MARK SOLOMONS

### Hole Named To VP Post At Universal

LONDON—Max Hole, currently managing director of EastWest U.K., has been appointed senior VP of marketing and A&R at Universal Music International's London headquarters.

A statement from Universal says Hole will oversee the company's "global artist marketing activities outside the U.S.—including priority setting, international touring, and promotion—and domestic A&R programs." Hole takes up the new post effective May 1.

Hole has been with Warner Music U.K. for 16 years and rose from A&R manager to managing director of WEA U.K. In 1990, he became founding managing director of East-West here.

Simultaneous with Hole's appointment at Universal, the company is adding the role of GM of business development to Tim Bowen's responsibilities; this is in addition to his post as senior VP of business affairs.

Bowen's expanded role means he will now oversee Universal International's strategy in regard to new technology and electronic distribution. The international marketing responsibilities Bowen has had since 1995 will now be handed to Hole.

Universal Music International president Jorgen Larsen says in a statement, "Having more than doubled in size in the last four years, we are now simply too big for Tim to wear several hats at once."

JEFF CLARK-MEADS

**FILIPINO BIZ CHALLENGED BY MUSIC ONE**

*(Continued from page 65)*

losing money. Says Merwin Tee, VP of operations for Music One, "Recording companies may not have a feel for the market the way we do and might overstock a store with a title that won't sell and ends up taking valuable shelf space, or they might give a store too little of a big-seller. Either way, we lose. Inventory control is the main advantage of cash purchases."

According to Tee, also a VP for the Radio City chain of music stores, Music One maintains a purchasing relationship with three local recording companies—Warner Music Philippines, Sony Music Entertainment Philippines, and PolyGram Records Philippines—out of the approximately 21 record companies with which it deals.

Tee notes that approximately 40% of Music One's inventory is now obtained through purchasing, adding that the figure would increase to 60% if BMG Records (Pilipinas) switches over. "We believe it's only a matter of time before all the major recording companies, including BMG Records [Pilipinas] and OctoArts/EMI, go on a [purchasing] basis," he says.

Tee also believes Filipino music buyers will change their habits and begin buying more CDs in a market long dominated by cassette sales. He says the CD market is largely "untapped." The decision to build Music One in Makati City was largely due to the potential for CD sales there, he says.

"People are more inclined to buy CDs in Makati," Tee says. "Nationwide, people buy about 70% cassettes and 30% CDs, but the percentage of CD buyers is growing and is much higher in Makati. Music One wouldn't do as well in Manila, where people buy more cassettes."

Aside from changing ways of doing business, Music One is also keen on widening the listening habits of music lovers in the Philippines. For example, the music from the DJ booth is played not only to entertain customers but also to educate them.

Says Tee, "Many Filipinos are not very knowledgeable or sophisticated

about music and like mostly current, easy listening pop music. We play the music we like, not just what is new. The [in-store] DJ might play techno, acid jazz, and other kinds not widely known here, introducing this music to the customers. Once they hear it and learn about it, they might like it."

Tee also believes the Makati market is more open to a wider range of music. Besides offering more adventurous music than commonly found here, Music One also stocks much back catalog. This differs greatly from what consumers expect in music stores here, which concentrate on new releases. Music One also has a much greater range of jazz and classical titles than its competitors.

The most overt innovation is that if a customer needs assistance, he or she can ask an employee of Music One—a unique service in the Philippines market.

Says Tee, "Because of the consignment system, record companies hire promo girls to maintain and sell their stock in music stores, while music stores hire only a few personnel.

"These promo girls only know the albums for the record companies that hire them, which is hard on a customer, who normally won't know an album's label and just wants to buy the album. We hire all the employees, who answer questions and provide service if needed. They won't approach customers unless asked, unlike promo girls, who are supposed to steer customers toward their albums. Our system is service-oriented rather than selling."

Tee's reference to promo girls underscores the fact that there are no promo boys here.

If the promo girl system isn't confusing enough for a customer, also making things a bit chaotic is that the various sections for each label aren't highlighted in music stores here. In addition, albums are not arranged alphabetically, which often makes buying music an act of faith. Music One, however, arranges its stock alphabetically, another major breakthrough.

Music One's move to purchasing over accepting consignments is receiving support from other areas of the business. Says Richard Calderon, label manager for PolyGram Records Philippines, "Cash is a lot better, and there are mutual benefits. We get cash, and they give a lot of space and attention to our albums, with things like promotional displays and CD bins. Music One has priority status for us, and we give them what is available and when they need it, if they buy it."

**CD SINGLES MARKET**

*(Continued from page 65)*

later. The above scenario comes as something of a surprise to many in the industry here, since the number of CD rental stores continues to decline. While two years ago there were 5,000 rental stores in Japan, today that number has dropped to 4,500.

But industry sources point out that despite there being fewer rental outlets, orders from the rental industry for CD singles are stable. A single by a major artist can rack up sales of 200,000 copies to rental stores.

**SPANISH BIZ**

*(Continued from page 65)*

it is very encouraging to see Spanish repertoire doing so well, and the increased penetration of Latino artists," says Condé, who also serves as president of the Premios Amigo organizing committee.

Condé adds that other significant factors were the increasing maturity of Spain's distribution network, along with the expansion in the country of French chain FNAC, now with three stores here, and "the opening of more music sections by the country's largest chain of department stores, El Corte Inglés."

Another sign of the robust health of the Spanish music industry was the record number of gold (50,000 units) and platinum (100,000) discs—132 gold and 154 platinum, compared with 113 and 133 in 1996. Grande comments, "1997 has given us great hope for 1998, and already this year the signs are that the growth is continuing." A fresh boost should come later this month when Spain's best-selling group, Mecano (13 million units), is to break a six-year silence with a new album, which is likely to sell more than 1 million copies in Spain.

**Black Walk Picks Up The Pace**  
*Video Firm Builds High Profile On TV Outlets*

■ BY LARRY LeBLANC

TORONTO—With a formidable track record and the ability to attract superb film talent, Black Walk Productions has carved out a substantial niche in Canada as an all-inclusive, one-stop video company.

Co-founded in 1992 by executive producer Mihkel Harilaid, director Stephen Scott, and producer David Fowler, the Toronto-based Black Walk is on a hot streak. The company's Scott-directed video of Creed's "My Own Prison" is in stress rotation on MTV, and its Ulf-directed clip of Big Wreck's "The Oaf" is in regular rotation on the network. Black Walk-produced clips by Canadian acts Michie Mee, Wild Strawberries, Transistor Sound & Lighting Co., and Zuckerbary are in rotation at MuchMusic, as are the Creed and Big Wreck videos.

"Black Walk is spectacular," says Denise Donlon, VP/GM of MuchMusic. "Four years ago, I'd never heard of them. Then, in 1994, they did 11 videos, and 10 of them went into rotation here. We wondered, 'Who is this little company?' Since then, they've been consistently stronger each year."

**VISUAL ADVENTURE**

Adds Catherine McRae, manager of creative services at Sony Music Entertainment (Canada), "Mihkel has infused life into the Canadian video production scene. He's good at picking young directors and cinematographers and developing them. A lot of other production companies are leery about [working] with untried people, but Mihkel goes for people who are quite adventurous visually."

Kim Cooke, senior VP of Warner Music Canada, identifies "a certain punk rock aesthetic" in Black Walk's operation. "Certainly, it's found in Mihkel Harilaid, and you see it in the company. They are very young and very committed."

The company represents its share of veteran directors worldwide: Scott, Lisa Mann (Holly McNarland, Blue Rodeo, the Odds, Mudgirl), Bruce LaBruce (Rusty, Glueleg), Warren P. Sonoda (Carlos Morgan, Stephen Fearling, Terry Kelly), Ulf (Big Wreck, I Mother Earth, Great Big Sea), and Ray Dumas (Moxy Frivous).

Black Walk also represents highly acclaimed neophyte directors James Parker (Cool Blue Halo), James Cooper (Legion Of Green Men, Booming Airplanes), Shannon Du Hasky (Bonehouse), Samir Rehem (Matthew Good Band, hHead), and David Cropper (Michie Mee). The company also represents director of photography Luc Montpellier (Legion Of Green Men, Morgan).

"Working with 11 directors on our roster, we do 60 videos a year," says the 30-year-old Harilaid. "We are the only [major film production] company in Canada that does only videos. We don't do commercials. When a client walks in for a music video, they know that's what they're getting. That's our focus. Walk into another company, and no matter who you are or how big your video is, a small toy company with 30 spots is worth more money by 10 times [to that company] than your music

video is.

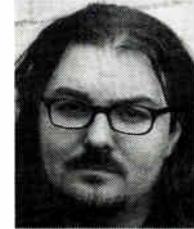
"I have directors who walk out on [a video] that isn't [a budget of] \$75,000-\$100,000, and I have directors who'd kill [to do] a \$12,000 clip that is cool. There's certainly a [budget] range now between what's getting played and what isn't. With videos that are getting added, the price has gone up."

Despite many industry figures criticizing escalating video budgets, particularly when budgets for multiple videos from an album outstrip the original recording budget, Harilaid argues that video costs should be considered as part of an overall project expenditure.

"The amount you spend to sell something doesn't necessarily have anything to do with the cost you spend to make it," he says. "The overall cost of the project, that's a different issue."

"I'm in the business of trying to get an act a good video that's on time, that's going to be played. Whether that play translates into record sales is up to [the label]. I don't pick singles. What does a label want to do with their band? What branding do they have for the band? My directors then write a treatment for [a video] that's cool and will be played. Our success rate is extremely high."

Several label executives in Canada hail Black Walk's flexibility as reasons for its success. "Mihkel works



HARILAIID

well within fairly restrictive budgets," says McRae. "You can say to him that you only have \$35,000-\$40,000, and he'll make something happen."

Harilaid credits such musical trailblazers as Daft Punk and the Chemical Brothers, as well as the recent wave of U.K.-based industrial/techno acts, for greatly revitalizing video-making. "People now realize you can do things in clips that [viewers] want to connect with," he says. "[A video is] not just a bunch of pretty pictures."

**TUNING IN**

Harilaid says he's continually trying to figure out how to keep viewers tuning to video channels. While cognizant that Black Walk must first appease its clients—artists and their labels—he points out that the company's productions not only are competing with other videos for air time but must also compete for the attention of fickle viewers.

"We try to think of what does MuchMusic and MTV want," says Harilaid. "What they want is people staying [on their channel] and not flashing through. One reason our videos get played is that the videos we do [are the type] people want to see more than once. And they want to see the entire clip. Danya Manning's 'My Addiction' [directed by Scott] is a good example where you want to watch a video from beginning to end and see it again. Lisa Mann's clip of the Odds' 'Eat My Brain' had no [band] performance in it, but the video had what people wanted to see."

**Company Found Helping Hand In VideoFACT Grant**

TORONTO—The origins of Black Walk Productions came in 1991 while its executive producer, Mihkel Harilaid was working as a doorman at Lee's Palace, the renowned punk/grunge club here.

It was at Lee's Palace that Harilaid met budding filmmaker Stephen Scott. After producing "Nietzsche's Cello" by Earth Baby, directed by Michael DeCarlo with Scott as the cinematographer, and featuring future Black Walk partner David Fowler, Harilaid decided to become a film producer. Harilaid, Scott, and Fowler formed Black Walk the following year.

"I had a career doing real estate, but I had turned 25, and I realized I don't want to be doing that at 35," says Harilaid. "Then Stephen got a VideoFACT grant for the Waltons' 'Colder Than You,' which I produced, and I said 'Let's focus on Black Walk.' That was in very end of 1992."

Established in 1984 by MuchMusic to stimulate the production of Canadian videos, VideoFACT provides 50% co-financing, to a maximum of \$15,000, for any Canadian act affiliated with a Canadian record company.

"Mihkel convinced me I should be a director and not a businessman,"

says Scott. "I came from [York University's] film school and had been working in the film industry on features, but I felt I wasn't getting anywhere. I wanted to direct my own things no matter how small it was. I folded up my company and came in. We all had this notion we wanted to do films—and that's still our ultimate goal—but then none of us knew how to go about it. We didn't even know how to get started [making videos]."

In its early days, Black Walk greatly benefited from VideoFACT funding. "We built Black Walk on VideoFACT," says Scott.

In 1993-94, Black Walk slowly grew by producing music clips on shoestring budgets. In '95, the company produced 68 videos.

According to Harilaid, 1996 was a pivotal year for Black Walk, with widespread airplay of Barney Bentall's "Do Ya," directed by Scott, and the Odds' "Eat My Brain," directed by Mann.

"'Eat My Brain' by Lisa Mann was a fantastic video that broke that band and really put Black Walk on the map as a company," says Kim Cooke, senior VP of Warner Music Canada.

LARRY LeBLANC

# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 09/03/98			GERMANY (Media Control) 03/03/98			U.K. (Chart-Track) 02/03/98			FRANCE (SNEP/IFOP/Tite-Live) 02/28/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MY GRADUATION SPEED TOY'S FACTORY	1	1	MY HEART WILL GO ON CELINE DION COLUMBIA	1	1	MY HEART WILL GO ON CELINE DION EPIC	1	1	MY HEART WILL GO ON/THE REASON CELINE DION COLUMBIA
2	2	TIME GOES BY EVERY LITTLE THING AVEV TRAX	2	2	FROZEN MADONNA WEA	2	2	FROZEN MADONNA MAVERICK/WEA	2	2	TOGETHER AGAIN JANET JACKSON VIRGIN
3	NEW	AOI HEKIREKI T.M. REVOLUTION ANTINOS RECORDS	3	3	ALANE WES EPIC	3	2	BRIMFUL OF ASHA CORNERSHOP WIIJJA	3	3	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
4	3	NISHIE HIGASHIE MR. CHILDREN TOY'S FACTORY	4	5	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS EPIC	4	NEW	THE BALLAD OF TOM JONES SPACE GUT	4	5	TORN NATALIE IMBRUGLIA RCA
5	7	LOVE AFFAIR SOUTHERN ALL STARS VICTOR	5	4	TORN NATALIE IMBRUGLIA RCA	5	3	DOCTOR JONES AQUA UNIVERSAL	5	6	FROZEN MADONNA WEA
6	4	YOZORA NO MUKOU SMAP VICTOR	6	7	WALK ON BY YOUNG DEENAY WEA	6	6	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	6	7	ALARMA 666 PANIC RECORDS/POLYGRAM
7	9	NAGAI AIDA KIRORO VICTOR	7	6	TOGETHER AGAIN JANET JACKSON VIRGIN	7	9	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY	7	4	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA
8	5	SANPO MACHI JUDY & MARY EPIC SONY	8	9	COSE DELLA VITA/CAN'T STOP THIS EROS RAMAZZOTTI & TINA TURNER ARIOLA	8	20	UNFORGIVEN II METALLICA VERTIGO	8	9	JE T'AIME LARA FABIAN POLYDOR
9	NEW	NEI-ONNA, JYONETSU MAKI OHGURO B-GRAM	9	8	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/ROUGH TRADE	9	8	ANGELS ROBBIE WILLIAMS CHRYSALIS	9	19	MY OH MY AQUA UNIVERSAL
10	NEW	BRAVE LOVE THE ALFEE TOSHIBA-EMI	10	11	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL	10	NEW	HOW DO I LIVE LEANN RIMES CURB/HIT LABEL	10	10	SAVOIR AIMER FLORENT PAGNY MERCURY
11	6	WINTER FALL L'ARC-EN-CIEL K/DOON/SONY	11	10	DOCTOR JONES AQUA UNIVERSAL	11	NEW	SHOW ME LOVE ROBYN RCA	11	NEW	BARBIE GIRL AQUA UNIVERSAL
12	8	ASHITA GA KIKOERU J-FRIENDS JOHNNY'S ENTER-TAINMENT	12	18	OPEN YOUR EYES GUANO APES ARIOLA	12	NEW	YOUR LOVE GETS SWEETER FINLEY QUAYE EPIC	12	8	CASANOVA ULTIMATE KAOS DANCE POOL
13	13	HERON TATSURO YAMASHITA WARNER MUSIC JAPAN	13	NEW	I'M GONNA MISS YOU FOREVER AARON CARTER EDL	13	14	BE ALONE NO MORE ANOTHER LEVEL NORTHWEST-SIDE	13	14	BANG BANG BLACK ATTACK BMG
14	NEW	DAIJYOBU DAYO MAYO OKAMOTO TOKUMA JAPAN	14	17	BREATHE MIDGE URE ARIOLA	14	4	LET ME SHOW YOU CAMISRA VC RECORDINGS	14	12	EMMENE MOI ALLAN THEO EMI
15	12	ROMANCE PENICILLIN EASTWEST JAPAN	15	12	DIE KARAWANE ZIEHT WEITER... HOEHNER EMI	15	NEW	NAKED AND SACRED MARIA NAYLER DECONSTRUCTION	15	15	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MASCOFFE/POLYGRAM
16	NEW	GEKKA NO YASOUKYOKU MALICE MIZER COLUMBIA	16	13	PUSHED AGAIN DIE TOTEN HOSEN EASTWEST	16	10	TREAT INFAMY REST ASSURED LONDON	16	11	MEET HER AT THE LOVE PARADE DA HOOL DANCE POOL
17	14	KYUKON THE YELLOW MONKEY FUN HOUSE	17	14	AMENO ERA MERCURY	17	7	NEVER EVER ALL SAINTS LONDON	17	13	LA FIESTA PATRICK SEBASTIAN POLYDOR
18	10	TOKAI NO MELODY SYARAN Q BMG JAPAN	18	NEW	OPEN UP YOUR MIND R'N'NG MOTOR MUSIC	18	12	WHEN I NEED YOU WILL MELLOR UNITY	18	NEW	COSE DELLA VITA/CAN'T STOP THIS EROS RAMAZZOTTI & TINA TURNER ARIOLA
19	16	BAD LUCK ON LOVE TOHKO PONY CANYON	19	16	IN MY BED DRU HILL MERCURY	19	11	CLEOPATRA'S THEME CLEOPATRA WEA	19	16	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
20	NEW	MILK TEA UA VICTOR	20	15	ANGELS ROBBIE WILLIAMS EMI	20	19	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA	20	NEW	YOU MAKE ME WANNA... USHER ARISTA
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	L'ARC-EN-CIEL HEART K/DOON/SONY	1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	NEW	BOOWY THIS BOOWY TOSHIBA EMI	2	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	2	NEW	MADONNA RAY OF LIGHT MAVERICK/WEA	2	NEW	MADONNA RAY OF LIGHT WEA
3	NEW	YUKO HARA LOVING YOU VICTOR	3	3	PUR MAECHTIG VIEL THEATER INTERCORD	3	4	CELINE DION LET'S TALK ABOUT LOVE EPIC	3	5	LARA FABIAN PURE POLYDOR
4	1	TOKO FURUUCHI TOKO—BEST SELECTION SONY	4	4	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	4	2	THE VERVE URBAN HYMNS HUT/VIRGIN	4	4	FLORENT PAGNY SAVOIR AIMER MERCURY
5	3	SOUNDTRACK TITANIC SONY CLASSICAL	5	5	EROS RAMAZZOTTI EROS ARIOLA	5	NEW	VARIOUS ARTISTS FANTASTIC 80'S SONY MUSIC TV	5	2	VERONIQUE SANSON NOUVEL ALBUM WEA
6	8	MADONNA RAY OF LIGHT WEA JAPAN	6	6	AQUA AQUARIUM UNIVERSAL	6	14	VARIOUS ARTISTS FANTAZIA PRESENTS BRITISH ANTHEMS FANTAZIA	6	7	JANET JACKSON THE VELVET ROPE VIRGIN
7	2	NAMIE AMURO 181920 AVEV TRAX	7	7	ERA ERA MERCURY	7	7	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	7	3	ANDREA BOCELLI ROMANZA POLYDOR
8	NEW	MITSUHIRO OIKAWA USO TO ROMAN TOSHIBA EMI	8	8	BELL BOOK & CANDLE READ MY SIGN ARIOLA	8	5	AQUA AQUARIUM UNIVERSAL	8	9	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
9	5	MEJA SEVEN SISTERS EPIC SONY	9	10	PEARL JAM YIELD EPIC	9	8	FINLEY QUAYE MAVERICK A STRIKE EPIC	9	6	JOHNNY HALLYDAY CE QUE JE SAIS MERCURY
10	6	T.M. REVOLUTION TRIPLE JOKER ANTINOS RECORDS	10	7	SOUNDTRACK COMEDIAN HARMONISTS EMI	10	19	THE CHARLATANS MELTING POT BEGGARS BANQUET	10	10	PASCAL OBISPO SUPERFLU EPIC
11	4	FAVORITE BLUE MISSING PLACE AVEV TRAX	11	13	WOLFGANG PETRY ALLES ARIOLA	11	NEW	VARIOUS ARTISTS SPEED GARAGE ANTHEMS 2 GLOBAL TV	11	13	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS
12	NEW	SOUNDTRACK GLAY SONG BOOK PLATINUM	12	12	JANET JACKSON THE VELVET ROPE VIRGIN	12	3	LIONEL RICHIE TRULY—THE LOVE SONGS MOTOWN	12	8	ANDRE RIEU VALSES PHILIPS/POLYGRAM
13	9	GLAY REVIEW—BEST OF GLAY PLATINUM	13	18	GUANO APES PROUD LIKE A GOD UNIVERSAL	13	6	ALL SAINTS ALL SAINTS LONDON	13	12	ERA ERA MERCURY
14	NEW	MARIKO KOUDA MY BEST FRIEND KING	14	14	WOLFGANG PETRY NIE GENUG ARIOLA	14	9	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILO CARD/POLYDOR	14	16	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
15	13	SHANZA GOLD SUN AND SILVER MOON ORDINARY EDITION BMG JAPAN	15	15	THE CORRS TALK ON CORNERS EASTWEST	15	18	VARIOUS ARTISTS KISS SMOOTH GROOVES '98 POLYGRAM TV	15	NEW	AQUA AQUARIUM UNIVERSAL
16	11	COMPLEX COMPLEX BEST TOSHIBA-EMI	16	17	WES WELENGA EPIC	16	NEW	STEREOPHONICS WORD GETS AROUND V2	16	NEW	EROS RAMAZZOTTI EROS UNIVERSAL
17	NEW	KEIZO NAKANISHI STAY GOLD PIONEER LOC	17	11	RUEDIGER HOFFMANN ASIEN, ASIEN ARIOLA	17	16	VARIOUS ARTISTS DROP DEAD GORGEOUS GLOBAL TV	17	14	WILL SMITH BIG WILLIE STYLE COLUMBIA
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2	NEW	BOOWY THIS BOOWY TOSHIBA EMI	2	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	2	NEW	MADONNA RAY OF LIGHT MAVERICK/WEA	2	NEW	MADONNA RAY OF LIGHT WEA
3	NEW	YUKO HARA LOVING YOU VICTOR	3	3	PUR MAECHTIG VIEL THEATER INTERCORD	3	4	CELINE DION LET'S TALK ABOUT LOVE EPIC	3	5	LARA FABIAN PURE POLYDOR
4	1	TOKO FURUUCHI TOKO—BEST SELECTION SONY	4	4	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	4	2	THE VERVE URBAN HYMNS HUT/VIRGIN	4	4	FLORENT PAGNY SAVOIR AIMER MERCURY
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# HITS OF THE WORLD

CONTINUED

## EUROCHART (03/07/98) MUSIC & MEDIA SPAIN (AFYVE/ALEF MB) 02/25/98

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION EPIC/COLUMBIA	1	3	FROZEN MADONNA WEA
2	NEW	FROZEN MADONNA MAVERICK/SIRE	2	2	ALL I HAVE TO GIVE BACKSTREET BOYS VIRGIN
3	3	TORN NATALIE IMBRUGLIA RCA	3	1	TORN NATALIE IMBRUGLIA RCA
4	2	TOGETHER AGAIN JANET JACKSON VIRGIN	4	7	RESCUE ME BELL BOOK & CANDLE ARIOLA
5	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE	5	5	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL
6	5	DOCTOR JONES AQUA UNIVERSAL	6	4	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX DANCE NET/BMG
7	6	NEVER EVER ALL SAINTS LONDON	7	6	MY OH MY AQUA UNIVERSAL
8	8	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE	8	8	BREATHE MIDGE URE ARIOLA
9	9	ALANE WES SAINT GEORGE/COLUMBIA	9	9	REMIX & REPENT MARILYN MANSON UNIVERSAL
10	7	ANGELS ROBBIE WILLIAMS CHRYSALIS	10	NEW	MY HEART WILL GO ON CELINE DION COLUMBIA
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	2	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	2	2	ALEJANDRO SANZ MAS WEA
3	4	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	3	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
4	6	AQUA AQUARIUM UNIVERSAL	4	4	MONICA NARANJO PALABRA DE MUJER EPIC
5	7	EROS RAMAZZOTTI EROS DDD	5	7	AQUA AQUARIUM UNIVERSAL
6	3	PEARL JAM YIELD EPIC	6	6	ETERNAL THE BEST OF EMI
7	5	THE VERVE URBAN HYMNS HUT/VIRGIN	7	10	OBK SINGLES 91-98 HISPAVOX
8	8	JANET JACKSON THE VELVET ROPE VIRGIN	8	5	PEARL JAM YIELD EPIC
9	9	ERA ERA MERCURY	9	9	JARABE DE PALO LA FLACA VIRGIN
10	NEW	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	10	NEW	JANET JACKSON THE VELVET ROPE VIRGIN

## MALAYSIA (RIM) 03/03/98 HONG KONG (IFPI Hong Kong Group) 02/22/98

THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	LESLIE CHEUNG THOSE YEARS ROCK
2	2	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	2	NEW	ANDY HUI CAN FLY GO EAST
3	6	VARIOUS ARTISTS MAX 3 WARNER MUSIC	3	2	ANITA MUI GREATEST LOVE SONGS BY ANITA MUI CAPITAL ARTISTS
4	4	ZIANA ZAIN BEST OF ZIANA ZAIN BMG	4	NEW	ANDY HUI 'MAN 30'—30 GREATEST HITS BY ANDY HUI CAPITAL ARTISTS
5	3	VARIOUS ARTISTS ROMANCE: VOL. 2 EMI	5	3	VARIOUS ARTISTS THE BEST OF BEST WARNER
6	7	MICHAEL & VICTOR SAN RENG XING ROCK RECORDS	6	7	EKIN CHENG THE BEST SHOW 2 BMG
7	8	AWIE SATU BMG MUSIC	7	8	REN XIAN QI WEI LE AI ER XIN TAI RUAN REN XIAN QI
8	9	SPICE GIRLS SPICEWORLD EMI	8	5	EDMOND LEUNG EDMOND 002 CAPITAL ARTISTS
9	NEW	SITI NURHALIZA CINDAI SUWAH ENTERPRISE	9	4	SOUNDTRACK YOUNG AND DANGEROUS 5 BMG
10	10	VARIOUS ARTISTS MTV MOST WANTED BOYS POLYGRAM	10	RE	DANIEL CHAN HEART TO HEART POLYGRAM

## IRELAND (IRMA/Chart-Track) 02/19/98 BELGIUM (Promuvi) 02/27/98

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION EPIC	1	2	MY HEART WILL GO ON CELINE DION COLUMBIA
2	2	DOCTOR JONES AQUA UNIVERSAL	2	1	TORN NATALIE IMBRUGLIA RCA
3	3	ANGELS ROBBIE WILLIAMS CHRYSALIS	3	3	TOGETHER AGAIN JANET JACKSON VIRGIN
4	4	HIGH LIGHTHOUSE FAMILY WILCO CARO/POLYDOR	4	5	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE/PIAS
5	5	NEVER EVER ALL SAINTS LONDON	5	7	5,6,7,8 STEPS JIVE
6	7	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE	6	8	NEVER EVER ALL SAINTS LONDON
7	6	TOGETHER AGAIN JANET JACKSON VIRGIN	7	4	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
8	8	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA	8	9	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA
9	10	YOU MAKE ME WANNA... USHER LAFACE/ARISTA	9	10	NOBODY'S WIFE ANOUK OINO
10	NEW	ALL CRIED OUT ALLURE POSITIVA	10	6	DOCTOR JONES AQUA UNIVERSAL
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	3	THE VERVE URBAN HYMNS HUT/VIRGIN	2	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
3	2	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILCO CARO/POLYDOR	3	5	EMMA SHAPPLIN CARMINE MEO EMI
4	4	CELINE DION LET'S TALK ABOUT LOVE EPIC	4	3	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
5	9	VARIOUS ARTISTS LOVE POLYGRAM TV	5	7	EROS RAMAZZOTTI EROS 000/BMG
6	5	ALL SAINTS ALL SAINTS LONDON	6	8	MAMA'S JASIE HOMMAGES PLAY THAT BEAT/VIRGIN
7	NEW	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA	7	8	JOHNNY HALLYDAY CE QUE JE SAIS MERCURY
8	6	AQUA AQUARIUM UNIVERSAL	8	4	PEARL JAM YIELD EPIC
9	8	RADIOHEAD OK COMPUTER PARLOPHONE	9	10	ANDREA BOCELLI ROMANZA POLYDOR
10	NEW	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	10	9	AQUA AQUARIUM UNIVERSAL

## AUSTRIA (Austrian IFPI/Austria Top 40) 02/24/98 SWITZERLAND (Media Control Switzerland) 03/01/98

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION SONY	1	1	MY HEART WILL GO ON CELINE DION SONY
2	NEW	FROZEN MADONNA WARNER	2	2	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SONY
3	3	ALANE WES SONY	3	3	TORN NATALIE IMBRUGLIA BMG
4	2	BREATHE MIDGE URE BMG	4	6	NEVER EVER ALL SAINTS POLYGRAM
5	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SONY	5	5	TOGETHER AGAIN JANET JACKSON VIRGIN
6	5	TORN NATALIE IMBRUGLIA BMG	6	9	ALANE WES SONY
7	NEW	HERMANN MAIER MINI BYDLINSKI BMG	7	4	ANGELS ROBBIE WILLIAMS EMI
8	6	TOGETHER AGAIN JANET JACKSON VIRGIN	8	7	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL
9	NEW	MAKEEMA TWO IN ONE EMI	9	NEW	FROZEN MADONNA WARNER
10	8	DOCTOR JONES AQUA UNIVERSAL	10	10	COSE DELLA VITA/CAN'T STOP THINKING OF YOU EROS RAMAZZOTTI & TINA TURNER BMG
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	2	CELINE DION LET'S TALK ABOUT LOVE SONY	2	2	CELINE DION LET'S TALK ABOUT LOVE SONY
3	NEW	FALCO GREATEST HITS VOL. 1 BMG	3	NEW	ALL SAINTS ALL SAINTS POLYGRAM
4	4	AQUA AQUARIUM UNIVERSAL	4	3	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
5	3	AL BANO CARRISI CONCERTO CLASSICO WARNER	5	6	AQUA AQUARIUM UNIVERSAL
6	6	PEARL JAM YIELD SONY	6	4	PUR MAECHTIG VIEL THEATER EMI
7	5	SOUNDTRACK COMEDIAN HARMONISTS EMI	7	5	EROS RAMAZZOTTI EROS BMG
8	5	HELMUT LOTTI LOTTI GOES CLASSIC EMI	8	8	JANET JACKSON THE VELVET ROPE VIRGIN
9	9	SPICE GIRLS SPICEWORLD VIRGIN	9	7	BELL BOOK & CANDLE READ MY SIGN BMG
10	8	EROS RAMAZZOTTI EROS BMG	10	9	PEARL JAM YIELD SONY

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

**GERMANY:** EMI artist **Guido Horn** will be representing Germany in the Eurovision song contest, to be held May 9 in Birmingham, U.K. Horn won the national phone-in competition Feb. 26, gaining 62% of the votes cast by more than 300,000 viewers of TV station ARD, which says more than 8 million people tuned in to the competition. Horn's song, "Guido Hat Euch Lieb" ("Guido Loves You"), was written by **Stefan Raab**, a presenter on Germany's music-TV channel Viva. The balding, unkempt cult singer normally performs with his band **Die Orthopaedischen Strumpfe (The Orthopedic Stockings)**, and his live performances and records incorporate humor, sleaze, and elements of cabaret. **WOLFGANG SPAHR**

**JAPAN:** Glam is alive and well here, if the overnight success of rock trio **Shazna** is anything to go by. The four singles the group has released for BMG Japan since last August have so far sold a total of 3.25 million copies, according to the label, while its debut album, "Gold Sun And Silver Moon," has moved 1.35 million units. Shazna lead vocalist **Izam**, with his heavy make-up, elaborate, fluorescent-shaded wigs, and permanent pout, has become the fashion template for young Japanese girls. Shazna's CD releases feature elaborate, over-the-top packaging. "Gold Sun And Silver Moon" even comes in two different editions, earning it an unprecedented two separate entries on Japan's album chart. **STEVE MCCLURE**

**DENMARK:** Two dance acts developed by Sony/Pladecompagniet have become fixtures on the Danish charts and are set for international launches. **S.O.A.P.** has worked up a lather with its single "This is How We Party," which has had a 10-week run in the top five. The duo's public face is the **Sorensen sisters Heidi and Line**, while rapper/songwriter **Reme** and producer **Holger** work behind the scenes. The act's debut album, "Not Like Other Girls," bows March 18 in Denmark. **Mariah Carey's** **Crave** will release the album May 5 in the U.S., and Sony affiliates will handle a European launch at about the same time. **Daze** has earned double-platinum for its debut album, "Super Heroes," with sales exceeding 100,000 units on the strength of hit singles "Superhero," "Tamagotchi," and "Toy Boy." The album has been in the domestic top 20 for 16 weeks and has been released in Norway and Finland, where the singles became smashes, as they did in Sweden. The trio, **Trine Bix, Sieber, and J.T.**, bear inevitable comparisons to **Aqua**, delivering a zany brand of what they call "turbo-pop." Columbia has tentative plans to release the album in late May in the U.S., while Epic will be responsible for non-Nordic European and world territories this spring. **CHARLES FERRO**



S.O.A.P.



DAZE

**AUSTRIA:** With its German-language love songs and Alpine outfits, **Kastelruther Spatzen** remains one of the most popular *schlager* acts in Germany, Switzerland, and Austria (GSA). Its most recent CD, "Herzschlag Fuer Herzschlag" (Heartbeat For Heartbeat), has sold more than 300,000 copies since its October release, according to the act's label, Koch International. The seven-member band from the northern Italian region known as South Tyrol—long a part of Austrian territory—gained fame with its win at the 1990 Grand Prix of Folk Music. Since then, the act has sold more than 8 million albums in the GSA area and has 20 gold albums (25,000 units sold), 14 platinum, six double-platinum, and one triple-platinum to its credit in Austria. Trying to explain the band's success, lead singer **Norbert Rier** says, "Maybe people like us because we've always tried to stay simple and because we try to express what's in our hearts." **SUSAN L. SCHUHMYER**



SPATZEN

**SCOTLAND:** Born and raised in the Orkney Isles off northeast Scotland, **Jennifer and Hazel Wrigley** are being hailed as the brightest young hopes in Scottish music in years. The 22-year-old twins last summer toured folk festivals in Canada and the U.S. after winning the BBC's Young Tradition Award, the most prestigious music prize for young roots performers in Britain. "Huldreland" (Greentrax) is their third album, showcasing Jennifer's vibrant fiddle playing and Hazel's skillful accompaniment on guitar and piano. Says Jennifer, "Orcaidian music has a lovely rolling feel with not just a Gaelic tradition but a strong Norse influence." The album title refers to the mythical land in Norse mythology that lies on the horizon where the sea meets the sky. Most of the tunes sound traditional but are, in fact, the sisters' own compositions. "We write tunes based on tradition but full of our own personality," says Jennifer. **NIGEL WILLIAMSON**

**U.K.:** While Rastafarianism has traditionally carried reggae's righteous torch, there's a small but growing enclave here using reggae music to spread Christian gospel. In addition to Christian reggae rappers like **the Watchman** and **Asher Senator**, there's the vocal collective **Pure Silk**. It's led by noted reggae producer/artist **Anthony Bightly**, a born-again Christian who's pulled in featured artists that include lovers rock (a blend of soulful reggae) diva **Winsome**, **the Ruach Gospel Choir**, and **the London Community Gospel Choir** for Pure Silk's album "The Journey (The Mission Is Possible)," released March 9 on Sir George. Bightly's "gospel lovers" coinage is appropriate for songs like "Potter's House" and "God Is," whereas "Sit Down (Beside My Jesus)" is pure dancehall reggae, and "Children Of Today" has R&B sensibilities. **KWAKU**



**Preserving History.** Gibson Musical Instruments honored songwriters Jerry Leiber and Mike Stoller with a Key to the Highway Award for saving the oldest blues club in Los Angeles. The two financed the soon-to-be-shuttered Babe's and Ricky's Inn and convinced its owner, Laura Mae Gross, to relocate the club to a high visibility area. Pictured standing at the award ceremony, from left, are musician Billy Vera and Stoller. Shown sitting are Leiber and Gross.

## YAMAHA

(Continued from page 64)

these shows and announce the big one, but instead we're getting smaller and smaller," says Chaikin, who unveiled the DSP Factory at the recent National Assn. of Music Merchants trade show in Los Angeles. "Using our [digital signal processing] advantage, we can offer yet another way for our customers to have a Yamaha digital mixer."

Yamaha marketing manager Wayne Hrabak adds, "The DSP Factory is a natural extension of Yamaha's digital mixer business. The 02R and 03D have taken the recording market by storm. For the customer currently using a computer to create audio, we believe it will be exciting to have the equivalent of a Yamaha digital mixer right inside the computer, processing and mixing his or her audio tracks. Furthermore, the recording quality is unparalleled, with up to 32-bit resolution."

Chaikin says Yamaha will initially offer the DSP Factory in the Windows platform instead of Macintosh.

"From a market point of view, the

cost of Windows-based computers has come down drastically," he explains. "When this product was conceived, that wasn't the case in Mac area. We hear that 80% of our customers in L.A. and New York are using Mac platforms, whereas in the interior of the country it's more equally weighted. When you total it up in potential business for Yamaha, the PC probably offers more potential business than the Mac, but we know we need to not ignore either market."

Targeted at "the composing musician and producer, the sound designer, and the artist working at home," Chaikin says the DSP Factory will be supported by various third-party developers, including Steinberg, Canam Computers, Cakewalk, SEK'D, Innovative Quality Software, Emagic, Cybermexx, Musicator, and Sonic Foundry.

"This could be a replacement for a mixer-and-Adat combination," he says, "or it could supplement a mixer and Adat."

## BABYFACE WINS PRODUCER OF THE YEAR GRAMMY

(Continued from page 64)

the year's other new categories, Knuckles won remixer of the year honors for his treatment of tracks by Rosie Gaines, Mary J. Blige, Toni Braxton, Lisa Stansfield, and Chaka Khan featuring Me'Shell Ndegéocello.

Filipetti took home honors for best engineered album, non-classical, and best pop album of the year for James Taylor's "Hourglass," recorded in a rented house on a Yamaha 02R digital mixer and Tascam DA-88 modular digital multi-track recorders. The album was finished and mixed at various professional facilities, predominantly Right Track Studios in New York.

Noting that his engineering Grammy further validated the home-recording concept, Filipetti predicted that the quality of home-

and project-studio-based gear was "only going to get better."

In the classical field, Bishop and Renner won the the Grammy for best engineered album for "Copland: The Music Of America (Fanfare For The Common Man; Rodeo, Etc.)."

Among other producer Grammy recipients, Rubin won the best country album statue for Johnny Cash's "Unchained"; ubiquitous hip-hop entrepreneur Combs scored the best rap album award for "No Way Out," which he co-produced with Stevie J.; Woolcock won for best opera recording for "Wagner: Die Meistersinger Von Nürnberg," with the late Sir Georg Solti conducting; and Jay David Saks won for best musical show album for "Chicago The Musical."

PAUL VERNA

## LIFELINES

### BIRTHS

Girl, Taylor Nicole, to **Diana and Keith Blake**, Feb. 2 in Burbank, Calif. Mother is VP of marketing for Sound Storm. Father is director of engineering for Warner Bros. Records.

Twins, Henry and Alex, to **Deb Bernardini and Alan Brown**, Feb. 5 in New York. Mother is VP of publicity for Warner Bros. Father is VP of artist relations for Warner Bros.

Boy, Kory Scott, to **Ruth Anne and Tom Taylor**, Feb. 16 in Pasadena, Calif. Mother is associate general council for Warner Bros.

Girl, Tyler Reese, to **Travis and Theresa Tritt**, Feb. 18 in Marietta, Ga. Father is a Warner Bros. Nashville recording artist.

Triplets, Joseph Mark, Jack Alexander, and Patrick Oliver, to **Fiona Thompson and John Pinder**, Feb. 18 in London. Mother is a TV producer. Father is managing director of U.K. research firm ChartTrack.

Boy, Moses Jordan, to **Charlie and Tracy Springer**, Feb. 18 in Pasadena, Calif. Father is VP of sales at Warner Bros.

Girl, Agnes Emory Eigo, to **Jimmy and Pam Eigo**, Feb. 20 in Brooklyn, N.Y. Father is U.S. marketing and sales label representative for Dreyfus Records in France.

### MARRIAGES

**Dalet Brady to Maximiliano Bulwa**, Feb. 14 in Santa Monica, Calif. Bride is associate director of special issues at Billboard. Groom is a DVD film subtitle at Gelula & Co.

### DEATHS

**Ned "Ebn" Liben**, 44, of a heart attack, Feb. 18 in New York. Liben recorded albums with two bands, Riff Raff and EBN/OZN. EBN/OZN was best-known for its early MTV video hit "AEIOU And Sometimes Y," released on Elektra Records. Liben was also a producer/engineer who owned and operated Sound Over SoHo studio with his partner Thomas Skinner.

He also built Sundragon, a New York studio, in the '80s, which hosted sessions for acts like Ravi Shankar, Talking Heads, and the Ramones. He is survived by his wife, Sallie, and his son, Max.

**Bob McBride**, 51, due to ill health, Feb. 20 in Toronto. McBride was former lead singer of Canadian jazz/rock group Lighthouse. In addition to singing such top 10 Canadian hits as Lighthouse's "One Fine Morning" (1971) and "Hats Off To A Stranger" (1972), McBride released solo albums on Capitol Records of Canada and MCA Records of Canada in the 1970s. Prior to Lighthouse, McBride worked extensively with Arkansas rockabilly singer Ronnie Hawkins. After leaving Lighthouse, he worked as a jingle singer. While he was with Lighthouse, the group received Canadian Juno Awards for outstanding performance of the year (1971), vocal/instrumental group of the year (1972), and group of the year (1973).

## CALENDAR

### MARCH

March 7-11, **Winter Music Conference '98**, Fontainebleau Hilton Resort & Towers, Fort Lauderdale, Fla. 954-563-4444.

March 8, **10th Annual Tamika Awards**, Avery Fisher Hall, Lincoln Center, New York. 718-978-7494.

March 9, **Second Gay/Lesbian American Music Awards**, Manhattan Center, New York. 212-592-4455.

March 12, **14th Annual Communications**

**Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 13-15, **International Live Music Conference**, Inter-continental Hotel, London. 44-171-833-8998.

March 14-17, **40th Annual National Assn. Of Recording Merchandisers Convention**, San Francisco Marriott & Moscone Center, San Francisco. 609-596-2221.

March 16, **Film Scores: Controlling The Music**, sponsored by the Center for Communication and ASCAP, Time & Life Building, New York. 212-686-5005.

March 17, **Irish Recorded Music Assn. Awards**, Burlington Hotel, Dublin. 353-1-280-6571.

March 18-22, **International Recording Media Assn.'s 28th Annual Seminar**, Ritz Carlton, Laguna Niguel, Calif. 609-279-1700.

March 22, **Juno Awards**, General Motors Place, Vancouver. 416-485-3135.

March 23, **Celebrity And Industry Professionals Golf Tournament**, sponsored by the Los Angeles chapter of the National Academy of Recording Arts and Sciences for MusiCares, Valencia Country Club, Valencia, Calif. 310-293-3777, extensions 214/224.

March 25, **Real Stories: Groups**, ASCAP Bldg., New York. 914-354-4154.

March 26, **How To Sell Yourself To The Music Industry**, seminar sponsored by Ann Johns Ruckert and the Learning Annex, New York. 212-371-0280.

March 26-27, **BraInCamp**, Coleman Center, New York. 516-593-5494.

March 29-31, **The Theme Restaurant & Nightclub Forum III**, Inter-continental Hotel, Chicago. 800-285-2332.

March 31, **26th Songwriter Showcase**, sponsored by Songwriters' Hall of Fame and the National Academy of Popular Music, Life nightclub, New York. 212-957-9230.

March 31, **The Business Of Entertainment: The Big Picture**, conference sponsored by Variety and Schroders investment bank, Pierre Hotel, New York. 212-492-6082.

### APRIL

April 1, **Seventh Annual Music Video Production Assn. Awards**, Directors Guild, Los Angeles. 818-989-7370.

April 6, **Celebrity Golf Tournament**, sponsored

by the Music and Entertainment Industry for the City of Hope, El Caballero Country Club, Tarzana, Calif. 213-626-4611, extension 6540.

April 9-12, **Montreal Urban Music Seminar**, Radisson Hotel Des Gouverneurs, Montreal. 514-481-7569.

April 25, **All You Need To Know About Releasing & Marketing Your Own CD**, sponsored by Music Business Solutions, Holiday Inn, Brookline, Mass. 617-639-1971.

April 27-29, **Louisiana Music-New Orleans Pride Conference**, Pontchartrain Hotel, New Orleans. 504-822-5667, www.offbeat.com/lmnop.

April 28-30, **London Music Week**, Business Design Centre, London. 44-171-359-3535.

April 29, **Real Stories: What A&R Reps Have To Say**, ASCAP Bldg., New York. 914-354-4154.

April 29-May 3, **Impact Super Summit Conference XII**, Reno Hilton Hotel and Casino, Reno, Nev. 215-646-8001.

### MAY

May 6, **World Music Awards**, Sporting Club, Monte Carlo, Monaco. 377-93-254-369.

May 7, **T.I. Martell Foundation's 23rd Annual Humanitarian Award Gala**, honoring PolyGram Group Distribution president/CEO Jim Caparao, New York Hilton, New York. 212-245-1818.

May 9, **Eurovision Song Contest**, National Indoor Arena, Birmingham, England. 44-181-576-0557.

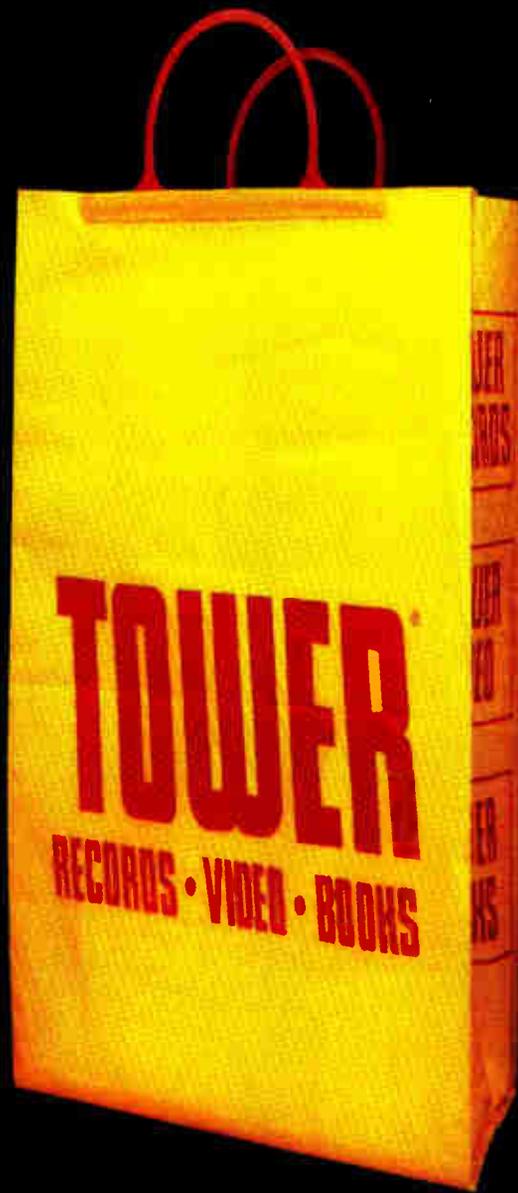
May 13, **Second Music Industry & New Technologies Conference**, sponsored by the Country Music Assn. and BellSouth, Nashville Arena, Nashville. 615-244-2840.

May 14-17, **Emerging Artists & Talent In Music Conference**, Desert Inn Resort and Casino, Las Vegas. 702-837-3636, www.eat-m.com.

May 22-25, **Northwest Folklife Festival**, Seattle Center, Seattle. 206-684-7327.

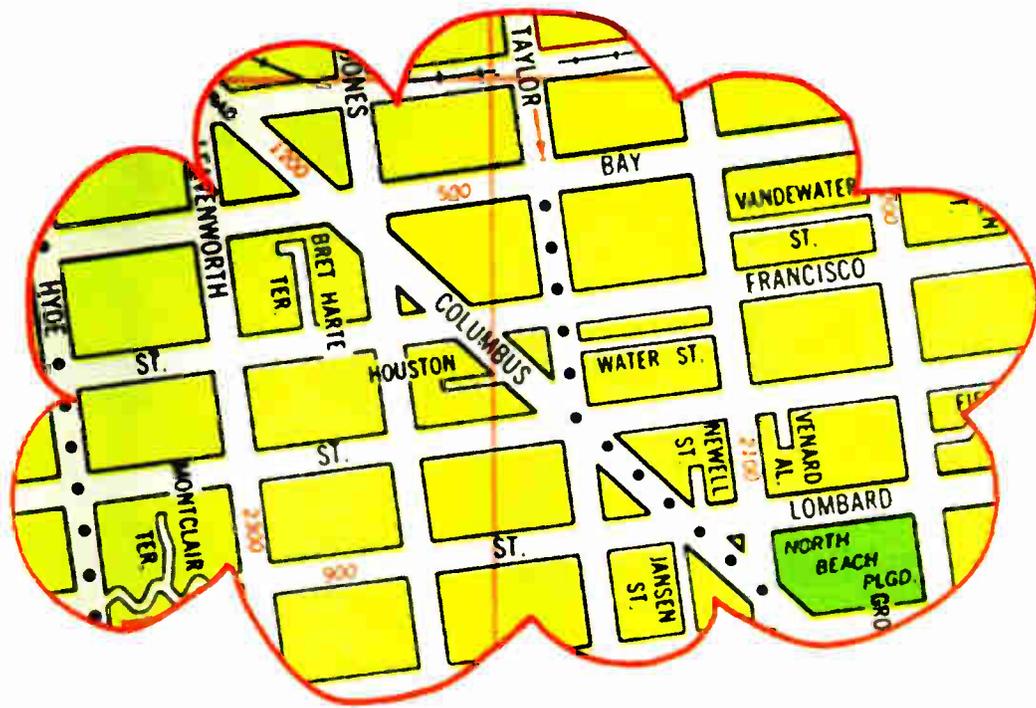
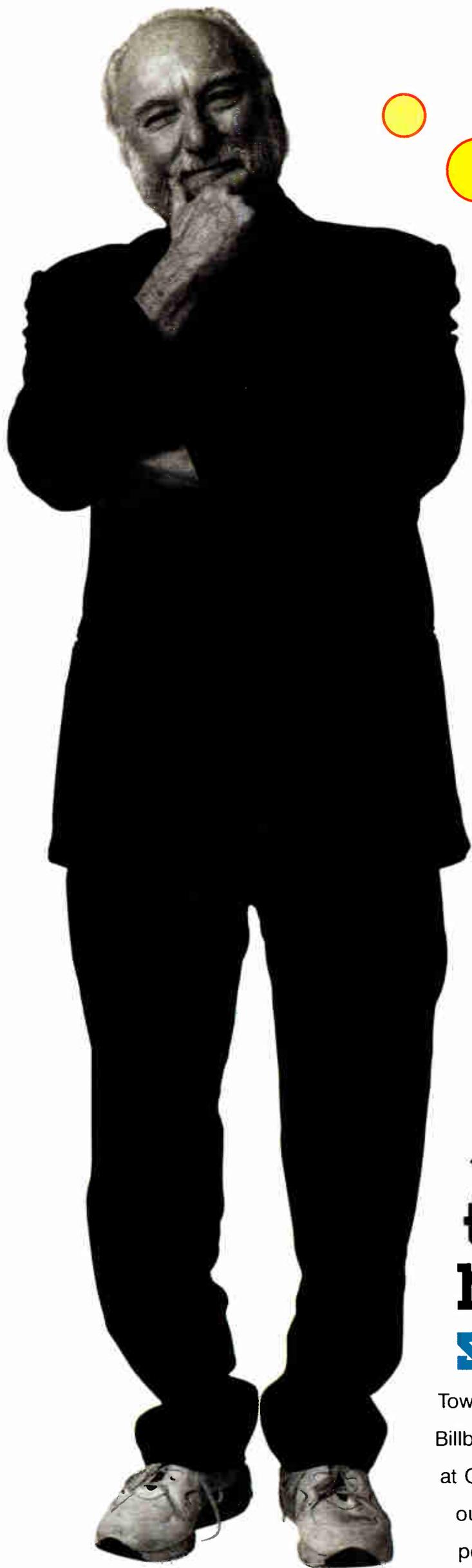
## FOR THE RECORD

The Grammy Award winner for best jazz instrumental performance, individual or group, was incorrectly identified in the March 7 issue. The winner is "Beyond The Missouri Sky," by Charlie Haden & Pat Metheny (Verve Records).



# The Fortuitous Accident That 'Broke' A Chain

A BILLBOARD ADVERTISING SUPPLEMENT



# Russ Solomon

THE BILLBOARD INTERVIEW

In late **1967**, Sacramento's premier **music retailer** took that San Francisco **trip**. Nothing's been the **same since**. **BY CHRIS MORRIS**

Tower Records founder/president Russ Solomon recently took some time to talk with Billboard about the beginnings of his company, the origin of his storied San Francisco store at Columbus and Bay, some highs (and lows) of his 57 years in record retailing, and his outlook on the home-entertainment business. Here's some vintage Solomon—penetrating, funny, profane and illuminating.

# TOWER now

# and then



Congratulations on your 30th Anniversary from your friends at...

Arista  
Arista Austin  
Arista Latin  
Arista Nashville  
Bad Boy Entertainment  
La Face Records  
Time Bomb Records  
BMG Classics  
Bluebird  
Catalyst  
Conifer Classics  
Deutsche Harmonia Mundi  
ECM  
ECM New Series  
Living Stereo  
Melodiya  
Novus  
RCA Victor  
RCA Victor Gold Seal

RCA Victor Red Seal  
Greatest Hits  
BMG US Latin  
Ariola  
Milan Latino  
Palma Records  
Barco Records  
Premium  
NCR  
AME  
BMG Video  
The Childrens Group  
The Classical Kids  
CMC International  
Critique  
Dedicated  
Freeworld Entertainment  
NG Records  
Zomba Group of Labels

Jive  
Battery  
Benson  
Brentwood  
Dangerous Music  
Essential Records  
Music for Nations  
Reunion  
Sickwiddit  
Silvertone

Sound Mex  
Verity  
King Biscuit Entertainment  
King Biscuit Flower Hour  
Pet Rock  
Silver Eagle Cross Country  
Jade Records  
Logic Records  
Save The Vinyl  
Milan Entertainment

MusicMasters  
Push Records  
Razor & Tie Music  
RCA  
Loud Records  
Novus  
Restless Records  
Twin Tone Records  
Medium Cool  
RLG  
BNA Records  
RCA Nashville  
Robbins Entertainment  
V2  
Big Cat  
Flydaddy  
Gee Street  
Delicious Vinyl  
Velvet

The Bottom Line  
Gypsy Records  
Eaglerock  
the KONK label  
Fire  
ReelSounds  
Windham Hill  
Dancing Cat  
High Street  
Private Music  
Windham Hill Jazz  
Wind-Up Entertainment  
Surefire Records  
Wind-Up Records  
Dick Clark's American Bandstand



# A Month Of Towering Events

Throughout March, Tower Records and San Francisco will celebrate the Columbus & Bay anniversary. Here's what's happening at the legendary location.

- Monday, March 2** Ribbon-cutting ceremony with San Francisco Mayor Willie Brown, CNN interview at the store for "Business Unusual" show, celebrity in-store signings.
- Tuesday, March 3** Live performance by Joe Satriani
- Friday, March 6** Sugar Ray live performance
- Saturday, March 7** Greyboy Allstars and Third Eye Blind perform.
- Monday, March 9** Lisa Loeb and Sarah McLachlan perform.
- Thursday, March 12** Playboy Magazine special event
- Friday, March 13** Sister 7 performs.
- Saturday, March 14** Billy Myers, Sister Hazel, Spacehog performances
- Monday, March 16** NARM Managers Bash. Performances by Royal Crown Review, Willie K and Amy Gilliom



Satriani



Loeb



McLachlan

Continued on page 80

## Q&A: RUSS SOLOMON

Continued from page 74

thing. The business really developed in the '70s; we were in it 10 years before that, but we weren't really doing much before 1968, and we didn't really become famous, if you will, until 1970, when we opened Los Angeles. But in the early '70s, the other retailers were starting to develop. Warehouse came on the scene, and Musicland. As the record business developed in the country, they developed with a business-managed, limited-inventory, central-warehouse, central-buying concept. That's the way the retail record business in



I was always in the retail business. What really got me into starting up this company, in 1960, was I went broke. I went broke in the rackjobber business, and I went broke in the one-stop business, and I had to have a job. It was that simple.

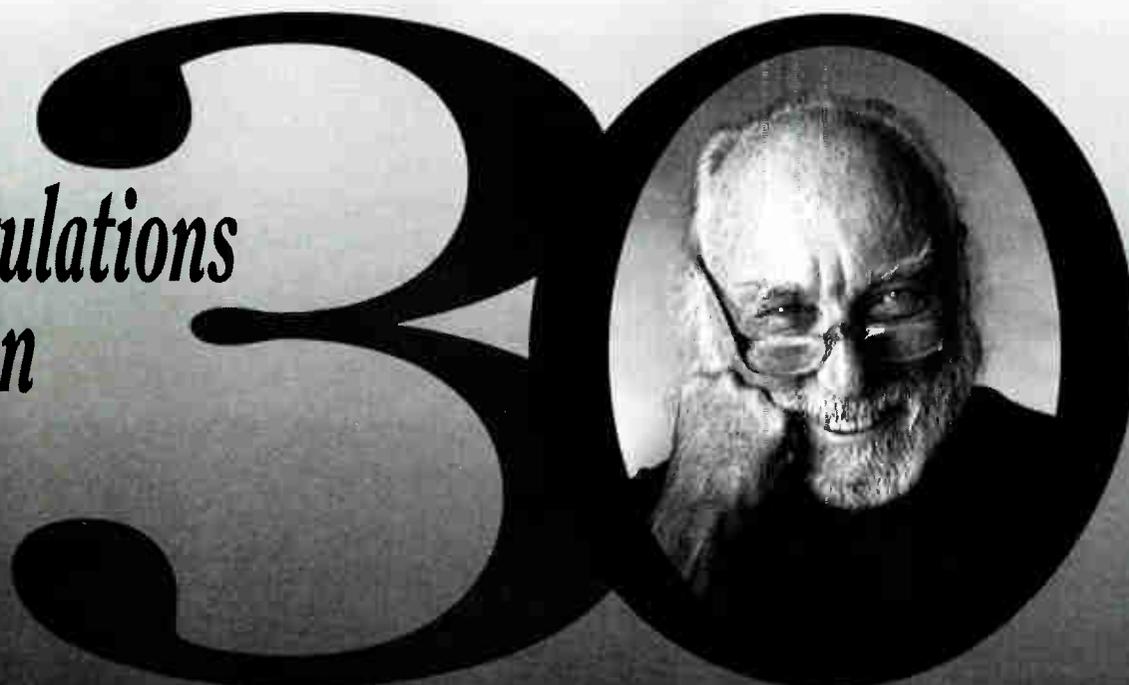
the whole country developed. In an odd way, part of it is because of the rackjobber business in the first place, the rackjobber business that we all developed in the '50s; a lot of distributors got into the rackjobber business, notably Heilicher.

They decided to go into retail. The concept was that you controlled the inventory that you put into stores, which were basically discount stores and dime stores and what have you. You controlled that with the best-selling items, and some sorts of control would get the stuff that wasn't selling out of there and the good-selling stuff in. That's the

Continued on page 80

# Talk about the wisdom of Solomon...

Congratulations  
on



great years!



# TOWER ~~RECORDS~~ POWER

SINCE 1968



Happy 30th Anniversary, Tower Records!



# A Month Of Towering Events

Continued from page 78

Tuesday, March 17 Fiona Apple performs.

Friday, March 20 Ramblin' Jack Elliot performs.

Saturday, March 21 Marc Cohn in-store signing

Sunday, March 22 Hawaiian Day with Dancing Cat slack-key recording artists Ledward Kaapana and Bob Brozman

Tuesday, March 24 Journey performs.

Thursday, March 26 Michael Tilson Thomas (San Francisco Symphony) in-store signing

Friday, March 27 Playboy Video in-store signing

Saturday, March 28 Primus performs.

(Schedule accurate as of press time but subject to change.)



## Q&A: RUSS SOLOMON

Continued from page 78

way you worked the system. And malls developed. There weren't any malls back in the '50s. Malls began to get built all over the country, record stores went into malls, and the people who operated them operated them with this concept: "This is a high-traffic location, we're going to put nothing but the hottest merchandise in, and we're going to control this limited inventory based upon sales and whatever other information we need."

We never did that. We just went the old-fashioned way and just bought everything.



Establishing an institution: Painting the walls, late '60s

**You had a very unique approach to things, in that you've always emphasized localized buying on a store-by-store basis.**

Local buying, and we were always very deep into singles, whereas the chain stores weren't very good with singles. With localized buying, you could follow singles very avidly. We were selling singles for 79 cents, and selling lots of 'em.

**You've always pursued this program. What makes it better than your competition's approach?**

I'm not sure that it's better. It's just different. In order to operate a chain with a limited inventory, a controlled inventory, you have to do it centrally. We don't want to control our inventory. We want to have as many things in stock as

Continued on page 84



# IMAGE ENTERTAINMENT

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## TOWER'S COLUMBUS & BAY STORE

*Happy 30th Anniversary*

SONY MUSIC DISTRIBUTION

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**POWER POWER**

*POWER*

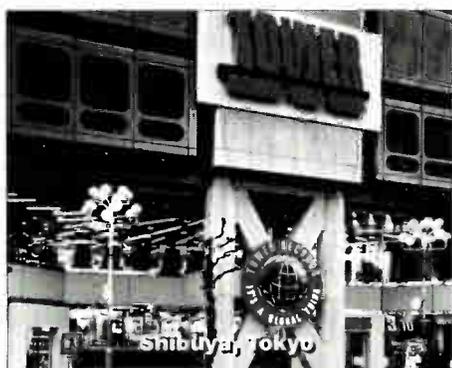
# From Sacto To Shibuya

## Key Store Openings Around The World

Broadway, Sacramento  
 Watt Ave., Sacramento  
 Columbus & Bay, San Francisco  
 Sunset, Hollywood  
 Seattle  
 Las Vegas  
 Honolulu  
 Shibuya, Tokyo  
 Downtown, New York  
 Lincoln Center I, New York  
 Washington, D.C.  
 Piccadilly, London  
 Philadelphia  
 New Orleans  
 Nashville  
 Nagoya I, Japan  
 Atlanta  
 Glasgow  
 Chicago  
 Cambridge, Mass.  
 Hsi Men Ding, Thailand  
 Times Square, Hong Kong



Las Vegas



Shibuya, Tokyo

June 1960  
 June 1961  
 March 1968  
 June 1970  
 August 1976  
 June 1978  
 June 1980  
 March 1981  
 June 1983  
 November 1984  
 December 1984  
 July 1986  
 March 1987  
 November 1987  
 June 1988  
 June 1989  
 November 1989  
 May 1990  
 September 1991  
 October 1991  
 January 1992  
 October 1993

*Continued on page 86*

### FLOWERING OF TOWER

*Continued from page 76*

The music industry speculated that Tower's next Eastern market would be Boston, but the chain's brass opted instead for Washington, D.C. with its first store in that market opening in 1984. Goman says the latter



Columbus & Bay opera room, 1974. In the foreground: Solomon's sons David and Mike.

market seemed to have less competition than Boston. "It was an untapped market," he notes. "It was the Capital City, and it had a great classical market that wasn't being served."

By the time Tower did open in Boston, in 1987, it had headed even further east—to London.

Goman recalls it was another case of Solomon's serendipitous penchant for real estate, when Hard Rock Cafe associate Steve Smith phoned in with the particulars of what would become the chain's Piccadilly Square store. "That location just came out of the blue," says Goman, "and it was the most perfect location in the world."

*Continued on page 98*

# NAVARRE

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## Wishes You The Best For The Next **30** Years!

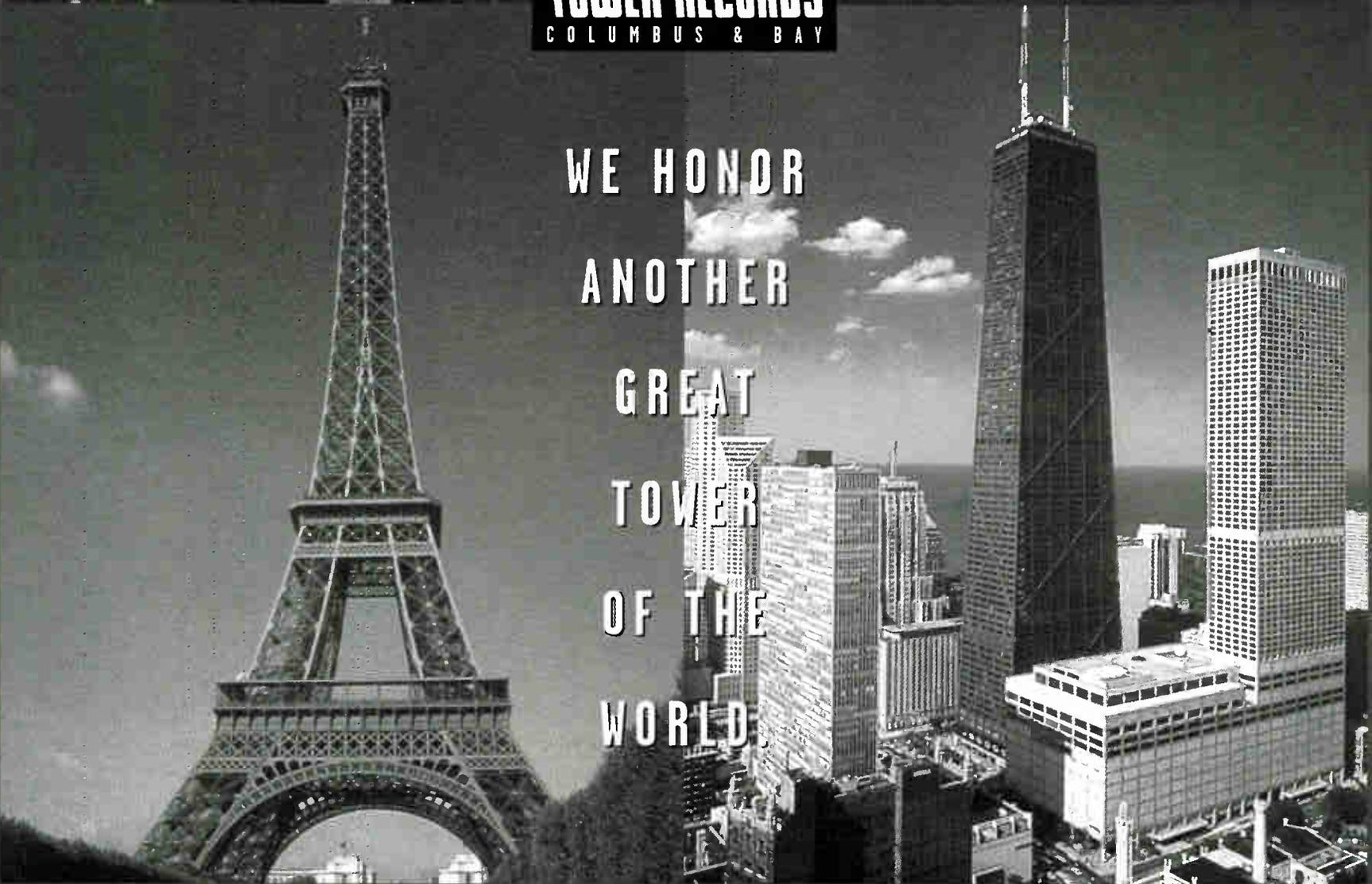
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**Tower Records** history and success.

Eric, Chuck, Guy, Frank, Ed & Stu



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COLUMBUS & BAY



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ANOTHER  
GREAT  
TOWER  
OF THE  
WORLD.

WARNER/ELEKTRA/ATLANTIC CORPORATION



A TIME WARNER COMPANY

# Discovering Columbus

Continued from page 76



We had to take the front doors off of the building to get it in; we had it right in the front of the store on a red carpet surrounded by velvet ropes.

We began the “large outdoor” promotional aspect of new releases via the “wall.” What we originally did was give the entire wall to a record company to promote a new release for one month. As I recall, the first wall was for the soundtrack of the remake of “The Lost Horizon,” which was a terrible movie but a great visual. We switched to a wall format after that, and it eventually became the cover blow-ups that are commonplace now.

The S.F. store was a landmark for retailing, not only because of its size and contents, but because of its attitude. It was bold, outrageous, defiant. I truly think that we, the employees, could get away with anything.

Every major recording artist who came through town felt it necessary to come by the store and say hello. I remember Tony Bennett stopping by and having his photo taken with me. Lou Rawls used to visit often. and whenever he was in town he would sing the national anthem at the 49'er games, which we always seemed to win, prompting me to invite him to move to San Francisco forever.

Speaking of my office, the Columbus & Bay store used to be a supermarket, and my office was the walk-in meat locker, which I converted to a somewhat livable space, but I always felt there was some kind of poetic justice in having a meat locker as the meeting place for so many bull-shitters, con artists and general jive-talkers as the music business produced.

Continued on page 94

## Q&A: RUSS SOLOMON

Continued from page 80

possible, and we want to have a very local viewpoint in terms of what's going on. We're very big, for instance, in local music, literally local music—garage bands and things like that. So we want to have all that stuff available.

We're truly an independent store. The simile really is the independent record stores all over the country, the really good independent stores—Aron's in Los Angeles, Moby



Disc, the Beat up here in Sacramento. The people behind the counter literally understand the music they're selling, the music that they're buying. We go after it with the same attitude, of being very involved with the music. We finally got into classics in a big way when we could afford the inventory. We got people who are classical specialists, or people who were into jazz music, and employed those people and let them have their head.

The real difference between Tower and some of the other...  
Continued on page 88

every tower needs a strong foundation

**1968** **TOWER** **1998**

this one is at Columbus and Bay St. in San Francisco celebrating its 30th ANNIVERSARY congratulations from N2K ENCODED MUSIC

Phil Ramone Larry Rosen  
Dave Grusin Kent Anderson  
Harry Anger Mick Stevanovich  
Rhonda Foreman and Bud Katz-

WHO WAS THERE ON OPENING DAY AND SAID TO RUSS SOLOMON, "THIS WILL NEVER WORK."



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RUSS SOLOMON

&

TOWER RECORDS  
COLUMBUS & BAY

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30<sup>TH</sup> ANNIVERSARY

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Rising Tide GRP Recording Company Interscope Records\* Hip-O Records  
Universal Records Universal Music Special Markets

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*Congratulates*

# RUSS SOLOMON

A TRUE VISIONARY

*&* **TOWER RECORDS**  
**ON 30 YEARS OF RETAIL SUCCESS!**



**STORE OPENINGS**  
*Continued from page 82*

Mexico City	October 1993
Trump Tower, New York	June 1994
Kobe, Japan	August 1994
Nagano, Japan	December 1994
Siam Center, Bangkok	March 1995
Seoul	June 1995
Kuala Lumpur (KL Plaza), Toronto	June 1995
World Trade Center, Bangkok	December 1995
	May 1996



Lincoln Center II, New York	November 1996
Birmingham, England	December 1996
Buenos Aires	April 1997
Bogota	September 1997
Camden, England	September 1997
Suntec, Singapore	November 1997



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were swinging  
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now...!



happy 30th from tower export,  
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## Q&A: RUSS SOLOMON

*Continued from page 84*

ers around is our involvement with music, as opposed to involvement with records as a product. We don't care about that. We care about music.

### That may be why you run one of the better music magazines around, *Tower Pulse!*

That's another one of those accidents. [*Pulse!* editor] Mike [Farrace] had this idea about 10 or 12 years ago or whenever it was. He came in and said, "I want to put out a music magazine." I said, "OK, go ahead and do it." I get my



Stack 'em high, sell 'em low: San Fran '68

The concept of deep catalog, as much as I could afford, we had applied in Sacramento. It was a pretty tiny store, but the idea was to carry as much as we could in every category. Don't forget, in 1960, there wasn't that much merchandise available.

name on the masthead, and I haven't done a goddamn thing.

**You opened that first store in Tokyo in 1981, and now you're up to 150 stores in 14 countries. As an international retailer based in America, do you find anomalies in the buying habits of other countries?**

The customers are the same all over the world. They may have slightly different tastes, and there's going to be a certain amount of local music—Japanese music and Chinese music—sold, but that's easy. That's just another item.

**Three years ago, you partnered with another company, the Good Guys, for the first Wow! store. Has this hybrid experience been a good one for you?**

Well, we're going to open up three more of them. It's a good idea, the idea of mixing those two products and having professional management on both the products. The Good Guys really know how to sell the products they know how to sell—electronics—and we know how to sell and merchandise records, and the customer is really the same, if you analyze it. Every one of their customers, whether it be

*Continued on page 90*

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TOWER RECORDS  
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LSD  
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ON A TOWERING ACHIEVEMENT

FROM YOUR FRIENDS AT WARNER HOME VIDEO

A TIME WARNER ENTERTAINMENT COMPANY



**Q&A: RUSS SOLOMON**

*Continued from page 88*

a television customer or an audio customer, is one of our customers, and vice versa. Everyone who uses video or records is certainly a customer of theirs. You couldn't ask for a better situation.

What doesn't work is when you use records as loss leaders. The difference between us and some of our competitors is that we really care about the record business, and the Good Guys really care about the electronics business.

**The last couple of years have not been good ones for the record industry. How has Tower managed to weather the storm, as it were? Did this require any changes or refocusing of your business?**

It's a little more efficient, I can tell you. We kept on doing the same thing we always did. We just watched ourselves very carefully. You're careful on how you operate. You keep tabs on the inventory. What we wanted to do was expand our title count, not reduce it, and not necessarily reduce

inventories, but rather have more stuff available to sell. We didn't play along with the craziness on the pricing. We did a little experimenting. Basically, we ended up raising prices into the face of it, dependent upon the concept that what people really wanted was selection and that we would win out in the end if we maintained that selection.



**Heavy traffic, late '80s**

People don't want anything else. I try to explain that, and people sound a little surprised. Why would you go into a place if the price is cheaper and they don't have what you want?

**Let me ask a couple of crystal-ball questions here. From the vantage point of 1998, what do you see for your own business, and for the business at large?**

First of all, there has been a little bit of consolidation that has been going on for the last year or so, two years perhaps. That's probably healthy. In 1994 and 1995, there was just

**We don't want to control our inventory [centrally]. We want to have as many things in stock as possible, and we want to have a very local viewpoint in terms of what's going on.**

too much floor space suddenly devoted to selling records, and the overall industry business wasn't expanding to

*Continued on page 92*

**SUNSET**

**YOU'RE WINNING**

(AND YOU KNOW WHAT WE MEAN)

**HAPPY 30TH TO RUSS & TOWER  
FROM JAY, JAYNE, MIKE AND  
ALL YOUR FRIENDS AT MCA RECORDS**

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**caroline** 

FROM ONE  
INDEPENDENT  
SPIRIT  
TO ANOTHER

•

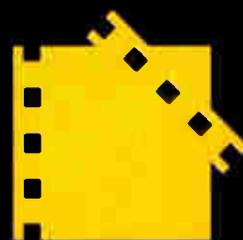
CONGRATULATIONS  
TO  
RUSS SOLOMON  
AND ALL AT  
TOWER RECORDS

"HAPPY 30th"

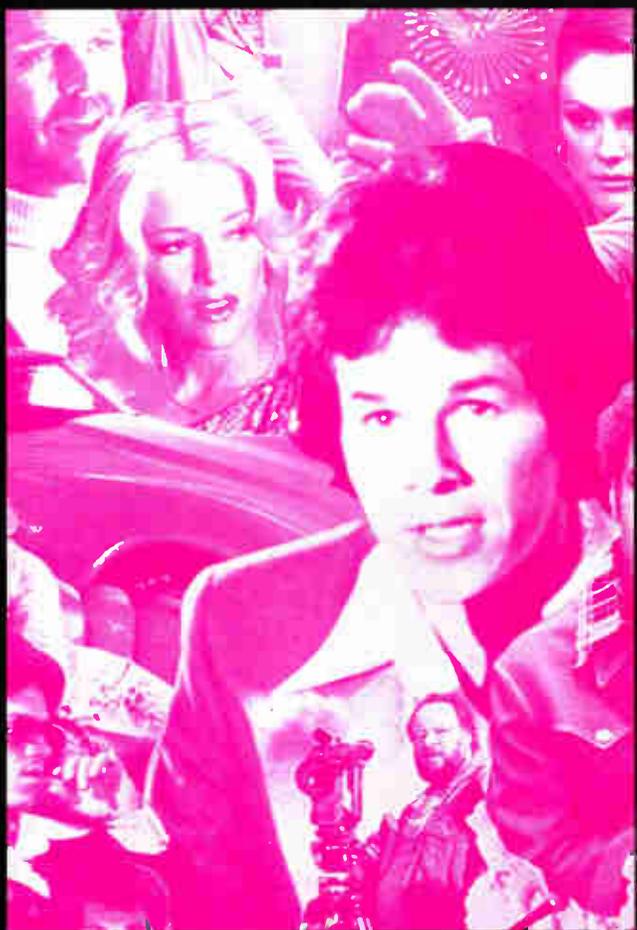
# TOWER

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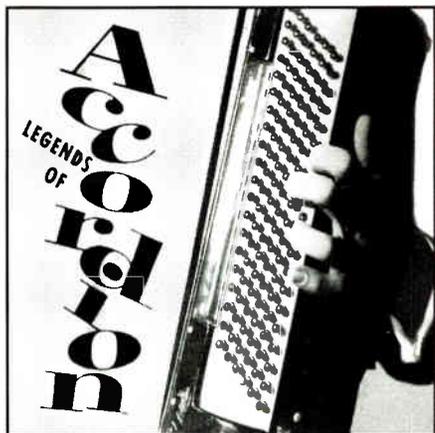
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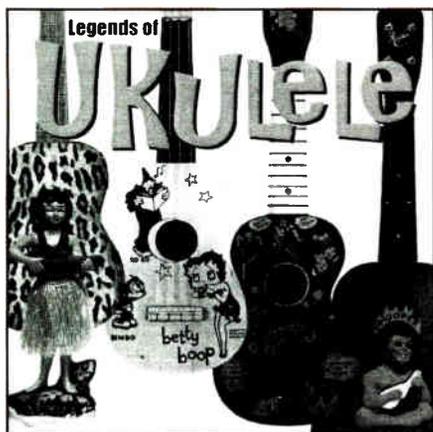
NEW LINE  
HOME VIDEO



If it wasn't for Tower bringing in 820 copies of this:



We would've never been able to justify releasing this:



Rhino makes it, you sell it. We love that.



**Q&A: RUSS SOLOMON**

*Continued from page 90*

accommodate it. You had to consolidate, and it had to go backwards, and some stores had to close all over the country. That's basically a healthy thing. Now we can start on a growth pattern again. The retailers individually can begin to grow a little bit in their reconstituted companies, and the industry will begin to grow a little bit. I think we're positioned to begin to grow in 1998 and '99 and 2000 and so on. I don't think we're going to grow at a very steep rate. I think some of that growth really is inhibited by the record companies' pricing policies.

**Do you see any new formats on the horizon? Do you think DVD is going to help matters out in the entertainment-software business?**

Absolutely. I think DVD is the most exciting thing that's come along since the CD, if the studios and this damn Dixy thing don't confuse [people] and inhibit the growth. So far, DVD has been accepted by what we call the early-adopter public with enthusiasm. It's a great product. Many, many years ago, a guy in the record business, Bob York, told me,



Solomon (center) with S.F. staff and RCA reps, 1976

"You make the better product and you make it cheaper, people will respond to it." This is a better product, and at this point, until they fuck around with it, it is cheaper. I mean that. It's really disturbing. They come out at \$24, and then somebody starts putting it at \$29, and the next guy comes along and says, "I want \$34," and pretty soon what they've done is they've driven people out of the market. It's so crazy.

**Do you see the record labels moving toward more midline and budget pricing to spur sales?**

I don't know whether a satellite has to hit the world, or lightning has to strike... Shit. Not so long as the major record companies and the record companies in general are run by the kind of management that is running 'em today will you see anything like that. Their attitude is entirely different. Their attitude is, "We want to push prices up," and they may have a lot of justification for it—increased costs of artists and those kinds of things. But their attitude is to push prices up, not go down and sell more. It's a shame, really, because selective lower pricing would probably stimulate the market. We know it will, in fact.

**Do you see any changes in music retailing at large, or in the way you do business?**

No, I don't think so. I think you're gonna see the growth of the Tower/Virgin/HMV type of store, perhaps. I think it'll go on. I don't think that will be to the detriment of the

*Continued on page 107*



**It's Russ' world, he just lets us live in it...sometimes.**

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Congratulates Tower Records For  
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## Discovering Columbus

Continued from page 84

### Stan Goman: 1973-82

My date of tenure at the store was from January 1973 to April 1982. I was the assistant manager at the Sunset store, which was at the time our No. 1 store, and I was promoted and transferred to the San



Goman

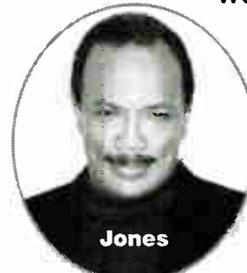
Francisco store, which was the No. 1 store before we opened Sunset. Upon taking over that location, I sat down with the S.F. crew and explained that our goal



Pavarotti

was not only to be the best record store in the Bay Area but also to be the top Tower store.

Within four to five months, we reached that goal. We were also the first Tower store to do \$1 million in one month.



Jones

The San Francisco store was the seed bed of many of our current management staff. I think the culture of the store

being an innovator of ideas—i.e., outside art boards, first store to use video monitors for music videos, first store to carry saleable videos as opposed to just rentals, developing the in-store into an art form—enabled

Continued on page 96

FROM: BAYSIDE ~ MICHAEL ~ DAVID ~ MARK ~ GLENN ~ MINDY ~ ERIK ~ DOUG ~ JEFF ~ MIKE ~ RAYMOND ~

TO: PETER ~ DAN ~ KEVIN ~ RANDY ~ TULLIE ~ CATIE ~

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# Discovering Columbus

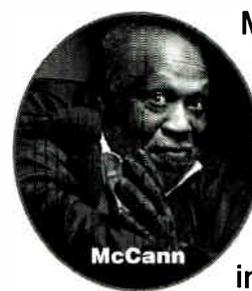
Continued from page 94



the staff to become pioneers. I think the reason the store has always been exciting is because it is a small store with the floor packed with merchandise and employees from diverse backgrounds. This creates an atmosphere where

only excellence survives.

Some of the great in-stores we had were: Pavarotti, Walter Cronkite, Itzhak Perlman, Joan Sutherland, Bob Seger, Debbie Boone, Bill Wyman, Quincy Jones, Dolly Parton, Bay City Rollers, Dr. Demento and Les



McCann. The Les McCann in-store was great! He drove up on a flatbed truck and proceeded to have a full-blown concert in the Tower parking lot.

My most memorable occasion was when Jim Swindel took me out and got me so drunk that I promised to give him the side window displays, no matter what label he worked for, for the rest of my life!

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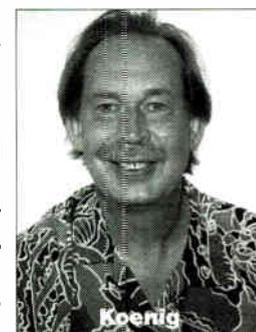
**30 Years at Columbus & Bay**

**From your friends in London, keep on truckin'**

The Queen's Award For Export Achievement

## Mathew Koenig:

1982-83



Stan Goman eventually hired me in March 1974, as a night clerk. I begged him for the job and had a copy of Billboard under my arm during the interview; he probably said I was hired to get me off his back.

While cleaning the back room one day, I came across thousands of 45s. I started sorting them out and putting them away. KFRC was the top station at the time. Since I was the only fool interested in this particular section, I was made Stan's singles specialist. I put the Billboard Hot 100 Singles chart up and arranged the singles on the walls in order of the chart.

I soon became a supervisor and finally Stan Goman's assistant manager. Expansion came, and I went on the road, opening new stores all over the West Coast between 1974 and 1981. In 1977, I left San Francisco and became the Tower GM in Campbell [Calif.]. In 1981, I returned to San Francisco as GM and regional manager of Columbus and Bay. In 1983, I became general manager of the largest record store in the known world in New York City, which opened in 1984. I now live in Hawaii and am the general and regional manager for Tower in the Hawaiian Islands.

Continued on page 100

# CONGRATULATIONS



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Some famous 60's symbols



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what a record store could be.**

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and more!**

**Your friends at  
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### **FLOWERING OF TOWER**

*Continued from page 82*

Before the '86 opening of the Picadilly store, which exceeds 25,000 square feet, Tower had opened a smaller store at Kensington in '85, a laboratory that helped the chain navigate the ways of the British market.

"Everything was different," says Goman. "We had to learn how to be a small fish in a big pond. Discounts were different. You had to pay sooner. Singles were a really big deal. And, since the country was so small, you could get product quickly. It was a learning curve of a year or two."

### **TOWER'S WORLD TOUR**

Through the '80s and '90s, Tower spread throughout Asia and increased its European presence, then headed into Central America and South America. Its Far East markets include Thailand, Korea, Malaysia, Taiwan and Hong Kong, and there are more than a dozen stores in Japan. There are also Towers in Ireland, Israel, Scotland, Canada, Mexico and Argentina.

Foreign stores now account for at least a third of Tower's sales, says Solomon. Contributions by Tower's international units were especially meaningful during the mid-'90s, when the price war in the U.S. hampered domestic stores.

The '80s and '90s also saw Tower expand its domestic presence, adding such key markets as Atlanta, Chicago, Nashville, New Orleans and Philadelphia. In 1995, the first Wow! store, a superstore concept that is a joint venture with electronics chain The Good Guys, opened in Las Vegas.

In addition to expanding the chain's geography, the years since the San Francisco store opening have also seen Tower diversify its product lines. The company opened its first book location in 1963. "It was a way for me to get books cheap," book-lover Solomon once mused, and in 1981 Tower became one of the first music chains to become a meaningful video player.

VP of video sales John Thrasher, who has overseen Tower's video growth since moving to the home office in 1987, notes that, at the time the chain began to test the product, several of the major music distributors were selling video lines. More importantly, "It was a logical extension for us," Thrasher recalls. "Russ always saw video as a collectable product. Most people thought we were crazy, but we had success with it. Then the mass merchants came along and proved that you can sell video."

Today, even with competition from the ranks of mass merchants, Tower places among the top 10 sell-through video accounts in the U.S. In sales of prerecorded music, it also ranks in the top 10 among U.S. accounts.

While Tower once maintained its music, book and video

*Continued on page 108*



**Goman with Dolly Parton,  
1976**

# DNA

*and its family of labels  
congratulates  
Russ Solomon  
on 30 years  
at Bay & Columbus.*

*TOWER RECORDS... there's no match*



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## Discovering Columbus

*Continued from page 96*

### Ken Sockolov: 1983-88

My first thought of those days is how I abused assistant managers. Go ahead, ask John Thrasher, Robert Olsen or Diane Rea. They ran the store so that I could get on with the more heady business of managing the



region and making sure that Judy didn't get more free goods out of the one-stop than I did. Those guys were a big help. Even with our 1980s characters, I admit this



wasn't the '70s, and I'll leave the discussions of the Barbis and Galliani brothers to Stan. But, some of those people were still there and kicking: Len Matson at



KKHI, Don Kimball at KDFC, Chris Edwards playing "Name It And Claim It" on K101, John Rogers still in town doing a part-time stint with KJAZ. It was hard to find

time to meet with all of them despite knowing that they could provide humor, lunch and trade-outs. After all, this was the heyday of the "me" generation.

*Continued on page 102*

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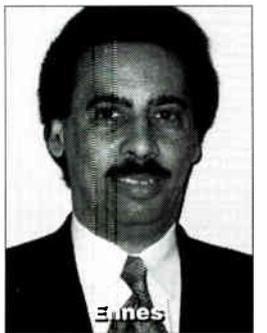
## Discovering Columbus

Continued from page 100

The locals still hung out. Our best customer was Gordon Getty, but we often saw Paul Kantner, Boz Scaggs and Van Morrison shopping around. Boz had just opened his club, Slim's, and was already semi-retired from the rock world. Right next door was the "Journey Building," where Herbie Herbert had Sandy Einstein doing all the hard work.

## Wayne Ennes: 1988

Soon after my return to San Francisco, I ran into one of our favorite sales people, Charlie Clendenin of RCA. He took me for a breakfast meeting, at the Buena Vista, to



write the new-release order, a practice we became rather fond of. The Buena Vista is a Wharf restaurant renowned for its food and exceptional views, overlooking the Hyde Street cable-car turnaround.

After the breakfast, we ran into some trouble when it came time to pay the check, as the B.V. only accepts cash, of which we were somewhat bereft. After desperately scrambling around to come up with the money, I realized what it meant to be back in San Francisco, when even the B.V. could get us on pins and needles.

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San Francisco Chronicle San Francisco Examiner

## Diane Rea: 1987-88

At 17 years old, I began working for Tower in Portland, Oregon. With approximately four years under my belt, I accepted a management position at the Columbus and Bay location in San Francisco, working for Ken Sockolov. It was an incredible time to be in the music scene of San Francisco (Virgin Megastore,

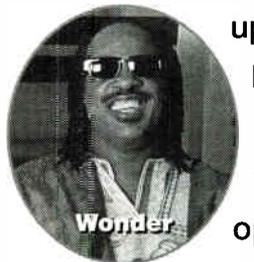


Tower's Stonestown and Market Street stores were not yet open), and Tower Columbus and Bay was the place to be.

Around the Bay at that



time... Wolfgang's had been badly burned and remained closed from then on; Todd Rundgren's promo photo was in the window announcing an



upcoming show that was left there for years to come as a reminder of what was... Boz Scaggs opened a new club in the south-of-Market area. He



also opened an immediately popular place called the Blue Light on Union Street that I and then-classical-buyer Kathleen

Fitzpatrick often frequented. One afternoon, I hopped onto the back of One-Stop manager Lee Shupp's scooter and we zig-zagged through traffic to see an impromptu performance by U-2 in Justin Hermann Plaza; that famous moment where Bono spray-painted the concrete monument...the Bourgeois Tagg listening party held at Bill Graham's house in Marin was a unique experience...

In the store... Often you would walk out onto the salesfloor and find people shopping the bins such as Carlos Santana and Dave Mason, Chris Isaak and Stevie

*Continued on page 104*

*MVD Salutes..*

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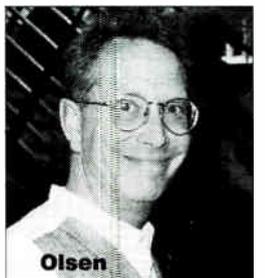
## Discovering Columbus

*Continued from page 103*

Wonder. By noon, there were so many different languages being spoken it was hard to tell where in the world you were. Our biggest event during my time there was an in-store with Kathleen Battle. She didn't care for the chamomile tea we picked out, but otherwise everything went smoothly, ending the evening with a memorable dinner at St. Pierre's with store staff and Angel Records.

### Robert Olsen: 1988-92

Let's get the most embarrassing part of this "history" out of the way right away: I do not remember the exact dates of my tenure at the



Bay and Columbus store. Altogether, I was there about eight years. I was brought to San Francisco by Kenny [Sockolov] with assurance that I was more obnoxious than the rest of the crew and so would have no problems. He obviously was out of his mind. The weekend before I started, the marquee read "Who the hell is Robert Olsen?"; the first morning, one of the large art panels outside was a cartoon drawing of my face, replete with huge red lips and flaring cigarette. My new friends!

Compacts discs were emerging, and as

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the long-box packaging gave way to environmental concerns, we spent a lot of hours re-racking the store. A major concern was how to merchandise the "stocks," which were a focal point at Bay and Columbus. I think a great idea was lost when we did not pursue a strategy we hit upon quite by accident...

The roof of the store was always a joy to deal with, as there were constant leaks. One year, we hired a real bunch of "professionals" who went up to re-tar a major section near the front door. We should have known what would happen when we found one of the workers' two-tone shoes stuck up in the air (a new kind of stopgap). The outcome of the new roof was that during a heavy rain our front stacks started to float. We covered the compacts with plastic and then spent the rest of the day answering questions from customers who wanted to know, "What have you got under there?" We showed them, and we sold a lot of CDs. Maybe all our stores should be equipped with giant tarps...and paddle boats. NARM parties were always our favorite pastime. No, really. It was our chance to get the main office to spend money fixing up the store and shipping us new racks.

Let's set the scene: My assistant manager, Kevin Cassidy, and I are blocks away from the store working on our personalities and getting ready to watch the World Series. Everyone knows what happened next: The earthquake rattled San Francisco, and Kevin and I looked at each other and yelled "the store!" We ran back to the corner just in time for the shift supervisor on duty to drop the keys to the store in my hand and inform us she was "moving to Florida...today."

That night, we all watched the Goodyear blimp circling the Marina district as flames and smoke covered the skyline. It's all in a lifetime, and being part of Tower Bay and Columbus felt like one full lifetime unto itself.

*Continued on page 106*

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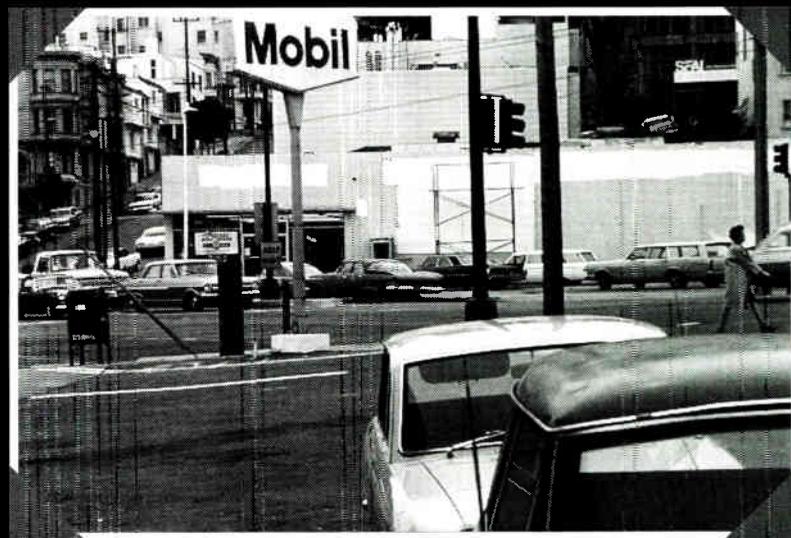
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## A Revamped SonicNet Hits The Web With TCI Links In Tow

BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—If all the planning pays off, beginning this month Internet music site SonicNet will be making a much louder statement. Armed with immediate capital and a long-term commitment from new parent TCI Music Inc., SonicNet has reinvented its World Wide Web presence, complete with a 24-hour radio and music video outlet and a more comprehensive entertainment guide powered by a proprietary database platform.

In January, SonicNet's parent Paradigm Music officially joined fellow TCI Music Inc. divisions the Box Worldwide, which operates a pay-per-request music video cable channel, and digital music service DMX. "We are only six weeks into the new TCI Music, and yet we've been working very hard together even since last fall to devise a strategy for leveraging different assets and for rolling out a lot of new products and services," says Nicholas Butterworth, SonicNet's president/editor in chief. He notes that the new SonicNet will serve as the bridge to develop TCI Music's future digital offerings.

Butterworth acknowledges that SonicNet to some extent based its decision to relaunch on the old adage that the best defense is a good offense against the steady stream of competitors that have come online during the

past year. "If we were going to keep and extend our lead and beat the competitors who are coming into the medium, we had to take it to the next level," he says. "Rather than redo some of the things we've done, we've had a chance to start again from square one."

Beginning Thursday (12), visitors to the site will access much of the content they have become accustomed to—live concert broadcasts, chats, artist information, links to an online music store—plus new offerings that will be divided into three distinct areas: Music News, Music Guide, and the Station. The Guide contains information on more than 30,000 artists plus reviews, photographs, an online events calendar, and other content. What's new is an in-house database engine that has been under tight wraps, which can make recommendations to users based on a variety of controls. "There are millions of user profiles, and from the first second you hit the site it will figure out how to make recommendations to you," Butterworth says, noting the engine will continue to evolve. "It is important to track artist and genre preferences, but it has to be done organically."

The most unique area on the new site is the Station, the hub for SonicNet's Streamland channel of videoclips that users can download on demand (Billboard, Oct. 4, 1997). The Station also features live concert cybercasts, chats with artists, and a new radio sta-

tion programmed by the Box. "Our users are now always two mouse clicks away from video, radio, or live concert programming," Butterworth says. Much like TV and radio, programming on the Station will be dayparted.



Mornings will contain more music news, afternoons will have a heavy promotional focus on Streamland's and SonicNet's Addicted to Noise Web sites, and nights will focus on live entertainment.

Butterworth says the Radio SonicNet portion of the Station initially will

"look like the modern rock charts with some eclectic tracks thrown in." However, he notes, users will soon be able to customize their listening experience based on artist and genre preferences. SonicNet plans to add singles and report them to the appropriate outlets and will be seeking to develop closer relationships with record companies. "We will be adding songs and helping to break singles," Butterworth says. "So we are planning to have even closer ties with the labels."

With all its new content and navigational opportunities, the site is now missing the elaborate graphics that Butterworth says tended to slow down the navigational ability of users connecting to the Internet at slower

modem speeds. However, he notes, with its new database platform, SonicNet is progressing toward total site personalization. "It is possible over time that we will allow users to customize every piece of the Web site, including the display of the site and the media they use once they have accessed it," he says.

Scott Bonn, SonicNet's executive VP of advertising, sales, and marketing, says that 30% of visitors to the site log on at modem speeds of 56 kilobits per second or higher; that number increases to 50% for those who access Streamland. "Because we have such a strong appeal to the 18-24 demographic, a large contingency of users are logging

(Continued on page 116)

## Trans World Earnings Set Record In '97 Chain Reports Double-Digit Comp-Store Gains

BY ED CHRISTMAN

NEW YORK—After posting record earnings in its fiscal year that ended Jan. 31 and seeing its stock price reach a record high of \$29.25, Trans World Entertainment Corp. executives are predicting bigger profits and better results in the current year.

John Sullivan, senior VP/CFO for the Albany, N.Y.-based chain, says, "We expect further improvements in 1998, in both the industry and in our company."

For the year that just ended, Trans World generated a net income of \$20.6 million, or \$1.05 per share, on sales of \$571.3 million, with total earnings nearly tripling last year's performance of \$7.1 million, or 35 cents per share, on sales of \$481.7 million.

Sales were up 18.6% over the previous year, but approximately five percentage points of the increase was from four months of revenue generated by the acquisition of the Strawberies chain in October. Comparable-store sales were up 10% for the year, the first time that a publicly traded

chain has achieved a double-digit increase this decade.

At a vendor-appreciation dinner, held Feb. 26 at the Rainbow Room in New York, Trans World chairman/CEO Bob Higgins said, "The strength of product coming from manufacturers, combined with the repositioning of our company, has given Trans World a sen-



sational year." After highlighting the results, announced Feb. 25, Higgins said, "If 1997 was great, wait until you see what we do in 1998." He predicted that the chain will achieve total sales of \$700 million, with profit exceeding \$30 million. Moreover, he said, the chain will earn a profit during every quarter of the year.

During the early part of this decade, publicly traded music chains generally lost money in the first quarter and then turned in a profit in the other three quarters. But as the market became overbuilt and the price war accel-

erated, music chains were lucky if they achieved a profit in the fourth quarter that was large enough to overcome losses in the first three quarters. If Trans World accomplishes Higgins' prediction, again it will be the first time this decade that a publicly traded music chain has accomplished that feat.

Higgins said that the chain would open 75 stores this year, including relocating 30 existing stores into larger spaces. He said that for the past couple of years Trans World has been building larger stores, which "are more productive as evidenced by sales per square foot" performance. He said such stores have increased the chain's sales-per-square-foot performance by \$30 a square foot, although he declined to elaborate in a conversation with Billboard. At the end of its fiscal year, Trans World operated 539 stores, up from the 479 it ran at the end of the previous year.

Higgins said that in terms of store openings, Trans World would double its FYE concept, from five outlets to 10. Those are super mall stores that range

(Continued on page 116)



SonicNet's home page

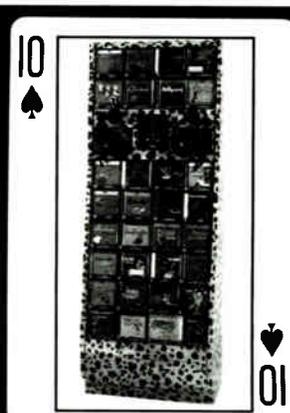
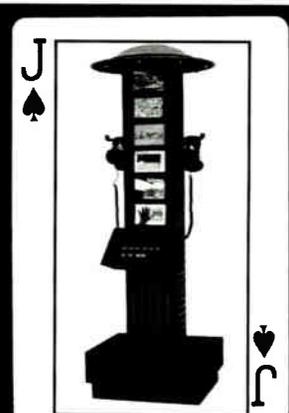
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## Parks' Record Rack: Serving Southeast Texas Flavor For 39 Years

BY PATRICIA BATES

BEAUMONT, Texas—Texas' first oil gusher began in 1901 at the Spindletop rig in Beaumont, and it has yet to go dry. Since the 1950s, the east Texas Gulf Coast has also been a boomtown for local acts from Tex Ritter and Janis Joplin to George Jones and Clay Walker.

The Record Rack surfaced as an independent retailer here 39 years ago, hoping to snare dollars generated by the local oil economy by selling music from up-and-coming local acts.

Today, the store boasts 22,000 titles, and store owner Vivien Parks, 83, still likes to predict who'll make the Billboard charts from the well

of Texas talent from Nederland to Port Arthur.

"Mark Chesnutt was just a young boy of 12 or 13 when he'd come in with his father," says Parks of Chesnutt, a Beaumont native now on MCA Nashville. "He kept bringing in these records he'd made himself, and he sold every one. When we played 'Too Cold At Home,' I just knew he'd get that on a major label."

The Record Rack has the swamp music of Texas/Louisiana bayou fish camps, such as Leon's, as well as the Western swing of Beaumont honky-tonks like Cutters and the Lone Star Saloon. Around 1990, Chesnutt was discovered at Cutters. Soon after, a former member of his group,

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Tracy Byrd, was also discovered and is now on MCA Nashville. Wayne Toups & Zydecajun, on Mercury, often perform at the Lone Star Saloon.

Parks says the Record Rack is well-stocked with these local acts—and with everything else. "Today, our reputation is that when you can't find it anywhere else, we will have it," she says. "We don't even advertise now, because they know we've been here since 1959."

Besides regular music fans, the Record Rack supplies two other types of consumers around petroleum-rich east Texas. There are truck drivers who'd rather have audiotapes than CDs and jukebox operators who want a wide selection of 45 rpm singles. The Record Rack has 9,000 titles on vinyl; besides the array of 45s, it has about 1,000 LPs at \$7.98 each. It also stocks about 5,000 cassettes and 6,500 CDs.

"I buy 800 to 900 of the singles at a time from Gotham Distributing Corp. in Ardmore, Pa.," says Parks. The nonreturnable 45s are \$2.49 each, so patrons must test them for scratches or flaws. And never mind that Mark Chesnutt had a top 10 hit on Billboard's Hot Country Singles & Tracks chart with "Bubba Shot The Jukebox." Many Wurlitzer coin-op machines are still in Texas homes.

Due to its mixed clientele over the years, the Record Rack has a varied product array. The store does about 35% of its business in R&B/soul, 24% in traditional black gospel/contemporary Christian, 20% in country, Cajun, and zydeco, 10% in rock, 5% each in jazz and AC, and 1% in classical/opera. The Record Rack buys its Cajun and zydeco CDs from Floyd's Wholesale Distributing Co. in Ville Platte, La.

"We want the public to make the distinction between the chains like Best Buy and us," says Carol Young,



It's a family affair at the Record Rack, where Carol Young and Mike Besson work at the store, assisting owner Vivien Parks. Young is Parks' daughter, and Besson is her grandson.

Parks' daughter. Young says 1997 revenues were up at least 10%-15% over the previous year.

The Record Rack's expert on new acts is Mike Besson, Parks' 32-year-old grandson. He also books 40 to 50 dates a year as a DJ at weddings and parties. "I keep up with the Beaumont nightclub scene," he says. "I like Kevin Johnson—he sounds like Aaron Tippin, and his lyrics are really great. There's also Zona Jones—his voice is like George Strait's, and he goes onstage at Cut-  
(Continued on next page)

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Vivien Parks, the 83-year-old founder of the Record Rack, still handles many of the store's day-to-day operations. (Photo: Patricia Bates)

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## PARKS' RECORD RACK: SERVING SOUTHEAST TEXAS FLAVOR FOR 39 YEARS

(Continued from preceding page)

ters during the week. Everybody seems to like Key West, too, and Ronnie Vaughn, who is usually at the Lone Star Saloon."

The Golden Triangle—as the area is known—has regional live entertainment all year. The Record Rack stocks up for many festivals in Beaumont, including the Neches River Festival during April and the South Texas State Fair in October. Nearby celebrations in Port Arthur include the Mardi Gras of Southeast Texas in February, the Pleasure Island Music Festival during April, and the Gulf Coast Jam in July.

The 11th annual Janis Joplin Birthday Bash, held in January, was cause for celebration for local favorites ZZ Top. During the bash, the trio was inducted into the Hall of Fame at the Museum of the Gulf Coast in Port Arthur. Also inducted were Frankie Ford ("Sea Cruise," a 1959 smash), Dale & Grace ("I'm Leaving It Up To You," 1963), and Johnny Preston ("Running Bear," 1959).

Today, the proprietors of the Record Rack can't even begin to count how many 45s, LPs, and CDs the store has sold for all of the 40-plus members of the Museum of the Gulf Coast Hall of Fame. These include J.P. Richardson (aka the Big Bopper), Tex Ritter, Johnny and Edgar Winter, George Jones, Aubrey "Moon" Mullican, Jimmy Clanton, Clarence "Gatemouth" Brown, and Percy Sledge.

However, because it is managed by three generations of the same family, the Record Rack identifies with music fans of all ages. "We have seniors over 65 who come in here, and they may ask for Guy Lombardo," says Young. "We don't look at them as if we don't know who he is."

The Record Rack modestly opened around 1959 inside a Beaumont appliance store that belonged to Parks' late brother George Kojak. "He was a very religious Baptist—he'd gotten ordained—and he didn't want me to deal in anything but gospel and classical," says Parks, who was grateful for the space. "However, I was barely making a

living."

By 1960, Parks began renting a store next door to I.B. Johnson's grocery. That space was about half the size of the Record Rack's present size of 2,500 square feet. "I could hardly wait on the customers by myself," she says. "They just loved it there, and I made a lot of money."

The Record Rack constructed its own building—with the help of Parks' late brother Lewis E. Kojak—in the spring of 1965. It's at the same location today. "We had the mayor of Beaumont here for the ribbon-cutting, and everyone sent me flowers," says Parks.

Today, the Record Rack does business the old-fashioned way, one

dollar at a time. The inventory isn't on a database, and the store doesn't even have a fax machine for orders.

Nonetheless, Parks says she still buys direct from most of the majors: "RCA, Columbia, MCA, Capitol, PolyGram—I still buy from all of them after all these years," she says. "I've always paid my bills by the 10th of the month, and I've never owed a dime to anyone. If I can't afford it, I don't get it."

Local real-estate developers have asked the Record Rack to lease at the region's malls. "In 39 years, we've never failed to grow where we've always been," says Parks. "When I tell my customers they want me to move, they say 'Don't.'"

Parks also likes the "old-fash-

ioned" method of personnel training. She notes that her employees don't just smile; they wish everybody well and tell customers to take care of themselves. It's an in-store demeanor that has served Parks well for four decades.

"We had a lot of fun when I began the Record Rack, especially with the six radio stations around Beaumont, Houston, and Dallas," she says. "For example, nobody would play 'Mr. Record Man' by Willie Nelson, but I liked it then," says Parks. "My favorite DJ was Gordon Baxter, but they'd all ask my opinion, from

Slim Watts to Al Caldwell. After Willie got on the air, he came in one day to thank me, and he took me to dinner."

George Jones has done autograph signings at the Record Rack. Over the years, so have Freddy Fender and Tammy Wynette.

Like the crude from the oil fields, though, the Record Rack is always being refined. Parks says she's still thinking of expanding the store to include departments like Tejano. She notes, "My mother used to say to me, 'If it works, don't change it. Do better.'"

### EXECUTIVE TURNTABLE

**HOME VIDEO.** Bob Rubin is appointed executive VP at Universal Family & Home Entertainment Production in Universal City, Calif. He was senior VP of business affairs at Universal Pictures.

Felice Fleisher is promoted to senior VP at Paramount Home Video Canada in Toronto. She was VP.

**DISTRIBUTION.** Carol Hayias is promoted to VP of audio and video services at BMG Distribution in New York. She was director of video production services.

M.S. Distributing Co. in Hanover Park, Ill., names Doug Banks director of operations. He was director of industrial engineering at Stellar Group Inc.

**RETAIL.** National Record Mart in Pittsburgh promotes George Balicky to senior VP of merchandising, John Grandoni to VP of purchasing, Mike Stephenson to VP of marketing, Steve Zimmerman to VP of store operations, John Artale to director of pur-



RUBIN

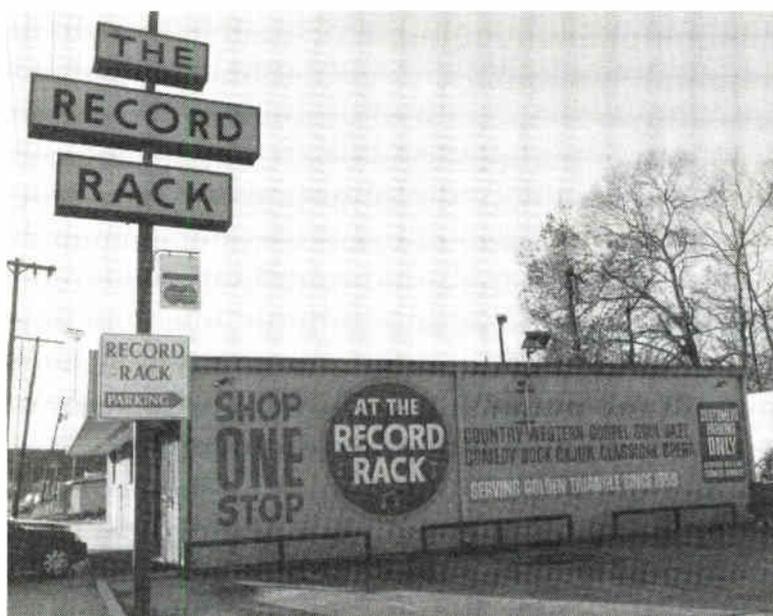


HAYIAS

chasing, and Ron Volpe to advertising department manager. They were, respectively, VP of marketing, director of purchasing, director of marketing, director of store operations, purchasing department manager, and supervisor, advertising.

**RELATED FIELDS.** TCI Music Inc. in New York names David R. Humphrey executive VP/CFO. He was senior VP of strategic planning at International Family Entertainment Inc.

**MANUFACTURING.** Apogee Electronics Corp. in Santa Monica, Calif., appoints Paul Rice president. He was VP of sales, Americas, at Digidesign.



Like the sign on its wall suggests, the Record Rack in Beaumont, Texas, has been serving the market since 1959. (Photo: Patricia Bates)

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## Handleman Posts Progress In 3rd Qtr.; Roy At Newbury

**RACKING UP:** The Handleman Co. showed a slight increase in earnings in its fiscal third quarter, which ended Jan. 31, showing a net income of \$7 million, or 21 cents per share, on sales of \$308.2 million, vs. \$6.5 million, or 19 cents per share, on sales of \$330.5 million during the same time frame last year.

According to a company press release, sales fell due to a 72% decrease in video sales at Handleman Entertainment Resources group, the rackjobbing arm of the company. Last year, in its fiscal third quarter, Handleman posted video sales of \$70.7 million, compared with \$19.6 million this year. The drop in video sales is attributed to the trend of customers purchasing video directly from manufacturers.

Music sales, on the other hand, increased by 18% to \$192.3 million for the third quarter, vs. \$162.4 million last year. The press release says that the increase was attributable to an increased emphasis on music by its customers, as well as the strength of hit product from Garth Brooks, LeAnn Rimes, Celine Dion, Shania Twain, Spice Girls, and Hanson, as well as the "Titanic" soundtrack.

Total sales for the rack operation in the third quarter was \$236 million, including \$12.2 million in book sales and \$11.9 million in personal

computer software sales.

The company's North Coast Entertainment, which is responsible for generating and selling proprietary product, garnered sales of \$36.1 million, up 6% from the \$34 million it had in sales during the fiscal third quarter in the previous year. Handleman International, meanwhile, had \$42.1 million in sales during the fiscal third quarter, almost the same amount of sales it had in the same time frame the previous year.

In looking at consolidated

results, the company improved gross margin to 24.8%, up from 24.2% during the same time frame in the previous year, while selling, general, and administrative expenses increased as a percentage of total sales to 20.1%, from 19.3% in the previous period.

For the nine-month period that ended Jan. 31, Handleman showed a profit of \$8.8 million, or 27 cents per share, on sales of \$832.5 million, compared with net income of \$5.2 million, or 15 cents per share, on sales of \$902.6 million in the first nine months of the company's fiscal 1997. Net income was up 70.4% between the two periods, while sales were down 7.8%.

On Jan. 31 on its balance sheet, Handleman listed inventory of \$205.9 million and accounts receivable.

(Continued on page 116)

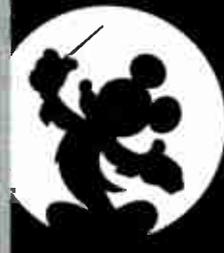
## RETAIL TRACK

by Ed Christman



Disney

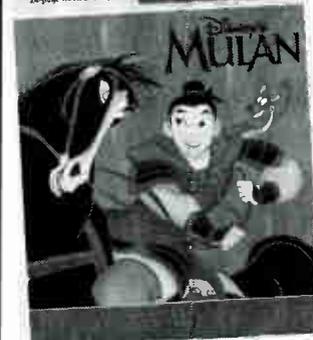
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# Jac Holzman To Keynote AFIM's Conference In Denver

**MILE-HIGH CONVENTION:** Even as many prepare to pack their bags for the National Assn. of Recording Merchandisers (NARM) Convention in San Francisco, it isn't too early to look ahead a couple of months, to the 1998 Assn. for Independent Music (AFIM) confab. This year, "the trade group formerly known as NAIRD" will meet May 13-17 at the Adam's Mark Hotel in Denver.

Last year's convention in New Orleans was highlighted by the keynote address by **Ani DiFranco**, one of indie music's fastest-rising stars. AFIM executive director **Pat Martin Bradley** tells *Declarations of Independents* that this year's May 14 keynote speaker will be an industry veteran with a long view of the business: **Jac Holzman**, who founded Elektra Records in 1950 and went on to start Discovery Records, now part of the Sire Records Group. Holzman has witnessed a lot of indie-record history and should provide a unique perspective for vets and neophytes alike.

AFIM will mount one-on-one meetings between distributors and new labels May 14-15. However, there will be no slot in the schedule for sessions between distributors and their existing labels. Bradley says, "We've found most distributors schedule these at their leisure during the convention."

Both the AFIM trade show and convention panels will run May 14-15. Bradley says the panel schedule has not been finalized, but in addition to sessions devoted to retail and distribution issues, there will be a focus on such up-to-the-minute subjects as World Wide Web site development and the Internet. "I think that's going to be a real topic of concern with folks this year," she says.

AFIM has scaled down its direct involvement in the mounting of talent showcases for the convention in Denver (which, if truth be told, certainly isn't a music capital like New Orleans, where an ambitious set of showcases took place last year). Bradley says, "The amount of work was far beyond what we could logistically handle." However, the trade

organization's special-interest groups are working on mounting live shows, as are some member labels, and AFIM will promote these events to members.

This year, AFIM is renewing its attempt to increase international participation and has retained **Gerd Leonhard** of Music Workz, a Waldkirch, Germany-based firm that has promoted such industry events as London Music Week, to encourage foreign firms to attend.

**CAN DO:** Last year we held forth in a front-page feature about the revival of interest in the vanguard German band **Can** (*Billboard*, Jan. 25, 1997). That interest shows no sign of abating, for a couple of indie



by *Chris Morris*

labels are readying Can-related projects.

On April 21, Mute Records—which last year released the highly satisfying Can remix project "Sacrilege"—will begin a major rehabilitation of the group's catalog and its members' solo projects, all of which have been most recently available in the U.S. as import items from the band's Spoon imprint. The label will re-release a dozen Can sets, including such important titles as "Monster Movie," "Tago Mago," and "Future Days," as well as keyboardist **Irmin Schmidt's** "Soundtracks" and "Musk At Dusk," guitarist **Michael Karoli's** "Deluge" (a collaboration with **Polly Eltes**), drummer **Jaki Liebezit's** "Phantom Band," and bassist **Holger Czukay's** "Movies" and "On The Way To The Peak Of Normal." The Alternative Distribution Alliance is handling the records.

Czukay's albums, originally released in 1979 and 1981, respectively, prefigured the sampling rage

of the late '80s and '90s by mating studio recordings with world beats drawn from shortwave radio transmissions and other sources. These prophetic sets have not lost their glow. (Mute will also reissue Czukay's 1968 collaboration with **Rolf Dammers**, "Canaxis.")

Czukay will also be represented on "Clash—Czukay Vs. Walker," a live collaboration with DJ **Dr. Walker** of the techno collective **Air Liquide**, due imminently on Cargo-distributed **Tone Casualties**. Last year, Czukay embarked on his first American tour, in support of his then current album, "Moving Pictures"; the album contains excerpts from shows in San Francisco, Minneapolis, and Can's home base of Cologne, Germany. We caught the show at Spaceland in Los Angeles, and the combination of slamming beats and shortwave exotica was nothing short of stunning; it is hoped that the excitement will be communicated on the **Tone Casualties** set.

**FLAG WAVING:** If **Beavis & Butt-head** ever caught a video by **Lookout Records** act the **Donnas**, they would probably exclaim, "Cool... chicks who rock!"

The four members of the band—bassist **Donna F.**, guitarist **Donna R.**, drummer **Donna C.**, and lead vocalist **Donna A.**—have been rocking for quite a while, since they were classmates at a middle school in Palo Alto, Calif. They've performed under such handles as **Scream**, **the Raggedy Anns**, and **the Electrocutes**.

As their **Ramones**-style handles suggest, the **Donnas** play cranked-up, ultra-simple rock'n'roll tunes with in-your-face titles like "Rock-N'Roll Machine," "You Make Me Hot," "Gimmie My Radio," and "Wanna Get Some Stuff." But their influences come from other, non-punk quarters.

"We like **R.E.M.** and **XTC**," **Donna F.** says. "We tried to play **R.E.M.** songs and **XTC** songs. We were obsessed with **R.E.M.** when we were seventh-graders... Now we're really into metal. We like **Def Leppard** and **the Scorpions**, they're

our favorite—and **Alice Cooper**. Our guitar player's in love with **Ace Frehley**."

She adds, "We started doing the **Donnas** as a side project, and everybody liked the **Donnas** more than the **Electrocutes**... It was more fun doing the **Donnas**. Everybody likes the music more—it's catchier, more pop."

The objective, **Donna F.** says, was "to be fast and loud. We were really into **L7**."

As one might expect, the distaff foursome, who are all 18 or 19 years old, draws a testosterone-fueled crowd at its shows. And the **Beavis & Butt-head** factor does come into play.

"Usually guys are at our shows," **Donna F.** says. "They're like, 'I can't believe I'm seeing girls that really

rock!' Some guys are just drunk—'Oh, girls, wow!' Yeah, fuck you."

The **Donnas** are currently in the middle of a six-week tour with the **Groovie Ghoulies** that takes the quartet through the Southeast, mid-South, East, Midwest, and Northeast. It's the group's first protracted road trip.

"All the shows are fun," **Donna F.** says. "We don't get nervous anymore, but we're tired, and we're all sick. I was coughing for two hours last night."

Non-musically, the future is up in the air for these four college-age women. "We all took a leave of absence from college," says **Donna F.** "We left to go on tour, and we may go back, but it all depends on what happens. We're all high school graduates, though."

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## RETAIL TRACK

(Continued from page 114)

able of \$258 million.

During the quarter, Handleman announced that it was closing its Albany, N.Y., stocking branch. That move is part of a consolidation announced two years ago to eliminate stocking branches and instead

rely solely on its two distribution centers in Sparks, Nev., and Indianapolis to service its customers' stores.

**EXCLUSIVE:** Mike Dreese from Newbury Comics reports that the

chain is carrying the "Roy Orbison Live At The BBC" album. The Mastertone label sold it to Newbury "with the blessing of Gary Arnold," according to Dreese, who says that he hears it also will be made available to some independent stores. Dreese says that Newbury's carrying the Orbison album came about through a conversation he had with Arnold, VP of marketing at Best Buy, suggesting that Arnold try for a more "robust distribution" for the title. Newbury operates in the New England market, where Best Buy doesn't operate any stores.

Dreese says the chain ordered 1,000 units, but only got a partial shipment. The album was bought one-way, meaning Newbury Comics can't return it. With that, Dreese makes a comment that some of his brethren at larger chains will cringe to see in print. "We have been advocating forever that the industry move to one-way sales," he states. That way, merchants are "taking responsibility for their orders. Label sales and distribution executives probably would love that idea, but they would hate the resultant flip side of such a policy. It would make it virtually impossible to get developing artists into the store unless it had radio or video airplay."

**AND THE ENVELOPE PLEASE, PT. I:** At its vendor dinner, held Feb. 26 at the Rainbow Room in New York, Trans World presented awards to various manufacturers. Angelo Belli of Universal Music and Video Distribution was named music salesperson of the year; Fran O'Keefe of Warner Home Video was named video salesperson of the year; and Glenn Charles of C&W was named acces-

sory salesperson of the year. K-tel won the independent label award, while Arista Records was named label of the year. Sony Computer Entertainment and Sony Electronics won as accessory vendors, while Columbia TriStar won for video vendor. Sony Music Distribution was named vendor of the year.

**AND THE ENVELOPE PLEASE, PT. II:** PolyGram Group Distribution acknowledged its field staff, giving achievement awards to Wayne Olsen, sales representative, Northeast region; David Foster, sales representative, Western region; Greg Prink, single sales specialist, Northeast region; Nancy Scibilia, field representative, Northeast region; Frank Mitchell, field representative, Southern region; Mike Pulgini, Tom Tasker, and Dirk Carter, national account sales representatives, Midwest region; and Jay Gustafson, video sales representative, Midwest region. In field marketing, the company acknowledged Sam Dailley, alternative artist development,

Western region; Tim Spence, black music artist development, Midwest region; Tom Reinholdt, classics/jazz artist development, Midwest region; Doug Truex, country artist development, Southern region; Rebecca Rosenthal, college representative, Northeast region; Ami Kay Spishock, college representative, Western region; Tishawn Gayle, black music college representative, Northeast region; and Ron Hurd, black music college representative, Southern region. In addition, the company gave MVP Awards to Christina Smart, marketing assistant, Northeast region; Marilyn Kay Chromcik, regional administrator, Southern region; Patrice Lemmo, regional advertising coordinator, Midwest region; and Anne Gleason, regional advertising assistant, Western region.

**AND THE ENVELOPE PLEASE, PT. III:** The Coalition of Independent Music Stores has named Lori O'Brien of MCA Records as label person of the year.

## SONICNET

(Continued from page 111)

on from colleges and universities and have high-bandwidth access," he says.

With SonicNet's revamped Internet presence out of the gate, TCI Music is now looking to move core components of the site into other avenues of distribution. "All of our assets have two things in common," Butterworth says. "They are all digital, and they all offer greater or lesser degrees of interactivity and consumer choice. What we've built into the new SonicNet is intended to be the first product to showcase the new interactive applications we hope to extend into other higher-bandwidth media." TCI is the majority shareholder in cable modem service @ Home Network and is beginning to deploy set-top boxes that can deliver digital TV programming. The media conglomerate also has invested in Microsoft Corp.'s TV-based Internet service WebTV, as well as Sun Microsystems. In addition, Telstra, SonicNet's licensee in Australia, operates the largest cable modem system deployed in the world.

"It's the Internet now, but we are really positioning ourselves to deliver interactivity and content on other media," Butterworth says. The synergy among the TCI Music family is already at work. SonicNet recently began hosting the Box's fledgling Web site and has started to advertise its Net offerings on the Box's home page. "It is important for all of the TCI Music applications to talk to each other," Butterworth adds.

Besides providing the financial backing to develop and implement SonicNet's new technology and content, TCI Music is providing the company with the means to more effectively promote itself. SonicNet for the first time is working with a seven-figure marketing budget, according to Bonn, which is being funneled into banner ads on other Web sites, an extensive poster campaign on college campuses, print advertisements in several trade publications, and cross-promotions that will air on the Box. "We have very aggressive traffic goals," he says.

## TRANS WORLD EARNINGS SET RECORD IN '97

(Continued from page 111)

from 25,000 square feet to 40,000 square feet and include an arcade and an enlarged display of boutique items, as well as traditional music and video product.

He also noted that Trans World will have an Internet site up and running by September that will sell product.

In posting a record earning year, Trans World was able to increase its gross profit by nearly a percentage point, with gross margin being 36.7% this year, vs. 35.9% last year. Similarly, Trans World reduced expenses by

more than a percentage point, with selling, general, and administrative expenses accounting for 27.2% of revenue, vs. 28.3% last year. Earnings before interest, taxes, depreciation, and amortization were \$54.2 million, as compared with \$36.6 million last year.

On the chain's balance sheet, the company listed \$94.7 million in cash and \$189.4 million in inventory. Accounts payable was \$162.9 million, while long-term debt was \$41.4 million. Shareholders equity totaled \$122.6 million, up from \$101.4 million listed on the balance sheet at the end of the previous year.

In terms of quarterly results, Trans World reported net income of \$21.3 million, or \$1.08 per share, on sales of \$242 million. In the previous year, the company posted net income of \$14.7 million on sales of \$180.7 million.

In his address to vendors, Higgins also discussed industry issues, pointing out that at last year's vendor dinner, he predicted that '97 would be a difficult year for vendors. He said that according to the Recording Industry Assn. of America, label shipments declined even though SoundScan noted an increase in sales at retail. "For the vendor community, sacrifices had to be made to ensure that there was a turnaround at retail." Despite all the changes at music retail, he noted that music retail in the U.S. was still "over-stored," and he predicted further consolidation.

Moreover, he encouraged vendors "not to change policies and practices if the music retail turnaround is to be successful." Since the beginning of the year, three major record companies have made changes that affect gross margin for retailers.

In closing, he said that Trans World will continue to look for strategic acquisitions and pointed out to vendors that as the industry consolidates, "Trans World will be the company" doing it.

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## Helping Kids Detect The Good, The Bad, And The Dull On TV

**C**HANNEL SURFING: "Changing Channels," the new album from award-winning duo Cathy & Marcy, continues the folk-based pair's tradition of keeping listeners on their toes. Their latest release, which hits stores Tuesday (10) on the Rounder Kids label, is the third in a series called "Help Yourself." The two previous titles, "Help Yourself" and "Nobody Else Like Me," are being re-packaged and rereleased May 5. "Changing Channels" revolves around TV. And if you expected an anti-TV screed



by Moira McCormick

—which is certainly what you'd get from any number of folk-based acts—you expected wrong. "It's very kid-centered," says Marcy Marxer, who notes that she and Cathy Fink were both inspired by their godchildren.

"It's not opposed to TV or media," says Fink, "but it's a tool kit to help kids process media information in an intelligent way." It is also, in time-honored Cathy & Marcy tradition, a whole lot of fun. Its cover photo of a pigtailed, bug-eyed girl clutching a pair of remote controls is the duo's first that doesn't picture them—and it lets potential listeners know that whatever goes on inside is entertaining.

"Changing Channels" actually came out two years ago. AT&T's family care division commissioned the project because it "wanted to provide a service to parents," says

Fink. Up until now, AT&T has had exclusive rights to it. The new version on Rounder is available through retail and includes three additional songs.

"AT&T was doing focus groups on how to educate our kids regarding TV and media violence," Fink continues, saying the record was conceived to help that effort. "There is great stuff on TV, but there are always things that kids aren't intended to see."

Through its sunny variety of music styles—Dixieland, gospel, big band, Celtic, and, of course, straight-ahead folk—"Changing Channels" addresses the issue of inappropriate programming, along with other topics. The musical variety is part of the fun. As Marxer puts it, "In the adult world, listeners want one streamlined style from an artist. In kids' music, the narrow focus is the audience—young kids and parents—but musically you can do anything." And the more stylistic variety, the merrier.

The leadoff cut on "Changing Channels" is "Turn It Off, Change The Channel, Leave The Room," which is in a nutshell what Cathy & Marcy advise kids to do when they see something on TV that's scary, upsetting, or just plain boring.

"If the golf announcer's talking to his shoe/Or a tiger's eating up a kangaroo/If they're fighting and

(Continued on next page)

# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	METALLICA ▲ <sup>10</sup> ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA 9 weeks at No. 1	342
2	5	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	454
3	12	FLEETWOOD MAC ▲ <sup>2</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	290
4	4	PINK FLOYD ▲ <sup>17</sup> CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1093
5	2	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	335
6	3	SOUNDTRACK ▲ <sup>8</sup> POLYDOR 825095/A&M (10.98/17.98)	GREASE	249
7	8	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup> CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	175
8	9	PINK FLOYD ▲ <sup>27</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	465
9	14	GUNS N' ROSES ▲ <sup>2</sup> Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	353
10	6	BEE GEES ▲ <sup>7</sup> POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	53
11	13	METALLICA ▲ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	413
12	10	CELINE DION ▲ <sup>2</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	203
13	18	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	103
14	25	SARAH MCLACHLAN ▲ <sup>7</sup> NETTWERK 18725/ARISTA (10.98/15.98) [MS]	FUMBLING TOWARDS ECSTASY	179
15	15	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	136
16	7	ELTON JOHN ▲ <sup>13</sup> ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	415
17	22	ALANIS MORISSETTE ▲ <sup>15</sup> MAVERICK 45901/WARNER BROS. (10.98/16.98) [MS]	JAGGED LITTLE PILL	140
18	11	MARVIN GAYE ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	64
19	16	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	367
20	17	ALAN JACKSON ▲ <sup>2</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	123
21	41	FLEETWOOD MAC ▲ <sup>17</sup> WARNER BROS. 3010 (7.98/15.98)	RUMOURS	165
22	23	SHANIA TWAIN ▲ <sup>10</sup> MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	157
23	34	JAMES TAYLOR ▲ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	384
24	19	JOURNEY ▲ <sup>9</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	437
25	21	JIMI HENDRIX ▲ <sup>2</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	216
26	32	CAROLE KING ▲ <sup>10</sup> EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	409
27	33	AC/DC ▲ <sup>16</sup> ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	206
28	20	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	257
29	30	EAGLES ▲ <sup>6</sup> Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	170
30	24	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	16
31	29	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	150
32	31	TOM PETTY AND THE HEARTBREAKERS ▲ <sup>2</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	210
33	28	AEROSMITH ▲ <sup>9</sup> COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	274
34	26	MEAT LOAF ▲ <sup>13</sup> CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	221
35	42	NO DOUBT ▲ TRAUMA 92580*/INTERSCOPE (10.98/16.98) [MS]	TRAGIC KINGDOM	113
36	38	METALLICA ▲ <sup>4</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	382
37	44	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	75
38	37	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	373
39	27	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) [MS]	40 OZ. TO FREEDOM	67
40	45	STEVE MILLER BAND ▲ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	338
41	39	AEROSMITH ▲ <sup>2</sup> Geffen 24716 (12.98/17.98)	BIG ONES	81
42	49	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	289
43	36	METALLICA ▲ <sup>3</sup> MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	365
44	40	SANTANA ▲ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	79
45	43	ADAM SANDLER ▲ WARNER BROS. 46151 (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	59
46	—	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	224
47	—	SOUNDTRACK ▲ <sup>11</sup> POLYDOR 825389/A&M (12.98/19.98)	SATURDAY NIGHT FEVER	146
48	48	PEARL JAM ▲ <sup>9</sup> EPIC 47857* (10.98 EQ/16.98) [MS]	TEN	259
49	—	SADE ▲ <sup>3</sup> EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	122
50	46	AL GREEN ▲ THE RIGHT STUFF 26530/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	33

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. [MS] indicates past or present Heatseeker title. ©1998, Billboard/BPI Communications, and SoundScan, Inc.



Over  
**125,000 UNITS**  
already shipped

Check these cats  
out on the  
Charts this week!

\* Dead set on bringing class and style back to American music, **BIG BAD VOODOO DADDY** is an 8-man little big band playing jive, city blues jump and swing.

\* After making their Coolsville/EMI-Capitol debut, BBVD have already found a toasty spot on this issue's **TOP 200** chart.

\* Save a date for a larger-than-life live date with Big Bad Voodoo Daddy—they're on the road now and not to be missed!

\* "In a world positively teeming with aggressive, attitudinal pop, it's hard to find a bonafide class act like Big Bad Voodoo Daddy!"  
—LA Times

score, daddy-o!

**WIN**  
A SET OF FIVE ALL-NEW  
**BBVD T-SHIRTS**  
IF YOUR ENTRY  
IS CHOSEN IN  
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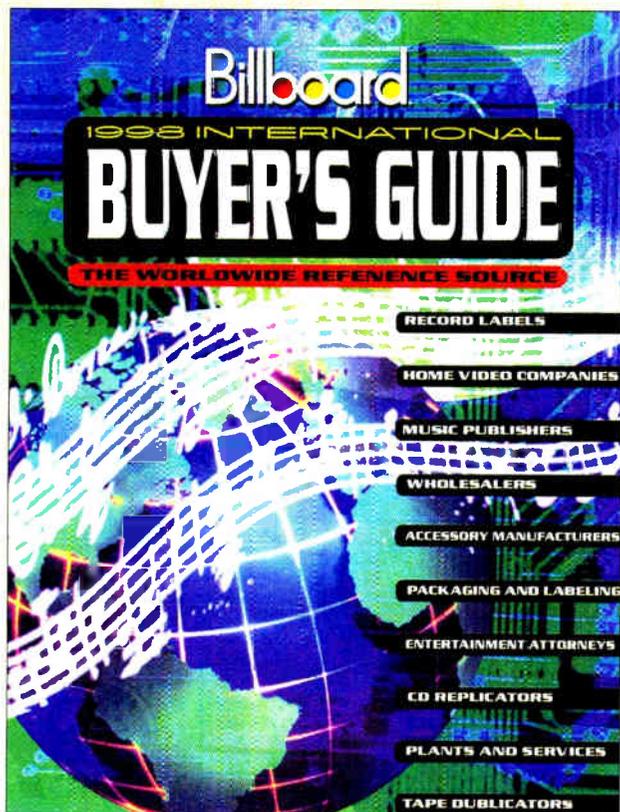
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# Merchants & Marketing

## CHILD'S PLAY

(Continued from preceding page)

they're hissing/Or they're holding hands and kissing/Yuck, I'll go find something else that I can do!" goes one verse.

Then there's "Buy Me This And Buy Me That," which examines—humorously, of course—what happens to children exposed to too many TV commercials. There's a twist at the end when parents exhibit their acquisitive side, leaving the kids to turn the tables: "Do you think money grows on trees?/If so, we'll have to plant some seeds/You can't have everything you want/And don't forget to say please!"

"It ends with a sense of equality, that things work both ways," says Fink.

A few cuts suggest that TV isn't the be-all and end-all of entertainment. These include "50 Things That I Can Do Instead Of Watching TV" and a cover of Bill Harley's "Dad Threw The TV Out The Window." Despite all the good things TV can offer, Cathy & Marcy are saying it should have its limits. "When you look at it," Fink says, "TV is very me-centered. It's all about whatever I might want. But there's a whole world out there."

Bing Broderick, Rounder's director of special marketing, says Rounder's marketing efforts, retail-wise, will mainly be concentrated in kids' multimedia chains like Noodle Kidoodle and Zany Brains. A number of in-store appearances for the duo are planned in the upcoming months: Upcoming dates include April 5 at Zany Brains in Doylestown, Pa.; April 11 in Annapolis, Md.; April 19 in Norcross, Ga.; and others.

Broderick notes that the repackaging of the "Help Yourself" series gives it a consistent look, employing common design and color schemes.

"There's a large arrow behind the central image, the logo at the top, and the title arcing across the front," he says. "The colors change with each release, but they're very bright and vivid and have a certain look." All titles in the series are \$14.98 for CD and \$9.98 for cassette.

Cathy & Marcy say they'll tour behind this album for a while. They've already been on the road for much of 1998 and are currently in the midst of an Australian tour. They're also producing other artists; their latest project is "Dreamasaurus" by the music theater/puppet collective DinoRock. Marcy also recently produced fiddler Bonnie Rideout's "A Scottish Childhood," a children's record of Scottish music.

Cathy & Marcy stand behind the idea that when you're telling kids something important, it helps to have other children deliver the message. "There are songs on this new album that we ourselves don't even sing on—they're all kids," says Fink. "Like '50 Things.' We wrote it, and Marcy plays spoons on it, but it's sung from a child to a child."

"There are some things," says Marcy, "that kids don't want us to tell them—but they'll listen to it if it comes from their peers."



CATHY FINK AND MARCY MARXER

Billboard®

MARCH 14, 1998

## Top Kid Audio™

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/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			★★★ No. 1 ★★★	
1	1	113	VARIOUS ARTISTS ▲ <sup>3</sup> WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
2	2	132	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
3	3	40	READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES
4	4	130	BARNEY ▲ BARNY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
5	5	16	SPACE GHOST KID RHINO 72875/RHINO (9.98/15.98)	SPACE GHOST'S MUSICAL BAR-B-QUE
6	6	132	VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
7	7	104	READ-ALONG ▲ WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
8	8	110	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
9	9	16	READ-ALONG WALT DISNEY 60297 (6.98 Cassette)	THE LITTLE MERMAID
10	10	68	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
11	11	95	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
12	12	109	VARIOUS ARTISTS ● WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
13	13	34	VARIOUS ARTISTS WALT DISNEY 60909 (10.98/15.98)	CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC
14	14	78	VARIOUS ARTISTS ▲ WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
15	15	14	READ-ALONG WALT DISNEY 60304-1 (6.98 Cassette)	FLUBBER
16	16	15	SING-ALONG WALT DISNEY 60942 (10.98 Cassette)	THE LITTLE MERMAID
17	17	113	READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
18	18	65	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
19	19	96	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
20	20	87	VARIOUS ARTISTS ● WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
21	21	84	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
22	22	13	VARIOUS ARTISTS ▲ WALT DISNEY 60740 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 3
23	23	62	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
24	24	104	KENNY LOGGINS ▲ SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
25	25	18	DANCE-ALONG WALT DISNEY 60941 (10.98 Cassette)	DISNEY'S DANCE-ALONG

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.



**The Muppets Mop Up.** Forget the Olympics. Celebrating the 30th anniversary of "Sesame Street," ABC aired the "Elmopalooza!" special Feb. 20, with the Muppet of the moment in between hosts Jon Stewart, left, and cast member David Alan Grier. Sony Wonder releases the 50-minute video, which was shot at the Sony Music studio on New York's West Side, in April at \$12.98 suggested list. Guests include Rosie O'Donnell, Gloria Estefan, En Vogue, and the Fugees.

## Toy Fair Shows Power Of Kid Vid Campaigns Include Extensive Merchandising

BY ANNE SHERBER

If the playthings at the recent American International Toy Fair are any indication, the studios have their eyes on one of the smallest segments of the home video market.

How small? Three feet and under.

Movies and videos aimed at 2- and 3-year-olds, along with the ever-expanding complementary licensed merchandising campaigns, were everywhere at the toy industry's annual exposition, held recently in New York.

Given kid vid's power, newcomers were also in evidence. Golden Books

Family Entertainment, big in toddler entertainment, said it has established a new division, Golden Books Home Video and Audio. Its purpose: to market the company's video, audio, and "book and tale" product.

Making the Toy Fair announcement—and heading the effort—was Cindy Bressler, senior VP/GM of the new division, which is developing video product from Golden Books' rich store of children's characters. Among the first projects will be video and audio products based on the 1942 classic "Pat The Bunny."

Bressler says that the video, seeking to reach the book's audience, will be available in spring 1999. However, the merchandising campaign, which will include plushes, bedding, bottles, and apparel, should begin rolling out immediately. Other Golden Books-based characters making the leap to home video include "The Poky Little Puppy" and "The Saggy, Baggy Elephant."

For the fourth quarter, Golden Books plans to repackage and re-release the Christmas titles recently reclaimed from LIVE Entertainment, including "Rudolph The Red-Nosed Reindeer," "Frosty The Snowman," and "Santa Claus Is Coming To Town." Another holiday favorite, "The Cricket On The Hearth," seen on TV but never before on video, will be added to the roster.

Additionally, Bressler plans to ship two "Madeline" programs to coincide with the July 30 release of Columbia TriStar's live-action theatrical feature. Golden Books will deliver a second pair, drawn from the 20-episode library, when the "Madeline" movie goes to



Golden Books' new home video venture will draw from a gallery of characters, including the Poky Little Puppy, Frosty the Snowman, and Madeline.

cassette. Merchandising rights belong to DIC Entertainment, a Disney division.

Scholastic Entertainment has crafted an extensive licensing and merchandising campaign around a property aimed at very young children. Peter Van Raalte, VP of Scholastic Consumer Products, says the company has decided to make a concerted effort to promote a "Clifford The Big Red Dog" video because of a significant uptick in "Clifford" book sales.

Van Raalte notes that the dog, which had a previous, brief life on video, appeals to the parents who grew up with it, as well as tots. Scholastic is developing a "Clifford" television series, supported by plushes, pull toys, bean bags, and puzzles, among other accessories.

Two media heavyweights disclosed some of their strategies during Toy Fair: Nickelodeon is backing the video release of "Blue Clues" with toys and playsets. Disney, meanwhile, has tod-

(Continued on page 122)

## The Scene From The U.K.: Video Turns A Corner, DVD Debut Delayed

This week's column was prepared by guest columnist Sam Andrews.

**SPRING AHEAD...** Little green shoots. Whisper it softly, but the U.K. industry may just be turning a corner, if figures covering last year released by the British Video Assn. (BVA) are anything to go by.

In fact, the U.K. video industry had something of a record-breaking year in 1997, with sell-through sales volume up 10% to 87 million units, the BVA says. The market was worth 858 million pounds (about \$1.4 billion), a 6.4% increase over 1996.

While not the double-digit growth seen in the past, this is an encouraging performance in a market widely suggested to have matured and to be on the downside of the hill.

Movies were the top performers in the sell-through sector, accounting for 42.7% of sales. The year's top sell-through title was 20th Century Fox Home Entertainment's "Independence Day," which sold 1.7 million copies.

The movie sector saw the year's highest growth, up 19% in volume. (You could even argue that it was up 29% if you count Fox Home Entertainment's "Star Wars" box set as three units.) The prospect of the first-quarter releases "Men In Black," "The Lost World," and the smash U.K. hit "The Full Monty," also from Fox, will do much to stimulate activity outside of the traditional Christmas sales logjam.

TV product had a good year as well, taking a 16.3% share, a 17% increase from the previous year. This is mainly due to the huge success of Warner Home Video's "Friends," the U.S. series unavailable on video in the States, and the U.K.'s continuing fascination with Fox's "The X-Files."

This sector is set to expand further in 1998 with a growing interest in one-off releases derived from major soap operas such as "Coronation Street," "Brookside," and "Emmerdale." Indeed, "Coronation Street" producer Granada Television is soon to announce the launch of a video distribution arm for the first time ever.

Music video took 6.5% of the market in 1997. This was almost entirely due to Spice Girls, who took the No. 5 slot with the first volume of their official video, "One Hour Of Girl Power." It will be interesting to see how Spice Girls and the new girl-group phenomenon, All Saints, will measure up in '98. The top sell-through vendor, as you would expect, was Buena Vista Home Entertainment. Its "101 Dalmations," "The Hunchback Of Notre Dame," and "Oliver & Company" were all on the Top 10 retail chart, helping children's video account for almost 23% of sales overall.

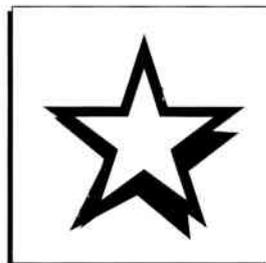
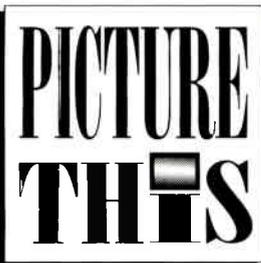
On the rental front, Buena Vista took the top title slot

with "The Rock," which was rented more than 3 million times. The dominant company, however, was the Universal/Paramount joint venture CIC. But sell-through's growth was not reflected in rental. A poor slate saw the sector decline 3.4%, a disappointment following the growth experienced in 1996. The total sell-through and rental market was valued at 1.3 billion pounds (approximately \$2.1 billion), a year-to-year increase of 4%.

BVA chairman Gary Ferguson, also managing director of Fox-Pathé Home Entertainment in the U.K., has predicted a

better outcome for the rental trade in 1998 due to the strength of last year's theatrical releases. His enthusiasm is shared by overseas observers as the two major U.S. revenue-sharing companies, Rentrak and Supercomm, have opened London offices.

In addition, Australian video rental franchise chain Video Ezy is eyeing the U.K. market.



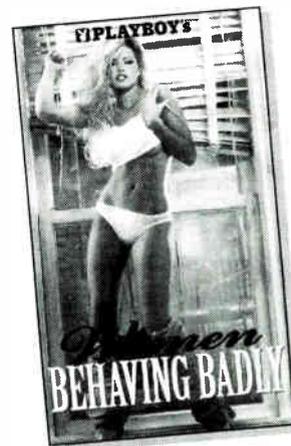
**...FALL BACK:** The surge in sell-through sales should be good news for the U.K. launch of DVD, but, as experts previously warned, it looks as if the spring offensive is a no-show. Hardware suppliers are still planning to reveal their product before the summer. However, they now accept the fact that programming vendors are planning a fall launch.

What hasn't helped is concern over the technology. Every time a story appears in the U.K. media about battles over what audio standard is going to be used, the age-old howl of Betamax-vs.-VHS goes up, and you can just see the customers fading away.

But this isn't the problem. What many production experts feared has come to pass—there is a massive backlog in the production of DVD-ready movies. Bob Auger, managing director of the facilities house Electric Switch, says members of the U.K. industry—failing to appreciate the 18-month learning curve the U.S. has gone through—think DVD titles can be ordered in a week. Yet if the situation in the States is any indication, once there's even a hint that players are on the way to U.K. stores, titles will follow by the score. (In a matter of months, the American count has quadrupled to more than 1,000; most titles are from independents trying to get a retail foothold before the studios assert their dominance.) Unless British manufacturers are better prepared, disc mastering and replication will become piecemeal and frantic, exactly the wrong ingredients for a successful start.

Auger adds that the production community has also failed to appreciate the mire of censorship (uniquely strong in the U.K.), rights, and language problems involved in launching a pan-European DVD.

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### Columbia Launches Third 'Close'; More TV On Tape

**C**LOSE ENCOUNTERS FOR THE THIRD TIME: A new 20th-anniversary version of Steven Spielberg's "Close Encounters Of The Third Kind" will arrive in stores May 12 from mothership Columbia TriStar Home Video.

"Close Encounters" was theatrically released in 1977. A "Special Edition" that included a peek inside the alien spaceship was released again in theaters in 1980, followed by a video release. The 1977 version, which won two Academy Awards, was never released on video.

The new version, called "The Collector's Edition," is a re-edited combination of the first two and has a running time of 137 minutes. That's two minutes longer than the

1977 version and four minutes longer than the 1980 version.

A spokesman for Columbia describes the new version as the "definitive one that Spielberg always wanted." There are no new scenes added for this latest installment, but some have been lengthened or shortened. "There's nothing in this one that hasn't been seen before, but the sequence is different."

"Close Encounters Of The Third Kind: The Collector's Edition" will be available in pan-and-scan and widescreen VHS versions with a \$13.95 minimum advertised price. A 15-minute making-of featurette will also be included.

Laser will get a boost when the supplier releases "The Collector's Edition" on the format with a 140-minute documentary. The laserdisc is priced at \$79.95.

Unfortunately, though, Spielberg's indecision about DVD has scratched any plans for release of the new version on that format.

"We're very disappointed about that," says Columbia VP of marketing Nancy Harris. "The same thing happened with 'Men In Black,' which was produced by Spielberg's Amblin Entertainment.

Harris says Columbia will push the new version with a TV advertising campaign, and in-store elements include a 3D header card for floor display units.

Columbia may also release the new version theatrically, but that would not happen until after the video is released, according to the video unit's spokesman.

Arista Records will also re-release the John Williams soundtrack to the film, which will include 37 additional minutes. The album will be out day and date with the video.

**RHODA, BLUE & ELSEWHERE:** Nostalgia TV buffs will have three new series to add to their video collections when New Video Group releases episodes of "Rhoda," "Hill Street Blues," and "St. Elsewhere."

Part of the MTM Enterprises library acquired by the specialty sup-

plier last year, "Hill Street Blues" will bow March 31 in a four-tape boxed set priced at \$59.95. The set will include seven episodes, including the pilot, from the Emmy Award-winning series.

On April 28, "The Very Best Of Rhoda" arrives in stores as a four-tape boxed set, priced at \$59.95.

"St. Elsewhere" checks into retail Aug. 28 as a four-tape boxed set also priced at \$59.95.

Last year, New Video released only two boxed sets featuring MTM's "The Mary Tyler Moore Show" and "The Bob Newhart Show." Company

president Steve Savage says the increased release slate is in response to the growing interest in buying TV shows on video.

"We acquired the library because we loved the programs," says Savage, "but we didn't plan on this renaissance of quality television programming."

Over the past several years, the genre has been boosted by series including "The Little Rascals" and "The Monkees" and even newer shows, such as "The X-Files."

New Video also holds distribution rights to "WKRP In Cincinnati," which is set for release in September, and "Phyllis."

Savage says the company expects "The Very Best Of Rhoda" to gain additional exposure when a new show with "Rhoda" star Valerie Harper and Moore debuts this fall. In the new show, Harper reprises her Rhoda role and Moore reprises her Mary Richards role.

In order to further capitalize on the new series, New Video will release a two-pack with one "Rhoda" and one "Mary Tyler Moore Show" video, priced at \$19.95.

In the fourth quarter, Savage says, the seven-tape "Mary Tyler Moore Show" boxed set will be significantly reduced from its price of \$99.

**HBO STUMPS FOR 'STOMP':** HBO Video has lined up two cross-promotions for the March 24 release of "Stomp Out Loud," the urban dance show that has been touring the world since 1994.

Not to be confused with the Australian blue-collar troupe "Tap Dawgs" or Irish sensation "Riverdance," "Stomp" is a noisy collaboration between street dance and pounding rhythms played on trash cans, oil drums, and other unconventional percussion instruments.

The \$19.98 video will come packed with discounts and a contest from Dr. Scholl's and Best Western Hotels.

Best Western Hotels will conduct a sweepstakes that will award a trip to New York to see the "Stomp" show. The second prize is a weekend getaway to any Best Western participating in the sweepstakes contest.

(Continued on page 122)

# 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
*** No. 1 ***								
1	2	3	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
2	1	4	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
3	3	7	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98
4	4	2	PRIVATE PARTS	Paramount Home Video 33251	Howard Stern Robin Quivers	1997	R	14.95
5	5	12	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
6	10	2	MARILYN MANSON: DEAD TO THE WORLD	Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	1998	NR	16.95
7	7	31	THE BLUES BROTHERS ▲	Universal Studios Home Video 83579	Dan Aykroyd John Belushi	1980	R	14.98
8	6	3	EVITA	Hollywood Pictures Home Video Buena Vista Home Entertainment 12096	Madonna Antonio Banderas	1996	PG	19.99
9	15	17	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
10	9	6	PLAYBOY'S GIRLS NEXT DOOR	Playboy Home Video Universal Music Video Dist. PBV0823	Various Artists	1997	NR	19.98
11	8	14	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
12	12	2	RODGERS & HAMMERSTEIN'S CINDERELLA	Walt Disney Home Video Buena Vista Home Entertainment 12937	Brandy Whitney Houston	1998	NR	19.99
13	17	7	PLAYBOY'S COMPLETE MESSAGE	Playboy Home Video Universal Music Video Dist. PBV0806	Various Artists	1998	NR	19.98
14	16	9	AIR BUD	Walt Disney Home Video Buena Vista Home Entertainment 12587	Kevin Zegers Michael Jeter	1997	PG	29.99
15	13	12	SCREAM	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Drew Barrymore	1996	R	19.99
16	11	4	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
17	14	13	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
18	27	9	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
19	20	15	HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	19.95
20	19	17	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
21	25	17	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
22	36	2	TRAINSPOTTING	Miramax Home Entertainment Buena Vista Home Entertainment 9440	Ewan McGregor Jonny Lee Miller	1996	R	19.99
23	18	13	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser	1997	PG	22.99
24	38	3	DONNIE BRASCO	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp	1996	R	19.98
25	39	107	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Entertainment 0602	Animated	1967	G	26.99
26	28	2	THE SIMPSONS—WAVE II	FoxVideo 4103959	Animated	1998	NR	24.98
27	23	157	SLEEPING BEAUTY ◆	Walt Disney Home Video Buena Vista Home Entertainment 9511	Animated	1959	G	26.99
28	31	28	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
29	33	6	RIVERDANCE-LIVE FROM NEW YORK CITY	Columbia TriStar Home Video 79940	Various Artists	1997	NR	24.95
30	<b>NEW ▶</b>		PLAYBOY'S VOLUPTUOUS VIXENS II	Playboy Home Video Universal Music Video Dist. PBV0824	Various Artists	1998	NR	19.98
31	<b>NEW ▶</b>		IL POSTINO	Miramax Home Entertainment Buena Vista Home Entertainment 5921	Massimo Troisi	1996	PG	NL
32	35	2	EMMA	Miramax Home Entertainment Buena Vista Home Entertainment 9677	Gwyneth Paltrow Ewan McGregor	1996	PG	19.99
33	22	13	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
34	34	26	FLEETWOOD MAC: THE DANCE ●	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
35	21	5	LEAVE IT TO BEAVER	Universal Studios Home Video 83357	Christopher McDonald Janine Turner	1997	PG	19.98
36	<b>NEW ▶</b>		ROSEWOOD	Warner Home Video 14536	Jon Voight Ving Rhames	1996	R	19.95
37	24	6	BELLE'S MAGICAL WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12546	Animated	1997	NR	22.99
38	40	32	WEST SIDE STORY ◆	MGM/UA Home Video Warner Home Video M305295	Natalie Wood Richard Beymer	1961	NR	14.95
39	29	10	PLAYBOY'S SEX ON THE BEACH	Playboy Home Video Universal Music Video Dist. PBV0826	Various Artists	1997	NR	19.98
40	37	7	SLING BLADE	Miramax Home Entertainment Buena Vista Home Entertainment 10487	Billy Bob Thornton	1996	R	19.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

## TV Actor's Co. Markets Family-Friendly Films

BY PATRICIA BATES

SAN ANTONIO, Texas—It takes a man of conviction like actor John Schneider—who upholds the law as sheriff Daniel Simon on CBS-TV's "Dr. Quinn, Medicine Woman"—to start FaithWorks FamilyFilms.

In 1995, Schneider began distributing a catalog that's grown to 150-200 titles through his subsidiary, Family Adventure Films. As a dad of three, Schneider personally reviews each release with this guarantee: "If I wouldn't watch it with my kids, then I won't sell it to yours."

Family Adventure wants to bring more integrity to the small screen via an eight-part "Character Builder"



John Schneider: Duking it out on behalf of greater small-screen integrity.

series, at \$59.97, and "The Music Machine Video: The Fruit Of The Spirit," at \$9.97, which teaches youngsters about blessings. Children learn Bible reading from "The Amazing Book" and its contents from the four-part "Greatest Stories Ever Told."

Secular releases include the "The Chronicles Of Narnia" trilogy for \$40 suggested list and the two-part "Where The Red Fern Grows." Everything is priced to sell.

"CBS has hired me for 'Dr. Quinn,' but I really feel that I work for the moms and dads, not the network," says Schneider. "At Family Adventure Films, we have videos that TV executives might think are 'too soft' for them. But not for Christian parents."

His titles are sold by direct mail, the Internet, and retailers such as TV Land in Chicago. In two years, Schneider wants to expand into Christian music stores. Children's hospitals are also potential customers; Schneider has a database of 150 of them from his work as co-chairman and co-founder of the Children's Miracle Network, whose telethons have raised \$1 billion since 1982.

"I found myself complaining all the time to my wife, Elly, about what was on TV. So I decided to do something," Schneider says. "Sometime in the '80s, TV got rid of its system of standards and practices. I'm old-fashioned, and I believe there are people like me who don't want many influences in their family room." He's equally dismissive of current action-adventure movies.

"Consumers also get the benefit of the [company's] president having

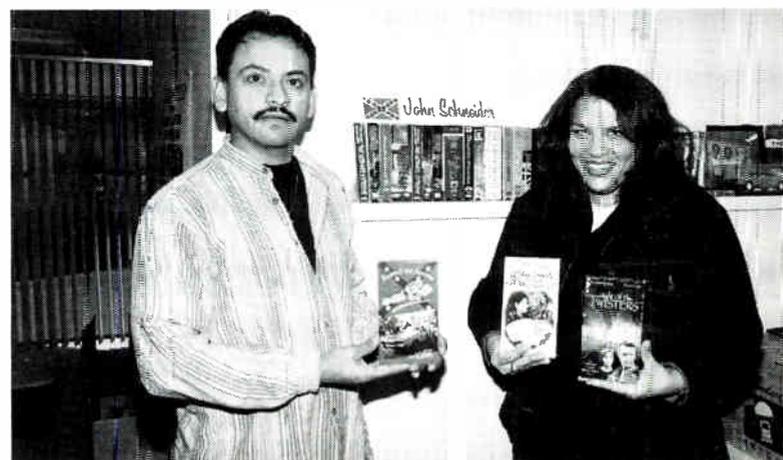
been on TV himself for 20 years," he adds. "I think I know what they like from experience."

Schneider was one of the "good ol' boys" on "The Dukes Of Hazzard," which CBS ran for seven seasons, and the sequel, "The Dukes Of Hazzard: Reunion!" Family Adventure advertises on the "Hazzard" reruns on TNN, and it has a "Behind The Scenes With Bo" cassette.

That's as close as Schneider could get to "Dukes," since the sequel alone would have cost him a prohibitive \$200,000. "Dr. Quinn" is equally out of reach. But there's not much else that appeals to him these days.

"Many TV shows are so narrowly focused these days. The audience is becoming more fragmented," says Schneider. "It's why nothing seems to interest the children anymore."

Schneider doesn't shun the medium entirely. Family Adventure acquired some of his made-for-TV movies, such as "Night Of The Twisters," one of the Family Channel's best-viewed features, and "we consistently sell out of



FaithWorks' Rudy Rodriguez, left, and Terri Porras display Family Adventure Films titles that will be getting wider retail distribution. (Photo: Patricia Bates)

'Christmas Comes To Willow Creek,' made in 1987, says Terri Porras, his executive assistant. His "Dream House," with Marilu Henner, also draws inquiries.

Maintaining a pro-family image, Schneider hosted the WOW Inspirational Awards Feb. 1, carried live on cable's INSP—The Inspirational

Network and the USA Radio Network. But FaithWorks FamilyFilms remains one of his proudest accomplishments.

Says Schneider. "It's the best investment you can make in life because you can sit and watch your time and money and yourself grow by the minute."

## A&E Home Video's 'Tom Jones' Launches Major Marketing Blitz

BY EILEEN FITZPATRICK

LOS ANGELES—The A&E Home Video release of the adaptation of Henry Fielding's "Tom Jones" will kick off a new marketing initiative billed as the largest in the company's 14-year history.

"Tom Jones" will be released April 21 as a six-volume boxed set priced at \$99.95 and will launch A&E's new "Literary Classics" line, which also includes "Pride And Prejudice," "Emma," "Jane Eyre," and "Ivanhoe."

"We've done incredibly well in the ratings and home video sales with these adaptations," says A&E director of home video David Walmsley, "and we wanted to take advantage of the success by creating an umbrella that will coordinate our branding and marketing efforts. The selection of product is something that can be promoted as a group."

The video release of "Tom Jones," which airs on the A&E network April 5-7, will be supported by an exclusive sweepstakes promoted by Barnes & Noble and A&E Online.

Through March, Barnes & Noble will promote "Tom Jones" and the other Literary Classics titles via a display. The companion books, distributed by Modern Library, will also be part of the promotion.

The sweepstakes—called Classic Drama. Classic Trips—will award six grand-prize trips to some of the European locales featured in A&E's

"Literary Classics" line.

Consumers can enter at any of Barnes & Noble's 450 locations or through the A&E World Wide Web site, which can be accessed at www.AandE.com. The entry deadline is March 23.

"We've been in partnership with Barnes & Noble with our 'Biography' series, and it's a great atmosphere to promote this new line," Walmsley says.

The book retailer signed up with A&E last year for an exclusive marketing program that features a kiosk to display "Biography" video product in Barnes & Noble stores.

The "Literary Classics" launch will also include a national advertising campaign. To further promote the new line, A&E will re-air some of the titles on the channel throughout the spring.

A&E, whose videos are distributed by New Video Group, will also be targeting the rental market with a two-volume version of "Tom Jones" priced at \$99.95.

The company released a similar configuration for the multi-tape series "Pride And Prejudice" after receiving reports that retailers were renting out the cumbersome boxed set.

Next up on the "Literary Classics" schedule is Thomas Hardy's "Tess Of The D'Urbervilles," which premieres on A&E in August and will be released on video in the fall.

### Billboard.

MARCH 14, 1998

## Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★					
1	NEW		DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS PolyGram Video 4400464433	19.95	1	21		OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 60428	22.99
2	1	15	THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097	19.98	2	10	9	STEP REEBOK: INTENSE MOVES BMG Video 80358-3	14.98
3	NEW		GRETZKY: THE GREAT ONE AND THE NEXT ONES FoxVideo (CBS/Fox) 2758	14.98	3	8	67	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
4	2	95	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98	4	5	15	FIRM BASICS: SCULPTING WITH WEIGHTS BMG Video 80341-3	19.98
5	6	49	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99	5	6	21	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12.98
6	8	245	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	6	11	13	STEP REEBOK: POWER BLAST BMG Video 80359-3	19.98
7	7	19	FOOTBALL FOLLIES PolyGram Video 4400475033	9.95	7	2	17	THE GRIND WORKOUT: FAT BURNING GROOVES Sony Music Video	12.98
8	9	19	PURE PAYTON PolyGram Video 4400464413	19.95	8	9	71	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
9	10	67	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98	9	3	113	THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796	12.98
10	12	67	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95	10	4	177	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
11	3	3	NBA 2000 FoxVideo (CBS/Fox) 2759	14.98	11	13	11	FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT BMG Video 80343-3	19.98
12	5	37	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98	12	7	131	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
13	15	55	SUPER SLUGGERS Orion Home Video 96001	14.98	13	15	9	STEP REEBOK: RHYTHMIC POWER BMG Video 80360-3	19.98
14	14	313	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	14	19	71	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
15	11	408	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98	15	14	21	DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909	12.98
16	16	23	NFL GREATEST GAMES: SUPER BOWL III PolyGram Video 80063046439	19.95	16	RE-ENTRY		ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95
17	18	17	NFL TALKIN' FOLLIES PolyGram Video	14.95	17	12	11	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	19.98
18	13	147	LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003	19.98	18	RE-ENTRY		THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
19	19	37	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98	19	RE-ENTRY		THE FIRM: FIRM CARDIO BMG Video 80314-3	19.98
20	4	3	SHAQ 'ROUND THE WORLD FoxVideo (CBS/Fox) 2760	14.98	20	16	53	THE GRIND WORKOUT: STRENGTH AND FITNESS Sony Music Video 49805	12.98

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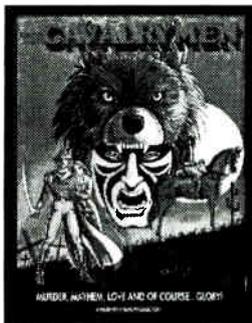
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Box 8433, Billboard Classified  
1515 Broadway, New York, N.Y. 10036

## MIGHTY SAM McCLAIN

(Continued from page 10)

got to New Orleans, I sold some plasma, which I had done in Nashville from time to time . . . I was down there by that muddy Mississippi, I felt like walkin' off into that. I was outdoors, I was sleepin' down there by the Mississippi some nights. It was a painful time."

Things brightened temporarily for McClain in the Crescent City: He found shelter with the Neville Brothers, recorded an EP for indie Orleans Records, and even did a tour of Japan that resulted in a live album.

However, by the late '80s, McClain was in Houston, dabbling in real estate. His marriage—his third—fractured when his wife proposed that McClain, who was drinking heavily, open a liquor store. "Can you imagine?" he says. "I knew if I did that, I'd die."

McClain relocated to Boston, where he cut a demo that his keyboardist Bruce Katz gave to Harley, who was then president of AudioQuest.

"It's embarrassing to think about now," Harley confesses, "but [the tape] rode around in my car for

about two months. I was cleaning it out, and I thought, 'OK, let's see what this is.' It was just a rough demo of some of the tunes that ended up on [McClain's AudioQuest debut] 'Give It Up To Love.' You hear the voice, and you go, 'God-damn, man, this is like Otis [Redding] and Bobby Blue [Bland].' So I got home, I started making phone calls."

Harley—who now runs his own independent production company, but still handles AudioQuest's distribution (through Distribution North America in the U.S.) and marketing—says that "Journey" is being serviced the second week of March to public radio, college, and triple-A stations. Promoter "Serious" Bob Laul has been hired to work the album.

But Harley says that press and touring have been most effective in promoting McClain. "We've always done really extensive print service, both nationally and internationally," he says. "Consequently, Sam's never been short on press . . . [The major blues publications] have never missed any of his records."

He adds, "We feel like we hit critical mass last year, in terms of his gigs. He's gotten significantly more work last year, in Europe and here, too."

In Europe, AudioQuest is handled directly by a network of distributors, including Red Lick in the U.K., PMF in France, IRD in Italy, and Hi Fi Klubben in Scandinavia.

Last year, McClain began to steer his own career with the establishment of McClain Management (which he runs with Brenda Brown and his wife, Sandra) and his booking company, McClain Productions. His songs are published by his Emily's Son Publishing (ASCAP).

"I figured I was qualified to do my own things, 'cause everything I seen everybody else doin', I didn't like it," he says. "All I was doin' was givin' 'em some money, from the bookin' agent to the so-called manager I had. So I decided to fire everybody. My wife thought I was goin' crazy . . . Lo and behold, soon as I made the decision, I don't know if it was the next day or the same day, the phone started ringin'."

After March club dates in the Northeast, McClain and his seven-

piece band will tour extensively in April and May in Germany, France, the Netherlands, and Switzerland. Other European gigs are planned for the summer; in October or November, he will work for the first time in China, with shows set for Shanghai and Beijing.

McClain's reputation has been steadily solidifying among blues consumers, according to Allen Larmann, blues buyer at the Rhino Records store in Los Angeles.

"With the past two records on AudioQuest, he's made a niche for himself as a soul/blues artist," Larmann says. "He's not one of these artists who make one record and go away—he's stuck around."

McClain, who is nominated for a '98 Handy Award as soul/blues artist of the year, says his music can find an audience beyond the blues market: "Don't put me in no sack. Don't put me in no category. I'm a universal person. I'm a universal-thinkin'-minded person. That's the way I feel about my music. I don't want to put it in no hole, say, 'This is what it is.' I want everybody to be able to hear this music."

## RIAA CERTIFICATIONS

(Continued from page 9)

rock unit Blink 182 (Cargo), rappers the Lox (Bad Boy/Arista), vocal group Allure (Epic), rising Latin star Alejandro Fernández (Sony Discos), Canadian rock group Barenaked Ladies (Reprise), and country vocalist Holly Dunn (Warner Bros.).

A complete list of February RIAA certifications follows.

### MULTI-PLATINUM ALBUMS

Patsy Cline, "Greatest Hits," MCA, 8 million.

Various artists, soundtrack, "Titanic," Sony Classical, 8 million.

Various artists, soundtrack, "Titanic," Sony Classical, 6 million.

Matchbox 20, "Yourself Or Someone Like You," Atlantic, 5 million.

Alabama, "Mountain Music," RCA Nashville, 5 million.

Various artists, soundtrack, "Titanic," Sony Classical, 5 million.

Celine Dion, "Let's Talk About Love," Epic, 5 million.

Alabama, "Roll On," RCA Nashville, 4 million.

Chumbawamba, "Tubthumper,"

Republic/Universal, 3 million.

Sugar Ray, "Floored," Atlantic, 2 million.

Melissa Etheridge, "Your Little Secret," Island, 2 million.

Savage Garden, "Savage Garden," Columbia, 2 million.

Various artists, soundtrack, "Soul Food," LaFace, 2 million.

Alabama, "Greatest Hits, Volume III," RCA Nashville, 2 million.

10,000 Maniacs, "Our Time In Eden," Elektra, 2 million.

10,000 Maniacs, "In My Tribe," Elektra, 2 million.

### PLATINUM ALBUMS

Jonny Lang, "Lie To Me," A&M, his first.

Various artists, soundtrack, "Clueless," Capitol.

Patty Loveless, "The Trouble With The Truth," Epic Nashville, her fourth.

Martina McBride, "Wild Angels," RCA Nashville, her second.

Various artists, soundtrack, "Blues Brothers," Atlantic.

K-Ci & JoJo, "Love Always," MCA,

their first.

Foo Fighters, "The Colour And The Shape," Capitol, their second.

### GOLD ALBUMS

Styx, "Return To Paradise," CMC International Records Inc., its 11th.

Various artists, "A Country Christmas With The Stars Of Nashville," Unison.

Various artists, "A Classical Christmas," Unison.

Various artists, "Light Jazz Christmas Eve," Unison.

Dave Williamson Big Band, "That Christmas Swing," Unison, its first.

Various artists, "A Contemporary Gospel Christmas," Unison.

Various artists, "A Country Christmas With The Stars Of Branson," Unison.

Various artists, "Bach," Unison.

Andy Williams, "We Need A Little Christmas," Unison, his 18th.

Various artists, soundtrack, "Scream 2," Dimensions/Capitol.

Alabama, "Dancin' On The Boulevard," RCA Nashville, its 19th.

Various artists, soundtrack, "Great Expectations," Atlantic.

Blink 182, "Dude Ranch," Cargo/MCA, its first.

Sammy Kershaw, "Labor Of Love," Mercury Nashville, his sixth.

Brian McKnight, "Anytime," Mercury Nashville, his third.

The Lox, "Money, Power & Respect," Bad Boy/Arista, its first.

Allure, "Allure," Epic, its first.

Alejandro Fernández, "Me Estoy Enamorando," Sony Discos, his first.

Various artists, "MTV Party To Go '98," Tommy Boy.

Styx, "Edge Of The Century," A&M, its 12th.

Barenaked Ladies, "Rock Spectacle," Reprise, their first.

Holly Dunn, "Milestones/Greatest Hits," Warner Bros., her first.

### PLATINUM SINGLES

Usher, "Nice & Slow," LaFace, his second.

Destiny's Child, "No, No, No," Columbia, its first.

### GOLD SINGLES

Usher, "Nice & Slow," LaFace, his second.

Mase, "What You Want," Bad Boy/Arista, his second.

Busta Rhymes, "Dangerous," EastWest/Elektra, his second.

Wyclef Jean, "Gone Till November," Ruffhouse/Columbia, his first.

K.P. & Envyi, "Swing My Way (Bass Compilation)," EastWest/Elektra, their first.

Lord Tariq & Peter Gunz, "Deja Vu [Uptown Baby]," Columbia, their first.

Assistance in preparing this story was provided by Carrie Bell.

## LARNELLE HARRIS

(Continued from page 10)

his heart at this moment, not just a collection of songs that were cool. The end result is, I think, one of the best records he's ever done."

Diehl says the marketing plan for the new album has several levels. "The primary objective is to let the core Larnelle fan know there is a new record," he says. "We're achieving that through chain catalog advertising. We're in just about every Christian chain store catalog you can imagine—Family Christian Stores, Baptist, Joshua's, Lemstone. We're also doing the same thing in print advertising [with] five or six of the larger Christian consumer magazines."

Like Harris, Brentwood is committed to serving the church audience. "One of the objectives Brentwood has as a label is to rebuild the bridge between the church and retail with music," he says. "Back in

the '80s, you could go to a church service anywhere in the country, and there was an 8-in-10 chance the choir would be singing something from Larnelle, Sandi Patty, Steve Green, Ray Boltz, or Twila Paris. We were the ones providing music for the church to use in their services, and now that's just not happening as much. The church music directors have gone to other places to look for their music, because as other avenues have opened up and the pop side of what we do has expanded, it's been harder and harder for the artists who are true church artists to get the kind of songs they need and indeed to have a record company willing to say, 'You can still be a church artist; not everybody has to do a pop record.'"

Diehl says the label is releasing an octavo (an individual song arranged for use by church choirs)

on Harris' first single, "Blessing And Honor," which was released to Christian inspirational radio Feb. 6. Brentwood also is sending out more than 500,000 coupons to church choir members and is mailing 25,000 postcards to previous inspirational music buyers.

Harris will do a live radio special Tuesday (10) on the Moody Broadcasting Network. He'll also appear that morning on the "Crook And Chase" show. In addition, Harris will perform five concert dates with Patty this spring, the first being Thursday (12) in Birmingham, Ala. (The two are known for such award-winning duets as "I've Just Seen Jesus" and "More Than Wonderful.")

Diehl says additional dates with Patty are in the works. Harris is booked and managed by Splendor Productions in Orlando, Fla.

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## Billboard Charts

For the Week Ending  
February 14, 1998

The Billboard 200  
The "Titanic" soundtrack  
continues its run at the top.

The Hot 100 Singles  
Usher takes it "Nice and Slow"  
as he slides past Janet into the  
No. 1 spot.

Top R&B Albums  
Briana McKnight gains a rare  
slow-build No. 1 as his  
"Anytime" reaches the top in its  
19th week on the chart.

Top Country Albums

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## DAILY MUSIC NEWS

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### Puff & Family To Hit The Road

Puff Daddy & the Family, Dru Hill, and Busta Rhymes will embark on a North American tour March 9 at the Miami (Fla.) Arena. The jaunt, which will concentrate on East Coast and Midwestern dates, will wrap March 24 in Boston. [Read The Full Story](#)

### Breaking News...

- ▶ [3 Tenors Set To Street On 2 Labels](#)
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- ▶ [Shaq Scores A&M Joint Venture](#)
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## Pay-For-Play Issue Looms At CRS Some Group Heads Skate Around Subject

BY CHUCK TAYLOR

NASHVILLE—To pay or not to pay for play?

That was the question on the minds of country radio broadcasters attending the 29th annual Country Radio Seminar (CRS) Feb. 25-28, surrounding the explosive issue of stations accepting money for playing full songs by new artists.

The pay-for-play matter was first touched off in December, when CBS Radio VP of programming Rick Torasso came to Nashville with other CBS managers to discuss plans for a new music show in which some of the playlist slots would be for sale.

But it truly ignited in mid-February when New Jersey-based rock and pop independent promoter Hi-Impact Marketing announced plans to extend its business into country, signing up stations and functioning as their exclusive promoter.

This is unlike the way in which independent promotion is done in Nashville, where every station is fair game. In essence, stations would then receive money for airing certain target tracks.

### TORASSCO BACKS OFF

At a panel addressing the highly charged issue, however, Torasso backed off the idea of pay-for-play, repeatedly stressing that "campaigns" he has come up with "have absolutely nothing to do with asking for money to play a record," although he declined to discuss the specifics of these "campaigns," which, when pushed, he said CBS will launch in late April.

"We must learn to grow the country life group," he said. "To increase enthusiasm, we have to get the record companies involved [with radio]. Programmers must act more as a service for sales, to make it compelling for lis-

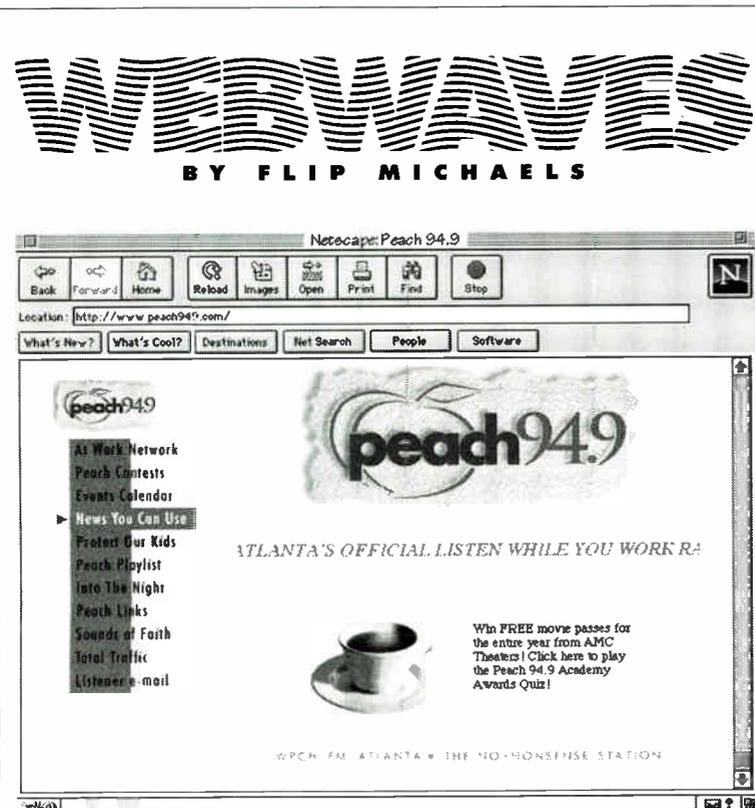
tening, while aligning the product for sales. The most important things programmers have to understand is that we're in the business of making money. We need to begin thinking of it in terms of the synergies between programming and sales."

Echoing the point, Peter Smyth, senior VP/regional GM for Greater Media Broadcasting, said, "We're no longer talking about selling spots in

this industry. Spots are what you have removed from clothes."

RCA Label Group chairman Joe Galante noted that labels do not have additional dollars for marketing, so any money spent on radio would have to come from elsewhere, such as video budgets or "slotting allowance" at retail. But, he said, "we have to focus on the rate of return" for any

(Continued on next page)



WONDERING HOW to make the perfect peach cobbler? Peach puffs? How about peaches and cream? You might want to try sweetening your dessert menu with a recipe swap from www.peach949.com, the World Wide Web home page of AC WPCB (Peach 94.9) Atlanta.

"The site was developed to mirror our station's interactive attitude," says WPCB marketing specialist Brian Greathouse.

That includes such wholesome topics as cyber-suggestion boxes about upcoming local family events and community service, with Web pages like Our Kids & Families Come First, a place for listeners to offer suggestions and ideas on how families can spend their free time.

The station also posts a list of upcoming community charity functions and special events where

listeners can donate their time and/or money and help make a difference.

"When we approached the Web site, our designers [the Jack Morton Co.] were very helpful in focusing our goals and concepts for the site," says PD Vance Dillard. The Peach 94.9 pages are full of link-lists, from MOVIEWeb (featuring clips) to Romantic Gestures (a collection of sage advice) and even Carlos' Internet Coloring Books for kids.

WPCB cross-promotes its Internet presence both on the air and with America Online's Digital City Atlanta to create more traffic. "We are now in the process of working with RealAudio to broadcast its nearly 25-year-old weekend program 'Sounds Of Faith' on the Web," Greathouse says. "The key is creating a need or reason to visit."



## newslines...

**KASEM RECLAIMS AT40 WITH AMFM.** After nearly a decade with Westwood One (WW1), countdown pioneer Casey Kasem jumps to Chancellor's AMFM Radio Networks, where he will reclaim the "American Top 40" show name. In the next several weeks, AMFM hopes to launch the show on 350 stations; it will continue to be available in top 40, adult top 40, and AC editions. That's the pleasant news. However, Kasem's move has prompted a \$10 million breach-of-contract suit by WW1 against Kasem, Chancellor, and lawyer Eric Weiss. WW1 claims Kasem is under contract to it until Jan. 1, 2000; it also says Weiss used inside information gained as a WW1 lawyer to help Kasem break his contract.

**Y-107 AIMS FOR NYC REACH.** Country combo WWXY/WWVY/WWZY (Y-107) in suburban New York is awaiting FCC approval for a power upgrade that will double its wattage to 6,000 watts. This will increase its reach into parts of New Jersey and New York's metro area, including Manhattan. Although its primary target is the city's outskirts, Y-107 director of marketing/promotion Jason Steinberg says the souped-up signal should serve to gain the attention of Wall Street investors and Madison Avenue. There is currently no New York-based country radio station.

**STATION SALES.** Cox Radio, owner of adult R&B WCFB (Star 94.5) Orlando, Fla., picks up another FM in that market, paying \$14.5 million for WTLN-FM, currently a religious outlet. Meanwhile, Cox will sell WCFB's AM simulcast partner, WZKD, to Thomas H. Moffitt Jr. for \$500,000... Fast-growing Cumulus picks up 25 Midwestern small-market outlets from James Ingstaad, including classic rockers KLKK Mason City, Iowa; KXLP Mankato, Minn.; KQCL Fairbault, Minn.; and KRCH Rochester, Minn.

**UP THE LADDER.** Ex-KRBV (V100) Dallas GM Skip Schmidt is now market manager for Clear Channel's Tampa, Fla., outlets, including adult R&B WRBQ-AM... Dave Coppock is named VP/GM of Clear Channel's seven-station cluster in Mobile, Ala., including classic rock WRKH. He previously was market manager of Clear Channel's Tallahassee, Fla., cluster: Coppock replaces Ken Johnson, who exits... Judy McNutt is now PD of adult R&B KMCG (Magic 95.9) San Diego, replacing Bruce St. James.

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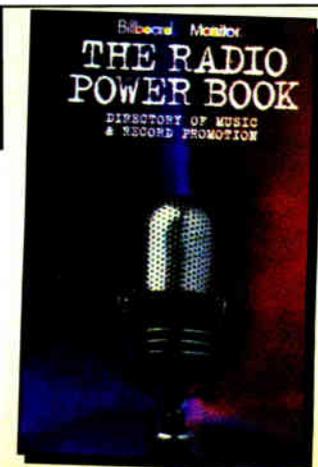
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# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	14	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION 7 weeks at No. 1
2	2	3	9	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
3	3	4	24	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
4	4	2	28	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
5	7	8	8	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
6	12	19	3	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
7	6	7	12	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
8	5	5	21	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
9	9	9	35	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
10	11	11	7	GIVE ME FOREVER (I DO) GTSF ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
11	8	6	22	THE GIFT WINOHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
12	10	10	16	LOVING YOU ARISTA ALBUM CUT	KENNY G
13	13	13	33	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
14	19	20	5	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
15	16	17	5	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
16	20	18	14	LIGHT IN YOUR EYES CAPITOL 58670	BLESSID UNION OF SOULS
17	14	14	13	BACK TO YOU A&M ALBUM CUT	◆ BRYAN ADAMS
				★★★ AIRPOWER ★★★	
18	21	30	3	RECOVER YOUR SOUL ROCKET ALBUM CUT/ISLAND	◆ ELTON JOHN
19	18	15	28	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	◆ DARYL HALL JOHN OATES
20	15	12	20	THE BEST OF LOVE COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
21	17	16	25	SO HELP ME GIRL ARISTA 13428	◆ GARY BARLOW
22	23	26	3	A PROMISE I MAKE ELEKTRA ALBUM CUT/EEG	DAKOTA MOON
23	24	27	4	SUPERHERO ARISTA 13472	GARY BARLOW
24	22	24	8	I DO Geffen 19416	◆ LISA LOEB
25	29	—	2	TOO MUCH VIRGIN 38630	◆ SPICE GIRLS

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	19	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20 5 weeks at No. 1
2	2	3	16	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
3	4	5	13	THE MUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS.	◆ LOREENA MCKENITT
4	3	2	27	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
5	5	4	9	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
6	8	12	18	KISS THE RAIN UNIVERSAL 56140	◆ BILLIE MYERS
7	7	7	34	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
8	6	6	19	I DO Geffen 19416	◆ LISA LOEB
9	18	19	5	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
10	15	18	12	BITTER SWEET SYMPHONY VCHUT ALBUM CUT/VIRGIN	◆ THE VERVE
11	12	14	18	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
12	10	8	46	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
13	9	10	37	IF YOU COULD ONLY SEE POLYOR ALBUM CUT/A&M	◆ TONIC
14	14	15	12	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
15	11	9	30	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
16	17	16	11	BRICK 550 MUSIC ALBUM CUT	◆ BEN FOLDS FIVE
17	16	13	23	TUBTHUMPING REPUBLIC 56146*/UNIVERSAL	◆ CHUMBAWAMBA
18	21	24	3	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
19	19	17	45	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
20	13	11	17	SWEET SURRENDER ARISTA 13453	◆ SARAH MCLACHLAN
21	24	29	5	SEX AND CANDY CAPITOL ALBUM CUT	◆ MARCY PLAYGROUND
22	25	27	7	I'LL BE LAVA ALBUM CUT/ATLANTIC	EDWIN MCCAIN
				★★★ AIRPOWER ★★★	
23	30	—	2	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
24	22	22	25	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
25	23	21	13	WHAT WOULD HAPPEN CAPITOL 58681	◆ MEREDITH BROOKS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 55 adult contemporary stations and 68 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

# Radio

## PROGRAMMING

### PAY-FOR-PLAY ISSUE LOOMS AT CRS

(Continued from preceding page)

potential radio buys. "We're not playing a shell game here where I'm sitting on a bag of money and I don't know what to do with it."

Independent promoter Peter Svendsen said stations that were over-leveraged had no business going to labels to help their bottom line: "Radio properties are overpriced. Don't call on [programmers] to bail you out from spending too much money. You have to learn to live within budgets." Further, he called pay-for-play "a smokescreen for investors."

#### NEGATIVE REACTION

Reaction on Music Row has been primarily negative on pay-for-play. "It doesn't feel right to me," said Bobby Kraig, VP of promotion at Arista. "We have a real good relationship with radio. I don't see any reason at this point to change the way we do business."

Throughout CRS, the issue penetrated sessions and hallway chatter. At an earlier session focusing on radio group heads, Clear Channel president/COO Mark Mays and Citadel chairman/CEO Larry Wilson—in response to a question about whether major groups were planning to flex their collective muscle with the record community—each said that labels should again become a source of conventional record advertising revenue, without specifically addressing pay-for-play.

Wilson suggested that, given the relationship between country artists and the audience, labels take ads that would "promote these artists as the great

## Brooks To Go High-Tech Plans To Release Live DVD Set

NASHVILLE—During his keynote speech at the Country Radio Seminar (CRS) Feb. 25-28, Garth Brooks predicted that DVD "will eventually replace CDs, CD-ROM, and VCRs," and he expressed a desire to be on the cutting edge of that technology. "I want country music to be the first to say goodbye to CDs," he said.

Brooks plans to team with Intel to release a live album on the DVD format in September that will consist of audio and video of 20-26 tracks, including new singles. Brooks also plans to film an upcoming show at the Target Center in Minneapolis and take that show on a tour of theaters beginning in Miami and moving to Orlando, Fla., and other markets.

Explaining Capitol Nashville's decision to work his new single, "Two Piña Coladas," to pop radio, something he previously had adamantly refused to let the label do, Brooks said, "It is our job to present

ourselves in [markets where we're not normally exposed] and bring them back to country. If people say, 'Garth is going pop on "Two Piña Coladas," I know it's for one reason, so we can steal their audience.'

Brooks chastised programmers for relying too much on research and choosing songs "because 30% of the people in blue hard hats on a Tuesday liked the last chorus instead of playing it because you've gotta hear it." Brooks also said he wanted to give the CRS keynote speech because "I would not have missed the chance to say 'we're all right.' We've got the format that changes people's lives, so let's [not] panic" over a down market.

Acknowledging that selling 100 million albums in a decade is one of his goals, Brooks said that if that happened, he might take a hiatus from the business to spend time with his family.

PHYLLIS STARK

human beings that people say they are."

That led American Radio Systems co-CEO John Gehron, who never specifically mentioned pay-for-play either, to say that broadcasters would "have to go to labels" and show them that they could do more than conven-

tional record advertising. "It has to be a win/win," he said.

Later during that panel, a PD asked the group heads outright how they would respond if a PD objected to playing a song as a result of a time-buy. "I don't think you're going to see anybody on this panel force a PD to play a song they don't want to play," said Mays. "Product is king," said Gehron. "You have to have something to sell. [Being forced on a record because of a time-buy] would not be the case in our company."

#### A DANGEROUS SITUATION

During the "Radio And Records: Realizing The Common Goal" session, MCA VP of promotion David Haley called pay-for-play "a very dangerous situation. I haven't met with a programmer yet who thinks it's a good idea. There are people out there who would pay any price to be a star. At what point do you draw the line between taking Capitol's money and Lardbucket Records' money? It's like taking [client money] for a head lice spot."

KNIX Phoenix general program manager Larry Daniels said, "Pay-for-play, in the truest sense—paying for meaningful rotation—is a terrible idea. How is that going to help you with listeners? What is exciting from a radio standpoint is realizing that labels can spend money to advertise on radio. We ought to help them find ways to sell their product in new ways."

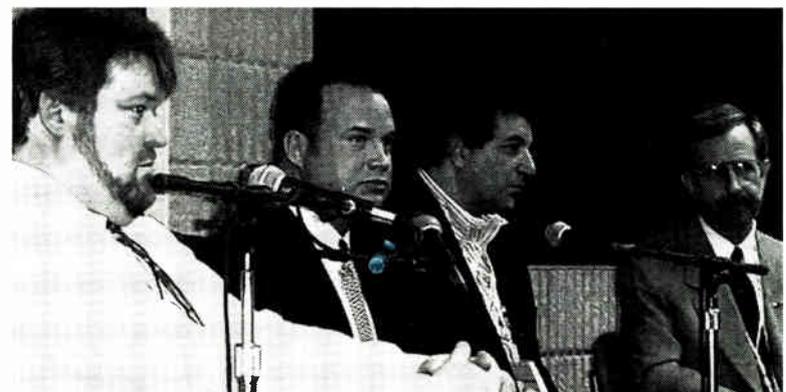
#### GARTH DOESN'T DIG IT

During his keynote speech, Garth Brooks said, "I don't dig it," when asked about pay-for-play. "I would love to hear all the things we hear on radio [because] we love them, not because we can afford them," he said. Brooks told the programmers present that on the subject of pay-for-play, "the ball is going to be in your court. It seems to me you guys hold the cards."

Assistance in preparing this story was provided by Sean Ross, editor of *Airplay Monitor*, and Phyllis Stark, managing editor of *Country Airplay Monitor*.



**The Way To Live A Life.** Curb/Universal Records sponsored a popular early-evening party at Havana Lounge featuring martinis, cigars, and massages during two nights at the Country Radio Seminar. Pictured cutting loose at the event, from left, are KYNG Dallas PD Dan Pearman, Curb/Universal West Coast regional Rhonda Beasley, and Curb/Universal Southwest regional Tami DeVito.



**Common Goals.** Shown in a deep state of concentration during a Country Radio Seminar session called "Radio And Records: Realizing The Common Goal," from left, are WCOL Columbus, Ohio, music director John Boy Crenshaw; MCA Nashville VP of promotion David Haley; Capitol Nashville executive VP Bill Catino; and KNIX Phoenix general program manager Larry Daniel.

What do you get when you combine a Robert Johnson-esque vocal jumble recorded through a helicopter pilot's helmet mike, an opening guitar line that's a cross between "Baba O'Riley" and "How Soon Is Now?," an Aerosmith-like swagger, non-sense lyrics, and plenty of bad-boy rock bravado?

"The Oaf (My Luck Is Wasted)," a song with "absolutely no point," according to Big Wreck's lead singer/guitarist, Ian Thornley.

"I had a guitar riff kicking around my head for a while that was somewhere between the Smiths and the Who and a chorus line of 'My God Is Wasted,'" he says of the single, which is No. 25 on this issue's Modern Rock Tracks. "We started playing with it one day while in pre-production. I changed 'God' to 'Luck' because it sounded too pretentious. I just fit words

that rhymed, and 10 minutes later we had a song." But to make Atlantic happy, the Boston quartet says it had to cut down on the gibberish and splice in clear lyrics. "I had to cut a more natural-sounding



"I won't get naked onstage. Well, maybe, if it was done under the right pretense."  
—Ian Thornley, Big Wreck

vocal to lay on top of the distorted mess. We compromised."

The members of the Berklee College of Music-trained act say the song exceeded any expectations

they might have had. It was recorded for fun. "It isn't like anything else on the album. This could cause a problem because people will expect 12 other tracks just like 'Oaf.' We don't want to disappoint, but we have a lot to accomplish musically. The other tracks are better and more radio-friendly. People will say, 'They're an original band who crosses genres and influences. What a novel idea.' Taste is the enemy of art, as Picasso said."

Popularity has another price for 25-year-old Thornley, who sports the swinger style and actor Vincent D'Onofrio looks. "Women throw their underwear onstage and scream now. I'm not into that, and I won't get naked onstage. Well, maybe if it was done under the right pretense. I'm not a groupie guy. It's just not safe these days. If it was, look out world."

Billboard®

MARCH 14, 1998

# Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	—	2	***No. 1*** WITHOUT YOU VAN HALEN III	VAN HALEN WARNER BROS.
2	2	1	11	GIVEN TO FLY YIELD	PEARL JAM EPIC
3	3	2	15	THE UNFORGIVEN II RELOAD	METALLICA ELEKTRA/EEG
4	4	5	13	SEX AND CANDY MARC PLAYGROUND	MARC PLAYGROUND CAPITOL
5	5	8	8	BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
6	6	3	29	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
7	8	10	11	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
8	7	6	20	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
9	11	11	8	SUNSHOWER GREAT EXPECTATIONS THE ALBUM	CHRIS CORNELL ATLANTIC
10	9	7	34	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
11	12	9	14	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
12	17	33	3	CUT YOU IN BOGGY DEPOT	JERRY CANTRELL COLUMBIA
13	15	16	7	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
14	10	4	14	TASTE OF INDIA NINE LIVES	AEROSMITH COLUMBIA
15	14	13	10	SAINT OF ME BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
16	16	15	14	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
17	13	12	16	THE OAF (MY LUCK IS WASTED) IN LOVING MEMORY OF...	BIG WRECK ATLANTIC
18	18	19	6	WALK AWAY GRAND WORLD	COOL FOR AUGUST WARNER BROS.
19	22	28	4	TORN MY OWN PRISON	CREED WIND-UP
20	31	30	4	USE THE MAN CRYPTIC WRITINGS	MEGADETH CAPITOL
21	20	18	20	BACK ON EARTH THE OZZMAN COMETH	OZZY OSBOURNE EPIC
22	23	23	6	BITTER SWEET SYMPHONY URBAN HYMNS	THE VERVE VCHUT/VIRGIN
23	19	14	20	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
24	29	29	4	IN HIDING YIELD	PEARL JAM EPIC
25	30	31	5	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
26	26	24	23	ALMOST HONEST CRYPTIC WRITINGS	MEGADETH CAPITOL
27	28	32	4	I AM A PIG VOYEURS	TWO NOTHING/INTERSCOPE
28	27	26	4	MY FATHER'S EYES PILGRIM	ERIC CLAPTON REPRISE
29	32	37	3	RAGE BROTHER TO BROTHER	VAN ZANT CMC INTERNATIONAL
30	24	21	18	THE GIRL I LOVE BBC SESSIONS	LED ZEPPELIN ATLANTIC
31	25	22	17	THE MEMORY REMAINS RELOAD	METALLICA ELEKTRA/EEG
32	21	17	11	SHE SAID "SCREAM 2" SOUNDTRACK	COLLECTIVE SOUL DIMENSION/CAPITOL
33	33	27	8	DAMMIT (GROWING UP) DUDE RANCH	BLINK 182 CARGO/MCA
34	34	25	11	SULLIVAN MONSOON	CAROLINE'S SPINE HOLLYWOOD
35	NEW ▶	1	1	YESTERDAY'S NEWS STRANGERS ALMANAC	WHISKEYTOWN OUTPOST/GEFFEN
36	NEW ▶	1	1	MUNGO CITY THE CHINESE ALBUM	SPACEHOG HIFI/SIRE/WARNER BROS.
37	36	36	25	SLOW RIDE TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
38	37	40	18	FORTY SIX & 2 AENIMA	TOOL FREEWORLD
39	NEW ▶	1	1	CEREMONY CRYSTAL PLANET	JOE SATRIANI EPIC
40	38	39	10	BLACK SEVENDUST	SEVENDUST TVT

Compiled from a national sample of airplay surveyed by Broadcast Data Systems' Radio Track service. 110 Mainstream rock stations and 83 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1998, Billboard BPI Communications

Billboard®

MARCH 14, 1998

# Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	20	***No. 1*** SEX AND CANDY MARC PLAYGROUND	MARC PLAYGROUND CAPITOL
2	2	2	16	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
3	3	3	11	GIVEN TO FLY YIELD	PEARL JAM EPIC
4	4	4	23	BITTER SWEET SYMPHONY URBAN HYMNS	THE VERVE VCHUT/VIRGIN
5	5	5	15	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
6	7	8	9	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
7	9	11	6	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
8	10	9	16	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
9	6	7	19	HOW'S IT GOING TO BE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
10	8	6	17	BRICK WHATEVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
11	17	23	4	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
12	11	12	23	DAMMIT (GROWING UP) DUDE RANCH	BLINK 182 CARGO/MCA
13	12	10	25	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
14	16	18	7	SUNSHOWER GREAT EXPECTATIONS THE ALBUM	CHRIS CORNELL ATLANTIC
15	14	16	18	KARMA POLICE OK COMPUTER	RADIOHEAD CAPITOL
16	13	13	12	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
17	15	14	27	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
18	18	20	5	TORN LEFT OF THE MIDDLE	NATALIE IMBRUGLIA RCA
19	19	19	12	THE MUMMERS' DANCE THE BOOK OF SECRETS	LOREENA MCKENITT QUINLAN ROAD/WARNER BROS.
20	20	15	22	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
21	26	—	2	CUT YOU IN BOGGY DEPOT	JERRY CANTRELL COLUMBIA
22	22	21	14	BEAUTIFUL DISASTER TRANSISTOR	311 CAPRICORN/MERCURY
23	NEW ▶	1	1	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
24	23	24	8	BRIAN WILSON ROCK SPECTACLE	BARENAKED LADIES REPRISE
25	24	25	6	THE OAF (MY LUCK IS WASTED) IN LOVING MEMORY OF...	BIG WRECK ATLANTIC
26	21	17	8	ALL AROUND THE WORLD BE HERE NOW	OASIS EPIC
27	27	36	3	WISHLIST YIELD	PEARL JAM EPIC
28	29	29	6	SUNDAY SHINING MAVERICK A STRIKE	FINLEY QUAYE 550 MUSIC
29	30	30	3	LIFE IN MONO FORMICA BLUES	MONO ECHO/MERCURY
30	25	22	18	BRIMFUL OF ASHA WHEN I WAS BORN FOR THE SEVENTH TIME	CORNERSHOP LUAKA BOP/WARNER BROS.
31	40	—	2	MUNGO CITY THE CHINESE ALBUM	SPACEHOG HIFI/SIRE/WARNER BROS.
32	36	—	2	ZOOT SUIT RIOT ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES MOJO/UNIVERSAL
33	32	35	3	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
34	28	26	21	MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
35	NEW ▶	1	1	FROM YOUR MOUTH LIFE IN THE SO-CALLED SPACE AGE	GOD LIVES UNDERWATER 1500 A&M
36	31	31	14	JANE SAYS KETTLE WHISTLE	JANE'S ADDICTION WARNER BROS.
37	NEW ▶	1	1	SHIMMER SUNBURN	FUEL 550 MUSIC
38	37	34	5	WAIT WE'VE BEEN HAD AGAIN	HUFFAMOOSE INTERSCOPE
39	35	32	8	GOODBYE IT MEANS EVERYTHING	SAVE FERRIS STARPOOL/EPIC
40	33	27	19	SWEET SURRENDER SURFACING	SARAH MCLACHLAN ARISTA



# HITS! IN TOKIO

Week of February 15, 1998

- Madazulu / Deep Forest
- Given To Fly / Pearl Jam
- Only If / Enya
- Together Again / Janet Jackson
- Freedom / Robert Miles Featuring Kathy Sledge
- My Heart Will Go On / Celine Dion
- Happiness / Kamasutra Featuring Jocelyn Brown
- Tubthumping / Chumbawamba
- Movin' On / Speech
- Off The Hook / Jody Watley
- I'm A Tree / Imani Coppola
- Sugar Sugar Honey / Cultured Pearls
- Change The World / Babyface Featuring Eric Clapton
- All 'Bout The Money / Meja
- Got It All Together / Workshy
- Too Much / Spice Girls
- Torn / Natalie Imbruglia
- Rewind / London Electricity
- My Star / Ian Brown
- Emaline / Ben Folds Five
- Alison / Nona
- Fantasy Island / M People
- All Night All Right / Peter Andre Featuring Coolio
- Temper Temper / Goldie
- I'll Make Love To You And End Of The Road / Babyface
- The Tree Knows Everything / Adam F Featuring Tracy Thorn
- Yes / Yasmine Garbi
- Be The Man / Celine Dion
- Gettin' Jiggy Wit It / Will Smith
- My Father's Eyes / Eric Clapton
- I Won't Be There Anymore / Pockets
- Maybe I'm Amazed / Carleen Anderson
- I Never Loved You Anyway / The Corrs
- All Around The World / Oasis
- Curious / LSG Featuring LL Cool J., Busta Rhymes And MC Lyte
- Back To You / Bryan Adams
- The Language Of Flowers / Kevyn Lettau
- Frozen / Madonna
- Valentine's Day / Ruth
- Feel So Good / Mase
- Tamashiwa Kinohanyoumi / Spanova
- I Feel Love / Soul II Soul
- If You Love Me / Sakura
- Pink / Aerosmith
- Truly Madly Deeply / Savage Garden
- Heron / Tatsuro Yamashita
- Truthfully / Lisa Loeb
- Time To Say Goodbye (Con Te Partiro) / Sarah Brightman
- Stop / Spice Girls
- Gotta Put Your Heart On The Line / Michael Jackson

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81.3FM J-WAVE

Station information available at:  
<http://www.j-wave.co.jp>

# Diary Of A CRS29 Attendee: Martinis, Nelson, Red Shirt, Aussies On The Row

IT'S NOT JUST THE ROUSING flow of martinis, sessions where the walls come down as truth is revealed, or the chance to score grits with my eggs. It's not only the cigar parties, the bounty of showcases by artists, old and new, or even the opportunity to see the sun in February.

The thing that most makes the annual Country Radio Seminar (CRS) in Nashville such a pleasure year after year is its demeanor of a real family affair.

This time, Feb. 25-28, the usual cast of thousands (2,350 total, up 113 over 1997) whose lives are infused with country music, rose to an occasion of particular urgency—the red-hot issue of pay-for-play (see story, page 127)—which illustrated both the fervor of dissonance and the passion of unity.

Atlantic Records president **Rick Blackburn** perhaps put it best when he told a CRS audience, "I've never seen a format that, when threatened, will galvanize [so] quickly."

The show benefited from its move away from the Opryland Hotel, which seems to sprout an ambling new arm or two every year, not only squelching the intimacy factor, but making it impossible to find your room after one of those late nights.

Instead, CRS29 was held at the Nashville Convention Center; generic within itself, but close to numerous venues, from the tiniest dive of a bar



to glossy clubs offering A-list performers and a 10-gallon splash of ambience.

As always, there was much to see and learn and even more to hear. For the third year now, here are some observations from CRS that may not make headlines, but are perhaps as relevant to the spirit of the event as Wranglers.

**Thursday, too early to care:** It's no fun boarding a plane for Nashville the morning after the Grammy festivities in New York. Home at 3 and up at 6 a.m. just ain't pretty. But there is comfort in numbers. Among those on board sharing the pain of fewer than 40 winks are Grammy winner **Trisha Yearwood**, **Pam Tillis**, and RCA Label Group chairman **Joe Galante**. Character actor **Richard Kiley**, who guested on "Ally McBeal" Feb. 23, is also along for the ride.

**Thursday, 10:25 a.m.:** Keynote **Garth Brooks** discusses his desire to cross his upcoming Capitol Nashville single "Two Piña Coladas" to top 40. While he has vehemently opposed working a record on the pop side in the past, it looks like recent crossover successes by **LeAnn Rimes** and **Shania Twain** are getting the best of him. For the record, he tells attendees, "It is our job to present ourselves in [markets where we're not normally exposed] and bring them back to country. If people say, 'Garth is going pop on "Two Piña Coladas,"' know it's for one reason—so we can steal their audience."

**Thursday, 1:20 p.m.:** At a luncheon performance featuring fresh-faced newcomer **Jason Sellers**, ex-wife **Lee Ann Womack** ironically joins in for background vocals on "This Small Divide"—a song about breakup. To

make things more squeamish, she walks onstage wearing a brown velvet, above-the-knee dress, prompting Sellers to say, "You look good. I want you back." Without a moment's hesitation, Womack shoots back, "You should have said that earlier."

**Thursday, 7:50 p.m.:** At Decca's guitar pull, **Mark Chesnutt**, **Gary Allan**, **Rhett Akins**, **Chris Knight**, and **Danni Leigh** frolic through some



by Chuck Taylor

power chords, playing both solo hits and as an ensemble. The most poignant moment comes when Akins asks Chesnutt to join him on Chesnutt's No. 1 "I Just Wanted You To Know." The resulting chemistry is better than mixing vodka with tonic water.

**CRS29 Trend I:** While Wranglers are far from extinct here, several attendees comment that dressy no longer means a real special belt buckle worn with those jeans. These days, more and more Nashville industryites seem to be in a New York state of dress, showing up in black suits, dark shirts, and shiny black shoes. Another country cliché crumbles.

**Thursday, 2:28 p.m.:** At a panel called "Radio And Records: Realizing The Common Goal," **KNIX** Phoenix operations manager **Larry Daniels** comments that since he started in radio in 1961, "with every five-year period, country radio has gotten stronger. Twenty, 30, and 40 years ago, we were an ethnic format. Now, we're mainstream."

**Friday, 11:14 a.m.:** During a performance by **Victoria Shaw** at Nashville's well-known **Caffe Milano** last night, the artist brings out **Gunnar** and **Matthew Nelson**—as in *the Nelson*, whose "(Can't Live Without Your) Love And Affection" was a No. 1 pop hit in 1990. The duo is now country and recently signed with Curb Records. Says one attendee this morning, "Was I really drunk or did we see the Nelsons last night?"

**Friday, 1:25 p.m.:** Reprise/Warner Bros. artist **Michael Peterson** hinted at his destiny at the 1997 CRS with the debut of his irresistible "Drink, Swear, Steal & Lie," which promptly went top 10 on Hot Country Singles & Tracks. He followed it up with the No. 1 "From Here To Eternity," and his self-titled debut is now certified gold, the plaque for which is awarded to him during lunch. Says the humbled artist, "This is because of you. This is something special we have here. We're affecting people's lives."

**Friday, 3:52 p.m.:** So I have a new haircut. So I've embraced people who shrink away because they don't recognize me. But the best is one colleague who periodically stares at me across the room throughout a 90-minute panel, then tells me at the end, "I didn't think it was you. You don't own a red shirt."

**Friday, midnight:** Just an average

Friday night . . . starting at Havana Lounge for cigars, martinis, tarot-card readings, and massages, sponsored by Curb/Universal . . . Onward to Planet Hollywood, where Mercury hosts **Kathy Mattea**, **Terry Clark**, **Mark Wills**, and a surprise appearance from an utterly flawless **Shania Twain** . . . Next, it's **Caffe Milano**, where **Brady Seals**, **Kevin Sharp**, and **Bryan White** show their stuff, thanks to Asylum and Westwood One . . . And finally, at midnight, along with indefatigable Billboard Hot 100 chart manager **Theda Sandiford-Waller**, I attend a showing of "Rocky Horror Picture Show" at the Hermitage Hotel hosted by DreamWorks, complete with popcorn, candy, and necessities for the experience: water pistols, newspaper, rice, and the like. Luscious!

**Saturday, 2:40 p.m.:** At a panel designed for panelists to determine whether demos of new country songs are worthy of airplay (if recorded by a brand-name artist), one toe-tapping tune catches the group off guard when it starts with the lyric, "He was wiping motor oil off her dipstick. . . and topping off her tank." The verdict, amid audience giggles: All five judging recommend that audiences at least have the opportunity to react.

**Saturday, 10:20 p.m.:** As usual, CRS closes with the New Faces dinner and concert, showcasing the genre's 10 most promising new artists. Among the standouts are Warner Bros.' **Anita Cochran**, whose "What If I Said" hit No. 1 on Hot Country Singles & Tracks last month; Epic's **Sons Of The Desert**, whose tale of losing a lifelong love, "Leaving October," leaves the audience teary; and Arista's **Sherrie Austin**, whose presence and elastic range bring roars of approval.

But the act whose multiple talents give it a hands-down advantage is Monument's **Dixie Chicks**. In a separate performance Thursday night at Nashville's Printer's Alley, the trio of **Natalie Maines**, **Emily Erwin**, and **Martie Seidel** worked the audience into a gleeful frenzy. The group is enjoying its first hit, "I Can Love You Better," which is No. 11 on this issue's Hot Country Singles & Tracks.

**Saturday, 10:50 p.m.:** At their New Faces performance, **Dixie Chicks** lead singer **Maines** tells the audience, "We've given up and given in. We are the country **Spice Girls**. We go to stations, and y'all think you're the only ones who've thought of that." **Maines** then goes on to suggest **Spice** monikers for the trio: **Fiddler/vocalist Seidel** as "Old Spice," **guitarist/vocalist Erwin** as "Slutty Spice," and for **Maines**, "Easy Spice."

**CRS29 Trend II:** Two out are 10 (that's 20%, folks) of the performers at New Faces—**Sherrie Austin** and **Big Ranch**—are Australian. And don't forget, **Olivia Newton-John** has an upcoming album on MCA Nashville.

**Sunday, 7:10 p.m.:** My hoped-for standby flight at 12:50 p.m. didn't work, so I'm stuck at Nashville International Airport for a gloomy seven hours. I've eaten every (ill-fated) kind of food I can find and am now camped in a bar, stunned by the discovery that the TV here serves up not CNN or ESPN, but a NASCAR race. Mr. Taylor, you're not in New York anymore. It's OK, though. That, I suppose, is what makes the radio dial turn.

# New Arbitron Recognition Gives WGSQ's McFly A Buzz

UNTIL ARBITRON TOOK notice and made Cookeville, Tenn., a rated market, very few people outside the mid-South knew how successful WGSQ Cookeville—a country station that bills itself as "the Country Giant"—actually was. Now, thanks in part to a campaign directed at Arbitron by GM Dave Thomas, Cookeville debuted in the recently released fall '97 book as the No. 258-ranked market. WGSQ's first 12-plus share was 26.6, nearly double the share of the No. 2-ranked station.

"I love the number," says WGSQ operations manager/afternoon jock **Marty "McFly" Selby** of the station's share. But he also says there's a "scary" downside to debuting with ratings like that. "The only bad part is, if you start out with that kind of number, the pressure is on to go even higher," he says. "They only way to do that is to continuously challenge ourselves. When you're on top like that, you can't just kick your feet back. We're our biggest critics, and it's best that way."

The 9-year-old WGSQ was recently sold from Paxson Communications to Clear Channel Communications, along with the three sister stations **McFly** also oversees: classic country **WHUB**, soft AC **WGIC** (Magic 98.5), and N/T **WPTN**. As the only group-owned cluster in a market dominated by stand-alone mom-and-pop radio operations, the Clear Channel stations had the most to gain by Cookeville becoming an Arbitron market. The group's four stations there have a combined 45.9 share. Its two country stations have a 33 share, making for some compelling sales pitches. And being group-owned, **McFly** says, "gives us a distinct advantage in resources."

National advertising buys used to go elsewhere in Tennessee, to stations in Nashville, Knoxville, and Chattanooga. Now, **McFly** says, "a lot of people are standing up and taking notice" of the area between the three cities, where WGSQ's 100,000-watt signal dominates.

With proximity to Nashville and Gavin trade reporting status, WGSQ has enjoyed some attention from labels. Yet **McFly** says Cookeville is still "the ugly stepsister of Nashville in a radio sense. We're just trying to shake some trees and make some noise. We know we're a small market. We know we're not going to knock [Nashville stations] **WSIX** and **WSM** off the block, but we do want to let people know about the Country Giant. We have a good sound. We'd stand up to any radio station in any market."

**McFly** calls WGSQ "a mainstream country station, but we do focus [more] on the stuff that's just fallen off the charts—the recurrents—than we would if we were in a head-to-head

battle with a large station. We have the luxury of being able to lean back and let [current records] develop."

Here's a recent afternoon hour on WGSQ: the **Kinleys**, "Please"; **David Lee Murphy**, "Party Crowd"; **George Strait**, "Round About Way"; **Doug Stone**, "A Jukebox With A Country Song"; **David Kersh**, "If I Never Stop Loving You"; **Chely Wright**, "Shut Up And Drive"; **Diamond Rio**, "Imagine That"; **Pam Tillis**, "Maybe It Was

Memphis"; **Tim McGraw**, "Everywhere"; **Jo Dee Messina**, "Bye, Bye"; **Wynonna**, "When Love Starts Callin'"; **Vince Gill**, "You Better Think Twice"; **Bryan White**, "One Small Miracle"; and **Blackhawk**, "Every Once In A While."

Despite having 33 country shares in the market, WGSQ and **WHUB** have two competitors: **WCSD** (Sunny 95) and **WLIV**. **McFly** says audience loyalty "has kept us on top."

The AM station, **WHUB**, programs Jones Radio Network's classic-hit country format outside of morning drive; it debuted in the first Arbitron book with a 6.4 share. How does a satellite AM station get a 6.4 share? **McFly** says the answer is heritage.

"**WHUB** is the oldest radio station in the market. And for this area—and every area has [one of] these—it's the legendary set of call letters," he says. The station has two dedicated on-air employees. PD/morning man **Mike Dyre** has been there almost 30 years. Station voice **Gene Davison**, a 40-year veteran, also does play-by-play for the station's local football and basketball broadcasts.

**McFly** says **WHUB** is "the classic small-market station," with a mix of classic country, swap shows, local news, and local high school and college sports. But despite what he describes as Cookeville's small-town feel, **McFly** says the market is booming with construction and business.

He would know: **McFly** is a Cookeville native who returned to the market a year ago after a typically transient radio career spent mostly as a top 40 jock. He hosted air shifts at **WYHY** (Y107) Nashville and **WFLZ** (the Power Pig) Tampa, Fla., before getting his first country experience as morning co-host (with partner **Hawk Harrison**) at **KNIX** Phoenix. After a year in Phoenix, he returned to top 40 as morning man at **WFBC-FM** (B93.7) Greenville, S.C., where he was nominated for a **Billboard/Airplay** Monitor Radio Award for air personality of the year.

Interestingly, WGSQ morning man **Gator Harrison**, who was promoted to PD Jan. 1, is the younger brother of **McFly's** morning partner, **Hawk Harrison**. Having another person handling PD duties, **McFly** says, "gives me more golf time." **PHYLLIS STARK**



**MARTY McFLY**  
Operations Manager  
WGSQ Cookeville, Tenn.

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213-525-2394/5 - FAX  
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**SOUTHEAST**

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Marcia Olival

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

**JAPAN**

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213-650-3172 - FAX  
Aki Kaneko

# Billboard®

## Worldwide Specials and Directories 1998



### CONTEMPORARY CHRISTIAN

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



### VITAL REISSUES

Issue Date: April 18 • Ad Close: March 24  
Contact: Jill Carrigan - 213-525-2302



### LATIN MUSIC QUARTERLY II

Issue Date: April 11 • Ad Close: March 17  
Contact: Gene Smith - 212-536-5001



### GEORGE MARTIN TRIBUTE

Issue Date: April 11 • Ad Close: March 17  
Contact: Pat Rod Jennings-212-536-5136/Ian Remmer-44-171-323-6686



### SOUNDS OF THE CITIES: JOHANNESBURG

Issue Date: April 4 • Ad Close: March 10  
Contact: Christine Chinetti - 44-171-323-6686



### FRANCE

Issue Date: April 4 • Ad Close: March 10  
Contact: Francois Millet - 331-4549-2933



### 1998 INTERNATIONAL TAPE/DISC DIRECTORY

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

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"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

## Is Superstar Clout Dictating Music Networks' Programs?

**T**HE CUTTING-ROOM FLOOR: Do certain artists have so much power over music video networks that they can influence whether or not certain things will be televised?

It's a question worth asking in light of decisions by MTV and VH1 to edit footage out of two recent programs.

MTV's "Ultra Sound" documentary on Madonna, which aired March 1, was originally supposed to contain footage of Madonna's 1-year-old daughter, Lourdes. But at Madonna's request, MTV edited out that footage, which included a scene where Lourdes was dancing to "Macarena" while Madonna was in the recording studio. MTV had previously been promoting the "Ultra Sound" Madonna documentary as being the first TV special to show the singer with her child.

MTV executive VP of news and production Dave Sirulnick explains how the footage was filmed: "When [the MTV news crew] went to the recording studio, we had no idea that Lourdes was going to be there, too. When we filmed her, it was a spur-of-the-moment thing."

He adds, "Madonna has safety concerns for her child, and the idea of the program was to focus on Madonna and document the making of her new album. Taking out the footage [of Lourdes] does not substantially change the intended content of the program, and it doesn't compromise any journalistic integrity. Madonna didn't make this request as an artist; she made it as a mother. If we had footage of Madonna singing off-key in the studio and she asked us to take that out, then I think it that would have been directly related to changing the content of the program."

"I've been a producer on MTV news stories on Madonna for over 10 years, and she's never made this kind of request before. She's not the kind of artist who will try to dictate how we present her on TV."

Would MTV have made the same decision if the request was made by artist with less clout in the music industry? "Absolutely," says Sirulnick. "This had to do with protecting a child's privacy."

The VH1 special "Before They Were Rock Stars" was originally scheduled to debut Feb. 3. It instead aired in a revised version Feb. 28 because footage was cut from the program (The Eye, Billboard, Feb. 21).

VH1 senior VP of music and talent relations Wayne Isaak told Billboard, "There was some early footage of Sheryl Crow that was taken out of the program because her management didn't feel it was appropriate. Sheryl didn't directly ask us to cut out the footage because, as far as I know, she hadn't seen the original episode. It was her management who raised the objection. After looking at the first cut of the program, we felt the show wouldn't suffer if the footage was left out."

Isaak concedes that VH1 is an "artist-friendly" network. "When we feel there's something that might put our relationship with an important

artist in jeopardy, we take a hard look at it," he says. "On the other hand, we don't sit around all day contacting artists and managers to sign off their approval on VH1 programming. Anyone who's seen VH1 shows like 'Pop-Up Video' or 'Behind The Music' knows we don't always sugarcoat what an artist is about."

Representatives for Madonna and Crow were unavailable for comment at press time.

**T**HIS & THAT: Epic Records has named Krystal Thorp to the position of associate director, video production and promotion. She will handle urban music for the label.

MTV and Rock the Vote hosted the fifth annual Patrick Lippert Awards Feb. 24 at New York's Supper Club. This year's award recipients were the Beastie Boys and Salt 'N' Pepa, who were honored for their active contributions to raising social awareness.

The event was somewhat marred by a good deal of the crowd talking so loudly during the speeches that one could barely hear what was being said onstage. But the award presenters (including Sheryl Crow, Chuck D., and Work Group co-president Jeff Ayeroff) and recipients kept their composure. The same couldn't be said for featured live performer Fiona Apple, who put on an erratic set that ended abruptly when she stalked offstage complaining that she didn't want to do the show anymore.

Producer Beth Broyles has left Fort Worth, Texas-based "Country Crossroads" . . . Terrence "Face-man" Rainey replaced Tefone Herring as associate producer on New York-based rap show "Video Underground."

## THE EYE



by Carla Hay

## PRODUCTION NOTES

### LOS ANGELES

Rock band naked shot "Raining On The Sky" with director Mark Neal.

### NEW YORK

Wu-Tang Clan and Onyx teamed

up for "The Worst," from the "Ride" film soundtrack.

The clip was directed by Diane Martel and depicts a post-apocalyptic world where rap is banned.



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Mase, What You Want
- 2 Wyclef Jean, Gone Till November
- 3 K-Ci & JoJo, All My Life
- 4 Lord Tariq & Peter Gunz, Deja Vu
- 5 Mariah Carey, Breakdown
- 6 Destiny's Child, No, No, No
- 7 Ol' Skool, Am I Dreaming
- 8 Puff Daddy, Been Around The World
- 9 LSG, Curious
- 10 JD Feat. Da Brat, The Party Continues
- 11 Aretha Franklin, A Rose Is Still A Rose
- 12 Immature, Extra Extra
- 13 Next, Too Close
- 14 Somethin' For The People, All I Do
- 15 Master P, Make Em' Say Uhh!
- 16 The Notorious B.I.G., Sky's The Limit
- 17 Mary J. Blige, Seven Days
- 18 Missy "Misdemeanor" Elliott, Beep Me 911
- 19 SWV, Rain
- 20 Public Announcement, Body Bumpin'
- 21 Brian McKnight, Anytime
- 22 Salt-N-Pepa, Gitty Up
- 23 Smooth, Strawberries
- 24 The Lox, If You Think I'm Jiggy
- 25 Ice Cube, We Be Clubbin'
- 26 Uncle Sam, I Don't Ever Want To See You
- 27 Usher, Nice & Slow
- 28 K.P. & Envyi, Swing My Way
- 29 LL Cool J, 4, 3, 2, 1
- 30 Queen Pen, All My Love

\*\*\* NEW ONS \*\*\*

4Kas F/Mic Geronimo, Miss My Lovin'



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Anita Cochran, What If I Said
- 2 Trace Adkins, Lonely Won't Leave Me Alone
- 3 David Kersh, If I Never Stop Lovin' You
- 4 Wade Hayes, The Day That She Left Tulsa
- 5 The Kinleys, Just Between You And Me
- 6 Brooks & Dunn, He's Got You
- 7 Bryan White, One Small Miracle
- 8 Lila McCann, I Wanna Fall In Love
- 9 Shania Twain, You're Still The One
- 10 Sherrie Austin, Put Your Heart Into It



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Master P, Make Em' Say Uhh!

BOX TOPS

- Celine Dion, My Heart Will Go On  
Backstreet Boys, Everybody  
Silkk The Shocker, Just Be Straight With Me  
Usher, Nice & Slow  
Onyx & Wu Tang Clan, The Worst  
Mya, It's All About Me  
Aretha Franklin, A Rose Is Still A Rose  
K-Ci & JoJo, All My Life  
Next, Too Close  
'N Sync, I Want You Back  
Snoop Doggy Dogg, Ride On  
Mase, What You Want  
Missy "Misdemeanor" Elliott, Beep Me 911  
Spice Girls, Too Much  
Salt-N-Pepa, Gitty Up  
Smash Mouth, Why Can't We Be Friends  
Montell Jordan, Let's Ride  
Gang Starr, Royalty  
Chico DeBarge, Love Still Good  
Mary J. Blige, Seven Days  
All Saints, I Know Where It's At  
Puff Daddy & The Family, Been Around The World  
Destiny's Child, No, No, No (Part II)  
Young Bleed, Times So Hard  
Ice Cube, We Be Clubbin'  
David Hollister, The Weekend  
Smooth, Strawberries  
Elusion, Reality  
Jimmy Ray, Are You Jimmy Ray?

NEW

- 24/7, 24/7  
Das EFX, Rap Scholar  
David Miller, Hard To Handle  
Davina, Come Over To My Place

- 11 Trisha Yearwood, Perfect Love
- 12 Dixie Chicks, I Can Love You Better
- 13 Sammy Kershaw, Matches
- 14 Deana Carter, Did I Shave My Legs For This?
- 15 Randy Travis, Out Of My Bones
- 16 Clay Walker, Then What \*
- 17 Jo Dee Messina, Bye, Bye
- 18 Tracy Byrd, I'm From The Country \*
- 19 John Anderson, Takin' The Country Back \*
- 20 Michael Peterson, Too Good To Be True \*
- 21 The Lynns, Woman To Woman \*
- 22 Matraca Berg, Back In The Saddle \*
- 23 Mindy McCready, You'll Never Know \*
- 24 Nitty Gritty Dirt Band, Bang, Bang, Bang \*
- 25 Neal McCoy, If You Can't Be Good
- 26 Gary Allan, I Would Be You \*
- 27 Mark Willis, I Do (Cherish You) \*
- 28 Martina McBride/WJim Brickman, Valentine \*
- 29 The Mavericks, To Be With You \*
- 30 Tracy Lawrence, One Step Ahead Of The Storm
- 31 Kevin Sharp, There's Only You
- 32 Rhett Akins, Better Than It Used To Be
- 33 Milla Mason, Closer To Heaven
- 34 Sawyer Brown, Another Side
- 35 Paul Brandt, What's Come Over You
- 36 John Michael Montgomery, Angel In My Eyes
- 37 Sammy Kershaw, Love Of My Life
- 38 Daryle Singletary, The Note
- 39 Brad Hawkins, We Lose
- 40 Keith Harling, Papa Bear
- 41 Bellamy Brothers, Catahoula
- 42 Shane Stockton, What If I'm Right
- 43 Great Divide, Never Cool
- 44 Toby Keith, Dream Walkin'
- 45 Shania Twain, Don't Be Stupid
- 46 Melodie Crittenden, Broken Road
- 47 Lila McCann, Almost Over You
- 48 David Lee Murphy, Just Don't Wait Around
- 49 Chely Wright, Just Another Heartache
- 50 Reba McEntire, What If

\* Indicates Hot Shots

\*\*\* NEW ONS \*\*\*

Alabama, She's Got That Look In Her Eyes  
Chely Wright, I Already Do



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Busta Rhymes, Dangerous
- 2 Marcy Playground, Sex And Candy
- 3 K-Ci & JoJo, All My Life
- 4 Rolling Stones, Saint Of Me
- 5 Will Smith, Gettin' Jiggy Wit It
- 6 Madonna, Frozen
- 7 Matchbox 20, 3 AM
- 8 Puff Daddy, Been Around The World

- 9 Mariah Carey, Breakdown
- 10 Natalie Imbruglia, Torn
- 11 Usher, Nice & Slow
- 12 Green Day, Time Of Your Life
- 13 Ben Folds Five, Brick
- 14 Savage Garden, Truly Madly Deeply
- 15 Metallica, The Unforgiven II
- 16 Celine Dion, My Heart Will Go On
- 17 The Verve, Bitter Sweet Symphony
- 18 Wyclef Jean, Gone Till November
- 19 Master P, Make 'em Say Ugh
- 20 Jimmy Ray, Are You Jimmy Ray?
- 21 Tonic, Open Up Your Eyes
- 22 Our Lady Peace, Clumsy
- 23 Brian McKnight, Anytime
- 24 The Notorious B.I.G., Sky's The Limit
- 25 Foo Fighters, My Hero
- 26 Creed, My Own Prison
- 27 Everclear, I Will Buy You A New Life
- 28 Lord Tariq & Peter Gunz, Deja Vu
- 29 Finley Quaye, Sunday Shining
- 30 Mase, What You Want
- 31 LSG, Curious
- 32 Roni Size, Brown Paper Bag
- 33 Paula Cole, Me
- 34 Third Eye Blind, How's It Going To Be
- 35 Billie Myers, Kiss The Rain
- 36 Mono, Life In Mono
- 37 Loreena McKennitt, The Mummers' Dance
- 38 Spacehog, Mungo City
- 39 Radiohead, Karma Police
- 40 SWV, Rain
- 41 Uncle Sam, I Don't Ever Want To See You
- 42 Eric Smerdon, Keith Murray & Redman, Rapper's Delight
- 43 Timbaland And Magoo, Luv 2 Luv U
- 44 Portishead, Only You
- 45 Madonna, Like A Virgin
- 46 Usher, You Make Me Wanna...
- 47 Mack 10, Only In California
- 48 God Lives Underwater, From Your Mouth
- 49 Madonna, Vogue
- 50 Sublime, Badfish

\*\* Indicates MTV Exclusive

\*\*\* NEW ONS \*\*\*

Hanson, Weird  
Ol' Skool, Am I Dreaming  
The Tuesdays, It's Up To You  
U2, If God Will Send His Angels



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Celine Dion, My Heart Will Go On
- 2 Janet, Together Again
- 3 Matchbox 20, 3 AM
- 4 Madonna, Frozen

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 14, 1998.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Master P, Make Em' Say Uhh!

BOX TOPS

- Celine Dion, My Heart Will Go On  
Backstreet Boys, Everybody  
Silkk The Shocker, Just Be Straight With Me  
Usher, Nice & Slow  
Onyx & Wu Tang Clan, The Worst  
Mya, It's All About Me  
Aretha Franklin, A Rose Is Still A Rose  
K-Ci & JoJo, All My Life  
Next, Too Close  
'N Sync, I Want You Back  
Snoop Doggy Dogg, Ride On  
Mase, What You Want  
Missy "Misdemeanor" Elliott, Beep Me 911  
Spice Girls, Too Much  
Salt-N-Pepa, Gitty Up  
Smash Mouth, Why Can't We Be Friends  
Montell Jordan, Let's Ride  
Gang Starr, Royalty  
Chico DeBarge, Love Still Good  
Mary J. Blige, Seven Days  
All Saints, I Know Where It's At  
Puff Daddy & The Family, Been Around The World  
Destiny's Child, No, No, No (Part II)  
Young Bleed, Times So Hard  
Ice Cube, We Be Clubbin'  
David Hollister, The Weekend  
Smooth, Strawberries  
Elusion, Reality  
Jimmy Ray, Are You Jimmy Ray?

NEW

- 24/7, 24/7  
Das EFX, Rap Scholar  
David Miller, Hard To Handle  
Davina, Come Over To My Place

Days Of The New, Shelf In The Room  
Janet, I Get Lonely  
Jon B., Are U Still Down



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

Davina, Come Over To My Place  
The Tories, Gladys' Kravitz



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Copyright, Radio (new)  
Hanson, Weird (new)  
Sarah McLachlan, Adia (new)  
Tea Party, Release (new)  
The Verve, Bitter Sweet Symphony (new)  
God Lives Underwater, From Your Mouth (new)  
Van Halen, Without You (new)  
Sallywag Zag, I'm On Welfare (new)  
Celine Dion, My Heart Will Go On  
Marcy Playground, Sex And Candy  
Savage Garden, Truly Madly Deeply  
All Saints, I Know Where It's At  
Backstreet Boys, All I Have To Give  
Janet, Together Again  
Aqua, Dr. Jones  
Our Lady Peace, 4 A.M.  
Jimmy Ray, Are You Jimmy Ray?  
Madonna, Frozen  
Usher, Nice & Slow  
Destiny's Child, No, No, No



Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

- Ataque 77, Crecer  
Nek, Laura No Esta  
Andres Calamaro, Me Arde  
Metallica, The Unforgiven II  
Smash Mouth, Walkin' On The Sun  
Rolling Stones, Saint Of Me  
Mana, Hechicera  
Oasis, Don't Go Away  
Janet Jackson, Together Again  
Sugar Ray, RPM  
U2, Of God Send His Angels  
Molotov, Gimme Tha Power  
Los Cafres, Capitan Pelusa  
Los Autenticos, Como Me Voy A Olvidayr  
Soda Stereo, De Music Ligera  
Robbie Williams, Angels  
Natalie Imbruglia, Torn  
Backstreet Boys, Backstreet's Back  
Turf, Casanova  
Titas & Fito Paez, Go Back



1/2-hour show weekly  
Signal Hill Dr  
Wall, PA 15148

- Tammy Trent, Welcome Home  
Jennifer Knapp, Undo Me  
Jaci Velasquez, On My Knees  
Reba McEntire, What If  
Point Of Grace, That's The Way It's Meant To Be  
Between Thieves, To The End  
Plumb, Sobering  
Steve Taylor, Bannerman You  
Third Day, Consuming Fire  
Rez Band, Surprised  
Michael W. Smith, Color Blind



Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

- Rolling Stones, Saint Of Me  
Portishead, Only You  
Spacehog, Mungo City  
Natalie Imbruglia, Torn  
Jimmy Ray, Are You Jimmy Ray?  
Chumbawamba, Amnesia  
Ivy, I've Got A Feeling  
Paula Cole, Me  
Alana Davis, 32 Flavors  
LL Cool J, Father  
Bran Van 3000, Drinking In L.A.  
Black Eyed Peas, Fallin' Up  
Savage Garden, Truly, Madly, Deeply  
Naked, Raining On The Sky  
Holly Cole, I've Just Seen A Face  
Eric Clapton, My Father's Eyes  
John Tesh, Give Me Forever  
The Crystal Method, Keep Hope Alive  
Sublime, Badfish  
Fat, Numb



15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- K-Ci & JoJo, All My Life  
Master P, Make Em' Say Uhh!  
Usher, Nice & Slow  
Immature, Extra Extra  
Ice Cube, We Be Clubbin'  
Militia, Burn  
Mase, What You Want  
Tania, Imagination  
Tara Hicks, Silly  
Lord Tariq & Peter Gunz, Deja Vu

## GOSPEL'S GAITHERS BRANCH OUT

(Continued from page 6)

"Just to associate yourself with people of the quality of Bill and Gloria is too good of an opportunity to pass

*'We want to have a song for every need'*

up," he says.

In addition to the company's pitching the Gaither catalog and signing new writers, the Gaithers already have a copyright administration department at their headquarters in Alexandria. Porter will look for writers and publishers that could benefit from an association with that Gaither division to beef up business in that arena, he says. The copyright administration division will probably remain in Alexandria, he adds.

Porter also has plans for further expansion, if the opportunities arise. "If there are acquisitions out there that complement what we are

doing," Porter says, "we are going to pursue those as well."

Plans call for the company to sign a broad scope of songwriting talent. "We want to be able to have a song for every need," Porter says, "whether Point Of Grace is cutting a new album or if LeAnn Rimes decides to do another inspirational record. Our goal is to be able to service the entire community with great songs."

Porter plans to pitch the Gaither catalog for inclusion in film soundtracks and TV shows. He says he will also work with Gloria and plans to set up co-writing situations for the award-winning lyricist.

At press time, Porter says, they were looking for offices to house the new publishing company. In addition to performing as part of the Gaither Vocal Band and producing his top-selling Southern video series, Gaither is part owner of the Southern gospel label Spring Hill and has his own label, Spring House. Porter says there's a possibility some of Gaither's other ventures may be housed in the same location as the new publishing company.

## ForeFront Signs Deal With Indie

■ BY DEBORAH EVANS PRICE

NASHVILLE—Five Minute Walk Music/SaraBellum Records has entered into a sales and distribution agreement with ForeFront Records that will strengthen the Concord, Calif.-based independent outfit's presence in the modern rock arena.

According to Frank Tate, president/CEO of Five Minute Walk/SaraBellum, the agreement will go into effect immediately with SaraBellum product and will take effect with Five Minute Walk when the label's distribution deal with Diamante ends in September.

"I don't want to become ForeFront Jr.," Tate says, "but what I really need is to learn from somebody... [ForeFront president/CEO] Dan Brock, [VP of A&R] Eddie DeGarmo, and [senior VP] Greg Ham represent the best as far as Christian rock goes."

Noted as one of Christian music's most successful rock/alternative labels, ForeFront is home to de Talk, Audio Adrenaline, Big Tent

Revival, Rebecca St. James, and Smalltown Poets, among others. The label was purchased by EMI Christian Music Group in 1996.

ForeFront and Five Minute Walk releases are distributed by EMI's Chordant Distribution in the Christian market and EMI Music Distribution in the mainstream. Five Minute Walk will retain its A&R, marketing, and creative responsibilities, but ForeFront will handle sales and distribution functions.

"We were helped early on when we [were] first started by Benson, and later we were helped again by Star Song, helping us to grow up as a label," says ForeFront's Brock. "I look back at that and realize the benefits of that, and there's kind of an appeal for me to do that with Frank, to help him in any way we can in learning more about the business. It's remarkable how much we look at things that same way. He and I hit it off."

The two executives hit it off under unusual circumstances. Tate ap-

proached Brock to discuss newly signed ForeFront act Seven Day Jesus. According to Tate, the band had never officially signed a contract with Five Minute Walk, although the label was proceeding full steam ahead in working its product. Then the group opted to sign with ForeFront.

"To meet under those circumstances and to walk away being totally impressed with someone's integrity is really a great thing," Brock says. "That was really cool."

The first release under the new agreement will be a June set by the Echoing Green. Five Minute Walk's roster includes the Electrics, the W's, and Five Iron Frenzy. The latter group recently netted the label its first Dove Award nomination in the shortform video category for "A Flowery Song."

According to Tate, when SaraBellum and Five Minute Walk are both being distributed by ForeFront, he plans to merge the labels and their rosters into one entity to be called Five Minute Walk.

## 'FULL MONTY' TAKES OFF FOR U.K. VIDEO STORES

(Continued from page 1)

have just been staggering," says Fox (U.K.) marketing director John Stanley.

Likewise, the U.K.'s retailers report that the title, priced at 13.99 pounds, is performing well above expectations.

"It's done fantastically well, and it'll be our biggest seller of the year and almost certainly of all time," says Mike McGann, spokesman for the 783-store, London-based Woolworth's.

Pre-sales of other videos normally rate about 50-100 units per store at the chain, but one location in Rotherham reported pre-sales of more than 2,000 units for "The Full Monty."

Malcolm Jones is manager of the outlet in Rotherham, close to where "The Full Monty" was filmed. He says the store has experienced a frenzy of activity.

To further boost sales, Jones organized an in-store performance by a group of male strippers on the

eve of the title's release. (The film's plot concerns working-class men who turn to stripping for financial reasons.)

"I was looking at 500 to 1,000 in sales for the first day, but we have doubled that. And I'm looking at selling 5,000 copies by the end of the week," says Jones. "It's bringing loads of people into the store, and it's had a great effect on staff morale. Everyone is really buzzing."

At HMV's flagship store on London's Oxford Street, video manager Steve Aikers says, "It's been absolutely massive. It's the biggest sell-through title I've ever seen."

Backed by a huge publicity campaign, "The Full Monty" is already close to matching total sales of "Four Weddings And A Funeral," the first major British movie hit, which sold 1.2 million units in the U.K.

Jonathon Beardsworth, trading director at London-based wholesaler THE, credits Fox's publicity campaign

for piquing demand for the title. "Fox's publicity has been excellent," he says, "and awareness for the title is as high as it could ever be."

Fox has calculated that approximately 670,000 units sold on the first day; using a 12-hour sales day, this translates to more than 15 sales per second.

Strong sales have led industry insiders to predict that "The Full Monty" may come close to outselling Fox's own "Star Wars," which has sold 2.5 million units to date in the U.K., according to British Video Assn. research consultant Doug Hopper.

He says the movie could easily outstrip the next-best-selling videos, "Ghost" and "Jurassic Park," each of which has notched U.K. sales of 1.6 million units.

However, it has a long way to go

to overtake the U.K. video industry's all-time top-seller, Disney's animated classic "The Jungle Book," which has sold 4.5 million copies to date in the U.K.

"There has been so much hype behind what Fox called 'Monty Monday' that there's a question of how much pent-up demand will be left over the coming days," says Hopper. "Looking ahead, no doubt it will have another burst of activity for Christmas."

Wholesalers also report a huge upsurge in business for the title, which has been nominated for four Academy Awards in the U.S., including one for best picture.

"We just can't get enough; it's driving me mad," says Garry Elwood, sales and marketing director at Essex-based wholesaler Golds. "I knew it was going to be big, but I

didn't think it would be this big. It's gone absolutely ballistic."

While the U.K. is basking in the glow of the title's sales success, the film has a cloud hanging over it stateside.

On March 2, two New Zealand playwrights filed a lawsuit in U.S. District Court in Los Angeles, claiming the filmmakers, Fox Searchlight, a division of Fox, plagiarized their 1987 play. The playwrights are seeking \$100 million in the copyright-infringement case.

Fox plans to release the film on video in the U.S. and Canada March 17 at rental pricing. The title will be released at rental in other international markets throughout this year.

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles.

## BLOCKBUSTER SIGNS ON WITH RENTRAK

(Continued from page 6)

with a 2% increase in rental revenue.

Blockbuster's own revenue-sharing plan has repeatedly been rejected by major Hollywood studios.

"A number of studios asked us to pursue Blockbuster because they didn't want to spend millions of dollars to re-create a system we already have," says Berger.

The 6,600 stores already on Rentrak's pay-per-transaction system aren't likely to welcome the deal, as most signed on to better compete with Blockbuster.

"The immediate reaction is going to be consternation," says one industry source. "But if some accounts walk away, they'll be closing their doors. After this, 50% of the business will be on revenue sharing."

Berger doesn't expect any backlash from the Blockbuster deal.

"One of the reasons dealers signed with us was to compete with Blockbuster, but that was years and years ago," he says. "Now it's not so much

about competing with them or gaining market share, but satisfying customers."

Rentrak has 33 suppliers signed to its system; 18 are exclusive. However, majors Warner Home Video, Columbia TriStar Home Video, and Paramount Home Video do not supply tapes to Rentrak.

With the country's largest video retailer on board, Berger is optimistic that the remaining majors will see Rentrak's value.

Rentrak's retail client lists include 18 of the top 25 retailers in the country.

"I have no idea if they'll sign with us, but with Blockbuster validating our system, I hope that the other studios will think this is the way to go," Berger says.

It's unlikely Paramount will ink a deal with Rentrak, as the studio already ships directly to Blockbuster. Studio executives would not comment on the recent Rentrak development.

## EMI, TOMMY BOY PREPARE TO LAUNCH GOSPEL LABELS

(Continued from page 6)

director of gospel sales for Chordant to become director of marketing for EMI Gospel. "That's what we know. That's where we're experts."

"My vision," Pennell says, "is that the music be based in the church of the '90s. We're not trying to make crossover records. We want to capture music that's coming from the church and can be used by the church, but we're not going to limit our vision on who we want to reach."

Meanwhile, New York-based Tommy Boy Records has yet to make a formal announcement on the launch of Tommy Boy Gospel but hopes to have it fully operational by the end of the month. Frank Cooper, who heads up Tommy Boy Gospel, says the idea for the imprint was born out of the realization that the urban youth market for gospel was underserved.

"There's a whole movement of youth who love gospel that's been untapped," he says. "There's always going to be some skepticism with

regards to the company's intentions and commitment, but time will tell. We've reached out in an effort to connect with the gospel community and have made a substantial commitment. That's clear by the product flow you'll see from the company."

With four signings in hand, Cooper already has a full slate of releases set to roll out in '98. The first project, due in April, is a compilation album titled "Keeping It Real," which features new material from John P. Kee, William Becton, Angie & Debbie Winans, Fred Hammond, and Margaret Bell.

The label will follow up with the release of its first signee, Kim Burrell, in July. Due in August is New Divine Destiny, a choir assembled by Alfonzo Kee, John P. Kee's younger brother, with some of the tracks produced by the elder Kee. A remake of the gospel classic "Jesus Is The Answer," featuring Andraé Crouch, is the centerpiece of the debut of 16-year-old, Sacramento,

Calif., native Sara Von Davenport, which is set to bow at the end of September. Rounding out the tentative schedule is the debut of Spiritual Pieces, an L.A.-based group, being primed for release the first quarter of 1999.

The label is finalizing Christian Booksellers Assn. and independent gospel distribution and hopes to sign several more acts by the end of the year. Cooper will operate independently of the parent label in order to "maintain the sensibilities of a gospel label," he says.

"Additionally, we're going to do a grass-roots campaign in church marketing to make a connection with our core youth audience, whether that's at church events or Christian youth clubs, and build anticipation early on," Cooper adds. "The biggest challenge is to get enough material in the marketplace so that what I view as our core audience will see that we're here to stay."

## LABELS AIM TO SCORE WITH VIDEO GAME SOUNDTRACKS

(Continued from page 1)

as Sugar Ray, CIV, and the Mermen. Nonexclusive cuts—such as Sugar Ray's "Mean Machine," found on the band's double-platinum album, "Flooded"—will also be on the game and soundtrack.

The "Road Rash 3D" game soundtrack will also include cuts from new acts such as Fat Joe, Kid Rock, and Big Wreck not found on the game.

On an earlier version of "Road Rash," A&M worked with EA in a much less comprehensive manner to exploit the music angle. The 1996 console title used music from Soundgarden, Swervedriver, Therapy?, Paw, and Hammer Box. However, there was no original music on the game, and a soundtrack wasn't released.

According to representatives from Virgin and Atlantic, the marriage of music and games—attempted in the past with varying degrees of success—is destined to become more prevalent in the next few years.

"I foresee something of a new genre," says Lee Trink, Atlantic Records (U.S.) product manager. "The same way that movie soundtracks have come into their own, and you can scarcely find a film without a soundtrack, is kind of what we're hoping to achieve."

"I'm extremely optimistic we're going to see a lot more of this in the future," he adds. "We're both going for the same audience, and I think those people are going to be tremendously receptive to these kinds of projects."

Tom Dolan, director of multimedia at Virgin Records (U.S.) concurs. "If we, as record companies, want to remain relevant and seem exciting as an industry, then we need to get more involved [with gaming]," he says.

"Let's face it," he adds. "These games are vibrant pieces of art. The rock stars of [an earlier] generation are now game developers for a whole new group of kids. They want to grow up and be the next John Carmack and invent the next 'Quake' game rather than be Mick Jagger."

### ODD COUPLINGS

In fact, over the past few years the flirtation between gaming and music representatives has heated up, making for some interesting bedfellows.

Trent Reznor, a fan of the smash first-person-shooter title "Quake," volunteered to create the music heard in that 1996 title. "Quake" creator id Software tipped its hat to the artist by scattering the Nine Inch Nails logo throughout the game. (The recently released "Quake II" credits Rob Zombie for its theme song.)

In an attempt to cozy up to music fans, Sega of America announced last summer that it had employed Luscious Jackson vocalist Jill Cunniff to supply the main character voice in its alien-adventure game "Enemy Zero."

Indeed, the prospects for new symbiotic relationships loom large as the gaming industry continues to make terrific strides with consumers and figures out new ways to include more dynamic sounds in its titles.

A 1997 study conducted by Strategic Record Research, a joint venture between the Left Bank Organization and Strategic Media Research, reported that 64% of teens surveyed played video games and/or computer games on a regular basis (Billboard, March 22, 1997).

According to Mark Hardie, a senior analyst at Cambridge, Mass.-based Forrester Research, the need for record companies to be heard above

this din of electronic gunfire and revving engines will result in an increased number of ventures similar to the Atlantic/EA union.

"It's very costly to introduce a new artist, so if a label is looking for a way to get to that target demographic of teenagers and twentysomethings, it's not good enough to just go to club tours and movies anymore," says Hardie. "Wherever people are entertaining themselves, you want to be there."

### GAME OVER?

Still, while it might appear a marriage made in heaven, video-game-related music projects haven't always been blessed at retail.

Edel America, Capitol, and Virgin have explored computer-game soundtracks in the past with scattershot results (Billboard, June 18, 1994).

A soundtrack inspired by Midway's popular "Mortal Kombat" game, for instance, apparently struck a chord with consumers.

Created by Belgian techno act the Immortals, the "Mortal Kombat" album was released on Virgin's Vernon Yard imprint in 1994 and has sold more than 335,000 units, according to SoundScan.

That same year, Capitol, partnering with Virgin Interactive, released "Virgin Games Greatest Hits, Volume 1." The title, which featured rerecorded songs from games such as "Global Gladiators," sold only 600 units, according to SoundScan.

Last year, Edel America released an accompanying soundtrack to the popular ORIGIN "Wing Commander V: Prophecy" CD-ROM/DVD-ROM game. The album, created by electronic act Cobalt 60, has so far failed to take off, selling 900 units since November, according to Edel.

Worthy of mention is a similarly rocky relationship between software developers and the film business.

Though certain film-based video games such as "Die Hard" have been successful, Hollywood—once very aggressive in licensing films to software companies—has seen several projects result in disappointing sales.

Commenting on that phenomenon, Trink says, "Instead of taking a franchise and trying to cram it down people's throats, we're developing things more with the audience in mind, so that when they see it they will be blown away."

### MAKING IT WORK

Hoping to avoid the sluggish sales experienced by some earlier projects, both Virgin and Atlantic have extensive cross-promotion and marketing campaigns in mind.

Trink says in coming months Atlantic will roll out a widespread push, including a national college promotion where students will have a chance to win copies of games, Sony PlayStations, and other merchandise.

Atlantic is also hoping to partner with MTV for a spring break tie-in, while Virgin is looking into promotional opportunities around the fifth anniversary of the "Myst" release.

Both the "Road Rash 3D" game and soundtrack will cross-promote each other in liner notes, as will the "Riven" game and soundtrack.

The "Road Rash 3D" soundtrack, which will retail for \$16.98, will also offer enhanced features that include a video presentation of the game along with artist interviews and video snippets.

In the liner notes for the "Riven" soundtrack, consumers will find exclusive writings taken from a fictional

archeological dig in one of the game's ancient civilizations.

Meanwhile, Virgin is hoping to underplay a price discrepancy between the store-released version of the "Riven" soundtrack and its mail-order and Internet-order twin.

Apparently, Cyan had the mail-order form that accompanies the game printed before it had secured its deal with Virgin. As a result, consumers can order the album at Cyan's World Wide Web site or from its mail-order catalog for \$9.94 plus shipping and handling. In stores, it will cost \$13.98.



MILLER

Still, Dolan is confident consumers will find the retail price point low enough to inspire impulse buys even among non-gamers.

"There are a lot of people who have heard of 'Myst' and 'Riven' but may not own a computer," says Dolan. "This album might be the tool that introduces a lot of people to their first exploration of that universe."

Retailers, however, are not so certain.

Terry Currier, owner of two-store, Portland, Ore.-based Music Millennium, says that without radio support or a groundswell of gamer support, even soundtracks to popular titles will have trouble.

"Word-of-mouth from the people that get into these games could take it to the next level, but they would have to be disciples," says Currier. "All these albums seem to depend a lot on those people, but for us, it really hasn't

translated into any major sales."

Atlantic and Virgin eventually hope to supply record stores and software and game outlets with bundling or display materials that features both the game and the CD.

Both projects also call for comprehensive Internet campaigns.

On the side of software companies, excitement and anticipation are equally strong.

Says Electronic Arts director of product marketing Frank Gibeau, "It's kind of a consumer-marketing dream to be able to do this kind of thing. It's another great tool we can use to take the game to our customers."

EA's print campaign and radio and event-promotions program will be rolled out over the course of the spring and summer.

Electronic Arts and Cyan will also mention the soundtracks in the games' ads.

Like Dolan, Trink notes that games, which can sometimes remain strong sellers for years, require some patience on the part of the labels.

"There is a long shelf life for these games, so we're going to wait and see where it takes us," Trink says.

### WHO'S THE PARASITE?

While labels and game companies interviewed for this story remained tight-lipped about the financial details of each product, parties say the relative newness of developer/label deals allows for flexibility.

"At the core of it, it's technically a licensing agreement, and the rest is a matter of negotiating, of course," says Trink. "We have a great relationship with EA, and from the beginning

## CHRIS WHITLEY STRIPS HIS SOUND BARE ON 'DIRT FLOOR'

(Continued from page 9)

is just anathema," he explains. "There are songs on the subsequent records, 'Narcotic Prayer' for instance, that are as good as anything on that first album. I do think, though, that Chris has been wary of being pretty, vocally. So I wanted him to make a record where people could hear his beautiful voice. On 'Dirt Floor,' it comes through and with a real emotional intensity."

Messenger is a "temporary home for Chris to release the music that he wants to put out," says label chief Brandon Kessler. But "because we're small, we have the time to explore all avenues in marketing 'Dirt Floor,' especially all the grass-roots opportunities, so we can give Chris the promotion he deserves."

Whitley's fan club has an Internet site ([www.phpad.com/Whitley](http://www.phpad.com/Whitley)) that features tour dates, chat rooms, and sound clips, including one of the lead track from "Dirt Floor," "Scrapyard Lullaby." The site's Dust Radio electronic fanzine has nearly 10,000 subscribers, whom Kessler has recruited for volunteer promotional teams in each of Whitley's upcoming tour markets. "It's turning the core fan base into a grass-roots sales force," he says.

Kessler has developed a promotion in which fans can go to either the Whitley fan World Wide Web site or the Messenger site ([www.messengerrecords.com](http://www.messengerrecords.com)) to print out Dirt Floor Point Coupons. For every coupon a fan gives a friend to turn in when purchasing the album at selected retailers, the fan earns points toward signed Whitley posters and T-shirts. The person who earns the most points wins a Whitley notebook with handwritten lyrics.

we've tried to do what makes sense for both of us. We didn't see every route that was going to be mapped out, but we're walking through it all, and it's been great."

### ARTIST VICTORY

Regardless of how well these games and soundtracks perform, all parties agree that the acts involved stand to gain much from this twofold exposure.

"When I was young, the stereo was always the big deal in my house," says CIV guitarist Charlie Garriga. "I'd put on the 'Grease' soundtrack and dance around with my sister. Nowadays, with the evolution in technology, there are a lot of different things for kids to get into when they come home from school."

Garriga says the game may help bring a new audience to the band's new album, due April 7. "It's a good way to get kids who may not be interested in our kind of music," he adds.

Miller, who found himself recording the "Myst" soundtrack when Cyan realized it didn't have the budget to hire someone, says his move from hobbyist to professional musician has provided him with other, less tangible benefits.

"It was a blast to be working on the visuals and stories, and then all of a sudden shift gears into a different project," says Miller. "I would go and lock myself off in a room and focus my creative energy on something very different from what I was doing."

"I'm sure that my best effort could be easily critiqued by anybody who really knows what they're doing, but it was great for me just to actually enjoy listening to something that I had written."

into the rootsy thing around here."

KGSR PD Jody Denberg echoes Jones, saying, "I think 'Dirt Floor' is the record that Chris had to make. We've played a lot of his songs over the years, but he really needed to strip away everything and start fresh. It may be a little raw for some people, but we've added the song 'Wild Country.'"

Whitley tours Europe in April and May; he has a strong following in the Benelux countries (having spent a lot of time there to be near his 10-year-old daughter, Trixie, who lives in Ghent, Belgium). More U.S. shows are planned for the summer. Whitley's tours are booked by Monterey Peninsula Artists; his songs are published by Reata Publishing/Siete Leguas Music, administered by Warner/Chappell (ASCAP). Having separated from his longtime manager, he currently handles his own affairs.

Between shows, Whitley has been working up demos in New York for his next album, to be shopped around after it's finished. The results will be different from anything he's done thus far, he says. "It won't be strictly solo, and I'm over male guitar bands. Right now, it's National, drum loops, and vocal, like with 'I Can't Stand Myself,' which I'm recording for a James Brown tribute record on Zero Hour. But who knows? I'm trying to establish a new vocabulary for myself, without any nostalgia."

"But no matter what, I know that if I'm pure about the music—true to my aims—that it will reach people on a much deeper level. It's not an art-vs.-commerce thing, it's just that touching a few people deeply is where it's at for me."

# THE LONG ROAD PAYS OFF FOR COLUMBIA'S COLVIN

(Continued from page 1)

trend out and did things their own way. Shawn never compromised her integrity at any level. She went out and did it the old-fashioned way—she worked her ass off.”

Columbia Records Group executive VP Will Botwin adds that Colvin's grass-roots approach to her career, combined with Columbia's steadfast support, resulted in a winning combination.

“She's one of those artists that makes you proud,” says Botwin, who also serves as GM of Columbia Records. “For her, because she deserves it as a songwriter, singer, and working musician, but also because the rolling up the sleeves and sweat that the company has put in for her over the years has paid off. You have fewer and fewer artists who put out good, quality records, tour, develop that following, and finally break through and sustain a career on a higher sales level. She's a throwback in the sense that she worked through it like a folkie.”

Botwin brings a unique perspective to the project. He joined Columbia in 1996, just as Colvin was completing “A Few Small Repairs,” the 1996 album that yielded “Sunny Came Home.” However, his history with the artist goes back several years, when he was a manager whose clients included Lyle Lovett and Rosanne Cash, both of whom performed with Colvin.

“As a manager of those artists, my world intersected with Shawn's world,” says Botwin. “It was always the same kind of struggle for recognition that Shawn went through. They'd sell hundreds of thousands of records, but they didn't have the easy pop hits that would take them to a million plus. You always search for that turnkey moment in an artist's career where that would happen. Of course, Bonnie Raitt had that happen to her after so many years with ‘Nick Of Time.’”

Raitt won four Grammys in 1991 for her work on that album, including three of the four major categories. The Grammys elevated the artist's stature and spiked sales of the album from approximately 1 million U.S. units at the time of the awards to an eventual mark of more than 4 million in the U.S.

Raitt says she hopes Colvin's Grammys will not only further the singer/songwriter's career but also inspire other labels to sign and develop artists whose commercial appeal may not be readily apparent. “The campaign that Sony did on Shawn was long and hard, and they stuck with it,” says Raitt. “And I'm hoping that the other record labels will take note from that and say, ‘See, it pays off.’”

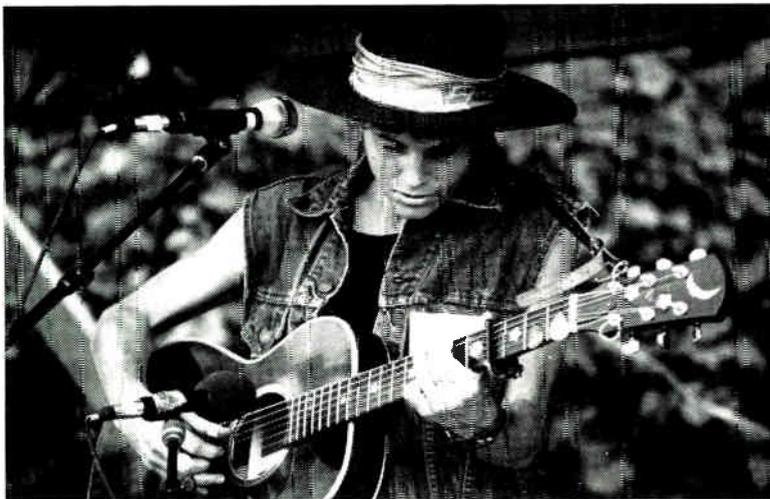
Colvin says she took inspiration from the memory of Raitt's near-sweep in 1991. “Frankly, that episode is what gave me the most hope for winning this year,” she says. “I think this has something in common with that.”

Despite obvious parallels with Raitt's success, Colvin, Fierstein, and Columbia executives harbor no illusions about a sudden sales boost for “A Few Small Repairs” from this year's Grammys.

“I'm not worried about how many records we're going to sell,” says Ienner. “Whether this album sells 1 million or 2 million copies, I know that Shawn will make many more albums, and you can't say that about many people. I'm happy where we are right now.”

To date, “A Few Small Repairs” has sold 700,000 units, according to SoundScan, and Ienner says it will be certified platinum within a couple of weeks. This issue, the album re-enters The Billboard 200 at No. 111.

Retailers surveyed by Billboard say



Colvin at the 1988 Philadelphia Folk Festival. (Photo: Jeff Nisbett)

they have already seen a significant increase in sales volume on “A Few Small Repairs” since the Grammys.

Jim Boumann, senior buyer at the Spec's Music headquarters in Miami, reports that the album has tripled in sales from the week before the Grammys. Similarly, Eric Vaughan, major-label buyer at Owensboro, Ky.-based WaxWorks, says sales of “A Few Small Repairs” have doubled in the past week.

## ‘YEARS OF SERVICE’

Even as they try to maximize sales of “A Few Small Repairs,” Columbia executives are already thinking ahead to how Colvin's newfound status will help them set up her next record.



“Nothin' On Me” CD single art

IENNER

“I'm really looking forward to the platform which she's going to have next time to release the next record,” says Ienner. “I don't think the struggle's going to be there like it's been every single time we've released a record.”

Whatever impact they may have on album sales, the Grammys have already benefited Colvin's career in other, less tangible ways, according to Fierstein.

“These Grammy Awards,” he says, “have as much to do with a recognition of her career work as they do with the specific song.” Colvin agrees. “I think I was rewarded not only for good music for that particular song but for years of service,” she says.

Colvin's “years of service” to the music industry began in 1968, when as a 10-year-old child growing up in Vermillion, S.D., she picked up the guitar. Born to parents who are both academics, she moved around in her youth, spending time in London, Ontario; Carbondale, Ill.; Austin, Texas; and San Francisco's Bay Area. She also spent sojourns in New York and Boston (where most of her “Live '88” was captured on tape).

Her first big break came when she was enlisted to sing background vocals on Suzanne Vega's 1987 album, “Solitude Standing.” That association put her in contact with Fierstein, who is Vega's manager. Colvin gave Fierstein a tape of her recordings while they were touring with Vega in Europe, and as soon as they returned to the U.S., Fierstein and Colvin entered into a management agreement.

In 1989, Colvin signed with Colum-

bia—coincidentally, the same year Ienner joined the label as president. Colvin's first Columbia release, “Steady On,” was one of the year's most acclaimed records. Produced by Leventhal and Steve Addabbo and largely co-written by Leventhal, it featured such delicately crafted folk/pop gems as “Cry Like An Angel,” “Shotgun Down The Avalanche,” and “Diamond In The Rough”—which Colvin acknowledges as one of her breakthrough compositions.

“Steady On” won a Grammy for best contemporary folk recording and established Colvin as a vital new artist. However, it did not realize what many felt was Colvin's sales potential. Since 1991, when it started tracking album sales, SoundScan reports that “Steady On” has sold 300,000 units.

Following that album's release, Colvin had a falling out with Leventhal. Her next album, 1992's “Fat City,” was produced by Joni Mitchell's then husband and producer, bassist Larry Klein. “Fat City” sold 400,000 units, according to SoundScan, and yielded the gorgeous meditation “I Don't Know Why,” which Ienner, Fierstein, and Columbia Records senior VP Jerry Blair agree is a hit waiting to happen.

Although Colvin's base increased with “Fat City,” she was still falling short of her potential, says Fierstein.

In 1994, Colvin delivered an album of covers, “Cover Girl,” that was assailed by critics as a misguided career move. Fierstein defends the album, saying Colvin had built her live following on playing covers and was more than justified in committing them to disc, if for no other reason than her fans had demanded it. “Cover Girl” sold approximately 300,000 copies, according to SoundScan.

After “Cover Girl,” Colvin and Fierstein created a label, Plump Records, in order to release, among other titles, Colvin's “Live '88,” a collection of early live recordings that the artist had sold at her shows prior to signing with Columbia (see “ReDiscussion,” this page).

When it came time to making “A Few Small Repairs,” there was great pressure on Colvin to deliver a career album, and on Columbia to break it, according to various sources.

Columbia senior VP of A&R John Kalodner—who had just joined the label after a stellar career at Geffen and Atlantic that included hugely successful albums by Aerosmith, Cher, Foreigner, and Asia—eagerly took on Colvin's project. At her request, he matched her with producer Malcolm Burn, and Colvin and Burn began recording, according to Kalodner.

(Continued on next page)

# REDISCUSSION

An occasional column highlighting albums of special artistic merit that Billboard editors regard as being underappreciated at the time of their initial release.

Fans well-acquainted with the nuanced glide, sardonic jesting, and edgy elegance of Shawn Colvin concerts over the last 10 years inevitably find themselves clamoring for a live album from this exceptionally persuasive performer. Happily, such a document exists, and much of its prodigious force owes to the fact that it's a solo work, the vast, rapt stillness of its ambient settings containing every percussive ping! and note-sliding vocal lariat in her uniquely entangling poetry.

Back in 1988, just before Colvin had come to the attention of Columbia Records A&R exec Joe McEwen, early devotees could purchase her eight-song “Live Tape” from the woman herself in the back of assorted venues on the Chicago/New York/Boston folk orbit.

Meanwhile, McEwen kept insisting to friends that a certain gangly, female folk/pop phenom was the most curiously affecting live singer/songwriter he could imagine. One evening's chance exposure to the raw-boned Colvin in early 1989 at the Old Vienna Coffee House in remote Westborough, Mass., somehow convinced this listener she *must* be the artist in question—especially when she mentioned she'd just finished her first studio album—and the opportunity to buy a tape from her afterward (for \$15) offered the promise of concrete proof that her riveting show had not been an aural mirage or accidental epiphany.

Other self-released live tapes by Colvin were circulating at the time, including the memorable five-cut “Shawn Colvin: Singer-Songwriter” 1987 club demo with musician John Leventhal she gave to Suzanne Vega's manager, Ron Fierstein, in November as a tour-bus calling card (it features a rendition of Bob Dylan's “You're Gonna Make Me Lonesome When You Go” that Colvin recut for her 1994 “Cover Girl” collection).

Between attending many more Colvin shows in 1989 at familiar stops like Folk City and the Cottonwood Cafe in New York's Greenwich Village or Harvard's Sanders Theater, numerous devotees were sated by the “Live Tape” until the release later that year of the John Leventhal- and Steve Addabbo-produced “Steady On,” whose sculptural arrangements supported some of the most quietly inventive singing of the decade.

Leventhal's gift for crafting musical casements and under-textures that accented Colvin's unguarded avowals was ingenious in its eccentric rightness. On “Cry Like An Angel,” his slow but sprightly mandolin, keyboards, percussion, and banjo-like electric guitar evoke the private dread of a passing parade, enforcing the song's fearful aura of impending isolation.

It was no surprise when “Steady On” won a Grammy for best contemporary folk recording—yet its uniform excellence still could not dislodge the resonant “Live Tape” from its own persistent

word-of-mouth plateau as an unassuming triumph.

In 1995, Fierstein, Colvin's career guide since 1988, got a special waiver from Columbia president Don Ienner to issue the legendary “Live Tape” on CD through his AGF Entertainment Ltd.'s fledgling Plump label. Beside the original selections (“Diamond In The Rough,” “Shotgun Down The Avalanche,” “Stranded,” “Cry Like An Angel,” “Another Long One,” “Knowing What I Know Now,” “Ricochet In Time,” “I Don't Know Why”) on the cassette, three more live songs were added from a hushed 1990 concert at the Birchmere in Alexandria, Va. (covers of David Ball's “Don't You Think I Feel It Too” and Paul Simon's “Kathy's Song” and a Colvin/Leventhal jewel from “Steady On,” “Something To Believe In”). Greg Calbi oversaw a magical mastering of the whole assemblage at Masterdisk in New York, and no appraisal of Colvin's catalog has since been complete without its inclusion.

But what makes the record now titled “Live '88” so special? Well, up until Colvin's Leventhal-anchored combo for the A Few Small Repairs road trek, it was widely believed that none of her full-band concert outings could equal her solo stands—and “Live '88” demonstrates why. From the opening burst of crowd applause that instinctively drops off in deference to the driving knell of her first riffs, the record bespeaks a dramatic degree of communal attention to the power of subtlety.

“I try to make the guitar playing as important as the singing,” she explained during a 1992 discussion of her shows, “so I've tried to develop a percussive right hand and a good aptitude for natural effects.” Colvin's zeal for the dexterous exploration of her vocal dynamics and acoustic axe is such that she usually sounds to the unacquainted like two guitarists backing a solo singer.

And her lyrical approach is a conversant style that arrives at metaphors with an almost dreamlike air of overheard wisdom, i.e. her songs avoid protrusive points so they can always leave time and space for the listener (as in “Another Long One”) to make private discoveries: “There is comfort in a memory/And in roses just before you cut them down/There is danger in most everything/That's all the better when it's not around.”

Urgent yet unhurried, steeped in all the little noises of thought and sensation that real-time trust entails, Colvin's music believes in its audiences' own personal investment as well as the possibilities of understanding between strangers. “Any kind of art tries to take several different forms of communication together in a combination that's gonna make you feel something,” Colvin said in '92. “At best, I think I've accomplished something in a song or a show if it's worked *emotionally*.”

Such moment-to-moment acts of faith attest to the shared hopes and unspoken essence of any gathering worthy of the word “concert.” “Live '88” quietly argues for and honors these feelings, imbuing them with a voice as sure as our common knowledge of life's many endings and beginnings. **TIMOTHY WHITE**

SHAWN COLVIN  
Singer-Songwriter  
demo cassette, 1987.

Shawn Colvin, “Live Tape” aka “Shawn Colvin Live!” Recorded at Somerville Theater, Somerville, Mass., April 15, 1988, and at the Iron Horse, Northampton, Mass., March 6, 1988. Released on U.S. cassette 1988.

Shawn Colvin, “Live '88” Includes '88 cuts, plus songs from Birchmere, Alexandria, Va., Jan. 10, 1990. Released on U.S. CD 1995. Plump Records.

## THE LONG ROAD PAYS OFF FOR COLUMBIA'S COLVIN

(Continued from preceding page)

However, when Kalodner heard the Burn-produced material, he felt he could not enthusiastically embrace it and politely declined to continue working on the project. But before Colvin could be assigned to a different A&R representative at Columbia, she and Leventhal renewed their ties and began writing and recording together. Soon, they decided to collaborate on the album, and Kalodner stepped back into the picture.

Fierstein says that the collaborative energy between Colvin and Leventhal was critical to the success of "A Few Small Repairs."

"As has been proven in the history of the music business, there are collaborations that are special, and John and Shawn have one of those special collaborations," he says. "It showed itself in 'Steady On' that John and Shawn had a very special chemistry. Unfortunately, personal issues intervened."

Although by all accounts Kalod-

ner's A&R stewardship of the album was restrained, the few suggestions he made carried a lot of weight. Perhaps his most significant contribution was in convincing Colvin and Leventhal to change a certain lyric. Kalodner explains, "They played me this really commercial song called '40 Red Men,' and it was a real Shawn Colvin kind of song that sounded radio-friendly, but I didn't think it was a great lyric. I told her and John that I thought they could come up with better lyrics."



Shawn Colvin's albums, clockwise from left, "Steady On," "Fat City," "Cover Girl," and "A Few Small Repairs."

"Like any great artist, she was resistant, but she thought about it. Then, the day before [award-winning producer/engineer] Bob Clearmountain started mixing the album, she went into Sony Studios and sang this new lyric called 'Sunny Came Home.'"

For Colvin, Kalodner was a breath of fresh air. "John Kalodner was invaluable," she says. "He's supposed to be my A&R man, but I think he's more than that, and actually for what an A&R person can do for a person like me, he was perfect."

Released Oct. 1, 1996, "A Few Small Repairs" sported an edgier, more rock-oriented sound than her past work, which was folk-based.

### RADIO ATTACK

"Everything about the album, from the styling to the videos to having Bob Clearmountain mix it, was intended to show the edgier side of Shawn Colvin," says Columbia Records Group senior VP of marketing Tom Corson.

The album's rocking first single, "Get Out Of This House," was a hit at Colvin's triple-A base but did not cross over to pop radio, according to Blair, who oversees Columbia's pro-

duction department. "We attacked radio, whether it was alternative, triple-A, top 40 adult, or top 40. We went after the record and didn't have overwhelming success."

Then, in January 1997, Colvin was nominated for Grammys for best female vocal performance and pop album of the year. "Those two nominations garnered people's attention, and we went back after 'Get Out Of This House' in January, knowing that we were going to come with 'Sunny Came Home,'" says Blair.

When Columbia serviced "Sunny Came Home" in early 1997, the track did not instantly catch fire, but it soon picked up enough steam to start a crossover phenomenon.

"It just sounded great on the radio," says Blair. "Slowly but surely it gathered momentum at the modern adult and adult top 40 stations, and the requests started to come in. Then it became the most-played record in the country."

John Ivey, PD at WXKS (Kiss 108) Boston, says, "That has been an awesome record for us, with very slow burn. She's a great artist. She's been around a long time and has used that to her advantage by establishing some good relationships with radio."

For all her success at radio and VH1—which played three clips from "A Few Small Repairs"—Colvin has also enjoyed the benefits of an all-out marketing campaign on the part of the label, according to Corson. He says, "As amazing as the airplay and the video play were, Shawn's audience found her in a lot of other ways, too. They found her through the press, television appearances, word-of-mouth, concerts, etc. It was a full-on assault without a lot of hype."

The third single Columbia worked from "A Few Small Repairs" was "Me And The Mona Lisa," an acoustic rock tune that had much of the appeal of "Sunny Came Home" but did not fare nearly as well. Currently, the label is preparing to release the album track "Nothin' On Me" as the fourth single. A catchy shuffle tune, "Nothin' On Me" has received massive exposure as the theme to the Brooke Shields sitcom "Suddenly Susan."

"The Grammy should probably give Columbia a better shot with the single from 'Suddenly Susan,'" says Ivey. "It certainly gives them a new angle to talk about."

### INTERNATIONAL GOALS

Outside of the U.S., Colvin has not broken on the level that she has here, according to Columbia U.K. product manager Paul Bursche.

"Internationally, she sells too modestly, and it's a matter of great sadness," says Bursche. "She's got supporters in the media, but we've had a problem getting her exposed above a certain base."

The only market outside North America that has embraced Colvin is Australia, where "Sunny Came Home" topped Music Network magazine's Power Play Report for 11 weeks last year, with considerable support from the major Austereo and ARN radio networks. Columbia Australia managing director Chris Moss says the Grammys "put a face to a record that a lot of Australians have heard. With that, we can move forward with our artist development."

In the U.S., Colvin—who resides in Austin—is about to embark on a short, solo acoustic tour that will take

her through mid-spring. Then, in June, she will perform in Los Angeles and San Diego on the main stage of Lillith Fair.

"I don't make any money off selling my records because I haven't sold enough yet," admits Colvin. "The fans buy tickets to my shows, and that's the bulk of my income."

The singer, who was married last October, announced prior to the Grammys that she is four months pregnant with a girl. By the time she hits the Lillith stage, she will be seven months into her term. "I'll be all woman," she says, laughing.

Lilith Fair organizer Sarah McLachlan is looking forward to Colvin's appearance. "It'll be cool to see a woman up there seven months pregnant," she says. "It's like, 'You can balance children and work!' She's a constant professional, very witty and easy-going, very charming, and kinda just delightful all around. I just start-

ed to get to know her better, and I've really enjoyed her company."

McLachlan, who performed with Colvin and Paula Cole in a three-way medley at the Grammys, says Colvin's new level of success is a fitting reward for a lifetime of devotion to the craft of songwriting and performing.

"We've all been out there making music for a long time," she says. "Maybe it's just finally getting heard. You can have a cult following forever, but it's when you get radio play that a whole lotta people start hearing you. I'm a believer in 'the good will prevail,' and she's very good and very real."

Henley, who is trying to arrange for Colvin to sing on his upcoming album, says, "Her latest album was really a breath of fresh air. It restored my faith in songwriting. Lyrically I think it's brilliant, and musically it runs the gamut from straight-ahead rock'n'roll to covering a very wide spectrum. I bought copies and gave them out to all

my friends. I went around and said, 'Music is not dead!'"

Henley's accolades about Colvin reflect the widespread reputation she enjoys among her peers as an artist whose time has come.

Ienner says, "Every once in a while the stars have to be aligned properly. This time they were aligned properly. We did our job, and more importantly, she did her job and it worked, and it couldn't happen to a more deserving or wonderful person. It's going to be a great year for Shawn. She just got married, she's pregnant, she won two Grammys, and she has a platinum album—you can't find much fault in that!"

Assistance in preparing this story was provided by Dylan Siegler, Melinda Newman, and Chuck Taylor in New York; Paul Sexton in London; and Christie Eliezer in Melbourne, Australia.

## CAMELOT'S GOT THE WALL AND SOARING STOCK

(Continued from page 1)

Exchange Commission (SEC), is trading in the \$37-\$38.50 range, while its debt is said to be trading at \$117, sources say.

As part of successfully completing a Chapter 11 reorganization, Camelot has issued 10 million shares priced at \$20 each to its debt holders, in accordance with the size of their claim against the company. Camelot has filed with the SEC to be a publicly traded company, but that won't be effective until an audit has been done on Camelot's and the Wall's financial numbers and the agency comments on the filing. When that process is completed, the company will be listed on Nasdaq.

Meanwhile, several Wall Street firms, including Merrill Lynch and Bear Stearns in New York and McDonald & Co. in Cleveland, are said to be making a market in Camelot's stock, even though shares have yet to be listed.

Based on its current trading price, Camelot Music is carrying a \$370 million-\$385 million valuation, which is substantially above the \$200 million valuation that the reorganization plan gave the company. The company offi-

cially emerged from Chapter 11 Jan. 27, nearly a year and a half after its Aug. 9, 1996, bankruptcy filing.

When Camelot signed a letter of intent to buy the Wall while still operating under Chapter 11 protection, the move astounded Wall Street, which is used to seeing companies in that predicament being bought, not making acquisitions. Camelot executives declined to comment for this story.

Billboard estimates that the combination of Camelot's 305 stores and the Wall's 148 outlets will generate \$550 million in revenue this year.

The closure of the acquisition was expected to occur almost immediately after Camelot emerged from Chapter 11, but it was delayed while W H Smith, the former parent of the Wall, implemented its restructuring, according to sources. Recently, Smith announced that it was selling the Waterstone's chain for about \$480 million to a new company formed by Advent International (a private investment group) and the EMI Group, giving the publicly traded Smith total proceeds of about \$527 million.

According to a company press re-

lease, the Wall had sales of \$176 million in the fiscal year that ended May 31, 1997. In selling the Wall, Smith wrote off \$62 million in goodwill, the press release says.

The sale of the Wall is in keeping with Smith's corporate strategy, announced in October (Billboard, Oct. 25, 1997), of divesting its music retail operations. The disposal of the Wall means the company's only involvement in dedicated music brands is now its 75% stake in U.K. chain Virgin Our Price.

Asked whether the Wall's sale brings the divestment of Virgin Our Price that much closer, a Smith spokeswoman says, "We now have one less thing to worry about, but selling Virgin Our Price will happen when it happens. We're in no particular hurry."

Smith intends to retain the 240 music departments it has within its Smith brand stores in the U.K. Traditionally, those departments have a relatively modest selection of chart music and video product within stores for which the major attractions are newspapers, books, and stationery.

## COPYRIGHT TERM BILL MOVES TOWARD HOUSE PASSAGE

(Continued from page 4)

also apply to works created before 1978, the year of the last major reform of the U.S. Copyright Act, thus guaranteeing the continued life of "American standards" from the '20s and '30s that would otherwise slip into the public domain.

The bill, if passed, will not only offer an extended exploitable lifetime and greater protection for the works, but many millions of dollars of added income annually for record labels, movie studios, and the heirs of songwriters and music publishers.

### WIPO MOVEMENT

House committees also acted on several other important copyright-related bills (Billboard Bulletin, Feb. 27). On Feb. 26, the House Intellectual Property Subcommittee passed on to full committee the World Intellectual Property Organization (WIPO) Treaties Implementation Act (H.R. 2281) and the Online Infringement Liability Act (H.R. 3209).

Insiders here are hopeful that both bills can be passed out of the full Judi-

ciary Committee before session's end in the fall. In full committee, both bills will face further discussion and possible amendments, but insiders hope that the process may be shortened now that House members have staked out their positions.

Proponents of the WIPO implementation bill hope that it can be passed as soon as possible so that the U.S. can ratify the WIPO treaties, which offer copyright protection in the digital age.

However, critics worry that in current form, provisions in the bill may trap manufacturers of hardware that have both non-infringing and infringing uses. They caution that devices that legitimately circumvent encryption systems, but do not infringe copyrighted material, may also be caught in the infringement net.

Remaining negotiations in the infringement liability bill, hotly debated on the Hill for two years, still center on the extent of mandated copyright-infringement liability for Internet service providers—which maintain they have no way of knowing what

material is transmitted on their "conduit only" lines—and other services such as search engines and browser companies.

In the House Judiciary Committee's deliberations of the copyright term extension bill, the concerns over the once-complicated bureaucratic procedures that resulted in elapsed copyright terms of heritage songwriters never became a big issue. Nor were the documented instances of the hundreds of recording artists robbed of the authorship of their songs by unscrupulous companies in the past a major point in the discussions.

Lawmakers were not persuaded by arguments in hearings that the public might benefit from having American standards by such famous songwriters as George and Ira Gershwin and Irving Berlin fall into the public domain, where they might have found even further popularity because they could be used for free. What won the day was the point of view that the heirs and the country at large would benefit from continued exploitation of those classics.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 338 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	1	13	MY HEART WILL GO ON	CELINE DION (550 MUSIC) 7 wks at No. 1	38	43	7	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
2	2	18	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)	39	42	63	ONE HEADLIGHT	THE WOLFLOWERS (INTERSCOPE)
3	3	21	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)	40	36	7	TOO MUCH	SPICE GIRLS (VIRGIN)
4	4	20	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)	41	35	16	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
5	5	34	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)	42	41	33	LOVE YOU DOWN	INOJ (SO SO DEF/COLUMBIA)
6	9	13	ALL MY LIFE	K-CI & JOJO (MCA)	43	39	8	ARE YOU JIMMY RAY?	JIMMY RAY (EPIC)
7	6	33	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)	44	46	47	HOW BIZARRE	OMC (HUH/MERCURY)
8	8	20	TOGETHER AGAIN	JANET (VIRGIN)	45	47	8	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
9	7	29	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)	46	45	25	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
10	12	3	FROZEN	MADONNA (MAVERICK/WARNER BROS.)	47	49	15	MY BODY	LSG (EASTWEST/EEG)
11	17	5	TORN	NATALIE IMBRUGLIA (RCA)	48	48	11	GIVEN TO FLY	PEARL JAM (EPIC)
12	11	13	THE MUMMERS' DANCE	LOREENA MCKENITT (QUINLAN ROAD/WARNER BROS.)	49	63	2	THE WAY	FASTBALL (HOLLYWOOD)
13	13	13	KISS THE RAIN	BILLIE MYERS (UNIVERSAL)	50	67	2	ME	PAULA COLE (IMAGO/WARNER BROS.)
14	10	37	FLY	SUGAR RAY (LAVA/ATLANTIC)	51	61	4	TOO CLOSE	NEXT (ARISTA)
15	15	20	BITTER SWEET SYMPHONY	THE VERVE (VCHUT/VIRGIN)	52	50	21	HEAVEN	NU FLAVOR (REPRISE)
16	20	13	NICE & SLOW	USHER (LAFACE/ARISTA)	53	73	2	BREAKDOWN	MARRAH CAREY (FEAT. BONE THUGS-N-HARMONY) (COLUMBIA)
17	16	18	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/EEG)	54	57	3	TURN BACK TIME	AQUA (MCA)
18	14	15	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)	55	60	3	I WILL BUY YOU A NEW LIFE	EVERCLEAR (CAPITOL)
19	24	18	SEX AND CANDY	MARCY PLAYGROUND (CAPITOL)	56	62	4	MY OWN PRISON	CRED (WIND-UP)
20	18	33	HOW DO I LIVE	LEANN RIMES (CURB)	57	53	13	LIGHT IN YOUR EYES	BLESSED UNION OF SOULS (CAPITOL)
21	22	14	BRICK	BEN FOLOS FIVE (550 MUSIC)	58	54	14	WHAT WOULD HAPPEN	MEREDITH BROOKS (CAPITOL)
22	25	15	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)	59	65	12	CLUMSY	OUR LADY PEACE (COLUMBIA)
23	19	26	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)	60	66	3	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
24	21	25	SHOW ME LOVE	RYAN (RCA)	61	56	5	RAIN	SWV (RCA)
25	26	50	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/EEG)	62	52	5	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
26	23	45	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)	63	—	1	DO YOU REALLY WANT ME	ROBYN (RCA)
27	30	15	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)	64	44	17	SWEET SURRENDER	SARAH MCLACHLAN (ARISTA)
28	31	6	ANYTIME	BRIAN MCKNIGHT (MERCURY)	65	70	10	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
29	27	41	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)	66	—	1	DO FOR LOVE	2PAC (FEAT. ERIC WILLIAMS (AMARU/JIVE))
30	34	4	MY FATHER'S EYES	ERIC CLAPTON (REPRISE)	67	64	7	DAMMIT (GROWING UP)	BLINK 182 (GONG/AMCA)
31	28	19	I DO	LISA LOEB (GEFFEN)	68	—	1	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)
32	29	43	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)	69	51	7	ALL MY LOVE	QUEEN PEN (FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE))
33	32	44	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)	70	59	5	MY HERO	FOO FIGHTERS (ROS/WELL/CAPITOL)
34	33	28	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/A&M)	71	68	4	WE BE CLUBBIN'	ICE CUBE (HEAVYWEIGHT/A&M)
35	37	5	SWING MY WAY	K.P. & ENVYI (EASTWEST/EEG)	72	75	3	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)
36	40	6	I WANT YOU BACK	'N SYNC (RCA)	73	55	7	I KNOW WHERE IT'S AT	ALL SAINTS (LONDON/ISLAND)
37	38	10	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)	74	—	1	LET'S RIDE	WANTELL (LORENZ FEAT. MASTER P & SLM (THE SHOCKER) (FEAT. JAM/MERCURY))
					75	—	1	LANDSLIDE	FLEETWOOD MAC (REPRISE)

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

## HOT 100 RECURRENT AIRPLAY

1	1	3	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)	14	14	6	EVERYTHING TO EVERYONE	EVERCLEAR (CAPITOL)
2	2	4	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)	15	21	81	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
3	3	3	FOOLISH GAMES	JEWEL (ATLANTIC)	16	17	15	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)
4	4	3	YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)	17	20	14	THE FRESHMEN	THE VERVE PIPE (RCA)
5	5	11	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)	18	16	4	CRIMINAL	FIONA APPLE (CLEAN SLATE/WORK)
6	6	13	BARELY BREATHING	DUNCAN SHEIK (ATLANTIC)	19	18	13	MEN IN BLACK	WILL SMITH (COLUMBIA)
7	7	4	ALL CRIED OUT	ALLURE (FEAT. 112 (TRACK MASTERS/CRAVE))	20	24	2	ONE MORE NIGHT	AMBER (TOMMY BOY)
8	8	11	CRASH INTO ME	DAVE MATTHEWS BAND (RCA)	21	—	23	WHERE HAVE ALL THE COWBOYS GONE?	PAULA COLE (IMAGO/WARNER BROS.)
9	9	7	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)	22	23	6	BUILDING A MYSTERY	SARAH MCLACHLAN (ARISTA)
10	12	50	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)	23	22	17	BITCH	MEREDITH BROOKS (CAPITOL)
11	11	31	UN-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)	24	—	21	I BELIEVE I CAN FLY	R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
12	10	14	DO YOU KNOW (WHAT IT TAKES)	ROBYN (RCA)	25	25	5	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)
13	15	18	LOVEFOOL	THE CARDIGANS (TRAMPOLINE/STOCKHOLM/MERCURY)					

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

			TITLE	(Publisher - Licensing Org.) Sheet Music Dist.
62	32	FLAVORS	(Righteous Babe, BMI)	
98	4, 3, 2, 1	(LL Cool J, ASCAP/Def Jam, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP/Zo So, ASCAP/Brooklyn Dust, ASCAP/Funky Noble, ASCAP/Timber Trace, ASCAP) WBM		
76	AIN'T THAT JUST THE WAY (MCA-Duchess, BMI/MCA-On Backstreet, ASCAP) HL			
44	ALL FOR YOU (Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL			
47	ALL I DO (Bleu Joli, BMI/Junkie Funk, BMI)			
32	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			
56	AM I DREAMING (Irving, BMI/Ljesrika, BMI) HL/WBM			
46	ARE U STILL DOWN (Sony/ATV, BMI/Yab Yum, BMI/Vibelect, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hispanic, ASCAP) HL			
13	ARE YOU JIMMY RAY? (MCA, ASCAP/Universal, ASCAP/Songs Of PolyGram Int'l, BMI) HL			
63	AT THE BEGINNING (TCF, ASCAP) WBM			
16	BEEN AROUND THE WORLD (Jones, ASCAP/R20, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL			
68	BODY BUMPIN' YIPPIE-YI-YO (Smelzgood, ASCAP)			
74	BREAKING ALL THE RULES (Shark Media, BMI/Warner-Tamerlane, BMI/Humassive, ASCAP) WBM			
64	BRIAN WILSON (Treat Baker, SOCAN/WB, ASCAP) WBM			
64	BRING IT ON (Fred Jerkins III, BMI/K-Shreve, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL			
60	BURN (Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)			
61	BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM			
57	THE CITY IS MINE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP) HL/WBM			
40	DANGEROUS (T'Ziah's, BMI/Zadiyah's, BMI/Longtude, BMI/Warner-Tamerlane, BMI/Armacion, BMI) WBM			
97	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL			
12	DEJA VU (UPTOWN BABY) (MCA, BMI) HL			
86	DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM			
31	FATHER (LL Cool J, ASCAP/Def Jam, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Twelve And Under, BMI/Jumping Bean, BMI) HL			
49	FEEL SO GOOD (Second Decade, BMI/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM			
48	GET AT ME DOG (Boomer X, ASCAP/Copyright Control, ASCAP/Damon Blackmon, ASCAP/Frankly, BMI)			
1	GETTIN' JIGGY WIT IT (Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Warner Chappell, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambi, BMI) HL/WBM			
55	GIVEN TO FLY (Jumping Cat, ASCAP/Innocent Bystander, ASCAP)			
69	GOING BACK TO CALLI (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/B Mo EZ, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) HL/WBM			
9	GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP) HL			
42	HEAVEN (C.C.D., BMI)			
18	HOW DO I LIVE (Realsongs, ASCAP) WBM			
10	HOW'S IT GOING TO BE (3 EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL			
92	I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL			
11	I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI) HL			
21	I DON'T WANT TO WAIT (Hingface, BMI/Ensign, BMI) HL			
38	I DO (Furious Rose, BMI/Music Corp. Of America, BMI) HL			
72	IF I NEVER STOP LOVING YOU (Acuff-Rose, BMI) WBM			
39	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			
36	I KNOW WHERE IT'S AT (Copyright Control, BMI/Copyright Control, ASCAP/MCA, ASCAP/SPZ, BMI) HL			
83	I'M NOT A PLAYER (Let Me Show, ASCAP/Joe Cartegena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM			
96	IN A DREAM (Rocks, ASCAP)			
82	IT'S ALL ABOUT ME (O'Xtrordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect Songs, BMI)			
23	I WANT YOU BACK (Cheiron, ASCAP/BMG, ASCAP) HL			
54	I WILL COME TO YOU (Jam N' Bread, ASCAP/Heavy Harmony, ASCAP/Dyad, BMI) WBM			
89	JEALOUSY (Edition Get Into Magic, GEMA/Neue Welt Musikverlag GmbH, GEMA/Warner-Tamerlane, BMI) WBM			
71	JUST CLOWNIN' (Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) HL			
22	KISS THE RAIN (EMI Blackwood, BMI/DESMOPHOBIA, ASCAP/Polygram Int'l, ASCAP/Human Boy, ASCAP/WB, ASCAP) HL/WBM			
67	LET'S RIDE (Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI/Big P, BMI)			
70	LIFE IN MONO (Chrysalis, ASCAP/MCA-Northern, ASCAP) HL/WBM			
53	LIGHT IN YOUR EYES (EMI April, ASCAP/Tosha, ASCAP/Bases Loaded, ASCAP/MCA, ASCAP/EMI Christian, ASCAP) HL			
84	LOLLIPOP (CANDYMAN) (MCA, ASCAP/MCA Scandinavia AB, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Warner Chappell Denmark, ASCAP/Warner Chappell Denmark, KODA/EMI Blackwood, BMI/EMI Casadida, BMI) HL/WBM			
29	LOVE YOU DOWN (MCA, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP/Unicity, ASCAP) HL			
26	MAKE EM' SAY UHH! (Burrin Ave., BMI/Big P, BMI)			
77	THE MEMORY REMAINS (Creeping Death, ASCAP)			
19	THE MUMMERS' DANCE (Quinlan Road, SOCAN/Quinlan Road, BMI)			
45	MY BODY (Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP) WBM			
2	MY HEART WILL GO ON (Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TCF, ASCAP/Fox Film, BMI) HL			
7	MY HEART WILL GO ON (Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TCF, ASCAP) HL			
3	NICE & SLOW (So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL			
4	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			
90	THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/CMI, BMI) HL			
80	NOTHIN' MOVE BUT THE MONEY (Paniro's, ASCAP/Jae'wons, ASCAP)			
73	OFF THE HOOK (Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hitquarterz, ASCAP) HL/WBM			
34	THE PARTY CONTINUES (EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Thro'In' Tantrums, ASCAP/Air Seeing Eye, ASCAP/Cameo-5, ASCAP) HL			
27	PINK (Swag, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP/Calgans, ASCAP/Supa Supa, ASCAP) HL			
41	QUIT PLAYING GAMES (WITH MY HEART) (Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP) WBM			
85	REALITY (Hanes, ASCAP/Hill, ASCAP/Valentine, ASCAP)			
3	ROMEO AND JULIET (Mike's Rap, BMI/EMI Virgin, ASCAP/A La Mode, ASCAP) HL			
43	A ROSE IS STILL A ROSE (Sony/ATV Tunes,			

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	2	3	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA) 1 wk at No. 1	38	27	14	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)
2	3	8	NICE & SLOW	USHER (LAFACE/ARISTA)	39	42	4	STRAWBERRIES	SMOOTH (PERSPECTIVE/A&M)
3	4	16	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)	40	40	10	WHAT IF I SAID	4ATV (WARNER BROS. (FEAT. ANBER) (WARNER BROS. (NASHVILLE))
4	7	6	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	41	—	1	THE CITY IS MINE	JAY-Z (FEAT. BLACKSTREET) (ROCA-FELLA/DEF. JAM/MERCURY)
5	5	11	SWING MY WAY	K.P. & ENVYI (EASTWEST/EEG)	42	28	6	AM I DREAMING	OL SKOOL (FEAT. KEITH SWEAT & XSCAPE) (KEVIN/UNIVERSAL)
6	6	7	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)	43	—	1	BYE BYE	JO DEE MESSINA (CURB)
7	9	8	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	44	38	23	HEAVEN	NU FLAVOR (REPRISE)
8	15	4	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)	45	43	12	KISS THE RAIN	BILLIE MYERS (UNIVERSAL)
9	1	3	MY HEART WILL GO ON	CELINE DION (550 MUSIC)	46	47	2	BRING IT ON	KEITH WASHINGTON (SILAS/MCA)
10	8	15	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	47	39	19	SPICE UP YOUR LIFE	SPICE GIRLS (VIRGIN)
11	16	5	TOO CLOSE	NEXT (ARISTA)	48	41	20	MY BODY	LSG (EASTWEST/EEG)
12	14	39	HOW DO I LIVE	LEANN RIMES (CURB)	49	59	4	THEN WHAT?	CLAY WALKER (GANT (NASHVILLE) (REPRISE (NASHVILLE)))
13	10	18	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)	50	49	5	SWEET SURRENDER	SARAH MCLACHLAN (ARISTA)
14	18	7	MAKE EM' SAY UHH!	MASTER P (NO LIMIT/PRIORITY)	51	52	5	IF I NEVER STOP LOVING YOU	DAVID KERSH (CURB)
15	19	4	ARE YOU JIMMY RAY?	JIMMY RAY (EPIC)	52	54	3	WHAT WOULD HAPPEN	MEREDITH BROOKS (CAPITOL)
16	11	5	TOO MUCH	SPICE GIRLS (VIRGIN)	53	50	8	BURN	MILITIA (RED ANT)
17	12	14	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)	54	45	15	GOING BACK TO CALI	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
18	13	13	TOGETHER AGAIN	JANET (VIRGIN)	55	46			

# HOT 100 SINGLES SPOTLIGHT™



by Theda Sandiford-Waller

**TURNOVER:** I knew the stay atop the Hot 100 of Celine Dion's "My Heart Will Go On" (550 Music) would be short because of its limited retail shipment, but I thought the song's airplay points would be enough to hold Will Smith's "Gettin' Jiggy Wit It" (Columbia) at bay for another week. But Smith's singles sales shot up 12% after his Grammy appearance, while Dion's sales dropped a precipitous 63%, giving Smith the edge. "Gettin' Jiggy Wit It," which has 35 million audience impressions and is No. 22 on Hot 100 Airplay, scanned 156,000 units to top Hot 100 Singles Sales. Incidentally, this is the 11th rap single to top the Hot 100 since Billboard began using Broadcast Data Systems and SoundScan information to compile its charts in December 1991. "My Heart Will Go On" still rules Hot 100 Airplay, with more than 115 million audience impressions. Sales of 7,200 units help DeJa Vu's dance version of the song on Interhit/Priority bow on the Hot 100 at No. 78 and on Hot 100 Singles Sales at No. 64. It looks like Interhit is following Under the Cover Records' lead by releasing a commercial single of Natalie Imbruglia's "Torn" (RCA) by the similarly named Natalie Browne, but the label assures me that this name game is merely a coincidence.

**SUGARHILL:** Even if you haven't seen "The Wedding Singer" by now, you've seen Ellen Dow, the elderly woman rapping Wonder Mike's verse of Sugarhill Gang's "Rapper's Delight," in the film's trailer. If you thought it was a joke, think again: "Rapper's Delight (Medley)" by Ellen Dow Plus Sugarhill Gang (Maverick/Warner Bros.) is actually receiving 2.4 million audience impressions from airplay at 41 top 40 outlets. Among the stations banging the album track are KKRZ Portland, Ore., KDWB Minneapolis, KCHZ Kansas City, Mo., and WXYV Baltimore. And if that weren't enough, there is another remake of the song by Erick Sermon, Keith Murray & Redman (Priority) getting airplay at rhythmic top 40 outlets. KKFR Phoenix, KUBE Seattle, WPOW Miami, KXXX Bakersfield, Calif., and KGGI Riverside, Calif., are among the airplay leaders contributing to the song's 8.8 million audience impressions. The original "Rapper's Delight" is still getting a spin a day at WJMN Boston. If your memory serves you well, you'll remember that in 1979 "Rapper's Delight" was the first rap single to hit the Hot 100. The song peaked at No. 36 on that chart.

**TAWING:** Madonna's "Frozen" (Maverick/Warner Bros.) makes its debut on the Hot 100 next issue. There has been a great deal of speculation about how the single will fare. Before you place any bets, take some of the following into consideration. Madonna's highest-debuting single on Hot 100 Singles Sales was "You'll See," which bowed at No. 10 with scans of 36,000 units. Although the first-week sales of her last single, "Don't Cry For Me Argentina," totaled 46,000 units, it entered that chart at No. 11. At the time of its debut, "Don't Cry" had been on Hot 100 Airplay for 10 weeks and its audience reach was 47 million. This issue, "Frozen" has 45 million audience impressions. The song has been at radio for less than a month, and the album "Ray Of Light" arrived in stores the same day as the single, so I expect first-week sales to be in the neighborhood of 30,000 units, which would bring the title on the Hot 100 at No. 11.

Theda Sandiford-Waller can be reached via E-mail at [theda@billboard.com](mailto:theda@billboard.com).

## New GM Among Blue Note/Angel Changes Hetherwick To Oversee Angel/EMI Classics In U.S.

BY BRADLEY BAMBARGER

NEW YORK—The spate of changes at Angel Records seems to be winding to resolution with the naming of a GM for Angel, as well as shifts and consolidation among the A&R, sales, and administration staffs of both Angel and its sister Capitol label, Blue Note.

Bruce Lundvall, formerly president of Blue Note, was recently named president of jazz and classics for Capitol Records, with responsibility for Blue Note/Metro Blue and Angel/EMI Classics U.S. Also, Angel's pop imprint, Guardian, was shuttered, and Angel president Steve Murphy exited (Billboard, Feb. 21).

With day-to-day responsibility for Angel and EMI Classics in the U.S., the new senior VP/GM of Angel is Gilbert Hetherwick, who was formerly senior VP of international marketing at Sony Classical. Previously, he served a stint with Angel as VP of sales and market development from

1991-95. He has also worked for Teldec and PolyGram Classics.

"Gilbert has a long track record in classical music, and I know he will bring a real expertise to Angel," Lundvall says.

"Angel has a great historical reputation, and I'd like to see that continue," Lundvall adds. "We'll continue to stress Angel's cast and cabaret recordings, along with EMI Classics' American signings like [guitarist] Christopher Parkening and [violinist] Sarah Chang. And we will spend time and energy promoting EMI's great catalog of classical music here."

In other Capitol jazz and classics changes, Steve Ferrera, formerly head of A&R for Guardian, has been named director of A&R for Angel. The new

Blue Note/Metro Blue A&R director is Brian Bacchus, a former independent producer. The Blue Note GM is Tom Evered.

Under the new Capitol classics and jazz structure, there will be four field sales reps handling both Angel and Blue Note. They report to Saul Shapiro and Mark Forlow, heads of sales for Blue Note and Angel, respectively, in New York.

Also, Angel special markets will now handle Blue Note projects, too; Ethan Crimmins heads up that department. And the Angel/Blue Note art departments have been consolidated, with Darcy Fernald the creative director. Since the Angel staff has moved downtown to join its Blue Note brethren, the New York Capitol jazz and classics staff is now housed together in Park Avenue South offices in Manhattan.

Besides Murphy's exit, three Guardian employees have been let go. Lundvall says there will be a few more changes soon.



HETHERWICK

## GERMAN HIP-HOP ACTS COULD GAIN FROM ECHO AWARDS BOOST

(Continued from page 1)

Motor Music artist Nana, who picked up awards for national male and newcomer, gave a live performance of his new single "Remember The Time."

Current single "Freisein" (To Be Free) by national female artist award winner Setlur was performed with vocals by her musical partner Xavier Nadoos.

Industry observers say the combination of winning and appearing is the best guarantee of a significant sales rise after the Echoes.

Tic Tac Toe, which won national group and national single for "Warum" (Why?), performed in its new incarnation as the duo Tic Tac Two. Ricky exited the group earlier this year, leaving Jazzy and Lee.

The show, which took place in front of an audience of 3,000 in the Congress Centrum Hamburg, went out nationally in a two-hour edited program on the ARD network March 6 in a prime-time viewing slot.

Dealers here say that the effect of the Echo Awards is felt at retail before and after the show. Fabian Hinte, purchaser at Wom in Hamburg, says, "Once the nominees are announced and Echo tickets go on sale, we register higher sales for the nominated artists." Hinte adds that an act's entire back catalog is reactivated by an Echo win.

Sven Gede, a buyer for Makro-Markt in Hamburg, also notes a substantial increase in sales of award winners after the ceremony. Says Gede, "The Echo Awards attract broad media coverage, and this spurs sales."

Labels are, however, level-headed about what gains they can expect. Heinz Canibol, president of Universal Music in the Germany/Switzerland/Austria region, says, "We're not at the stage of the Brits or the Grammys yet, where it drives people into the shops the very next day."

Gerd Gebhardt, president of Warner Music Central Europe and chairman of the Germany Phono Academy, which organizes the Echoes, agrees. "It's not like the Grammys, where an obscure act who wins can suddenly sell records." Yet at the same time, it can also help in the long term for acts whose careers are already in motion. Notes Gebhardt, "Two years ago, we

had Alanis Morissette at the Echoes. It was not the Alanis Morissette we know today, but with her appearance and the other things we did we sold over 1 million albums in Germany."

Motor Music managing director Tim Renner says the effects of an Echo win



TIC TAC TOE

or appearance will be greatly reinforced if other media pick up on artists featured in the show. "Unless you're really interested in music, you're not going to be sitting watching the show for two hours," he says. "But if radio stations are playing the song the next day and they say it's Nana and give out the title, then there's a better chance that people will go into the record shops and ask for it."

Among the performers at the Echoes were All Saints, Aqua, Paula Cole, Chris Rea, international male artist winner Jon Bon Jovi, Bellini, German veterans Peter Maffay and Wolfgang Petry, and EastWest Berlin boy band the Boiz.

Following is a list of this year's Echo Awards winners:

**Best national male artist:** Nana (Motor).

**Best international male artist:** Jon Bon Jovi (Mercury).

**Best national female artist:** Sabrina Setlur (Sony).

**Best international female artist:** Toni Braxton (BMG Ariola Munich).

**Best national group:** Tic Tac Toe (BMG Hamburg).

**Best international group:** Backstreet Boys (Rough Trade).

**Most successful artist abroad:** Mr. President (WEA).

**Best national rock/pop single:** "Warum," Tic Tac Toe (BMG Hamburg).

**Best national dance single:** "Samba De Janeiro," Bellini (Orbit/Virgin).

**Best producer:** Buelent Aris, Toni Cottura.

**Hamburg newcomer:** Vivid (Virgin).

**National newcomer:** Nana (Motor).

**International newcomer:** Hanson (Mercury).

**Lifetime achievement:** Comedian Harmonists (EMI).

**Best videoclip:** "Engel," Rammstein (Motor).

**Deutsche Phono-Akademie (for outstanding sales in 1997 in the crossover repertoire):** "Klassik Meets Pop," Andrea Bocelli (Polydor).

## Jersey Films Bows MCA-Distributed Imprint

LOS ANGELES—In the latest pairing of a film production company with a record label, Jersey Films—headed by Danny DeVito, Michael Shamburg, and Stacey Sher—has launched Jersey Records and paced with MCA for a long-term, multimillion-dollar worldwide distribution agreement.

Under the deal, Jersey will release soundtracks from Jersey Films productions and from other studios, as well as albums by new artists.

The label has already signed two artists—18-year-old R&B vocalist Clark Anderson and British alternative pop singer Blair.

Anderson will be featured as Queen Latifah's boyfriend and will sing in the

movie "Living Out Loud," due this fall. An Anderson album is due next year.

Blair's single, "Have Fun, Go Mad," due March 16, will be on the soundtrack to the Paramount/Miramax film "Sliding Doors," the first Jersey/MCA release, due April 14. The soundtrack includes tracks by Aqua, the Brand New Heavies, and Jamiroquai.

"We're signing artists we think we can expose on soundtracks," says Jersey Records president Anita Camarata.

Jersey's deal with MCA follows similar deals struck between Miramax and Capitol (Billboard, Nov. 1, 1997) and Quentin Tarantino's A Band Apart and Maverick Recordings (Billboard, Aug. 16, 1997). CRAIG ROSEN

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	GOTTA BE...MOVIN' ON UP	PRINCE BE FEAT. KY-MANI (GEE STREET/V2)	14	15	6	NUMBER ONE	ALEXIA (POPULAR)
2	7	2	THAT'S WHY I'M HERE	KENNY CHESNEY (BNA/RLG)	15	—	1	SAY IT	VOICES OF THEORY (H.O.L.A.)
3	10	3	I'M FROM THE COUNTRY	TRACY BYRD (MCA NASHVILLE)	16	9	7	SILLY	TARAL (MOTOWN)
4	—	1	IT'S YOUR LOVE	SHE MOVES (Geffen)	17	—	2	ANOTHER RIOT	KINGPIN SKINNY PIMP (40 STREET)
5	2	3	MAMBO	ANGELINA (UPSTAIRS)	18	17	3	NOTHIN' BUT THE TAILLIGHTS	CLINT BLACK (RCA (NASHVILLE)/RLG)
6	8	2	NEAR ME	JANA (CURB)	19	25	21	DANCE HALL DAYS	WANG CHUNG (Geffen)
7	4	5	GET READY TO BOUNCE	BROOKLYN BOUNCE (EDEL AMERICA)	20	14	38	ALIVE	PEARL JAM (EPIC)
8	13	3	SHUT 'EM DOWN	ONIX (FEAT. DMX) (JMJ/DEF JAM/MERCURY)	21	11	6	JUST A MEMORY	7 MILE (CRAVE)
9	6	2	SUPERHERO	GARY BARLOW (ARISTA)	22	—	1	SADDLE YOU UP	STRAWBERRY (JHR/EAST POINTE)
10	12	4	YOU'LL NEVER KNOW	MINDY MCCREARY (BNA/RLG)	23	16	5	HANDLE UR BIZNESS	M.O.P. (RELATIVITY)
11	18	3	6 A.M. (WE BE ROLLIN')	NADANUF (REPRISE)	24	20	33	EVEN FLOW	PEARL JAM (EPIC)
12	21	2	WELL, ALRIGHT	CECE WINANS (PIONEER)	25	5	8	WISHFUL THINKING	DUNCAN SHEIK (ATLANTIC)
13	19	5	IT'S LIKE THAT	RUN-D.M.C. VS. JASON NEVINS (SM:) E/PROFILE)					

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

MARCH 14, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'GETTIN' JIGGY WIT IT' by Will Smith and 'MY HEART WILL GO ON' by Celine Dion.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'SWEET SURRENDER' by Sarah McLachlan and 'WE'RE NOT MAKING LOVE NO MORE' by Dru Hill.

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.

*f r o m t h e*

STRENGTH

*o f*

M A N Y

*c o m e s t h e*

POWER

*t o*

S A V E



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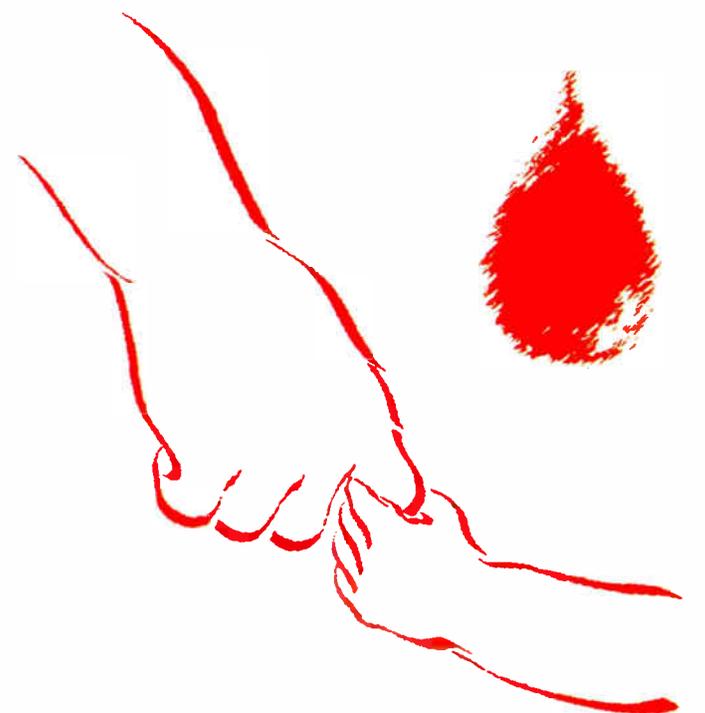
*Thursday, May 7, 1998*

*Performances by:*  
ANDREA BOCELLI  
JON BON JOVI  
CHRIS BOTTI  
MELISSA ETHERIDGE  
LL COOL J  
BILLY MANN  
BRIAN McKNIGHT  
LIONEL RICHIE  
RICHIE SAMBORA  
*other special guests  
soon to be announced*

*Musical Director:*  
DON WAS

*Catering by:*  
VALENTINO'S  
Piero Selvaggio, *Proprietor*  
Angelo Auriana, *Chef*

HOTEL BELAIR  
Gary Clauson, *Head Chef*



# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



MARCH 14, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	1	1	12	SOUNDTRACK ▲ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
2	2	2	15	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
3	3	—	2	SILKK THE SHOCKER NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
4	4	6	46	SAVAGE GARDEN ▲ 2 COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	4
5	9	26	4	SOUNDTRACK MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
6	6	8	29	BACKSTREET BOYS ▲ 3 JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
7	7	7	24	USHER ▲ 2 LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
8	11	10	37	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	8
9	10	9	52	MATCHBOX 20 ▲ 3 LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
10	5	3	4	PEARL JAM EPIC 68164* (10.98 EQ/16.98)	YIELD	2
				<b>*** GREATEST GAINER ***</b>		
11	32	55	3	VARIOUS ARTISTS GRAMMY 11752/MCA (10.98/17.98)	1998 GRAMMY NOMINEES	11
12	8	5	17	SPICE GIRLS ▲ 2 VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
13	13	11	17	SHANIA TWAIN ▲ 3 MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
14	16	13	14	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	10
15	14	15	18	MASE ▲ 2 BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
16	15	14	23	BRIAN MCKNIGHT ● MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	13
17	19	20	32	PUFF DADDY & THE FAMILY ▲ 4 BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
18	17	17	22	LOREENA MCKENITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
19	21	18	25	LEANN RIMES ▲ 4 CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
20	40	44	56	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	20
21	18	16	23	CHUMBAWAMBA ▲ 3 REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
22	12	4	14	GARTH BROOKS ▲ 5 CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
23	37	29	28	FLEETWOOD MAC ▲ 3 REPRIS 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
24	23	23	16	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
25	25	27	15	MARCY PLAYGROUND ● CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	25
26	24	21	24	MARIAH CAREY ▲ 3 COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
				<b>*** PACESETTER ***</b>		
27	122	118	22	BOB DYLAN ● COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
28	45	38	33	SARAH MCLACHLAN ▲ 2 ARISTA 18970 (10.98/16.98)	SURFACING	2
29	20	19	56	SPICE GIRLS ▲ 5 VIRGIN 42174* (10.98/16.98)	SPICE	1
				<b>*** HOT SHOT DEBUT ***</b>		
30	NEW ►		1	SOUNDTRACK NOO TRYBE 45451/VIRGIN (10.98/15.98)	CAUGHT UP	30
31	27	33	22	THE VERVE ● VCHUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
32	26	22	15	METALLICA ▲ 2 ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
33	34	37	22	CREED ● WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	33
34	30	35	47	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	30
35	33	39	16	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	33
36	29	32	7	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	3
37	57	75	35	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
38	28	25	24	SOUNDTRACK ▲ 2 LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
39	47	59	43	HANSON ▲ 4 MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
40	46	43	15	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
41	NEW ►		1	C-BO AWOL/NOO TRYBE 45496/VIRGIN (10.98/15.98)	TIL' MY CASKET DROPS	41
42	41	36	21	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
43	44	51	27	MASTER P ▲ 2 NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
44	31	12	4	SOUNDTRACK UNIVERSAL 53116 (10.98/17.98)	BLUES BROTHERS 2000	12
45	36	34	6	YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	10
46	42	28	16	BARBRA STREISAND ▲ 3 COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
47	38	31	33	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
48	43	46	11	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
49	NEW ►		1	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	49
50	35	40	25	AQUA ▲ 2 MCA 11705 (10.98/16.98)	AQUARIUM	7
51	39	30	8	SOUNDTRACK ● ATLANTIC 83058/AG (10.98/17.98)	GREAT EXPECTATIONS: THE ALBUM	25
52	48	53	24	BEN FOLDS FIVE ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42

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53	49	41	15	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
54	50	50	24	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
55	59	64	45	MARY J. BLIGE ▲ 2 MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
56	61	54	27	TRISHA YEARWOOD ▲ 2 MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
57	68	71	36	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
58	60	63	16	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
59	55	47	37	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
60	22	—	2	ANI DIFRANCO RIGHTEOUS BABE 012 (10.98/16.98)	LITTLE PLASTIC CASTLE	22
61	76	73	77	FIONA APPLE ▲ 2 CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
62	53	42	107	JEWEL ▲ 8 ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
63	63	56	39	TIM MCGRAW ▲ 2 CURB 77886 (10.98/16.98)	EVERYWHERE	2
64	NEW ►		1	BIG BAD VOODOO DADDY COOLVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64
65	52	24	27	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
66	56	52	23	BOYZ II MEN ▲ 2 MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
67	58	58	20	GREEN DAY REPRIS 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
68	70	57	16	ENYA REPRIS 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
69	67	65	24	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
70	66	60	103	CELINE DION ▲ 10 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
71	62	48	17	YANNI VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
72	64	61	14	2PAC ▲ 4 AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? [REMEMBER ME]	2
73	69	—	2	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	69
74	54	—	2	SOUNDTRACK TOMMY BOY 1227* (110.98/17.98)	RIDE	54
75	71	69	9	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	68
76	NEW ►		1	JOHN LENNON PARLOPHONE 21954/EMI-CAPITOL (10.98/16.98)	LENNON LEGEND — THE VERY BEST OF JOHN LENNON	76
77	72	62	50	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
78	75	72	27	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
79	65	—	2	VARIOUS ARTISTS MOTOWN 530849 (29.98 CD)	MOTOWN 40 FOREVER	65
80	82	82	50	THE NOTORIOUS B.I.G. ▲ 7 BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
81	78	77	21	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
82	84	87	17	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 555120/A&M (10.98/17.98)	PURE DISCO 2	71
83	86	74	17	B.B. KING MCA 11711 (10.98/17.98)	DEUCES WILD	73
84	80	76	18	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
85	85	90	41	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
86	77	70	17	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
87	73	49	17	SAMMY KERSHAW ● MERCURY (NASHVILLE) 536318 (10.98 EQ/16.98)	LABOR OF LOVE	49
88	83	85	23	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	76
89	74	68	14	VARIOUS ARTISTS ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	15
90	87	66	13	ANDREA BOCELLI ● PHILIPS 539207 (10.98/16.98) HS	ROMANZA	44
91	81	83	83	SUBLIME ▲ 3 GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
92	79	79	25	BLINK 182 ● CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	67
93	93	103	7	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) HS	GROWING PAINS	93
94	120	123	68	SOUNDTRACK ▲ 3 WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
				<b>*** HEATSEEKER IMPACT ***</b>		
95	117	134	11	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	95
96	88	88	25	VARIOUS ARTISTS ▲ TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
97	91	80	15	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
98	97	97	40	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ 2 B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
99	51	45	5	JOHN TESH GTSP 539804 (10.98/17.98)	GRAND PASSION	45
100	92	78	35	SOUNDTRACK ▲ 3 COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
101	89	84	65	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
102	95	91	16	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
103	173	186	55	ERYKAH BADU ▲ 2 KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
104	94	92	36	ROBYN ● RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	68
105	112	98	87	THE WALLFLOWERS ▲ 4 INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
106	108	108	43	MEREDITH BROOKS	BLURRING THE EDGES	22
107	100	105	5	VARIOUS ARTISTS	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	100
108	99	102	14	VARIOUS ARTISTS	MTV PARTY TO GO 98	50
109	RE-ENTRY	5	DIANA KRALL	LOVE SCENES	109	
110	102	104	35	PRODIGY	THE FAT OF THE LAND	1
111	RE-ENTRY	49	SHAWN COLVIN	A FEW SMALL REPAIRS	39	
112	111	114	21	KENNY WAYNE SHEPHERD BAND	TROUBLE IS...	74
113	103	117	33	MISSY "MISDEMEANOR" ELLIOTT	SUPA DUPA FLY	3
114	107	95	86	LEANN RIMES	BLUE	3
115	98	100	31	JOE	ALL THAT I AM	13
116	109	116	9	QUEEN PEN	MY MELODY	103
117	116	131	22	SWV	RELEASE SOME TENSION	24
118	114	135	12	THREE 6 MAFIA	CHPT. 2: WORLD DOMINATION	40
119	104	86	54	JONNY LANG	LIE TO ME	44
120	148	152	59	JAMIROQUAI	TRAVELING WITHOUT MOVING	24
121	113	115	19	BARENAKED LADIES	ROCK SPECTACLE	113
122	96	89	36	SUGAR RAY	FLOORED	12
123	90	67	28	CLINT BLACK	NOTHIN' BUT THE TAILLIGHTS	43
124	101	93	19	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE	THE FIRM — THE ALBUM	1
125	105	126	4	VARIOUS ARTISTS	PARTY OVER HERE '98	105
126	106	112	14	SUBLIME	SECOND-HAND SMOKE	28
127	110	94	15	LED ZEPPELIN	BBC SESSIONS	12
128	121	106	45	GEORGE STRAIT	CARRYING YOUR LOVE WITH ME	1
129	115	101	10	CHICO DEBARGE	LONG TIME NO SEE	86
130	128	109	22	THE ROLLING STONES	BRIDGES TO BABYLON	3
131	127	—	2	DEEP FOREST	COMPARSA	127
132	138	145	74	TOOL	AENIMA	2
133	136	136	27	COLLIN RAYE	THE BEST OF COLLIN RAYE — DIRECT HITS	33
134	155	—	2	DAVID KERSH	IF I NEVER STOP LOVING YOU	134
135	RE-ENTRY	23	JAMES TAYLOR	HOURLASS	9	
136	162	199	3	CHERRY POPPIN' DADDIES	ZOOT SUIT RIOT	136
137	119	99	20	JOHN MICHAEL MONTGOMERY	GREATEST HITS	33
138	132	137	18	THE CRYSTAL METHOD	VEGAS	92
139	135	147	20	VARIOUS ARTISTS	CLUB MIX '98	64
140	142	167	45	VARIOUS ARTISTS	PURE DISCO	83
141	NEW	1	NPG 9871	CRYSTAL BALL	141	
142	134	133	77	DEANA CARTER	DID I SHAVE MY LEGS FOR THIS?	10
143	141	138	96	DAVE MATTHEWS BAND	CRASH	2
144	126	119	41	SISTER HAZEL	SOMEWHERE MORE FAMILIAR	47
145	146	150	27	INSANE CLOWN POSSE	THE GREAT MILENKO	63
146	129	128	44	VARIOUS ARTISTS	PURE MOODS	10
147	159	160	35	CLAY WALKER	RUMOR HAS IT	32
148	131	129	20	LL COOL J	PHENOMENON	7
149	124	111	12	BRYAN ADAMS	MTV UNPLUGGED	88
150	123	—	2	JAGGED EDGE	A JAGGED ERA	123
151	133	120	18	DAVE MATTHEWS BAND	LIVE AT RED ROCKS 8.15.95	3
152	NEW	1	PRIORITY 51070	MTV PRESENTS: HIP HOP BACK IN THE DAY	152	
153	143	142	5	DIXIE CHICKS	WIDE OPEN SPACES	138

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 72  
311 166  
Above The Law 161  
Bryan Adams 149  
Trace Adkins 164  
Aerosmith 77  
Fiona Apple 61  
Aqua 50  
Jon B. 154  
Babyface 183  
Backstreet Boys 6  
Erykah Badu 40, 103  
Barenaked Ladies 121  
Big Bad Voodoo Daddy 64  
Big Tymers 168  
Clint Black 123  
Mary J. Blige 55  
Blink 182 92  
Andrea Bocelli 90  
Michael Bolton 189  
Bone Thugs-N-Harmony 177  
Boyz II Men 66  
Toni Braxton 198  
Brooks & Dunn 54  
Garth Brooks 22  
Meredith Brooks 106

Buena Vista Social Club 184  
Busta Rhymes 69  
Mariah Carey 26  
Carman 165  
Deana Carter 142  
C-Bo 41  
Cherry Poppin' Daddies 136  
Chumbawamba 21  
Anita Cochran 200  
Paula Cole 20  
Shawn Colvin 111  
Greed 33  
The Crystal Method 138  
Daft Punk 180  
Alana Davis 197  
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Chico DeBarge 129  
Deep Forest 131  
Destiny's Child 73  
Ani DiFranco 60  
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Dixie Chicks 153  
Dru Hill 101  
Bob Dylan 27  
Missy "Misdeemeanor" Elliott 113  
Enya 68

NAS Escobar, Foxy Brown, AZ And Nature 124  
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Fleetwood Mac 23  
John Fogerty 158  
Ben Folds Five 52  
Foo Fighters 85  
Kenny G 53  
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Wade Hayes 179  
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Alan Jackson 157  
Jagged Edge 150  
Jamiroquai 120  
Jane's Addiction 190  
Janet 42  
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Jewel 62

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Billy Joel 192  
Elton John 170, 196  
K-Ci & Jojo 8  
David Kersh 134  
Sammy Kershaw 87  
B.B. King 83  
The Kinleys 182  
Diana Krall 109  
Jonny Lang 119  
Led Zeppelin 127  
John Lennon 76  
LL Cool J 148  
Lisa Loeb 156  
The Lox 36  
LSG 24  
Mack 10 172  
Makaveli 195  
Marcy Playground 25  
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Mase 15  
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Lila McCann 159

Tim McGraw 63  
Loreena McKennitt 18  
Brian McKnight 16  
Sarah McLachlan 28  
John Mellencamp 97  
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Next 95  
The Notorious B.I.G. 80  
Ol' Skool 49  
Ozzy Osbourne 102  
Our Lady Peace 88  
Pearl Jam 10  
#141  
Prodigy 110  
Prophet Posse 199  
Puff Daddy & The Family 17  
Queen Pen 116  
Radiohead 37  
Rakim 193  
Collin Raye 133

LeAnn Rimes 19, 114  
Robyn 104  
The Rolling Stones 130  
Savage Garden 4  
Save Ferris 194  
Kenny Wayne Shepherd Band 112  
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Daryle Singletary 187  
Sister Hazel 144  
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The Wallflowers 105  
Bryan White 191  
Will Smith 14  
Wu-Tang Clan 185  
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Trisha Yearwood 56  
Young Bleed 45

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	145	141	23	JON B. YAB YUM/550 MUSIC	COOL RELAX	108
155	151	127	22	LUTHER VANDROSS	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	44
156	125	122	16	LISA LOEB	FIRECRACKER	88
157	137	139	70	ALAN JACKSON	EVERYTHING I LOVE	12
158	RE-ENTRY	29	JOHN FOGERTY	BLUE MOON SWAMP	37	
159	147	144	34	LILA MCCANN	LILA	86
160	140	113	17	VARIOUS ARTISTS	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
161	NEW	1	ABOVE THE LAW	LEGENDS	161	
162	156	165	5	SOUNDTRACK	GOOD WILL HUNTING	156
163	144	140	11	ICE CUBE	FEATURING...ICE CUBE	116
164	154	149	19	TRACE ADKINS	BIG TIME	50
165	139	110	5	CARMAN	MISSION 3:16	94
166	152	156	30	311	TRANSISTOR	4
167	118	81	3	RICKY MARTIN	VUELVE	81
168	NEW	1	BIG TYMERS	HOW U LUV THAT?	168	
169	150	155	48	TONIC	LEMON PARADE	28
170	149	121	71	ELTON JOHN	LOVE SONGS	24
171	192	—	2	VARIOUS ARTISTS	WWF WORLD WRESTLING FEDERATION THE MUSIC VOL. 2	171
172	157	161	21	MACK 10	BASED ON A TRUE STORY	14
173	160	157	17	SOUNDTRACK	ANASTASIA	41
174	180	—	2	MONO	FORMICA BLUES	174
175	NEW	1	SOUNDTRACK	THE APOSTLE	175	
176	163	163	91	METALLICA	LOAD	1
177	164	170	31	BONE THUGS-N-HARMONY	THE ART OF WAR	1
178	130	96	6	VARIOUS ARTISTS	BEST OF LOVE — 16 GREAT SOFT ROCK HITS	82
179	158	143	5	WADE HAYES	WHEN THE WRONG ONE LOVES YOU RIGHT	92
180	176	189	18	DAFT PUNK	HOMEWORK	150
181	187	—	43	TRU	TRU 2 DA GAME	8
182	170	194	13	THE KINLEYS	JUST BETWEEN YOU AND ME	153
183	RE-ENTRY	13	BABYFACE	MTV UNPLUGGED NYC 1997	106	
184	NEW	1	BUENA VISTA SOCIAL CLUB	BUENA VISTA SOCIAL CLUB	184	
185	186	197	39	WU-TANG CLAN	WU-TANG FOREVER	1
186	188	193	52	MASTER P	ICE CREAM MAN	26
187	NEW	1	DARYLE SINGLETARY	AIN'T IT THE TRUTH	187	
188	174	200	27	VARIOUS ARTISTS	ULTIMATE HIP HOP PARTY 1998	46
189	166	125	5	MICHAEL BOLTON	MY SECRET PASSION — THE ARIAS	112
190	169	154	17	JANE'S ADDICTION	KETTLE WHISTLE	21
191	167	151	23	BRYAN WHITE	THE RIGHT PLACE	41
192	153	124	28	BILLY JOEL	GREATEST HITS VOLUME III	9
193	165	159	17	RAKIM	THE 18TH LETTER	4
194	178	—	16	SAVE FERRIS	IT MEANS EVERYTHING	75
195	195	—	61	MAKAVELI	THE DON KILLUMINATI: THE 7 DAY THEORY	1
196	161	132	23	ELTON JOHN	THE BIG PICTURE	9
197	172	176	7	ALANA DAVIS	BLAME IT ON ME	157
198	177	168	89	TONI BRAXTON	SECRETS	2
199	168	—	2	PROPHET POSSE	BODY PARTS	168
200	183	173	3	ANITA COCHRAN	BACK TO YOU	173

## CORNELIUS, BUFFALO DAUGHTER OFFER POP WITH AN EDGE

(Continued from page 9)

a member of the influential cult band Flipper's Guitar. He went solo in 1993, and since then he has released a series of singles and three critically praised albums on the Japanese indie label Trattoria.

Besides recording his own music and producing other artists (including the sex-kitten-voiced singer Kahimi Karie and kitschmeisters Pizzicato Five), Cornelius also produces and compiles releases on Trattoria. The label's eclectic roster of acts includes Kahimi, the Japanese girl group Seagull Screaming Kiss Her Kiss Her, and Sweden's Cloudberry Jam; it has also reissued material by the '60s vocal group Free Design.

"I don't really have a style as such," says Cornelius, whose main instrument is the guitar. (He's also a dab hand at the theremin.) With a self-deprecating laugh, he says his style is *gucha-gucha*, or "mixed-up." Although many people have lumped him in with the sophisticated, retro "Shibuya sound," Cornelius professes ignorance as to what that "sound" is—or was.

Cornelius' "Fantasma" came out last August in Japan via Trattoria/Polystar and has sold some 300,000 units to date, according to the label. It's being released March 24 by Matador Records in North America and continental Europe. Matador is releasing it June 15 in the U.K., where it was preceded by the single "Free Fall" on Monday (9); "Chapter 8" is due to hit radio May 11. The single "Star Fruits Surf Rider" will be released to U.S. radio June 23.

An English version of the "Star Fruits Surf Rider" video will be serviced to all U.S. national and regional video outlets, including MTV. "There will be a full range of [point-of-purchase material] for retail," says Nils Bernstein, Matador's director of media relations. Bernstein adds that a four-track pre-album 12-inch shipped to the college radio market Feb. 26. Upon its release, the album will ship to college and commercial specialty shows; Matador also plans full servicing of the "Star Fruits" promo CD to commercial radio in conjunction with Cornelius' major-market late spring/early summer U.S. tour dates.

"As far as demographic," says Bernstein, "I think it's potentially very vast, given that the album is such an interesting combination of modern beats and samples with 30 years of pop history." Bernstein says Matador co-presidents Chris Lombardi and Gerard Cosloy were introduced to Cornelius' music via friends in Japan. "Not much of a story—one listen to 'Fantasma' was all it took," Bernstein says.

### OVERSEAS VETERANS

Compared with Cornelius, Buffalo Daughter is a battle-hardened veteran of the overseas music scene. It has two American tours under its belt, and last year Grand Royal released a compilation album of its material ("Captain Vapour Athletes") in the American market. The label says it has moved between 20,000 and 30,000 units of the compilation.

The band—which last year left Japanese indie label Cardinal Records to sign with Toshiba-EMI in Japan—will start a full-scale U.S. tour this month at the same Texas music conference as Cornelius. This will follow the U.S. release of its most recent album, "New Rock," on the Grand Royal label Tuesday (10). (The Japanese release on Toshiba-EMI has shipped just less than 30,000 copies, according to the label.) Grand Royal will release the album in the U.K. and Europe in April; a European tour is scheduled for May and June.

"Buffalo Daughter is such a universal band that they deserve to be exposed on this [international] level," says Grand Royal spokeswoman Natalie Carlson. Band members SuGar Yoshinaga (guitar, sequencers, synth, shortwave radio, and vocals), Yumiko Ohno (bass, mini-Moog, vocals), and Yamamoto have been together as Buffalo Daughter since 1993.

The band recorded two albums for Cardinal: 1994's "Shaggy Head-dressers" and 1995's "Amoebae Soundsystem," which included such Japanese indie-pop classics as "Health Or Die (For Karen Carpenter)."

BD's decidedly non-mainstream take on pop attracted the attention of indie fans all over the world, including the members of Luscious Jackson, who passed along word about the band to the Beastie Boys. In 1996, BD made its American debut on the Beastie Boys' Grand Royal label with a 7-inch vinyl single, "Legend Of The Yellow Buffalo," which included the tracks "Daisy" and "Cold Summer." Grand Royal released "Captain Vapour Athletes" later the same year.

Yamamoto explains how the band came up with the name Buffalo Daughter: "When we formed the band, we wanted to create an image of the American countryside, like something from [the TV series] 'Twin Peaks,'" he says.

## RAPPER'S LYRICS BRING PAROLE ARREST

(Continued from page 6)

The lyrics comment on California's controversial "three strikes" law and appear to encourage violence against police officers: "You better swing, batter, swing/Cause once you get your third felony/Yeah 50 years you gotta bring/It's a deadly game of baseball/So when they try to pull you over, shoot 'em in the face, y'all."

Thomas was convicted in 1993 of illegal use of a firearm in a gang shooting that led to one man's death. Since then he was put on probation, arrested on a violation, reincarcerated, and paroled in 1997 on the condition that he "not engage in any behavior that promotes the gang lifestyle, criminal behavior, and/or violence against law enforcement."

John Duree Jr., who is Thomas' lawyer, says that he issued an appeal to the board of prison terms March 4. "We're preparing to go to court for a judge to order [Thomas'] release," he says.

According to Duree, Thomas indicated to him that the parole authority imposed the terms of the parole with a "sign it or stay in jail" type of agreement. "It's a coerced signature," he says. "There isn't anyone who wouldn't have signed it."

Tasha Mercer, VP of operations at AWOL, says the label was aware of Thomas' parole conditions before his release from prison. "It was a major issue for us, and we talked to Shawn regarding the condition," she says. "He tried to appeal it and was denied three times. In a situation like this, you have to exhaust the appeals process before you can take it any further."

At one point, she says, the label attempted to delay the album's release until the efforts to appeal the conditions of Thomas' parole were resolved. "We did believe that [Thomas] would be granted an appeal of the conditions, but weren't surprised he wasn't," she says.

Tip Kindall, a spokesman for the California Department of Corrections, says that police searched the rapper's home to find documents that Thomas had

"When we started getting into music, we didn't listen to Japanese pop," says Yoshinaga. "We listened to American and British rock. So it seemed natural for us to use English in our music, although there aren't a lot of vocals in our music."

What there is a lot of is the unmistakable sound of the Moog synthesizer, which in Ohno's capable hands forms a key part of BD's style.

"When I was a kid I went to Tokyo Disneyland and saw the Electronic Parade, and there were 10 people playing Moogs in the band," recalls Ohno. "So when we formed the band, I really wanted to buy a Moog, because you can make so many interesting sounds with it."

Stateside promo plans for "New Rock" include a 12-inch single featuring remixes of the standout track "Great Five Lakes" by Cornelius, says Chris Johnsen, sales/marketing VP at Grand Royal Records.

"An advance of the full album will be serviced to college radio and commercial alternative radio specialty shows, and we will be going for adds at these formats one week prior to the album's street date in the U.S.," he adds. "Advance CDs have also been serviced to retailers, and point-of-purchase materials were shipped out to stores in early March."

refused to provide to the parole board.

"It was his responsibility to provide contracts, lyrics, and letters to the record company defining the conditions of the parole," he says.

According to Kindall, AWOL's Mercer received a letter dated Feb. 19 from attorney Jeffrey Rosenblum on behalf of Thomas, stating that the rapper "strongly objects to what we deem as an apparent unauthorized release of 'Til My Casket Drops.'"

Isaac Palmer, C-BO's manager, says that he was aware that a letter was sent to AWOL and that the label responded, but he declines to provide details.

Bobby G., VP of AWOL, says that the company did not respond to the letter. "We made changes on the album for the parole board, but it wasn't good enough for them."

He also says that C-BO's original agreement with AWOL was in 1990. "We didn't feel we had to abide by the parole agreement," he says. "We had to understand the true logic of business. The agreement he made was not between us, C-BO, and the parole board; it was just between them. Our next action is against the parole board. We plan to sue them."

At press time, Rosenblum could not be reached for comment, and a copy of the letter could not be obtained by Billboard.

Representatives from the National Academy of Recording Arts and Sciences and the Recording Industry Assn. of America declined to comment on the case.

Taylor Flynn, a staff attorney for the American Civil Liberties Union in L.A., says she finds it shocking that Thomas has been jailed because of the content of his songs.

"It clearly violates his First Amendment right of free speech," she says. "It leaves the decision on what is acceptable material to a single parole officer, which is shocking. The government is not supposed to be in the business of policing ideas."



by Geoff Mayfield

**G**RAMMYS SPOTLIGHT: Although album sales are off a tad from the prior week, the unmistakable fingerprints of the Grammy Awards telecast, Feb. 25 on CBS, can be seen all over our sales charts.

As is generally the case with music awards shows, the bigger dividends come from the Grammys' performance slots, although there are a few conspicuous cases in which merely winning an award on the much-watched program also delivered sales zing—including a couple of artists who were absent.

This issue's Billboard 200 also shows the mightiest performance to date of the 4-year-old "Grammy Nominees" compilation series, with the MCA-distributed '98 edition scoring Greatest Gainer while falling just a few hundred units shy of the top 10 (32-11). At 72,000 units, sales of the title are almost double of those during the previous week. The 1997 edition, on Chronicles through PolyGram Group Distribution, moved 63,500 units during its biggest week, when it peaked at No. 14. Columbia's 1996 package peaked at No. 16 with 48,000 units, and the biggest week for the inaugural set, also on Columbia, was 31,000 pieces, when it reached No. 26.

The Grammy show turned out to be a bit of a "ladies' night," as **Shawn Colvin** (who picked up two of the night's most conspicuous trophies), **Diana Krall**, **Paula Cole**, and **Erykah Badu** own some of the loudest post-broadcast gains. All four were featured with brief performance slots; Badu also hosted the syndicated Feb. 27 Soul Train Music Awards. Sales of Colvin's latest set are more than triple those of the previous week, as she re-enters The Billboard 200 at No. 111 (11,000 units). Krall, also featured on "CBS Sunday Morning," re-enters at No. 109 (11,500 units, a 117% gain) while also capturing the top slot on Heatseekers and this issue's unpublished Top Jazz Albums list. Cole leaps 40-20, her highest peak ever on the big chart, with a 49% gain. Badu's newer title *Bullet* at No. 40, while her debut rockets 70 places to No. 103 with an 80% gain. Beloved veteran **Bob Dylan** also rises, parlaying his album of the year win and performance into a Pacesetter victory, as his latest jumps 122-27, with sales more than quadruple those of the prior week (41,000 units).

Two of the Grammy-playing acts who see gains also performed on the late-night TV circuit: "Late Show With David Letterman" visitor **Sarah McLachlan** rises 45-28, her highest rank in 18 weeks, with a 34% bump; "Late Night With Conan O'Brien" guest **Hanson** scoots 47-39, with an 11% rise. Another "Letterman" guest, **John Fogerty**, who won a Grammy and was a presenter, re-enters at No. 158.

**Fleetwood Mac**, who performed a medley of hits, fetches a 32.5% gain and its highest rank in five weeks (37-23). Performers **Wyclef Jean** (68-57) and **Babyface** (re-entering at No. 183) see modest growth in this soft week, while the "Space Jam" soundtrack gets juiced by **R. Kelly's** Grammy turn (120-94, a 33.5% gain). Winning an award does not always spur sales, so color me surprised that absentee winners **Jamiroquai** (148-120, a 32% gain) and **James Taylor** (re-entering at No. 135, with sales more than doubling) join the post-Grammy bash.

Playing the show doesn't work for everyone: **LeAnn Rimes** (No. 19) and the "Blues Brothers 2000" (No. 44) and "Men In Black" (No. 100) soundtracks all see declines; **Will Smith's** eye-catching opening number earns "Big Willie Style" a bullet, albeit with a less-than-showy 2.3% gain. And etiquette standard-bearer **Miss Manners** will be pleased to know that gate crashing has not been rewarded. **Wu-Tang Clan** sees a gain of less than 1% following the public protest uttered by member **Ol' Dirty Bastard** (No. 185). Likewise, I suspect that most of us have heard the last of the would-be performance artist who punctuated Dylan's performance with an odd shirtless dance.

As you might guess from the plethora of sales bumps, the show did well in the ratings game, ranking fourth for the week with a 17 rating and a 19 share. By comparison, the Jan. 26 American Music Awards, which also boosted several albums, was ranked 10th for its week with a 12.1 rating and a 19 share.

**C**ALL HIM THE ARTIST who used to chart for more than a dozen weeks, as six of Prince's 11 SoundScan-era titles have logged chart histories of 12 or fewer weeks. His new set, as you have no doubt read, was originally to have bypassed stores via the Internet and phone-ordered sales. Now, as consumers complain that neither of those vehicles is actually working, semi-exclusive arrangements with Musicland, Blockbuster, and Best Buy deliver a lackluster debut of No. 141 for "Crystal Ball," with less than 9,000 units. It could have had a higher debut, but, with no label policing street date, approximately 2,500 units were tracked during the previous week. And chains other than the ones mentioned above are selling it, although not in vast quantities.

Most of the big-name music sellers on the Internet report to SoundScan, but Prince's does not, as he declined that option. So, even if the site is doing volume, that is not reflected here.

The only Prince title with a lower debut since The Billboard 200 began using SoundScan data in May 1991 was "The Beautiful Experience" EP, which entered at No. 144 in 1994 before peaking at No. 92.

**T**AKE A BOW: The new **Madonna** title opens next issue. Many of her fans anticipate a large debut, but first-week sales for her four SoundScan-era albums (including the "Evita" soundtrack) have been about 129,000, with each doing less than the previous. The current chart-topping "Titanic" soundtrack just rolled its sixth straight week exceeding 500,000 units, a unique accomplishment. Even if Madonna matches her biggest SoundScan week, 225,500 units for "Evita" during Christmas '96, it is unlikely she'll sink "Titanic."

## UNIVERSAL SEES GROWTH FOR BILLIE MYERS' DEBUT

(Continued from page 9)

half of The Billboard 200 at No. 93.

This issue, the album maintains its No. 93 standing, while "Kiss The Rain"—co-written by Eric Bazilian—moves from No. 21 to No. 22 on the Hot 100 Singles chart.

According to Broadcast Data Systems, 96 top 40 stations were playing the track for the week ending March 2. Still, radio participation has not always been so forthcoming.

Mainstream top 40 WXKS Boston music director "Kid David" Corey says the station, which was the first to play the single in September of last year, was initially hesitant. With the station's winter playlist packed with veteran artists and a forthcoming Christmas show to promote, the song's chances looked bleak.

"Right when the record came out, [Universal Music Group chairman/CEO] Doug Morris called [WXKS PD] John Ivey and I, which he's never to my knowledge done before, and really begged us to give the record a shot," Corey says. "So we did. And here it is six months later, and we're glad we gave him the benefit of the doubt. Within a month it was a top five request. And it took about 200 plays, but it really started to call out well for us.

"Obviously it's easier with an established artist to take a risk with a record, but with new artists, they sometimes

need that extra push that Doug gave it," he adds.

After the ball did get rolling, however, Universal found it had underestimated the song's potential.

"Things are going very well, but most people actually thought it would be the second single to react," says Universal Records senior director of marketing (U.S.) Tom Derr. "From a radio standpoint, this just continues to grow. It's just phone, phones, phones. From a marketing point of view, we've really had to play catch-up and get all our ducks in a row because it took off so quickly."

Initially, "Kiss The Rain" was out-selling "Growing Pains," but album sales have been steadily increasing as the song is played in more markets and gains exposure through VH1 and MTV.

Derr also credits TV commercials in radio markets where the label felt the album was under-delivering at retail.

Preceding Valentine's Day, the label placed advertisements around female-targeted programs such as "The Oprah Winfrey Show" and "The Rosie O'Donnell Show," as well as nighttime programs like "Ally McBeal." Based on the ads' perceived success, Universal has tentative plans for more TV spots.

Despite this exposure, Derr admits there's still a ways to go in building consumer awareness.

"As clichéd as it may sound, we're

just out connecting the dots, getting people to move from the song to the name and face and then the personality, which has really been an asset for us."

Corey concurs. "She's not an established artist," he says. "People can hum the hook, but it will take the next single to make people more familiar with her." That song will be "Tell Me."

Derr says Universal plans to use the edgier track to introduce Myers to triple-A and modern rock formats March 23; it will ship to top 40 and modern AC stations a few weeks thereafter.

Meanwhile, high-profile TV gigs—such as a March 5 performance on "The Tonight Show With Jay Leno" and spots on "Good Morning America" and "Vibe"—have been helpful.

Also advancing Myers' profile will be a national tour beginning in April. She will also appear at the National Assn. of Retail Merchandisers Convention, to be held Friday (13) through March 17 in San Francisco.

Myers, who is booked by Creative Artists Agency and managed by Digg! Entertainment in New York, will appear in Japan and her native U.K. before launching a more vigorous summer tour, which tentatively includes Lilith Fair dates.

"Kiss The Rain" is already showing promise in the U.K., where it has been A-listed at Radio One and received play at Capitol Radio.

Todd Meehan, manager of Tower Records' West Hollywood, Calif., store, expects Myers' live shows to help advance her career.

"I saw her at a show with all these older record guys who looked to me like it was past their bedtime," Meehan says. "And she just came out and had fun and really worked it well. She has what it takes to get her to the next level."

Myers feels she has evolved as a performer. "I did a whole load of [radio]

Christmas shows, and there was a big learning curve," says Myers. "It's hard to quantify it, but what I really learned was how to go out and enjoy myself instead of panicking about the sound of every note."

"If you stand still and try to repeat what you did on the album, you'll show people you can really sing. But it's important to get involved with the audience and run around, which technically may not be perfect but will make sure people have a good time."

## EMI'S GERMAN HEAD STEPS DOWN

(Continued from page 6)

thumping." Fest signed the band directly to his German company after being alerted to its potential by Perry. (In the U.S., the band is signed to Universal-affiliated Republic Records.)

"When Rupert played me 'Tub-thumping,' I said, 'It's a hit,' which goes to show that old men's ears like ours can still function," Fest said just after the band's emergence last year (Billboard, Nov. 1, 1997).

This decision to devote more time to A&R concerns was presaged with a reorganization at EMI Electrola at the end of last year (Billboard Bulletin, Dec. 5, 1997). The company's consolidation from four divisions to two coincided with Fleige being given

new day-to-day responsibilities in running the company, in addition to his duties supervising distribution and sales.

Fest's departure will leave a legacy that goes beyond Germany and the German-speaking region. Besides having spent time at Capitol Records in Los Angeles, Fest has established a reputation for being able to break non-German acts in Germany. Some of the most notable have been Joe Cocker and Chumbawamba.

Fest has also taken a number of prominent roles outside the EMI fold. He was one of the co-founders of the German Phono Academy, which organizes the country's Echo Awards (see story, page 1) and is a past chairman of the German chapter of the International Federation of the Phonographic Industry.

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg.

## AUSTRALIAN GOV'T TO CAMPAIGN FOR PARALLEL IMPORTS

(Continued from page 1)

Department of Arts & Communications states that the campaign is to "increase knowledge of the impact of removing parallel-import controls on CDs and correct misinformation circulating in the community."

The government has denied that such a campaign exists. But the document, presented by Sen. Kate Lundy to a Senate inquiry committee on CD prices, showed it has spent almost \$73,000 Australian (\$50,000) on market research to test community opinion. A further \$600,000 Australian (\$402,000) is earmarked for newspaper and media advertising; \$15,000 Australian (\$10,000) on postcards to be distributed in video stores, coffee shops, and galleries; and \$5,000 Australian (\$3,350) on direct mail.

Primary targets are the public, music retailers, record companies, and artists. A secondary target audience includes consumer associations, the media, and some of the government's own backbenchers.

Lundy called this "a blatant and disgraceful misuse of public money for a... political campaign," pointing out that the government's assistance to local talent amounted to about \$500,000 Australian (\$370,000) through the Contemporary Music Export Fund. Even this sum consists mostly of loans.

In an election year, the government is determined not to back down and is offering the vote-grab of cheaper CDs while dismissing the industry's warnings of piracy and work losses resulting from the policy change.

The issue of relaxing parallel-import restrictions has put politicians and the music industry into direct opposition throughout the last half of the '90s. The most recent and pivotal discussion was Oct. 7 at a Cabinet meeting, where Sen. Richard Alston, who also serves as arts minister, was told he had in principle won support for his three-point plan to open the Australian music business to import competition (Billboard, Oct. 18, 1997). Alston's proposals, which would

legalize parallel imports, now require only the approval of the Senate to become law.

The senator argues that a "cozy monopoly" of major labels has artificially inflated CD retail prices to \$31 Australian (\$23). He contends that his plan will cut up to 10% of the retail cost of each disc; the record labels say the true reduction in wholesale costs will be no more than 3% and will not be passed on by retailers to consumers.

The plan is opposed by the major opposition party, Labour, while the two main minor parties, the Democrats and the Greens, have not made any clear-cut indication of their stances. In December, following lobbying by the music industry, a Senate inquiry committee was set up to further investigate the issue.

The committee hearings ended the week of March 7, and the body is due to make its recommendations by the end of the month. The legislation will go to the Senate by April or May.

The committee hearings have been emotional and bitter. Alan Fels, chairman of the Australian Competition and Consumer Commission and a longtime critic of the major labels, branded "a sham" a proposed deal between the Australian Record Industry Assn. (ARIA) and the Australian Music Retailers Assn. (AMRA) whereby only AMRA members could import releases that ARIA members could not supply.

Fels also maintains that performers and composers could expect more royalties with parallel-imports relaxation, as lower CD prices would increase sales. "But they're being conned and bullied by ARIA and the record companies into believing they are going to be worse off," he says.

On Feb. 27, ARIA's CEO, Emmanuel Candi, warned that legal advice obtained by the association suggested any plans that allowed CDs to be imported to Australia from countries with little or no copyright laws eroded music copyright owners of protection against

pirated CDs—a breach of Australia's World Trade Organization obligations under the Trade Related Intellectual Property Rights agreement (TRIPS). Candi warned of the possibility of trade sanctions, as threatened by U.S. and European Union trade representatives.

The government argues that TRIPS does not cover repeal of import restrictions.

Last month, the four main CD manufacturers—Digital Audio Technology Australia, Summit Technology, Pacific Mirror Image, and Sony Music Manufacturing—joined ranks with the music industry. They urged the Senate not to pass the bill, claiming it would shrink their industry, which has more than \$100 million Australian (\$67 million) invested in state-of-the-art plants and manufactures 95% of the CDs made here.

Opposition leader Kim Beazley agreed, warning the plan would "undermine local investment, particularly in manufacturing" and damage the country's international trade reputation.

The industry was enraged when Roger Corbett, managing director of Woolworth, which through its Big W division sells more than \$30 million Australian (\$20 million) worth of CDs per year, claimed prices were too high and would be reduced by as much as 30% if copyright laws were changed.

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House of Blues  
West Hollywood, Calif.

### Exclusive Album Reviews

Rufus Blaq  
"Blas As Day"  
(A&M)

Bran Van 3000  
"Glee"  
(Capitol)

Curve  
"Come Clean"  
(Universal)

Towa Tei  
"Future Listening"  
(Elektra)

### News Updates Twice Daily

### Hot Product Previews Every Monday

A new **Billboard Challenge** begins every Thursday.  
This week's champ is Tim Edens of Austin, Texas.

News contact: Julie Taraska  
[jtarsaka@billboard.com](mailto:jtarsaka@billboard.com)

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## Superstar Rockers To Key Latin Music Conference

Billboard's ninth annual International Latin Music Conference, to be held April 5-7 at the Biscayne Bay Marriott in Miami, adds another superstar attraction as Fher and Alex González, members of the rock group Maná, sign on to deliver the keynote address on April 6. The two will discuss how the WEA Latina group made it as a Latin rock act and why their music has such great appeal.

Maná also is scheduled to perform an acoustic set during Billboard's fifth annual Latin Music Awards April 7 at Club Tropicana in Miami Beach. Also scheduled to perform is Vicente Fernandez, this year's inductee into Billboard's Latin Music Hall of Fame.

Ralph Mercado, president of RMM Records, will be honored this year with El Premio Billboard at the award show. El Premio Billboard is a lifetime achievement trophy given to those Latino artists and music industry executives who have helped expand Spanish-language genres beyond their Latino followers. Throughout his long and fruitful career as a manager, promoter, record executive, and film

producer, Mercado has been one of the driving forces behind the increased exposure of Hispanic Afro-Caribbean sounds to audiences in the U.S., Europe, and Asia. The latest example of Mercado's efforts to bring tropical sounds to the masses is his documentary on the history of salsa titled "Yo Soy Del Son A La Salsa."

Several prominent members of the industry have been confirmed for panels. Here's the current lineup:

"Inside The Studio": Charles Dye, studio manager of the Gentleman's Club.

"Where's The Talento?": Oscar Llord, VP/GM of Sony Discos; James Progris, director of Music Business & Entertainment Industries at the University of Miami.

"Scanning The Benefits": David Massry, president of Ritmo Latino; Fernando Ramos, GM of Casa De Los Tapes; Mike Shalett, COO of SoundScan; and Geoff Mayfield, director of charts for Billboard.

For further information call Michele Quigley at 212-536-5088. For press credentials call Phyllis Demo at 212-536-5299.



## Two New 'Listener's Guides' For World Music, Jazz Fans

Fans of the many musical styles collectively known as World Music will find "The World Music CD Listener's Guide" from Billboard Books, a compendium of 600 CDs available by artists from Algeria, Bulgaria, Brazil, Spain, Scotland, Pakistan and scores of other nations.

The artists represented in this easy-to-use reference book include 100 of the finest and most influential musicians of this genre. Among them are Cheb Khaled, Mystere Des Voix Bulgares, Milton Nascimento, the Gipsy Kings, Ewan MacColl, and Nusrat Fatah Ali Khan. Each entry includes the CD's title, label, catalog number, and an explanation of why the recording is worthwhile. Artists' bios and career highlights are included, as is a cross-reference of each CD to a recording of similar

appeal. Also available from Billboard Books is "The Jazz CD Listener's Guide." This jazz lovers' guide reviews 600 of the best jazz CDs currently available. The artists represented include 100 of the

most influential jazz musicians of the 20th century. In addition to biographies of all the artists, each entry includes the CD title, record label, catalog number, and a short explanation of the recording's excellence.

Both "The World Music CD Listener's Guide" and "The Jazz CD Listener's Guide" are written by journalist/producer/teacher Howard Blumenthal. The two books are now available from Billboard Books for \$14.95 each. For more information contact Bob Nirkind at 212-536-5107



Billboard's 1998 International Latin Music Conference & Awards

Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998

Billboard's Fifth Annual Dance Music Summit

Chicago Marriott Downtown, Chicago • July 8-10, 1998

Billboard/Airplay Monitor Radio Seminar & Awards

Pointe Hilton at Tapatío Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998

The 20th Annual Billboard Music Video Conference & Awards

Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998

For more information, contact Michele Jacangelo Quigley at 212-536-5002

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## Smith Gets 'Jiggy' Atop Hot 100

HE MISSED OUT on the top spot last year because his popular "Men In Black" song wasn't released as a single, but this issue actor/rapper Will Smith dominates the Hot 100 with his first No. 1, "Gettin' Jiggy Wit It" (Columbia). The single, from his "Big Willie Style" album, is strong enough to end the reign of Celine Dion's "My Heart Will Go On" after just two weeks. That continues the unusual trend begun with the first new No. 1 of 1998, Savage Garden's "Truly Madly Deeply": No No. 1 song from this year has stayed on top longer than two weeks.

That rapid movement means that five singles have ascended to No. 1 so far this year. That's the biggest turnover of chart-toppers since 1991, when Whitney Houston's "All The Man That I Need" was the year's fifth No. 1 hit the week of Feb. 23.

"Gettin' Jiggy Wit It" is the 82nd No. 1 on the Hot 100 for Columbia and the label's second of '98, following "Truly Madly Deeply." The closest competitor is RCA, with 54. "Jiggy" is Smith's most successful chart entry to date and the first under his own name. His former label, Jive, is about to release a Jazzy Jeff & the Fresh Prince greatest-hits package that will include the theme from Smith's TV series, "The Fresh Prince Of Bel Air."

Among the writers listed for "Jiggy" are Nile Rodgers and the late Bernard Edwards. The creative core of Chic, they receive credit because the song samples Sister Sledge's "He's The Greatest Dancer." Rodgers and Edwards now have songwriting credits on five No. 1's, beginning with Chic's "Le Freak" in December 1978. Their most recent chart-topping credit was on the Notorious B.I.G.'s "Mo Money Mo Problems," which sampled Diana Ross' "I'm Coming Out."

BY ANY OTHER NAME: It's a triumphant week for Aretha Franklin, who sails onto the Hot 100 with the high-

est debut of the week. "A Rose Is Still A Rose" (Arista), new at No. 43, is the first Franklin single to chart since "Willie To Forgive" peaked at No. 26 in 1994. It's only the third Franklin chart entry in the '90s, but it does extend the superstar's chart span to 37 years and two weeks, dating back to the debut of her Columbia single "Won't Be Long" the week of Feb. 27, 1961.

Franklin's chart span on Arista now stretches to 17 years and 2½ months. That's far longer than her chart spans on Columbia (seven years, including material released after she left the label) and Atlantic (10 years and three months).

"A Rose Is Still A Rose" was produced and co-written by Lauryn Hill of the Fugees. Her bandmate Wyclef Jean collects his first solo top 10 hit this issue as "Gone Till November" (Ruffhouse/Columbia) advances 12-9.

### A MONTH OF SUNDAYS: Adam

Hammond of Bay City, Mich., cites Los Umbrellos' "No Tengo Dinero" for quietly making chart history. The single, which slipped off the Hot 100 two weeks ago, set a record for remaining on the chart for 27 weeks without ever entering the top 40. The song, based on the classic "Never On A Sunday," peaked at No. 42. Hammond notes the previous record holder for staying on the chart the longest without breaking into the top 40 was Jaya's "If You Leave Me Now." As Hammond reported in the April 21, 1990, edition of Chart Beat, the Jaya single was on the chart for 26 weeks and peaked at No. 44.

COUNTRY EXPORTS: Where would you find a top 10 singles chart including Shania Twain and LeAnn Rimes? The U.K., where the former moves 9-7 with "You're Still The One" and the latter finally debuts with "How Do I Live" at No. 10. Celine Dion is still No. 1 there with "My Heart Will Go On," while Madonna is right behind with "Frozen."



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 3/1/98

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998	1997	1998
TOTAL	120,991,000	130,895,000 (UP 8.2%)	CD	77,351,000 89,340,000 (UP 15.5%)
ALBUMS	101,552,000	110,936,000 (UP 9.2%)	CASSETTE	23,977,000 21,355,000 (DN 10.9%)
SINGLES	19,439,000	19,959,000 (UP 2.7%)	OTHER	224,000 241,000 (UP 7.6%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,620,000	12,048,000	2,572,000
LAST WEEK	LAST WEEK	LAST WEEK
15,249,000	12,546,000	2,703,000
CHANGE	CHANGE	CHANGE
DOWN 4.1%	DOWN 4%	DOWN 4.8%
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
13,297,000	10,894,000	2,403,000
CHANGE	CHANGE	CHANGE
UP 9.9%	UP 10.6%	UP 7%

	DISTRIBUTORS' MARKET SHARE (22/98-31/98)						
	SONY	WEA	INDIES	EMD	PGD	BMG	UNIVERSAL
TOTAL ALBUMS	21.1%	16.9%	16.1%	12.6%	11.7%	11.1%	10.5%
CURRENT ALBUMS	24.3%	15.1%	13.7%	13.5%	9.5%	12.9%	11.0%
TOTAL SINGLES	28.2%	16.3%	4.9%	9.2%	14.2%	21.4%	5.9%

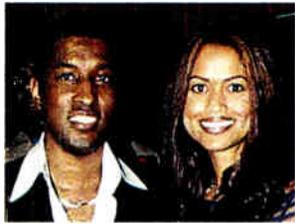
ROUNDED FIGURES

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



# "THE GRAMMY PARTY FOR THE A LIST."

NEWYORKTIMES 2/26/98



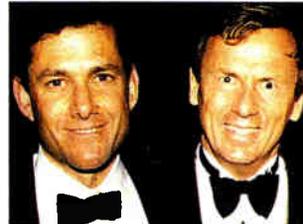
Kenny "Babyface" Edmonds and Tracey Edmonds



Ahmet Ertegun and Donald Trump



Whitney Houston and Bobby Brown



Strauss Zelnick and Michael Dornemann



Charles Koppelman, Phil Quartararo, Barry Weiss and Marty Bandier



Antonio "L.A." Reid and Jermaine Dupri



Ben Taylor and Carly Simon



Clive Davis, Lauryn Hill, Aretha Franklin and Bryant Gumbel



Boyz II Men



Grammy nominees Abra Moore, Sarah McLachlan and Pam Tillis



Pete Jones, Bob Daly, Rudi Gassner and Monti Lueftner.



Martha Stewart and Arnold Scaasi



Robert Trump, Donna Dixon, Dan Ackroyd and Blaine Trump



Bush's Gavin Rossdale, and No Doubt's Gwen Stefani.



Tom Freston, Sylvia Rhone, John Sykes and Tony Bennett



Sean "Puffy" Combs, Diane Warren and David Foster



Clive Davis presents Arista GM Roy Lott with a special award for his 19 years of dedication.



Lesley Gore, Linda Thompson Foster, Ted Fields and Katherine Helmond



Keith Hernandez and Kurt Vonnegut



Ron Perelman, Allen Grubman and Les Moonves

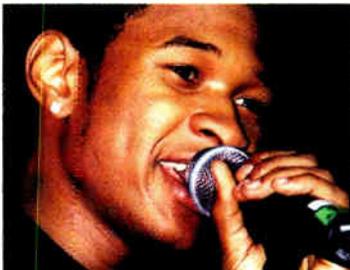


Sting and Trudie Styler

## AN UNFORGETTABLE CELEBRATION OF SPECTACULAR PERFORMANCES



Platinum artist Monica wowed the crowd as she opened the show.



Grammy nominee Usher had everybody dancing with his two #1 Platinum hits.



You could hear a pin drop when Grammy winner Sarah McLachlan performed her new classic "Adia."



Dan Ackroyd introduced The Queen Of Soul, Aretha Franklin.



Aretha raised the roof with her remarkable new single, "A Rose Is Still A Rose."



Lauryn Hill and Mary J. Blige provided stellar backgrounds for Aretha's unforgettable performance.



Sean "Puffy" Combs received a special Producer Of The Year award from Babyface.



Mase performs his #1 Platinum smash, "Feel So Good."



Monica, Mase, Boyz II Men, Mary J. Blige and Wyclef join Puff Daddy for the powerful finale of the Grammy winning smash, "I'll Be Missing You."

**ARISTA: MUSIC AND MEMORIES FOR A LIFETIME.**

# BLACK IN THE SADDLE AGAIN

- ◆ "NOTHIN' BUT THE TAILLIGHTS" - Current smash at radio
- ◆ "Something That We Do" - #1
- ◆ "Still Holding On" - Top 10
- ◆ Nothin' But The Taillights - RIAA certified GOLD

## TELEVISION APPEARANCES

- ◆ CBS Movie airing in May Still Holding On: The Jack Favor Story starring Clint Black and Lisa Hartman

## COMING UP:

- Rosie O'Donnell - March 2
- ◆ David Letterman - April 6
- ◆ Larry Sanders Show starring Gary Shandling - appearance on grand finale
- ◆ GRAMMY® Nomination for Best Male Vocal Performance for "Something That We Do"
- ◆ GRAMMY® Nomination for Best Country Vocal Collaboration for "Still Holding On," his duet with Martina McBride
- ◆ ACM Nomination for Song of the Year for "Something That We Do"

## SEEN ON:

- The Oprah Winfrey Show
- ◆ The Tonight Show with Jay Leno
- ◆ Politically Incorrect
- ◆ AMA Nomination for Favorite Country Male Performer
- ◆ CMT "Something That We Do" #1 Most Played Video



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