

# Billboard

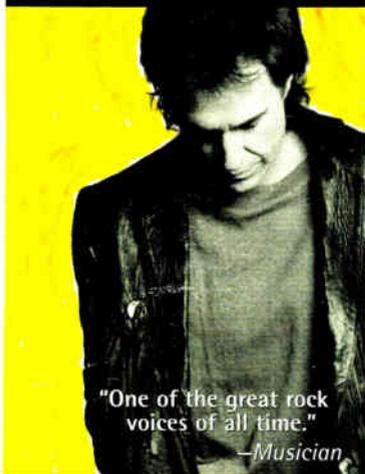
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Written and Produced by Ray Davies

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# Indie Retailers Flex Their Muscle

BY ED CHRISTMAN

NEW YORK—Retail coalitions are emerging as a force to be reckoned with, as four new ones have been formed this year, bringing the nationwide count in the U.S. to 16 since 1992. The new coalitions have formed in Philadelphia, Detroit, Los Angeles, and Florida.

Independent record store owners are finding that collectively they com-

mand increased recognition from record labels and distribution companies, in the form of in-store play copies and point-of-purchase materials. Some coalitions have also used their clout to buy collectively, which results in lower costs when making purchases. In return, record labels and distribution companies find that working through coalitions

enables them to target markets more cost-effectively when it comes to developing new artists.

Although he has not joined any of the existing coalitions, George Daniels, owner of George's Music Room in Chicago, is a leading proponent of the idea. Independent stores "have to become advocates together," Daniels says. "We are all in the same busi-

ness; instead of being competitors, let's be teammates."

Daniels says that before the coalitions came together, independent stores were not getting the respect they deserved. "In most cases, the cooperative advertising dollars were not being fairly distributed through the one-stops. Also, since independent stores are reporting to SoundScan, (Continued on page 86)



## EMI Stresses Its Consistency After Management Shift

BY MARK SOLOMONS

LONDON—EMI Group is playing down the implications of the company's new senior management lineup following the long-expected resignation of EMI Music president/CEO Jim



Fifield and the appointment of EMI Music Publishing Worldwide chairman Martin Bandier and EMI Recorded Music president Ken Berry to seats on EMI's board (Billboard Bulletin, April 20).

The move, however, is heating up equally long-running speculation that the company is ripe for a sale, with Universal parent Seagram currently being posit- (Continued on page 86)

# French Dance Acts Flourish

BY LARRY FLICK

NEW YORK—Within the import-conscious U.S. club community, all eyes are glued on an explosion of high-profile acts rising from the fertile French dance music scene. The rush of ardent underground support for these overseas arrivals hints at a full-tilt mainstream movement ahead.

Long viewed as the least credible sector of the European dance market—even by many of its own citizens—France has experienced a creative rebirth over the past two years.

"As a collective scene, we've stopped trying to emulate everyone in America and England, and we've started following our own natural instincts," says David Blot, who organizes the red-hot roving "Respect Is Burning" parties in Paris, along with Jerome Viger-Kohler and Fred Agostini.

"The stigma attached to the scene was hard to get rid of at first. But after a while, the music got so good that DJs here felt they could (Continued on page 84)

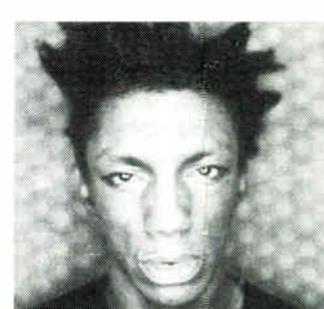
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## Island's Tricky Calls On P.J. Harvey, Others For New 'Angels' Set

BY SHAWNEE SMITH

NEW YORK—Musical misfit Tricky isn't the bad boy people portray him to be.

"I grew up in the ghetto environment," says the British-bred artist. "And when me and my friends walked into town, you could tell by the way we dressed that we didn't have money. When people in the shops who have money look at you [funny], it kind of gives you a chip on (Continued on page 85)

Greetings From the Land of Pleasant Living

Featuring "Love Found You," "If You Go Away," and "Stolen Picture."

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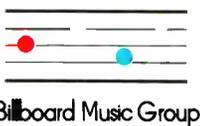
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# '97 Stats Reveal Stagnant German Mkt.

BY WOLFGANG SPAHR

**HAMBURG**—With meager growth of only 1.6% in value in 1997, the German record industry is stuck in a mire from which not even such top sellers as Elton John, Nana, and Wolfgang Petry can free it.

The Federal Assn. of the Phonographic Industry (BPW), whose members account for 91% of the record market here, says the companies it represents saw sales rise from \$2.686 billion in 1996 to \$2.728 billion in 1997. These figures were measured by retail prices, including value-added tax.

The rise in sales of product from BPW member companies represents a 1.6% increase, and the organization says the market as a whole rose 1.5% to \$2.986 billion.

"This means Germany has consolidated its position as the world's third-largest record market after the U.S. and Japan," BPW president Thomas Stein says. How-

ever, he adds, "although unit sales were up, there's no hiding the fact that inflation-adjusted revenues were stagnant."

BPW member companies shipped a total of 49.4 million singles in 1997, up 1.9% from the previous year's total, with the maxi-single format continuing to gain importance. Albums in all formats racked up unit shipments of 218.8 million, equivalent to a 1.7% increase. The album category was underpinned by CD shipments, which rose 3.5% to 191 million units.

With sales of 27.2 million units, cassette shipments continued their descent. After a 4.5% decline in 1996, this format shrank by a further 9.3% last year. Vinyl LP shipments held steady at 400,000 units.

The good news for the industry here is that half of all chart singles were domestic productions. National repertoire accounted for 48.2% of chart entries, up from the previous year's already-high level of 42.1%.

The classical music market barely matched its sales of 1996. At 19.2 million units, shipments to retailers were down 1% from the previous year's total. However, this decline was more than made up for by the increase in club sales of classical music to 2.4 million units.

Sales of records in all genres advertised

on TV and radio were up 2.5% to 48.5 million units.

"The retailers' economic situation deteriorated as a result of intense competition, and there were numerous closures again last year," says Stein. While large retail chains are continuing to expand, small and medium-sized indie stores are being squeezed, leaving what the record companies regard as a market gap. This has caused concern, as retailers remain the biggest outlet for music.

Music videos have only a marginal share in total sales, accounting for less than 1% of the prerecorded-music market. Even so, shipments rose by 9.2% to 923,000 units in 1997. Revenue at retail prices, including tax, rose to \$14.4 million.

Looking ahead, Wolf-D. Gramatke, chairman of the German national group of the International Federation of the Phonographic Industry, says new technologies will bring about opportunities for creative people and artists, with record companies seeing some of the benefits.

Online suppliers will play an important role as an alternative to record stores, says Gramatke. Such competition, he says, will increase sales of all types of music and will

(Continued on page 83)

## Chancellor Pegs \$25 Mil. From Pay-For-Play

This story was prepared by Chuck Taylor and Mark Schiffman, managing editor of Rock Airplay Monitor.

**NEW YORK**—The radio group owner Chancellor Media has written \$25 million in pay-for-play contracts, according to a report by the New York equity researcher Bear Stearns & Co. following a conference call with Tom Hicks, chairman/CEO of Hicks, Muse, Tate & Furst, which owns Chancellor.

In regard to pay-for-play, the report states, "We think that record companies will find this concept intriguing to (a) 'break' an artist, (b) push important artists' releases, and (c) help an artist gain a foothold in an increasingly fragmented and competitive music industry.

"The company could use the strength of distribution of the 400-plus radio stations owned by Chancellor (108 stations) and Capstar (300 sta-

(Continued on page 85)

## Retailers Sponsoring Tours

BY DON JEFFREY

**NEW YORK**—Best Buy's sponsorship of six national concert tours this summer confirms growing interest by music retailers in this high-visibility form of promotion.

Tower Records has garnered publicity as the sole music retail sponsor of this year's Lilith Fair, as well as the retail partner for concerts by the artist Jai.

Retailers who have been involved in tour promotion say it raises awareness of their stores and helps sell product, especially catalog. And labels say that the additional retail exposure afforded by concert sponsorship is especially valuable for developing acts.

Best Buy's plans are the most extensive. The Eden Prairie, Minn.-based operator of 288 consumer electronics and entertainment software stores is sponsoring tours

this summer by Jimmy Page & Robert Plant, Stevie Nicks, Janet Jackson, Michael Bolton and Wynonna, and Chicago and Hall & Oates, as well as Ozzy Osbourne's Ozzfest. Last year the retailer backed the Ozzfest and national tours by Fleetwood Mac and John Tesh.

As it did for Fleetwood Mac and the Ozzfest, Best Buy will produce special-edition collector's CDs for each of the touring acts.

These will be available only to concertgoers who mail vouchers handed out at the venues to the chain and pay for shipping and handling.

The touring acts' products will be displayed in Best Buy store endcaps, and the concerts will be promoted in advertising campaigns on television and in print.

Laurie Bauer, spokeswoman for the com-

(Continued on page 85)



## LETTERS

### VSDA & AMERICAN FILM INSTITUTE

Eileen Fitzpatrick's Shelf Talk column (Billboard, March 28) mischaracterizes the VSDA's stance on the American Film Institute's (AFI) "100 Years . . . 100 Movies" initiative and leaves the inaccurate impression that the VSDA has rebuffed the program. To the contrary, VSDA officials met on dozens of occasions over 14 months with AFI representatives to seek a way for the full home video retail industry to support the promotion. Indeed, the VSDA's board of directors voted for participation if the price was equitable. The VSDA informed studios it was ready to help, used its World Wide Web site to highlight the program, wrote flattering articles in its publication, and urged retail members individually to support the wonderful trib-

ute to a century of moviemaking. Ultimately, the AFI's requirement for huge financial payments from the VSDA precluded thousands of home video retailers from directly playing the active "sponsorship" role they sought.

Jeffrey P. Eves  
 President  
 Video Software Dealers Assn.  
 Encino, Calif.

Billboard associate home video editor Eileen Fitzpatrick replies: *The Shelf Talk item clearly stated that the VSDA and AFI could not come to financial terms, which was why the former's board twice rejected the program. While the VSDA has chosen to take a negative view of the piece, the facts speak for themselves.*

### ASSAYING 'COUNTRY GOLD' ISSUE

ABC Radio Networks Real Country Network GM Dave Nicholson says that "he can't think of any" stations that have succeeded with a heritage country format ("Gold Lives On-Air," Billboard, April 11). San Francisco's KNEW-AM switched to a classic country format in January 1996. Within 18 months, its audience quadrupled from a 0.4 to a 1.9. Sadly, owners Chancellor/Evergreen pulled the plug as the format hit its peak and replaced it with Nicholson's satellite-delivered Real Country. That format isn't bad, but ratings have since dropped.

Mike Schaefer  
 San Francisco

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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**A Day Shopping Reveals Various Formats' Challenges**

BY CHARLES VAN HORN

In my role as executive VP of the International Recording Media Assn. (IRMA), I am called upon to perform a wide variety of tasks—from statistical analysis to strategic planning. Recently I added another task to my job description: shopping.

I spent a weekend in the shopping malls of New Jersey, scouring the aisles of several of the planet's largest superstores—Staples, Blockbuster Video, Circuit City, and Tower Records. These are the front lines of our industry's battle for a share of the consumer's discretionary income and offer a snapshot view of trends that have a direct impact on how our businesses are changing.

First stop: Tower Records. This retailer was one of the targets of last year's ITA Audio Cassette Coalition campaign, which

in recent months has helped significantly slow the decline of the prerecorded music cassette. Recent SoundScan data reveal that the format has declined at a rate of just more than 10% from this time

**'Once an industry can stop focusing on divining the future, it can concentrate on other challenges'**

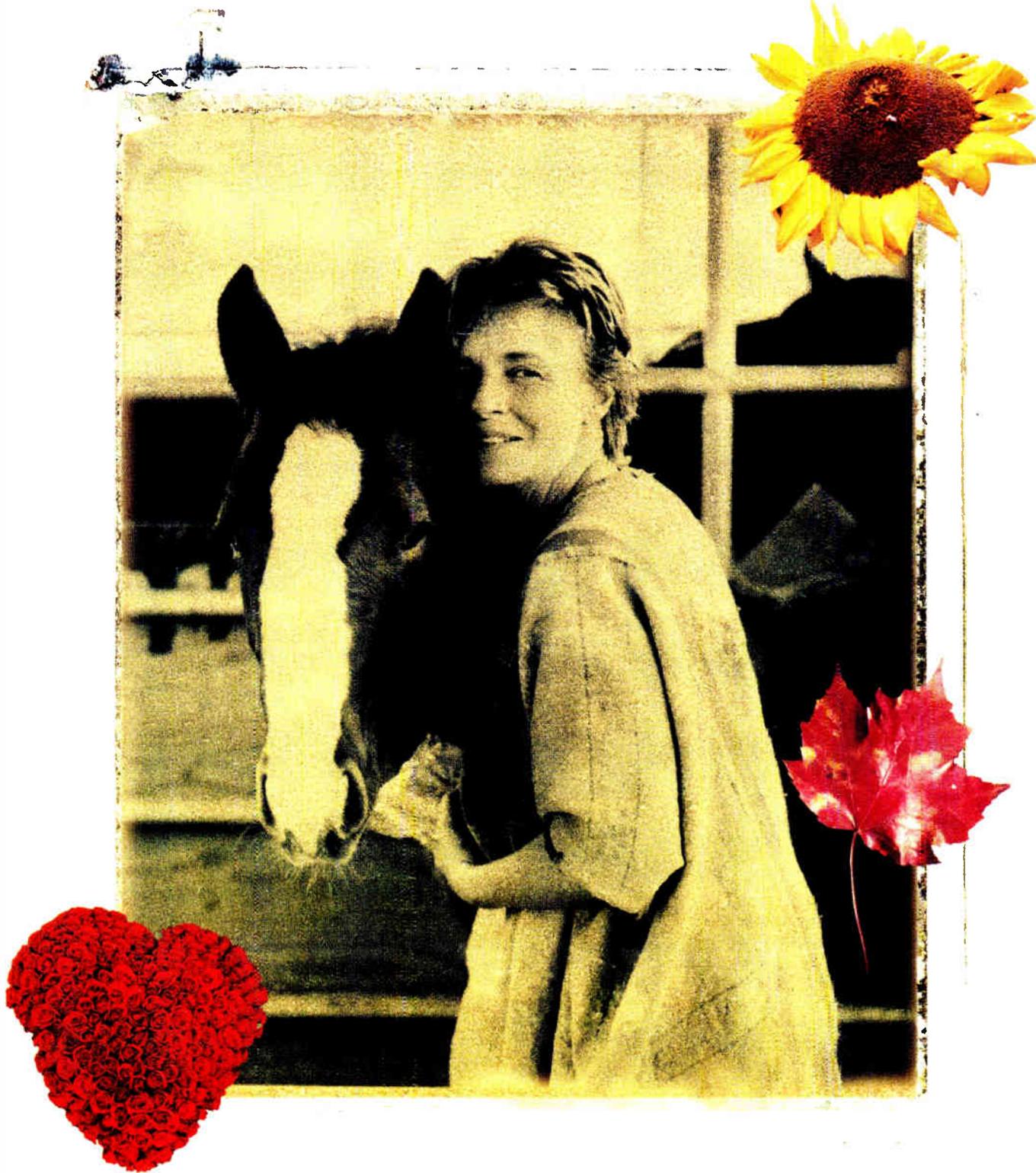
Charles Van Horn is executive VP of the International Recording Media Assn. (IRMA).

last year, compared with a 17% decline that was accelerating before we launched our campaign to convince retailers that their consumers still want cassettes.

I'm proud to say that this local Tower store was well-stocked with cassettes. Then again, it was also carrying CDs, CD singles, a small assortment of LPs, Mini-Discs, music videos, and DVDs. Seven different blank and prerecorded recording media formats were on display. However, these choices pale by comparison with the number of other choices the record consumer has to make. Consider these choices at Tower: seven types of recording media, 27 music genres, and 120,000 titles.

A recent study by the Recording Industry Assn. of America (RIAA) and Veronis, Suhler & Associates reveals more about the evolution of recorded music "choices" over the past 25 years. When the RIAA began reporting unit sales in 1973, consumers had three music formats to choose from: LP, 8-track, and cassette. Registered  
(Continued on page 17)

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



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## P'Gram Predicts Rebound

BY JEFF CLARK-MEADS

LONDON—PolyGram is reiterating its case that its poor music performance in the year's first quarter was due to a soft release schedule, and it says the problem will be corrected later in 1998.

The company warned March 26 that "profits will be down due to lower music sales and lower margin on those sales" (Billboard, April 4). In first-quarter trading figures announced April 21, a company statement says sales rose from \$1.070 billion in the first

three months of 1997 to \$1.109 billion in the same period this year. However, income from operations fell from \$95 million to \$20 million (Billboard Bulletin, April 22).

Asked why profits fell to this degree, a company source says, "The economic situation in Asia had a significant impact, but the principal reason was reduced volume. This is entirely in keeping with what we said in March."

The company's March 28 statement said the projected "decline in  
(Continued on page 85)

# Calif. Divestment Bill Is Defeated

This story was prepared by Craig Rosen in Los Angeles and Bill Holland in Washington, D.C.

The Recording Industry Assn. of America (RIAA) is applauding the failure of a bill designed to force California's retirement pension system to divest itself of stock in entertainment companies that produce music that allegedly promotes crime, domestic violence, drug use, degradation of women, or racism.

The California Public Employees Retirement System has millions of dollars invested in such entertainment companies as Warner Bros.

and Disney.

Says RIAA president/CEO Hilary Rosen, "This is a very important state to have a victory in, since it has such a large pension fund and such a large presence in the music community."

The bill, called the California Protection Act, was sponsored by California state Assemblyman Keith Olberg, R-Victorville, and voted down April 22.

"This bill does not address the First Amendment," Olberg says. "It doesn't restrict free speech in any way. . . . Under this bill, we simply [would not] invest in music that encourages violence in the streets."

The bill's failure, Olberg says, suggests that "people have decided that profits are more important than public safety."

Olberg's was the latest in a series of "investment divestment" bills across the country that would either force or recommend that state pension systems divest their interests in entertainment companies that release music with allegedly offensive lyrics. Pending bills in Wisconsin and Tennessee are expected to be debated in the coming weeks.

"These lyric bills are kind of like viruses," says Rosen. "They come and go, but you have to nurse every one of them."

Last year, the RIAA was successful in defeating similar divestiture legislation in Pennsylvania

and Maryland.

The RIAA has also had to lobby against several state censorship bills and legislation seeking local community obscenity standards (Billboard, Feb. 21).

On April 16, a Texas court ruled that a divestment rider attached to the state appropriations bill was unconstitutional.

Travis County Court in Austin, Texas, agreed with the position taken by the RIAA that the bill was unconstitutional because it was too broad.

Also, the rider was attached to the appropriations bill, even though it had originally been defeated in the state House of Representatives, thus violating the principle of the Texas constitution's "one subject" provisions. As a result, Judge F. Scott McCown threw out the rider, even though the appropriations bill had already been signed into law by Gov. George Bush. McCown enjoined state officials from enforcing the rider and ruled it "properly severed" from the main bill.

In another legislation-related matter, the RIAA was successful in lobbying to have amended another pending California bill that would have required record retailers to segregate "harmful matter" in bins labeled "adults only." As amended, the bill now exempts materials containing a parental advisory label.

## Nashville Industry Takes Stock After Tornadoes Strike

BY CHET FLIPPO

NASHVILLE—Music Row dodged a bullet when two tornadoes touched down in Nashville the afternoon of April 16. The first twister, which hit downtown Nashville about 3:20 p.m., passed a stone's throw from Music Row but caused only minor wind damage in the area.

Power was lost throughout the area, however, canceling numerous studio sessions and effectively closing down the country music industry (Billboard Bulletin, April 17).

After the first storm passed, the threat of more tornadoes forced music industry staffers to stay in basement shelters or in improvised shelters in stairwells or interior rooms of buildings. The last threatening storm passed over at 7 p.m.

Woodland Studios was directly in the path of a tornado that devastated east Nashville. "We were hit pretty hard," says Woodland president Robert Solomon. "The roof of the building landed in the parking lot, and the lobby and the air conditioners are gone. Everything's wet, but the studio itself is intact."

Solomon says a mixing session was under way when the tornado struck, but no one was injured. The studio was still without power five days after the storm.

A benefit concert for East Nashville's victims was planned for Sunday (26) at the Douglas Corner Cafe.

Damage downtown was considerable. Police immediately closed off the area, barring entrance to unauthorized people. The new Nashville Arena, a massive concrete structure on Lower Broadway, escaped damage and was quickly pressed into use as both a shelter and a police command center. Arena staffers also fed people stranded downtown.

The Wildhorse Saloon received minimal damage and reopened on Saturday. The Tennessee Performing Arts Center suffered extensive external damage. Rehearsals there for "Swan Lake" were canceled. A large section of the exterior of the Hard Rock Cafe was peeled away.

On Lower Broadway, damage was considerable. A historic honky-tonk,  
(Continued on page 92)



**Sister Talk.** Members of Arista/Austin act Sister 7 stopped by the offices of WPLJ New York on April 16 in support of their single, "Know What You Mean." Pictured, from left, are Charlie Londono, a radio promotion exec with Arista; David Passick, Sister 7's manager; Steve Schnur, VP of A&R/artist development for Arista; Sister 7's Sean Phillips, Wayne Sutton, Patrice Pike, and Darrell Phillips; Fast Jimi, an air personality for WPLJ; Tony Mascaro, music director of WPLJ; and Marc Hilsenrath, research director of WPLJ.

## Brazil's Gonçalves Dies Singer's Career Stretched Back To The '40s

BY ENOR PAIANO

SÃO PAULO, Brazil—This country is mourning the passing of Nelson Gonçalves, a self-described "bohemian" at heart who was the last romantic singer from Brazil's so-called "golden age" in the 1940s and '50s. Gonçalves died of a heart attack April 18 in Rio de Janeiro; he was 78.

Gonçalves spent his entire 57-year career with RCA, which is now known as BMG. BMG estimates that the crooner's 125 albums have sold 78 million units in Brazil. ABPD, Brazil's trade group, certified as platinum 20 of Gonçalves' discs for selling 250,000 units each. Thirty-eight albums were certified gold for sales exceeding 100,000 pieces.

Among his many hits were "A Volta Do Boêmio" (The Return Of The Bohemian), "Fica Comigo Esta Noite" (Stay With Me Tonight), "Renúncia" (Renunciation), and "Maria Bethânia."

"His strong voice singing 'Maria Bethânia' is something that will be a part of my life forever," says pop/rock singer Rita Lee.

"Maria Bethânia," a 1940s hit for Gonçalves, was one of the favorite songs of Brazilian superstar Caetano Veloso, who insisted that his parents

name his younger sister after that tune. Oddly enough, Caetano's star sibling remains one of the few representatives of Gonçalves' singing persona—a bold, upfront interpreter who warbles verse about broken romance, adultery, and loneliness.

Gonçalves' rather tumultuous life, which was documented in a theater production last year that focused on his amorous adventures, certainly provided the foundation for his misty-eyed tunes. He battled substance abuse, married three times, and had seven children. And as his signature song "A Volta Do Boêmio" attests, Gonçalves also possessed a lifelong bohemian spirit that took him to Rio's red-light district at the height of his fame in the '40s.

In the late '50s, Gonçalves developed a ravenous appetite for cocaine, and he was arrested on charges of possession of the drug in 1966. Seven years later, Gonçalves proclaimed that he was free from drugs and was focusing on another old passion: Scotch whiskey. He later would say, "I drink and I smoke. God takes care of my voice."

Gonçalves, who was born in Santana do Livramento in the southern  
(Continued on page 89)

## CARAS' Silversides Resigns

BY LARRY LeBLANC

TORONTO—Less than a month after this year's Juno Awards, Lee Silversides announced April 17 that he would retire July 31 after serving for four years as president of the Canadian Academy of Recording Arts and Sciences (CARAS). Along with CBC-TV, the Toronto-based CARAS is a co-producer of the annual event.

A committee consisting of the organization's first VP Ross Davies, second VP Chip Sutherland, secretary-treasurer Ross Reynolds, and trustees Deane Cameron and Duff Roman will now recommend a replacement for Silversides to the CARAS board of directors.

Silversides, a controversial figure in his role at CARAS, says he'll now direct his energies to establishing a hall of fame for Canadian music.

Sources say there were enormous setup headaches over the 27th annual Junos, which were held March 22 at General Motors Place in Vancouver. These included intense wrangles between CARAS and CBC-TV over the show's production; problems with seating availability due to site demands by CBC-TV; and difficulties in securing sponsorships for the event. There were also protests over this year's pre-telecast placement of rap, reggae, and dance awards. The rap trio Rascaz of the

BMG Music Canada-affiliated label Vik Records caused a substantial media flap backstage by refusing its Juno for best rap recording.

One source says Silversides' resignation "didn't come as a surprise. There were issues that [the CARAS executive board] felt Lee wasn't addressing properly, particularly his dealings with the CBC. Before the Junos, nobody knew what was going on. Nobody was talking to each other."

Sutherland acknowledges that two weeks before the Junos, the CARAS executives had a meeting to discuss issues involving this year's event.

"However, going into the Junos, we felt we had solutions to most of the problems," he says. Yet during an executive board telephone conference call following the Junos, Silversides said he was resigning.

"I had made up my mind before Christmas," Silversides says. "[Being CARAS president] is a hot seat. It's a gratifying job, but perhaps it should have a fixed life span."

Widely hailed for his role in revitalizing CARAS—including decentralizing the academy by attracting representatives from outside Toronto onto its board—Silversides has also been sharply criticized by many within the industry for his handling of negotiations with CBC-TV and with  
(Continued on page 83)

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# Chapman Tops Doves

**BY DEBORAH EVANS PRICE**  
NASHVILLE—The Gospel Music Assn.'s 29th annual Dove Awards, held April 23 at the Nashville Arena, struck a bittersweet note with the naming of the late Rich Mullins as artist of the year.

Mullins was killed in a car accident last September. This was the first time Mullins was awarded a Dove.

Known for such signature songs as "Awesome God," Mullins recorded nine albums for Reunion Records. He was also noted as a songwriter, penning hits for himself and other artists, most notably Amy Grant's "Sing Your Praise To The Lord." Though highly regarded by both artists and fans, Mullins eschewed the music business, concentrating on humanitarian and spiritual pursuits.

Steven Curtis Chapman was the most awarded artist of the evening. He took home his fifth male vocalist of the year accolade and his ninth award in the songwriter of the year category. He also won the Dove for pop/contemporary song of the year for "Let Us Pray" and was a participant in the special event album of the year, "God Is With Us—A Celebration Of Christmas Carols And Classics."



CHAPMAN

Other multiple winners were Reunion band Third Day, which won in the rock recorded song category for "Alien" and rock album  
*(Continued on page 93)*

# Sony Reissues Vintage Broadway

**BY IRV LICHTMAN**

NEW YORK—Stalwarts of the Sony Music show catalog are being refurbished with something "extra" in a rerelease program from Sony Classical and Columbia/Legacy. Titles in the ambitious reissue series, which kicks off with five titles June 2, once again sport the vaunted name of "Columbia Broadway Masterworks."

Although some of the titles have already had two previous releases on CD, the latest incarnations offer a variety of enhancements. Besides digital remastering and new liner notes and archival photos, some albums will also showcase previously unavailable bonus tracks.

The last time Sony Music went to market with digitally remastered

shows, in 1992-93, Sony Classical offered a massive schedule of cast album rereleases, many of which had never appeared before on CD.

In marketing the new series, Sony Classical and Columbia/Legacy are also turning to a World Wide Web site providing musical theater aficionados with online sound clips,

1958 London cast album of "My Fair Lady," featuring most of the Broadway leads, including Rex Harrison and Julie Andrews; the recording, made two years after the show's Broadway opening, was basically made in order to present the score in the then new stereo sound.

According to Laura Mitgang, senior VP of A&R (U.S.) at Sony Classical, the show music project is meant as a tribute to the late Goddard Lieberson, the legendary head of Columbia Records who produced many of the label's cast albums, and as a connection with Sony Classical's more recent re-entry into the Broadway cast field with such shows as "Side Show" and "The Life."

"Because of this, we regard the program as a cohesive initiative," Mitgang says. In fact, the new show series' label copy connects with the golden past of Broadway by reintroducing the familiar Columbia Broadway Masterworks logo used for the company's early Broadway releases—when Broadway albums were first considered culturally equivalent to Columbia's classical releases.

*(Continued on page 84)*



video liner notes, cover art, archival photos, and exclusive interviews. Other marketing tactics include supplying retail brochures and header cards, placing Broadway-oriented ad placements in Playbill, and creating tie-ins with Ticketmaster.

The CD releases will carry a "Best Buy" price of \$11.98, while cassettes, limited to projected high-volume sellers, will carry a list of \$7.98.

The first five reissues are the original Broadway cast albums of "A Chorus Line," "Cabaret," "Kiss Me, Kate," and "Camelot," along with the

## Zutaut's Enclave Relunched As Mercury Imprint

**BY MELINDA NEWMAN**

NEW YORK—The Enclave, the Tom Zutaut-helmed stand-alone label that was a casualty of EMI's shuttering last summer, has been revived as a Mercury imprint.

The first release on Enclave/Mercury will be June 9's "Horror Wrestling" from Swedish act Drain STH. It is a reissue, with three additional tracks, of the band's previous Enclave release.

Zutaut had been in discussions with Mercury Records Group chairman Danny Goldberg for months (Billboard, March 14). Talks had originally centered on Zutaut's heading up a reactivated Fontana imprint, but, ultimately, Zutaut decided to relaunch the Enclave.

"The dream of the Enclave was a dream I had five or six years ago," says Zutaut, who was a celebrated A&R executive at Geffen before launching his own label. "To realize it and then have it pulled out from under you was a pretty traumatic ex-

*(Continued on page 39)*

## Linda McCartney, 56, Dies

**Photographer/Activist Loses Fight With Cancer**

**BY PAUL SEXTON**

LONDON—Linda McCartney, who succumbed to cancer April 17, was not only one of the music world's best-known figures but a respected photographer, animal-rights campaigner, and hugely successful businesswoman in her own right.

McCartney, 56, died with husband Sir Paul and their family at her bedside while on vacation in the U.S. Widespread grief at her death was amplified by its suddenness; it had been thought that she was winning her battle against the breast cancer that was diagnosed in 1995, and the couple had recently been seen in public, notably at recent exhibitions of the work of their fashion designer daughter, Stella.



PAUL AND LINDA MCCARTNEY

In a statement, Sir Paul said of his wife, "She was unique, and the world is a better place for having known her. Our family is so close that her passing has left a huge hole in our

*(Continued on page 92)*

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Virgin Records America in New York names **Keith Wood** executive VP of A&R and **Patrick Moxey** senior VP of A&R. They were, respectively, CEO of Caroline Records and owner of Empire Management.

Virgin Records America in Los Angeles appoints **Jane Ventom** VP of A&R/administrative and creative and promotes **Cheryl Ann** to senior executive assistant. They were, respectively, VP of A&R administration at Virgin U.K. and an executive assistant.

Hollywood Records in Burbank Calif., names **Mark DiDia** senior VP/GM and **Dan Hubbert** senior VP of promotion. They were, respectively, GM at American Recordings and a promotion rep at Columbia Records.

Zomba Recording Corp. in New York promotes **Lori Landew** to VP of business affairs. She was senior



WOOD



MOXEY



VENTOM



DI DIA



HUBBERT



LANDEW



MIDDLEWORTH



COLLINS

director of business affairs.

Welk Music Group/Vanguard Records in Santa Monica, Calif., names **Steve Buckingham** senior VP. He was VP of A&R at Columbia Records.

Warner Music Group in New York promotes **Janine Richardson-McDonald** to director of events and contributions. She was manager of events and contributions.

BMG Classics in New York promotes **Philicia Gilbert** to senior director of international public rela-

tions. She was director of media relations, U.S.

Universal Records in New York appoints **Bradley Kaplan** director of A&R/staff producer. He was creative director/GM at Effanel Music.

N2K in New York names **Ed Shapiro** senior director of legal and business affairs. He was an associate at Wyatt, Tarrant & Combs.

Ge Street Records in New York names **Shawn Pecos** director of rap promotion. He was an account executive at Dream Team Marketing and

Promotions.

Soule Entertainment Records in Charlotte, N.C., promotes **Tyler Barr** to president of black music. He was A&R director.

**PUBLISHING.** Glenn Middleworth is promoted to VP of creative at EMI Music Publishing Nashville. He was senior creative director.

Famous Music Publishing in Los Angeles names **Susan Collins** managing director. She was VP of A&R at Virgin Records America.

**Tom Kelly** is named controller of U.S. operations at peermusic in New York. He was director of finance at EMI Music Publishing.

Rondor Music International in Los Angeles names **Aileen Randolph** director of urban music. She was director of black music at A&M Records.

**RELATED FIELDS.** Rogers & Cowan promotes **Monica Alexander** to account executive. She was associate account executive.



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# Artists & Music

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## Smith Brings Out 'Life'

Anticipation High For His Jive/Reunion Set

BY DEBORAH EVANS PRICE

NASHVILLE—They say good things come to those who wait. For radio, retail, and consumers who have been eagerly anticipating Michael W. Smith's "Live The Life," the wait ends with the set's arrival in U.S. stores Tuesday (28) and internationally the same week.

Touted as one of the biggest Christian releases this year, the project is being jointly promoted by Jive to the general market and by Reunion to the Christian market.

"One of the amazing things about Michael is how consistently he puts out great music," says Reunion president Bruce Koblish. "'Live The Life'

continues that great tradition and is representative of some of his finest work. This record is very accessible both musically and lyrically to a broad spectrum of listeners, and yet, the artistic and spiritual integrity is never compromised in the process."



SMITH

Smith is one of the Christian community's most perennially successful artists. He has won two Grammys, nine Doves, and one American Music Award, as well

(Continued on page 93)

## Monument's Dixie Chicks Break Out

BY DOUG REECE

With the success of the Dixie Chicks' Monument debut, "Wide Open Spaces," it would appear that the revived label, known for its success with artists such as Roy Orbison and Dolly Parton in the '60s and '70s, has found the perfect act to launch the second tier of its dynasty.

The Dixie Chicks became a Heatseeker Impact act when "Wide Open Spaces" moved from No. 123 to No. 88 on The Billboard 200 in the April 25 issue.

Meanwhile, the trio's album has sold more than 107,000 units since its January release, according to



DIXIE CHICKS

SoundScan. Sony reports that this makes it the best-selling country album released this year by a group.

The Dixie Chicks' debut single, "I Can Love You Better," has sold more than 73,000 units, according to SoundScan.

Sony Nashville senior VP of sales and marketing Mike Kraski says the project fell into place with surprising ease.

"More than anything else, this was a well-balanced effort," he says. "A&R delivered a great package; musically,

we've got a good six or seven singles here. The Chicks came with a great sense of who they are and how they should be presented to the marketplace, and we had a great media

(Continued on page 84)



## Treana Goes Solo On Backyard

BY CARRIE BELL

LOS ANGELES—At 16, Treana tried to find fame in America with the R&B dance duo TAG. After meeting with moderate success, she returned home to Cornwall, England, to gain what she calls "life experience."

"I was very young the first time around and, even though I'd been playing instruments and writing music since I was 11, it lacked maturity and depth," says Treana, now 23. "I learned a lot from that trip, making a video, touring, and all that. But I had to grow up.

I'm more comfortable with my performing self, and I have more to write about because I've gone through more. I'm ready."

This personal growth comes through in full force on her Backyard/All American debut solo effort, "Naked," which hits U.S. shelves

Tuesday (28). The album reunites her with her TAG partner, producer and co-songwriter Gareth Young. It will be out on Attic Records in Canada and Pony Canyon Records in Japan this month.

She says, "We just finished the album a month ago. I am happy with the new songs and the way it came out. There was more to do, but you always think that way when you look back at it."

Chuck Gullo, president of the All American Music Group, begs to differ with her questioning mind-set. "This is the album I've been waiting [for] in my 27-year career," he says. "This girl's talent is unbelievable. Her voice, her songs, and her guitar spark reaction in people. I also think Gareth and her will be a great songwriting duo for solo stuff and other people's acts."

Gullo first worked with Treana

(Continued on page 93)



TREANA



## Big Retail Gains Expected From ACM Awards

BY EILEEN FITZPATRICK

LOS ANGELES—If past experience is any indication, retailers had better stock up on



McGRAW



releases by Faith Hill, Tim McGraw, Garth Brooks, and George Strait.

Hill and McGraw grabbed four awards at the 33rd annual Academy of Country Music

(Continued on page 89)

## Atlantic's Froom Bows As Artist

BY PAUL VERNA

NEW YORK—The idea of making a solo album had always tantalized Mitchell Froom, but his day job just kept getting in the way.

A producer, composer, arranger, and musician whose singular touch has resulted in exquisite works by Crowded House, Elvis Costello, Bonnie Raitt, Richard Thompson, Los Lobos, Latin Playboys, Sheryl Crow, Suzanne Vega, and many others, Froom has been so busy over the years that his own material took a back seat (see story, page 83). Fortunately, a rare lull in his schedule—and a burst of self-discipline—let him finally finish his project.

Titled "Dopamine," the Atlantic Records album is scheduled for release May 19 in the U.S. and Canada and in June in Europe and Japan.

The album features music by Froom and vocal performances and lyrics from many of Froom's production clients, including David Hidalgo and Louie Pérez of Los Lobos, M. Doughty of Soul Coughing, Lisa Germano, Mark Eitzel, Crow, Miho Hatori of Cibo Matto, Ron Sexsmith, and Vega, who is Froom's wife. Froom's music is published by



VEGA



FROOM

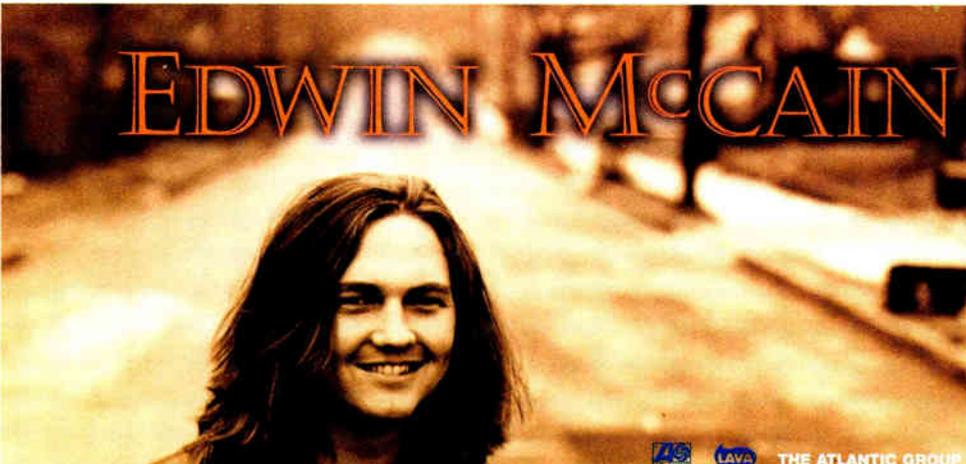


PÉREZ

Wyoming Flesh Pub (ASCAP).

An album whose colorful cast of contributors reflects its inherent diversity, "Dopamine" is a glimpse into Froom's musical spirit, which ranges from masterful acoustic arrangements born of his formal

(Continued on page 83)



**EDWIN MCCAIN**

**"I'LL BE"**

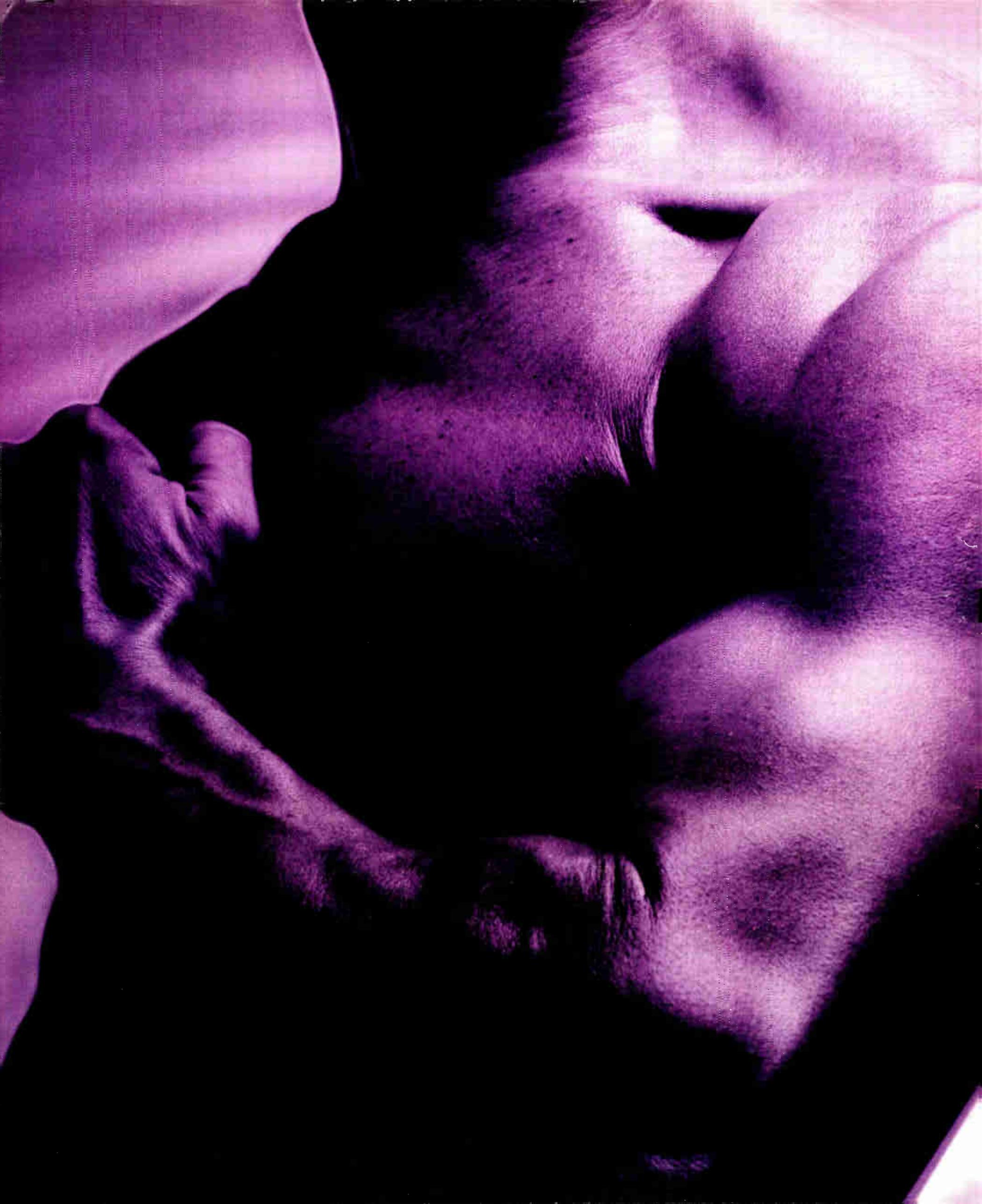
the smash hit from the new album

**MISGUIDED ROSES**

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MIXED BY GREG ARCHILLA & MATT SERLETIC

**MONITOR**  
MODERN AC #8\*  
TOP 40 ADULT #10\*  
TOP 40 MAINSTREAM #30\*

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# 'X' Marks The Big Screen For Elektra

**BY CATHERINE APPLEFELD OLSON**  
WASHINGTON, D.C.—The truth may be out there, but the soundtrack to "The X-Files" movie will not be in stores until June 2. The Elektra Entertainment aural complement to one of the most anticipated films of



WEEN

the summer is a coup for the company—which simultaneously will release a new album of score music from "X-Files" composer Mark Snow—and the first of at least two affiliations with "X-Files" creator Chris Carter. A soundtrack based on Carter's other sometimes-grisly TV series, "Millennium," is planned for release later this year.

Sylvia Rhone, chairman/CEO of the Elektra Entertainment Group, characterizes the two "X-Files" albums as international event releases

for the label. Rhone says Elektra has become more selective about the soundtracks it releases nowadays but has high hopes for "The X-Files" titles both in and outside the U.S. based on the international response to "Songs In The Key Of X," an album of music based on "The X-Files" that Warner Bros. released in 1996. "We are looking at this from a global perspective because the Warner Bros. [album] sold something like 3-to-1 outside the U.S.," she says.

The album will hit all major international territories between July and October, according to Rhone. "We put the album together from an A&R perspective with an international music perspective in mind. So we have artists on the album that have had a global track record," she says.

The roster of contributing artists includes the Cure, Sarah McLachlan, the Cranberries, Bjork, Sting, and the Dust Brothers. The album also contains new tracks from three acts that contributed to "Songs In The Key Of X"—Foo Fighters, Soul Coughing, and Filter. But Carter, who co-executive-produced the album along with Rhone, says the new

project has a unique vibe.

"Tonally there are some similarities, but there are different artists and a different flavor," he says. Although the creators are shying away from the term "inspired by," word is that very few of the songs have been cued into the film.

With the movie slated to open June 19—the series' May 17 season finale will lead directly into the film's story line—beginning in late April, Elektra will be ensconced in a multi-tiered promotional blitz that will snowball as the summer approaches. "You won't be able to walk into any

(Continued on page 18)



**Sailing.** CMC artist Christopher Cross, center, takes five after taping a performance at Santa Ana, Calif.'s Galaxy Theater. The show will be broadcast via Comcast beginning May 3. A recording of the concert, packaged with a new studio album, will be released May 19. Shown, from left, are managers John Baruck and Tom Consolo, Cross, guest star Michael McDonald, and CMC president/CEO Tom Lipsky.

## Girls Against Boys Put On 'Freak' Show With Their Geffen Debut

**BY BRADLEY BAMBARGER**  
NEW YORK—When the smoke cleared in the major-label bidding war over Girls Against Boys a few years back, Geffen emerged the victor. But with one more album promised to its longtime home Touch and Go, the New York quartet resisted the temptation to transfer immediately, choosing instead to craft an indie swan song with the pressure off (Billboard, Jan. 27, 1996).

The result, "House Of GvsB," racked up critical acclaim and the group's strongest sales to date (70,000 copies worldwide, according to Touch and Go). Although market potential has since seemed to constrict for the sort of grainy, grinding smart-core the band made its name on, the timing for

GvsB's Geffen debut—"Freak\*On\*Ica," due June 2—is still opportune, according to the group's front man, Scott McCloud. "Modern rock radio has gotten



GIRLS AGAINST BOYS

even more rigid over the past couple of years, but I think that helps our cause in terms of all the hype blowing over and our record just being judged for the quality of the music," McCloud says. "Expecta-

(Continued on page 19)

## The Times And Travails Of Cheap Trick; Pearl Jam Taps Soundgarden Drummer

**ANOTHER LOST CHANCE:** Cheap Trick is starting to look like one of those bands that just can't get a break. Its last studio album, 1997's superior self-titled effort, got derailed when its label, Red Ant, went through cataclysmic changes and the band got lost in the shuffle.

Then, with new management in tow, the band looked poised to grab some major media attention with a free show April 18 in New York's Central Park to herald the 20th anniversary of its "Cheap Trick At Budokan" album (Billboard, March 28). What happens? The New York City Parks Department calls off the concert, and that evening the band instead plays to a crowded—but by no means packed—audience indoors at Roseland. Not a news crew is in sight.

According to a parks spokesman, the park pulled the plug on the show when it became clear that "the anticipated attendance was expected to exceed the capacity" of the Bandshell, which the rep says holds "no more than 2,000."

Although the band's management sent out fliers saying the show would be held at the park's East Meadow, the parks rep says that would have never been the case because that field is a quiet zone where radios aren't even allowed. The band would have had to reschedule the date if it wanted to play at another park location. Cheap Trick's management had not returned calls by press time.

Perhaps deflated by the prospect of playing in front of 1,500 people at Roseland compared with 15,000 in Central Park, Cheap Trick put on a fine concert, but it never really caught fire. Lead vocalist Robin Zander, who was working a happening purple suit, sounded good, and Rick Nielsen pulled out his full arsenal of wacky guitars: the fluorescent one, the five-necked model, etc. But the performance never approached greatness, although Cheap Trick shows often do.

Opening the show were Todd Rundgren and the N2K band the Tories, whose power-pop delights like "Not What It Appears" and "Rustle" were the perfect complement to Cheap Trick's rough-edged rockers.

Epic/Legacy will release "Cheap Trick At Budokan—The Complete Concert" on Tuesday (28).

**CHANGES:** Pearl Jam is running through more drummers than Spinal Tap. Former Soundgarden drummer Matt Cameron has replaced Pearl Jam's Jack Irons for the group's summer tour. According to the band's publicist, Irons quit the tour due to health reasons. She declined to specify his illness, noting only that he's "focusing on getting well." She also said no decision has been made as to whether Cameron will become a permanent member... Faith No More is no

more. According to a spokesman, the band members, many of whom were working on side projects anyway, mutually decided to call it quits.

Motley Crue and Elektra Entertainment have parted ways. As part of the split, the band takes its publishing and master recordings with it (Billboard Bulletin, April 16)... Jonatha Brooke and Refuge/MCA have split. Brooke's manager, Patrick Rains, says the label didn't properly work her last album and that he feels she was never given a chance. MCA declined comment (Billboard Bulletin, April 20)... Ginger Greager, former senior director of media and artist relations at



by Melinda Newman

Mercury Records, heads to Universal as VP of media relations following the departure of Ellen Zoe Golden. Golden, who can be reached at 212-352-0170, is handling publicity for Chumbawamba. Greager's first day will be May 4. Sheila Richman, formerly of Nasty Little Man, takes her place at Mercury.

**STUFF:** Celine Dion has finished recording a new album in French, her native language. The album will come out in the fall. Additionally, Dion is working on an English-language Christmas album for worldwide release on 550 Music/Epic. It will include holiday standards and a few new tunes (Billboard Bulletin, April 15).

Smashing Pumpkins and Paula Cole will play select dates on this year's H.O.R.D.E. tour. They join previously announced performers Blues Traveler, Ben Harper, Barenaked Ladies, and Alana Davis. The shed tour starts July 9 in Somerset, Wis.

The lineup for the third annual Tibetan Freedom Concert grows bigger every day. Acts appearing at the June 13-14 event in Washington, D.C., include the Dave Matthews Band, the Verve, Live, Beck, R.E.M., Pearl Jam, Radiohead, Sean Lennon, Patti Smith, and, of course, event organizers the Beastie Boys. As much awareness as the concerts have raised, the Beasties still have their work cut out for them. Overheard at a show last year, one teen to another: "Are you going to the Tibetan Freedom concert?" The other kid replied, "No, I don't really like them." Ouch.

**SACRED GROUND:** The first Native American Music Awards will take place May 24 at the Fox Theater at the Foxwoods Resort Casino in Mashantucket, Conn. The Mashantucket Pequot Tribal Nation operates the casino. The show will be hosted by Wayne Newton; presenters include Joe Walsh, Bruce Cockburn, Richie Havens, and John Trudell. Lifetime achievement awards will go to Robbie Robertson and Frederick Whiteface.

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Pam Tillis

# Artists & Music

## COMMENTARY

(Continued from 4)

total annual sales were 386 million units. When the compact disc was introduced 10 years later in 1983, there were four formats being sold. At that point, the 8-track was nearing extinction, the CD had barely registered on the retail Richter scale, the LP had begun its decline, and the cassette was still climbing strongly. Total prerecorded music sales that year had climbed to 453.2 million units. Moving on to 1993, we were back down to three formats. The LP was at an all-time low, the cassette was well into its 10-year slide, and the CD was making hay. Total music sales that year equaled 836.1 million units.

And where are we now? The report estimates that in 1998, the LP will continue its slow and steady resurgence, nearly tripling its sales in the last five years. The cassette will begin a comeback from last year's all-time low, and the CD will set an all-time record. For the first time, total sales will top the billion-unit mark—at 1 billion and 78.5 million units.

My next stop was Blockbuster Video, where the choices weren't quite as staggering. This was VHS heaven. No DVDs were in this store yet. No direct satellite service (DSS). A smattering of games. Just aisles and aisles of VHS tapes.

Despite the naysayers, VHS is still an extremely healthy business by all accounts. And though its growth has slowed, it's still a hit-driven business.

According to Cambridge Associates, U.S. consumers spent \$18 billion on home video products in 1997, of which \$9.5 billion was rental expenditures. The major downturn is coming from special-interest video, which dropped 14% from the previous year.

There is no doubt that the business is flattening, but VHS isn't going anywhere fast.

Though the Blockbuster I visited was far from an indication of this fact, video viewers do have other home video choices. And it appears that those choices are starting to affect the VHS business.

However, I'm afraid that impact isn't coming from another recording media format. DVD is coming on strong, but its impact on VHS sales is still negligible. The laserdisc format, meanwhile, is clearly on its way out. It's DSS—an electronic delivery system—that is making itself known in a big way. According to a recent Yankelovich Partners survey for the Video Software Dealers Assn., a decline in home video rentals in 1997 was due mostly to pay-per-view movies on direct broadcast satellite (DBS) services. About 51% of DBS subscribers reported renting fewer videos in 1997, while 29% of non-DBS subscribers rented fewer videos.

The report also indicated that the convenience of ordering at home wasn't necessarily the reason for the decline. Rather, the survey found that these "movie junkies" are under the incorrect impression that movies are available on the air at the same time they're available in the rental stores. The study concluded that if the industry did a better job communicating this fact, video outlets would see a sig-

nificant upsurge in rentals, even among DBS adherents.

In other words, there is still plenty of room for VHS. It just needs some tender loving care by the software dealers out there.

And what about DVD? To find out, I drove to a nearby Circuit City. The DVD displays were clearly more eye-catching than the wall of identical black VCRs, but you sure can't beat a VHS hi-fi deck for \$199.

First-year figures for these new DVD players have nonetheless been extremely encouraging. CEMA is predicting that 750,000 units will be sold this year. Last year's sales were 350,000 units. But in comparison to the 16.6 million VCRs sold during the same period last year, DVD remains a fraction of the overall home video marketplace. In comparison, only 3 million DSS dishes were installed in U.S. homes last year. The laserdisc format declined more than 68%, selling only 48,803 units during 1997.

Again, there are choices. But these numbers clearly indicate that consumers have chosen—and they've chosen VHS by a mile. Will DVD ultimately supplant VHS and grow the market, much like the CD did during its 15-year climb? Indications are this will eventually happen. The real wild card is the impact of new electronic delivery formats on packaged media, both tape and optical.

I moved on to my final stop, Staples. This is where so much of the growth for our market is taking place. The total U.S. market for removable tape, diskette, and optical media is expected to grow from about \$2.1 billion in 1997 to nearly \$2.4 billion in 1998. Probably the biggest news in 1997 was the declining sale price of CD-Rs, which resulted in an increased sale of 60 million units. Sales are expected to jump to 90 million units this year.

Here, the choices continue to proliferate. Surprisingly, though, you can't tell this from the measly display at Staples. A few boxes of CD-Rs, a few varieties of floppies, some data back-up tapes, and Zips—that's all.

In comparison, one other storage item stood out on this crowded retail floor. One full aisle was filled with a vast array of products based on an antiquated storage system—the manila folder. Of course, there were choices here, but they were merely a matter of graphics, color, and packaging. The consumer had obviously chosen a standard long ago, and an entire industry had gotten into step.

What does this mean to us? It offers a glimpse of an ideal future. Once an industry can stop focusing on divining the future and keeping pace with change, it can concentrate on other challenges—differentiating its products, maximizing its profits, establishing long-term strategies.

Will we ever get to this point? It will require cooperation between hardware manufacturers, recording media suppliers, and retailers to lead us in the right direction.

*Adapted from a speech delivered at the IRMA's annual conference, held March 18-22 in Dana Point, Calif.*

AUCTION OF CASTLE COMMUNICATIONS  
BY ALLIANCE ENTERTAINMENT CORP.

UNITED STATES BANKRUPTCY COURT  
SOUTHERN DISTRICT OF NEW YORK

In re

ALLIANCE ENTERTAINMENT  
CORP. *et al.*

Debtors.

Chapter 11  
Case No. 97 B 44673 (BRL)  
(Jointly Administered)  
(Exhibit F)

NOTICE OF HEARING TO CONSIDER PROPOSED SALE OF THE CAPITAL STOCK OF AEC HOLDINGS (UK) LIMITED PURSUANT TO SECTIONS 105 AND 363 OF THE BANKRUPTCY CODE

TO ALL INTERESTED PARTIES:

PLEASE TAKE NOTICE that the above-captioned debtors and debtors in possession (collectively the "Debtors"), have filed a motion with the United States Bankruptcy Court for the Southern District of New York (the "Court"), dated April 15, 1998 (the "Motion"), requesting entry of an order (the "Sale Order"), pursuant to sections 105 and 363 of title 11 of the United States Code (the "Bankruptcy Code"), authorizing, *inter alia*, the sale of the capital stock of AEC Holdings (UK) Limited ("UK Holdings"), an entity organized under the laws of the United Kingdom.

PLEASE TAKE FURTHER NOTICE that:

- A. UK Holdings owns all of the outstanding shares of Castle Communications, plc., an entity organized under the laws of the United Kingdom. Castle Communications, plc, and its direct and indirect subsidiaries, primarily form a catalog and reissue record label which specializes in exploiting proprietary content rights to 1960's and 1970's British rock groups.
- B. Pursuant to an order of the Court, dated April 16, 1998 (the "Sale Procedures Order"), an auction (the "Auction") shall commence and take place at a hearing to be held before the Court, in Room 623 of the United States Bankruptcy Court, Alexander Hamilton United States Custom House, One Bowling Green, New York, New York, on May 21, 1998 at 10:00 a.m., or as soon thereafter as counsel can be heard, to consider bids for the proposed sale of the capital stock of UK Holdings, submitted in accordance with the Solicitation For Bids described below.
- C. A hearing (the "Sale Hearing") shall be held before this Court, immediately following the conclusion of the Auction, to (i) consider approval of the Debtors' sale of UK Holdings to such bidder as shall provide the highest or otherwise best offer for UK Holdings at the Auction, (ii) permit the Court to consider any issues or objections that are timely interposed by any parties, and (iii) grant such other or further relief as the Court may deem just or proper.
- D. Objections to the entry of the Sale Order, if any, must be filed with this Court (with a copy to Chambers) and served on: (i) Willkie Farr & Gallagher, attorneys for the Debtors, One Citicorp Center, 153 East 53rd Street, New York, New York 10022, Attention: Marc Abrams, Esq.; (ii) the Office of the United States Trustee for the Southern District of New York, 80 Broad Street, Third Floor, New York, New York 10004, Attention: Brian Masumoto, Esq.; (iii) Zalkin Rodin & Goodman, attorneys for Chase, as Agent for the DIP Lender, 750 Third Avenue, New York, New York 10022, Attention: Richard Toder, Esq.; (iv) Milbank, Tweed, Hadley, McCloy, attorneys for Chase, as Agent for the Prepetition Secured Lenders, One Chase Plaza, New York, New York 10005, Attention: David C.L. Frauman, Esq.; (v) Schulte Roth & Zabel, attorneys for the Creditor's Committee, 900 Third Avenue, New York, New York 10022, Attention: James M. Peck, Esq.; (vi) Morgan Lewis & Bockius, attorneys for the Unofficial Committee of Secured Trade Vendors, 2000 One Logan Square, Philadelphia, Pennsylvania 19103, Attention: Michael A. Bloom, Esq., so as to be received no later than 12:00p.m. (NYC time) on May 15, 1998.
- E. Any entity that wishes to submit a bid for the purchase of the capital stock of UK Holdings must comply in all respects with the terms and conditions established by the Sale Procedures Order, including, but not limited to: (i) the minimum bid that the Debtors will consider shall not be less than \$31 million without regard to contingent consideration, (ii) bids must be received prior to 12:00 noon (on the fifth business day before the Auction), and accompanying such bid must be (a) a cash deposit or letter of credit (acceptable to the Debtors in all respects) equal to \$2 million, (b) two copies of the Model Purchase Agreement with any proposed changes clearly indicated, and (c) a statement indicating in detail the existence and anticipated timing of any further approvals, consents or authorizations, including regulatory matters, that are required to close the sale of UK Holdings; and (iii) no conditions regarding financing for the purchase price, completion of further due diligence investigations or board of director approvals will be permitted (collectively, the "Sale Procedures"). Bids should be submitted to: The Blackstone Group L.P. ("Blackstone"), 345 Park Avenue, 31st Floor, New York, New York 10154, Attn: Steve Zelin, with a copy to: Willkie Farr & Gallagher ("WF&G"), One Citicorp Center, 153 East 53rd Street, New York, New York 10022, Attn: Marc Abrams, Esq., and Cahill Gordon & Reindel, 80 Pine Street, New York, New York 10055, Attn: Steve Greene, Esq. A detailed description of all Sale Procedures is contained in the Court approved Solicitation for Bids.
- F. Copies of the Solicitation for Bids, the Motion and all Exhibits thereto (except Exhibit "D," which has been filed under seal) may be reviewed during regular business hours at the office of the Clerk of the Bankruptcy Court, Fifth Floor, U.S. Custom House, One Bowling Green, New York, New York 10004-1408 and may also be procured via the internet at [www.nysb.uscourts.gov](http://www.nysb.uscourts.gov) or upon written request together with payment for all copying and mailing costs to: Ikon Office Solutions, 641 Lexington Ave., 13th Floor, New York, New York 10022, (212) 223-3131, Attn: Mark Smoll.

PLEASE TAKE FURTHER NOTICE that any entity that wishes to submit a bid for the capital stock of UK Holdings is strongly advised to contact The Blackstone Group, 345 Park Ave., New York, New York 10154, Attn: Steve Zelin (212) 935-2626.

Dated: New York, New York  
April 16, 1998

WILLKIE FARR & GALLAGHER  
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One Citicorp Center  
153 East 53rd Street  
New York, New York 10022  
(212) 821-8000

# Ana Voog Prepares Her Web-Savvy Radioactive Debut

BY CARRIE BELL

LOS ANGELES—With the release of Ana Voog's Wasteland/Radioactive Records/MCA debut, "anavoog.com," due online May 5 and at retail June 2, the Artist may have to give up his crown as Minneapolis' strangest musical resident.

Voog, produced and managed by former Prince & the New Power Generation drummer Bobby Z, knows she's "different." She writes strange pop-tronica songs using word association. Yoko Ono is her musical hero; her album has a cover of "Ask The Dragon." She collects fetish gear, Hello Kitty paraphernalia, vintage lingerie, and blue glass. And Voog let her freak flag fly with pride during the five-month recording of her album, named for her World Wide Web site.

"It was interesting to make an electronic record finally," says Voog, who used to front the Blue Up?, a techno outfit. "Techno is the sound light would make if it made sounds," she says. "I see visions when I hear the sounds on the album. It's the beginning of a new era. But it won't be for everybody. The people that get it will get it, and those who don't won't. I'm not out to win intolerable fans. I just do what I do."

Gary Kurfirst, Radioactive Records president, says Voog's personal freedom is what drew him to sign her. "I got a tape and a video of her singing me a song in a bathtub with angel wings on," he says. "I was hooked. She's an artist that doesn't

understand the concept of boundaries."

She does, however, understand that others have boundaries that need to be broken down. One is the aversion to her tag as performance artist.

"I call myself what I am, despite the fact that the title 'performance artist' scares the mainstream public," she says. "It shouldn't. Separately, we use the two words every day. You can't take all of the connotations on your first listen."

Voog, who decided she wanted to be a musician after seeing Adam & the Ants on "Solid Gold," also knows it's hard to sell records as a newcomer.

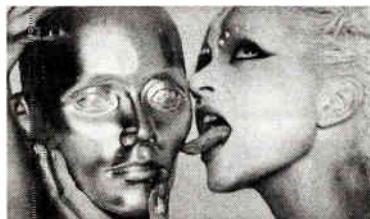
"I can't think of things in terms of competition or conquering others," she says. "I would hope there is room for everyone in retail land. I'm in it for the process, but if I make some money from it I won't complain, no sirree. I want people to like my stuff. I want to get out of [Minneapolis] really bad. I want to live somewhere I can buy nice shoes and eat good cheesecake."

Her best publicity weapon is the Web. She explains, "The Internet just goes with electronica, and it's an easy way to keep in touch with fans."

On Voog's Web site, the artist's life is displayed in a series of constantly updated pictures, which have been taken every minute for the last year. The site's visitors have shared some of Moog's most intimate moments, from making dinner to making whoopee. Even this interview was

captured in cyberspace.

"I did it as art, not as a marketing tool," Voog says. "If it gets people into the record, that's a bonus. If I could see everybody that was watch-



VOOG

ing me, I'd probably be freaked out and throw the computer out the window. But I like the idea of pushing technological and social boundaries. No one is mediocre about it. They are either violently opposed to me or ridiculously happy."

The label is undoubtedly in the latter category, with Voog's site averaging more than 20 million hits a month. Fans exchange messages, send graphics, enter contests, and buy cups and T-shirts from the Ana Mart.

"We didn't put her up to it, but I'm sure it will get people excited for the CD," Kurfirst says of the site. "She's helped her own cause, which is why we are using it to introduce the records."

On Jan. 12, a limited-edition single of "Please God" was available exclusively via Boston-based Newbury Comics Interactive (www.newbury.com). According to executive direc-

tor Kristin Lieb, the store sold 250 copies in the first two hours, and the remaining 300 sold by the week's end.

"We wanted to help break a new artist and to see if her online following could translate into sales," Lieb says. "It was a successful promotion that will help set up her full-length release for retail. It's a smart move for Radioactive to market her on the Web first. If the single or the album went straight to the average record store, I don't think she would have as much of a chance to get noticed."

Continuing in the high-tech vein, Kurfirst says "anavoog.com" will be offered exclusively through N2K's Music Boulevard retail site (www.musicblvd.com) on May 5 for a month. Then the album, which includes songs published by Distilled Music, will have its commercial rollout.

"The Web is turning the music

industry upside down," Kurfirst says. "It will make people reconsider how we work artists. I'm glad to be part of a project that is still evolving."

Radio plans have yet to be determined, although either "Please God" or "Hollywood" will be the first single. Kurfirst says radio edits are being cut, but he plans to take the hypnotic tunes to dance clubs first. "We want to get it spinning in the influential clubs," he says. "That audience would really appreciate her."

The label is still working on potential tour plans and TV appearances, but the lack of concrete marketing plans shouldn't scare retailers, Kurfirst says.

"The clock isn't running," he says. "We're taking our time to set it up right. We plan to work this for a year. She certainly has the stamina and the excitement."

## 'X' MARKS THE BIG SCREEN FOR ELEKTRA

(Continued from page 16)

account big or small and not know "The X-Files" is coming," says Elektra director of marketing Zsuzsanna Murphy.

Several facets of the maze of promotions were still being finalized at press time, but Elektra hopes to create an "X-Files" promotional program with MTV, plus a series of videoclips, with one possibly to be directed by Carter. The label also plans extensive tie-ins with

"The X-Files" fan club and magazine, as well as the show's official World Wide Web site. A trailer for the movie is already up on the site. Retailers will be inundated with material as well. Murphy says the label is mulling the possibility of purchasing a number of standups that are being created by the film company, as well as creating bin cards that will double as a counterpieces. It also is working with selected merchants to organize midnight sales parties and dedicated "X-Files" listening stations, according to Murphy.

Several radio formats will get a stream of overlapping singles, the first of which had yet to be determined at press time. Stations in selected markets will also be serviced with a show dedicated to the

film and the soundtrack that will include artist interviews, she says. TV viewers, too, will get their share of film promos. Carter says there are plans to include at least one film soundtrack song—Ween's "The Beacon Light"—in an upcoming "X-Files" episode, and a number of spots advertising the film are planned.

"What's nice about putting together an 'X-Files' package is that rather than putting out a cattle call—where you leave a bag of cash on the corner and see which agents come—you are approached by the coolest artists in the business who want to participate in what they think on the face of it is something cool," says David Was. Was produced the film soundtrack and its TV-oriented predecessor and is signed on to produce the "Millennium" soundtrack as well. "The cachet of the show and the film is such that people are dying to participate, based on devotion to the show."

The affiliation with the dark world of FBI agents Fox Mulder and Dana Scully also presents an opportunity for some artists to "come as you aren't," according to Was. "Something like 'The X-Files' makes people want to ditch the major key, ambient atmosphere and go spooky," he says. "They can do something different."

Carter says he provided no guide-

lines either for the specific artists or the type of tracks he wanted for the album. "I let the theme and the mood of the show—its mysterious and dark aspects—be the guide," he says. "My philosophy on the show is, 'Do really good work, and the people will come.' That's kind of worked for us so far, and I think the same will be true for the album."

For Ween, "The Beacon Light" did not turn out to be quite as creepy as the band had anticipated. "Our original concept was to do something really dark—we were thinking like Nine Inch Nails or Gary Numan or something electronic—but we couldn't really force it," says lead singer Mickey Melchiondo. "It actually is an uplifting song, but it rocks really hard."

Melchiondo says the timing of Ween's participation in the album was particularly fortuitous. Just before he got the call from Elektra asking the band to contribute a track, he had read an Us magazine interview with "X-Files" star David Duchovny, who mentioned that during one of his first conversations with now wife Téa Leoni the two had discussed their love for the band's song "Piss Up A Rope." "He was talking about how he had met her through a Ween song and he was proclaiming to be a fan, so we thought it was perfect timing," Melchiondo says.

## amusement

business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS TRISHA YEARWOOD STEVE WARINER	Alamodome San Antonio, Texas	April 14-18	\$2,594,040 \$21.50	120,653 six sellouts	Glenn Smith Presents
GEORGE STRAIT, TIM MCGRAW, JOHN MICHAEL MONTGOMERY, FAITH HILL, LEE ANN WOMACK, LILA MCCANN, ASLEEP AT THE WHEEL	Pontiac Silverdome Pontiac, Mich.	April 18	\$2,154,509 \$46.50/\$21.50	55,269 sellout	PACE Touring
GEORGE STRAIT, TIM MCGRAW, JOHN MICHAEL MONTGOMERY, FAITH HILL, LEE ANN WOMACK, LILA MCCANN, ASLEEP AT THE WHEEL	TransWorld Dome St. Louis	April 19	\$1,853,795 \$45/\$20	47,390 sellout	PACE Touring
ERIC CLAPTON DISTANT COUSINS	United Center Chicago	April 9-10	\$1,712,715 \$75/\$45	29,675 two sellouts	Jam Prods.
GARTH BROOKS TRISHA YEARWOOD	Compaq Center Houston	April 7-11	\$1,673,455 \$20.65	81,039 five sellouts	C&M Prods. Glenn Smith Presents
ERIC CLAPTON DISTANT COUSINS	CoreStates Center Philadelphia	April 15	\$895,640 \$72.50/\$40	15,902 sellout	Electric Factory Concerts
ERIC CLAPTON	Palace of Auburn Hills Auburn Hills, Mich.	April 8	\$892,230 \$62.50/\$45	16,577 sellout	Cellar Door of Michigan Beikin Prods.
AEROSMITH SPACEHOG	Delta Center Salt Lake City	April 18	\$357,615 \$37.50/\$27.50	12,030 sellout	Magicworks Entertainment Inc.
JOHNNY MATHIS GARY MULE DEER	Westbury Music Fair Westbury, N.Y.	April 17-19	\$333,278 \$40	8,532 three sellouts	Delsener/Slater Enterprises in-house
RADIOHEAD SPIRITUALIZED	Maple Leaf Gardens Toronto	April 12	\$279,507 (\$396,745 Canadian) \$22.90/\$19.39/ \$17.96	12,637 sellout	Universal Concerts Canada

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## Continental Drift

UNSIGNING ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**CHARLOTTE, N.C.:** Charlotte is four hours from the nearest ocean, but that doesn't mean the largest city in North Carolina can't be home to a wickedly cool surf-rock band, as the **Aqualads** forcefully prove. As surf music is a demanding style, guitarist and band founder **Jimmy King** had a difficult time finding the right musicians to fill the lineup. He finally hit the right mix with drummer **Colin LaRocque**, guitarist **Greg Walsh**, and bassist **Jeremy DeHart**. The group's been together just more than



THE AQUALADS

a year, but in that short time it has become one of the top draws in town. In fact, the band's quickly rising stature ensured the Aqualads got the nod to open for **Link Wray** in February. With vintage Fender guitars and amps soaked in reverb, the Aqualads have the old-school '60s surf sound and look down cold. The band covers classics by **the Shadows**, **the Pyramids**, **the Ventures**, and **the New Dimensions**, in addition to sporting a strong batch of originals. The foursome was named 1997's best new band by *The Charlotte Observer*, and it has received airplay on WEND Charlotte's regional music show. A Christmas single featuring the great "Whammy Wonderland" garnered positive reviews among the local rock press. The band has a 20-song CD (with 19 originals) in the can and hopes to release it "in the heat of the summer," King says. "Summer's the best time for us. It's a little hard to play surf when it's snowing." Contact King at 704-375-3614.

KEN JOHNSON

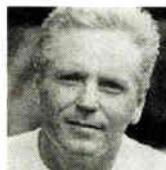
**ATLANTA:** After three years of building its catchy alterna-pop sound, **Another Man Down's** stripped-down acoustic sets at McDuff's Irish Pub in the Buckhead area here have drawn members of such major-label acts as **Cool For August** and **Collective Soul**. After a show last summer at the Roxy, the **Verve Pipe** and opening act **Tonic** sat in on AMD's after-hours acoustic set, jamming on oddball covers. "I think it really breaks down the barriers," vocalist **Alan Schaefer** explains. "After doing the same set every night, it's been an opportunity for people to step out of the box and do something fun." He also credits the acoustic sets for streamlining AMD's electric set, resulting in a rich collection of radio-ready pop tunes packed with hooks and melodies and brimming with intensity. The band's first effort, "Smothered," earned airplay on college stations and commercial homegrown shows throughout the Southeast, while the band supported the album with more than 150 shows. Recently, AMD further honed its sound on a new three-song demo recorded at Atlanta's Tree Sound Studios. The demo's opening track, "Spinach," so impressed **Collective Soul's Ed Roland** that he has expressed interest in producing a demo for the band in the near future. Southeast music fans will get a full dose of AMD's potent live show May 3 at Music Midtown. Contact N.P.R. Management at 917-592-0602.



ANOTHER MAN DOWN

BRUCE BUCKLEY

**NASHVILLE:** After moving to Nashville from Los Angeles three years ago, drummer **Billy Block** missed the weekly barn dance he had played in at the Palomino Club with other local musicians in L.A.'s underground country scene. So Block started a similar shindig in 1996 here and called it the **Western Beat Roots Revival**. The Revival convened every Tuesday night at a 75-seat club. Four bands each played a five-song set, and the night ended with a free-for-all jam. Soon Block was picked up by local radio, which began broadcasting a two-hour edited show on Sundays with Block as the host. A year after attracting crowds composed of label heads, lawyers, musicians, and artists like **Steve Earle**, **Lucinda Williams**, **Bob Woodruff**, **Jim Lauderdale**, and **Mandy Barnett**, Block's show was ready to expand. Since moving to the 300-seat comedy club **Zanies** and attracting Mercury and Sony



BLOCK

Records as sponsors, the **Roots Revival** has circled the wagons to become a multimedia hootenanny. The radio show has now moved to 100,000-watt WKDF (103 Power Country) for five hours every Sunday; a free monthly magazine, **Western Beat Monthly**, features the show's performers; a World Wide Web site is alive and well; and a compilation CD is in the works, culled from the best Revival performances. Contact **Western Beat Entertainment** at 615-383-5466.

SANDRA SCHULMAN

## GIRLS AGAINST BOYS PUT ON 'FREAK' SHOW

(Continued from page 16)

tions for some huge success right off have lessened, and it seems more than ever like we're an alternative to what's going on in the mainstream. And that's the space where we're most comfortable."

The success of an uncompromising act like Radiohead is inspiring, McCloud adds: "Like us, they're not really a singles band, but they've been able to reach a lot of people by keeping true to what it is they do. Our new record is bigger-sounding than anything we've ever done, and my vocals are more polished, for sure, but the album isn't an easy listen by any stretch. The listener still has to bring something to it, in order to get the most out of it."

"Freak\*On\*Ica" was produced by Nick Launay, the Australian veteran of epochal albums by the **Birthday Party**, **Public Image Ltd.**, **Killing Joke**, and **Gang Of Four**—all keen influences on vocalist/guitarist McCloud and his bandmates, keyboardist/bassist **Eli Janney**, bassist **Johnny Temple**, and drummer **Alexis Fleisig**.

As the twist on "electronica" in its title helps indicate, "Freak\*On\*Ica" comes across like its makers are up on the now sound but attuned to a more organic muse—one in keeping with their tag as purveyors of rock-hard soundtracks for nocturnal pursuits. The lead single, "Park Avenue," and such standout tracks as "Roxy" and "Exile" are ace calling cards for the album's sinewy mix of lewd noise and suave appeal.

According to Geffen's U.S. marketing chief, **Robert Smith**, "Freak\*On\*Ica" is a major priority for the label, with an 18-month, international commitment. "A lot of people in a small world know everything about Girls Against Boys," he says. "But a lot of people out in the larger world don't know who they are beyond maybe a picture in a magazine. We know that it's going to take time and timing to broaden that awareness, and we're taking pains to set the album up right."

GvsB has already worked hard with the press, having done recent interviews with magazines from **Ray Gun** to **Elle**. And Smith says Geffen's alternative distribution reps—who have had some success with recent sets by the **Crystal Method** and **Propellerheads**—will push "Freak\*On\*Ica" hard at U.S. chains and indie retail. One attention-getting item is a limited-edition version of the album in translucent blue vinyl; the double-LP set will be available by May 19 at such shops as **Other Music** in New York's **Greenwich Village**, where co-owner **Josh Madell** says customers have been asking about new GvsB product for months.

"Park Avenue" just shipped to modern and mainstream rock radio, with a video for the song directed by **Nick Gordon** (**Roni Size**) going to **MTV** and local outlets shortly. The album will be ser-

viced to the web of college stations that helped make "House Of GvsB" and its predecessors, "Cruise Yourself" and "Venus Luxure No. 1 Baby," left-of-the-dial classics. The single won't be available commercially except in Europe, where it comes out May 5 with B-sides of the non-album tracks "EPR" and "American White Dwarf" (a **Janney** remix of the album's "Black Hole"). In Japan, "Freak\*On\*Ica" will be released with "American White Dwarf" as a bonus track.

"Super-Fire," the first single from "House Of GvsB," garnered GvsB its first real exposure on commercial radio. **KLZR** (the **Laser**) **Lawrence, Kan.**, was one of the modern rock stations to spin "Super-Fire," taking a cue from the following the band had cultivated during its many stops in town and the substantial airplay devoted to its albums by the University of Kansas' **KJHK**. "Park Avenue" may have a **Bowie-in-Berlin** sound, as opposed to the hip-level heat of "Super-Fire," but **KLZR PD Roger "the Dodger" Formanek** says GvsB "has enough fans here that we wouldn't think twice about giving the song a shot."

Having played some 150 gigs

outside the U.S. in the past few years, GvsB has picked up strong followings in the U.K., the **Benelux**, **France**, and **Greece**. According to Geffen's head of international marketing, **Mel Posner**, the label plans to take full advantage of the band's foothold in those countries and is sponsoring forays to such new territory as **Scandinavia** and **Spain**.

GvsB is in Europe on a promotional tour before beginning its European club shows with a round of U.K. dates in late May. A trek through the major cities of the Continent follows through June, with a subsequent North American club jaunt taking up the bulk of the summer and including the band's first substantial Canadian tour. A return trip to Europe for such festivals as the **Netherlands' Pinkpop** comes in late summer; the fall brings shows in **Australasia** and **Japan**.

Girls Against Boys are booked in the U.S. by New York-based **Creative Performance Group** and in Europe by **CNL of Nottingham, England**. The group is managed by **Gold Mountain** in New York; its songs are published by **Girls Against Boys Music (BMI)**, with a new co-publishing deal pending.

# Billboard®

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	NEW		CLUTCH COLUMBIA 69113 (10.98 EQ/16.98)	THE ELEPHANT RIDERS
2	16	6	ALL SAINTS LONDON 828997/ISLAND (10.98/16.98)	ALL SAINTS
3	5	4	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK
4	10	9	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
5	8	11	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES
6	9	10	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
7	6	3	FUEL 550 MUSIC 68554*/EPIC (7.98 EQ/11.98)	SUNBURN
8	3	2	THE SUICIDE MACHINES HOLLYWOOD 162060* (8.98/12.98)	BATTLE HYMNS
9	4	6	JIMMY RAY EPIC 69104 (10.98 EQ/16.98)	JIMMY RAY
10	12	16	SEVENDUST TWT 5730 (10.98/15.98)	SEVENDUST
11	7	2	DAVINA LOUD 67536*/RCA (10.98/16.98)	BEST OF BOTH WORLDS
12	14	3	PULP ISLAND 524492 (10.98/16.98)	THIS IS HARDCORE
13	11	4	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
14	13	10	MONO ECHO 536676/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
15	15	40	MICHAEL PETERSON ● REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
16	17	9	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
17	45	7	WAYNE WATSON WORD 69147/EPIC (10.98 EQ/16.98)	THE WAY HOME
18	NEW		MAC DRE ROMP 1050 (9.98/15.98)	STUPID DOO DOO DUMB
19	21	54	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
20	20	30	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
21	19	4	GOD LIVES UNDERWATER 1500 540871/A&M (8.98/12.98)	LIFE IN THE SO-CALLED SPACE AGE
22	22	30	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
23	NEW		LISA GERRARD & PIETER BOURKE 4AD 46854/WARNER BROS. (16.98 CD)	DUALITY
24	27	16	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
25	23	25	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB

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	16	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
27	31	2	KEIKO MATSUI COUNTDOWN 17775/ULG (10.98/15.98)	FULL MOON AND THE SHRINE
28	37	5	MORCHEEBA CHINA 31020/SIRE (16.98 CD)	BIG CALM
29	*32	3	HARVEY DANGER SLASH/LONDON 55600/ISLAND (10.98/14.98)	WHERE HAVE ALL THE MERRYMAKERS GONE?
30	29	4	DJ HONDA RELATIVITY 1613* (10.98/15.98)	HII
31	46	8	DARYLE SINGLETARY GIANT (NASHVILLE) 24696/WARNER BROS. (NASHVILLE) (10.98/16.98)	AIN'T IT THE TRUTH
32	36	26	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
33	30	34	DIANA KRALL IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
34	28	2	JOHN SCOFIELD VERVE 539979 (16.98 CD)	A GO GO
35	NEW		MANDY PATINKIN NONESUCH 79459/AG (10.98/16.98)	MAMALOSHEN
36	40	24	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN
37	25	7	CRYSTAL LEWIS MYRRH 5041/WORD (10.98/15.98)	GOLD
38	34	4	REVEREND HORTON HEAT INTERSCOPE 90168 (10.98/16.98)	SPACE HEATER
39	38	49	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
40	39	34	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
41	43	6	AIR SOURCE 6644*/CAROLINE (16.98 CD)	MOON SAFARI
42	RE-ENTRY		ALEJANDRO SANZ WEA LATINA 20281 (8.98/13.98)	MAS
43	NEW		ELVIS CRESPO SONY DISCOS 82634/SONY (8.98 EQ/14.98)	SUAVEMENTE
44	33	50	ALLURE ● TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
45	49	19	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
46	NEW		RAMMSTEIN MOTOR/SLASH 539901/ISLAND (8.98/10.98)	SEHNSUCHT
47	50	25	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
48	47	2	BROTHER CANE VIRGIN 45561 (10.98/16.98)	WISHPOOL
49	42	33	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
50	24	4	BIG TENT REVIVAL ARDENT 25186/FOREFRONT (10.98/15.98)	AMPLIFIER

## POPULAR UPRIISINGS

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

**THE ACCIDENTAL ACT:** Northridge, Calif.-based Hal Lovejoy Circus was started on a whim, but has ended up with a quirky, compelling new album called "American Made."



**Super Men.** Blackbird Recording Co. act Everything, which sold more than 50,000 units of its previous self-distributed albums, according to the label, is back with "Super Natural." Everything plays more than 200 shows a year and will continue that habit as it plays Friday (1) in Virginia Beach, Va., and Saturday (2) in Charlotte, N.C. Meanwhile, the act's first single, "Hooch," is gathering airplay at triple-A outlets KMTT Seattle and KXPK Denver and modern rockers WEQX Albany, N.Y., and WFTT Woodstock, N.Y.

The trio, whose set came out March 23 on Los Angeles indie Fish of Death, originated as a vehicle to put excessively shy bassist Al Nathan in the spotlight.

Fish of Death president

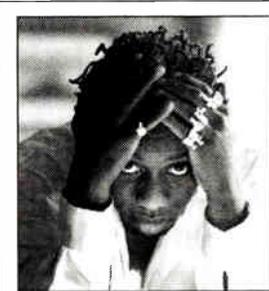
Michael Andelman recalls, "The guys were practicing and Al was singing this song, and they just said, 'You should have your own band. You should be a rock star.' Basically, they recorded this demo as a joke and mailed it to me."

The subsequent album, recorded in 13 days, is a nice mix of lyrical whimsy and gritty rock music that drops references to America in every track. Nathan is featured singing lead on such album cuts as "Baretta Bird" and "Santa Fe."

While "American Made" has been making strides at college radio since its release, Andelman says, the label has run into an unexpected problem.

"It's a little too commercial for them," he says. "We get these calls saying, 'We love Fish of Death, but this is comparable to Harvey Danger.'"

That might not be such a surprise for those familiar with Fish of Death's pedigree. The label has served as the spawning ground for acts including Lazlo Bane (now on Almo), Drill Team (Reprise), and Jude (Maverick),



**Colour Contrast.** On Tuesday (28), LaFace issues "Hymns," the solo debut from Corey Glover, former front man of the platinum-selling act Living Colour. A clip for Glover's first single, "Do You First, Then Do Myself," is in the can, and the song shipped to mainstream rock stations in early April.

as well as the remarkable 1000 Clowns and Five Easy Pieces, whose major-label debuts, on Capitol and MCA, respectively, are due this summer.

**REALITY VS. ELUSION:** RCA act Elusion, made up of two pairs of twin sisters, Marie and Michelle Harris and Tonya and Tamica Johnson, continues its run on the Hot R&B Singles Sales chart with its debut cut, "Reality." Early exposure on BET has been a major factor. The group's album, "Think About It!!," debuts Tuesday (28).

TV appearances have included "Soul Train," "Live With Regis & Kathie Lee," and "Jenny Jones."

**DINOSAUR ROCK:** Reprise act Stegosaurus, whose self-titled debut album bows May 12, is beginning to get noticed at mainstream rock stations with its first single, "At The Water."

The band's earliest support comes from stations like KRXQ Sacramento, Calif., and WROQ Greenville, Miss.

**ROADWORK:** Shanachie's

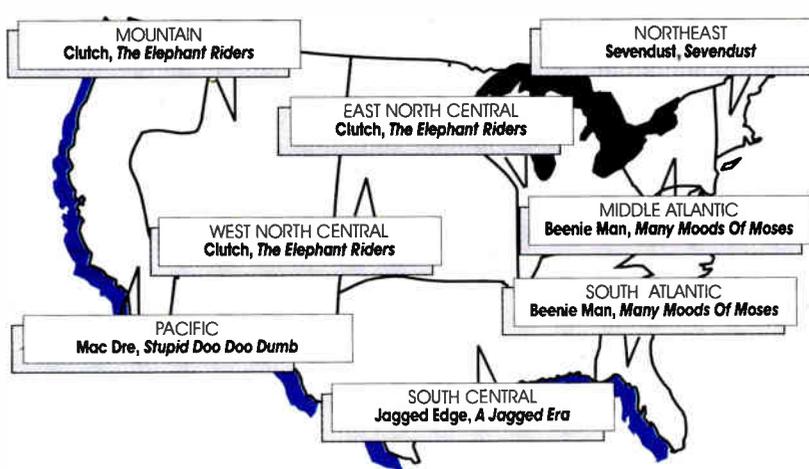
Kevin Gordon followed his 1997 EP, "Illinois 5 AM," with his debut full-length, "Cadillac Jack's #1 Son," in March. He's also known as part of the songwriting duo that created such songs as "Deuce And A



**Ready.** Rufus Blaq, who rapped on Salt 'N Pepa's "R U Ready" single and co-wrote another song on its "Brand New" album, comes out with his Perspective debut, "Credentials," on Tuesday (28). Blaq extends the same sort of helping hand to the Lox, who appear on the album cut "Artifacts Of Life." The first single, "Out Of Sight (Yo)," was recorded on a home karaoke machine.

Quarter," covered by Scotty Moore & D.J. Fontana. Gordon performs at the Mississippi Folklife festival May 1-4 in Greenville. Skunk Records act the Ziggens, whose album "Pomona Lisa" was released April 21, play May 8 in Tucson, Ariz., and May 9 in Albuquerque, N.M.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Mac Dre Stupid Doo Doo Dumb	1. Jagged Edge A Jagged Era
2. Mono Formica Blues	2. Los Palominos Te Seguire
3. Harvey Danger Where Have All The Merrymakers Gone?	3. Roy D. Mercer How Big'A Boy Are Ya? Volume 3
4. Sylk-E. Fyne Raw Sylk	4. Edwin McCain Misguided Roses
5. Morcheeba Big Calm	5. Lil' Keke Commissar
6. Pulp This Is Hardcore	6. Sylk-E. Fyne Raw Sylk
7. Keiko Matsui Full Moon And The Shrine	7. Roy D. Mercer How Big'A Boy Are Ya? Volume 1
8. All Saints All Saints	8. David Kersh If I Never Stop Loving You
9. Lisa Gerrard & Pieter Bourke Duality	9. Roy D. Mercer How Big'A Boy Are Ya? Volume 2
10. The Suicide Machines Battle Hymns	10. Cledus T. Judd Oid I Shave My Back For This?

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ★ STEVIE NICKS

**The Enchanted Works Of Stevie Nicks**

PRODUCERS: various

Atlantic 83093

♪ Featured in *Music to My Ears*, April 18.

#### ★ SARA HICKMAN

**Two Kinds Of Laughter**

PRODUCER: Adrian Belew

Shanachie 8029

Texas singer/songwriter distinguishes herself by her gorgeous, incandescent songs and fiercely independent spirit. An artist with a formidably loyal fan base, Sara Hickman once bought an unreleased master back from a major label partially by raising cash from her supporters. Now recording for Shanachie, Hickman delivers a beautiful collection of songs produced by veteran guitarist/composer/studio man Adrian Belew, who arranged much of the material and played several instruments. Highlights include "Take Whatever I Can," the touching "Coolness By Mistake" and "Secret Family," the effervescent "Look At It This Way," and the title cut. Given Hickman's avid following and the inherent quality of her songcraft, this album has ample potential at triple-A, college, and modern adult radio.

#### LOU REED

**Perfect Night Live In London**

PRODUCERS: Lou Reed with Mike Rathke

Reprise 46917

It is the mark of every great live album to sound as if it was recorded in a studio yet still capture the energy and spirit of the stage. Lou Reed's latest live opus, "Perfect Night Live In London," scores on both counts. Furthermore, the album distills the essence of Reed's current incarnation, and the material he has chosen to perform on the road. From the sardonic edge of such recent cuts as "Sex With Your Parents" to "New York" staples like "Dirty Blvd." and "Busload Of Faith" to the familiar ring of classics like "Vicious" and "Coney Island Baby," the album is less a career retrospective than an aural document of Reed and his band on a "perfect night" circa 1997. The recording quality reflects Reed's preoccupation with rendering his acoustic and electric guitars in all their native purity.

### RAP

#### ▶ PUBLIC ENEMY

**He Got Game**

PRODUCERS: The Bomb Squad

Def Jam 314 558 130

Is it Public Enemy's hunger to get at the hypocrisy of professional sports or is it the fruits of lessons well-learned that has invigorated the group for its reunion set, "He Got Game"? This album reunites original members Chuck D., Flavor Flav, Professor Griff, and Terminator X with Bomb Squad producers Hank Shocklee, Keith Shocklee, and Eric "Vietnam" Sadler. Appropriately, the reunion occurs for a Spike Lee soundtrack, recalling the explosive collaboration between PE and the filmmaker on the "Do The Right Thing" and bringing to mind such groundbreaking PE albums as "Yo! Bum Rush The Show" and "It Takes A Nation Of Millions To Hold Us Back." Group mastermind Chuck D. continues to craft poignant, mind-boggling metaphors, and even Griff jumps into the fray with political verses that go beyond his previous "Yo

### SPOTLIGHT



#### ANGELA GHEORGHIU: MY WORLD

Malcolm Martineau, piano

PRODUCER: Christopher Raeburn

Decca/London 289 458 360

Talented, glamorous, and every bit the diva, Romanian soprano Angela Gheorghiu is a star beyond her ballyhooed partnership with husband Roberto Alagna. Gheorghiu just signed a new long-term deal that soon takes her from Decca to record with Alagna for EMI. With "My World," she delivers one of her last Decca/London projects, an engaging musical travelogue that showcases her jet-set enthusiasms—and her ability to sing in myriad languages. As might be expected, Gheorghiu shines brightest in the Eastern European/Mediterranean material, including a riveting trio of Romanian folk tunes and a wonderfully dramatic Greek popular song, "Pai Efiye To Treno." And if her version of Parisotti's aria "Se Tu M'ami" pales next to the charm of Cecilia Bartoli's example, or if the Hollywood chestnut "Be My Love" cries out for the low-key warmth of a Dawn Upshaw, Gheorghiu invests Satie's "Je Te Veux" with apt insouciance and the Brazilian "Azulão" with real sensitivity. Whether he's accompanying the intrepid singer to Vienna or Tokyo, Malcolm Martineau is an expert travel partner.

I ain't milquetoast" ad-libs. The Bomb Squad still transcends current musical production by twisting genres to meld the fusion of euphonic unity that defines Public Enemy.

### R & B

#### ▶ EBONI FOSTER

**Just What You Want**

PRODUCER: Troy E. Wright

Nightbird/MCA 11750

Eboni Foster's debut album, "Just What You Want," offers the listener a glimpse of her vocal talents and her ability to avoid the "sound-alike" trap that so many other young artists fall into. Instead of lifting vocals and song loops from others, Foster brings a refreshing originality to her work, singing mostly midtempo songs and ballads that address themes of schoolgirl crushes and other loves. "Crazy For You," "It's OK," "I Can Turn You On," and the title cut are among the highlights. The album's only shortcoming is that the backing tracks—which, in some cases, feature monotonous drum beats and simple piano riffs—aren't always complementary to Foster's excellent performances.

### COUNTRY

#### ▶ FAITH HILL

**Faith**

PRODUCERS: Faith Hill, Dann Huff, Byron Gallimore

Warner Bros. 46790

Only three albums and five years into her

### SPOTLIGHT



#### 4HIM

**Obvious**

PRODUCERS: Michael Omartian, Bill Baumgart,

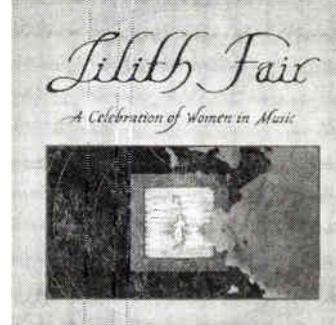
4HIM

Benson 84418-220524

Superb vocals and strong songs married to sophisticated pop sensibilities have served 4HIM well since the group debuted in 1990. The foursome, composed of Mark Harris, Marty Magehee, Andy Chrisman, and Kirk Sullivan, took home the Gospel Music Assn.'s group of the year accolade in 1993, '94, and '95. One of the best things about this act is that it doesn't rest on past laurels. Each new album has been a musical progression, and this seventh project finds the quartet's members delivering characteristically direct, uncompromising lyrics about their faith but shedding pop polish for an edgier, rootsier sound. Among the best cuts are the title track, "Can't Get Past The Evidence," "Great Awakening," and "The Hand Of God." This album is being cross-promoted with a devotional book written by the members, which should further boost sales to 4HIM's core Christian audience.

history as a country recording artist, Faith Hill has established herself as a major singer in the tradition of Tammy Wynette and Reba McEntire. With them,

### SPOTLIGHT



#### VARIOUS ARTISTS

**Lilith Fair: A Celebration Of Women In Music**

EXECUTIVE PRODUCERS: Sarah McLachlan, Terry

McBride

Arista 19007

This double live album recorded during Sarah McLachlan's fantastically successful Lilith Fair presents the full spectrum of that festival's musical diversity, from McLachlan and kindred singer/songwriters Suzanne Vega, Joan Osborne, Shawn Colvin, Paula Cole, and Tracy Bonham to female-fronted bands like the Cardigans, Wild Colonial, and September 67. The set also shines a spotlight on such lesser-known talents as Aoutour De Lucie, Lhasa, Dayna Manning, and Yungchen Lhamo, potentially introducing these artists to wider audiences than they played to during the fair. Also noteworthy is the album's timing. Appearing on the eve of the 1998 Lilith Fair—which will be larger than last year's version—"A Celebration Of Women" stands to benefit from the tour's ample exposure and from the ever-rising popularity of Cole, Abra Moore, McLachlan, Jewel, Meredith Brooks, and its other participants.

she shares a love of dramatic songs and the ability to imbue those songs with believable emotion. "Faith" shows an

### VITAL REISSUES

#### PEGGY LEE

**Miss Peggy Lee**

COMPILATION PRODUCER: Brad Benedict

Capitol 97826

This four-disc set chronicles the beloved jazz/pop singer's long career with Capitol Records, an arrangement that yielded her best-known and most successful works. A singer who could imbue well-worn standards and originals with an uncanny combination of sensuality, innocence, subtlety, and sheer musicality, Lee scored hits with "Fever," "Don't Smoke In Bed," "Mañana," and many others, all featured here. Having sung with the jazz bands of Jack Wardlow, Will Osborne, and later Benny Goodman, Lee earned the admiration of contemporaries like Frank Sinatra, Count Basie, and Ella Fitzgerald, and she inspired generations of singers and singing groups from John Mathis to the Manhattan Transfer. Going solo in 1943, Lee flourished as a recording artist and songwriter, often collaborating with her husband, Dave Barbour. A wonderfully candid and in-depth interview with Gene Lees gives historical insight into how Lee, born Norma Deloris Egstrom in North Dakota, overcame deep personal adversity and triumphed as an artist. Quality photographs and detailed track annotations further enhance this lovely package, which does justice to Lee's legacy even if

it only scratches the surface of her prolific career.

#### CHEAP TRICK

**Cheap Trick At Budokan: The Complete Concert**

ORIGINAL PRODUCERS: Cheap Trick

REISSUE PRODUCERS: Bruce Dickinson & Cheap Trick

Epic/Legacy 65527

Recorded in Japan in April 1978 and released in the U.S. a year later, Cheap Trick's "Cheap Trick At Budokan" catapulted the band into superstardom and became one of the best-selling live albums ever, along with Peter Frampton's 1976 "Frampton Comes Alive!," which had a similar impact on the guitarist's career. "Budokan" yielded smash hits in "Surrender" and "I Want You To Want Me" and made instant rock heroes out of the four lads from Rockford, Ill. Amid a nostalgic wave surrounding the concert's 20th anniversary, Legacy has issued the entire Budokan concert in remastered form on two CDs. While some ardent fans may bristle at the interruption of the original album's sequence, others will appreciate the inclusion of previously unreleased material. In any case, as a collector's item, as a document of a momentous event in modern rock'n'roll history, and as an introduction to new fans, the '98 edition of "Budokan" is a welcome addition to the canon.

increased confidence in Hill's vocal delivery and presence. Since she does not write, her song choice is key, and her selections here take in a wide range of top-flight songwriters. Beth Nielsen Chapman co-wrote the single "This Kiss"; from pop hitmaker Diane Warren comes "Just To Hear You Say You Love Me"; Bekka Bramlett collaborated on "Better Days"; Matraca Berg, Jim Photoglo, and Harry Stinson penned "You Give Me Love"; and Sheryl Crow contributed "Somebody Stand By Me."

### CLASSICAL

#### ★ VAGN HOLMBOE: SYMPHONIC METAMORPHOSES

Aalborg Symphony Orchestra, Owain Arwel Hughes

PRODUCER: Robert Sulf

BIS 852

The late Danish composer Vagn Holmboe was a master symphonist, having crafted 14 of the most impressive examples of the art in the last half of the century. Welsh conductor Owain Arwel Hughes recently finished documenting Holmboe's symphony cycle in a great six-disc set for the Swedish BIS label, which just won an NPR Critic's Choice Award; here, he offers a follow-up in the form of the composer's four "Symphonic Metamorphoses," curious pieces that share some of the symphonies' intellectual weight and spiritual grace. Holmboe also wrote a long series of involving string quartets, which are a fine introduction to his work and available in recordings by the expert Kontra Quartet on Da Capo (distributed by HNH). BIS is distributed in the U.S. by Qualiton and in the U.K. by Select.

### GOSPEL

#### ★ LUTHER BARNES & THE RED BUDD

**GOSPEL CHOIR**

God's Promise

PRODUCER: Luther Barnes

Atlanta International 10239

Gospel mainstay Luther Barnes delivers one of the strongest sets of his already estimable career. In addition to manning the boards and writing or co-writing seven of the album's 10 selections, Barnes employs his six-man band and 30-voice choir with singular imagination and excitement. Barnes is one of the very few modern gospel artists who achieves the oft-stated goal of doing contemporary music that also remains faithful to the genre's roots, and the amalgam is nothing short of thrilling. Strong radio candidates abound—from house-rockers to ballads—on an album that transcends trends with the timelessness of tremendous talent and deep inspiration.

### NEW AGE

#### ★ KEN BONFIELD

**Homecoming**

PRODUCERS: Ted Blaisdell, Ken Bonfield, Devin James

McBeth

BWE 0166

This is a haunting collection of introspective vignettes and moods from this journeyman guitarist. Ken Bonfield jettisons the lite-jazz rhythm section of previous albums and creates an intimate chamber quintet with fellow guitarist Grant Geissman, bassist Michael Manning, percussionist Efrain Toro, and violinist Jerry Goodman. This all-star cast, known for its pyrotechnic chops, is surprisingly restrained in Bonfield's evocative compositions. The players amplify the guitarist's warm, folk-like melodies with elusive shadows and bas-reliefs on "Mirage," "Floating," "Dancing With Shadows," and a cover of Duane Allman's "Little Martha." "Homecoming" is a subtle and inviting album that keeps revealing its charms over time. Contact: 800-654-1686.

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

# Reviews & Previews

## SINGLES

EDITED BY LARRY FLICK

### POP

#### ► **MARIAH CAREY** *My All* (3:51)

PRODUCERS: Mariah Carey, Walter Afanasieff  
WRITERS: M. Carey, W. Afanasieff  
PUBLISHERS: Sony/ATV/Rye Songs, BMI; Sony/ATV Tunes/Wallyworld, ASCAP  
REMIXER: David Morales  
Columbia **78822** (c/o Sony) (cassette single)  
Believe it or not, this is only the second commercially available single from La C's current opus, "Butterfly"—since previous jams like the title track and "The Roof" were radio-exclusive singles. A stark and haunting ballad, "My All" shows the pop diva at her absolute best. Throughout much of the song, her voice quivers with hushed, white-knuckled emotion, as she takes her time building to a torchy, chest-pounding climax. Draped in fluttering acoustic guitars and mild percussion, the track solidly stands apart from other ballads. Programmers who need more tempo are served a wriggling pop/house renovation by David Morales that suits the song extremely well. A candidate for the top spot on the Hot 100, "My All" comes on CD-5 and 12-inch pressings, which are backed with "The Roof," the recent R&B radio hit "Breakdown," and Morales' impossible-to-find club remix of the song "Butterfly." A fine single that gives weight to the concept of getting more bang for your bucks.

#### ► **NATALIE IMBRUGLIA** *Big Mistake* (3:54)

PRODUCER: Mark Goldenberg  
WRITERS: N. Imbruglia, M. Goldenberg  
PUBLISHERS: BMG, PRS; Windswept Pacific/BMG Songs, ASCAP  
RCA **65449** (c/o BMG) (cassette single)  
Imbruglia's breakthrough hit, "Torn," may be lingering in the minds of many, but RCA is wisely wasting no time rolling out this equally potent, if far more aggressive, follow-up. The budding young singer plows through a garden of skitling, hip-hop-derived beats and caustic rock guitar like a teeth-gnashing diva on fire. This single will make it hard to shake those comparisons to Alanis Morissette, but Imbruglia performs like she simply couldn't care less. Such natural confidence will carry her far, as well as lead her to a more distinctive vocal style in fairly short time. Until then, Imbruglia will continue to please the masses with the kind of material that multi-platinum albums are made of. By the by, the commercial pressing of "Big Mistake" is backed with a previously unavailable and endlessly yummy acoustic version of "Torn."

#### ► **THE WALLFLOWERS** *Heroes* (3:57)

PRODUCER: Andrew Slater  
WRITERS: D. Bowie, B. Eno  
PUBLISHERS: RZO/EMI/Screen Gems-EMI/BMG/Careers-BMG, BMI  
Epic/Sony Music Soundtrax **9342** (cassette single)  
Talk about an inspired marriage of band and song. The Wallflowers take on David Bowie's classic collaboration with Brian Eno and effectively rebuild it into an anthem for today's youth. Bowie purists will likely sneer at Jakob Dylan's unapologetically earnest interpretation, but the truth is that his approach beautifully illuminates the heart-tugging quality of the lyrics—even if he does obliterate all its irony and edge. The band largely duplicates the wall-of-sound guitar attack of the original recording, though the keyboards are sweet and prominent enough to make the melody stick to the minds of top 40 listeners who demand obvious, more direct fare. Needless to say, this is an excellent way to introduce the forthcoming soundtrack to "Godzilla."

#### ★ **MEREDITH BROOKS** *Stop* (3:53)

PRODUCER: Paul Fox  
WRITERS: M. Brooks, L. Dvoskin  
PUBLISHER: not listed  
Capitol **12858** (cassette single)  
Brooks returns to far more lively territory on this slamin' third single from her mega debut, "Blurring The Edges." She's at her vocal best when she's ripping into a guitar-charged track, à la her smash debut hit, "Bitch." On the somewhat similar "Stop," she also shimmies with a playfully sexy vibe—inspired, no doubt, by the jittery, funk-infused beat that underlines the melody. Catchy as can be, this is the jam that will put Brooks back on the lips of every top 40 programmer with a penchant for sticky rockers.

#### **JIMMY RAY** *I Got Rolled* (no timing listed)

PRODUCERS: Con Fitzpatrick, Jimmy Ray  
WRITERS: J. Ray, C. Fitzpatrick  
PUBLISHERS: MCA, ASCAP, Songs of PolyGram, BMI  
REMIXER: Dave Way  
Epic **41083** (c/o Sony) (cassette single)  
The follow-up to the breakout hit "Are You Jimmy Ray?" lacks the infectious immediacy and giddy charm of its predecessor. "I Got Rolled" also raises the question of the wisdom of introducing an artist with a novelty ditty and then following it with a more serious recording. Now, this track is hardly a pensive expression of the world's political woes, but it is notably more grounded than one might expect from Ray at this point. However, given a few committed listens, you will likely find that the track's springy rockabilly tone and Ray's pleasant voice will grow on you.

### R & B

#### **DESTINY'S CHILD** *With Me (Part I)* (3:27)

PRODUCERS: Jermaine Dupri, Manuel Seal  
WRITERS: J. Dupri, M. Seal, Master P  
PUBLISHERS: So So Def/EMI-April/Slack A.D., ASCAP; Big P, BMI  
Columbia **3889** (c/o Sony) (cassette single)  
Sometimes a big producer or remix cannot do the trick for a lackluster track. Enter "With Me (Part I)." A gutsy follow-up to the group's hit "No, No, No," "With Me" finds Destiny's Child playing the role of the other woman—described, of course, through the eyes of male songwriters. Don't know about you, but we're just a little tired of these kinds of such self-hating lyrics. The members of this female quartet can *saang*, they give an ample, engaging delivery, but the track does absolutely nothing to help build a career full of timeless gems. It only sets up them as an act with a questionable future, stuck in the doldrums of contemporary R&B.

#### ★ **MYRON** *Destiny* (4:00)

PRODUCER: Tyrice Jones  
WRITERS: M. Davis, T. Jones, H. Hancock, A. Willis  
PUBLISHERS: M-Double/N-Key/Recoupable Tunes/Hancock/Irving, BMI  
Island Black Music **7787** (cassette single)  
If you have not yet gotten with Myron's soul program, you're missing out on one of the more original and engaging male performers in R&B right now. On "Destiny," the title cut of his phenomenal full-length debut, he flexes his tenor range to maximum effect, shading every note with a sensual subtlety. Producer Tyrice Jones gives him plenty of room to play, by keeping the ballad's arrangement fairly simple and plush with instrumentation that combines jeep vibology with traditional jazz flavor. A rare single that could win props from kids and more mature listeners.

### COUNTRY

#### ► **LARI WHITE** *Stepping Stone* (3:29)

PRODUCER: Dann Huff  
WRITERS: L. White, C. Wiseman, D. Kent  
PUBLISHERS: LaSongs/Alma/Daddy Rabbitt, ASCAP; Irving, BMI  
Lyric Street **10804** (c/o Walt Disney) (CD promo)  
White's new single marks the debut of Disney's Lyric Street Records, and if this fine record is an accurate indication of things to come, it looks like label chief Randy Goodman and his colleagues are going to make Mickey Mouse a major presence on Music Row. White has always been a great singer, and she shines on this positive tune about using life's obstacles as stepping stones. This record also signals the potential prominence of one of Music Row's more gifted new producers: Dann Huff. The marriage of strong percussion and jangly guitars makes for a thoroughly engaging track. Country radio programmers should welcome this with open arms.

#### ► **CLAY WALKER** *Ordinary People* (3:51)

PRODUCERS: James Stroud, Clay Walker  
WRITERS: C. Wiseman, E. Hill  
PUBLISHERS: Almo/Daddy Rabbitt, ASCAP; Careers-BMG/Music Hill, BMI  
Giant **24700** (CD promo)  
Walker follows up his Caribbean-flavored hit "Then What?" with a sweet and tender ballad that brims with unassuming charm. Cynics might be quick to dismiss the lyrics as being too syrupy. However, it's a sentiment that country radio's core audience will readily relate to. Walker teams with James Stroud for production that is understated, while Walker turns in a plaintive, heartfelt vocal performance. This solid effort paves the way for his upcoming greatest-hits package.

#### **RUBY LOVETT** *Little Bitty Crack In His Heart*

(2:55)  
PRODUCER: Allen Reynolds  
WRITERS: S. Camp, J. Rushing  
PUBLISHERS: Longitude/August Wind, BMI; Magnolia Hill/McSpadden-Smith, ASCAP  
Curb **1446** (CD promo)  
Lovett's voice is a refreshing slice of hill-billy heaven. Her phrasing is appealingly country in style, and she delivers this well-written (by Shawn Camp and Jim Rushing) uptempo number with sass and loads of attitude. Reynolds' production ably assists Lovett's intriguing twang, and the combination makes for a delightful little record that should help draw attention to her fine debut album.

#### ★ **JASON SELLERS** *This Small Divide* (3:35)

PRODUCER: Chris Fahren  
WRITERS: J. Sellers, G. Burr  
PUBLISHERS: Starstruck Writers Group/Aubrie Lee/MCA/Gary Burr, ASCAP  
BNA **65438** (CD promo)  
Sellers has one of the best voices among country's new crop of male vocalists. When you consider the fact that he's a talented songwriter and has a great stage presence, it's incomprehensible that he hasn't broken through in a big way already. Hopefully, this great ballad—which he co-wrote with Gary Burr—will remedy that. The lyrics look at the distance in a strained relationship from a heartbreaking vantage point, and Sellers' voice explores the emotional territory with aching intensity. Martina McBride's lovely harmony vocals just add to the impact. This deserves radio's full attention.

### DANCE

#### ★ **SABRINA JOHNSTON** *Reasons* (no timing listed)

PRODUCER: Ken Johnston  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Mohammed Moretta, Dave Aude, Stonebridge, Mike Flores  
Starbound **003** (12-inch single)  
There are few divas in clubland with a voice like Johnston's. Not only does she have a technical prowess that leaves her competitors in the dust, but she has also perfected a style that is, by turns, sassy and spiritual. "Reasons" allows her to properly strut her stuff in a musical context that is both commercially viable and creatively credible. Hubby Ken Johnston handles production with an R&B spirit, while enlisting several of clubland's top guns to give the song the turntable spice needed to get over. The best of the bunch is Stonebridge's saucy, Euro-flavored house remix. A fine introduction to Johnston's long-anticipated first album. Contact: 310-277-6755.

### NEW & NOTEWORTHY

#### **COREY GLOVER** *Do You First, Then Do Myself* (4:20)

PRODUCERS: The Family Stand, Corey Glover, Michael Ciro  
WRITER: not listed  
PRODUCERS: Eliot Kennedy, Tim Lever, Mike Percy  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Cutfather & Joe  
Arista **5473** (c/o BMG) (cassette single)  
Does pop radio need yet another clique of young, videogenic harmonizers? The answer was a resounding no... until the onset of Five, a U.K. quintet of cuties who swagger with undeniably sharp vocal precision and an appealing degree of soul. "When The Lights Go Out" chugs with faux-funk authority and a crackling pop chorus. You will be irreversibly hooked on this tasty guilty pleasure long before the track reaches its conclusion. Voted best new act of 1997 by the teeny-bopper readers of *Smash Hits* in the U.K., Five are the first real reason the Backstreet Boys have had to look over

intense for most programmers, but it's a wild invitation to an album that already among the year's best.

#### **FIVE** *When The Lights Go Out* (4:09)

Does pop radio need yet another clique of young, videogenic harmonizers? The answer was a resounding no... until the onset of Five, a U.K. quintet of cuties who swagger with undeniably sharp vocal precision and an appealing degree of soul. "When The Lights Go Out" chugs with faux-funk authority and a crackling pop chorus. You will be irreversibly hooked on this tasty guilty pleasure long before the track reaches its conclusion. Voted best new act of 1997 by the teeny-bopper readers of *Smash Hits* in the U.K., Five are the first real reason the Backstreet Boys have had to look over

their shoulders in a serious sweat.

#### **ANGGUN** *Snow On The Sahara* (3:45)

PRODUCER: Erick Benzi  
WRITERS: N. Matheson, E. Benzi  
PUBLISHER: Kevin Organization, ASCAP  
Epic **5849** (c/o Sony) (cassette single)  
Enigmatic Indonesian ingénue Anggun (pronounced "ang-goon") brings a few interesting twists to the tried-and-true pop/funk sound that continues to dominate radio airwaves. Sewn into an arrangement that shuffles at a languid jeep pace are subtle threads of traditional Eurasian music. All the while, this 23-year-old charmer floats a smoky vocal that builds to impressive diva proportions by the track's percussive conclusion. Already a smash in several European and Asian countries, "Snow In The Sahara" will first be embraced by sophisticated listeners, though it's easy to envision youngsters with a hankering for something spicy joining the party shortly thereafter.

### A C

#### **JOHN DENVER** *Perhaps Love* (2:40)

PRODUCER: John Denver  
WRITER: J. Denver  
PUBLISHER: Cherry Lane, ASCAP  
River North **4662** (c/o BMG) (cassette single)  
Taken from "A Celebration Of Life," "Perhaps Love" is a bittersweet reminder that Denver remained a vital artist long after his '70s pop heyday. Swathed with caressing acoustic guitar riffs and warm piano lines, this delicate folk ballad was completed shortly before his untimely death last year, and it hints that a career renaissance was in the offing.

### ROCK TRACKS

#### ► **SONIC YOUTH** *Sunday* (3:15)

PRODUCERS: Wharton Tiers, Sonic Youth  
WRITERS: Sonic Youth  
PUBLISHER: Sonik Tooth, BMI  
DGC **1186** (c/o Geffen) (CD single)  
Many have tried to copy it, but few have been able to match the instantly recognizable sound of this venerable band. Lifted from the album "A Thousand Leaves," "Sunday" is shrouded in the band's signature fuzz guitars and urgent rhythm section. Tucked between the two is a concise and catchy melody and a chorus that is downright unshakable after one spin. There's no doubt that Sonic Youth's legion of loyalists at rock radio will quickly embrace this gem. The question is, Will top 40 programmers finally wake up and give this band the forum it has long deserved?

#### **MASSIVE ATTACK** *Teardrop* (4:06)

PRODUCERS: Massive Attack, Neil Davidge  
WRITER: Del Naja, Marshall, Vowles, Fraser  
PUBLISHERS: Songs of PolyGram International, BMI; Sony/ATV Tunes, ASCAP  
REMIXERS: Brendan Lynch, Primal Scream, Mad Professor  
Virgin **13139** (cassette single)  
If there were ever a time for this clique of progressive groove-meisters to solidly connect with the stateside mainstream, it's now. The world has finally caught up with its experimental methods of blending dance rhythms with alterna-pop melodies. On this preview of the album "Mezzanine," the band injects a bit of modern rock flavor into the mix—thus, widening the potential for airplay. Added programming incentive is provided by Brendan Lynch and Primal Scream, who add an aggressive bite to a track that bubbles with light electronic instrumentation.

### RAP

#### ★ **PUBLIC ENEMY** *Featuring Stephen Stills* *He Got Game* (3:20)

PRODUCERS: Spike Lee, Hank Shocklee, Kathy Nelson, Keith Shocklee, D.R. Period  
WRITERS: Chuck D., L. Leap, S. Stills  
PUBLISHER: not listed  
Def Jam **233** (cassette single)  
There are several levels at which to accept "He Got Game," the first single from the movie soundtrack of the same name. The first reaction—for those who haven't defied Public Enemy and continue to judge the act for the current material it has out—is that the group has lost its touch. Chuck D.'s canny wordplay, like "Where is Christ in this crisis," could render him the equivalent to Jesse Jackson in rap—in that he had a purpose at one time, but we're not really sure what it is today. On a second level, you realize that Chuck D. hasn't changed his message. "He Got Game" is about violence and ignorance and how it manifests itself in hip-hop, basketball, and life in general—he's just changed his approach. He's not yelling anymore, so it catches you off guard at first. Then you realize why he changed his approach. And the answer washes over you in a wave of epiphany, because it's a soundtrack to a movie that is hoped to cross over, and in order to reach various audiences with such important messages, it has to be made digestible for every listener. Then you think, damn, PE's still got it. But, at the same time, you wonder if radio will.

## GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

### HOME VIDEO

BY CATHERINE APPLEFELD OLSON

#### ZORRO: THE FIRST ENCOUNTER

Warner Home Video  
40 minutes, \$9.95  
The animated adventures of this masked hero swashbuckle their way from the TV to a five-volume video series. In this first episode, Zorro, like many masked-avenger types before him, must deal with some meddling people trying to unmask his true identity. While Zorro is off righting wrongs and stamping his deeds with his signature letter "Z," his curious friend Isabela is determined to uncover his secret identity. Through a little sleuthing, she, and viewers, learn that Zorro is actually her longtime friend, and thus the stage is set for future plot lines. The tape also includes "The Enforcer," in which Zorro must disarm, literally, a prosthetically enhanced bounty hunter who seeks to destroy him. As might be expected, the stories are totally over-the-top, but a lot of fun.

#### MADLINE AND THE NEW HOUSE

Golden Books Family Entertainment Video  
25 minutes, \$9.98  
Madeline and her classmates learn that home is where the heart is in this sweet fixer-upper story. A visit from the local historical society turns into a disaster when the group uncovers falling plaster, leaky ceilings, and other potential dangers in Madeline and her classmates' charming old residence. When the little French girl and her friends are forced to evacuate, they must move across town to a modern apartment, where they resent having to follow a laundry list of rules and reminisce about the good old days back home. Things escalate when they learn the old house is due to be razed, but in the end they save it from the wrecking ball by agreeing to fix it up. Also new from Golden is "Madeline And The 40 Thieves."

#### THE AMAZING VOYAGES OF NIKKI PIPER: AN ALLIGATOR'S TALE

New Discoveries Inc.  
32 minutes, \$14.95  
There's something very "after-school special-like" about this direct-to-video release, which is the first of a series of educational programs planned by New Discoveries. The protagonist is a young girl who resides on a remote island with her mom and a retired submarine captain. Other island residents are some low-budget-looking puppets, including the cranky Captain Crab and a bunch of oversized ants, on which the island's inhabitants ride around. Together with her friend Sam, Nikki helps viewers learn about nature and develop some problem-solving skills along the way. In this tape, Captain Crab tries to make a fast buck by selling baby alligators, but he is in for a rude awakening when he is stalked by an enraged mama gator. In a bid to help their friend, Nikki and Sam travel to Florida's Everglades to learn all they can about alligators. The concept of the program is a bit hokey, but the story is simple enough for its intended audience to grasp. Contact: 888-654-6831.

#### CHOOSING SIDES: I REMEMBER VIETNAM

WinStar Home Entertainment  
48 minutes each, \$19.98 each or \$29.98 for two-tape set  
This two-tape set examines the indelible and very personal effects of the Vietnam War from two perspectives. One tape deals with the life-and-death situations faced by U.S. servicemen and women overseas, and the other focuses on the

groundswell of public activism, both for and against the war, that erupted back on the home front. "Fields Of Fire" explores the choices made by a variety of military personnel, including now Sen. John McCain, who elected to remain a prisoner of war rather than reveal U.S. military secrets, and a nurse who lost her belief that anything positive could come from the war after she comforted countless soldiers as they died. "The War At Home" treads similar sociopolitical ground. No matter what their feelings about the Vietnam War, viewers will find something to grab onto in this well-conceived documentary.

#### WINTER OLYMPIC HIGHLIGHTS

Fox Video  
85 minutes, \$19.98  
Although the old adage says "better late than never," this compendium of Winter Olympic highlights is a day late and a dollar short. With spring well under way and sights set on the next Summer Games in Sydney, interest in this recap, hosted by Nagano, Japan, point man Jim Nance, may not be all that Fox had intended. Still, for those who do want to relive the Games' glory days, there is plenty here to satisfy. From the high points of the opening ceremony to the action on the slopes, on the ice, and more,

the tape is a compact souvenir of the key events and the athletes who made headlines this year. Perhaps the most enjoyable aspect of the video is the fact that it is not littered with advertisements, as was CBS' initial coverage.

#### CHARLES MINGUS: TRIUMPH OF THE UNDER-DOG

Shanachie Home Video  
80 minutes, \$14.95  
This retrospective of the roller coaster-like life of jazz great Charles Mingus focuses on his work as a groundbreaking composer and leaves much of his artistry as a bassist and bandleader untouched. It's therefore best suited for those who already are well-acquainted with Mingus' oeuvre. That said, there are numerous moments that serve as a window on his overall creativity, as well as on the personal problems that eventually led him to be institutionalized in the late '60s. Mingus apprenticed under such legends as Duke Ellington and Charlie Parker before he followed his own muse. He forged a new path in jazz that was first embraced, then largely ignored, then embraced again before he stopped performing after being diagnosed with Lou Gehrig's disease. He died in 1979. Performance footage includes "Epitaph," "Peggy's Blues," "Better Get Hit In Your

Soul," and "Goodbye Porkpie Hat." The current Mingus revival should spark hearty interest in this tape. Contact: 212-334-0284.

## ENTER\*ACTIVE

BY DOUG REECE

#### SONY CLASSICAL

www.sonyclassical.com  
Sony Classical's relaunched and overhauled World Wide Web site comes back from the shop looking lean and mean. Instead of just an average Web-site steroid injection, Sony has rejuvenated sonyclassical.com with a new audioclip library and a classical Webcast channel that is a true highlight. Clunky graphics have been replaced with a clean, though somewhat plain, new look, and download capabilities are quicker. In addition to bulked-up sales offerings, "Super sites" on featured albums offer comprehensive information about the title and are good enough to belong on the artists' home pages. The icing on the cake is some in-depth, special reports on artists such as Leonard Bernstein.

#### CLASSICAL INSITES

www.classicalinsites.com  
Classical music has solidified its presence

on the Web with this site, which may be the most comprehensive and exhaustive site on the Net devoted to the genre. An attractive home-page design invites browsers to search through various in-depth categories, including a multimedia gallery of the greatest classical composers and performers in history, as well as a regularly updated featured-artist exhibit. Another department is the Conservatory, an educational environment for enthusiasts and a resource for students and professionals alike. The Fountain is an interactive area that incorporates music clips and chat areas, and the Performance Center focuses on musical performances, whether they are online cyber-broadcasts or links to performing organizations. The site is capped off with the CI Store, which is stocked with more than 150,000 CDs and cassettes.

#### STREAMLAND

www.streamland.com  
In the growing craze to provide streamed music videos on the Web, an increasing number of sites are competing to become the Net's first definitive streaming-video page. Web music giant Sonicnet, with sponsor Levi's jeans, throws itself into the mix with the creation of Streamland, a site that offers more than 100 complete streaming videos on demand. The new site is regularly updated with 10 new videos a week, so its library is sure to rapidly expand. Streamland currently offers a selection of rock, hip-hop, and electronica videos. After completing a free but somewhat bothersome registration form, the site is launched through Java, which can prove cumbersome at times. Once into the site, users can search by keyword or genres or alphabetically, and the videos are streamed through RealPlayer software. A word of warning: the faster the connection, the better the quality of the video. With the proper connection, Streamland is off to a rocking start.

## AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

#### AFTER THE FALL

By Suzanne Somers  
Read by the author  
Random House Audiobooks

Three hours (abridged), \$18

ISBN 0-375-40333-7

In "Keeping Secrets," her personal account of growing up with an alcoholic father, Somers proved she was no ditz blonde. Here, she again talks about her choices with brutal honesty and surprising insight. Somers details her 30-year marriage in a way that suggests she's exorcising personal demons. She calls her husband a life partner and the love of her life, but she's frank about his controlling nature and her pain over the indifference he showed her son from a previous marriage. She notes problems within their blended family, which also includes two children from her husband's previous marriage. She acknowledges how she perpetuated the difficulties by never demanding that her husband treat her son with respect. Somers also talks about how working on the hit '70s sitcom "Three's Company" was like getting a new childhood, with her TV roommates providing a secure environment that she never had in real life. But Somers' power play for a cut of the show's profits was seen as a prima donna act; when she left the show, many thought it was a deserved comeuppance. But in her view, she was simply negotiating; when her bosses offered her nothing, she walked. After years of rebuilding her career, Somers is now back on top with another sitcom, is a spokeswoman for families of alcoholics and drug abusers, has sold millions of Thighmasters, and has even headlined in Las Vegas. Not bad for a so-called ditz blonde.

## IN PRINT

#### THE BYRDS: TIMELESS FLIGHT REVISITED—THE SEQUEL

By Johnny Rogan  
Rogan House  
720 pages, 20 pounds

Unreleased as yet by an American publisher, this massive doorstop of a tome revises, updates, and augments English writer Rogan's fine 1990 Byrds bio "Timeless Flight." The new work, which draws on primary-source interviews dating from 1977 to 1997 and contains a detailed 126-page discography/sessionography, can rightfully claim definitive status.

In 1964, three refugees from the commercial folk-music scene—Jim (later Roger) McGuinn, David Crosby, and Gene Clark—were joined by bluegrass mandolinist-turned-electric bassist Chris Hillman and drummer Michael Clarke in an L.A. rock band that aspired to become the American answer to the Beatles. For a while, they managed to achieve just that.

The Byrds defined the sound of American rock at the height of the British Invasion; their first six albums, recorded feverishly between 1965-68, set a new artistic standard for the music. Establishing themselves as titans of folk-rock with their hit cover of Bob Dylan's "Mr. Tambourine Man" (a track they refused to record until Dylan, at the behest of manager Jim Dickson, visited the band in the studio), the quintet went on to foment psychedelia with the controversial, pathfinding "raga rock" single "Eight Miles High." During Gram Parsons' brief tenure in 1968, they made a hard left turn away from McGuinn's vision of an electronic

band into country rock with the seminal album "Sweetheart Of The Rodeo."

These advances were made by a lineup as unstable as liquid nitroglycerin. Rogan reveals that the band tried to expel Crosby even before they secured their Columbia Records contract and that intra-band punch-outs were common occurrences. By 1966, the neurotic Clark, who authored the Byrds' best early originals, had exited, setting up a battle for supremacy between the fiery Crosby and the ice-cool McGuinn. Crosby and Clarke were both booted out in 1967, while Hillman exited in 1968 to co-found the Flying Burrito Brothers with Parsons.

McGuinn, with ex-bluegrass guitarist Clarence White at his side, helmed various Byrds lineups through five years of lesser albums. However, by 1973, he dispiritedly realized that "there were only five Byrds" and dissolved the working group in favor of a one-off reunion of the original lineup for David Gef-

fen's Asylum label.

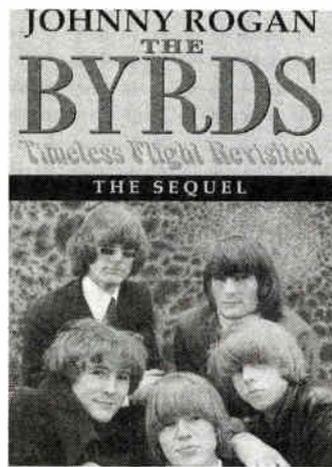
That misbegotten project proved to be the five-piece Byrds' last recording, but Rogan offers an in-depth look at the strange regroupings and fallings-out that involved various original members during the '70s, '80s, and early '90s. Dysfunctional yet highly co-dependent, McGuinn, Crosby, Clark, Hillman, and Clarke were never entirely capable of laying their group to rest, though each new union of the combative ex-bandmates was very evidently doomed from the outset.

Though Rogan is a self-proclaimed mega-fan, he unsparingly assesses both the Byrds' music and their personal failings. The writer never takes sides in his depictions of the multitudinous clashes between the band members, offering a measured account of each blowout. He also casts a cold eye on the costs of the Byrds' fame and on the spiral of alcoholism and drug abuse that led to the deaths of Clark in 1991 and Clarke in 1993. His reporting on Crosby's near-fatal cocaine addiction is at once poignant and horrifying.

Rogan occasionally shows too much charity toward the Byrds' more undistinguished efforts and never gives Parsons quite enough credit for altering the band's musical course at a critical juncture. In the end, though, "Timeless Flight" is a scrupulously fair, cleanly written, and thoroughly researched take on one of the most important American groups of the '60s.

(U.S. readers can mail-order the book from Rogan House, P.O. Box 12728, London SW1P 4FB England.)

CHRIS MORRIS



## Ricky Jones' Debut To Get BET Exposure Universal Artist Lands Hourlong 'Planet Groove' Special

BY ANITA M. SAMUELS

LOS ANGELES—It's extremely rare for a new artist without a video or single at radio to garner an hour-long special on BET's "Planet Groove." But that is exactly what Ricky Jones has done to promote his self-titled debut, due June 2 on Cherry Entertainment Group/Universal Records.

It's a first for BET. "They were impressed by his performance and his overall presentation," says Jacqueline Rhinehart, VP of black music marketing at Universal Records (U.S.).

The "Planet Groove" show, which was scheduled to be taped April 29, is tentatively set to air May 6. In addition, the singer performs every Thursday at Georgia's restaurant in Los Angeles, an establishment that has never featured a vocalist before. "Brad Johnson, the owner, was moved by Ricky," Rhinehart says.

Rather than issue a single out of the box, the label will solicit radio for feedback after the album's release. "We're open to suggestion," Rhinehart says. However, Universal will release Jones' remake of the Isley Brothers' hit "For The Love Of You" to radio in late June. It will be serviced to R&B, R&B adult, and top 40/rhythm-crossover stations.

"It works very well for radio. He's kind of like a young Seal," says Rob Nicholson, VP of KHTO Springfield, Mo. "I think he'll go quite far." Like many of today's new artists, Jones doesn't fit into any one particular genre of music. According to Rhinehart, Jean Riggins, Universal's president of black music, considers him to be what the label calls a "beige" artist, one with crossover appeal in the vein of Bill Withers, who utilized folk-blues guitars, string arrangements, and horns in his music.

However, the label does not consider him an "alternative" artist. "Our campaign has to be different in light of what's happening at radio," says Rhinehart. "He's an album and performance artist, and

they are harder to market because they're not able to be pigeon-holed into one genre. We have to find another niche for them."

Sonia Askew, urban music buyer for Camelot Music in North Canton, Ohio, says Jones has a Tony Rich and Kenny Lattimore sound. "They'll need to go adult contemporary with him," she says. "I'm not sure how a younger consumer who listens to Usher will feel about Ricky Jones. I don't

know how they're going to market him. I think it will be a bit of a challenge getting exposure for him."

Jones says his sound is universal. "It's acoustic and has a retro-pop sound with sexy undertones," he says. On the new set, he co-wrote and produced nine of the 11 tracks.

"Artists like James Taylor inspired me to write songs," he says. Diane Warren penned the song "If I Was The One," which was produced by Bryce Wilson of Groove Theory, while "Lost In You" was written by Tommy Sims, Wayne Kirkpatrick, and Gordon Kennedy, the writing team behind Eric Clapton's "Change The World."

"They're real people," Jones says. "Creatively, they let me do what I wanted" in terms of how he performed the song.

The vocalist utilized live musicians instead of samples. Also contributing to the project were the Horns of Fire (aka Earth, Wind & Fire), while Jeremy Lubbock and Claire Fisher handled string arrangements.

Like many newcomers, Jones is no stranger to music. He is the son of Bobbie Jones, a member of gospel group the Mighty Echoes. Not surprisingly, Jones found his voice in his hometown church choir in Vero Beach, Fla. While pursuing a political science degree, he came

to Los Angeles on vacation and never went back home.

Jones built a reputation as a songwriter who has worked with Babyface, David Foster, and Nancy Wilson. He also sang backup for artists such as Johnny Gill, Aaron Neville, Smokey Robinson, Lionel Richie, and Wynonna Judd.

Jones was the first act signed by Jolene Cherry of Cherry Entertainment Group after she saw him perform at a showcase at Luna Park in Los Angeles. His

(Continued on page 26)



JONES



**Chicago-Bred Players.** A&M Recording act Public Announcement and comedian/actor Jamie Foxx recently attended the Los Angeles premiere of Ice Cube's latest movie, "The Player's Club." The group is featured on the movie's soundtrack, and Foxx stars in the movie. Pictured, from left, are group member Earl Robinson; Foxx; group member Felony Davis; Public Announcement manager Eric Sexton; and group members Glen Wright and Euclid Gray.

## Imajin Gets A Promotional Leg Up; A Bounty On 'HavPlenty' S'track; Peas Are Pod Of Musicians

**GETTIN' BUSY, EARLY:** It's refreshing to see that the people behind new acts aren't wasting any time, making them as visible as possible on high-profile tours rather than just as guests in other artists' videos or cameo appearances on black TV sitcoms.

The teen group Imajin, which consists of Jamal Hampton, Talib Kareem, Olamidé Faison, and John Fitch, began a series of spot tour dates with Mary J. Blige, Usher, and Next April 15 in Minneapolis to support its first single and video, "Shorty (You Keep Playin' With My Mind)," featuring Keith Murray and produced by Deric "D-Dot" Angelettie and Ron "Amen-Ra" Lawrence, on Jive Records. Its self-titled album will be released June 30.

Imajin simultaneously began the first leg of a promotional tour sponsored by Hi-C in which the group performs at junior high and high schools across the country. Some of the dates will include the act performing April 20 at the opening of BET's Soundstage at Pleasure Island at Disney World in Orlando, Fla., and at the Impact Super Summit in Reno, Nev. In late May, the quartet will tour the U.K., Germany, and the Netherlands.

What's refreshing about this group is the fact that, in addition to vocals, all its members are skilled musicians. The 14-year-old Kareem is a musical prodigy who has played piano since the tender age of 5. Faison, 13, the younger brother of actor Donald Faison, plays guitar. Hampton, 16, specializes in drums, which he has been playing since the age of 4. Fitch plays keyboards and comes from a family of professional musicians.

Their musical influences run the gamut from the Jackson Five and New Edition to Mint Condition and Hi-Five. Songs like "I Don't Wanna Play Basketball," "No Love," and "You're The Bomb" sound a lot like Soul IV Real, with the same strong vocal capabilities.

**HAV'N PLENTY:** The soundtrack to the movie "HavPlenty," produced by Tracey Edmonds and Michael McQuarn, features a great remake of "Fire," originally done by the Pointer Sisters, sung duet-style by Babyface and Des'ree. Other noteworthy songs include "Keep It Real" by Jon B. & Coko Featuring Jay-Z; "Heat" by Absoulute, "Tears Away" by Faith Evans; and "What The Hell Do You Want" by Az Yet. The album is set to be released June 2 on Yab

Yum/Sony 550.

**THE SOUL OF BLACK EYED PEAS:** Allan "Apldap" Pineda, Will "Will I Am" Adams, and Jamie "Taboo" Gomez, the young men who make up the group Black Eyed Peas, are the type of artists who appear suddenly and take the hip-hop world by storm with their originality in lyrics and image. In much the same tradition as the positive messages of other acts like the Fugees and A Tribe Called Quest, the group's first single, "Fallin' Up," on Interscope Records, is a fabulous track that eliminates any suggestion that these guys are just another "cookie-cutter" group.

One of the lines in the song boldly drives home the drastic need for change in hip-hop: "I see you try to dis our function by stating that we can't rap/Is it 'cause we don't wear Tommy Hilfiger or baseball caps we don't use dollars to represent." In the same song, the trio deliberately pokes fun at the "rap game," in which, as they say, "the business is the music, but the music isn't the business." Songs like this send a clear signal for others to take the high road of bringing originality back to the music.

In addition to "Fallin' Up," other righteous tracks include "Clap Your Hands," "The Way You Make Me Feel," "Karma," "Que Dices?," and "Communication." Black Eyed Peas' self-titled album is due in late June.

**DOING IT RIGHT THE FIRST TIME:** Double XXposure and the Apollo Theater Foundation will host "Get It Right!," a one-day seminar on artist development May 2 at the Motown Cafe in New York. The seminar will offer hands-on sessions and interactive workshops by industry professionals.

Dionne Warwick, national spokeswoman for the event, said in a prepared statement that the idea of a seminar was "brilliant" and that "someone had to take responsibility [for] our youth." Angelo Ellerbee, Double XXposure's president/CEO, says that a wide range of celebrities and entertainers spanning a number of decades and genres of music are expected to support the seminar.

Artists such as Luther Vandross, Ginuwine, Big Daddy Kane, Philip Michael Thomas, Veronica, and Pete Rock have already confirmed their attendance. Isaac Hayes is slated to host the event.



by Anita M. Samuels



**Naughty Dealings.** Rap act Naughty By Nature recently signed a recording contract with Arista Records. The trio's label debut is expected to street this fall. The act recorded the singles "O.P.P." and "Hip Hop Hooray" while signed to Tommy Boy. Pictured at Arista offices, from left, are Drew Dixon, senior director of R&B A&R at Arista; group members Treach and Vinnie; Clive Davis, president of Arista; group member Kay Gee; Lionel Ridenour, senior VP of black music at Arista; and Carol Fenelon, senior VP, business and legal affairs, at Arista.



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# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
***No. 1***					
1	1	1	12	ROMEO AND JULIET ● SYLK-E. FINE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA	4 weeks at No. 1
2	2	5	5	MONEY, POWER & RESPECT ● THE LOX [FEAT. DMX & LIL' KIM] (C) (D) (T) (X) BAD BOY 79156/ARISTA	
3	3	4	5	SECOND ROUND K.O. ● CANIBUS (C) (D) (T) UNIVERSAL 56175	
4	4	2	7	VICTORY ● PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	
5	5	3	19	DEJA VU (UPTOWN BABY) ● LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	
6	6	6	14	GONE TILL NOVEMBER ● WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	
7	8	10	11	GET AT ME DOG ● DMX (FEATURING SHEEK OF THE LOX) (C) (D) (M) (T) (X) DEF JAM 568862/MERCURY	
***GREATEST GAINER***					
8	36	—	2	CLOCK STRIKES ● TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG	
9	10	11	6	GITTY UP ● SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND	
10	9	8	11	THE PARTY CONTINUES ● JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	
11	11	9	15	WHAT YOU WANT ● MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	
12	7	7	7	DO FOR LOVE ● 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	
13	13	12	6	RAISE THE ROOF ● LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 572250/ISLAND	
14	14	14	4	I GOT THE HOOK UP! ● MASTER P FEAT. SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	
15	15	15	8	WHO AM I ● BEENIE MAN (C) (D) (X) 2 HARD 6160/VP	
16	12	13	15	MAKE EM' SAY UHM! ● MASTER P FEAT. FIEND, SILK THE SHOCKER, MIA X, & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	
17	16	18	6	STILL PO' PIMPIN' ● DO OR DIE FEAT. JOHNNY P AND TWISTA (C) (D) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	
18	21	24	3	OUT OF SIGHT (YO) ● RUFUS BLAQ (C) (D) PERSPECTIVE 587594/A&M	
19	NEW ▶	1		TURN IT UP (REMIX)/FIRE IT UP ● BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	
20	19	22	15	FATHER ● LL COOL J (C) (D) DEF JAM 568332/MERCURY	
21	33	27	6	THROW YO HOOD UP ● MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
22	17	16	8	JUST BE STRAIGHT WITH ME ● SILK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK (C) (D) (T) NO LIMIT 43305/PRIORITY	
23	26	28	27	I'M NOT A PLAYER ● BIG PUNISHER (C) (D) (T) LOUD 64910/RCA	
24	25	20	18	BURN ● MILITIA (C) (D) (T) RED ANT 119006/MERCURY	
25	23	21	17	DANGEROUS ● BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	
26	18	19	11	GETTIN' JIGGY WIT IT ● WILL SMITH (C) (D) (V) COLUMBIA 78804	
27	20	25	13	THE CITY IS MINE ● JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	
28	32	23	10	6 A.M. (WE BE ROLLIN') ● NADANUF (C) (D) (T) (X) REPRISE 17278/WARNER BROS.	
29	22	26	22	BEEN AROUND THE WORLD'S ALL ABOUT THE BENJAMINS ● PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) BAD BOY 79130/ARISTA	
30	27	29	3	JAM ON IT ● CARDAN (FEATURING JERMAINE DUPRI) (C) (D) (T) PENALTY 7228/TOMMY BOY	
31	28	30	21	JUST CLOWNIN' ● WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	
32	37	—	2	SHAWTY FREAK A LIL' SUMTIN' ● LIL' JON AND THE EAST SIDE BOYZ (C) (T) (X) MIRROR IMAGE 479/CHIBAN	
33	41	34	6	I CAN FEEL IT ● GHETTO MAFIA (C) (T) DOWN SOUTH 4003/FULLY LOADED	
34	24	17	20	SWING MY WAY ● K.P. & ENVY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	
35	48	31	9	DOO DOO BROWN ● DJ NASTY KNOCK (C) (D) STREET STREET 30009	
36	34	36	12	NOTHIN' MOVE BUT THE MONEY ● MIC GERONIMO FEAT. DMX & BLACK ROB (C) (T) (X) BLUNT 4939/TVT	
37	38	—	2	SOUTHSIDE ● LIL' KEKE (C) (D) JAM DOWN/BREAKAWAY 482000/ISLAND	
38	30	32	9	ALL MY LOVE ● QUEEN PEN FEAT. ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	
39	35	—	2	BODY ● MIKE CITY (C) INTERSOUND 8129	
40	NEW ▶	1		COME & GET IT ● DARQ AGE (C) (D) (T) KURUPT 004	
41	RE-ENTRY	3		TAKE YOUR TIME ● KOMPOZUR (C) (T) (X) ALL NET 2290	
42	29	39	10	BODY ROCK ● MOS DEF FEATURING Q-TIP & TASH (C) (D) (T) OPEN MIC 157/RAWKUS	
43	40	33	14	IF YOU THINK I'M JIGGY ● THE LOX (C) (D) BAD BOY 79115/ARISTA	
44	31	—	2	THE MOST BEAUTIFUL GIRL ● RAHEEM (C) (D) (T) TIGHT 2 DEF/BREAKAWAY 482001/ISLAND	
45	42	40	5	2 LIVE PARTY ● THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAKNASTY) (C) (D) (T) LIL' JOE 897	
46	RE-ENTRY	2		SHAKE DAT ● M.A.D. KUTZ (C) (D) (T) WARNER BROS. 17264	
47	RE-ENTRY	28		IMMA ROLLA ● MR. MONEY LOC (C) (T) (X) LOC-N-UP 70310	
48	43	35	10	ANOTHER RIOT ● KINGPIN SKINNY PIMP (C) (D) 40 STREET 4043	
49	45	45	13	SEND MY LOVE/SEND ONE YOUR LOVE ● BORN JAMERICANS (C) (D) DELICIOUS VINYL 171903	
50	44	43	27	FEEL SO GOOD ● MASE (C) (D) BAD BOY 79122/ARISTA	

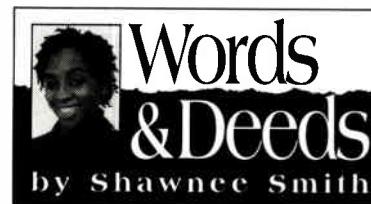
Records with the greatest sales gains this week. ● Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. \*Asterisk indicates catalog number is for cassette 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.

## Goodie Mob. Stands On Its Message

KEEPING IT RIGHT-EOUS: T-Mo, a member of LaFace act Goodie Mob., can't understand why the press is putting the group on "a pedestal" for the positive content of its latest set, "Still Standing." He just sees the album as a natural progression from the act's 1995 debut album, "Cell Therapy."

"We just lost two of the most important figures in rap," T-Mo says about the impact the deaths of Tupac Shakur and the Notorious B.I.G. had on the group—himself, Cee-lo, Khujo, and Gipp—and the material on its sophomore set.

"We just felt like we had to let the world know that the 'good still die mostly over bullshit' [the meaning of



the group to record tracks like the mentally enriching "Beautiful Skin," which praises African-American women and encourages them to respect themselves; "The Experience," which definitively analyzes the "nigga" debate; "Distant Wilderness," which depicts life as a sacred and temporary passage between birth and death; and the album's first single, "They Don't Dance No Mo," which discusses all the dangerous ancillary avenues contemporary music takes its listeners beyond the usual exercise of dance.

Every track goes against the grain of what is being presented in the majority of contemporary hip-hop lyrics, which is what makes the group's music appealing.

"We just care a lot," says Gipp. "A lot of artists who learn the game may not care. But we care about the music and about the people. We want to make people think about everything they do and about the consequences. We're not going to change just because people want to dance in the clubs. After you dance in the clubs, then what? [People] will still be buying clothes and spending their money in other folks' neighborhoods. There's got to be another mission."

"People have to be about something other than partying. What about education and motivation? If you think about it, if [party music] is all the young kids hear on the radio, they will get the impression that that's all there is to think about. That they don't need education; [they] just [need to] party, spend money, and meet girls. We have to give them something bigger than that to do. They need positive things to get through what they have to deal with in life. We need to build as a people and stop talking about it."

It's a mouthful, but it's a mouthful of wisdom that many rap groups shy away from.

"We don't mind being role models to kids growing up out there," Gipp continues. "We have to set an example the way Chuck D. and those guys came during the '80s and stood up for us. They helped us understand where we wanted to go. So we want to show the example of how to lead and not follow everybody. It's like right now we've got a lot of followers and nobody's leading. Hopefully, we can get it to where everybody's leading and there are no followers."

Adds Cee-lo, "I believe all music can be done in good taste and that it can be put together and packaged correctly. With a lot of the music out today, artists feel pressure. It may be pressure of a deadline or pressure to come up with that first single, so a lot of people may not have time to do more than come up with that

hook. But we judge albums as a whole, not just singles.

"Everything we do, we do consciously because we feel all music is conscious. I do believe that everyone knows exactly what they are doing [when they create music]. But what they don't understand is the effect of what they say."

While the group's sentiments are directed mainly toward African-American youth—"I got to deal with the problems in my house before I go out and tell my next-door neighbor what to do," Khujo says—LaFace execs say its messages reach kids of all races in both cities and suburbs.

"[Their music] crosses the cultural lines in much the same way that a lot of rap does, because it provides a window into the black community," says Dorsey James, LaFace GM. "And people in general are voyeurs and like to look into places they can't go, and Goodie Mob. provides that view."

James admits that the group's stronghold tends to be in the South, Midwest, and West Coast. The label is hoping to win over the Northeast with "Still Standing."

"We're going to have them perform live in many of the Northeast markets," says James. "Because anyone who sees Goodie Mob. becomes a fan. Their performance is so overwhelming because it's so original, and so heartfelt because they are so committed to the causes they are talking about."

The group is slated to tour the U.S. with Geffen/MCA act the Roots April 25-June 2. They are scheduled to perform in Boston, New York, Philadelphia, and Washington, D.C.

Goodie Mob.'s promo tour, which followed a Southern, Midwestern, and West Coast sweep, began at the end of March and concludes at the end of April. The label is also attempting to secure national TV performances.

The group will begin touring Canada in May and the U.K., Germany, and Holland in late June.

PRODUCTIONS: Erick Sermon has signed a production deal with DreamWorks Records for his Def Squad imprint. The first project is slated to be former BLACKstreet member Dave Hollister's solo debut. The set is due this summer. Sermon's production deal and Hollister come to DreamWorks from EMI.

Producer David "Ski" Willis ("Who Ya' Wit," "Dead Presidents," "Feelin' It," "Luchini [This Is It]") has signed a label deal with Ruffhouse/Columbia for Roc-A-Blok Records (not affiliated with Jay-Z's Roc-A-Fella Records). Stephen Henderson is serving as president of the label, and Darien Dash (brother of Roc-A-Fella's Damon Dash) is COO. "Street Cinema" by upcoming rappers Sporty Thiev\$ is the label's first release, slated for July 7. The single, "Mack Daddy," backed with "Street Cinema," was serviced to radio in March. Subsequent releases from Pace Won and Ski are on the schedule.



GOODIE MOB.

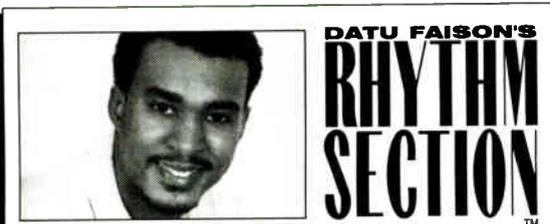
the group's name]. And for us to put out a rap album that was something other than positive would be a transgression. Nobody lives forever, and in the end we all got to answer to God."

The set, which bowed internationally April 7 (a release date in the U.K. is still pending), features 15 tracks that meld the group's socially, politically, and musically diverse backgrounds. Mixing gospel, hip-hop, trip-hop, rock, soul, and acid jazz, the set was No. 2 on Billboard's Top R&B Albums chart and No. 6 on The Billboard 200 for the week ending Saturday (25).

Although all the group's members were raised in the Southern Baptist Church, and Cee-lo's delivery and soulful choruses closely mimic that of a fiery preacher, the group's visionary and oft-times apocalyptic lyrics come from another place.

"Our real background is struggle," says Khujo. "Being from the South, we've been oppressed. So it's not like we said we gonna be real positive; we just soaked up our environment—the old values we was taught and the new values we just being taught as we come of age."

The deep-rooted Southern values of family and community, combined with the onslaught of death among youth, violence, and feelings of isolation between the generations, fueled



**WHAT'S NEXT:** One week after hitting the top spot on the Hot 100, "Too Close" by Next (Arista) accomplishes the same feat on Hot R&B Singles, rising 2-1, ending the reign of Montell Jordan's "Let's Ride" (Def Jam/Mercury). It's pretty rare that a record climbs to No. 1 on the Hot 100 before it does so on Hot R&B Singles. There have only been three other songs to do so in the six years that Hot R&B Singles has used Broadcast Data Systems (BDS) and SoundScan information, and all three were pop ballads: Vanessa Williams' "Save The Best For Last" (Mercury), which hit the top of the Hot 100 in the May 21, 1992, issue; Boyz II Men's "End Of The Road" (Motown), which did so in the March 15 issue of the same year; and Whitney Houston's "I Will Always Love You" (Arista), which first crowned the Hot 100 on Nov. 28, 1992. Like "Too Close," all three songs went to No. 1 on the R&B list one week later. "Too Close" saw an 11% sales increase, but a small gain on either the retail or radio side would have moved it to the summit.

**NO XSCAPE:** The next song likely to hit the top of Hot R&B Singles is Mya's "It's All About You" (University/Interscope), which features guest artist Sisqo of Dru Hill. That song has been posting gains of at least 1,000 points for the past few weeks and moves 4-3 on Hot R&B Singles. With only eight weeks on the chart, it's still fairly young in its chart life and has plenty of room for airplay growth. It stands at 29.2 million listeners and is supported by 80 of our 106 BDS-monitored R&B stations. However, right on Mya's heels is Xscape and its Diane Warren-penned pop tune, "The Arms Of The One Who Loves You" (Columbia), which earns Hot Shot Debut at No. 7. Like other fast-growing songs, it has officially been at radio only three weeks and sports 19 million listeners. By the May 16 issue, which is how long I'm predicting Next will stay at No. 1, Mya and Xscape could be in a tight race for the top spot. The former ranks at No. 3 on Hot R&B Singles Sales, and the latter is at No. 4.

**SPARKS FLY:** Sparkle's "Be Careful" (Rock Land/Interscope) marks the first single from R. Kelly's new Interscope-distributed Rock Land Records. Kelly, who wrote and produced the track, is also a featured artist. The record's growth is pretty much unparalleled, with 25.5 million listeners in just its second week at radio. The closest comparison I can think of is Erykah Badu's "Tyrone" (Kedar/Universal), which posted 18 million listeners in its second week at radio, earning a No. 20 ranking on Hot R&B Airplay in the Nov. 8, 1997, issue. That song eventually grew to 49 million listeners in eight weeks. Sparkle sits at No. 12 on Hot R&B Airplay. Of the track's 76 R&B supporters, 17 stations have "Be Careful" in power rotation, with KLTB Lafayette, La., supplying 74 spins. The song officially goes for airplay May 11, and group's self-titled album hits stores May 19.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	6	4	HERE COMES THE HORNS	DELINQUENT HABITS (RCA)
2	—	1	HOLD ON TO YOUR DREAMS	THE CHI-LITES (COPPER SUN/PP1)
3	3	5	EVERYDAY	FATAL (RELATIVITY)
4	—	1	INDEPENDENCE DAY	TOO SHORT WITH KEITH MURRAY (SHORT/JIVE)
5	4	3	DO YOU	HEATHER B. (FREEZE/REPLAY)
6	8	9	MY STEEZ	RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG PLYSOLID DISCS)
7	2	4	TOMIKA	MR. INTERNATIONAL (ALBATROSS)
8	—	26	COME ON EVERYBODY (GET DOWN)	US 3 (BLUE NOTE/CAPITOL)
9	9	3	LET IT GO	NICE & SMOOTH (STREET LIFE/ALL AMERICAN)
10	7	5	THEY BE JUMPIN'	MICHAEL LONG FEAT. K&HILL & TETRAZ (MAJOR TURNOUT/SO LONG/ALADDIN)
11	16	5	BLAST FIRST	PARIS (UNLEASHED/WHIRLING)
12	17	3	I KNOW YOU WANT ME	NASTYBOY KLICK FEAT. CECE PENISTON (NASTYBOY)
13	11	4	SABROSURA	D.J. LAZ (PANDISC)

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

## R&B

### RICKY JONES

(Continued from page 24)

manager/booking agent is Melissa Ritter, who is also his song-writing partner.

Universal is still working on the Jones campaign, Rhinehart says, and he'll be featured in the "Universal Salon Series," which will showcase Jones with a live band May 8 in New York, along with other Universal distributed artists such as Angel and Rachid.

As a way to introduce him to the R&B audience, Rhinehart says, the label did a value-added promotion that offered a free two-track Ricky Jones CD with the purchase of the self-titled album by Ol Skool.

"Coming out of the box, we're get-

*'He's an album and performance artist, and they are harder to market'*

ting good feedback from retailers based on the value adds, with people coming back to the store looking for more material on Ricky," says Amelia Bryant, senior director of Universal's urban marketing in Los Angeles. Bryant adds that the performances at Georgia's are creating strong word-of-mouth on Jones in Los Angeles.

Smaller R&B retail stores, says Rhinehart, were serviced with standees of Jones. "We have gotten great feedback from them, as they were inclined to play the advance album in their stores," she says. "That's how we got in-store retail play."

Universal also has plans in the works for Jones to perform at conventions and schools. Rhinehart says the promotion team is targeting alternative ways to market Jones other than radio walk-throughs and in-stores. Those plans include visits to churches, conventions, corporate headquarters, and newspapers.

Rhinehart says Universal plans to target high school representatives so it can build its own street team. It will also target civic organizations, including the military, social clubs, and YMCAs.

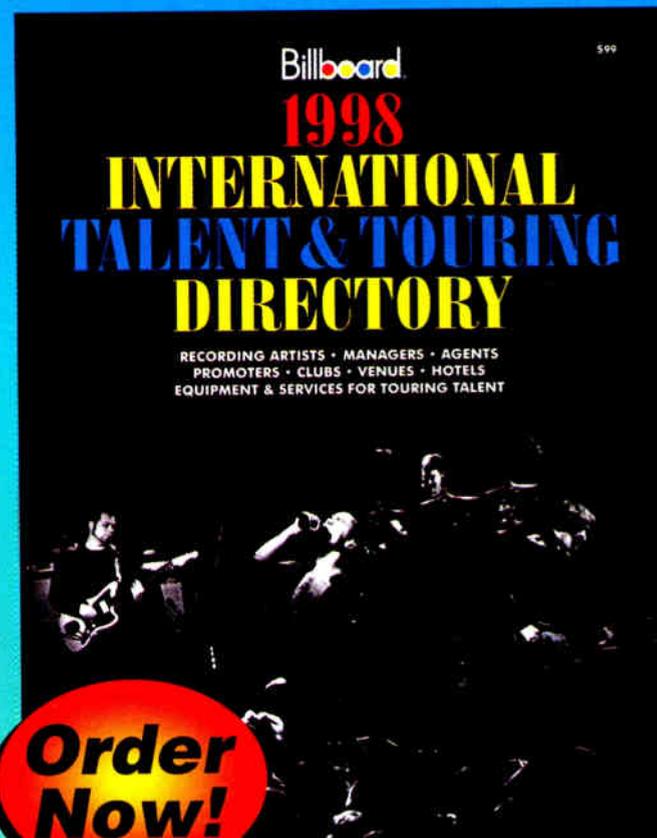
Rhinehart says the label is pursuing TV's "Vibe" and has an interactive ad with Sister to Sister magazine, in which an 800 number will be available for people to call and hear six tracks from Jones' upcoming album. Rhinehart says the artist will be featured on Universal's World Wide Web site.

Jones will have a song on Universal's "Organic Soul," a commercial album that will be distributed to retail and radio. The compilation will also serve as an under-cap prize for a Pepsi-Cola campaign in California.

A videoclip for the single, "For The Love Of You," has not yet been planned. At press time, there were no promotion or international tour plans set, Rhinehart says.

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# Billboard TOP R&B ALBUMS

MAY 2, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	62	3	<b>SOUNDTRACK</b> NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	1
2	4	5	5	<b>SOUNDTRACK</b> HEAVYWEIGHT 540886*/A&M (10.98/17.98)	THE PLAYERS CLUB	2
3	2	—	2	<b>GOODIE MOB</b> LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
4	3	—	2	<b>DO OR DIE</b> NEIGHBORHOOD WATCH/RAP-A-LOT 45612*/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	3
5	6	1	4	<b>GANG STARR</b> NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	1
6	5	84	3	<b>AZ</b> NOO TRYBE 56715*/VIRGIN (10.98/16.98)	PIECES OF A MAN	5
7	7	4	6	<b>C-MURDER</b> NO LIMIT 50723*/PRIORITY (10.98/16.98) <b>HS</b>	LIFE OR DEATH	1
<b>*** GREATEST GAINER ***</b>						
8	17	19	31	<b>JON B.</b> YAB YUM/550 MUSIC 67805*/EPIC (10.98/16.98)	COOL RELAX	8
9	14	11	28	<b>JANET</b> VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
10	12	8	3	<b>MONTELL JORDAN</b> DEF JAM 536987*/MERCURY (10.98/16.98)	LET'S RIDE	8
11	13	12	44	<b>K-CI &amp; JOJO</b> MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
12	8	2	4	<b>DAZ DILLINGER</b> DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	2
13	9	7	10	<b>SILKK THE SHOCKER</b> NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
14	15	13	30	<b>BRIAN MCKNIGHT</b> MOTOWN 536215 (10.98/16.98)	ANYTIME	1
15	16	14	4	<b>ARETHA FRANKLIN</b> ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	7
16	19	16	29	<b>NEXT</b> ARISTA 18973 (10.98/15.98) <b>HS</b>	RATED NEXT	13
17	10	6	5	<b>CAPPADONNA</b> RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98/16.98)	THE PILLAGE	1
18	11	3	4	<b>COCOA BROVAZ</b> DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	3
<b>*** HOT SHOT DEBUT ***</b>						
19	<b>NEW</b>	1	1	<b>TAMIA</b> QWEST 46213*/WARNER BROS. (10.98/16.98)	TAMIA	19
20	18	9	8	<b>SCARFACE</b> RAP-A-LOT 45471*/VIRGIN (10.98/22.98)	MY HOMIES	1
21	23	17	23	<b>LSG</b> EASTWEST 62125*/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
22	20	15	31	<b>USHER</b> LAFACE 26043*/ARISTA (10.98/16.98)	MY WAY	1
23	21	18	18	<b>QUEEN PEN</b> LIL MAN 90151*/INTERSCOPE (10.98/16.98) <b>HS</b>	MY MELODY	13
24	32	31	22	<b>CHICO DEBARGE</b> KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
25	24	20	34	<b>MASTER P</b> NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
26	22	10	3	<b>FATAL</b> RELATIVITY 1622* (10.98/15.98)	IN THE LINE OF FIRE	10
27	33	29	31	<b>MARIAH CAREY</b> COLUMBIA 67835 (10.98/17.98)	BUTTERFLY	3
28	26	25	15	<b>THE LOX</b> BAD BOY 73015*/ARISTA (10.98/16.98) <b>HS</b>	MONEY, POWER & RESPECT	1
29	28	22	24	<b>MYSTIKAL</b> BIG BOY/NO LIMIT 41620*/JIVE (10.98/16.98) <b>HS</b>	UNPREDICTABLE	1
30	25	24	26	<b>MASE</b> BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
31	27	26	53	<b>MARY J. BLIGE</b> MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
32	29	21	4	<b>PUBLIC ANNOUNCEMENT</b> A&M 540882 (10.98/16.98)	ALL WORK, NO PLAY	14
33	31	33	21	<b>WILL SMITH</b> COLUMBIA 68683* (10.98/17.98)	BIG WILLIE STYLE	9
34	30	23	23	<b>TIMBALAND AND MAGOO</b> BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
35	36	34	6	<b>KEITH WASHINGTON</b> SILAS 11744*/MCA (10.98/16.98)	KW	27
36	35	37	40	<b>PUFF DADDY &amp; THE FAMILY</b> BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
37	40	39	9	<b>JAGGED EDGE</b> SO SO DEF 68181*/COLUMBIA (10.98/16.98) <b>HS</b>	A JAGGED ERA	19
38	37	27	4	<b>PLAYA</b> DEF JAM 536386*/MERCURY (8.98/12.98)	CHEERS 2 U	19
39	34	—	2	<b>DAVINA</b> LOUD 67536*/RCA (10.98/16.98) <b>HS</b>	BEST OF BOTH WORLDS	34
40	42	43	43	<b>WYCLEF JEAN FEAT. REFUGEE ALLSTARS</b> RUFFHOUSE 67974*/COLUMBIA (10.98/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
41	43	36	9	<b>DESTINY'S CHILD</b> COLUMBIA 67728* (10.98/16.98)	DESTINY'S CHILD	14
42	39	35	8	<b>BEENIE MAN</b> SHOCKING VIBES 1513*/VP (9.98/14.98) <b>HS</b>	MANY MOODS OF MOSES	35
43	38	28	8	<b>OL SKOOL</b> KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	10
44	48	46	38	<b>JOE</b> JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
45	41	42	32	<b>BUSTA RHYMES</b> ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
46	45	40	23	<b>ERYKAH BADU</b> KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
47	47	32	13	<b>YOUNG BLEED</b> ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD NO LIMIT 50738*/PRIORITY (10.98/16.98)	MY BALLS AND MY WORD	1
48	49	47	25	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98/16.98)	IN MY LIFETIME, VOL. 1	2

49	44	—	2	<b>JOHNNIE TAYLOR</b> MALACO 7488 (10.98/14.98)	TAYLORED TO PLEASE	44
50	51	50	48	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> B-RITE 90093*/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
51	57	52	5	<b>CECE WINANS</b> PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
52	50	45	22	<b>2PAC</b> AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	1
53	54	48	4	<b>SYLK-E. FYNE</b> GRAND JURY 67551*/RCA (10.98/16.98) <b>HS</b>	RAW SYLK	47
54	<b>RE-ENTRY</b>	4	4	<b>VARIOUS ARTISTS</b> THUMP 1100* (10.98/15.98)	GHETTO POLITIX	54
55	52	38	6	<b>KILLAH PRIEST</b> GEFEN 24971* (10.98/16.98)	HEAVY MENTAL	4
56	56	51	57	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
57	53	49	31	<b>SOUNDTRACK</b> LAFACE 26041*/ARISTA (10.98/16.98)	SOUL FOOD	1
58	55	41	8	<b>C-BO</b> AWOL/NOO TRYBE 45496*/VIRGIN (10.98/15.98)	TIL' MY CASKET DROPS	4
59	46	30	4	<b>DAS EFX</b> EASTWEST 62063*/EEG (10.98/16.98)	GENERATION EFX	10
60	<b>NEW</b>	1	1	<b>MAC DRE</b> ROMP 1050 (9.98/15.98) <b>HS</b>	STUPID DOO DOO DUMB	60
61	60	54	74	<b>DRU HILL</b> ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	5
62	58	44	9	<b>SOUNDTRACK</b> TOMMY BOY 1227* (11.98/17.98)	RIDE	13
63	64	58	61	<b>TRU</b> NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
64	59	53	27	<b>UNCLE SAM</b> STONECREEK 67731*/EPIC (10.98/16.98) <b>HS</b>	UNCLE SAM	24
65	71	65	38	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549029/A&M (10.98/16.98) <b>HS</b>	TIME FOR HEALING	24
66	62	63	24	<b>KAREN CLARK-SHEARD</b> ISLAND 524397 (10.98/17.98) <b>HS</b>	FINALLY KAREN	28
<b>*** PACESETTER ***</b>						
67	90	87	23	<b>PEGGY SCOTT-ADAMS</b> MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	49
68	70	66	36	<b>SWV</b> RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
69	61	55	24	<b>THREE 6 MAFIA</b> RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
70	63	64	22	<b>KENNY G</b> ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
71	73	77	77	<b>MAKAVELI</b> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
72	<b>NEW</b>	1	1	<b>SOUNDTRACK</b> INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	72
73	68	71	18	<b>VARIOUS ARTISTS</b> POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	25
74	65	72	3	<b>TEDDY PENDERGRASS</b> PHILADELPHIA INTERNATIONAL/THE RIGHT STUFF 36994/EMI CAPITOL (9.98/15.98)	GREATEST HITS	65
75	66	69	25	<b>H-TOWN</b> RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
76	88	78	29	<b>IMMATURE</b> MCA 11668 (10.98/16.98)	THE JOURNEY	20
77	85	73	11	<b>VARIOUS ARTISTS</b> THUMP 9960 (10.98/15.98)	OLD SCHOOL FUNK II	42
78	75	57	4	<b>VARIOUS ARTISTS</b> JAKE 90188*/INTERSCOPE (11.98/17.98)	D.J. MAGIC MIKE PRESENTS BOOTYZ IN MOTION	57
79	77	81	27	<b>NAS ESCOBAR, FOXY BROWN, AZ AND NATURE</b> AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
80	87	90	10	<b>PHIL PERRY</b> PEAK/PRIVATE MUSIC 82163*/WINDHAM HILL (10.98/16.98) <b>HS</b>	ONE HEART ONE LOVE	67
81	96	85	10	<b>RANDY CRAWFORD</b> BLUEMOON/ATLANTIC 92785/AG (10.98/16.98)	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE	70
82	81	82	31	<b>BONEY JAMES</b> WARNER BROS. 46548 (10.98/16.98) <b>HS</b>	SWEET THING	49
83	78	74	43	<b>PATTI LABELLE</b> MCA 11642 (10.98/16.98)	FLAME	10
84	67	56	4	<b>LIL' KEKE</b> JAM DOWN/BREAKAWAY 481000/ISLAND (10.98/16.98) <b>HS</b>	COMMISSION	37
85	74	88	30	<b>BOYZ II MEN</b> MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
86	91	—	2	<b>THE 2 LIVE CREW</b> LIL' JOE 231* (10.98/15.98)	THE REAL ONE	86
87	76	79	29	<b>LUTHER VANDROSS</b> LV 68220*/EPIC (10.98/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
88	84	80	4	<b>DJ HONDA</b> RELATIVITY 1613* (10.98/15.98) <b>HS</b>	HII	57
89	94	86	48	<b>SOUNDTRACK</b> NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
90	86	76	41	<b>MISSY "MISDEMEANOR" ELLIOTT</b> EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUBA FLY	1
91	82	75	6	<b>SMOOTH</b> PERSPECTIVE 549033/A&M (10.98/16.98) <b>HS</b>	REALITY	48
92	89	—	16	<b>ROBYN</b> RCA 67477 (10.98/16.98) <b>HS</b>	ROBYN IS HERE	51
93	<b>RE-ENTRY</b>	15	15	<b>JONATHAN BUTLER</b> NZK ENCODED 10005 (10.98/15.98)	DO YOU LOVE ME?	57
94	<b>RE-ENTRY</b>	42	42	<b>TWISTA</b> CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) <b>HS</b>	ADRENALINE RUSH	13
95	92	—	61	<b>ERYKAH BADU</b> KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
96	69	—	2	<b>RAHEEM</b> TIGHT 2 DEF/BREAKAWAY 481001/ISLAND (10.98/16.98) <b>HS</b>	TIGHT 4 LIFE	69
97	<b>RE-ENTRY</b>	43	43	<b>WU-TANG CLAN</b> LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
98	100	61	8	<b>ABOVE THE LAW</b> TOMMY BOY 1233 (10.98/16.98)	LEGENDS	27
99	97	—	26	<b>LL COOL J</b> DEF JAM 539186*/MERCURY (11.98/17.98)	PHENOMENON	4
100	98	—	4	<b>VARIOUS ARTISTS</b> EASTWEST 62150*/EEG (10.98/16.98)	RHYTHM & QUAD 166 VOL. 1	91

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.

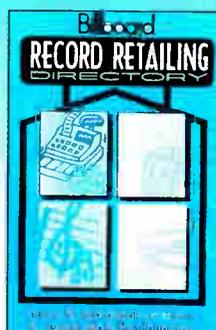
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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 R&B stations are electronically monitored 24 hours a day, 7 days a week.

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

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

HOT R&B RECURRENT AIRPLAY

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

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

R&B SINGLES A-Z

Table with columns: TITLE (Publisher - Licensing Org.), Sheet Music Dist., ASCAP/After School, BMI, etc. Lists various R&B singles alphabetically.

Hot R&B Singles Sales

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



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

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

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

MAY 2, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	2	3	12	<b>TOO CLOSE</b> KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
2	1	1	11	<b>LET'S RIDE</b> ▲ T. BISHOP (M. JORDAN, MASTER P, SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (C) (D) (T) DEF JAM 568475/MERCURY	1
3	4	8	8	<b>IT'S ALL ABOUT ME</b> D. PEARSON (D. PEARSON, M. ANDREWS, N. DUDLEY, T. HORN, J. JECZALIK, G. LANGAN, P. MORLEY)	◆ MYA WITH SPECIAL GUEST SISQO (C) (D) UNIVERSITY 97024/INTERSCOPE	3
4	3	2	6	<b>ALL MY LIFE</b> J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
5	6	6	8	<b>A ROSE IS STILL A ROSE</b> L. HILL (L. HILL, J. W. BUSH, K. WITHROW, J. HOUSER, A. A. LY, E. BRICKELL)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13465	5
6	5	4	11	<b>BODY BUMPIN' YIPPIE-YI-YO</b> E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 58244	4
				<b>*** Hot Shot Debut ***</b>		
7	<b>NEW</b> ▶		1	<b>THE ARMS OF THE ONE WHO LOVES YOU</b> G. ROCHE (D. WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	7
8	7	5	12	<b>ROMEO AND JULIET</b> G. BAILLERGEAU, V. MERRITT (JOHN, WARNER JR., WINBUSH, MOORE)	◆ SYLK-E. FINE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA	5
9	8	12	5	<b>MONEY, POWER &amp; RESPECT</b> D. ANGELETTI, R. LAWRENCE (S. JACOBS, J. PHILLIPS, D. STYLES, E. SIMMONS, D. ANGELETTI, R. LAWRENCE, J. SMITH)	◆ THE LOX [FEATURING DMX & LIL' KIM] (C) (D) (T) (X) BAD BOY 79155/ARISTA	8
10	10	7	23	<b>NO, NO, NO</b> W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	1
11	11	10	14	<b>WHAT YOU WANT</b> N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	3
12	18	18	8	<b>IMAGINATION</b> J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. PERREN, D. RICHARDS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS.	12
13	9	9	15	<b>NICE &amp; SLOW</b> ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
14	14	17	7	<b>VICTORY</b> ▲ STEVE J., S. COMBS (C. WALLACE, J. PHILLIPS, S. COMBS, S. JORDAN, B. CONTI)	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	14
15	13	16	5	<b>SECOND ROUND K.O.</b> W. JEAN, J. WONDER (G. WILLIAMS, N. JEAN, J. WONDER, R. CHAMBERS, T. BELL, K. GAMBLE)	◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	13
16	12	11	29	<b>DEJA VU (UPTOWN BABY)</b> ● KNS (D. FAGEN, W. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	4
17	20	21	6	<b>CHEERS 2 U</b> TIMBALAND (S. GARRETT, T. MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	17
18	17	14	14	<b>GONE TILL NOVEMBER</b> ▲ W. JEAN (N. JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	9
19	19	23	14	<b>THEY DON'T KNOW/ARE U STILL DOWN</b> T. KELLEY, B. ROBINSON, T. SHAKUR (JON B., T. KELLEY, B. ROBINSON, T. SHAKUR, JOHNNY J.)	◆ JON B. (C) (D) Y&B 550 MUSIC 78793/EPIC	9
20	15	15	7	<b>DO FOR LOVE</b> ● SOULSHOCK, KARLIN (T. SHAKUR, C. SHACK, K. KARLIN, B. CALDWELL, A. KETNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	10
21	16	13	6	<b>RAIN</b> B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (D) RCA 65402	7
22	26	30	9	<b>WHO AM I</b> J. HARDING (M. DAVIS, J. HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARD 6160/VP	22
23	21	25	11	<b>GET AT ME DOG</b> PK, GREASE (E. SIMMONS, A. FIELDS, D. BLACKMON, S. TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (C) (D) (M) (T) (X) DEF JAM 568862/MERCURY	19
				<b>*** Greatest Gainer/Sales ***</b>		
24	42	—	2	<b>CLOCK STRIKES</b> TIMBALAND (T. MOSLEY, M. BARCLIFF, G. LARSON, S. PHILLIPS)	◆ TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	24
25	22	27	9	<b>BRING IT ON</b> F. JERKINS III, K. WASHINGTON (F. JERKINS III, K. WASHINGTON, M. NELSON)	◆ KEITH WASHINGTON (C) (D) SILAS 55430/MCA	22
26	23	22	26	<b>I DON'T EVER WANT TO SEE YOU AGAIN</b> ▲ N. MORRIS (N. MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	2
27	25	29	14	<b>MAKE EM' SAY UHH!</b> ● KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	18
28	34	38	4	<b>I GOT THE HOOK UP!</b> KLC, SONS OF FUNK (MASTER P, SONS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	28
29	24	19	11	<b>STRAWBERRIES</b> I. ALEXANDER, PROF. T. (L. ALEXANDER, T. ROBERT, J. CARTER, P. RUSHEN, L. DAVIS, F. WASHINGTON)	◆ SMOOTH (C) (D) PERSPECTIVE 587596/A&M	17
30	27	20	11	<b>THE PARTY CONTINUES</b> ● J. DUPRI (J. DUPRI, DA BRAT, L. BLACKMON, N. LEFTEANT, C. SINGLETON, T. JENKINS)	◆ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	14
31	39	41	8	<b>SAY IT</b> S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	31
				<b>*** Greatest Gainer/Airplay ***</b>		
32	35	35	6	<b>RAISE THE ROOF</b> L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 572250/ISLAND	32
33	28	26	13	<b>AM I DREAMING</b> K. SWEAT (S. DEES)	◆ OL SKOOL [FEATURING KEITH SWEAT & XSCAPE] (C) (D) (T) KEIA 56163/UNIVERSAL	5
34	<b>NEW</b> ▶		1	<b>TURN IT UP (REMIX)/FIRE IT UP</b> BUSTA RHYMES (T. SMITH, G. LARSON, S. PHILLIPS)	◆ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	34
35	32	28	12	<b>OFF THE HOOK</b> M. PENDLETON (C. PENDLETON, C. LUCAS, D. FLOYD)	◆ JODY WATLEY (C) (D) (T) (V) (X) ATLANTIC 84100	23
36	29	24	20	<b>SWING MY WAY</b> ● MIXZO (M. D. JOHNSON, J. HALL)	◆ K.P. & ENVY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	5
37	33	31	6	<b>GITTY UP</b> C. ELLIOTT, A. WEST (C. JAMES, R. MOORE, R. JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANTLONDON 570100/ISLAND	31
38	30	32	22	<b>BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS</b> ▲ R. LAWRENCE, D. ANGELETTI, S. COMBS, STEVE J. (D. BOWIE, L. STANFELD, A. MORRIS, J. DEANEY, C. WALLACE, M. BETHA, S. COMBS, R. LAWRENCE)	◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) BAD BOY 79155/ARISTA	7
39	36	34	8	<b>REALITY</b> MASS ORDER (E. HANES, K. VENEY, M. VALENTINE, L. HILL)	◆ ELUSION (C) (D) (T) RCA 64933	34
40	31	33	28	<b>MY BODY</b> ▲ DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	1
41	38	36	21	<b>A SONG FOR MAMA</b> ▲ BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	1
42	40	42	4	<b>COME OVER TO MY PLACE</b> DAVINA (D. BUSSEY)	◆ DAVINA (C) (D) (T) LOUD 65448	40
43	37	37	37	<b>YOU MAKE ME WANNA...</b> ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
44	44	39	21	<b>WE'RE NOT MAKING LOVE NO MORE</b> ● BABYFACE, D. SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	2
45	47	—	2	<b>CRAZY FOR YOU</b> S. HUFF (S. HUFF)	◆ EBONI FOSTER (C) (D) HENDRIX 55431/MCA	45
46	46	48	6	<b>STILL PO' PIMPIN'</b> MR. LEE (D. ROUND, D. SMITH, C. MITCHELL, L. WILLIAMS)	◆ DO OR DIE FEATURING JOHNNY P AND TWISTA (C) (D) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	46
47	41	40	7	<b>JUST BE STRAIGHT WITH ME</b> CRABE G (SILKK THE SHOCKER, MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK)	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK (C) (D) (T) NO LIMIT 53305/PRIORITY	36
48	43	43	36	<b>WHAT ABOUT U</b> ● TIMBALAND, M. ELLIOTT (T. MOSLEY, M. ELLIOTT)	◆ TOTAL (C) (D) (T) (X) LAFACE 24272/ARISTA	4
49	52	—	2	<b>DO YOUR THING</b> T. OLIVER (T. OLIVER, M. C. ROONEY)	◆ 7 MILE (C) (D) CRAVE 78886	49

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	53	53	5	<b>LOVE LETTERS</b> THE FAMILY STAND (P. LORD, V. J. SMITH, A. TENNANT, W. HECTOR)	◆ ALI (C) (D) (T) ISLAND 571954	50
51	48	47	9	<b>WELL, ALRIGHT</b> K. CROUCH (J. SMITH, K. CROUCH, C. WINANS)	◆ CECE WINANS (C) (D) PIONEER 97977	47
52	57	58	3	<b>OUT OF SIGHT (YO)</b> C. ELLIOTT, A. WEST (R. BLAQ, C. ELLIOTT, A. WEST)	◆ RUFUS BLAQ (C) (D) PERSPECTIVE 587594/A&M	52
53	51	46	17	<b>DANGEROUS</b> ● R. SMITH (T. SMITH, R. SMITH, H. STONE, F. STONEWALL, A. COLON, L. DERMER)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	4
54	45	44	11	<b>GETTIN' JIGGY WIT IT</b> POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	6
55	56	52	18	<b>BURN</b> E. DEAN (D. SILAS, J. SMITH, E. DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	26
56	54	45	11	<b>ALL I DO</b> A. MCCLENTON, SOMETHIN' FOR THE PEOPLE (A. MCCLENTON, J. YOUNG, R. HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) (T) WARNER BROS. 17282	15
57	50	50	4	<b>MOAN &amp; GROAN</b> P. CHILL, M. MORRISON (M. MORRISON, B. MOSS)	◆ MARK MORRISON (C) (D) ATLANTIC 84038	50
58	55	51	13	<b>ALL MY LOVE</b> T. RILEY (S. CARTER, T. RILEY, L. WALTERS, L. VANDROSS)	◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	17
59	61	60	14	<b>FATHER</b> POKE & TONE (J. T. SMITH, J. C. OLIVIER, S. BARNES, G. MICHAEL, G. OVERBIG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	12
60	64	—	2	<b>SOUTHSIDE</b> DOUBLE D (M. EDWARDS, J. HUTCHINS, L. SMITH)	◆ LIL' KEKE (C) (D) (T) JAM DOWN 482000/BREAKAWAY	60
61	77	66	6	<b>THROW YO HOOD UP</b> E. COSTON (MR. MONEY LOC, ABOVE THE LAW)	◆ MR. MONEY LOC FEATURING ABOVE THE LAW (C) (D) LOC-N-UP 70714	61
62	67	56	11	<b>6 A.M. (WE BE ROLLIN')</b> M. LITTLE, L. HARRIS (L. HARRIS, M. LITTLE, M. STANFORD, P. HILPOT, A. GRIFFIN, R. CHARELLI)	◆ NADANUF (C) (D) (T) (X) REPRIS 17278/WARNER BROS.	55
63	59	59	18	<b>THE CITY IS MINE</b> T. RILEY (S. CARTER, T. RILEY, K. GAMBLE, L. HUFF, G. FREY, J. TEMPCHIN)	◆ JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	37
64	60	57	13	<b>IF YOU THINK I'M JIGGY</b> D. GREASE (S. JACOBS, J. PHILLIPS, D. STYLES, D. BLACKMON, R. STEWART, C. APPE, D. HITCHINGS)	◆ THE LOX (C) (D) BAD BOY 79155/ARISTA	21
65	58	55	19	<b>4, 3, 2, 1</b> E. SERMON (J. T. SMITH, E. SERMON, R. RUBIN, A. YAUCH, A. HOROVITZ, R. NOBLE, C. SMITH, E. SIMMONS)	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P (C) (D) DEF JAM 568321/MERCURY	24
66	71	84	3	<b>SHAWTY FREAK A LIL' SUMTIN'</b> D. J. TOOMP, LIL' JON (A. DAVIS, J. SMITH, S. NORRIS, W. NEIL)	◆ LIL' JON AND THE EAST SIDE BOYZ (C) (D) (X) MIRROR IMAGE 47910/CHIBAN	66
67	73	61	7	<b>BEAUTIFUL BLACK PEOPLE</b> R. GEORGE (J. GREAR, R. GEORGE, J. BENNETT, J. FERGUSON)	◆ JAMES GREAR & CO. (C) BORN AGAIN 777	59
68	62	62	3	<b>JAM ON IT</b> DIGGA (P. JONES, J. DUPRI, D. BRANCH, M. CENOC)	◆ CARDAN (FEATURING JERMAINE DUPRI) (C) (D) (T) PENALTY 7288/TOMMY BOY	62
69	68	64	4	<b>STAY</b> ALLSTAR (ALLSTAR, A. MARTIN, I. MATIAS, A. BURROUGHS, B. BURROUGHS, D. PATTERSON)	◆ ROOM SERVICE (C) (D) (X) EASTWEST 64119/EEG	64
70	<b>NEW</b> ▶		1	<b>FULL COOPERATION</b> E. SERMON (E. SERMON, R. NOBLE, K. MURRAY, H. OUSLEY)	◆ DEF SQUAD (C) (D) DEF JAM 568779/MERCURY	70
71	66	71	10	<b>BODY ROCK</b> S. J. PERIOD (D. SMITH, K. FAREED, R. SMITH, S. JONES)	◆ MOS DEF FEATURING Q-TIP & TASH (C) (D) (T) OPEN MIC 157/RAWKUS	65
72	85	72	6	<b>I CAN FEEL IT</b> OVERDOSE (F. PILGRIM, R. BARBER, W. MOORE)	◆ GHETTO MAFIA (C) (D) (T) DOWN SOUTH 4003/FULLY LOADED	70
73	91	69	9	<b>DOO DOO BROWN</b> M. ST. JUSTE, K. FLEMING (M. ST. JUSTE)	◆ DJ NASTY KNOCK (C) (D) STREET STREET 30009	69
74	72	67	13	<b>FREAK IT</b> J. SMITH, P. LEWIS (L. GRADY, J. SMITH, P. LEWIS, T. BUTLER)	◆ LATHUN FEATURING DA BRAT (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	38
75	75	83	5	<b>2 LIVE PARTY</b> C. WONG WON, M. ROSS, C. DIXON (M. ROSS, C. WONG WON, H. W. CASEY, R. FINCH)	◆ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAKNASTY) (C) (D) (T) LIL' JOE 897	75
76	74	75	11	<b>LOST TO LOVE</b> P. KLINGBERG, A. HEWITT (J. BUTLER, L. LAURIE, B. LAURIE)	◆ JONATHAN BUTLER (C) (D) N2K ENCODED 10031	68
77	69	—	2	<b>THE MOST BEAUTIFUL GIRL</b> RED MONEY (M. RAHEEM, R. LOWE)	◆ RAHEEM (C) (D) (T) TIGHT 2 DEF 482001/BREAKAWAY	69
78	76	74	12	<b>NOTHIN' MOVE BUT THE MONEY</b> N. MYRICK (M. MCDERMON, N. MYRICK, E. SIMMONS, R. ROSS)	◆ MIC GERONIMO FEAT. DMX & BLACK ROB (C) (D) (X) BLUNT 4939/TVT	31
79	80	90	3	<b>BODY</b> M. CITY, SLICE (M. CITY)	◆ MIKE CITY (C) INTERSOUND 8129	79
80	87	78	5	<b>STRAIGHT TO THE MOTE!</b> K. WATT (DIAMOND, K. WATT)	◆ TREY 8 (M) (X) ISA BOMB 00401	69
81	83	68	14	<b>SADDLE YOU UP</b> M. ROOFE (STRAWBERRI, R. WRIGHT)	◆ STRAWBERRI (C) (D) (T) (X) JHR 2201/EAST POINTE	59
82	81	76	13	<b>SEND MY LOVE/SEND ONE YOUR LOVE</b> S. REMI (S. WONDER)	◆ BORN JAMERICANS (C) (D) DELICIOUS VINYL 71903	60
83	99	85	5	<b>TAKE YOUR TIME</b> BUDDALE BO, GUY WES, JUNGLE JAM, J. STAPLES, M. STALLINGS, S. ANDERSON, N. GISCORBE, B. CARTER, E. BOBO, G. WESTMORELAND, S. JOHNSON)	◆ KOMPOZUR (C) (D) (X) ALL NET 2290	83
84	82	82	18	<b>JUST A MEMORY</b> STEVE J. (S. JORDAN, K. GREENE)	◆ 7 MILE (C) (D) (T) CRAVE 78733	45
85	<b>NEW</b> ▶		1	<b>COME &amp; GET IT</b> BLACKCAT (DARQ AGE)	◆ DARQ AGE (C) (D) (T) KURPT 004	85
86	84	77	6	<b>BEFORE WE START</b> T. DOFAT, HEAVY D. (H. BROWN, T. DOFAT, HEAVY D, E. MILTEER)	◆ MCGRUFF (C) (D) (T) UPTOWN 56165/UNIVERSAL	64
87	79	79	7	<b>24/7</b> J. WEST (J. WEST, D. KEYES)	◆ 24/7 (C) (D) (T) LOUD 65412	63
88	78	87	7	<b>THANK YOU</b> L. VEGA, K. GONZALEZ (B. WINANS, R. LAWRENCE, T. POTTS)	◆ BEBE WINANS (T) (X) ATLANTIC 84085*	71
89	96	89	20	<b>YOUNG, SAD AND BLUE</b> CARLOS, DADA (L. TITI, B. TILLMAN, C. THORNTON)	◆ LYSETTE (C) (D) (T) FREEWORLD 34277	32
90	98	88	3	<b>RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)</b> DLB, STYLES (B. SUMMERS, K. TONEY, L. BATISTE)	◆ SOUTHSYDE CONN X SHUN FEAT. L.A. SNO & STYLZ (C) (D) (T) HURRICANE 482002/BREAKAWAY	88
91	86	73	10	<b>ANOTHER RIOT</b> SMK (D. HILL, Z. DOG, A. K., BIG HILL)	◆ KINGPIN SKINNY PIMP (C) (D) 40 STREET 4043	54
92	<b>NEW</b> ▶		1	<b>DISCO LADY 2000</b> C. R. CASON (D. DAVIS, H. SCALES, A. J. VANCE)	◆ JOHNNIE TAYLOR (C) (X) MALACO 2333	92
93	88	70	10	<b>SHUT 'EM DOWN</b> SELF (F. SCRUGGS, K. JONES, T. TAYLOR, E. SIMMONS)	◆ ONYX [FEATURING DMX] (T) JM/JDEF JAM 568569/MERCURY</	

## Columbia's Carey Reconnects With Her Dance Roots

**GIVING HER ALL:** It's no secret that Mariah Carey has been seriously focused on cultivating her credibility as a supreme jeop doll in recent times. It's comforting to learn, however, that she hasn't forever forgotten her loyal disciples in the clubs. In fact, she serves runway regulars lovely with "My All," an anthemic gem on which she reconnects with longtime dance muse **David Morales**.

Radically renovated from its original torch-ballad form, the second commercial single from "Butterfly"



**Tribal Trumpeteer.** On his second Antilles collection, "Goldbug," multi-instrumentalist Ben Neill has masterfully blurred the lines dividing traditional jazz and electronic dance sounds. Primarily playing what he calls the "mutantrumpet"—a hybrid electro-acoustic with three bells, six valves, and a trombone slide—he weaves richly layered jams that dart in and around subterranean club movements like jungle, industrial, and ambient-dub. He is joined by Helmet guitarist Page Hamilton, cellist Jane Scarpantoni, and renegade beatmaster DJ Spooky. Among the set's many highlights is "Tunnel Vision," which has been solidly remixed for turntables by Spring Heel Jack and DJ Krust.

sparkles with a house flavor that's mildly reminiscent of Toni Braxton's landmark "Un-Break My Heart." Morales straddles the fence between underground aggression and pop-radio fluff with deceptive ease, crafting a track anchored with a muscular bassline and embellished with vibrant synths. La C delivers a fresh vocal that trembles with emotion and remarkably understated soul, while a posse of female backing singers chants admirably. It's easy to envision turntable artists happily flexing this winning effort for months to come.

If you're among those who didn't score an U.K. import copy of the "Butterfly" single (which was promo-only in the States), the 12-inch and CD-5 pressings of this Columbia domestic release also feature Morales' glorious revision of that tune. It's 10 minutes of pure disco bliss.



by Larry Flick

And if that's not enough, the CD version of "My All" also boasts the rare **Mobb Deep** mix of "The Roof" and the juicy **Bone Thugs-N-Harmony** interpretation of "Breakdown." Both are ruggedly downtempo in nature and cute for chill-out club sessions. However, we must confess that we can't shake fantasies of the latter cut being tweaked into a lush house kicker. Then again, instead of reaching back to past singles, we'd probably prefer hearing the smoldering album cut "Babydoll" (a potential pop smash à la "Honey," in our humble opinion) revamped in an uptempo sex-kitten romp. Are ya paying attention, Miss Mariah?

**ROOM FOR HIRE:** There's nary a workday when a salivating A&R exec (or five) isn't on the other end of our phone in desperate search for a "hot signing tip." Well, kids, here 'tis. U.K. producer **Omid Nourizadeh** makes it safe for folks who prefer their underground music with a sophisticated flair to once again visit the dancefloor. Working under the cryptic name **16-B**, he fills the album "Sounds From Another Room" with a beautiful array of instrumentals—

one more lovely than the next. If you're a naturally adventurous listener, then you're already an ardent enthusiast of Nourizadeh, triggered by his 1997 Eye-Q Records U.K. release "Water Ride." This set fulfills the promise of that single with its warmly caressing keyboards, taut melodies, and insinuating rhythms that cover the spectrum from house and trance to funk and breakbeat. Here's the best part: The lad is a proficient musician capable of playing the stuff live. Unlike his contemporaries, he keeps the sampling to a bare minimum.

Although it's completely reasonable to let this collection waft over your living room, "Sounds From Another Room" has serious turntable potential by way of the single "Black Hole"—which doesn't distract the listener with a pile of trend-mongering remixes. Instead, the spotlight lingers lovingly on Nourizadeh... right where it belongs.

For those hungry A&R execs, this project is still in search of a major-label home in the States. Interested? Give **Guy Orndel** at Balance Management in London a jingle. And while you're on the phone with him, be sure to ask him about **Blue Amazon** and **Scott Bond**—both of whom are producers that you absolutely need to care about.

**IN THE MIX:** We've long believed that the real smash from 1997's

underappreciated "From Now On" by **Robin S.** was a house-smart cover of the Yazz chestnut "Midnight." Well, the folks at Atlantic have finally gotten wise and put the jam to the turntable test—and the results are quite promising. **Tony Moran**, producer of the track in its album form, has concocted a remix that truly raises the roof with gospel passion, while **Lewis Dene** and **Paul Moessl** break the song down and rebuild it with a dark and haunting keyboard texture. It's an effectively assembled package that we hope will spark more interest in this artist—who continues to be among the dance genre's more gifted and engaging performers.

On the compilation tip, Jellybean Recordings is about to roll out the fourth edition of its "Rock The House" series. It contains the recent hit "Music Takes You" by **Pulse Featuring Antoinette Roberson**, as well as the massive "Chelsea Press 2" by **Dat Oven** and the hard-to-find **Junior Vasquez** remix of "Only In My Dreams" by **Deborah Gibson**.

Actually, it looks like Jellybean will have a busy summer season, thanks to the imminence of "Take Your Heartache Away" by **Karel** and the recent signing of veteran actress/singer **Sheryl Lee Ralph**.

It has been far too long since **Kevin "Reese" Saunderson** has graced the decks with new material. He finally ends his recording silence with "E Dancer," an album he's cut for **Carl Craig's** Detroit-based **Planet E** Records. Due in early June, the project shows the club pioneer in excellent form and dabbling in an even balance of gritty house and crackling electronica. A hearty kick in the pants for any kid who thinks he's mastered the art of merging the two genres, this album is essential listening.

### Billboard. HOT Dance Breakouts

MAY 2, 1998

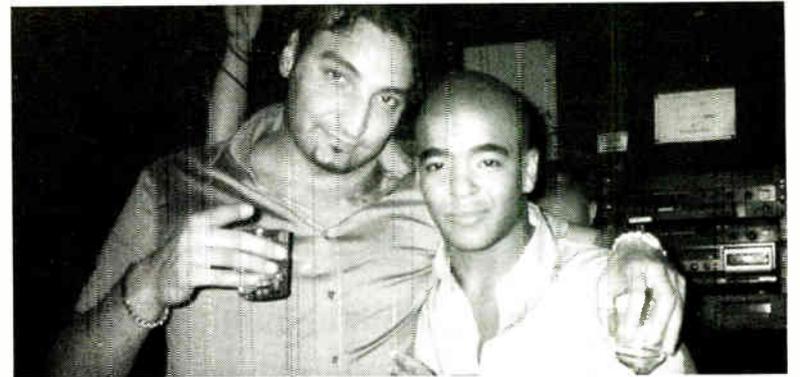
#### CLUB PLAY

1. BEAUTIFUL DAY HYPERTROPHY  
TOMMY BOY SILVER
2. LOVE WILL COME RAY GUELL MUSIC PLANT
3. YOU WON'T FORGET ME LA BOUCHE RCA
4. YOUR LOVE IS TAKING ME OVER  
KNIGHT BREED DEEPER
5. A LITTLE BIT OF MY LOVE SCOTT WOZNIAK  
FEAT. ALTHEA MCQUEEN VELOCITY

#### MAXI-SINGLES SALES

1. BEAUTIFUL DAY HYPERTROPHY  
TOMMY BOY SILVER
2. THE HORN SONG THE DON STRICTLY RHYTHM
3. SHOUT TO THE TOP FIRE ISLAND  
FEAT. LOLEATTA HOLLOWAY JBO
4. NEVER GONNA CHANGE MY MIND  
JOEY LAWRENCE CURB
5. MONGOBONIX HARRY "CHOO-CHOO" NITEGROOVES

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



**Toot Toot.** Erick Morillo, right, was joined by fellow producer/DJ Mousse T. for a celebration of Subliminal Records' increasingly high profile within the club community. Operated by Morillo, the label recently topped Billboard's Hot Dance Music/Club Play chart with the anthemic "Fun" by **Da Mob** Featuring **Jocelyn Brown**. Brown will soon enter the studio to cut material for future singles. Other recent Subliminal jams earning widespread praise are "In My Life" by **Jose Nunez** Featuring **Octavia** and "Can't Get High Without You" by **Joey Negro** Featuring **Taka Boom**. The latter cut was licensed from **Z Records U.K.** and will feature fresh remixes by **Eric Kupper** and "Little" **Louie Vega**.

Speaking of members of the old guard reviving their visibility, Chicago legend **Farley Jackmaster Funk** has formed **In Deep** Praise Records. He's *this close* to issuing his first record through the company, which is getting nibbles from major distributors.

After promising a tour for months,

**King Britt** is now ready to take his band, **Sylk 130**, on the road for a brief tour in May. If you're a fan of the **Ovum/Ruffhouse/Columbia** set "When The Funk Hits The Fan," you do not want to miss this. Britt has put together a 15-piece outfit to flesh out his music. It should be beyond fierce.

## La Bouche Signals An 'S.O.S.'

BY MICHAEL PAOLETTA

**NEW YORK**—Three years ago, RCA act **La Bouche** watched as its Euro-spiced debut, "Sweet Dreams," become an international phenomenon. Today, singer **Melanie Thornton** and rapper **Lane McCray** are hoping for similar success for their follow-up, "S.O.S.," due to arrive at retail June 30.

A collection of 14 songs produced by **Frank Farian**, "S.O.S." is preceded by the May 12 commercial release of the first single, "You Won't Forget Me."

According to **Thornton** and **McCray**, the two albums are similar in many ways—with one major difference. "Our first album was more dance/pop in that it was a result of what was going on in the European club scene at the time," explains **Thornton**. "The new album is more pop/dance. We went into the studio consciously aware of what we wanted to make—a collection of songs that would sound equally good on the dancefloor, in the car, or at home."

At this, **McCray** nods in agreement, adding that "there was a lot more thought going into the new album from all sides. Whereas the first album was more a reaction to

a couple of songs, the new one is the exact opposite, with myself, **Melanie**, the producers, and **RCA** getting into the act early on."

Of course, this does not necessarily guarantee a hit. Upon its release in early March on **Farian's** **MCI** label (which is distributed through **Hansa/BMG**) in Germany, "S.O.S." failed to incite much sales or radio action. "Basically, the whole music scene [in Germany] has changed," says **McCray**. "We were kind of caught off guard. Everyone is now into hip-hop and slower beats."

To that end, how does the project's low profile in Germany change **RCA's** stateside marketing plan?

"It shouldn't affect us here," states **Dave Novik**, **RCA's** VP of international A&R. As the man who signed **La Bouche** to **RCA**, **Novik** believes that the audience, as well as radio programmers, need uptempo material. "They are a known entity here in the States, which is a very different market than Germany. Such radio stations as **WKTU** in New York, **B-96** [WBBM] in Chicago, **WIOQ** in Philadelphia, and **WWZZ** in Washington, D.C., are already playing 'You Won't Forget Me'—and that's

(Continued on page 32)



LA BOUCHE

# Billboard

# DMSS-98

## 5TH ANNUAL DANCE MUSIC SUMMIT

### JULY 8-10, 1998

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All entries will be judged by Billboard Dance Music Editor Larry Flick. Performance slots are on Thursday, July 9 and Friday, July 10 at venues in Chicago to be announced. Billboard is not responsible for artist travel & lodging.

### CONTACT INFO

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**Larry Flick**  
Dance Music Editor  
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	REGULAR	BILLBOARD DJs & RECORD POOL DIRECTORS
<input type="checkbox"/> Early bird - payment received by May 29	\$ 275	\$ 199
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Fill out form and mail with payment to: Billboard Dance Music Summit, Michele Quigley, 1515 Broadway, 14th Floor, NY, NY 10036 or FAX to (212) 536-1400. Make all payments to Billboard Magazine. Please allow 10 business days for confirmation of receipt. This form may be duplicated. Please type or print clearly.

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



# HOT DANCE MUSIC™

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>					
1	1	2	6	FROZEN MAVERICK 43993/WARNER BROS.	◆ MADONNA
2	2	3	7	UNTIL THE DAY TWISTED 55424/MCA	FUNKY GREEN DOGS
3	5	14	4	FOUND A CURE STRICTLY RHYTHM 12534	◆ ULTRA NATE
4	3	4	9	HAPPY ELEKTRA PROMO/EEG	TOWA TEI
5	7	8	9	HAPPINESS EPIDROME PROMO/EPIC	KAMASUTRA FEATURING JOCELYN BROWN
6	9	12	7	THANK YOU ATLANTIC 84085	BEBE WINANS
7	13	20	5	TWISTED FFRR/LONDON 570111/ISLAND	WAYNE G
8	4	1	9	FUN SUBLIMINAL 001/STRICTLY RHYTHM	DA MOB FEATURING JOCELYN BROWN
9	6	7	10	MUSIC TAKES YOU JELLYBEAN 2533	PULSE FEATURING ANTOINETTE ROBERSON
10	14	19	6	I GET LONELY VIRGIN 38632	◆ JANET
11	16	21	7	MIRACLE RCA PROMO	◆ OLIVE
12	20	26	5	DISTORTION SUBLIMINAL 003/STRICTLY RHYTHM	PIANOHEADZ
13	29	43	3	SHOUT TO THE TOP JBO 27520/V2	◆ FIRE ISLAND FEATURING LOLEATTA HOLLOWAY
14	11	5	10	I'M LEAVIN' ARISTA PROMO	LISA STANSFIELD
15	8	6	8	THE RHYTHM MAXI 2065	THE NEW HIPPIE MOVEMENT
16	10	15	8	I THOUGHT IT WAS YOU FFRR/LONDON 570085/ISLAND	SEX-O-SONIQUE
17	21	24	7	THE FUTURES OVERRATED KINETIC 43961/REPRISE	◆ ARKARNA
18	25	28	4	DO IT AGAIN GROOVILICIOUS 041/STRICTLY RHYTHM	RAZOR N' GUIDO
19	23	29	6	I GOT A MAN SFP 9620	SHAMPALE CARTIER
20	30	47	3	A ROSE IS STILL A ROSE ARISTA 13484	◆ ARETHA FRANKLIN
21	17	18	9	FLYING HIGH (GO) CUTTING 422	TRAUMA
22	12	9	11	TEMPTATION CHAMPION 332	STAXX
23	27	27	6	LOVE IS SO NICE KING STREET 1073	URBAN SOUL FEAT. CEYBIL JEFFRIES & TROYETTA KNOX
24	19	22	8	THE REAL BASS EDEL AMERICA 3770	◆ BROOKLYN BOUNCE
<b>★★★ Power Pick ★★★</b>					
25	32	37	4	HANDS TO HEAVEN GEFEN 22402	PURE SUGAR
26	24	11	11	KRUPA 550 MUSIC PROMO/EPIC	◆ APOLLO FOUR FORTY
27	26	16	8	I SURRENDER BIGBANG IMPORT	ROSIE GAINES
28	18	10	12	REMEMBER PERFECTO/KINETIC 43970/REPRISE	◆ BT
29	22	17	12	MEET HER AT THE LOVE PARADE TWISTED 55417/MCA	HANS
30	36	48	3	STRINGS OF LIFE NITEGROOVES 1078/KING STREET	RALPHI ROSARIO
31	31	35	5	BUTTERFLY PERFECTO/KINETIC 43892/REPRISE	TILT
32	39	49	3	SACRE FRANCAIS ATLANTIC 83081	◆ DIMITRI FROM PARIS
33	28	23	11	REVOLUTION 909 SOMA PROMO/VIRGIN	◆ DAFT PUNK
34	41	42	3	LIFT UP THE NEEDLE TANTRUM 001	JOHN CREAMER PRESENTS ELLIS D
35	15	13	12	IT'S OVER LOVE LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
36	42	—	2	PROLOGUE JACKPOT 1009/4 PLAY	TENTH CHAPTER
37	45	—	2	SUNCHYME ETERNAL/KINETIC PROMO/REPRISE	◆ DARIO G
<b>★★★ Hot Shot Debut ★★★</b>					
38	<b>NEW ▶</b>	1	1	MIDNIGHT BIG BEAT 84088/ATLANTIC	ROBIN S.
39	33	30	10	SHAKE THAT ASS!! STRICTLY RHYTHM 12531	DIVINE SOUL
40	44	—	2	SIXTH SENSE OVUM/RUFFHOUSE 7B726/COLUMBIA	◆ WINK
41	34	34	11	PRISONER OF LOVE (LA-DA-DI) COLUMBIA 78866	◆ TANIA EVANS
42	40	40	4	MY FUNNY VALENTINE SNAPT 2066/MAXI	BIG MUFF
43	38	36	7	READY LOGIC 53466	◆ BRUCE WAYNE
44	<b>NEW ▶</b>	1	1	I NEED LOVE GROOVILICIOUS 042/STRICTLY RHYTHM	PAUL MAIN PROJECT FEATURING RENEE
45	<b>NEW ▶</b>	1	1	GET INTO THE RHYTHM CLASSIFIED/TIMBER! 0455/TOMMY BOY	JOCELYN ENRIQUEZ
46	<b>NEW ▶</b>	1	1	BUMPIN' AND JUMPIN' NERVOUS 20303	KIM ENGLISH
47	<b>NEW ▶</b>	1	1	DAY FOR NIGHT ECHO PROMO/WARNER BROS.	MOLOKO
48	43	44	5	THE BOOTLEG WARLOCK 229	R.H. FACTOR
49	35	31	11	EVERYONE WANTS TO BE ELEKTRA PROMO/EEG	ZIGGY MARLEY & THE MELODY MAKERS
50	48	—	2	DREAM LOVER MRK 70202	MARINA

## MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>					
1	1	1	11	GET AT ME DOG (M) (T) (X) DEF JAM 568523/MERCURY	10 weeks at No. 1 ◆ DMX (FEAT. SHEEK OF THE LOX)
2	5	3	7	WHO AM I (T) (X) 2 HARD 6160/VP	◆ BEENIE MAN
3	4	2	6	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
<b>★★★ Hot Shot Debut ★★★</b>					
4	<b>NEW ▶</b>	1	1	CLOCK STRIKES (T) (X) BLACKGROUND/ATLANTIC 95533/AG	◆ TIMBALAND AND MAGOO
5	3	4	3	MONEY, POWER & RESPECT (T) (X) BAD BOY 79157/ARISTA	◆ THE LOX (FEAT. DMX & LIL' KIM)
6	2	16	3	FOUND A CURE (T) (X) STRICTLY RHYTHM 12534	◆ ULTRA NATE
7	7	5	10	TOO CLOSE (T) (X) ARISTA 13457	◆ NEXT
8	6	21	4	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN
9	8	6	4	SECOND ROUND K.O. (T) UNIVERSAL 56175	◆ CANIBUS
<b>★★★ Greatest Gainer ★★★</b>					
10	17	7	6	BODY BUMPIN' YIPPIE-YI-YO (T) (X) A&M 582445	◆ PUBLIC ANNOUNCEMENT
11	<b>NEW ▶</b>	1	1	TURN IT UP (REMIX)/FIRE IT UP (T) (X) ELEKTRA 63844/EEG	◆ BUSTA RHYMES
12	9	8	15	DEJA VU (UPTOWN BABY) (T) (X) CODEINE 78762/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
13	11	14	3	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	◆ BACKSTREET BOYS
14	10	10	12	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
15	19	20	9	WHAT YOU WANT (T) (X) BAD BOY 79142/ARISTA	◆ MASE (FEATURING TOTAL)
16	14	11	23	NO, NO, NO (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
17	15	9	8	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
18	13	13	14	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	◆ WYCLEF JEAN
19	<b>RE-ENTRY</b>	15	15	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95533/AG	◆ AALIYAH
20	22	12	10	NICE & SLOW (T) (X) LAFACE 24307/ARISTA	◆ USHER
21	18	—	2	MIDNIGHT (T) BIG BEAT/ATLANTIC 84088/AG	ROBIN S.
22	16	15	10	BODY ROCK (T) (X) OPEN MIC 157/RAWKUS	◆ MOS DEF FEATURING Q-TIP & TASH
23	23	22	10	OFF THE HOOK (T) (X) ATLANTIC 84070/AG	◆ JODY WATLEY
24	12	18	17	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
25	<b>NEW ▶</b>	1	1	FULL COOPERATION (T) DEF JAM 568779/MERCURY	DEF SQUAD
26	29	25	6	FRIGHT TRAIN (T) FORBIDDEN 1234	ROBBIE TRONCO
27	<b>RE-ENTRY</b>	4	4	IMMA ROLLA (T) (X) LOC-N-UP 70310	◆ MR. MONEY LOC
28	20	17	5	SWEET HONESTY (T) (X) CLASSIFIED 0249	M-G
29	26	19	4	ON THE MIC (T) RELATIVITY 1692	◆ DJ HONDA FEAT. CUBAN LINK, JU JU, A. L. AND MISSIN' LINX
30	35	35	29	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
31	21	24	11	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 53603/BMG	HANNAH JONES
32	43	45	3	HANDS TO HEAVEN (T) GEFEN 22402	PURE SUGAR
33	27	33	9	UNTIL THE DAY (T) (X) TWISTED 55424/MCA	FUNKY GREEN DOGS
34	25	28	6	RAISE THE ROOF (T) LUKE II 572251/ISLAND	◆ LUKE FEATURING NO GOOD BUT SO GOOD
35	40	—	3	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
36	28	29	13	MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
37	24	32	6	DO FOR LOVE (T) AMARU 42504/JIVE	◆ 2PAC FEATURING ERIC WILLIAMS
38	<b>RE-ENTRY</b>	8	8	LIFTED (T) (X) A&M 571265	◆ LIGHTHOUSE FAMILY
39	32	26	12	IT'S OVER LOVE (T) (X) LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
40	46	40	43	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 133B1	◆ DEBORAH COX
41	<b>RE-ENTRY</b>	12	12	MAGIC ORGASM (T) (X) TWISTED 55433/MCA	HOUSE HEROES
42	45	37	11	LET'S RIDE (T) DEF JAM 568475/MERCURY	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER
43	30	31	9	I WANT YOU BACK (T) (X) RCA 65373	◆ 'N SYNC
44	42	47	7	WANNA B LIKE A MAN (T) (X) VU 38615/VIRGIN	◆ SIMONE JAY
45	<b>RE-ENTRY</b>	15	15	LOVE IS ALIVE (T) (X) DV8 582349/A&M	◆ 3RD PARTY
46	<b>NEW ▶</b>	1	1	GOOD LOVE (T) SUBLIMINAL 004/STRICTLY RHYTHM	RICHARD F.
47	47	—	2	REACH OUT PREACHER (T) SAVE THE VINYL 57517/LOGIC	TODD TERRY
48	<b>RE-ENTRY</b>	20	20	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (T) (X) BAD BOY 79126/ARISTA	◆ PUFF DADDY & THE FAMILY
49	<b>RE-ENTRY</b>	2	2	BEFORE WE START (T) UPTOWN 56165/UNIVERSAL	◆ MCGRUFF
50	<b>RE-ENTRY</b>	4	4	SIXTH SENSE (T) (X) OVUM/RUFFHOUSE 78726/COLUMBIA	◆ WINK

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

## LA BOUCHE SIGNALS AN 'S.O.S.'

(Continued from page 30)

without any solicitation."

Julie Bruzzone, VP of artist development/marketing at RCA, concurs: "We are getting great advance radio play. The single [with remixes by Hex Hector, Love Inc., and Denny & Pepe] was also a No. 3 breakout on [Billboard's Hot Dance Music/Club Play] chart last week."

Bruzzone adds that La Bouche has already taped an episode of "The RuPaul Show." Additionally, the duo will be playing a series of "Grad

Night" dates at Disneyworld in Orlando, Fla., as well as working with many gay and lesbian pride-related events in June.

"Hopefully, once people play the new album and hear such tracks as 'Say It With Love' and 'A Moment Of Love,' they will see that there is more to La Bouche than meets the eye," says Novik. "At that point, we will have to take a very mainstream, adult pop approach, which is an audience Melanie and Lane must groom.

We must get La Bouche to the next level with this album."

La Bouche formed in 1993. Thornton, a native of South Carolina who currently resides in Atlanta, went to live with her sister in Germany. McCray, a military brat who was born in North Carolina and raised "everywhere" (he makes his home in San Antonio, Texas), found himself back in Germany in 1991 after he joined the U.S. Air Force.

Within weeks of arriving in Ger-

many, Thornton hooked up with a local pop/R&B band, Groovin' Affairs. On one particular evening, McCray, who spent many years as a member of the Air Force's entertainment show, filled in for one of Groovin' Affairs' vacationing members. After that show, McCray was made a permanent member of the band, and a friendship formed between he and Thornton.

During this time, Thornton also did studio session work for several

production companies, including Far-ian's Far Music Productions. He was fond of one of the songs she demoed—"Sweet Dreams."

"At the time, Frank was searching for a male/female duo, and he asked me if I knew of a rapper/singer who would want to join the act," Thornton recalls. "I immediately mentioned Lane." Within moments, La Bouche was signed to Far Music, with "Sweet Dreams" originally released on MCI in 1994.



**For The Children.** The RCA Label Group (RLG) recently presented a \$270,000 check to St. Jude Children's Research Hospital in Memphis. The sum represents proceeds from the label's "Make A Miracle" Christmas album. Shown, from left, are RLG chairman Joe Galante, Dave McKee and Terry Watson of St. Jude, and Randy Owen of the group Alabama.

## Yoakam Finds Himself With A 'Home'

**Reprise Album Written During Artist's Film, Screenwriting Projects**

BY JIM BESSMAN

NEW YORK—Somehow, in between acting and writing a screenplay, Dwight Yoakam found time to write and record "A Long Way Home," his first album of all new material since 1995's "Gone" (and the follow-up to last year's cover album "Under The Covers" and "Come On Christmas").

The title track was written at home in Los Angeles, where the Reprise artist was writing his "operatic western" screenplay "South Of Heaven, West Of Hell" just before filming the recently released movie "The New-

ton Boys" in Austin, Texas.

"I didn't even take a guitar—to stay focused on the film," says Yoakam, who plays an explosives expert who joins the notorious 1920s bank robber gang. "But everything in my life is touched by musical expression, so I bought a guitar and wrote most of the material in my hotel room—when I was staring out the window and pondering life."

As the introspective album's title suggests, "A Long Way Home," which will be released June 9, reflects the completion of an artistic and emotional "journey" that Yoakam says he's been on as a songwriter the last 20 years.

"When I sing 'Don't look inside, no, don't look there—'cause you might find yourself somewhere' [at the beginning of the title track], I'm

singing to somebody else—but also myself," says Yoakam. "It's an admonition to myself, 'Be careful, or you'll look around one day and find out how far you are from home'—the home we all have inside us, that is our essential self."

The first single is "Things Change," which ships to country radio Monday (27) but has already gone out as part of a four-song sampler (including "Listen," "These Arms," and the title track) that also features interview material, which Reprise Nashville senior VP/GM Bill Mayne says is characteristically deep. "As I said to him during the [Yoakam-directed] video shoot in the Mojave Desert, 'Dwight, you'll never be known as a sound-bite boy,'" says Mayne. Yoakam's commentary, he adds, nicely presents where the artist is at this point in his life and music.

"There's such variety in the album that there are songs that could have come from [the 1993 album] 'This

(Continued on page 35)

## Remembering Rose Maddox, Otto Kitsinger; Screening For Travis' 'Black Dog' Movie

**FAREWELL:** Rose Maddox, who died April 15 in Ashland, Ore., of kidney failure, was a rare artist as well as a rare person. Although she was relatively obscure in recent years, she was an enormously influential performer, especially to female honky-tonk singers.

At one time, she had three separate recording contracts with Columbia Records: as a solo act, as part of the Maddox Brothers & Rose group, and as a duo with her sister-in-law. Her recordings with her brothers largely presaged rockabilly.

She came up when women had to be tough to make it in this business, and she was tough. She started her singing career at age 11, after her family had hitchhiked from Boaz, Ala., to California in 1933. They ended up working in migrant labor camps until a chance radio spot led to a musical career for the family. The Maddox Brothers & Rose recorded together until the late '50s, and she recorded solo. She virtually launched a new career in 1962 when the late Bill Monroe urged her to try bluegrass.

Despite several heart attacks, she continued to perform, and her 1996 Arhoolie album, "\$35 And A Dream," earned her a Grammy nomination.

**PEOPLE:** Nashville lost another great friend recently with the death of country music scholar Otto Kitsinger. He was 54 and died of a heart attack April 15 at St. Thomas Hospital here.

Ironically, Kitsinger had moved here from New York in 1986 after suffering two heart attacks while working as a senior partner in the law firm of Dechert Price & Rhoads. Nashville, he figured, would be less stressful. Here, he worked as a consultant for a number of TV shows, wrote a column for King Features, and contributed to such publications as The Journal of Country Music and Music Row magazine.

His family asks that contributions be made to benefit his sons via the Otto Kitsinger Fund, c/o Ralph Emery Television Productions, 404 BNA Drive, Suite 315, Nashville, Tenn. 37217.

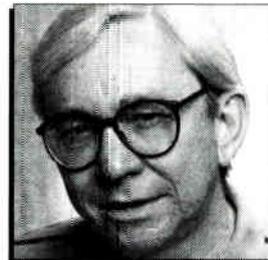
**ON THE ROW:** The upcoming movie "Black Dog," which features Randy Travis and a country music soundtrack, will be unveiled Tuesday (28) here with a VIP screening and party at Planet Hollywood.

Soundtrack artists Lee Ann Womack, David Lee Murphy, Linda Davis, Gary Allen, Chris Knight, and

Rhett Akins will attend, as will Travis and the movie's star, Patrick Swayze.

Wynonna, Naomi, and Ashley Judd are planning their second celebrity auction and concert June 14 at the Wildhorse Saloon, during Fan Fair Week. Proceeds will go to the Naomi Judd Research Fund for the American Liver Foundation. Sons Of The Desert, Steven Seagal, and other as-yet-unannounced artists will perform.

Also that week, John Berry will headline the Nashville Red Cross' annual Red Cross Round Up night at the Wildhorse. The benefit will feature, besides a concert by Berry and other artists to be announced, a silent celebrity auction. Tickets are available at 615-327-8257 or at the door the night of the event.



by Chet Flippo

**FORMER** PolyGram Nashville president Harold Shedd is getting back into the label business. His Tyneville Music goes on the Internet on Thursday (30) at www.tyneville.com. Initially, it will offer via an 800 number or direct order on the Net some 3,000 titles, including country collectibles.

Viewers can sample music via streaming video and audio. Shedd plans to release music by new artists on the site. The first single will be a novelty song by Columbus, Ohio, group Dr. Bill & the Incidentals.

**ON THE ROAD:** CMT will sponsor Vince Gill's upcoming concert tour, which will run from June 13 through December and hit some 50 cities. Alternating opening acts will be Restless Heart, Patty Loveless, and Chely Wright.

The tour launches June 13 in Virginia Beach, Va. To mark the occasion, CMT will air "Vince Gill: Song & Verse" at 7 p.m. EDT June 12. The 90-minute special will be aired again at 1 p.m. June 13, at 4 p.m. June 14, and at 10:30 a.m. June 17.

Guests on the special will include Loveless and Gill's song collaborators, including Gary Nicholson, Pete Wasner, Michael Omartian, John Jarvis, and Bob DiPiero.

A 53-foot CMT promotional vehicle will accompany the tour and will play country music videos on site before each concert. The CMT crew will also have merchandise giveaways. In addition, the network will conduct a national sweepstakes, the three winners of which will get a trip for two each to Las Vegas for Gill's show there at Caesars Palace.

## His Career Back On Track, Herndon Has 'Big Hopes' For 3rd Epic Album

BY DEBORAH EVANS PRICE

NASHVILLE—With the May 26 release of his third Epic album, "Big Hopes," Ty Herndon is settling into a new chapter in what has already been an eventful career. With new management, a new producer, and an album full of new tunes he believes are his strongest yet, "Big Hopes" is an apt title.

"The first album was about dreams coming true for me," he says. "The second album was about hope, faith, and healing, and this is finally the album I wanted to do. This is about confidence, about me and my music, and what I wanted to say. I'm proud of it."

His 1995 debut single, "What Mattered Most," hit No. 1 on Billboard's Hot Country Singles & Tracks chart, an impressive feat for a newcomer. But then Herndon's career was derailed by a 1995 arrest in Texas on charges of drug possession and indecent exposure. Though his third single, "In Your Face," faltered, peaking at No. 63, Herndon's career rebounded. His second album, "Living In A Moment," peaked at No. 6 on Billboard's Top Country Albums chart, and the title cut hit No. 1 on the singles chart.

Herndon admits his second album came out with some "baggage" attached. He's pleased to regain radio and retail support and has gotten his personal life back in order. He says the positive tone of the album is a reflection of his life.

"As an artist and as a person, I'm

probably the happiest I've ever been in my life," he says. "I think I'm coming full circle in a lot of ways in my personal life and my business life as well. I've changed management. I've got a new producer. There's a lot of newness to this project that was needed. This is my time to come out [saying,] 'This is about Ty and his music, and we're here to stay.'"

Herndon's label shares his enthusiasm. "Musically, it's such a big jump up," says Epic senior VP of sales and marketing Mike Kraski. "I can't even begin to give you a sense of how enthusiastic we are about this project and about Ty. He's made such giant strides as an individual and an artist."

The single, "A Man Holdin' On," is Herndon's fastest-climbing single and is No. 34 this issue on Hot Country Singles & Tracks. (It was also released as a commercial retail single.) "This is truly a career song," says Kraski.

WSIX-FM Nashville PD Dave Kelly agrees, saying, "It sounds great. I've actually had an opportunity to hear some other cuts off the album. I think this is the first single off an album that is going to be really good for him. He sounds more relaxed and more comfortable now than he ever has, and I think he's going to wind up being one of the stars of our format."

Half the songs on the album were produced by Giant Records president Doug Johnson while he was still at Sony, and the other half were produced by Byron Gallimore. "I felt toward the end we were rushing a little bit and didn't have it 100%," Herndon says about how he and Johnson

(Continued on page 35)

# Billboard HOT COUNTRY SINGLES & TRACKS

MAY 2, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	2	5	15	<b>YOU'RE STILL THE ONE</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568452	1
2	1	1	16	<b>BYE BYE</b> B.GALLIMORE,T.MCGRAW (P.VASSAR,R.M.BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
3	6	7	20	<b>TWO PINA COLADAS</b> A.REYNOLDS (S.CAMP,B.HILL,S.MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	3
4	4	6	10	<b>THIS KISS</b> B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. 17247	4
5	7	8	14	<b>DREAM WALKIN'</b> J.STROUD,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY 574950	5
6	9	9	9	<b>OUT OF MY BONES</b> J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,S.VAUGHN,R.LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59007	6
7	10	13	13	<b>I'M FROM THE COUNTRY</b> T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	7
8	3	3	20	<b>THEN WHAT?</b> J.STROUD,C.WALKER (R.SHARP,J.VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	2
9	5	2	16	<b>PERFECT LOVE</b> T.BROWN,T.YEARWOOD (S.RUSS,S.SMITH)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE 72034	1
10	12	16	9	<b>HOLES IN THE FLOOR OF HEAVEN</b> S.WARINER (S.WARINER,B.KIRSCH)	◆ STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	10
11	13	14	14	<b>TOO GOOD TO BE TRUE</b> R.E. ORRALL,J.LEO (M.PETERSON,G.PISTILLI)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	11
12	8	4	22	<b>IF I NEVER STOP LOVING YOU</b> P.MCMAKIN (D.KEES,S.EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	3
				<b>*** AIRPOWER ***</b>		
13	22	38	3	<b>I JUST WANT TO DANCE WITH YOU</b> T.BROWN,G.STRAIT (R.COOK,J.PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	13
14	16	20	8	<b>ONE OF THESE DAYS</b> B.GALLIMORE,J.STROUD,T.MCGRAW (K.RAINES,M.POWELL,M.HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	14
15	14	17	14	<b>TO HAVE YOU BACK AGAIN</b> E.GORDY JR. (A.ROBOFF,A.ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	14
16	17	18	8	<b>LOVE WORKING ON YOU</b> C.PETOCZ (C.WISEMAN,JIM COLLINS)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84103	16
17	18	22	6	<b>COMMITMENT</b> W.C.RIMES (T.COLTON,T.MARTY,B.WOOD)	◆ LEANN RIMES (C) (D) (V) CURB 73055/MCG	17
				<b>*** AIRPOWER ***</b>		
18	24	27	10	<b>I DO [CHERISH YOU]</b> C.CHAMBERLAIN (K.STEGALL,D.HILL)	◆ MARK WILLS (C) (V) MERCURY 568602	18
19	19	19	16	<b>YOU'LL NEVER KNOW</b> D.MALLOY (K.RICHEY,ANGELO)	◆ MINDY MCCREADY (C) (D) (V) BNA 65394	19
20	15	10	25	<b>NOTHIN' BUT THE TAILLIGHTS</b> J.STROUD,C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK (C) (D) (V) RCA 65350	1
21	21	23	12	<b>SHE'S GOT THAT LOOK IN HER EYES</b> D.COOK,ALABAMA (R.OWEN,T.GENTRY)	◆ ALABAMA (C) (D) (V) RCA 65409	21
22	11	11	16	<b>LONELY WON'T LEAVE ME ALONE</b> S.HENDRICKS (M.DANNA,J.A.SWEET)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58697	11
23	28	31	12	<b>IT WOULD BE YOU</b> M.WRIGHT,B.HILL (K.ROBBINS,D.OGLESBY)	◆ GARY ALLAN (C) (D) (V) DECCA 72039	23
24	26	29	14	<b>SAY WHEN</b> D.COOK,W.WILSON (P.NELSON,L.BOONE,J.RICH)	◆ LONESTAR (C) (D) (V) BNA 65395	24
25	30	33	9	<b>THAT'S WHY I'M HERE</b> B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	25
26	25	24	39	<b>JUST TO SEE YOU SMILE</b> B.GALLIMORE,J.STROUD,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW (C) (D) (V) CURB 73056	1
27	23	21	21	<b>LITTLE RED RODEO</b> C.RAYE,P.WORLEY,B.J.WALKER,JR. (C.BLACK,P.VASSAR,R.M.BOURKE)	COLLIN RAYE EPIC ALBUM CUT	3
28	34	42	4	<b>THE SHOES YOU'RE WEARING</b> C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK (C) (D) (V) RCA 65454	28
29	20	12	18	<b>VALENTINE</b> D.SHEA (J.BRICKMAN,J.KUGELL)	◆ MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN (C) (D) (V) RCA 64963	9
30	31	35	8	<b>MATCHES</b> K.STEGALL (R.SPRINGER,S.EWING)	◆ SAMMY KERSHAW (C) (V) MERCURY 568524	30
31	32	36	8	<b>I MIGHT EVEN QUIT LOVIN' YOU</b> M.WRIGHT (M.CHESSNUTT,R.SPRINGER,S.MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	31
				<b>*** Hot Shot Debut ***</b>		
32	<b>NEW</b>	1	1	<b>IF YOU SEE HIM/IF YOU SEE HER</b> T.BROWN,T.DUBOIS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	◆ REBA/BROOKS & DUNN (V) MCA NASHVILLE/ARISTA NASHVILLE 72051	32
33	27	26	17	<b>SHE'S GONNA MAKE IT</b> A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	2
34	36	39	6	<b>A MAN HOLDIN' ON</b> B.GALLIMORE (J.RAMEY,B.TAYLOR,G.DOBBS)	◆ TY HERNDON (C) (D) (V) DECCA 78904	34
35	37	40	9	<b>PAPA BEAR</b> W.WILSON (K.HARLING)	◆ KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	35
36	33	32	19	<b>ROUND ABOUT WAY</b> T.BROWN,G.STRAIT (S.DEAN,W.NANCE)	GEORGE STRAIT (V) MCA NASHVILLE 72028	1
37	39	44	4	<b>BAD DAY TO LET YOU GO</b> B.J.WALKER,JR.,K.LEHNING (B.WHITE,D.GEORGE,B.DIPIERO)	BRYAN WHITE ASYLUM ALBUM CUT	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	38	41	10	<b>I SAW THE LIGHT</b> C.HOWARD (T.RUNDGREN)	HAL KETCHUM (C) (D) (V) CURB 73051/MCG	38
39	29	15	20	<b>JUST BETWEEN YOU AND ME</b> R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,R.ZAVITSON,J.KINLEY,D.ZAVITSON)	◆ THE KINLEYS (C) (D) (V) EPIC 78766	12
40	40	48	5	<b>NOW THAT I FOUND YOU</b> K.STEGALL (J.D.MARTIN,P.BEGAUD,V.CORISH)	◆ TERRI CLARK MERCURY ALBUM CUT	40
41	41	47	5	<b>BUCKAROO</b> M.WRIGHT (M.D.SANDERS,E.HILL)	◆ LEE ANN WOMACK (V) DECCA 72041	41
42	35	34	14	<b>PUT YOUR HEART INTO IT</b> E.SEAY,W.RAMBEAUX (S.AUSTIN,W.RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13122	34
43	43	49	5	<b>TEXAS SIZE HEARTACHE</b> D.COOK (Z.TURNER,L.WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	43
44	44	50	4	<b>THERE'S YOUR TROUBLE</b> P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	44
45	42	46	9	<b>ALMOST OVER YOU</b> M.SPIRO (C.RICHARDSON-WALKER,J.KIMBALL)	◆ LILA MCCANN ASYLUM ALBUM CUT	42
46	52	—	2	<b>I CAN STILL FEEL YOU</b> C.RAYE,P.WORLEY,B.J.WALKER,JR. (K.TRIBBLE,T.HYLER)	COLLIN RAYE EPIC ALBUM CUT	46
47	47	52	10	<b>A WOMAN'S TEARS</b> G.MORRIS (M.KING,J.HARGROVE,M.CHRISTIAN)	◆ MATT KING ATLANTIC ALBUM CUT	47
48	50	54	6	<b>I ALREADY DO</b> T.BROWN (G.BURR,C.WRIGHT)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72044	48
49	49	55	5	<b>I'M NOT THAT EASY TO FORGET</b> J.STROUD,L.MORGAN (C.WATERS,G.TEREN,S.BENTLEY)	LORRIE MORGAN (C) (D) (V) BNA 65440	49
50	51	51	6	<b>PARTY ON</b> K.LEHNING (K.GOOD,P.WILLIAMS)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	50
51	53	60	4	<b>SOMEBODY TO LOVE</b> D.CRIDER,S.BOGGUSS (S.BOGGUSS,D.CRIDER,M.BERG)	SUZY BOGGUSS CAPITOL NASHVILLE ALBUM CUT	51
52	55	58	5	<b>THAT'S WHERE YOU'RE WRONG</b> D.JOHNSON,J.HOBBS (J.CROSSAN)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	52
53	58	61	4	<b>WHEN THE WRONG ONE LOVES YOU RIGHT</b> D.COOK (L.SATCHER)	WADE HAYES COLUMBIA ALBUM CUT	53
54	61	—	2	<b>ALWAYS WILL</b> B.MAHER (H.STINSON,J.HADLEY)	WYNONNA CURB ALBUM CUT/UNIVERSAL	54
55	57	59	6	<b>WHAT IF I'M RIGHT</b> M.WRIGHT (S.STOCKTON)	◆ SHANE STOCKTON (C) (D) (V) DECCA 72043	55
56	46	37	16	<b>LEAVING OCTOBER</b> J.SLATE,D.JOHNSON (D.WOMACK,T.DOUGLAS)	SONS OF THE DESERT EPIC ALBUM CUT	31
57	64	70	3	<b>DRIVIN' MY LIFE AWAY</b> F.LIDDELL,G.DROMAN (E.RABBITT,D.MALLOY,E.STEVENS)	◆ RHETT AKINS (V) DECCA 72049	57
58	59	62	10	<b>BACK ON THE FARM</b> B.LLOYD,THE THOMPSON BROTHERS BAND (D.HENRY)	◆ THE THOMPSON BROTHERS BAND (C) (D) (V) RCA 64998	58
59	70	—	2	<b>HAPPY GIRL</b> M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)	MARTINA MCBRIDE RCA ALBUM CUT	59
60	54	56	7	<b>LOVE IS ALL THAT REALLY MATTERS</b> C.FARREN (A.ROBOFF,A.ROMAN)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	51
61	60	69	4	<b>SMALL TALK</b> M.MILLER,M.MCANALLY (M.A.MILLER,M.MCANALLY)	SAWYER BROWN CURB ALBUM CUT	60
62	<b>NEW</b>	1	1	<b>ORDINARY PEOPLE</b> J.STROUD,C.WALKER (C.WISEMAN,E.HILL)	CLAY WALKER GIANT ALBUM CUT/REPRISE	62
63	45	45	10	<b>WOMAN TO WOMAN</b> D.COOK (P.LYNN,P.LYNN,P.RUSSELL)	◆ THE LYNNs (C) (D) (V) REPRISE 17248	43
64	73	68	3	<b>TIME ON MY HANDS</b> C.YOUNG,B.CHANCEY (D.DODD,S.DECKER,C.DAY)	◆ DERYL DODD COLUMBIA ALBUM CUT	64
65	67	71	7	<b>WONDERFUL TONIGHT</b> P.MCMAKIN (E.CLAPTON)	DAVID KERSH CURB ALBUM CUT	65
66	<b>NEW</b>	1	1	<b>THINGS CHANGE</b> P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT	66
67	65	65	16	<b>FROM THIS MOMENT ON</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN WITH BRYAN WHITE MERCURY ALBUM CUT	57
68	63	57	15	<b>A HOUSE WITH NO CURTAINS</b> K.STEGALL (A.JACKSON,J.MCBRIDE)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	18
69	<b>NEW</b>	1	1	<b>TRUE</b> T.BROWN,G.STRAIT (M.GREEN,J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	69
70	<b>NEW</b>	1	1	<b>TOTALLY COMMITTED</b> J.HOLLIHAN, JR.,D.GRAU (J.FOXWORTHY,J.HOLLIHAN, JR.)	◆ JEFF FOXWORTHY WARNER BROS. ALBUM CUT	70
71	69	75	4	<b>WILL YOU BE HERE</b> J.E.NORMAN,A.COCHRAN (A.COCHRAN)	ANITA COCHRAN WARNER BROS. ALBUM CUT	69
72	<b>NEW</b>	1	1	<b>WE REALLY SHOULDN'T BE DOING THIS</b> T.BROWN,G.STRAIT (J.LAUDERDALE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	72
73	72	72	3	<b>HOLDING HER AND LOVING YOU</b> NOT LISTED (W.ALDRIDGE,T.BRASFIELD)	CLAY WALKER ABC RADIO NETWORKS (LIVE TRACK)	72
74	<b>NEW</b>	1	1	<b>DANCE IN THE BOAT</b> R.ZAVITSON,T.HASELDEN,P.GREENE (T.HASELDEN,C.BICKHARDT)	THE KINLEYS EPIC ALBUM CUT	74
75	<b>NEW</b>	1	1	<b>YOU HAVEN'T LEFT ME YET</b> T.BROWN,G.STRAIT (D.H.OGLESBY,K.M.ROBBINS)	GEORGE STRAIT MCA NASHVILLE 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®

MAY 2, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>*** No. 1 ***</b>	
1	1	1	13	<b>YOU'RE STILL THE ONE</b> ● MERCURY 568452	SHANIA TWAIN
2	3	5	3	<b>COMMITMENT</b> CURB 73055	LEANN RIMES
3	5	4	7	<b>THIS KISS</b> WARNER BROS. 17247	FAITH HILL
4	4	3	8	<b>BYE BYE</b> CURB 73034	JO DEE MESSINA
5	2	2	46	<b>HOW DO I LIVE</b> ▲ CURB 73022	LEANN RIMES
6	6	6	14	<b>THEN WHAT?</b> GIANT 17262/WARNER BROS.	CLAY WALKER
7	10	—	2	<b>I JUST WANT TO DANCE WITH YOU</b> MCA NASHVILLE 72046	GEORGE STRAIT
8	7	9	3	<b>OUT OF MY BONES</b> DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
9	8	8	10	<b>I'M FROM THE COUNTRY</b> MCA NASHVILLE 72040	TRACY BYRD
10	<b>NEW</b>	1	1	<b>ONE OF THESE DAYS/JUST TO SEE YOU SMILE</b> CURB 73056	TIM MCGRAW
11	9	7	13	<b>IF I NEVER STOP LOVING YOU</b> CURB 73045	DAVID KERSH
12	14	16	4	<b>I DO [CHERISH YOU]</b> MERCURY 568602	MARK WILLS
13	11	10	9	<b>THAT'S WHY I'M HERE</b> BNA 65399/RLG	KENNY CHESNEY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	11	11	<b>YOU'LL NEVER KNOW</b> BNA 65394/RLG	MINDY MCCREADY
15	13	15	7	<b>PUT YOUR HEART INTO IT</b> ARISTA NASHVILLE 13122	SHERRIE AUSTIN
16	17	17	9	<b>IT WOULD BE YOU</b> DECCA 72039/MCA NASHVILLE	GARY ALLAN
17	19	18	51	<b>IT'S YOUR LOVE</b> ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
18	15	12	25	<b>LOVE OF MY LIFE</b> MERCURY 568140	SAMMY KERSHAW
19	16	13	22	<b>WHAT IF I SAID</b> WARNER BROS. 17263	ANITA COCHRAN (DUET WITH STEVE WARINER)
20	18	14	19	<b>THE NOTE</b> GIANT 17268/WARNER BROS.	DARYLE SINGLETARY
21	20	19	5	<b>WOMAN TO WOMAN</b> REPRISE 17248/WARNER BROS.	THE LYNNs
22	21	20	8	<b>LONELY WON'T LEAVE ME ALONE</b> CAPITOL NASHVILLE 58697	TRACE ADKINS
23	<b>NEW</b>	1	1	<b>THERE'S YOUR TROUBLE</b> MONUMENT 78899/SONY	DIXIE CHICKS
24	23	—	2	<b>LOVE WORKING ON YOU/ANGEL IN MY EYES</b> ATLANTIC 84103/AG	JOHN MICHAEL MONTGOMERY
25	22	21	11	<b>NOTHIN' BUT THE TAILLIGHTS</b> RCA 65350/RLG	CLINT BLACK

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.



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	24	<b>SHANIA TWAIN</b> ▲ <sup>3</sup> MERCURY 536003 (10.98/EQ/16.98)	COME ON OVER	1
2	2	2	21	<b>GARTH BROOKS</b> ▲ <sup>2</sup> CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
3	4	5	46	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	1
4	3	3	32	<b>LEANN RIMES</b> ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
5	5	4	34	<b>TRISHA YEARWOOD</b> ▲ <sup>2</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
6	6	6	34	<b>MARTINA MCBRIDE</b> ● RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
7	7	7	31	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
8	9	8	5	<b>JO DEE MESSINA</b> CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
9	8	10	12	<b>DIXIE CHICKS</b> MONUMENT 68195/SONY (10.98/EQ/16.98) <b>HS</b>	WIDE OPEN SPACES	8
10	10	9	24	<b>SAMMY KERSHAW</b> ● MERCURY 536318 (10.98/EQ/16.98)	LABOR OF LOVE	5
11	11	11	54	<b>CLAY WALKER</b> ▲ GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
12	12	13	52	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
13	13	14	38	<b>CLINT BLACK</b> ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
14	17	18	44	<b>LILA MCCANN</b> ● ASYLUM 62042/EEG (10.98/16.98) <b>HS</b>	LILA	8
15	14	17	85	<b>DEANA CARTER</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	2
16	22	25	40	<b>KENNY CHESNEY</b> BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
17	15	15	93	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	1
18	18	20	27	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
19	19	19	34	<b>COLLIN RAYE</b> ● EPIC 67893/SONY (10.98/EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
20	16	12	6	<b>THE MAVERICKS</b> MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
21	21	—	2	<b>SOUNDTRACK</b> MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	21
22	20	16	4	<b>CLEDUS T. JUDD</b> RAZOR & TIE 82835 (10.98/16.98) <b>HS</b>	DID I SHAVE MY BACK FOR THIS?	16
23	23	22	40	<b>MICHAEL PETERSON</b> ● REPRISE 46618/WARNER BROS. (10.98/16.98) <b>HS</b>	MICHAEL PETERSON	17
24	24	24	24	<b>MINDY MCCREADY</b> BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
25	25	21	9	<b>DAVID KERSH</b> CURB 77905 (10.98/16.98) <b>HS</b>	IF I NEVER STOP LOVING YOU	13
26	27	28	43	<b>TOBY KEITH</b> ● MERCURY 534836 (10.98/EQ/16.98)	DREAM WALKIN'	8
27	26	23	77	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
28	28	26	30	<b>THE KINLEYS</b> EPIC 67965/SONY (10.98/EQ/16.98) <b>HS</b>	JUST BETWEEN YOU AND ME	22
29	29	29	26	<b>TRACE ADKINS</b> ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
30	41	34	8	<b>DARYLE SINGLETARY</b> GIANT 24696/WARNER BROS. (10.98/16.98) <b>HS</b>	AIN'T IT THE TRUTH	18
31	35	33	26	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 21144 (7.98/12.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 3	31
32	30	27	26	<b>WYONNNA</b> ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
33	32	30	9	<b>SOUNDTRACK</b> DECCA 53058/MCA NASHVILLE (10.98/16.98)	THE APOSTLE	21
34	31	32	62	<b>LEANN RIMES</b> ▲ <sup>2</sup> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
35	34	37	29	<b>PATTY LOVELESS</b> EPIC 67997/SONY (10.98/EQ/16.98)	LONG STRETCH OF LONESOME	9
36	33	31	12	<b>WADE HAYES</b> COLUMBIA 68037/SONY (10.98/EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	9
37	36	39	49	<b>LEE ANN WOMACK</b> ● DECCA 11585/MCA NASHVILLE (10.98/15.98) <b>HS</b>	LEE ANN WOMACK	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	39	36	4	<b>JOHN DENVER</b> RCA 67604 (11.98/16.98)	GREATEST COUNTRY HITS	36
39	42	40	50	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (9.98/15.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 1	39
40	40	35	95	<b>TRACE ADKINS</b> ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	6
41	38	41	82	<b>CLINT BLACK</b> ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
42	37	43	30	<b>BRYAN WHITE</b> ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
43	46	44	46	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54782 (9.98/15.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 2	43
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>						
44	55	—	2	<b>GEORGE JONES</b> MCA NASHVILLE 70005 (10.98/16.98)	IT DON'T GET ANY BETTER THAN THIS	44
45	43	38	20	<b>ANITA COCHRAN</b> WARNER BROS. 46395 (10.98/16.98) <b>HS</b>	BACK TO YOU	24
46	44	48	39	<b>SHERRIE AUSTIN</b> ARISTA NASHVILLE 18843 (10.98/16.98) <b>HS</b>	WORDS	41
47	45	42	45	<b>NEAL MCCOY</b> ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
48	47	46	87	<b>ALABAMA</b> RCA 66848/RLG (4.98/9.98)	SUPER HITS	46
49	48	47	40	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
50	50	49	46	<b>PAM TILLIS</b> ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
51	59	58	4	<b>KEITH WHITLEY</b> RCA 66850/RLG (4.98/9.98)	SUPER HITS	51
52	54	52	32	<b>CHELY WRIGHT</b> MCA NASHVILLE 70003 (10.98/16.98) <b>HS</b>	LET ME IN	25
53	51	45	28	<b>DELBERT MCCLINTON</b> CURB 53042/RISEING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
54	52	54	22	<b>JOHN DENVER</b> RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
55	56	57	103	<b>MINDY MCCREADY</b> ▲ BNA 66806/RLG (9.98/15.98) <b>HS</b>	TEN THOUSAND ANGELS	5
56	53	51	25	<b>NEAL MCCOY</b> ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
57	57	53	17	<b>MATRACA BERG</b> RISEING TIDE 53047 (10.98/16.98)	SUNDAY MORNING TO SATURDAY NIGHT	48
58	62	61	3	<b>LORRIE MORGAN</b> BNA 67632/RLG (4.98/9.98)	SUPER HITS	58
59	49	60	28	<b>VARIOUS ARTISTS</b> SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
60	70	62	44	<b>LONESTAR</b> BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
61	61	59	53	<b>SAWYER BROWN</b> CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
62	60	50	13	<b>MILA MASON</b> ATLANTIC 83059/AG (10.98/16.98) <b>HS</b>	THE STRONG ONE	38
63	65	64	66	<b>BILL ENGVALL</b> ● WARNER BROS. 46263 (10.98/16.98) <b>HS</b>	HERE'S YOUR SIGN	5
64	63	71	54	<b>ALABAMA</b> ● RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
65	64	69	104	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
66	72	68	3	<b>WAYLON JENNINGS</b> RCA 66849/RLG (4.98/9.98)	SUPER HITS	66
67	58	55	37	<b>JOHN DENVER</b> LEGACY 65183/SONY (9.98/EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
68	73	75	72	<b>CLEDUS T. JUDD</b> RAZOR & TIE 82825 (10.98/16.98) <b>HS</b>	I STOLED THIS RECORD	23
69	68	63	14	<b>RHETT AKINS</b> DECCA 70001/MCA NASHVILLE (10.98/15.98) <b>HS</b>	WHAT LIVIN'S ALL ABOUT	33
70	66	65	76	<b>REBA MCENTIRE</b> ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
71	71	67	54	<b>WYONNNA</b> CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
72	69	56	6	<b>ANNE MURRAY</b> EMI-CAPITOL 59604 (10.98/16.98)	AN INTIMATE EVENING WITH ANNE MURRAY...LIVE	45
73	RE-ENTRY	2	2	<b>ALABAMA</b> RCA 67631/RLG (4.98/9.98)	SUPER HITS VOLUME 2	73
74	67	70	9	<b>THE LYNNS</b> REPRISE 46754/WARNER BROS. (10.98/16.98)	THE LYNNS	66
75	75	72	56	<b>ALISON KRAUSS &amp; UNION STATION</b> ● ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4

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

## Billboard Top Country Catalog Albums

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

MAY 2, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>SHANIA TWAIN</b> ▲ <sup>10</sup> MERCURY 522886 (10.98/EQ/16.98) <b>HS</b>	THE WOMAN IN ME	167
2	2	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	130
3	3	<b>WILLIE NELSON</b> ● COLUMBIA 64184/SONY (5.98/EQ/9.98)	SUPER HITS	193
4	4	<b>GARTH BROOKS</b> ▲ <sup>13</sup> CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	368
5	6	<b>CHARLIE DANIELS</b> ● EPIC 64182/SONY (5.98/EQ/9.98)	SUPER HITS	174
6	8	<b>HANK WILLIAMS, JR.</b> ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	203
7	7	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	213
8	9	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98/EQ/9.98)	SUPER HITS	361
9	10	<b>PATSY CLINE</b> ▲ <sup>8</sup> MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	578
10	12	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	291
11	11	<b>GEORGE JONES &amp; TAMMY WYNETTE</b> EPIC 67133/SONY (5.98/EQ/9.98)	SUPER HITS	2
12	13	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 38795/SONY (7.98/EQ/11.98)	A DECADE OF HITS	436
13	16	<b>GARTH BROOKS</b> ▲ <sup>7</sup> CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	368

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	18	<b>JOHNNY CASH</b> COLUMBIA 66773/SONY (5.98/EQ/9.98)	SUPER HITS	56
15	5	<b>TAMMY WYNETTE</b> EPIC 67539/SONY (5.98/EQ/9.98)	SUPER HITS	2
16	20	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	131
17	17	<b>ROY ORBISON</b> COLUMBIA 67297/SONY (5.98/EQ/9.98)	SUPER HITS	33
18	19	<b>GARTH BROOKS</b> ▲ <sup>11</sup> CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/13.98)	ROPIN' THE WIND	216
19	23	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	529
20	21	<b>GARTH BROOKS</b> ▲ <sup>4</sup> CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	125
21	25	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	198
22	22	<b>GARTH BROOKS</b> ▲ <sup>9</sup> CAPITOL NASHVILLE 80857/EMI-CAPITOL (10.98/16.98)	IN PIECES	149
23	24	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	607
24	—	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	106
25	—	<b>ALABAMA</b> ▲ <sup>2</sup> RCA 66410/RLG (10.98/15.98)	GREATEST HITS VOL. III	171

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.

# Songwriters & Publishers

ARTISTS & MUSIC

## Luck Was A 'Lady' For Eastmond

BY SHAWNEE SMITH

NEW YORK—Two careers skyrocketed with the success of Freddie Jackson's 1985 hit "You Are My Lady." The first, of course, was Jackson's. The second was that of songwriter/producer Barry Eastmond.

The track stayed on Billboard's R&B singles chart for 24 weeks, peaking at No. 1 the week of Oct. 5, 1985. It also logged 20 weeks on the Hot 100, peaking at No. 12. Eastmond penned the song in approximately 25 minutes on the night he first heard Jackson sing.

"Hearing his voice, because it's such a special voice, I just knew I would want to be a part of his album," says Eastmond. "He's the kind of singer that whatever I heard in my head, melodically, he could sing."

The song was the first track Eastmond professionally wrote and produced. He ended up writing and producing all but two of the tracks on Jackson's debut Capitol Records set, "You Are My Lady."

His success with two Jackson albums led him to work with Billy Ocean, for whom he wrote "There'll Be Sad Songs (To Make You Cry)," "When The Going Gets Tough, The Tough Get Going," and "Love Zone." He also penned work for Jeffrey Osborne ("Human") and Phil Perry ("Amazing Love") and did production work for Jonathan Butler and Regina Belle. Eastmond is currently signed to a publishing deal through PolyGram Music under ASCAP-cleared Barry's Melody, named after his two children.

Eastmond started his musical

career as a pianist; his mother taught him to play at age 4. Between the ages of 7 and 10, he received classical music training at the Julliard School of Music's preparatory school.

Eastmond began playing in local top 40 and wedding bands in Brooklyn while in high school. He soon became a touring pianist and keyboardist for R&B titans Melba Moore, the late Phyllis Hyman, Angela Bofill, and Chaka Khan.

He eventually served as musical director for all of those artists except Khan. He also worked as a session musician for the songwriting and production team Gamble & Huff, performing on tracks by Teddy Pendergrass, Patti LaBelle, the O'Jays, and McFadden & Whitehead.

It was through Moore that Eastmond hooked up with Jackson. That arrangement prompted Eastmond to officially adopt the songwriter/producer title.

"I had been doing the work for a long time before that," Eastmond says. "The various artists I performed with would say, 'If you have any songs or any music that you'd like to contribute for the project, come by the studio.' So I did that, and I wound up helping them arrange and write songs. And after a while I said, 'Hey, I'd better start calling myself a [songwriter/producer].'"

Another key introduction, this

time through Hyman, helped Eastmond achieve his next career milestone—a Grammy award. Hyman mentioned that Eastmond should meet a burgeoning songwriter named Gordon Chambers. The two struck up a good rapport, and in 1994 they collaborated to write Anita Baker's Grammy-winning single "I Apologize."

"He was writing from a different perspective than a lot of the other lyricists I worked with," says Eastmond. "I guess because of his being an entertainment writer at Essence, he wrote lyrics that were visual. He could really describe a situation."

The two also penned the Grammy-nominated "Missing You." The single, which was performed by Brandy, Chaka Khan, Gladys Knight, and Tamia, was included on the "Set It Off" soundtrack. Eastmond was hand-picked to write the track by Elektra Entertainment Group chairman/CEO Sylvia Rhone.

"She said, 'I've got this film that I need this song for, and you're the person to write it.' She flew me out to L.A., and while I was watching a rough cut of the film, I heard the words in my head," says Eastmond, whose specialties include ballads and midtempo songs.

His latest creations can be heard on Kenny Lattimore's upcoming Columbia album and on a forthcoming release by Sherma Andrews, whom he heard about through Billboard's Continental Drift section. He's also producing the upcoming Crave artist Kiesha.



EASTMOND

### NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
TOO CLOSE	K. Gist, Darren Lighty, R.L. Huggar, R. Brown, R.A. Ford, D. Miller, J.B. Moore, K. Walker	Naughty/ASCAP, Do What I Gotta/ASCAP, Uh, Oh/ASCAP, Copyright Control/ASCAP, Neutral Gray/ASCAP, Pure Love/ASCAP, WB/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
YOU'RE STILL THE ONE	Shania Twain, Robert John Lange	Songs Of Polygram Int'l/BMI, Loon Echo/BMI, Zomba/ASCAP
<b>HOT R&amp;B SINGLES</b>		
TOO CLOSE	K. Gist, Darren Lighty, R.L. Huggar, R. Brown, R.A. Ford, D. Miller, J.B. Moore, K. Walker	Naughty/ASCAP, Do What I Gotta/ASCAP, Uh, Oh/ASCAP, Copyright Control/ASCAP, Neutral Gray/ASCAP, Pure Love/ASCAP, WB/ASCAP
<b>HOT RAP SINGLES</b>		
ROMEO AND JULIET	John, Warner Jr., Winbush, Moore	Mike's Rap, EMI Virgin/ASCAP, A La Mode/ASCAP
<b>HOT LATIN TRACKS</b>		
NO SE OLVIDAR	Kike Santander	FIPP/BMI

## BMI Keeps A Full Calendar With NYC Songwriter-Oriented Events

**BMI'S LEARNING, EARNING PROCESS:** When the city of New York started going strong again in the '90s, BMI, too, was there in terms of giving creative aid and comfort to songwriters in the area.

Jeff Cohen, BMI's senior director of writer/publisher relations in New York, not only cites the events sponsored by the performing right group but offers persuasive evidence that it has helped foster important talent.

Since 1991, BMI has offered Acoustic Roundup and Collaborator's Connection. At Acoustic Roundup, held at the Hotel Galvez, five or six songwriters in the round discuss and perform their songs "in a casual setting," according to Cohen.

Usually held the last Wednesday of the month, the seminar has featured the likes of Lisa Loeb, Peter Stuart of dog's eye view, Jeff Black, Jill Sobule, and Beth

Sorentino of Suddenly, Tammy!. Writers presented there include David Broza, Lori Carson, Cliff Eberhardt, and Fred Killer.

Collaborator's Connection is held the second Monday of every other month at the Bitter End. As its name suggests, the event is a networking affair ranging from song teamings to musicians looking for demo work or gigs.

Cohen says teamings that got under way at Collaborator's Connection include Robie Kaye and Frank Piazza, who sold a song to Warner/Chappell Music, and Gordon Chambers and producer/writer Juan Patino, who've had their share of successes.

In 1996, BMI started the BMI Legal Series, held at BMI's New York office. There, a panel of entertainment lawyers discusses such issues as publishing and label deals and management contracts.

Originated by Joe Serling of the New York law firm of Serling,

Rooks and Ferrara, the series is being moderated this year by Ed Woods and Reggie Osse of Osse and Woods.

Last year, BMI started Pitch-athon and Open Mike. The former, as its name suggests, features songs that are presented to A&R reps and a producer. It is co-sponsored by Women in Music and held every other month at Eureka. Heading things is songwriter Liz Queler.

Open Mike, held every other Monday at the Hotel Galvez, provides a forum for BMI songwriters to perform in "a very laid-back and supportive atmosphere," says Cohen. Each writer performs two songs.

**I**N ANOTHER BMI development, BMI has upgraded its MusicBot technology, which tracks music on the World Wide Web, so that it can now detect individual music titles available on the Inter-

net. Previously, the system told BMI of sites where music was being played.

In another move, the performance right group reports that the Australasian Performing Right Assn. Ltd. has become the first foreign society to license MusicBot data to identify Web performances originating from its territories.

**F**OR THE RECORD: In the April 25 issue, Helene Blue Musique was misspelled in this space.

**P**RI NT ON P RI NT: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, "Re-Load."
2. "Titanic—The Musical," vocal selections.
3. "Jekyll & Hyde," vocal selections.
4. Metallica, "Load."
5. Dave Matthews Band, "Crash."



by Irv Lichtman

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"PRAY IN THE U.S.A."  
Written by Morgan Cryar and Ty Tabor  
Published by Straight Way Music (ASCAP)

Sometimes an artist can write a song that just seems to become more relevant and poignant with the passing of time. Such is the case with "Pray In The U.S.A.," a song about having the freedom to pray. Written by Morgan Cryar and King's X's Ty Tabor, the song was originally recorded by Cryar on his 1986 album "Fuel The Fire." The original video for the song was nominated for a Gospel Music Assn. Dove Award. Currently recording for Damascus Road, Cryar

recently rerecorded the song and shot another video with an all-star chorus that included Petra's John Schlitt and Bob Hartman, LuLu Roman, Sandra Payne, Angie & Debbie Winans, Rick Altizer, Rick Cua, Kenny Marks, Lisa Bevell, and Randy Thomas and Andy Denton of Identical Strangers. As the National Day of Prayer, May 7, approaches, Cryar's song is once again carrying a message to this generation.



"The issue of school prayer is an issue that never goes away," says Morgan Cryar of his decision to rerecord "Pray In The U.S.A." "I thought it should be recut, and I did

it by having some friends come in and sing with me. At the video shoot, it was obvious they had come because they all felt strongly about having the freedom to pray."

Assembling so many of Christian music's top artists created an interesting recording session. "In the studio it felt like the atmosphere was charged with electricity," Cryar says.

"There were so many talented people there together, and everyone had a great time."

Cryar says having his children present at the video shoot drove home the importance of the lyric. "Having my children at the shoot reminded us all what was at stake."

# Copland's Not Such A Long Shot For Spike Lee's 'He Got Game'

**SPIKE SHOOTS, COPLAND SCORES:** The year 2000 marks the centenary of **Aaron Copland's** birth, but the music of the signature American composer is being feted early in some quarters. Sony Classical has reissued several vintage Copland recordings as part of its "Leonard Bernstein Century" edition, and publisher Boosey & Hawkes is distributing "Annotations," a guide to Copland's music by **Vivian Perlis**, co-author of the composer's memoirs. A more offbeat celebration of Copland's music can be found in the new film by **Spike Lee**, "He Got Game."



COPLAND

The movie's score comprises wall-to-wall Copland, and Sony Classical has just released the soundtrack, which draws from the composer's classic recordings with the **London Symphony Orchestra** of such pieces as "Billy The Kid," "Appalachian Spring," "Fanfare For The Common Man," "Letter From Home," "John Henry," and "Lincoln Portrait."

The theme of "He Got Game" is basketball, a pastime more in tune

with Copland's music than you might think, as Lee told *Keeping Score*: "Basketball is as Americana as anything. It was invented here, and it's played all over this country, from the sides of barns in Indiana to asphalt playgrounds in New York City. And when I wrote the script, Copland's music was in my head the whole time." Lee grew up in a musical family in Brooklyn, N.Y., with jazz and classical records always playing in the house; he first heard Copland's archetypal sounds as a toddler—"and that music has been with me ever since," he says.

As a blueprint, Lee and his music supervisor, **Alex Steyermark**, tapped the director's copy of "The Copland Collection," a three-disc reissue on Sony Classical, and they worked in league with Copland's estate and the label in putting together the finished soundtrack (*Soundtracks and Film Score News*, *Billboard*, April 25). The results are remarkably effective, both as an anthology of Copland's work and as a musical complement to the film's images. "A lot of basketball movies



by *Bradley Bambarger*



just use rap for the big court scenes, but I use 'Hoe-Down,'" Lee says. "Alex and I kept saying while we were editing the film that it sounds like Copland actually wrote the music just for 'He Got Game.' And it is some great music."

**MORE AMERICANA:** The fact that bassist **Edgar Meyer** (one-third of the hit "Appalachia Waltz" troika, with **Mark O'Connor** and **Yo-Yo Ma**) performs his bucolic *String Quintet* with the **Emerson String Quartet** on a new Deutsche Grammophon set will no doubt spur some serious hoopla. But in all this, no one should overlook the Meyer work's companion piece: the vivid, vigorous *String Quartet No. 4* of American original **Ned Rorem**. The score of Rorem's fourth quartet will be published this summer by Boosey & Hawkes... With fewer long-term

contracts being signed in the classical business these days, it's notable that the **Emersons** have just re-upped with Deutsche Grammophon in a five-year deal. The group recently picked up a fourth Grammy for its set of the complete **Beethoven** quartets, as well as a National Public Radio Critic's Choice Award (see item, page 39). The first fruits of the Emersons' new contract will include a set of the complete **Shostakovich** quartets, due in spring 2000.

American composer **Stephen Hartke**—a finalist in the recent BBC Masterprize competition for his venturesome orchestral work "The Ascent Of The Equestrian In A Balloon"—has his second album just out on the New World label. Following the fine chamber collection "The King Of The Sun," the new disc features his Shetland-spun *Violin Concerto* and lamenting *Symphony No. 2*. **Michelle Makarski** is the violinist (she also included Hartke's "Caoine" as the title track of her ECM New Series debut last year), with **George Rothman** leading the **Riverside Symphony**... **Tobias Picker's** opera "Emmeline" just finished its run at New York's City Opera, garnering reams of praise. A recording of the work, made last

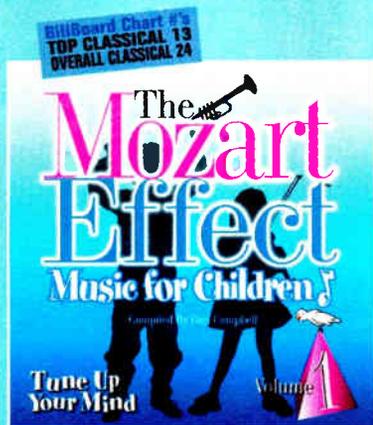
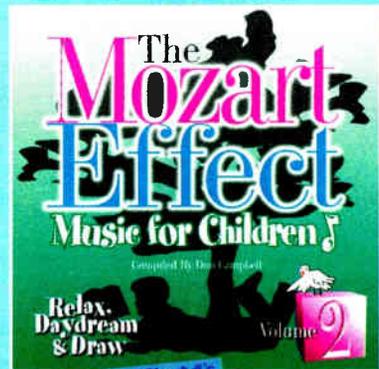
year at its Sante Fe, N.M., premiere, is newly in stores from Albany Records. (The composer's pastoral "Old And Lost Rivers" appears on a Sony Classical disc from last year, alongside like-minded orchestral pieces by **Takamitsu**, **Hovhaness**, and **John Williams**.) Picker's opera "Fantastic Mr. Fox" has a December launch in Los Angeles, and he has been commissioned by the New York Metropolitan Opera for a work to premiere in 2002.

**John Adams' new Nonesuch** recording features the irony-clad "John's Book Of Alleged Dances," performed by the **Kronos Quartet**, along with the clarinet concerto "Gnarly Buttons," spotlighting soloist **Michael Collins** with the **London Sinfonietta** led by Adams. The homespun "Gnarly Buttons" is dedicated to Adams' late father, a professional clarinetist who taught him the instrument... Pianist **Emanuel Ax** has been touring the concerto that Adams wrote for him, the player-piano-inspired "Century Rolls." Ax just gave the piece its European premiere in Amsterdam with the **Royal Concertgebouw Orchestra** under the composer; future performances take in London, (Continued on next page)

## Wolfgang has another hit on his hands.

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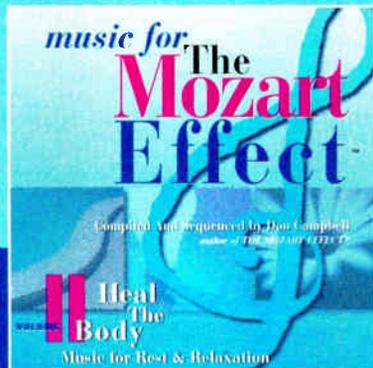


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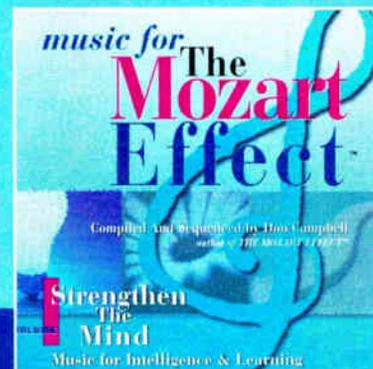
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# TOP CLASSICAL ALBUMS™

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THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	2	<b>ANDREA BOCELLI</b> PHILIPS 46203 (10.98/17.98)	<b>★★ NO. 1 ★★</b> ARIA — THE OPERA ALBUM 2 weeks at No. 1
2	2	22	<b>ANDREA BOCELLI</b> PHILIPS 533123 (17.98 EQ)	VIAGGIO ITALIANO
3	3	13	<b>MICHAEL BOLTON</b> SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
4	4	9	<b>YO-YO MA</b> SONY CLASSICAL 63203 (31.98 EQ)	BACH: THE CELLO SUITES
5	5	5	<b>ANDRE RIEU</b> PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
6	6	23	<b>YO-YO MA</b> SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
7	7	66	<b>ANDRE RIEU</b> PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
8	9	82	<b>MA/MEYER/O'CONNOR</b> SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
9	10	10	<b>RENEE FLEMING</b> LONDON 458858 (16.98 EQ)	THE BEAUTIFUL VOICE
10	8	29	<b>LUCIANO PAVAROTTI</b> LONDON 4588000 (21.98 EQ/34.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
11	13	14	<b>DON CAMPBELL</b> CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
12	14	23	<b>CECILIA BARTOLI/ANDREA BOCELLI</b> DG 457355 (16.98 EQ)	A HYMN FOR THE WORLD
13	11	8	<b>ITZHAK PERLMAN</b> EMI CLASSICS 55602 (15.98)	ITZHAK PERLMAN'S GREATEST HITS
14	NEW		<b>EVGENY KISSIN</b> RCA VICTOR 89102 (16.98)	PLAYS BEETHOVEN/FRANCK/BRAHMS
15	15	8	<b>ANDRE RIEU</b> KOCH CLASSICS 4096 (10.99/14.99)	STRAUSS GALA

# TOP CLASSICAL CROSSOVER™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	30	<b>SARAH BRIGHTMAN &amp; THE LONDON SYMPHONY ORCHESTRA</b> NEMO STUDIO/ANGEL 56511 (9.98/16.98) <b>HS</b>	<b>★★ NO. 1 ★★</b> TIME TO SAY GOODBYE 17 weeks at No. 1
2	2	10	<b>BOSTON POPS ORCHESTRA (LOCKHART)</b> RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
3	3	26	<b>LONDON PHILHARMONIC (SCHOLES)</b> POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
4	5	25	<b>ARIA</b> ASTOR PLACE 14009 (16.98)	ARIA
5	4	3	<b>CINCINNATI POPS (KUNZEL)</b> TELARC 80468 (10.98/15.98)	PLAY BALL!
6	6	17	<b>SOUNDTRACK</b> NONESUCH 79460 (17.98)	KUNDUN (PHILIP GLASS)
7	7	14	<b>JAMES GALWAY</b> RCA VICTOR 63110 (10.98/16.98)	GREATEST HITS-VOLUME 3
8	8	73	<b>SOUNDTRACK</b> PHILIPS 454710 (10.98 EQ/17.98)	SHINE
9	10	33	<b>OTTMAR LIEBERT</b> SONY CLASSICAL 63105 (16.98 EQ)	LEANING INTO THE NIGHT
10	13	24	<b>JOHN WILLIAMS/YO-YO MA</b> SONY CLASSICAL 60271 (10.98 EQ/16.98)	SEVEN YEARS IN TIBET
11	11	66	<b>LONDON SYMPHONY (WILLIAMS)</b> RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
12	9	38	<b>JOHN WILLIAMS/ITZHAK PERLMAN</b> SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
13	12	23	<b>SOUNDTRACK</b> RCA VICTOR 68757 (10.98/16.98)	BRASSED OFF!
14	15	18	<b>SOUNDTRACK</b> SONY CLASSICAL 63226 (16.98 EQ)	THE TANGO LESSON
15	NEW		<b>JUBILANT SYKES</b> SONY CLASSICAL 63294 (10.98 EQ/16.98)	JUBILANT

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1998 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 VARIOUS THE SPIRIT OF THE TITANIC ST. CLAIR	1 VARIOUS IDIOT'S GUIDE TO CLASSICAL MUSIC RCA VICTOR
2 VARIOUS MOZART IN THE MORNING PHILIPS	2 VARIOUS MOZART-GREATEST HITS REFER- ENCE GOLD
3 VARIOUS MOZART FOR YOUR MIND PHILIPS	3 VARIOUS PIANO CLASSICS-3 CD SET MADACY
4 VARIOUS MOZART FOR MONDAY MORN- INGS PHILIPS	4 VARIOUS CLASSICAL RELAXATION: VOL. 2 PLATINUM EDGE
5 VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON	5 VARIOUS ROMANCE AND ROSES ● INTER- SOUND
6 VARIOUS PACHELBEL CANON RCA VICTOR	6 VARIOUS PIANO INSTRUMENTALS: VOL. 7 LASERLIGHT
7 ANNE-SOPHIE MUTTER FACE TO FACE WITH BEETHOVEN DG	7 VARIOUS TEN YEARS OF SUCCESS NAXOS
8 VARIOUS TUNE YOUR BRAIN WITH MOZART: FOCUS DG	8 VARIOUS 20 CLASSICAL FAVORITES MADACY
9 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	9 VARIOUS THE TOP 10 OF CLASSICAL MUSIC LASERLIGHT
10 I SALONISTI TITANIC-THE LAST DANCE DEUTSCHE HARMONIA MUNDI	10 VARIOUS MEDITATION: VOL. 1 LASERLIGHT
11 VARIOUS MOZART FOR MEDITATION PHILIPS	11 VARIOUS THE BEST OF MOZART LASERLIGHT
12 VARIOUS BACH FOR RELAXATION RCA VICTOR	12 VARIOUS BAROQUE FAVORITES LASERLIGHT
13 VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	13 VARIOUS CLASSICAL MASTERPIECES MADACY
14 HYMAN/LEVINE SCOTT JOPLIN-GREATEST HITS RCA VICTOR	14 VARIOUS FLUTE INSTRUMENTALS: VOL. 1 LASERLIGHT
15 VARIOUS GERSHWIN-GREATEST HITS RCA VICTOR	15 VARIOUS BEETHOVEN: GREATEST HITS REFER- ENCE GOLD

## KEEPING SCORE

(Continued from preceding page)

San Francisco, and Philadelphia. A Nonesuch recording of "Century Rolls" could see release as soon as late next year.

**LATIN AMERICANA:** In a nice present for its 20th anniversary season, the San Francisco-based male choir Chanticleer has a hit with "Matins For The Virgin Of Guadalupe," the Teldec sequel to the group's acclaimed '94 set "Mexican Baroque." The 12-voice ensemble is on tour to back up the album, including a stop Saturday (2) at the University of California in Los Angeles. After that, the trek takes in a big swath of the

Southwest before a concluding performance at Mexico City Cathedral, where the composer **Ignacio de Jerusalem** premiered "Matins" in 1764... With Chanticleer's founder, **Louis Botto**, having passed away last year, the group just brought on a new artistic director, **Craig Hella Johnson**, choral director at the University of Texas. Also new: a reissue of Chanticleer's Byrd album from '87 in Harmonia Mundi's midpriced "Suite" series.

**NATIONAL PRIZE:** Billed as "America's only honors devoted to classical music," National Public Radio's third annual "Performance

Today" Awards recently announced its list of winners at New York's Lincoln Center. The Heritage Award went to the **New York Philharmonic's** issue of the 10-disc set "Historic Broadcasts: 1923-1987." Pianist **Jon Nakamatsu**—whose Van Cliburn Competition-winning recital was released on disc last year by Harmonia Mundi—was named the debut artist of '97. The **Eroica Trio's** EMI set won debut recording of the year. **Sir Paul McCartney** garnered the New Horizon honor for "expanding the reach of classical music" with his EMI album "Standing Stone," while conductor **Leonard Slatkin** was accorded the player of the year distinction. The Critic's Choice Awards went to the recording of Puccini's "La Rondine" with **Roberto Alagna** and **Angela Gheorghiu** on EMI, the **Emerson String Quartet's** cycle of **Beethoven** on Deutsche Grammophon, and Welsh conductor **Owain Arwel Hughes'** traversal of the symphonies of late Danish composer **Vagn Holmboe** on BIS.

## ENCLAVE RELAUNCHED AS MERCURY IMPRINT

(Continued from page 8)

perience. I needed some time to think about what I wanted to do next. It turned out that people at Mercury were really excited about Drain. I thought maybe there's a way to keep doing what I was doing as opposed to starting over."

For Zutaut, who will be joined by two staffers dedicated to the Enclave, changing from a stand-alone to an imprint is a means to becoming more competitive. Although Zutaut says he was happy with the developing sales of the Enclave's artists, no act had sold more than 30,000 units prior to its closure. In addition to Drain STH, the label's acts included World Party, Belle & Sebastian, Fluffy, and September 67.

"When you get a second chance, you always look at the first chance and try to think of a way to make it better," says Zutaut. "In this marketplace, I think, it's really difficult for 30 people working flat-out to achieve the results that a large company can achieve with hundreds of people working flat-out. I'm excited to have the whole team of Mercury Records behind the team of artists I'm working with."

In addition to linking with Mercury, Zutaut had considered re-establishing the Enclave with backing from Wall Street venture capitalists, but eventually decided to go with an established record company.

While his title is president of Enclave, Zutaut's activities will not be limited to his imprint. His deal allows him to handle A&R for artists on Mercury Records or bring acts already in the Mercury Records Group family to the Enclave. "I'm here to lend a helping hand to anyone else within the Mercury Records Group," he says.

"He's got one of the great A&R minds in the business, and I'm hoping he will bring hit records to us," says Goldberg of Zutaut.

Zutaut says he has been a fan of Goldberg's since Goldberg was working with Led Zeppelin in the '70s and Zutaut was in the WEA mailroom. However, they didn't get to know each other until the late '80s, when Goldberg was managing Nirvana, with whom Zutaut worked at Geffen.

The Enclave's second release will

be from former Stone Roses lead singer Ian Brown, who is signed to Polydor in the U.K. That album will come out in August. Additionally, Zutaut says he is talking with a number of previous Enclave acts who are currently free agents.

# Top New Age Albums™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	24	<b>TRIBUTE ▲</b> VIRGIN 44981	<b>★★ NO. 1 ★★</b> YANNI 12 weeks at No. 1
2	2	23	<b>PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲</b> REPRISE 46835/WARNER BROS.	ENYA
3	3	4	<b>ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS</b> WINDHAM HILL 11266	GEORGE WINSTON
4	4	12	<b>GRAND PASSION</b> GTSP 539804	JOHN TESH
5	5	8	<b>INSTRUMENTAL MOODS</b> VIRGIN 45397	VARIOUS ARTISTS
6	6	34	<b>DEVOTION: THE BEST OF YANNI</b> PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
7	7	64	<b>PICTURE THIS ●</b> WINDHAM HILL 11211	JIM BRICKMAN
8	10	12	<b>SOUNDS OF WOOD &amp; STEEL</b> WINDHAM HILL 11290	VARIOUS ARTISTS
9	11	10	<b>THE CELTIC BOOK OF DAYS</b> WINDHAM HILL 11246 <b>HS</b>	DAVID ARKENSTONE
10	12	53	<b>IN THE MIRROR ●</b> PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
11	13	51	<b>PORT OF MYSTERY</b> WINDHAM HILL 11241	YANNI
12	16	3	<b>KARMA</b> NETTWERK 30113	DELERIUM
13	15	2	<b>NARADA GUITAR</b> NARADA 45636	VARIOUS ARTISTS
14	14	8	<b>SOUND OF WIND DRIVEN RAIN</b> WINDHAM HILL 11250	WILL ACKERMAN
15	8	22	<b>OPEN HOUSE</b> TIME LINE 14	LORIE LINE
16	9	19	<b>MUSIC FROM THE HEART</b> TIME LINE 11	LORIE LINE
17	21	36	<b>NIGHTBIRD</b> BMG SPECIAL PRODUCTS 44579	YANNI
18	24	29	<b>THE GIFT ●</b> WINDHAM HILL 11242	JIM BRICKMAN
19	19	59	<b>AVALON</b> GTSP 537112	JOHN TESH
20	20	53	<b>WHITE STONES</b> PHILIPS 534605	SECRET GARDEN
21	22	34	<b>ONCE IN A BLUE UNIVERSE</b> HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
22	18	22	<b>CONVERSATIONS WITH GOD - A WINDHAM HILL COLLECTION</b> WINDHAM HILL 11304	VARIOUS ARTISTS
23	23	27	<b>SONGS WITHOUT WORDS - A WINDHAM HILL COLLECTION</b> WINDHAM HILL 11212	VARIOUS ARTISTS
24	RE-ENTRY		<b>BEST OF VOLUME ONE</b> WINDHAM HILL 11245	RAY LYNCH
25	25	32	<b>APURIMAC III-NATURE SPIRIT PRIDE</b> HIGHER OCTAVE 44639/VIRGIN	CUSCO

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# Studio Action

ARTISTS & MUSIC

## E Street's Talent Makes Vintage-Sound Studio His Gig

BY JIM BESSMAN

NASHVILLE—Gary Tallent will always be known as the bass player in Bruce Springsteen's E Street Band, though he's done a good job since then establishing himself as a producer in Nashville. With credits including Steve Forbert and roots artists such as Kevin Gordon and Duane Jarvis, Tallent has specialized in a vintage sound created by trusty analog gear that he brought from his

previous New Jersey Shore digs.

Tallent moved south in February 1989, after Springsteen's final tours with the E Street Band. At first he stayed with Bucky Baxter, Bob Dylan's current utility string player, whom he had known when the unsigned Springsteen and the E Street Band were temporarily stationed in Richmond, Va., in the early '70s.

"We were there because the Jersey scene was so slow, and I made

friends with Bucky, who was in the Good Humor Band there," says Tallent. "They all moved to Nashville; then I produced two albums for them in New Jersey when I first opened up the studio—and he was my guinea pig."

When Tallent relocated to Nashville, he put his Jersey studio equipment in storage. He didn't want to open up another studio, but Baxter, who had been playing with Steve

Earle, was tiring of the road and wanted to open one.

"So I moved in my gear, and we had a little demo studio," says Tallent. "He and his dad built the walls, and it had pretty good sound, and I wound up using it more and more. And then he got the gig with Dylan—he couldn't say no. So I took it over two years ago. The guy who

hodgepodge, really, but my approach to record making is pretty much that the technology that's been there over the past 20 years is tried-and-true stuff that works well without trying to keep up with every trend that comes around."

Without console automation, Tallent mixes the old-fashioned way: with as many hands on deck as pos-

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 25, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	TOO CLOSE Next/ Kay Gee, D. Lighty (Arista)	LET'S RIDE Montell Jordan/ T. Bishop (Def Jam)	BYE BYE Jo Dee Messina B. Gallimore, T. McGraw (Curb)	THE WAY Fastball/ Julian Raymond, Fastball (Hollywood)	TRULY MADLY DEEPLY Savage Garden/ Charles Fisher (Columbia)
RECORDING STUDIO(S) Engineer(s)	DA MILL (Orange, NJ) Kay Gee, D. Lighty	SOUNDTRACKS (New York) Mikael Ifverfen	LOUD (Nashville, TN) Marty Williams	A&M STUDIOS (Hollywood, CA) Joe Barresi	CHARLES FISHER'S HOME STUDIO Charles Fisher
RECORDING CONSOLE(S)	Mackie 64 analog	SSL 4072G	SSL 4000E	Custom Neve 4972 w/ flying faders	Ampex ATR 124
RECORDER(S)	Akai DR16	Studer 827	Sony 3348	Mitsubishi X-850	Mackie 32.8
MASTER TAPE	3M 996	Ampex 499	Quantegy 467	BASF 900	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Angela Piva	LARRABEE NORTH (West Hollywood, CA) Kevin Davis	LOUD (Nashville, TN) Chris Lord-Alge	IMAGE RECORDING (California) Chris Lord-Alge	GOTHAM AUDIO/ WHITFIELD STREET STUDIOS (Melbourne, Australia/ London, U.K.) Chris Lord-Alge, Mike Pela
CONSOLE(S)	SSL 4072G	SSL J9000 series	SSL 4000	SSL 4056E/G	SSL E series/ Neve VRP 72
RECORDER(S)	Studer 827	Studer 827	Ampex ATR 102	Sony 338	Ampex ATR 102/ Studer A827
MASTER TAPE	Quantegy 499	Ampex 499	Quantegy 499	Quantegy 467	Quantegy 499/456
MASTERING Engineer	HIT FACTORY Chris Gehringer	BERNIE GRUNDMAN Chris Bellman	MASTERING LAB Doug Sax	BERNIE GRUNDMAN MASTERING Brian Gardner	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	BMG	PGD	WEA	EMI-LTD	Sony

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Producer/studio owner Gary Tallent, seated, and chief engineer Tim Coats, standing, show off vintage gear at MoonDog Studio in Nashville.

didn't want it in the first place wound up with the whole thing."

MoonDog Studio, located 10 minutes from Music Row in West Nashville, was named for John Lennon's first band with Paul McCartney, rock'n'roll DJ pioneer Alan Freed's nickname, and "a guy who was a classical composer who looked like a Viking and used to hang out outside Columbia Records in New York," says Tallent.

Although Tallent didn't have a console or a tape machine, he says, "I always had old gear from the '50s and '60s which I like, real retro equalizers and compressors and microphones. It's called 'vintage' now, but at the time I thought it was old stuff that nobody wanted that sounded good."

Among the equipment now available at MoonDog are Neuman U-47, U-67, and M149 microphones; UREI 1176 compressors; Pultec EQP-1 and EQU-2 equalizers; and Neve 1066 and Telefunken V-72 microphone preamps. Tallent also boasts a Hammond M-100 organ with a Leslie as well as the "Elvis Room"—a bathroom full of Presley collectibles.

"The studio started sounding pretty good, and I made the Steve Forbert record there ["Mission Of The Crossroad Palms," in 1995]," he says. "I was using a one-inch, 24-track machine that was incompatible with other studios. So I picked up a two-inch 24-track, which was in keeping with the analog, back-to-basics approach of the studio."

"Now there are no computers anywhere to be seen—everything we use has been around, with few exceptions, like digital reverb. It's just a

sible, each performing specified functions in real time. "All the mixing is very hands-on, and we try to keep it more about the music and the songs," says Tallent. "There was plenty of technology there 20 years ago to make great records."

Given the character of Tallent's studio, it's no surprise that most of the recordings emanating from it are by roots-music artists, including the Tallent-produced Sonny Burgess, the Burns Sisters, the Delevantes, Greg Trooper, Kevin Gordin, and Duane Jarvis. Other artists who have recorded at MoonDog are Jim Lauderdale, Chris Knight, Jim Richey, and Charlie Louvin.

"The sound is more natural and less processed than a lot of the records you hear," notes Tallent. "Whoever runs the controls can tailor the sound to whatever they're looking for, but the sound we're after is natural. A lot of old tubes and stuff gives it that natural, warm sound."

MoonDog's chief engineer, Tim Coats, has been with the studio since its inception. "He did sound initially for Steve Earle and Leon Russell and wanted to get off the road, so he became a studio engineer," says Tallent. "Another fellow who wanted to get off the road."

Though road-weary, Tallent still goes out occasionally to perform and recently played bass behind Lauderdale during Grammy week at New York club Tramps.

"I can't commit to a whole lot, but I play with the Delevantes whenever the opportunity arises—without it taking up my whole life," he says. "But my main commitment now is to the studio and producing."

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# Blues

AN ARTISTS & MUSIC EXPANDED SECTION

## Talkin' 'Bout The Next Generation

### With The Recent Passings Of So Many Blues Greats, Is The Genre Itself Dying?

BY CHRIS MORRIS

Songwriter-producer Willie Dixon was fond of saying that the blues never dies. But what happens when bluesmen die?

In 1997, the mortality rate among established performers in the genre skyrocketed. Among the prominent performers lost were harmonica giant Junior Wells, Chicago guitarist-songwriter Jimmy Rogers, peerless vocalist Jimmy Witherspoon, Texas guitar star Johnny Clyde Copeland, Mississippi juke-joint luminary Junior Kimbrough, country-blues veterans Jack Owens and Yank Rachell, guitarist Fenton Robinson and—perhaps most disastrously—singer-guitarist Luther Allison, in the prime of his career following two years of W.C. Handy Awards sweeps.

Inevitably, every style of music is cyclically shaken to its foundations by the passings of its best-known talents. But some observers took a deeper and more somber view of the wave of deaths in the blues field last year. In February, the *Los Angeles Times* went so far as to publish a front-page feature by staff writer Stephen Braun that focused on the thinning of the ranks of Chicago bluesmen like Wells and Rogers, who emigrated from the South in the '40s and '50s and helped establish the sound of electric Chicago blues, the commercial foundation of the music as it exists today.

Inescapable questions arise: Is the blues expiring as its titans pass on? Does the death of artists like Wells, Rogers and Allison—all headliners whose names were prominent at the top of festival and club bills—create an unfillable void for a music driven more by live performances than by radio airplay? Is a new generation of blues talent developing quickly enough to fill the vacuum left behind as the genre's elders retire and die?

While few in the blues business will deny that the music has been rocked by recent events, most believe that the music will continue to endure and prosper in the hands of young, developing talents—many of whom have learned their lessons, in the time-honored fashion, from the masters of the game.

Bruce Iglauer, president of Chicago-based Alligator Records, admits, "In a music where there's a

relatively small number of nationally well-known or high-visibility artists, the loss of so many veterans does hurt things. It creates the perception that the blues is a dying form of music. The two best-known blues players in the world [B.B. King and John Lee Hooker] are over 70. Both these artists don't have very long performing careers ahead of them."

"I'm very concerned about this," says Bob Koester of Chicago's Delmark Records, who recorded Wells, Allison and a host of other Windy

*Most in the blues business believe that the music will continue to endure and prosper in the hands of young, developing talents—many of whom have learned their lessons, in the time-honored fashion, from the masters of the game.*

City bluesmen. "I would support any senator who would not let B.B. King, Otis Rush and Buddy Guy travel together by plane, boat or car. We don't have many of these giants left."

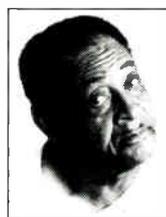
"Blues is perilously close to Dixieland right now," says Bruce Bromberg, a veteran blues producer and a partner in Oakland, Calif.-based High Tone Records. "The real guys are dead and dying."

Bromberg believes that few younger performers have managed to maintain the commercial profile that the older generation of blues musicians developed over long careers. He points to an artist he is intimately familiar with: Robert Cray, whose 1986 breakthrough album, "Strong Persuader," co-produced by Bromberg and ex-partner Dennis Walker, became a double-platinum hit.

"Nobody really followed in

[Cray's] footsteps," says Bromberg. "It was a fluke. It was the right guy at the right place at the right time."

Bromberg also believes that the 1990 death of Texas guitarist Stevie



KIMBROUGH

Ray Vaughan threw the blues business out of kilter: "He created this whole industry of people who wanted to be him. Jonny Lang is cool. He can sing, he can play. Is that blues? I don't know."

#### NEW KIDS ON THE BLOCK

But many in the blues industry sound more optimistic notes about the future of the music.

"It is a kind of transitional time, rather than a genre-threatening one," says Marian Leighton Levy, a partner in Cambridge, Mass.-based Rounder Records, which operates the prominent Bullseye Jazz & Blues imprint. "In terms of the music itself, even with all the radical losses of significant figures, it's healthier than it has been."

Edward Chmielewski, who co-owns San Francisco's Blind Pig Records with his Chicago-based partner, Jerry Del Giudice, says, "People ask, 'Gee, where is the next generation of blues players coming from?' Well, they're here already."

Some say that the mentoring of young blues performers by older artists—a traditional manner in which the music passed from hand to hand—is threatened by the dying-off of musicians who brought the style from the Mississippi Delta to Chicago. Others counter that well-schooled artists are already in place. Levy notes that Bullseye artist Andrew "Junior Boy" Jones played with Charlie Musselwhite and the late Freddie King, while guitarist Jimmy King learned firsthand from Albert King; Chmielewski points to Blind Pig's rising star Coco Montoya, who was taught by Albert Collins and played for years in John Mayall's latter-day Blues Breakers, following in the footsteps of Eric Clapton, Peter Green and Mick Taylor.

Chmielewski notes that another Blind Pig performer, soul-blues singer E.C. Scott, writes about such contemporary topics as spousal abuse—an unthinkable subject until just recently. "This current generation isn't going to sound like the previous generation," he says. "But it's

(Continued on page 45)



B.B. King was honored at last year's Lifetime Achievement Awards ceremony. Back row L-R: Ruby Wilson, Kenny Wayne Shepherd, Keb' Mo', Bonnie Raitt, Ruth Brown, Dr. John and Billie Gibbons. Front row L-R: Sam Lay, John Lee Hooker, B.B. King and Koko Taylor

## The Foundation Of The Blues

*For almost two decades, the dedicated Memphis organization has supported activities that honor the music and promote its awareness internationally.*

BY DON WALLER

"To promote and preserve the blues around the globe": That's been the mission of the Blues Foundation since it began back in 1980.

Drawing its membership from artists, writers, promoters and other supporters of the blues, the Memphis-based nonprofit organization is perhaps best-known for creating the annual W.C. Handy Awards to honor excellence in blues recording and performance (see accompanying sidebar).

Aside from the Handys, the Blues Foundation bestows the annual Keeping The Blues Alive Awards—which recognize various non-performers' contributions to the blues—as well as the Albert King Award for the most promising guitarist.

The latter winner is chosen by a panel of industry judges at the organization's International Blues Talent Competition, the finals of which have been held in Memphis for the past 14 years.

Other annual Blues Foundation honors include:

- The Lifetime Achievement Award, which recognizes an individual's long-term contributions to the blues. Previous honorees include musicians John Lee Hooker and B.B. King and record producer/executive Jerry Wexler.

- The Howlin' Wolf Award, which celebrates the migration of the blues from the Delta to Chicago and is presented in conjunction with the producers of the Chicago Blues Festival.

- The B.B. King Blues Hero Award, which recognizes an artist's philanthropic contributions. Presented by the Blues Foundation and Northwest Airlines, this includes a cash award to the artist and the charity of his or her choice.

- The Blues Hall Of Fame, which

honors excellence in five categories: Performers, Non-Performers, Classics of Blues Literature, Classics of Blues Recordings (Singles) and Classics of Blues Recordings (Albums). These particular awards have been bestowed annually since 1980.

In addition, the Blues Foundation creates and markets an internationally syndicated, weekly blues radio show ("Beale Street Caravan").

*Perhaps the Blues Foundation's most important work lies in providing grassroots organizations with logistical, media and fund-raising assistance.*

Perhaps the Blues Foundation's most important work, however, lies in providing grassroots organizations with logistical, media and fund-raising assistance. Howard Stovall, who recently celebrated his first anniversary as executive director of the Blues Foundation, explains, "We've developed a template for a successful fund-raiser so we can go to these organizations and say, 'If you're interested in doing this type of event, we can tell you everything that we did to put this together and help you understand how to put on a similar event.'"

"We're not talking about things such as getting permits; that's going to vary from location to location. We're identifying the elements that go into putting on a successful fund-raiser: getting a host committee together, creating a hook that makes it attractive to the media, what kind of items

(Continued on page 42)



ALLISON



WITHERSPOON



WELLS



SCOTT



STOVALL

## BLUES FOUNDATION

(Continued from page 41)

tend to sell, what makes an event like this a success, what we've done that worked—and what didn't—and why.

"We're using our newsletter to create communication among these volunteer societies around the U.S. and around the world. We're trying to let people know the problems that they're facing are not as unique as they might think. These people over here might've actually solved them, so let's get a dialogue going and help each other out."

The weekend following the W.C. Handy Awards (May 1-3), the Blues Foundation is putting on a Blues Symposium. Aside from the obvious musical delights—a Moonlight On The Mississippi blues cruise, a blues brunch and more than 20 acts who'll grace the Blues Tent stage of the

Memphis In May Beale Street Music Festival—there will be panels devoted to booking the blues, the evolution of blues into soul music, bringing computer technology into the Blues



JOHN LEE HOOKER AND B.B. KING

In The Schools program and increasing African-American involvement with the idiom.

"It may be odd to think that you've got to be proactive to get African-

Americans involved in the blues, but I think you do," says Stovall. "To my knowledge, there is one African-American blues society in the United States—the Yesterday & Today Rhythm And Blues Society in Antioch, Tenn.—whose membership is almost 100% African-American. The reverse is true for about 95% of the other societies.

"If you talk to the musicians, you find the feeling that African-Americans have abandoned this great art form, [and it] is a source of frustration. We're not going to walk out of that room with any answers or action items, but I think there's an opportunity for blues to be embraced more by a culture that may have ignored it for a while.

"And this ties in with the Blues

In The Schools program," continues Stovall. "We're trying to increase communication among the groups that are doing these sorts of programs, and we're trying to develop a

local basis.

"But blues education hits on a lot of cylinders. There are studies that show that kids who are exposed to music do better in math and science.

*The weekend following the W.C. Handy Awards, the Foundation is putting on a Blues Symposium. There will be panels devoted to booking the blues, the evolution of blues into soul music, bringing computer technology into the Blues In The Schools program and increasing African-American involvement with the idiom.*

national, centralized resource for these programs and the people that are traveling around doing them.

"There are certain groups that have made real effective use of today's technologies—computers and video—in these programs, and we're using this as a forum to demonstrate that to people who might be interested in implementing them on

And blues does have some very significant lessons to teach—not just in the music, but the whole history. This is the history of America wound up in a musical tapestry. And, because of all these factors, I think the future of the blues depends on education."

For more information about the Blues Foundation, check out its Web site ([www.blues.org](http://www.blues.org)).

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## W.C. Handy Awards Nominees

The late Luther Allison—who passed away last August—leads the list of nominees for the 19th annual W.C. Handy

Awards, with this year's ceremonies set to take place April 30 at the Orpheum Theatre in Memphis.

Named after the legendary blues composer, the W.C. Handy Awards have been presented since 1980. Winners in the 23 categories are determined by votes from more than 13,000 blues fans around the world.

"Because the Handy Awards are an internationally regarded event," Blues Foundation executive director Howard Stovall notes, "winning a Handy can bring a whole new level of recognition to an artist."

"Although blues continues to be a live music form, people need to support the artists by buying the records. And if you need a place to start, pick a Handy Award winner or pick the Hall of Fame albums that we induct every year. The big change that I would like to see over the next few years is that blues record sales would go up."

While Luther Allison is up for six awards, Joe Louis Walker and Rod Piazza are nominated for five each, and Corey Harris is up for four. Ruth Brown—who will host this year's event—is a triple-award nominee, as are Bobby Rush, Smokey Wilson, Carey Bell, Ann Rabson and Philadelphia Jerry Ricks.

In fact, Allison, Brown, Rush,

Piazza and B.B. King are all vying for Entertainer Of The Year. The following list covers the other key categories. —D.W.



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In fact, Allison, Brown, Rush,

### Contemporary Blues Album

- Luther Allison, "Reckless" (Alligator)
- Long John Hunter, "Swinging From The Rafters" (Alligator)
- Rod Piazza & The Mighty Flyers, "Tough & Tender" (Tone-Cool)
- Joe Louis Walker, "Great Guitars" (Verve)
- Smokey Wilson, "The Man From Mars" (Bullseye)

### Soul/Blues Album

- Johnny Adams, "One Foot In The Blues" (Rounder)
- Ruth Brown, "R&B = Ruth Brown" (Bullseye)
- Solomon Burke, "The Definition Of Soul" (Pointblank)
- The Holmes Brothers, "Promised Land" (Rounder)
- King Earnest, "King Of Hearts" (Evidence)
- Mighty Joe Young, "Might Man" (Blind Pig)
- Bobby Rush, "Lovin' A Big Fat Woman" (Waldoxy)

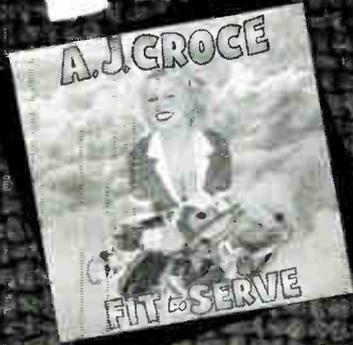
### Traditional Blues Album

- Carey Bell, "Good Luck Man" (Alligator)
- Corey Harris, "Fish Ain't Bitin'" (Alligator)
- The Jellyroll Kings, "Off Yonder Wall" (Fat Possum)
- Snooky Pryor, "Mind Your Own Business" (Antone's)
- Ann Rabson, "Music Makin' Mama" (Alligator)

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(L.A. Times)

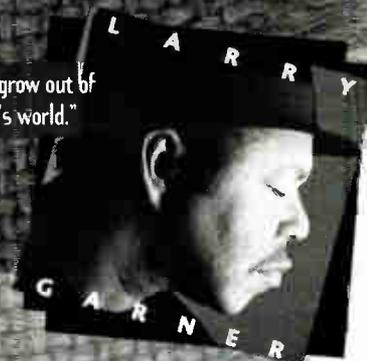


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(CMLJ)



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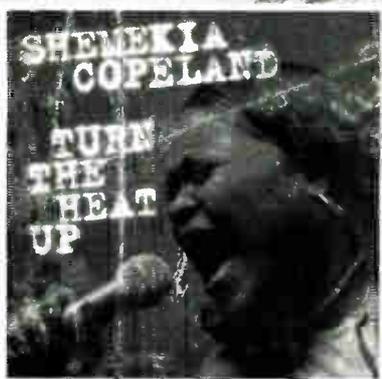
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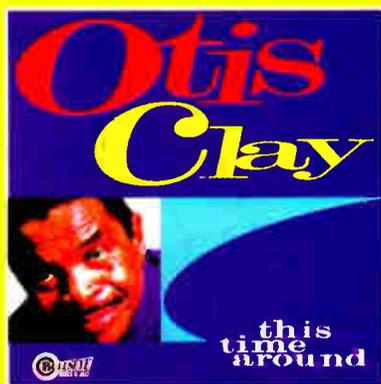
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## Blues

AN ARTISTS & MUSIC EXPANDED SECTION

### Brit Blues

**U.K. Fans Have Been Among The Genre's Most Loyal Ever Since Its '50s Heyday**

BY NIGEL WILLIAMSON

LONDON—Musical trends wax and wane but the U.K.'s love affair with the blues continues to transcend the vagaries of mere fashion.

Specialist labels all report that the market has its peaks and valleys but British blues fans are among the most loyal and committed anywhere in the world—and have been ever since many of the great bluesmen languishing in obscurity in the U.S. during the 1950s found a ready and enthusiastic audience in the U.K. and Europe.

The influence of the U.K.'s own blues boom in the mid-1960s, which was transported back across the

Atlantic and helped a U.S. audience to rediscover an appreciation of its own musical heritage, also remains strong. Influential British blues guitarists such as



SHEPHERD

Eric Clapton, Jimmy Page and Peter Green were part of that legacy, and the era still informs tastes in blues in the U.K. market today.

One of the most successful releases of recent months has been "The Blue Horizon" (Continued on page 46)

### The Blues So Far

#### Year-To-Date Charts

The recaps in this spotlight are based on information compiled from Billboard's Blues Albums and unpublished Blues Catalog Albums charts from the beginning of the chart year (Dec. 6, 1997) through the April 4 issue. Titles are ranked based on sales as compiled by SoundScan for each week a title is on the chart, including those weeks the chart is not published in Billboard. An album is considered catalog two years after its initial release date as long as



KING

it is not in the top half of The Billboard 200 or if it is a reissue of an older title. The recaps in this spotlight were prepared by Anthony Colombo, Michael Cusson, Steve Graybow and Jan Marie Perry.

- 10 COME ON HOME—Boz Scaggs—Virgin
- 11 SENOR BLUES—Taj Mahal—Private Music/Windham Hill
- 12 GOOD LOVE!—Johnnie Taylor—Malaco
- 13 ROAD TO ZEN—Corey Stevens—Eureka/Discovery
- 14 LIVE FROM CHICAGO'S HOUSE OF BLUES—Blues Brothers And Friends—House Of Blues
- 15 SING IT!—Marcia Ball, Irma Thomas, Tracy Nelson—Rounder

#### Top Blues Catalog Albums

- | Pos. | TITLE—Artist—Imprint/Label                                |
|------|---|
| 1    | GREATEST HITS—Stevie Ray Vaughan And Double Trouble—Epic  |
| 2    | BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic           |
| 3    | LEDBETTER HEIGHTS—Kenny Wayne Shepherd—Giant/Warner Bros. |
| 4    | FROM THE CRADLE—Eric Clapton—Duck/Reprise/Warner Bros.    |
| 5    | BEST OF—B.B. King—MCA                                     |
| 6    | KEB' MO'—Keb' Mo'—Okeh/Epic                               |
| 7    | BLUES—Jimi Hendrix—MCA                                    |
| 8    | LIVE AT SAN QUENTIN—B.B. King—MCA                         |
| 9    | BLUES SUMMIT—B.B. King—MCA                                |
| 10   | BLUE DROPS OF RAIN—Corey Stevens—Eureka/Discovery         |
| 11   | ESSENTIAL BLUES—Various Artists—House Of Blues            |
| 12   | KING OF THE DELTA BLUES—Robert Johnson—Legacy/Columbia    |
| 13   | LIVE AT THE REGAL—B.B. King—MCA                           |
| 14   | BEST OF - VOL. 1—B.B. King—Virgin                         |
| 15   | HOODOO MAN BLUES—Junior Wells—Delmark                     |

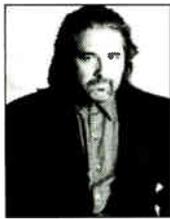


VAUGHAN

## NEXT GENERATION

(Continued from page 41)

either that or the genre fossilizes. It's a living, breathing art form, and there are a lot of people in place who learned from these masters."



MONTOYA

In some cases, the blues is still being passed literally from generation to generation. Iglauer says, "I just signed my first teenage artist"—18-year-old Shemekia Copeland, daughter of the late Johnny Clyde Copeland.

Some industry pros maintain that a new type of blues artist is rising through the ranks. Says Iglauer, "[Guitarist] Michael Hill [of Michael Hill's Blues Mob] is doing wonderful things with blues, but he didn't grow up with the blues, like Luther Allison

*"I would support any senator who would not let B.B. King, Otis Rush and Buddy Guy travel together by plane, boat or car. We don't have many of these giants left."*

—Bob Koester,  
Delmark Records

or Jimmy Rogers did. He says his favorite guitarist is Jimi Hendrix."

Joe Boyd, the U.K.-based producer who heads the Rykodisc imprint Hannibal Records, recently signed the widely praised acoustic bluesman Alvin Youngblood Hart, whom Boyd views as a combination of old and new impulses within the blues.

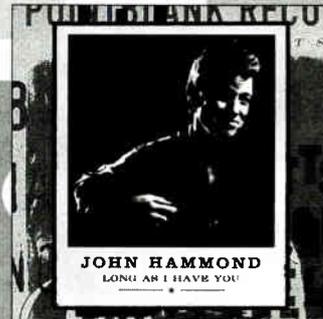
"He's from Mississippi," Boyd says. "He's a very sophisticated world traveler and has a collector's interest in the blues. It is the music of his home and region, and at the same time he has a white middle-class kid's interest in collecting blues records."

Ultimately, Iglauer says, as the blues' grand masters pass, the music will abide, but not without some separation of wheat from chaff by consumers and labels alike: "The blues fans have to look harder at the generation coming up, to see who will emerge as the next Muddy Waters, the next B.B. King. The record companies have to develop the new icons, because the old icons aren't going to be out there that much longer."



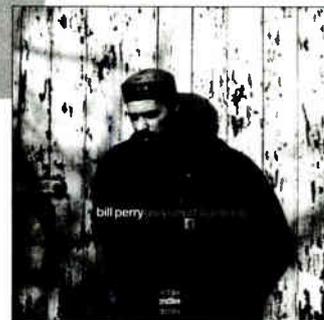
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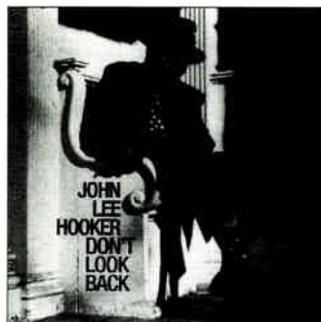
**Bill Perry**  
**Greycourt Lightning**

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## BRIT BLUES

(Continued from page 44)

Story 1965-70," a magnificently packaged three-CD history of the U.K.'s most influential blues label. The set comes with a 60-page color booklet and extensive liner notes by Blue Horizon's founder, Mike Vernon. The collection, distributed by Columbia, includes not only prime examples of the British blues, with tracks by Fleetwood Mac, Chicken Shack and Clapton with John Mayall, but also recordings by American bluesmen such as Bukka White,

Johnny Shines, Furry Lewis and Otis Spann. Blue Horizon continues today as a contemporary British blues label, distributed by Ace.

### PLAYING THE ACE

An example of how the influence of the 1960s blues boom still permeates the market is the success Ace has enjoyed with its reissue program of the Excello catalog. The label was one of the seminal influences on British R&B bands, such

as the Rolling Stones in their formative years, as well as on such guitarists as Clapton. Next up in the Ace/Excello series is "Genuine R&B," featuring such favorites as Slim Harpo, Lightning Slim and Lonesome Sundown. Most tracks are new to CD, while five have never been issued anywhere. That will be followed by "Louisiana Roots," featuring many of the rare and long-unavailable R&B singles initially released on Excello in the '50s and

'60s.

"Blues is still very strong for us," says Roger Armstrong, a director of Ace. "The blues market is very dedicated." Ace also has in its stable the Original Blues Classics, Prestige and Vanguard imprints. One forthcoming release expected to do well is "Hickory Dickory Dock" by Etta James, containing her entire output for the Modern Label in the late '50s. Interest has been increased by the use of the title track in a British

Telecom television advertisement.

The death of aging bluesmen can also sadly be relied upon to give the market a regular fillip. The demise of Junior Wells in January is to be swiftly marked with Telarc's "Keep On Steppin'," a best-of package drawn from the last four albums before Wells' death from cancer.

The acoustic blues genre also remains strong, fuelled by successful U.K. tours by a new generation of performers such as Keb' Mo', Eric Bibb and Kelly Joe Phelps. The Spectrum label launches a new series this spring known as "Staying At Home With The Blues," with compilations from Freddie King and Big Bill Broonzy, a performer who has remained popular in the U.K. since his first visit way back in 1951.

Sonny Terry and Brownie McGhee were also regular visitors throughout the 1950s and 1960s and are featured in a live reissue from the Just A Memory imprint. There are also live recordings from Muddy Waters and Rev. Gary Davis among its forthcoming issues.

### WHO'S NEXT?

Alan Robinson at Demon Records believes that the blues market is undergoing a fallow period at present. "The collectors are still out there, and we've got albums coming from Roosevelt Sykes and a B.B. King gospel set, but the crossover appeal isn't there at the moment," he says. "It is partly because there hasn't been a big guitar hero to fill the gap left by Stevie Ray Vaughan. There are people like Kenny Wayne Shepherd coming on and some interesting stuff in the hinterland, but the crown is up for grabs. When you have a big name like that, it tends to give life to the whole market."

Kevin Grey at MCI, which specializes in mid-price reissues, believes the secret is to look for new ways of expanding the traditional blues market. "Some people will tell you that the blues market is saturated, but it continues to be an extremely successful genre for us," he says. "Maybe the market isn't as frenetic as it used to be, but we are looking for mainstream appeal rather than just catering to the collectors market."

For that reason, he says, MCI tends to concentrate on themed compilations rather than single-artist releases. Forthcoming albums include a "Late Night Blues" compilation of material from the Alligator label, featuring artists such as Albert Collins and Billy Boy Arnold. That will be followed by a double CD titled "Vintage Blues," featuring such classic artists as Leadbelly and Robert Johnson on the mid-price Gallery label, which has previously concentrated on big bands and jazz crooners. Says Grey, "That's a very good example of trying to package the material in a way that can reach a new, more mainstream audience."

*"The music in the Chess 50th Anniversary Collection, phenomenal and essential, reshaped American culture and bears endless repeat visits, especially in this first-rate packaging."*

- Blues Revue

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## Latin Notas



by John Lannert

**SFX INKS REENCUENTRO:** Concert promoter giant SFX Touring Inc. has dipped its feet into the Latino live entertainment waters for the first time by inking a contract with **Reencuentro**, a six-man vocal group whose members were formerly with star pop act **Menudo**.

Under the deal, SFX will own the rights to sell the act's tour dates for the U.S. and the world. U.S. tour agency QBQ will book the dates in the States. Water Brother Productions has been named as the booking agency for Latin America.

Terms of the pact were not disclosed, but industry insiders say the contract is worth several million dollars.

Reencuentro's managers, **José Pabón** and **Javier Gómez**, say that the band is the first Latino act to sign with a huge promotion outfit such as SFX.

Though tour dates are being arranged, Water Brother president **Phil Rodríguez** says Reencuentro will kick off its trek in June in Mexico.

Reencuentro's members are **Johnny Lozada**, **Ricky Meléndez**, **Miguel Cancel**, **René Farrait**, **Charlie Massó**, and **Ray Reyes**. They were members of **Menudo**

in the early and mid-'80s.

Apart from preparing for its upcoming shows, Reencuentro is shopping a live disc that was recorded earlier this year. Most of the majors have expressed interest in the album. Sources close to the negotiation say Fonovisa appears to have the inside track to land the deal.

**RHYTHM & DEW SWEEPSTAKES:** In a bid to promote its weekly music magazine show "Tu Ritmo Presentado Por AT&T," stateside Spanish-language network Telemundo and Mountain Dew have launched a national sweepstakes.

The sweepstakes winner will receive an all-expenses-paid trip to Mexico City to attend a concert by WEA Latina techno-rockers **La Ley**. In addition, members of **La Ley** will escort the winner to the historical American Indian pyramids outside of Mexico City. The winner will be announced during a drawing set to take place June 23. Other prizes include two guitars autographed by **La Ley** band members and 100 CD copies of the act's latest album, "Vertigo."

Mountain Dew sponsors the "Club Dew Ritmo" segment of "Tu Ritmo," which bowed in January. "Club Dew Ritmo" features stories on cutting-edge rock groups, as well as giveaways of "Dew Pack" kits that include CDs.

"Tu Ritmo" is produced and distributed by Warner Bros. Domestic Pay-TV, Cable & Network Features.

**STATESIDE BRIEFS:** RMM is slated to drop the third album by salsa artist **Guianko**, titled "Mi Forma De Sentir," May 19. Also due May 19 from RMM is

(Continued on next page)

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### LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
7 A PESAR DE TODOS (Sony Discos, ASCAP)	37
ACABO DE ENTERARME (Mar Y Sol, BMI)	40
ALGO DE MI (SGAE)	39
AMIGA MIA (Copyright Control)	4
ASI FUE (BMG Songs, ASCAP)	31
COMO DUELES EN LOS LABIOS (Yelapa Songs, ASCAP/EMI April, ASCAP)	33
DE QUERERTE ASI (DE T'AVOIR AIMEE) (Chappell & Co., ASCAP)	18
DEJA QUE TE QUIERA (Edimusa, ASCAP/Vander, ASCAP)	30
EL FRIO DE TU ADIOS (Casa Editora Yaidelice, ASCAP)	28
EL RELOJ (Peer Int'l, BMI)	12
EL ULTIMO ROMANTICO (A.T. Music, BMI)	21
ERES MI DROGA (Copyright Control)	36
ESA PARTE DE MI (PERDONA) (PMC, ASCAP)	4
HACEMOS BONITA PAREJA (Mas Flamingo, BMI)	2
LA COPA DE LA VIDA (Traco Cornelius, BMI/DESMO-PHOBIA, ASCAP/Musicacalaca, SGAE)	23
LA FLACA (Copyright Control)	13
LLORAN LAS ROSAS (Rubet, ASCAP)	37
LO QUIERO OLVIDAR (B&C, ASCAP)	17
ME HACES FALTA TU (Edimusa, ASCAP)	22
MI MAYOR VENGANZA (Lidasocapi, ASCAP)	11
MY HEART WILL GO ON (Famous, ASCAP/Blue Sky Rider Songs, BMI)	1
NO SE OLVIDAR (FIPP, BMI)	35
OLVIDA ESA MUJER (Fonometric, SESAC)	26
PARA LLORAR (EMI April, ASCAP)	24
POR MUJERES COMO TU (Vander, ASCAP)	9
POR QUE TE CONOCI (Editora Anna Musical, SESAC)	25
RAYITO DE LUNA (Ethel Smith Music Corp.)	15
SENTIMIENTOS (Copyright Control)	19
SI TU SUPIERAS (Songs Of PolyGram Int'l, BMI)	5
SI TU SUPIERAS (FIPP, BMI)	10
SI TU SUPIERAS (FIPP, BMI)	6
SUAVEMENTE (Sony/ATV, BMI)	38
SUPERHERO (WB Music Corp., ASCAP)	27
UN MUNDO RARO (Peer Int'l, BMI)	3
UNA FAN ENAMORADA (EMI April, ASCAP)	16
VIVO POR ELLA (VIVO PER LEI) (Copyright Control)	8
VOY A PINTAR MI RAYA (De Luna, BMI)	29
VUELVE (Sony Discos, ASCAP)	20
Y TU COMO ESTAS (E TU COME STAI) (Copyright Control)	34
YA APRENDARAS (Crisma, SESAC)	

## Hot Latin Tracks

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	1	11	ALEJANDRO FERNANDEZ	NO SE OLVIDAR
2	6	7	6	RICKY MARTIN	LA COPA DE LA VIDA
3	2	2	9	SERVANDO Y FLORENTINO	UNA FAN ENAMORADA
4	3	3	15	JUAN GABRIEL	ASI FUE
5	7	5	33	ALEJANDRO FERNANDEZ	SI TU SUPIERAS
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>					
6	15	—	2	ELVIS CRESPO	SUAVEMENTE
7	8	6	26	ANA GABRIEL	A PESAR DE TODOS
8	10	9	12	RICKY MARTIN	VUELVE
9	4	4	10	LOS TEMERARIOS	POR QUE TE CONOCI
10	5	8	8	TONY VEGA	SI TU SUPIERAS
11	13	10	15	CELINE DION	MY HEART WILL GO ON
12	30	—	2	ALVARO TORRES	EL ULTIMO ROMANTICO
13	9	16	4	CRISTIAN ARIOLA/BMG	LLORAN LAS ROSAS
14	12	14	13	LOS TUCANES DE TIJUANA	HACEMOS BONITA PAREJA
15	16	20	14	GRUPO LIMITE	SENTIMIENTOS
16	22	—	2	ANDREA BOCELLI FEAT. MARTA SANCHEZ	VIVO POR ELLA
17	21	12	6	LOS ANGELES AZULES	ME HACES FALTA TU
18	14	15	6	JOSE GUADALUPE ESPARZA	DEJA QUE TE QUIERA
19	20	13	13	MARC ANTHONY	SI TE VAS
20	17	—	2	YURI	Y TU COMO ESTAS
21	23	21	7	INTOCABLE	ERES MI DROGA
22	RE-ENTRY	13		INDIA	MI MAYOR VENGANZA
23	36	—	2	JARABE DE PALO	LA FLACA
24	18	27	3	PEPE AGUILAR	POR MUJERES COMO TU
25	28	22	4	JOSE LUIS RODRIGUEZ	RAYITO DE LUNA
26	11	11	12	RICARDO MONTANER	PARA LLORAR
27	26	34	3	PEDRO FERNANDEZ	UN MUNDO RARO
28	RE-ENTRY	24		LUIS MIGUEL	EL RELOJ
29	24	19	22	BANDA ARKANGEL R-15	VOY A PINTAR MI RAYA
30	27	25	14	OLGA TANON	EL FRIO DE TU ADIOS
31	33	17	12	MANA	COMO DUELES EN LOS LABIOS
32	NEW ►	1		GISSELLE	LO QUIERO OLVIDAR
33	25	23	3	LUIS MIGUEL	DE QUERERTE ASI
34	NEW ►	1		MARCO ANTONIO SOLIS	YA APRENDARAS
35	32	32	3	FUERA DE LIGA	OLVIDA ESA MUJER
36	RE-ENTRY	9		GILBERTO SANTA ROSA	ESA PARTE DE MI (PERDONA)
37	29	26	17	DINASTIA NORTENA	ACABO DE ENTERARME
38	RE-ENTRY	3		DAZE	SUPERHERO
39	NEW ►	1		ALEJANDRO SANZ	AMIGA MIA
40	31	35	3	LISETTE MELENDEZ	ALGO DE MI

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

## Arista/Latin Shut; Some Acts Move To Sister Labels

BY JOHN LANNERT

After a five-year stint in the U.S. Latino market, Arista/Latin has closed shop.

Arista/Latin, a sister imprint of Arista/Austin that formed the label group Arista/Texas, was formed in 1993 as a Tejano imprint. Its top-charting act was the Tejano band La Diferenzia. The label subsequently branched out into other genres such as pop and mariachi.

La Diferenzia and one of its labelmates, pop singer Rubén Gómez, will release future product on a BMG label as part of an agreement signed by Arista/Latin and BMG U.S. Latin. Three other Arista/Latin artists—budding mariachi star Nydia Rojas, *ranchera* newcomer Fidel Hernández, and pop vocalist Angélica—are exploring signing opportunities with

BMG and other labels.

Cameron Randle, VP/GM of Arista/Latin and Arista/Austin, will retain his post at Arista/Austin. Three executives of Arista/Latin who are leaving Arista are Joe Treviño, director of promotion and artist development; Cary Prince, manager of media; and Paulina Pérez, manager of sales and marketing.

Randle says he will now concentrate his efforts on Arista/Austin and its increasingly successful alternative/rock roster, which includes Abra Moore and Robert Earl Keen.

Arista/Nashville, the parent company of Arista/Texas, is the second country label to unsuccessfully try to tap into the domestic Hispanic music market via the Tejano route. In the early '90s, Warner Nashville made a go of it in the Tejano and pop genres

before pulling out of the stateside Latino sector altogether.

Randle reckons that his experience in the U.S. Latino market has revealed a few axioms for Anglo labels seeking success in the U.S. Latin market.

First, he says, for an Anglo major to prosper in the stateside Hispanic music sector, it must invest the same time and resources to that market as it does to mainstream genres such as pop, rock, or country.

"The resources that were available to us in terms of finances and people power were so minimal compared to what BMG U.S. Latin already had in place," Randle says. "It became evident that in order to accomplish what we wanted to long term with our artists, it just made a lot more sense

(Continued on page 76)

### NOTAS

(Continued from preceding page)

"Siempre Tuyo" by *bachata* singer Andrés Mercedes and "Live In Yokohama, Japan" by the **Nettai Jazz Big Band**. **Nettai**, which is signed to RMM affiliate label TropiJazz, was founded by Carlos Kanno, a former member of Japanese salsa act **Orquesta De La Luz**.

Tropical station WNNW-AM Salem, N.H., is changing its frequency from 1110 to 800, effective June 1.

Juan Colón & Manuel Tejada have just dropped "Con El Alma De Tavito" on the duo's newly minted Aljibe Records, which is based in Santo Domingo, Dominican Republic. The album is a superb, jazz-laced merengue tribute to noted Dominican saxophonist Tavito Vásquez.

**CHART NOTES, RADIO:** For the fifth week running, there are no changes on Hot Latin Tracks or on the three genre charts. **Alejandro Fernández's** "No Sé Olvidar" (Sony Discos/Sony) stays atop Hot Latin Tracks for the eighth straight week, though it appears **Ricky Martin's** World Cup theme song "La Copa De La Vida" (Sony Discos/Sony) may assume the top slot of the chart next issue.

On the genre charts, **Los Temerarios' "Por Que Te Conoci"** (Fonovisa) remains No. 1 on the regional Mexican chart for the seventh successive week. "Una Fan Enamorada" by WEA Latina brother duo **Servando Y Florentino** retains first place on the tropical/salsa

chart for the sixth week in a row. And "No Sé Olvidar" is parked at the top of the pop chart for the fifth consecutive week.

**CHART NOTES, RETAIL:** **Selena's "Anthology"** (EMI Latin) dips 1,000 units to 9,500 pieces this issue, but the three-CD retrospective of the Tejano idol remains No. 1 on The Billboard Latin 50 for the second week in a row. The Billboard Latin 50 is unpublished this issue. Despite the unit drop, "Anthology" rises 144-131 on The Billboard 200. "Anthology" remains atop the regional Mexican genre chart for the second straight week.

Like "Anthology," sales of **Ricky Martin's** No. 2 entry, "Vuelve" (Sony Discos/Sony), slid from 7,000 to 6,000, yet the album re-enters The Billboard 200 at No. 199. "Vuelve" has ruled the pop chart for nine successive weeks.

For the eighth consecutive week, **Buena Vista Social Club** tops the tropical/salsa chart with its self-titled World Circuit/Nonesuch/AG disc. The Grammy-winning album remains at No. 4 on The Billboard Latin 50, with 4,000 units sold.

**Elvis Crespo**, fresh from the smoking merengue set he delivered recently during Billboard's ninth annual International Latin Music Conference, makes a strong debut on The Billboard Latin 50 this issue at No. 6 with his solid solo premiere, "Suavemente" (Sony Discos/Sony).

Also making an impressive bow this issue at No. 12 are **Los Palominos** and their irresistible roots Tejano disc "Te Seguiré." While sales of 38 of the chart's 50 titles went south this issue, **Alejandro Sanz's "Más"** (WEA Latina) moved 11-5, the same position the Spanish balladeer's hit disc occupied two issues ago.

Overall sales of the titles on The Billboard Latin 50 this issue slid to 89,500 units from 94,000 pieces last issue. Sales from the same week in 1997 were 77,000 units.

## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***		
1	2	34	DIANA KRALL	IMPULSE! 233/GRP HS	18 weeks at No. 1 LOVE SCENES
2	1	2	JOHN SCOFIELD	VERVE 539979 HS	A GO GO
3	3	23	HARRY CONNICK, JR.	COLUMBIA 68787	TO SEE YOU
4	4	4	DIANA KRALL	IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
5	5	3	ELLA FITZGERALD	POLYGRAM TV 539206/VERVE	PURE ELLA
6	6	84	ROYAL CROWN REVUE	WARNER BROS. 46125	MUGZY'S MOVE
7	7	22	SAUNDRACK	MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
8	8	5	VARIOUS ARTISTS	COLUMBIA RIVER 1089	JAZZ HITS
9	10	6	CHARLIE HUNTER & POUND FOR POUND	BLUE NOTE 23108/CAPITOL	RETURN OF THE CANDYMAN
10	9	4	THE MILES DAVIS QUINTET 1965-68	COLUMBIA 67398	THE COMPLETE COLUMBIA STUDIO RECORDINGS
11	NEW ▶		NNENNA FREELON	CONCORD JAZZ 4794	MAIDEN VOYAGE
12	12	27	ROYAL CROWN REVUE	SURFDOG 44003/ULG	CAUGHT IN THE ACT - LIVE!
13	13	8	VARIOUS ARTISTS	VERVE 539976	ULTIMATE JAZZ
14	11	6	CHARLIE HADEN/KENNY BARRON	VERVE 539961	NIGHT AND THE CITY
15	15	43	THE MANHATTAN TRANSFER	ATLANTIC B3012/AG	SWING
16	20	29	DEE DEE BRIDGEWATER	VERVE 537896	DEAR ELLA
17	16	8	MARC JOHNSON	VERVE 539299	THE SOUND OF SUMMER RUNNING
18	17	44	VARIOUS ARTISTS	GRP 9881	PRICELESS JAZZ SAMPLER
19	19	60	CHARLIE HADEN & PAT METHENY	VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
20	RE-ENTRY		OLU DARA	ATLANTIC B3077/AG	IN THE WORLD FROM NATCHEZ TO NEW YORK
21	14	42	LOUIS ARMSTRONG	GRP 9872	PRICELESS JAZZ
22	21	8	ERIC REED	IMPULSE! 244/GRP	PURE IMAGINATION
23	24	8	JOHN COLTRANE	IMPULSE! 251/GRP	LIVE AT THE VILLAGE VANGUARD — THE MASTER TAKES
24	18	34	ELLA FITZGERALD & LOUIS ARMSTRONG	VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
25	NEW ▶		JEFFERY SMITH	VERVE 537790	LITTLE SWEETER

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***		
1	1	22	KENNY G ▲	ARISTA 18991	22 weeks at No. 1 KENNY G GREATEST HITS
2	2	2	KEIKO MATSUI	COUNTDOWN 17775/ULG HS	FULL MOON AND THE SHRINE
3	3	47	BONEY JAMES	WARNER BROS. 46548 HS	SWEET THING
4	4	11	RANDY CRAWFORD	BLUEMOON/ATLANTIC 92785/AG	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE
5	5	10	PHIL PERRY	PEAK/PRIVATE MUSIC B2163/WINDHAM HILL	ONE HEART ONE LOVE
6	8	11	DOWN TO THE BONE	NU GROOVE 3004	FROM MANHATTAN TO STATEN
7	7	32	JONATHAN BUTLER	N2K ENCODED 10005	DO YOU LOVE ME?
8	6	4	SPYRO GYRA	GRP 9903	ROAD SCHOLARS
9	12	25	CANDY DULFER	N2K ENCODED 10014	FOR THE LOVE OF YOU
10	9	12	GEORGE HOWARD	GRP 9902	MIDNIGHT MOOD
11	15	4	PAMELA WILLIAMS	HEADS UP 3043	EIGHT DAYS OF ECSTASY
12	13	4	ART PORTER	VERVE FORECAST 557060/VERVE	FOR ART'S SAKE
13	10	28	PAT METHENY GROUP	WARNER BROS. 46791	IMAGINARY DAY
14	11	81	KENNY G ▲ <sup>2</sup>	ARISTA 18935	THE MOMENT
15	14	31	THE RIPPINGTONS FEATURING RUSS FREEMAN	PEAK 11271/WINDHAM HILL JAZZ	BLACK DIAMOND
16	20	3	GREGG KARUKAS	I.E. MUSIC 539887/VERVE	BLUE TOUCH
17	17	22	RICHARD ELLIOT	BLUE NOTE 38251/CAPITOL	JUMPIN' OFF
18	18	9	CHUCK LOEB	SHANACHIE 503B	THE MOON, THE STARS AND THE SETTING SUN
19	16	6	MARCUS MILLER	PRA 9908/GRP	LIVE & MORE
20	19	52	GATO BARBIERI	COLUMBIA 67855	QUE PASA
21	24	4	KIM WATERS	SHANACHIE 5042	LOVE'S MELODY
22	23	42	FOURPLAY	WARNER BROS. 46661	THE BEST OF FOURPLAY
23	RE-ENTRY		AL JARREAU	WARNER BROS. 46454	BEST OF AL JARREAU
24	25	82	PETER WHITE	COLUMBIA 67730 HS	CARAVAN OF DREAMS
25	22	21	THE RIPPINGTONS	GRP 9891	THE BEST OF THE RIPPINGTONS

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

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# PUTUMAYO

## World Music

### The Global Label Celebrates Five Years Of Adventurous Art And Commerce

ive The World, Give Putumayo" is an expansive—and entirely appropriate—slogan for a record label that, at the start of this decade, was little more than an interesting idea for its Dan Storper. What was an epiphany in San Francisco's Golden Gate Park in 1991 has turned into America's

premiere world-music imprint, with 28 CDs released, including 10 consecutive albums that have appeared on Billboard's World Music chart. Blending ethnic rootsiness and state-of-the-art marketing, Putumayo World Music has evolved from its origins as a dependable licensor and compiler of quality international sounds to a multi-faceted, music-based lifestyle brand whose activities encompass videos, events, paper products, publishing and a new Putumayo Artists imprint.

Hearing the African group Kotoja (whose recorded efforts were later anthologized on a Putumayo compilation) and numbering among the hundreds of delighted listeners that day in the park, Dan Storper resolved to introduce others to the joys of music from around the globe.

His initial efforts at programming exotic music for his Putumayo clothing stores led, via a fortuitous meeting at the Social Venture Network with Rhino Records' president Richard Foos, to the appearance of the first two Putumayo albums. "World Vocal" and

"World Instrumental," featuring tracks from legendary African, Jamaican and Brazilian artists, appeared in 1993.

#### LIVE EVENTS PROMOTE RELEASES

Rhino's participation helped make for a strong initial showing at record retail, but Putumayo also sold CDs to over 500 book and clothing stores during its first year in the record business.

This was an early display of the marketing ingenuity that has come to characterize all phases of Storper's and Putumayo's involvement with music.

1994 saw the label independently manufacturing its own titles and working more directly with record retailers through a formal distribution arrangement. Presently, Putumayo World Music employs dual distribution in the U.S., distributing directly to a number of accounts from its New York warehouse and additionally working through DNA to a number of record-retail accounts. The label itself physically fulfills orders to about 2,000 non-traditional venues—mainly book, clothing and gift stores, throughout the U.S.

Concurrent with its initial output, Putumayo began producing events in conjunction with various releases. Kotoja was featured at one of the first of these, a Putumayo/Afropop party held at New York's Tramps nightclub.





5<sup>th</sup> Anniversary  
**PUTUMAYO**  
 World Music

The Billboard Interview

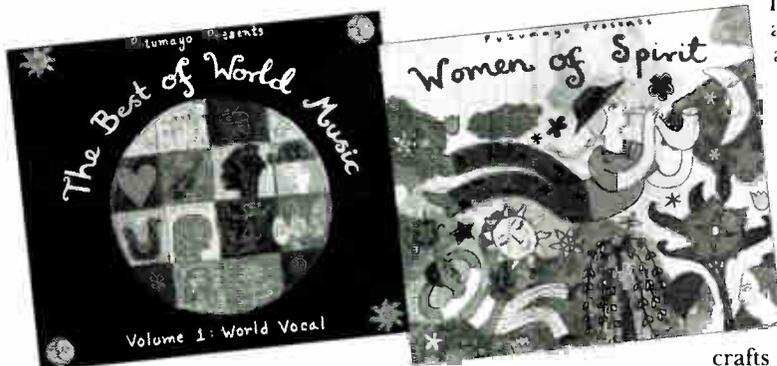
# DAN STORPER

**“Essentially, what Putumayo has stood for, even in the days when we were doing clothing, is that it represents a place where the traditional and the contemporary meet. A part of our goal is to help cross borders, to identify and present exceptional but underexposed music from around the world.”**

BY RICHARD HENDERSON

**S**ince 1975, Dan Storper, founder and CEO of Putumayo World Music, has positioned himself time and again at the point where the craftsmanship of ancient cultures meets cutting-edge marketing techniques. Storper spent years foraging for exotic clothing and handicrafts in the markets of Third World countries, which he then sold in his flourishing chain of Putumayo stores and through his wholesale operation. Then, after years of considerable success with his clothing business, he experienced an epiphany of sorts at the beginning of this decade, one which would lead to his founding a record label devoted to what had become an all-consuming passion—Putumayo World Music. Curious as to the course of events that led Storper to the record business, we began our discussion by asking him to detail the moment when he realized the depth of his commitment to music.

**DAN STORPER:** When I first started my clothing business back in 1975, I would bring back records from the Andes, and I would mix everything from Van Morrison to Carole King to Bonnie Raitt in with this music from the Andes.



I travelled around Latin America at first, then around the world—to Afghanistan, India, Nepal and other places—to find interesting handicrafts. I wanted to create an environment that reflected the romance of other cultures and other worlds. I started playing music from the Andes to help customers feel they could escape the hustle and craziness of the city streets—to a kind of oasis called Putumayo. As the business evolved and I began to do more clothing design, [Putumayo] became more of a classic clothing company. I began to feel alienated from what I had originally started my business to do, which was to travel the world and collect appealing handicrafts and folk art and other reflections of distant cul-

Continued on page 52

5 YEARS OF ART AND COMMERCE

Continued from page 49

Later that year, a Town Hall concert highlighted performers from the label's "Contemporary Folk" collection.

Also in 1994, the company presented the First New York Singer-Songwriter Festival at Carnegie Hall, featuring 28 artists, the largest number of performers in the history of the venue. A Putumayo release in November of that year, "Shelter—The Best Of Contemporary Singer-Songwriters," had \$2 from each CD sale earmarked for the National Coalition For The Homeless, continuing a tradition within the company of merging business and social agendas.

Two performers, Dougie MacLean and Laura Love, who garnered rave notices at the previous year's concerts, became the subjects of the next pair of Putumayo compilations issued, in 1995. The company then released "Women Of The World: International" and "Women Of The World: Celtic," the latter going on to become the best-selling Celtic collection of 1996, moving 150,000 copies in the U.S. alone.

## CELEBRATING UNICEF

A defining move was made in 1996, when Putumayo World Music was inaugurated as a stand-alone company, apart from Dan Storper's well-known clothing concern. Compilations released during that year feature South African stars Johnny Clegg and Juluka and Senegal's Toure Kunda. The next title from the new label, "One World," occasioned a Putumayo-sponsored festival staged at the Washington Monument in commemoration of UNICEF's 50th anniversary. Performances from the event were broadcast via syndicated public-radio shows to hundreds of stations around the world.

Four Putumayo titles graced Billboard's World Music Chart during the summer of '96, two of which each surpassed 100,000 units in sales. In the same period, on the strength of its domestic showing and increasing demand overseas for its product, Putumayo established distribution in Great Britain, Ireland, Australia and New Zealand. Then, in November, "Women's Work," a Putumayo release featuring rare tracks by significant female artists, was tied in with a concert broadcast from New York's Bottom Line club to approximately 100 radio stations on International Women's Day.

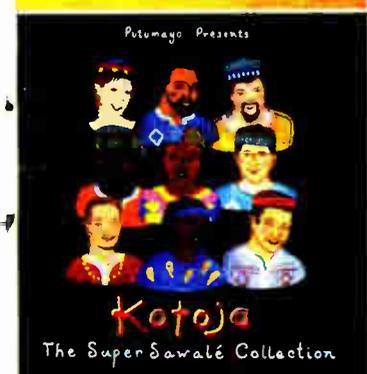
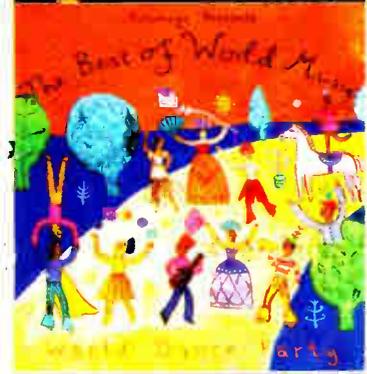
1997 was a high-water mark for Putumayo World Music, a time during which the label moved from strength to strength, culminating in its being recognized by Billboard as the No. 1 independent world-music label.

Compilations from the label during this time included the tropically themed "Islands" (inspiring a release party jointly sponsored by both recording and apparel concerns bearing the Putumayo imprint, including a fashion show and a concert by Madagascar's Tarika, who appeared on "Islands"), as well as the label's first Latin collection, "¡Latino! ¡Latino!," and "Caribbean

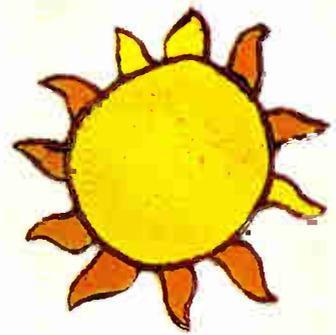
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## ORIGINS

In college, Dan Storper was a Latin American studies major. One day in 1974, he found himself sitting by a river in the Putumayo River Valley in southern Colombia, surrounded by local Indians in carnival dress, feeling that all was right with the world. He knew then that his company should be named for just such a magical place.



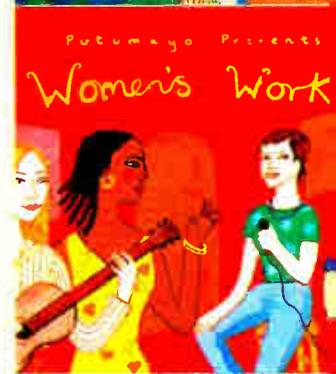
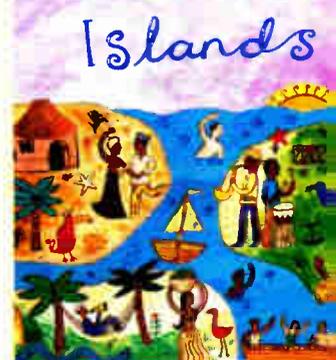
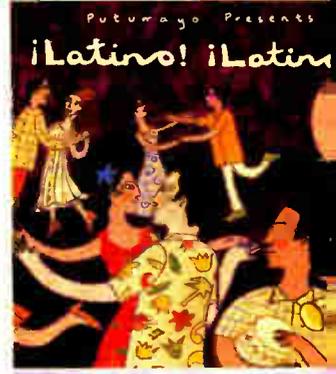
# This Summer Party with Putumayo!



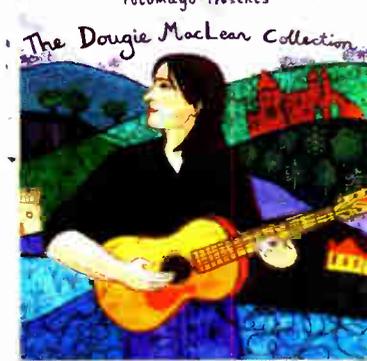
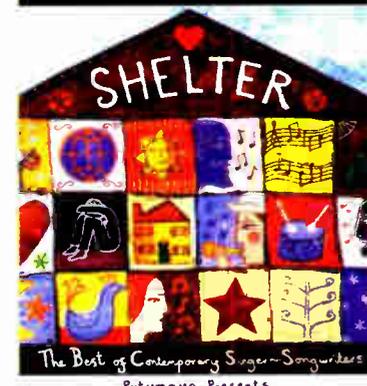
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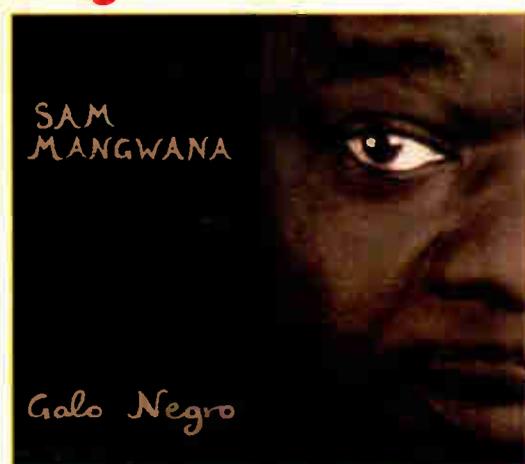
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## Introducing Putumayo Artists

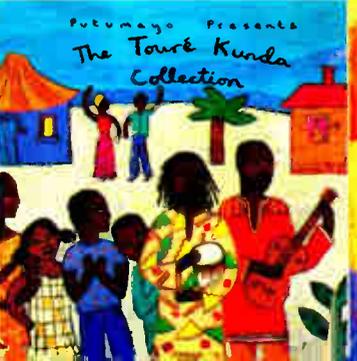
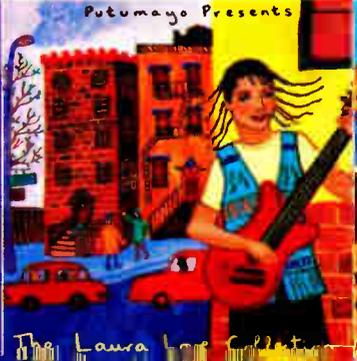
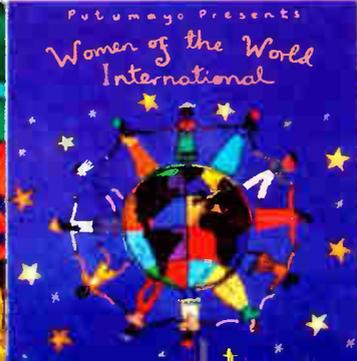
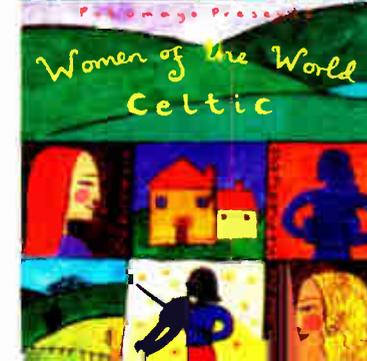


North American Street Date: May 19



North American Street Date: May 19

**PUTUMAYO**  
World Music  
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## STORPER INTERVIEW

Continued from page 50

tures, to introduce Americans to the beautiful objects that I would find.

There were a number of wonderful coincidences that took place. One of these happened as I was taking a walk in Golden Gate Park in San Francisco on a gorgeous summer afternoon. I encountered an African band called Kotoja; There must have been 500 people of all ages and ethnicities having a wonderful time dancing in the park. At that time, I owned three Putumayo clothing and handicraft shops back East.

The music came out of left field. It had been something that I had been interested in, certainly, when I first started my business. When I saw Kotoja performing in the park, especially the last few songs they played, I was struck by the beauty of the music and the way it brought people together. I went back to New York and went into one of my stores, and [the employees] were playing some kind of intense thrash music. Like a lot of retailers who are trying to create the right environment for their stores, I couldn't help but hear this and think, "This is not appropriate." The time had come for me to start making some tapes for the stores, programming music that fit our international environment.

I went into record stores—it was 1991 when I first heard Kotoja—and began to look around, and I couldn't figure out what to buy! The people who worked in the stores didn't know much about the music; there were no listening stations at the time. You really had to buy music just on spec. You'd get a batch of albums and maybe find

## 5<sup>th</sup> Anniversary PUTUMAYO World Music

a couple of gems within, but it really was pot luck. It was clear from the start of my programming music for our retail environment that customers and employees really loved the music that was playing; every few minutes, someone would come up to the counter and ask after particular tracks. We were mixing contemporary pop, everything from Peter Gabriel to Sting to Van Morrison along with the Gipsy Kings, Angelique Kidjo, Johnny Clegg and Gilberto Gil, as well as a lot of lesser-known people that I was finding. I bought compilations myself, and thought, "You know, it would be really great if I could work on a compilation of international music, have it be appropriate for in-store play, and, through those collections, introduce artists from other cultures into ours."

### You originally partnered with Rhino for your first few albums. How did that come about?

I happened, at the time, to be a member of Social Ventures Network (SVN). My clothing business had undergone a difficult year in 1989, because of the Sri Lankan civil war. I was really stuck, as I couldn't expand and was forced to reinvent the clothing business in order to survive. I received a call from Josh Mailman, the founder of Social Ventures Network, whose goals in life include introducing business and non-profit leaders to each other and using SVN's conferences as a means to networking and brainstorming. He called up, said he was a fan of the retail stores and invited me out to Oakland to the conference he was having. It was one of those magical

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## 5 YEARS OF ART AND COMMERCE

Continued from page 50

Party," the latter collection featuring in the company's "Travel The World With Putumayo" summer campaign. Also issued in 1997 was "Women Of The World: Celtic II."

### COFFEE KIDS

"A Putumayo Blend: Music From The Coffee Lands," released in October 1997, became the label's eighth consecutive Billboard top-15 world-music title. As part of Putumayo's integral commitment to charitable organizations, a portion of the proceeds from the album were donated to

Coffee Kids, a foundation dedicated to improving the lives of children who live in countries where coffee is grown. The album also sparked further cross-promotion ingenuity, raising the company's profile through the appearance of a Putumayo Blend of coffee throughout the 85 North American outlets of the Timothy's World Coffee chain, which in turn is linked to a cross-promotion with HMV stores, which awarded a discount on Putumayo products to customers bringing in a Timothy's receipt. Barnes & Noble sold the CD in its cafés, driving sales by offering customers a free coffee with each CD purchase.

Perhaps the most significant indication of universal brand-awareness as concerns Putumayo occurred during this time: Storper's original venture, the ethnic clothing-and-crafts store, was featured on an episode

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Kotoja

## MUSIC PUBLISHING

**"In 1997, I received a number of calls from Hollywood music supervisors interested in using music from our compilations in films. I would always turn these requests over to the labels who owned the master tapes, until it dawned on me that there might be a way to work with artists and labels to place our music in film, TV and advertising. With the help of Alexia Baum, we've launched a new division, Putumayo Music Publishing. We'll be sending out a music-publishing sampler this month, in our effort to increase the profile of Celtic, African and other world music in the media."**



A G I

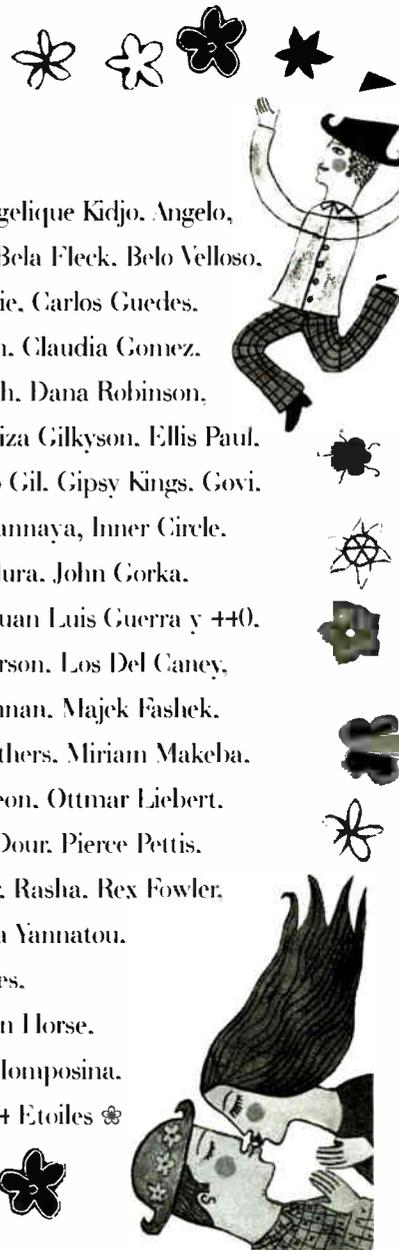
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# Special thanks to artists featured on Putumayo Collections:



Abeti. Africando. Ahan, Alexander Bernard, Ali Akbar Khan, Alison Brown, Amazulu, Amina, Amoya, Andy Irvine, Andy M. Stewart, Angelique Kidjo, Angelo, Ani DiFranco, Arrow, Arturo Tappin, Ayub Ogada, Babsy Mlangeni, Bago, Baka Beyond, Balafon Marimba Ensemble, Barbara Kessler, Bela Fleck, Belo Velloso, Bhundu Boys, Black Uhuru, Bob Marley, Bobby & Angelo, Brian Hughes, Bunny Wailer, Burning Flames, Cafe Tacuba, Capereaille, Carlos Guedes, Carol Laula, Carrie Newcomer, Cassandra Wilson, Catie Curtis, Charles Maurinier, Cheryl Wheeler, Christine Kane, Christine Lavin, Claudia Gomez, Cliff Eberhardt, Coalishun, Coco Mbassi, Condry Ziqubu, Conjunto Cespedes, Cosy Sheridan, D'Gary & Jihe, Dalom Kids & Splash, Dana Robinson, Dar Williams, Darden Smith, David Hewitt, David Wilcox, Deanta, Dennis Brown, Des'ree, Donovan, Dougie MacLean, Eileen Ivers, Eliza Gilkyson, Ellis Paul, Embowassa, Eric Virgal, Ernest Ranglin, Fernhill, Ferron, Figgy Duff, File, Fiona Joyce, Fortuna, Foundation, Freedy Johnston, Gilberto Gil, Gipsy Kings, Govi, Greg Brown, Greg Greenway, Greg Trooper, Gregory Isaacs, Groupe Oyiwan, Hapa, Ijahman, Ima Galguen, Indigo Girls, Inna Zhelannaya, Inner Circle, Jacqueline Farreyrol, James "Bla" Pahinui, Janis Ian, Jean Luc Ponty, Jean Philippe Marthely, Joan Baez, Joe Henry, John Chibadura, John Gorka, John Martyn, John McCutcheon, John Stewart, Johnny Clegg & Juluka, The Jolly Boys, Jorge Ben, Jose Gonzalez, Juan Carlos Urena, Juan Luis Guerra y +0, Julian Avalos, Kali, Kaoma, Karen Matheson, Kotoja, Kristen Hall, La Lugh, Laura Love, Lokua Kanza, Loreena McKennit, Lori Carson, Los Del Caney, Los Incas, Los Tradicionales de Carlos Puebla, Louise Taylor, Lucky Dube, Maighread Ni Dhomhnaill, Maire Breatnach, Maire Brennan, Majek Fashek, Manzanita, Margareth Menezes, Maria Alice, Mary Black, Mary Chapin Carpenter, Mary Jane Lamond, Maura O'Connell, Mendes Brothers, Miriam Makeba, Mory Kante, Nanci Griffith, Nancy McCallion, Natalie MacMaster, Nikos Kypourgos, Old Blind Dogs, Orchestre Makassy, Oscar D'Leon, Ottmar Liebert, Outback, O'Yaba, Pamela Morgan, Papa Wemba, Papi Oviedo, Pat Alger, Patsy Geremy, Patty Larkin, Peter Gabriel & Youssou N'Dour, Pierce Pettis, Pierre Akendengue, Poncho Sanchez, Prince Eyango, Prodigal Sons & Marcy d'Arcy, Quito Rymmer, Raimundo Sodre, Ralph Thamar, Rasha, Rex Fowler, Ricardo Lemvo & Makina Loca, Riske, Rory Block, Rossy, Ruy Mingas, Sam Mangwana, Samite, Sarah McLachlan, Savina Yannatou, Sharon Shannon, Shawn Colvin, Sibongile Khumalo, Sierra Maestra, Siphso Mabuse, Sophia Arvaniti, Stephan Mikes, Strunz & Farah, Susan McKeown & The Chanting House, Susana Baca, Tabou Combo, Tam-Tam 2000, Tarika, The Iron Horse, The New St. George, Thomas Mapfumo, Ti-Ken, Tito Paris, Toni Childs, Toshi Reagon/Bernice Johnson Reagon, Toto La Momposina, Touchwood, Toure Kunda, Vieira Trova Santiaguera, Vonda Shephard, Wailing Souls, Whisp, Willie Colon, Yehudit Ravitz & + Etoiles



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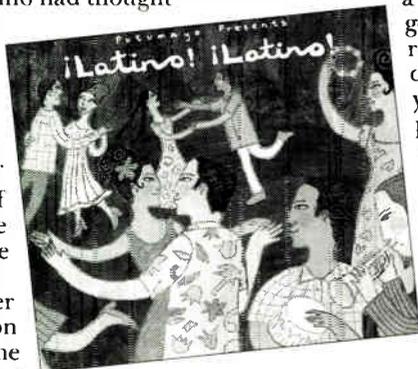
moments, where I was surrounded by all these interesting people, listening to Anita Roddick of the Body Shop and Ben Cohen of Ben And Jerry's give these articulate and passionate speeches about incorporating social responsibility into one's business.

It was at this conference that I first met Richard Foos, the president of Rhino Records, who was also a member. In the course of talking, I mentioned the extraordinary response that we got to the music played in our stores and proposed a collaboration. He said that Rhino had thought about doing a world-music collection, or a series, and maybe working with Putumayo was the right way to start. So we put together two releases, the "World Instrumental" and "World Vocal" compilations in April '93; two others came out that fall: an African collection ("Best Of Africa") and also the "Best Of Contemporary Folk," which had artists like the Indigo Girls, Mary Black and Dougie MacLean, etc.

In a way, I guess, my interests—whether clothing or crafts or music—are centered on something that makes you feel good in some way. Upbeat, melodic music, material that enhances your mood, was definitely something that I was interested in. We had a good collaboration with Rhino for those releases. I think their expectation was that "World Vocal" was kind of a hits album and that somehow they could go out and sell 100,000 albums in the record market. What happened at the time—and I think this is still an issue in record retailing—is that compilations tend to get lost in the bins. What started out to be a pretty big success for us, in terms of finding ways to sell music through non-traditional outlets and, later, record retail. Three of our CDs have now sold over 100,000 units each in the U.S. alone.

**Your label seems to have emerged with its brand identity fully formed from the outset. What sort of planning went into the packaging of Putumayo World Music?**

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**PUTUMAYO**  
World Music



has helped us continue a look that was like folk art and was consistent throughout all of our packaging.

Essentially, what Putumayo stood for, even in the days when we were doing clothing, is that it represents a place where the traditional and the contemporary meet. There's a strong tendency among people to categorize, whether it's in radio formats or record retailing: Everything has to be defined with a label. Over the last few years, the world has gotten smaller, people are traveling more. In films, in television—during commercials even—international sounds have become a consistent presence. There's an array of international sounds that have become appealing, whether it's reggae or Celtic or African. I have no doubt there will soon be a number of international mainstream breakthroughs at radio and retail.

**Putumayo World Music seems to have located its audience both within and outside the traditional retail outlets, by appealing to listeners who might feel alienated by current trends in pop music. How did you go about finding your audience?**

The advantage that I have coming from outside the record industry—if I have an advantage—is the ability to look at the larger picture with some objectivity and not be so immersed in the nitty-gritty problems that everyone talks about in marketing niche music. My sense is that what is perceived as niche is really an enormous group of sometimes disconnected constituencies. The term to describe these consumers that's in favor with sociologists these days is "cultural creatives." This would cover about 44 million Americans who are well-educated and are curious about the world; they travel and are interested in culture on a global

Continued on page 56

of the "Seinfeld" TV sitcom. David Hazan, senior VP, marketing, at Putumayo World Music, remembers when the company's principals received the news: "We were sitting at the poolside bar at the Orlando Marriott during [1997's] NARM, when the script came in; it had to be approved on the spot. Rather than ripping the fax out of each other's hands, we decided to each take a different character and did a script reading. After drawing some strange looks from people at other tables, who wondered why we were fighting over 'who gets to be Kramer,' we began howling with laughter from reading it. The actual episode showed several posters of our cover art, which was an unexpected bonus."

#### PUTUMAYO ON PAPER

As 1998 dawned, the label released "Romantica: Great Love Songs From Around The World" in time for Valentine's Day. A free Putumayo greeting-card promotion, featuring the label's signature folk artwork, was offered to all accounts, a harbinger of the company's forthcoming move into related paper products (note cards, blank books). Of Putumayo's ability to promote consumer awareness, David Hazan comments, "Some of our top alternative accounts—Barnes & Noble, The Nature Company, Borders—have stationery departments, which potentially allows us to display our cover art outside of the music departments. This will be a very powerful statement to customers at these retailers, to see Putumayo's beautiful folk art displayed via paper products and then to see the same art as part of a listening station deeper within the store. It will increase our visibility and further the idea that Putumayo is a brand, beyond simply being a record label."

On March 10, Putumayo released "Women Of Spirit," a collection of international artists (Ani DiFranco, Cassandra Wilson and Susana Baca, among others), its street date timed in conjunction with International Women's Day. Performers drawn from the album appeared at the United Nations and the Kennedy Center. In keeping with its track record of creative retail promotions, multiple gift certificates—redeemable at day spas—are being given away during this campaign.

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**STORPER INTERVIEW**

*Continued from page 54*

basis. Within every ethnic group in America, African-American or Latino or whoever, there's a growing interest in their traditional culture. The trick is to target both these groups and get the music to them.

We embrace the whole idea of having a dual approach, of going to record stores and working within the record industry, getting the music heard on listening stations in stores, but also utilizing creative promotions that we've been working on for the last couple of years through the gift- and bookstores. We've opened 200 cafés [as accounts] that are now selling music that have never done so before. Our album "A Putumayo Blend: Music From The Coffee Lands" is appropriate for playing in cafés. It's not intense party music; it has a gentle energy to it.

If someone hears a Gilberto Gil track, or one by [Celtic artist] Dougie MacLean on one of our compilations playing in the cool café in the gentrified downtown area, the

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chances of them actually going out and buying an album by one of these artists are far greater. One of the greatest things we've been able to do is expand awareness in America for a lot of underexposed artists. A part of our goal for the future is to help music cross borders, to identify and present exceptional but underexposed music from around the world. I travel to Scotland and Ireland frequently, and it's funny that I encounter all this great Scottish music that doesn't make it into Ireland. It's not like there's ancient animosity between them; they're friendly neighbors. Similarly, the only Canadian music that makes it into the U.S. are the pop hits, and less gets here from Mexico. We tend to be caught up in our own little world. We did an album, "One World," in 1996 that symbolizes our efforts.

I'm interested in how the music crosses borders, but I'm also interested in the interplay between musicians from different cultures. A collaboration between a Celtic group like Capercaillie and an African group like Guinea's

Sibeba, as heard on our newest album, "Women Of Spirit," can be really magical.

**The original Putumayo albums were the product of your own record-collecting abroad. Has the A&R process changed appreciably, now that you're running a stand-alone label?**

There are certain filters that music must pass through, such as a given piece should be appealing and appropriate for in-store play. It could be summarized by what I call "the spirit of Bob Marley's 'Jammie.'" It's universal. There aren't many people who don't like that song. We'll put in occasional ballads for variety, but usually we'll feature upbeat, melodic tracks which can stand up to repeated plays and not lose their appeal. We have a team of people who are fascinated with music. I'll take the songs that I've picked from lists that I've made and play them for the staff. There has to be a virtual unanimity of favorable opinion to warrant a song being included on a Putumayo collection.

A perfect example of how songs wind up on our collections—and how one thing leads to another—is the music of [L.A.-based African artist] Ricardo Lemvo and his band, Makina Loca. We were working on an album called "iLatino! iLatino!" this past summer, and I wanted to do an event to coincide with its release. We've promoted a number of live events, such as a benefit concert for The National Coalition For The Homeless, which we staged at Carnegie Hall in conjunction with a two-volume set we did called "Shelter." In the final stages of licensing tracks for "iLatino! iLatino!," we learned about Ricardo Lemvo from Rebecca Weller at New York's Lincoln Center. She had been looking for a way to bring Ricardo to New York and suggested that we listen to his record. We included one of his tracks on the collection and featured him among the performers in our "iLatino! iLatino!" concert, staged outdoors at Lincoln Center with about 10,000 people in attendance. It was a magical night, with a television crew from NBC turning up to help launch the collection.

We did an Afro-Latino night with Ricardo Lemvo, [Congoese vocalist] Sam Mangwana and [African supergroup] Les Quatres Étoiles at MIDEM. We had people telling us it was the best live music they'd ever heard at MIDEM. Both there and at Lincoln Center, Ricardo had an audience—that had come to hear traditional Latin music—dancing to salsa with a Congoese soukous groove. Ricardo represents many of the qualities that Putumayo stands for: He's from the Congo but plays with a Latin band; he crosses cultures with his music; the son of a diplomat, he speaks six languages; he can play live in addition to making great studio albums and launching our new Putumayo Artists imprint.

We wound up signing Ricardo as our first artist. His album "Mambo Yo Yo" is due May 19 and will be tied in with our promotions for a compilation album, "Afro-Latino," to be released at the same time. "Afro-Latino" is comprised of mostly African bands playing Latin music (which is, of course, strongly influenced by African music to begin with). Ricardo will be touring extensively, playing the New Orleans Jazz Festival and other dates, some under his own name and others done under the "Afro-Latino" banner, with Sam Mangwana and well-known Latin acts sharing the bill.

**Putumayo albums consistently benefit from promotions specific to each new title. Could you detail some of these campaigns?**

"Romantica: Great Love Songs From Around The World" was intended for Valentines Day, as a tie-in with our theme, "Give The World, Give Putumayo." We actually put in a teaser of a product launch that we'll be doing later this summer, when we'll be offering paper products featuring the artwork from our covers. We did a "Romantica" greeting card. We've done promotions with "Romantica" CDs and greeting cards in places ranging from the cafés of the Borders chain (which have not traditionally sold music) and their record departments to hundreds of independent record- and gift stores and hundreds of other retailers around the country.

We've also arranged for "Travel The World With Putumayo" trip contests to Senegal (with Tower) and Martinique (with Borders).

"Women Of Spirit," an album that we started doing as part of the 20th anniversary of our clothing company, came out March 10. Musically, this follows in the footsteps of our collections "Women Of The World: Celtic" and "Women's Work," which have both been successful titles for us. It was important that Putumayo, as a clothing company catering to women, should recognize that in world music there weren't a lot of well-known female artists. We started looking for exceptional female artists that we could include on collections.

**What are some of Putumayo's biggest accomplishments?**

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artists like Laura Love and Catie Curtis get signed to major-label deals, because label representatives either attended events that we've sponsored or heard their songs on Putumayo collections. That definitely has helped build awareness for these artists. I'm as appreciative of the infusion of folk traditions into pop music as I am of world music's influence on pop. On our "Shelter" album, we featured artists like Shawn Colvin and Mary Chapin Carpenter alongside artists who were lesser-known at the time, such as Dar Williams or Love or Curtis. A lot of people discovered them through our collection.

#### What does the future hold for Putumayo World Music?

We've bought the home-video rights for a project called "Celtic Tides," a documentary that shows what's going on with contemporary Celtic music and features Loreena McKennitt, the Chieftains, Clannad, Mary Black and others, and a CD that will function as a companion to that video that will be released in September. We also unveiled a unique form of listening station at the upcoming National Assn. Of Recording Merchandisers convention—it's able to display not just music but related paper products, videos and other lifestyle-oriented products that work well with record stores and allow them to earn additional income.

In June, we're doing an album called "Reggae Around The World" that will pay homage to Jamaica and to Bob Marley, who popularized this music globally. It will show how reggae has spread around the world. We'll have tracks featuring reggae played by Australian aborigines, as well as bands from Europe and South America. Following that, we're launching the Putumayo Odyssey series. Our point is that, yes, it's about the music, but it's also about the culture and the place that the music comes from. To this end, we'll continue with charitable endeavors appropriate to a given CD, such as our work with Coffee Kids [a non-profit organization that helps children in coffee-growing countries] on "Music From The Coffee Lands." More than simply raising money for a charity, we can disseminate information about these organizations to a much larger audience. Finally, I'm excited about our growing success in countries like Greece, Spain, Taiwan and France. They are responding exceptionally well, and sales are exceeding our expectations. ■

#### 5 YEARS OF ART AND COMMERCE

Continued from page 54

One artist who represents the essence of Putumayo's strengths and ideals is L.A.-based Ricardo Lemvo. His infectious Afro-Latin dance music will be featured on the label's first artist-oriented release (May 19), "Mambo Yo Yo," as part of an Afro-Latin trilogy that includes a various-artists compilation and Putumayo's U.S. licensing of the latest album by legendary Congolese vocalist Sam Mangwana. Lemvo's album marks the beginning of a new look for the company's product, as well as a schedule that will present new titles approximately every six weeks. On June 30, amidst the "Party With Putumayo" campaign, the label will issue "Reggae Around The World," an anthology of various international artists performing in the genre.



Laura Love

A cavalcade of promotional opportunities, designed to commemorate the fifth anniversary of Putumayo's entry into the record industry, lies ahead. These include T-shirts, paper products, its first video release ("Celtic Tides," due in September), increased emphasis on media application of Putumayo tracks and the unveiling of a unique form of listening kiosk, whose architecture will allow for simultaneous display of diverse Putumayo products. In the words of company founder Storper, "Record stores can't have too many listening stations."

David Hazan sums up the unique niche that Putumayo World Music has carved for itself in the marketplace: "We've got upbeat, melodic music and beautiful cover art that makes people happy. Beyond that, however, people look at Putumayo as a leader, if not the leader in non-traditional market sales. We're getting pretty good at leveraging our brand."

—Richard Henderson

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Avex Launches Dance Music Project Japanese Label Hopes Trance Releases Will Revive Scene

BY STEVE McCLURE

TOKYO—Avex, the independent Japanese label whose spectacular growth in the early '90s was powered by astute promotion of dance music, is launching a new project called Eurorhythm that it hopes will revive Japan's dance music scene.

The project was conceived at this year's MIDEM in Cannes, when the Belgian label Antler-Subway, a longtime Avex licensor, introduced the Tokyo-based label to two new acts, Milk Inc. and Fiocco. Although those acts are labeled as commercial trance in Europe, Avex decided that the Eurorhythm moniker would be more appropriate to market them in Japan.

Avex says it was impressed by the way in which commercial trance, unlike other recent musical genres, has caught on all across Europe.

"Dance music has always been our backbone," says Haji Taniguchi, Avex's director of international A&R. "We've always been trying to introduce new dance music trends from both Europe and the States. We have the same expectations for this as we had for techno house about seven years ago."

Back in the early '90s, Avex, in an astute promotion campaign with the then-popular disco Juliana's Tokyo, spearheaded a dance music boom in Japan that marked the beginning of the label's spectacular growth through the rest of the decade.

"The Juliana's boom was backed up by things that basically had nothing to do with the music itself, like 'body-conscious' fashion," notes Taniguchi.

"We can't create the same thing, so we have to wait for the wind to blow the right way. But we're devoting 100% of our effort to promoting this music, because we know it's as attractive as techno house was seven years ago."

Avex, which is celebrating its 10th anniversary this year, is now promoting the Eurorhythm sound at its newly renovated Velfarre disco in Tokyo's Roppongi nightlife district.

"We are starting to introduce individual tracks so that people can start to recognize those tracks when a full-scale campaign starts," says Taniguchi. Since March, Avex has been releasing selected Eurorhythm tracks on its monthly dance compilations and will release Eurorhythm-

only compilations this summer.

"Most of the artists are debuting right now with their first or second singles on the charts," says Taniguchi. "It's going to take a little more time for any one of them to come up with their own album."

Shungo Oda, assistant GM of Avex U.K. and its Distinctive dance label, says that it is possible that the British company will contribute to the new initiative. "Eurorhythm is a broad dance concept," says Oda. "It's possible that some of our productions from Distinctive will be released [in Japan]."

For the moment, the repertoire flow will be mainly into Japan, rather than a two-way exchange, Oda says.

## Flush With Success, Warner Australia Expands A&R Team

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Two recent accomplishments—platinum sales of Regurgitator's sophomore set, "Unit," and the No. 2 bow of the Superjesus's debut album on the Australian Record Industry Assn. chart—have prompted Warner Music Australia to expand its A&R team.

The addition of Adam Lang as Australian artist label manager and David Shrimpton as A&R coordinator will free Mark Pope, the team's director, and Michael Parisi, its marketing manager for Australian artists, to concen-

trate further on international developments for their signings.

The label's four-prize win at February's Tamworth Awards for country music (Billboard, Feb. 28) prompted the label to upgrade the role of country product manager Greg Shaw to include A&R. Additionally, the team gets a second base in June, when Michael Parisi relocates from Sydney to Melbourne, where three Warner acts are based.

This is the company's biggest A&R restructuring since 1994, when Brian Harris, senior VP of Warner Music Australasia, stripped back the label's domestic roster to three and began rebuilding under Pope. In a climate where major radio no longer broke records, Warner broke out spectacularly with left-of-center acts via retail showcases, market testing with EPs, hard touring, and development through college radio and free music magazines. The label's local roster now numbers 22.

Local acts make up 15% of Warner's sales in Australia. "Ideally I'd like that up to 30%," says Harris. "As a veteran of 27 years in this business, I can say that figure hasn't been reached [by any label] for 15 years, since Mushroom was really firing. But the opportunity is there, and it's something the Australian music industry wants to see again. The live scene is resuscitated. Some radio formats are supporting new acts, and a generation of great acts is coming through. Being able to cut it live and get a crowd to respond is a crucial factor in getting signed, as far as we're concerned."

(Continued on page 61)

(Continued on page 61)

## newsline...

EMI MUSIC PUBLISHING has appointed the Music Copyright Society of China (MCSC) its exclusive representative for the collection of royalties in the country. The MCSC has reciprocal arrangements with such collection societies as the Harry Fox Agency (since a deal was struck in December), BMI, and GEMA, but EMI claims to be the first foreign music-publishing company to sign such a deal. Jane English, EMI Music Publishing's regional director of legal and business affairs for Southeast Asia, says the MCSC's first priority will be mechanical-royalty collection for Taiwanese pop, big-name Chinese pop artists, and older, traditional Chinese music controlled by EMI. "They'll probably concentrate first on the catalog for Chinese repertoire because that's where there'll be the most action," says English. "But they'll also be in touch with ad agencies for synchronizations of both local and foreign music."

GEOFF BURPEE

POLYGRAM FAR EAST regional marketing VP Robbie Dennis is to become VP of catalog marketing at PolyGram International in London, reporting to David Munns, senior VP of pop marketing. Dennis, who joined Polygram U.K. in 1980, was international product manager at PolyGram International before starting his current Hong Kong-based post six years ago. He replaces Matthieu Lauriot-Prévoist, who has left PolyGram and returned to his native France to head BMG France's Ariola imprint. PolyGram has not named a successor to Dennis at its Hong Kong-based affiliate. American Eric Leddel is promoted from regional marketing manager of international pop to the new post of director of artist development for international repertoire, reporting to PolyGram Far East executive VP Tim Read. In an internal release, Read tells staff that in addition to other duties, Leddel will aid in "transition arrangements" to reorganize the company's international marketing function in the region.

MARK SOLOMONS AND GEOFF BURPEE

WARNER MUSIC NASHVILLE has signed Dutch country singer Ilse DeLange. The deal, rumored for about a year, came about after the major's affiliate in the Netherlands passed the opportunity on to its Nashville office. In the Netherlands, 21-year-old DeLange is known as a former member of local country act C.O.D. and for her appearances on country shows on adult standards-formatted national Radio 2. She is in Nashville, recording her debut set for Warner with veteran producer Barry Beckett, who has worked with Bonnie Raitt and Delbert McClinton. Guest performers on the album are said to include Tim O'Brien and Vince Gill; the first single, "I'd Be Yours," is due in June.

ROBERT TILLI

EMI MUSIC ASIA has named Beh Suat Pheng senior VP. Her new role will include the further development of EMI's operations in the Philippines and Indonesia, the evaluation of new markets, and assisting the company's new managing directors in the region, according to EMI Asia president Matthew Allison. Beh retains her position of chairman of the major's affiliate in Malaysia and will continue to be based in Kuala Lumpur, Malaysia. She reports to Allison, as does EMI Music Malaysia managing director Darren Choy.

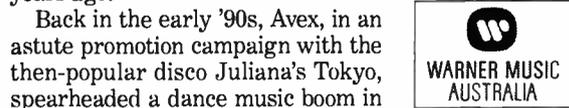
ADAM WHITE

MARCO QUIRINI has departed his post as joint managing director of EMI Electrola's Cologne, Germany-based EMI unit to pursue his own projects. Quirini was managing director of the EMI label division before taking up his most recent post following the consolidation of EMI's operations in Germany at the end of last year (Billboard, Dec. 20, 1997). He joined EMI Electrola in 1986 and held a variety of A&R and marketing posts, including a stint at EMI's New York office in 1993.

MARK SOLOMONS

MARION BACK, personal assistant to EMI Europe CEO Rupert Perry for 11 years and an EMI employee for more than 40 years, died of cancer over the weekend of April 4-5. She was 61. Back first worked at the company as assistant to then GM L.G. Wood, who became EMI's managing director from 1959 to 1966. Back leaves a sister.

avex



## Malaysian Awards Celebrate Diversity Ethnic And English-Language Acts Gain Stature

BY ALEXANDRA NUVOICH

KUALA LUMPUR, Malaysia—This country's recent industry-supported awards program demonstrated how Malaysia is moving away from its pop-rock mainstream.

The Anugerah Industri Musik (AIM) Malaysian Music Industry Awards, which took place April 12 at the Putra World Trade Center here (Billboard Bulletin, April 15), created new awards for the Islamic-based music *nasyid* and the reggae-like party pop *dangdut* (Billboard, April 18).

These categories covered last year's mega-selling albums, which outsold most releases by pop and

rock acts. The debut album by the Warner Malaysia nasyid act Raihan, "Puji-Pujian," holds the record for Malaysia's best-selling album; it has sold more than 600,000 copies.

Now in its fifth year, the AIM awards show is supported by and organized by the Recording Industry of Malaysia. It has evolved from its humble beginnings in a hotel ballroom in 1994 to a full-blown televised media event.

Despite its youth, AIM has become the country's most respected music awards show due to its industry credibility and technical superiority.

## Absent Sanz Leads Spain's Premios

BY HOWELL LLEWELLYN

MADRID—Spain's sales sensation of the past few months, singer Alejandro Sanz, swept the board at that country's Premios de la Musica awards ceremony April 16 by winning all five awards for which he was nominated.

It was the second Premios de la Musica ceremony, which is organized primarily for Spanish artists by authors' and publishers' society SGAE and artists' association AIE.

Unfortunately for the millions of Sanz's fans watching the four-hour ceremony live on TV's Tele Cinco or listening on Cadena 100 rock-based radio network, Sanz was thousands of miles away on tour in Buenos Aires.

Surprisingly, there was not even a token video message of thanks from the Warner Music Spain artist, who has sold a record 1.2 million units of his album "Más" in Spain in seven months (Billboard, Feb. 28).

Sanz's management company, RLM, says that Sanz's non-appearance was due to technical difficulties. Head of international Sonoles Armendariz explains, "Our first intention was that Alejandro could be there. We even tried to move the date of the awards."

A satellite link was organized by RLM and SGAE, but they experi-

enced technical problems in linking up Sanz from Buenos Aires, says Armendariz. "As we were going to make this connection, we did not have anything recorded in advance."

Sanz won awards for pop composer, pop artist, song (for "Corazón Partío"), video, and album (for "Más").

Winning two awards each were Latino pop group Jarabe de Palo (new composer, new artist) and flamenco guitarist Vicente Amigo (flamenco composer, flamenco artist).

The biggest disappointment was for indie band Dover, who failed to win more than one—rock composer; for its album "Devil Came To Me"—of the five awards for which it was nominated.

An honorary award went to 52-year-old flamenco singer Enrique Morente for his lifetime's work. He sang powerfully without accompaniment—all the 14 stage performances were live, with no playbacks. His award was presented by Spanish Culture Minister Esperanza Aguirre, along with SGAE executive president Teddy Bautista and AIE president Luis Cobos.

The biggest performance surprise was singer Mónica Naranjo, little-known despite having sold more than 700,000 units in Spain of her album "Palabra De Mujer" (A Woman's

Word) (Global Music Pulse, Billboard, April 4). Her model's features and powerful voice earned her the evening's only standing ovation.

It was clear that the SGAE and AIE had made an effort to underline the Spanish nature of the ceremony, with impressive flamenco performances and several one-off teamings, such as Jarabe de Palo performing "Perdóname" (Forgive Me) with Gypsy flamenco band Navajita Paltea.

Longtime "new flamenco" pioneers Ketama performed with the Algerian king of *rai* music, Khaled. Pito Páez played and sang accompanied by Argentine-born, Spanish-based guitarist Ariel Rot.

Although the ceremony is mainly for Spanish artists, there is a special Latino award—won this year by Argentina's Páez.

Some of the other recipients of the 19 awards and three special "non-voted" awards were Joaquín Rodrigo (classical music composer), Celtas Cortos (rock act), opera singer Plácido Domingo (classical music act), and the foursome of Ana Belén, Víctor Manuel, Joan Manuel Serrat, and Miguel Rios (national or international tour).

Assistance in preparing this story was provided by Dominic Pride in London.

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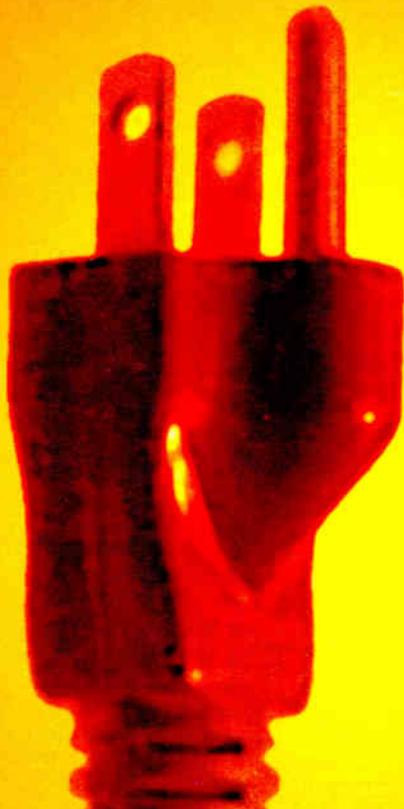
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Tigers, Dragons and the 900-pound Gorilla



**We'll Always Have Paris.** Pictured at at Sony Music management meeting in Paris, from left, are Frank Welzer, president, Latin America, Sony Music International; Richard Denekamp, president, Asia, Sony Music International; Michael Anthony, executive VP, Sony Music International; Thomas D. Mottola, president/COO, Sony Music Entertainment; Mel Ilberman, chairman, Sony Music International; Bob Bowlin, president, Sony Music International; and Paul Russell, president, Sony Music Entertainment Europe.

## Arcade To Open Danish Office

### Dutch Firm Plans To Expand European Presence

COPENHAGEN—Netherlands-based Arcade Music Group is to open a wholly owned affiliate here. The move is in keeping with the record company's ambition to strengthen its international presence in the European music market. The label is also reportedly in the preliminary stages of establishing an office in Finland and developing a publishing operation in the Nordic region, although no details are confirmed yet.

Norwegian veteran executive Cai Leitner, who recently resigned as senior VP at Mega Scandinavia's head office in Denmark, has been hired as managing director of Arcade Music Co. Denmark, which encompasses the compilation-album unit Arcade TV and the artist-oriented label CNR. Leitner has previously held management positions with the Danish affiliates of indie labels Sonet and edel.

Comments Leitner, "We're basi-

cally in operation, but right now the main activities are interviewing potential staff and looking for office space in Copenhagen. I hope to be up and running at full operational speed in a short period of time."

Arcade's repertoire is handled via licensing deals with Mega in Denmark and Promotion House in Finland.

Arcade recently pulled out of negotiations with Mega Scandinavia about distributing Mega's repertoire in Norway and Sweden, where Arcade already operates offices.

Leitner adds, "Arcade wants to gain a firm foothold in the Danish market for signing and marketing local acts, the promotion and marketing of international acts, as well as to maintain the successful marketing of compilation records."

CHARLES FERRO



**'Sand And Water' Flows Abroad.** American singer/songwriter Beth Nielsen Chapman was recorded in performance at London's Groucho Club for a future broadcast on BBC Radio Two, during a recent U.K. promotional tour for her new Reprise album, "Sand And Water." The set's title track, written by Chapman following the death of her husband, Ernest, in 1993, has been performed by Elton John on his recent tour as a tribute to the late Gianni Versace and Princess Diana. Shown at a reception at the Groucho, from left, are Phil Straight, director of international and U.S. repertoire for WEA U.K.; Moira Beilas, managing director of WEA U.K.; Herb Jordan, Chapman's manager; Chapman; and Richard Thomas, managing director of Rondor Music.

## TV, Film Score Field Still In Early Years

### Canadian Acts Finding More Chances To Appear On Soundtracks

BY LARRY LeBLANC

TORONTO—While Celine Dion continues to top charts worldwide with "My Heart Will Go On," on the Sony Classical soundtrack to "Titanic," her fellow Canadians are beginning to discover more film-related opportunities at home.

"The music film industry in Canada today is where we were in the independent music business six or seven years ago," says Toronto-based Ron Proulx, who opened the Toronto-based Ron Proulx International, a film and TV music supervision firm, in March.

Proulx says, "We're starting to see more high-quality [film] work out of Canada. [Canadian directors] Atom Egoyan and David Cronenberg are at the top rung internationally. Additionally, until 'Due South' [there had been few domestic] television series worth exporting, but that's changing, and now 'Traders' stands a shot internationally."

"There are still few music-driven film projects," counters Michael McCarty, president of EMI Music Publishing Canada. "[Unlike the U.S.,] soundtracks are not a phenomenon here. Also, [Canadian] films usually offer [Canadian artists] no money and no promotional opportunities."

The leader in the limited field of supervising film music in Canada is S.L. Feldman & Associates, also the country's premier booking agency. The company's in-house film/TV music department is headed by director of film music Janet York, in Vancouver, with music supervisor Michael Perlmutter, in Toronto.

Since being founded in 1988, the department has overseen music for a number of film and TV projects, released domestically or internationally. This includes such movies as "Last Night," "Babyface," "Red Scorpion 2," "Tokyo Cowboy," and "Free Willy 3." It has also supervised and compiled soundtracks for the films "Two If By Sea," "Kissed," "National Lampoon's Senior Trip," "Whale Music," and "Iron Eagle II." In addition, the firm has supervised music for such TV series as "Once A Thief," "Straight Up," and "Neon Rider."

Two years ago, S.L. Feldman & Associates and Nettwerk Productions formed a soundtrack label co-venture, Unforscene Music, which has released soundtracks to the films "Inventing The Abbotts," "Kissed," and "The Brothers McMullen" and the internationally syndicated TV series "Due South," starring Paul Gross.

Slated for a June 2 North American release is the Unforscene soundtrack "Due South Vol. II." The album is being distributed in the U.S. by EMI Music Distribution and in Canada by EMI Music Canada. It is first being released May 10 in the U.K. on Unforscene, distributed by Pinnacle Records. The album features tracks by Sarah McLachlan, Headstones, Ashley MacIsaac, Trevor Hurst (of

Econoline Crush), and Junkhouse. It is the follow-up to Unforscene's 1996 "Due South" soundtrack, which was released only in Canada and the U.K.

"We're currently working on two television shows that I hope will have awesome soundtracks," says York. "The Crow," based on the movie of the same name for PolyGram Filmed Entertainment, "features very contemporary music, and 'First Wave' for Zoetrope is like the 'The Fugitive' meets 'The X-Files.'"

Proulx is supervising music for the films "Valentine's Day" and "Bone Daddy," for HBO; "Clown At Midnight," for GFT/Paquin Entertainment Inc. in Winnipeg, Manitoba;



YORK

"Jacop Two-Two Meets The Hooded Fang," for Shaftesbury Films in Toronto; and for the TV series "Traders" and "PSI Factor," for Atlantis Films in Montreal.

Last year, Proulx, with Geoff Kulawick, director of A&R for Virgin Music Canada, oversaw the music for the soundtrack to "The Hanging Garden." Among the Canadians featured on the soundtrack, issued last November by Virgin Music Canada, are Jane Siberry, MacIsaac, Holly Cole, the Rankin Family, Spirit Of The West, and Leahy. Virgin Music Canada also released Mychael Danna's lushly orchestrated soundtrack to Egoyan's "The Sweet Hereafter," which also features five songs performed by Canadian actress Sarah Polley.

"I grabbed the only worthwhile

soundtracks of Canadian films that have crossed my desk in two years," says Kulawick. "It was a coincidence they both came to me approximately at the same time."

Virgin Records has released "The Sweet Hereafter" in the U.S., the U.K., and Europe. According to Kulawick, the soundtrack has sold 7,000 units in Canada. "The Hanging Garden" was released in the U.S. April 16 on Angel Records and is being released in the U.K. in late April. According to Kulawick, it has sold 9,000 units in Canada.

Unquestionably, the most music-driven Canadian filmmaker is producer/director/writer Bruce McDonald. While his short-lived Canadian TV series "Twitch City" and "Platinum" and films "Knock! Knock!," "Roadkill," and "Dance Me Outside" were obviously influenced by rock music culture, his crowning glories are 1992's roots-styled soundtrack to "Highway 61," on Kinetic Records, and 1996's turbo-charged punk soundtrack, "A Tribute To Hard Core Logo" on BMG Music Canada.

"Bruce is the guy leading whatever renaissance in [contemporary music in films] there is in Canada," says Jeff Rogers, president of Handsome Boy Records and manager of the Crash Test Dummies and Rusty. "He's a real rock'n'roller with a rock'n'roll approach in his movies."

"Music is vital to my films," says McDonald. "It's shocking and awful [that some directors] fit music into films so haphazardly."

Several music industry figures contend that with more forethought, a greater impact could be made with music in Canadian film and TV scores.

## Dion, Adams Aren't Only Canadians On S'tracks

TORONTO—Other than Celine Dion, who has enjoyed such soundtrack linkups as "Titanic," "Up Close & Personal," and "Beauty And The Beast," many Canadians have benefited from domestic- or U.S.-based film tie-ins over the years.

Bryan Adams, of course, has gotten enormous mileage from film work throughout his career. This has included appearing on such soundtracks as "Robin Hood: Prince Of Thieves," which featured "(Everything I Do) I Do It For You"; "Don Juan DeMarco," which featured "Have You Ever Really Loved A Woman?"; and "The Three Musketeers," which featured his collaboration with Rod Stewart and Sting, "All For Love."

Also prolific in securing film work is former Guess Who and Bachman-Turner Overdrive guitarist/songwriter Randy Bachman. His BTO hit "Takin' Care Of Business" was featured in a 1994 movie of the same name. Another BTO song, "You Ain't Seen Nothing Yet,"

was used in "The Mighty Ducks." The Guess Who's 1970 chart-topper, "American Woman," co-written with fellow members Burton Cummings, Garry Peterson, and Jim Kale, was featured in "The Cable Guy." The Guess Who's "Undun," co-written with Cummings, was used recently in "Jackie Brown."

"All the films have come about by accident," Bachman says. Other notable film or TV soundtracks showings by Canadians in recent years include Sarah McLachlan ("The Brothers McMullen," the forthcoming "The X-Files" film soundtrack), Jane Siberry ("The Crow," "Faraway, So Close"), k.d. lang ("Until The End Of The World," "Even Cowgirls Get The Blues"), Barenaked Ladies ("Stonewall," "Friends"), Crash Test Dummies ("The Flintstones," "Dumb And Dumber"), Amanda Marshall ("Tin Cup," "Two If By Sea"), Loreena McKennitt ("Jade"), Rusty ("Black Sheep"), and the Rheostatics ("Whale Music").

LARRY LeBLANC

## MALAYSIAN AWARDS CELEBRATE DIVERSITY

(Continued from page 58)

"I've received many awards in my career," said jazz musician Zain Azman, recipient of the Wirama award for outstanding achievement. "But this one tops it all, because it's from fellow professionals."

Rick Loh, AIM's 1998 chairman, said, "There are other award shows based on popularity, but at the end of the day, AIM is a technical award [show] judged by industry professionals."

Although AIM committee members said they hoped the awards show would increase album sales of nominees and winners, AIM's influence on domestic sales has historically only been evident in isolated cases. (Ning Baizura's album sales, for example, increased by 10 times after Baizura won AIM's best new artist award in 1994.)

In 1997, the live telecast of the AIM show was seen by 2.8 million

Malaysian viewers and 15,000 in Indonesia. The 1998 show was not broadcast in Indonesia.

This year's budget for the awards show was reduced by the fact that the event's sponsorship was down 25%. The organization's revenue from the satellite service ASTRO—one of the show's key sponsors—declined because broadcasters in countries like Indonesia didn't carry the program.

In Malaysia, this year's event was carried live on the terrestrial channel Radio Television Malaysia 2, which is also received in Singapore and on ASTRO's satellite channel Ria.

Artistically speaking, AIM's 1998 awards show belonged to Innuendo, an English-language R&B/pop crossover act that included two Malay songs on its otherwise-English debut album. The act is signed to the independent label Positive Tone. The four-piece vocal group swept the show, receiving an unprecedented six awards.

"All that hard work's finally paid off," said Positive Tone GM Ahad Isham, known for his passion for English-language repertoire. He hinted that the local industry and media have been

biased against Positive Tone due to its English releases.

Another act that encountered initial resistance to its debut album was the nasyid group Raihan. Despite initial feelings by some that Raihan was nothing more than a niche act, the group went on to achieve record-breaking sales for its Warner Malaysia debut, "Puji-Pujian." The members walked away with no fewer than four awards at the AIM show. For its performance that night, the group showcased its communal spirit by bringing children onstage.

The program also featured notable performances by Innuendo, the all-female rock group Candy, and the pop-rock group Slam.

AIM has traditionally acknowledged despite niche sales figures and media biases against them. This year AIM added a second English category: best new local English act.

Over the past five years, the number of AIM awards has doubled from 11 to 22 in an attempt to acknowledge the many facets of the Malaysian music industry. This year AIM opened up the three best vocal performance awards—male, female, and group—to include acts

that perform in English.

Loh said an award-nominees compilation is possible in the near future. Compilations of AIM winners have been produced for the past three years; Loh says they've garnered "modest" sales figures.

A list of key winners at the 1998 AIM ceremony follows.

**Best new artist, male:** REM, Warner.

**Best new artist, female:** Camelia, Universal.

**Best new artist, group:** Raihan, Warner.

**Best ethnic pop album:** "Nor-aniza Idris," Ala Dondang, Suria.

**Best dangdut album:** "Dunia Cinta," Mas Idayu, Warner.

**Best nasyid album:** "Puji-Pujian," Raihan, Warner.

**Best rock album:** "Camouflage," Amy, BMG.

**Best pop album:** "Puncak Kasih," Ziana Zain, BMG.

**Best new local English artist:** Innuendo, Positive Tone.

**Best local English album:** "Innuendo," Innuendo, Positive Tone.

**Best Indonesian album:** "Yang Kedua Kali," Inka Christie, BMG.

**Song of the year:** "Selamanya," Innuendo, Positive Tone.

**Album of the year:** "Puji-Pujian," Raihan, Warner.

## WARNER AUSTRALIA

(Continued from page 58)

Regurgitator, a techno-punk band from Brisbane, saw both of its albums—1996's "Tu Plang" and 1997's "Unit"—debut in the top five of the album chart and reach platinum status, which for Australian acts is 70,000 sales. "Unit" has sold 82,000 copies, according to Warner, and it remains in the top 40. The act has built a college radio following by touring. "Unit" will be released this year in the U.S. on Reprise.

In late February, the Superjesus became the fourth Aussie act to enter the album chart with a debut release in first or second position. Its debut, "Sumo," was gold out of the box with sales of 35,000. After seven weeks,

the album is close to platinum, and it remained in the top 10 for the week ending April 11. Recorded in Atlanta with producer Mark Serletic (matchbox 20, Collective Soul), "Sumo" will be released in the States on Warner Brothers (U.S.) in June.

"It's taken the four years just to get to the starting line," says Pope. "Domestic success is paramount, of course, but we haven't changed our belief that when you have a population of 18 million, you export or perish. We're developing good working relationships with people. These are people who understand our artists and who'll champion our artists in their territories."

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## CD Expo 97 in figures

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Total Public	180.368		7.012
Business Generated			US\$ 31.000.000
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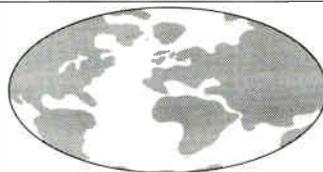
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Rio de Janeiro - Brazil

# HITS OF THE



# WORLD

JAPAN (Dempa Publications Inc.) 04/27/98			GERMANY (Media Control) 04/21/98			U.K. (Chart-Track) 04/20/98			FRANCE (SNEP/IFOP/Tite-Live) 04/18/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	LUNA SEA STORM UNIVERSAL VICTOR	1	1	MY HEART WILL GO ON CELINE DION COLUMBIA	1	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE COMMUNICATIONS	1	1	MY HEART WILL GO ON/THE REASON CELINE DION COLUMBIA
2	1	SAMAYOERU AOI DANGAN B'Z ROOMS RECORDS	2	2	EIN SCHWEIN NAMENS MAENNER DIE AERZTE MOTOR MUSIC	2	2	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES ELEKTRA	2	2	FROZEN MADONNA MAVERICK/WEA
3	2	NAGAI AIDA KIRORO VICTOR	3	3	OUT OF THE DARK FALCO EMI	3	3	MY HEART WILL GO ON CELINE DION EPIC	3	5	LE MONDE EST A MOI PASSI SONY
4	4	DIVE TO BLUE L'ARC-EN-CIEL KIDON/SONY	4	4	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA	4	NEW	FEEL IT THE TAMPERER FEATURING MAYA PEPPER	4	3	TOGETHER AGAIN JANET JACKSON VIRGIN
5	3	MARIA KUROYUME TOSHIBA-EMI	5	7	SUPER SONIC MUSIC INSTRUCTOR EASTWEST	5	4	LA PRIMAVERA SASH! MULTIPLY	5	6	EVERYTHING'S GONNA BE ALRIGHT SWEET BOX RCA
6	5	SAKURA MAKOTO KAWAMOTO SONY	6	5	ALANE WES EPIC	6	5	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	6	7	RICKY MARTIN LA COPA DE LA VIDA TRISTAR
7	6	TIME GOES BY EVERY LITTLE THING AVEV TRAX	7	6	FROZEN MADONNA MAVERICK/WEA	7	12	HOW DO I LIVE LEANN RIMES CURB/HIT LABEL	7	12	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
8	NEW	WING CHINEN RINA SONY	8	8	REMEMBER THE TIME NANA EASTWEST	8	6	FOUND A CURE ULTRA NATE A&M	8	4	MY OH MY AQUA UNIVERSAL
9	10	AI NO SHIRUSHI PUFFY EPIC/SONY	9	12	WHEN THE RAIN BEGINS TO FALL PAPPA BEAR UNIVERSAL	9	9	LET ME ENTERTAIN YOU ROBBIE WILLIAMS CHRYSALIS	9	10	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA
10	NEW	ONE TAKASHI SORIMACHI MERCURY MUSIC	10	9	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER ARIOLA	10	NEW	THE IMPRESSION THAT I GET THE MIGHTY MIGHTY BOSSTONES MERCURY	10	8	TORN NATALIE IMBRUGLIA RCA
11	11	LOVE AGAIN GLOBE AVEV TRAX	11	10	THE FINAL PHIL FULDNER ARIOLA	11	7	KISS THE RAIN BILLIE MYERS UNIVERSAL	11	11	ALARMA 666 PANIC/POLYGRAM
12	8	MUSIC FIGHTER JUDY & MARY EPIC/SONY	12	13	HIGH THE LIGHTHOUSE FAMILY POLYDOR	12	8	ALL MY LIFE K-CI & JOJO MCA/UNIVERSAL	12	9	EMMENE MOI ALLAN THEO EMI
13	NEW	OMOTDE NI DEKINAKUTE MAYO OKAMOTO TOKU-MA JAPAN	13	11	OPEN YOUR EYES GUANO APES ARIOLA	13	11	WHAT YOU WANT MASE (FEATURING TOTAL) PUFF DADDY/ARISTA	13	13	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER DDD/BMG
14	13	LOVE AFFAIR SOUTHERN ALL STARS VICTOR	14	15	TABULA RASA MELLOWBAG & FREUNDESKREIS DOWNBEAT/WEA	14	NEW	SOUNDS OF WICKEDNESS TZANT LOGIC	14	14	DON'T SAY GOODBYE 2 BE 3 EMI
15	7	MY GRADUATION SPEED TOY'S FACTORY	15	19	SOLO THOMAS D. & NINA HAGEN COLUMBIA	15	NEW	KUNG-FU 187 LOCKDOWN EASTWEST DANCE	15	NEW	LA PRIMAVERA SASH! NO COLORS/SELF
16	12	FRAME TRF AVEV TRAX	16	20	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	16	NEW	ALL THAT I NEED BOYZONE POLYDOR	16	15	DREAMING OF A BETTER WORLD OMEGA HOT TRACKS/SONY
17	9	YOU DON'T GIVE UP TOMOMI KAHALA PIONEER LDC	17	14	MY OH MY AQUA UNIVERSAL	17	16	NO, NO, NO DESTINY'S CHILD COLUMBIA	17	NEW	STOP SPICE GIRLS VIRGIN
18	14	SAKURA-FUWARI TAKAKO MATSU BMG JAPAN	18	NEW	STAND BY ME 4 THE CAUSE RCA	18	15	BEEP ME 911 MISSY "MISDEMEANOR" ELLIOTT EASTWEST	18	16	LA FIESTA PATRICK SEBASTIAN FOLYDOR
19	NEW	TSUTSUMIKUMO YUNI MISIA BMG JAPAN	19	16	THE MONOCHROME RAINBOW SHOGO HAMADA SONY	19	20	I GET LONELY JANET JACKSON VIRGIN	19	17	ROCK ME PILLS MERCURY/POLYGRAM
20	17	ALBUMS	20	17	FIGHT FOR YOUR RIGHT (TO PARTY) N.Y.C.C. EDEL	20	20	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	20	20	POP HERTZ DJ FRED & ARNOLD T AIRPLAY/POLYGRAM
1	NEW	EVERY LITTLE THING TIME TO DESTINATION AVEV TRAX	1	1	ALBUMS	1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM	1	1	ALBUMS
2	1	PUFFY JET CD EPIC/SONY	2	2	MODERN TALKING BACK FOR GOOD ARIOLA	2	NEW	MASSIVE ATTACK MEZZANINE CIRCA/VIRGIN	2	7	SOUNDTRACK TITANIC SONY CLASSICAL
3	2	GLOBE LOVE AGAIN AVEV TRAX	3	3	SOUNDTRACK TITANIC SONY CLASSICAL	3	3	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	3	NEW	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
4	NEW	BONNIE PINK EVIL LAND FLOWERS PONY CANYON	4	5	MADONNA RAY OF LIGHT MAVERICK/WEA	4	7	THE VERVE URBAN HYMNS HUT/VIRGIN	4	3	MASSIVE ATTACK MEZZANINE VIRGIN
5	4	SOUNDTRACK TITANIC SONY CLASSICAL	5	4	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	5	2	CELINE DION LET'S TALK ABOUT LOVE EPIC	5	5	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHÉRIQUE/SONY
6	3	SPITZ FAKE FAR POLYDOR	6	7	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	6	6	JAMES THE BEST OF FONTANA/MERCURY	6	2	FLORENT PAGNY SAVOIR AIMER MERCURY
7	5	DEEN DEEN SINGLES + 1 B-GRAM	7	8	EROS RAMAZZOTTI EROS ARIOLA	7	4	SOUNDTRACK TITANIC SONY CLASSICAL	7	13	MADONNA RAY OF LIGHT MAVERICK/WEA
8	6	BOOWY THIS BOOWY TOSHIBA-EMI	8	14	ERIC CLAPTON PILGRIM DUCK/WEA	8	5	VARIOUS ARTISTS NEW HITS '98 WARNER/GLOBAL/SONY	8	9	SOUNDTRACK TAXI WEA
9	8	L'ARC-EN-CIEL HEART KIDON/SONY	9	6	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	9	NEW	VARIOUS ARTISTS IN MY LIFE—A TRIBUTE TO GEORGE MARTIN ECHO	9	9	SOUNDTRACK JACKIE BROWN MAVERICK/WEA
10	7	ERIC CLAPTON PILGRIM DUCK/WARNER MUSIC JAPAN	10	11	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYDOR	10	9	MADONNA RAY OF LIGHT MAVERICK/WEA	9	12	LARA FABIAN PURE POLYDOR
11	9	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	11	10	AQUA AQUARIUM UNIVERSAL	11	14	VARIOUS ARTISTS THE ESSENTIAL SELECTION SPRING '98 POLYGRAM TV	10	6	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYDOR
12	12	MEJA SEVEN SISTERS EPIC/SONY	12	9	PUR MAECHTIG VIEL THEATER INTERCOLD	12	13	VARIOUS ARTISTS THE BEST... ANTHEMS... EVER! 2 VIRGIN/EMI	11	8	ERA ERA MERCURY
13	15	GLAY REVIEW—THE BEST OF GLAY PLATINUM	13	16	PETER MAFFAY BEGEGNUNGEN ARIOLA	13	8	PULP THIS IS HARD CORE ISLAND	12	4	2 BE 3 ALBUM 98 EMI
14	10	MADONNA RAY OF LIGHT WARNER MUSIC JAPAN	14	NEW	GUANO APES PROUD LIKE A GOD ARIOLA	14	10	BERNARD BUTLER PEOPLE MOVE ON CREATION	13	10	JANET JACKSON THE VELVET ROPE VIRGIN
15	13	MIKI IMAI MOMENT FOR LIFE	15	NEW	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	15	16	ALL SAINTS ALL SAINTS LONDON	14	NEW	TETES RAIDES CHAMBOULTOU TOT OU TARD/WEA
16	16	MY LITTLE LOVER PRESENTS TOY'S FACTORY	16	14	SCHUERZENJAEGER 25 JAHRE SCHUERZEN-JAEGER ARIOLA	16	11	THE CORRS TALK ON CORNERS LAV/ATLANTIC	15	NEW	I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN
17	NEW	VARIOUS ARTISTS KING OF TURF POLYDOR	17	15	WES WELNGA EPIC	17	NEW	PAGE & PLANT WALKING INTO CLARKSDALE MERCURY	16	NEW	JAY JAY JOHANSON TATOO COMMANDO/BMG
18	18	MALICE MIZER MERVEILLES COLUMBIA	18	18	WOLFGANG PETRY ALLES ARIOLA	18	NEW	RADIOHEAD OK COMPUTER PARLOPHONE	17	16	ANDRE RIEU VALSES PHILIPS
19	NEW	EVERY LITTLE THING EVERLASTING AVEV TRAX	19	NEW	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	19	15	TEXAS WHITE ON BLONDE MERCURY	18	11	AQUA AQUARIUM UNIVERSAL
20	19	VARIOUS ARTISTS DANCEMANIA DELUXE 2 TOSHI-BA-EMI	20	13	HELLOWEEN BETTER THAN RAW COLUMBIA	20	20	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	19	15	VARIOUS ARTISTS CHRONIQUES DE MARS ARIOLA
20	19	VARIOUS ARTISTS DANCEMANIA DELUXE 2 TOSHI-BA-EMI	20	13	DAKOTA MOON DAKOTA MOON EASTWEST	20	20	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	20	RE	EROS RAMAZZOTTI EROS DDD/BMG

# HITS OF THE WORLD

C O N T I N U E D

EUROCHART			MUSIC & MEDIA			SPAIN		
05/02/98						(AFYVE/ALEF MB) 04/11/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION EPIC/COLUMBIA	1	1	LA COPA DE LA VIDA RICKY MARTIN GINGER/COLUMBIA	1	1	LA COPA DE LA VIDA RICKY MARTIN GINGER/COLUMBIA
2	2	FROZEN MADONNA MAVERICK/SIRE/WARNER	2	2	FROZEN MADONNA MAVERICK/WARNER/WEA	2	2	FROZEN MADONNA MAVERICK/WARNER/WEA
3	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE	3	3	MY HEART WILL GO ON CELINE DION COLUMBIA	3	3	MY HEART WILL GO ON CELINE DION COLUMBIA
4	5	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	4	8	ARE YOU JIMMY RAY? JIMMY RAY GINGER/EPIC	4	8	ARE YOU JIMMY RAY? JIMMY RAY GINGER/EPIC
5	4	LA PRIMAVERA SASH! BYTE BLUE	5	4	TORN NATALIE IMBRUGLIA RCA	5	4	TORN NATALIE IMBRUGLIA RCA
6	7	MY OH MY AQUA UNIVERSAL	6	6	EL CLUB DE LOS HUMILDES MECANO ARIOLA	6	6	EL CLUB DE LOS HUMILDES MECANO ARIOLA
7	6	TOGETHER AGAIN JANET JACKSON VIRGIN	7	9	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL	7	9	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL
8	NEW	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/COLUMBIA	8	7	TOGETHER AGAIN JANET JACKSON VIRGIN	8	7	TOGETHER AGAIN JANET JACKSON VIRGIN
9	9	ALANE WES SAINT GEORGE/SONY	9	10	RESCUE ME BELL BOOK & CANDLE ARIOLA	9	10	RESCUE ME BELL BOOK & CANDLE ARIOLA
10	NEW	FEEL IT THE TAMPERER FEATURING MAYA TIME	10	NEW	YOU MAKE ME WANNA... USHER ARIOLA	10	NEW	YOU MAKE ME WANNA... USHER ARIOLA
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	MECANO ANA, JOSE, NACHO ARIOLA	1	1	MECANO ANA, JOSE, NACHO ARIOLA
2	2	MADONNA RAY OF LIGHT MAVERICK/SIRE/WARNER	2	2	SOUNDTRACK TITANIC SONY CLASSICAL	2	2	SOUNDTRACK TITANIC SONY CLASSICAL
3	3	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	3	3	RICKY MARTIN VUELVE COLUMBIA	3	3	RICKY MARTIN VUELVE COLUMBIA
4	4	ERIC CLAPTON PILGRIM DUCK/REPRISE/WARNER	4	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	4	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
5	7	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	5	7	ALEJANDRO SANZ MAS WARNER	5	7	ALEJANDRO SANZ MAS WARNER
6	6	AQUA AQUARIUM UNIVERSAL	6	8	AQUA AQUARIUM UNIVERSAL	6	8	AQUA AQUARIUM UNIVERSAL
7	8	MODERN TALKING BACK FOR GOOD HANSA/BMG	7	6	MADONNA RAY OF LIGHT MAVERICK/WARNER	7	6	MADONNA RAY OF LIGHT MAVERICK/WARNER
8	NEW	MASSIVE ATTACK MEZZANINE CIRCA/VIRGIN	8	4	HEROES DEL SILENCIO RAREZAS EMI-ODEON	8	4	HEROES DEL SILENCIO RAREZAS EMI-ODEON
9	NEW	THE VERVE URBAN HYMNS HUT/VIRGIN	9	10	OBK SINGLES 91-98 HISPAVOX	9	10	OBK SINGLES 91-98 HISPAVOX
10	5	ANDREA BOCELLI ARIA—THE OPERA ALBUM SUGAR/POLYDOR	10	9	MONICA NARANJO PALABRA DE MUJER EPIC	10	9	MONICA NARANJO PALABRA DE MUJER EPIC

MALAYSIA			PORTUGAL		
(RIM) 04/21/98			(Portugal/AFP) 04/21/98		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	NEW	THE CORRS TALK ON CORNERS WARNER MUSIC	1	10	ERA AMENO PHILIPS/POLYGRAM
2	1	SOUNDTRACK TITANIC SONY CLASSICAL	2	5	ALEJANDRO SANZ MAS WEA
3	3	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	3	1	RICKY MARTIN VUELVE COLUMBIA
4	2	VARIOUS ARTISTS MAX 3 WARNER MUSIC	4	3	SOUNDTRACK TITANIC SONY CLASSICAL
5	5	MADONNA RAY OF LIGHT MAVERICK/WARNER	5	4	EXCESSO EU SOU AQUELE MERCURY
6	4	SALEEM MAAF WARNER MUSIC	6	9	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
7	6	ZIANA ZAIN BEST OF ZIANA ZAIN BMG MUSIC	7	2	ANDREA BOCELLI ARIA—THE OPERA ALBUM PHILIPS/POLYGRAM
8	9	SHANIA TWAIN COME ON OVER POLYGRAM	8	8	DANIELA MERCURY FEIJAO COM ARROZ EPIC/SONY
9	NEW	ALL SAINTS ALL SAINTS POLYGRAM	9	RE	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
10	8	K-CI & JOJO LOVE ALWAYS UNIVERSAL MUSIC	10	6	FAFA DE BELEM PASSARO SONHADOR COLUMBIA

SWEDEN			DENMARK		
(GLF) 04/17/98			(IFPI/Nielsen Marketing Research) 04/16/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	CELINE DION MY HEART WILL GO ON COLUMBIA	1	1	MY HEART WILL GO ON CELINE DION SONY/PLADE-
2	2	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	2	2	COMPAGNIET
3	4	FIGHT FOR YOUR RIGHT (TO PARTY) N.Y.C.C. CON-TROL	3	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE/MNW
4	NEW	MY OH MY AQUA UNIVERSAL	4	6	LA PRIMAVERA SASH! EDELPIECH
5	5	WILL SMITH GETTIN' JIGGY WIT IT COLUMBIA	5	4	TORN NATALIE IMBRUGLIA BMG
6	3	FROZEN MADONNA MAVERICK/WARNER	6	5	NEVER EVER ALL SAINTS LONDON/POLYGRAM
7	7	KARLEKEN AR JILL JOHNSON LIONHEART	7	5	FROZEN MADONNA MAVERICK/WARNER
8	RE	NEVER EVER ALL SAINTS LONDON	8	7	NOBODY'S WIFE ANOUK BMG
9	8	STOP SPICE GIRLS VIRGIN	9	NEW	SPICE INVADERS HIT 'N' HIDE SCANDINAVIAN RECORDS
10	9	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	10	10	THIS IS HOW WE PARTY S.O.A.P. SONY/PLADECOMPAGNIET
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	4	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	1	2	LARS LILHOLT BAND GI DET BLA TILBAGE CMC
2	1	SOUNDTRACK TITANIC SONY CLASSICAL	2	1	SOUNDTRACK TITANIC SONY CLASSICAL
3	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	3	3	CELINE DION LET'S TALK ABOUT LOVE SONY/PLADE-
4	NEW	SMURFARNA SMURFHITS 4 ARCADE	4	4	COMPAGNIET
5	3	MADONNA RAY OF LIGHT MAVERICK/WARNER	5	6	SAVAGE GARDEN SAVAGE GARDEN SONY/PLADECOMPAGNIET
6	NEW	AARON CARTER AARON CARTER ULTRAPOP/WARNER	6	8	MADONNA RAY OF LIGHT MAVERICK/WARNER
7	10	AQUA AQUARIUM UNIVERSAL	7	5	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC CMC
8	5	ORUP TEDDY METRONOME/WARNER	8	7	TV-2 YNDLINGSBABA EMI-MEDLEY
9	7	BLACK INGVARSSCHLAGERMETAL POOL SOUNDS/INDEPENDENT	9	7	ALL SAINTS ALL SAINTS LONDON/POLYGRAM
10	RE	BLACK INGVARSSJUNG OCH VAR GLAD SDM RECORDS	10	10	NIK KERSHAW GREATEST HITS UNIVERSAL MUSIC
					ANDRE RIEU WALTZ POLYGRAM

NORWAY			FINLAND		
(Verdens Gang Norway) 04/16/98			(Radiomafia/IFPI Finland) 04/19/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION SONY	1	2	IT'S TRICKY RUN-D.M.C. VS. JASON NEVINS SMILE/MNW
2	3	LA PRIMAVERA SASH! SCANDINAVIAN	2	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE/MNW
3	5	TRULY MADLY DEEPLY SAVAGE GARDEN SONY	3	NEW	LIFE IS A FLOWER ACE OF BASE MEGA
4	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MNW	4	7	MY HEART WILL GO ON CELINE DION COLUMBIA/SONY
5	2	FROZEN MADONNA MAVERICK/WARNER	5	NEW	THIS IS HOW WE PARTY S.O.A.P. SOAP/SONY
6	9	IT'S TRICKY RUN-D.M.C. VS. JASON NEVINS MNW	6	NEW	COME 'N' GET ME SOLID BASE REMIXED/K-TEL
7	10	CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL	7	8	U DRIVE ME CRAZY WALDO'S PEOPLE RCA/BMG
8	6	GETTIN' JIGGY WIT IT WILL SMITH SONY	8	RE	SUSAN KARKKIAUTOMAATTI HAWAII SOUNDS/LEVY-YHTIO
9	NEW	FIGHT FOR YOUR RIGHT (TO PARTY) N.Y.C.C. EDELPIECH	9	4	WEIRD HANSON MERCURY/POLYGRAM
10	7	COSE DELLA VITA EROS RAMAZZOTTI & TINA TURNER BMG	10	NEW	CELEBRATE COME INSIDE STUPIDO TWINS/MNW
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	5	CC COWBOYS EKKO—BESTE BMG	1	1	J. KARJALAINEN LAURA HAKKISON EILMAT POKO
2	1	ERIC CLAPTON PILGRIM DUCK/WARNER	2	5	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA/SONY
3	3	SOUNDTRACK TITANIC SONY CLASSICAL	3	4	SOUNDTRACK TITANIC SONY CLASSICAL
4	2	MADONNA RAY OF LIGHT MAVERICK/WARNER	4	3	MADONNA RAY OF LIGHT MAVERICK/WARNER
5	RE	BRIAN FERRY & ROXY MUSIC MORE THAN THIS—BEST OF VIRGIN	5	2	ISMO ALANKO SAATIO PULU POKO
6	8	SAVAGE GARDEN SAVAGE GARDEN SONY	6	8	ULTRA BRA KROKETTI PYRAMID
7	7	BUCK OWENS BUCK OWENS BESTE 1959-1969 EMI	7	NEW	HELLOWEEN BETTER THAN RAW RAW POWER/K-TEL
8	6	ERA ERA POLYGRAM	8	6	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA/SONY
9	4	EROS RAMAZZOTTI EROS BMG	9	7	KAARTAMO KETTUNEN KUUSTONEN KAARTAMO KETTUNEN KUUSTONEN RCA/BMG
10	NEW	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYGRAM	10	NEW	APOCALYPTICA INQUISITION SYMPHONY MERCURY/POLYGRAM

# GLOBAL

## MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

**GERMANY:** A few days after appearing live on the "Geld Oder Liebe" (Love Or Money) TV show here, Los Angeles soft rock/R&B crossover band **Dakota Moon** rocketed into the singles and album charts. The TV program, on national network ARD, is watched by more than 6 million viewers, which helped the eponymous EastWest Germany album gain a No. 13 entry the week of April 14. It now stands at No. 20. EastWest's decision to put out "Another Day Goes By" rather than the U.S. single "A Promise I Make" proved prescient: Besides winning new fans on TV, the song entered the singles chart at No. 68 the week of April 21, indicating widespread radio support. Dakota Moon made headlines opening for Tina Turner on her Wildest Dreams tour in the U.S. Most of the songs on "Dakota Moon" were composed by the band members with producers **Andrew Logan** and **Mike More**. The band will pay tribute to one of its idols, **James Taylor**, with a cover of "Your Smiling Face." EastWest is planning a German tour for July following the album's breakthrough. **WOLFGANG SPAHR**



DAKOTA MOON

**ITALY/U.K.:** The latest Italo-house production to storm the U.K. charts is "Feel It" by the **Tamperer** from the Brescia-based hit factory Time Records. "Feel It" is No. 3 in Italy and, at No. 4, is the highest new entry this week on the "official" chart in the U.K., where it is licensed to Jive/Zomba's new Pepper dance imprint. The **Tamperer** is composed of three Milan DJ/producers from top 40 dance network Radio DeeJay (**Fargetta**, **Alex Farolfi**, and **Mentiroso**) fronted by Caribbean dance diva **Maya**. Ample remixes from U.K. DJ/producer **Sharp** and **Dirty Rotten Scoundrels** have enabled Radio 1's dance champion **Pete Tong** to feature a different remix each Friday night for the past six weeks on his "Essential Selection," setting up the single for mainstream chart success. MTV Europe and Germany's Viva are giving the video for the track heavy rotation, with France (Scorpio) and Germany (Orbit/Virgin) next to experience Italy's latest dance sensation, described by Time promo director **Paolo Caputo** as "more Euro-house than classic Italo-house." **MARK DEZZANI**

**DENMARK:** Multi-platinum solo artist **Hanne Boel** is promoting her new album, "Need," by "releasing" one track at a time on the Internet. Radio stations and fans had one new track each day before the street date, Thursday (30), when the album was released on DownBeat, her joint venture with EMI-Medley. Boel, manager **Peter Sørensen**, and the label came up with the idea, says Boel, to avoid the "meat grinder" of standard promotion strategies. "One regrettable thing about radio is that, as the medium with the power to sell records, stations often find a 'hit' and key on it," says Boel. "By releasing one track at a time, people will be able to sit down and listen." A similar strategy will follow in Norway and Sweden at the time of the album's release in Denmark. EMI will distribute the set in all Nordic territories, and a worldwide release is slated in the autumn. **CHARLES FERRO**



BOEL

**NETHERLANDS:** Rotterdam-based hip-hop/reggae band **Postmen** are the first local signing to V2's roster here. The first single, "Cocktale," will be out in June, to be followed by the group's as-yet-untitled debut album in August. **ROBERT TILLI**

**SOUTH AFRICA:** **Rebecca Malope**, this country's gospel queen, earned her sixth consecutive multi-platinum award only 12 working days after the release of "Somlandela" (Zulu and Xhosa for "We Will Follow Him"). The diminutive singer's album, on CCP Records (a division of EMI SA and originally Clive Calder's company), sold more than 100,000 units in less than two weeks after its March 30 release, beating the record set by her 1995 release, "Shwele Baba," (Xhosa for "Hear Me Father"), which took 18 working days to reach the same figure. Working with her usual team, including producer **Sizwe Zako** and co-producers **Jabu Nkabinde** and **Vuyo Mokoena**, Malope reveals a more confident side on "Somlandela." "I'm determined to use my talent to encourage other up-and-coming artists," she says, revealing her ambition to expand her songwriting (she wrote three tracks on "Somlandela" and co-wrote several others) and production skills. **DIANE COETZER**

**SWEDEN:** "Burnin'," the smash single by the duo **Cue**, is set to repeat its fairy-tale domestic breakthrough elsewhere in Europe. Since its release last September, it has reached triple-platinum status here by selling 90,000 units (platinum is for sales of 30,000), according to Pool Sounds (part of the Independent Media Group, distributed by DHE). The emotionally charged love song has won over audiences here with its floating vocals and lucid, sparse instrumentation with light dance beats. Universal Music has recently picked up the act outside Sweden and Finland, with the single to be released in June in the U.K. Cue comprises **Niklas Hjulström** and **Anders Melander**. A new single will be released in Sweden in August, while an album is due in October. **KAI R. LOFTHUS**

**ARGENTINA:** MTV Latin America and Sony Music Argentina are releasing an album by this country's **Ratones Paranóicos** on Monday (27). Titled "Ratones Paranóicos MTV Unplugged," it features guest performances from legendary rock stars **Charly García** and **Pappo** and contains songs recorded during the taping of the band's "MTV Unplugged" special, which aired April 8 in Latin America on MTV. "Unplugged" is the **Ratones'** 10th album and the 10th album produced by MTV Latin America. **MARCELO FERNANDES BITAR**

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Valley Media Quietly Becomes The Web's Top Fulfillment House

BY DOUG REECE

LOS ANGELES—While online retailers have grabbed the lion's share of headlines over the last few years, Valley Media's Sound Delivery arm has stealthily, but steadily, grown in concert, becoming the premier fulfillment house in cyberspace.

In fact, with a client roster that includes CDnow, Music Boulevard, Blockbuster, Camelot, E Music, and Best Buy, Sound Delivery is currently the Internet's de facto onestop.

How Valley has ended up in its place of dominance, say clients, is a tale of service, catalog depth, adaptability, and—more than anything else—foresight.

"Valley just got out ahead of everybody else and got better and

better," says N2K Inc. president/COO Jim Coane. "Now they're kind of the Switzerland of fulfillment for Internet retail."

Despite speculation about how profitable online business will ultimately be, Valley Media senior VP of sales and marketing Ken Alterwitz says the company is very optimistic.

"We realized early on that [online retail] was going to provide a huge opportunity," Alterwitz says. "About three years ago, we started building the system and infrastructure to support this side of the business. And we got in just under the wire. By the time we had installed the latest version of our software and put additional material and handling equipment into place, the business just blew up. We went from 2,000

orders a week to 45,000 units a week, which was our peak at Christmas."

Sound Delivery's average weekly order for the early part of this year exceeded 30,000 units.



ALTERWITZ

The future, Alterwitz says, is bright. Online music sales totaled \$30 million to \$35 million last year, and they're projected to grow 224% this year.

"I would suspect if the current trend continues—and I'm speaking specifically to the audio side—it's not inconceivable that within three to four years this will be larger than our wholesale business," Alterwitz says.

That's an impressive prediction,

considering Sound Delivery grew out of a modest direct-to-consumer toll-free number intended to help fulfill special programs by labels and retailers.

"They had a very small drop-ship business they used to support certain customers with special phone orders," says Jason Olim, president/CEO of CDnow, which was Valley's first online retail client. "It was very limited—nothing sexy or extraordinary—but quite good for what it was."

However, companies getting entrenched in online retail are also involved in a new set of controversies.

For instance, Sound Delivery has found itself wading deeper into global waters. Although record companies are concerned with fulfillment houses shipping overseas, Alterwitz defends the practice. He notes that

exchange rates and the limited number of orders make it a relatively small issue.

"The big six are writing this policy that would make albums for sale [online] only in the U.S., and I think it's very shortsighted for them to concern themselves with these onesies and twosies," says Alterwitz. "To be honest, the bulk of product going overseas is stuff not available in the country it's being ordered in."

"We're not selling U2 to Australia," he adds. "It's the deep, hard-to-find catalog. Nobody is going to screw up the international marketplace by shipping one piece of the Dire Straits catalog to Malaysia."

While most agree that Sound Delivery had done a commendable job in helping pioneer online music retailing, a simple lack of competition has given it fertile ground to

(Continued on next page)

## 2014 Corp. Stakes Its Claim With DVD Mags

Company Sees New Format's Potential As A Vehicle For Publications

BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—Like the pioneers that rocketed from obscurity to ubiquity in the cable-TV and Internet industries before it, the independent digital publishing house 2014 Corp. is determined to own a piece of a new industry. In this case, the industry is DVD, and 2014 is planning a series of specifically targeted DVD-only magazines, including a music journal.

Venice, Calif.-based 2014 was founded in 1996 with funding from East-West Capital Associates, Allen & Company, and

Time Warner board member Merv Adelson.

The company is engaged in an aggressive release schedule of journals that combine existing licensed material with original editorial and advertising content designed to take advantage of the interactive capabilities and storage capacity of DVD.

Thus far, 2014 has released two products: Short Cinema Journal, a compendium of short films and independent works from around the world, and Young Cinematographer, a journal that covers films made by, for, and about children.

In May the company is slated to debut International Release, with a focus on foreign movies, and in June it will tip its hat to the music industry with Circuit. Later this year, 2014 plans to debut Architect's Journal, which will pay homage to great works of architecture and allow users to view 3D blueprints, among other things.

2014 CEO Ninan Kurien equates the potential for the company's success to the rise of once-unknown niche cable networks such as MTV and CNN and Internet companies such as Netscape Communications and Yahoo!

"With DVD, five or six years down the road, it won't really be the movies or the games that will stand out," he says. "Every new technology brings



out a new format of programming, and because DVD has so much to offer, and viewers can watch any part of the disc they want at any time, it lends itself to a magazine format."

Like its predecessors, Circuit will launch as a quarterly publication and roll into bimonthly frequency next year. Each edition of the journal will be dedicated to a particular genre of music and also will include videoclips, interviews, and performance footage of new bands and bands in the news.

The inaugural disc's centerpiece will be the blues, with close to an hour of music and editorial content featuring John Lee Hooker and B.B. King, among others. The title also is slated to include an opening segment by T2 & the Tarantulas as well as clips featuring Propellerheads, Pulp, and Tindersticks, according to Kurien.

"We will always have a body [of work] in the beginning of 'the best of what's going on' in different genres," he says.

Circuit is being helmed by former

Warner Bros. executive Steve Nelson and will feature contributions from a pool of journalists working in the entertainment industry.

Along with music, the magazine also will focus on selected aspects of the fashion industry. Kurien says that decision came from new 2014 COO Vaughan Tebbe, former publisher of the magazine Time Out New York, who joined the company in early April.

"If you look at MTV and VH1, it is clear that fashion comes hand in hand with music, so we will focus on the convergence of the two," Kurien says.

In addition to its entertainment content, Circuit will contain advertising elements that in some cases will be integrated with the content.

"Just like the real estate in a magazine is a page, our advertising model is based on megabytes. We sell our ads by the page byte," Kurien says. "One page byte equals two megabytes of space, which is about what you need to do one high-resolution still picture."

Levi's and BMW have already bought advertising in Circuit, he says.

2014 has a distribution deal with PolyGram Video for all of its existing DVD lines, but Kurien says the company may go the independent route for Circuit. "We want to have an independent voice for Circuit; we don't want it tied to one big house," he says.

(Continued on next page)

## CD-ROMs, Internet Cutting Into Listening Time For Albums

MANY RECORD INDUSTRY insiders complain that people aren't spending as much time listening to music—and especially music purchased—as they used to. The round of suspects in stealing time includes video games, online services, TV watching, and even household errands.

But music executives may be interested to know just who is listening to albums at home or away—and, maybe more important, who is not—so they can focus marketing efforts on reaching those who aren't spending enough time with their CDs.

Strategic Record Research, a Los Angeles-based joint venture of Strategic Media Research and the Left Bank Organization, conducted a telephone poll of 8,609 consumers last year and asked them

what they did with their time. Some of the results are summarized here.

For age and gender, the biggest percentage of album listeners is 25- to 34-year-old females (12.7%). But they represent the same percentage of the overall sample, so the result is not surprising. What's more telling is that females 12-17, who make up only 6.8% of respon-

dents, are 11.1% of those who listen to records.

On the other hand, 35- to 44-year-old males make up 12.4% of the sample but only 8.8% of album players. What are these men more likely to be doing with their time? The survey says they make up 16% of CD-ROM users and 17.1% of Internet users. Music promotions online and music programming on

DVD might be good ways to stimulate this group's interest in music.

The racial composition of the sample is 73.8% white and 12.4% black. But blacks are the more faithful music fans (15.6% of album listeners). One big difference between these groups, as has been widely reported recently, is online usage: Of those on the Net, 88.5% identify themselves as white, 6.9% as black.

Music listening seems to decline as educational level increases. Although those with "some high school" learning are 5% of the sample, they are 5.6% of the record players. Those with a college degree are 18.8% of the total but only 14.9% of listeners. Again, the computer may be the key factor:

(Continued on page 68)

BUYING TRENDS



by Don Jeffrey

## 2014 CORP. STAKES ITS CLAIM WITH DVD MAGS

(Continued from preceding page)

2014 will also offer all of its magazines via subscriptions, ranging from \$6 per issue to \$10 per issue.

Although the DVD market is just beginning to segue past the early-adopter phase, Kurien says it is critical that 2014 stakes its claim in the market sooner rather than later.

"We started a little early with DVD," he says. "But if you don't release a new format from the beginning, the shelves will fill up with movies and games, and you will get lost. If you are early, you can be identified as a key format for DVD."

Short Cinema Journal, which is in its third edition, is currently available

at selected music, video, book, and computer stores. Kurien says sales are "pretty brisk" at outlets such as Tower Records and Virgin Megastores, based on what have been limited shipments thus far.

This summer, he says, the company will ship 100,000 copies of six issues of several of its journals, including Short Cinema, International Release, Architect's Journal, and possibly Circuit, to rental and sell-through accounts.

Because its titles are not regionally coded, as are most theatrical DVD releases, Kurien says 2014 plans to sell the discs in Europe and Japan as well.

But beyond retailers that cater primarily to the DVD Video market, Kurien says the most lucrative customers for Circuit and 2014's other products are the owners of personal computers equipped with DVD-ROM drives. Industry projections peg the number of DVD-ROM drives that will be on consumers' desktops at 20 million by the end of the decade.

"We are really looking to the com-

puter because now many PCs and Apple [models] are becoming true multimedia boxes," Kurien says.

To address the PC market, beginning this fall all of 2014's DVD titles will incorporate links to a variety of World Wide Web sites.

Additionally, the company has arranged bundling deals with several hardware manufacturers, including Sony and IBM. Sony in June will start to package a 2014 sampler disc with most of its PCs, and IBM will include the sampler with its DVD-ROM-equipped laptops beginning later this year, Kurien says.

As for the job of differentiating Circuit from existing CD-ROM music magazines such as Launch, Kurien says the DVD product speaks for itself.

"CD-ROM was supposed to be what DVD is. Ten years ago they promised us great audio and video quality, and it just hasn't happened. CD-ROM is a very slow machine with little capacity. It's like looking at a Formula One car that has the engine of a Honda Civic."

## VALLEY MEDIA

(Continued from preceding page)

grow roots.

The largest potential threat to Valley, the Alliance One Stop Group, has been too busy sorting out its financial troubles to make an effective push into the online arena. However, Alliance VP of new business development Rob Lensman says the company is on the verge of a major turnaround.

"It's not a surprise to anyone that Alliance has taken its financial punches, but the bout is about to change in a positive manner," says Lensman. "We will be coming out of Chapter 11."

"Up until this point, we've been developing the process necessary to get this business in order," he adds. "That's all been conducted and done, and now we're ready to turn the switch on."

In addition to a recent announcement that Alliance would be providing fulfillment for the highly trafficked Ultimate Band List site ([www.ubl.com](http://www.ubl.com)), Lensman hints that the company will soon be fulfilling Internet orders for a significant traditional retailer.

Its trump cards, he says, are ownership of the All Music Guide—a vast music encyclopedia that includes reviews, discographies, CD artwork, and other items commonly found at online retail sites—and what Alliance calls "real-time order processing."

With that system, consumers are instantly informed whether an online purchase is in stock or needs to be back-ordered.

Meanwhile, some companies—such as Amazon.com, which recently began to sell music online—are considering handling fulfillment themselves.

Regarding Valley's more distant future, executives from the aggressive one-stop met more than two years ago to consider where the company would fit in a digital-download world.

"That's looking far down the road," says Alterwitz. "But it figures there would be an opportunity for someone like us already involved in indie distribution to act as an aggregator, offering to store product in digital form and download to consumers on their behalf."



**Blessid Mall.** Capitol Records act Blessid Union Of Souls performed recently at the Fashion Square Mall in Orlando, Fla., and signed autographs at the Camelot Music store there.

## EXECUTIVE TURNTABLE

**NEW MEDIA.** iXL in Atlanta names **William C. Nussey** president/COO. He was an investor at Greylock Management.



NUSSEY



AIYER

**DISTRIBUTION.** WEA Corp. in Burbank, Calif., names **Raji Aiyer** national sales information manager. She was singles specialist at Elektra Records.

Music City Record Distributors in Nashville appoints **Julie Devereux** director of advertising. She was marketing manager at Music Plus.

**HOME VIDEO.** Plaza Entertainment Inc. promotes **Ray Schwartzman** to VP of sales in New York and names **Scott McMillan** Midwest regional manager in Ballwin, Mo.; **David Anderson** Northwest regional manager in Tacoma, Wash.; **Robert Brown** Southeast regional manager in Mount Washington, Ky.; **Brenda Drake** Northwest regional manager in Litch-

field, Maine; **Pegeen Quinn** national sales coordinator in Los Angeles; and **Manny Rodriguez** VP/creative director in Los Angeles. They were, respectively, national accounts director, Midwest regional manager at Cabin Fever Entertainment, Western regional manager at Cabin Fever, director of sales and operations at Sight & Sound Distributing, sell-through buyer at Home Vision Entertainment, marketing director at You! magazine, and art director/designer at MAD Design.

# newslines...

**K-TEL INTERNATIONAL** stock skyrocketed more than 600% in the two weeks after it announced that it would begin selling music online Friday (1). The company had said last fall that it was planning to sell via the Internet, but the stock did not take off until April 9, after K-tel reported the date of the start-up and the fact that it would offer 250,000 music titles. The stock rose from \$6.625 a share on Nasdaq April 8 to as high as \$49.50 April 21. Volume exploded to as much as 14.2 million shares in one day from approximately 300 two weeks before. And the price/earnings ratio had expanded from 12 to 78. The company declines comment on the stock. At press time, K-tel announced a 2-for-1 stock split.

**ALLIED DIGITAL TECHNOLOGIES**, a replicator of CDs and tapes, says it has received a takeover proposal valued at \$5 a share, or just under \$70 million. The Hauppauge, N.Y.-based company says it has made an agreement with its potential merger partner, which it declined to name, not to solicit other takeover bids for a period of time, said to be a few weeks. The company's stock rose to \$4.625 a share in Nasdaq trading from \$3 when the offer was announced.



**ELECTRONIC ARTS**, an entertainment software company, has purchased Tiburon Entertainment, a Maitland, Fla.-based software developer that has designed games for its acquirer. Electronic Arts previously owned 19.9% of the firm, which produced such titles as "John Madden Football" and "NCAA College Football."

**BMG ENTERTAINMENT NORTH AMERICA** has launched its first corporate marketing program for BMG Online, "as a platform for strategic alliances and marketing promotions/sponsorships." BMG Online includes three genre-based music World Wide Web sites ([www.peeps.com](http://www.peeps.com); [www.twangthis.com](http://www.twangthis.com); [www.bugjuice.com](http://www.bugjuice.com)).

**AUDIONET**, an Internet broadcast network, is conducting a promotion with Luck Records to launch the latest album by Willie Nelson, "Tales Out Of Luck (Me And The Drummer)." Through May 15, online users can hear samples from the album ([www.audionet.com](http://www.audionet.com)), chat with Nelson, and win tickets to one of his summer concerts. The album can be purchased through that date exclusively from CDnow ([www.cdnw.com](http://www.cdnw.com)), which is a partner in the promotion along with Yahoo!, which will offer the online chat with Nelson ([chat.yahoo.com](http://chat.yahoo.com)).

**GROW BIZ INTERNATIONAL**, which franchises and operates two retail chains selling used CDs, reports that net income rose 26.7% to \$690,900 during the first fiscal quarter, which ended March 28, from \$545,200 for the same period a year ago. Revenue increased 34% to \$25.6 million from \$19.1 million. The Minneapolis-based company operates 43 Music Go Round and 138 Disc Go Round stores.

**ACTIVISION**, a developer of interactive software for video and computer games, has acquired worldwide distribution rights to id Software's next title, "Quake III." "Quake II" has shipped more than 850,000 units since early December, making it one of the most successful CD-ROM games. Earlier, Santa Monica, Calif.-based Activision announced that earnings for the fourth quarter, which ended March 31, were expected to be breakeven because of weakness in new product revenue and catalog reorders.

**THE DJCOM**, an Internet music broadcaster, says it has secured its third round of financing, from Arts Alliance, IDG Ventures, Allen & Co., Phoenix Partners, and Edward Bennett. The company says it delivers more than 70 music channels to more than 1.8 million listeners.

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## Alliance On 2 Paths To Work Its Way Out Of Chapter 11

AS WE HEAD TOWARD SUMMER, Alliance Entertainment Corp. looks like it's finally headed for a solution, one way or another. The bankruptcy process has been moving forward on two tracks, similar to how the Warehouse Entertainment and Camelot Music Chapter 11 situations proceeded in 1996 and 1997, respectively.

On one hand, Alliance was put up for sale, with the company divided into separate parts and each part going through the auction process. On the other hand, Alliance management put together a business plan, which

would be used for a stand-alone Chapter 11 reorganization. After going through the auction process, the banking group, which consists of the senior debt holders among creditors, is said to be favoring a stand-alone reorganization plan, with the debt holders converting their debt to equity.

Before looking at what that means, let's back up and look at the auction process.

Alliance was divided into the one-stop group—which has the one-stops, One Way Records Inc. and the All Music Guide—and the record labels. Initially, six parties were looking at the one-stop group: four financial players—A.C. Israel, Apollo Advisors, Chilmark Partners, and Dimeling, Schrieber, and Park—and two strategic players—Bruce Ogilvie, former owner of Abbey Road Dis-

tributors, and Valley Media. Of the four financial players, only A.C. Israel and Dimeling, Shrieber, and Park are said to have made bids. Both of the strategic players made bids, with Ogilvie dropping out first and Valley trying to go for the duration.

All bids failed to match the expectations of the banking creditors group, which, among other things, is said to be driven by their view about the All-Music Guide's potential vis-à-vis the Internet and their justifiable fantasies concerning the multiples that N2K Encoded Music and CDnow are trading for.

Valley is said to believe that it didn't get a fair shot at Alliance. You can be sure that current Alliance management has been hoping for a stand-alone plan to win out, so it didn't want to see Valley in the process at all. And if Valley had to be included, management would prefer to limit Valley's access to its data, in the event that it still has to compete against Valley. Similarly, the banking group also might be afraid to let Valley have total access to Alliance data in the event that they do a stand-alone plan and eventually own a company that is in competition with Alliance. However, sources with the record label credit community insist that Valley had a fair shot in the bidding process and came up short in what was needed to acquire Alliance.

As for the labels, sources suggest  
*(Continued on page 68)*

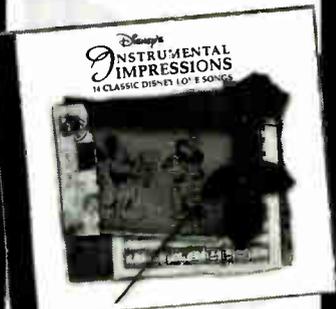
### RETAIL TRACK

by Ed Christman



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# AFIM Conference Is Chock-Full Of Panels And Music; Koch Records Taps Porter

**AFIM AGENDA:** It's about time for attendees of the forthcoming Assn. for Independent Music (AFIM) Convention to start planning their calendars, for the action at the confab, set for May 13-17 at the Adam's Mark Hotel in Denver, looks to be thick and fast.

We'd like to encourage newcomers to the indie-label scene to attend the May 13 "crash course" panels. This daylong session returns this year, and it's probably the most valuable introduction available anywhere for entry-level players. The day is split into 75-minute panels devoted to start-up legalities; production and manufacturing; sales and marketing; obtaining distribution; and reaching the consumer through the media. (Declarations of Independents will definitely be in attendance at the last session.) Separate registration is required for the crash courses, so contact AFIM now if you're planning to go.

The early evening of May 13 will be devoted to special interest group (SIG) meetings in the children's, blues, bluegrass/folk, alternative rock, classical, new age, Latin, rap/R&B, world, gospel/religious, and jazz genres. There will also be SIG sit-downs for artist-owned labels and retailers.

On May 14, following a general AFIM membership meeting and the previously announced keynote address by indie legend **Jac Holzman**, candidates for the trade group's board of trustees will be heard in a candidates' forum. (Board elections will be held during the convention.) From the late morning through mid-afternoon, there will be appointment-only distributor/label meetings; these continue May 15.

From 2-6 p.m. May 14 and 4-7 p.m. May 15, AFIM will mount its annual trade show, a good opportunity to sample the wares of member labels and suppliers in attendance.

On May 15, panels for AFIM's general attendees begin in earnest, with sessions on alternative and direct-mail marketing; licensing, publishing, and marketing; Internet marketing; and retail promotion. The day kicks off with a first-timer's panel. The panels continue May 16 with sessions devoted to the changing face of retail, new technologies, and distribution for both beginners and advanced players.

Following AFIM committee meetings and special-interest workshops during the afternoon of May 16, the convention climaxes with the annual Indie Awards Dinner. The evening, to be hosted by **Webb Wilder**, will feature performances by Sugar Hill Records' **Mollie O'Brien** and F2 Entertainment's **Sister Sledge**.

While the "off-campus" showcases will by no means be as extensive as the ones that took place last year in New Orleans, there'll be several opportunities to hear live music at AFIM in Denver.

All showcases will take place during the night of May 15 and are organized by genre. A gospel session, with talent to be announced, will take place



by *Chris Morris*

8-11 at the Adam's Mark. The "Celtic Nations" showcase will be held at the Paramount Theatre from 6:30 on; acts include **Natalie MacMaster** (Rounder), **Steve McDonald** (Etherean Music), **Susan McKeown** (Alula), and **Milladoiro** (Green Linnet). A new age session will be mounted at 7:30 at the Denver Borders Books & Music; talent is to be announced. Finally, the blues showcase, at **Brendan's Pub** (time to be determined), will feature **Big Mike & the Booty Papas** (White Clay), **Marla BB & Bill Sims** (Ascending Productions), and **Sammy Mayfield** (OPM).

Throw in a night at the Denver Museum of Natural History, a Colorado Rockies game at Coors Field, and the annual AFIM softball game (which we're getting too doggone old for), and a splendid time's in the offing. Plan your itineraries now. We'll see you in the Mile-High City.

**QUICK HITS:** Koch Records, the imprint operated by Port Washington, N.Y.-based distributor Koch International, has named **John C. Porter** VP of A&R/GM. Porter fills the position vacated by **Barry Feldman**, who moved to Sire Records Group... **Bong Load Custom Records** is being exclusively distributed by San Francisco-based **Revolver USA**. The Los Angeles-based label, which launched **Beck** with the single "Loser," is also the home of **Lute-fisk**, **Epitaph Records** president and piano monster **Andy Kaulkin**, and new act **Sexy Death Soda**.

**FLAG WAVING:** "White trash music" is how **Angry Johnny** describes the sound he and his band, the **Killbillies**, make on their sophomore **Tar Hut Records** album, "What's So Funny?," due May 5 through **E-Squared/Alternative Distribution Alliance**.

The Easthampton, Mass.-based trio, which also includes bassist **Jim Joe Greedy** and drummer **Dwight Trash**, plays a somewhat-befouled mash-up of punk rock and country music, with distinctive black-comedy lyrics sporting violent trailer-park scenarios. On several tracks, the band is augmented by guitarist **Eric "Roscoe" Ambel** and members of the local outfits **the Lonesome Brothers** and **Steve Westfield & the Slow Band**, who bring a drunken Dixieland feel to some tracks. Imagine **Shane MacGowan** or **Tom Waits** playing the **Hank Williams** songbook, and you get the idea.

**Angry Johnny** (who is listed in the Easthampton phone book under that

name) explains that his band's style was bred by a strange confluence of influences.

"I was listening to **Black Sabbath**, **Alice Cooper**, and **Edgar Winter**, but I couldn't play that," he says. "Punk rock came along, and I could play that... I was raised on **Tex Ritter** and **Marty Robbins** by my dad before that."

The movies also had an impact on **Angry Johnny's** weird worldview: He cites such bizarre B-pictures as "Dirty Mary, Crazy Larry," "Vanishing Point," and "Race With The Devil" as favorites. You can hear echoes of these oddball road pictures in such seething **Killbillies** narratives as "High Noon In Killville" and "The Joneses."

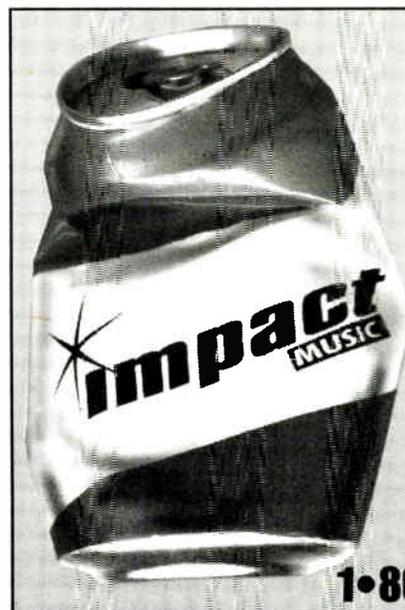
And let's not forget another prominent band icon: Massachusetts bank robber **Michael O'Driscoll**. "He's a Robin Hood [figure]," **Angry Johnny** says. "He vowed he'd never be taken alive. Now he's doing 315 years in a federal pen."

Aside from his cracked country music, **Angry Johnny** gets some kicks as an artist. He has designed both of the band's album covers: Its 1996 debut, "Hankenstein," featured **Williams** as **Frankenstein's** creature, while "What's So Funny?" features a chilling portrait of killer clown **John Wayne Gacy** wielding a bloody ax. He also contributed artwork to a **Dinosaur Jr** set.

"I must have painted like a thousand fucking paintings," he says. "I've had a couple of shows. The art world never really welcomed me with open arms."

The **Killbillies** have developed a loyal local following but not a young one, **Angry Johnny** explains. "Kids don't seem to get this shit, and that's cool... Our audience is old. They drink whiskey, and they buy me a lot of whiskey."

In May, the **Killbillies** will play live dates in Massachusetts, Pennsylvania, and Connecticut; the band has tentative dates in the South and Midwest this summer and hopes to tour Texas in September.



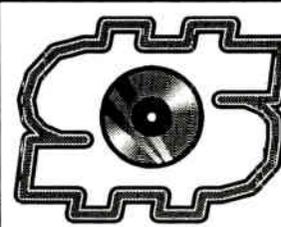
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# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>		TITLE	TOTAL CHART WEEKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
★ ★ NO. 1 ★ ★					
1	1	<b>SOUNDTRACK</b> ▲ <sup>5</sup>	POLYDOR 825095/A&M (10.98/17.98)	GREASE 37 weeks at No. 1	256
2	2	<b>METALLICA</b> ▲ <sup>10</sup>	ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	349
3	3	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>9</sup>	TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	461
4	4	<b>PINK FLOYD</b> ▲ <sup>13</sup>	CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1100
5	5	<b>BEASTIE BOYS</b> ▲ <sup>5</sup>	DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	342
6	6	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup>	MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	374
7	7	<b>METALLICA</b> ▲ <sup>5</sup>	ELEKTRA 60812*/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	420
8	10	<b>GUNS N' ROSES</b> ▲ <sup>14</sup>	GEFFEN 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	360
9	8	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>3</sup>	CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	182
10	17	<b>SARAH MCLACHLAN</b> ▲ <sup>2</sup>	NETTWERK 18725*/ARISTA (10.98/15.98) [HS]	FUMBLING TOWARDS ECSTASY	186
11	9	<b>SOUNDTRACK</b> ▲ <sup>3</sup>	WALT DISNEY 60946 (10.98/16.98)	THE LITTLE MERMAID	70
12	13	<b>FLEETWOOD MAC</b> ▲ <sup>4</sup>	WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	297
13	15	<b>LYNYRD SKYNYRD</b> ▲	MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	157
14	16	<b>ALANIS MORISSETTE</b> ▲ <sup>15</sup>	MAVERICK 45901/WARNER BROS. (10.98/16.98) [HS]	JAGGED LITTLE PILL	147
15	14	<b>PINK FLOYD</b> ▲ <sup>22</sup>	COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	472
16	11	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup>	TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	143
17	20	<b>2PAC</b> ▲ <sup>7</sup>	DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	110
18	26	<b>SHANIA TWAIN</b> ▲ <sup>10</sup>	MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	164
19	18	<b>JIMI HENDRIX</b> ▲ <sup>3</sup>	MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	223
20	24	<b>METALLICA</b> ▲ <sup>4</sup>	ELEKTRA 60439*/EEG (10.98/16.98)	MASTER OF PUPPETS	389
21	25	<b>METALLICA</b> ▲ <sup>4</sup>	MEGAFORCE/ELEKTRA 60396*/EEG (10.98/16.98)	RIDE THE LIGHTNING	372
22	19	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup>	CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	345
23	22	<b>VAN MORRISON</b> ▲ <sup>3</sup>	POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	380
24	29	<b>CELINE DION</b> ▲ <sup>4</sup>	550 MUSIC 57555*/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	210
25	31	<b>AC/DC</b> ▲ <sup>16</sup>	ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	213
26	23	<b>ERIC CLAPTON</b> ▲	POLYDOR 527116/A&M (10.98/17.98)	THE CREAM OF ERIC CLAPTON	55
27	21	<b>JAMES TAYLOR</b> ▲ <sup>11</sup>	WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	391
28	27	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>4</sup>	MCA 10813 (10.98/17.98)	GREATEST HITS	217
29	32	<b>SUBLIME</b> ●	GASOLINE ALLEY 11474/MCA (7.98/12.98) [HS]	40 OZ. TO FREEDOM	74
30	—	<b>MASTER P</b> ●	NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	58
31	47	<b>DEF LEPPARD</b> ▲	MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	82
32	30	<b>ALAN JACKSON</b> ▲ <sup>4</sup>	ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	130
33	38	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>2</sup>	BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	83
34	37	<b>EAGLES</b> ▲ <sup>7</sup>	GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	177
35	41	<b>JOURNEY</b> ▲ <sup>9</sup>	COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	444
36	—	<b>AL GREEN</b> ▲	THE RIGHT STUFF 26530/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	35
37	34	<b>FLEETWOOD MAC</b> ▲ <sup>18</sup>	WARNER BROS. 3010 (7.98/15.98)	RUMOURS	172
38	40	<b>MADONNA</b> ▲ <sup>5</sup>	SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	231
39	43	<b>QUEEN</b> ▲	HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	260
40	39	<b>AEROSMITH</b> ▲ <sup>4</sup>	GEFFEN 24716 (12.98/17.98)	BIG ONES	88
41	12	<b>SOUNDTRACK</b> ▲ <sup>7</sup>	COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	264
42	49	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup>	FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	248
43	33	<b>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</b> ▲	EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	46
44	35	<b>NO DOUBT</b> ▲ <sup>8</sup>	TRAUMA 92580*/INTERSCOPE (10.98/16.98) [HS]	TRAGIC KINGDOM	120
45	28	<b>AEROSMITH</b> ▲ <sup>9</sup>	COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	281
46	—	<b>MILES DAVIS</b> ▲	COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	22
47	45	<b>NIRVANA</b> ▲ <sup>9</sup>	DGC 24425*/GEFFEN (10.98/16.98)	NEVERMIND	260
48	42	<b>ELTON JOHN</b> ▲ <sup>13</sup>	ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	422
49	—	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>4</sup>	RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	123
50	—	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup>	WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	52

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

## Merchants & Marketing

### RETAIL TRACK

(Continued from page 66)

that three bids have been received for Castle Communications—from Sony Music U.K.; Foreign & Colonial, an investment firm; and 411 Music, which has been described as a newly formed corporate entity headed up by someone named Clive Corchran. As for Concord Jazz, I haven't heard anything new on that label, although right before I went to the National Assn. of Recording Merchandisers Convention in March, the leading contender at that time was 32 Records.

So with the banking group said to be now favoring a stand-alone plan, where do we go from here? Well, that stance could be a ploy to get some of the interested parties to come back with a higher bid. But if that doesn't happen, the banking group will probably proceed with the stand-alone plan. First of all, what has to be resolved is who gets what. The banking group was secured by Alliance's inventory and so holds the most

power. But if they are to have a viable company after it emerges from Chapter 11, they will need credit from the six majors.

So look for these two creditor groups to duke it out, with the company's bondholders and other creditors hoping that some scraps are left over for them. As they did in the Camelot Chapter 11 situation, look for the majors to teach the banking group yet again that they own the ball, so it's likely the majors will get a premium for their stake.

If the banks are unwilling to learn that lesson, then a liquidation of Alliance becomes a real possibility. In that scenario, the banking group owns the ball. Whatever happens, look for current stockholders to get zippo. In fact, as of July 14, 1997, the day Alliance filed for Chapter 11, I could have told you that would be the outcome for shareholders.

**TWO DIVIDED BY ONE:** Touchwood is splitting into two, as the record label half has sold off the distribution company to Nile Rodgers, who co-founded Chic with his late

songwriting and producer partner, Bernard Edwards. According to sources, Rodgers is about to start a label, which is expected to be up and running by summer, and apparently he wants to control his own destiny instead of signing a production and distribution deal with a major or another independent distributor. This will mark the second label go around for Rodgers, who in the early 1990s had a deal through BMG for a label called Ear Candy.

Meanwhile, Touchwood Records, which includes hip-hop imprint Before Dawn and jazz/cabaret label After 9, is said to be in negotiations for some kind of link-up with Zero Hour Records, the indie label that is the home of Swervedriver and 22 Brides. Representatives of Touchwood, Rodgers, and Zero Hour were unavailable or declined to comment.

**MAKING TRACKS:** As part of the downsizing at HMV, Rob Goldstone, head of international marketing, has left the company and started up his own public relations company, Oui2 Entertainment, based in New York.

### BUYING TRENDS

(Continued from page 64)

25.3% of PC users, 25.4% of CD-ROM watchers, and 28.8% of Net surfers are college graduates.

Geography also plays a role in music listening. Residents of the Northeast make up 5.1% of those polled but only 4.5% of the album spinners. On the other hand, Mountain state inhabitants are 6.1% of the total and 6.5% of the music players. What are those in the Northeast more likely to be doing? Going online (6.8% of the total).

When album listening is correlated with radio listening, it's not startling to see that fans of rock, top 40, and R&B radio are more likely than the general population to be playing as well as tuning in to music. Rock radio, for instance, is named by 20.5% of respondents, but fans of this genre make up 22.2% of those who spend time listening to their albums. The radio formats whose listeners are least likely to play music are news/talk/sports (6.5% of the sample, 3.8% of album listeners) and AC/oldies (10.7% of the total, 8.2% of the album players).

TV watching is also part of the survey. No one will be surprised that MTV viewers (18% of the sample) are avid album listeners (24.1% of the total). And the more they watch the cable channel, the more likely they are to listen to albums: 8.4% of the sample are "heavy" viewers, who make up 12.5% of album listeners. For VH1, watchers are 10.9% of those surveyed and 13.5% of the album players. But for the country music video channel TNN, 10.8% of those polled watch it, and the same percentage listen to albums.

Other TV shows that feature music are also favorites of those who listen to recordings. Of programs that showcase performances, "Saturday Night Live" is watched by 30.6% of the total. And 36% of "SNL" fans like to listen to albums, which makes that show a potent force in the marketing of music.



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# Home Video

MERCHANTS & MARKETING

## Disney Looks To Expand Mainstream Presence Of Japan's Anime

BY ANNE SHERBER

NEW YORK—After years during which publicity about Japanimation far exceeded its sales, the cartoon genre is poised for a real growth spurt.

Last summer, an anime feature on DVD, Manga Entertainment's "Ghost In The Shell," flew through PolyGram Video's distribution network to reach the top of Billboard's sales chart. Major suppliers have since begun releasing anime titles on DVD.

Now the category has caught the attention of huge Japanese toymaker Bandai, which has launched a home video division and plans to enter the Japanimation market.

And there's the Disney factor. Michael Johnson, president of Disney's Buena Vista Home Entertainment, says the studio spent four years pursuing Japanese moviemaker Ghibli, as well as the head of its animation division, Hayao Miyazaki, called by some "the Walt Disney of Japan."

The end result: Disney is Ghibli's anime representative in the U.S. Disney also gets first look at any of Ghibli's live-action product brought here.

Plans stretch beyond Japanimation. Johnson says Buena Vista is working closely with Disney's Miramax subsidiary to release a Ghibli title, "Mononoke Hime," in theaters this summer. Miramax is also consid-

ering a remake of Ghibli's "Shall We Dance?," an American arthouse hit.

But the first video release, which arrives Sept. 1, is aimed at carving a new foothold in the anime trade. Ghibli's "Kiki's Delivery Service," a cartoon for young audiences, has been dubbed into English using the voices of actors Kirsten Dunst, Phil Hartman, Debbie Reynolds, Janeane Garofalo, and Matthew Lawrence. Another cast is being assembled for "Castle In The Sky," scheduled for release next year, Johnson says.

Disney is springing for high-profile talent to bring Ghibli's Japanimation home to Americans, but without altering the plot. Johnson says, "One

of the understandings that we have with them is that the original story lines are maintained."

Buena Vista will tread lightly in a market that has had a reputation for striking graphics—and strong violence and sexual content. The studio plans to market its titles in their own display to keep them out of anime sections in video stores. In fact, Buena Vista has been reluctant to identify the Ghibli product as anime.

"Anime is one of those strange, generic words," says Johnson. "This is not typical, 24-frames-per-second anime with static backgrounds. These films have kinetic backgrounds and are more subtle in their look." Johnson maintains that Buena Vista will put the full force of the company behind the Ghibli releases.

Simultaneously, it hopes to educate consumers about Japanimation. "We'll use the press, point-of-purchase, and our distribution system," he adds. "We're working with a lot of synergy, which means we'll get it broadcast on some of our networks, including the Disney Channel."

The deep pockets of Disney and Bandai are hard to beat. However, unfazed anime executives say they welcome the attention that is bound to follow. "I don't they'd be coming into the market if they didn't think that it was a growing market," says Mike Pascuzzi, director of sales for Central Park Media. "As they make their presence felt, they'll help to expand the marketplace."

Buena Vista's reticence about the word "anime" is understandable. Vintage, made-in-Japan TV shows, such as "Speed Racer" and "Astro Boy,"

notwithstanding, most Japanimation isn't geared for kids.

Says Kara Redmond, director of marketing of the American Anime label for Urban Vision in Los Angeles, "There is every single genre of anime product available that you might find on television." And much of it would require a V-chip.

The difference is that most retailers carrying anime don't categorize the titles on store shelves to identify content. They rely on the 18-25 males who are the prime consumers of Japanimation, in video and comic books. Children are often left out of the mix. "We have to educate the buyers in the stores," says Redmond.

This cult status derives from anime's beginnings. When Central Park began distributing titles seven years ago, recalls Pascuzzi, "there was very little competition. It was still pretty much an underground market, with a lot of bootleg product."

A lot has changed since, say the large music and video retailers that cater to Japanimation fans. "Anime is very strong," notes John Souza, video buyer for retailer Trans World Entertainment in Latham, N.Y. "It's a bigger category than exercise or sports."

Anime suppliers are taking lessons from their mainstream cousins on how to build revenue. While Japanimation is almost always exclusively priced to sell, Central Park has announced a rental-like depth-of-copy program that rewards retailers that meet goals with free goods.

Hollywood would approve Manga's step into new technology. Manga says it's preparing a DVD version that takes full advantage of the format.

## Catalog Duplication Process Threatened; Paramount Presence In DVG Possible

FULL STOP? High-speed duplication of catalog titles—the backbone of the sell-through market—may be in jeopardy. Korean manufacturer Kohap says it wants to unload its Emtec subsidiary, the only supplier of pancake tape for a system known as thermal magnetic duplication (TMD), used to churn out budget cassettes. TMD is estimated to account for about 10% of U.S. video duplication and 30% of audio.

Kohap, whose core operations are in textiles and chemicals, had acquired Emtec about 18 months ago when Germany's BASF decided to get out of the business. According to one scenario, BASF could be asked to take back the TMD operation if there are no buyers, now scarce as hen's teeth in Southeast Asia.

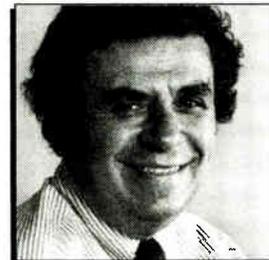
However, even if BASF were willing, it's unlikely the company would re-create the Emtec infrastructure it has dismantled. The alternative is for Kohap or BASF to simply close the tape plants. "That's a stake through the heart of TMD," says a source, who considers the forbidding result "an outside possibility."

READY, SET . . . : Paramount Home Video may be the 40th member of the DVD Video Group (DVG). It's rumored the studio is talking to authoring houses about its first slate of titles, which should be announced in May. "Titanic" is expected to dock later this year in the DVD and Divx formats, with the exact date to be announced during the July 8-11 Video Software Dealers Assn. (VSDA) Convention in Las Vegas.

DVG, meanwhile, won't have the completed Price Waterhouse report on DVD unit sales ready for distribution until later this year, well behind the original schedule. "It's taking longer than expected," says a source, who had hoped to see the data that vendors are providing the accounting firm in the next few weeks.

The trade group has convened a packaging committee to develop guidelines for the placement of consumer-friendly information, such as whether the picture is widescreen and the sound Dolby. If a 100-person survey conducted at the Virgin Megastore in Los Angeles in any indication, "consumers like the information they are getting," says DVG's Amy Jo Donner. This and more, including VSDA plans, will be discussed at a DVG board meeting May 6 in New York.

WORTHY CAUSE: Video rules at the Vision Fund of America's annual awards dinner, to be held May 14 at the Grand Hyatt hotel in New York. This year's honorees are David Cuyler, president/CEO of Rank Video Services of America, a leading cassette duplicator; Louis Feola, president of newly formed Universal Family and Home Entertainment Productions, specializing in direct-to-video releases; and Larry Finley, founder of the International Recording Media Assn. (formerly the International Tape Assn.), who will receive a Lifetime Achievement Award. Humorist Art Buchwald and Kate Shindle, Miss America 1998, are also on the program. For more information, contact Vernice Williams of the Light-house, 212-821-9559.



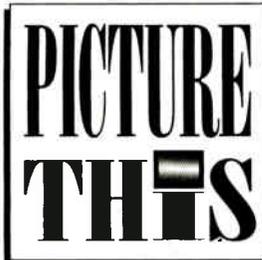
by Seth Goldstein

DVDOINGS: Fox Lorber Associates has set June 10 for the release

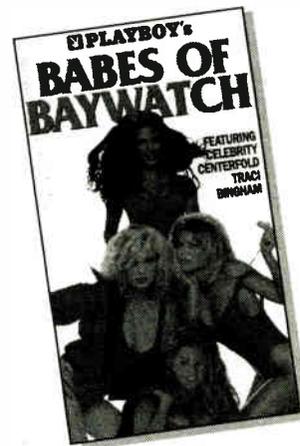
of "Ponette," "Emmanuelle," "Carmen Miranda: Bananas Is My Business," "L'Enfer," "Claire Of The Moon," "Padre Padrone," and "Pretty Village, Pretty Flame," all at \$29.98; "The Unknown Marx Brothers," at \$24.98; and "Cartoon Crazy's 2" and "Max Fleischer's Superman," at \$19.98 . . . Disney debuts "Scream 2," "Swingers," "An American Werewolf In Paris," and "Mr. Magoo" June 21 at \$29.99.

GoodTimes Home Video trots out 14 titles this summer, all licensed from Universal. The June \$19.99 list includes "Airport '77," "Shake Down," "King Ralph," "Tank," "Meanest Men Of The West," "The Great Waldo Pepper," and "The Front Page." In September, it's time for "Shout," "Halloween II," "Earthquake," "Halloween III," "Dr. Giggles," "Munster's Revenge," and "When A Stranger Calls Back." May releases are "Trespass," "Raid On Rommel," "Brewster's Millions," "Renegades," and "King Kong Vs. Godzilla" . . . Columbia TriStar Home Video delivers "Spice World," "American Pop," "Booty Call," and "Jason And The Argonauts" June 16.

Anchor Bay Entertainment offers "The Exterminator," "Raw Deal," "Vigilante," and "Daughters Of Darkness" on May 26 at \$24.99 suggested list . . . MGM home Entertainment's June releases, all \$24.98, include "Fiddler On The Roof," "Moonstuck," and "Thief" . . . Artisan Entertainment (formerly LIVE Entertainment) ships "Angel Heart" and "Lock Up" June 23 at \$24.98. Trimark has "Meet Wally Sparks" for June 9 and "Chairman Of The Board" for July 14 at \$24.99.



## BAYWATCH BABES TAKE IT OFF



Baywatch star Traci Bingham takes you on a revealing romp with the women who put the sizzle in the world's most watched show. *Playboy's Babes of Baywatch* features an all-star cast, including Marleece Andrada, Pamela Anderson, Donna D'Errico and Erika Eleniak. Only Playboy can bring you these famous beauties in the buff!



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### 'The Dance' Is Dark Horse Seller; A Reel.com Big Map

**SNEAK 'MAC' ATTACK:** A contender for the 1998 "sleeper hit of the year" honors has to be Warner Reprise Video's "Fleetwood Mac: The Dance," which barely got onto store shelves when it was released last fall.

"A couple of years ago, VHS tape sales for music video dropped, and the whole category lost shelf space," says Warner senior VP Vic Faraci. "A lot of our major accounts didn't even take 'The Dance' until it started to sell well, and it's still a battle trying to maintain that shelf space."

The title has sold through 145,000 units, according to SoundScan. Faraci notes that 25% of sales were DVD units.

In the fourth quarter, music also got help from PolyGram Video's "Hanson: Tulsa, Tokyo And The Middle Of Nowhere," which has sold more than 410,000 units, and Sony Music Video's "Rage Against The Machine," which topped 210,000 units, SoundScan reports.

Other titles, such as Columbia TriStar Home Video's "Riverdance" and PolyGram's "Lord Of The Dance," have also performed well.

The momentum continues. Warner hopes that retailers will embrace its new John Fogerty title, scheduled for June 9 release. It's called "John Fogerty: Premonition" and will have a simultaneous release on CD, video, and DVD.

"We're only putting out strong titles," says Faraci, "and the Fogerty title should have no problem getting space." Sales will most likely be confined to music stores, since mass merchants aren't very interested in the category.

"We've also done well with music video," says Tower Video VP John Thrasher, "but the majority of video sales are done at Wal-Mart, and music video is not a big mass-merchant item."

**REEL'S MOVIE MAP:** In the continuing effort to make navigating the Internet a pleasant—as opposed to a frustrating—experience, Reel.com has broken down 14,000 titles into 3,400 categories.

Of course, there are the predictable ones, like drama, comedy, action/adventure, and sci-fi. But each sector is further broken down into such subgenres as "dysfunctional families," "vicious showbiz," "law and disorder," and "shell-shocked veterans," among hundreds of others. Crime alone has 23 subcategories, including "urban hell," "subtle spying," "police protagonists," "sociopathic maniacs," and "vexed vigilantes."

The category listings are so numerous that Reel sent out a poster-sized map to fully illustrate the detail involved. It's designed to let Reel.com visitors find a movie that fits the most unusual interests.

The map was put together by Reel's staff of five editors, as well as 40 experts, including academics, critics, screenwriters, and filmmakers.

**WHEELINGS AND DEALINGS:** Kideo Productions has signed on some big-name sponsors to promote the company's new "photo-personalized" Barney video. The 20-minute program features a child's face digitally reproduced and inserted throughout the tape.

Through June, Chef Boyardee will offer a discount coupon for the customized video when consumers purchase six cans of Chef Jr. pasta.

The coupon is redeemed directly through Kideo. Consumers can also mail in for a free Barney fun kit and other merchandise. In addition, the photo-personalized video has been promoted through advertising deals with Target Stores, Kodak, and Planet Hollywood restaurants.

Elsewhere, Unapix/Miramar has inked a distribution deal with U.S. News & World Report for a series of war videos produced by the magazine. The first titles scheduled for release under the deal are two 13-tape series, "Masters Of War" and "Air Combat II." Both series are available now at \$19.98 per tape.

Unapix/Miramar, best-known for its "Mind's Eye" programs, also distributes Smithsonian Video, Marketing Works, and A-Pix.

**HOLLYWOOD'S 1,000th:** Hollywood Video opened its 1,000th store April 16 in Mesquite, Texas, one of 400 due this year, according to founder/CEO Mark Wattles. The Portland, Ore.-based retailer has opened 93 new locations since January and now operates in 42 states.

**DROPPING DVD PRICES:** Simitar Entertainment has dropped the price of more than 100 DVD titles covering a broad range of categories. While several children's and special-interest titles are being slashed from \$19.98 to \$9.98, most discs are being knocked down from \$19.98 to \$14.98.

The recently released "TeleVoid," which debuted on DVD before VHS, went to \$19.98 from \$24.98.

### SHELF TALK



by Eileen Fitzpatrick

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ ★ No. 1 ★ ★ ★</b>				
1	3	101	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
2	1	7	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
3	2	79	PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated	1953	G	26.99
4	4	11	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
5	5	3	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	19.95
6	6	10	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
7	11	4	BATMAN & MR. FREEZE: SUBZERO	Warner Family Entertainment Warner Home Video 149963	Animated	1998	NR	19.96
8	14	3	SELENA	Warner Home Video 14909	Jennifer Lopez	1996	PG	19.98
9	15	5	PLAYBOY'S WOMEN BEHAVING BADLY	Playboy Home Video Universal Music Video Dist. PBV0825	Various Artists	1998	NR	19.98
10	7	16	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
11	12	7	EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbell Sarah Berry	1987	NR	14.98
12	13	9	MARILYN MANSON: DEAD TO THE WORLD	Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	1998	NR	16.95
13	10	9	PRIVATE PARTS	Paramount Home Video 33251	Howard Stern Robin Quivers	1997	R	14.95
14	17	101	GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
15	19	4	FERNGULLY 2-THE MAGICAL RESCUE	FoxVideo 6107	Animated	1998	NR	19.98
16	18	11	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
17	8	8	PLAYBOY'S VOLUPTUOUS VIXENS II	Playboy Home Video Universal Music Video Dist. PBV0824	Various Artists	1998	NR	19.98
18	26	3	LOST HIGHWAY	PolyGram Video 4400549893	Bill Pullman Patricia Arquette	1996	R	19.95
19	9	2	AMERICAN POP	Columbia TriStar Home Video 19592	Animated	1981	R	13.95
20	16	5	THE SAINT	Paramount Home Video 071597	Val Kilmer Elisabeth Shue	1996	PG-13	14.95
21	20	24	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
22	22	24	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
23	RE-ENTRY		TITANIC	FoxVideo 1804	Clifton Webb Barbara Stanwyck	1953	NR	19.98
24	23	4	NATIONAL GEOGRAPHIC: SECRETS OF THE TITANIC	Warner Home Video	Various Artists	1988	NR	14.95
25	29	21	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	22.95
26	RE-ENTRY		MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
27	27	20	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
28	37	2	PENTHOUSE-PET OF THE YEAR AND FRIENDS	Penthouse Video WarnerVision Entertainment 57026	Paige Summers	1998	NR	19.99
29	21	14	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98
30	24	20	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
31	RE-ENTRY		THE CHIPMUNK ADVENTURE	Universal Studios Home Video 83313	The Chipmunks	1987	G	19.98
32	35	3	KIMERA	A.D.V. Films 001D	Animated	1998	NR	19.98
33	NEW ▶		PLAYBOY: NIGHT CALLS	Playboy Home Video Universal Music Video Dist. PBV0829	Juli Ashton Doria	1998	NR	19.98
34	25	9	TRAINSPOTTING	Miramax Home Entertainment Buena Vista Home Entertainment 9440	Ewan McGregor Jonny Lee Miller	1996	R	19.99
35	RE-ENTRY		THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
36	NEW ▶		PLAYBOY'S NATURALS	Playboy Home Video Universal Music Video Dist. PBV0828	Various Artists	1998	NR	19.98
37	RE-ENTRY		RODGERS & HAMMERSTEIN'S CINDERELLA	Walt Disney Home Video Buena Vista Home Entertainment 12937	Brandy Whitney Houston	1998	NR	19.99
38	31	3	BEVERLY HILLS NINJA	Columbia TriStar Home Video 82503	Chris Farley	1997	PG-13	14.95
39	32	2	LOST IN SPACE-WAVE II	FoxVideo 0349	Jonathan Harris Billy Mumy	1998	NR	24.98
40	34	2	SLAPPY AND THE STINKERS	Columbia TriStar Home Video 21671	Bronson Pinchot	1997	PG	13.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

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# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			*** No. 1 ***		
1	1	4	I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt, Sarah Michelle Gellar
2	2	6	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline, Joan Cusack
3	3	5	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle, Mark Addy
4	4	9	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves, Al Pacino
5	27	2	BOOGIE NIGHTS (R)	New Line Home Video, Warner Home Video N4624	Mark Wahlberg, Burt Reynolds
6	5	5	MIMIC (R)	Dimension Home Video, Buena Vista Home Entertainment 13137	Mira Sorvino, Jeremy Northam
7	6	8	THE EDGE (R)	FoxVideo 2750	Anthony Hopkins, Alec Baldwin
8	30	2	SEVEN YEARS IN TIBET (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt
9	10	3	BEAN (PG-13)	PolyGram Video 4400469133	Rowan Atkinson, Peter MacNicol
10	7	6	THE PEACEMAKER (R)	Universal Studios Home Video 83485	George Clooney, Nicole Kidman
11	35	2	RED CORNER (R)	MGM/UA Home Video, Warner Home Video M906832	Richard Gere, Bai Ling
12	13	3	U-TURN (R)	Columbia TriStar Home Video 32523	Sean Penn, Jennifer Lopez
13	8	13	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas, Sean Penn
14	18	3	MORTAL KOMBAT: ANNIHILATION (PG-13)	New Line Home Video, Warner Home Video N4643	Robin Shou, Talisa Soto
15	9	4	ULEE'S GOLD (R)	Orion Home Video, MGM/UA Home Video 2110003	Peter Fonda, Patricia Richardson
16	12	10	AIR FORCE ONE (R)	Columbia TriStar Home Video 71883	Harrison Ford
17	11	7	EVE'S BAYOU (R)	Trimark Home Video VM6437	Samuel L. Jackson, Lynn Whitfield
18	14	11	G.I. JANE (R)	Hollywood Pictures Home Video, Buena Vista Home Entertainment 10441	Demi Moore
19	19	7	THE MAN WHO KNEW TOO LITTLE (PG)	Warner Home Video 15626	Bill Murray
20	16	5	SHE'S SO LOVELY (R)	Miramax Home Entertainment, Buena Vista Home Entertainment 13472	Sean Penn, John Travolta
21	15	15	CONSPIRACY THEORY (R)	Warner Home Video 15091	Mel Gibson, Julia Roberts
22	23	3	ONE NIGHT STAND (R)	New Line Home Video, Warner Home Video 4312	Wesley Snipes, Nastassia Kinski
23	17	7	MAD CITY (PG-13)	Warner Home Video 15433	Dustin Hoffman, John Travolta
24	21	12	EVENT HORIZON (R)	Paramount Home Video 334823	Laurence Fishburne, Sam Neill
25	20	4	IN THE COMPANY OF MEN (R)	Columbia TriStar Home Video 26013	Aaron Eckhart, Matt Malloy
26	24	3	A THOUSAND ACRES (R)	Touchstone Home Video, Buena Vista Home Entertainment 12979	Jessica Lange, Michelle Pfeiffer
27	22	5	A LIFE LESS ORDINARY (R)	FoxVideo 2772	Cameron Diaz, Ewan McGregor
28	36	2	FAIRYTALE-A TRUE STORY (PG)	Paramount Home Video 332043	Peter O'Toole, Harvey Keitel
29	25	21	CHASING AMY (R)	Miramax Home Entertainment, Buena Vista Home Entertainment 12581	Ben Affleck, Joey Lauren Adams
30	NEW		THE ICE STORM (R)	FoxVideo 2751	Kevin Kline, Sigourney Weaver
31	28	3	KISS ME, GUIDO (R)	Paramount Home Video 20998	Nick Scotti, Anthony Barrie
32	32	12	NOTHING TO LOSE (R)	Touchstone Home Video, Buena Vista Home Entertainment 10440	Tim Robbins, Martin Lawrence
33	26	8	THE MATCHMAKER (R)	PolyGram Video 4400478372	Janeane Garofalo
34	31	4	THE ASSIGNMENT (R)	Columbia TriStar Home Video 28353	Aidan Quinn, Ben Kingsley
35	29	16	CONTACT (R)	Warner Home Video 15041	Jodie Foster, Matthew McConaughey
36	33	8	MOST WANTED (R)	New Line Home Video, Warner Home Video 4245	Keenen Ivory Wayans, Jon Voight
37	34	13	MONEY TALKS (R)	New Line Home Video, Warner Home Video N4608	Chris Tucker, Charlie Sheen
38	NEW		KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman, Ashley Judd
39	NEW		ALMA'S RAINBOW (NR)	Xenon Entertainment 1091	Victoria Gabrielle Platt
40	38	23	FACE/OFF (R)	Paramount Home Video 330553	John Travolta, Nicolas Cage

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

## Home Video

MERCHANTS & MARKETING

# Monarch Enters Sell-Thru With 'Mowgli'

**M**ONARCH FLUTTERS IN: Monarch Home Video is making its first foray into children's sell-through with a full-length animated feature, "The Adventures Of Mowgli."

The 92-minute, \$14.95 title, which streets Tuesday (28), uses the voices of Charlton Heston, Sam Elliott, and Dana Delany. Monarch is donating a portion of the proceeds to a charitable organization, the late Audrey Hepburn's Hollywood for Children Fund.

Dan Norem, GM of Monarch, a division of Ingram Entertainment in La Vergne, Tenn., says the vendor had wanted to get into kid vid for the last year and a half. "We saw that it's a growing part of the industry," Norem says. "We had been keeping our eye out to acquire titles that fit [our purposes]."

Norem notes that Monarch, known for B-movies priced to rent, has tapped sell-through demand on occasion, though not in the children's arena. "Every year, we come out with a new 'Highlights Of The Masters Golf Tournament,'" he notes. "We did really well this past year when Tiger Woods was. We've also re-priced catalog titles for sell-through."

Based on "The Jungle Books" by Rudyard Kipling, "The Adventures Of Mowgli" originated in Germany. TSC Film Corp. in Canada then acquired the movie. "They felt it was pretty good but that it needed celebrity voices," Norem says. Once that was accomplished, "they finished the film."

The movie's plot differs from Disney's enduringly popular "The Jungle Book." But Norem figures children's familiarity with the Disney version should boost his title.

"We knew we didn't have an animated classic," Norem acknowledges, "but it is something that could be placed in a majority of retail outlets, something that gives us a start in children's sell-through and gives us a feel for the business."

Like the Disney titles, "The Adventures Of Mowgli" is packaged in a clamshell box. Twelve- and 18-piece merchandisers are available to retailers. "We're looking at acquiring other children's titles," says Norem, including TV productions. "We're hoping to release three or four animated kids' titles a year."

**F**ANTASTIC VOYAGES: "The Amazing Voyages Of Nikki Piper," a new educational video series from New Discoveries in Oakland, Fla., sails into stores May 12.

The series, which aims to help children learn to respect nature and its many different animals, has already received the Film Advisory Board's Award of Excellence.

The first release, "An Alligator Tale," a combination of live action and puppets, tells the story of 8-



by Moira McCormick

year-old Nikki, who lives on an island with her mother and retired-submarine-captain grandfather. The father of her best friend, Sam, is the island veterinarian. Other characters are Squidly, described as a lovable octopus; Captain Crab, known as the island's crankiest

inhabitant; and giant ants, which function as transportation for the islanders.

The 32-minute, \$14.95 video, filmed at Gatorland near Orlando, Fla., comes packaged with an activity guide containing games and facts about alligators. It's aimed at 4- to 8-year-olds.

Two more "Nikki Piper" titles are planned for release later this year. Dianne Patrick, an educational consultant and producer of educational children's programming, and Eric Matyas, a writer and director of educational children's programming, get the credit.

Billboard®

MAY 2, 1998

# Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			*** No. 1 ***		
1	20	129	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
2	1	9	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
3	2	125	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
4	4	3	FERNGULLY 2: THE MAGICAL RESCUE FoxVideo 6107	1998	19.98
5	10	3	BATMAN & MR. FREEZE: SUBZERO Warner Family Entertainment/Warner Home Video 149963	1998	19.96
6	5	190	SLEEPING BEAUTY ♦ Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	26.99
7	3	7	MARY-KATE & ASHLEY'S CAMPOUT PARTY Dualstar Video/WarnerVision Entertainment 53379	1998	12.95
8	14	9	THE CHIPMUNK ADVENTURE Universal Studios Home Video 83313	1987	19.98
9	9	59	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
10	6	7	MARY-KATE & ASHLEY'S BALLET PARTY Dualstar Video/WarnerVision Entertainment 53378	1998	12.95
11	8	35	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997	24.99
12	11	159	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967	26.99
13	12	13	BELLE'S MAGICAL WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12546	1997	22.99
14	7	9	THE SIMPSONS—WAVE II FoxVideo 4103959	1998	24.98
15	15	139	THE LION KING Walt Disney Home Video/Buena Vista Home Entertainment 2977	1994	26.99
16	17	171	ALADDIN Walt Disney Home Video/Buena Vista Home Entertainment 1662	1992	24.99
17	13	31	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997	19.96
18	16	33	CATS DON'T DANCE Warner Home Video 96473	1997	19.98
19	19	3	BARNEY IN OUTER SPACE Barney Home Video/The Lyons Group 2021	1998	14.95
20	18	221	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
21	NEW		FLINTSTONES: I YABBA DABBA DO! Warner Family Entertainment/Warner Home Video	1998	14.95
22	NEW		RUGRATS: MOMMY MANIA Nickelodeon Video/Paramount Home Video 838773	1998	12.95
23	NEW		ARTHUR'S FIRST SLEEPOVER Random House Home Video/Sony Wonder 49432	1998	12.98
24	NEW		ARTHUR MAKES THE TEAM Random House Home Video/Sony Wonder 49431	1998	12.98
25	22	39	FUN AND FANCY FREE Walt Disney Home Video/Buena Vista Home Entertainment 9875	1947	26.99

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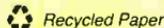
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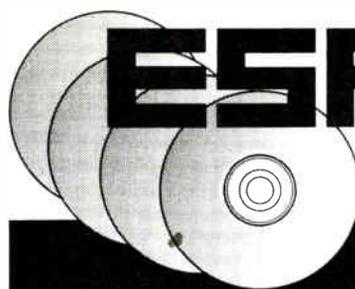
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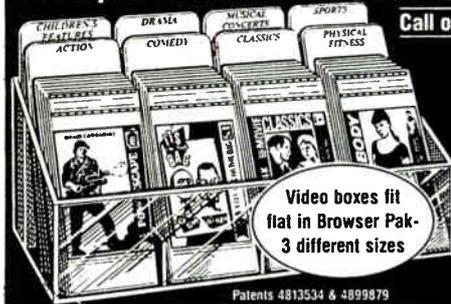
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# Update

## LIFELINES

### BIRTHS

Boy, Aaron Jesse, to Missy and Shane Stockton, April 13 in Graham, Texas. Father is a Decca country recording artist currently on tour with George Strait.

Boy, Michael Joseph, to Jenny and Joe Shanahan, April 17 in Chicago. Father is co-owner/buyer of the retailer Metro/SmartBar and manager of Capitol recording act the Smoking Popes.

### MARRIAGES

Janine Richardson to David McDonald, March 14 in New York. Bride is director of events and contributions at Warner Music Group. Groom is a freelance writer.

### DEATHS

Kasey Cisyk, 44, of breast cancer, March 29 in New York. Cisyk was an opera singer who was most famous for her commercial voice work for Coca-Cola, American Airlines, and Ford. She sang the well-known tagline "Have you driven a Ford lately?"

Roger Alan Painter, 34, of apparent suicide by hanging, April 1 in West Hollywood, Calif. Under the name Rozz Williams, Painter formed the goth rock band Christian Death in 1980 while in high school. His record label, Triple X, plans to release two albums later this year in his memory.

Isidore Goldstein, 95, April 20 in West Palm Beach, Fla. He was the father of Seth Goldstein, Billboard's home video editor. Survivors also include a daughter, Helen Sandler, and three grandchildren.

## ARISTA/LATIN IS SHUTTERED

(Continued from page 48)

to make this move."

Randle is quick to note, however, that the creation of Arista/Latin was "not a mistake at all."

"We've made some tremendous contributions to Latin music and Latin music industry," he adds. "But there has been a move [to close Arista/Latin] for some time, and it finally became evident that the best way was to be absorbed into the Latin business and artistic community through a sister label. This move also was the least disruptive option to our artists' careers."

Randle points out that another key for prosperity in the U.S. Latino arena is diversification. He remarks that a major label's entrance into the U.S. Latino arena must be a broad-based thrust that includes many genres, rather than a narrow foray that focuses on only one musical category.

"I don't think anyone envisioned the limited nature of the Tejano market," says Randle. "We had aspirations for the Tejano market growing more than it did. I want to stress we did not abandon the [Tejano



**What The World Needs Now.** The songs of Burt Bacharach were celebrated in the "TNT Masters Series" TV special "Burt Bacharach: One Amazing Night," which was aired April 15 on TNT. The special featured Bacharach's most famous songs performed by All Saints, Barenaked Ladies, Elvis Costello, Sheryl Crow, Dionne Warwick, and others. Shown, from left, are Warwick, Bacharach, Crow, and Costello. (Photo: Chuck Pulin)

## CALENDAR

### APRIL

April 27-28, **Music Law & Business Conference**, Hyatt Regency, New Orleans. 800-873-7130.

April 27-29, **Louisiana Music-New Orleans Pride Conference**, Pontchartrain Hotel, New Orleans. 504-822-5667, www.offbeat.com/lmnop.

April 28, **ASCAP Film And TV Awards**, Beverly Hilton Hotel, Beverly Hills, Calif. 310-470-7825.

April 29, **Real Stories: What A&R Reps Have To Say**, ASCAP, New York. 914-354-4154.

April 29, **Living Legends Foundation Sixth Annual Awards Dinner**, Hilton Hotel, Reno, Nev. 212-222-9400.

April 29, **Show Me The Money: Getting Corporate Sponsorship In The Record Biz Panel**, sponsored by the Los Angeles Music Network,

Hotel Sofitel, Beverly Hills, Calif. 818-769-6095.

April 29-May 3, **Impact Super Summit Conference XII**, Reno Hilton Hotel and Casino, Reno, Nev. 215-646-8001.

April 30, **Latin Benefit Gala For MusiCares And The National Academy Of Recording Arts And Sciences Foundation**, Manhattan Center, New York. 212-334-4455.

### MAY

May 4-8, **Computer Game Developers Conference**, Convention Center, Long Beach, Calif. 310-477-4647, extension 300.

May 6, **World Music Awards**, Sporting Club, Monte Carlo, Monaco. 377-93-254-369.

May 6, **Hip Hop: Ruling Or Ruining America?**, sponsored by the Los Angeles Music Network, Hotel Sofitel, Beverly Hills, Calif. 818-769-6095.

May 7, **T.J. Martell Foundation's 23rd Annual Humanitarian Award Gala**, honoring PolyGram Group Distribution president/CEO Jim Caparro, Hilton Hotel, New York. 212-245-1818.

May 7-10, **Sixth Annual International Film Music Conference**, presented by the Film Music Society, Ivy Substation, Culver City, Calif. 818-248-5775.

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 13, **Music Industry And New Technologies Conference**, Nashville Arena, Nashville. 615-244-2840.

May 13-17, **Assn. For Independent Music Convention**, Adam's Mark Hotel, Denver. 606-633-0946.

May 14-17, **Emerging Artists & Talent In Music Conference**, Desert Inn Resort and Casino, Las Vegas. 702-837-3636, www.eat-m.com.

May 15-17, **Key West Songwriters Festival**, Key West, Fla. 305-296-1552.

May 16, **San Diego Blues Fest**, Embarcadero Marina Park South, San Diego. 619-283-9576.

May 16-19, **European Audio Engineering Society Exhibition**, RIA Exhibition Center, Amsterdam. 44-118-975-6218.

May 17-18, **MTV/Billboard Asian Music Conference**, Regent Hotel, Hong Kong. 212-536-5225.

May 18, **Fourth Annual Hard Rock Cafe**

## GOOD WORKS

**RIGHTEOUS R&B:** Salt N' Pepa, Queen Pen, Jody Watley, and Davina will donate their time to the 1998 Recreating Our Future 2002 11-city campaign that will converge May 20-24 in Washington, D.C. The program works to increase AIDS education in minority communities. Events planned include seminars, cocktail parties, live performances, and press conferences. Contact: Keith Forest at 718-222-1520.

**POSTINGS FOR PROGRESS:** The Ultimate Bandlist (www.ubl.com) has added a new feature called "Who Cares" to its music search engine, which will showcase a different non-profit organization every few weeks. In conjunction with the first spotlight on the T.J. Martell Foundation, the site will have a CD giveaway. Contact: Heidi Ellen Robinson at 818-953-7910 or her@earthlink.net.

**ART SMART:** Young Audiences/New York, an arts-in-education program, presented Children's Arts medals to trumpeter Wynton Marsalis and the city's Board of Education chancellor, Rudolph F. Crew, at a benefit dinner April 20 at the Grand Hyatt Empire State Ballroom. They were honored for their continuing support of the arts in schools. Contact: Valerie Lewis at 212-608-0333.

**GIVING GRANT:** Pop songstress Amy Grant will sing two 25-minute live sets from Disney World in Orlando, Fla., as the showcase event for the Children's Miracle Network Champions telethon, benefiting more than 12 million sick kids in 170 hospitals nationwide. The concert will air on more than 200 TV stations at 9 p.m. May 30. Contact: Laura Morgan at 212-333-1339 or Todd Erickson at 801-278-8900, extension 286.

**Celebrity Golf Tournament**, Sherwood Country Club, Thousand Oaks, Calif. 818-380-0400.

May 19, **Art For AIDS Sake Auction**, sponsored by the Video Industry AIDS Action Committee, Four Seasons Hotel, Los Angeles. 818-227-0677.

May 21, **Re-Arranging Arrangers**, New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

May 22-25, **Northwest Folklife Festival**, Seattle Center, Seattle. 206-684-7327.

May 28, **Leadership In Music Symposium: Music Makes Kids Smarter**, sponsored by the National Music Council, the Supper Club, New York. 973-655-7974.

May 28-30, **Fourth Annual E3 Expo And Conference**, Georgia World Congress Center, Atlanta. 800-315-1133, www.e3expo.com.

May 28-31, **Frank Sinatra Las Vegas Celebrity Classic Golf Tournament**, Stallion Mountain Country Club, Las Vegas. 310-360-6065.

May 30, **MTV Movie Awards**, Barker Hanger, Santa Monica, Calif. 212-258-8000.

### JUNE

June 2, **ASCAP Songwriters' Workshop**, Fez, New York. 212-621-6485.

June 8, **Tiger Jam I**, sponsored by the Tiger Woods Foundation, Universal Amphitheatre, Universal City, Calif. 818-622-4440.

June 10-Aug. 22, **Texas Stage Show**, Pioneer Amphitheater, Palo Duro Canyon State Park, Amarillo, Texas. 806-655-2181.

June 11, **What You See Ain't Necessarily What You Get: Music Video In The Cyberage**, New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

June 12-14, **Reggae Riddims**, City Park's Marconi Meadows, New Orleans. 504-367-1313.

June 15, **TNN Music City News Country Awards**, Nashville Arena, Nashville. 615-889-6840.

June 15-19, **Summer Jazz Workshop**, Texas Southern University and Willowridge High School, Houston. 713-227-8706.

June 15-20, **27th Annual Fan Fair**, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 16-17, **Recordable Optical Media '98**, organized by Understanding & Solutions Ltd., Barbizon Tulip Hotel, Amsterdam. 44-0-1582-607744.

June 20-22, **City Of Dreams '98: Music And**

**Urban Fashion Conference**, The Space, New York. 212-613-5758.

June 22-26, **Vocational Industrial Clubs Of America Leadership And Skills Conference**, H. Rowe Bartle Hall, Kansas City, Mo. 703-777-8810.

June 23, **New York Recording Academy A&R/Producers Awards Luncheon**, Supper Club, New York. 212-245-5440.

June 27-28, **Urban Focus Music Conference**, Musicians Institute, Los Angeles. 310-289-6350, www.urbanfocus.com.

### JULY

July 8-10, **Billboard's Fifth Annual Dance Music Summit**, Marriott Downtown, Chicago. 212-536-5002.

July 8-11, **Video Software Dealers Assn. Convention**, Las Vegas Convention Center, Las Vegas. 818-385-1500.

July 9, **Biz Tech '98**, sponsored by the Society of Professional Audio Recording Services, Loew's Vanderbilt Hotel, Nashville. 800-771-7727, spars@spars.com.

July 24-26, **Party In Palm Springs Weekend Getaway**, Westin Mission Hills Resort, Palm Springs, Calif. 310-670-6937.

### AUGUST

Aug. 7-9, **Litchfield Jazz Festival**, Goshen Fairgrounds, Goshen, Conn. 860-567-4162.

Aug. 12-13, **Authoring Digital Entertainment Media**, conference sponsored by Professional DVD Producers, Universal Hilton, Universal City, Calif. 609-279-1999.

Aug. 13-17, **Popkomm**, Congress Center East, Cologne, Germany. 49-221-91655-0.

## FOR THE RECORD

Contrary to a report in the April 25 issue, U.S. A&R for Garbage is handled by Bob Bortnick, VP of A&R for Almo Sounds in Los Angeles.

Ellen Powers is appointed senior director of A&R administration at MCA Records Nashville. Her label affiliation was incorrectly identified in the April 18 issue.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



**Where It Counts.** More than 1,000 media professors attended the 1998 Broadcast Education Assn. (BEA) Convention earlier this month in Las Vegas, addressing such topics as programming diversity, radio industry trends, and how academics can be more in tune with the radio industry. Pictured in the top row, from left, are Radio Advertising Bureau senior VP Lynn Christiari, Westwood One chairman and former BEA president Norman Pattiz, BEA executive director Louisa Nielsen, and Boston College professor Michael Keith, who served as a panel moderator. In the bottom row, from left, are Journal of Radio Studies editor/Washburn University professor Frank Chorba and Arbitron GM Pierre Bouvard.

## Preparing For The Digital Broadcast Era Companies Jockey For U.S. Prominence As Technologies Emerge

**BY CHUCK TAYLOR**

LAS VEGAS—At the opening of NAB98, the largest annual gathering of radio and TV broadcasters, National Assn. of Broadcasters president/CEO Eddie Fritts deemed that this year's conference signified the birth of the digital broadcast era.

"After years of talking and planning, digital is finally here," he said.

Well, maybe for TV, where implementation of new technology is expected to debut in the top 10 markets by November. But for the radio industry, digital audio broadcasting (DAB) won't become a reality until the next millennium. This follows a series of painful technological and politically charged setbacks over the past several years.

Around much of the world, DAB technology is already in various stages of implementation. In the U.S., however, proponents of the technology have fallen behind because they're determined to develop a system that will work within the spectrum infrastructure already in place in this country. Development of the technol-

ogy began around the world nearly a decade ago.

One system, developed by Columbia, Md.-based USA Digital Radio (USADR), has been in works for the last several years. However, it has met persistent roadblocks in terms of effective coverage and the presence of interference in its digital signal. In May 1997, it joined forces with Lucent Technologies to develop a digital transmission and reception system that has now fostered a forward push.

Meanwhile, a new player—San Jose, Calif.-based Digital Radio Express (DRE)—stepped into the arena earlier this year. DRE is also working to develop an in-band, on-channel (IBOC) system, meaning a U.S.-exclusive system that would allow radio stations to broadcast on the same frequencies that they currently do. For example, a station heard at 93.9 FM today would remain at 93.9 in the digital audio era.



If an IBOC system doesn't succeed, U.S. broadcasters will be forced to either use the widely embraced European-developed Eureka-147 system or develop a new system from scratch. That would not only further slow the process but make allocation of bandwidth both costly and time-consuming for broadcasters and consumers.

At a standing-room-only engineering keynote, Charles Morgan, chairman of the National Radio Systems Committee and senior VP of Susquehanna Radio Corp., said the unanswered questions should be resolved within two to three years. "We will know then if IBOC works—and works well enough to be a replacement for the existing AM and FM service," he said. "If this is the case, implementation will go very quickly."

*(Continued on next page)*

## newsline...

**FCC REVOKES TEXAS RADIO LICENSE.** In a rare move, the Federal Communications Commission (FCC) has revoked the license for Chameleon Radio Corp.'s KFCC-AM Bay City, Texas, citing numerous instances of misrepresentation and lack of candor in conjunction with a 1995 request for temporary authority to move the station's transmitter site. According to the FCC, Chameleon "engaged in a pattern of outright falsehoods, evasiveness, and deception which rendered it unqualified to be a commission licensee." The decision surrounded KFCC's 1995 request to move the transmitter site, which the FCC discovered was designed to allow the station to serve a region close to Houston, not its community of license.

**CBC OFFS 10 OUTLETS.** Children's Broadcasting Corp. will officially sell 10 of its AM outlets to John Lynch's Catholic Radio Network. The stations are in Dallas, Phoenix, Denver, Los Angeles, Chicago, New York, Philadelphia, Minneapolis, Milwaukee, and Kansas City, Mo.

**CCC ON CHECK-WRITING SPREE.** Clear Channel Communications goes on a buying spree this week, paying \$85 million for Fairbanks Communications outlets in West Palm Beach, Fla., including adult standards WTPX and ACs WRMF and WRLX. The latter two will then be traded to James Crystal Broadcasting for \$47 million. It also picks up KTSM-AM-FM El Paso, Texas, for \$10.5 million from ComCorp.

## Broadcasters Lobby For Availability Of DAB Sets

**BY MIKE MCGEEVER**

LONDON—As digital radio is being rolled out in various stages across Europe and other parts of the globe, broadcasters—who are investing public and private money in the technology—are concerned that the manufacturers of digital radio receivers are dragging their feet in making the sets available to the public at the retail level.

In the World Digital Audio Broadcasting (DAB) Newsletter, Michael McEwen, president of the World DAB Forum, warns, "We are now at a critical point for a successful [digital radio] rollout to the market. We

are beginning to look less credible the longer we wait to get affordable receivers to market and the broadcast system up and running."

The forum is an international umbrella organization of more than 80 public and private broadcasters, audiovisual hardware manufacturers, regulatory bodies, and transmission providers.

According to sources, manufacturers are hesitant about providing retailers with the digital radio receiver sets that can be produced now, because as soon as those sets would be on the shelves new sets with added features would be ready for

production lines.

However, both broadcasters and manufacturers must agree on a starting point, McEwen stresses.

"It is always tempting to not bring a product to market when—with just a few more months' work—you can bring added value to that product and therefore added value to the consumer," he says. "[But] at this stage of receiver development, that would be a mistake. We must focus on the core business for radio—that is, quality audio."

According to research, car digital radio sets range in price from about *(Continued on next page)*

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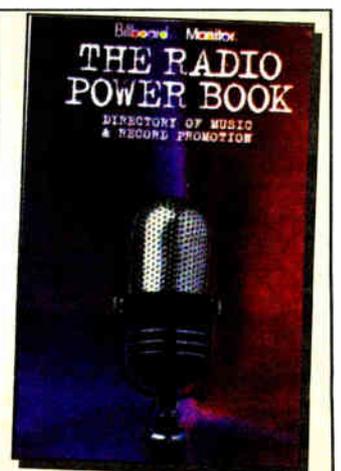
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# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	1	1	16	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN 4 weeks at No. 1
2	3	3	10	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
3	2	2	21	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
4	4	4	15	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
5	5	6	12	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
6	6	7	14	GIVE ME FOREVER (I DO) GTSF ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
7	9	8	10	RECOVER YOUR SOUL ROCKET 568762/ISLAND	◆ ELTON JOHN
8	7	5	31	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
9	8	9	35	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
10	11	10	12	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
11	12	13	10	A PROMISE I MAKE ELEKTRA 64116/EEG	◆ DAKOTA MOON
12	10	11	42	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
13	14	14	8	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
14	13	12	28	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
15	17	18	7	LIKE I LOVE YOU A&M ALBUM CUT	AMY GRANT
16	18	17	40	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
17	15	15	19	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
18	16	16	29	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
19	19	20	6	SAFE PLACE FROM THE STORM COLUMBIA ALBUM CUT	MICHAEL BOLTON
20	22	26	4	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
21	20	19	9	MY HEART WILL GO ON ARISTA ALBUM CUT	KENNY G
22	23	—	2	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
23	27	—	2	ADIA ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
24	21	21	23	LOVING YOU ARISTA ALBUM CUT	KENNY G
25	25	27	3	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	1	2	12	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA 2 weeks at No. 1
2	2	1	26	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
3	3	3	23	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
4	4	5	34	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
5	6	6	25	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
6	7	10	12	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
7	9	11	10	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
8	5	4	20	THE MUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS.	◆ LOREENA MCKENITT
9	12	14	9	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
10	13	17	14	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
11	8	7	16	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
12	14	15	44	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
13	19	20	8	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
14	11	9	41	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
15	10	8	19	BITTER SWEET SYMPHONY VC/HUT 38634/VIRGIN	◆ THE VERVE
16	15	16	53	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
17	16	12	25	KISS THE RAIN UNIVERSAL 56140	◆ BILLIE MYERS
18	18	18	12	ME IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
19	22	25	5	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
20	17	13	18	BRICK 550 MUSIC ALBUM CUT	◆ BEN FOLDS FIVE
21	21	22	15	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
22	23	24	6	ADIA ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
23	24	21	19	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
*** AIRPOWER ***					
24	26	26	5	NOTHIN' ON ME COLUMBIA ALBUM CUT	SHAWN COLVIN
25	25	23	26	I DO GEFFEN 19416	◆ LISA LOEB

# Radio

## PROGRAMMING

### PREPARING FOR THE DIGITAL BROADCAST ERA

(Continued from preceding page)

Morgan also noted that eventually, when radio becomes wholly digital, analog signals will be turned off. This will allow for other uses for the spectrum and provide broadcasters with revenue streams, such as data transport, that aren't possible in the analog world. The added spectrum space would also help in the development of advanced features for consumer radios.

One of the more enticing sessions at NAB98 was a square-off between USADR and DRE, in which the two companies touted the advantages of their in-the-works IBOC systems. USADR's Glynn Walden opened with a broad statement in support of either system. "Digital radio is going to happen with or without us," he said. "We need IBOC in this country."

Walden said the company's AM and FM systems, which would be compatible with both current analog service and an all-digital mode, will begin their latest round of testing during the first quarter of 1999 on 16 radio stations in eight U.S. states. The tests will explore the systems' compatibility, immunity to interference, channel impairments, and quality enhancements. The FM system will also be compared with CD quality and with current analog reception. The AM system's reception—which is not digital—will be compared with that of current AM receivers.

DRE, which only began touting its system this year, says the reason it joined the race to bring DAB to the U.S. was steeped in the spirit of free enterprise.

"DRE saw an opportunity," the company's VP of engineering, Derek Kumar, told Billboard. "There was a continuing demand from the industry to go digital, and frankly, we would not have gone into business if we thought USADR was going to be successful. We feel that their current approach is not going to lead to a viable system."

Kumar added, "We started from the ground, looking at what did work

and what didn't work in the past. And I think we've come up with a system that is a little more feasible from our standpoint, particularly in the case of AM."

DRE's AM system isn't yet in the hardware stage, though the company's goal is to have a functioning AM IBOC receiver by the end of 1998's second quarter. An FM system prototype is expected to be in place by the end of the second quarter, with field testing to then take place in the challenging terrain of San Francisco.

DRE has planted seeds with transmitter and encoder manufacturers, as well as with a number of radio makers. By the end of the year—"absolutely, no question," says Kumar—results are expected from the testing. He estimates that down



the line, DAB receivers will only cost \$50 to \$75 more than current radios.

In other nations, testing of the Eureka-147 system has been completed, and plans for DAB service are moving ahead. In the U.K., 19 transmitters are already in place, carrying DAB signals to almost half of the nation's population (despite the fact that no one has DAB radios yet).

Meanwhile, four transmitter "pods" are mounted to Toronto's CN Tower, with DAB transmissions from 15 commercial and four public stations imminent. Last fall, DAB receivers were first shown in Canada, with the promise that consumer sales would launch this summer.

The technology is also making bold advances in Spain, Italy, Germany, and Scandinavia, with testing still in progress in a number of other nations.

Perhaps further spurring the U.S. to get its act together is the threat of competing technologies in the broadcast community, in particular the satellite-delivered, subscription-

based digital audio services that loom on the horizon. Two companies were awarded licenses to pursue the technology. The first, CD Radio, expects to launch its first satellite in August 1999 and a second two months later. It intends to begin service by the end of 1999, at a consumer cost of \$10 a month for 50 channels—30 with music and 20 with talk programming.

The other company, American Mobile Radio Corp., is working to develop a satellite-to-car service, an area that no radio competitor—aside from those providing prerecorded music—has ever tapped into. The company plans to offer service in 2000. A compatible car receiver will cost about \$200 more than current car radios.

On a global basis, WorldSpace, another satellite-delivered DAB provider, is planning to launch three satellites: one in October to reach Africa, another in January 1999 for Asia, and a third in May 1999 to cover South America and the Caribbean. The company announced at NAB that it had signed with McCann-Erickson World Group to promote its upcoming portable table receivers.

In addition, with the promise of digital TV close at hand, some are concerned that TV broadcasters may develop digital audio services. "If the vacuum is there too long, some enterprising TV broadcasters might try to fill it," said Robert Graves, chairman of the Advanced Television Systems Committee.

Another issue clouding the timely delivery of digital audio broadcasting in the U.S. is the potential cat fight that could ensue if both USADR and DRE develop successful systems and leave it to the marketplace to decide on a victor. Historically, the Federal Communications Commission doesn't assist in choosing an industry standard in instances of competing technologies. In the past, this policy indirectly doomed such promising technologies as AM stereo.

### BROADCASTERS LOBBY FOR AVAILABILITY OF DAB SETS

(Continued from preceding page)

\$2,000 to \$2,700. Yet they're rarely seen on the shop floors of Europe's electronics retailers; they generally must be ordered from such manufacturers as Grundig and Bosch/Blaupunkt. For about \$750, PC users can purchase a "smart card" to access digital radio via computer.

Meanwhile, some broadcasters contend that the broadcasting industry has to provide the impetus and confidence for manufacturers to mass-produce the receivers.

"The manufacturers are waiting for a lead," says Peter Leutner, managing director of European satellite audio broadcaster European Klassic Rock, which launched last October. The company will bid for a national digital multiplex license in the U.K.

"We have been talking to a few major manufacturers who are ready to push the production-line button,

but they need to be convinced that they should begin volume production," he says. "The convincing [that consumers will accept digital radio] has to come from the service providers and the regulators. The regulators have actually given the lead in countries such as the U.K. and Sweden. There has been much more development on the manufacturers' side than you can possibly imagine."

But at the U.K.'s BBC, some are convinced that the manufacturers are capable of mass-producing affordable receivers right now.

According to Glyn Jones, BBC Digital Radio's managing editor, manufacturers can produce a receiver that would be compatible as a component of many consumers' in-home music systems. In a similar manner, the earliest CD players were also available as separate com-

ponents.

"Our estimate is that you could manufacture it and get it to the factory gate for about \$160," Jones says. "It would then probably sell for about \$320 at the retail level. We have passed along this information, and nobody has challenged us and told us this was not possible. So we are pursuing this with the manufacturers."

Meanwhile, Jones was a member of a BBC team that represented some of the interests of members of the World DAB Forum, which held a series of meetings with several manufacturers earlier this year in Tokyo.

The trip's purpose was to underline broadcasters' commitment to the technology and to encourage manufacturers to continue to develop sets while discussing how the currently available sets could be rolled out to the marketplace.

What started as teenage tragedy became one of the biggest breaks in Andrew Winn's career as the lead vocalist for Agents Of Good Roots. At 14, he skied into a lift stanchion, crushing his larynx and permanently altering his vocal quality. "It happened at that time in life when you want to be like everyone else," says Winn, now 25. "Suddenly, I had this strange voice. It made me concentrate on my guitar. In terms of singing, it was a long process of regaining confidence and telling myself, 'I can do this. OK, I can't.' until the cans outnumbered the negative talk. But people can be cruel. I've even been accused of faking."

But it may be Winn who has the last laugh, as the 4-year-old Richmond, Va., quartet nurtures "Come

On (Let Your Blood Come Alive)" up Modern Rock Tracks, at No. 38 this issue. "Wow, I didn't know we were on a chart. It proves hard work and rough times pay off." Which, he says, is the point of the



'I felt like Luke Skywalker facing Darth Vader.'  
—Andrew Winn, Agents Of Good Roots

energetic song that showcases his raspy voice. "I wrote it when I was feeling like crap and stuck playing a shitty gig in Colorado where I wasn't used to the air. It's an inspirational song of self-motivation.

It gets us and the fans pumped up when we play it." He doesn't want all credit given to his tone. "It's the combination of voices that makes us unique, which really comes out live. My range is limited, so the guys chime in and save my ass. Three singers equals more stamina, durability, and tonality."

Agents have moved on to bigger battles, like constant touring and endless Dave Matthews Band comparisons. "We're in an absolute state of growth. We hope to sell enough records to do another. And for the record, we aren't imitating Dave Matthews. Their success is inspiring for any Virginia act, but those guys are no spring chickens."

And skiing? "I went for the first time last year. I felt like Luke Skywalker facing Darth Vader."

Billboard

MAY 2, 1998

Mainstream Rock Tracks

T. WK.	WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/DISTRIBUTING LABEL
★★★No. 1★★★				
1	1	15	BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
2	2	10	MOST HIGH	JIMMY PAGE ROBERT PLANT ATLANTIC
3	3	18	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
4	4	6	I LIE IN THE BED I MAKE	BROTHER CANE VIRGIN
5	6	5	CUT YOU IN BOGGY DEPOT	JERRY CANTRELL COLUMBIA
6	7	4	SEX AND CANDY	MARCY PLAYGROUND CAPITOL
7	10	9	TORN	CREED WIND-UP
8	9	8	MY HERO	FOO FIGHTERS ROSWELL/CAPITOL
9	8	7	THE UNFORGIVEN II RELOAD	METALLICA ELEKTRA/VEG
10	5	2	WITHOUT YOU	VAN HALEN WARNER BROS.
11	11	11	MY OWN PRISON	CREED WIND-UP
12	12	14	TOUCH, PEEL AND STAND	DAYS OF THE NEW OUTPOST/GEFFEN
13	16	15	FUEL	METALLICA ELEKTRA/VEG
14	17	7	CLOSING TIME	SEMISONIC MCA
15	18	7	SAVE YOURSELF	STABBING WESTWARD COLUMBIA
★★★AIRPOWER★★★				
16	27	2	WISHLIST	PEARL JAM EPIC
17	15	16	USE THE MAN	MEGADETH CAPITOL
18	13	12	GIVEN TO FLY	PEARL JAM EPIC
19	21	26	SHE'S GONE	ERIC CLAPTON REPRISE
20	24	27	REAL WORLD	MATCHBOX 20 LAVA/ATLANTIC
21	14	13	SUNSHOWER	CHRIS CORNELL ATLANTIC
22	19	19	MUNGO CITY	SPACEHOG HIFI/SIRE/WARNER BROS.
23	26	36	DON'T DRINK THE WATER	DAVE MATTHEWS BAND RCA
24	31	2	SLAM DUNK	DLR BAND WAWAZATI!
25	22	24	RAGE	VAN ZANT CMC INTERNATIONAL
26	NEW	1	I WILL STILL BE LAUGHING	SOUL ASYLUM COLUMBIA
27	25	21	SAINT OF ME	THE ROLLING STONES VIRGIN
28	23	22	I WILL BUY YOU A NEW LIFE	EVERCLEAR CAPITOL
29	NEW	1	FIRE IN THE HOLE	VAN HALEN WARNER BROS.
30	28	28	CEREMONY	JOE SATRIANI EPIC
31	30	34	SHIMMER	FUEL 550 MUSIC
32	33	2	TIME AGO	BLACK LAB DGC/GEFFEN
33	36	39	BOOM BOOM	BIG HEAD TODD & THE MONSTERS WITH JOHN LEE HOOKER REVOLUTION
34	29	25	I AM A PIG	TWO VOYEURS NOTHING/INTERSCOPE
35	34	33	DROPPING ANCHOR	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND
36	40	40	BAKER STREET	FOO FIGHTERS EMI-CAPITOL
37	NEW	1	LOSING A WHOLE YEAR	THIRD EYE BLIND ELEKTRA/VEG
38	35	32	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY REPRISE
39	NEW	1	IRIS	GOO GOO DOLLS WARNER SUNSET/REPRISE
40	RE-ENTRY	3	TANGERINE	LIFE OF AGONY ROADRUNNER

Billboard

MAY 2, 1998

Modern Rock Tracks

T. WK.	WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/DISTRIBUTING LABEL
★★★No. 1★★★				
1	1	11	THE WAY	FASTBALL HOLLYWOOD
2	2	3	CLOSING TIME	SEMISONIC MCA
3	3	4	I WILL BUY YOU A NEW LIFE	EVERCLEAR CAPITOL
4	5	5	DON'T DRINK THE WATER	DAVE MATTHEWS BAND RCA
5	4	2	SEX AND CANDY	MARCY PLAYGROUND CAPITOL
6	6	8	PUSH IT	GARBAGE ALMO SOUNDS/INTERSCOPE
7	7	15	WISHLIST	PEARL JAM EPIC
8	10	12	SHIMMER	FUEL 550 MUSIC
9	14	22	IRIS	GOO GOO DOLLS WARNER SUNSET/REPRISE
10	9	9	MY HERO	FOO FIGHTERS ROSWELL/CAPITOL
11	8	7	MY OWN PRISON	CREED WIND-UP
12	13	14	TORN	NATALIE IMBRUGLIA RCA
13	15	18	LOSING A WHOLE YEAR	THIRD EYE BLIND ELEKTRA/VEG
14	12	10	CLUMSY	OUR LADY PEACE COLUMBIA
15	11	6	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY REPRISE
16	18	21	ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES MOJO/UNIVERSAL
17	21	26	FROM YOUR MOUTH	GOD LIVES UNDERWATER 1500/A&M
★★★AIRPOWER★★★				
18	26	30	FLAGPOLE SITTA	HARVEY DANGER SLASH/DUNN/SLAND
19	19	27	REAL WORLD	MATCHBOX 20 LAVA/ATLANTIC
20	17	17	CUT YOU IN	JERRY CANTRELL COLUMBIA
21	29	2	SPARK	TORI AMOS ATLANTIC
22	23	25	SHELF IN THE ROOM	DAYS OF THE NEW OUTPOST/GEFFEN
23	25	31	JUMP RIGHT IN	THE URGE IMMORTAL/EPIC
24	22	20	HOW'S IT GOING TO BE	THIRD EYE BLIND ELEKTRA/VEG
25	27	29	SAVE YOURSELF	STABBING WESTWARD COLUMBIA
26	31	32	UNINVITED	ALANIS MORISSETTE WARNER SUNSET/REPRISE
27	20	13	GIVEN TO FLY	PEARL JAM EPIC
28	33	2	REUNDANT	GREEN DAY REPRISE
29	34	35	IT'S YOU	THE SPECIALS WAY COOL MUSIC/MCA
30	NEW	1	LUCKY MAN	THE VERVE V2/HUT/VIRGIN
31	24	23	MUNGO CITY	SPACEHOG HIFI/SIRE/WARNER BROS.
32	28	24	KARMA POLICE	RADIOHEAD CAPITOL
33	35	2	WHAT I DIDN'T KNOW	ATHENAEUM ATLANTIC
34	NEW	1	I WILL STILL BE LAUGHING	SOUL ASYLUM COLUMBIA
35	32	28	BRICK	BEN FOLDS FIVE 550 MUSIC
36	40	2	TIME AGO	BLACK LAB DGC/GEFFEN
37	30	16	SUNSHOWER	CHRIS CORNELL ATLANTIC
38	37	40	COME ON (LET YOUR BLOOD COME ALIVE)	AGENTS OF GOOD ROOTS ONE BY ONE
39	38	36	BEAUTIFUL DISASTER	311 CAPRICORN/MERCURY
40	NEW	1	INSIDE OUT	EVE 6 RCA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 108 Mainstream rock stations and 80 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.



HITS!  
IN  
TOKIO

Week of April 05, 1998

- 1 My Father's Eyes / Eric Clapton
- 2 Frozen / Madonna
- 3 My Heart Will Go On / Celine Dion
- 4 Everything's Gonna Be Alright / Sweetbox
- 5 All 'Bout The Money / Meja
- 6 Walking On The Sun / Smash Mouth
- 7 Torn / Natalie Imbruglia
- 8 Without You / Van Halen
- 9 No, No, No / Destiny's Child
- 10 Stop / Spice Girls
- 11 Brimful Of Asha / Cornershop
- 12 Picture Of You / Boyzone
- 13 Heaven / Laila
- 14 Brighter Days / Sybil
- 15 Movin' On / Speech
- 16 Tsutsumikumoyouni... / Misia
- 17 Off The Hook / Jody Watley
- 18 A Rose Is Still A Rose / Aretha Franklin
- 19 Mutante / Clara Moreno
- 20 You're Still The One / Shania Twain
- 21 Madazulu / Deep Forest
- 22 Tant Que Parle L'Economie / Silmarils
- 23 Not Alone / Bernard Butler
- 24 Lizard / The Mopeds
- 25 Real Love / Speech
- 26 Thank You / Bebe Winans
- 27 Maybe I'm Amazed / Carleen Anderson
- 28 Every Time / Janet
- 29 Forget Me Not / Bonnie Pink
- 30 Voulez-Vous Boom Boom / Yorgos
- 31 The Cup Of Life / Ricky Martin
- 32 Sasurai / Tamio Okuda
- 33 Nice Age / Cosmic Village
- 34 Sukiyaki / S.D.P.
- 35 Are You Jimmy Ray? / Jimmy Ray
- 36 Sylvie / Saint Etienne
- 37 Gravel / Ani DiFranco
- 38 Given To Fly / Pearl Jam
- 39 Milktea / UA
- 40 Tubthumping / Chumbawamba
- 41 Kiss The Rain / Billie Myers
- 42 Party Pooper / Duffer
- 43 Somebody Else's Guy (David Morales Classic Old School Mix)
- 44 Sugar Sugar Honey / Cultured Pearls
- 45 Fantasy Island / M People
- 46 Sin So Well / Rebekah
- 47 I Will Wait / Dee C. Lee
- 48 Ain't Nothin' But A Jam Y'All / George Clinton And The Dazz Band
- 49 Be Strong Now / James Iha
- 50 Sumetai Hoho / Spitz

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE  
Station information available at:  
<http://www.j-wave.co.jp>

# Amy Grant Searches For Deeper Meanings On 'Behind The Eyes' Set

**A GRANT OF SERENITY:** She's come a long way, baby baby.

Twenty-one years ago, 16-year-old Amy Grant went into the studio to record her first album. Out of terror, she insisted that the lights be turned out so that no one could see her open her mouth to sing. "I couldn't bear the thought of anybody looking at me in the studio," Grant says. "If I'd see somebody walk into the control room, which was lit, I would just quit making noise."

With her current A&M project, "Behind The Eyes," however, the singer/songwriter has stirred a quiet storm of emotion, willingly lighting her own way down unexplored paths of self-discovery, questioning the established and aligning the future.

It's admittedly a change from the straight-ahead pop intentions of her previous "House Of Love" in 1994 and her mainstream breakthrough, 1991's "Heart In Motion," which sold 3.9 million copies, according to SoundScan, and spawned five top 20 hits, including "Every Heartbeat," "That's What Love Is For," and the joyous No. 1 hit "Baby Baby."

"I love those songs, but I don't feel comfortable trying to be the 31-year-old with the long corkscrew curls anymore. That was such a fun time in my life, but that was meant to be then," says 37-year-old Grant. "Now I'm at a point in my life going, 'Where from here?'—not just careerwise, but personally. We're just stretching out the blanket here and taking a look at all the things running around inside."

Grant worked on lyrics for "Behind The Eyes" for more than two years, in as organic a fashion as possible. First, she went about the songwriting as a free spirit, examining unresolved issues in her life but not assigning herself the task of necessarily coming up with definitive answers—instead, to just let ideas, thoughts, words, and pictures spread themselves across paper.

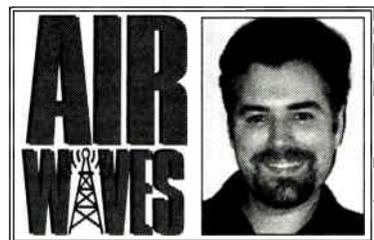
Second, Grant established a setting to keep things simple. About four miles from her home outside of Nashville, she bought a piece of land that contained two one-room log cabins built in the 1850s atop a hill, each with no running water and only a fireplace for warmth. "I gave myself the luxury of taking a songwriting retreat about every 10 days," Grant says. "I would leave my house early in the morning and not come back until everybody was asleep. It was a such a beautiful experience and so timeless."

With guitar in hand, Grant wrote through all seasons and all kinds of weather, she says, recalling one day toward the beginning of November 1996 when she allowed herself a generous session by spending the night at the cabin. "It was Indian summer, so I left that morning in shorts and a T-shirt, went by myself and played 18 holes of golf, and enjoyed this clam-

kind of hot day.

It during the night, it dropped

from the 70s to 15 degrees," she says with a laugh. "The wind was blowing through the cabin, and I, of course, didn't have a sleeping bag. I spent the whole night—when I wasn't working on songs—stoking a fire, doing jumping jacks until I broke a sweat, and falling asleep for 45 minutes at a time,



by Chuck Taylor

then waking up when the fire had died down, with my nose frozen.

"I look at this record, and I'm not just pleased; I'm satisfied," Grant says. "But it doesn't hold a candle to the writing experience."

The 12 uncluttered, acoustically based songs on the album reflect on a bounty of weighted emotions, from melancholy and regret to rebirth and promise. Her current single, "Like I Love You"—No. 15 on Billboard's Adult Contemporary chart this issue—was written with longtime collaborators Keith Thomas and Wayne Kirkpatrick and produced by Thomas. The downtempo track offers a bittersweet reflection on whether a broken heart can heal: "What sad memory of yesterday/What terrible scar/Keeps you gathering pieces of/Your shattered heart/There was



GRANT

once upon a time/When hope was living within/I know there will come a time/When you can believe again."

Says Grant, "If you ask me what that song is about, I would say, 'This is how I believe we all want to be loved.' But if you're going to love anybody else, you have to be able to love yourself. That's not the blatant selfishness of 'I want things to go my way.' It has to do with issues of respect and not abandoning yourself."

Despite the explanation, Grant admits to being hesitant to discuss the inspiration for—or her interpretation of—the songs on this project, instead preferring to "let people apply them to how they best fit them. What has been frustrating is people getting the record and wanting to assign name and place and time to these songs. That's not the point.

"I make music because what I'm driven to do is connect. There were times I would get to the end of something and say, 'Whew, I feel better,' but not exactly be sure what I meant [by the lyric]. The reoccurring theme is longing, and I think that's because I have some very intense, unresolved issues in my life," she says.

"It's like a long afternoon of fishing. So many times I would start a song, and I'd throw that line out there and wait and wait, slowly reeling it in to see if there was an idea there worth pursuing. Look, I am not the consummate musician; I am not the deep thinker. I just love music, and it has truly been a lifeline for me."

In a sense, Grant views this album as the beginning of a third chapter in her musical biography. The first began in 1977 with that project in the dark studio after she was signed to Myrrh Records. (She actually got her recording contract when a song was played over the phone.) Her career in contemporary Christian music flourished with such titles as "Father's Eyes," "El Shaddai," and "So Glad."

With 1985's "Unguarded," however, Grant decided to work up some pop tunes with nonsecular themes and delivered her first top 30 hit, "Find A Way." Myrrh realized that its artist might be heading for something bigger than the label could handle and, on its own initiative, approached A&M Records with an offer to join in. "They came to me and said, 'How would you like two record companies?'" Grant says.

Some in the Christian community frowned upon the move, but Grant views it simply as natural evolution. "It was all part of a process," she says. "It wasn't until I was in the middle of it that I thought, 'This is going to necessitate some kind of shift here.' I got so excited about the challenge. I'd written songs that had nothing to do with my faith, but I'd never had the luxury of an album budget, to go in full guns and say, 'Oh, man, is this not a blast.'"

As for her detractors, Grant says, "It was kind of like being used to fixing pasta and waking up one day and saying, 'I have a taste for sushi I can't ignore anymore.' It didn't mean I didn't still love both."

Then came her first No. 1 on the Hot 100, the 1986 duet "The Next Time I Fall" with Peter Cetera, which sealed her acceptance as a pop artist. In all, Grant has scored nine top 40 hits, earned five Grammy Awards, and, according to A&M, sold up to 18 million albums worldwide.

Now, at least for the time being, Grant remains satisfied to continue her search for answers, using her music as a tool to lead the way. "There's no end to what this songwriting is dredging up for me," she says. "Every song has some seed of reality, somewhere between what life is and what you wish it were. I'm always on the endless hunt to be moved."

# Lee Builds A Two-Headed Rock Monster In Louisville

**MICHAEL LEE FIRST** worked in Louisville, Ky., during the late '80s at album rock WQMF. Six years and several programming stints later, he was helming rival rocker WTFX. Then consolidation swept through the market, and Clear Channel went shopping, first picking up WTFX. Within a year of Lee's arrival it added WQMF, placing him as operations manager over both properties.

Historically, "it was very much a head-on battle between WQMF and WTFX" until Clear Channel came in, Lee says. "We were trying to out-Metallica each other [in a] classic 18-34 head-on battle."

Research showed that WQMF's 16 years in the market made it a great candidate to target the upper demos and give WTFX the young end. So Lee drove WQMF

straight into classic rock land. "We didn't play currents for the first six months," Lee says. "Then the currents that we did start out playing were Fleetwood Mac, the Stones, and very much classic artists doing new music." Now 'QMF plays all the above with such classic-compatible acts as the Kenny Wayne Shepherd Band and Jonny Lang.

Here's a sample hour on WQMF: BTO, "Let It Ride"; Molly Hatchet, "Dreams I'll Never See"; Rolling Stones, "Brown Sugar"; John Mellencamp, "Just Another Day"; Deep Purple, "Hush"; Eagles, "Hotel California"; Beatles, "I Am The Walrus"; Edgar Winter Group, "Free Ride"; Bob Seger, "Against The Wind"; Eric Clapton, "She's Gone"; Fleetwood Mac, "Dreams"; and Led Zeppelin, "Heartbreaker"/"Living Loving Maid."

Here's one on WTFX: Nirvana, "Smells Like Teen Spirit"; Ted Nugent, "Stranglehold"; Candlebox, "Far Behind"; Van Halen, "Unchained"; Metallica, "The Unforgiven II"; Led Zeppelin, "Hey Hey What Can I Do"; White Zombie, "Thunder Kiss '65"; AC/DC, "T.N.T."; Stone Temple Pilots, "Vaseline"; Aerosmith, "Sweet Emotion"; and Bush, "Mouth."

Lee had a lot on his hands with the newly adopted sister stations. "It was a very intense rivalry," Lee says. "It was a very intense guerrilla activity-type war. At first, it was a very strange situation, especially since I was the guy from the other side coming into 'QMF, the guy who in their minds had instigated most of the stuff against

them. It took some time, but that weirdness in the first two or three months wore off."

As part of 'QMF's refocus on upper demos, longtime WQMF jock Duke returned to the station from WTFX, "because he was 'QMF to some degree. He'd been here 13 years. Things like that helped get the stations back where they needed to be. The perceptuals showed listeners considered 'QMF the heritage station, the station they grew up with."

Now the two stations use their energies to show a united front. "We have weekly promotion meetings," says Lee. Together they decide how best to tackle a given event. "If it's something that's going to be exclusive to 'TFX, then 'TFX will take it. We'll get together as a group and decide how we want to own the show."

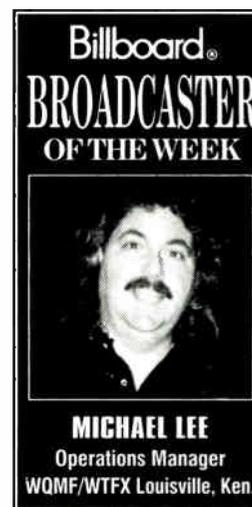
While WTFX and WQMF have kissed and made up, Louisville remains a crowded market, with "five or six stations playing some kind of rock," Lee says. The stations' competitors, including modern WLRS and classic hits WSFR, "play everything we play and no commercials."

Part of WTFX's retooling entailed dropping two-year morning team Bob and Tom for Howard Stern. "When he started out in October he was sixth, in November he was second, and in December he hit No. 1 in the target demo of 18-34, so we see growth there, but it takes Howard a year to really catch his stride in any market."

At WQMF, heritage is reflected in longtime local morning team Rocky and Troy. "If you were to listen to them, you might not get half of it, because it's so local. Most of the marketplace's rock stations have syndicated morning shows. We feel that's a big plus, because in a lot of markets, a quality local show can beat a syndicated morning show every time."

With companies scrambling for new revenue and the pay-for-play bogeyman wandering through so many halls, Lee says there's not yet been groupwide discussion of the issue. But, he says, "let's face it. The record companies are going to spend that money somewhere. My whole goal is to do whatever it takes to help my station win, and winning means ratings and revenue. And if a [label] can help me in either of those areas, then I have no problem dealing with them."

MARC SCHIFFMAN



showed listeners considered 'QMF the heritage station, the station they grew up with."

Now the two stations use their energies to show a united front. "We have weekly promotion meetings," says Lee. Together they decide how best to tackle a given event. "If it's something that's going to be exclusive to 'TFX, then 'TFX will take it. We'll get together as a group and decide how we want to own the show."

While WTFX and WQMF have kissed and made up, Louisville remains a crowded market, with "five or six stations playing some kind of rock," Lee says. The stations' competitors, including modern WLRS and classic hits WSFR, "play everything we play and no commercials."

Part of WTFX's retooling entailed dropping two-year morning team Bob and Tom for Howard Stern. "When he started out in October he was sixth, in November he was second, and in December he hit No. 1 in the target demo of 18-34, so we see growth there, but it takes Howard a year to really catch his stride in any market."

At WQMF, heritage is reflected in longtime local morning team Rocky and Troy. "If you were to listen to them, you might not get half of it, because it's so local. Most of the marketplace's rock stations have syndicated morning shows. We feel that's a big plus, because in a lot of markets, a quality local show can beat a syndicated morning show every time."

With companies scrambling for new revenue and the pay-for-play bogeyman wandering through so many halls, Lee says there's not yet been groupwide discussion of the issue. But, he says, "let's face it. The record companies are going to spend that money somewhere. My whole goal is to do whatever it takes to help my station win, and winning means ratings and revenue. And if a [label] can help me in either of those areas, then I have no problem dealing with them."

MARC SCHIFFMAN

September 17 - 19, 1998

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THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

## Opening Dates For BET Ventures; What Becomes A Diva Most?

**BET NEWS:** Black Entertainment Television is continuing its expansion plans with new nightclub and restaurant ventures (Billboard, March 28). The BET SoundStage nightclub in Orlando, Fla., will have its grand opening June 10, and Maxwell is set to perform. A BET spokeswoman says that part of the opening-night festivities will be televised on BET.

In other news, the second BET on Jazz restaurant will officially open June 17 in Washington, D.C., joining the original BET on Jazz restaurant in Largo, Md.

**BACKSTAGE WITH DIVAS:** What becomes a diva most? Ego? Talent? Attitude? VH1 put the question to the test by gathering six music divas—Mariah Carey, Carole King, Gloria Estefan, Shania Twain, Celine Dion, and Aretha Franklin—for its annual VH1 Honors concert, held April 14 at the Beacon Theatre in New York. The concert, dubbed "Divas Live," was held to benefit VH1 Save the Music, a fund-raising program for music education in public schools. VH1 says the debut telecast of the "Divas Live" concert was the highest-rated program in VH1 history, drawing an estimated cumulative audience of 6 million U.S. viewers.

Let's cut to the chase. If you want a rehash of this outstanding concert, watch the endless repeats that VH1 will air. Or you can read the concert review on Billboard Online (www.billboard.com). Let's talk about what you didn't see on TV; in other words, what happened backstage.

No question about it, Carey was the glamorous goddess of the evening backstage, with her voluminous mane of hair, sassy demeanor, and stunning designer dresses. Many media pundits were predicting before the show that she would be an aloof prima donna and refuse to perform with the other singers onstage. But Carey, probably in order to prove the critics wrong, was a team player, joining the other divas onstage for an unforgettable finale.

Contrary to what most people would have thought, Carey was accessible and friendly backstage, joking that she tripped the other singers and stole their jewelry, in reference to the cynical view that there would be much

catfighting and ego clashes between the divas backstage.

Sure, the divas had their entourage, but everything went smoothly, and the performers behaved professionally. When asked what her definition of a diva is, Carey replied, "I don't know, but my mom was my greatest musical teacher, and I think she's a diva."

Singer/songwriter King, who reportedly wasn't feeling well, still put on a dynamic performance and mustered a hearty shout of "Women rock!" before hitting the stage.

Estefan reminisced about taking clarinet lessons in her school days. She joked, "What do you get when you cross three tenors with five divas? Three very tired tenors!"

Twain, who played guitar on the romantic ballad "You're Still The One," said after her performance, "It felt very natural to bring the guitar onstage with me, because that's how I wrote the song." Twain also shared fond memories of a former school-teacher of hers "who let me skip recess so I could play the piano in the music room."

Dion on *that* song (You know the one. Just think "Titanic"): "I'll never get tired of singing [it]." Somewhere, people are either rejoicing or groaning in agony. Love her or hate her, it's hard to deny she's an original who puts her heart into her performances.

Franklin, without a doubt, stole the show during the finale, an all-star ensemble of the divas singing "(You Make Me Feel Like) A Natural Woman" and a gospel number called "Testimony." As for her definition of a diva, Franklin said, "It means more than having a hit record. It's how you carry yourself." Amen to that.

**MORE ON VH1:** New VH1 shows, most of which are set to premiere by this summer, include "Viva Le Rock," an investigative music-news show; "Storytellers Jr.," a spinoff of VH1's "Storytellers" series, featuring music artists performing to an audience of children; "Vinyl Justice," a comedic show that pokes fun at music found in people's album collections; and "Rock & Roll Jeopardy!," a music version of quiz show "Jeopardy!"

In other VH1 news, the network has named Rod Granger director of corporate communications.

## THE EYE



by Carla Hay



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 2Pac, Oo For Love
- 2 Mya With Sisco, It's All About Me
- 3 The Lox, Money, Power & Respect
- 4 Boyz II Men, Can't Let Her Go
- 5 K-Ci & JoJo, All My Life
- 6 Next, Too Close
- 7 Janet, I Get Lonely
- 8 Montell Jordan W/Master P, Let's Ride
- 9 Sparkle, Be Careful
- 10 Busta Rhymes, Turn It Up
- 11 Mase, What You Want
- 12 Queen Pen, Party Ain't A Party
- 13 ImaJin, Shorty, You Keep Playin' With
- 14 Playa, Cheers 2 U
- 15 LSG, Ooor #1
- 16 Master P, Make 'em Say Ugh
- 17 Xscape, The Arms Of The One Who Loves
- 18 Big Punisher, Still Not A Player
- 19 Jon B., They Don't Know
- 20 Sylk-E. Fyne, Romeo And Juliet
- 21 Pras Michel, Ghetto Superstar
- 22 Public Announcement, Body Bumpin'...
- 23 Chico DeBarge, No Guarantee
- 24 Smooth, Strawberries
- 25 Canibus, Second Round K.O.
- 26 Goodie Mob, They Don't Dance No Mo'
- 27 Christian, I Wanna Get Next To You
- 28 SWV, Rain
- 29 Luke, Raise The Roof
- 30 DMX Feat. Slick From The Lox, Get At Me

\*\*\* NEW ONS \*\*\*

Rachid, Pride  
Sylk 130, Last Night OJ Saved (Remix)  
Yo Yo, Iz It All Still Good  
MC Gruff, This Is How We Do It



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Jo Dee Messina, Bye, Bye
- 2 Faith Hill, This Kiss
- 3 Toby Keith, Dream Walkin'
- 4 John Michael Montgomery, Love Working On You
- 5 Michael Peterson, Too Good To Be True
- 6 The Kinleys, Just Between You And Me
- 7 Shania Twain, You're Still The One
- 8 Mindy McCready, You'll Never Know
- 9 Thompson Brothers Band, Back On The Farm \*
- 10 Steve Wariner, Holes In The Floor Of Heaven

- 11 Clay Walker, Then What
- 12 Trace Adkins, Lonely Won't Leave Me Alone
- 13 Randy Travis, Out Of My Bones
- 14 Clint Black, Cadillac Jack Favor \*
- 15 Tim McGraw, One Of These Days
- 16 Tracy Byrd, I'm From The Country
- 17 Terri Clark, Now That I Found You \*
- 18 LeAnn Rimes, Commitment
- 19 Lee Ann Womack, Buckaroo \*
- 20 Jason Sellers, This Small Ovoidin' \*
- 21 David Kersh, If I Never Stop Lovin' You
- 22 Dixie Chicks, There's Your Trouble \*
- 23 Hal Ketchum, I Saw The Light
- 24 Ty Herndon, A Man Holdin' On \*
- 25 Allison Moore, A Soft Place To Fall \*
- 26 Deryl Dodd, Time On My Hands \*
- 27 Joe Diffie, Texas Size Heartache \*
- 28 Rhett Akins, Drivin' My Life Away \*
- 29 Martina McBride, Valentine
- 30 Trisha Yearwood, Perfect Love
- 31 Blake & Brian, Amnesia
- 32 Chris Cummings, I Waited
- 33 Derailers, Just One More Time
- 34 Great Divide, Never Could
- 35 Alabama, She's Got That Look In Her Eyes
- 36 Kenny Chesney, That's Why I'm Here
- 37 Lila McCann, Almost Over You
- 38 Sherrie Austin, Put Your Heart Into It
- 39 Neal McCoy, Party On
- 40 Brad Hawkins, We Lose
- 41 Chely Wright, I Already Oo
- 42 Sammy Kershaw, Matches
- 43 Keith Harling, Papa Bear
- 44 The Mavericks, To Be With You
- 45 Shane Stockton, What If I'm Right
- 46 Gary Allan, It Would Be You
- 47 Lee Roy Farnell, All That Matters Anymore
- 48 Matt King, A Woman's Tears
- 49 Kevin Sharp, Love Is All That Really Mat
- 50 Cledus T Judd, Wives Do It All The Time

\* Indicates Hot Shots

\*\*\* NEW ONS \*\*\*

Big House, Faith  
Jeff Foxworthy, Totally Committed  
Linda Davis, I Wanna Remember This  
Reba/Brooks & Dunn, If You See Him/If You See Her  
Trisha Yearwood, There Goes My Baby



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Marcy Playground, Sex And Candy
- 2 K-Ci & JoJo, All My Life
- 3 Natalie Imbruglia, Torn
- 4 Lord Tariq & Peter Gunz, Deja Vu
- 5 Hanson, Weird

- 6 Puff Daddy & The Family, Victory
- 7 Semisonic, Closing Time
- 8 Dave Matthews Band, Don't Drink The Water \*\*
- 9 Next, Too Close
- 10 Mariah Carey, My All
- 11 Will Smith, Gettin' Jiggy Wit It
- 12 Green Day, Time Of Your Life
- 13 Fastball, The Way
- 14 Master P, Make Em' Say Uhh!
- 15 Everclear, I Will Buy You A New Life
- 16 Backstreet Boys, Everybody
- 17 Brian McKnight, Anytime
- 18 Janet, I Get Lonely
- 19 Madonna, Frozen
- 20 Radiohead, No Surprises
- 21 Cherry Poppin' Daddies, Zoot Suit Riot
- 22 Usher, Nice & Slow
- 23 Metallica, The Unforgiven II
- 24 Van Halen, Without You
- 25 Matchbox 20, 3 AM
- 26 Third Eye Blind, Semi-Charmed Life
- 27 Robyn, Oo You Really Want Me
- 28 Savage Garden, Truly Madly Deeply
- 29 Creed, My Own Prison
- 30 Garbage, Push It
- 31 Boyz II Men, Can't Let Her Go
- 32 Dr. Dre & LL Cool J, Zoom
- 33 Puff Daddy, Been Around The World
- 34 Mase, Feel So Good
- 35 Usher, You Make Me Wanna
- 36 Destiny's Child, No, No, No
- 37 Mase, What You Want
- 38 Celine Dion, My Heart Will Go On
- 39 Ice Cube, We Get Clubbin'
- 40 Montell Jordan W/Master P, Let's Ride
- 41 James Horner, Southampton
- 42 Tonic, Open Up Your Eyes
- 43 Matchbox 20, Real World
- 44 Janet, Together Again
- 45 'N Sync, I Want You Back
- 46 Jerry Cantrell, Cut You In
- 47 Third Eye Blind, Losing A Whole Year
- 48 Busta Rhymes, Turn It Up
- 49 Bone Thugs-N-Harmony, The Crossroads
- 50 Missy "Misdemeanor" Elliott, The Rain

\*\* Indicates MTV Exclusive

\*\*\* NEW ONS \*\*\*

Goo Goo Dolls, Iris  
Brandy & Monica, The Boy Is Mine  
Shania Twain, You're Still The One



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Celine Dion, My Heart Will Go On
- 2 Matchbox 20, 3 AM
- 3 Savage Garden, Truly Madly Deeply
- 4 Natalie Imbruglia, Torn
- 5 Madonna, Frozen
- 6 Ben Folds Five, Brick
- 7 Janet, Together Again
- 8 Mariah Carey, My All
- 9 Marcy Playground, Sex And Candy
- 10 Sugar Ray, Fly
- 11 Smash Mouth, Walkin' On The Sun
- 12 Sarah McLachlan, Adia
- 13 Jewel, Foolish Games
- 14 The Wallflowers, One Headlight
- 15 Paula Cole, Me
- 16 Fastball, The Way
- 17 Aretha Franklin, A Rose Is Still A Rose
- 18 Third Eye Blind, Semi-Charmed Life
- 19 Chumbawamba, Tubthumping
- 20 Eric Clapton, My Father's Eyes
- 21 Billie Myers, Kiss The Rain
- 22 Shania Twain, You're Still The One
- 23 Fleetwood Mac, Landslide
- 24 Matchbox 20, Push
- 25 Paula Cole, I Don't Want To Wait
- 26 Janet, I Get Lonely
- 27 Elton John, Recover Your Soul
- 28 Matchbox 20, Real World
- 29 Hanson, Weird
- 30 Bonnie Raitt, One Belief Away
- 31 George Michael, I Want Your Sex
- 32 Ebbu Forsberg, Lost Count
- 33 Celine Dion, The Power Of Love
- 34 Jewel, You Were Meant For Me
- 35 Celine Dion, Because You Loved Me
- 36 Lisa Stansfield, Never, Never Gonna Give...
- 37 Celine Dion, It's All Coming Back To Me
- 38 Marvin Gaye, Sexual Healing
- 39 Chris Isaak, Wicked Game
- 40 Vanessa Williams, Save The Best For Last
- 41 Celine Dion & Peabo Bryson, Beauty & The Beast
- 42 Celine Dion, If You Asked Me To
- 43 Celine Dion & Clive Griffin, When I Fall
- 44 Gloria Estefan, Turn The Beat Around
- 45 Celine Dion, Where Does My Heart Beat Now
- 46 Proclaimers, I'm Gonna Be
- 47 Men At Work, Down Under
- 48 Michael Penn, No Myth
- 49 Phil Collins, In The Air Tonight
- 50 Dire Straits, Money For Nothing

\*\*\* NEW ONS \*\*\*

The Wallflowers, Heros  
Shawn Colvin, Nothin' On Me  
Lisa Loeb, Let's Forget About It  
Tori Amos, Spark  
Brandy & Monica, The Boy Is Mine  
Steve Peltz, Silver Lining  
All, Love Letters  
Joe, All That I Am

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 2, 1998.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Sparkle, Be Careful

BOX TOPS

- Master P, Make Em' Say Uhh!  
The Lox, Money, Power & Respect  
Joi, Ghetto Superstar  
Backstreet Boys, Everybody  
Aretha Franklin, A Rose Is Still A Rose  
Master P, I Got The Hook-Up  
Next, Too Close  
Janet, I Get Lonely  
Timbaland And Magoo, Clock Strikes (Remix)  
Busta Rhymes, Turn It Up (Remix)  
Spice Girls, Stop  
Mya, It's All About Me  
Celine Dion, My Heart Will Go On  
Chico DeBarge, No Guarantee (Remix)  
Puff Daddy & The Family, Been Around The World (Remix)  
Queen Pen, Party Ain't A Party  
C-Murder, A Second Chance  
Jackson 5, I Want You Back '98  
2Pac, Do For Love  
Luke, Raise The Roof  
Sarah McLachlan, Adia  
Goodie Mob, They Don't Dance No Mo'  
Eboni Foster, Crazy For You  
Silkk The Shocker, Just Be Straight With Me  
K-Ci & JoJo, All My Life  
Do Or Die, Still Po Pimpin'  
Mariah Carey, My All  
The Dogg Pound, Knick Knack Patty Wack  
Usher, Nice & Slow  
Scarface, Sex Faces

NEW

- Charli Baltimore, Money  
Christian, I Wanna Get Next To You  
Green Day, Redundant  
Janet, I Get Lonely (Remix)  
Soul Asylum, I Will Still Be Laughing  
Usher, My Way  
Yo-Yo, Iz It Still All Good



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

- Green Day, Redundant  
Beenie Man, Who Am I  
Dave Matthews Band, Don't Drink The Water  
Jars Of Clay, Five Candles  
Christian, I Wanna Get Next To You  
Econoline Crush, Home  
Beth Orton, Best Bit  
Tori Amos, Spark



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Love Inc., Broken Bones (new)  
Matchbox 20, Real World (new)  
Public Enemy, He Got Game (new)  
Green Day, Redundant (new)  
Pure, Chocolate Bar (new)  
Savage Garden, Break Me Shake Me  
K-Ci & JoJo, All My Life  
Natalie Imbruglia, Torn  
'N Sync, I Want You Back  
Fastball, The Way  
Sarah McLachlan, Adia  
Our Lady Peace, 4 A.M.  
The Tea Party, Release  
Montell Jordan, Let's Ride  
Will Smith, Gettin' Jiggy Wit It  
The Rascalz, Northern Touch  
Spice Girls, Stop  
Econoline Crush, Sparkle & Shine  
The Philosopher Kings, Hurts To Love You  
Matthew Good Band, Indestructible



Continuous programming  
Hawley Crescent  
London NW18TT

NEW

- Madonna, Frozen  
Savage Garden, Truly, Madly, Deeply  
Janet, I Get Lonely  
Mase, Tell Me What You Want  
All Saints, Under The Bridge  
Run DMX Vs Jason Nevins, It's Like That  
Eagle Eye Cherry, Save Tonight  
Destiny's Child, No, No, No  
Sash!, La Primavera  
Will Smith, Gettin' Jiggy Wit It  
Solid Harmonie, I Want You To Want Me  
Robbie Williams, Let Me Entertain You  
Mariah Carey, The Roof  
Mellowbag & Freundeskreis, Tabula Rasa  
Guanu Eyes, Open Your Eyes  
Music Instructor, Supersonic  
Propellerheads, History Repeating  
Comershop, Brimful Of Asha  
Prozac, Acida  
Alexia, Gimme Love



10 hours daily  
909 Third Avenue  
New York, NY 10022

- Arkana, The Futures Operated  
Bright Blue Gorilla, Don't Walk Away  
Chico DeBarge, No Guarantee  
Dr. Dre & LL Cool J, Zoom  
Fuel, Shimmer  
Joe, All That I Am  
Joi, Ghetto Superstar  
Pulp, Like A Friend  
Scott Weiland, Barbarella  
Semisonic, Closing Time  
Sherrie Austin, Put Your Heart In It  
Sparkle, Be Careful  
Stabbing Westward, Save Yourself  
Stereophonics, A Thousand Trees  
Wayquay, Navigate



Three hours weekly  
216 W Ohio  
Chicago, IL 60610

- Matchbox 20, Real World  
Bran Van 3000, Drinking In L.A.  
Pure, Chocolate Bar  
Mothergood Moviestar, Subway  
Course Of Empire, Information  
Incubus, Certain Shade  
Scott Weiland, Barbarella  
Stabbing Westward, Save Yourself  
Shift, I Wanna Be Rich  
Hum, Green To Me  
2 Skinee J's, Riot NRRD



1/2-hour weekly  
46 Gifford St  
Brockton, MA 02401

- Rammstein, Du Hast  
Elliot Smith, Miss Misery  
Amazing Royal Crowns, Do The Devil  
The Tories, Gladys Kravitz  
Holly Cole, Onion Girl  
Mary Lou Lord, Lights Are Changing  
Bran Van 3000, Drinking In L.A.  
Arkana, The Futures Operated  
Jimmie's Chicken Shack, Dropping Anchor  
Semisonic, Closing Time

## ATLANTIC'S MITCHELL FROOM BOWS AS ARTIST

(Continued from page 13)

classical and jazz training to the clanky, quasi-industrial-rock sounds that characterize some of his work with engineer Tchad Blake, notably Vega's "99.9 F°" and the Latin Playboys' self-titled debut album.

"This album shows a lot of Mitchell's qualities," says Vega. "His music has a lot of humor. Some of it sounds sexy; some of it is dangerous-sounding or scary. I like it because it gives me a little window into his mind."

To Pérez, "Dopamine" is "a perfect record for the end of a century, because it sounds like 100 years of music. There are ethnic nuances, but it could also be urban-sounding. He uses a lot of electronics, but he also maintains a hewn, sculpted sort of quality."

Froom—a multitalented musician best-known for his keyboard playing—says he regards "Dopamine" as an arranger's album in the tradition of Henry Mancini or Gil Evans, albeit in a different musical medium.

"The idea of somebody being an arranger making records is attractive to me," he says. "That's why I made this record, because that sort of thing doesn't exist that much nowadays."

Atlantic will market "Dopamine" by targeting hardcore music fans, according to Karen Colamussi, senior VP/GM of associated labels and new media for the Atlantic Records Group (U.S.). "We're taking a very music-driven approach and really going after the people who understand music and listen to an album

rather than just one cut," she says. "We'll service the full album to National Public Radio, college, and triple-A [stations] and to alternative specialty shows."

Colamussi adds that the Hatori track will appear on a CMJ New Music magazine sampler in early June and that the Doughty, Vega, and Crow contributions will be highlighted as "focus tracks" in the label's mailings to critics.

Another key component of Atlantic's awareness campaign for "Dopamine" will be links on the World Wide Web sites of its participants, most of whom have fervent fans who are likely to purchase any recording on which they appear. According to Colamussi, other promotional possibilities include a syndicated performance with Froom and one of the singers on the album, as well as an online chat.

In addition, Atlantic will try to capitalize on Froom's high profile this year. Besides Raitt's "Fundamental," which was released April 8, Froom either has recently completed or is in the midst of working on new projects by Tracy Bonham, Los Lobos, and the Latin Playboys; all of those albums are likely to be released in 1998. Furthermore, Froom, who is managed by Los Angeles-based Gary Stamler Management, is slated to begin producing a new album by Sexsmith later this year.

In promoting "Dopamine" at retail, Atlantic will go after key indie accounts, as well as such tastemaker chains as Borders

Books & Music and Barnes & Noble, according to Colamussi.

Musicland divisional advertising coordinator Chris Nadler, based at the chain's Sam Goody store in New York's Greenwich Village, says he plans to put "Dopamine" on listening stations at Musicland stores in the Northeast, particularly in New York.

"If we let the customer know that Froom has worked with Crowded House, Suzanne Vega, Elvis Costello, Sheryl Crow, Bonnie Raitt, etc., the curiosity factor is going to take over," he says. "We usually see a return from that."

Besides fulfilling a lifelong desire

to make an album of his own, "Dopamine" gave Froom a new appreciation for the risks that artists take every time they put their music on the line.

"It opened my eyes in a very big way," says Froom of the project, whose title refers to a brain chemical that produces sensations of pleasure and euphoria, activated by some drugs. "I spent about three years working on the record, and I had a very small budget. So I would grab three days at the end of sessions. Or if there was an afternoon and we were done, I would say, 'Can we just do this?' The project made me realize that when people make

records, it's torturous in ways that I hadn't thought of."

"Dopamine" also forced Froom into the spotlight—a place where he doesn't feel comfortable. "I like the idea of being a guy that's never quite the man of the moment," he admits. "I sort of stay just under. Occasionally things are really successful, but people may not even be aware that it's me."

Now that "Dopamine" is done, Froom says he's eager to continue pursuing solo work. And, according to Colamussi, Atlantic regards the artist's solo debut as "hopefully the beginning of a long and beautiful relationship."

## As Producer, Froom's Acclaim Is Wide

BY PAUL VERNA

NEW YORK—Throughout his production career, Mitchell Froom has demonstrated an uncanny ability to make recordings that break musical and technical ground yet still preserve the artists' original visions.

Accordingly, acts ranging from Los Lobos, Sheryl Crow, and Richard Thompson to Suzanne Vega, Bonnie Raitt, and Soul Coughing have realized creative peaks on albums produced by Froom. Others on his résumé include Crowded House, the Del Fuegos, the Pretenders, American Music Club, Elvis Costello, Paul McCartney, Neil Finn, Ron Sexsmith, Tracy Bonham, and the Latin Playboys.

"The job of being a producer is to find out the places where you can provide something and then also find the places where you should stay away," says Froom, noting that he usually strives for intimacy in his productions.

"The thing that originally attracted me about Mitchell's work was that he could make three or four albums in a year with different artists, and the albums would be completely different," observes Vega, one of Froom's longstanding musical collaborators and his wife of three years. "That's what made me think I'd like to hire him. On the one hand, he seemed to know how to deal with what's called folk music, but he wasn't afraid to mix styles if he thought it was appropriate for the artist or the song."

Raised in Northern California, Froom relocated to Los Angeles in the late '70s to pursue a career as a musician. A classically trained keyboardist who's also proficient in other instruments, Froom established himself as a session player on the L.A. studio circuit. Although the work kept him busy, he grew tired of its monotony and decided to try his luck at composing and arranging. He wrote a score for the obscure film "Café Flesh," which became an X-rated cult favorite.

"I'd done 'Café Flesh' in one week on a little 8-track and found this label, Slash Records, that was willing to release it," recalls Froom. "At the time, they had this group they didn't know what to do with,

the Del Fuegos. They told me, 'You made a good-sounding 8-track. So why don't you rehearse with these guys, record an 8-track, and if we like it, we'll let you make a record.'"

Although the Del Fuegos' debut launched Froom's production career, it was the band's second release—the 1985 title "Boston, Mass."—that garnered interest from other potential clients, notably Crowded House, a trio formed from the ashes of the New Zealand hit-makers Split Enz. Froom went on to produce all of Crowded House's albums, starting with its 1986 self-titled debut album, which yielded the hits "Don't Dream It's Over," "Something So Strong," and "World Where You Live."

The Crowded House connection put Froom in touch with Thompson, who in the mid-'80s was searching for a new producer. Thompson hired Froom to work on the 1986 album "Daring Adventures" and every one of his subsequent records, culminating in 1991's acclaimed "Rumour And Sigh."

Although Froom had struggled throughout the '80s to "compete with the big boys," in the early '90s he and his frequent engineer, Tchad Blake, decided to "let go of all of that" and simply make the best records they could make, according to Froom.

The first project that resulted from their newfound determination, Los Lobos' "Kiko," marked a creative breakthrough for the band. It also cemented the partnership between Froom and Blake. Since then, virtually all of the projects each of them has undertaken has involved the other.

"'Kiko' was a turning point for us, and for Mitchell to recognize that and to grant us the space and provide us with the environment to do that was fantastic," says Los Lobos drummer/vocalist Louie Pérez.

So profuse was the creative energy of "Kiko" that Pérez, Los Lobos guitarist David Hidalgo, Froom, and Blake formed the Latin Playboys, an experimental quartet through which they could channel all the creative energy their other projects couldn't contain. The Playboys released a highly acclaimed

album in 1994 and have just completed a follow-up. Furthermore, Froom and Blake worked on Los Lobos' 1996 release "Colossal Head" and are currently tracking the band's next album.

Almost concurrently with the production of "Kiko," Vega hired Froom to help her move from her folk/rock base into more adventurous musical territory. Their first collaboration—1992's "99.9 F°," which also involved Blake—was hailed as one of Vega's most daring works, a successful fusion of acoustic understatement and industrial noise.

Less than three years after that album, Vega and Froom were married and had a daughter, Ruby, whose name inspired another of Froom's productions, Soul Coughing's "Ruby Vroom." Froom and Vega also collaborated on her follow-up album, "Nine Objects Of Desire," and on her contribution to the "Dead Man Walking" soundtrack.

Having established himself as a producer who respects his artists' creative sanctity but is unafraid to challenge them to experiment, Froom got a call from Raitt, a well-traveled singer/songwriter who felt she needed a new collaborator after a fruitful run with Don Was in the early '90s. With Blake on board as co-producer, Raitt and Froom crafted "Fundamental," an album that captures her essence as a blues- and folk-based rock artist but also shows her more playful, experimental side.

In the past two years, Froom and Blake have also worked with Sexsmith, Bonham, the Latin Playboys, Los Lobos, and Crow—who turned to Froom and Blake for artistic guidance during the making of her second, self-titled album. Although Froom and Blake weren't credited as producers on "Sheryl Crow," they made a significant contribution to the album as arrangers, engineers, and mixers, according to Froom.

Having just completed his solo debut album for Atlantic Records (see story, page 13), Froom says he is eager to continue channeling his creative energy into his own recording projects.

## CARAS' SILVERSIDES RESIGNS

(Continued from page 6)

sponsors. In particular, several traditional Canadian music retailers were outraged with Silversides for arranging the awards' sponsorship by Columbia House in 1996 and by Blockbuster this year.

An industry source says the role of CARAS president "has changed in recent years. And it now demands sizable business skills, which he doesn't have. It's also a thankless job because of the politics involved. In four years, Lee picked up a lot of enemies."

Reynolds says being CARAS president "is a pretty tough juggling act. There were some pretty unkind shots [toward Silversides] over the years."

"Lee turned CARAS around," says Sutherland. "He took the Toronto-centricity out of CARAS, which was the only way it was

going to survive." Previously, Sutherland says, CARAS was a very major-label-oriented, Toronto-focused organization.

Silversides refuses to comment on his industry conflicts. "I'm not prepared to point any fingers or say anything negative about anybody, because the pluses outweighed the negatives," he says. "I'm gratified that two of the top-rated [Juno] shows of the past 10 years happened during my time. [The international emergencies] of such artists as Celine Dion, Shania Twain, Alanis Morissette, and Sarah McLachlan made it easier to put together shows."

This year's Junos drew a TV audience of 1.7 million, and the highly rated 1996 show drew 2.6 million viewers.

## GERMANY FIGHTS A LONG-TERM RUT

(Continued from page 3)

therefore stimulate catalog sales.

"Of course, music will continue to be available on physical media in the future," Gramatke says. "After all, people want to live with their records, collect them, and also go to stores to experience the physical sensation of buying records."

Gerd Gebhardt, chairman of the German Phonographic Academy, thinks nurturing young talent will be the industry's primary means of

salvation.

"Peter Maffay, Marius Muller-Westernhagen, Petry, and pur do not grow on trees," he says, referring to the caliber of some current acts. "Rather, they are the product of hard work and long-term support."

*The exchange rate used in this story is 1.8 deutsche marks to the dollar.*

## FRENCH DANCE ACTS FLOURISH

(Continued from page 1)

support it. It took off from there."

Among the key acts bursting from French turntables are Astralwerks acts Air and SourceLab, Virgin act Daft Punk, Columbia's DJ Cam, and Dimitri From Paris on Atlantic—all of which are getting formidable turntable and mix-show radio play in the U.S. Daft Punk has done particularly well, spawning three top 10 hits on Billboard's Hot Dance Music/Club Play chart, including the Grammy-nominated "Da Funk." Meanwhile, the universally acclaimed Air has begun to flirt with modern rock and college radio programmers with its current single, "Sexy Boy."

"There's a genuine freshness to the music—especially by Air and Dimitri From Paris—that my audiences are really responding to," says Linda Banton, a club DJ in San Francisco who also hosts two dance-oriented shows for KMOX, a local college radio station. "It's sophisticated and a lot smarter than the music coming out of England right now. Best of all, it doesn't adhere to one specific sound."

True enough. While the image of French dance music was once primarily associated with the quasi-classical rhythm expressions of Jean-Michel Jarre, the genre has since splintered into the more innovative areas of jungle, trip-hop, deep-garage, and trance. The music is largely provided by a tight underground network of indies that include Source, Distance, F Communications, BPM, Yellow, Solid, What's Up, and Artefact, which are nurturing the richly varied wares of acts such as Motorbass, Gilb R, and I:Cube and veteran producer/DJ Laurent Garnier, among others.

Despite a handful of major-label releases in the States, the French dance scene remains an indie-fueled entity for the moment.

Whether it's the funk-fortified techno of Daft Punk, the abrasive raveology of Garnier, or Motorbass' disco-charged anthems, all are recognizable by the ample infusion of cultural influences.

"It's brilliant to feel such pride in your home," says DJ Cam, whose 1997 set "Substances," on French indie Inflammable, is licensed to Sony throughout much of the world. Columbia issued the artist's new "The Beat Assassinated" collection—on which he flavors his typically cerebral electronic compositions with old-school hip-hop spice—on April 14 in the U.S.

"It's even better to see that no one is looking over the shoulder in fear of being copied," he adds. "There's an originality in almost every track released here."

That variety is what resonates most strongly with DJs in the States, of whom say they are weary of cookie-cutter musical methods of

producers and acts in other European territories.

"The music is not forced or contrived," says Carl Smith, a club DJ in Seattle. "When you listen to 'Sexy Boy,' for example, you don't get the feeling that the guys in Air were in the studio thinking they'd just made a hit record."

DJ Kick, a club jock in New York, agrees. "For a change, people in the clubs have something we can truly call our own. We're not getting killed by radio mixes . . . yet."

### MAINSTREAM MOVEMENT?

And while some majors are encouraged by the groundswell of street-level interest in French dance music in the States, most agree that it's vital to let the music organically evolve into consumer consciousness. In other words, don't expect an electronica-level media assault any time soon.

"There's an innocence and whim-

perality to the scene that you just don't want to taint," says Peter Galvin, VP of product development at Atlantic, stateside home to Dimitri From Paris' debut disc, "Sacre Bleu." "When I listen to Dimitri, or any of the acts from France, I think the joy they derive from making music is so infectious. The scene there is less cynical than the U.K. and the U.S., which is so appealing. I think it's vital to preserve that for as long as possible."

Still, street-level retailers are seeing an influx of consumer interest, hinting that an eventual transition into the more mainstream pop arena is possible. "People are starting to ask about what's new in that part of the world beyond the obvious acts," says David Stanford, manager of Disco Magic, an indie retailer in Fort Lauderdale, Fla. "We're doing real well with the few new compilations that give a taste of the scene."

Among the more prominent of

those compilations is Astralwerks' "Respect Is Burning," a sterling 13-cut set that captures the vibe of the parties of the same name, which are widely regarded as a prime catalyst for the renaissance of the French club scene.

Nick Clift, director of associated labels at Astralwerks, sees the album as serving a similar purpose for the French dance scene in the States. "It showcases the eclectic tone of the scene, while also capturing the tongue-in-cheek humor and upbeat attitude of the scene. [French producers and acts] are putting the fun back into dance music, and that's much needed here."

In October 1996, "Respect" took up a Wednesday-night residency at the Queen club in Paris. Put together by journalists Blot and Viger-Kohler, along with a former rave promoter, Agostini, the event was designed to "showcase the best of the Parisian beats," according to Blot.

Within a few months, "Respect" became the city's ultimate club night, hosting more than 1,500 clubbers on a weekly basis.

"It's become a melting pot of attitudes and ideas," says Dimitri From Paris, who has been known to flex the turntable decks for "Respect" on a frequent basis. "As a DJ, I feel like I can play almost anything and it will be received with an open mind."

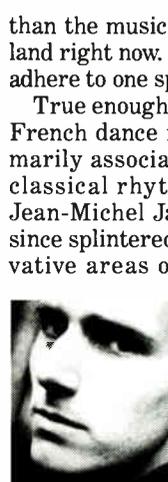
The influence of the "Respect" events has sparked a world tour of parties that will begin hitting U.S. clubs later this spring. A "teaser" party in Miami in March drew more than 2,000 punters.

"Not to sound overly confident, but this is the future," Blot says. "And how ironic that it would come from a part of the world that no one would expect it from."

Assistance in preparing this story was provided by Dominic Pride and Emmanuel Legrand in London.



DIMITRI FROM PARIS



DJ CAM

## SONY REISSUES VINTAGE BROADWAY RECORDINGS

(Continued from page 8)

Mitgang also notes that veteran Broadway album producer Tom Shepard was brought in as a consultant on the project partly because of his past work with Lieberson. Other consultants involved are Thomas Frost, Didier C. Deutsch, and Gary Schultz.

Of the bonus material, Shepard says, "The overview on extras included exploring unissued portions of the original cast album, sometimes using alternate takes, cover material made by other artists, publisher demos, and interview material, including those conducted by Lieberson for a show he did on Channel 13 [WNET] in New York. For the 'On The Town' release, we're thinking of using some studio byplay between Goddard and Leonard Bernstein [who wrote the music]."

Mitgang adds that in assembling material associated with Richard Rodgers and Oscar Hammerstein, the project is being assisted by the Rodgers & Hammerstein Office.

Among the first releases, "Cabaret" is a striking example of the use of bonus tracks, as it contains four unused songs performed in publisher demos by the writers, John Kander and Fred Ebb.

At Columbia/Legacy, Jeff Jones, senior VP (U.S.), says his division is a natural fit for the project because "Legacy is active in archiving for its own releases. It was the idea of senior management at Sony Music to re-evaluate and study our Broadway holdings. For instance, we've had two different versions in our inventory of the same show, and we decided to put this in some sort of intelligent and logical order."

Jones notes that Legacy's point person has been associate director of marketing Joy Gilbert.

This summer, the series continues with two studio recordings of George and Ira Gershwin's scores for "Oh, Kay!," including a bonus track, and "Girl Crazy," both of which represent early efforts by Lieberson to personally produce a series of important show albums that never had original cast recordings. The releases also serve as com-

memorative reissues as part of Sony Classical's tribute to George Gershwin's 100th birthday this year.

On tap in the fall are the further Sony Classical/Columbia-Legacy releases "South Pacific," "The Sound Of Music," "Company," "West Side Story," "Annie," and a studio recording of "On The Town."

Other projected releases are the cast albums of "Gypsy," "Mame," "Sweet Charity," "Nine," "Show Boat," "Pajama Game," "Bye Bye Birdie," the early '60s revival cast of "Anything Goes," and studio recordings of "Oklahoma!" and "Fiddler On The Roof."

For "A Chorus Line," an additional minute of "Hello Twelve, Hello

Thirteen" has been restored to the album. "Camelot" has had its sequencing restored to the original stage running order. "Kiss Me, Kate" now has a full overture as recorded for an album of overtures by Broadway maestro Lehman Engel 10 years after the opening of the Cole Porter classic in 1948 (the original opening of the recording of the show was actually its entr'acte).

With "My Fair Lady," the new CD version contains "The Embassy Waltz" as performed by Percy Faith & His Orchestra, which was recorded in 1956, the year the show opened. The number was not recorded on either the Broadway or London cast albums.

"With recent advances in digital remastering technology at our disposal, we think the time is right to examine the rich history of the Broadway musical, which our recording archives represent more completely than any other recording company," says Peter Gelb, president of Sony Classical.

"The marketplace within New York City alone couldn't be stronger for show music," says Columbia/Legacy's Jones, who also cites other strong "musicals" cities such as Los Angeles and Chicago. "Within two or three years, I think we'll sell a couple of hundred thousand copies of shows with mass-market appeal such as 'The Sound Of Music' and 'A Chorus Line.'"

## MONUMENT'S DIXIE CHICKS BREAK OUT

(Continued from page 13)

effort."

This, says Kraski, may also be part of the reason why the act has avoided the sales dip that traditionally occurs after a single runs its course at radio.

The act's second single, "There's Your Trouble," is No. 44 with a bullet on this issue's Hot Country Singles & Tracks chart.

"I've looked at [the act's recent chart gains] a half-dozen different ways, checking on positioning programs at retail, the correlation between sales and CMT markets, and looking at each market's sales of the first single vs. the second single," says Kraski. "The bottom line, after going at it every which way but loose, is that it's just a cumulative effort."

Dixie Chicks lead vocalist Natalie Maines, who joined sisters Martie Seidel and Emily Erwin a few years ago, says the Dixie Chicks feel they benefited from being the first project worked by Monument (Billboard, Jan. 17). Maines says the label kicked in a larger-than-normal music video budget to support the act's first single.

"When we got signed to Sony, we didn't even know the Monument deal was going to happen," says Seidel. "So when our manager came to tell us we were going to the label, we really

felt Sony had a lot of faith in us. One of the benefits was knowing we had the whole promotions staff entirely behind us."

That promotion department, which consists of staffers dedicated to the Monument label, deserves credit for its early victory. But label representatives and others credit the Chicks' success to their sound.

Cliff Gerkin, music buyer for the six-store, Nashville-based Ernest Tubb Records, says the act's mixture of new and old sounds makes it stand out.

"They bring together traditional and contemporary elements to their music, which is unique when you have a lot of new artists that sound quite similar," says Gerkin. "One label will have success with a particular sound, and everyone else follows suit. The Dixie Chicks sound unique enough to be around for a while."

Country station KLLL Lubbock, Texas, PD Jay Richards concurs, calling the Chicks "a female version of Marty Stewart."

"What has happened over the last four years is that Nashville sees someone successful, and all of a sudden everyone has to have the next Garth Brooks or whoever," Richards adds.

"What the Dixie Chicks offer is that Dwight Yoakam cool that makes them feel different from the normal act."

The act has also benefited from a broad-based media blitz that includes significant print media coverage and video play for both singles on CMT.

This month, the act was to perform at the Academy of Country Music Awards (see story, page 13) and taped a performance on "The RuPaul Show," while lead vocalist Maines appeared on "Politically Incorrect," arguing against the legalization of marijuana.

The act, which is booked by Buddy Lee Attractions and managed by Senior Management in Nashville, also opened a few dates for Diamond Rio. Late in the summer, the act will tour with Clay Walker.

In spite of a few dreaded performances for stuffy corporate audiences, Seidel says the act's best moments have taken place onstage.

"I'm really confident about the album, but my favorite and most comfortable place is on the stage," she says. "No matter how many times we play our own songs, I get up there and the music moves me. From the minute our guitar player picks that first song, it just rushes to my body."

## ISLAND'S TRICKY CALLS ON PJ HARVEY, OTHERS FOR NEW 'ANGELS' SET

(Continued from page 1)

your shoulder. It seems like a tough-guy thing, but it's really a defense mechanism. Surviving in the ghetto is hard."

At the same time, he says, few people in the media have taken the time to get to know him. "They always try to analyze what's going on in my head," he says. "To them I'm just some strange black kid."

It's hard to say what those critics will think of his latest set, "Angels With Dirty Faces," when it streets internationally June 2. The release—by 4th & B'way (U.K.) and Island Records (U.S.)—was influenced by Tricky's current residency in the U.S., where he's lived for three years.

"I wasn't inspired in London," he says. "I know English culture, and I wouldn't have been inspired enough to do ["Angels"]. I am a totally different person in New York. It helps keep my feet on the ground, because there are so many successful people here. It's not a big deal. As a black guy in England who's successful, I get noticed a lot. But here I'm not even considered successful. I get treated like an average person. [In England] I was stressed hard to live up to what people think."

Named after a 1938 James Cagney movie and recorded in New Orleans, "Angels" includes 12 courageously funky trip-hop tracks in its U.S. version; the U.K. release may contain a few extra songs. It also features "a lot of well-known musicians," Tricky says. Two that he hand-picked for the project are long-time collaborator Martine and Polly Jean Harvey.

"I like things that sound strange,"

says Tricky about his choices. "So I wrote a song as a black woman from a broken home and let PJ Harvey sing it. Martine has always [been] singing my lyrics, and I [still] think it sounds strange to hear my words come out of her mouth." Martine is featured on the album track "Mary McCready."

"Broken Homes," featuring Harvey, is slated to be the first single from the set. The track's international radio and video release is set for May 11.

"We have a lead single with two of the most innovative and critically acclaimed artists of the last decade," says Andy Tribe, marketing manager at Island (U.K.), who expects the interest surrounding the single to effectively set up the album.

In the U.S., the single will be backed with "Money Greedy."

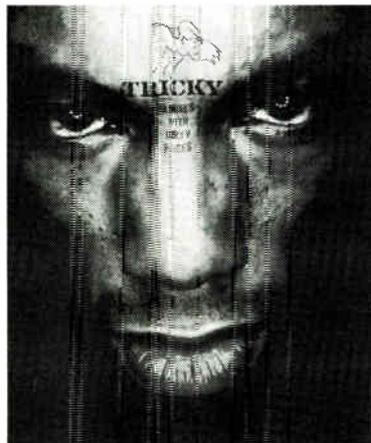
"It's a double A-side," says Jill Tomlinson, associate director of marketing at Island (U.S.). "They are two songs, that, as far as Tricky is concerned, go completely together and should not exist without each other."

The videos for both were shot the week of April 15 in New York and are interrelated. "It's like part one and part two of a story," says Tomlinson.

The single will be serviced to alternative and college radio in the U.S. and alternative radio in the U.K. Island (U.S.) will also service radio with a hip-hop remix of "Broken."

Tomlinson says the label's black music artist development reps and black college reps will also be working Tricky's singles at predominantly black colleges.

"We are definitely trying to cross over, but not into the hip-hop mar-



ket," she says. "Tricky has taken steps [in that market] on his own. He's hoping to do anything he can to involve that community."

"Tricky has made a record that can take him back to the level of 'Maxinquaye,'" says Steve Matthews, head of international at Island (U.K.).

"Maxinquaye," the artist's acclaimed 1995 debut album, sold 800,000 units worldwide, according to

Matthews. Tricky's second set, 1996's "Pre-Millennium Tension," sold 450,000 worldwide. He also released a five-song EP, "Tricky Presents: Nearly God," in the U.S. on Payday Records between the two sets.

At retail, Island (U.S.) will be concentrating on independent outlets, "where the core Tricky fan shops," says Wayne Chernin, the label's VP of sales and field marketing.

The label also will rely on the major chains that stocked "Pre-Millennium Tension."

"We consider Tricky a very important artist for the future," says Tom Overby, senior buyer for the Best Buy chain. "[He] ties together a lot of different styles of music. He could be the type of catalyst of the whole new trend. He will definitely be one of our focus artists this summer."

Tricky's international promotional tour began in late March. According to Matthews, he visited all the European territories and conducted international interviews in London. He has already appeared on the cover of London's Time Out magazine and

in the London Sunday Times, and he'll be on the August cover of Musician magazine in the States. Island (U.S.) is also looking to book several late-night TV performances.

Tricky's U.S. promo tour will run the week of May 1-7. The U.S. tour for the artist, who is booked by Marty Diamond at Little Big Man, is slated to begin July 8 or 9 and go through Labor Day, with international dates scheduled for the fall.

Tricky will also be featured with U.S. labelmate Pulp on a nationally syndicated half-hour TV special that is being produced by his label in association with Entour Video. The show, which is scheduled to air in the U.S. in June, will feature old Tricky videos, as well as ones for "Broken Homes" and "Money Greedy."

Tricky is managed by Danny Heaps of I.D. Entertainment; his songs are published through Songs of PolyGram Inc./BMI.

Assistance in preparing this article was provided by Dominic Pride in London.

## RETAILERS SPONSORING TOURS

(Continued from page 3)

pany, says Best Buy has committed more than \$10 million for promotional marketing and advertising for all six tours.

"The success of our special offers and the increased sale of catalog titles are the reasons we're increasing our sponsorships," says Bauer.

She adds, "We're looking for additional sponsorships for this year and next year."

Some of the artists will be appearing in stores during the tours. Bolton and Wynonna, for instance, are expected to show up at Best Buy outlets in Texas.

Best Buy also plans a charitable tie-in to the concerts, expecting to raise about \$500,000 from the proceeds of the Page & Plant dates for the Best Buy Children's Foundation.

Tower is this year's sponsor of the Lilith Fair, which showcases female artists and bands led by women. The 47-venue, 57-date tour begins June 19 in Portland, Ore., and ends Aug. 31 in Vancouver and will feature such artists as tour organizer Sarah McLachlan, Paula Cole, Sinéad O'Connor, Shawn Colvin, Diana Krall, and Sheryl Crow (Billboard, April 18). Tower says it paid a "six-figure" sponsorship fee.

The operator of 192 stores worldwide, Tower will set up 20-by-20-foot booths at each venue that hold more than 5,000 music, video, and book titles by female acts. Each booth will have about seven listening stations. Tower's sponsorship also has a charitable element—5% of sales from each booth will go to LIFEbeat.

"This affords us a wonderful opportunity to take Tower on tour to markets where we don't have stores and raise awareness of women in music," says Louise Solomon of Tower's special product marketing.

She says that although Tower has no current plans to sponsor another festival, after the Lilith tie-in was announced, the retailer was "inundated with calls from people organizing festivals to see if we're inter-

ested."

Last summer's highly successful Lilith Fair was sponsored by Borders Books & Music. A spokeswoman says it was a successful promotion and could lead to other chain sponsorships. Borders says it passed on involvement this year for budgetary reasons. At present, the only tours supported by Borders are staged in the chain's stores throughout the country.

Besides its Lilith sponsorship, Tower has also been the backer of a 17-city tour by Jai, a U.K.-based developing artist on RCA Records, in February and March. Solomon says that sales of Jai's recordings in markets where the concerts were held rose by 40%.

## CHANCELLOR PEGS \$25 MILLION FOR PAY-FOR-PLAY

(Continued from page 3)

tions) and combined cumulative 12-plus reach of nearly 61 million listeners and take full advantage of the economics of these 'audio infomercials.'"

The report also praises Chancellor for "inventing new forms of promotion on radio. Typically, movies, concerts, and trips were given out by individual stations during individual station promotions. However, the company is now developing cross-station promotions."

There is no word regarding what stations under the Chancellor umbrella will be affected by the \$25 million contract. Calls to Chancellor were not returned by press time.

The April 17 report came the week after Scott Ginsburg resigned as Chancellor's CEO, citing differences with the future role that the board of directors had in mind for him. Hicks is acting as interim CEO.

Meanwhile, the company offered new five-year contracts to COO Jimmy de Castro and CFO Matthew E. Devine. According to a statement issued by Hicks, de Castro will also

Hugh Surratt, VP of marketing (U.S.) at RCA, said in an interview during the tour, "We're learning to fill the radio gap by turning to resourceful marketing partnerships that bring artists, labels, and retailers together. The joint effort between RCA and Tower has been a great springboard toward launching Jai's single, 'I Believe'" (Billboard, April 4).

Tower and Best Buy also sponsor local and regional concerts and festivals. Tower is affiliated with jazz festivals in such California cities as Monterey, Newport Beach, Long Beach, and Sacramento, as well as Chicago and Philadelphia. Best Buy lends its name to festivals in Chicago, Milwaukee, and Helena, Ark.

"increase his oversight responsibilities to include any and all radio stations Chancellor may acquire."

Chancellor also announced a separation and consultancy agreement with Ginsburg—the company's largest individual shareholder—under which he will resign from Chancellor's board.

## POLYGRAM RESULTS

(Continued from page 6)

earnings is mainly due to PolyGram's weak release schedule in the [first] quarter. Contrary to previous years, there were no major international releases, and therefore sales in the quarter incurred relatively high marketing and recording costs."

The statement also said that performance in subsequent quarters would significantly improve. Company president/CEO Alain Levy returns to that theme in a letter that accompanied the first-quarter figures. In it, he says, "While we are disappointed with our music results in the first three months, we expect to see improved performance as the release schedule unfolds, particularly in the second half of the year."

"PolyGram's first-quarter under-performance was predominantly the result of a soft pop music release schedule in the period, which caused music sales to be 6% down on last year in [Dutch] guilders and 9% in local terms."

Levy says the relatively high recording and marketing costs and increased bad-debt provision for Asia also had an impact. "As a result," he adds, "music operating income declined to [\$44 million]."

"At the present time," Levy continues, "we expect music performance in the second quarter of 1998 to be approximately in line with last year, while film will have a soft second quarter."

Levy notes that music releases scheduled for the remainder of 1998 include albums from Boyzone, Queen Latifah, Andrea Bocelli, Sheryl Crow, the Cardigans, Joan Osborne, and the Cranberries. The company also plans to release early recordings from Hanson and a collaboration between Elvis Costello and Burt Bacharach.

According to Levy's letter, PolyGram had two million-selling albums in the year's first quarter—from All Saints and Bocelli—compared with five in the same period last year. Other strong-selling albums in 1998's first-quarter include releases from Motown's Brian McKnight and Japanese act Spitz, as well as the rereleased "Grease" soundtrack.

Levy says in 1998's first three months, European sales grew "a modest 2%, owing mainly to the lighter music schedule." In North America, what the company describes as a strong film and video performance resulted in a 22% sales increase. In Asia, light release schedules in Japan and Taiwan, compounded by the region's economic difficulties, caused a 22% sales decline.

Sales in the rest of the world were up 9% due to stronger performance in Latin America, the company says.

In the first quarter, the company's film division had a loss of \$23.78 million on sales up 64% to \$233 million.

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## INDIE RETAILERS FLEX THEIR COLLECTIVE MUSCLE

(Continued from page 1)

the information of what we are selling is being disseminated to the chain stores, who then reap the rewards of heavy advertising dollars from the labels."

Daniels says the formation of coalitions is beginning to change those factors, particularly in the R&B retail market.

Sam Ginsburg, GM of Abbey Road Los Angeles, a unit of the Alliance One-Stop Group, agrees. "The coalitions have made it so the music community—the manufacturers and the distributors—now realize that there are some good, viable urban accounts, which they are now paying more attention to. Independent urban retailers are now getting more recognition."

Steve Heldt, senior VP of sales at Elektra, adds, "I love [the coalitions]. You get everybody on the same page with just a couple of calls." Mercury Records includes the coalitions in all its marketing plans, according to Jeff Brody, the label's senior VP of sales.

At PolyGram Group Distribution (PGD), senior VP of field marketing Curt Eddy says, "Coalitions can provide a very powerful resource for distribution companies and their labels to reach the consumer who is arguably the most active, most responsive, and most hip to new musical trends. What was lacking before was a sense of regional or national unity, which has raised [the indie retailer's] profile individually through the strength of a group."

For their part the coalitions cite PGD, BMG Distribution, and Universal Music and Video Distribution as their most aggressive vendor partners.

### NEW PLAYERS

In Michigan, the Detroit Music Retailers Collective was formed in February. Glen Uranis, who is about to open Switched on Compact Discs and is a partner in Big Whale CDs in Keego Harbor, Mich., says the eight stores in the coalition ring the city of Detroit. "We decided to band together to drive new music and provide a good service for the labels," Uranis says. The collective plans to specialize in alternative rock, jazz, and R&B music.

In Philadelphia, some merchants belonging to the Retailers Assn. of Greater Enterprise splintered away from that coalition and took on new members. In January, they launched the Family of Independent Record Merchants (FIRM), which claims nine stores, mainly in Philadelphia. Marvin Bunton, co-owner of coalition member Sound City USA, says that in addition to putting out a magazine that is circulated to customers of member stores, the association has an advertising package that allows labels to choose campaigns in the magazine, radio, and print.

The association has linked with R&B station WUSL Philadelphia to provide advertising opportunities to labels. Also, FIRM, whose members all report to SoundScan, according to Bunton, has just started a telephone service, via an 800 number, that lets consumers get information on the latest releases. The service provides the location of the member store closest to the

caller, and record companies can advertise on the service.

The Local Independent Network of Cool Stores (LINCS) was formed in March in Los Angeles, with five alternative music stores pooling their resources. Clark Benson, owner of Off/Beat Music in Redondo Beach, Calif., and organizer of the Oasis Listening Station program, told Billboard at the National Assn. of Recording Merchandisers (NARM) annual convention that the main benefit to labels is that the powerful L.A. modern rock station KROQ asks for the coalition's chart.

Rand Foster, owner of the Fingerprints store in Long Beach, Calif., heads the network. Benson says LINCS is still in the process of putting together marketing programs to offer labels.

LINCS is affiliated with the Coalition of Independent Music Stores (CIMS), which is the largest, if not the best, U.S. retail coalition. Comprising 65 stores with a combined \$80 million in revenue, CIMS, which specializes in alternative and roots music, views LINCS as an experiment to see if it would be viable to create regional sub-coalitions that are a value to labels, Don VanCleave told Billboard at NARM.

The newest coalition, formed in early April, is the Florida Assn. of Independent Retailers (FLAIR). Cheryl Mathis, FLAIR spokeswoman and co-owner of Music City in Lauderdale Lakes, Fla., says the association consists of 15 stores throughout Florida, three of which report to SoundScan, and was formed with the help of Victor McLean of Universal Music and Video Distribution. In addition to putting out a magazine, which will be published by Mystic Entertainment, a company owned by Mathis, the association's first project is to get all its members computerized so that they can report to SoundScan. Also, the association is looking for an exclusive contract with a one-stop so that it can buy collectively.

"We want to do things differently," says Mathis. "We are taking a business approach. It's not just what the labels can do for us; we want to create an impact for their projects."

Richie Gallo, senior VP of sales at A&M Records, says that while he likes to take advantage of the opportunities that the coalitions offer, he doesn't mind working with them to get them what they need. "It's more about what the coalition wants to extract from their partners," he says. "Some want price, some want advertising, some want dating, and some want recognition."

Gallo says that the coalitions heighten the "profile of independent retailers so that now you can have someone like George Daniels in New York, Los Angeles, Detroit, and all the other cities."

Daniels says record labels should be looking beyond using coalitions as a marketing tool, turning to them for "input on some of the promotional and marketing ideas. Also, they should tap into us, and we could help them pick the second and third single on an album. Some of the label decision-makers are so far from the street, they should use us as resources."

## Short-List Of Independent Retail Coalitions

**United Music Retailers (UMR);** 21 stores in Chicago and one in Indiana; formed in 1992. The coalition offers a monthly magazine, a listening station program, and sales programs. It buys collectively through the Baker & Taylor One-Stop. The coalition also has presentations where the member stores invite customers to see new bands, reports Dedry Jones, owner of Track One Records and spokesman for UMR.

**Affiliated Independent Music Merchants (AIMM);** seven stores in Houston; formed in 1997. Five coalition stores report to SoundScan. The coalition has helped to put some of "the newer stores on the map," says Marketta Rodriguez, owner of Serious Sounds. The group publishes the Rhythm Review, which distributes 5,000 copies monthly. "Houston really needed a magazine that had all that information in one spot."

**United Independent Music Retailers Assn. (UIMRA);** 12 stores in Los Angeles; formed in 1992. Ten coalition stores report to SoundScan. Coalition head Kelvin Anderson, who owns VIP Records in Long Beach, says, "Our stores have a lot of knowledge on how to get product into the hands of the

consumer. . . We specialize in all areas of black music in a very aggressive way." Acknowledged as one of the best coalitions, UIRMA publishes a twice-monthly music magazine and distributes 20,000 copies through its member stores as well as local businesses.

**West Coast Independent Retailers Assn. (WCIRA);** six stores in the Los Angeles area, one in San Diego, two in Oregon, and two in Washington; formed in 1995. Coalition head Royce Fortune, owner of Fortune Music, has been credited by some as being the first to form a coalition. The group puts out a monthly magazine.

**The Metropolitan Independent Retailers Assn. (MIRA);** 19 stores in New York, seven in New Jersey, and one in Rhode Island; formed in 1996. It is acknowledged as one of the best coalitions. Lorraine Murphy, president of MIRA and owner of LBM Music in the Bronx, N.Y., says that the tools that MIRA provides to labels would be able to encompass a larger area by the association's expansion. The organization has its own office space and two full-time employees.

**The Retailers Assn. of Greater Enterprise (RAGE);** eight members in Philadelphia and southern

New Jersey; formed in 1995. Three coalition members report to SoundScan. By the end of the year, association president Amos "Dazz" Keaton, owner of Dazz II Drive-through Records, says, "we should be 100% SoundScan." On key releases, RAGE buys direct. It publishes a monthly magazine.

**Merchandise Unlimited;** 10 Atlanta stores; formed in 1996. Coalition head Terrence Forbes-Taylor, owner of the Rhythm Junction store, reports that Merchandise Unlimited is working on getting open with all six majors, having so far nailed down three, which allows the coalition to buy collectively on new big titles. He says the organization is still in the early stages of putting together marketing programs. He says none of the member stores report to SoundScan and have "no intention to go in that direction."

**The Midwest Music Mix Assn. (TMMMA);** five members in Ohio; formed in 1997. All members are SoundScan reporters. According to coalition head Victor Heard, owner of 2 Live Music, the association publishes a monthly magazine, circulated in neighborhood businesses, that includes coupons to drive customers to member stores.

## EMI STRESSES ITS CONSISTENCY AFTER MANAGEMENT SHIFT

(Continued from page 1)

ed as the most likely suitor. Neither side would comment.

Berry and Bandier both now report to Sir Colin Southgate, who remains group executive chairman. Also as part of the changes, Simon Duffy has been promoted from CFO to joint deputy chairman, alongside the existing nonexecutive deputy chairman, Sir Peter Walters.

"We are very happy and secure with the management, and nothing has really changed with the operation of the business," Bandier tells Billboard. "It's not really changed anything because Jim has left."

Fifield, who says he will remain in his current position through May, tells Billboard that he probably will make some new job decision "sooner rather than later," noting that "the phones have been ringing."

Although the initial announcement on April 17 of Fifield's departure saw EMI Group's share price on the London Stock Exchange slide 3.5% to 465.5 pence, the subsequent rekindling of takeover speculation pushed it higher again, closing at 500 pence on April 21.

"The price rise is entirely down to those [sale] stories," says David Chermont, London-based media analyst for Merrill Lynch. "EMI is struggling to deliver any profit growth at all—nothing has changed in the company's fundamentals."

Chermont acknowledges that the company has made efforts to streamline its operations but suggests it still has some way to go to reassure investors. "Ken Berry is doing a textbook job of cost-cutting

in the U.S., but Asia is still a problem," he says.

Speculation about a possible sale of EMI has been gaining steam with each new move or financial results announcement by the company.

Southgate has in the past consistently asserted that EMI has never received a bid from any suitor.

Among U.S. analysts, Seagram is seen as a likely candidate, Harold Vogel, entertainment industry analyst for New York-based Cowen & Co., says. "They're obviously thinking about it."

Although Vogel declines to estimate a valuation for EMI, some Wall Streeters have figured a purchase price as high as \$9 billion.

Jill Krutick, entertainment analyst with Salomon Smith Barney, says a Seagram acquisition of EMI is an "opportunity for a strategic fit."

On the ability of Seagram to make such a "substantial acquisition," she says, "they have a fair amount of financial flexibility. They still have a big shot of Time Warner stock they could liquidate."

But the company, she notes, faces "a variety of challenges," including weakness in its movie division and slower sales from its spirits business in Asia.

Meanwhile, another long-rumored EMI suitor has declared itself out of the running. When Walt Disney Co. released its quarterly results at an April 22 meeting with securities analysts, chairman Michael Eisner said Disney was not interested in acquiring EMI.

Amid all the speculation, Merrill

Lynch's Chermont believes London-based stockholders would be keen to have access to Southgate at this time. He says that for this reason, he was surprised to read that on April 21, Southgate was in California for "scheduled business meetings."

Fifield departs EMI with 6.37 million pounds (\$10.53 million) in severance pay and 6.15 million pounds (\$10.33 million) in pension contributions, plus accrued share options. With the size of his exit deal widely rumored for weeks, analysts say investors had expected it.

"I think the market had pretty much discounted this," says Anthony de Larrinaga, media analyst at London stockbroker Panmure Gordon. "It just ties up the loose ends. We've seen some very large payouts before—Lucky Jim was not as lucky as [former EMI-Capitol Records Group chairman/CEO Charles] Koppelman." The latter received a severance package worth \$50 million after he was let go last year (Billboard, June 7, 1997) as part of the review of the company's U.S. operations by Berry.

The appointment of Berry and Bandier to EMI's board—which meets eight times each year—should lead to synergies between the group's music and publishing operations, according to Bandier.

"It creates closer ties between myself and Ken Berry," he says.

Assistance in preparing this story was provided by Jeff Clark-Meads in London, Irv Lichtman and Don Jeffrey in New York, and Bill Holland in Washington, D.C.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 340 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Truly Madly Deeply' by Savage Garden, 'Torn' by Natalie Imbruglia, 'All My Life' by K-Ci & JoJo, etc.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the Hot 100 for more than 20 weeks.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Get At Me Dog' by DMX, 'Too Close' by Next, 'Let's Ride' by Montell Jordan, etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Continuation of Hot 100 Singles Sales chart.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	3	12	<b>TOO CLOSE</b> KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R.L. HUGGAR, R. BROWN, R.A. FORD, D. MILLER, J.B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
2	5	14	12	<b>YOU'RE STILL THE ONE</b> R.J. LANGE (S. TWIN, R.J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568452	2
3	3	2	9	<b>LET'S RIDE</b> T. BISHOP (M. JORDAN, MASTER P, SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (C) (D) (T) DEF JAM 568475/MERCURY	2
4	2	1	6	<b>ALL MY LIFE</b> J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
5	4	4	7	<b>FROZEN</b> MADONNA, W. ORBIT, P. LEONARD (MADONNA, P. LEONARD)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17244/WARNER BROS.	2
6	7	11	11	<b>BODY BUMPIN' YIPPIE-YI-YO</b> E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	6
7	8	5	22	<b>TRULY MADLY DEEPLY</b> C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
8	11	24	3	<b>EVERYBODY (BACKSTREET'S BACK)</b> D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42510	8
9	6	6	12	<b>ROMEO AND JULIET</b> G. BAILLERGEAU, V. MERRITT (JOHN, WARNER JR., WINBUSH, MOORE)	◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA	6
10	10	8	4	<b>SEX AND CANDY</b> J. WOZNIAK (J. WOZNIAK)	◆ MARCY PLAYGROUND (C) (D) (V) CAPITOL 58595	8
11	19	26	8	<b>IT'S ALL ABOUT ME</b> D. PEARSON (D. PEARSON, M. ANDREWS, N. DUDLEY, T. HORN, J. JECZALIK, G. LANGAN, P. MORLEY)	◆ MYA WITH SPECIAL GUEST SISQO (C) (D) UNIVERSITY 97024/INTERSCOPE	11
12	12	9	13	<b>GONE TILL NOVEMBER</b> W. JEAN (N. JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	7
13	16	17	9	<b>I WANT YOU BACK</b> D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ 'N SYNC (C) (D) (T) (X) RCA 65348	13
14	9	7	15	<b>NICE &amp; SLOW</b> J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
15	15	12	23	<b>NO, NO, NO</b> W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 7851B	3
16	13	10	10	<b>MY HEART WILL GO ON</b> W. AFANASIEFF, J. HORNER (J. HORNER, W. JENNINGS)	◆ CELINE DION (C) (D) 550 MUSIC 78825	1
17	17	15	14	<b>WHAT YOU WANT</b> N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	6
18	14	13	21	<b>DEJA VU (UPTOWN BABY)</b> KNS (D. FAGEN, W. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	9
19	20	28	5	<b>MONEY, POWER &amp; RESPECT</b> D. ANGELETTIE, R. LAWRENCE (S. JACOBS, J. PHILLIPS, D. STYLES, E. SIMMONS, D. ANGELETTIE, R. LAWRENCE, J. SMITH)	◆ THE LOX (FEATURING DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79156/ARISTA	19
20	22	19	14	<b>MAKE EM' SAY UHH!</b> KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL (C) (D) (T) (X) NO LIMIT 53302/PRIORITY	19
21	21	7	7	<b>VICTORY</b> STEVE J., S. COMBS (C. WALLACE, J. PHILLIPS, S. COMBS, S. JORDAN, B. CONTI)	◆ PUFF DADDY & THE FAMILY FEATURING THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	21
22	18	16	10	<b>GETTIN' JIGGY WIT IT</b> POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	1
23	23	20	20	<b>TOGETHER AGAIN</b> J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	1
24	NEW	1	1	<b>THE ARMS OF THE ONE WHO LOVES YOU</b> G. ROCHE (D. WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	24
25	25	22	22	<b>HOW'S IT GOING TO BE</b> S. JENKINS, E. VALENTINE, R. KLYCEE (S. JENKINS, K. CADOGAN)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	9
26	27	29	8	<b>A ROSE IS STILL A ROSE</b> L. HILL (L. HILL, J. W. BUSH, K. WITHROW, J. HOUSER, A. ALY, E. BRICKELL)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13465	26
27	26	23	46	<b>HOW DO I LIVE</b> C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
28	30	34	4	<b>SECOND ROUND K.O.</b> W. JEAN, J. WONDER (G. WILLIAMS, N. JEAN, J. WONDER, R. CHAMBERS, T. BELL, K. GAMBLE)	◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	28
29	29	27	27	<b>I DON'T WANT TO WAIT</b> P. COLE (P. COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
30	24	18	6	<b>BITTER SWEET SYMPHONY</b> YOUTH, THE VERVE (M. JAGGER, K. RICHARDS, R. ASHCROFT)	◆ THE VERVE (C) (D) VCHUT 38634/VIRGIN	12
31	33	32	26	<b>KISS THE RAIN</b> D. CHILD (B. MYERS, E. BAZILIAN, D. CHILD)	◆ BILLIE MYERS (C) (D) UNIVERSAL 56140	15
32	28	25	7	<b>DO FOR LOVE</b> SOULSHOCK, KARLIN (T. SHAKUR, C. SHACK, K. KARLIN, B. CALDWELL, A. KETTNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	21
33	36	40	4	<b>I GOT THE HOOK UP!</b> KLC, SONS OF FUNK (MASTER P, SONS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	33
34	32	30	9	<b>THE PARTY CONTINUES</b> J. DUPRI (J. DUPRI, DA BRAT, L. BLACKMON, N. LEFTENANT, C. SINGLETON, T. JENKINS)	◆ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	29
35	42	49	6	<b>RAISE THE ROOF</b> L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 57225/ISLAND	35
36	38	57	3	<b>LOOKING THROUGH YOUR EYES</b> W. C. RIMES (C. SAGER, D. FOSTER)	◆ LEANN RIMES (C) (D) (V) CURB 73055	36
37	34	37	37	<b>YOU MAKE ME WANNA...</b> J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	2
38	NEW	1	1	<b>CLOCK STRIKES</b> TIMBALAND (T. MOSLEY, M. BARCLIFF, G. LARSON, S. PHILLIPS)	◆ TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	38
39	51	52	7	<b>IMAGINATION</b> J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. PERREN, D. RICHARDS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS.	39
40	39	38	26	<b>I DON'T EVER WANT TO SEE YOU AGAIN</b> N. MORRIS (N. MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78589/EPIC	6
41	31	11	11	<b>ARE YOU JIMMY RAY?</b> C. FITZPATRICK (J. RAY, C. FITZPATRICK)	◆ JIMMY RAY (C) (D) (T) (X) EPIC 78816	13
42	41	39	30	<b>SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997</b> C. THOMAS, G. MARTIN (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) (V) ROCKET 568108/A&M	1
43	35	36	9	<b>THE MUMMERS' DANCE</b> L. MCKENITT (L. MCKENITT)	◆ LORENA MCKENITT (C) (D) (V) QUINLAN ROAD 17241/WARNER BROS.	18
44	47	59	7	<b>THIS KISS</b> B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	44
45	43	47	8	<b>BYE BYE</b> B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	43
46	55	58	8	<b>WHO AM I</b> J. HARDING (M. DAVIS, J. HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARD 6160V/P	46
47	44	45	10	<b>GET AT ME DOG</b> PK, GREASE (E. SIMMONS, A. FIELDS, D. BLACKMON, S. TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (C) (D) (M) (T) (X) DEF JAM 568862/MERCURY	44
48	37	33	6	<b>RAIN</b> B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (D) RCA 65402	25
49	54	55	6	<b>CHEERS 2 U</b> TIMBALAND (S. GARRETT, T. MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	49

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	53	54	6	<b>GITTY UP</b> C. ELLIOTT, A. WEST (C. JAMES, R. MOORE, R. JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND	50
51	52	53	14	<b>ARE U STILL DOWN</b> T. SHAKUR (JON B., T. SHAKUR, JOHNNY J)	◆ JON B. (C) (D) YAB YUM 78793/550 MUSIC	29
52	40	35	19	<b>SWING MY WAY</b> MIXZO (M. O. JOHNSON, J. HALL)	◆ K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG	6
53	63	72	5	<b>SAY IT</b> S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	53
54	45	42	12	<b>TOO MUCH</b> ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) VIRGIN 38630	9
55	46	43	13	<b>LOVE YOU DOWN</b> C. ROANE (M. RILEY)	◆ INOJ (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	25
56	57	56	11	<b>STRAWBERRIES</b> L. ALEXANDER, PROF. T. (L. ALEXANDER, T. ROBERT, J. CARTER, P. RUSHEN, L. DAVIS, F. WASHINGTON)	◆ SMOOTH (C) (D) PERSPECTIVE 587596/A&M	49
57	69	82	3	<b>THIS IS HOW WE PARTY</b> REMEE, HOLGER (REMEE, HOLGER)	◆ S.O.A.P. (C) (D) CRAVE 78876	57
58	58	60	8	<b>MY HEART WILL GO ON</b> ALMIGHTY ASSOCIATES (J. HORNER, W. JENNINGS)	◆ DEJA VU (C) (D) (X) INTERHIT 54020/PRIORITY	58
59	62	73	5	<b>THE UNFORGIVEN II</b> B. ROCK, J. HETFIELD, L. ULRICH (J. HETFIELD, L. ULRICH, K. HAMMETT)	◆ METALLICA (C) (D) ELEKTRA 64114/EEG	59
60	65	67	3	<b>RECOVER YOUR SOUL</b> C. THOMAS (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) ROCKET 568762/ISLAND	60
61	59	64	14	<b>THE CITY IS MINE</b> T. RILEY (S. CARTER, T. RILEY, K. GAMBLE, L. HUFF, G. FREY, J. TEMPCIN)	◆ JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 563592/MERCURY	52
62	66	66	6	<b>STILL PO' PIMPIN'</b> MR. LEE (D. ROUND, D. SMITH, C. MITCHELL, L. WILLIAMS)	◆ DO OR DIE FEATURING JOHNNY P AND TWISTA (C) (D) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	62
63	60	65	14	<b>I KNOW WHERE IT'S AT</b> K. GORDON, C. MCEVEY, M. FIENES (K. GORDON, S. LEWIS, W. BECKER, D. FAGEN)	◆ ALL SAINTS (C) (D) (V) LONDON 570112/ISLAND	36
64	68	63	9	<b>BRING IT ON</b> F. JERKINS III, K. WASHINGTON (F. JERKINS III, K. WASHINGTON, M. NELSON)	◆ KEITH WASHINGTON (C) (D) SILAS 55430/MCA	63
65	67	68	13	<b>THEN WHAT?</b> J. STROUD, C. WALKER (R. SHARP, J. VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17262/REPRISE (NASHVILLE)	65
66	73	77	7	<b>JUST BE STRAIGHT WITH ME</b> CRAIG B. (SILKK THE SHOCKER, MASTER P, DESTINEY'S CHILD, O'DELL, MO B. DICK, HARRIS III, T. LEWIS)	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINEY'S CHILD, O'DELL, MO B. DICK, HARRIS III, T. LEWIS (C) (D) (T) NO LIMIT 53305/PRIORITY	57
67	75	83	7	<b>IT'S YOUR LOVE</b> THE BERMAN BROTHERS (S. SMITH)	◆ SHE MOVES (C) (D) GEFEN 19421	67
68	71	71	17	<b>BURN</b> E. DEAN (D. SILAS, J. SMITH, E. DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	52
69	72	74	7	<b>A PROMISE I MAKE</b> M. MORE, A. LOGAN (G. KENNEDY, W. KIRKPATRICK, T. SIMS, A. LOGAN, M. MORE)	◆ DAKOTA MOON (C) (D) ELEKTRA 64116/EEG	69
70	64	62	10	<b>PINK</b> K. SHIRLEY, AEROSMITH (S. TYLER, R. SUPA, G. BALLARD)	◆ AEROSMITH (C) (D) COLUMBIA 78830	27
71	90	—	2	<b>I JUST WANT TO DANCE WITH YOU</b> T. BROWN, G. STRAIT (R. COOK, J. PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	71
72	80	—	2	<b>OUT OF MY BONES</b> J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, S. VAUGHN, R. LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS (NASHVILLE) 59007	72
73	70	61	7	<b>IT'S UP TO YOU</b> O. EVENRUDE (C. BRANDON, G. MARSHALL)	◆ THE TUESDAYS (C) (D) ARISTA 13469	55
74	61	—	2	<b>LOVE ME GOOD</b> M. HEIMERMANN, M. W. SMITH (M. W. SMITH, W. KIRKPATRICK)	◆ MICHAEL W. SMITH (C) (D) REUNION 10010/JIVE	61
75	76	78	14	<b>FATHER</b> POKE & TONE (J. T. SMITH, J. C. OLIVIER, S. BARNES, G. MICHAEL, G. OVERBIG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	18
76	78	76	12	<b>LIGHT IN YOUR EYES</b> EMOSIA (E. SLOAN, T. SIMS)	◆ BLESSID UNION OF SOULS (C) (D) (V) CAPITOL 58670	48
77	74	69	13	<b>ALL MY LOVE</b> T. RILEY (S. CARTER, T. RILEY, L. WALTERS, L. VANDROSS)	◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	28
78	81	75	11	<b>OFF THE HOOK</b> M. PENDLETON (C. PENDLETON, C. LUCAS, D. FLOYD)	◆ JODY WATLEY (C) (D) (T) (V) ATLANTIC 84100	73
79	82	88	5	<b>I'M FROM THE COUNTRY</b> T. BROWN (M. BROWN, R. YOUNG, S. WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	79
80	77	70	17	<b>DANGEROUS</b> R. SMITH (T. SMITH, R. SMITH, H. STONE, F. STONERWALL, A. COLON, L. DERMER)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	9
81	NEW	1	1	<b>BLUE ON BLACK</b> J. HARRISON (K. W. SHEPHERD, M. SELBY, T. SILLERS)	◆ KENNY WAYNE SHEPHERD BAND (C) (D) (V) REVOLUTION 17222	81
82	79	84	12	<b>LIFE IN MONO</b> M. VIRGO (M. VIRGO, J. BARRY)	◆ MONO (T) (X) ECHO 568285/MERCURY	70
83	88	86	8	<b>REALITY</b> MASS ORDER (E. HANES, K. VENEY, M. VALENTINE, L. HILL)	◆ ELUSION (C) (D) (T) RCA 64933	75
84	98	—	2	<b>DO YOUR THING</b> T. OLIVER (T. OLIVER, M. C. ROONEY)	◆ 7 MILE (C) (D) CRAVE 78886	84
85	86	94	3	<b>MOAN &amp; GROAN</b> P. CHILL, M. MORRISON (M. MORRISON, B. MOSS)	◆ MARK MORRISON (C) (D) ATLANTIC 84038	85
86	83	81	12	<b>SWEET SURRENDER</b> P. MARCHAND (S. MCLACHLAN)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13453	28
87	89	96	3	<b>COME OVER TO MY PLACE</b> DAVINA (D. BUSSEY)	◆ DAVINA (C) (D) (T) LOUD 65448/RCA	87
88	NEW	1	1	<b>ONE OF THESE DAYS</b> B. GALLIMORE, J. STROUD, T. MCGRAW (K. RAINES, M. POWELL, M. HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	88
89	84	87	12	<b>IF I NEVER STOP LOVING YOU</b> P. MCMACKIN (D. KEES, S. EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	67
90	85	79	15	<b>GIVEN TO FLY</b> B. O'BRIEN, PEARL JAM (M. MCCREARY, E. VEDDER)	◆ PEARL JAM (C) (D) (V) EPIC 78797	21
91	92	91	15	<b>IN A DREAM</b> J. TUCCI, B. BROWN (R. TAYLOR-WEBER)	◆ ROCKELL (C) (D) (X) ROBINS 72012	80
92	87	80	11	<b>ALL I DO</b> A. MCCLINTON, SOMETHIN' FOR THE PEOPLE (A. MCCLINTON, J. YOUNG, R. HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) (T) WARNER BROS. 17282	47
93	NEW	1	1	<b>DING-A-LING</b> DA JOINT, D. RAHMING, Q. MAQ, R. KEYZ (T. HALLUMS, D. RAHMING)	◆ HI-TOWN DJ'S (C) (D) (T) RESTLESS 72961	93
94	NEW	1	1	<b>LET'S FORGET ABOUT IT</b> J. PATINO, L. LOEB (J. PATINO, L. LOEB)	◆ LISA LOEB (C) (D) GEFEN 19424	94
95	96	95	4	<b>GET READY TO BOUNCE</b> D. BOHN, M. MENCK (D. BOHN, M. MENCK)	◆ BROOKLYN BOUNCE (C) (D) (X) EDEL AMERICA 3722	95
96	91	85	10	<b>WHAT WOULD HAPPEN</b> D. RICKETTS (M. BURROKS)	◆ MEREDITH BROOKS (C) (D) (V) CAPITOL 58681	46
97	NEW					

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**SO FAR:** Here is the follow-up to the chart-activity recaps spanning the issues of Dec. 6, 1997, through April 11, 1998. The top five Hot 100 singles for the first four months of the chart year are, in descending order, **Elton John's** "Something About The Way You Look Tonight"/"Candle In The Wind 1997" (Rocket/A&M), **LeAnn Rimes'** "How Do I Live" (Curb), **Savage Garden's** "Truly Madly Deeply" (Columbia), **Janet's** "Together Again" (Virgin), and **Puff Daddy & the Family's** "Been Around The World" (Bad Boy/Arista). The top five Hot 100 artists are **Usher, Mase, Rimes, John, and Savage Garden.** Before you ask, Mase managed to edge out the other artists because he accumulated points from his two singles, plus points from his featured performances on other singles, including **Brian McKnight's** "You Should Be Mine (Don't Waste Your Time)" (Mercury). Rimes and Savage Garden amassed points from only two singles each, compared with five for Mase. The leading Hot 100 imprints are, in descending order, Columbia, Bad Boy, LaFace, Virgin, and Elektra. Combined points from Bad Boy and LaFace help Arista top the leading Hot 100 labels list, with Columbia, Elektra Entertainment Group, Virgin, and Warner Bros. rounding out the field.

**COUNTRY CROSSOVER:** Last issue at No. 5, **Shania Twain's** "You're Still The One" (Mercury) may have been a dark-horse contender to top the Hot 100. Now the single, at No. 2, is less than 4,700 chart points from catching **Next's** "Too Close" (Arista). "You're Still The One" also tops this issue's Hot Country Singles & Tracks. The single scanned 88,000 units to move 5-3 on Hot 100 Singles Sales and ranks at No. 21 on Hot 100 Airplay, with 29 million audience impressions from spins at 180 Hot 100 monitored stations. The single's top five sales markets are Houston, Chicago, New York, Boston, and Atlanta. Dance remixes by **Soul Solution** will be sent to country and top 40 radio in the coming weeks.

Not since **Kenny Rogers and Dolly Parton's** "Islands In The Stream" topped both the Hot 100 and the Hot Country Singles charts in 1983 has a country single broken simultaneously at top 40 and country.

**SOUNDTRAX:** Remember when Hot 100 Singles Spotlight told you how top 40 radio's cool reception to **Celine Dion's** "My Heart Will Go On" (550 Music) warmed significantly after "Titanic" opened huge in theaters (Hot 100 Singles Spotlight, Billboard, Jan. 17)? It appears that "City Of Angels" \$15 million opening weekend has spurred a 34% increase in audience impressions for **Alanis Morissette's** "Uninvited" (Warner Sunset/Reprise), causing it to move 39-24 on Hot 100 Airplay. The track has 26 million listener impressions.

**NEXT:** **Mariah Carey's** "My All" (Columbia) officially hit retail April 21 and will bow on the next issue's Hot 100. The single did, however, scan almost 2,000 units prior to street date. Although the early scans were not enough to force a premature debut, if "My All" were to bow early, it would have entered at No. 54. "My All" is receiving 16 million audience impressions from 137 stations.

## BIG RETAIL GAINS EXPECTED FROM ACM AWARDS

(Continued from page 13)

(ACM) Awards, held April 22 at the Universal Amphitheatre here.

The married couple's "It's Your Love" won awards for single of the year, song of the year, country video of the year, and top vocal event of the year. The romantic duet is featured on McGraw's double-platinum "Everywhere."

According to industry estimates, a win or an appearance on the show can increase sales by as much as 30%.

That impact hasn't gone unnoticed by record labels. New albums by Strait, Hill, Randy Travis, and Steve Wariner hit store shelves April 21, the day before the show was telecast nationally on CBS.

"We always see extra sales after all of these country awards shows," says Scott Strike, music buyer for the Troy, Mich.-based distributor Handleman Co., which supplies such mass-merchant retailers as Wal-Mart and Kmart. "Any time an artist performs on television and a consumer can put a face with that artist, we definitely see a sales increase, even with true fans."

## GONÇALVES DIES

(Continued from page 6)

Brazilian state of Rio Grande do Sul, began using his voice at age 5 when his father, a street peddler, put the boy with the powerful voice on top of a chair to sing as a way to attract customers.

After relocating to São Paulo, Gonçalves worked to make ends meet in numerous jobs—he even took to boxing and won a local championship before working as a singer and waiter in a club. In 1939, Gonçalves moved to Rio, where he landed a job as a balladeer for the then important radio station Radio Tupy. In 1941, he made his first recording.

Gonçalves epitomized an epoch in which full-throated, big-voiced radio crooners dominated the music scene in Brazil. By the '60s, the whispery, vibratoless singers of bossa nova had taken over the national landscape, relegating belting torch vocalists such as Gonçalves to the background.

Nonetheless, Gonçalves kept himself up to date musically by recording material from contemporary composers of the likes of Veloso and Chico Buarque. In 1996, Gonçalves released "Ainda E Cedo" (It's Still Early), which contained romantic, orchestral renditions of rock and pop songs of the '80s and '90s.

MTV Brasil currently has in rotation a video of Gonçalves, decked out in a hip suit, as he sings a melodic version of a rock song by Brazilian recording artist Lobão.

"He was completely rock'n'roll in attitude and spirit," says Lobão, who adds that he was planning a concert tour with Gonçalves for 1999.

As approximately 600 people paid their final respects to the singer at Gonçalves' funeral April 19 in Rio, "A Volta Do Boêmio" could be heard wafting in the air.

In Gonçalves' later years, the definition of "bohemian" had changed. In a recent interview, he remarked, "At my age, being a bohemian is laying around in bed . . . preferably not alone."

Hill's new Warner Bros. Nashville album, "Faith," also features what one retailer describes as a "weepy duet" with McGraw called "Just To Hear You Say That You Love Me." The singers also performed new songs separately on the show.

Another big winner at the awards was Brooks, who was named entertainer of the year for the fifth time and received a special achievement award that recognized the success of his concert in New York's Central Park.

"Garth was definitely the man of the evening," says Jeff Stoltz, a buyer for the 231-store, Torrance, Calif.-based Warehouse Entertainment. "It's going to help spark sales for 'Sevens' and his boxed set coming out on May 5."

A crowd favorite, Strait picked up ACMs for top male vocalist and album of the year for his double-platinum "Carrying Your Love With Me."

The victory should help Strait's new MCA Nashville album, "One Step At A Time," which hit stores April 21.

"First-day sales for Hill were great," says Warehouse's Stoltz, "but Strait was by far the winner."

Whether or not an artist wins an award, simply appearing on the show, which is seen by approximately 40 million people, can greatly influence sales.

This year's show was loaded with 18 performances from such country stars as Martina McBride, LeAnn Rimes, Trisha Yearwood (who won for top female vocalist), Deana Carter, Patty Loveless, and Clint Black.

Brooks dueted with Wariner on the title track of Wariner's new Capitol Nashville album, "Burning The Roadhouse Down," which was released April 21.

"Performing on the show and having an album out at the same time makes a big impact," says a buyer at the 282-store, Eden Prairie, Minn.-based Best Buy. "Wariner's album outsold Randy Travis on first-day sales, and his appearance on the show could really help."

"You And You Alone," the DreamWorks debut from Travis, another featured performer on the show, was also released April 21.

Other big ACM winners included Brooks & Dunn, for top vocal duet or group; Kenny Chesney, for top new male vocalist; Lee Ann Womack, for top new female vocalist; and the Kinleys, for top new vocal duet or group.

Charlie Daniels received the academy's Pioneer Award.

The academy also presented awards to WUSN Chicago, which was named radio station of the year; Tom Rivers of WQYK Tampa, Fla., who was named disc jockey of the year; the Crystal Palace in Bakersfield, Calif., which was named country nightclub of the year; and Gill Cunningham of the Don Romeo Agency in Omaha, Neb., who was named talent buyer/promoter of the year.

Members of the academy's musician/bandleader/instrumentalist, club operator/employee, and artist/entertainment categories also awarded musician "Hat" prizes in recognition of achievement on various instruments.

Glenn Worf won in the bass category; Eddie Bayers won for drums; Larry Franklin won in the fiddle category; Brent Mason picked up the guitar award; Matt Rollings won in the keyboards category; dobro player Jerry Douglas won in the special-interest instrument category; and Paul Franklin and Jay Dee Maness tied in the steel guitar category.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	5	4	I DO (CHERISH YOU) MARK WILLIS (MERCURY (NASHVILLE))
2	2	9	THAT'S WHY I'M HERE KENNY CHESNEY (BNA/RLG)
3	3	11	YOU'LL NEVER KNOW MINDY MCCREARY (BNA/RLG)
4	4	6	PUT YOUR HEART INTO IT SHERRIE AUSTIN (ARISTA NASHVILLE)
5	9	2	SOUTHSIDE LIL' KEKE (JAM DOWN/BREAKAWAY)
6	10	7	SO IN LOVE WITH YOU DUKE (4 PLAY/UNIVERSAL)
7	—	3	YOU ONLY HAVE TO SAY YOU LOVE ME HANNAH JONES (ARIOLA DANCE/BMG US LATIN)
8	19	3	LOVE LETTERS ALI (ISLAND)
9	12	5	2 LIVE PARTY THE 2 LIVE CREW (LIL' JOE)
10	16	10	6 A.M. (WE BE ROLLIN') NADANUF (REPRISE)
11	15	6	IT WOULD BE YOU GARY ALLAN (DECCA/MCA NASHVILLE)
12	14	9	WELL, ALRIGHT CECE WINANS (PIONEER)
13	17	3	JAM ON IT CARDAN (FEAT. JERMAINE DUPRI) (PENALTY/TOMMY BOY)

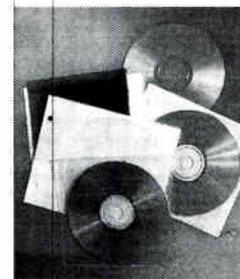
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
14	13	2	THE MOST BEAUTIFUL GIRL RAHEEM (TIGHT 2 DEF/BREAKAWAY)
15	11	6	CAN'T KEEP MY HANDS OFF YOU REACT (COLUMBIA)
16	25	3	SUPERHERO DAZE (COLUMBIA)
17	—	1	CRAZY FOR YOU EBONI FOSTER (HENDRIX/MCA)
18	18	5	WOMAN TO WOMAN THE LYNNIS (REPRISE (NASHVILLE))
19	—	1	SHAWTY FREAK A LIL' SUMTIN' LIL' JON AND THE EAST SIDE BOYZ (MIRROR IMAGE/CIBANI)
20	—	1	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (LOC-N-UP)
21	—	1	STAY ROOM SERVICE (EASTWEST/EEG)
22	20	3	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT) SOUTHSIDE CONN X SHUN (HURRICANE/BREAKAWAY)
23	22	7	LONELY WON'T LEAVE ME ALONE TRACE ADKINS (CAPITOL NASHVILLE)
24	—	1	THERE'S YOUR TROUBLE DIXIE CHICKS (MONUMENT)
25	21	6	BODY ROCK MOS DEF FEAT. Q-TIP & TASH (OPEN MIC/RAWKUS)

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



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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



MAY 2, 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	19	SOUNDTRACK ▲ <sup>10</sup> SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
2	2	2	22	CELINE DION ▲ <sup>7</sup> 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
				<b>*** GREATEST GAINER ***</b>		
3	7	23	3	SOUNDTRACK WARNER SUNSET/REPRISE 46967/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	3
4	5	3	53	SAVAGE GARDEN ▲ <sup>2</sup> COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
5	4	5	36	BACKSTREET BOYS ▲ <sup>3</sup> JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
6	3	—	2	SOUNDTRACK NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	3
7	8	9	44	K-CI & JOJO ▲ <sup>2</sup> MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
8	9	4	7	MADONNA ▲ <sup>2</sup> MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
9	17	14	24	SHANIA TWAIN ▲ <sup>3</sup> MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
10	10	11	6	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
11	14	15	5	SOUNDTRACK HEAVYWEIGHT 540886*/A&M (10.98/17.98)	THE PLAYERS CLUB	10
12	15	17	59	MATCHBOX 20 ▲ <sup>2</sup> LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
13	11	7	6	ERIC CLAPTON ▲ OUC/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
14	12	13	21	WILL SMITH ▲ <sup>2</sup> COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	10
15	6	—	2	GOODIE MOB LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	6
16	16	12	31	USHER ▲ <sup>3</sup> LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
17	21	—	2	BONNIE RAITT CAPITOL 56397 (10.98/16.98)	FUNDAMENTAL	17
18	13	—	2	DO OR DIE NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	13
19	19	18	21	GARTH BROOKS ▲ <sup>5</sup> CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
20	18	25	24	SPICE GIRLS ▲ <sup>3</sup> VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
21	24	28	22	MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21
22	27	27	29	CREED ▲ WINO-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
23	23	10	5	C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	3
24	29	24	28	JANET ▲ <sup>2</sup> VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
25	20	19	11	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
26	25	31	39	PUFF DADDY & THE FAMILY ▲ <sup>2</sup> BAO BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
27	26	6	3	GANG STARR NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	6
28	37	29	30	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
29	32	20	3	MONTELL JORDAN OEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
30	40	38	31	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
31	41	36	40	SARAH MCLACHLAN ▲ <sup>2</sup> ARISTA 18970 (10.98/16.98)	SURFACING	2
32	30	32	54	THIRD EYE BLIND ▲ <sup>2</sup> ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
33	42	33	34	MASTER P ▲ <sup>2</sup> NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
34	31	22	9	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
35	33	30	25	MASE ▲ <sup>2</sup> BAO BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
36	35	16	4	CAPPADONNA RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE	3
37	46	47	43	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
38	48	35	4	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	30
39	22	—	2	AZ NOO TRYBE 56715/VIRGIN (10.98/16.98)	PIECES OF A MAN	22
40	45	40	22	METALLICA ▲ <sup>2</sup> ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
41	39	49	63	SPICE GIRLS ▲ <sup>5</sup> VIRGIN 42174* (10.98/16.98)	SPICE	1
42	38	8	3	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	8
43	43	34	11	PEARL JAM ▲ <sup>2</sup> EPIC 68164* (10.98 EQ/16.98)	YIELD	2
44	34	39	30	CHUMBAWAMBA ▲ <sup>3</sup> REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
45	61	53	18	NEXT ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	45
46	28	—	2	JERRY CANTRELL COLUMBIA 68147* (10.98 EQ/16.98)	BOGGY DEPOT	28
47	69	73	30	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	47
48	51	43	23	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	33
49	50	45	35	FLEETWOOD MAC ▲ <sup>3</sup> REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
50	53	58	46	TIM MCGRAW ▲ <sup>2</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	2
51	47	41	29	LOREENA MCKENITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
52	49	46	32	LEANN RIMES ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
53	63	61	10	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (8.98/12.98) HS	ZOOT SUIT RIOT	53
54	44	26	5	VAN HALEN WARNER BROS. 46662 (10.98/17.98)	VAN HALEN 3	4
55	56	44	20	ANDREA BOCELLI ● PHILIPS 539207 (10.98/16.98) HS	ROMANZA	37

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
56	54	51	29	THE VERVE ▲ VCHUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
57	36	63	50	HANSON ▲ <sup>4</sup> MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
58	74	85	6	FASTBALL HOLLYWOOD 162130 (8.98/12.98) HS	ALL THE PAIN MONEY CAN BUY	58
59	65	48	23	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
60	57	62	43	ROBYN ▲ RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	57
61	67	68	28	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
62	58	52	63	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	20
63	71	66	4	'N SYNC RCA 67613 (10.98/16.98)	'N SYNC	63
64	62	60	31	BEN FOLDS FIVE ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
65	55	54	32	AQUA ▲ <sup>2</sup> MCA 11705 (10.98/16.98)	AQUARIUM	7
66	64	55	18	VARIOUS ARTISTS ● POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
				<b>*** HOT SHOT DEBUT ***</b>		
67	NEW ▶		1	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	67
68	68	—	2	ANDREA BOCELLI PHILIPS 462033 (10.98/17.98)	ARIA — THE OPERA ALBUM	68
69	60	37	7	SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	4
				<b>*** PACESETTER ***</b>		
70	100	94	8	BIG BAD VOODOO DADDY COOLVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64
71	70	59	42	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
72	59	64	40	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
73	52	—	2	STABBING WESTWARD COLUMBIA 69329 (10.98 EQ/16.98)	DARKEST DAYS	52
74	77	65	14	THE LOX ● BAO BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	3
75	83	72	110	CELINE DION ▲ <sup>10</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
76	72	56	34	TRISHA YEARWOOD ▲ <sup>2</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
77	79	67	31	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
78	75	76	34	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
79	91	74	9	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67
80	66	21	3	COCOA BROVAZ OUCK OOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	21
81	85	80	48	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
82	82	79	31	BROOKS & DUNN ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
83	80	57	22	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
84	81	71	34	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
85	76	77	44	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
86	94	69	23	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
87	87	75	57	THE NOTORIOUS B.I.G. ▲ <sup>7</sup> BAO BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
88	93	90	28	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
89	90	83	5	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
90	84	97	114	JEWEL ▲ <sup>8</sup> ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
91	88	123	12	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	88
92	92	93	90	SUBLIME ▲ <sup>3</sup> GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
93	86	92	26	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
94	73	42	3	SCOTT WEILAND ATLANTIC 83084/AG (10.98/16.98)	12 BAR BLUES	42
95	114	81	4	PUBLIC ANNOUNCEMENT A&M 540882 (10.98/16.98)	ALL WORK, NO PLAY	81
				<b>*** HEATSEEKER IMPACT ***</b>		
96	122	115	4	SEMISONIC MCA 11733 (8.98/12.98) HS	FEELING STRANGELY FINE	96
97	89	119	27	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
98	104	78	16	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	78
99	99	84	52	MARY J. BLIGE ▲ <sup>2</sup> MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
				<b>*** HEATSEEKER IMPACT ***</b>		
100	109	138	5	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
101	96	98	14	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) HS	GROWING, PAINS	91
102	101	100	24	SAMMY KERSHAW ● MERCURY (NASHVILLE) 536318 (10.98 EQ/16.98)	LABOR OF LOVE	49
103	98	82	31	SOUNDTRACK ▲ <sup>2</sup> LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
104	NEW ▶		1	CLUTCH COLUMBIA 69113 (10.98 EQ/16.98) HS	THE ELEPHANT RIDERS	104
105	117	104	10	SOUNDTRACK RCA VICTOR 68904 (10.98/17.98)	THE FULL MONTY	99
106	97	110	57	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
107	108	102	30	OUR LADY PEACE ● COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	76

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
108	134	121	17	CHICO DEBARGE	KEDAR 53088*/UNIVERSAL (10.98/16.98) LONG TIME NO SEE	86
109	106	117	8	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA	NEMO STUDIO 56511/ANGEL (9.98/16.98) TIME TO SAY GOODBYE	71
110	102	120	30	BOYZ II MEN	MOTOWN 530819* (11.98/17.98) EVOLUTION	1
111	111	91	22	ERYKAH BADU	KEDAR 53109*/UNIVERSAL (10.98/16.98) LIVE	4
112	128	95	24	YANNI	VIRGIN 44981 (11.98/17.98) TRIBUTE	21
113	RE-ENTRY	3	3	ALL SAINTS	LONDON 828997/ISLAND (10.98/16.98) ALL SAINTS	113
114	115	112	84	FIONA APPLE	CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) TIDAL	15
115	78	70	10	VARIOUS ARTISTS	GRAMMY 11752/MCA (10.98/17.98) 1998 GRAMMY NOMINEES	11
116	103	108	24	VARIOUS ARTISTS	POLYGRAM TV/POLYDOR 555120/A&M (10.98/17.98) PURE DISCO 2	71
117	110	118	32	VARIOUS ARTISTS	TOMMY BOY 1214 (12.98/17.98) ESPN PRESENTS: JOCK JAMS VOLUME 3	23
118	112	86	4	VARIOUS ARTISTS	LAVA/ATLANTIC 83054/AG (10.98/16.98) LEGACY: A TRIBUTE TO FLEETWOOD MAC'S RUMOURS	86
119	129	106	4	PLAYA	DEF JAM 536386*/MERCURY (8.98 EQ/12.98) CHEERS 2 U	86
120	133	103	4	PROPELLERHEADS	DREAMWORKS 50031*/Geffen (8.98/12.98) DECKSANDRUMSANDROCKANDROLL	100
121	118	101	16	UNCLE SAM	STONECREEK 67731/EPIC (10.98 EQ/16.98) UNCLE SAM	68
122	116	50	3	FATAL	RELATIVITY 1622* (10.98/15.98) IN THE LINE OF FIRE	50
123	153	176	3	VARIOUS ARTISTS	BEAST 5411/SIMITAR (10.98/16.98) BOOM!	123
124	126	109	21	2PAC	AMARU 41630*/JIVE (19.98/24.98) R U STILL DOWN? (REMEMBER ME)	2
125	121	126	42	CLAY WALKER	GIANT (NASHVILLE) 24674/WARNER BROS. (NASHVILLE) (10.98/16.98) RUMOR HAS IT	32
126	137	149	103	DAVE MATTHEWS BAND	RCA 66904 (10.98/16.98) CRASH	2
127	139	128	5	CECE WINANS	PIONEER 92793/AG (10.98/16.98) EVERLASTING LOVE	107
128	119	96	23	BARBRA STREISAND	COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND	1
129	113	87	4	JOURNEY	COLUMBIA 69139 (10.98 EQ/17.98) GREATEST HITS LIVE	79
130	107	166	3	SOUNDTRACK	TVT SOUNDTRAX 8180/TVT (10.98/17.98) LOST IN SPACE	107
131	144	—	2	SELENA	EMI LATIN 94110 (19.98/30.98) ANTHOLOGY	131
132	130	158	52	GEORGE STRAIT	MCA NASHVILLE 11584 (10.98/16.98) CARRYING YOUR LOVE WITH ME	1
133	135	125	32	BLINK 182	CARGO 11624*/MCA (10.98/16.98) DUDE RANCH	67
134	159	139	4	SYLK-E. FYNE	GRAND JURY 67551*/RCA (10.98/16.98) RAW SYLK	134
135	131	113	23	ENYA	REPRISE 46835/WARNER BROS. (11.98/17.98) PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
136	147	122	19	THREE 6 MAFIA	RELATIVITY 1644 (10.98/15.98) CHPT. 2: WORLD DOMINATION	40
137	105	134	42	SOUNDTRACK	COLUMBIA 68169* (10.98 EQ/17.98) MEN IN BLACK—THE ALBUM	1
138	95	—	2	4HIM	BENSON 82205/VERITY (10.98/16.98) OBVIOUS	95
139	152	150	34	INSANE CLOWN POSSE	ISLAND 524442 (10.98/16.98) THE GREAT MILENKO	63
140	142	140	47	GOD'S PROPERTY	FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE (10.98/16.98) GOD'S PROPERTY	3
141	125	107	3	SANTANA	COLUMBIA 65561 (10.98 EQ/16.98) THE BEST OF SANTANA	107
142	165	133	6	KEITH WASHINGTON	SILAS 11744/MCA (10.98/16.98) KW	125
143	123	99	15	SOUNDTRACK	ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM	25
144	120	148	75	SOUNDTRACK	WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98) SPACE JAM	2
145	141	88	8	OL SKOOL	KEIA 53104*/UNIVERSAL (10.98/16.98) OL SKOOL	49
146	188	155	9	JAGGED EDGE	SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) A JAGGED ERA	123
147	158	154	23	OZZY OSBOURNE	EPIC 67980 (10.98 EQ/17.98) THE OZZMAN COMETH	13
148	150	105	13	YOUNG BLEED	NO LIMIT 50738*/PRIORITY (10.98/16.98) ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	10
149	182	192	3	EDWIN MCCAIN	LAVA/ATLANTIC 82995/AG (10.98/15.98) MISGUIDED ROSES	149
150	162	143	12	VARIOUS ARTISTS	VERITY 43109 (17.98/19.98) WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	100
151	156	145	42	PRODIGY	XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98) THE FAT OF THE LAND	1
152	151	161	48	SISTER HAZEL	UNIVERSAL 53030 (10.98/15.98) SOMEWHERE MORE FAMILIAR	47
153	145	127	25	VARIOUS ARTISTS	ARISTA 18988 (10.98/16.98) ULTIMATE DANCE PARTY 1998	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
154	146	169	35	CLINT BLACK	RCA (NASHVILLE) 67515/RLG (10.98/16.98) NOTHIN' BUT THE TAILLIGHTS	43
155	169	157	81	TOOL	FREEWORLD 31087* (10.98/16.98) AENIMA	2
156	184	151	7	BEENIE MAN	SHOCKING VIBES 1513*/MP (9.98/14.98) MANY MOODS OF MOSES	151
157	166	124	3	FUEL	550 MUSIC 68554*/EPIC (7.98 EQ/11.98) SUNBURN	124
158	127	—	2	THE SUICIDE MACHINES	HOLLYWOOD 162060* (8.98/12.98) BATTLE HYMNS	127
159	154	156	22	JOHN MELLENCAMP	MERCURY 536738 (11.98 EQ/17.98) THE BEST THAT I COULD DO 1978 - 1988	33
160	132	116	7	MICHAEL CRAWFORD	ATLANTIC 83076/AG (10.98/16.98) ON EAGLE'S WINGS	57
161	183	152	5	MARC COHN	ATLANTIC 82909/AG (10.98/16.98) BURNING THE DAZE	114
162	140	137	4	GEORGE WINSTON	WINDHAM HILL 11266 (10.98/17.98) ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS	137
163	148	129	24	B.B. KING	MCA 11711 (10.98/17.98) DEUCES WILD	73
164	124	132	8	JOHN LENNON	PARLOPHONE 21954*/EMI-CAPITOL (10.98/16.98) LENNON LEGEND — THE VERY BEST OF JOHN LENNON	65
165	171	130	4	VARIOUS ARTISTS	JAKE 90188*/INTERSCOPE (11.98/17.98) D.J. MAGIC MIKE PRESENTS BOOTYZ IN MOTION	130
166	RE-ENTRY	4	4	VARIOUS ARTISTS	CTW/SESAME STREET 63432/SONY WONDER (9.98 EQ/13.98) ELMOPALOOZA!	166
167	160	171	49	SOUNDTRACK	EMI LATIN 55535 (10.98/16.98) SELENA	7
168	143	160	6	JIMMY RAY	EPIC 69104 (10.98 EQ/16.98) JIMMY RAY	112
169	RE-ENTRY	11	11	SOUNDTRACK	CAPITOL 55631 (10.98/16.98) BOOGIE NIGHTS	84
170	189	195	3	THE CARPENTERS	A&M 540838 (10.98/17.98) LOVE SONGS	170
171	157	136	9	ANI DIFRANCO	RIGHTEOUS BABE 012 (10.98/16.98) LITTLE PLASTIC CASTLE	22
172	168	167	9	VARIOUS ARTISTS	KOCH 8709 (10.98/16.98) WWF WORLD WRESTLING FEDERATION THE MUSIC VOL. 2	165
173	192	164	38	JOE	JIVE 41603* (11.98/16.98) ALL THAT I AM	13
174	164	141	24	JAY-Z	ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98) IN MY LIFETIME, VOL. 1	3
175	155	175	25	DAVE MATTHEWS BAND	BAMA RAGS 67587/RCA (19.98 CD) LIVE AT RED ROCKS 8.15.95	3
176	178	184	41	LILA MCCANN	ASYLUM 62042/EEG (10.98/16.98) LILA	86
177	163	131	7	JOE SATRIANI	EPIC 68018 (10.98 EQ/16.98) CRYSTAL PLANET	50
178	174	183	84	DEANA CARTER	CAPITOL NASHVILLE 37514 (10.98/15.98) DID I SHAVE MY LEGS FOR THIS?	10
179	138	168	24	VARIOUS ARTISTS	SPARROW 51629 (15.98/17.98) WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
180	173	172	55	TONIC	POLYDOR 531042/A&M (10.98/16.98) LEMON PARADE	28
181	161	165	94	THE WALLFLOWERS	INTERSCOPE 90055 (10.98/16.98) BRINGING DOWN THE HORSE	4
182	193	—	2	VARIOUS ARTISTS	INTERSCOPE 9526 (13.98/18.98) BOOTY MIX 3 — WIGGLE PATROL	182
183	198	178	6	SEVENDUST	TVT 5730 (10.98/15.98) SEVENDUST	165
184	185	177	98	METALLICA	ELEKTRA 61923*/EEG (10.98/16.98) LOAD	1
185	179	162	61	JONNY LANG	A&M 540640 (10.98/16.98) LIE TO ME	44
186	180	—	2	DAVINA	LOUD 67536*/RCA (10.98/16.98) BEST OF BOTH WORLDS	180
187	187	170	21	VARIOUS ARTISTS	TOMMY BOY 1234 (12.98/17.98) MTV PARTY TO GO 98	50
188	RE-ENTRY	12	12	KENNY CHESNEY	BNA 67498/RLG (10.98/16.98) I WILL STAND	95
189	RE-ENTRY	24	24	THE CRYSTAL METHOD	CITY OF ANGELS/OUTPOST 30003*/Geffen (8.98/12.98) VEGAS	92
190	175	180	93	LEANN RIMES	CURB 77821 (10.98/15.98) BLUE	3
191	176	159	72	DRU HILL	ISLAND 524306 (10.98/16.98) DRU HILL	23
192	190	193	27	JOHN MICHAEL MONTGOMERY	ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98) GREATEST HITS	33
193	167	135	29	BOB DYLAN	COLUMBIA 68556 (10.98 EQ/16.98) TIME OUT OF MIND	10
194	NEW	1	1	TWILA PARIS	SPARROW 51627 (10.98/15.98) PERENNIAL — SONGS FOR THE SEASON OF LIFE	194
195	196	186	34	COLLIN RAYE	EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98) THE BEST OF COLLIN RAYE — DIRECT HITS	33
196	170	111	6	KILLAH PRIEST	GEFFEN 24971* (10.98/16.98) HEAVY MENTAL	24
197	191	173	9	VARIOUS ARTISTS	MOTOWN 530849 (29.98 CD) MOTOWN 40 FOREVER	65
198	177	153	6	THE MAVERICKS	MCA NASHVILLE 70018 (10.98/16.98) TRAMPOLINE	96
199	RE-ENTRY	9	9	RICKY MARTIN	SONY DISCOS 82653/SONY (9.98 EQ/14.98) VUELVE	81
200	RE-ENTRY	2	2	PULP	ISLAND 524492 (10.98/16.98) THIS IS HARDCORE	114

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 124	The Carpenters 170	Fastball 58	K-Ci & JoJo 7	John Michael Montgomery 192	Santana 141	Spice Girls 20, 41	Legacy: A Tribute To Fleetwood
4Him 138	Deana Carter 178	Fatal 122	Sammy Kershaw 102	Billie Myers 101	Joe Satriani 177	Stabbing Westward 73	Mac's Rumours 118
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## NASHVILLE INDUSTRY TAKES STOCK AFTER TORNADOES

(Continued from page 6)

the Turf, was demolished. Tootsie's Orchid Lounge and Robert's Western Wear across Broadway received only superficial damage.

Performers and animals from the Shrine Circus were in Municipal Auditorium when the storm hit that building, knocking out 47 of the building's plate-glass windows.

Construction on the Tennessee Oilers' football stadium across the Cumberland River from downtown will be delayed at least two weeks, officials said, after the tornado snapped off three huge cranes in the stadium's center. Wooden scaffolds at the site were scattered "like popsicle sticks," said one worker.

The Ryman Auditorium missed the brunt of the storms' wrath but still suffered exterior damage that Ryman GM Steve Buchanan estimates will run \$100,000 to repair. Two of the historic building's original windows were destroyed, shingles were blown off, and the flashing was stripped from the exterior.

During the storm, Jeff Boyet and Matt Newton, who will star in the upcoming Ryman production of an Everly Brothers stage show ("Bye Bye Love"), performed for several dozen travel writers and tourists who had taken shelter there. "They kept everyone's minds off what was going on outside," says Buchanan.

A private concert that night was canceled, but an April 17 appearance by the Los Angeles Guitar Quartet and an April 18 concert by the Chieftains went ahead as scheduled at the Ryman. Tours of the Ryman resumed as well.

Despite damage to downtown hotels, Gospel Music Week (scheduled for April 19-24) and the April 23 Dove Awards show went ahead as planned (see story, page 8).

The Tin Pan South festival downtown, scheduled for April 16-17, was canceled due to damage to different venues and the power outage. Sherrié Austin's scheduled April 17 concert—which would have been her Nashville debut—at the Wildhorse Saloon was also canceled.

The Jerry Jones Guitars factory on Church Street lost its front just as the employees safely made it to the basement.

Curb Records artist David Kersh was filming a video for his single "Wonderful Tonight" near downtown when the storm hit, and his camera crew captured part of it on film. The footage was later shown on TNN's "Today's Country" show.

Near the Opryland complex, the E.W. Wendall building—Gaylord Entertainment's headquarters—had its entire third floor blown out, and the building has since become a major tourist attraction. There were no major injuries there.

At the nearby Opryland Hotel, a convention of the Midwest Travel Writers Assn. was unaffected, as were Grand Ole Opry shows. Cruises on the General Jackson

showboat on the Cumberland River resumed after the all-clear signal was sounded.

Authorities said the fact that there was no loss of life here was due to the fact that TV and radio stations closely tracked the storms, and early warnings by both radio and TV let people in the storms' paths take cover.

WSM-AM and WSM-FM combined their staffs and signals for one continuous simulcast news and call-in show on the FM band for the duration of the emergency and for cleanup efforts the next day.

"We're the primary station in this area for the EANS [emer-

gency action notification system]," says PD Kyle Cantrell, "so we were being fed constant dispatches from the weather service. The funny thing is, the station wasn't damaged during the storms at all, but we took a big lightning hit that night that knocked a lot of stuff out."

An early estimate of the storms' damages to the city was put at \$100 million. More than 2,000 homes and several hundred businesses were badly damaged.

Davidson County, where Nashville is located, and five other Tennessee counties were declared federal disaster areas by President Clinton.

## LINDA MCCARTNEY DIES

(Continued from page 8)

lives. We will never get over it, but I think we will come to accept it." British Prime Minister Tony Blair spoke of her "tremendous contribution across a whole range of British life."

Linda McCartney's ashes were scattered in the countryside near her family's home in Peasmarsh, East Sussex, in a quiet ceremony attended by Sir Paul; their children, Stella, James, and Mary; and Linda's daughter from her first marriage, Heather.

Shortly before her death, Linda and Paul had worked on songs of hers. An album of this material will be released in her memory, according to Paul McCartney publicist Geoff Baker, who adds that he does not yet know if the set will go through EMI, the Beatles and McCartney's longtime label home. EMI and Apple Corps spokesmen said they had not yet been approached about the release.

Born Sept. 24, 1941, in New York, Linda Louise Eastman was part of a wealthy family with show-business connections. Her father was a successful copyright lawyer and a partner in the firm of Eastman & Eastman, who were later appointed general counsel to the Beatles' Apple label. After the death of her mother in an airplane crash, the teenage Linda married a fellow college student, Melvin See, but the relationship was short-lived.

She found her first career path after moving to Tucson, Ariz., where she started, but did not complete, a course in photography. In 1966, while working as a receptionist for Town & Country, the New York society magazine, she "intercepted" an invitation to a press launch being thrown by the Rolling Stones and succeeded in taking exclusive pictures of the band. The breakthrough changed her life, and she became one of Rolling Stone magazine's earliest photographers, working with many of the most noted rock icons of the '60s.

Linda met her future husband at the launch of the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" album in 1967. Paul, the last Beatle bachelor, was dating actress Jane Asher at the time, but amid much controversy and disapproval

married Linda on March 12, 1969, in London, eight days before John Lennon was to marry Yoko Ono in Gibraltar.

Cynics in the music world and beyond may have knocked the marriage, but Paul and Linda were to enjoy one of the rock fraternity's closest and most enduring relationships: In 29 years of marriage, they spent only one night apart. Further skepticism greeted Paul's decision to appoint Linda a member of his new band, Wings, but she played keyboards and sang on their enormously successful series of albums and tours.

But as a part-time photographer, Linda continued to win acclaim with a number of exhibitions and book compilations of her work. Combining this with the McCartneys' quiet, rural home life at homes in England and Scotland, she produced a number of memorable images for Wings and McCartney records, notably the "baby in the jacket" picture featuring their daughter Mary on the cover of his self-titled debut solo album in 1970.

In the '80s, Linda became a noted campaigner for animal rights and vegetarianism, becoming a successful author with such books as "Home Cooking" in 1989. This led to the creation of her own brand of prepacked vegetarian meals and a business that had a reported turnover of 34 million pounds within four years, as the McCartneys became high-profile advocates of ecological awareness.

Musically, her influence on her husband will be remembered in the countless love songs he wrote for her, from "Lovely Linda" on "McCartney" through "Long Haired Lady" from 1971's landmark "Ram" album to tracks on his most recent "Flaming Pie" set such as "Heaven On A Sunday."

An exhibition of Linda's photographs is being planned in New York, and another recipe book was already slated to be published later in the year.

In a statement, Beatles producer Sir George Martin said of Linda, "Paul has to bear the grief of not only losing his love and the linchpin of his family, but also the best friend he ever had."



by Geoff Mayfield

**HOLLYWOOD HELPS AGAIN:** The album of the year, so far, is a soundtrack. Now it appears that The Billboard 200's next chart-topper might also hail from Hollywood.

"City Of Angels," which continues to be the top performer at the box office, is now a big deal at music stores, moving more than 152,000 units for the week. Sources say the soundtrack—with selections by Alanis Morissette, Sarah McLachlan, U2, Peter Gabriel, Paula Cole, and others—has emerged as the top seller at key music chains the Musicland Group (which includes Sam Goody), Camelot Music, Warehouse Entertainment, and Best Buy.

In fact, "Angels" is the leading seller at music specialty stores. It trails only "Titanic" (268,000 units) and No. 2 Celine Dion (163,000 units) because it still lags at mass merchants, where it ranks at No. 9. However, the soundtrack has momentum in that sector, too, rising to No. 3 at the Target chain and showing fast growth at Anderson Merchandisers and Handleman Co. Thus, "Angels" looks like the best bet to finally tip the "Titanic" soundtrack.

For the second consecutive week, "Angels" shows the big chart's largest percentage gain, this time with a 40.6% improvement. In this very soft post-Easter week, that growth looks especially large, earning the Greatest Gainer trophy, with the title's 44,000-unit improvement (exceeding 152,000 units for the week), and a 7-3 jump.

**DOWNBEAT:** A saying much older than the lyrics to Blood, Sweat & Tears' "Spinning Wheel" states the unassailable truth that "what goes up must come down," an appropriate thought in the week that follows a holiday bonanza like that of Easter. Consequently, only five of the albums in last issue's top 100 show any kind of gain over the previous week, and industry-wide album sales (including catalog titles) trail those of the previous week by 13.5%. The release schedule plays a role in the downturn, too, as last issue's chart featured six entries in the top 30, including two in the top 10, while this issue's highest debut, by Quincy Jones discovery Tamia, enters the chart all the way down at No. 67.

Happily, in the more critical comparison, the week's album volume leads that of the comparable 1997 week by a 6.5% gap.

**BIG SPLASHES, SHORT RIPPLES:** That the industry leads 1997's year-to-date album pace by an 8.2% margin has much to do with the larger-than-average numbers that were piled up in the first quarter by "Titanic" and Celine Dion's "Let's Talk About Love," titles that were released toward the end of last year. The '98 release schedule has also contributed to the uptick, with a like number of titles debuting in the top 10 as did during the same time last year.

From the start of last year through the May 2 issue, there were 14 albums that debuted in the top 10; actually, it should have been 15, because the Notorious B.I.G. saw street-date violations leak his posthumous album on the chart at No. 176 a week before it bounded up to the No. 1 slot. This year, 16 have entered in the top 10.

However, the albums that have entered in that high terrain this year have faded quickly. Nine of the 16 spent just one week in the top 10; eight of those nine were rap titles. Also from the rap camp, Scarface spent just two weeks in the top 10, while Master P affiliates Silkk The Shocker and C-Murder hung in for three weeks. Rookie Natalie Imbruglia has had three nonconsecutive weeks in the top 10; Pearl Jam and Eric Clapton each had four top 10 weeks. The queen of consistency has been Madonna, who has held in the top 10 for all of her seven chart weeks.

Of the 14 titles that started in the top 10 during the first four months of '97, 11 stayed there for three weeks or less. Spice Girls had the longest run in the penthouse, with 33 nonconsecutive weeks in the top 10, while Erykah Badu's first album had an 11-week run there and LeAnn Rimes' "Unchained Melody/The Early Years" had nine straight weeks in the top 10.

**LONG AND WINDING ROAD:** From Jerry Garcia to Kurt Cobain, from Selena to 2Pac and the Notorious B.I.G., we know the passing of a recording artist incites sales spikes, but what happens when an adored musician loses a loved one? It will be curious to see what effect, if any, the death of Paul McCartney's wife, Linda, will have on the sale of his albums.

Given the very personal kinship that fans hold for the Beatles' music, the band's indelible stamp on popular culture, and the long and dear relationship that Paul obviously held with his mate, Linda's passing, for many, has the heart-tugging feel of a death in the family. Coverage of her death noted that she inspired many of his songs and that his latest album, "Flaming Pie," contained some of her final vocal contributions.

## MICHAEL W. SMITH BRINGS OUT 'LIFE'

(Continued from page 13)

as being named one of People magazine's "50 most beautiful people."

He's scored numerous hit singles at Christian radio and is one of a handful of Christian artists to achieve mainstream radio success with songs like "Place In This World," "I Will Be Here For You," and "Cry For Love."

"This is definitely different from the last album," Smith says. "I still think it's Smitty, but I think it's the best thing I've done. Whether anyone else will feel that way or not, we'll just have to wait and see, but it's a much more commercial record than the last one. I didn't necessarily set out to do that. I just make the kind of record I feel like making."

Smith recorded 26 songs for the album. "It kept getting postponed," he says. "We finally decided we had to draw the line somewhere and release this thing, but I'm glad we waited. It's a much better album than it would have been in the fall."

Smith says Zomba's Clive Calder kept encouraging him to take his time and record the right songs. "He said, 'You've got a great record, but might be missing that one song. Maybe you should go to London and work with a different producer,'" Smith says. "So we started exploring other ideas, which took us to London to work with Stephen Lipson [Annie

Lennox, Jars Of Clay] and write with a guy named Nik Kershaw. I also had a chance to write for the 'Titanic' movie, and that song ['In My Arms'] is on my record."

In addition to Lipson and Kershaw, Smith served as a co-producer on the album with Mark Heimermann, well-known in the Christian community for his work with de Talk and Jaci Velasquez. The songs cover a wide range of territory, such as "Matter Of Time," written for his wife, Debbie; the infectious eclectic current single, "Love Me Good"; an instrumental tribute to Rich Mullins, "Song For Rich"; and the anthemic "Live The Life."

Reunion VP of marketing Michelle Fink feels the album will have wide-

-ranging appeal, and she's excited about the marketing synergy between Reunion and Jive. (Both are owned by parent company Zomba. Reunion is part of the Provident Music Group of Christian labels.)

"The whole process of this record has been a joint process with Jive in New York and actually Zomba worldwide," she says of the release, which is being distributed to the Christian market via Provident Music Distribution and to the general market internationally through BMG. "[Zomba CEO] Clive Calder has caught the vision for this record and pushed the buttons for Michael internationally."

Following last year's multi-platinum success when Jive promoted Bob Carlisle's "Butterfly Kisses" to

the mainstream, expectations are high for the Reunion/Jive co-promotion of Smith's new work.

"This is a major priority for us," says Jive GM/senior VP Tom Carrabba. "We are going to tap into his core audience relatively quickly, but the challenge here will be to parlay that into what we all hope will happen—a major project in the general market as well as the [Christian Booksellers Assn. market]."

The project got off to a good start last fall when the first single, "Live The Life," was released to Christian radio and retail.

Of the songs Smith recorded for the new album that didn't make it onto the U.S. release, several are surfacing on other products. "Once

Again" is being included on the version of the album that is being released in Japan, and a tune called "Evening Show" is included with the current single, "Love Me Good," which was released to Christian radio in March. On April 7, the single went to both Christian and general market retailers, priced at \$1.99 for CDs and \$1.49 for cassettes.

"It's a catalyst piece of product to get people interested and aware of the new album coming out," says Fink. "At Christian retail, the single is stickered with a \$2-off [album] coupon. At the time, if they buy the single and pre-reserve a copy of the new record, they [also] get a free 'Live The Life' bracelet."

Fink says Christian retailers have "Smitty centers" with floor displays that include Smith's book and the CD single. The Family Christian Stores chain is also running promotions.

Expectations are clearly high, but KSBJ-FM Houston PD John Hull thinks the album will meet them. "This is going to be Michael W. Smith's biggest record. It has everything his core audience loves about Michael," he says.

Jive, meanwhile, is taking the single to mainstream radio, including top 40. Carrabba says the single will be supported by a video.

Smith is managed by Blanton/Harrell Entertainment and booked by Creative Artists Agency.

According to Smith, he'll spend most of the summer with his family (he's a father of five) and will begin touring again full force Sept. 1.

## STEVEN CURTIS CHAPMAN TOPS DOVE AWARDS

(Continued from page 8)

of the year for "Conspiracy No. 5." World Wide Message Tribe also took home two Doves: one in the rap/hip-hop recorded song category for "Jumping In The House Of God" and another for album of the year for "Revived." God's Property won album of the year for "God's Property" and urban recorded song for "Stomp."

Crystal Lewis won her first Dove in the female vocalist category and took honors for Spanish-language album of the year for "La Belleza De La Cruz." Jars Of Clay won its second consecutive Dove in the group category.

Three contemporary Christian divas who hadn't taken home Doves in recent years won again: Amy Grant netted the pop/contemporary album of the year for "Behind The Eyes," Sandi Patty won for inspirational album for "Artist Of My Soul," and Kathy Troccoli won inspirational recorded song for "A Baby's Prayer."

Hosted by John Tesh and Naomi Judd and produced by High Five Entertainment, the Dove Awards were broadcast on TNN and TNT-Latin America. The Doves are voted on by

the association's members.

The following is a partial list of winners from the 41 awarded categories:

**Song of the year:** "On My Knees," Jaci Velasquez, written by David Mullen, Nicole Coleman-Mullen, and Michael Ochs (Myrrh).

**New artist:** Avalon (Sparrow).

**Producer:** Brown Bannister.

**Modern rock/alternative recorded song:** "Some Kind Of Zombie," Audio Adrenaline, written by Mark Stuart, Barry Blair, Will McGinniss, and Bob Herdman (ForeFront).

**Southern gospel recorded song:** "Butterfly Kisses," Tim Greene, written by Bob Carlisle and Randy Thomas (New Haven). (This song won song of the year and inspirational song of the year at last year's Doves.)

**Bluegrass recorded song:** "Children Of The Living God," Fernando Ortega & Alison Krauss, written by Fernando Ortega (Myrrh).

**Country recorded song:** "The Gift," Collin Raye & Jim Brickman, written by Jim Brickman and Tom Douglas (Epic/Word Nashville).

**Traditional gospel recorded song:** "I Go To The Rock," Whitney Houston, written by Dottie Rambo (Arista).

**Contemporary gospel recorded song:** "Up Where I Belong," BeBe & CeCe Winans, written by Will Jennings, Jack Nitschi, and Buffy Sainte-Marie (Sparrow).

**Modern rock/alternative album:** "Caedmon's Call," Caedmon's Call (Warner Alliance).

**Southern gospel album:** "Light Of The World," the Martins (Spring Hill).

**Bluegrass album:** "Bridges," the Isaacs (Horizon).

**Country album:** "Hymns From The Ryman," Gary Chapman (Word Nashville).

**Traditional gospel album:** "A Miracle In Harlem," Shirley Caesar (Word Gospel).

**Contemporary gospel album:** "Pray," Andrae Crouch (West/Warner Bros.).

**Instrumental album:** "Invention," Phil Keaggy, Wes King & Scott Dente (Sparrow).

**Praise & worship album:** "Petra Praise 2: We Need Jesus," Petra (Word).

**Shortform music video:** "Colored People," de Talk (ForeFront).

**Longform music video:** "A Very Silly Sing-A-Long," Veggie Tales (Big Idea/Everland Entertainment).

**Enhanced CD:** "Live The Life," Michael W. Smith (Reunion).

**Recorded music packaging:** "Sixpence None The Richer," Sixpence None The Richer (Squint Entertainment).

**Children's musical album:** "Sing Me To Sleep Daddy," various artists (Brentwood Kids Co.).

**Musical of the year:** "My Utmost For His Highest... A Worship Musical," written by Claire Cloninger and Gary Rhodes (Word Music).

## TREANA MAKES BACKYARD BOW

(Continued from page 13)

when his label handled TAG's 1991 release, "Contagious." It contained "The Way I Feel," which reached No. 64 on the Hot 100 Singles chart.

"They had moderate success and went back to England no longer under contract with us," he says. "But a year ago, her management company [Showcase Management] came back to us with a few solo tracks. We approved of the new pop direction she was going in and signed up to do the album. We are convinced she will be a voice of the future."

Because of Treana's style, Gullo says the label will push for radio play at several formats, including AC, mainstream top 40, modern adult, and even modern rock.

"Naked On You," a melodic discussion of uncontrollable desire, is the No. 2 most-requested song at top 40 AC WPLL Miami. An accompanying video was added to the Box and several regional video shows, and it will be serviced to VH1 and MTV in the next month.

Treana is thrilled to hear that programmers are warming up to the song but still feels a little strange about its intimate meaning. "I'd never written a song like that before," she says. "I was venting and getting over something really personal. It's weird to hear my life on the radio, but it's quite catchy, and I guess people can relate to it."

The early on-air response has Gullo expecting good sales. To buffer the radio play, Backyard/All American, which also publishes the songs, supplied retailers with posters, flats, and in-store play copies.

He also did a major mailing of the CD in a gift box to a group he calls "the real movers and shakers." Attached was a note reading, "When something this special comes along, it must be shared."

"I sent it to celebrities, heads of soundtrack labels, and movie company people," he says. "Someone is bound to hear it and ask her to tour with them or to do a song for their next movie or compilation."

Backyard, which is distributed by WEA, introduced Treana to many retail contacts at the distributor's National Assn. of Recording Merchandisers party on Alcatraz. The label also has been shipping her and her guitar from one coast to the other to do radio station visits and in-stores and to play for WEA account representatives and store staffs.

Bob Reamer, buyer at Borders, said the chain will be putting the CD in its emerging-artists listening post with a special sticker price.

"She came by to play a few songs for us, and it made me want to seek out the record and hear more," he says. "She has a wonderful voice with a Celtic touch to it, and it flourishes in midtempo folk pop songs. She could be really big if she gets associated with the Lilith Fair singer/songwriter category that's so in vogue."

Treana, who is seeking a booking agent, will take the summer off before coming back to tour the States with a full band in the fall.

"I want to get those guys over here to do shows. It's more fun than just me and my guitar for a whole set," she says.

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## Asian Music Conference To 'Re-Invent The Future'

N2K/Music Boulevard chairman/CEO Larry Rosen is the latest music industry leader set for a prominent role at the Billboard/MTV Asian Music Conference, which takes place May 17-18 in Hong Kong. He will take part in a key conference session entitled "Re-Inventing The Future," which will explore the shape of the entertainment business in the 21st century (also known as the "dragon" century) including the online delivery of music.

Rosen is among the newest confirmed participants at the groundbreaking conference, which is designed as a forum for debate and discussion of the most pressing issues in the Asia/Pacific region. Industry professionals from Asia, North America and Europe are expected to attend the event, which will be held at The Regent Hotel, Hong Kong. It will open with a reception Sunday, May 17, and continue the next day with a full schedule of panels and speakers. Delivering a keynote address will be PolyGram Far East president Norman Cheng.

The opening panel on May 18 includes Avex chairman Tom Yoda, Rock Records Group president Sam Duann, and EMI Music Asia senior VP S.P. Beh. This session, "The 900-Pound Gorilla," will explore the impact of Asia's economic crisis on the music business, and how national, regional, and multinational companies are responding to the challenges.

"Today's Talent And The Two-Minute (That Long?) Career" will look at the latest trends in artist development, with a line-up of panelists including Fun Music's Florence Chan, BMG/Music Impact's Landow Lee, Midas Promotions' Michael Hosking, and the Mushroom Group's Michael Gudzinski.

"Antipiracy: What Have You Done For Us Lately?" will present an up-to-the-minute analysis of the Asia/Pacific music industry's ongoing drive to protect intellectual property. Among the panelists will be J.C. Giouw (IFPI), Christopher Britton (KPS Retail), John McLellan (Haldanes), and Julio Ribeiro (Indian Music Industry).

The Asian Music Conference will close with a special reception sponsored by the National Music Publishers' Association/Harry Fox Agency.

Registration inquiries should be directed to Melissa Leung, Hamilton's, 18/F Wilson House, 19-27 Wyndham Street, Central, Hong Kong; telephone 852-2846-3184, fax 852-2846-3186. The registration fee is \$200 (U.S.) and a special AMC room rate is available at The Regent Hotel.

For further information, contact Laxmi Hariharan at MTV Networks Asia, 65-420-7195, fax 65-221-6016; Gayle Lashin at Billboard New York, 212-536-5225, fax 212-536-1400; or Linda Nash at Billboard London, 171-323-6686, fax 323-2314/2316.



## TV Listings On Billboard Online

Billboard Online, the Internet home of Billboard magazine, has added weekly listings of music-related programs on U.S. television. The listings are provided by Rock On TV and cover all of the major broadcast and cable outlets for musical artists.

The listings typically cover such late-night programming as "The Tonight Show With Jay Leno," "Late Show With David Letterman," and "Vibe"—specifying the night's musical guests for each show. There are also listings for key cable programs featuring

music on such channels as MTV, VH-1, E!, HBO, HBO2, A&E, Bravo, MuchUSA, and others.

Also covered are special events such as awards shows, major documentaries, network shows such as "ABC In Concert," and syndicated programs such as "Sessions At West 54th."

The listings are updated weekly and provide the channel and subject or musical guest of each program. And like so many of the other features on Billboard Online, the listings are free and available to all Web surfers at [www.billboard.com](http://www.billboard.com).

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## Twain Tracks; Ship Sails Past 'Exodus'

WHO WILL BE next after Next? If the pattern of No. 1 singles on the Hot 100 in 1998 continues, "Too Close" (Arista) will drop from pole position next issue—every single to reach the pinnacle this year has only stayed there for two or three weeks. The most likely contender to succeed the current chart-topper is the record that speeds 5-2, "You're Still The One" (Mercury) by Shania Twain.

By jumping into the runner-up slot this issue, Twain ties the mark for having the highest-ranking single on the Hot 100 by a country artist in the '90s. She's equal with LeAnn Rimes, who peaked at No. 2 late last year with her still-charting "How Do I Live" (Curb), which falls 26-27 in its 46th chart week.

Twain only has to rise one position to have the highest-charting country single of the decade on the pop chart. In fact, she would be the first country artist to rule the survey since Kenny Rogers and Dolly Parton teamed up for the Bee Gees-composed "Islands In The Stream" in October 1983. Twain would also give the Mercury label its first No. 1 on the Hot 100 since Hanson's "MMMBop," which was king of the hill a year ago this month.

While she waits to rule over the pop world, Twain can content herself with being No. 1 on three different charts this issue. "You're Still The One" replaces Jo Dee Messina's "Bye Bye" (Curb) at the top of Hot Country Singles & Tracks and holds at No. 1 for the seventh week on Top Country Singles Sales. Twain's "Come On Over" album rules Top Country Albums for the 10th week.

Whoever is next after Next on the Hot 100 will have the eighth No. 1 hit of 1998. That equals the number of

chart-topping titles in all of 1996 and is only one behind the total of No. 1 songs in 1997. That should dispel the myth that chart methodologies introduced in 1991 are responsible for the rash of No. 1 hits that have had extended runs at the top of the chart. There are a number of factors responsible for the quick turnover of hits this year, including the number of singles released in limited quantities (such as Celine Dion's "My Heart Will Go On" and K-Ci & JoJo's "All My Life") and the noncommercial release of potential No. 1 songs ("Torn" by Natalie Imbruglia).

**'TITANIC' SCORES:** Ironically, just as the Hot 100 has speeded up, The Billboard 200 has slowed down. That's due to the phenom-

nal success of the "Titanic" soundtrack, which this issue becomes the longest-running No. 1 soundtrack that is primarily an instrumental score in history. Racking up its 15th week on top, "Titanic" sails past the 14-week record set by "Exodus" in 1961. If the James Horner score can remain anchored in its current position for four more weeks, it will have the longest consecutive run at No. 1 since Prince's "Purple Rain" in 1984.

**THE GREAT XScape:** Will the new single by Atlanta's Xscape become the most successful song about "Arms" since the Supremes' No. 1 hit from 1965, "Back In My Arms Again"? Hot Shot Debut honors on the Hot 100 go to "The Arms Of The One Who Loves You," the new Diane Warren-penned ballad for the group that scored its biggest hit to date with its first single, "Just Kickin' It." That So So Def release peaked at No. 2 in 1993.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998	1997	1998
TOTAL	218,532,000	234,233,000 (UP 7.2%)	CD	136,650,000 155,884,000 (UP 14.1%)
ALBUMS	180,255,000	194,963,000 (UP 8.2%)	CASSETTE	43,213,000 38,632,000 (DN 10.6%)
SINGLES	38,277,000	39,270,000 (UP 2.6%)	OTHER	392,000 447,000 (UP 14%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,079,000	11,399,000	2,680,000
LAST WEEK	LAST WEEK	LAST WEEK
16,000,000	13,182,000	2,818,000
CHANGE	CHANGE	CHANGE
DOWN 12%	DOWN 13.5%	DOWN 4.9%
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
13,327,000	10,698,000	2,629,000
CHANGE	CHANGE	CHANGE
UP 5.6%	UP 6.6%	UP 1.9%

	1997	1998	CHANGE
CHAIN	110,047,000	113,773,000	UP 3.4%
INDEPENDENT	24,616,000	28,115,000	UP 14.2%
MASS MERCHANT	45,102,000	51,601,000	UP 14.4%
NONTRADITIONAL	490,000	1,475,000	UP 201%

ROUNDED FIGURES FOR WEEK ENDING 4/19/98  
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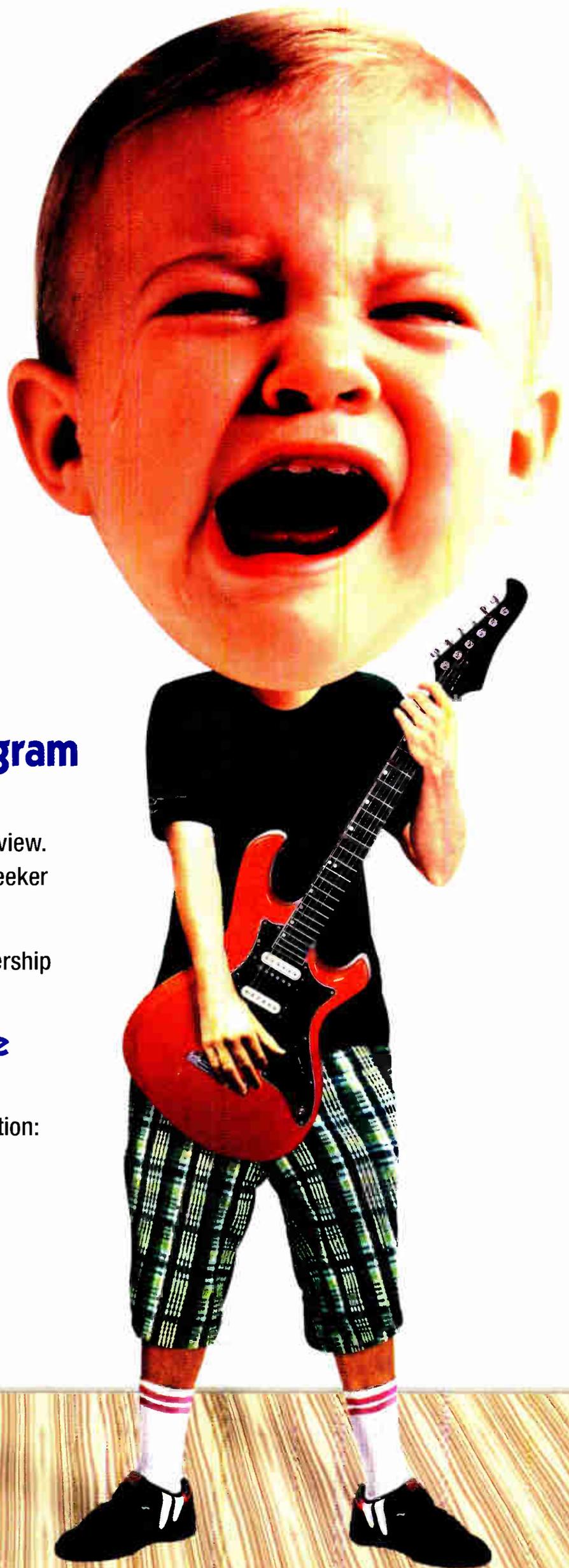
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