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PAGE 11

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DVD, Divx Stay In Their Own Corners At CES

BY SETH GOLDSTEIN

NEW YORK—What a difference a couple of years can make: Until the 1998 edition of the Consumer Electronics Show (CES), DVD had been lots of talk and little action.

Now DVD action dominates, as witnessed by the software suppliers and retailers who met at CES Jan. 8-11 in Las Vegas to extol early consumer response to the 5-inch optical disc. Meanwhile, the pay-per-view Divx system was safely off the floor, in two MGM Grand hotel suites, removing the like-

(Continued on page 93)

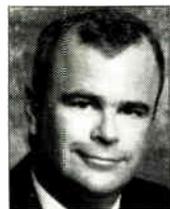
Ex-U.S. Label Prez Gets Key BMG Euro Post

BY ADAM WHITE and JEFF CLARK-MEADS

LONDON—By recruiting former Epic Records U.S. president Richard Griffiths to a key European post, BMG Entertainment International president/CEO Rudi Gassner has laid down a new set of rules within his \$2.5 billion domain.

The changes seem to be as much

(Continued on page 94)



GRIFFITHS

SOUND OF THE CITIES
BOSTON
 THE BILLBOARD SPOTLIGHT

SEE PAGE 49

VH1 Looks To Build On Its String Of Successes

BY CARLA HAY

NEW YORK—Ten years ago, when VH1 debuted as MTV's sister network, it was struggling to find an identity in the music business.

Now VH1 is in the midst of a renaissance as its U.S. ratings and industry clout have soared to new heights, and the network has ambitious plans to build on its hot streak with several new programs and a "Storytellers" album series, among other ventures.

In 1997, VH1's overall cumulative audience viewing leaped 17%, with viewership increasing over six consecutive quarters, the channel says.



The network is currently in 60 million U.S. homes, and, in 1997, VH1 experienced the biggest jump in prime-time ratings of any ad-supported cable network, the channel says.

Many observers credit VH1 president John Sykes as having the vision to reinvent VH1 and take the network to its current level.

Sykes, one of the original creators of MTV, joined VH1 in 1994, when the network was a "mixed bag" of adult contemporary/pop videos and comedy programming. Under his leadership, VH1 adopted the slogan

(Continued on page 93)



SYKES

Radio Adjusts To Retail Shifts Shrinking Indie Sector Is A Concern

This story was prepared by Marc Schiffman, managing editor of Rock Airplay Monitor, and Dana Hall, reporter for Airplay Monitor.

NEW YORK—The contraction of the retail marketplace is raising caution flags among programmers at triple-A and modern rock radio stations, who have long had a symbiotic musical relationship with the shrinking base of indie stores.

Local Philadelphia legend Third Street Jazz & Rock recently became the latest in a line of indie record stores squeezed out by megastores and mall chains. Those closings are affecting new-music-conscious modern rock and

triple-A programmers, they say, but some PDs note that they can work with chains to get new music stocked, and others allow that as their formats become more mainstream there is, in fact, less need for specialty retail.

Jim McGuinn, PD of modern WPLY (Y100) Philadelphia, mourns the loss of Third Street. "It's a tragedy when you see a great store that has served both the jazz community and rock community go down like that. We would talk to them on a semi-regular basis. All indie stores like that are a great source to find out about the newest and latest trends; they are like the tip of the iceberg."

(Continued on page 101)



Yarbrough Hits Ground Running As Sony Chair

BY ED CHRISTMAN

NEW YORK—With the passing of the torch from Paul Smith to Danny Yarbrough (Billboard Bulletin, Jan. 13), the new Sony Music Distribution chairman says there is no time to rest on one's laurels.

Yarbrough, who had been president of the company from May 1994 until Smith's retirement Jan. 1, says that Sony Music Distribution has to "continue to respond to

(Continued on page 97)



YARBROUGH

'Titanic' Makes Big Splash For Sony Classical

BY EILEEN FITZPATRICK

LOS ANGELES—"Titanic" is no sinking ship for Sony Classical/Sony Music Soundtrax, nor for the retailers who cite it as an unexpected hit. This issue the soundtrack tops The Billboard 200, making it the first primarily instrumental score since 1981's "Chariots Of

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HORNER

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- #1 Hot 100 Singles Artist - Toni Braxton (*LaFace*)

R&B:

- #1 R&B Label - *Arista*
- #1 R&B Mainstream Label - *Arista*
- #1 R&B Album Label - *Arista*
- #1 Hot R&B Singles Label - *Arista*
- #1 R&B Album Imprint - *Bad Boy*
- #1 R&B Mainstream Imprint - *Bad Boy*
- #1 Hot R&B Singles Imprint - *Bad Boy*
- #1 R&B Artist/Female - Toni Braxton (*LaFace*)
- #1 R&B Imprint Overall - (*LaFace*)
- #1 Hot R&B Singles Sales - Puff Daddy featuring Faith & 112 - "I'll Be Missing You" (*Bad Boy*)
- #1 R&B Album - The Notorious B.I.G. - Life After Death (*Bad Boy*)
- #1 R&B Album Artist - The Notorious B.I.G. (*Bad Boy*)

Rap:

- #1 Hot Rap Label - *Arista*
- #1 Hot Rap Artist - Puff Daddy (*Bad Boy*)
- #1 Rap Singles Imprint - *Bad Boy*
- #1 Hot Rap Single - Puff Daddy featuring Faith & 112 - "I'll Be Missing You" (*Bad Boy*)
- #1 Hot Rap Imprint - *Bad Boy*
- #1 Rap Artist - The Notorious B.I.G. (*Bad Boy*)
- #1 Hot Rap Single - Puff Daddy featuring Faith & 112 - "I'll Be Missing You" (*Bad Boy*)

Adult Contemporary:

- #1 Hot Adult Contemporary Artist - Toni Braxton (*LaFace*)
- #1 Hot Adult Contemporary Single & Track - Toni Braxton - "Un-Break My Heart" (*LaFace*)

Top Our Success In '97...

Dance:

- #1 Hot Dance Club-Play Label - *Arista*
- #1 Hot Dance Club-Play Imprint - *Arista*
- #1 Hot Dance Music/Maxi-Singles Sales Label - *Arista*
- #1 Hot Dance Imprint - *Arista*
- #1 Hot Dance Label - *Arista*
- #1 Hot Dance Club-Play Artist - Toni Braxton (*LaFace*)
- #1 Hot Dance Club-Play Single - Toni Braxton - "Un-Break My Heart" (*LaFace*)
- #1 Hot Dance Music/Maxi-Singles Sales Imprint - *Bad Boy*
- #1 Hot Dance Music/Maxi-Singles Sales Artist - Puff Daddy (*Bad Boy*)
- #1 Hot Dance Music/Maxi-Single Sales Title - Puff Daddy featuring Faith & 112 - "I'll Be Missing You"

Country:

- #1 Country Artist/Male - Alan Jackson (*Arista Nashville*)
- #1 Hot Country Singles & Tracks Artist - Alan Jackson (*Arista Nashville*)
- #1 Country Artists - Duo/Group - Brooks & Dunn (*Arista Nashville*)

Jazz:

- #1 Contemporary Jazz Label - *Arista*
- #1 Combined Jazz Label - *Arista*
- #1 Contemporary Jazz Imprint - *Arista*
- #1 Combined Jazz Imprint - *Arista*
- #1 Contemporary Jazz Artist - Kenny G - *Arista*
- #1 Contemporary Jazz Album - The Moment - Kenny G - *Arista*
- #1 Jazz Catalog Album - Breathless - Kenny G - *Arista*

Gospel:

- #1 Gospel Label - *Arista*
- #1 Gospel Imprint - *Arista*
- #1 Gospel Album - The Preacher's Wife Soundtrack - *Arista*

Is What We Have Planned For '98.



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Cavallo Post Ups Disney's Music Profile

Appointment A Sign Of Determination To Succeed

BY CRAIG ROSEN

LOS ANGELES—The arrival of respected artist manager Bob Cavallo as chairman of the newly created Walt Disney Music Group is the strongest signal yet of the company's desire to become a viable force in the music business.

The signing of Cavallo's five-year pact (Billboard Bulletin, Jan. 13) comes after an exhaustive search by Walt Disney Studios chairman Joe Roth to find the right executive to turn Disney's music business around.

The Walt Disney Music Group includes Hollywood Records, the Nashville-based Lyric Street Records, Mammoth Records, Third Rail Records (partially owned by Cavallo), Walt Disney Records, and Walt Disney Music Publishing. The later two entities were formerly a part of the company's consumer-products division.

Although published reports have stated that numerous music executives turned the job down, Roth says Interscope president Tom Whalley was the only other candidate who was actually offered the post.

Roth, however, says he did have numerous meetings with several other executives. According to sources, these included Capitol Records president/CEO (U.S.) Gary Gersh and former Motown president Jheryl Busby.

With Cavallo, Roth is confident he found the right man for the job. "I felt comfortable with him, and I like his track record and his consistency," he says. "In three decades of working in rock'n'roll, he has always been around the center."

The client list of Cavallo's Atlas Third Rail Management includes Alanis Morissette; Green Day; Seal; Savage Garden; Weezer; Earth, Wind & Fire; and the Goo Goo Dolls. Cavallo's previous clients have included Prince, Little Feat, and Weather Report.

Cavallo is the type of executive who prefers to let his successes speak for themselves and declined to be interviewed for this story.

After 30 years of artist management, Cavallo is uniquely qualified. He has nurtured and

developed artists and fought on their behalf with label executives. Through his years in the business, Cavallo has earned the respect of everyone from top-ranking label executives to the platinum-selling artists he has managed.

Mammoth president Jay Faires, whose label was purchased by Disney in 1997 (Billboard, Aug. 2, 1997), applauds the move.

"I think it's amazing," he says. "You got a guy who is very artist-oriented, a guy who's proven his track record over a 30-year period, and he has enormous repeated success in a variety of genres, both internationally and domestically. He gets the relationship between movies and music. If you talk to the people who work for him, they say he's like a dad, like a big brother, or an uncle. He's a mentor . . . On the research that I've done on the guy, he's A+."

Similar praise for Cavallo comes from executives who have worked with some of Cavallo's artists.

Reprise president (U.S.) Howie Klein was working as a DJ at an alternative radio sta-

tion when he met Cavallo in the late '70s. At the time, Klein was admittedly leery of industry types. "He came up to me and made me feel so at ease," he says. "Other than Bill Graham, he was the first big-time manager I got to know. He wanted to hear about me and how I related to music . . . He's smart, and you can always trust his instincts, because they're always right."

Now, Klein says, he welcomes Cavallo as a competitor. "He will bring up the standards and make us even better than we are."

Artists who have worked with Cavallo say he offers a type of support that is rare in the industry.

Johnny Rzeznik, leader of the Goo Goo Dolls, says Cavallo and Pat Magnarella—also of Atlas Third Rail Management—have provided steadfast support for the band since it signed with the management firm in 1990.

"When we signed with them at the beginning it was this big company, and we were this tiny little band," Rzeznik says. "They believed in us for the first five years we were (Continued on page 97)"

Ipsos Plans Expansion In Europe

French Monitoring Co. Looks Beyond Airplay

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

PARIS—The temperature of the competition in Europe's airplay monitoring business looks set for a major rise.

French research and polling group Ipsos—which has monitored airplay in France for the past five years—plans to extend its operations into other European territories. Ipsos, one of the world leaders in market/advertising research, is setting up a new stand-alone division—tentatively named Ipsos Culture—that will be involved in monitoring the whole range of consumer behavior in the "cultural goods" sector, including music, cinema, literature, theaters, museums, and multimedia.

Ipsos Culture will be headed by Sophie Martin, who says that from the outset, she wants the division to have an international profile,

especially with its airplay monitoring activity. "In 1998, I want to develop our [airplay monitoring] business in other territories, with priority targets being Spain and the U.K."

Martin was in at the start of Ipsos' move into airplay monitoring five years ago; she says Ipsos Culture will include under its banner the activities of Ipsos Music, the company's existing specialist airplay monitoring unit in France. In October 1993, Ipsos Music won the contract put out for tender by French record companies' body SNEP to monitor music radio programming on behalf of labels. The airplay chart for France published in Music & Media is compiled using Ipsos data; that information is also used when compiling positions on the M&M European Radio Top 50.

That contract is up for renewal in June, and (Continued on page 101)

Top Island Slots Likely To Go To Sigerson, Barbis

LOS ANGELES—At press time, sources indicated that senior executives at PolyGram were continuing negotiations with former EMI Records president Davitt Sigerson to become chairman of Island Records and with ex-Island president John Barbis to resume his old position, which he vacated in 1996 (Billboard, Oct. 19, 1996).

A PolyGram spokeswoman had no comment.

Sigerson had been rumored to be under consideration for the presidency of Island Records before Island chairman Chris Blackwell exited the label late last year (Billboard, Nov. 17, 1997). Island's executive team of black music president Hiram Hicks, executive VP Hooman Majd, and senior VP/GM Pat Monaco has been running the label in the interim; they now report directly to PolyGram Music Group president worldwide Roger Ames.

Both Sigerson and Barbis have long histories within PolyGram. Sigerson, who entered the business as an artist, released a 1984 ZE/Island solo album and was later a member of Island act the Royal Macadamians; he served as president of Polydor Records before moving to EMI in 1994. Barbis was president of Island from 1994-96 and was named head of A&M Associated Labels in early 1997. CHRIS MORRIS

Following Layoffs, Ichiban To Refocus On Black Music

BY CHRIS MORRIS

LOS ANGELES—In the wake of deep staff cuts at Atlanta-based Ichiban Records, president John Abbey says the label will refocus its efforts on black music, the foundation of the nearly 13-year-old company's initial success.

On Jan. 9, Ichiban laid off 12 of its 30 staff members (Billboard Bulletin, Jan. 14). The firings, which Abbey says had been in the works for three months, ranged through most of the label's departments, with publicity and retail marketing hit especially hard. Staffers in the rock, urban radio, accounting, and distributed-label areas were also let go.

While Abbey says that the layoffs were personally painful and resulted in the departure of "good people and good friends," he adds, "I think the company will benefit from this."

He adds, "This is the staff level we were at in 1993 and 1994, two of the best years we had . . . We have enough people to do the job."

Abbey says that the downsizing was not mandated by immediate fiscal concerns, since Ichiban experienced strong third- and fourth-quarter sales in 1997. However, he does admit that "we felt that we wanted to, if we could, cut back the monthly nut."

He says the layoffs were primarily predicted by a desire to "focus on the music that

made us successful."

Founded in 1985 by Abbey, who also founded England's Blues & Soul magazine, and his ex-wife Nina Easton, Ichiban enjoyed its initial success with Southern soul and R&B releases by such talents as Clarence Carter, Little Johnny Taylor, Trudy Lynn, and Tyrone Davis and later hit with such rap and hip-hop acts as M.C. Breed, Kilo, and 95 South. In 1994, the company scored a top 30 entry on the Hot 100 Singles chart with modern rock act Deadeye Dick's "New Age Girl," but, despite further expansion into the rock marketplace, the label didn't experience a follow-up smash in the genre.

Abbey says that while Ichiban will retain some of its rock roster, "we will not be as aggressive in promoting and marketing in that area as we were the last three years."

In early 1997, Port Washington, N.Y.-based Koch International purchased half of Ichiban and today exclusively distributes the majority of the label's releases. Koch president Michael Koch was out of the office on business and unavailable for comment at press time. Abbey acknowledges that he had discussed the downsizing with Koch.

The pop-oriented Ichiban International imprint has been distributed since 1995 by EMI Music Distribution.



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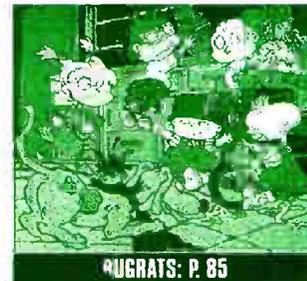
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COMMENTARY

January Sales Opportunity Is Being Squandered

BY JOHN MARMADUKE

As the new year rolls around, retail cash registers are ringing up impressive holiday sales gains that continue into a strong January. There's only one problem: no fresh product! It's been 60 days since most music stores have had any significant new releases. Again, we have limited the second-best-selling month of the year by the short-sighted release practices of music labels.

In January, consumers are emboldened with gift certificates, growing disposable income, and free time to look for fresh entertainment. Recently, retail market analysts have noticed a shift in consumer buying preferences to the post-Christmas period for many purchases. After all, in an affluent economy, people buy what they want, when they want.

Without new products, we further restrict January sales with the decision by many distribution companies to close for all or a portion of the period between Christmas and New Year's—guaranteeing that any breaking products they distribute

years, yet nothing has changed. Does anyone value the second-best season of the year enough to change past practices?

Let me enumerate the problems with seizing the January sales opportunity and their solutions:

1. Music labels are not connected to the marketplace. Get connected. Don't "do lunch"; instead, visit stores.

2. Producers of music have not developed lines of communication with record labels that would connect them to the realities of the retail marketplace. Develop them. Stress the importance.

3. The music industry's 10-14-day Christmas vacation seems to guarantee few marketing plans for January. Prepare them in the third and fourth quarters; change vacation schedules.

4. Music labels either do not have the sen-

(Continued on page 26)



'The missed January sales opportunity has been a concern of retailers for more than 20 years, yet nothing has changed'

John Marmaduke is president/CEO of Amarillo, Texas-based Hastings Entertainment.

will become absent from the shelves. The missed January sales opportunity has been a concern of retailers for more than 20

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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Report Reveals U.K. Gov't Is Against Radio Consolidation

This story was prepared by Mike McGeever, programming editor for Music & Media in London.

LONDON—Major players in U.K. commercial radio were dealt a severe blow by a government report Jan. 13 indicating that federal authorities would have tried to block the proposed acquisition of Virgin Radio by Capital Radio or imposed severe conditions if the deal had been allowed to go through.

The implications of the report could

trip up the industry's current trend of consolidation by major broadcasting groups.

The published findings of the antitrust body, the Monopolies and Mergers Commission (MMC), will force other major groups here, such as GWR, EMAP Radio, and Scottish Radio Holdings, to rethink their plans to try to own three licenses—or more specifically, two FM services—in a single market, which, after intense lobbying by the commercial radio industry,

(Continued on page 97)

Warner Bros., PBS Team For PBS Records

BY CARRIE BELL

LOS ANGELES—Yanni, John Tesh, and Andrea Bocelli were once unfamiliar names to a wide American public until PBS specials kick-started their musical careers here. In hopes of doing the same for other nontraditional artists and raising funds for new programming, the broadcaster and Warner Bros. have created PBS Records to release companion albums to PBS shows.

"If you look back, PBS has introduced many artists into homes across the nation and helped get those people into record stores," says John Beug, senior VP of film and video production and marketing (U.S.) for Warner Bros. "Their music specials with established artists like Fleetwood Mac, the Eagles, or Eric Clapton have also helped sell a good number of CDs to a different demographic than the normal marketing methods of radio or music video. This label will allow the people who really know that demo to have more control and reap the financial benefits."

The label will put out music from performance programs, major documentary series, and other specials. The deal doesn't include soundtracks for PBS children's programming. PBS retains final control over what programs will have an audio counterpart and will use many of them as gifts to encourage pledges during fund-raising weeks. If Warner isn't interested in a project, PBS is free to pitch to other companies but can't use the PBS imprint.

(Continued on page 43)

CMTA Marketing Director Hall Exits For Post At Damascus Road

BY DEBORAH EVANS PRICE

NASHVILLE—Loren Hall, marketing director of the Christian Music Trade Assn. (CMTA), is leaving the organization to join Buddy Killen's Damascus Road label as director of sales and marketing. He assumes his new post Monday (19).

Hall says his decision to leave CMTA was prompted by opportunity. "Here's a chance to work with a relatively new label that's growing," he says. "And I really like the people there. I've been here awhile. I came here to help get this thing set up. I've

done that. That's great. Now it's time to move on."

"We're very happy to have Loren," says Jack Smith, president/co-owner of Damascus Road, a Christian label whose roster includes Identical Strangers, Rhonda Gunn, and Morgan Cryar. "We are really trying to expand on our grass-roots marketing efforts and feel Loren can help us go into the niche markets."

CMTA is the arm of the Gospel Music Assn. (GMA) responsible for bringing SoundScan into the Christian marketplace. Hall, who was previously

(Continued on page 97)

Mechanical Royalty Rate Deal In Works European Labels, Publishers Working Out New Contract

BY REMI BOUTON and JEFF CLARK-MEADS

PARIS—A new standard agreement on mechanical royalty rates for continental Europe is said by publishing sources to be close to signature.

If so, the deal would be the first formal agreement between labels and publishers since their old standard contract expired at the end of 1996.

Though labels' representatives say no deal is in place and will not comment on the possibility of an imminent signing, they admit that the two sides

began talks just before Christmas. These discussions put an end to eight months of silence in the second half of last year, during which no formal communication on the issue took place.

U.K. Ruling In PRS/Airline Case Could Have Wider Impact ... Page 92

The two sides are represented by the International Federation of the Phonographic Industry (IFPI) and pan-European authors' society BIEM. Since the expiration of their last standard contract at the end of 1996, the labels had been paying royalties at the previously established rate—9.306% of published price to dealer (PPD)—under an informal gentlemen's agreement with the publishers (Billboard

Nov. 1, 1997).

Billboard has now learned that BIEM president Jean-Loup Tournier and IFPI chairman David Fine have agreed on the main points of a new standard contract covering the next three years. Fine and Tournier have discussed a general framework, but a final text still needs to be approved by both boards.

Tournier declines to comment on the matter. An IFPI spokeswoman, confirming that talks were held prior to Christmas, says, "There's still no agreement with BIEM. We've been in discussions, but there's no agreement."

She adds, "We're very hopeful that there will be an agreement, but I can't say when, and I can't say anything about rates."

(Continued on page 92)

U.K. Biz Seeks Wider Int'l Reach For '98 Brit Awards

BY MARK SOLOMONS

LONDON—British labels and dealers will work together to exploit the marketing potential of the upcoming 16th Brit Awards, the country's most prestigious music ceremony, which takes place Feb. 9 at the London Arena.

Sony Music is hoping to build on the success of the "Brits '97" album it released just before last year's show—clocking up sales of some 120,000 units across Europe—with a 40-track compilation, "Brits '98," featuring nominated artists, due Jan. 26. Sony Music TV is co-marketing the album with Warner Music Vision, which is releasing a 43-clip home video compilation, "The Brit Awards '98," the same day.

According to Sony Music Europe VP of strategic marketing Chris Haralambous, the two companies are devising joint point-of-purchase and press advertising campaigns, as well as cooperating on artwork.

Collaboration will also characterize the live performances at the event, with Mercury act Texas (nominated for best British group, single, and album) expected to be joined onstage by rapper Method Man of Loud/RCA

collective Wu-Tang Clan, and Chrysalis' Fun Lovin' Criminals slated to duet with Epic's British reggae vocalist Finley Quaye (newcomer, British male). Fleetwood Mac will be honored for its outstanding contribution to the British music industry and will also perform at the event.

The U.K. is the prime market for the compilation. However, for the first time, the "Brits '98" album will be released in Germany, the world's third-largest market. Other key territories for the compilation, adds Haralambous, are Spain, Italy, France, and the Scandinavian countries.

Chairman of the British Phonographic Industry's Brits committee for 1998 is Virgin Records president Paul Conroy, while for the 10th year, the event is sponsored by mail-order giant Britannia Music Club, a PolyGram company.

But the mutual back-scratching is not without its limits. Virgin has refused to license its nominated acts for the "Brits '98" compilation for European territories outside the U.K. Calls to Virgin were not returned by press time.

(Continued on page 94)

SESAC In Deal For New Music Detection System

BY IRV LICHTMAN

NEW YORK—A new watermark system that requires only a "snippet" to identify a piece of music will also open up new vistas in the monitoring of production music and jingles in determining performance royalties.

SESAC, in a first among performance right groups, has turned to the 2-year-old Cambridge, Mass.-based ARIS Technologies for the new detection system, called MusiCode. ARIS vice chairman David Leibowitz, formerly executive VP/general counsel of the Recording Industry Assn. of America, says MusiCode was put into its final form six months ago.

According to SESAC co-chairmen Freddie Gershon and Ira Smith, SESAC has signed a five-year, non-exclusive deal with ARIS. The chairmen note that MusiCode allows for

identification and tracking on only a "snippet"—a shorter-term basis than needed for the digital "fingerprint" technology offered by Broadcast Data Systems (BDS), which SESAC has used since 1994 to track music from SESAC's Latin division. In 1996, its usage was expanded into all mainstream formats. BDS requires about 40 seconds to identify sources.

ARIS' Leibowitz maintains that MusiCode complements BDS in that there "are vast amounts of music" not utilizing the BDS fingerprint technology.

BDS VP/GM Joe Wallace says, "Because 'watermark' technology requires the embedding of a code in the actual music or soundtrack prior to its being broadcast, it doesn't compete with the 'fingerprint' approach employed by Broadcast Data Systems."

(Continued on page 101)



Giving Love On Christmas. MCA artist Mary J. Blige sponsored a Christmas party in New York in conjunction with the Coalition for the Homeless and the Greystone Foundation. Designated "Santa's helper" for the day, Blige handed out presents to each child who attended. Pictured, from left, are Santa Claus, Blige, and children.

Geffen Launches Delinquent Imprint To Boost Soundtrack Biz

BY CHRIS MORRIS

LOS ANGELES—In an effort to extend its reach in the lucrative soundtrack market and obtain a new source of film-music A&R, Geffen Records has established Delinquent Records as a new imprint for film producers Jane Hamsher and Don Murphy, who brought director Oliver Stone's controversial 1994 feature "Natural Born Killers" to the screen.

Besides serving as a conduit for the soundtracks from pictures mounted by

Hamsher and Murphy's JD Productions, Delinquent is also being styled as an outlet for music from other producers' movies.

Delinquent's first release, due in the third quarter of this year, will be the soundtrack to JD Productions' "Permanent Midnight," an adaptation of TV writer Jerry Stahl's 1995 account of his battle with heroin addiction. The film, which will star Ben Stiller and Elizabeth Hurley as Stahl and his wife, is being written and directed by "Natural Born Killers" co-writer Daniel Veloz. It is being released by LIVE Entertainment, whose logo will also appear on the soundtrack album package, in acknowledgment of a licensing agreement with Geffen and Delinquent. The feature will bow in May at the Cannes Film Festival.

PolyGram Music Publishing VP of film and TV Danny Benair will serve as the soundtrack supervisor for the film.

Geffen head of A&R David Simoné says, "I think they'll attract fantastic people to them. Today's indie filmmaker that no one's interested in is tomorrow's superstar filmmaker... It's fantastic to have them, if you like, as A&R people in the broadest sense for the film business."

Simoné says that the deal reflects a deepening commitment to movie-related releases by Geffen, which will also release the soundtrack to Terry

(Continued on page 100)

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-- *People*

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Sakamoto's 'Discord' Due

Debut Symphonic Work On Sony Classical

■ BY BRADLEY BAMBARGER

NEW YORK—Bound by neither borders nor genres, Ryuichi Sakamoto has built a kaleidoscopic career over the past two decades by pursuing his muse from the film world to the international pop arena and back again. The Oscar- and Grammy-winning Japanese composer/keyboardist now adds the first expressly symphonic work to his résumé with the Sony Classical album "Discord."

Due Feb. 10 in the U.S., "Discord" features "Untitled 01," an intense, four-movement, 55-minute composition for 70-piece orchestra, piano, electronics, and spoken word. True to the album title, the ambitious work is harder-edged than the impressionistic idiom of such Sakamoto

soundtracks as "The Last Emperor" or "Little Buddha," although it possesses ample evidence of the composer's melodic gift.



SAKAMOTO

Enamored of the music of Bartók and Stravinsky, the classically trained Sakamoto grew up on those composers' dissonant harmonies; their "discords." But "as I moved into pop music and film," he says, "I re-educated myself not to write or play the discordant, dissonant notes. Now I'm in a stage of life where I don't want to be bound by those rules—"

(Continued on page 20)

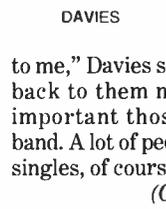
Velvet's Getting The Kinks Out—With '70s, '80s Sets

NEW YORK—It's conventional wisdom that the Kinks are one of the all-time great rock'n'roll bands, a paragon of enduring British Invasion values. Yet while the group's legacy is heard heavily in the work of such Britpop stars as Blur and Oasis, much of the Kinks' catalog has been in disarray for years. A new deal with Velvel Records should help right this situation, though, as the indie is reissuing the Kinks' '70s and '80s albums in deluxe fashion starting this spring (Billboard Bulletin, Dec. 19, 1997).

The Kinks are licensing this catalog—originally released by RCA and Arista—to Velvel worldwide, with leader Ray Davies overseeing every detail of the 15-album project, from the 24-bit remastering with Bob Ludwig to the procuring of original artwork and promotional material for the repackaging. The discs will also include alter-

native takes as bonus tracks, along with extensive liner notes.

Davies—who has had a high profile of late with his acclaimed "Storyteller" solo tours and the book "X-Ray: The Unauthorized Autobiography"—says that going through the RCA and Arista material for reissue has given him new appreciation for those albums, something that he hopes others share.



DAVIES

"The records all sound very exciting to me," Davies says. "In fact, listening back to them made me realize how important those years were to the band. A lot of people know the early hit singles, of course, and maybe a record

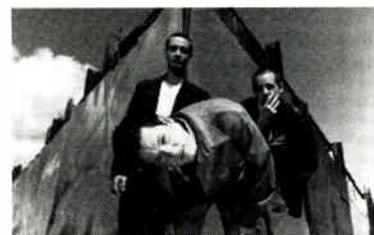
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Patience Pays Off For Heatseeker Acts

Marcy Playground Picks Up Speed On Capitol

■ BY DOUG REECE

LOS ANGELES—When Marcy Playground singer/songwriter John Wozniak heard the news that the band's



MARCY PLAYGROUND

label, EMI Records, had just shut down (Billboard, June 28, 1997), he called XTRA-FM (91X) San Diego music director Chris Muckley for some feedback.

The programmer, who was one of the early supporters of the band's single "Sex And Candy," had some reassuring words.

"I ended up talking to him for about half an hour, explaining what call-out research was and how much interest there was in this song," Muckley says.

"I told him, 'You don't know what you have on your hands here. This comes back as our strongest record every single week.'"

Subsequently, Muckley called radio promotion staffers at Capitol and Virgin, which were picking up many of the orphaned EMI acts, to plug the band.

According to Capitol VP of marketing (U.S.) Steve Rosenblatt, testimony from such individuals as Muckley and others at the label inspired an informal poll by Capitol radio promotion staffers.

"What we found is that this song was getting great phones and tons of requests, even though there wasn't a lot of product in the marketplace at the time," he says. "We liked the band and the song's reaction and felt that we could really take this record all the way."

Capitol's hunch is becoming a reality as "Sex And Candy" moves to No. 1 on the Modern Rock Tracks chart and No. 15 on the Mainstream Rock Tracks chart this issue.

When "Marcy Playground" moved from No. 115 to No. 94 on The Bill

(Continued on page 26)



Blink 182 Propelled By Cargo's Vision

LOS ANGELES—To hear Scott Raynor, drummer for Cargo/MCA act Blink 182, tell it, there is surprisingly little involved in the creation of a hit record.



BLINK 182

"We take music extremely lightly," he says. "The downfall of a lot of bands is when they take music too seriously and get caught up in thinking about the differences between right and wrong, good and bad. We just do whatever."

"We do get written off as a kiddie band," he adds, "but I guess that's just because we're kiddies."

Though not exactly in the same league, or little league, as such youthful acts as Silverchair or Hanson, Raynor, along with guitarist Tom Delonge and bassist/singer Mark Hoppus, are still tender—with an average age of 22.

Still, that hasn't stopped the group from seeing growth spurts on The Billboard 200, where its Cargo/MCA album, "Dude Ranch," moved up from No. 104 to No. 82 in the Jan. 17 issue, earning the act Heatseeker Impact status.

Among a collection of machine-gun-quick, energetic punk songs—sometimes with a puerile slant—about such topics as girlfriends, broken hearts, and fights with one's parents, the band's debut single, "Dammit," is at No. 14 on the Modern Rock Tracks chart this issue. All of the band's songs are published by EMI.

"Dude Ranch," which is one of the

(Continued on page 100)

BNA Puts Lauderdale In Spotlight

■ BY CHET FLIPPO

NASHVILLE—After a series of critically acclaimed and commercially overlooked albums, Jim Lauderdale knew exactly what he wanted to do if he ever got a chance at recording for a major country label.

"I really wanted to make a classic country album," says the prolific singer/songwriter, who has penned a number of No. 1 hits for other artists. "I've probably worn a lot of hats throughout the years, but I don't want to be labeled anything like retro

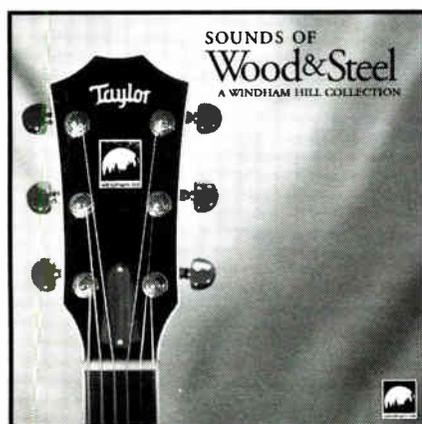
or alternative. I just wanted to make a classic country record."



LAUDERDALE

That's just what he accomplished, says RCA Label Group senior VP/GM Butch Waugh of Lauderdale's BNA debut album, "Whisper," due for release Feb. 10. In an unusual development, Waugh says the label

(Continued on page 18)



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Carman On A 'Mission' With New Sparrow Set

BY DEBORAH EVANS PRICE

NASHVILLE—After a 1997 project that revived his favorite hymns, Carman is starting 1998 on a mission with the Jan. 27 release on Sparrow of "Mission 3:16." The same day, the label is also releasing Carman's longform video, "The Absolute Best."

"Mission 3:16" is back to the classic Carman I think everybody knows and loves," says EMI Christian Music Group president/CEO Bill Hearn. "It's very similar to [1993's] 'The Standard' in that it's got big story songs on it and it's real relative to the marketplace. I think it hits his audience right in the middle of the eyes."

Sparrow VP of artist development Leigh Ann Hardie agrees. "The Standard" has been his biggest-selling album, and this feels like the same kind of animal," she says. "We've been so thrilled with what the [enhanced CD] single [released Nov. 17, 1997] has done. It surpassed 20,000 units sold in a three-week period, which is even better than what we were hoping for."

Hardie notes that the single has also been allowed to enter album charts because of the large amount of material contained on it. "That's been a good signal to the retailers that they really need to stock up for [the album]," Hardie says.

Carman says his goal on the new set was to appeal to a broad audience. "It's very diversified yet very current," he says. "If you listen to the record, by the time you're done, you're going to feel great and very encouraged."

The album is certainly diverse stylistically. Cuts range from the instrumental "Surf Mission," which features guitar virtuoso Phil Keaggy, to a country-oriented cut, "Do I Do," which Carman wrote more than 10 years ago. "Courtroom" has an intro reminiscent of the widely recognized "Dragnet" music. In addition to Keaggy, the project features several other musical guests, including Russ Taff on "People Of God," Out Of Eden on "Never Be," and Tony Orlando on "Legendary Mis-

sion." (The unlikely pairing resulted from Carman and Orlando meeting when both were performing in Branson, Mo.)

Carman has often come under fire from critics for releasing albums that are hard to put a label on. "The reason that I do that is very simple," he says. "The Lord put in my spirit many years ago to unite the generations and the denominations through music, and that would be my ministry. That's what he called me to. So in the concerts and on the records, there is a blending of music that appeals to different generations and denominations."

This is Carman's 14th album, and he's one of Christian music's best-selling acts. "If it was not working, if it was a mistake or an error in judgment, then the records would die," he says. "But that's not the case. The records did not die, and the concerts have continued to grow and grow."

To reach the broad audience that
(Continued on page 101)



CARMAN

Renowned Composer Tippett, 93, Dies

British Classical Icon Was Active Throughout His Life

BY BASFORD HALL

LONDON—The death of Sir Michael Tippett, 93, on Jan. 8 has deprived the classical music world of one of its most profound artists and the U.K. of a remarkably gifted and prolific composer. Record companies are already planning to issue tributes from their extensive Tippett catalogs, with his large output having been well served on disc during his lifetime on the ASV, Collins, Conifer, Decca, EMI, Nimbus, and Philips labels.

Michael Kemp Tippett was born Jan. 2, 1905, in London, but he was raised in the Suffolk village of Wetherden. The composer described his early childhood as "a comfortable middle-class existence," its happiness and security undermined at the outbreak of the First World War, when he was sent to a Swanage prep school. His secondary education was completed at Fettes College and Stamford Gram-

mar School. Tippett's rebellious nature, partly prompted by his mother's activities as a suffragette, caused problems, and he was invited to leave Stamford School; meanwhile, he was encouraged by his parents to apply for a place at the Royal College of Music.

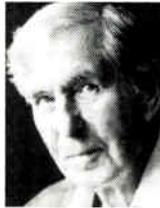
He enrolled there in 1923 to study composition with Charles Wood, developing an abiding love of music by Tudor composers and attending Adrian Boult's conducting classes.

In 1930, Tippett promoted the first concert of his works, but the composer found that his music lacked individuality and returned again to the Royal College to study with R.O. Morris, an expert on 16th-century music and Bachian fugue. Around this time, he began to

conduct a number of amateur choirs and became involved with the music camp for unemployed ironstone workers in the Yorkshire village of Boosbeck. In 1932, he was appointed conductor of the Morley College Orchestra, which comprised players from bands formerly employed to accompany silent movies.

"I began to realize the importance of music-making and the theater in communicating messages and ideas of significance," he observed in his autobiography, "especially to the more deprived sections of the community." Tippett's social conscience was given focus during the depression years of the '30s and by the rise of extreme-right-wing groups in Europe. Although briefly a member of the British Communist Party, he broke away to consider his own pacifism and growing disillusionment with political movements. A period of Jun-

(Continued on page 42)



TIPPETT

Robinson, Indigo Girls, Ndegéocello Lead GLAMA Noms

BY LARRY FLICK

NEW YORK—Tom Robinson, Indigo Girls, and Me'Shell Ndegéocello are among the top nominees for the second annual Gay/Lesbian American Music Awards (GLAMA), which honor recordings by self-identified gay, lesbian, and bisexual artists.

Robinson was cited in four categories, including two for the male vocalist of the year—one for the song "Castaway" on the Cooking Vinyl release "Having It Both Ways" and the other for the title cut from Castaway Northwest album "Blood Brother."

Indigo Girls and Ndegéocello were nominated three times each and are competing for album of the year for Epic's "Shaming Of The Sun" and Maverick/Reprise's "Peace Beyond Passion," respectively.

"It's nice to be validated by your own community," says Amy Ray of Indigo Girls. "We've always felt odd about awards and everything connected to them, but winning a GLAMA would be cool. We're proud to be out, and we're proud that our music seems to have an

effect on people."

Also in the running for album of the year are Catie Curtis for her eponymous Guardian set, k.d. lang for the Warner Bros. collection "Drag," and MCA duo the Murmurs for "Pristine Smut." The Murmurs were also nominated for best band, along with Rounder duo Disappear Fear, Capitol's Luscious Jackson, 143/Atlantic act Mollies Revenge, and Mercury acts Chainsaw Kittens and the Laura Love Band.

Other multiple nominees include Warner Bros. artist Ferron, Maverick act Erasure, and the Women's Chorus of Dallas, with two nods apiece.

More than 300 entries were submitted for consideration by approximately 150 acts, which is nearly twice the number of submissions received last year.

"We were pleasantly surprised by the number of out gay acts who submitted, many on major labels, relative

to when we began," says Michael Mitchell, GLAMA co-creator/executive producer. "There's a popular misconception [in the industry] that only a few, well-known acts are 'out,' when in reality there are hundreds of lesbian



and gay acts releasing great music."

Drag superstar and Rhino recording artist RuPaul has been chosen as the recipient of the Outmusic Award, which honors him for what Tom McCormack, GLAMA co-creator/executive producer, describes as his "embodiment of courage and truthful self-expression."

For the artist, winning the Outmusic Award is an important "show of support" regarding what he describes as "the most important area of my career." Previous Outmusic Award recipients

are Ferron and Boy George.

Nominees were chosen by judging panels composed of industry executives, music and gay media personnel, and recording artists. All nominated recordings are by self-identified gay, lesbian, or bisexual artists and were commercially released in the U.S. between June 1, 1996, and Dec. 31, 1997. The Outmusic Award and the Michael Callen Medal of Achievement are chosen by special committees.

McCormack and Mitchell created GLAMA in 1995 as the first and only national music awards program to honor the work of out lesbian, gay, bisexual, and trans-gender recording artists. The ceremony will be held March 9 at a New York venue to be announced later. The show will be hosted by comic Suzanne Westenhoefer, herself a nominee in the best comedy recording category.



RU PAUL



RAY

EXECUTIVE TURNTABLE

RECORD COMPANIES. Martin Kierszenbaum is promoted to VP of international at A&M Records in Los Angeles. He was international project and promotion manager.

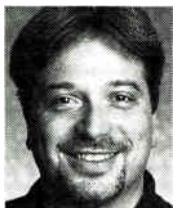
MCA Records in Universal City, Calif., promotes Paul Orescan to VP/marketing director. He was marketing director.

Mammoth Records in Burbank, Calif., names Ted Volk senior VP. He was national director of modern rock promotion at Geffen Records.

Capitol Records in Hollywood, Calif., promotes Felix Cromey to senior director of international marketing, Nancy Park to director of international marketing, and Teri Goldberg to promotion manager. They were, respectively,



KIERSZENBAUM



ORESCAN



VOLK



CROMEY



PARK



GOLDBERG



DI SAVERIO



NEHASIL

director of international marketing, promotion manager, and coordinator of international promotion.

Blackbird Recording Co. in New York appoints Carrie Ross director of media and artist relations and Greg Bielawski director of marketing and promotes Alyse Daberko to manager of artist development. They were, re-

spectively, tour press coordinator at Mercury Records, a product development rep at WEA, and international operations manager.

PUBLISHING. BMI in New York promotes Antonella Di Saverio to associate director of performing rights. She was assistant of performing rights.

RELATED FIELDS. Jamie Nehasil is named associate manager at Refugee Management International in Nashville. He was an assistant at Mike Robertson Management.

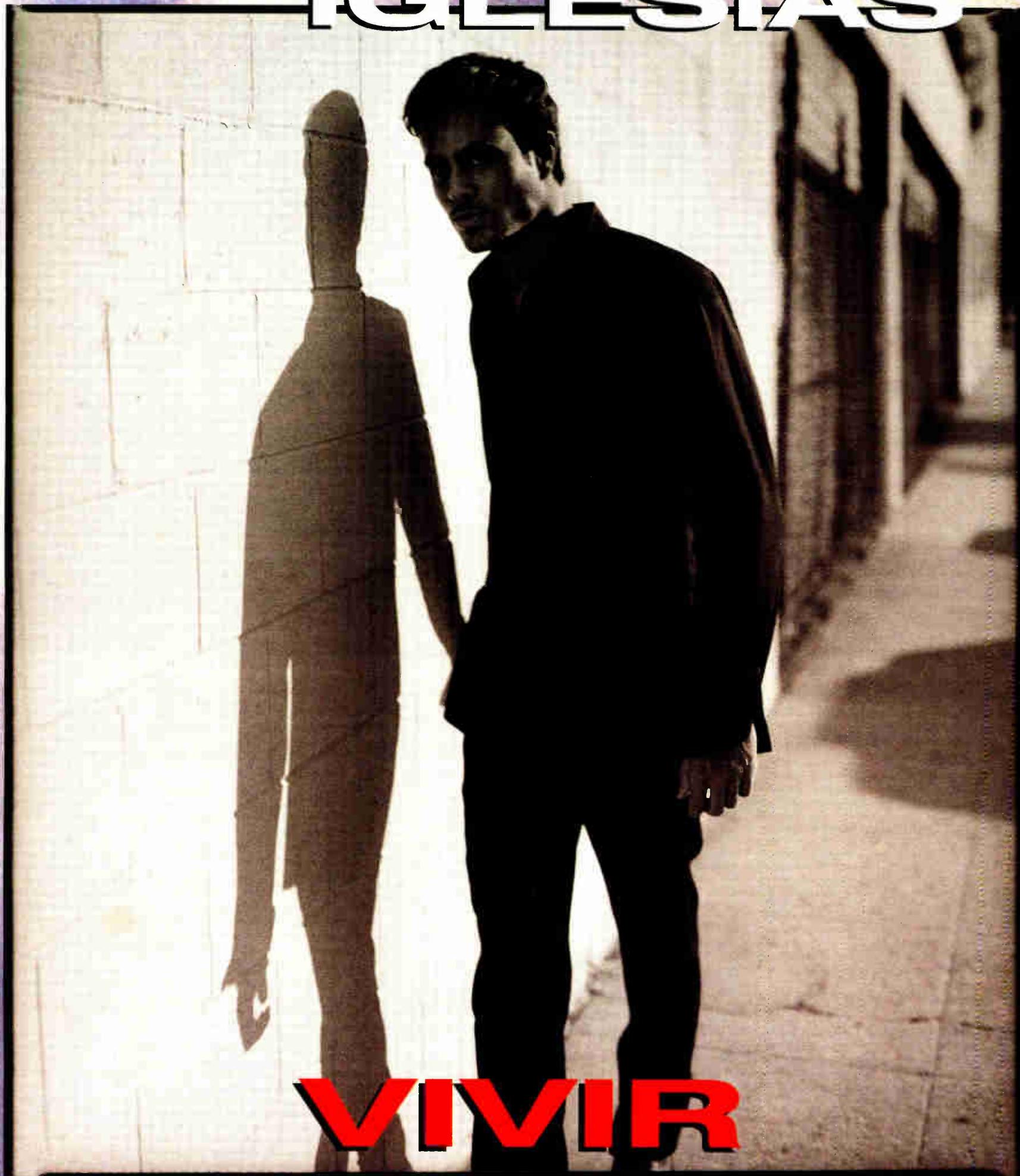
Music Marketing Network in Los Angeles appoints Matt Sternberg director of marketing. He was an account exec at Interep.

Ken McDonald is promoted to president at Cellar Door Productions in Virginia Beach, Va. He was VP at Cellar Door and GM of the Classic Amphitheatre.

Blake Squires is named executive director of events at Promo West Productions Inc. in Columbus, Ohio. He was president of SPI Management.

Best Latin Pop Performance

ENRIQUE IGLESIAS



Congratulations On Your
Grammy Nomination



Richie Sambora Bares His 'Soul'

2nd Mercury Solo Set Produced By Was

BY DEBORAH EVANS PRICE

NASHVILLE—Being a part of one of the most internationally successful rock bands of the last two decades is obviously a great thing. However, as Bon Jovi guitarist Richie Sambora prepares for the Feb. 24 release of "Undiscovered Soul," his second solo album on Mercury, that success might seem somewhat like a mixed blessing.



RICHIE SAMBORA

Sambora's success with Bon Jovi is well known, with more than 75 million in album sales worldwide, according to Mercury, and numerous sold-out tours. Establishing his own identity in the shadow of such notoriety might seem a daunting process, but the New Jersey-born guitarist has confidence in his new 12-song collection, produced by Don Was.

"I think it's harder than if he were no one," Mercury VP of marketing Marty Maidenberg says of Sambora's quandary. "The name recognition gets him in there. People know who Richie is, but unfortunately sometimes that's not a positive if they think of you as one thing when you're striving to be another. I think this [album] does a good job of bringing him out from under that shadow of Bon Jovi and allows him to do what he loves and does very, very well."

Sambora says he and Was had a chemistry that was magic in the studio. "It was important to me to show people I was a singer in my own right," Sambora says. "And when I passed the Don Was test, that was it . . . A friend introduced us, and after [listening to] two

songs he looked back and said, 'That was you? I'll do it.'"

When he met Sambora, Was says, he expected him to pull up in a limo and fall out in the producer's driveway with a bottle of Jack Daniels. Instead, he found someone he describes as "about as humble and sweet and regular a guy as you'd ever want to meet," and they became fast friends. "When he played his tapes, I couldn't believe how well he sang and the depth of the writing. I was in within like 15 minutes," Was says. "If people give this guy a chance, he can deliver. He can dive into the well of inspiration and hold his breath a long time . . . He's a great communicator, and I learned a lot about making records working with him."

Sambora's previous solo effort was 1991's "Stranger In This Town." "'Stranger' was a real murky record because that was a murky time in my life," says Sambora, who is now enjoying married life with actress Heather Locklear and fatherhood with their 3-month-old daughter, Ava. "Back then I had just finished two back-to-back 16-month tours with Bon Jovi. None of us were coherent. We were just mere shells of the guys we were."

"I think now with this record I'm much more grounded on who I am as an artist. Songs are like a house, and sometimes the longer you live

in a house, the more it's going to tend to your needs. It feels lived in, and that's what I wanted to do with these songs. I wanted to make sure the album felt lived in, and as an artist I wanted to live inside these songs."

Sambora and Was assembled a stellar cast of musicians for the project, including Billy Preston, Chuck Leavell (known for his work with the Rolling Stones), and Hutch Hutchinson from Bonnie Raitt's band. Partly due to Was' commitments, the ensemble took its time recording. "In the middle of the record, Don went and did the Stones record, and he came back,"

(Continued on page 24)



Joltin' Joe. Joe Jackson takes a break following a performance of his Sony Classical album "Heaven And Hell" at New York's Supper Club. Shown, from left, are Steve Wehmhoff, Sony Classical director of East Coast sales; Sean O'Sullivan, Sony Classical director of U.S. marketing; Lisa Stevens, Sony Classical director of product management; Alex Miller, Sony Classical VP of U.S. marketing; Jackson; Joe Szurly, Sony Classical VP of sales; and Winston Simone, Jackson's manager.

Black Grape Rift Won't Sour Release Plan

Radioactive Remains Upbeat About 'Stupid Stupid Stupid'

BY PAUL SEXTON

LONDON—Radioactive is preparing for the Feb. 24 release of the album "Stupid Stupid Stupid" in the hope that Shaun Ryder's Black Grape has not turned sour.

The cutting-edge British rock outfit went into the holiday season with its future unclear following the departure of two members and the cancellation of a key live appearance

on New Year's Eve in London (Billboard Bulletin, Dec. 31, 1997). But group founder Ryder and Radioactive president (U.S.) Gary Kurfirst remain upbeat about the band's 1998 prospects, as the label previews Black Grape's second album with the lead U.S. track, "Marbles," which will go to alternative radio Monday (19).

With typical candor, Ryder—former leader of the influential Manchester, England, alternative band Happy Mondays—says that pre-Christmas U.K. reports that he had "fired" the band after a post-gig disagreement were "all bollocks."

Nevertheless, he confirms that Paul "Kermit" Leveridge and Carl "Psycho" McCarthy are currently out of the lineup after what he calls a "power play" between longtime band associate Tony Murray, who manages the duo, and the band's American management company, 3AM.

Following the split, Black Grape is now centered around Ryder and producer Danny Saber; Leveridge and McCarthy already had another band project, Manmade, which records for EastWest U.K. Ryder expresses the hope that Leveridge, at least, may return to the lineup. "Carl said he's finished, and OK, fair enough. But at the end of the day, me and Kermit write good stuff together, and it would be a shame if we never wrote together again."

Kurfirst denies that such internal friction jeopardizes the U.S. prospects for "Stupid Stupid Stupid." "I don't really think it affects us right now," he says. "We weren't planning to have the band do concerts until around summer anyway. And the last time, we were only able to bring Shaun in, not Kermit because of his previous arrest record."

Kurfirst says that Radioactive had in any case been instructed not to apply for U.S. work permits for the band until March, and he is keeping his sense of humor. "They have a long history of this kind of nonsense. They're always at each other's throats."



BLACK GRAPE

Those work-permit problems at the time of Black Grape's 1995 debut set, "It's Great When You're Straight . . . Yeah!," caused the cancellation of two tours, says Kurfirst, who notes that the album was "my favorite record delivered to me in the last five years. I played it like the national anthem." Relatively few fellow Americans concurred; although the album was an instant U.K. No. 1 and produced the top 10 British singles "Reverend Black Grape" and "In The Name Of The Father," the set has sold only 36,000 copies in the U.S., according to SoundScan.

Acknowledging that the band's combination of indie rock, rap, and hip-hop influences is not an easy sell to some American tastes, Kurfirst says of the first album, "It was well received at radio for the kind of record that it was. I got calls from promotion men in the Midwest telling me if we took the rap out of 'In The Name Of The Father,' stations would play it. My comment was that the rap was why we put the record out. They're trying to do something a little differ-

(Continued on page 22)

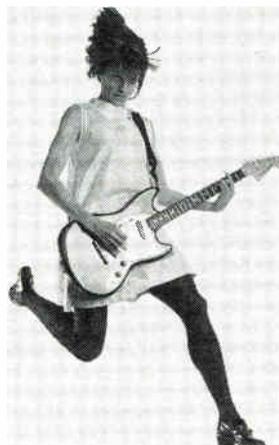
Q Division's Jules Verdone Off To Brisk Start In Boston

BY JIM BESSMAN

NEW YORK—Though Boston-based singer/songwriter Jules Verdone's debut album, "Diary Of A Liar," comes out nationally Feb. 10, it is already available in her home market, thanks to a proven strategy by her label, Boston's Q Division Records.

The indie, an appendage of the studio co-owned by Verdone's producer, Jon Lupfer, issued the disc locally Dec. 16, 1997. "This is something we've done in the past," notes label manager Jessica Smyser of the two-tiered release schedule, referring in particular to last year's similar Merrie Amsterberg album release strategy. "The plan is to get local buzz and press

before we go national, so that we have something to show to retailers and other press people, to show that she already has something going on that's impressive."



JULES VERDONE

But Verdone, a guitarist/key-boardist whose album also features Amsterberg and fellow Q Division artist Ed Valauskas, as well as Kevin Salem and Letters To Cleo guitarist Michael Eisenstein, has already impressed the Boston market.

On the strength of one single and another compilation track, she captured the Boston Music Award

(Continued on page 22)

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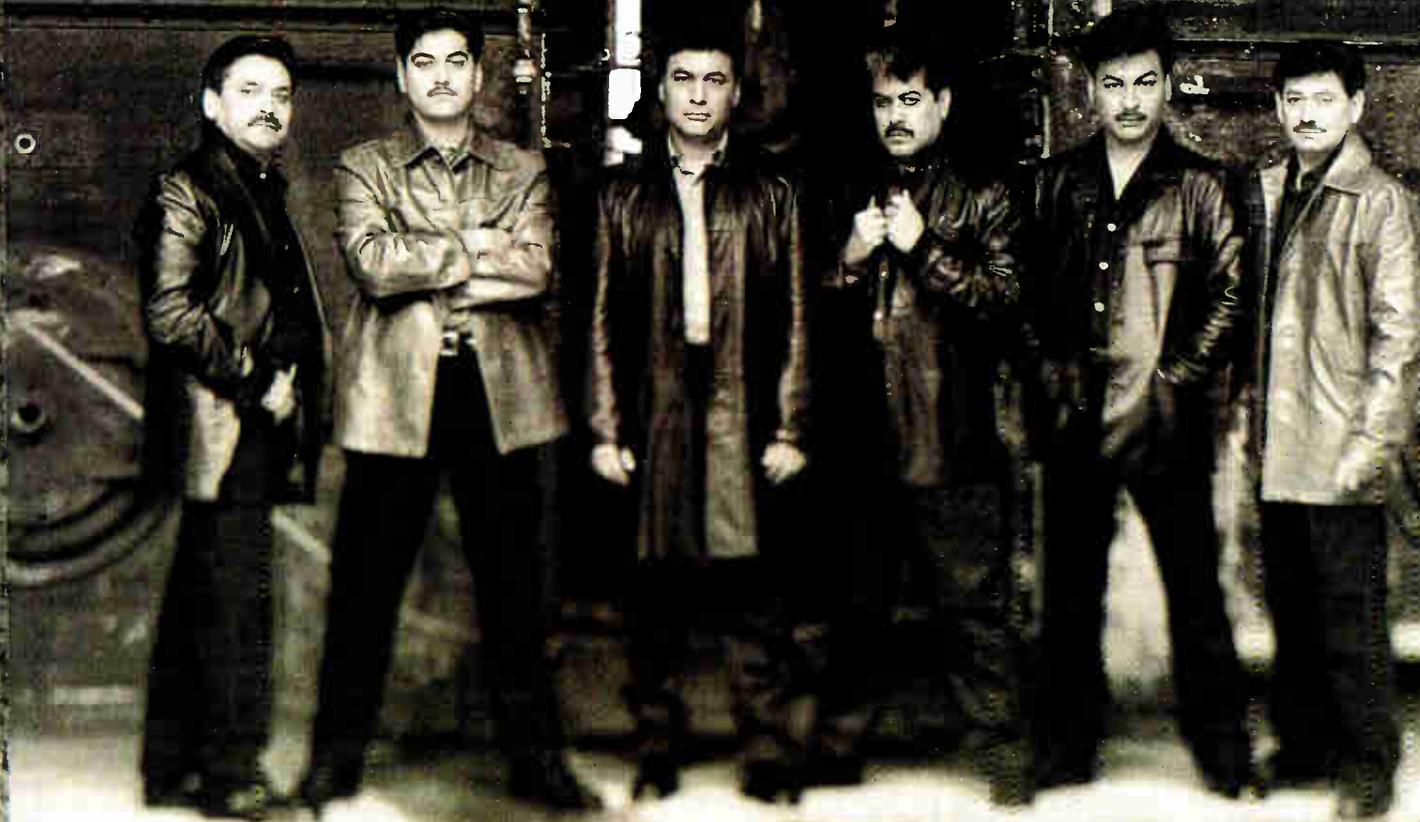
Iggy Pop

TO OUR READERS

The Beat will return next week.

Best Mexican-American/Tejano
Music Performance

Los Tigres Del Norte



Jefe De Jefes

Congratulations On Your
Grammy Nomination



IN A CAREER IN WHICH HER
SONGS HAVE SOLD OVER
150,000,000 UNITS,
1997 WAS NOT
A BAD
YEAR
FOR
THE

PHENOMENO

diiane warren

HOW DO I LIVE LEANN RIMES/TRISHA YEARWOOD

#1 for 11 weeks, Billboard Adult Contemporary Chart

#1 Top Country Singles Sales, Billboard Year End

TOP 10 Hot 100 Singles Sales, Billboard Year End

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SPACE JAM Soundtrack/Warner Sunset

BECAUSE YOU LOVED ME CELINE DION

GRAMMY WINNER...BEST SONG WRITTEN SPECIFICALLY

FOR A MOTION PICTURE OR TELEVISION,
UP CLOSE AND PERSONAL/Disney-Touchstone

ACADEMY AWARD and
GOLDEN GLOBE NOMINATIONS Best Original Song

#1 for 19 weeks...The longest running single in history,
Billboard Adult Contemporary Chart

#1 for 6 weeks, Billboard Hot 100 Singles Chart

songs

UNBREAK MY HEART TONI BRAXTON

#1 for 14 weeks...The second longest running single
in history, Billboard Adult Contemporary Chart

#1 for 11 weeks, Billboard Hot 100 Singles Chart

#1 Hot Adult Contemporary Singles and
Tracks Chart, Billboard Year End

#1 Pop Song of the Year, American Songwriter

TOP 5 Hot 100 Singles Sales, Billboard Year End

TOP 5 Hot 100 Airplay, Billboard Year End

TOP 5 Hot 100 Single, Billboard Year End



MENNAAL

Photography Erik Asia

awards

#1 SONGWRITER-POP AND R&B,
Billboard May '97

#1 HOT 100 SINGLES SONGWRITER,
Billboard Year End

#2 HOT R&B SINGLES SONGWRITER,
Billboard Year End

**#1 POP SONGWRITER AND
OVERALL SONGWRITER,**
American Songwriter

#1 HOT 100 SINGLES PUBLISHER,
Billboard Year End

**#1 POP PUBLISHER AND
OVERALL PUBLISHER,**
American Songwriter

TOP 5 HOT 100 SINGLES PUBLISHING CORPORATIONS,
Billboard Year End

TOP 5 HOT R&B PUBLISHING CORPORATIONS,
Billboard Year End

TOP 10 HOT COUNTRY SINGLES SONGWRITERS,
Billboard Year End

TOP 10 HOT R&B SINGLES PUBLISHER,
Billboard Year End

ahead

DIANE WARREN and REALSONGS

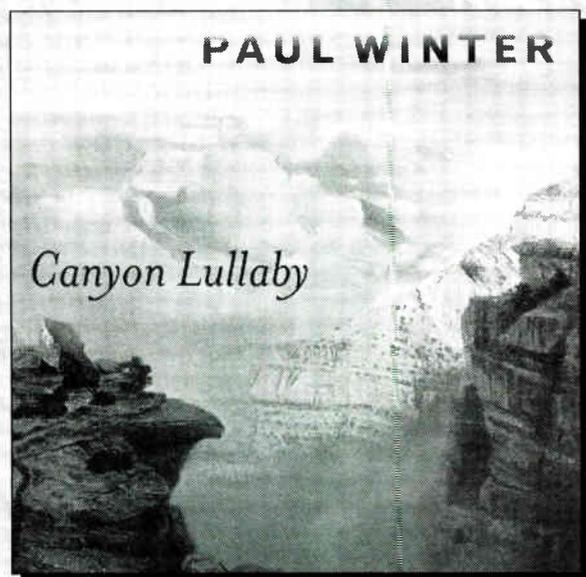
kicked off 1998 with two Grammy Nominations for **HOW DO I LIVE** from Con Air/Disney-Touchstone, for Song of the Year and Best Song Written Specifically for a Motion Picture or Television. LeAnn Rimes and Trisha Yearwood both scored Best Female Country Vocal Performance Grammy Nominations for the song.



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Artists & Music

WRITER LAUDERDALE STEPS INTO ARTIST SPOTLIGHT WITH BNA ALBUM

(Continued from page 11)

is releasing the first single and the album within a week or so of each other.

"Usually," says Waugh, "we will wait eight to 10 weeks after the single before releasing the album. That gives us time for a promotion tour. But response is good, press response is very good, so we're going to go out right away."

The single, "Goodbye Song," will go to radio Feb. 2.

Waugh says that the label, in addition to servicing media with the album well ahead of release, sent out a special promotional compilation mini-CD. "It's called 'Jim Lauderdale—In His Own Words,'" says Waugh. "It's five songs he wrote for other people: 'Halfway Down,' 'Where The Sidewalk Ends,' 'Gonna Get A Life,' 'King Of Broken Hearts,' and 'Stay Out Of My Arms.' These songs have all been hits for other people, but they're Jim's songs, so we sent them out so people could get the sense of Jim Lauderdale as an artist as well as a brilliant songwriter. We felt Jim needed the opportunity to do his own music."

In that sense, says Waugh, BNA is treating Lauderdale as a new artist. "The fact is," he notes, "we look at Jim as an artist/songwriter, not as a songwriter/artist."

BNA picked the first quarter as the optimum slot to release the Lauderdale project, notes Waugh, who pegs the period as "the best time to introduce what is essentially a new artist. At RCA and BNA, Joe Galante's aim is to introduce only two new artists a year from each label," he says. "We won't flood the market. We'll put out select artists and focus on them, because it can take a year to break an act."

Waugh says retail plans will spool out as the project develops. For now, though, the emphasis is on radio promotion. "Jim is an excellent performer," says Waugh. "He has a way about him, and we want to take advantage of that. We'll go out on a six-week promo tour and focus on the right markets. We'll go to the Southeast and Southwest and West, as far as Denver. He's strong in those areas. And we'll do it intensely."

"We're going right to mainstream country radio," says BNA Records VP for national promotion Tom Baldrice. "Our regionals are setting it up for the radio tour, and we'll also try to set up events where listeners can come in and see the talent and the power that Jim Lauderdale is all about."

WESC Greenville, S.C., operations manager Ron Brooks says he awaits the release with interest. "Jim's one of our great and more interesting writers," says Brooks. "I'm looking forward to his shot at being a performer."

WNOE New Orleans PD/music director Eddie Edwards echoes that sentiment. "I hope he has a hit," says Edwards. "Anything we can do to break new people is good for us and for the format."

Baldrice says the key lies in focusing on the target, especially with radio. "We'll laser-beam our focus on some early targets and try to build our story from there," he says. "We know there are some pockets where we'll need a great story before some people will take a chance on playing a Jim Lauderdale record. I think he'll win people over with his talent and his charm and his wit. There are pockets of people

who know him as a writer, and we'll introduce him to them as an artist.

"We'll also set up retail events in conjunction with our branches," says Baldrice. "Take him to the masses."

One retailer in particular says his expectations are high for the project. Paul Bailey, buyer for Tower Records in Brea, Calif., says, "This is guaranteed to be one of the top 10 albums of the year. I had been concerned about what a major label would do with him, but this is great. It's hard to put into words how good Jim Lauderdale is. His demos of his own songs are often better than the finished cover version by some other artist."

For the album, Lauderdale did a fair share of co-writing, something he has not been known to do much of in the past. He collaborated with the cream of the crop: Harlan Howard, Melba Montgomery, Buddy Miller, John Scott Sherrill, and Frank Dycus. "I considered writing it all myself, I would love to write it all myself," he

says, "but I couldn't pass up the chance to write with some of the greatest writers. I wanted to kick it off with Harlan. 'Goodbye Song' is the first song we ever wrote together. That kind of sets up the album."

Drawing on his bluegrass background, he also called on bluegrass legend Ralph Stanley and Clinch Mountain Boys to sing and play on the Lauderdale song "I'll Lead You Home."

Lauderdale cites Galante and RCA Label Group senior A&R director Renee Bell as being pivotal in inducing him to make a country album. Bell in particular has championed him for years.

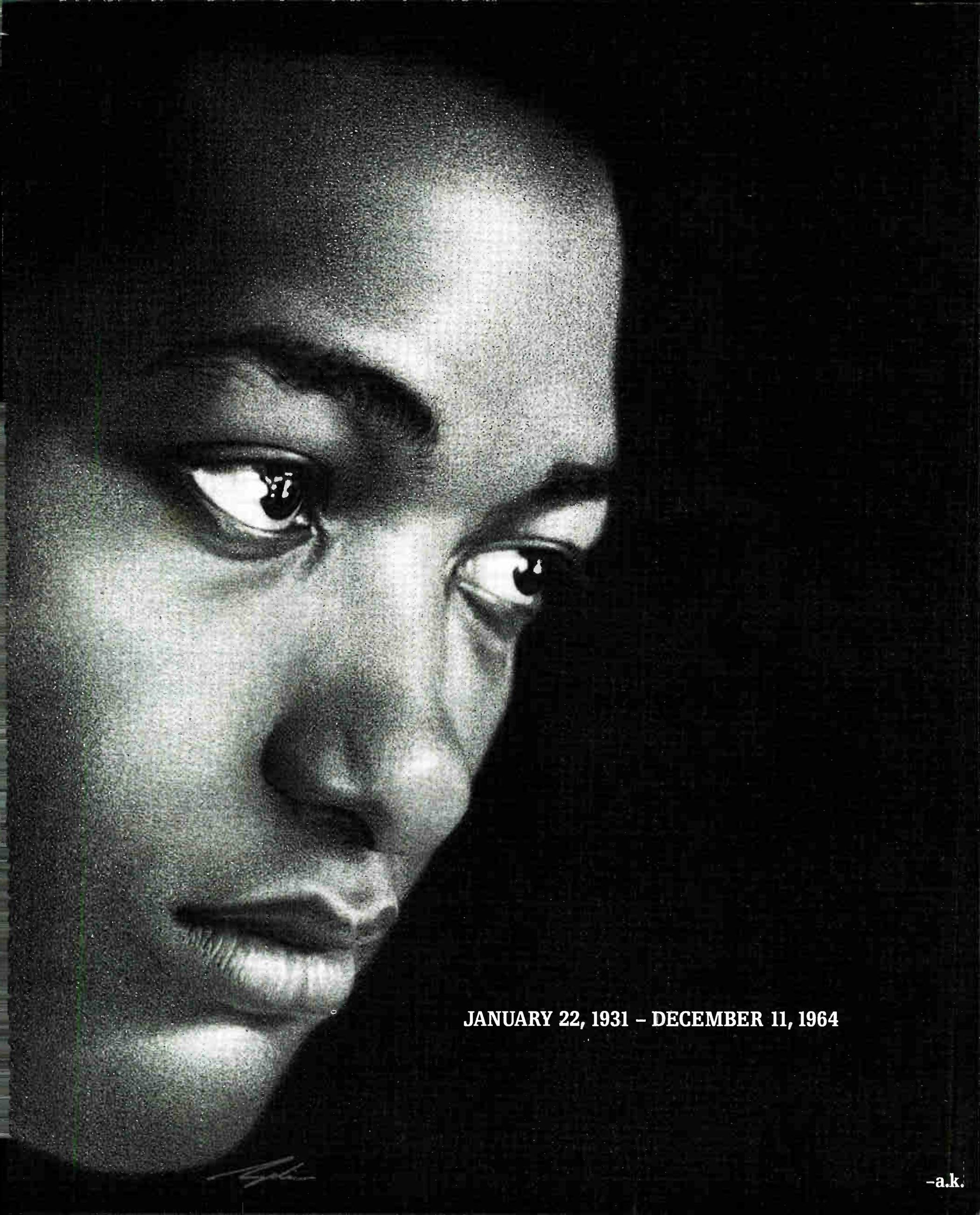
"Renee and Joe let me do what I needed to do," he says. "They trust me. I'm really impressed with the RCA and BNA staff. They're really geared up and ready to go. Whatever's going to happen is unpredictable, but I feel comfortable that they will give it the old college try. That gives me peace of mind. I think I'm in good hands."

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BACKSTREET BOYS	Molson Centre Montreal	Dec. 30- Jan. 1, 5-6	\$1,496,897 (\$2,125,594 Canadian) \$24.47/\$18.13	70,213 73,165, five shows	Universal Concerts Canada
AMY GRANT VINCE GILL, FAITH HILL, GARY CHAPMAN, MICHAEL W. SMITH	Nashville Arena Nashville	Dec. 3-4	\$1,484,695 \$150/\$25	26,551 29,153, two shows	Helping Hands Foundation
AEROSMITH UPPER CRUST DAYS OF THE NEW	FleetCenter Boston	Dec. 30-31	\$1,101,860 \$50/\$38.50/\$35/ \$22.50	27,703 30,508, two shows	Don Law Co.
BARRY MANILOW	Universal Amphitheatre Universal City, Calif.	Dec. 26- 28, 31	\$1,024,596 \$125/\$94/\$75/\$29	16,974 25,004, four shows	Universal Concerts
JACKIE CHAN	MGM Grand Garden Las Vegas	Dec. 25	\$887,901 \$150/\$100/\$75/\$55	10,734 sellout	Fred Promotions Inc
THE ARTIST LARRY GRAHAM	Fox Theatre Atlanta	Jan. 8-10	\$721,063 \$75/\$19.99	11,049 14,034, three shows	Elizabeth Touring
ALEJANDRO FERNANDEZ	Universal Amphitheatre Universal City, Calif.	Dec. 12-13	\$557,903 \$53/\$50.50	11,765 two sellouts	Universal Concerts
BARENAKED LADIES DEVLINS	Palace of Auburn Hills Auburn Hills, Mich.	Dec. 31	\$445,325 \$35/\$25	16,189 sellout	Cellar Door Belkin Prods.
AEROSMITH KENNY WAYNE SHEPHERD	Civic Arena Pittsburgh	Jan. 9	\$321,295 \$45/\$35/\$30	9,752 12,000	DiCesare-Engler Prods.
TIM MCGRAW MARTINA MCBRIDE JOHNNY PAYCHECK JEFF FOXWORTHY	Nashville Arena Nashville	Dec. 31	\$265,356 \$50/\$27.50/\$24.50/ \$20.50	11,943 14,754	Moore Entertainment

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JANUARY 22, 1931 - DECEMBER 11, 1964

SAKAMOTO'S 'DISCORD' DUE

(Continued from page 11)

don't necessarily want to create perfectly harmonious music.

"Life, after all, isn't perfectly harmonious," Sakamoto adds. "And it's the discords in music that reflect that and make the compositions interesting, more meaningful. And more beautiful."

"Discord" was released in Japan last summer by Sakamoto's gut imprint via the indie For Life. Sony Classical's picking up of the album for release outside Japan is an unusual move, since the label tends to initiate its projects from scratch. But Sakamoto's high standing in the film and avant-pop worlds spurred Sony to include his symphonic debut as part of its efforts to expand the audience for classical music by blurring the boundaries that separate it from other genres.

"We're always on the lookout for sources of new, exciting classical music," says Sony Classical president Peter Gelb. "And Ryuichi has found a way to write music on a high level that is also accessible and fresh. I think he's meeting the challenge that faces all composers who write for the symphony orchestra today."

Getting Sakamoto's music into the repertoire of the world's symphony orchestras will be a challenge itself, and classical radio in the U.S. is probably too conservative to give "Discord" much of an airing. But Sakamoto does have "this following that shares his eclectic interests," Gelb says. "That gives us something to work with."

Sakamoto's mingling of Asian/Western and electric/acoustic sensibilities began gaining wide currency with the compelling score to "Merry Christmas, Mr. Lawrence," a 1983 film by Nagisa Oshima that starred Sakamoto along with Tom Conti and David Bowie and featured a high-profile theme song by Sakamoto and British avant-pop auteur David Sylvian. Sakamoto went on to pen the award-winning theme for (and act in) Bernardo Bertolucci's "The Last Emperor" as well as score "Little Buddha," "The Sheltering Sky," "High Heels," "The Handmaid's Tale," and "Wild Palms," among many others.

The gorgeous "1996"—released last

year by gut/For Life in Japan and by Milan/BMG in the rest of the world—recasts some of his most famous film themes in a chamber trio setting. The disc was a huge hit in Japan, selling nearly 250,000 copies, reports For Life.

But long before he earned renown for his film work, Sakamoto was a pop star with late-'70s techno pioneers Yellow Magic Orchestra (YMO), filling stadiums in Asia and selling millions of records worldwide. YMO briefly reunited in 1993 for the Toshiba-EMI album "Technodon" and a Japanese tour.

Beyond YMO, Sakamoto has excelled with a very cosmopolitan brand of pop music, working in league with artists from Caetano Veloso and Akiko Yanno to Youssou N'Dour and Iggy Pop. He has issued a string of solo albums on Sony, Virgin, Milan/BMG, and gut/For Life, including the Brazilian-flavored gem "Smoochy" from '95 (see discography, this page). He has also produced recordings for a host of Asian (Miki Nakatani) and Western (Aztec Camera) artists and recently contributed his keyboard and arranging skills to Sylvian's upcoming album.

FROM 'GRIEF' TO 'SALVATION'

Recorded live on a sold-out tour of Japan last year, "Untitled 01" depicts a cycle of moods in response to life at its least harmonious: "Grief" is essayed in the darkly lyrical opening movement, "Anger" in the aggressive second, "Prayer" in the stately, songful third, and "Salvation" in the poetic closing. In addition to Sakamoto on piano and an orchestra led by Fuminori-Marō Shinozaki, "Untitled 01" includes ambient performance by guitarist David Torn and DJ Spooky along with taped spoken-word contributions in the final movement by Torn, Spooky, Sylvian, Laurie Anderson, and Japanese literary critic Koujin Karantani.

"Discord" comes in the CD Extra format, with the multimedia content including extra ruminations on the "Salvation" theme from the likes of Bertolucci, David Byrne, Patti Smith, Chinese pop star Cui Jian, Japanese philosopher Takaaki Yoshimoto, and

his daughter, author Banana Yoshimoto. Royalties from the "Salvation" portion of "Discord" are earmarked for the charity War Child.

With Sakamoto's high profile in Japan, "Discord" has sold nearly 70,000 copies there since its release last summer, according to For Life (a considerable sum for a contemporary classical work). Beyond the Discord tour of Japan early last year, he played a week's worth of Tokyo shows in December with multimedia artist Toshio Iwai. And Sakamoto mounted a relatively extensive trek on behalf of "1996," playing 20 dates in Asia and 10 in Europe.

In the U.S., though, Sakamoto's presence has been more limited. For "1996," he packed the Knitting Factory in New York and played another concert in Central Park. But that was it, and there's only one U.S. performance planned for "Untitled 01" so far: Feb. 11 at the Wintergarden Theater in New York's World Financial Center.

To help pick up the slack, Sakamoto is traveling around the U.S. to meet Sony Music Distribution branch reps and do regional press. And the label is working with its progressive music marketing staff to spread the word on college campuses and in clubs.

The gut version of "Discord" includes a jungle remix of the "Anger" movement that was produced and recorded live at the end of the "Untitled 01" tour performances, and another overhaul of "Anger" was conducted by mix master Talvin Singh for release on 12-inch vinyl via the British Ninja Tunes label. The remix shipped to clubs in late December and will be worked at indie retail this month and next.

Sony has also hired indie firms for college radio promotion (Team Clermont) and publicity (Shore Fire), and the label is stressing co-op ads and listening-post placement with indie retailers. The entire campaign, says Sony VP of marketing and promotion (U.S.) Alex Miller, trades heavily on Sakamoto's prior work, revolving around the idea that "you know Sakamoto—whether you recognize the name or not."

Even with its classical status, "Discord" will be cross-filed in the pop and soundtrack sections at Virgin Megastores—which presents a rare opportunity, according to product manager Bobby Hall: "I think this is a really interesting record, since it draws on elements from both his pop and soundtrack work. ['Discord'] has the chance to appeal to several audiences, although that chance would be a lot better with a few more U.S. concerts."

Those who want to view the upcoming performance of "Untitled 01" but won't be in New York Feb. 11 do have an option, though. The concert—with its chamber orchestra, special guests, and multimedia accouterments—will be cybercast on the Internet via Sakamoto's World Wide Web site (www.sitesakamoto.com) and N2K's Classical Insites (www.classicalinsites.com).

Sakamoto also conducts what is billed as the first program to use the Internet to make radio more interactive. Dubbed "gut On-Line" and broadcast on Tokyo's popular J-WAVE FM, the monthly show has Sakamoto presenting a musical theme that listeners can use as the basis for their own compositions, which they can then submit

to him online; Sakamoto picks his 10 favorites to post on his Web site and air on the next month's program.

This month, Sony services "Discord" to select U.S. radio stations of various formats. In the past, "Smoochy" and such predecessors as "Beauty" and "Heartbeat" aired on college radio; film-music specialty shows have been another Sakamoto outlet, with "Soundtrack Cinema" on Seattle's KING-FM airing "The Handmaid's Tale."

Spending more time in New York than Tokyo these days, Sakamoto just completed an electronic score to "Love Is The Devil," a film based on the life of painter Francis Bacon. A symphonic score for Brian DePalma's "Snake Eyes" is next. Sakamoto says he wants his next solo project to be a rapprochement between his electronic interests and his "1996" piano trio. Among his classically oriented projects under development is an opera for 1999.

Sakamoto is managed and booked by Kinetic Art & Business (KAB) of New York and Tokyo; his compositions are also published by KAB (administered by EMI/Virgin Music, ASCAP).

Assistance in preparing this story was provided by Steve McClure in Tokyo.

Sakamoto Acclaimed For S'tracks, Pop

SELECT SAKAMOTO DISCOGRAPHY

SOUNDTRACKS

"Little Buddha" (Milan/BMG, 1993). Along with Sakamoto's deeply moving theme and variations, the soundtrack includes an atmospheric performance by Indian classical violin virtuoso L. Subramaniam.

"The Last Emperor" (Virgin, 1988). With its evocative conflation of Eastern melodies and Western harmonies, this emotive score won both Oscar and Grammy awards. Features additional music by David Byrne and Cong Su.

"Merry Christmas, Mr. Lawrence" (Milan/BMG, 1983). In addition to Sakamoto's compelling electro-acoustic score, the soundtrack features the original version of the haunting theme song "Forbidden Colours," co-written and sung by David Sylvian. A later, superior version of the song appears on Sylvian's '87 disc, "Secrets Of The Beehive"

(on which Sakamoto guests on piano). The film cues can also be heard in solo piano form on Sakamoto's album "Coda" (Midi, 1988).

POP ALBUMS

"Smoochy" (Milan/BMG, 1996; gut/For Life, Japan, 1995). This lovely bossa nova-flavored album sets Sakamoto in his very best pop light, with a smooth mix of groovy instrumentals and low-key vocal cuts. "Bibo No Aozora," for instance, should have been a universal hit, as it features one of Sakamoto's most mellifluous melodies and an irresistible rhythm track. Gut/For Life also issued a remix EP from the album, "Snooty."

"Beauty" (Virgin, 1989). An all-star mélange of one-world pop and luminous ballads, replete with an obscure Rolling Stones cover ("We Love You"). Includes contributions from Brian Wilson, Robbie Robertson, Youssou N'Dour, Arto Lindsay, Robert Wyatt, L. Shankar, and Sly Dunbar.

"Neo Geo" (Epic, 1988). Produced with Bill Laswell, this set ranges from techno-funk and Okinawan folk tunes to austere piano pieces and a worldly, affecting ballad co-written and sung by Iggy Pop, "Risky."

CLASSICAL ALBUMS

"Discord" (Sony Classical, 1998; gut/For Life, Japan, 1997). Features "Untitled 01," a dark, dynamic 55-minute piece for orchestra, piano, ambient guitar, electronics, and spoken word. The gut version of the album includes a jungle remix of the work's second movement, "Anger."

"1996" (Milan/BMG; gut/For Life, Japan, 1996). A collection of Sakamoto's lyrical soundtrack themes cast alongside fresh material in a chamber mode à la Debussy or Ravel, with Sakamoto on piano, Jacques Morelenbaum on cello, and Everton Nelson on violin. The gut version of this perfect Sakamoto primer boasts four extra tracks.

BRADLEY BAMBARGER

Billboard

JANUARY 24, 1998

Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★★★★★ NO. 1 ★★★★★	
1	1	9	PAINT THE SKY WITH STARS-THE BEST OF ENYA REPRISE 46835/WARNER BROS.	ENYA 2 weeks at No. 1
2	2	10	TRIBUTE VIRGIN 44981	YANNI
3	3	20	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
4	6	50	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
5	4	15	THE GIFT ● WINDHAM HILL 11242	JIM BRICKMAN
6	11	8	CONVERSATIONS WITH GOD - A WINDHAM HILL COL. WINDHAM HILL 11304	VARIOUS ARTISTS
7	7	45	AVALON GTSP 537112	JOHN TESH
8	9	39	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
9	5	13	CHRISTMAS LIVE ● AMERICAN GRAMAPHONE 1997	MANNHEIM STEAMROLLER
10	23	16	OPEN HOUSE TIME LINE 14	LORIE LINE
11	12	37	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
12	10	22	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
13	13	13	SONGS WITHOUT WORDS - A WINDHAM HILL COL. WINDHAM HILL 11212	VARIOUS ARTISTS
14	14	20	ONCE IN A BLUE UNIVERSE HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
15	8	12	A WINTER'S SOLSTICE VI WINDHAM HILL 11220	VARIOUS ARTISTS
16	19	89	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
17	15	69	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
18	22	39	WHITE STONES PHILIPS 534605	SECRET GARDEN
19	16	12	ON A WINTER'S NIGHT IMAGINARY ROAD 536143	VARIOUS ARTISTS
20	21	11	O'R MABINOCCI-LEGENDS OF THE CELTS REAL MUSIC 9333	CEREDWEN
21	20	20	APURIMAC III-NATURE SPIRIT PRIDE HIGHER OCTAVE 44639/VIRGIN	CUSCO
22	18	46	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
23	24	40	VITAL FORCE HIGHER OCTAVE 77591/VIRGIN	3RD FORCE
24	RE-ENTRY		SUMMER SOLSTICE WINDHAM HILL 11239	VARIOUS ARTISTS
25	25	2	THE BEST NEW AGE VOLUME 4 PRIORITY 51020	VARIOUS ARTISTS

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

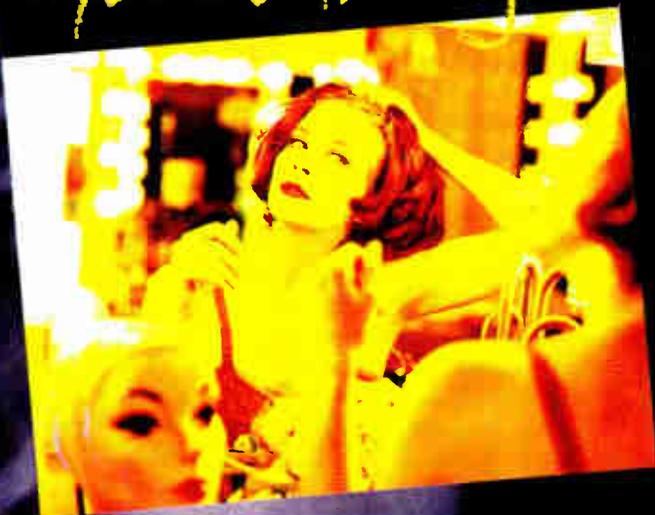
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love,
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and
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Q DIVISION'S JULES VERDONE OFF TO BRISK START IN BOSTON

(Continued from page 14)

for outstanding local female vocalist in 1996, the same year she was cited in Billboard's Continental Drift column (Billboard, March 2, 1996). A former AIDS educator and Planned Parenthood counselor, she organized the Safe & Sound series of fund-raising concerts in response to the 1994 Brookline, Mass., abortion-clinic shootings, along with the associated CD

released by Big Rig/Mercury in 1996.

But besides her social awareness and activism, Verdona has always been a writer, having studied both journalism and psychology in college.

"I've been writing since high school and thought I'd be a reporter," says Verdona, who currently temps as a copy editor at

The Boston Globe but carries her prior experience counseling adolescents, substance abusers, and couples close to heart. "I think how I see the world brought me to doing that kind of work—then emptying my brain by writing songs. But it's not like I sing about a hard day at work counseling people. My songs are far from that."

Verdona's album title, then, play-

fully points to her dismissal of pure fact in her songwriting. "My sensibilities are there, but I don't preach in my songs," she says. "I just love to play with words and toy with the truth. The album title is a play on that but certainly not some highbrow concept. Some of the songs are extremely personal, but they can be personal and not entirely true."

According to Smyser, "the intelligence and sharpness" of Verdona's writing, together with her voice, stands out. "She appeals to people's rocking side as well as intellectual side," she says. "It's great music, and she comes across as a strong and independent person. I think there's a market out there for a strong female with her own individual sound and vision."

To reach that market, Q Division is shipping the ballad "Little" to triple-A stations in mid-January and is hiring an indie promoter to ply it there. The full album will simultaneously be worked at college radio. Currently looking for a national distributor, the label will itself service all major one-stops and do in-house retail marketing, having "made a lot of friends at Borders and indie stores throughout the country whom we talk to on a regular basis who know about the record," says Smyser.

"We're going to start with a local focus and build from there," Smyser continues. "We're focusing on getting national reviews and press in March and April. As far as touring goes, we'll start in the Northeast probably around March, looking to find her a good support gig. If that doesn't happen, we'll send her out anyway, using Boston as a base and focusing on markets where she gets airplay."

BLACK GRAPE RIFT WON'T SOUR RELEASE PLAN

(Continued from page 14)

ent, it's a unique sound for America, and some people found it difficult to adjust."

The songs on "Stupid Stupid Stupid" are published by Distilled Music, Copyright Control, and Warner/Chappell, with the exception of BMG and Rondor's "Lonely," an update of Frederick Knight's 1972 soul nugget "I've Been Lonely For So Long."

"Stupid Stupid Stupid" was released Nov. 10, 1997, in the U.K. and has so far fallen short of the domestic achievements of its predecessor, peaking at No. 11 on the "official" Chart Information Network chart, while the first British single, "Get Higher," stalled at No. 24. Ryder defends the album's performance vociferously. "If you think about it this way—at the

moment in England, there's more competition, more bands, more stuff going on, from Chicken Shed [a children's theater group raising money for the Diana, Princess of Wales Trust Fund] to Elton John to the Spice Girls to Aqua, then you've got Oasis and Blur and Pulp, then U2—for me to go to eight or nine in the charts, that's fantastic."

Neil Brown, manager of indie retailer Sister Ray in London's SoHo district, says that "Stupid Stupid Stupid" has sold "pretty steadily, but there was definitely no initial rush like there was on the first album."

"There was a lot of expectation on the first one, but I get the impression this is just more of the same."

Sean Demery, music director/

assistant PD for modern rock WNNX (99X) Atlanta, says that Black Grape's U.S. profile is "extremely low" but recalls playing one track from "It's Great When You're Straight . . . Yeah!" that, as he puts it, "didn't leave an indelible mark." However, he doesn't rule out success for the band in the future. "Things [in America] are so bland and pasty right now, anything could make an impression."

Ryder is combining promotional plans for "Stupid Stupid Stupid" with the development of his part-time acting career. He plays the role of Bully Boy in Warner Bros.' forthcoming remake of the 1960s British TV series "The Avengers" and was due this month to start work on a new film by director Benjamin Ross of "The Young Poi-

soner's Handbook" fame. Ryder says he will also contribute music to the film under his own name.

Kurfirst believes that, whatever form the group takes in the coming year, Black Grape has the potential to make the most of the Happy Mondays' heritage. "With this particular record I think they can spread beyond the Happy Mondays' audience. I don't think the last one did."

As for Ryder, he continues to look ahead positively and with pride in his past. "In Happy Mondays, I was the oldest at 18 when we started. It was this shitty little band getting a shitty little label. We should have had the life span of a dying fly, but I got a good life out of it, and I'm really proud."

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WHEN EVIL MEN PLOT, GOOD MEN MUST PLAN.

**WHEN EVIL MEN BURN AND BOMB,
GOOD MEN MUST BUILD AND BIND.**

**WHEN EVIL MEN SHOUT UGLY WORDS OF HATRED,
GOOD MEN MUST COMMIT THEMSELVES
TO THE GLORIES OF LOVE.**

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OF A LOVING AND COMMITTED MAN.*

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PolyGram

RICHIE SAMBORA BARES HIS 'SOUL'

(Continued from page 14)

Sambora says. "Then we did a little more work, and my wife had a kid. Then he went and did the Paul Westerberg album, and he came back, and we finished it up. It was a leisurely thing that made it a great learning experience for me."

The album opens with "Made In America," an autobiographical tune that Sambora credits Richie Supa, his co-writer on nine cuts on the album, with encouraging him to write. "I'm not one for self-absorption or glorifying myself in song," Sambora says. "Richie Supa con-

vinced me, 'Don't worry about it. It's not bad' . . . For me, it was like me putting out my hand and saying, 'Hi, I'm Richie Sambora, and maybe you've never heard me like this before, but now you're hearing me as a singer/songwriter' . . . My personal philosophy is that the essence of popular music is about communication. As a writer, it's finding the common vein in human nature. It's connecting with the listener."

Maidenberg thinks that Sambora makes that connection on "Undiscovered Soul." "People are going to

listen to this and just be shocked at the range of his playing and his vocals," he says. "The songs and the songwriting on this record are so different from what people know of Bon Jovi, and that's not to slight Bon Jovi as a group. But I think that preconceived notion of Richie Sambora—Bon Jovi rock god, guitar-playing guy's guy—is hard to get out from under. It's almost like he's got to be better than what you'd expect to win over people, and I think he's done that."

The songs on the album cover a variety of emotional territory, from "Fallen From Graceland," which offers hope to those who have stumbled, to "All That Really Matters," which Sambora says became deeper to him after the birth of his daughter.

Maidenberg says Sambora's album will have multi-format appeal. "We're not going to lead at rock radio, but go simultaneously to AOR, active rock, and top 40 radio."

"Hard Times Come Easy" will be the first single, slated to be released to radio Feb. 2. At press time, radio programmers had yet to receive Sambora's new music, but KDKB Phoenix music director Tracy Lea expects him to do well. "A lot of people view Richie as a very accomplished artist who has a tremendous voice," she says. "He can do a great job standing on his own aside from the band. There's that perception about him, very favorable."

Maidenberg says the label is sending Sambora on a radio promotion tour March 2-12. Sambora will also perform at the Gavin and National Assn. of Recording Merchandisers conventions to get people in radio and retail familiar with the record. "It's not the consumer. It's the industry that feels like, 'I've heard this before. I know what this is going to sound like,'" Maiden-berg says. "The only way to combat that is to get them to actually listen to it."

The marketing plan includes a Fender Guitar advertising campaign that started at the end of December and will run through March, placing Sambora and his new music on radio spots on album rock and active rock outlets. "Though this album isn't guitar-heavy," says Maiden-berg, "[the campaign] equates this album with his fan base, the people who know him. It's the first step in solidifying his core, which is people who know him as someone who plays the guitar. From there we branch out to national coverage in the press." TV appearances are also planned, including a March 3 spot on "Late Show With David Letterman."

According to Maiden-berg, the label will be securing listening posts and in-store airplay to promote the record. There will also be "win it before you can buy it" contests at radio as well as contests in which people can win Fender guitars.

Sambora is booked by Creative Artists Agency, and plans call for a tour to kick off in April, taking him mostly to theaters. "Now comes the part that is even more fun," Sambora says. "Playing these songs live."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

BOSTON: Big Dig is a band that prides itself on its songwriting. Now, the rock group has something to back up its confidence. Tom Glynn, the leader of the trio named after this city's multi-billion-dollar road reconstruction, recently had one of his songs on its debut CD, "Toxic Jelly Platter," selected as one of the 10 songs to make the finals in the John Lennon Songwriting Contest.



BIG DIG

"Magic Bonnie Wonder," a fine example of the group's smart melodic rock, was tapped as a finalist in the inaugural year of the contest, which was organized with the help of Yoko Ono. There were more than 5,000 entries. "It's a validation of what we're doing," Glynn says. "I was surprised to hear from them because you don't really think too much about it after sending the tape off, but it sure makes you think you must be doing something right." "Magic Bonnie Wonder" has also been nominated in the best song

category of the Boston Music Awards. Glynn says that some of his influences come from the melodic side of the guitar-rock spectrum, including bands like the defunct Sugar and early Who, as well as other acts originating from Boston like Buffalo Tom and the Lemonheads. "I think that melody is too often missing in too much rock these days," Glynn says. "There's something to be said about not being overly obscure. We do try to tap into a more mainstream and accessible sound. Accessible is not a dirty word. We want to build an audience, and the way you do that is to write good songs. It's that simple." Contact Glynn at 617-742-5988.

KEN CAPOBIANCO

ENNIS, TEXAS: Sam Taylor may be known by many in the music industry as the producer of bands like Kings X, Galactic Cowboys, and Third Day, but these days Taylor is coming out from behind the console and into the artistic limelight with his first solo effort, "Compositions For The Moons Of Jupiter, Volume One: Callisto," on Texas-based indie Loco Entertainment. Thanks to his sophisticated songwriting and arranging and his ability to play 16 different instruments, Taylor made significant contributions to the projects he produced. But over time, he felt that his own creative needs were not being satisfied, so he enlisted cellist

Max Dyer and percussionist Ray Dillard to play as the Moons Of Jupiter at a local Houston club called Ovations, beginning in early '96. The trio's regular musical forays developed a devoted regional fan base. Taylor says, "When it got time for recording, I asked Ray and Max if they wanted to be involved, and they said, 'Yes, definitely, but why don't you just let it be your thing as Sam Taylor?' I said, 'OK, but I'm going to call the album "Compositions For The Moons Of Jupiter," since the Moons Of Jupiter are the three of us.' The name started out from someone trying to describe the music that we were doing and thought that we were sort of like musical galactic explorers, because we would really go out and stretch the boundaries a bit." "Moons Of Jupiter" spans an intelligently freewheeling grab bag of styles, from classical chamber music and combo jazz to ragas, black gospel, and music that showcases Taylor's penchant for writing strong cinematic themes. Even though the album is set for a mid-February release, Dallas public radio station KERA-FM has already added four songs to its playlist. "This album runs through the full emotions of who I am and things that I have experienced. I feel very good," says Taylor. "The performances are very genuine, and it was a joyful experience recording it. This recording also really captures what we do live." Contact Jean Spradley at Wilde Silas Musicworks at 972-875-4800.



TAYLOR

RICK CLARK

LAS VEGAS: On May 14-16, Sin City will host its first music conference. Sponsored by Las Vegas Events and the Desert Inn, the confab, which has been given the unwieldy sobriquet of EAT'M (Emerging Artists and Talent in Music), will feature a music industry expo and panels, as well as plans for showcases in 15 Las Vegas venues. Hoping to highlight 150 acts, EAT'M aims to feature acts from all musical genres, including alternative, hip-hop, swing, lounge, jazz, R&B, and ska. Panel topics will include publishing, touring, radio, the Internet, soundtracks, booking agents, songwriting, A&R, contracts, and managers. Among the confirmed panelists are Jody Graham Dunitz, Sony Music; Ira Jaffe, Famous Music; Darryl Eaton, Creative Artists Agency; Pat Christenson, the Thomas & Mack Center; songwriters Diane Warren and Sue Shifrin Cassidy; and Bill Silva, Bill Silva Presents. Additionally, the final day of the conference will serve as the kickoff of the Vans Warped Tour. For more information on the conference, as well as how to apply to play, visit EAT'M's World Wide Web site at www.eat-m.com.

MELINDA NEWMAN



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BEST ENGINEERED RECORDING

Brahms: The Four Symphonies; Academic Festival Overture, Etc., Tony Faulkner, Jack Renner, engineers (Sir Charles Mackerras, conductor), Telarc; **Copland: The Music Of America (Fanfare For The Common Man; Rodeo, Etc.)**, Michael Bishop, Jack Renner, engineers (Erich Kunzel, conductor), Telarc; **Herrmann: The Film Scores (Vertigo: Suite; Torn Curtain; Marnie: Suite, Etc.)**, Richard King, engineer (Esa-Pekka Salonen, conductor), Sony Classical; **Holst: The Planets/Varese: Arcana**, Tony Faulkner, engineer (Leonard Slatkin, conductor), RCA Victor Red Seal; **Wagner: Die Meistersinger Von Nurnberg**, Neil Hutchinson, Krzysztof Jarosz, James Lock, John Pellowe, engineers (Sir Georg Solti, conductor), London.

PRODUCER OF THE YEAR

Steven Epstein; Wolf Erichson; J. Tamlyn Henderson Jr.; Andrew Keener; Judith Sherman.

BEST ALBUM

Beethoven: The String Quartets, Emerson String Quartet; Eugene Drucker, Lawrence Dutton, David Finckel, Philip Setzer, group members; Max Wilcox, producer, Deutsche Grammophon; **Berlioz: Symphonie Fantastique**, Tristia Pierre Boulez, conductor; Helmut Burk, producer (Gareth Morrell), the Cleveland Orch. Cho.; the Cleveland Orch.), Deutsche Grammophon; **Brahms: The Four Symphonies; Academic Festival Overture, Etc.**, Sir Charles Mackerras, conductor; James Mallinson, producer (Scottish Cham. Orch.), Telarc; **Premieres—Cello Concertos (Works Of Danielpour, Kirchner, Rouse)**, Yo-Yo Ma, violoncello; David Zinman, conductor; Steven Epstein, producer (Philadelphia Orch.), Sony Classical; **Wagner: Die Meistersinger Von Nurnberg**, Sir Georg Solti, conductor; Ben Heppner; Herbert Lippert, Karita Mattila, Alan Opie, Rene Pape, Jose van Dam, Iris Vermillion; Michael Woolcock, producer (Chicago Sym. Cho.; Chicago Sym. Orch.), London.

BEST ORCHESTRAL PERFORMANCE

Berlioz: Symphonie Fantastique; Tristia, Pierre Boulez, conductor (the Cleveland Orch. Cho.; the Cleveland Orch.), Deutsche Grammophon; **Brahms: The Four Symphonies; Academic Festival Overture, Etc.**, Sir Charles Mackerras, conductor (Scottish Cham. Orch.), Telarc; **Korngold: Sym. In F Sharp, Op. 40**, Franz Welser-Most, conductor (the Philadelphia Orch.), EMI Classics; **Markevitch: Complete Orchestral Music, Vol. 1 (Le Nouvel Age; Sinfonietta In F; Cinema Ouverture)**, Christopher Lyndon-Gee, conductor (Arnhem Phil. Orch.), Marco Polo; **Shostakovich: The Dance Album (Moscow-Cheromushki; The Bolt, Etc.)**, Riccardo Chailly, conductor (the Philadelphia Orch.), London.

BEST OPERA RECORDING

Braunfels: Die Vogel, Lothar Zagrosek, conductor; Matthias Gorne, Wolfgang Holzmaier, Michael Kraus, Hellen Kwon, Endrik Wottrich; Morten Winding, Michael Woolcock, producers (Rundfunkchor Berlin; Deutsches Sym.-Orch. Berlin), London; **Glinka: Ruslan And Lyudmila**, Valery Gergiev, conductor; Gennady Bezzubenko, Larissa Diadkova, Galina Gorchakova, Anna Netrebko, Vladimir Ognovienko; Stan Taal, producer (Kirov Cho., St. Petersburg; Kirov Orch., St. Petersburg), Philips; **Mozart: Don Giovanni**, Sir Georg Solti, conductor; Renee Fleming, Ann Murray, Michele Pertusi, Bryn Terfel; Michael Woolcock, pro-

ducer (London Voices; London Phil. Orch.), London; **Rameau: Hippolyte Et Aricie**, William Christie, conductor; Lorraine Hunt, Eirian James, Laurent Naouri, Mark Padmore, Anna-Maria Panzarella; Martin Sauer, producer (Cho. Of Les Arts Florissants; Orch. Of Les Arts Florissants), Erato; **Wagner: Die Meistersinger Von Nurnberg**, Sir Georg Solti, conductor; Ben Heppner, Herbert Lippert, Karita Mattila, Alan Opie, Rene Pape, Jose van Dam, Iris Vermillion; Michael Woolcock, producer (Chicago Sym. Cho.; Chicago Sym. Orch.), London.

BEST CHORAL PERFORMANCE

Adams: Harmonium/Rachmaninoff: The Bells, Robert Shaw, conductor (Karl Dent, tenor; Renee Fleming, soprano; Victor Ledbetter, baritone; Atlanta Sym. Orch. Cho.; Atlanta Sym. Orch.), Telarc; **Bruckner: Messe No. 3 In F Min.; Te Deum**, Franz Welser-Most, conductor; Balduin Sulzer, chorus master (Jane Eaglen, soprano; Alfred Muff, bass; Birgit Remmert, contralto; Deon van der Walt, tenor; Mozart Cho. Of Linz; the London Phil.), EMI Classics; **Dyson: The Canterbury Pilgrims; Overture: At The Tabard Inn; In Honour Of The City**, Richard Hickox, conductor; Malcolm Hicks, chorus master (Yvonne Kenny, soprano; Stephen Roberts, baritone; Robert Tear, tenor; London Sym. Cho.; London Sym. Orch.), Chandos; **Haydn: The Creation**, John Eliot Gardiner, conductor (Donna Brown, soprano; Gerald Finley, bass; Rodney Gilfry, bass; Sylvia McNair, soprano; Michael Schade, tenor; the English Baroque Soloists; the Monteverdi Cho.), Archiv Produktion; **Paray: Mass For The 500th Anniversary Of The Death Of Joan Of Arc**, James Paul, conductor; Christopher Bell, chorus master (Joseph Harris, tenor; Lorna Haywood, soprano; Jozik Koc, bass-baritone; Terry Patrick-Harris, mezzo-soprano; Royal Scottish National Orch. Cho.; Royal Scottish National Orch.), Reference.

BEST INSTRUMENTAL SOLOIST(S) PERFORMANCE (WITH ORCHESTRA)

Barber/Walton: Violin Concertos/Bloch: Baal Shem, Joshua Bell, violin; David Zinman, conductor (Baltimore Sym. Orch.), London; **Mozart: Piano Cons. Nos. 18 & 20**, Richard Goode, piano (Orpheus Cham. Orch.), Nonesuch; **Premieres—Cello Concertos (Works Of Danielpour, Kirchner, Rouse)**, Yo-Yo Ma, violoncello; David Zinman, conductor (Philadelphia Orch.), Sony Classical; **Schwantner: Con. For Percussion And Orch.**, Evelyn Glennie, percussion and marimba; Leonard Slatkin, conductor (National Sym. Orch.), RCA Victor Red Seal; **Tchaikovsky: Piano Con. No. 1; Martha Argerich, piano; Claudio Abbado, conductor (Berliner Phil.), Deutsche Grammophon.**

BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)

Bach: Suites For Solo Cello Nos. 1-6, Janos Starker, cello, RCA Victor Red Seal; **Ligeti: Works For Piano (Etudes; Musica Ricercata, Etc.)**, Pierre-Laurent Aimard, piano, Sony Classical; **Murray Perahia Plays Handel And Scarlatti (Handel: Suite No. 5 In E Maj., Etc./Scarlatti: Son. In D Maj., Etc.)**, Murray Perahia, piano, Sony Classical; **Schumann: Piano Son. No. 1; Fantasy In C**, Leif Ove Andnes, piano, EMI Classics; **Volodos—Piano Transcriptions (Works Of Bizet, Liszt, Rachmaninoff-Volodos, Etc.)**, Arcadi Volodos, piano, Sony Classical.

BEST CHAMBER MUSIC PERFORMANCE

Beaux Arts Trio Plays Turina, Grana-

dos (Turina: Trio No. 1, Op. 35, Etc./Granados: Trio, Op. 50), Beaux Arts Trio; Ida Kavafian, Menahem Pressler, Peter Wiley, group members, Philips; **Beethoven: The String Quartets**, Emerson String Quartet; Eugene Drucker, Lawrence Dutton, David Finckel, Philip Setzer, group members, Deutsche Grammophon; **The Berlin Recital (Works Of Brahms, Debussy, Franck, Mozart)**, Anne-Sophie Mutter, violin; Lambert Orkis, piano, Deutsche Grammophon; **Early Music—Lachryma Antiqua (Works Of Machaut, Tye, Lamb, Dowland, Etc.)**, Kronos Quartet; Hank Dutt, David Harrington, Joan Jeanrenaud, John Sherba, group members, Nonesuch; **Schubert/Boccherini: Quintets (Schubert: Quintet In C Maj./Boccherini: Quintet In E Maj.)**, Jaime Laredo, viola; Cho-Liang Lin, violin; Yo-Yo Ma, cello; Sharon Robinson, cello; Isaac Stern, violin, Sony Classical.

BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)

Adams: Chamber Symphony; Shaker Loops; Phrygian Gates For Solo Piano, Sian Edwards, conductor; Ensemble Modern, RCA Victor Red Seal; **Chaconne (Works Of Blow, Corelli, Muffat, Etc.)**, Reinhard Goebel, conductor; Musica Anti-

qua Koln, Archiv Produktion; **Hindemith: Kammermusik No. 1 With Finale 1921, Op. 24 No. 1**, Claudio Abbado, conductor; members of the Berliner Phil., EMI Classics; **Ockeghem: Missa De Plus En Plus, Etc./Binchois: Missa Au Travail Suis, Etc.**, Peter Phillips, conductor; the Tallis Scholars, Gimell; **Schein: The Fountains Of Israel—Sacred Madrigals (O Herr, Ich Bin Dein Knecht; Ich Lasse Dich Nicht, Etc.)**, Philippe Herreweghe, conductor; Ens. Vocal Europeen, Harmonia Mundi; **Shakespeare's Musick—Songs And Dances From Shakespeare's Plays (Works Of Byrd, Dowland, Holborne, Etc.)**, Philip Pickett, conductor; Musicians Of The Globe, Philips.

BEST CLASSICAL VOCAL PERFORMANCE

An Italian Songbook (Works Of Bellini, Donizetti, Rossini), Cecilia Bartoli, mezzo-soprano (James Levine, piano), London; **La Bonne Chanson—Fauré Chamber Songs (Works Of Ravel, Chausson, Etc.)**, Anne Sofie von Otter, mezzo-soprano (Bengt Forsberg, piano), Deutsche Grammophon; **Ligeti: Vocal Works (Nonsense Madrigals; Aventures; Der Sommer, Etc.)**, Omar Ebrahim, baritone; Rosemary Hardy, soprano; Phyllis Bryn-Julson, sopra-

no; Rose Taylor, contralto (the King's Singers; Esa-Pekka Salonen, conductor; various artists; members of the Philharmonia Orch.), Sony Classical; **Mozart: Arias (Non So Piu, Cosa Son; Vedrai Carino; In Quali Eccessi, O Numi, Etc.)**, Vesselina Kasarova, mezzo-soprano (Sir Colin Davis, conductor; Staatskapelle Dresden), RCA Victor Red Seal; **Signatures—Great Opera Scenes (Porgi, Amor; Dove Sono; O Silver Moon, Etc.)**, Renee Fleming, soprano (Sir Georg Solti, conductor; London Sym. Orch.), London.

BEST CLASSICAL CONTEMPORARY COMPOSITION

Adams: El Dorado, John Adams, composer (Kent Nagano, conductor; the Halle Orch.), Nonesuch; **Danielpour: Concerto For Orch.**, Richard Danielpour, composer (David Zinman, conductor; Pittsburgh Sym. Orch.), Sony Classical; **Kernis: Second Symphony**, Aaron Jay Kernis, composer (Hugh Wolff, conductor; City Of Birmingham Sym. Orch.), Argo; **Liebermann: Con. No. 2 For Piano And Orch., Op. 36**, Lowell Liebermann, composer (Stephen Hough, piano), Hyperion; **Norgard: Sym. No. 5**, Per Norgard, composer (Leif Segerstam, conductor; Danish National Radio Sym. Orch.), Chandos.

MARCY PLAYGROUND PICKS UP SPEED ON CAPITOL

(Continued from page 11)

board 200 in the Jan. 10 issue, the band became a Heatseeker Impact act. The album, which leaps to No. 42 this issue, has sold more than 185,000 units, according to SoundScan.

Heavy radio play and sales may have softened Wozniak's feelings about the initial trauma he felt when he heard the news of EMI's closing.

"It was our two seconds in limbo," says Wozniak, reflecting on the time between labels. "Capitol came after us relatively quick, so we were never worried that our careers were in danger."

When Capitol picked up "Sex And Candy" and began working the song at modern rock radio in September, it had only a few loyal stations, such as KITS San Francisco, KOME San Jose, Calif., and 91X, on board.

91X's Muckley, who says the song appealed to him as a rare "upper-demo record that isn't cheesy," adds that the song developed into a listener favorite when the station placed it in regular rotation last March.

"Obviously, when you're picking something up midstream, it's different than when you're launching it," Rosenblatt says. "But that's all right. It just wasn't going to be possible to have a fresh start at radio."

Capitol opted to reintroduce the band to radio by shipping the single again. It also delivered new CDs, with the Capitol logo, to retail.

Todd Meehan, a manager at Tower Records' West Hollywood, Calif., location, says Capitol's decision to continue EMI's developing-artist pricing strategy through 1997 helped the album hold its own while the label built the band's story.

While Rosenblatt allows that the label encountered some hurdles while trying to regain momentum, he was confident it could spread the band's mainly West Coast story to other regions.

"Everyone thought that they were

responsible for breaking this band, and they were," says Rosenblatt. "It takes retail, it takes radio, it takes the label, and it takes the band working its ass off. Now everyone can puff out their chest a little and say, 'I did that.' It's exciting, because it gets people invested in the band."

Curiously, Wozniak says "Sex And Candy," the song that has brought Marcy Playground its success, almost didn't make the album due to what the band perceived as aesthetic incongruities with the rest of the album.

"We weren't planning on putting it on the record," he says. "It was the one song that sounded different from everything else on the album, which in retrospect sounds silly; that's a good thing. At the same time, it was our first record, and we wanted to have some level of consistency so we didn't confuse the hell out of people."

Though the act, which is booked by Artists Direct and managed by Blake & Bradford management, has also played a series of radio shows and opened for such bands as Toad The Wet Sprocket, audiences are most familiar with the laid-back, sexual undertones of "Sex And Candy."

This, says Rosenblatt, will change as the project develops. "Every song is a novelty hit until you follow it up with another hit, and this band has got the goods," says Rosenblatt. "Right now it's all about a song, but it's going to be about an album."

For now, however, it's still about "Sex And Candy." Capitol will begin working the song at top 40 Jan. 26, and MTV has placed a clip for the song in heavy rotation.

The band also made its first national television appearance, performing Jan. 2 on "Late Night With Conan O'Brien," and will launch its first headlining tour Saturday (17).

For Wozniak, whose material—published by Wozniak Publishing, ASCAP—touches on subjects ranging

from the Opium Wars ("Poppies") to grade-school misfits ("Saint Joe On The School Bus"), the artistic imperative has been constructing songs with multiple levels.

"I can take me a long time to finish a song," he says. "I search for meaning when I'm writing, because if I'm going to end up recording it and putting it on our record, I want it to be deeper than one or two dimensions."

"[Album cut] 'The Vampires Of New York' is a tour through New York and talks about drug use, but there are several things going on beyond that that happen in 30 lines," he adds. "That's why I take a long time to write a lyric. It's a lot to say in three minutes."

COMMENTARY

(Continued from page 6)

sitivity to the marketplace or the courage to hold many of their lesser or emerging-artist releases until January, when they would find (a) display space, (b) lesser competition, (c) core music consumers looking for new products, and (d) marketing traction. Move select third- and fourth-quarter releases to the period after Dec. 26.

As long as the music business rolls at its present rate, I'm convinced our current oversight may never change. But one competitive threat may change that: digital delivery. Can you imagine Internet retailers shutting down from Dec. 20 through Jan. 1? Can you imagine an Internet retailer lacking fresh product for the second-best month of the year? Maybe our industry needs competition from digital delivery systems to show us how backward we've been.

I'm reminded of how a consultant summarized the music industry: "For a business that thinks it's on the cutting edge, they've changed very little." It's time for a change and time to re-engineer our business practices to take advantage of this and other opportunities.

The Book VIBE Magazine Calls "a must read for any music lover"

"Timothy White's book
Music to My Ears is a
fascinating collection
of interviews."

- Chicago Sun-Times

"There's something
heartening in White's
commitment to treating
music as more than product,
and something grand about
his willingness to wax poetical
when the spirit damn well
takes him."

- Mojo

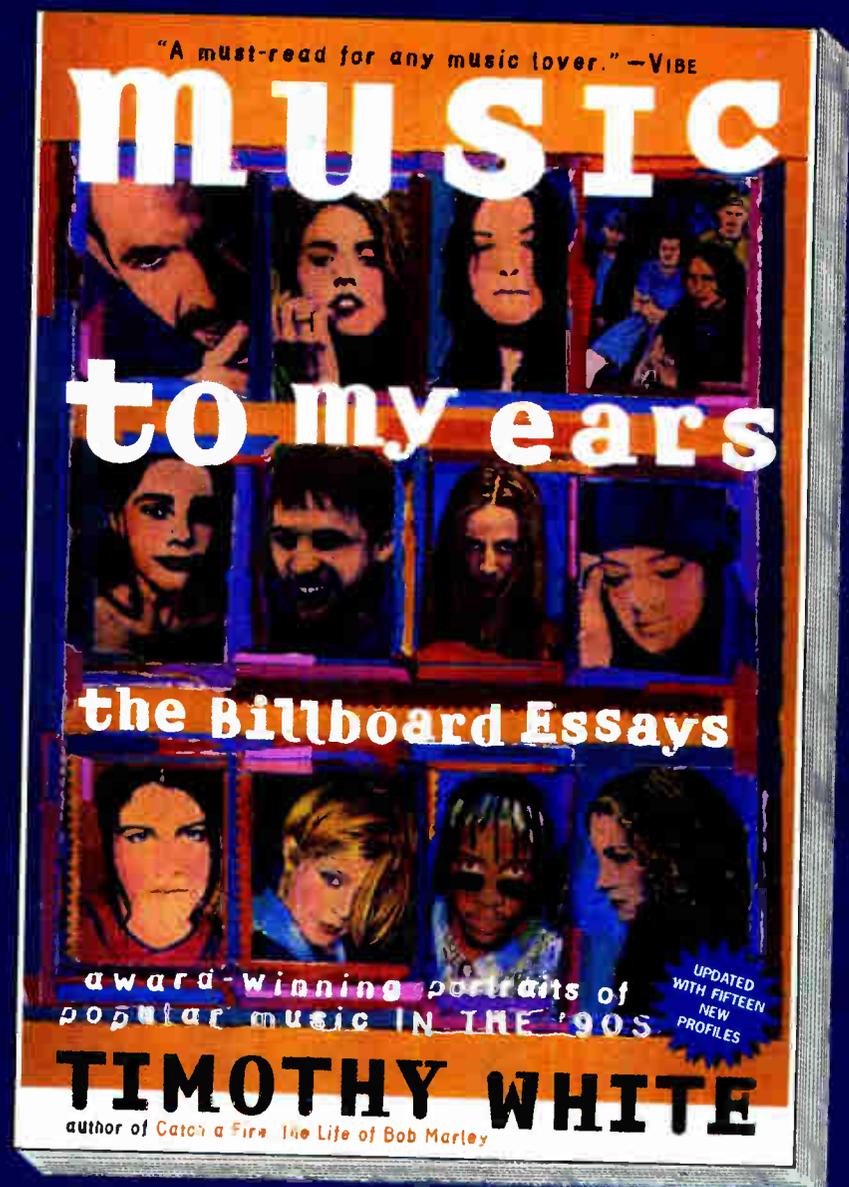
In his award-winning "Music To My Ears"
column, Billboard Editor in Chief Timothy White
has championed the careers of many of the most
acclaimed and popular performers of the 1990's -- long before

anyone had heard of them or their music: Alanis Morissette, Paula Cole, PJ Harvey,
Rage Against The Machine, Joan Osborne, Sarah McLachlan, Tracy Bonham, Jack Logan, Jann Arden,
Liz Phair, Dar Williams, Goo Goo Dolls, Aimee Mann, the Auteurs, Shawn Colvin and many more.

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OWL
BOOKS

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			JANUARY 24, 1998	
1	1	33	★ ★ ★ OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
2	3	4	QUEEN PEN LI'L MAN 90151/INTERSCOPE (10.98/16.98)	MY MELODY
3	4	54	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
4	7	10	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98)	UNCLE SAM
5	2	36	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
6	6	16	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
7	5	26	MICHAEL PETERSON REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
8	9	16	CORNERSHOP LUAKA BOP 46576/WARNER BROS. (10.98/15.98)	WHEN I WAS BORN FOR THE 7TH TIME
9	8	16	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
10	15	19	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
11	19	10	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN
12	24	4	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
13	18	3	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98)	GROWING PAINS
14	11	15	NEXT ARISTA 18973 (10.98/15.98)	RATED NEXT
15	10	16	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
16	14	40	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
17	NEW		BOB & TOM BIG MOUTH 97 (17.98/24.98)	GIMME AN "F"
18	12	46	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
19	13	35	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
20	33	12	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
21	17	28	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
22	27	11	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
23	25	11	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB
24	16	2	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
25	36	9	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98)	TIMELESS

26	20	11	G. LOVE & SPECIAL SAUCE OKEH 67784/EPIC (10.98 EQ/16.98)	YEAH, IT'S THAT EASY
27	35	2	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98)	BACK TO YOU
28	31	20	DIANA KRALL IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
29	26	11	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
30	22	21	JIMMIE'S CHICKEN SHACK ROCKET 540724/A&M (8.98/10.98)	...PUSHING THE SALM#NILLA ENVELOPE
31	RE-ENTRY		CRISTIAN ARIOLA 52205/BMG (9.98/15.98)	LO MEJOR DE MI
32	32	11	OLIVE RCA 67507 (10.98/16.98)	EXTRA VIRGIN
33	RE-ENTRY		THE WHORIDAS HOB0/SOUTHPAW 71800*/DELICIOUS VINYL (10.98/16.98)	WHORIDIN'
34	30	75	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
35	37	8	SAM SALTER LAFACE 26040/ARISTA (10.98/15.98)	IT'S ON TONIGHT
36	28	8	MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98)	VENDETTA
37	42	22	CHARLIE ZAA SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMIENTOS
38	23	18	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN
39	RE-ENTRY		ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
40	38	7	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (16.98 CD)	TIME TO SAY GOODBYE
41	29	40	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
42	45	7	CHRISTION ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98)	GHETTO CYRANO
43	NEW		THE LOX BAD BOY 73015/ARISTA (10.98/16.98)	MONEY, POWER & RESPECT
44	21	2	JENNIFER KNAPP GOTE 3832 (9.98/11.98)	KANSAS
45	39	2	SEVENDUST TVT 5730 (10.98/16.98)	SEVENDUST
46	RE-ENTRY		ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2
47	41	12	SANDI PATTY WORD 68583/EPIC (10.98 EQ/16.98)	ARTIST OF MY SOUL
48	49	2	LOS TIGRES DEL NORTE FONOVISA 6072 (8.98/13.98)	ASI COMO TU
49	43	2	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
50	NEW		VICTOR MANUELLE SONY DISCOS 82334/SONY (8.98/14.98)	A PESAR DE TODO

POPULAR UPRIISINGS

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

CLASSICAL ACT: "Angelica," the album conceived by Grammy-winning producer **Clif Magness** as a project that would pair a quintet of unknown sopranos with such noted rock guitarists as **Steve Vai** and **Dweezil Zappa**, is tak-



Just In Time. Brett Gurewitz and Rancid's **Tim Armstrong**, co-founders of Hellcat/Epitaph, kick off their venture with "Right On Time," the fantastic old-school ska title crafted by nine-man team Hepcat. Following the album's release Tuesday (20), the band begins its headlining tour Feb. 4 in Sacramento, Calif. Quick trivia: Vocalist **Alex Desert** had a supporting role in the film "Swingers."

ing on a life of its own. Though the album was released by Atlantic in December and continues to benefit from the public television documentary "Angelica: Voices And Visions," plans are under way to expand the project. Though details remain sketchy, immediate goals are to take **Angelica**, also the name of

the core soprano act, on the road. New projects are also being considered.

ROADWORK: Austin, Texas-based **Sixteen Deluxe**, whose last album, "Backfeed Magnetbabe," on Trace, was hailed as the paragon of excellence in the still-underground Texas psychedelic scene, is back again with another dose of wildly inventive material for Warner Bros.

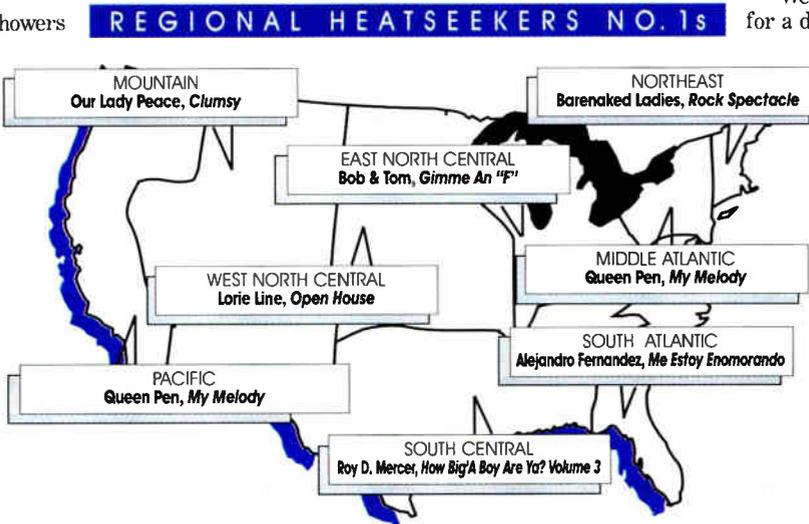
Supporting "Emits Showers Of Sparks," which Warner released Jan. 13, the band will join such acts as **Imperial Teen** during the annual San Francisco Noise Fest, to be held in late February at the Great American Music Hall.

In February, Atlantic artist **Kacy Crowley**, supporting her debut album, "Anchorless," plays West Coast Borders stores. Paired with labelmate **Chris Stills**, Crowley begins the tour Feb. 5 in San Diego.

PARLEZ-VOUS FRANÇAIS? Eager to break French pop act **Autour De Lucie** and its superb sophomore album, "Immobile," in the U.S., **Network Records** has decided to play up the band's almost entirely French lyrics with a contest that asks students to



Undiluted. Byron Stingily, whose hit single "Get Up" reached the top spot on Billboard's Hot Dance Music/Club Play chart, comes out with his debut Nervous album, "The Purist," Feb. 9. The former Ten City member employed a who's who of house to produce the album, including **Masters At Work**, **Mousse T.**, and **David Morales**, among several others. A remake of **Sylvestre's** "You Make Me Feel (Mighty Real)," due out Jan. 26, is already exploding in Europe and getting test spins on WKTU New York.



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
WEST NORTH CENTRAL 1. Lorie Line Open House 2. Michael Peterson Michael Peterson 3. Our Lady Peace Clumsy 4. Allure Allure 5. Limp Bizkit Three Dollar Bill, Y'all 6. The Kinleys Just Between You And Me 7. Cornershop When I Was Born For The 7th Time 8. Roy D. Mercer How Big'A Boy Are Ya? Volume 3 9. Uncle Sam Uncle Sam 10. Lee Ann Womack Lee Ann Womack	MIDDLE ATLANTIC 1. Queen Pen My Melody 2. The Lox Money, Power & Respect 3. Our Lady Peace Clumsy 4. Allure Allure 5. Cornershop When I Was Born For The 7th Time 6. Barenaked Ladies Rock Spectacle 7. Mic Geronimo Vendetta 8. Uncle Sam Uncle Sam 9. India Sobre El Fuego 10. Beenie Man Many Moods Of Moses

translate the act's first single, "Chanson Sans Issue" (Cheat Sheet; Dead-End Song).

Network director of sales and marketing **Marivi Magsino** says the promotion, tentatively scheduled for March, will support such other activities as touring and radio visits.

Working through college and high school French clubs, the promotion will ask students for a nonliteral interpretation.

"We're not looking so much for a direct translation as we are what the lyrics mean to the person," says Magsino. "Obviously songs mean different things to everyone who hears them."

Bearing this in mind, the band's three members, **Valerie Leuillot**, **Fabrice Dumont**, and **Jean-Pierre Ensuque**, will act as judges.

Still, Magsino is expecting to smash the language barrier with a sonic boom from the band.

"Some artists, especially in the alterative world, have helped break down the barriers," she says, mentioning such acts as **Pizzicato Five** and **Stereolab**. "With **Autour De Lucie**, what we're really hoping will come to the forefront is the new sound, which is rougher and rawer than their first album."

The band already scored a

mainstream coup when it landed several dates on the **Lilith Fair's** East Coast leg last year. Public radio has also warmed to the act. **KCRW** Los Angeles, for instance, will host the act in mid-February when it visits



Country '98. Melodie Crittenden, whose self-titled **Asylum** debut bows Feb. 24, has been picked as one of **Country Weekly** magazine's artists to watch in '98. Production by **Byron Gallimore** and **Stephony Smith**, one of the new crop of non-artist female Nashville producers, does a good job of highlighting Crittenden's strong and unique voice. The first single at radio is "Broken Road," one of a handful of tunes recycled from noted songwriter **Marcus Hummon's** album on Columbia.

L.A. The first single will be serviced to college, public radio, and commercial specialty shows on the Jan. 27 album release date.

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Watley Takes Bloom On 'Flower' Atlantic Debut Finds Artist Back On Major

BY KARU F. DANIELS

NEW YORK—After a brief stint with her own independent label, veteran artist Jody Watley returned to a major label last year and is slated to release "Flower" on Atlantic Records Feb. 17.

"Flower" represents the maturity and growth of the singer, whose career has spanned the past three decades. With production by a host of R&B producers and dance songwriters, the 12-track collection unveils a newer, truer Watley that will appeal to a multi-format demographic.

"I've had many incarnations," Watley says. "[Starting out with] Shalamar was like being a baby and then going through the 'adolescent' phase, which I would call my first couple of albums as a solo artist, [which helped me] better understand and define where I wanted to develop and grow as an artist."

Watley made her show-biz debut as a "Soul Train" dancer in 1974 and later caught the attention of Solar Records execs, landing a gig as the female vocalist in the label's R&B/funk outfit Shalamar, along with dance partner Jeffrey Daniels and Howard Hewett, in 1978. Shalamar garnered a dozen pop and R&B hits between 1978-1983.

In 1987, Watley launched her solo career with her self-titled debut on MCA Records, which yielded the No. 1 single, "Looking For A New Love," as well as "Still A Thrill." She won the 1988 Grammy Award for best new artist. Watley released three other sets on MCA: "Larger Than Life," "Affairs Of The Heart," and "Intimacy" before parting ways with the label in 1994. The following year, she released "Affection" on her own Avitone Records, distributed via Bellmark.

Watley decided to abandon the independent route with "Flower" due to what she calls the pressures of not fully understanding the intricacies of marketing and promoting a record. She signed a two-album deal with Atlantic in fall 1996. Watley says she hopes to keep her independent label active with releases from other artists but stresses that her focus right now is on re-establishing her own career.

"As time goes on, I definitely would like to get into that, but my first priority was to get myself back out to the consumer in a major way."

"Flower" represents the growth of an artist who has weathered many storms throughout a nearly 25-year career, including a bitter divorce from her longtime music producer André Cymone.

"In particular, the last few years, going through a really difficult divorce... really made me step back and learn about myself as a person," she says. "And being an artist, you bring with you, I think, a part of your life experiences. I'm even more confident with myself and more in touch with my emotions in terms of feeling things and letting that come out in songs. The life experiences, the experiences that I've had up and down as an artist, it's all a part of 'Flower.'"

Among the songwriters and producers participating in "Flower" are

singer/songwriter Rahsaan Patterson; dance maestros "Little" Louis Vega and Kenny "Dope" Gonzales; songwriters Ivan Matias and Andrea Martin; and producers Bryce Wilson, Malik Pendleton, and Dwayne Wiggins.

"[I'm] still finding who can catch the best essence of me, which is really what a producer [is supposed to do]. That's what music is, it's that type of collaboration where you both bring out something special with one another."

MARKETING MACHINE

"Jody obviously has a history of being a substantial R&B and pop artist, so our goal is to go after the entire music world simultaneously," says Ron Shapiro, the label's executive VP/GM. "We want to do everything across the board. We believe that she made a very strong R&B album, pop album, crossover album, dance album—everything you would hope from Jody or expect from her. So the goal is a very broad-based marketing approach."



WATLEY

Beginning at clubs and R&B/crossover radio, the label is launching a marketing campaign that will focus not only on Watley's new album but also on her new look.

Atlantic's VP of soundtracks, Darren Higman (who has made a pet project of "Flower"), notes, "Everything we do is relaunching her in a very big way. Our biggest sales tool is how Jody looks. Before people even ask how the music is, they ask, 'Well, how does she look?' and I think that tool is very important because not only does she look good, she looks beautiful. And then [we] follow up with what we consider a really, really wide-appealing album. There's really something on here for everybody."

The first single from "Flower" is "Off The Hook," a sultry, slinky romp produced by Pendleton. The video, lensed by Billy Woodruff, was serviced to BET and the Box before the holidays and was added immediately. Mainstream video outlets were serviced the first week of January. The single, released to R&B radio Jan. 12, was preceded by strong word-of-mouth.

Manny Bella, Atlantic's senior VP of urban music, says the early response from radio has been excellent. "I have not heard any negatives on the record. I don't think we will. [Broadcast Data Systems] is starting to show that people are jumping on it early."

In mid- to late January, Watley is slated to embark on an extensive promo tour, according to Bella, who notes that the label is "not going to overlook any of the smaller markets."

Maurice Devo, music director at WPGC-GM Washington, D.C., says, "Very rarely can an artist come back and reinvent themselves, and I think that's what Jody Watley did. It's a good urban record."

Watley is slated to perform at the MIDEEM conference, to be held Sun-

day (18)-Thursday (22) in Cannes. This year, the confab includes a celebration of the 50th anniversary of the founding of Atlantic Records by co-chairman/co-CEO Ahmet Ertegun, and Watley will headline a showcase tribute during the festivities.

After MIDEEM, Watley will embark on an extensive four- to six-week promotional tour that will have her appearing at retail dinners and/or radio stations in cities including Miami, Atlanta, New York, Baltimore, San Francisco, (Continued on page 33)



A Scream Of A Party. Recording artist D'Angelo recently attended the star-studded celebration following the debut of "Scream 2" at Mann's Chinese Theatre in Hollywood, Calif. D'Angelo's cover of Prince's "She's Always In My Hair" is featured on the Capitol/Dimension "Scream 2" soundtrack. Shown, from left, are Dominique Trenier, D'Angelo's manager; Gary Gersh, president/CEO of Capitol Records; and D'Angelo.

Labels Ring In New Year With Executive Shuffling; A&M Warms To Ice Cube

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

CH-CH-CHANGES: With a new year now in gear, we will see more changes among the ranks of black music executives. Label owners and management are seeking to reposition themselves for what they hope will be better profits in 1998 and beyond. Some of the personnel changes are unfortunate; too often, good promotion and marketing people become the fall guys for failing to deliver positive responses to product that never should have been released in the first place. But such is the nature of this industry.

Sources confirm that the relatively new enterprise Free-world has already seen cuts, losing national promotion director **Michael Halley**, director of artist development **Kim Lumpkin**, director of publicity **Caron Veasey**, college promotion manager **John "Slim" Pickins**, and promotion coordinator **Damien Alexander**. At Columbia Records, **Demette Guidry** is upped from VP of marketing to senior VP of marketing and promotion, and **Jon Stockton**, formerly of Def Jam, comes on board as director of promotion, but the label loses former VP of R&B promotion **Roland Lewis** and national promotion directors **Steve Washington** and **Herb Jones**.

No doubt there will be more executive announcements to come. Rumors abound about forthcoming changes at Warner Bros., MCA, Epic, and even Arista. In fact, by the time the black music industry meets at its first major convention, the Urban Network PowerJam, in February, you'll need a chart to be able to match the names with the positions.

A&M ON ICE: A&M Records has linked with rap artist **Ice Cube** and his partner **Terry Carter** to form Heavyweight Records. The imprint is expected to deliver four to six releases per year. The debut title, due March 17, is the soundtrack to the New Line Cinema film "The Player's Club," which was written and directed by Ice Cube. Other A&M projects on the slate include the label debuts of **Rufus Blaq**, **Smooth**, and **Public Announcement**.

SOUND OF THE NEW MILLENNIUM: During the '80s, new interest in acts like **Ladysmith Black Mambazo**, **King Sunny Ade**, **Angélique Kidjo**, Middle Eastern diva **Ofra Haza**, and Sufi master **Nusrat Fateh Ali Khan** led many to predict a world music invasion. While only Jamaican reggae proved to be a strong influence on R&B/hip-hop into the '90s, the current acceptance of more soulful, instrumental roots music is leading some producers to look for innovative ways to bring African and other world beat sounds to the American commercial mainstream. Veteran industryite **Gerry Griffith** alerted me to a new project by

management client **Floyd F. Fisher**, a producer who has worked with **Public Enemy**, **Aaron Hall** and **T.S. Monk**, among others. Fisher has produced an album he calls "Earthlan: A Beautiful Collision Of Nations" (Shanachie), in which he pieces together samples, hip-hop style, of works by a wide variety of world beat artists with contemporary rhythms. Among those sampled include the above-mentioned **Ladysmith Black Mambazo**, as well as Irish, Tahitian, Japanese, and Indian artists. The effect is jazzy, ethereal, funky, and unique. Look for more independent labels to present compilations of African musicians produced by Americans, as well as more collaborations between African-American and South African artists in '98.

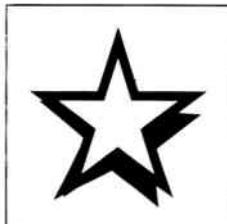
FOR THE RECORD: **Lisa Cortes**, the former president of the now-defunct Loose Cannon label, says that she is still in litigation with PolyGram, contrary to what was reported in the year-end issue (The Rhythm & The Blues, Billboard, Dec. 27, 1997). Cortes had filed suit against venture partner PolyGram, charging racial and sexual discrimination after the Dutch conglomerate shuttered her label and fired her. Cortes

claims that the company withheld marketing support and excluded her from meetings and other information available to other PolyGram-affiliated label presidents. The matter has yet to be resolved, so stay tuned.

DIVA-LICIOUS: One constant in the evolution of R&B music has been the African-American female, the chanteuse whose vocals are imbued with style, attitude, passion, and pain. Some call them "divas." In 1998, the black diva will be celebrated via a couple of new projects, both the brainchildren of longtime R&B chronicler **David Nathan**.

MCA's Hip-O division will introduce a multi-volume CD compilation series called "Soulful Divas," with the first installment expected this spring. Nathan, who is compiling and producing the series, says that the compilations will focus on music by female African-American R&B vocalists from the '60s through the '80s. In addition, Nathan will author a tome of the same name, to be published by Billboard Books, a division of Watson-Guptill. The 18-chapter book will paint intricate portraits through interviews, anecdotes, and career notes of 17 divas, among them **Aretha Franklin**, **Patti LaBelle**, **Chaka Khan**, **Natalie Cole**, **Gladys Knight**, **Diana Ross**, **Nancy Wilson**, and **Roberta Flack**, with one chapter devoted to the new generation of soulful divas, including **Whitney Houston**, **Janet Jackson**, and **Toni Braxton**. "What emerges from each chapter will be who these women are outside of just

(Continued on page 34)



JANUARY 24, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for the top 50 R&B singles.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for the bottom 50 R&B singles.

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

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				CDMPLED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPDRTS COLLECTED, CDMPLED, AND PROVIDED BY SoundScan®	
				No. 1	
1	2	7	3	DANGEROUS (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	◆ BUSTA RHYMES 1 week at No. 1
2	1	1	8	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD ▲ (C) (D) (T) (X) BAD BOY 79130/ARISTA	◆ PUFF DADDY & THE FAMILY
3	3	2	13	FEEL SO GOOD ▲ (C) (D) (M) (T) (X) BAD BOY 79122/ARISTA	◆ MASE
				GREATEST GAINER	
4	9	13	4	BURN (C) (D) (T) RED ANT 119006/MERCURY	◆ MILITIA
5	8	8	6	SWING MY WAY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	◆ K.P. & ENVYI
6	4	4	13	I'M NOT A PLAYER (C) (D) (T) LDUD 64910/RCA	◆ BIG PUNISHER
7	6	5	7	JUST CLOWNIN' ◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FRR 570043/ISLAND	
8	10	14	5	DEJA VU (UPTOWN BABY) ◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/CDLUMBIA	
9	5	3	8	GOING BACK TO CALI ◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	
10	7	6	6	ROXANNE '97 - PUFF DADDY REMIX ◆ STING & THE POLICE (M) (T) (X) A&M 582449*	
11	20	—	2	TWO WRONGS ◆ HEAT (C) R&D PRODUCTIONS 72629	
12	13	10	9	YOU KNOW MY STEEZ ◆ GANG STARR (C) (D) (T) NOO TRYBE 38624/MIRGIN	
13	12	11	28	UP JUMPS DA BOOGIE ◆ MAGOO AND TIMBALAND (C) (D) BLACKGROUND/ATLANTIC 98018/AG	
14	14	12	12	MOURN YOU TIL I JOIN YOU ◆ NAUGHTY BY NATURE (C) (D) (T) TDMY BDY 7427	
15	11	9	15	IF I COULD TEACH THE WORLD ◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY	
16	15	16	15	MAN BEHIND THE MUSIC ◆ QUEEN PEN FEAT. TEDDY RILEY (C) (D) (T) LIL' MAN 97020/INTERSCDPE	
17	16	15	30	NOT TONIGHT ◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ (C) (D) (M) (T) (X) UNDEAS/TDMY BDY 98019/AG	
18	22	17	21	I MISS MY HOMIES ◆ MASTER P FEAT. PIMP C AND THE SHOCKER (C) (D) (T) NO LIMIT 53290/PRIDRITY	
19	19	22	5	WE GETZ DOWN ◆ RAMPAGE (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	
20	21	24	10	SHOWDOWN ◆ E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643	
21	18	18	23	BACKYARD BOOGIE ◆ MACK 10 (C) (D) (T) PRIDRITY 53282	
22	25	33	16	IMMA ROLLA ◆ MR. MONEY LOC (C) (T) (X) LOC-N-UP 70310	
23	17	21	9	THA HOP ◆ KINSU (C) (T) (X) BLUNT 4417/TVT	
24	24	27	13	CLOSER ◆ CAPONE -N- NOREAGA (C) (D) (T) PENALTY 7214/TDMY BDY	
25	23	20	33	I'LL BE MISSING YOU ▲ ◆ PUFF DADDY & FAITH EVANS (FEAT. 112) (M) (T) (X) BAD BOY 79097*/ARISTA	
26	32	19	5	4, 3, 2, 1 ◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P (T) DEF JAM 568321*/MERCURY	
27	NEW	1		THE STONE GARDEN ◆ THE PSYCHO REALM (C) (D) (T) (X) RUFFHOUSE 78773/CDLUMBIA	
28	29	26	19	OFF THE BOOKS ◆ THE BEATNUTS (C) (T) (X) RELATIVITY 1646	
29	33	36	9	JUST BECAUSE ◆ SHAQUEEN (C) (T) (X) MIGHTY 0001	
30	27	23	14	GET IT WET ◆ TWISTA (C) (D) (T) CREATORS WAY/BIG BEAT 98001/ATLANTIC	
31	30	25	19	AVENUES ◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) (C) (D) (T) (X) ARISTA 13411	
32	NEW	1		FATHER ◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	
33	26	35	12	WHAT I NEED ◆ CRAIG MACK (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	
34	28	29	14	THE BREAKS ◆ NADANUF FEATURING KURTIS BLOW (C) (D) (T) REPRIS 17310/WARNER BRDS.	
35	NEW	1		MAKE EM' SAY UHH! ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, AND MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIDRITY	
36	NEW	1		THE WORST ◆ ONYX + WU-TANG CLAN (T) TDMY BDY 436*	
37	NEW	1		WHAT YOU WANT ◆ MASE (FEATURING TOTAL) (C) (D) (M) (T) (X) BAD BOY 79141/ARISTA	
38	39	37	7	I WONDER IF HEAVEN GOT A GHETTO ◆ 2PAC (T) AMARU 42500*/JIVE	
39	31	32	11	BOUNCE BABY BOUNCE ◆ FRAZE (C) BEFRE DAWN 111/TOUCHWOOD	
40	36	38	29	TAKE IT TO THE STREETS ◆ RAMPAGE FEAT. BILLY LAWRENCE (C) (D) (M) (T) (X) VIDLATOR/ELEKTRA 64171/EEG	
41	47	39	9	MADAME BUTTAFLY ◆ YOUNG MC (C) (D) OVERALL 7002	
42	34	28	26	NO MONEY NO PROBLEMS ▲ ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (C) (D) (T) (X) BAD BOY 79100/ARISTA	
43	38	31	3	BLOOD MONEY (PART 2) ◆ NOREAGA FEAT. NAS + NATURE (T) TDMY BDY 425*	
44	41	47	16	BLAZING HOT ◆ NICE & SMOOTH (C) (D) (T) STREET LIFE/DIVINE 78143/ALL AMERICAN	
45	37	30	33	LOOK INTO MY EYES ▲ ◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6343/RELATIVITY	
46	RE-ENTRY	2		CAN'T STOP NO PLAYER ◆ DA ORGANIZATION (C) (D) PRDPHETS DF RAGE/WRAP 452/ICHIBAN	
47	RE-ENTRY	14		BE MY PRIVATE DANCER ◆ THE 2 LIVE CREW (C) (D) (T) LIL' JDE 895	
48	35	—	2	MONEY CAN'T BUY YOU LOVE ◆ YOUNG DRE FEAT. SANDY WYATT (OF THE COASTERS) (C) (D) (T) KC3 47300/GRDUND LEVEL	
49	42	46	10	PAPI CHULO ◆ FUNKDOOBIE FEAT. DAZ DILLINGER AND COBRA RED (C) (D) (T) BUZZ TDNE 65317/RCA	
50	49	48	25	DOWN FOR YOURS ◆ NASTYBOY KLICK FEAT. ROGER TROUTMAN (C) (D) (T) NASTYBOY/GLASSNDTE 574748/MERCURY	

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.

R&B

JODY WATLEY

(Continued from page 30)

Dallas, and Palm Springs, Calif.

"We consider Jody as one of our premier artists now, and we're trying to roll her out in that way," notes Higman. "Although she has done all that kind of promotional work before in her career, since this is a new group of people and a new album for her, we're going to do all that work again."

Watley will also team with Atlantic's gay marketing division spearheaded by VP of product development Peter Galvin. "We're doing 10 regional release parties through our gay marketing division, which will be utilizing a lot of the remixes, and she'll be appearing at some of the parties," says Higman. "She's always had a sizable gay following."

A rap remix of "Off The Hook," produced by Bad Boy producer Deric "D-dot" Angelettie and featuring Universal recording artist Rakim, will be serviced to DJs, college radio, and R&B outlets. Vega and Gonzales, aka Masters At Work, have also created a dance remix of the track.

Marketing plans include outdoor advertisements in the top 10 U.S. markets and full-page and half-page ads in such consumer publications as Vibe, Upscale, Out, Advocate, Today's Black Woman, and One World. More than 7,500 calendars and posters will be shipped to radio, retail, and press.

"The album is chock-full of stunning R&B and pop ballads, so we anticipate a very good run with this record and definitely plan to work it all of 1998," notes Shapiro.

A satellite TV tour in the top 50 markets will highlight a publicity campaign that will include an elaborate "Flower" gift-box mailing for members of the press and appearances on "The Keenen Ivory Wayans Show," BET's "Planet Groove," "The Rosie O'Donnell Show," "Access Hollywood," and "Soul Train," along with a photo layout of Watley in the music issue of Playboy magazine, slated to street in early March.

At press time, plans were being solidified for "Flower" to be promoted via a contest on the Internet. Snippets of the album will be available for downloading.

Watley is self-managed and published by Warner/Chappell. She is currently not signed to a booking agent but is looking at a concert tour by year's end.

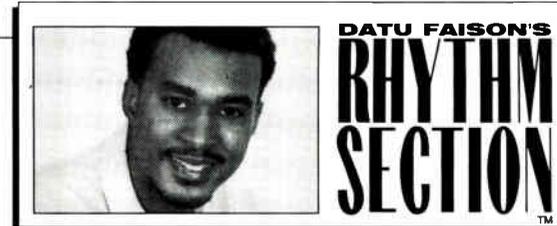
THE RHYTHM & THE BLUES

(Continued from page 30)

their career," says Nathan. "It's not going to be some dry reference book." "Soulful Divas" will hit bookstores in January 1999.

SOULFUL DIVA II: Next issue, The Rhythm & The Blues will be placed in the capable hands of Billboard's newly appointed R&B music editor, Anita Samuels, who will be based in the Los Angeles office. I hope that you, like me, look forward to the inception of a fresh perspective on our industry and that you welcome her with open arms. In the meantime, it's been a pleasure to pinch-hit in my old beat, and I'll see you in the pages of R&B Airplay Monitor.

Assistance in preparing this column was provided by Datu Faison in New York.



ROUND TWO: In case anyone thought Usher's 11-week stay at No. 1 with "You Make Me Wanna..." (LaFace/Arista) was a one-time thing, this issue's chart sets the record straight. "Nice & Slow," the second single from his sophomore set, "My Way," bows at No. 1 on Hot R&B Singles, easily earning Hot Shot Debut stripes in the process. The tune has already garnered 44.3 million listeners among R&B supporters, with 85 Broadcast Data Systems-monitored stations contributing to that listenership.

Top 40 programmers, many of whom were just getting familiar with Usher via "You Make Me Wanna..." which debuted on the Hot 100 at No. 25 before peaking at No. 2, have also embraced the "Nice & Slow" ballad, which earns Hot Shot Debut distinction at No. 9 on the Hot 100 this issue. The young star also captures the crown on Hot R&B Singles Sales and spends a third consecutive week atop Top R&B Albums.

While LaFace celebrates Usher's success, his debut caused a few ruffled feathers in the top 10 of Hot R&B Singles. During most weeks, an increase of 6.2 million listener impressions would warrant a song's upward movement. However, Uncle Sam's "I Don't Ever Want To See You Again" (Stonecreek/Epic) settles for a hold at No. 5 thanks to Usher's entry at the top slot. At the same time, Busta Rhymes' "Dangerous" (Elektra/EEG), which thundered 14-4 last issue, falls back 4-6 on the R&B list despite a growth of 3 million listeners. Although the song holds at No. 5 on Hot R&B Singles Sales, that title isn't quite out of the post-holiday woods, losing 11% at core stores, thus falling shy of a backward bullet on the overall chart. "Dangerous" does land the throne on Hot Rap Singles, moving 2-1 since former No. 1 "It's All About The Benjamins" by Puff Daddy & The Family (Bad Boy/Arista) posted a 20% unit loss. "No, No, No" by Destiny's Child (Columbia) (No. 7) also showed audience gains of 3 million listeners and a 3% sales boost among the core panel, but, like Sam, it's forced to hold in place on the R&B list.

BREAKERS: "Swing My Way" by bass sensations K.P. & Envyi (East-West/EEG) continues to make strides on Hot R&B Singles with a 57% gain in audience impressions. The tune moves 65-37 on Hot R&B Airplay with 49 supporters, including four new stations this tracking week. Airplay leaders include WHTA Atlanta, WBHJ Birmingham, Ala., and KMEL San Francisco. "It's a top three request and has great call-out," says Larry Jackson, assistant music director at KMEL. "I was a cheerleader for the song out of the box. The record fits perfectly into our [urban] crossover niche and caters well to a dance-oriented audience." The jam also achieved Airpower status by moving 29-26 with 818 spins on the crossover chart in the Jan. 16 issue of Billboard sister publication R&B Airplay Monitor. "Deja Vu [Uptown Baby]" by Lord Tariq & Peter Gunz (Codeine/Columbia) hits a new high, springing 30-22 on Hot R&B Singles after being on that list for 15 weeks. The song was originally released as a 12-inch-only single via indie label Codeine Records. The track received strong support from New York hip-hop station WQHT, which caused a breakout into other markets and a distribution deal with Columbia, which has since serviced the song nationally. Key supporters include WQHT, WKYS Washington, D.C., and WPEG Charlotte, N.C.

Heat's "Two Wrongs" on Cleveland-based indie R&D Productions is getting a warm reception on Hot R&B Singles and Hot Rap Singles, moving 69-57 and 20-11, respectively. Although the track is receiving little airplay, strong retail activity in Cleveland, Detroit, and surrounding markets warrants upward chart movement on both lists.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	4	11	DO IT ON THE UPSIDE K-BALL (WARNER BROS.)	14	13	5	BABY IT'S ON BY CHANCE (PERSONA)
2	—	1	ROLLER COASTER JELLIE (WHEY OWWT)	15	9	7	AZ SIDE NASTYBOY KLICK FEAT. MANDI (NASTYBOY/GLASSNOST/MERCURY)
3	5	15	SO AMAZING TOTAL COMMITMENT (550 MUSIC/EPIC)	16	11	10	SO HOT DJ S&S FEATURING B.B.O. (LETHAL)
4	16	4	I'M IN LOVE SYLVIA SIMONE FEAT. C.L. SMOOTH (HMC)	17	8	16	PARTY PEOPLE GP WU (MCA)
5	10	7	SADDLE YOU UP STRAWBERRI (JHR/EAST POINTE)	18	20	11	WHATEVER U WANT LIGHTER SHADE OF BROWN (FEAT. DMYRNE WIGGINS) (GREENSDOT/THUMP)
6	12	2	MY TIME IS YOUR TIME 24 KARAT (GEMSTONE)	19	22	5	I CAN FEEL IT GHETTO MARIA (DOWN SOUTH/FULLY LOADED)
7	15	16	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)	20	24	6	COME ON IN BO-SHED (WARNER BROS.)
8	3	3	MONEY CAN'T BUY YOU LOVE YOUNG DRE FEAT. SANDY WYATT (OF THE COASTERS) (HCG/GROUND LEVEL)	21	—	5	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS (SM.) E/PROFILE)
9	6	11	PAPI CHULO FUNKDOOBIE FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONE/RCA)	22	—	2	SLIDE ON JOHNNIE TAYLOR (MALACO)
10	14	14	UM BAH AREAL (THATZ ENTERTAINMENT/COPPER SUN)	23	21	9	HARD TIMES LUNASOC FEAT. C BO AND EPHRAIM GALLOWAY (ON THE RUN/WOL)
11	17	10	PUFF IN... GOT TO GIVE IT UP RUSCOLA FEAT. BUZ (ROME/ALEXIA/ICHIBAN)	24	19	16	A SMILE LIKE YOURS NATALIE COLE (ELEKTRA/EEG)
12	—	1	CHINESE CHECKERS LOIS LANE (JEA)	25	23	19	PUT THE MONKEY IN IT DAZ AND SOOPFLY (TOMMY BOY)
13	7	10	IT'S RAINING MEN...THE SEQUEL MARTHA WASH FEATURING RUPAUL (LOGIC)				

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

Billboard TOP R&B ALBUMS

JANUARY 24, 1998

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

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1					
1	1	17	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98) 3 weeks at No. 1	MY WAY	1
2	4	9	LSG EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
3	3	12	MASE ▲ ² BAD BOY 73017/ARISTA (10.98/16.98)	HARLEM WORLD	1
4	2	9	ERYKAH BADU ▲ KEDAR 53109/UNIVERSAL (10.98/16.98)	LIVE	1
Greatest Gainer					
5	11	20	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	5
6	5	8	2PAC ▲ ⁴ AMARU 41630/JIVE (1.9.98/24.98)	R U STILL DOWN? [REMEMBER ME]	1
7	8	13	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
8	10	9	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
9	7	10	BUSTA RHYMES ▲ ELEKTRA 62064/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
10	6	26	PUFF DADDY & THE FAMILY ▲ ² BAD BOY 73012/ARISTA (10.98/17.98)	NO WAY OUT	1
11	13	15	JAY-Z ROC-A-FELLA/DEF JAM 536392/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
12	9	7	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
13	17	18	TIMBALAND AND MAGOO BLACKGROUND/ATLANTIC 92772/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
14	16	14	MASTER P ▲ NO LIMIT 50559/PRIORITY (10.98/16.98)	GHETTO D	1
15	18	17	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
16	12	8	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
17	14	16	VARIOUS ARTISTS ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	4
18	15	11	WILL SMITH COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	11
19	20	24	K-CI & JOJO ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
20	19	19	RAKIM ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	1
21	23	23	MARY J. BLIGE ▲ ² MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
22	24	28	QUEEN PEN LIL' MAN 90151/INTERSCOPE (10.98/16.98) HS	MY MELODY	22
23	25	30	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
24	21	16	BOYZ II MEN ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
25	34	46	CHICO DEBARGE KEDAR 53088/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
26	29	22	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
27	22	21	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
28	31	32	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	25
29	26	29	MJG SUAVE HOUSE 53105/UNIVERSAL (10.98/16.98)	NO MORE GLORY	4
30	27	26	LL COOL J ▲ DEF JAM 539186/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
31	30	40	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	30
32	37	41	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	24
33	41	55	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98) HS	FINALLY KAREN	28
Hot Shot Debut					
34	NEW	1	THE LOX BAD BOY 73015/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	34
35	33	31	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062/EEG (10.98/16.98)	SUPA DUPA FLY	1
36	42	48	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	36
37	28	63	SOUNDTRACK ▲ A BAND APART/MAVERICK 46841/WARNER BROS. (11.98/17.98)	JACKIE BROWN	28
38	36	25	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
Pacesetter					
39	84	83	THE WHORIDAS HOBBO/SOUTHPAW 71800/DELICIOUS VINYL (10.98/16.98) HS	WHORIDIN'	39
40	32	35	LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)	LUNITIK MUZIK	8
41	38	42	SOUNDTRACK ▲ ² DEATH ROW 53509/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	1
42	35	33	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73011/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
43	48	61	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
44	39	37	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
45	45	53	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
46	49	50	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12

47	46	49	7	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	46
48	40	38	4	ICE CUBE PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE	32
49	50	56	21	SOUNDTRACK ● ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
50	61	79	12	BIG BUB KEDAR 53074/UNIVERSAL (10.98/16.98) HS	TIMELESS	15
51	53	45	7	THE WHISPERS INTERSCDPE 90111 (10.98/16.98)	SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	27
52	56	43	7	BABYFACE ● EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997	33
53	47	60	66	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
54	78	90	8	5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98)	USUAL SUSPECTS	26
55	51	34	15	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
56	55	57	11	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
57	52	70	16	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	33
58	62	64	85	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
59	58	72	34	SOUNDTRACK ● NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
60	54	62	15	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	29
61	57	39	29	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
62	43	36	24	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 6340*/RELATIVITY (1.9.98/23.98)	T-HE ART OF WAR	1
63	68	67	17	MACK 10 ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
64	60	54	48	ERYKAH BADU ▲ ² KEDAR 53027/UNIVERSAL (10.98/15.98)	BADUIZM	1
65	65	69	47	TRU ▲ ² NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
66	44	27	28	SOUNDTRACK ▲ ² COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2
67	59	52	17	EPMD ● DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	4
68	75	89	29	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13
69	83	93	10	CHRISTION ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) HS	GHETTO CYRANO	23
70	85	96	9	LUKE LUKE RECORDS II 524448/ISLAND (10.98/16.98)	CHANGIN' THE GAME	49
71	76	78	63	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
72	64	71	10	MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98) HS	VENDETTA	20
73	67	68	13	GRAVEDIGGAZ GEE STREET 32501*/V2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL	7
74	71	74	101	2PAC ▲ ² DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
75	66	47	32	WU-TANG CLAN ▲ ² LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
76	72	73	93	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
77	RE-ENTRY	9	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	55	
78	79	82	9	MC EIHT EPIC STREET 68041*/EPIC (10.98 EQ/16.98)	LAST MAN STANDING	13
79	74	75	11	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98) HS	INVITATION ONLY	30
80	63	51	11	ROBYN ● RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	51
81	77	77	82	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
82	73	80	39	ROME ▲ GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
83	69	44	16	IMMATURE MCA 11668 (10.98/16.98)	THE JOURNEY	20
84	89	99	14	SAM SALTER LAFACE 26040/ARISTA (10.98/15.98) HS	IT'S ON TONIGHT	41
85	80	66	36	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	23
86	87	85	15	COMMON RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	12
87	81	87	20	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	32
88	86	86	29	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	26
89	90	81	26	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
90	95	100	19	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	L FE INSURANCE	5
91	92	—	9	TOP AUTHORITY TOP FLIGHT/WRAP 8160/ICHIBAN (11.98/16.98)	TOP AUTHORITY UNCUT — THE NEW YEA	21
92	99	—	25	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
93	93	95	11	SPICE 1 JIVE 41596 (10.98/16.98)	THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY)	5
94	RE-ENTRY	9	HOT BOYS CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37	
95	70	59	12	SALT-N-PEPA ● RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW	16
96	RE-ENTRY	7	TRICK DADDY DOLLARS SLP-N.SLIDE 2790/WARLOCK (10.98/15.98)	BASED ON A TRUE STORY	74	
97	96	—	9	RICK JAMES HIGHER SOURCE/PRIVATE I 417070/MERCURY (10.98 EQ/16.98)	URBAN RAPSODY	31
98	94	97	28	MIA X ● NO LIMIT 50705*/PRIORITY (10.98/16.98)	L'NLADY LIKE	2
99	RE-ENTRY	6	MARVIN SEASE JIVE 41619 (10.98/15.98)	THE BITCH GIT IT ALL	64	
100	RE-ENTRY	9	BROTHA LYNCH HUNG BLACK MARKET 50648/PRIORITY (10.98/16.98)	LOADED	9	

Albms 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.

CAUGHT UP

The new soundtrack featuring the hot single
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and much more

Executive Producer: Eric L. Brooks
A&R Direction: Eric L. Brooks & Alex Mejia
Film Music Supervisor: Byron Phillips
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Fizz Puts Fresh Sizzle Into Crystal Gayle's 'Dream'

FIZZ DREAMS: Lester Temple still giggles at the memory of cutting a club record with country veteran Crystal Gayle.

"It was downright surreal," the producer says of the session that resulted in "When I Dream," an electronic pop renovation of the singer's 1979 hit. "We called her never thinking that she'd actually agree to do the record, and [she] wound up being completely open to anything we suggested. It was a



Classical Beats. Ryuichi Sakamoto has joined renegade electronic outfit Ninja Tunes to transform movements from his classical composition "Untitled 01" into the drum'n'bass-driven EP "Anger-Grief: The Remixes." DJs Talvin Singh, Rare Force, Amon Tobin, and Chocolate Weasel offer their experimental perspectives to the project. The original version of "Untitled 01" is featured on the composer/musician's forthcoming Sony Classical disc "Discord."

brilliant experience."

It's also a deliciously festive way to stir up some attention for Fizz, Temple's new GlassNote act with fellow producer/musician David Della Santa. In its new form, "When I Dream" is awash in lush keyboards and skittling beats à la Olive and Everything But The Girl. But while the material of those acts sticks to a fairly melancholy vibe, this track rises from its moody verses into wonderfully vibrant, anthemic disco choruses. Gayle's voice is in excellent technical shape, and she sounds astonishingly comfy within the arrangement. In fact, her performance here tops the song's original recording, thanks in large part to her relaxed and unusually sensual phrasing.

"I loved the fresh touches they brought to the song," she says. "It was a challenge to view the song in such a different context after singing it the same way for so many years. But it was a real treat, too."

Gayle is pondering the prospect of adding the dance version of "When I Dream" to her stage repertoire. "It would certainly bring a fun new energy to the show," she says with a smile. "Thanks to this record, I may actually become cool in my children's eyes."

She's also mulling over an offer from Temple and Della Santa to cut another song for the full-length Fizz project (tentatively due this summer), noting



by Larry Flick

how intriguing it has been to see "the country and dance genres come together like this."

Temple agrees, citing the Pet Shop Boys rendition of Willie Nelson's "Always On My Mind" as inspiration to tackle a country tune in the first place.

"I've always wanted to do something similar," he says. "People thought we were insane. But the truth is that some of the best-written songs are country songs. One day, we were listening to Crystal and realized that 'When I Dream' was a natural dance song."

Although he enjoys the novelty value of "When I Dream," which is bolstered by a tasty batch of timely uptempo remixes by Leo Frappier and David Biegel, Temple says the Fizz album will provide an even blend of "straight-ahead dance/pop and trippy underground house sounds. David and I have different views of music, which will make for an interesting album."

SPEAKING OF BLURRING the lines dividing country and clubland, Curb Records has just unleashed a pile of sharply drawn remixes of LeAnn Rimes' recent smasheroo "How Do I Live." It's an unexpected, utterly crafty move that cleanly cuts short the life of several dance covers of the track currently circulating.

For a serious club vibe, R.H. Factor partners Michael Hacker and Michael Rosenblatt kick a percussive, deep-house sound that perfectly captures the melodramatic flair of the original recording. Mr. Mig (aka Dale Rocop) brightens the song with the kind of bouncy hi-NRG color that radio programmers will dig big time. In fact, several tastemaking stations are already pounding the heck out of the

track in its new form.

The effect of these mixes on Rimes' credibility in the country community is wide open for discussion. But they sure do wonders for her cachet as a popster with undeniable diva potential.

Whilst we have R.H. Factor on the brain, we also want to heartily recommend "R.H. Factor Presents The Bootleg," a slammin' EP on Warlock Records that firmly testifies to the lads' evolving strength as composers. The grooves are reliably tough, but the hooks and melodies are what really sell this record. Bodes extremely well for the team's first full-length Warlock album, for which the venerable Carole Sylvan has been tapped to perform.

LINE 'EM UP: It is high time that Maria Naylor took solo steps. After lending her angelic voice to "Kytes" by Ultraviolets, "Be As One" by Sasha, and "One & One" by Robert Miles, she makes her deConstruction U.K. debut with "Naked & Sacred."

Sharp ears will know the tune as the little-heard title cut from Chynna Phillips' 1996 EMI album. With beat assistance of speed-garage renegades R.I.P., Naylor has rebuilt the tune into an ethereal disco twirler with a dreamy, almost new-age bend. Her feather-light voice wafts over the track's swishy groove, tickling the ear as she swirls and darts around the song's yummy, sing-along chorus. It's a lovely effort that tingles with cross-over appeal.

For increased pleasure, "Naked & Sacred" offers "The Other Side," a must-hear reunion with Sasha that thrills with its sweeping, cinematic string arrangement. If these songs are a fair indicator, Naylor's forthcoming album is going to be a real winner. Wise stateside A&R execs may want to begin dialing the lads at deConstruction sooner than later.

David Arnold's "Shaken & Stirred" James Bond tribute set will gain mainstream momentum thanks to Sire's decision to draft Hippié Torales and Mark Mendoza to transform "Diamonds Are Forever" into a disco/house epic. Featured singer David McAlmont's gender-bending vocal takes on a heightened degree of drama (hard to believe, but true) in this context, giving diva-hounds a reason to smile.

The Cleopatra-distributed Hypnotic Records jumps on the Bond bandwagon with "Bond Beats & Bass," on which cuts like "Goldfinger" and "Thunderball" are interpreted with an electronic hand. On the whole, it's a fairly dry, by-the-numbers collection—save for an inspired revision of "A View To A Kill" by Psygone, which rattles with break-beat intensity and well-placed samples from Duran Duran's original recording.

Cleopatra fares better on the '80s revival tip with new albums by Heaven 17 and Gary Numan. The former act's "Bigger Than America" has already been a fave among die-hards on U.K. import since last year. The inclusion of remixes on the domestic pressing makes this equally collectible.

Meanwhile, Numan shows that time can stand still in the most pleasant way on "Exile," which buzzes with icy-cool synths, racing beats, and his trade-



Grammy Milestone. Members of the Committee for the Advancement of Dance Music (CADM) gathered at Radio City Music Hall in New York to celebrate the announcement of the first-ever Grammy categories for best dance music recording and remixer of the year (Billboard, Jan. 17). CADM played a crucial role in the creation of these categories. Pictured, from left, are Ted Weis, entertainment attorney and CADM executive committee member; Ellyn Harris, president of CADM and Buzz Publicity; Phil Ramone, chairman of the National Academy of Recording Arts and Sciences and president of N2K Encoded Music; Wallace Collins, entertainment attorney and CADM executive committee member; and Curtis Urbina, VP of CADM and GM of Jellybean Recordings.

mark deadpan vocals.

BACK IN ACTION: Remember "Rico Suave"? That 1991 Latin dance ditty's swarthy belter, Gerardo Mejia, has returned to the industry's front lines by joining Interscope Records as director of dance music. It's an interesting move, since he was once a member of the label's artist roster. "It was kinda weird at first," he says. "But, ultimately, it feels like I've come home."

Over the last nine months, Mejia was running his own dance indie, Loud Mouth Records, in Las Vegas. Now entrenched in Interscope's Los Angeles office, he will focus on bringing a club perspective to the label's rock and rap acts, while also fattening up the roster with dance-intensive artists. Among

his first projects has been commissioning Hula from Chicago's Outthere Brothers to reconstruct the guitar-rooted "Head" by Transister.

As for his own musical pursuits, Mejia says he'll hold off on recording until after he's proved his mettle in this new gig. "Then, I'll do it Puff Daddy-style and collaborate with a lot of different artists."

We're absolutely delighted to report that San Francisco hi-NRG mainstay John Hedges is also ending a lengthy absence from the biz. The one-time president of Megatone Records is now heading up ZooID Music. Although the label's first release has yet to be confirmed, he promises a stylistic direction similar to the U.K.'s enduring Almighty Records.

Clubland's Tony Humphries Kicks Off Yellorange Records

NEW YORK—With the formation of Yellorange Records, Tony Humphries is broadening a legendary clubland profile that has been built on discovering and nurturing new talent.

The producer/DJ, who has spent much of the last decade spinning in nightclubs and on radio stations around the world, says he has been quietly assembling plans for the label for the last three years.

"For someone like me, who spends so much time promoting everyone's stuff, it's a natural progression," he says of the label, which will showcase his own recordings among the work of newcomers and fellow veterans. "It was simply a matter of finding the time and the right scenario."

That scenario has been provided by New York's highly respected Strictly Rhythm Records, which will manufacture and distribute Yellorange's releases in the States. Strictly Rhythm is the leading distributor of dance music in the U.S. and has

earned a solid reputation as a breeding ground for influential producers, artists, and labels.

"It's a great pleasure to be involved with this promising new venture," says Strictly Rhythm president Mark Finkelstein. "As a producer and an artist, Tony helped launch my label nearly 10 years ago. Now, I'm helping him launch his. It feels good for us to have maintained a strong and lasting relationship."

Yellorange will be launched next month with "I'm A Queen," a saucy anthem by pop ingénue Ja'nell. Remixes of Bruce Wayne and Walid Mohammed's original production are pending. Though Humphries promises a healthy dose of cutting-edge house music, he also plans to use the label as a forum for a wide range of styles.

"The idea is to reveal different shades of myself and of the club community," he says. "There's going to be a lot of experimentation."

LARRY FLICK

Billboard. Dance HOT Breakouts

JANUARY 24, 1998

CLUB PLAY

1. OFF THE HOOK JODY WATLEY ATLANTIC
2. ICY LAKE DAT OVEN JELLYBEAN
3. HIGH TIMES JAMIROQUAI WORK
4. FLY AWAY (BUTTERFLY REPRISE) MARIAH CAREY COLUMBIA
5. MEET HER AT THE LOVE PARADE DA HOOL KOSMO IMPORT

MAXI-SINGLES SALES

1. MADAZULU DEEP FOREST 550 MUSIC
2. STAY SASH! FEATURING LA TREC ULTRA
3. CLINTON PARK SUN GOD STRICTLY RHYTHM
4. SEASONS OF TIME THE LADBROKE GROOVERS MAW
5. BANG ON PROPELLERHEADS DREAMWORKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	4	9	8	CIRCLES KING STREET 1070	◆ KIMARA LOVELACE
2	3	4	9	KISS YOU ALL OVER ARISTA 13438	NO MERCY
3	1	3	9	PERFECT LOVE TWISTED 55404/MCA	HOUSE OF PRINCE FEATURING OZLEEM
4	6	12	8	SPICE UP YOUR LIFE VIRGIN 38620	◆ SPICE GIRLS
5	11	20	6	BENEDICTUS GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
6	5	6	10	ONE GOOD REASON MAXI 2060	SOULSHOCK
7	9	14	8	SOMETHING TO BELIEVE IN ATLANTIC 84055	◆ LINDA EDER
8	10	17	6	REASONS FOR LIVING ATLANTIC 84054	DUNCAN SHEIK
9	17	26	5	TOGETHER AGAIN VIRGIN 38623	◆ JANET
10	12	13	8	SHOE WAS ON THE OTHER FOOT MCA PROMO	PATTI LABELLE
11	8	5	11	NEVER GONNA FALL ARISTA PROMO	LISA STANSFIELD
12	2	2	12	CATCH PULSE-8 PROMO/POPULAR	SUNSCREAM
13	26	40	3	ELEMENTS TWISTED 55408/MCA	DANNY TENAGLIA
14	21	33	5	YOU ONLY HAVE TO SAY YOU LOVE ME ARIOLA DANCE 53603/BMG	HANNAH JONES
15	19	28	5	TAKE ME UP (GOTTA GET UP) UNDERGROUND CONSTRUCTION 275	RALPHI ROSARIO FEAT. DONNA BLAKELY
16	7	1	12	MUCH BETTER TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
17	13	8	12	LOVE, PEACE AND GREASE PERFECTO/KINETIC 43956/REPRISE	BT
18	25	31	6	GUNMAN KINETIC 43956/REPRISE	187 LOCKDOWN
19	24	32	6	GET MOVIN' MAW 017/STRICTLY RHYTHM	BLUE TRAIN
20	20	24	7	LAND OF ECSTASY SQUEAKY CLEAN 536539	PILGRIMAGE
21	14	7	14	BEAT ME HARDER EMPIRE STATE EIGHTBALL 54216/LIGHTYEAR	VICTOR CALDERONE
★★★ Power Pick ★★★					
22	34	44	3	CRO-MAGNON (WHAT ABOUT OUR LOVE) SUBLIMINAL 02/STRICTLY RHYTHM	CONSTIPATED MONKEYS
23	30	39	3	FEELS SO GOOD PLAYLAND 53298/PRIORITY	ZERO V.U.
24	16	10	10	GOT 'TIL IT'S GONE VIRGIN PROMO	◆ JANET (FEATURING Q-TIP AND JONI MITCHELL)
25	35	41	5	EVERYTIME HOOJ CHOONS PROMO/POPULAR	LUSTRAL
26	29	30	6	IT'S RAINING MEN...THE SEQUEL LOGIC 52864	◆ MARTHA WASH FEATURING RUPAUL
27	23	23	7	ROCK THE FUNKY BEAT WARNER BROS. 43957	◆ NATURAL BORN CHILLERS
28	31	36	5	VOO-DOO BELIEVE? INTERHIT 54014/PRIORITY	◆ DATURA
29	15	11	11	DAY BY DAY LOGIC 52033	◆ REGINA
30	37	42	3	THE WIGGLY WORLD II NOISE TRAXX IMPORT.PRIVATE LIFE	MR JACK FEAT. BRENDA EDWARDS
31	44	47	3	IT'S OVER (IT'S UNDER) REFUGE/TWISTED 55412/MCA	DOLLSHEAD
32	40	46	3	FIRE EDEL AMERICA/TVT SOUNDTRAX PROMO/TVT	SCOOTER
33	28	29	7	SKY'S THE LIMIT EIGHTBALL 54218/LIGHTYEAR	MACK VIBE FEATURING JACQUELINE
34	45	—	2	SANDMAN PLAYLAND 53294/PRIORITY	THE BLUEBOY
35	47	—	2	I KNOW EMPIRE STATE EIGHTBALL 54234/LIGHTYEAR	BRUTAL BILL
★★★ Hot Shot Debut ★★★					
36	NEW	1	1	WE HAVE THE HOUSE SURROUNDED CALIMA PROMO	COLOMBIAN DRUM CARTEL
37	46	45	3	I CAN'T TAKE THE HEARTBREAK UNIVERSAL PROMO	KILLER BUNNIES
38	27	25	11	THE RIGHT WAY HEVI FLOE IMPORT	ERIC GADD
39	41	35	10	WHAT WOULD WE DO '97 AFRO WAX 003	D.S.K.
40	NEW	1	1	STAY ULTRA/FFRR 009/ISLAND	◆ SASH! FEATURING LA TREC
41	22	15	14	TO BE IN LOVE MAW 021/STRICTLY RHYTHM	MAW
42	NEW	1	1	DON'T GIVE UP ZYX 8742	MICHELLE WEEKS
43	33	27	8	IT'S MY LIFE SPORE IMPORT	GIGABYTE
44	32	22	13	GET READY TO BOUNCE EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
45	50	—	2	MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 12524	SIMONE
46	49	49	3	DISCO KICKS ARIOLA DANCE 47492/BMG	BOYS TOWN GANG
47	36	21	10	SING A SONG NERVOUS 20283	◆ BYRON STINGILY
48	43	37	8	DANCE (DO THAT THING) STRICTLY RHYTHM 12523	BLACK MAGIC
49	42	34	9	RISE H.O.L.A. 341031	◆ VERONICA
50	18	16	13	CHELSEA PRESS 2 JELLYBEAN 2529	DAT OVEN

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
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. SoundScan®					
★★★ No. 1/Greatest Gainer ★★★					
1	3	8	3	DANGEROUS (M) (T) (X) ELEKTRA 63892/EEG	◆ BUSTA RHYMES
★★★ Hot Shot Debut ★★★					
2	NEW	1	1	DEJA VU (UPTOWN BABY) (T) (X) CODEINE 78762/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
3	1	3	6	TOGETHER AGAIN (T) (X) VIRGIN 38623	◆ JANET
4	2	1	5	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449	◆ STING & THE POLICE
5	4	2	7	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (T) (X) BAD BOY 79126/ARISTA	◆ PUFF DADDY & THE FAMILY
6	15	11	4	ELEMENTS (T) (X) TWISTED 55408/MCA	DANNY TENAGLIA
7	7	21	13	I'M NOT A PLAYER (T) LOUD 64909/RCA	◆ BIG PUNISHER
8	8	6	9	NO, NO, NO (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
9	6	4	6	GOING BACK TO CALI/SKY'S THE LIMIT (T) (X) BAD BOY 79120/ARISTA	◆ THE NOTORIOUS B.I.G.
10	22	14	8	YOU KNOW MY STEEZ (T) NOO TRYBE 38624/VIRGIN	◆ GANG STARR
11	13	19	10	IT'S RAINING MEN...THE SEQUEL (T) (X) LOGIC 52864	◆ MARTHA WASH FEATURING RUPAUL
12	43	9	18	OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY	THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
13	9	16	16	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
14	5	5	5	4, 3, 2, 1 (T) DEF JAM 56831/MERCURY	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
15	16	20	33	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
16	38	—	4	CIRCLES (T) (X) KING STREET 1070	◆ KIMARA LOVELACE
17	20	—	2	PLAYER HATERS (M) (T) (X) RARE ONE 930/LIAISON	RARE ESSENCE
18	RE-ENTRY	4	4	ROCK THE FUNKY BEAT (T) (X) WARNER BROS. 43957	◆ NATURAL BORN CHILLERS
19	10	10	40	FIRE UP! (T) (X) TWISTED 55414/MCA	◆ FLUNKY GREEN DOGS
20	21	34	31	SPIN SPIN SUGAR (T) (X) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
21	RE-ENTRY	3	3	THIS IS HOW MY DRUMMER DRUMS (T) (X) FFRR LONDON 570067/ISLAND	DJ ICEY
22	14	15	4	CAN'T GO WRONG/DANGEROUS (T) PAYDAY/FFRR 570069/ISLAND	◆ O.C. FEAT. CHANGING FACES
23	41	—	5	BELO HORIZONTI (T) (X) VIRGIN UNDERGROUND 38622/VIRGIN	◆ THE HEARTISTS
24	12	18	13	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	◆ DAVID BOWIE
25	26	43	9	MAN BEHIND THE MUSIC (T) LIL' MAN 95015/INTERSCOPE	◆ QUEEN PEN FEAT. TEDDY RILEY
26	NEW	1	1	THA HOP (T) (X) BLUNT 4417/TVT	KINSU
27	RE-ENTRY	3	3	JEALOUSY (T) DANCIN' MUSIC 572159/ISLAND	KIM SANDERS
28	45	—	2	HOW DO I LIVE (T) (X) ROBBINS 72020	DEBRA MICHAELS
29	11	12	10	WHAT ABOUT US (T) (X) LAFACE 24273/ARISTA	◆ TOTAL
30	19	36	26	YOU'RE NOT ALONE (T) (X) RCA 64904	◆ OLIVE
31	25	41	10	BREAKING ALL THE RULES (T) (X) GEFEN 22304	◆ SHE MOVES
32	NEW	1	1	HARD TO GET (T) (X) S.E. 0001	THE S FACTOR
33	24	27	13	MUCH BETTER (T) (X) TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
34	48	30	20	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
35	29	7	7	I WONDER IF HEAVEN GOT A GHETTO (T) AMARU 42500/JIVE	◆ 2PAC
36	31	—	10	TURN ME OUT (TURN TO SUGAR) (T) (X) STRICTLY RHYTHM 12521	PRAXIS FEAT. KATHY BROWN
37	28	23	17	YOU MAKE ME WANNA... (T) (X) LAFACE 24269/ARISTA	◆ USHER
38	44	24	32	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
39	50	35	9	MAGIC ORGASM (T) (X) TWISTED 55370/MCA	HOUSE HEROES
40	RE-ENTRY	7	7	MARIA (T) (X) COLUMBIA 78352	◆ RICKY MARTIN
41	17	13	15	SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) (M) (T) (X) EASTWEST 63911/EEG	◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT
42	RE-ENTRY	7	7	KISS YOU ALL OVER (T) (X) ARISTA 13438	NO MERCY
43	RE-ENTRY	3	3	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
44	NEW	1	1	THE WORST (T) TOMMY BOY 436	ONYX - WU-TANG CLAN
45	46	29	6	DIGITAL (T) (X) FFRR/LONDON 570057/ISLAND	GOLDIE FEATURING KRS ONE
46	33	17	3	BLOOD MONEY (PART 2) (T) TOMMY BOY 425	NOREAGA FEATURING NAS + NATURE
47	RE-ENTRY	2	2	FOREVER (T) (X) GALAXY 200	EMOTION IN MOTION
48	27	38	18	DON'T GO (T) (X) LOGIC 64974/RCA	LE CLICK FEATURING KAYO
49	35	—	16	AROUND THE WORLD (T) SOMA 38608/VIRGIN	◆ DAFT PUNK
50	RE-ENTRY	2	2	SANDMAN (T) PLAYLAND 53294/PRIORITY	THE BLUEBOY

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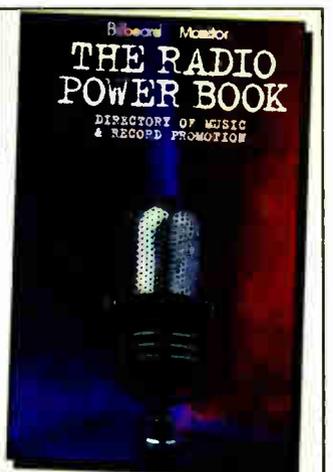
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Collins Steps Out. Arista newcomer Jim Collins recently visited WUSN Chicago to promote his new single, "The Next Step." The song is the title cut on his Arista debut album, produced by James Stroud and Wally Wilson. Pictured, from left, are WUSN's Guitar Gavin, Arista/Nashville regional manager Jon Conlon, WUSN's Ramblin' Ray, Collins, and WUSN's Trish Biondo.

Grand Ole Opry Carries On

For New Artists, It's A Venue As Well As An Institution

BY JIM BESSMAN

NEW YORK—The Roy Acuffs and Minnie Pearls have inevitably faded into fond memory, yet the storied Grand Ole Opry continues. It is now in its 73rd year, and the question is whether the glory of country music's grandest institution can retain its luster, especially as the old guard of Opry legends is supplanted by new artists whose ties to the venerable "Mother Church"—and its own aging demography—are tenuous by nature.

The answer seems to be a resounding yes. "It's 73 years old and still going strong, hotter than ever," says Kyle

Cantrell, the Saturday-night Opry announcer, quoting from station-ID copy at Nashville's WSM-AM—"home of the Grand Ole Opry"—where he is operations manager.

"It's hard to put a finger on it, but it seems to me that in the past five years or so there's been a renewed interest in the Opry by the Nashville 'establishment,'" continues Cantrell. "But I also see a resurgent interest on the part of young aspiring country music artists who want to be part of the Opry. The latest crop of young stars really seems to revere the Opry more than we've seen in past years. Kenny Chesney recently spoke on [the Opry] stage about what a great honor it was to be there—and we're hearing that over and over again."

Warner/Reprise Nashville president Jim Ed Norman feels that new artists are inclined toward the Opry stage not so much to build an audience but because it's such an important part of the country music legacy and tradition.

"It's a religious event of sorts," says Norman, invoking the Opry's Mother Church appellation, "sort of a linking back to a tradition rich with history and meaning to all country music performers. And it extends way beyond the boundaries of Nashville—and our country. We have a Tuvan throat singer, Kongar-ol Ondar, whose one dream when he came to the U.S. was to play the Opry. That's how strong the influence and impact and coverage of the Opry is."

Tony Brown, Norman's counterpart at MCA Nashville and himself a musician, agrees.

"It was really important for Vince Gill that he become a member—not to enhance his career but to document the fact that he was proud to be part of the legacy of country music," says

Brown. "And I remember playing with Patty Loveless the night she was inducted, and that was one of the highlights of my life. I know some people think it's old hat, but whenever one of our acts plays the Opry for the first time, I like to see how they do, because to me it's just another barometer of how they fare with a really hardcore country music audience. The fact that they come to enjoy Porter Wagoner and 'Little' Jimmy Dickens and still get off on seeing Lee Ann Womack shows that she's got real good country roots."

Bryan White's co-manager, Marty Gamblin, has even seen "a few spikes" in sales of his young client's product following Opry appearances, but the value of White's Opry exposure also holds deep symbolic significance. "I equate it with a boxer not really making it to the big time until he gets to Madison Square Garden," says Gamblin. "That's the Grand Ole Opry. Even for someone like Bryan, who didn't really grow up with the Opry but heard about it all his life, it's sacred ground. Until you play the

home of the Acuffs and the Ernest Tubbs and all the legends that preceded you, you still have unconquered ground as an artist.

"And the Opry does things in other ways. You see artists who aren't selling records or getting radio play and [you] say they're over; but that's not the case at all because these people had careers as great as the artists we deal with today and still have talent. So, the Opry's a great place for them to go, where people can enjoy their talent and also watch new artists like Steve Wariner and Clint Black and Garth Brooks and Martina McBride, who have become members of the Opry family. These artists and people like Vince really understand and appreciate the contribution."

One such young artist, an Opry member who was himself affected by the Opry, is Travis Tritt. "My mother went to the Opry with my dad when she was pregnant with me and saw one of the last performances of Patsy Cline and Hawkshaw Hawkins," says Tritt. "But



PAYCHECK

when I first came to Nashville to record in '87, there weren't that many new people in country music that were part of the Opry. I really felt a sense of sadness that it wasn't the hot happening thing that it was to my parents and to me when I listened as a kid. So I was pleased when they added people like Randy Travis and Ricky Van Shelton and Clint Black and Alan Jackson. It was one of the coolest things in my entire career being inducted by Porter Wagoner, who said, 'I hope you'll look at the Opry as one of your greatest friends. Be here when it needs you, and it will always be here when you need it.' That was so cool.

"But it was Marty Stuart who really helped drive home to me how important it is as a new country artist to pay homage and constantly remind our audience where we all come from, that it's not only George Jones and Merle Haggard but a wide variety of people... It's important to make sure that young country music fans know that it all started a long time ago and that we just carry on a tradition that's consistently fed by the Grand Ole Opry."

Like Tritt, Wariner was raised an Opry fan and now says he "feels funny" when he's hosting an Opry segment and is given Roy Acuff's "sacred" dressing room. He feels it's essential to educate younger country artists about the Opry's significance.

"A lot of icons and pioneers are slowly fading away," says Wariner, who first played the Opry 26 years ago at age 17 as Dottie West's bass player. "I'm so proud I got a chance to play in that era of history, with Minnie Pearl, Ernest Tubb, Marty Robbins, the Wilburn Brothers, and on and on."

Wariner laments the passing of that (Continued on page 41)

Williams' Gibson Up For Grabs; Everly Wannabes To Report To The Ryman

NASHVILLE BRIEFS: Hank Williams' Gibson guitar will be auctioned Feb. 4 at Christie's East pop memorabilia sale in New York. The Southern Jumbo Gibson, which Williams left to his producer, Fred Rose, is expected to sell for at least \$150,000. It will be on view at the Ryman Auditorium from Saturday (24)-Jan. 26. A Garth Brooks autographed Kima guitar will also be offered at the sale, but it's expected to bring only \$600 or so. This is Christie's first auction devoted to the pop world.

"Bye Bye Love—The Everly Brothers Musical" begins auditions in February at the Ryman Auditorium. The musical depiction of the lives and careers of Don and Phil Everly will run from May 14 through Oct. 24 at the Ryman. The show will use two sets of Everlys, showing them as children and then in their 20s.

One of the better ideas in Nashville is the W.O. Smith School, which teaches music to underprivileged children. A benefit for the school is set for Feb. 5 at the Ryman, featuring Aaron Neville.

The Country Music Hall of Fame's capital campaign fund has received a \$1 million contribution from the Frist Foundation,

a Tennessee grant-making foundation. It's the first donation from outside the music industry. Former Nashville Mayor Richard Fulton is now heading the Nashville Business Committee to solicit funds from the Nashville business community for the \$15 million campaign fund.

ON THE ROW: Almost two dozen Row label executives, music publishers, and artist managers are Oz-bound. From Feb. 6-14, they'll be part of the Country Music Assn.'s (CMA) international development team headed for Australia. They'll meet with the Country Music Assn. of Australia, as well as trade associations, TV executives, and concert promoters.

On another front, on Feb. 4, Wynonna, Pam Tillis, Mary Chapin Carpenter, and Chely Wright will lead the America's Sold on Country tour to Los Angeles. The tour, a venture by the CMA, Adweek magazine, and Interep, presents country music to key marketing and advertising executives.

Lyric Street Records names Greg McCarn director of product development. McCarn comes from the RCA Label Group, where he was promotion manager... Cathi Hrynik and Cassandra Tynes join Marco Promotions... Johnny Paycheck is in good condition in Lovelace Medical Center in Albuquerque, N.M., after suffering a severe asthma attack while on the road in Santa Rosa, N.M. He

was airlifted to the Albuquerque facility.

Decca Records senior VP/GM Shelia Shipley Biddle will be the recipient of MusicWomen International's President's Award. It will be presented Feb. 20 at Leow's Vanderbilt Plaza Hotel here.

REMEMBERING: An Owen Bradley memorial fund has been established to create a permanent tribute to him in the existing Owen Bradley Park, located at the top of Music Row. Donations may be sent to the Owen Bradley Memorial Park Fund, c/o Kraft CPAs, 1200 Parkway Towers, 404 James Robertson Parkway, Nashville, Tenn. 37219. The late producer's memorial service Jan. 9 at the Ryman Auditorium was a moving tribute and would have

gone much longer, but the Ryman had to turn the house for that night's performance of "Always... Patsy Cline." Bradley, of course, produced Patsy Cline and at the time of his death was producing an album by the show's star, Mandy Barnett, for Sire Records.

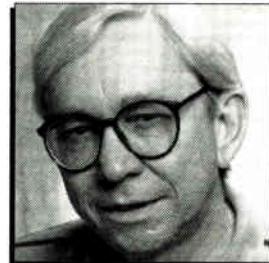
Country music lost another young talent recently. Amie Comeaux, 21, died in an

automobile accident Dec. 21, 1997, in her native Louisiana. Comeaux, who released the Polydor album "Moving Out" in 1994, had recently cut 19 songs in a Nashville studio and was preparing to shop them to country labels here.

ON THE RECORD: T.G. Sheppard disappeared in the great radio purge that followed country music's new traditionalist movement of the early '90s. Now he's back with his 33rd album. "Nothin' On But The Radio" is the first release by Outwest Records, a division of the new Outwest Entertainment venture by veteran label exec Ray Ruff and producer Denny Diante. Distribution is by Navarre. Sheppard was signed to Motown's Melodyland Label in 1974, when Ruff was president of Motown.

Gail Davies, who hasn't been heard from in a while, has rerecorded her greatest hits on the Little Chickadee label for simultaneous U.S. and European release. She's been touring Europe with Don Williams.

Paul Burch, the thinking person's alt.country fave, has a new album on France's Dixiefrog Label. "Wire To Wire" continues the exploration of the timeless nature of traditional country music that Burch began with his last Dixiefrog album, "Pan American Flash." The latter album has just been reissued domestically on Checkered Past Records and comes highly recommended.



by Chet Flippo



WARINER



WHITE

JANUARY 24, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	7	GARTH BROOKS ▲ ³ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	7 weeks at No. 1 SEVENS	1
2	2	2	18	LEANN RIMES ▲ ¹ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
3	3	3	10	SHANIA TWAIN ▲ ³ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
4	4	4	17	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
5	5	5	20	TRISHA YEARWOOD ▲ ⁷ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
6	6	6	32	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
7	7	7	79	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	1
8	11	12	10	SAMMY KERSHAW MERCURY 536318 (10.98 EQ/17.98)	LABOR OF LOVE	8
9	10	11	20	MARTINA MCBRIDE RCA 67516/RLG (10.98/16.98)	EVOLUTION	9
10	8	10	13	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
11	9	8	71	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
12	12	9	38	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
13	13	15	20	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
14	14	17	12	WYONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
15	20	16	63	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
16	15	14	12	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
17	16	13	48	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
18	17	20	26	MICHAEL PETERSON ● REPRIS 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
19	19	24	30	LILA MCCANN ASYLUM 62042/EEG HS	LILA	8
20	26	23	8	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
21	18	19	16	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
22	22	21	15	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
23	23	18	24	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
24	25	28	23	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
25	21	22	10	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
26	31	29	29	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
27	30	30	16	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
28	29	31	26	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
29	27	26	11	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
30	24	25	31	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
31	32	36	35	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
32	33	41	26	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
33	38	40	14	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
34	28	27	32	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
35	43	39	12	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	35
36	35	34	81	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
37	34	35	40	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** GREATEST GAINER ***						
38	48	70	6	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98) HS	BACK TO YOU	38
39	36	33	68	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
40	39	32	62	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
41	37	37	24	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8
42	40	50	18	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
43	42	45	22	LORRIE MORGAN BNA 67499/RLG (10.98/16.98)	SHAKIN' THINGS UP	9
*** PACESETTER ***						
44	57	55	36	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	44
45	RE-ENTRY	3	3	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	BEST OF COUNTRY	45
46	54	51	15	VARIOUS ARTISTS BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)	STONE COUNTRY: COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	22
47	49	59	65	KEVIN SHARP ▲ 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
48	47	43	16	MARK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	25
49	60	60	32	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	49
50	51	56	9	JOHN DENVER RCA 66837 (23.98/29.98)	THE ROCKY MOUNTAIN COLLECTION	50
51	46	54	30	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
52	53	42	40	ALABAMA RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
53	41	49	89	MINDY MCCREADY ▲ BNA 66806/RLG (9.98/15.98) HS	TEN THOUSAND ANGELS	5
54	45	44	39	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
55	55	52	52	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
56	58	48	14	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
57	50	62	40	WYONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
58	64	71	74	TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
59	52	67	25	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
60	69	68	42	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
61	59	61	94	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
62	56	46	90	GEORGE STRAIT ▲ ² MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
63	67	66	72	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
64	61	53	91	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18810 (10.98/16.98)	BORDERLINE	1
65	65	69	28	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
66	63	—	5	PAUL BRANDT REPRIS 46635/WARNER BROS. (10.98/16.98) HS	OUTSIDE THE FRAME	50
67	62	65	42	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
68	68	57	85	VINCE GILL ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
69	RE-ENTRY	8	8	RICKY SKAGGS ROUNDER 0801 (9.98/14.98)	BLUEGRASS RULES!	68
70	66	72	56	MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
71	44	73	69	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
72	71	—	73	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	47
73	70	—	31	AARON TIPPIN RCA 67427/RLG (10.98/16.98)	GREATEST HITS... AND THEN SOME	17
74	RE-ENTRY	72	72	KENNY CHESNEY ● BNA 66908/RLG (10.98/15.98) HS	ME AND YOU	9
75	72	—	66	SAMMY KERSHAW ● MERCURY 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	17

Billboard Top Country Catalog Albums

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

JANUARY 24, 1998

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	2	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	4 weeks at No. 1 THE GREATEST HITS COLLECTION	116
2	1	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	153
3	3	JOHN DENVER ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	13
4	5	PATSY CLINE ▲ ² MCA NASHVILLE 12* (7.98/12.98)	12 GREATEST HITS	564
5	4	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	354
6	8	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	179
7	6	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	422
8	7	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	199
9	10	JOHN DENVER ▲ RCA 12195 (10.98/16.98)	JOHN DENVER'S GREATEST HITS, VOLUME 2	30
10	9	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	160
11	19	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	515
12	13	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	189
13	14	GEORGE STRAIT ▲ ³ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	277

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	11	GARTH BROOKS ▲ ² CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	354
15	20	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	169
16	17	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	117
17	24	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	593
18	25	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	184
19	12	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	112
20	15	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	203
21	21	REBA MCENTIRE ▲ ⁴ MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	219
22	23	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	163
23	—	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	107
24	—	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	117
25	—	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	347

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.



JULIE HALL

1968 - 1997

Your smile, your spirit, and your passion
will be missed forever.

You will always be a beloved member of our family.

MCA/Decca Nashville

A memorial fund has been established in Julie's name with the American Lung Association of Tennessee.

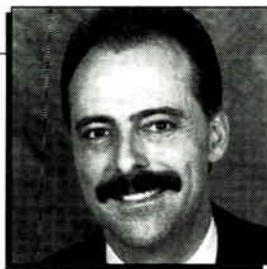
*Contributions should be addressed to: Julie Hall Asthma Memorial Fund, American Lung Association
of Tennessee, 1808 West End Avenue, Suite 514, Nashville, TN 37203*

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COUNTRY CORNER



by Wade Jessen

HOLDIN' A GOOD HAND: Betting on how many weeks Tim McGraw's No. 1 titles might remain atop Billboard's Hot Country Singles & Tracks is a fairly safe wager if you lay your money down on at least two weeks, since each of those tracks has posted multiple weeks at the top of the page. With more than 49 million audience impressions, "Just To See You Smile" (Curb) increases 718 spins to fend off the competition for a second week with the fourth-largest airplay increase on the entire chart. That's even more impressive considering that McGraw's song is 25 weeks old, with more than twice as many chart weeks as Clint Black's "Nothin' But The Taillights" (11 weeks). With a 774-spin increase, Black's song rises 43-37, while George Strait's "Round About Way" (MCA Nashville) gains 774 plays and moves 36-29. Garth Brooks inks 1,075 more spins over the prior week with "She's Gonna Make It" (Capitol/Capitol Nashville).

McGraw's five previous No. 1 titles have each posted between two and six weeks at No. 1. Four of our 161 monitored country outlets are spinning "Just To See You Smile" more than 50 times per week: WYCD Detroit; KTST Oklahoma City, Okla.; WKTF Jackson, Miss.; and WSTH Columbus, Ga.

CAJUN WALTZ: Despite a 5% decline, Sammy Kershaw reaches a career-high position on Top Country Albums as "Labor Of Love" rises 11-8 in what is usually one of the year's slowest weeks at retail. In fact, we adjusted bullet criteria this issue on that chart in order to highlight the packages that slipped the least. Only two titles actually showed any increase, and those packages each gained less than 3%.

John Gray, senior VP of sales at Mercury's Nashville address, predicts that the Kershaw album will be certified gold on the strength of its lead single, "Love Of My Life," which increases 580 plays to rise 8-3 on our airplay chart. "Our momentum at radio will drive this project through Valentine's Day, when we expect an exceptional increase. I think we have another six to eight weeks [of heavy airplay] with 'Love Of My Life,'" he says.

"Feelin' Good Train," Kershaw's only previous top 10 album, peaked at No. 9 in the July 23, 1994, issue, and the Louisiana native's most recent top five entry on Hot Country Singles & Tracks was "Meant To Be," which rose to No. 5 July 13, 1996.

WASHED IN THE BLOOD: Although country singles sales figures, like those for albums, are down for the week, our Top Country Singles Sales list has one title that shows an increase over the prior week. With a 14% gain, Daryle Singletary's "The Note" jumps 17-11 on that chart and bullets at No. 34 on Hot Country Singles & Tracks.

Anyone who knows Singletary would agree that one of the few things he's outspoken about is his devotion to traditional country music, and Connie Baer, senior VP of marketing and artist development at Giant, says that allegiance is heard loudly and clearly on this track. "One reason this [song] is taking off is that you don't have to hear it 50 times to become passionate about it. Daryle's vocal is so compelling that it makes you want to cry, and no one could possibly confuse this with a pop record."

Airplay leaders for "The Note" (more than 35 plays) are KIKK Houston, WFMS Norfolk, Va., and WXCT Baton Rouge, La. New airplay is detected at KYCY San Francisco.

Country Corner can be reached via E-mail at wjessen@billboard.com.

GRAND OLE OPRY CARRIES ON

(Continued from page 37)

era and recognizes that today's concert economics make it hard for young country artists to pass up lucrative weekend bookings in favor of Opry appearances. But he notes that the Opry still provides unforgettable moments, like the Saturday night in November when he joined his protégé Bryan White in debuting White's single "One Small Miracle"—which was written by Wariner and fellow Opry star Bill Anderson, who was hosting.

Likewise, Brown cites a recent night at the Opry when the up-and-coming brother and sister duo the Wilkinsons were visiting with Gill in his dressing room. "People were picking and singing, and Vince gave their father a guitar, and they all played a song and blew everybody away," says Brown. "So, Vince said, 'Let's go!' and he brought them out with him onstage to sing 'I'm So Lonesome I Could Cry.' Can you imagine? So many magic things happen at the Opry."

Tritt offers another such example from last year—a guitar pull that he helped organize and that featured himself, Wariner, Joe Diffie, and Waylon Jennings. "You know what a Waylon fan I am, so to get the opportunity to go do that was one of the coolest things I've ever done in my life."

Tritt says that's one of the Opry's beauties, noting that "there's such a great cross section of old and new country music fans there who really have respect for all of it."

For Anderson, such events evoke the Opry during its heyday. "The most exciting nights are when the young stars stand alongside the vets and legends," says Anderson, an Opry star since 1961. "There's an energy on the stage when that happens that hadn't been there in years. Like when the curtain comes up and there are hundreds of young kids down in front to see Bryan White and then we bring back the square dancers or legends and that energy rubs off on them, too."

"Or you take someone like Vince Gill, who's at the Opry virtually every weekend and leaves his dressing-room door open. He says, 'That's what Acuff did.' And there's always a pickup session going on in there. Then, Vince goes out [onstage] acoustically. If that's not going back to the roots—a guy and his guitar. And the Vince Gills and the Marty Stuarths are not only there every Saturday night but they go to their contemporaries on the road and say, 'You need to be on the Opry.' When you see that kind of thing, there's no reason to fear for the

Opry. It's the passing of the torch."

Anderson joins Wariner in crediting Grand Ole Opry president/GM Bob Whittaker for putting new life into the Opry, particularly in his openness to bringing in new acts.

"The Opry has survived because it's been an ever-evolving entity," says Whittaker, pointing to the appeal of such new Opry members as Alison Krauss and young Opry wannabees like Trace Adkins, who proposed to his wife-to-be during his guest appearance on the Opry.

"He's a young artist who has great respect for the Opry and love for its traditions," notes Whittaker of Adkins. "When he was announced, all the young people screamed and ran down to take pictures. But you could also see Grandpa Jones watching from the wings. Our family really pulls for these young people, especially when they demonstrate respect for the Opry."

Whittaker further salutes established young Opry stars like Alan Jackson, who once called from an airplane to see if he could appear unannounced, and Gill, who celebrated his 40th birthday with an Opry appearance with Alison Krauss & Union Station. He also points to Opry "theme nights"—like Tritt's guitar pull, which mixes old and new artists—for the Opry's increased popularity on TNN.

"Travis Tritt, Joe Diffie, Steve

Wariner, and Waylon Jennings—with Porter Wagoner hosting," says Whittaker, "That's five absolutely true country stars together on one segment on TNN. Where else can you see these stars plus 15 other Opry stars?"

Such Opry "happenings," says Whittaker, are frequently picked up now by more and more entertainment news outlets. "People might not realize it, but the interest in the Opry is there," he says. "We have more country music fans now than ever, and I believe they all aspire to come to its mecca."

After Whittaker's unprecedented onstage invitation last September, one special fan of the Opry was inducted as its 72nd member in November.

"One of my dreams when I was a young man was to be on the Opry," says Johnny Paycheck, the special fan who joined the Opry late in his career. "I hit a lot of side tracks but never lost that desire, and now that I've got my act together in my later years, it's so great to walk out on that stage and be part of a great tradition."

"And the new artists are keeping it going. Alan Jackson's just tremendous, and Garth Brooks really works the Opry and takes the time—and that's all out of love for the Opry. In my case, now I'm a full-fledged member and really proud of it."



Golfers Deliver The Green. The Academy of Country Music's (ACM) 15th annual Bill Boyd Golf Classic, hosted by Garth Brooks, raised a record-setting \$120,000 for charity. Proceeds were divided between the Los Angeles Shriner's Hospital for Crippled Children, the T. J. Martell Foundation, and the Bill Boyd Memorial Fund. The donations were presented during the ACM's annual Christmas party in Burbank, Calif. Pictured, from left, are Dr. William Donham, representing Shriner's; Tony Martell, representing the T.J. Martell Foundation; ACM executive director Fran Boyd; ACM vice chairman Gene Weed; and ACM president Scott Siman, representing the Bill Boyd Memorial Fund.

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

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

- | | | | | |
|---|---|---|--|--|
| 6 ANGEL IN MY EYES (Reynsong, BMI/Knob Twister, ASCAP) HL/WBM | PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM | 32 JUST BETWEEN YOU AND ME (We've Got The Music, BMI/Songs Of PolyGram Int'l, BMI/Tamaraz, BMI/For The Music, ASCAP/Polygram Int'l, ASCAP) HL | BMI/Kiddibly, BMI) HL | 39 THEN WHAT (Wedgewood Avenue, BMI/Areles, BMI/Loogitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM |
| 70 BELLEAU WOOD (Cool Hand, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM | 16 FROM HERE TO ETERNITY (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM | 41 JUST DON'T WANT ARDUND TIL SHE'S LEAVIN' (Old Desperados, ASCAP/N2 D, ASCAP) | 64 DNE NIGHT (Polygram Int'l, ASCAP/P S O Limited, ASCAP) HL | 48 THERE'S ONLY YOU (Acuff-Rose, BMI) WBM |
| 73 BETTER THAN IT USED TO BE (Starstruck Writers Group, ASCAP/MCA, ASCAP/Rio Bravo, BMI) | 2 HE'S GOT YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM | 1 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM | 17 DNE OF THOSE NIGHTS TONIGHT (Sea Acre, ASCAP/Famous, ASCAP/Careers-BMG, BMI/Sontanner, BMI) HL/WBM | 67 TWO PINA COLAOS (Foreshadov, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP) |
| 5 BETWEEN THE DEVIL AND ME (Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL/WBM | 57 A HOUSE WITH NO CURTAINS (WB, ASCAP/Sony/ATV Tunes, ASCAP/Mill Village, ASCAP) | 18 ONE SMALL MIRACLE (Sony/ATV Songs, BMI/Mr. Bubba, BMI/Steve Wariner, BMI) HL | 8 ON THE SIDE OF ANGELS (Red Brazos, BMI/House-notes, BMI/Gary Burr, ASCAP/MCA, ASCAP) HL/WBM | 45 WHAT A WOMAN KNOWS (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Desmobile, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL |
| 60 BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI) HL | 30 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL | 8 ON THE SIDE OF ANGELS (Red Brazos, BMI/House-notes, BMI/Gary Burr, ASCAP/MCA, ASCAP) HL/WBM | 43 PERFECT LOVE (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL | 68 WHAT IF I DO (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL/WBM |
| 7 A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI) HL | 71 I DON'T WANT NO PART OF IT (Careers-BMG, BMI/Breaker Maker, BMI/Island Bound, ASCAP/Famous, ASCAP) | 61 POSTMARKED BIRMINGHAM (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Phil This, BMI) HL/WBM | 61 POSTMARKED BIRMINGHAM (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Phil This, BMI) HL/WBM | 12 WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, BMI) WBM |
| 47 BYE, BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL | 33 IF I NEVER STOP LOVIN' YOU (Acuff-Rose, BMI) WBM | 21 THE REST OF MINE (WB, ASCAP/Sawing Cumpony, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) WBM | 50 WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/EMI April, ASCAP/Kids, ASCAP) HL/WBM | 23 WHAT IF (Realsongs, ASCAP) WBM |
| 15 A CHANCE (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP) HL/WBM | 27 IF YOU CAN'T BE GOOD (BE GOOD AT IT) (Irving, BMI/Baby Dumplin', BMI/Warner-Tamerlane, BMI/Songs Sung Blue, BMI) WBM | 29 ROUND ABOUT WAY (Tom Collins, BMI/Still Working For The Man, BMI/O-Tex, BMI) HL/WBM | 74 WHAT'S COME OVER YOU (W.B.M., SESAC/Miss Jennifer, SESAC/Warner-Tamerlane, BMI) | 74 WHAT'S COME OVER YOU (W.B.M., SESAC/Miss Jennifer, SESAC/Warner-Tamerlane, BMI) |
| 66 CHEATIN' ON HER HEART (Starstruck Writers Group, ASCAP/MCA, ASCAP/Square West, ASCAP/Howlin' Hits, ASCAP/HDH, ASCAP) | 28 I HAVE TO SURRENDER (Pat Price, BMI/Sydney Erin, BMI) | 69 SENDING ME ANGELS (Howlin' Hits, ASCAP/His Majesty, ASCAP/Jerr, ASCAP/Frankie Miller, ASCAP) WBM | 54 WHEN LOVE STARTS TALKIN' (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Magic Knee, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Gary Nicholson, ASCAP) HL | 54 WHEN LOVE STARTS TALKIN' (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Magic Knee, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Gary Nicholson, ASCAP) HL |
| 42 CLOSER TO HEAVEN (Careers-BMG, BMI) HL | 10 IMAGINE THAT (Seventh Son, ASCAP/New Hayes, ASCAP) WBM | 55 SHAME ABOUT THAT (Sony/ATV Songs, BMI/Magic Knee, BMI) HL | 65 THE WISH (Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Loon Echo, BMI/Zomba, ASCAP) | 13 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL |
| 22 COME SOME RAINY DAY (Red Brazos, BMI/Kiddibly, BMI/Salzhil, BMI/Millermoo, BMI/Wanted Woman, BMI) HL/WBM | 4 I'M SO HAPPY I CAN'T STOP CRYING (Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL | 36 SHE'S GONNA MAKE IT (Careers-BMG, BMI/A Hard Day's Write, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/WBM | 38 YOU DON'T SEEM TO MISS ME (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL | 46 YOU'LL NEVER KNOW (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP) HL |
| 31 THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL | 9 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM | 53 SOMEBODY WILL (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP) HL/WBM | 75 YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) | 75 YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) |
| 58 DID I SHAVE MY LEGS FOR THIS? (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Millermoo, BMI) HL | 40 JUST ANOTHER HEARTACHE (New Haven, BMI/Music Hill, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP/MCA, ASCAP) HL/WBM | 51 MORE THAN EVERYTHING (Warner-Tamerlane, BMI/Golden Wheat, BMI/New Haven, BMI) HL/WBM | 13 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL | 25 YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM |
| 11 DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of | | 56 THE NEXT STEP (Careers-BMG, BMI/Floyd's Dream, BMI/BMG, ASCAP) HL | | |
| | | 34 THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/CMI, BMI) HL | | |
| | | 37 NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve Wariner, BMI) WBM | | |
| | | 44 OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/Salzhil, | | |

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	8	ANDREA BOCELLI PHILIPS 53312 (10.98 EQ/16.98)	VIAGGIO ITALIANO 3 weeks at No. 1
2	2	9	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
3	3	16	LONDON SYMPHONY ORCHESTRA (FOSTER) MPL/EMI CLASSICS 64842 (10.98/15.98)	PAUL MCCARTNEY'S STANDING STONE
4	4	15	LUCIANO PAVAROTTI LONDON 458800 (19.98 EQ/31.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
5	5	52	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
6	6	17	CECILIA BARTOLI/JAMES LEVINE LONDON 455513 (10.98 EQ/16.98)	AN ITALIAN SONGBOOK
7	7	9	CECILIA BARTOLI/ANDREA BOCELLI DG 457355 (10.98 EQ/16.98)	A HYMN FOR THE WORLD
8	10	69	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
9	8	17	VANESSA-MAE ANGEL 56483 (10.98/15.98)	CLASSICAL ALBUM 2: CHINA GIRL
10	9	74	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
11	12	12	E. MEYER/B. FLECK/M. MARSHALL SONY CLASSICAL 62891 (10.98 EQ/16.98)	UNCOMMON RITUAL
12	RE-ENTRY		HILARY HAHN SONY CLASSICAL 62793 (10.98 EQ/16.98)	PLAYS BACH
13	RE-ENTRY		DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV
14	11	8	BRYN TERFEL DG 453480 (10.98 EQ/16.98)	HANDEL: ARIAS
15	15	15	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 72002 (13.98/18.00)	VON BINGEN: 11,000 VIRGINS

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	16	SARAH BRIGHTMAN ANGEL 56511 (16.98 CD) [ES]	TIME TO SAY GOODBYE 3 weeks at No. 1
2	2	12	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
3	3	15	VARIOUS ARTISTS LONDON (10.98/17.98)	DIANA PRINCESS OF WALES-BBC RECORDING OF THE FUNERAL
4	8	3	SOUNDTRACK NONESUCH 79460-2 (17.98)	KUNDUN (PHILIP GLASS)
5	5	59	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
6	4	24	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
7	6	19	OTTMAR LIEBERT SONY CLASSICAL 63105 (10.98 EQ/16.98)	LEANING INTO THE NIGHT
8	7	11	ARIA ASTOR PLACE 14009 (16.98)	ARIA
9	10	52	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
10	15	52	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
11	11	4	SOUNDTRACK SONY CLASSICAL 63226 (10.98 EQ/16.98)	THE TANGO LESSON
12	12	15	JOHN WILLIAMS/YO-YO MA SONY CLASSICAL 60271 (10.98 EQ/16.98)	SEVEN YEARS IN TIBET
13	9	14	DOMINGO/HUANG/BOLTON SONY CLASSICAL 62970 (10.98 EQ/16.98)	MERRY CHRISTMAS FROM VIENNA
14	13	41	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI
15	14	45	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK

○ 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. [ES] 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 MOZART FOR YOUR MIND PHILIPS	1	VARIOUS ROMANCE AND ROSES ● INTER-SOUND
2	VARIOUS PACHELBEL CANON RCA VICTOR	2	VARIOUS PIANO BY CANDLELIGHT MADACY
3	VARIOUS MOZART FOR MEDITATION PHILIPS	3	VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
4	VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	4	VARIOUS TEN YEARS OF SUCCESS NAXOS
5	PLACIDO DOMINGO WITH JOHN DENVER PERHAPS LOVE SONY CLASSICAL	5	VARIOUS BRAHMS: SYMPHONY NO. 4 LASERLIGHT
6	VARIOUS BACH FOR BOOK LOVERS PHILIPS	6	JOHN BAYLESS BEATLES'S GREATEST HITS INTER-SOUND
7	VARIOUS GERSHWIN-GREATEST HITS SONY CLASSICAL	7	RRSO SYMPHONY ORCHESTRA MUSIC OF THE BEATLES MADACY
8	CARRERAS-DOMINGO-PAVAROTTI TENORS ON TOUR SONY CLASSICAL	8	VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
9	VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON	9	VARIOUS 20 CLASSICAL FAVORITES MADACY
10	VARIOUS BEETHOVEN AT BEDTIME PHILIPS	10	VARIOUS VIVALDI: FOUR SEASONS MADACY
11	BOSTON POPS (FIEDLER) FIEDLER-GREATEST HITS RCA	11	VARIOUS BEETHOVEN EDITION COMPACTOHEQUE DG
12	ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER) PURE CLASSICS EMI CLASSICS	12	VARIOUS THE TOP 10 OF CLASSICAL MUSIC LASERLIGHT
13	VARIOUS GERSHWIN-GREATEST HITS RCA VICTOR	13	JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL
14	VARIOUS MOZART AT MIDNIGHT PHILIPS	14	VARIOUS IDIOT'S GUIDE TO CLASSICAL MUSIC RCA VICTOR
15	VARIOUS MOZART-GREATEST HITS SONY CLASSICAL	15	VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY

Artists & Music

Classical KEEPING SCORE



by Bradley Bamberger

NORTHERN STAR: This year, the Swedish BIS label celebrates a quarter-century of taking the high road on a shoe-string. The small-but-ambitious company has built an outstanding catalog marked by complete editions of Scandinavian composers past and present, as well as passionately performed and expertly recorded forays into other, often unique areas of repertoire.



In recognition of this enlightened music making, BIS will be honored with the best label trophy at the fourth annual Cannes Classical Music Awards at MIDEM. Previous Cannes honorees include Naxos, Hyperion, and CPO. Like those other savvy indies, BIS has carved a niche with its repertoire-driven approach, eschewing expensive stars and crossover projects in favor of cultivating its catalog and making it available internationally (all 800-plus titles, with six to nine new discs per month).



VON BAHR

"It seems to me that BIS caters to what the serious classical customer really wants," says David Hurwitz, chairman of the Cannes awards. "Like a lot of the great indie labels now, BIS generates the kind of loyalty for its catalog that majors like Deutsche Grammophon and EMI once did."

The BIS catalog features a recently completed series of Sibelius orchestral works from Osmo Vänskä and the Lahti Sinfonia that has been vying with Sir Colin Davis' RCA cycle for critical hosannas, although the BIS venture is more extensive and includes several premiere recordings. BIS also features the music of such notable contemporary composers as Finn Aulis Sallinen and Dane Vagn Holmboe, as well as a pioneering edition covering German-Russian great Alfred Schnittke. And BIS doesn't only profit from jewels of the North, as its edition of piano music by Ernesto Lecuona, "the Cuban Gershwin," has met considerable critical and commercial success.

BIS has long forgone exclusive deals with its artists, but label founder, president, and frequent producer Robert von Bahr was so taken with Japanese-born, London-based pianist Noriko Ogawa that he made a "one-time" exception, recently signing her to a five-year deal. BIS has already issued Ogawa's excellent disc of Tōru Takemitsu pieces, as well as sets of Rachmaninov's second and third concertos and Mussorgsky's "Pictures At An Exhibition" and opera transcriptions. Four albums are due from her this year, including a set of Japanese duets with cello.

Other frequent BIS artists include world-class violist Nobuko Imai, who has recorded albums of Schnittke and Hindemith in her several projects for the label. And Christian

Lindberg, one of the world's few solo trombonists, is a real BIS star. Plus, countertenor Yoshikazu Mera is a sensation in Japan, where his recital disc of Japanese art songs has sold 50,000 copies in four months, according to label reports.

BIS has seen a 40% sales increase since 1992, even though the label hit hard times a couple of years ago, like most classical firms. Yet BIS got through the slump not by cutting production but by working "day and night" with its skeleton crew to increase quality and quantity. The label is distributed by Qualiton in the U.S. and Select in the U.K., although its top market by far is Japan, where it goes through King. Maasaki Suzuki's Bach cantatas series with his Bach Collegium (of which Mera is a member) has been a best seller there while earning plaudits internationally.

Every item in the BIS catalog stays in print perennially, whether it's a hit Sibelius symphony or an obscure title of Jewish liturgical music—and that's an expensive proposition these days. But von Bahr considers his catalog not only an investment but an imperative. "We have a moral obligation to our artists, living and dead—you can't just delete something a person has put their soul into," he says. "It may sound corny, but if you let care and humanity be the stars in business, nothing can go too wrong." As von Bahr reflects on BIS' Cannes best label award, though, it's obvious that his ethical stance doesn't preclude pride. "To paraphrase Jane Fonda at the Oscars once, 'We deserve it.'"

MORE CANNES AWARDS: There are nearly 30 Cannes classical awards beyond best label honors, with the judging panel comprising some of the world's top classical music journalists. They've awarded pianist Murray Perahia with record of the year for his Sony Classical disc of Handel and Scarlatti (also nominated for a Grammy; see complete list on page 42). Other winners include the Sony disc of Bernard Herrmann's music for Hitchcock films (led by Esa-Pekka Salonen) in the 20th century orchestral category. Opera awards go to Rameau's "Hippolyte Et Aricie," directed by William Christie on Erato, and Richard Strauss' "Elektra," led by Guisepppe Sinopoli on Deutsche Grammophon. Rafael Kubelik's mono account of Mussorgsky's "Pictures At An Exhibition" on Mercury Living Presence gets a best historical recording prize. And conductor Kurt Sanderling, soprano Montserrat Cabellé, and producer Wolf Erichson each receive lifetime achievement awards.

GONE BUT NOT FORGOTTEN: Sir Michael Tippett passed away Jan. 8 at his home in London; he was 93. The composer was indefatigable even in the winter of his career, with his reputation as one of the pillars of postwar British modernism burnished into the '90s (see story, page 12).

In recent years, the British label Chandos has documented Tippett's work at length, including the opera "The Knot Garden" and four symphonies. Most recently, Chandos—distributed in the U.S. by Koch—brought out two fine discs featuring his dense yet lyrical string quartets performed by the Kreutzer Quartet. Beyond the Chandos series, a classy Tippett recording is the Teldec set from two years ago that spotlights the Concerto for Double String Orchestra along with the Fantasia Concertante on a Theme of Corelli and the "Ritual Dances" from the opera "The Midsummer Marriage." Andrew Davis leads the BBC Symphony, relaying Tippett at his most achingly tender.

SIR MICHAEL TIPPETT DIES

(Continued from preceding page)

gian analysis helped overcome Tippett's emotional difficulties and self-doubts.

The assassination of a German diplomat in Paris by a Jewish teenager and the following reprisals carried out by the Nazis against Jews in Central Europe inspired Tippett to compose his oratorio "A Child Of Our Time" in 1939. The work, first performed in 1944, included five Negro spirituals to serve as moments of reflection on the drama and marked what its composer saw as a turning point in his compositional output. During World War II, he registered his conscientious objection and refused to undertake war work, for which he was imprisoned for three months. His homosexuality set him further beyond the then accepted norms of society, although his music became increasing-

ly occupied with themes of reconciliation and Jungian concepts of wholeness.

Tippett's "Concerto For Double String Orchestra" (1938-39) and "Second String Quartet" (1941-42) appeared on disc in the late '40s, works that, along with "A Child Of Our Time," enhanced the composer's international reputation.

His first opera, "The Midsummer Marriage" (1955), was marked by Tippett's convoluted libretto and extraordinarily eloquent melodies. "The Ritual Dances," extracted from the opera, highlighted the composer's technical mastery and soon became a regular part of the orchestral repertoire. Works such as the "Piano Concerto" (1956), the "Second Symphony" (1958), and, above all, his powerful second opera, "King

Priam" (1962), confirmed Tippett as one of the most accomplished composers of his generation.

Tippett's "Third Symphony" (1972) introduced quotes from Beethoven's Choral Symphony and a blues element into a thoroughly contemporary symphonic score, typical of the mix of styles that he employed in his music. Elements of jazz and rock appear in several of his later works, most notably in his choral work "The Mask Of Time" and his fifth opera, "New Year" (1989).

His final works—a setting of Yeats' Byzantium for soprano and orchestra (1989), the "Fifth String Quartet" (1991), and the vivid orchestra tone poem "The Rose Lake" (1993)—were as fresh, inventive, and searching as anything written in earlier years.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
No. 1				
1	1	9	HARRY CONNICK, JR.	COLUMBIA 68787 9 weeks at No. 1 TO SEE YOU
2	2	8	SOUNDTRACK	MALPASO 46829/WARNER BROS. MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
3	3	20	DIANA KRALL	IMPULSE! 233/GRP IS LOVE SCENES
4	4	70	ROYAL CROWN REVUE	WARNER BROS. 46125 MUGZY'S MOVE
5	6	13	ROYAL CROWN REVUE	SURFDOG 44003/ULG CAUGHT IN THE ACT - LIVE!
6	7	96	DIANA KRALL	IMPULSE! 182/GRP ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
7	5	16	DAVE GRUSIN	N2K ENCODED 10021 DAVE GRUSIN PRESENTS WEST SIDE STORY
8	8	29	THE MANHATTAN TRANSFER	ATLANTIC 83012/AG SWING
9	9	10	DIANNE REEVES	BLUE NOTE 56973/CAPITOL THAT DAY...
10	12	46	CHARLIE HADEN & PAT METHENY	VERVE 537130 BEYOND THE MISSOURI SKY (SHORT STORIES)
11	NEW		KEVIN MAHOGANY	WARNER BROS. 46699 ANOTHER TIME, ANOTHER PLACE
12	13	15	DEE DEE BRIDGEWATER	VERVE 537896 DEAR ELLA
13	10	30	VARIOUS ARTISTS	GRP 9881 PRICELESS JAZZ SAMPLER
14	11	90	LOUIS ARMSTRONG	RCA VICTOR 68486 GREATEST HITS
15	19	20	ELLA FITZGERALD & LOUIS ARMSTRONG	VERVE 53790 THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
16	18	16	JACKY TERRASSON & CASSANDRA WILSON	BLUE NOTE 55484/CAPITOL RENDEZVOUS
17	RE-ENTRY		MARCUS ROBERTS	COLUMBIA 68637 BLUES FOR THE NEW MILLENNIUM
18	RE-ENTRY		VARIOUS ARTISTS	MALPASO 46546/WARNER BROS. EASTWOOD AFTER HOURS — LIVE AT CARNEGIE HALL
19	16	28	LOUIS ARMSTRONG	GRP 9872 PRICELESS JAZZ
20	20	14	JOE HENDERSON	VERVE 539046 PORGY AND BESS
21	15	16	JOHN COLTRANE	IMPULSE! 232/GRP THE COMPLETE 1961 VILLAGE VANGUARD RECORDINGS
22	17	30	JOHN COLTRANE	GRP 9874 PRICELESS JAZZ
23	14	17	KEITH JARRETT	ECM 21640 LA SCALA
24	21	45	TONY BENNETT	COLUMBIA 67774 TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
25	23	21	ROY HARGROVE'S CRISOL	VERVE 537563 HABANA

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
No. 1				
1	1	8	KENNY G	ARISTA 18991 8 weeks at No. 1 KENNY G GREATEST HITS
2	2	14	PAT METHENY GROUP	WARNER BROS. 46791 IMAGINARY DAY
3	7	11	CANDY DULFER	N2K ENCODED 10014 FOR THE LOVE OF YOU
4	3	17	THE RIPPINGTONS FEATURING RUSS FREEMAN	PEAK 11271/WINDHAM HILL JAZZ BLACK DIAMOND
5	4	33	BONEY JAMES	WARNER BROS. 46548 IS SWEET THING
6	6	18	JONATHAN BUTLER	N2K ENCODED 10005 DO YOU LOVE ME?
7	5	67	KENNY G	ARISTA 18935 THE MOMENT
8	8	8	RICHARD ELLIOT	BLUE NOTE 38251/CAPITOL JUMPIN' OFF
9	15	10	PIECES OF A DREAM	BLUE NOTE CONTEMPORARY 54052/CAPITOL PIECES
10	11	9	THE RIPPINGTONS	GRP 9891 THE BEST OF THE RIPPINGTONS
11	23	5	PAUL HARDCASTLE	JVC 2068 COVER TO COVER
12	NEW		BILL FRISELL	NONESUCH 79479/AG GONE, JUST LIKE A TRAIN
13	10	11	GERALD ALBRIGHT	ATLANTIC 83050 LIVE TO LOVE
14	12	38	GATO BARBIERI	COLUMBIA 67855 QUE PASA
15	9	17	BOB JAMES	WARNER BROS. 46737 PLAYIN' HOOKY
16	13	29	FOURPLAY	WARNER BROS. 46661 THE BEST OF FOURPLAY
17	17	12	THE JOHN TESH PROJECT	GTSP 539282 SAX ALL NIGHT
18	21	71	PETER WHITE	COLUMBIA 67730 IS CARAVAN OF DREAMS
19	RE-ENTRY		WALTER BEASLEY	SHANACHIE 5032 TONIGHT WE LOVE
20	20	24	JOE SAMPLE	WARNER BROS. 46572 SAMPLE THIS
21	RE-ENTRY		AL JARREAU	WARNER BROS. 46454 BEST OF AL JARREAU
22	19	41	RICK BRAUN	BLUEMOON 92743/AG IS BODY AND SOUL
23	18	18	DAVID BENOIT	GRP 9883 AMERICAN LANDSCAPE
24	22	32	PAUL TAYLOR	COUNTDOWN 17755/ULG PLEASURE SEEKER
25	25	38	VARIOUS ARTISTS	I.E. MUSIC 533893/VERVE A TWIST OF JOBIM

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. **IS** indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.



by Drew Wheeler

AS ACRONYMS GO, IAJE may not exactly trip off the tongue, but what a euphonious time it was at the 25th annual conference of the International Assn. of Jazz Educators, held Jan. 7-10 at New York's Marriott Marquis. No mere teachers' confab, the IAJE is a vibrant reminder that few jazz artists ever reach the top without a teacher, professor, clinician, or band leader to inspire and spur them on. The IAJE's Partners in Jazz program forges links with like-minded groups to instill in students a love of jazz as well as hone the skills of educators at all levels. And to further reinforce Partners in Jazz, cable channel BET on Jazz used the conference to cut the IAJE a \$500,000 check, launching the BET on Jazz Education Grant.

But for all of its high-mindedness in goals and achievements, the IAJE conference was one helluva bash. It played host to such top-flight acts as Vanessa Rubin, Antonio Hart, Mingus Big Band, Billy Childs, Marcus Miller, DIVA, and the Carnegie Hall Jazz Band. Between events, attendees could find themselves riding the escalators with living legends like Clark Terry or George Avakian. In the exhibitors' area, the instrument manufacturers' booths were a riotous convergence of trumpets, trombones, saxes, and percussion, giving me the uneasy feeling that I'd heard that band at the Knitting Factory a few weeks ago.

In the realm of the intentional avant-garde, David Sanchez's quintet blasted its audience with his frenzied, postmodern revision of Latin jazz. Sanchez builds his rough-hewn solos brick by sonic brick in tight helical whirls that match his manic rhythms.

In the Marriott Sky Lobby, guitarist Wayne Krantz's power trio whipped up a wild barrage of massive grooves to frame its leader's savage, streamlined riffery.

By the time I got to the hotel's Broadway Ballroom for TRIO—Joshua Redman, Christian McBride, and Brian Blade—there were a few seats left in the balcony. Redman's artfully phrased lines tumbled and zigzagged, at times leading into squealing, upper-register rhapsodies. The awesome bass work of McBride ranged from lyrical, exquisitely sculpted acoustic lines to poppin' electric funk flourishes that could put Stanley Clarke to shame.

And New York Voices' smoothly syncopated set was studded with numbers from its new album of Paul Simon songs—none of which were about murderers...

TOUGH TEACHERS: As the IAJE conference celebrates and promotes excellence in music education, I wondered if any artists had teachers who may have been a bit severe. Tenor great David "Fathead" Newman, at IAJE with the Roseanna Vitro Sextet, remembered one. "It was the gentleman who instructively gave me the nickname 'Fathead,'" he said. "I have fond memories of him. That was Mr. J.K.

WARNER BROS., PBS TEAM FOR PBS RECORDS

(Continued from page 8)

"Our main thrust for this joint venture is the opportunity to raise money to support new programming and expand our core audience," says Ann Blakey, VP of licensing and merchandising for PBS. "Plus, past companion records have been done as an afterthought to the show by an outside label, leaving some worthwhile music unavailable and taking away a source of income from us. A label of our own allows for a more active and monetarily rewarding role."

Warner will also help finance and produce two music specials each year. But Beug freely admits that Warner's involvement, which comes when PBS' ratings are increasing and the big four networks are seeing their audiences decrease, isn't completely altruistic.

"I'm a giant fan of public television and music and hope this deal helps deserving artists with exposure," he says. "But I also am a firm believer in the idea that TV can sell product. PBS will increase the reach and frequency beyond normal outlets. There is no doubt that it will help us place our own artists onto specials, performance shows, and the albums."

Although this is a first-time deal for PBS, it isn't a first for entertainment's public spectrum. NPR has released several albums with its logo through Dorian. L.A.-based public radio station KCRW has also entered the record business, working with Mammoth Records on compilations culled from its programming.

Although no specific projects or

Miller. He gave me the nickname 'Fathead' when I fluffed an arpeggio. I'll always remember him for the nickname and for the wonderful things that he taught me and what he gave me. A wonderful musician." Miller, a veteran of Cab Calloway and Tiny Bradshaw bands, also kept after students Cedar Walton and James Clay.

RON CARTER, James Moody, and Wayne Shorter were—quite logically—certified American Jazz Masters by the National Endowment for the Arts in a ceremony hosted by Dr. Billy Taylor, whose trio also performed.

In other ceremonies: IAJE co-founder and past president Dr. Bill Lee received the group's President's Award. He steps down as the group's executive director, succeeded by Bill McFarlin.

The Jazz Education Hall of Fame inducted Thelonious Monk and Duke Ellington bass veteran Larry Ridley.

Marcus Printup and Bill Holman, winners of the ASCAP/IAJE Dizzy Gillespie Commissions, performed their pieces. Printup's stunning "Dizzy's Dance" is borne aloft by an elegant, soaring melody that veers into "A Night In Tunisia" and out again. Holman's "More About Thirds" explored that most decent of intervals with a clamor of orchestral voices in multiple calls and responses.

TOUGH TEACHERS II: Singer/songwriter/Schoolhouse Rocker Bob Dorough recalled a bandmaster who didn't approve of jazz. "I was playing clarinet in the high school band, and he said, 'Oh, that stuff will ruin you. If you really want to play the clarinet, don't play that jazz—it'll ruin your lip, it'll ruin your reed, it'll ruin your tongue.' But, of course," concluded Dorough, "I didn't obey him."

THE NATIONAL ACADEMY of Recording Arts and Sciences' (NARAS) Grammy Jazz Forum on "The International Jazz Arena: Freedoms, Opportunities & Responsibilities" was unequal to its ambitious title. It was moderated by GRP Recording Co. president Tommy LiPuma, who asked rather general questions of Cassandra Wilson, Wayne Shorter, Valery Ponomarev, and Arturo Sandoval. (One attendee asked me what was said at the NARAS panel, since he had "popped in and out." He didn't say whether that was in and out of the room—or of consciousness.) Sandoval offered a rare light moment, as he accounted for the fine musicianship of many young Cubans: "We don't have Nintendo."

TOUGH TEACHERS III: Cassandra Wilson, a clarinetist in her junior high's marching and concert bands, remembered girls being discouraged from taking up larger instruments. "One of the band directors was mean to me because I didn't want to play clarinet," she recalled. "I wanted to play one of the 'boy instruments.'"

BILLY BANKS of Jazz at Lincoln Center spoke memorably at a panel called "Jazz: A Metaphor For The American Experiment." "One very important aspect of jazz is the solo," said Banks. "But the solo has to happen within the context of the piece of music and within the context of what the other people are doing while you are playing your solo. And that's life. As you go about with a certain amount of freedom—freedom requires responsibility. And that is the American experiment."

dates have been announced for PBS Records, both companies are planning for at least one release in 1998.

Buyer Bob Reamer at Borders Books & Music sees the label's potential, even without a list of upcoming releases.

"It is wise of sister WEA to link up with the PBS brand name. There's a built-in audience of music appreciators," he says. "The best evidence of that is the phenomenon of Italian opera singer Andrea Bocelli. People came into our stores by the boatload to buy his CD the week his PBS special aired. 'Glory Of Gershwin' came out in 1994 but still sells steadily because the PBS companion show is aired periodically. This is news we are excited about and will probably lead to albums our shoppers would easily get behind."

Studio Action

ARTISTS & MUSIC

Jam & Lewis Are Still In Flyte Production Team Opens New Label

BY SHAWNEE SMITH

NEW YORK—The end of 1997 marked the 25th anniversary of the non-contracted partnership between songwriter/producers Jimmy Jam and Terry Lewis. A team since they met in junior high school, the duo has reached various musical milestones together—as members of Prince protégé act the Time, as freelance producers when outside production endeavors caused them to be fired from the group, and as joint owners of Flyte Tyme Recording Studios, various publishing companies, and two labels: the now-defunct Perspective Records and the newly inked Flyte Tyme Records.

With production credits including the entirety of Janet Jackson's last four albums, Boyz II Men's "On Bend-knee" and "4 Seasons Of Loneliness," Mary J. Blige's "Love Is All We Need" and "Everything," Rod Stewart's "When I Need You," Patti LaBelle's "When You Talk About Love," four tracks on Jon Secada's recent set, and a bevy of older works, such as the S.O.S. Band, Change, Cheryl Lynn, Cherrelle, and Alexander O'Neal, the two take equal credit



JAM & LEWIS

regardless of who does what.

"We just allow the creativity to flow," says Jam of the rapport between himself, Lewis, and other Flyte Tyme production and songwriting collaborators.

"At some point, we come together and say who is going to work on which part. Sometimes there's a project where I have a great idea, and Terry says, 'Go do your thing,' or I say, 'Give me some inspiration,' but what tends to happen is that Terry is more of the lyricist and more often than not I do the track, but that's not always the

case. Everybody just does what they do best. If one of us does one project [on his own], the other listens to the mixes to make sure things fit, and at the end of the day it's always a Jam and Lewis production. We've worked this way since we started, and all I can say is 'If it ain't broke...'"

Natives of Minneapolis, the team grew up on a variety of musical influences that included the St. Paul's Orchestra, Seals & Crofts, America, Chicago, James Brown, Tower Of Power, Gamble and Huff, Parliament/Funkadelic, and Earth, Wind & Fire. Such a multi-genre background, Jam believes, contributes to the ability to produce the Joni Mitchell-sampled and -inspired "Got 'Til It's Gone" on Jackson's recent set.

"There wasn't really a lot of black radio to listen to [in Minnesota]. It was pop [music] exclusively," says Jam. "You had to go to the record store to hear black music, and even then you couldn't hear it on the radio. I can think back to Gamble and Huff and P-Funk [tracks], but also back to the Seals & Crofts, America, and Chicago [tracks]—those are the types of harmony things that you hear in our music. Ours is a hybrid of all types of music."

Despite the two's varied accomplishments, Jam says most people identify their best work with one or more of Jackson's projects.

"Part of the reason [people say that] is because we get to work on the whole album," says Jam. "You get Jam and Lewis' input from start to finish."

"Although in urban music today, people usually get Puffy to do three songs, Babyface to do two, Trackmasters, Jermaine Dupri, and Jam and Lewis to do some, [and] you end up with a lot of identities. It's good business to hedge your bets and use everyone who makes hits, but there's something to be said about the cohesive way an album stands together, and the best way to achieve that is to have one producer produce the work."

"[It] creates a situation when you're working [in] that you don't have to just walk into the challenge of giving someone a hit single, you just make songs, and at the end of the project certain [tracks] stand out as a good introduction to the album, and those will be the singles."

The chance to work unrestrained was the initial fuel behind Jam and Lewis' ownership of Flyte Tyme Recording Studios (a self-contained facility in Minneapolis that houses four studios, with lounges, a pre-production room, a MIDI room, and a rehearsal room) and Perspective in the early '80s.

Through Perspective, which was distributed by A&M, Jam and Lewis put out Mint Condition, who recently backed Toni Braxton as her Secrets tour band; Sounds Of Blackness; Ann Nesby; and Solo, personally producing or overseeing each project.

The Flyte Tyme label, according to
(Continued on next page)



The Future's So Bright... The Mix Room, a new multi-room facility in Burbank, Calif., has just installed a Solid State Logic SL 9064 J console with 56 channels as the centerpiece of its Studio A. Shown behind the board, from left, are engineer/programmer Michael Tuller, studio manager Karen Piregar, owner Ben Grosse, and studio staffers Aaron Lepage and Alan Mason.

AUDIO TRACK

NEW YORK

AT THE MAGIC SHOP, Richard Barone tracked an album with producer/engineer Steve Rosenthal and assistant Scott Norton; the Breeders worked with producer/engineers John Agnello and Mark Freeguard and assistant Juan Garcia on a release for 4AD; Capitol Records act Medeski, Martin & Wood tracked with engineers David Baker and Scott Harding and Garcia; A&M artist Billy Mann worked with engineer Patrick Dericad and Garcia; and Fun Lovin' Criminals will return to the studio Monday (19) to track an album with Tim Latham... At Sweetfish Recording Studios in upstate Argyle, Dean Batstone tracked a release for Canadian indie 280 Records; the project was engineered by Doug Ford. Also at Sweetfish, jazz guitarist Larry Coryell tracked an instrumental instruction piece in Studio B with engineer Marc Fuller.

At "Little" Louie Vega and Kenny "Dope" Gonzalez's Masters at Work (M.A.W.) Studios—formerly known as Bass Hit—Ultra Naté cut and mixed tracks for Strictly Rhythm with producer Lati Kronlund, engineer Dave Darlington, and assistant Oscar Ramirez. Also at M.A.W., Luther Vandross recorded, with Vega and Gonzalez producing, Darlington engineering, and Oscar Monsalve assisting, and DJ Spooky cut tracks for Outpost with engineer Dan Yashiv.

Clinton Studios hosted Walter Becker and Donald Fagen of Steely Dan, who cut tracks for the group's upcoming Revolution release. Eliot Scheiner worked on the studio's classic Neve 8078, assisted by Ken Ross. Tracks went down on a Sony 3348 digital multitrack, monitored by KRK E-8 speakers. Also at Clinton, Shirley Horn recorded tracks for an upcoming Verve release in Studio B with producer David Baker and assistant Mark Fraunfelder. Horn's project features such jazz standards as "Summertime," "Baby, Won't You Please Come Home," and "My Funny Valentine."

In a sign of the changing landscape of digital audio, local rental shop the Toy Specialists has added a wide array of high-bit, high-sampling gear, includ-

ing an Apogee AD-8000 24-bit, 8-channel converter unit; Sony R-500 DAT recorders with 20-bit, noise-shaping filters; Sony 24-bit MADi boards for PCM-3348 machines; Yamaha 02R version 2 mixing boards with 24-bit and surround-sound capabilities; the Digidesign Pro-Tools 24 system, featuring 24-bit audio; a Genex GX-8000 8-track magneto-optical recorder, with a maximum resolution of 96 kilohertz and 24 bits; and Pacific Microsonics' renowned analog-to-digital converters.

In other news from Toy Specialists, the company's TransferMat transfer studio recently hosted the Kinks for a comprehensive transfer session involving 14 of the legendary band's albums. Kinks co-founder Ray Davies worked with Chicago-based engineer Mike Konopka and Toy Specialists chief engineer John Kayne on the transfers, which were done on the Genex GX-8000 through Pacific Microsonics converters. Some of the analog masters had deteriorated to the point where they needed baking, according to a Toy Specialists statement. In order to minimize quantizing problems on the eventual releases, Davies, Konopka, and Toy Specialists president Bill Tesar agreed to use a sampling rate of 88.2 kHz and 24-bit resolution.

NASHVILLE

AT MASTERFONICS, Tracy Byrd mixed an MCA album with producer Tony Brown, engineer Steve Marcantonio, and assistants J. Saylor and Chris Davie; the Nitty Gritty Dirt Band worked on a Rising Tide album with producers Emory Gordy Jr., Josh Leo, and Steve Fishell, engineer Marcantonio, and assistant Davie; Kevin Sharp tracked an Asylum album with Chris Farren producing, Ed Seay engineering, and Dean Jamison assisting; Mark Bright mixed a self-produced album for EMI Nashville with engineer David Hall; and Deep Blue Something overdubbed a Rainmaker Artists project with producer Charles Fischer, engineers Dave Thoener and Dave Leonard, and assistant Glenn Spinner... Buddy Guy worked on a Jive album at the Sound Kitchen with producer/engineer
(Continued on next page)

Fiber-Optic Network Provider EDnet Acquired By UniView

BY PAUL VERNA

Data communications company Entertainment Digital Networks (EDnet)—best known for providing the fiber-optic networks used by producer Phil Ramone to record Frank Sinatra's "Duets" and other high-profile music projects—has been acquired by Dallas-based UniView Technologies, a maker of set-top hardware that empowers TV sets with Internet capabilities.

The agreement calls for UniView to purchase EDnet through a one-to-one exchange of shares without further cash considerations, according to a Jan. 5 statement from the two firms. The

acquisition also comprises World Wide Web-development firm Internet Business Solutions, an EDnet subsidiary.

UniView chairman Patrick Custer says, "EDnet has five years of success in delivering unprecedented connectivity that allows creative directors, producers, and talent to network in real time from all over the country during production and post-production of video and musical projects." He adds that UniView's set-top technology will "serve to continue the success of this enterprise."

EDnet CEO Tom Kobayashi says, "UniView Technologies will allow us to expand upon our vision of delivering
(Continued on next page)



Getting Physical In Nashville. Olivia Newton-John has been working on a country album for MCA Nashville—to be produced by label head Tony Brown, Chris Farren, Gary Burr, and David Foster—at Emerald Studios in Music City. Shown at the sessions, from left, are assistant engineer Chris Davie, Newton-John, Farren, and engineer Steve Marcantonio.

JAM & LEWIS ARE STILL IN FLYTE

(Continued from preceding page)

Jam, is going to do much the same as Perspective, "just better."

"All of [the acts on Perspective] were unique to their marketplace," says Jam. "We want to do things we are passionate about, but [one of] the reasons we have a label is to do things nobody else is doing."

The label is slated to be promoted, marketed, and distributed by Universal Records.

"We're not trying to be a big label," says Jam, who notes that A&M's closure of its black music department created a lack of administrative support that led to the floundering of Perspective. "We just want to con-

centrate on making music rather than the business of managing people. We have the worldwide strength of Universal's marketing and promotion staff, so this [should] be a great partnership."

The first projects slated for a '98 release on Flyte Tyme are singer/songwriter/guitarist Angel Grant, who Jam says "doesn't fit neatly into pop or soul" categories; crooner Kevin Ford, whose vocal ability Jam likens to veteran soul crooner O'Neal; and the soundtrack to Fox 2000's movie adaptation of Terry McMillan's book "How Stella Got Her Groove Back." McMillan also wrote the book

behind the runaway hit movie "Waiting To Exhale."

With the soundtrack to "How Stella Got Her Groove Back," Jam and Lewis will push the envelope of musical blends even further, as they plan to use reggae and R&B acts on the project.

"It should be an interesting combination of artists," says Jam, who along with Lewis, went on location to Jamaica to watch the wrapping of the film. "[It] is going to give us the chance to work with a lot of different artists in different fields of music."

Choosing which artists to work with has always been the easy part for the producers.

"We are fans of all the artists we work with," says Jam. "We take the fact that we are fans and that we get the chance to shape what the next record will be. We try to do the kind of stuff we would like hearing [the artists] do because we want to be a fan of the records, too. You don't want to create something you wouldn't want to go in the store and buy."

Their ideology prompted the Rick James-sampled "Love Is All We

Need," on Blige's latest set. The track is one of the few whose sound is musically cohesive with production work done by Sean "Puffy" Combs on her previous albums.

"If we're not fans, we don't do it," says Jam. "If we're not a fan of the person, we don't feel we could do the best job for the person. Not being arrogant but in a confident way, we spend way too much time in the studio to waste anybody's time or the record company's money. We feel we have to be a fan of your music [in order] to do a great job with the project."

FIBER-OPTIC NETWORK PROVIDER ACQUIRED

(Continued from preceding page)

quality, high-tech solutions to the entertainment industry. We expect a seamless operational transition that will not affect our daily operations or our network of affiliates in any way."

Among EDnet's 400 affiliates are film clients Warner Bros., 20th Century Fox, Universal, MGM, Lucasfilm, and Disney, which used EDnet's networks for its animated features "Toy Story" and "Hercules." Besides Sinatra and Ramone, EDnet's music customers include Babyface, Celine Dion, Bryan Adams, Shawn Colvin, Faith Hill, Capitol Studios, Sony Music Entertainment, Arista, and Elektra Records.

Custer notes that the EDnet pur-

chase will provide "convergence offerings not only for entertainment applications, but for a host of other industries, such as hospitality, medical, education, and banking. In fact, due to the finalizing of the agreement, EDnet's technology [was] showcased without uniView set-top box technologies at the Winter Consumer Electronics Show in Las Vegas Jan. 8-11."

UniView recently changed its name from Curtis Mathes Holding Corp. in a restructuring that created two entities: the Technologies Division, which comprises the uniView and uniView Expressway products, and the Curtis Mathes Division, which will handle the Curtis Mathes brand.

AUDIO TRACK

(Continued from preceding page)

David Z and assistant Todd Gunnerson. In other action, Petra mixed an upcoming Word Records album with producers John and Dino Elefante, and 4HIM tracked for Benson Records with producer Michael Omartian, engineer Terry Christian, and assistant Tim Coyle.

arrangements for its upcoming album at Planet Dallas. In other activity at the Texas hotbed, Swedish singer Lutricia McNeal cut vocals for Crave Records with producers Josef Svedlund, Rami Yacoub, and Daniel Papalexis and engineer Rick Rooney.

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

OTHER LOCATIONS

VOCAL GROUP Take Six took a break from its tour to work on vocal



Westerberg Was Here. Former Replacements leader Paul Westerberg has been working on a solo album for Capitol Records at Ocean Way Recording in Los Angeles with producer Don Was. Shown at the studio, from left, are guest vocalist Shawn Colvin, Westerberg, Was, drummer Jim Keltner, and engineer Al Sanderson. (Photo: David Goggin)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 17, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	TRULY MADLY DEEPLY Savage Garden/ Charles Fisher (Columbia)	MY BODY LSG/ Darryl "Delite" Allamby (EastWest/EEG)	JUST TO SEE YOU SMILE Tim McGraw B. Gallimore, T. McGraw (Curb)	IT'S ALL ABOUT THE BENJAMINS (ROCK REMIX)/BEEN AROUND THE WORLD Puff Daddy & The Family/ Sean "Puffy" Combs, Deric "D-dot" Angeletti (Bad Boy/Arista)	TOUCH, PEEL, AND STAND Days of the New/ Scott Litt (Outpost/Geffen)
RECORDING STUDIO(S) Engineer(s)	CHARLES FISHER'S HOME STUDIO Charles Fisher	SOUNDTRACK STUDIOS/ SOUTHERN TRACKS/ (New York, NY/Atlanta, GA) Ben Arrindell, Carl Heilbron	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	DADDY'S HOUSE/ROOM WITH A VIEW (New York, NY) Carl Glanville/ Doug Wilson	WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/ Louisville, KY) Bill Klatt
RECORDING CONSOLE(S)	Ampex ATR-124	SSL 4072G+ w/Ultimation SSL 4000G	SSL 4000E/G	Neve VR60/Protools	Neve 8068/Sony MPX 3000
RECORDER(S)	Mackie 32.8	Studer 827	Mitsubishi X850	Studer A800 III/Protools	Otari MTR 100A/ Studer A827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	GOTHAM AUDIO/WHIT- FIELD STREET STUDIOS (Melbourne, Australia/London, U.K.) Chris Lord-Alge/Mike Pela	SOUNDTRACK STUDIOS (New York, NY) Ben Arrindell	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	ELECTRIC LADY/ DADDY'S HOUSE (New York, NY) Michael Barbiero/Tony Maserati	AXIS (New York, NY) Bill Klatt
CONSOLE(S)	SSL E-series/ Neve VRP72	SSL 4072G+ w/Ultimation	SSL 4000E/G	SSL 9000/Neve VR60	SSL E/G
RECORDER(S)	Ampex ATR-102/ Studer A827	Studer 827	Mitsubishi X850	Sony 3348/ Studer A800 III	Studer A820
MASTER TAPE	Ampex 499/456	Ampex 499	Ampex 467	Ampex 499	Apogee DAT/Ampex 499
MASTERING Engineer	SONY STUDIOS Vlado Meller	POWERS HOUSE OF SOUND Herb Powers	MASTERING LAB Doug Sax	HIT FACTORY James Cruz POWERS HOUSE OF SOUND Dave Kutch	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	Sony	WEA	UNI	BMG	WEA

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Latin Grammys Still Stuck In Rut

HANDICAPPING THE GRAMMYS: Prestige and artistic confirmation must be the prime reasons why the Grammy Awards are so important to U.S. Latino artists and record labels.

What other motives could there be for a Latino act to covet the honor? Certainly a Latin Grammy does not enhance album sales, as the award does with many Anglo Grammy winners.

Neither are most of the 10,000 members of the National Academy of Recording Arts and Sciences (NARAS), the organization that produces the Grammy ceremony.

That is why each year the Grammy nominating process is, at times, so painful to observe. Deserving acts are victims of glaring omissions by a membership that simply is not sufficiently informed to decide the fate of hard-working artists.

Four categories—album, new artist, record, and song—have quality-control panels to ferret out inappropriate titles. The five Latin-rooted categories deserve the same sort of consideration.

Take, for instance, the confusingly named category best Mexican-American/Tejano music performance. This travesty of a category consistently omits such top norteño acts as Los Tucanes De Tijuana and Grupo Limite. And didn't "Juntos Otra Vez" by Juan Gabriel and Rocío Dúrcal rate a nomination? At least the oft-nominated Vicente Fernández doesn't have to go through the embarrassment once again of being nominated, only to lose again.

Unhappily, the same fate may await multi-Grammy nominees Los Tigres Del Norte, whose splendid double set of corridos, "Jefe De Jefes" (Fonovisa), should win the award. Stiff competition is coming, however, from last year's Grammy winner in this category, La Mafia, and its album "En Tus Manos" (Sony Discos/Sony) and the industry's "now" singer Alejandro Fernández and his disc "Muy Dentro De Tú Corazón" (Sony Discos/Sony). The unknown disc "El Destino" by Lizza Lamb (Ariola/BMG), was produced by none other than La Mafia's studio maven Mando Lichtenberger Jr. "En Las Alas De Un Angel/Despedimos A Cornelio Reyna" by Ramón Ayala Y Sus Bravos Del Norte (Freddie) rounds out a less-than-stellar group of nominees.

Fernández is nominated in another category, best Latin pop performance, for his smash album "Me Estoy Enamorando." This extremely competitive and most logical category of nominees features four other blockbuster titles: "Lo Mejor De Mí" by Cristian (Ariola/BMG); "Tango" by Julio Iglesias (Columbia/Sony); "Vivir" by Julio's son Enrique (Fonovisa); and "Romances" by Luis Miguel (WEA Latina).

Reliable sources say that Julio was seeing many hues of red in 1996 when he was denied an award in the Latin pop category. But the suave one has been trying to curry the favor of the NARAS folks by taking part in several of its events. So the ever-so-slight nod here goes to the Spanish superstar crooner over Fernández, whose disc



by John Lannert

was produced by Emilio Estefan Jr., long an influential figure with NARAS voters.

The self-titled album by Buena Vista Social Club (World Circuit/Nonesuch/AG) is a lock to snare the best tropical Latin performance, what with noted musical explorer Ry Cooder lending his well-known and respected name and talent to the project.

While a most commendable disc, "Buena Vista Social Club" is not appreciably tastier than the many other Cuban roots discs issued in 1997, including Jesús Alemañy's shamefully omitted "Malembe" (Hannibal/Rykodisc). Nonetheless, Cooder is offering valuable exposure for Cuban music, much like what David Byrne was doing for Brazilian sounds earlier in this decade.

World Circuit scored another nomination in the tropical category with Afro-Cuban All Stars' "A Todo Cuba Le Gusta." Solid best sellers by India ("Sobre El Fuego," RMM) and Olga Tañón ("Llévame Contigo," WEA Latina) made the cut as well. Albita's "Una Mujer Como Tú" (Crescent Moon/Epic/Sony), which made little impact in the Latino market, again reveals the clout of Estefan, owner of Crescent Moon.

"The Latin Side Of John Coltrane" (Astor Place), a masterful, Latinized treatment of the famed saxophonist by Conrad Herwig, is a choice pick for the Grammy in the best Latin jazz performance category. But Roy Hargrove's Crisol copped a lot of mainstream ink and airplay for "Habana" (Verve), and the ensemble likely will snag the trophy. Ace percussionist Giovanni Hidalgo could sneak in with his sorely overlooked "Hands Of Rhythm" (Tropi-Jazz/RMM). "Ritmo Y Candela II: African Crossroads," a follow-up to the Grammy-nominated first edition by Carlos "Patato" Valdés (Round World), is a long shot, along with Banda Mantiqueira's "Aldeia" (Blue Jackal).

Perhaps the Latino act suffering the biggest snub in this year's Latin Grammy categories is Maná, WEA Latina's mainstream rock band, which was left out of the newly inaugurated Latin rock/alternative category. Instead NARAS members nominated Fabulosos Cadillacs' "Fabulosos Calavera" (Ariola/BMG) and Café Tacuba's "Avalancha De Exitos" (WEA Latina), one of which will triumph because of their extensive Anglo press coverage. (Tacuba's disc is by far the better selection.)

Filling out the quintet of nominees are the fine "La Pipa De La Paz" by Aterciopelados (Ariola/BMG); the derivative rap, raunch, and roll album "Dónde Jugarán Las Niñas?" by Molo-toy (Universal Music Latino); and "Cuando Tú No Estás," a sentimental pick for rock en español pioneers El Tri (WEA Latina).

For the record, Ariola/BMG and WEA Latina lead all labels with four nominees each. Sony Discos notched three nods, with Fonovisa and World Circuit landing two apiece.

The 40th annual Grammy Awards is slated to take place at 8 p.m. Feb. 25 at Radio City Music Hall in New York. CBS is airing the ceremony. Though winners in the Latino categories are announced before the show goes on-air, let's hope the Grammys break with tradition and choose a Latino nominee to perform during the live broadcast.

MENUDO'S BACK, SORT OF: On Jan. 30-31 at San Juan, Puerto Rico's 10,000-seat Roberto Clemente Coliseum, the six original members of Menudo are set to perform a pair of reunion shows before two sellout crowds.

Because none of the members owns the name Menudo, the performance is being billed as 15 Años Después... El Reencuentro.

It is hard to believe that it has been 15 years since Menudo was rocking the Latino music world with bubble gum love songs wrapped inside the breezy voices of Johnny Lozada, Ricky Meléndez, Ray Reyes, Miguel Cancel, Charlie Massó, and René Farriatt.

Menudo eventually would undergo more personnel changes than Carlos Santana's backing bands. The closest incarnation to Menudo nowadays is Sony Discos' chirpy pop group MDO.

A pay-per-view broadcast is in the works, along with a live album. Also, there are negotiations under way for a possible tour of the U.S. and Latin America.

A RATIONAL PRIZE: Brazil's highly esteemed old-school rap group

(Continued on page 94)

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
A PESAR DE TODOS (Sony Discos, ASCAP)
7 ASI ES LA MUJER (New Edition Emoa, SESAC)
34 ASI FUE (BMG Songs, ASCAP)
23 COMO EL PRIMER DIA (Fonovisa, SESAC)
40 COMO TE VOY A OLVIDAR (Edimonsa, ASCAP)
19 CON QUE DERECHO (TN Ediciones, BMI)
2 CONTIGO (ESTAR CONTIGO) (P S O Limited, ASCAP/EMI April, ASCAP)
25 CORAZON PARTIO (Copyright Control)
11 DESPACITO (Peer Int'l., BMI)
26 DONOE ESTAS? (Ser-Ca, BMI)
27 EL AMOR NUNCA PREGUNTA (Rubet)
28 EL MAS FELIZ DEL MUNDO (SGAE, ASCAP)
21 EL RELOJ (Peer Int'l., BMI)
1 EN EL JARDIN (FIPP, BMI)
29 ES VERDAD (Flamingo)
37 GETTIN' JIGGY WIT IT (Warner Chappell, ASCAP/Bernard's Other, BMI/Gambi, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Treyball, ASCAP/Slam U Well, ASCAP)
12 HASTA MANANA (Warner Chappell)
16 LA VENIA BENDITA (Crisma, SESAC)
32 LE PEDIRE (Copyright Control)
6 LLUVIA CAE (Fonovisa, SESAC)
9 LO MEJOR DE MI (JKMC)
36 ME EQUIVOQUE (Copyright Control)
8 ME MIRAS Y TE MIRO (Sony Latin)
39 ME VAS A HACER LLORAR (Crisma, SESAC)
30 MI MAYOR VENGANZA (Lidasocapi, ASCAP)
13 MY HEART WILL GO ON (Famous, ASCAP/Blue Sky Rider Songs, BMI)
31 NADIE SE MUERE (U&N, ASCAP)
15 NO ME QUIERAS TANTO (Peer Int'l., BMI)
38 NO VOY A DEJARTE IR (Viorri, ASCAP)
20 NOS ESTORBO LA ROPA (TN Ediciones, BMI/M.A.M.P., BMI)
33 NUBE VIAJERA (Rightsongs, BMI)
14 QUE SE LO LLEVE EL RIO (Lidasocapi, ASCAP)
17 QUIERO ESTAR CONTIGO (Unimusic, ASCAP)
5 SI TU ME AMARAS (Rubet)
4 SI TU SUPIERAS (FIPP, BMI)
10 TE SIGO AMANDO (BMG Songs, ASCAP)
18 VOLVERAS A MI (Die Ole, ASCAP/Lanfranco, ASCAP)
35 VOY A PINTAR MI RAYA (De Luna, BMI)
24 Y HUBO ALGUIEN (New Edition Emoa, SESAC)
22 YO SIN TU AMOR (M.A.M.P.)

Hot Latin Tracks



Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, ARTIST, TITLE, PRODUCER (SONGWRITER). Includes entries for No. 1 and Greatest Gainer sections.

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

LATIN MUSIC

QUARTERLY

The Federación Latinoamericana de Productores de Fonogramas y Videogramas, better-known as FLAPF, was founded 30 years ago as a trade association for Latin America's record industries. In the past two years, under the leadership of current CEO Gabriel Abaroa, the organization's profile has become much more visible throughout Latin America. FLAPF, which is funded by Latin American record labels and trade associations, is more involved in all aspects of the recording industry, ranging from record piracy to management of its member trade groups.

Abaroa discussed FLAPF's goals during an interview in December.

How has FLAPF evolved over the years?

FLAPF had been working in every country in Latin America, primarily trying to support legislation that protects copyrights. As of 1991, piracy was identified as a major topic to be focused on, which is what we began to do.

In 1994, FLAPF reinvented itself and became much more aggressive. Moving FLAPF's office from Mexico City to Miami in 1995 really helped us, because everyone comes through Miami. Also, people in key positions with the various member trade organizations are now all businessmen with industry ties. We now have better communication among ourselves.

We are changing from a trade organization to a service organization. For example, we conduct anti-piracy investigations, and we give seminars all around Latin America. We have a central inves-

tigation office that now has private, independent anti-piracy units in most of the countries, called APDIFs.

We have not closed the figures for 1997, but this year our target basically was to seize [counterfeit] product and machines worth more than \$20 million. We have now seized \$22 million worth of product. We are trying to recover 50% of the estimated pirate product in the region.

Where are the big counterfeit operators located?

Paraguay, Mexico, Brazil and Colombia. But we have found organized pirates who manufacture their product in South Korea. Then they ship the product using false names or forgery to brokers in the U.S., or they ship it directly to Panama. From there, they send

it to Ecuador, and then to Colombia. Ecuador, Peru, Bolivia and Venezuela also are used as trans-shipment destinations for pirated CD product.

Have record companies taken specific actions against pirates in Latin America?

Well, for many, many years, the record industry did not identify the real levels of piracy in Brazil.

Now that we have done it, the industry has decided to reconquer the legal cassette market in Brazil, which, in 1996, sold only 4 million units compared to the 70 million sold illegally at \$2 to \$3 apiece.

For example, PolyGram released the latest CD from Chitãozinho & Xororó with a free tape in order to advise the consumer to not buy illegal tapes, but rather to give away the free tape to someone so they would not buy a counterfeit copy.

It is a way of showing the goodwill of the industry and to call attention to the government after a lot of lobbying. In addition, PolyGram put the phone number of APDIF's Brazilian office on the back of the CD so that consumers could disclose suspected pirates. Most of the pirate cassettes [sold] in Brazil are manufactured

in Ciudad del Este, Paraguay.

APDIF's Brazilian office, like other APDIFs, has become more active, as well. In 1995, it made 74 arrests; in 1996, 149; and so far in 1997, 217.

Are Latin American governments taking piracy more seriously?

Yes, particularly in Brazil and Argentina. I am not saying we

have been successful [in getting changes], but these governments are more serious than before. There needs to be better enforcement of the copyright laws in educating ourselves and the government.

So piracy remains the region's most important priority?

Yes. We are standardizing our operating systems with those of the RIAA and IFPI Southeast Asia, plus those of the IFPI's new central anti-piracy unit. We are conducting our investigations exactly as it is done in other parts of

the world. We share a lot of information with each other.

Latino artists are greatly affected by piracy in the U.S. Latino record market. For instance, [RIAA executive VP and director of anti-piracy] Steve D'Onofrio has said that 90% of the raids against cassette duplicators were related to Latin music.

Also, piracy in Latin America does not focus only on Latin American product, but also Anglo repertoire. So contact with the RIAA is done on a daily basis. We even have plans to open a combined office this year in Miami with RIAA.

Are there other new developments in the coming year to battle piracy?

Yes. We are hiring an anti-piracy coordinator for the region by February. It will be a person

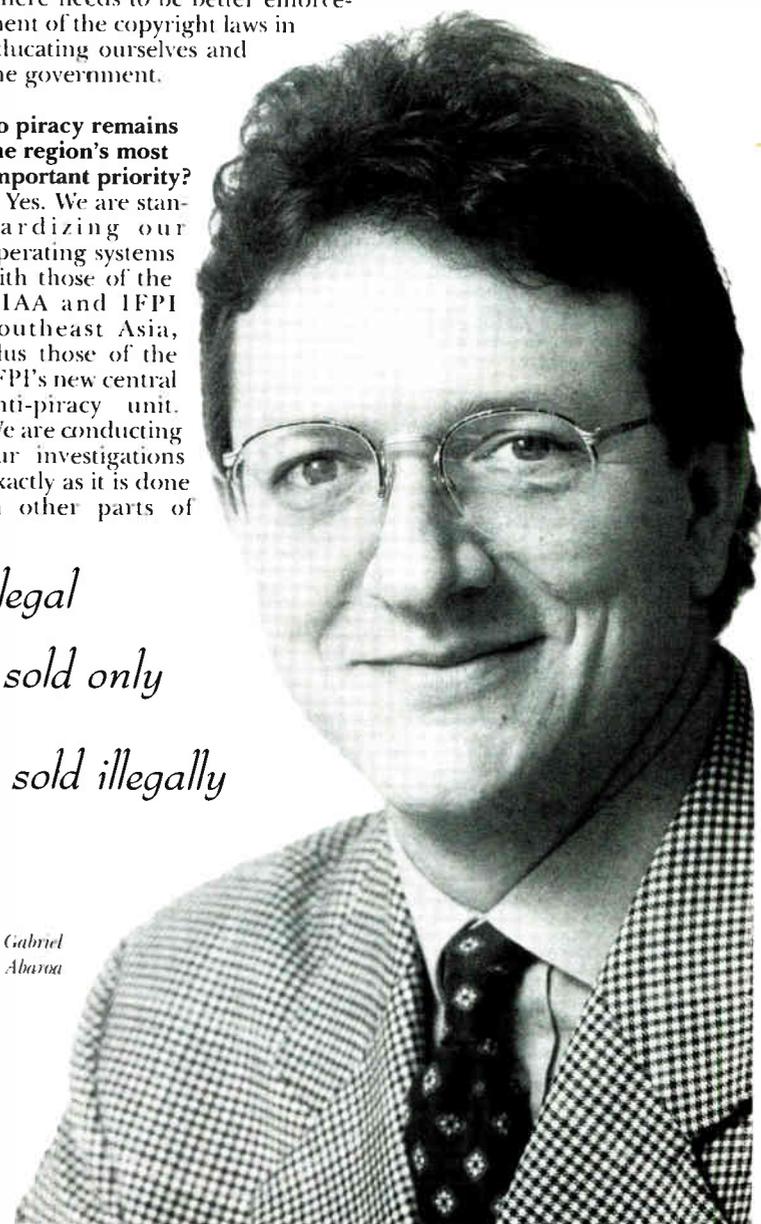
Continued on page LMQ-12

Q&A WITH GABRIEL ABAROA

The FLAPF CEO Discusses The Issues Facing The Industry, Especially The Piracy Problem

"The industry has decided to reconquer the legal cassette market in Brazil, which, in 1996, sold only 4 million units compared to the 70 million sold illegally at \$2 to \$3 apiece."

Gabriel Abaroa



Despite a tight economic climate early in 1997 and a decline in the consumption of domestic product, Chile's record market was on the verge of reaching its best numbers ever last year.

According to Chile's recording trade group Asociación de Productores Fonográficos de Chile (AFOCHI), the domestic market sold 7 million units between January and October 1997. That tally was 8% higher than the same period in 1996, when 6.5 million units were sold.

With sales from the strong-selling months of November and December yet to be counted, industry observers were projecting Chile's annual sales in 1997 to surpass 9 million units—a record representing a 10% increase over 1996's 8.4 million units sold.

One factor aiding Chile's record industry in 1997 was the increase in CD sales. In 1997, CD sales rose

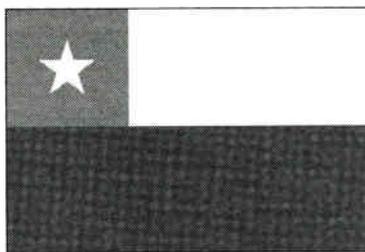
For PolyGram GM Paul Ehrlich, one of the most distinguishing characteristics of the Chilean record market was the increasing professionalism of the domestic retail outlets, particularly in merchandising and marketing.

While Ehrlich notes that there is still a lack of retail coverage out-

CHILE BOUNCES BACK

Overcoming A Rocky Economy, The Music Industry Focuses On Success

BY PABLO MÁRQUEZ



acts in 1997 compared to 1996. By contrast, Spanish-language music by non-Chilean acts leaped 27%.

Of the 40 titles by domestic acts released in Chile in 1997, only a handful reached gold status (15,000 units sold). Among those were such rock-directed albums as "Fome" by Sony's Los Tres, "Corte En Trámite" by BMG's Javier

Meanwhile, other big-name artists were not selling as well as in the past, including Sony's pop trio Ariztía, BMG's young balladeer Nicole and EMI's folk rocker Joe Vasconcellos.

"The Chilean market contradicts and betrays," laments Sony's Eboli. "This makes you become cautious when putting out new albums by Chilean artists."

Another cause for the decline of sales of local product is that some of Chile's biggest-selling artists did not issue CDs in 1997. For example, EMI's folk-rooted veteran group Illapu was expected to put out a new disc in 1998. And well-known crooner Pablo Herrera was slated to drop a live greatest-hits disc in December.

There was one unusual case, as well, regarding the perception of Los Tres' "Fome." The quartet's latest disc, which has sold a very respectable 30,000 units, is hardly a flop. But "Fome" was a followup to "Unplugged," the acoustic CD that rang up a phenomenal 125,000 units.

There were two new artists who did break out in 1997: EMI's hip-hop act Tiro De Gracia and its 10,000-unit seller "Ser Humano" and Krater/Sony R&B/jazz group La Rue Morgue, which hit gold this year with its eponymous 1996 debut. La Rue Morgue's steady sales rise over the past year reflects the typical sales movement of many hit titles in Chile, where albums often require nine to 12 months to maximize their sales.

Eboli's comments about taking a cautious approach is being echoed throughout a record industry that has been burned in the past by overloading the market with product.

Says Alejandro Sanfuentes, GM of EMI Chile, "Our company is open to new artists, but my commitment is to not repeat the economic craziness of the past." Sanfuentes, who assumed the reins of EMI last June, is referring to the signing spree two years back by EMI as part of its failed effort to market Chilean rock acts. "There was an excessive amount of local repertoire on EMI's roster," says Sanfuentes. "At one point, there were 23 local artists, each coming with a high investment and low development. We have since reduced the roster of local acts, which has allowed us to better focus our energies and achieve better results."

Alfonso Carbone, GM of Warner Music Chile, concurs with Sanfuentes, adding that his mandate is to "establish a slow, but solid career" for each of his artists, among them being ska/rock act Santo Barrio, art-rock group Canal Magdalena and balladeer Paolo Meneguzzi, the latter of whom triumphed at the 1996 song festival in Chile's resort Viña Del Mar. "We are taking our time to consolidate in this market," says Carbone, whose label was set up in Chile only five years ago. "There

Continued on page LMQ-12



Los Tres

47% to claim 46% of all sales. By contrast, cassette sales decreased 12%, causing its percentage of overall sales to slip from 67% in 1996 to 54% in 1997.

A VERY GOOD YEAR

"This has been a good year for the industry," says José Antonio Eboli, GM of market leader Sony Music Chile. "During the first quarter, the country suffered through an economic crisis in all areas, but once those problems were overcome, the market was able to consolidate itself."

Indeed, AFOCHI president and GM of BMG Chile Edgardo Larrazabal notes that one of the most important achievements of the domestic industry in 1997 was to realize "higher growth rates than those of the general economy. And CDs are being accepted more and more by the consumer."

Another significant milestone, adds Larrazabal, is the reduction of record piracy. In 1996 it was believed that sales of counterfeit product reached 25% of the legal sales registered by AFOCHI. It is expected that pirated product will reach only about 20% of legitimate sales this year.



La Rue Morgue

side of Chile's capital, Santiago, he adds, "The entrance of the department stores, which are selling music, could overcome this deficiency."

LACK OF LOCALS

Though Chile's sales picture in 1997 was its rosier on record, there was one worrisome concern: the 17% fall in sales of homegrown

Parra Y Los Imposibles and "Viajar" by EMI Chile's Lucybell. Also reaching gold was "Trilogía—El Reencuentro" by Sony's folkloric band Los Jaivas.

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LA LEY

The World Cup, Skanking In Spain And Forbidden Cuba

• New albums due out on Warner Argentina in the first quarter of 1998 include titles by pop/reggae outfit La Bonzai and hard-rock group A.N.I.M.A.L. The latter disc will be produced by members of Brazilian thrash heroes Sepultura.

• Roberto Carlos' 40th album, "Canciones Que Amo," is unlike any other disc he has released in Brazil. The CD was recorded entirely in Spanish, save "Coração De Jesus," his annual religious song. The 56-year-old Sony Brazil luminary, who is the most successful Brazilian artist of all time, explains that there was no time in his schedule to cut a Portuguese-language album, so he recorded an album originally slated for the Spanish-language markets only. Also, Carlos says he is going to write his autobiography. "I'll need two to three books to tell it all," quips the balladeer.

• Sony Mexico is due to drop new albums in January by celebrated troubadour Ricardo

Argentina's folkloric star Soledad; and José Luis Rodríguez, whose latest album with Mexico's famed vocal group Los Panchos is shaping up to be a regional priority. Pagani says Rodríguez's disc "has everyone in the region interested in the album."

• EMI Mexico is still working fourth-quarter discs by Carina Ricco, Pandora and Lynda. Among artists with CDs due in



ARTISTS & MUSIC

NEWS IN REVIEW

album contains tracks from Ara Ketu, Asa De Águia, Margareth Menezes and Carlinhos Brown,

Venezuelan actor Fernando Carrillo ("María Isabel") and Yuri, a former pop diva who flirted with gospel before returning to pop.

• BMG Ariola Mexico is oiling its marketing machinery to support Juan Gabriel's January release, which carries the unabridged title "Celebración De Los

Gabriel finally hit gold (60,000 units sold) in Argentina, courtesy of "Juntos Otra Vez," his double-CD opus recorded with labelmate Rocío Dúrcal.

• Product due out on Fonovisa Mexico in January and February are the first studio disc by pop/ballad stars Los Temerarios, a live album by Banda El Recodo, a studio CD by Grupo Mojado and the label bow from actress/singer Daniela Casiro, star of Televisa's soap opera "Descuentro." Also slated to drop is a bolero album by Colombian singing sensation Charlie Zaa.

• Warner Mexico is scheduled to drop La Ley's new album, "Vertigo," in January. The disc was held back reportedly because the Chilean band's star labelmates Maná did not want the disc put



Los Temerarios

Arjona and tropical singer Fabbi. In February, Sony's vocal group Mercurio and teenage pop starlet Fey are slated to begin recording their new albums.

• Luana Pagani, VP international marketing, Sony Music International, says "The Cup Of Life," one of the tracks from Ricky Martin's forthcoming Sony release due in February, is dedicated to the 1998 World Cup. The Puerto Rican actor/singer is slated to introduce his new disc with two shows Feb. 12 and 13 at the 50,000-seat Hiram Bithorn Stadium near San Juan. Pagani says 2.5 million singles of Martin's smash "(Uno, Dos, Tres) María" have been sold in Europe. Martin is planning an English album by the end of 1998. Other Sony stars on the move in the first quarter are pop/ranchero idol Alejandro Fernández, who is set to appear at Chile's Viña Del Mar festival;

the first quarter 1998 are Mexican ska/rock act Plastilina Mosh, Spanish songstress Paloma San Basilio, Argentinian rockers Enanitos Verdes and pop/classical violinist Vanessa Mae, the latter of whom recently performed at Mexico City's Auditorio Nacional.

• Last year was a busy one for PolyGram Brasil's singer/songwriter legend Caetano Veloso. In November, he released "Livro," his first Portuguese-language album since 1990's "Estrangeiro." Also in November, the Bahia native published his first book, "Verdade Tropical." The book contains memoirs of his career, including his participation in the 1960s "Tropicalismo" movement. Moreover, Veloso contributed to a tribute disc titled "Tropicália 30 Anos." Released by Natasha Records, which is partly owned by Veloso's wife, Paula Lavigne, the



Le Ley



Pedro Fernández

among others. As if that were not enough, Veloso provided artistic guidance on the new disc by Virginia Rodrigues, whom he met when she was singing in a church in Bahia.

• As it continues to promote Pedro Fernández's November release, "Tributo A José Alfredo Jiménez," PolyGram Mexico is getting ready for new albums by

25 Años De Juan Gabriel, En Vivo En Bellas Artes 2." The album was cut during Juanga's September shows in Mexico City's famed Teatro De Bellas Artes. Most of the album features tracks the noted singer/songwriter had given to other artists, including "Así Fue," a hit song for Spanish diva Isabel Pantoja that was released as a leadoff single at the end of December. In Argentina, Juan



Roberto Carlos



Ricky Martin

out at the same time their album was being dropped.

• The Uruguay office of PolyGram celebrated its third year in business with the signings of rock band Plátano Macho, thrash

Continued on page LMQ-10



**UNIVERSAL MUSIC BRAZIL
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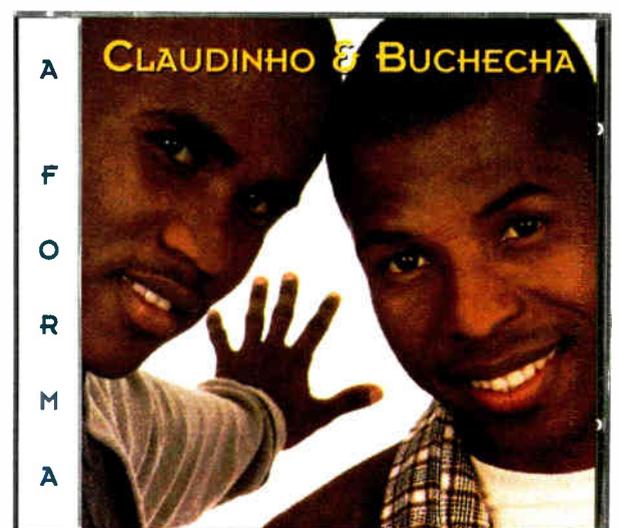
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Obras Stadium, Sao Paulo Superstores And Ticketmaster Mexico

• Buenos Aires' weekly magazine *Noticias* states that it sold 10 million CDs of Argentine rock last year, thanks to special licensing deals with PolyGram Argentina, EMI Argentina and DBN. The 40-album series was sold from last April to January. Estimated weekly sales of the albums, priced at a low-ball special of \$8, were 250,000 units. The compilations were produced by DJ Alejandro Pont Lezica, who also secured special recordings by artists willing to join the initiative.

• After an eight-month hiatus, Buenos Aires' venerable venue Obras Stadium re-opened in November with new acoustics, air-conditioning system and box offices. Among the stars performing at the renovated facility were Los Fabulosos Cadillacs, Celia Cruz, Tito Puente, Ronnie James Dio, Scorpions and James Brown.

• Brazil's biggest indie, Paradoxx, which says it billed \$60 million in 1996, asserts that the company is going to invest \$1 million dollars in R&B music. To that end, the label has secured a distribution deal with Intersound for Brazil. Also among the artists whose product Paradoxx has recently issued in Brazil are George Clinton, Dazz, Tupac Shakur and Notorious B.I.G. The self-distributed imprint began in 1992 primarily as a dance label before venturing into alternative rock in 1996. Now Brazil's seventh-largest label, Paradoxx also is moving into the new age and world music markets. Paradoxx has licensing deals with Brian Eno's All Saints Records, EpiTaph, Beggar's Banquet, Grita! and Mute. Paradoxx's best-sellers are a compilation disc "As 7 Melhores Da Jovem Pan" (400,000 units), the Offspring's "Smash" and Depeche Mode's "Ultra" (60,000 units).

• El Pie Recording Studios, owned by PolyGram crooner Alejandro Lerner, has launched El Pie Records. The first releases from the Warner-distributed label are by funk band La Groovísima and pop/rock group Los Autos Locos.

• The superstore concept continues to gain favor in Brazil, particularly in São Paulo. On the heels of success realized by Shopping Ática Cultural, owned by giant book publisher Editorial Ática, are two other companies—book retailer Saraiva and Mirage Music Entertainment, the latter of which is owned by large Brazilian indie record label Movieplay. Mirage's 2,500-square-meter São Paulo superstore, the largest entertainment outlet in Latin America, according to Mirage, sells CDs, DVDs, CD-ROMs and other music-related accessories. Saraiva's São Paulo store is a 1,500-square-meter unit that boasts 150,000 CDs.

Unlike Ática, which sells books

and book-related product, Mirage and Saraiva peddle only music. Saraiva also features autograph sessions with famed Brazilian artists, such as Ed Motta, Dominginhos and Pedro Camargo Mariano, among others.

• Argentina's prosperous concert promoter Daniel Grinbank concluded intense negotiations with a variety of major theater owners by confirming he had bought the 2,200-seat Opera Theater, located in downtown Buenos Aires.

• "Juntos Haremos El Milagro—Teletón Para Niños Incapacitados" is a massive telethon involving a constellation of media groups, record labels and recording artists that took place Friday (12) and Saturday (13) in Mexico City. Proceeds will benefit nearly 3 million disabled children.

The participating television networks are telethon organizer Televisa, from where the majority of the broadcasts originated, Multivisión, PCTV, CNI Canal 40 and Telesistema Mexican. Radio station groups involved in the

MERCHANTS & MARKETING

NEWS IN REVIEW

event are MVS Radio, Radio Centro, Radio Mil, Radio Formula, Acir, Imer, Radio 7, Radiorama, Radio 13 and Rasa. Also taking part in the telethon are the following newspapers: *El Universal*, *El Heraldo De México*, *Esto*, *El Sol De México*, *La Prensa*, *Novedades*, *The*

more than 600,000 persons in its database up to August 1997. According to Ticketmaster, more than 500,000 persons have bought tickets, with each transaction averaging \$180. All tickets purchased are delivered by courier to the address provided directly by the customer. Ticketmaster's customer profile shows that 55% of all purchases are made by men. More than 200,000 of its customers are aged 26 to 35. Further, 61% of all tickets were purchased in Mexico City.

• Anti-piracy raids by Latin America's APDIF units have reaped great rewards in recent months. In September, APDIF's Brazilian group APDIF do Brasil completed 23 operations, which resulted in the seizure of about \$250,000 worth of counterfeit cassettes, CDs and illicit cassette-manufacturing equipment. Twenty-three suspects were arrested. In



Los Fabulosos Cadillacs



Grupo Límite

News, *La Jornada*, *Mexico City Times*, *Uno Más Uno*, and *Diario De México*. Among the sponsors of the telethon, broadcast by aforementioned electronic media, are Coca-Cola, Sears, Tommy Hilfiger, Hard Rock Café and Planet Hollywood.

The last five hours of the event featured a concert broadcast 7 p.m. to 12 midnight Saturday at Estadio Guillermo Cañedo in Mexico City. Tickets for the show ranged from \$2 to \$6. Nearly 60 big-name recording stars from nine record companies committed to either host or perform during the evening show, including Los Tigres Del Norte, Vicente Fernández, Thalía, Ana Gabriel, Grupo Límite, Maná, Cristian, Lucero, Ricardo Montaner, Los Tucanes De Tijuana, Fey, Joan Sebastian, Antonio Aguilar, Pedro Fernández, Bronco, Marco Antonio Solís, Los Temerarios and Los Angeles Azules.

• Ticketmaster Mexico continues to fly high. The ticket-booking agency reports it has secured

addition, a scheme was uncovered in the U.S. in which 40,000 pirate CDs would have been shipped to Brazil. APDIF also has been working closely with other Mercosur countries. Their efforts have borne fruit: 410,000 cassettes and 30,000 CDs have been confiscated.

In Mexico, APDIF Mexico, in conjunction with the attorney general and the police of Mexico state, arrested the alleged piracy czar Carlos Solís Heredia and five associates on Nov. 7. Solís' principal lab, valued at \$150 million, was destroyed.

More than 2,500 masters of such artists as Michael Jackson, Maná and Alejandro Fernández were confiscated. The masters were used to reproduce about 1.5 million pirate cassettes per month. Also recovered were four high-speed dubbing machines, a high-tension regulator and 1,500 blank cassettes.

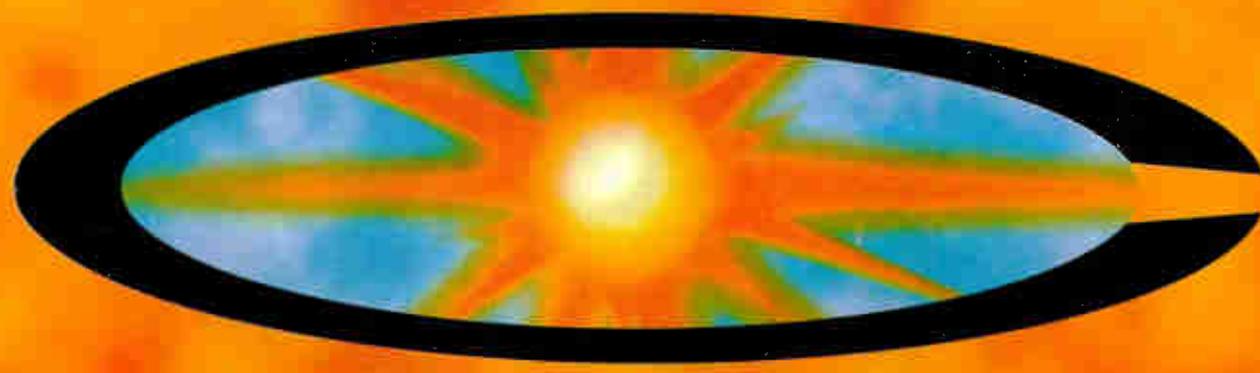
In November, APDIF Mexico completed 47 operations overall. The seized counterfeit product and equipment was worth \$250,000. ■

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• During the Argentine summer, Buenos Aires' major FM stations, such as Radio Uno, Cadena 100 and Horizonte, began broadcasting from beach resorts in Argentina and Uruguay. One station, classic-rock FM Aspen, is taking its remote location to heart. During its broadcasts from Uruguay's famous resort Punta Del Este, the station is using the moniker Aspen Punta. The stations typically broadcast 10 a.m. to 6 p.m. daily from the seaside resorts. They will return to their usual broadcasting schedule in mid-March.

• Luisa Carrandi, who was an on-air personality and PD at Mexico City's dance outlet XERCA-FM ("Alfa Radio") for five years, assumed the same duties for XERED-FM, one of the best adult-contemporary stations in Mexico City. Both stations are owned by Grupo Radio Centro, which is headed up by Adolfo Fernández.

• In December, Joaquín Blaya, former CEO of U.S. Spanish-language network Telemundo, launched a national radio network called Radio Unica. The Miami-based network is broadcasting live talk and news programming.

• The Buenos Aires radioscape

Resort Radio, Pop Formats And 24-Hour Spanish

has undergone some big changes recently. After spending 1997 trying to cut into Rock & Pop's commanding market share with an aggressive campaign, rock station FM La Rocka has thrown in the towel. Now owned by noted journalist and political analyst Bernardo Neustadt, FM La Rocka switched from rock to talk radio at the beginning of January. The station's new name will be FM Buenos Aires.

• Unlike most countries, Chile does not have a single radio station that utilizes a top 40 format. The music-driven stations in Chile are motivated by old material as well as new repertoire. Santiago's biggest



PROGRAMMING

NEWS IN REVIEW

stations—Rock & Pop, an Anglo rock outlet, and Aurora, a Latino ballad station—both mix current hits with catalog classics. And the radio stations' penchant for independent programming is not sitting well with some of Chile's record executives.

"There is not much communication among the radio stations and the record labels," complains PolyGram GM Paul Ehrlich. "Each station works on its own. Radio

should be the key cog in the record industry, but here it takes a lot of continuous effort to make hits."

There is a station, however, called Radio Corazón, that has begun to change the mentality of how radio can work. In only eight months, the station has reached second place in Santiago with a format dubbed "popular" because it plays working-class, mainstream music rooted in tropical grooves such as cumbia and bolero. Co-owned by Santiago's Rock & Pop network and Radio Cooperativa network, Radio Corazón has ignited the explosion of tropical music, a long-popular genre in Chile that had never existed as a radio format.

"We knew that this music was attractive to the public, but its exposure at radio was only partial," says Marcelo Zúñiga, station manager of Radio Corazón. "There were earlier attempts, but with salsa only. What we did was take into account the culture of Chile—a country not terribly addicted to salsa, but rather to cumbias and classic pop boleros. We had to come up with a format with a wide variety of popular genres."

According to Zúñiga, the popularity of Radio Corazón has obliged Chile's record companies to begin working their tropical artists. In fact, Sony Music Chile has stepped up its joint-venture operations with Chilean tropical imprint Calypso Records. BMG Chile has inked a licensing deal with Chilean tropical label Tropimania. And Warner Music Chile is planning to promote product from U.S. tropical imprint Weacaribe. Also, Argentine tropical labels Líder Music and Magenta have opened offices in Chile.

• Radio Mitre, the Argentine media giant that owns Buenos Aires station FM 100, has launched a brand-new FM station called Cadena Latina. Debuting in November, Cadena Latina is the only 24-hour Spanish-language music station in Buenos Aires. ■

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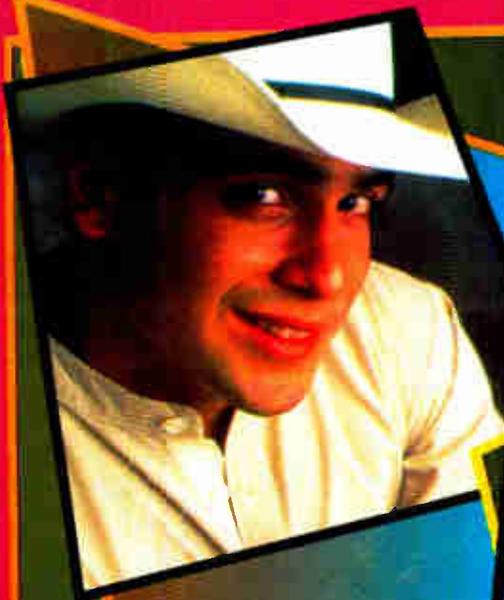
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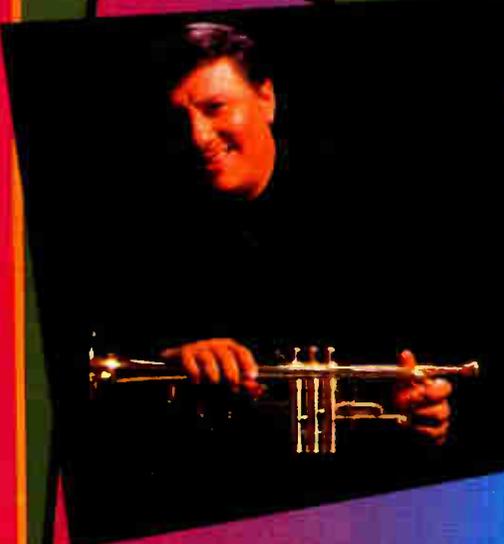
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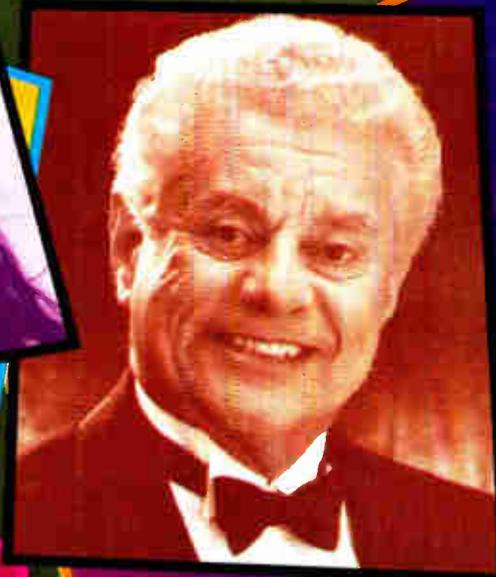
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L A T I N M U S I C

ARTISTS & MUSIC

Continued from page LMQ-4

group Trosky Vengará and wry songwriter Leo Masliah. More signings are slated for 1998.

• Now in the studio for BMG are rock act Divididos, whose album is set for April, and Virus, a pop-rock act popular in the 1980s now trying to come back with a new disc, slated for March.

• Slated to appear in the prestigious folklore-rooted Cosquín Festival in February in Córdoba is Fonovisa Argentina's Esteban Cruz, a 23-year-old folk artist whose debut was released in December.

• EMI-Odeon Brasil has released a 13-CD boxed set of Gonzaguinha in a wooden package shaped like a guitar. In addition, the label has put out "Portfolio," a 19-artist series of CD boxes, each of which contains three of an artist's best albums. Each CD is remastered and features the original album jacket.

In other news, EMI is releasing "Através Do Espelho-Pualinho Moska Ao Vivo No Rival." The live disc by the talented singer/songwriter sports his own hits ("A Seta E O Alvo," "Me Chama De Chão"), along with voice-and-guitar renditions of other hits, such as "Sonífera Ilha" and "Metamorfose Ambulante."

Receiving diamond awards for sales of more than 1 million units

were "Equilíbrio Distante" by Renato Russo and "Dois," a 1985 release by Legião Urbana.

• Russo's latest album, "O Último Solo," is a posthumous disc that houses outtakes from previous discs "Stonewall Celebration" and "Equilíbrio Distante." Since the tracks had not been finished, producer Carlos Trilha fashioned a disc featuring two tracks recorded

who currently is starring in a huge TV promotion for a Brazilian ice cream maker, has sold 750,000 units in Brazil of "Quebra Cabeça."

A rising star in Jamaica and the U.S. is Rio de Janeiro reggae out-

of releases examining the history and influence of Cuban sounds on Latino tropical music.

• São Paulo indie Atração Fonográfica is putting out 10 CDs per month of recordings original-



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Fey

with 40 musicians in London's Abbey Road studio. The concept of recording the pair of songs in London was originally Russo's. Complementing the musical portion of the disc is a multimedia section containing a video, interview and other biographical notes about Russo.

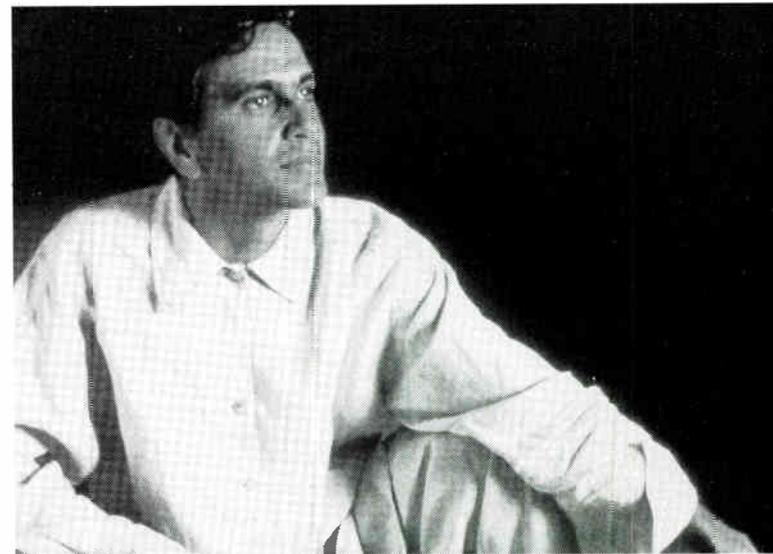
• Sony Music Brasil's hugely popular pop/reggae group Skank continues to make noise outside Brazil. The band was named the Best New Latin Artist/Group by radio group Sociedade Española De Radiodifusión. The group also was nominated as Best Latin Artist 97 at the Premios Amigo in Madrid. Moreover, "Garota Nacional" reached No. 1 on Spain's radio chart, the first Brazilian artist singing in Portuguese to scale that chart. Skank's 1996 album "O Samba Poconé," which had sold 1.8 million units as of October, received a gold award in Chile. The band's next album is due in June 1998.

• As Skank hits in Spain, other Sony Brasil artists are establishing themselves outside Brazil. Bahian star Daniela Mercury sold more than 85,000 units of her 1996 disc "Feijão Com Arroz" in Portugal, where in November she performed in Porto and Lisbon. Sony is slated to drop her forthcoming CD in September 1998.

Also causing a stir in Portugal is Sony's rap star Gabriel O Pensador, whose latest album, "Quebra Cabeça," has sold 15,000 units. (Gold in Portugal is 20,000 units.) In December, he played four dates in Portugal. Gabriel,



Juan Gabriel



Caetano Veloso

fit Cidade Negra. Its 1996 album "O Erê" boasted appearances by Patra and Inner Circle. The band has played such important reggae festivals as Sunsplash in Jamaica and the San Francisco Reggae On The River. Cidade Negra's next album is due in the first half of 1998.

• Warner Music Brasil has awarded "Titãs' Acústico MTV" a diamond disc for sales of more than 1 million units.

• Sertaneja duo Milionário E José Rico has re-signed with East-West Continental for four more years. New signings by East West Continental include veteran pop vocal group Roupas Nova, who recently put out its label bow "Através Dos Tempos," and Banda Central Do Brasil, a reggae/pop/soul group featuring several members who in the 1980s founded the seminal Brazilian reggae band Central Africana.

• RMM Records is launching the Forbidden Cuba series, a slate

of releases examining the history and influence of Cuban sounds on Latino tropical music. Recent releases include a recording of children's songs by Villa-Lobos and a disc of the music of Capitão Furtado performed by Roberto Corrêa and Sivuca. Also, Atração is jointly releasing with Funarte five books covering Brazil's music, cinema, theater, dance and circus. The books will be published in Portuguese, English and Spanish.

Apart from its releases with Funarte, Atração drops about 15 titles per month by artists of nearly every musical stripe. Product by these acts is worked either nationally or regionally. Some of the label's artists can sell 50,000 units in one region and be unknown in the rest of the country.

Atração works with every style of music, save dance. The company has three offices, each of which is run by a regional manager. The regional managers, along with local sales reps and promotion/marketing staff also act as A&R contacts, both for the label and its publishing company Atração Produções Ilimitadas Ltda. ■

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Los Jaivas

CHILE
Continued from page LMQ-2

is a lot of work to do, but only with the right artists whom we believe in."

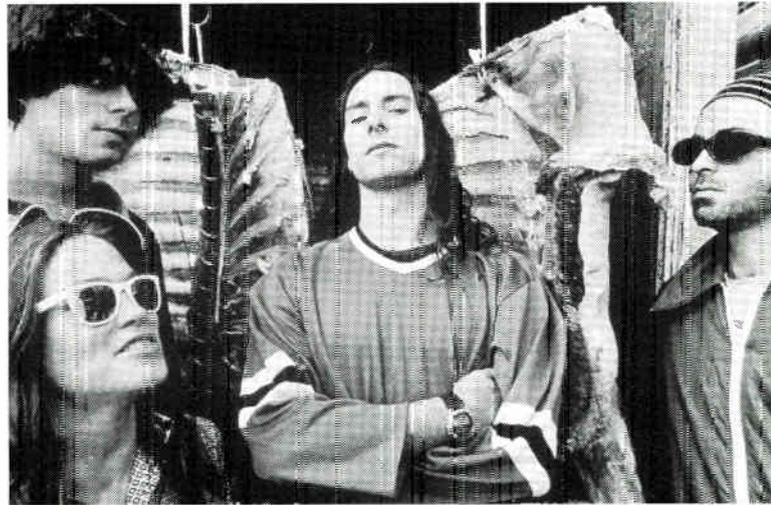
A SINGLE TEST

Part of the general implementation of the Chilean industry's new-found mesura, or moderate approach, is Sony's plan to release commercial singles to test a group's response in the marketplace before possibly issuing a full

album. Sony's first single, dropped in December, was by Andrés Vargas, a former vocalist with '80s pop stars Engrupo.

Sony's singles initiative, which already has taken place in Brazil, was born of a tough experience similar to EMI's. Two years ago, Sony created a joint venture with Chilean indie Alerce to develop homebred rock groups. The union failed to deliver, however, and in 1997 the joint venture was dissolved.

"This romantic vision of losing



Pánico

money on a local act until it breaks is no longer viable in a global market," states Sony's Eboli.

One artist that already has passed the "singles test" is Warner's Santo Barrio, whose first single, "Tony Manero," sold 1,000 copies. The band's debut release, "Tumbao Rebelde," was shipped later.

The market for singles, which range from \$7 to \$9 for a disc containing up to four tracks, is not always being used to promote local acts. EMI, for example,



Jano Soto

issues commercial singles for such international artists as the Verve and Chumbawamba. BMG is using the single only as a promotional tool with the aim of sparking album sales.

INDIE ROCKERS

The failure of rock acts to secure strong sales with multinationals has compelled them to form many new indies. Among the recording acts founding their own imprints are Pánico, Jano Soto, Fiskales and Ad Hok.

But the new indie wave is going to experience some rough tides, says Carlos Fonseca, former artistic director of EMI and now MD of his indie Fusión. "Let's not be naive," says Fonseca. "All indications show that it will be very difficult for this [indie movement] to stick."

Nonetheless, Francisco Escobar, an executive with thrash indie Toxic Records, reckons a new act on a major stands a poor chance of success due to the majors' desire for fast turnover. "The big labels work very much for the immediate hit," says Escobar. "The contracts that bands sign are death certificates, because none of them can make money with the first album." ■

ABAROA Q & A

Continued from page LMQ-1

who has an investigation background. This person will take the investigations to a more expert level. What's more, we are launching a very aggressive campaign involving each country's customs department. We will try to keep on fighting pirates not only on the streets, but also on the borders.

"In Mexico, when we started, there were 120 million pirate tapes and 40 million legal tapes. Now, there are 60 million legal cassettes and 30 million illegal cassettes."

Is CD piracy increasing?

Yes, but not rapidly. CD piracy is a constant threat. If we do not address CD piracy, it will increase geometrically. On the other hand, the levels of cassette piracy have gone down. For example, in Mexico, when we started, there were 120 million pirate tapes and 40 million legal tapes. Now there are 60 million legal cassettes and 30 million illegal cassettes.

Besides piracy, in what areas will FLAPF concentrate its energies in 1998?

Public-performance collection in the region. We want to assist all of the national groups to standardize their systems and become cost-efficient.

Another area is to help the region's trade groups become better organized and to communicate more with each other.

Mexico's trade association Amprofon is divided by commissions. The head of the statistic commission is [EMI Mexico president] Mario Ruiz, who has told me, "I want to have the best statistical information in the region." So I am sending him the new market data reporting manual from the IFPI.

Statistics is one of the issues in which we want the national associations to get better. We also need to help them promote effective legislation regarding trade, taxes and parallel imports.

Do you envision FLAPF becoming the active voice for the Latin American recording industry in the future?

That is the idea. We want to be lean and small, but very dynamic and with a lot of computers. We want to take care of doing things, and not worry so much about how we do things. ■

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- 4 PORQUE TE TENGO QUE OLVIDAR
JOSE FELISIANO
- 5 SE ME ENAMORA EL ALMA
ISABEL PANTOJA
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MIRIAM HERNANDEZ
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LOS BLKYS
- 2 SOPA DE CARACOL
BANDA BLANCA
- 3 NO BASTA
FRANCO DE VITA
- 4 ME GUSTA DE NOCHE
VICI VICTOR
- 5 PORQUE SERA
RUDY LA SCALA
- 6 DE LA OSCURIDAD
GLORIA ESTEFAN
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VICENTE FERNANDEZ
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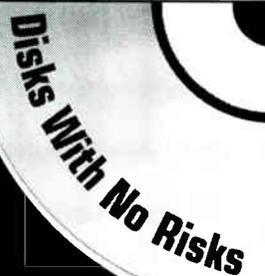
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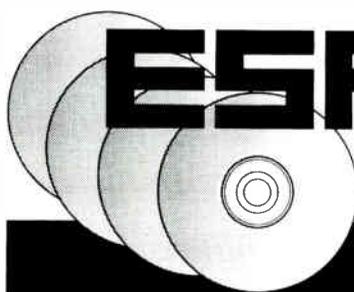


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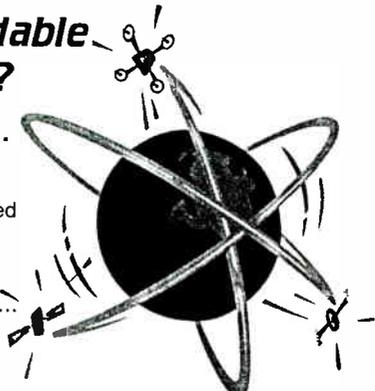
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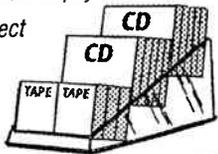
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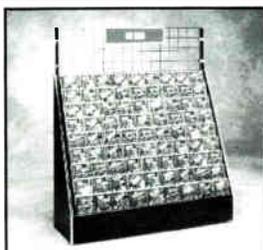
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Update

LIFELINES

BIRTHS

Girl, Reagan Bengé, to Rodney and Regina Griffin, Dec. 1 in Morristown, Tenn. Father is a member of Christian group Greater Vision.

Boy, Chapen Seth, to Doug and Amy Jo Riley, Dec. 8 in Gadsden, Ala. Father is a drummer for Gold City.

Boy, Kyle Nicholas, to Keith and Colette Llorens, Dec. 25 in Torrance, Calif. Father is R&B West Coast regional sales rep at Motown.

Girl, Nieve Louise, to Steve and Amy Ferguson, Dec. 30 in New York. Father is a talent agent at the Agency Group.

Girl, Gillian Micaela, to Bruce and Robbie Ranes, Jan. 1 in Philadelphia. Father is assistant GM at WXPN Philadelphia.

Boy, Harry Tristan, to Kim Wilde and Hal Fowler, Jan. 3 in Hertfordshire, England. Mother is a singer/songwriter who recorded and charted with "You Keep Me Hangin' On" in 1987. Father is an actor currently performing in the musical "Martin Guerre" on London's West End.

Girl, Georgie Kate, to Brooke Morrow and Walter Edelstein, Jan. 8 in New York. Mother is VP of international creative operations at EMI Music Publish-

ing.

MARRIAGES

Sabrina Silverberg to Tom Sarig, Nov. 30 in New York. Bride is VP of law and business affairs at MTV. Groom is VP of A&R at MCA Records.

DEATHS

Bob Dore, 44, of a heart attack, Jan. 7 in Silver Spring, Md. A producer at NPR at the time of his death, Dore got his start at NBC-TV in the early '70s and moved into radio, joining NBC's Washington, D.C., bureau. He is survived by his mother; father; two sisters, and a brother.

John Duich, 44, of heart failure, Jan. 8 in Chicago. A blues guitarist, Duich played with several Chicago-based bands, including the Legendary Blues Band, Zora Young, Valerie Wellington, the Bad Examples, Big Shoulders, and Lynee Jordan & the Shivers, and his own band the Blue Balls. He is survived by his sons, Johnny and Jimmy.

Swans, Parents Of Two Label Execs, Die

Helen and Felix Swan, parents of Cathryn Swan, senior director of national publicity at Arista Records, and Susan Celia Swan, VP of media relations and new media at Atlantic Records, of smoke inhalation caused by a fire in their home Dec. 21 in Livingston, N.J. The couple was married for 39 years. Helen was a basic-skills teacher at Collins Elementary School, and Felix was retired. In addition to their daughters, the Swans are survived by Helen's siblings, Sophie Strat, Dr. Stephen Mazur, and Stanley Mazur. Donations can be made in their name to the Ruth L. Rockwood Memorial Library, Robert Harp Drive, Livingston, N.J. 07039, Attn.: Barbara Sikora, library director.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 15-17, NEMO Music Showcase And Conference/Kahlua Boston Music Awards, Copley Plaza Hotel, Orpheum Theatre, Boston. 617-338-3144.

Jan. 18-22, MIDEM '98, Palais des Festivals, Cannes. 212-689-4220.

Jan. 20, 25th Annual Songwriter Showcase, sponsored by the Songwriters' Hall of Fame and the National Academy of Music, Life nightclub, New York. 212-957-9230.

Jan. 20-22, Mobile Beat DJ Show And Conference, Tropicana, Las Vegas. 716-385-9920.

Jan. 21, Entertainment Fellowship Dinner, CBS Studios, Van Nuys, Calif. 818-909-0841.

Jan. 22, Graphic Details/Graphic Design: CD Packaging Now, The Year 2000 And Beyond, seminar presented by the New York chapter of the National Academy of Recording Arts and Sciences. 212-245-5440.

Jan. 22, BUZZ Breakfast—The Evolution Of Gospel Music: Past, Present & Future, BUZZ breakfast sponsored by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Billboard Live, Los Angeles. 310-392-3777.

Jan. 25-28, Summit '98, sponsored by Performance magazine, Universal City Hilton, Los Angeles. 817-338-9444.

Jan. 26, 25th Annual American Music Awards, Shrine Auditorium, Los Angeles. 818-841-3003.

Jan. 27, Washington Area Music Awards, sponsored by Washington Area Music Assn., George Washington University Lisner Auditorium, Washington, D.C. 202-338-1134.

Jan. 28, Real Stories: Producers, ASCAP Building, New York. 914-354-4154.

Jan. 29, A View From The Top, seminar sponsored by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, Los Angeles. 818-842-6257.

FEBRUARY

Feb. 3, Second Touchstone Awards Luncheon, sponsored by Women in Music Inc., Marriott Marquis, New York. 212-679-8734.

Feb. 4-7, Gavin Seminar, Hyatt Regency, San

Diego. 415-495-1990, extension 632.

Feb. 9, British Phonographic Industry's Brit Awards, London Arena, London. 44-171-287-4422.

Feb. 11-13, Networked Entertainment World Conference, Beverly Hilton, Beverly Hills, Calif. 212-840-7280, extension 104.

Feb. 12, Folk Alliance Fourth Lifetime Achievement Awards, Cook Convention Center, Memphis. 202-835-3655.

Feb. 12-15, 10th Anniversary Folk Alliance Conference, Cook Convention Center, Holiday Inn Crowne Plaza, Memphis. 202-835-3655.

Feb. 25, 40th Annual Grammy Awards, Radio City Music Hall, New York. 310-392-3777.

Feb. 25, Real Stories: Video, ASCAP Building, New York. 914-354-4154.

Feb. 25-28, Country Radio Seminar, Nashville Convention Center, Nashville. 615-327-4487.

Feb. 27, 12th Annual Soul Train Music Awards, Shrine Auditorium, Los Angeles. 310-859-1633.

Feb. 28, How To Start & Run Your Own Record Label, seminar sponsored by Revenge Productions. New Yorker Hotel, New York. 212-688-3504.

MARCH

March 5-7, Million Dollar Black College Radio And Music Conference '98, Summer Suites Atlanta Airport Hotel, Atlanta. 404-766-1275.

March 7-11, Winter Music Conference '98, Fontainebleau Hilton Resort & Towers, Fort Lauderdale, Fla. 954-563-4444.

March 14-17, 40th Annual National Assn. Of Recording Merchandisers Convention, San Francisco Marriott & Moscone Center, San Francisco. 609-596-2221.

March 18-22, International Recording Media Assn.'s 28th Annual Seminar, Ritz Carlton, Laguna Niguel, Calif. 609-279-1700.

March 18-22, South By Southwest Music & Media Conference, Austin Conference Center, Austin, Texas. 512-467-7979.

March 25, Real Stories: Groups, ASCAP Building, New York. 914-354-4154.

March 26-27, Bra!nCamp, Coleman Center, New York. 516-593-5494.

APRIL

April 29, Real Stories: What A&R Reps Have To Say, ASCAP Building, New York. 914-354-4154.

GOOD WORKS

FOGERTY HONOR: Rock legend John Fogerty will receive the 1998 Orville H. Gibson Lifetime Achievement Award at the Hard Rock Feb. 24 in New York, the day before the Grammy Awards, in an event to benefit the Nordoff-Robbins Music Therapy Foundation, which helps severely handicapped children through the use of improvisational music. Previous recipients include B.B. King, Emmylou Harris, and Vince Gill. Contact: Chris Roslan at 212-966-4600.

GOOD WORKS ON THE ROAD: Pat DiNizio, songwriter/lead vocalist for the Smithereens, embarked on a 27-city tour Jan. 14, with stopovers planned at Borders Books & Music stores in selected cities in support of the Grammy in the Schools program funded by the National Academy of Recording Arts and Sciences. During the tour, he'll do numbers from his solo Velvel Records album, "Songs And Sounds." Contact: Laura Hynes at 212-353-8800 or Peter Freundlich or Andrea Kramer at 212-779-3500.

FOR THE RECORD

Steve Schalchlin, the singer/songwriter whose ongoing battle with HIV was the inspiration for the off-Broadway musical "The Last Session," continues to work in the music industry. Incorrect information appeared in an obituary of Nik Venet in the Jan. 17 issue of Billboard.

BOSTON



BOSTON: "DON'T WORRY— IT'S NOT A BIG COLLEGE TOWN" Beantown, Bosstown or Blues Mecca: By Any Name, A City That Rocks

BY STEVE MORSE

Think of Boston's musical contributions, and you think of some of the most influential rock acts of all time: Aerosmith, the Cars, Boston and the much-missed J. Geils Band. Or you may think of singer-songwriter Tracy Chapman, who started playing in the streets of Harvard Square. Or James Taylor and Carly Simon, who still maintain homes on nearby Martha's Vineyard. Or jazz stars Pat Metheny and Gary Burton. And don't forget former teen idols New Kids On The Block and the R&B group New Edition, who in turn spun off Bell Biv DeVoe and Bobby Brown. And say hello to new stars Paula Cole, the Mighty Mighty Bosstones, Tracy Bonham, Big Wreck and Shades, an all-female Motown act.

Today, Boston remains a music mecca, with fans eagerly embracing hard rock, alternative rock, folk, jazz, blues, R&B, world music and various cutting-edge fusions favored by a young college crowd that comes from all over the world. When Spinal Tap's manager said, "Boston? Don't worry. It's not a big college town," he was obviously kidding.

Boston fans are knowledgeable about their music—and faithful to the bands who make that music. "Boston audiences are really loyal," says Aerosmith singer Steven Tyler. "Even if you become an international hit, Boston looks for you to bring it back home."

Boston has also been a port of call for the heaviest touring acts in the business. "Virtually no tour is routed without a Boston stop," says Jodi Goodman, talent booker for the Cambridge-based Don Law Agency. As a corollary to that, the region has been vital in breaking the careers of such visitors as the Velvet Underground, Bob Seger and Talking

Heads—and especially British acts, from Led Zeppelin to Dire Straits to Oasis. Boston has been called an Anglophile city; rightly so, geographically speaking, as it's the nearest major American city to London.

SKA RESORT

Yet there has always been some new development within the city itself. Witness the burgeoning ska scene fueled by the Mighty Mighty Bosstones, whose success pumped life into other local ska bands such as the Allstonians, Bim Skala Bim (who the Bosstones took on a national tour, another sign of regional loyalty) and Skavoovie & The Epitones.

Then there's the anticipation surrounding Gary Cherone, the former Extreme frontman who is Van Hal-

en's new singer. While Sammy Hagar and David Lee Roth fuss and fume about why they got the boot from Van Halen, Cherone stands poised to take the band into the next millen-



nium. No Boston musician is better liked than Cherone, who has done many benefit performances for fellow artists.

There's also a dramatic new singer-songwriter renaissance in town, spurred by Patty Larkin, Mary Lou Lord and Jonatha Brooke, as well as soon-to-be-heard-from artists Ramona Silver, Merrie Amsterburg, Martin Sexton, Catie Curtis, Ellis Paul, Mica Richards, Peter Mulvey, Jules Verdone, Todd Thibaud, Laurie Geltman, Jennifer Kimball and Jennifer Tefft.

Recent years have seen record labels descend upon the city to sign alterna-pop acts such as Juliana Hatfield, Aimee Mann (formerly of 'Til Tuesday, which had an '80s top 10 hit with "Voices Carry"). Tanya Donnelly (formerly of Belly), Letters To



Cleo (whose hit "Here And Now" was on the "Melrose Place" soundtrack two years ago) and Jen Trynin, who has a multi-album deal with Warner Bros.

RETURN OF THE A&R BUNCH

Lately, the labels have returned to scope out the city's new wave of pop bands. New signings include the Pushstars (to Capitol), Jack Drag (to A&M), Red Telephone (to Warner Bros.) and college favorites Guster, the acoustic rockers having signed a reported million-dollar deal with Sire. In fact, there's every reason to believe that Guster will be the next big act out of Boston. Focus on the pop side of the Dave Matthews Band and you'll be close to Guster: not a bad place to be.

Generating the largest groundswell of interest is Rubyhorse, a transplanted Irish pop-rock band just signed to a management deal by Tim Collins. It's Collins' first such deal since parting ways with former client Aerosmith, whose career he helmed for 12 years, leading the band back from addiction to sobriety and multi-platinum status.

Collins sees a close-knit community of rock bands in Boston, with Rubyhorse fitting in nicely. "Rubyhorse moved from Ireland to Boston, rather than to New York or Los Angeles, because there was more of a community here," says Collins, who never heard the band until it arrived stateside. "They thought Boston would be a good place to be nurtured and they were right."

Rubyhorse recently played a showcase at Boston's Paradise rock club, attended by A&R reps from nearly every major label, including John Kalodner of Sony, who is also Aerosmith's A&R representative. "It's a feeding frenzy," Collins says of the

Continued on page 54

BOSTON

Every year, it seems, a group of acts assert their position at the forefront of the Boston music scene with a fine catalog of songs and exciting live shows. They move from opening-act slots on a Monday to headlining weekend shows at the major clubs in town. It's important to understand that, while Beantown has been ground zero for down-and-dirty guitar bands, the scene is so much more diverse. There's cross-pollination in clubs like the Middle East, T.T. the Bear's and Bill's Bar, where top-flight rock bands coexist with funk, ska and hip-hop bands. Here are five of Boston's sturdiest acts, ones that the rest of the country, no doubt, will be hearing from in the future.

RAMONA SILVER

Our area has always produced an array of fine women singer-songwriters, from Aimee Mann to Jen Trynin to Mary Lou Lord, and the next in line is Ramona Silver. Earlier this year, Silver blitzed the Boston clubs, refining her highly



RAMONA SILVER

melodic rock. Right now, she's one of the best young songwriters in any genre that this town has produced of late. Silver brings wit, style and substance to her music, which overflows with intelligent lyrics, smart melodies and more than a little bit of muscle. Her early live shows were shaky, but now they reflect new-found assurance. Over the course of this past year, she has grown more confident. She had a banner year in 1996 as she won the Boston edition of the Grammy Showcase, and has now been nominated for a number of Boston Music Awards to be presented this month. Her CD "You & Me & Hell" followed on the heels of the EP "Trailers" (both on Fingerprintz), but both only hint at what she is capable of. In all likelihood, the batch of new songs she previewed in shows during the course of

the year will show up on her new disc, due early this year. Undoubtedly, Silver's a major talent waiting to be discovered.

TODD THIBAUD

Todd Thibaud could be considered a veteran on the scene, as he was one of the leaders of poppy country-rock group the Courage Brothers, which made some waves in town in the early '90s. Since then, he has gone solo and honed his writing chops and come up with a batch of good, sturdy tunes, some of which appeared on his "Favorite Waste Of Time" CD ear-



TODD THIBAUD

lier this year. Thibaud is an observant, crafty writer with an ability to reveal all the little epiphanies that occur in the battle between the head and the heart. On the melody meter, Thibaud scores as high as any tunesmith in town, with well-crafted music underscoring his sweet, nuanced vocals. Thibaud plays out often, and he can move from a hard-rock club like Bill's Bar on Lansdowne St. to more intimate spaces like Toad or the Lizard Lounge in Cambridge. His music is equally at home in both environments; not many acts can say that.

TRONA

Trona comes closest to the guitar garage sound Boston is noted for, but brings so much more to the table. The quartet writes songs that neatly bridge

the gap between abrasive, edgy rock and brainy pop with hooks. It's a tough trick to pull off, but Trona manages it with ease. The group put out an eponymous disc earlier in '97 that captures the raw immediacy of the band's live dynamic as well as



TRONA

showcasing top-shelf songwriting. They are led by singers Chris Dyas, who was in the defunct local band Orangutang, and Mary Ellen Leahy. Together, they recall the barbed harmonies of John Doe and Exene of X, only with their own spellbinding spin. Trona inserts tension and a sense of unease beneath scintillating melodies. The songs are driven home by the flexible rhythm section of bassist Pete Sutton and drummer Nick White. The one thing that you can count on is that their live show will smoke like no other guitar-driven band in town, and we all know how few things in life are guaranteed. Trona always delivers.

SKAVOOLIE & THE EPITONES

The Boston ska scene is about as *Continued on page 53*

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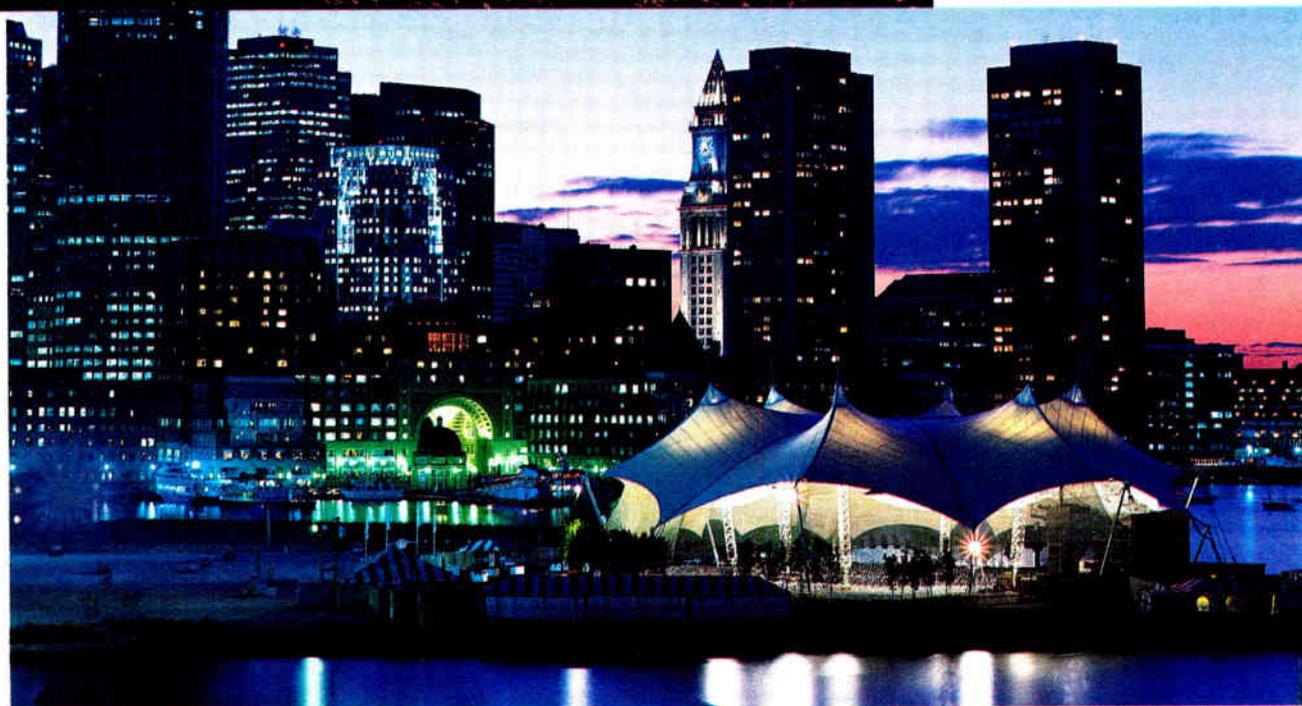
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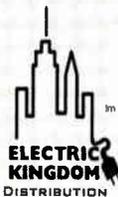
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ARENAS
The FleetCenter. 1 FleetCenter, Suite 200, cap. 18,600. Alias the "New Boston Garden." Major acts, from Aerosmith to Celine Dion, book here when the Bruins and Celtics aren't playing.

Gosman Center. 415 South St., Waltham, cap. 6,000. A Brandeis University gym with general-admission shows by Jane's Addiction, Alanis Morissette and others.

Great Woods Center for the Performing Arts. P.O. Box 810, 885 S. Main St., Mansfield, cap. 19,900. State-of-the-art amphitheatre with one of the busiest summer schedules anywhere.

Wallace Civic Center. 1000 John Fitch Hwy., Fitchburg, cap. 4,000. Metal and hardcore acts are the staple of this unfancy site. Korn, Marilyn Manson and Tool appear here.

Worcester Centrum Center. 50 Foster St., Worcester, cap. 14,400. Still holds its own against the new FleetCenter. Good acoustics and a heavy Central Mass. fan base.

VITAL STATISTICS

THEATERS

Berklee Performance Center. 136 Mass. Ave., cap. 1,200. Slick theater at Berklee College Of Music. Narrow stage, but intimate setting. Singer-songwriters, jazz and world-music acts.

Harborlight. Fan Pier, 28 Northern Ave., cap. 4,700. Beautiful harbor tent with skyline views. Performers range from Nanci Griffith and Seal to Dead Can Dance and Tony Bennett.

North Shore Theatre. P.O. Box 62, Dunham Rd., Beverly, cap. 2,000. Popular upscale venue.

Orpheum Theatre. 1 Hamilton Pl., cap. 2,800. A timeless rock 'n' roll theater. The Allman Brothers, Police and James Taylor have recorded live discs here.

Somerville Theatre. 55 Davis Square, Somerville, cap. 800. Many singer-songwriters and world music acts have stopped at this vintage, recently restored venue.

South Shore Music Circus. P.O. Box 325, 130 Sohier St., Cohasset, cap. 2,300. Classy summer tent. Features pop acts and a growing number of country stars, like Patty Loveless.

Symphony Hall. 301 Mass. Ave., cap. 2,600. The Boston Symphony calls this home, but some international acts like the Chieftans are also regulars.

Wang Center. 270 Tremont St., cap. 3,700. Used to be called the Music Hall when Bob Seger and the Grateful Dead stopped here. It's since been restored and hosts high-priced musicals with some one-nighters interspersed.

CLUBS

Avalon. 15 Lansdowne St., cap. 1,500. Sleek dance club also offering mid-level rock shows and special-occasion gigs by the likes of Dylan and Bowie.

Axis. 13 Lansdowne St., cap. 600. The epicenter of Boston's rave scene. Alternative bands also booked.

Big Easy Bar. Boylston Place, cap. 700. A festive, New Orleans-style dance club with live bands.

Bill's Bar. 5 Lansdowne St., cap. 250. Funky rock bar accenting new bands.

Bob the Chef's Jazz Cafe. 604 Columbus Ave., cap. 90. Cozy, urbane jazz room with terrific soul food.

Club Bohemia/Kirkland Cafe. 421 Washington St., Somerville, cap. 125. Entry-level room.

Club Passim. 47 Palmer St., Cambridge, cap. 125. The city's leading folk club, with a fabled history. Suzanne Vega and Nanci Griffith are alumnae.

Green Street Grille. 280 Green St., Cambridge, cap. 160. Underground rockers call this gritty club home.

Hard Rock Cafe. 131 Clarendon St., cap. 500. The Basement Cavern Club is a popular industry hangout.

Harpers Ferry. 158 Brighton Ave., Allston, cap. 150. Unlike the larger clubs in the HOB chain, this one still primarily books blues.

Johnny D's. 17 Holland St., Somerville, cap. 305. Casual, eclectic room bridging roots, jazz, folk and rock.

Kendall Cafe. 233 Cardinal Medeiros Way, Cambridge, cap. 90. Acoustic-rock room that has had residencies by Jewel and Pete Droge.

Lizard Lounge. 1667 Mass. Ave., Cambridge, cap. 110. Subterranean haunt with exotic bookings.

Linwood Grille. 69 Kilmarnock St., cap. 240. Hub of Boston's rockabilly renaissance.

Mama Kin Music Hall. 36 Lansdowne St., cap. 600. Aerosmith co-owns this rockin' madhouse in the shadow of Fenway Park.

The Middle East. 472 Mass. Ave., Cambridge, cap. 575. The current

"scene" club in town. Alternative, college-fave rock to neo-hippie tie-dyed fare. Three clubs under one roof.

The Paradise. 967 Comm. Ave., cap. 700. Longtime showcase rock club. Dire Straits made U.S. debut here. Bette Midler called it "Purgatory."

Phoenix Landing. 512 Mass. Ave., Cambridge. "Alternative Irish" bar.

Regattabar. Charles Hotel, Cambridge, cap. 225. Stylish jazz retreat in Harvard Square. National acts from Joshua Redman to Ruth Brown and Chick Corea.

The Roxy. 279 Tremont St., cap. 1,500. Revived ballroom with uptown dance nights, plus rock and reggae dates.

Scullers. 400 Soldiers Field Rd., cap. 200. Classy smorgasbord spanning mainstream and smooth jazz, R&B, Latin, Brazilian, cabaret. From Eartha Kitt to Spyrogyra.

T.T. the Bear's. 10 Brookline St., cap. 225. Creatively booked rock club emphasizing new music.

Western front. 343 Western Ave., Cambridge, cap. 225. Melting-pot hideaway for reggae and extreme jazz.



Boston radio is second to none. Fueled by a youth culture that fills the airwaves with college stations, listeners have many alternatives to the standard commercial fare. Harvard's **WHRB (FM 95.3)** has everything from

the punk-rocky "Record Hospital" at night to the country-ish "Hillbilly At Harvard" on Saturday mornings. Boston College's rock-tilted **WZBC (FM 90.3)** has a show called "NCP (No Commercial Potential)." Emerson College's **WERS (FM 88.9)** has the influential "Late Risers' Club" in the morning.

Album rock stations duking it out include **WGBA (FM 104.1)**, which also puts on the "River Rave" concert series each summer, **WAAF (107.3 FM)** and **WFAX (FM 101.7)**, a smaller but relentless competitor. For contemporary pop, **KISS-108** takes honors, while **WJMN (JAM'n 94.5)** pleases the young rap crowd.

Adult contemporary is the province of **WBMX (FM 98.5)**, while adult album-rock is ubiquitous on **WBOS (FM 92.9)** and **WXRV (FM 92.5)**, alias the River). **WZLX (FM 100.7)** is an excellent classic-rock station, with sturdy, high-rated oldies stations (not all of Boston is dominated by youth culture) in **WODS (FM 103.3)**, **WROR (FM 105.7)**, which packages '60s, '70s and '80s hits; and **WEGO (FM 93.7)**, alias the Eagle), featuring hits of the '70s.

Other stations of note: public-radio pillar **WGBH (FM 89.7)**, R&B specialists **WILD (AM 1090)** and country station **WKLB (FM 99.5)**, which caused Nashville to notice that some Yankees like country music after all.



BiB Records. P.O. Box 441606, Somerville. Run by local ska band Bim Skala Bim.

Castle Von Buhler Records. 16 Ashford St., Allston. Experimental music from local bands Betwixt, Splashdown and Turkish Delight.

Catapult. 215 A St. New indie with releases by the poppy Ultrabreakfast and Cherry 2000.

Cherry Disc. 129 Kingston St. Veteran indie operation that has launched many Boston acts.

Cosmic Records. 7 Eastburn St., Brighton. Run by Deb Klein (who manages Morphine). Boasts titles by Trona and punk-Latin group Jayuya.

Curve Of The Earth. 1312 Boylston St. Offbeat label run by maverick Alvin Long.

Flat Records. P.O. Box 7504, Quincy. The buzz-generating Dropkick Murphy's may break out of this label.

JOBS!

THAT'S WHAT YOU'RE THINKING...
WHERE ARE THE JOBS IN MUSIC?

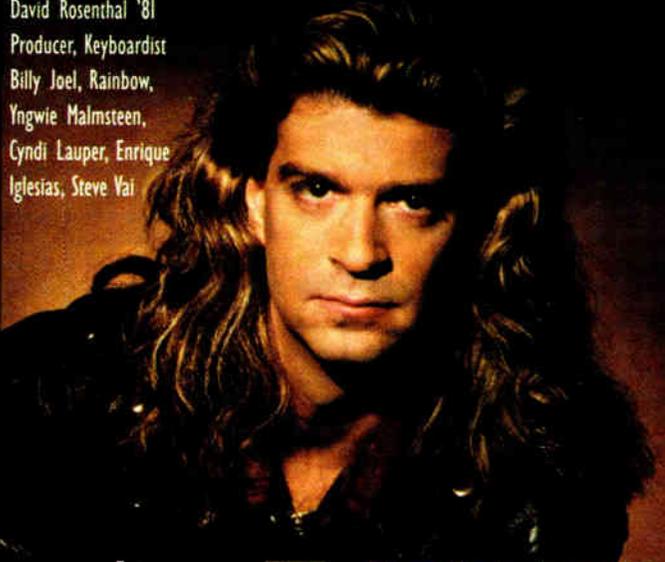


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Monolith. 839 Beacon St. Feisty new indie with releases by Grandpa Boy (a Paul Westerberg project) and punk-rockabilly ace the Amazing Royal Crowns.

Division. 443 Albany St. Leading alternative-rock label in town with discs by Letters To Cleo and Jen Trynin.

Reproductive Records. P.O. Box 398073, Cambridge. New label with music from Harvey Milk.

Rounder Records. 1 Camp St., Cambridge. Began as a hippie label with Southern-folk obsession. Now a national company with acts that have ranged from George Thorogood to Alison Krauss. Imprints include Heartbeat (reggae), Bullseye Blues and Philo (folk).

Rykodisc. 27 Congress St., Salem. Established company with hot catalog reissues (Frank Zappa, David Bowie, Elvis Costello) and intriguing new rock and world-music releases. Ryko imprints include Hannibal and Gramavision.

Tone-Cool. 1 Camp Street, Cambridge. Blues-oriented indie with discs by Monster Mike Welch, David Maxwell and Rod Piazza & the Flyers.

Wonderdrug. P.O. Box 995. Hardcore records by 6L6 and Scissorfight and novelty funk from Chucklehead.



Blue Jay. 669 Bedford St., Carlisle. Under-rated 48-track site where Roy Orbison and k.d. lang recorded their "Crying" duet. Billy Joel, Yo Yo Ma, Pat Metheny and Ronnie Earl have also been here.

Fort Apache. 2 Tyler Ct., Cambridge. Legendary center where alterna-rockers Tracy Bonham, Belly and Juliana Hatfield have made hits.

Long View Farm. North Brookfield. Top-flight rural studio with client list from the J. Geils Band to Indigo Girls.

Newbury Sound. 1260 Boylston St. Longtime player in the city's recording scene.

Division. 443 Albany St. Producer Mike Dimneen's industrial-site facility.

Sound Techniques. 1260 Boylston St. (same address as Newbury Sound). 48-track SSL board and an artist roster from Duran Duran to Wynonna Judd and Catie Curtis.

Soundworks. 10 Wheeler Ct., Watertown. 32-track recording; acts from Ellis Paul to the Persuasions to the Chenille Sisters.

Toxic Audio. 1116 Boylston St. Rock, rap, alternative, acoustic featured.



HMV, Tower and Strawberries all have multiple stores in and around the city.

Disc Diggers. 401 Highland Ave., Somerville. Used and discounted CDs and cassettes.

Cheape Records. Central Square, Cambridge. Roots rock and especially soul.

Looney Tunes. two locations in Boston and Cambridge. Used records.

Newbury Comic has seven stores in and around Boston. Hip chain.

Nuggetz has locations in Kenmore Square and Brookline. A granddaddy of the used-record market.

Planet Records. 536 Comm. Ave. Wide array for every palate.

Sandy's Music. 896 Mass. Ave., Cambridge. Unbeatable shop for folk and acoustic records.

Skippy White's has two sites, in Cambridge and Jamaica Plain. Lovers of R&B and oldies have a friend here.

Stereo Jack's. 1686 Mass. Ave., Cambridge. Specializes in jazz, blues, nostalgia.

Twisted Village. 12 Eliot St., Cambridge. Specializes in ethnic, jazz, acid-folk and psychedelic rarities.



The dailies include the city's largest paper, the *Boston Globe*, followed by the *Boston Herald*. Both cover music in enormous detail by daily-paper standards, the *Globe* in its Music Section on Friday, the

Herald in its Scene on Friday.

The leading weeklies include the *Boston Phoenix* (jointly owned with rock station WFXX-FM) and the *Tab*.

Lollipop magazine. 7 Davis Square, Somerville. Devotes attention to unusual club happenings, geared to 18-plus and twenty-somethings.

Noise magazine. 75 Jamaica St., Jamaica Plain. Circulation is only 5,000, but the *Noise* has covered the local scene extensively for 17 years. Other local magazines include *Instant*, *Northeast Performer* and *Cheeseball*.

LOCAL NOISE

Continued from page 50

healthy as it has ever been. There are many bands making a ruckus in clubs, but none have done as well as Skavoovie & The Epitones. Unlike their successful predecessors, the Mighty Mighty Bosstones, who add guitar-based mayhem to the mix, Skavoovie hearkens back to old-school ska. They deviate from it, however, with a heavy infusion of jazz improvisation from the horn section, and all of this adds up to a spicy blend that has proven irresistible. The



SKAVOOVIE & THE EPITONES

10-man unit has won a devoted legion of fans, and the band is able to fill every club in town, including bigger rooms like the Middle East Downstairs and the Paradise. Skavoovie has also toured the country numerous times, developing a strong grassroots following, playing long sets that invariably turn into sweat fests.

THE DOWN LOW CONNECTION

Boston is not a known presence on the funk side of the music map, but inroads are being made. One of the groups making an impact is the Down Low Connection. The band combines popping funk beats with jazzy improvisation and rap into an inventive hip-hop stew. Down Low usually raises the roof with its vivid live gigs. The MC tag team of Craig McClay and J. J. Johnson

have a sweet vocal flow, while guitarist Aaron Spevak lays down funk vamps and jazz-tinged leads. Multi-horn player Antonio Jackson is a terrific, evocative instrumentalist, and the band's rhythm section is as elastic as a Gumby doll. It's one of the few genuine hip-hop bands that is able to cross over and play all the major rock clubs in town as well as other places like the House Of Blues and the noted reggae club the Western Front in Cambridge. The Down Low Connection could, in fact, become the only hip-hop band to emerge from our scene and gain national attention. ■



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formerly the REP Company

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► SONGS OF THE BERLIN CABARET 1920-1929

Judy Karin Applebaum & Marc-André Hamelin

PRODUCERS: George Blood, Judy Applebaum
Helicon 1033 (914-761-6931)

The common denominator here is Friedrich Hollaender, the German composer and sometime lyricist who was the darling of the cabaret scene in the '20s. He fled Nazi Germany and settled in Hollywood, eventually returning to his homeland after the war. The period captured here addresses the time when cabaret songs were more hard-bitten than the romantic stylings of American cabaret songwriters. But Hollaender's melodic line can ingratiatingly soften the blows. The interpretations of the 18 songs, 14 of which are first-time recordings, by singer Applebaum and pianist Hamelin are delightful. All songs are performed in German. A new look at a writer best known for penning "Falling In Love Again," from the film "The Blue Angel."

BILLY STRITCH

Waters Of March

PRODUCER: Warren Schatz

After 9 2015

One might hold that this latest effort from cabaret star Billy Stritch, subtitled "the Brazilian album," is arriving three decades too late. But Stritch's romantic charms and those of his varied bossa nova program, including three melodies by bossa nova master Antonio Carlos Jobim, shed the years with ease. And if Stritch's silken soft sell isn't sufficient enough, he's got rich accompaniment by an orchestra conducted by Jukka Likola. Very warm and appealing crooning.

R & B

► VARIOUS ARTISTS

New York Undercover: A Night At Natalie's

PRODUCERS: James Mtume, Dick Wolf, Damu Mtume
MCA 11549

You don't have to be a fan of the Fox urban cop series to enjoy this album. Capitalizing on James Mtume's ingenious idea of showcasing old and new artists singing classic R&B on each show, "A Night At Natalie's" compiles the best of the show's live performances for aural consumption. Musical vets B.B. King and Chaka Khan reprise "The Thrill Is Gone" and "Sweet Thing," while Teena Marie sveltly belts out Rose Royce's "Wishing On A Star." The other selections include renditions by young acts such as Xscape, who reinvents DeBarge's "All This Love." A grateful Mary J. Blige reprises Natalie Cole's "Our Love," a track Blige included on her album "Share My World." Mtume's attention to details, such as group and track selection, exudes brilliance and makes "A Night At Natalie's" palatable for all generations.

COUNTRY

THE THOMPSON BROTHERS BAND

Blame It On The Dog

PRODUCERS: Bill Lloyd & the Thompson Brothers Band
RCA 07863-67503-2

This sound riot suggests what might have

SPOTLIGHT



NEW YORK VOICES Sing The Songs Of Paul Simon

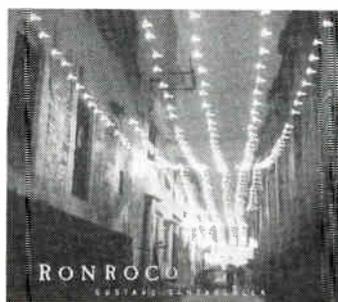
PRODUCER: Joel Moss

RCA Victor 68872

At a time when Paul Simon's music is at the center of attention because of his first Broadway musical about to open and a career retrospective of his Simon & Garfunkel days in the stores, jazz vocal group New York Voices pull out a project so inspired it makes one wonder why no one has thought of doing jazz vocal renditions of Simon's most memorable tunes before. Not that anyone needed proof of Simon's versatility as a composer, but the New York Voices outdo themselves with imaginative arrangements, turning "Cecilia" from a rhythmically charged Latin rave-up to a dreamy piano ballad and infusing the lite rock hit "Still Crazy After All These Years" with gospel overtones. Other highlights include "One Man's Ceiling Is Another Man's Floor," "Loves Me Like A Rock," "Me And Julio Down By The Schoolyard," and a lovely, accordion-accented version of "I Do It For Your Love." A marriage of great songcraft and thoughtful interpretation.

resulted from a willy-nilly reincarnation of Buddy Holly and the Searchers and the Everly Brothers merging with Steve Earle. Bill Lloyd's bright, crisp production thrusts jangling guitars and soaring sibling harmonies right in your face. Andy and Matt Thompson and fellow honorary Brother Mike Whitty all write and sing, and their young country sensibility makes for a very fresh sound. The only exception is "Broken For Good," which suggests a pale incarnation of "Gentle On My Mind." Apart from the original material, they present a hell-bent-for-leather version of Willie Nelson's "Pick Up The Tempo" with Earle sitting in. A very auspicious debut.

SPOTLIGHT



GUSTAVO SANTAOLALLA Ronroco

PRODUCER: Gustavo Santaolalla

Nonesuch 79461-2

Gustavo Santaolalla, a rocker in his native Argentina, plays instruments associated with Andean folk music, but the sound he gets on "Ronroco" owes more to minimalist intricacies and meditative states than to the traditional "mountain" music of Peru, Bolivia, and Argentina. Santaolalla's charango—a small, ukulele-like instrument with five pairs of strings—shimmers like a gossamer of mandolins on "Way Up" and navigates a cinematic cycle on "De Ushuaia A La Quiaca." Santaolalla overdubs haunting pan-pipes, whistles, and the ronroco itself, a larger charango, in serene chamber settings. "Iguazu" hints at a Japanese elegance, while "Zenda" harks back to the charango's roots. Throughout this fine album, Santaolalla makes music of a rare delicacy.

JAZZ

★ JOE LOVANO/GONZALO RUBALCABA

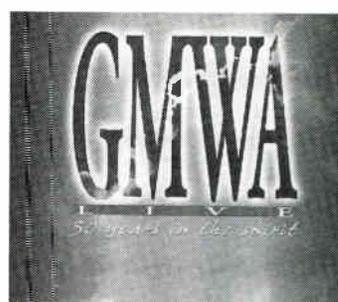
Flying Colors

PRODUCER: Joe Lovano

Blue Note 56092

Tenor giant Joe Lovano and Cuban piano phenom Gonzalo Rubalcaba team up for what may be the least mainstream project for either artist. On multiple reeds, Lovano sets his inventive, often vocal-like lines into counterpoint with Rubalcaba's sharp, angular comping and vivacious, unpredictable solos. Fans of the Ornette Coleman/Joachim Kühn duet set will enjoy such Ornette-reminiscent Lovano themes as the lurching, truncated "Boss Town" and the woosily pirouetting title track—not to mention Coleman composition "Bird Food." (Rubalcaba solo "Spon-

SPOTLIGHT



GMWA MASS CHOIR

GMWA Live: 30 Years in the Spirit

PRODUCERS: Steven Ford & Myra Walker

Intersound 51416 1348

In 1968, the late gospel patriarch James Cleveland founded the Gospel Music Workshop of America. This album is the 30,000-member-strong organization's most recent installment in the series of releases culled from its annual conventions. And it's a jewel. Though the hand, songwriters, and 2,000-voice choir are mostly nonprofessionals, the quality of material, production, and performance is stellar throughout. Strong singles abound, with the traditional hand-clapper "I've Got To Praise Him" and the spine-tingling "My Father's House" being special standouts. Reverend Cleveland would be proud.

taneous Color" shows his knack for scrambling, Cecil Taylor-ish melodies.) Best among their idiosyncratically recast standards include a dark, deconstructed version of "How Deep Is The Ocean," a breathless, stylized take on "Hot House," and a glowing, wondrous treatment of Scott LaFaro gem "Glorious Step."

LATIN

SASHA SOKOL

11:11

PRODUCER: Mildred Villafaña

Sony Discos 82625

Cut on Nov. 11 of last year (hence, 11:11), this stylish, ethereal disc marks an auspicious return for a singer/actress long absent from the record scene. Sensual, breathy vocals from this Mexican tunesmith caress atmospheric entries ("Las Voces Del Agua," "Canción Para Manuela"), a Sanskrit-language stomp ("Omhaidakhandi"), and sensitive, romantic musings contained in the slow-moving leadoff single "Serás El Aire" and the peppier-paced "Me Faltas Tú."

WORLD MUSIC

★ LUKAS LIGETI & BETA FOLY

PRODUCERS: Lukas Ligeti & Kurt Dahlke

Intuition 3216

World music's role as the most refreshingly unfettered of genres is affirmed by projects like this: Drummer/composer Lukas Ligeti and fellow musician Kurt Dahlke took the newest in electronics to the Côte d'Ivoire-based musicians of Beta Foly. With compositions by Ligeti, Dahlke, and/or members of Beta Foly, this set infuses African music with Euro-American technology to create a truly unique, oddly configured hybrid. Highlights of a thoroughly mesmerizing set include the kinetic, gear-shifting tempos of "Samaya," the shimmering, electronically magnified

balafon (xylophone) of "Brontologik 3.44," the rhapsodic sonic tapestry of "Adjame 220," and the disjointedly delightful avant-African forays of "Sound Of No Restraint," which actually follows a Korean rhythm pattern. Even the more traditional themes are a delight, like the rumba-influenced "Tras Di Sol" and splendidly catchy "Djarabi."

CLASSICAL

★ PHILIP GLASS

Kundun

PRODUCER: Kurt Munkacs

Nonesuch 79460

Philip Glass' subtle, amber-toned score to Martin Scorsese's "Kundun"—a film about the ascent of a young Dalai Lama—is as ideally suited to its images as James Horner's tepid Celtic-pop romanticism is to the hit epic "Titanic." "Kundun" is mystical and processional by turns, reminiscent of Glass' opera "Akhnaten" but without that masterpiece's great dynamic range. The soundtrack's simple, solemn grandeur is almost trantire in its consistency of mood and color, although its mix of acoustic/electric and Eastern/Western textures reveals more with every hearing. Like much of Glass' work, this music has the potential to appeal to a broad audience, from soundtrack buffs and fans of classical minimalism to new agers and enthusiasts of electronica and world fusion.

GOSPEL

RACY BROTHERS

PRODUCERS: Dwight Gordon & Walter Witherspoon III;

The Rev. Arthur Hunt Jr.

Majestic 7002

This six-man aggregation from Dumas, Ark., makes an impressive major-label debut with a sound joyfully reminiscent of many of the great gospel quartets that have preceded them. Group members Dwight Gordon and Walter Witherspoon are responsible for nine of the album's 10 selections, and they show formidable skills as writers and producers. The harmonies are tight, and the grooves are timeless. Uptempo numbers score highest ("More Like Jesus," "Touch Me," "Count It As A Blessing") and bring to mind the Mighty Clouds Of Joy, the Sensational Nightingales, and the Canton Spirituals, among other legendary forebears. That's stellar company for a young group to be keeping. Keep an eye and ear on these guys.

CONTEMPORARY CHRISTIAN

JENNIFER KNAPP

Kansas

PRODUCER: Mark Stuart

Gotee 701-383288

The good folks at Gotee Records can always be counted on to deliver music that's fresh, innovative, and thoroughly enjoyable. Here they serve up an especially delicious musical treat with this new album by Jennifer Knapp. Produced by Mark Stuart, the lead singer for ForeFront band Audio Adrenaline, this collection of well-written tunes illuminates a gifted songwriter and a vocal style teeming with plaintive passion. Two previous indie releases gave consumers a taste of her appealing alternative folk-rock sound, but now, on Gotee, Knapp stands poised for widespread acceptance. Some of the tunes sure to generate interest are initial single "Undo Me," "Trinity," "His Grace Is Sufficient," and "Visions." Contact: (615) 370-2980.

VITAL REISSUES®

LOTTE LENYA

Lotte Lenya Sings Kurt Weill's Seven Deadly Sins And Berlin Theater Songs

ORIGINAL PRODUCERS: George Avakian, H. Gerhard Lichthorn

REISSUE PRODUCER: Louise de la Fuente

Sony Classical 63222

Sony Classical's "Masterworks Heritage" reissue series of classic LP material has been a huge hit at retail over the past couple of years, with the midprice sets by soprano Bidú Sayão best sellers from coast to coast and Stokowski's Bach, Leon Fleisher's Brahms, and a host of others earning reams of critical praise. This release combines two late-'50s albums of Lotte Lenya singing some of Kurt Weill's greatest music: the melodious, moving vocal ballet "The Seven

Deadly Sins" and a collection of his most famous songs, including "Surabaya Johnny," "Alabama Song," and "Moritat" ("Mack The Knife"). Despite such great latter-day interpreters as Teresa Stratas, Dagmar Krause, and Ute Lemper, Lenya is still the voice of Weill. She didn't have the beautiful instrument of, say, a Stratas, but Lenya's recordings brim with authentic atmosphere and are potently communicative (whether or not you understand the German lyrics). The male singers in "The Seven Deadly Sins" are also excellent, and the accompanying band plays with verve throughout (and is caught vividly by the vintage mono recording). And the packaging is peerless, as usual. Another wonderful issue in a priceless series.

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

SINGLES

EDITED BY LARRY FLICK

POP

▶ **MARIAH CAREY FEATURING BONE THUGS-N-HARMONY** *Breakdown* (4:15)

PRODUCERS: Mariah Carey, Stevie J., Sean "Puffy" Combs
WRITERS: M. Carey, A. Henderson, C. Scruggs, Stevie J.
PUBLISHERS: Sony/ATV Songs/Rye Songs, BMI; Krazyie Bone/Wisn Bone/Steven A. Jordan, ASCAP
Columbia 3996 (c/o Sony) (cassette single)
Carey dips into the jeep-smart "Butterfly" and pulls out this wickedly infectious ditty that pits her against the rapid-tongued rapping of Bone Thugs-N-Harmony. But unlike other records of this ilk, the rhymes are tightly sewn into the track's primary vocal arrangement and are crucial to the evolution of the song's lyric. In fact, Carey successfully matches the unique pace and pattern of the rap with fluttering, high-pitched vamps. In a sea of sound-alikes, "Breakdown" is a refreshing change of pace. It'll help her make giant strides toward the hip-hop credibility she's been gunning for, while opening the minds of many a mainstream pop listener.

▶ **AQUA** *Turn Back Time* (3:10)

PRODUCERS: Johnny Jam, Delgado, S. Rasted, C. Noreen
WRITERS: S. Rasted, C. Noreen
PUBLISHER: not listed
MCA 90102 (c/o Uni) (cassette single)
Who didn't think the act that gave the world "Barbie Girl" would be a one-hit wonder? Well, here's what will likely be the third successful single from the Euro-dance act's massive album, "Aquarium." It is, by far, the most credible pop offering from the set, with its shuffling faux-funk beat and sax lines. Everything about this track is surprisingly reserved—including the lead vocals, which are dramatically toned down from a kewpie-doll squeak to a quasi-soulful belt. A record to make top 40 sit up and take serious notice.

★ **DAVID ARNOLD FEATURING DAVID MCALMONT** *Diamonds Are Forever* (3:18)

PRODUCER: David Arnold
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Hippié Torales, Mark Mendoza
Sire 4334 (cassette single)
Arnold's sterling James Bond tribute album, "Shaken & Stirred," could be elevated to platinum level with the release of this deliciously dramatic rendition of the theme made famous by Shirley Bassey. McAlmont almost seems to be channeling the chanteuse in a wonderful performance that oozes with theatrical soul. Arnold dresses the track with the requisite horns and strings, as well as a quietly insinuating funk beat. Hippié Torales and Mark Mendoza join the party with riotous, heavily percussive uptempo remixes that will push the buttons of programmers in search of a festive dance-driven ditty to add to their playlists.

BLOODHOUND GANG *Along Comes Mary* (no timing listed)

PRODUCER: Jimmy Pop
WRITER: T. Aimer
PUBLISHER: not listed
MCA 5744 (c/o Uni) (cassette single)
The soundtrack to "Half Baked" is off to a rousing start with this pogo-rock rendition of the Association's pop classic. Listen closely, and you'll hear a smattering of well-placed turntable scratches, which gives the track a mild hip-hop feel. Harmless good fun from a band that has long deserved a big hit. Maybe this tune will inspire folks to investigate its previous recordings.

R & B

KEITH WASHINGTON *Bring It On* (3:42)

PRODUCERS: Louii Silas Jr., Fred Jerkins III
WRITERS: F. Jerkins III, K. Washington, M. Nelson
PUBLISHER: not listed
MCA 1239 (c/o Uni) (cassette single)
It would be nice to say, "It's about time" regarding the return of the greatly missed Keith Washington... but, unfortunately, it's not possible. Always a classy balladeer, Washington is imprisoned by lackluster, slang-driven "let's get it on" lyrics on "Bring It On." Mediocre as the words may be, Washington's performance is wonderful, as he makes the best of the material at hand and puts forth a sultry vocal display. In fact, sans lyrics, the track is almost irresistible. One can only hope that the singer's forthcoming set will pair him with the timeless tracks he deserves.

REBBIE JACKSON *Yours Faithfully* (4:09)

PRODUCERS: Eliot Kennedy, Pam Sheyne
WRITERS: E. Kennedy, P. Sheyne
PUBLISHERS: Sony/ATV Songs, BMI; Hit & Run, PRS; WB, ASCAP
REMIXERS: Cutfather & Joe, Stonebridge, Nick Nice
MJJ/Work 3261 (c/o Sony) (cassette single)
Remember "Centipede"? Jackson has been mighty quiet since that 1985 smash, but she aims to make up for lost time with this finger-snappin' R&B shuffler. She has taken advantage of her time away from the public eye to work on her vocal delivery, which is notably more relaxed and playful. The groove is a little docile, given the edgy jams currently dominating the airwaves. But the chorus seeps into the brain after a couple of spins, which provides hope that this single will ultimately find a welcoming audience.

CHRISTIÓN FEATURING JAY-Z *Bring Back Your Love* (3:50)

PRODUCERS: AK-47, Dave G, Damon Dash
WRITER: not listed
PUBLISHER: not listed
Roc-A-Fella 206 (c/o Def Jam) (cassette single)
Christión enlivened the R&B industry with its Curtis Mayfield-inspired first single, "Full Of Smoke," in 1997. But with an approximate six-month lag between singles, the duo seems to have forgotten its edge on "Bring Back Your Love." Relying heavily on a sample of Zapp's "Computer Love," the brothers' vocals get lost in the shuffle as listeners wonder, "Who tried to cover 'Computer Love'?" Once they realize it's a new song, it's too late, they've already been turned off. Hope is still high for more "Full Of Smoke"-type creativity on the group's future singles.

COUNTRY

▶ **CLINT BLACK** *Nothin' But The Taillights* (no timing listed)

PRODUCERS: Clint Black, James Stroud
WRITERS: C. Black, S. Wariner
PUBLISHERS: Blackened/Steve Wariner, BMI
RCA 65349 (c/o BMG) (CD promo)
Black's new single—the title cut of his current RCA collection—was written by the artist and Steve Wariner. The lyric chronicles a lovers' spat that leaves the guy "walkin' in the moonlight/seein' nothin' but the taillights." The melody is infectious, and Black's performance is full of energy. "Nothin' But The Taillights" has "radio acceptance" written all over it, but that's nothing new for Black, who seems to be riding to greater heights with each successive release.

▶ **MICHAEL PETERSON** *Too Good To Be True* (3:20)

PRODUCERS: Robert Ellis Orrall, Josh Leo
WRITERS: M. Peterson, G. Pistilli
PUBLISHERS: Warner-Tamerlane, BMI; Milene, ASCAP
Reprise 9113 (c/o Warner Bros.) (CD promo)
His debut single went to No. 3 on Billboard's Hot Country Singles & Tracks, and his second outing, "From Here To Eternity," reached the No. 1 spot. Peter-

son's career has become one of country music's more successful in recent times, and this engaging new release will definitely keep accelerating its momentum. The tune boasts a percolating rhythm track and Peterson's personality-packed vocals. Whoever said "Nice guys finish last" never met Peterson. The whole country industry seems to be applauding his good fortune. The format needed a new star, and it's found it.

▶ **MINDY MCCREADY** *You'll Never Know* (3:30)

PRODUCER: David Malloy
WRITERS: K. Richey, Angelo
PUBLISHERS: Mighty Nice/Wait No More, BMI; PolyGram International, ASCAP
BNA 65381 (CD promo)
McCreedy recently underwent a tonsillectomy and has been absent from the promotional circuit during her recuperation, but with fine songs like this second single from her current album, "If I Don't Stay The Night," she won't be losing any ground at country radio. The cuts on her sophomore album display McCreedy's maturation as a vocalist, and this one is a prime example. Penned by Kim Richey and Angelo, this well-written song explores the emotions of a woman determined to hold her head high and keep her emotions in check following a breakup. Looks like another can't-miss winner for the lovely McCreedy.

DANCE

▶ **DIVINE SOUL FEATURING MICHELLE WEEKS** *Shake That Ass!* (7:00)

PRODUCER: DJ Choco
WRITER: M. Weeks
PUBLISHERS: Jessica Michael/Weeksworld, ASCAP
REMIXER: DJ Choco
Strictly Rhythm 12531 (12-inch single)
Fierce ruling diva Weeks and DJ Choco follow their first Divine Soul dancefloor staple, "Searchin'," with a highly charged, hands-in-da-air party anthem. Weeks belts and vamps with her signature authority, while Choco makes another convincing bid for A-list producer status. This could be the jam that will do it for him. In fact, this could even be the record that will unlock many a door at pop/crossover radio for him and Weeks.

★ **COLONEL ABRAMS** *Heartbreaker* (6:45)

PRODUCERS: Colonel Abrams, Angelo Abrams, Bruce Wayne
WRITER: C. Abrams
PUBLISHER: Colonel Abrams, ASCAP
REMIXERS: Colonel Abrams, Angelo Abrams, Bruce Wayne
Colonel 002 (c/o NCP) (12-inch single)
What a pleasure it is to welcome Abrams back to clubland's front lines. He contin-

ues to possess one of the finest voices to ever grace a house groove. "Heartbreaker" shows him in fine form—both as a performer and as a tunesmith. He makes the most of the song's words of love and fleshes out the chorus to anthemic proportions. He is complemented by the input of Angelo Abrams and Bruce Wayne, who inject a line of hard-edged percussion that underground jocks will find themselves flexing on their turntables well into the spring.

AC

▶ **AMY GRANT** *Like I Love You* (3:59)

PRODUCER: Keith Thomas
WRITERS: K. Thomas, A. Grant, W. Kirkpatrick
PUBLISHERS: Sony/ATV Tunes/Yellow Elephant/Age to Age, ASCAP; Warner-Tamerlane/Sell the Cow, BMI
A&M 00058 (CD single)
This is but one of numerous strong, single-worthy tunes on Grant's current "Behind The Eyes" collection. She's at her absolute best here, waxing philosophical and ultimately optimistic amid an earthy, blues-kissed pop/rock arrangement. AC radio has an affection for soaring ballads like this, which are strong on rich instrumentation that darts away from the kiddie-pop formula that dominates top 40 airwaves... and thank goodness for that. Grant is in excellent voice here, and the loose, guitar-fueled flavor of the track makes you want to hear her belt this one on the concert stage. Until that opportunity arises, flex this record over and over again.

▶ **BARBRA STREISAND** *If I Could* (4:23)

PRODUCERS: Barbra Streisand, Arif Mardin
WRITERS: R. Miller, K. Hirsch, M. Sherron
PUBLISHERS: EMI-Blackwood/Sony/ATV Songs, BMI; WB/Spinning Platinum, ASCAP
Columbia 3932 (c/o Sony) (CD promo)
The second single from "Higher Ground" is a lushly orchestrated ballad that will remind AC listeners why Streisand remains in a league all her own. She breathes depth and subtlety into almost every word she sings. The familiarity of the song is a plus, though programmers will not need an excuse to play this gem. They will undoubtedly rush toward the opportunity to do so.

▶ **FLEETWOOD MAC** *Landslide* (3:56)

PRODUCERS: Lindsey Buckingham, Elliot Scheiner
WRITER: S. Nicks
PUBLISHERS: Welsh Witch/Sony/ATV Songs, BMI
Reprise 9142 (c/o Warner Bros.) (cassette single)
Could there be a better time to unleash this glistening moment from "The Dance" to radio? With Fleetwood Mac recently inducted into the Rock and Roll Hall of Fame, interest in the band and its rich catalog of hits is extremely high.

NEW & NOTEWORTHY

FIZZ FEATURING CRYSTAL GAYLE *When I Dream* (3:20)

PRODUCERS: Lester Temple, David Della Santa
WRITER: S. Mason
PUBLISHER: PolyGram International, ASCAP
REMIXERS: Leo Frappier, David Biegel
GlassNote 5002 (c/o RED) (CD single)
Brace yourself for the return of country veteran Gayle... as a dance diva! She lends her unmistakable voice to the fun debut by a promising new act helmed by San Francisco producers Lester Temple and David Della Santa. They effectively revise the singer's 1979 hit as a swishy, electronic-pop ditty that blossoms into a full-bodied disco anthem. Gayle's performance here easily surpasses her original recording, thanks to the far more soulful, warmly seductive demeanor she brings to the track. Leo Frappier and David Biegel successfully tweak the track to suit the needs of clubheads who require a more straightforward house and hi-NRG tone in their music. "When I Dream" is an easy bet for frequent turntable action. Will it make the cut

at top 40, where it belongs? With the early support of a few adventurous tastemakers, this could become a left-field smash.

CHRIS STILLS *Razorblades* (3:40)

PRODUCER: Ethan Johns
WRITER: C. Stills
PUBLISHER: Rive Gauche, BMI
Atlantic 8394 (cassette single)
Yep, he's Stephen's son. But this first slice of Chris' debut album, "100 Year Thing," will prove that he's not riding on his dad's coattails. "Razorblades" has a tasty blend of acoustic rock and traditional blues—with just a pinch of classic pop for good marketing measure. Producer Ethan Johns wisely keeps the studio frills down to a bare minimum, allowing Stills plenty of room to properly showcase his easy-going vocal style and clever way with words. Mainstream rock and triple-A radio will be among the first to jump on this winning effort, though popsters would be wise to have a close listen, too.

Adult stations will have a field day with this one, thanks to Stevie Nicks' poignant performance of this familiar song—which is framed by Lindsey Buckingham's delicate acoustic guitar work. Rock radio with a memory should also find room for this lovely live recording.

★ **VENICE** *Running Home* (3:39)

PRODUCER: Michael Lennou
WRITERS: K. Lennon, S. Crago, M. Lennon
PUBLISHERS: Kippok/Third Lug/Billy Blaser/Grampafunk, ASCAP
Vanguard 0034 (c/o Weik) (CD promo)
Ya gotta respect the fine folks at Vanguard Records, who continue to exert a considerable amount of energy in support of this harmonious act's charming (if somewhat underappreciated) album, "Born And Raised." "Running Home" has the potential to pay off on the label's investment, with its rock-ish backbeat and mildly aggressive acoustic/electric guitar interplay. As with Venice's previous work, the vocals are the highlight, as they bring a high degree of romance to the song's verses and an infectious warmth to the chorus. If you haven't given this act a listen yet, you are truly missing out.

ROCK TRACKS

★ **DAVID HOLMES** *Don't Die Just Yet* (no timing listed)

PRODUCERS: David Holmes, Richie Fernie, Tim Goldsworthy
WRITER: S. Gainsbourg
PUBLISHER: Warner-Chappell, ASCAP
REMIXERS: David Holmes, Richie Fernie, Tim Goldsworthy, Arab Strap, Delakota, Captain Meat, Plasmatron
A&M 7192 (CD single)
Holmes has already won the deserved praise of the electronic club community. With "Don't Die Just Yet," he's poised for a transition into the realm that has rendered Prodigy and the Chemical Brothers bright new rock hopefuls. Holmes tempers his edgy beats with layers of quirky keyboard sounds and just enough vocal aggression to lure rebellious young lads to the fold.

★ **STEVE COHEN** *I Want To Be A Jock* (2:07)

PRODUCER: Jack Piccari
WRITER: S. Cohen
PUBLISHER: Steve Cohen, ASCAP
Hurricane 04932 (CD promo)
The Philadelphia-based Cohen is showing signs of seriously breaking out on a national level. The city's WPLY (Y-100) has added this charming, piano-driven toe-tapper to its "Philly File" show to strong listener response. The reaction is hardly a surprise. "I Want To Be A Jock" has the potential to be the personal anthem of any shy kid who has ever looked longingly at the muscle-bound kids on the football team. Cohen plows through the song with equal parts poignancy and wistful glee, coming across as a sort of '90s-styled Jim Croce. Seek out this song—and this fine, fine young artist. You'll be so glad you did. Contact: 215-790-1091.

RAP

LORD TARIQ & PETER GUNZ *Deja Vu (Uptown Baby)* (3:32)

PRODUCERS: Kevin Mitchell, KNS
WRITERS: D. Fagen, W. Becker
PUBLISHER: MCA, ASCAP
Columbia 3998 (c/o Sony) (cassette single)
Already a favorite among tastemaking programmers, "Deja Vu" capitalizes on the synthesized instrumental of Steely Dan's "Black Cow." With a chorus that hails all the boroughs of New York and their notorious attributes, Lord Tariq and Peter Gunz have produced a New York anthem of sorts that's in line with Snoop Doggy Dogg's glorification of Long Beach, Calif., N.W.A. and L.A.'s Compton, and so on. DJs and stations all over the country, however, have adopted the single for its fresh sample coupled with Tariq and Gunz's confident delivery.

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

PANTERA: 3-WATCH IT GO

Elektra Entertainment
122 minutes, \$19.98
Clocking in at two hours plus, Pantera's latest chart-climbing video is longer than the average feature film and is packed with plenty of exclusive footage that paints a realistic and harrowing picture of the band at work and play. Directed, edited, and filmed by band guitarist Dimebag Darrell, the video takes a fly-on-the-wall perspective of recent concert performances, backstage activities, and on-the-road antics with the boys. The result is as whimsical as it comes. The cherished memories that made the final cut run the gamut from a certain band member bashing furniture against a wall to Pantera jamming during a flawless practice session. In addition to concert and home movie footage, the video also includes four clips from Pantera's two most recent studio albums: "Planet Caravan," "I'm Broken," "5 Minutes Alone," and "Drag The Waters." Elektra is releasing the video, the follow-up to the gold-selling "Vulgar Video," day and date with Pantera's new live album, "Official Live: 101 Proof."

SEX, DRUGS AND DEMOCRACY

Red Hat Productions
87 minutes, \$24.95
This independent documentary, which had a successful art-house run, spotlights Holland, a country where nothing seems taboo. The film represents Holland as a place that waves a banner representing legalized prostitution, the legal sale of marijuana and hashish, equality for gays, government-financed abortions, and a strong sex-education program for schoolchildren, among other things. The country's story clearly extends way beyond tulips, windmills, and wooden shoes. Filled with candid interviews with a host of players ranging from government officials, police officers, and psychologists to prostitutes, marijuana farmers, and brothel owners, the film is a compelling picture of tolerance, with more happy endings than one might expect. The country's strong education and social programs and its history of democracy reach well beyond the more puritanical mores that govern other countries that fancy themselves liberal. Whether or not viewers decide to pack up and move to Holland, almost everyone will come away with a broader perspective on the human condition. Contact: 310-313-6700.

NIGHTMARES OF NATURE: DEADLY REPTILES

National Geographic Video/Warner Home Video
25 minutes, \$12.95
National Geographic travels the sensationalistic road of a cheap-thrills television show in this disappointing new video series. The program is made up of a series of scenes, described by a chilly-voiced narrator, of children and sundry other unsuspecting victims being bitten and otherwise attacked by deadly snakes and their brethren. The dramatizations range from a group of kids who unwittingly arouse the ire of a rattlesnake while playing in a park to a mother in Thailand who is struck by a cobra while out gathering grain to feed her family. While "Deadly Reptiles" does provide some legitimate statistics about the effects of snake venom and incidence of attack, the

tone of the program takes the scare-tactic rather than the scientific route and irresponsibly sends a message of dread, rather than wisdom, to viewers. Also new in the "Nightmares" line is "Nightstalkers," an array of stories about individuals who are assaulted in their sleep by vampire bats, maggots, and the like. National Geographic can do better.

IT'S TIME FOR COUNTING

Lyrick Studios
45 minutes, \$14.95
Barney really does a number on the preschool crowd in this latest direct-to-video title, which is one of the most creative programs to date from the multi-tape series. The dinosaur adds a few new songs to his repertoire, including the adequately sing-songy "A Great Day For Counting" and "In Our Family." A new character, Booker T. Bookworm, is also introduced. Booker aids Barney and his friends in their attempt to recover the numbers that have somehow disappeared from Stella the Storyteller's magical clock. Their search for the digits brings them to the library, Booker's primary stomping ground, where they pore through books Stella recently has read and in some cases are transported into their pages. Aside from helping young viewers brush up on their numbers, the tape also provides an exercise in teamwork and fantasy.

CAMELOT

Sony Wonder
48 minutes, \$9.98
King Arthur, Sir Lancelot, Guinevere, Merlin, and company lead viewers on a magical mystery tour of when chivalry reigned, dragons were commonplace, and the line between good and evil was as clear as day. The story of the most famous of knights unfolds in this animated story from Arthur's unique childhood to the fulfillment of his destiny as the ruler of the peaceful and prosperous kingdom of Camelot. The scene in which King Arthur rescues his future bride, Guinevere, from a dragon will catch viewers' attention, but Arthur's bigger challenge is deflecting an evil enemy who threatens to topple him from the throne and destroy the harmony he has created. The tale of Camelot is perfect fodder for the "Enchanted Tales" series, and, as with all of its predecessors, several musical numbers help tell the story. Buyers can choose from clamshell or slip-sleeve packaging.

PLAYING NOTHIN' BUT THE BLUES

Bobby Joe Holman Productions
50 minutes, \$24.95
Harmonica aficionado Bobby Joe Holman follows up his "Play Harmonica In One Hour" video with this focused tape instructing beginners and intermediates about how to play the blues on the electrical harp. Techniques explained are the positioning of the harmonica to mike,

maneuvering, and selecting additional equipment. Holman covers all the basics before launching into a well-paced lesson about how to play various blues tunes like a pro. Helping him demonstrate his various points is a professional band, which viewers are encouraged to play along with to simulate a "live" setting using the stop and start buttons on the VCR. Although the audience for this program is small, those who are looking for this type of instruction without having to pay for expensive private lessons will be happy to discover it. Contact: 818-951-4615.

ENTER*ACTIVE BY DOUG REECE

CountryNow

countrynow.com
MJ1 Broadcasting launched this site last October as a complement to its Internet offerings RockNews.com and RockDaily.com. Like its sister sites, CountryNow's greatest draw is its capulated news, lifestyle, and artist stories in an understated, clear format. Rather than scrambling to keep on top of breaking news, CountryNow goes for one-stop browsing by linking users to a variety of online sources. In like manner, the site sorts through hundreds of artist fan sites to discover the cream of the crop. Though the cynic might call this a lazy approach, overall the site's substantial lifestyle section and artist

profiles provide a succinct overview of the genre and a substantial wealth of original material.

F22 Raptor

NovaLogic
Windows 95
Designers at NovaLogic drew some critical fire when their 1996 flight simulation game, "F-22 Lightening," was deemed too unrealistic and easy to master by genre purists. Still, it was the relatively quick learning curve that helped make it one of the more popular flight sims. This follow-up, which also features easy-to-grasp navigational controls, is even more tempting thanks to more challenging missions and better graphics. The game also has the advantage of offering a free Internet combat arena where wannabe Mavericks can engage in team or individual dog fights.

AUDIO BOOKS BY TRUDI MILLER ROSENBLUM

DOUGLAS ADAMS'S STARSHIP TITANIC

By Terry Jones
Read by Terry Jones
Simon & Schuster Audio
5.5 hours (unabridged), \$22
ISBN 0-671-57745-X
Monty Python alum Terry Jones wrote this novel based on a story line of "Hitchhikers' Guide To The Galaxy" by Douglas Adams. With a pedigree like that, one would expect this audio to be a zany, comical sci-fi adventure, and it doesn't disappoint. An alien world is about to launch a luxury cruise starship designed by the galaxy's greatest genius, Leovinus. But unbeknownst to anyone, the accountant of the firm that commissioned the vessel has determined that it's too expensive to be profitable, and therefore corners must be cut. The accountant plans to blow up the ship on the morning of its launch for the insurance money, but the ship suddenly disappears and reappears on Earth, where three humans accidentally end up on board and are trapped out in space. The plot, however, is less important than the execution, which is hilarious, and there are plenty of wacky details and funny one-liners. Adams' trademarked juxtaposition of futuristic sci-fi with all-too-realistic bureaucratic petty annoyances is in full force. Pythonesque moments abound too, and both Python and "Hitchhiker" fans will find this audio a delightful treat.

THE BURGLAR WHO STUDIED SPINOZA

By Lawrence Block
Read by the author
Penguin Audiobooks
3 hours (abridged), \$16.95
ISBN 0-14-086685-X
Burglar-turned-bookseller Bernie Rhodenbarr returns in this latest adventure from the popular series. As usual, Bernie gets a hot tip about a rare coin owned by a couple going away for the weekend with their dog. And, with typical Bernie luck, he discovers the next day that after he left with the coin, another burglar showed up and murdered the woman when she returned home unexpectedly. Police suspect Bernie of the burglary and therefore of the murder. Bernie is left in the interesting position of having to prove he's innocent of the burglary and of a murder that he didn't commit. All the familiar humor elements of the series are here, but some of the fizz has turned flat this time, and the story is a bit predictable. As a reader, Block does an excellent job in the role of Bernie but doesn't vary his voice enough for the other characters. The flaw becomes glaring when he reads the dialogue of a young English woman and an elderly Holocaust survivor.

IN PRINT

THE PORTABLE HENRY ROLLINS

By Henry Rollins
Villard/Random House
320 pages, \$19.95

This anthology, which is culled from 12 books published by Rollins' company, 2-13-61, is an excellent starting point for anyone curious about the artist's fiery and brutally honest writing. The compilation, available next month, is appropriate since Rollins has a mountain of material and a new-found following that makes his works worthy of a retrospective.

Rollins is an indie rock icon of creativity, discipline, and fitness (he's developed into a mountain of muscle); is the front man for Rollins Band (the metal/punk/rock group he established in '87); and broke serious ground with Black Flag, but this book lets readers discover his wealth of other talents. That is, if they can stomach Rollins' reflections on violence and misery.

Often, Rollins delves into the grotesque and lonely realities of the human experience through a gritty, poetic take. And usually, his fistfuls of pain and frustration are right in your face.

Some of the pieces from the books "See A Grown Man *Cry*" and "Now Watch Him Die" relate his sadness and anger over the 1991 shooting death of his friend Joe Cole.

Also included are three short stories, as well as selections from "Get In The Van: On The Road With Black Flag," which won Rollins a Grammy for the audio-book.

In several pieces, Rollins explores the theme of living on a treadmill, and in "Black Coffee

Blues" he writes, "Another day to wait until the shift started again. Any time away from the job was just the space in its big teeth—little gaps in which you were allowed to breathe, lie to yourself, and make yourself think that you were alive."

Rollins can also be socially astute in a darkly comic way. In "Pissing In The Gene Pool" he discusses a vacation package allowing people to fly over battles sites and drop bombs on villagers. "The vacationers come home with pictures and souvenirs. Some pose with charred dismembered bodies . . . Some are wearing strings of ears around their necks."

Other portions of "The Portable Henry Rollins" present the author's feelings about the music scene. From the book "Art To Choke Hearts" he writes, "Some music might be alternative for a

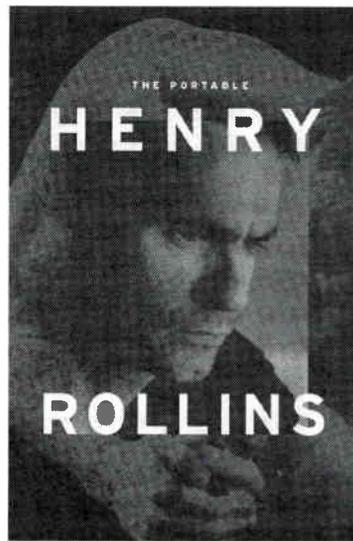
while, but if it is any good, it gets sucked into the big scene, and then that's when they get their pants pulled down in front of everybody. There's nothing like a little success to dissolve anything good about a band that had little to start with." But in the same story, his thoughts turn violent: "What shitty bands. What a poor excuse for music . . . I cannot count all the times that I wanted to take a flamethrower and fire it into the crowd . . . The only thing I liked the whole night besides all the people leaving was the pigs' guns. I like their clubs too. It would have been great to have rammed one of them down their throats."

And readers might gasp even more when he describes, from "Get In The Van," a show Black Flag played in Osanbrück, Germany. Rollins writes, "Richard Hell played here tonight and let us and the Minuteman open up. We went off. I got all cut up. I bit a skinhead in the mouth and he started to bleed real bad."

Early-'80s hardcore bands like Black Flag, Minor Threat, and Bad Brains were unique in the way they unleashed brutally honest feelings about the inner self battling its way through a difficult society. And the writings in "The Portable Henry Rollins" certainly carry that hardcore sentiment.

And, like with many artists, catharsis seems to have been a major objective for Rollins, the writer. He makes this clear in the brief introduction to "See A Grown Man *Cry*" by stating, "The writing was the stitching that kept me from exploding."

JEFFREY L. PERLAH



MIDEM

& Music Licensing

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

The U.K.: Dance, Jazz, Reissues & The Singing Fireman

BY NIGEL HUNTER

LONDON—For music companies in the U.K., MIDEM in Cannes continues to provide an ideal marketplace and showcase for the smaller, independent companies and a useful rendezvous where the British members of multinational conglomerates can discuss strategy and promotion on the coming year's release schedule with colleagues from around the world.

The major labels are rarely found licensing master recordings at MIDEM. Their lines of repertoire, planning and delivery are in place and function throughout the year. Similarly, many of the smaller independent companies have existing affiliations in other countries with whom they exchange product and ideas on an ongoing basis year-round and confirm and consolidate deals made before the event.

For them, MIDEM is a valuable opportunity to meet with their associates in one location and avoid the expense and time of traveling to the individual countries. But, of course, everybody is watching and listening for that something unexpected and special that might just come through the Palais des Festivals door.

WESTSIDE CONNECTIONS

MIDEM is a first-class launching pad for new product lines, and Music Collection International (MCI) is presenting its new Westside label. MCI specializes in mid- and low-price reissues, and its flagship label, Music Club, with 350 titles released, recently made its debut in North America. Other labels in the group are MCI Presents, devoted to soundtrack recordings; MCI Music; Gallery; Emporio; Reflection, which releases music for relaxation and meditation; and Harmless, MCI's dance label.

"Westside is our new midprice line,"



MCI's Peter Stack



KRL's Gus McDonald

explains MCI managing director Peter Stack. "It is being run by Bob Fisher, who previously headed Sequel Records, and there is an initial release of 24 titles, with a further 100 to follow during 1998. The repertoire is R&B, soul and classic pop, and the releases will include repertoire from the Ace Records of Mississippi catalog by names like Frankie Ford and Jimmy Clanton."

The initial batch has two three-CD sets featuring the Move and Procol Harum. The latter marks the 30th anniversary of the band's debut and includes the first stereo version of "A Whiter Shade Of Pale."

KRL, formerly known as Klub Records, is also launching a new label, OKJazz, at MIDEM this year with an album by Almanac entitled "Jazzers And Groovers."

KRL, based in Glasgow, Scotland, is primarily known as a specialist in Celtic music, both Scottish and Irish, on its Lochshore label. It has two other lines in Elm, which releases easy-listening and country music, and Monarch, a pipe-music outlet.

"Jazz is a new market for us," concedes KRL MD Gus McDonald, "but the time seems right, and we have some good product from Almanac, jazz fusion band Keltz and others."

KRL is looking to license OKJazz in foreign territories and also to extend its Celtic music distribution. It sells product in the Benelux countries, Germany, France, Scandinavia and Japan. McDonald wants to strengthen and increase its reach in countries like Canada, Australia, New Zealand and the U.S., where Celtic interest and influence are strong. He's also hopeful of stimulating international interest in Craobh Rua, KRL's new Irish band. Although seldom nearing the charts, Celtic repertoire is a steady seller and

Continued on page 62

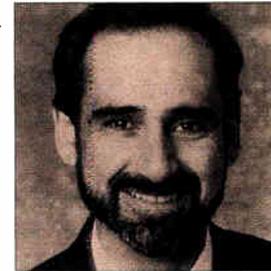
The U.S.: A Melting Pot Of Music And Motives

BY STEVE TRAIMAN

MIDEM '98 will attract the largest-ever contingent of U.S. participants and companies to its Jan. 18-28 showcase in Cannes, based on December registration figures, according to Bill Craig, American representative the past seven years. Last year's prior record saw 1,179 U.S. participants from 635 companies.

This is due, in part, to the 50th-anniversary celebration concert by, and for, Atlantic Records, on Tuesday (20), and the honoring of label co-founder Ahmet Ertegun as the Man Of The Year for the international music industry at a Monday (19) dinner and gala.

One of the largest groups of U.S. acts also will appear in showcases and con-



Warner/Chappell's Les Bider

certs during MIDEM, spokesperson Jane Gorton confirms as the MIDEM secretariat. These include headliners Bebe Winans, Chris Stills and Sugar Ray in the "50 Years of Atlantic" concert; RMM's Fania All Stars on the opening-night bill; Hall & Oates, the Bacon Brothers and Ebony Tay in a U.S.A. showcase; DJ Funky Claude and an Atlantic Soul Machine lineup; Born Jamericans in a Caribbean Fever showcase; Green Velvet in an Omnisonius concert; George Clinton; and Kevin Welch in an Acoustic Riviera program.

A sampling of comments from indie and major labels and independent

Continued on page 62

It's All Rights Now: Negotiating The Licensing Maze

BY DON JEFFREY

As in years past, many MIDEM '98 attendees will be on the lookout for licensing deals. They will be trying to either obtain the rights to popular tracks for new compilation albums or to license copyrights they own or represent to those who want to make those kinds of recordings. Either way, it's big business—and it has its share of traps and pitfalls.

Most major record companies have restructured their catalog operations in recent years to reflect the growing demand for reissued product, whether it's used by small compilation labels, the major labels themselves, consumer-goods companies and retail chains for special promotional packages, or by the producers of films and television programs.

Tom Bonetti, founder and chief executive of Celebrity Licensing, which represents many owners of master recordings, including material by the Everly Bros. and Ray Stevens,

Continued on page 62



BJ Thomas:
"Gump" windfall

MIDEM '98

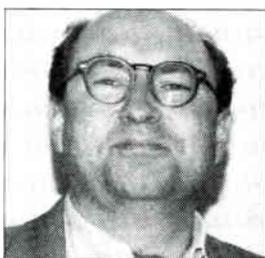
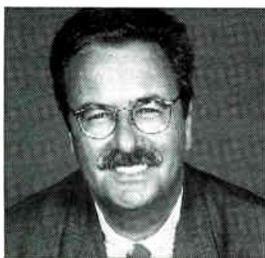
Europe

Germany: Music-makers, Politicos & 2,000 Liters Of Becks

BY WOLFGANG SPAHR

HAMBURG—In one of the more beloved traditions at MIDEM, the chilled beer will be flowing during "German hour" from 5 to 6 p.m. every day at the joint German stand at the Palais de Festival in Cannes, where more than 200 German companies will be represented this year. Some 2,000 liters of Becks will be trucked in for the event.

With more than 2,500 industry visitors from Germany expected, MIDEM will once again be the most important place for doing international business for the world's third-largest record market. The German federal government considers MIDEM to be so worthwhile that it will be contributing a six-digit sum of money to fund the largest joint German stand ever seen at MIDEM.



From left: PolyGram's Wolf-D. Gramatke, edel's Michael Haentjes, Warner's Gerd Gebhardt

A total of 80 publishers and independent companies will be joining forces at the stand. "If you want to feel the pulse of the international music market, then you must go to MIDEM in Cannes," says Dr. Heinz Stroh, legal officer of the German Music Publishers Association and a

spokesman for the German stand. Monday, Jan. 19, has been declared "German Day" by organizers, together with the Federal Association of the Phonographic Industry, Germany's IFPI group; the German Phonographic Academy; GEMA; and the German Association of

Music Publishers. Here, politicians as well as the German ambassador and the consular-general will be making sure that the German music market takes center stage and attracts international interest.

SMACK MY RIGHTS UP

MIDEM is well worth the effort for the smaller German record companies. Franz Koch, managing director of Koch International, notes that he licensed the rights to the Prodigy for Canada and Poland at last year's MIDEM and went on to enjoy enormous success with the act in both countries. Because of Koch's orientation as an international all-in-one partner, it is becoming increasingly attractive for

small or medium-sized labels to license master recordings to the company at MIDEM.

Reinhard Piel of Zyx is equally enthusiastic about MIDEM. He says that, as an independent producer and label, Zyx has particular success at MIDEM. The company is also projecting a sharp increase in foreign business.

Intercord marketing and A&R director Mike Heisel is looking forward to meeting international partners at MIDEM. After all, his company has had great success licensing such acts as E-Rotic in Japan, Scandinavia and East Europe, and Fool's Garden in Asia Pacific markets, Italy and Spain, a fact that he credits to talks held at MIDEM.

According to Dr. Peter Hanser-Strecker, managing director of Schott International in Mainz, which represents such labels as Intuition and Wergo, as well as numerous sub-labels, his company has gained new impetus from MIDEM. Focusing on new music, jazz and world music, Schott International is able to gauge international reaction in Cannes.

Wolf-D. Gramatke, chairman of the German IFPI group and president of PolyGram Germany, welcomes the involvement of many companies in the joint German stand, saying that German productions abroad and international productions discovered at MIDEM can help to generate new impetus for the stagnant German record market.

Michael Haentjes, owner and managing director of edel, is visiting MIDEM to find new markets for his internationally successful acts Scooter, Brooklyn Bounce and Blumchen. Haentjes, who has been booking a large stand at MIDEM for years, says, "I would normally never be able to cope with all the meetings that I have here within the space of a few days—not even with the fastest aircraft."

GLOBAL DIALOGUE

With its presence at MIDEM, GEMA is underscoring the importance that it attaches to intensifying European and global dialogue on the role played by music—particularly the status of copyright holders, explains GEMA spokesman Dr. Hans-Herwig Geyer.

According to Peter Ende, managing director of EMI Publishing, his company's activities in 1998 will concentrate on talks with other Continental European countries, Eastern Europe, South East Asia and South America, in addition to meeting with the representatives of Anglo-American music companies.

Continued on page 66

Japan: Fewer People, Less Money, Better Priorities

BY STEVE McCLURE

TOKYO—Against the backdrop of a flat, increasingly unpredictable domestic market, many Japanese MIDEM participants are heading to the annual confab with less money to throw around, fewer people in their delegations and a more definite idea of what their priorities are.

One of MIDEM's biggest Japanese backers, independent dance/pop label Avex, has decided not to hold a showcase concert for its acts this year. Instead, says Avex chairman Tom Yoda, the company will concentrate on what he calls its "booth business"—making new contacts and renewing old acquaintances.

"We've always been very aggressive [in promoting our] artists at MIDEM, but sometimes we like to concentrate more on the business in the booth," Yoda says. "There's no particular reason why."

In past years, Avex has gone to MIDEM primarily to look for material to license for Japan, but this year the emphasis will be on licensing music from Avex's burgeoning roster of acts to other territories.

"We have lots of artists we'd like to promote," Yoda says, citing American R&B vocalist Adeva, who's signed to Avex for the world, and British surf-music band Root Joose, which is signed to the

Tokyo-based label for Europe and the Far East. Avex will be sending about 40 people to this year's MIDEM, down a bit from last year but still the biggest delegation from any one Japanese company.

ACCESS AND INTERACTION

As always, Japan's main standard-bearer at MIDEM will be the Music Publishers Association Of Japan. The theme of the MPAJ's



Nichion's Mamoru Murakami



Avex's Tom Yoda

booth, co-sponsored by the Recording Industry Association Of Japan and the Japanese Society for Rights of Authors, Composers and Publishers, is "Access Japan—Music Interaction."

Yoichi Kudo, the MPAJ's vice secretary general, laughs self-deprecatingly when asked whether the MPAJ has anything special lined up for this year's MIDEM. "There won't be much of a change from past years," he chuckles. The

association will once again be giving out CDs featuring Japanese songs that MPAJ members hope to promote outside Japan.

When MIDEM Asia started in 1995, there was concern that many Japanese MIDEM-goers would abandon the Cannes confab for the Asian gathering closer to home. But Japanese companies and trade groups sending people to France this year say the two annual gatherings complement each other.

For example, leading Japanese label Victor Entertainment won't try to push any of its domestic repertoire at Cannes this year, saving such efforts for MIDEM Asia in the spring.

Aya Ohi, of Victor's international operations department, says that the label's priority at the Jan. 18-22 conference will be to look for what she describes as "very radio-friendly mainstream pop with a little twist. We've always worked in the rock genre, and we'll continue to do that [because] we're good at it. Other than that, we're looking for more general market-oriented things that we will be able to market toward the bigger mass of peo-

ple." Expect Victor, like many other Japanese MIDEM attendees, to be on the lookout for European pop acts that will help the label build on its recent success in promoting Matt Bianco and Swedish dance/pop act Solid Base in Japan.

Mamoru Murakami, president of leading music publisher Nichion, Inc., says that for him MIDEM means a chance to keep in touch with the international music community. "The main objective of MIDEM is to say hello to the many, many people with whom we have a relationship and to discuss the future, especially new technology," Murakami says.

One topic on which Murakami wants to compare notes is the music-library business. "We'd like to expand our library business a little bit," he says. "I would like to talk with clients about how to deal with it in the future."

Asked whether Nichion will be looking for music to add to its library, Murakami says, "If there is a very good catalog which we have never dealt with, then I'd like to see the people and check the material. It all depends on the quality of the music, and whether the type of music is suited for the Japanese market or not." Music that's "too American or European" doesn't suit Japanese tastes, Murakami says. ■

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THE U.S.

Continued from page 62

soundtrack. Through Dave Marks, we also got representation for Epataph Records' publishing cata-

log throughout Europe. At MIDEM '98, we'll be joined by Kim Frankiewicz, just hired as VP of international, and Ivan Alvarez, new VP of Latin music. We now have 14 offices in all the major ter-

ritories and will be discussing others to focus on for new offices."

Mary Jo Mennella, VP and GM of Fox Music Publishing and current president of the Assn. of Independent Music Publishers (AIMP), will be introducing executive VP Robert Kraft, attending his first MIDEM, to most of the Fox European representatives. "We're always promoting new product that is entering the global marketplace," she says, "with a focus on the new 'Titanic' and 'Anastasia' soundtracks we're about to release overseas."

For peer music, COO Kathy Spanberger sees MIDEM as the one meeting that attracts most international companies, and she will be meeting with her directors from Europe and Australia. A priority topic is the publisher's new wholly owned offices in Taiwan, Singapore and Hong Kong, and she'll also be attending MIDEM



Fully Loaded's Ernie Singleton

Asia in Indonesia. There are always surprises from new contacts at MIDEM, she notes: "Last year, we starting talking with top Nashville writer Harlan Howard and completed a very important signing with him last fall."

OPTIONS FOR LATINIS

On the label side, Ralph Mercado, CEO of RMM Records & Video Corp., is one of the few Latin music companies that will be at MIDEM in Cannes. He says that, while the first two MIDEM Latin America events were great for RMM, "Cannes offers different options for us. Most of our licensee stuff is already repped in all key territories, and we'll be looking to pick up new product. Last year, we did a Latin Jazz showcase with Tito Puente, Michele Camilo and Giovanni that produced a lot of interest in the genre."

Ernie Singleton, a 22-year industry veteran and former MCA Records Black Music division president, now heads Fully Loaded Records, a division of Cybersonic Records. He finds MIDEM extremely important to his company and will be bringing along Virgil Roberts, business affairs VP, and CFO/ GM Harold Lewis. "We'll be looking to make deals in those territories where our rap and R&B acts can make an impact," he says. "We'll be shopping Benito, Angelik, rappers Ghetto Mafia and Big Reg, as well as Wataz, a new group of manager/producer Chris Stokes."

Al Evers, founder of A Train Management in Oakland, Calif., has repped a number of indie labels and publishers for more than 10 years. At this MIDEM, he's fronting Real Music, Triloka, Sugo, Shanachie, Silver Wave, Canyon and two new clients, Bonneville Worldwide Entertainment (BWE), home of the Mormon Tabernacle Choir, and Six Degrees, Island Records' new label for multicultural artists, with its first release,

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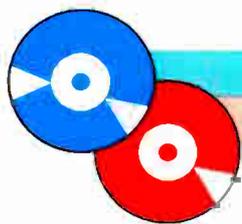
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MIDEM '98 Europe '98

GERMANY

Continued from page 60

The main areas of interest will be dance music, new media, repertoire exploitation, music trends and joint activities with the collection societies, as well as BIEM/IFPI contracts alongside general negotiations and signings.

Hartwig Masuch, managing director of BMG UFA Publishing in Munich, says that at MIDEM it is possible to gain an idea of new deals within a short space of time and also see which music trends have global potential. He adds that Germany has become one of the world's most important sources of repertoire, a development in which BMG UFA's artist roster has played a key role. Masuch mentions local signings such as Bellini, DJ Company, Members Of Mayday, RMB, Ultra, Nate, B'T, Rammstein and Le Click.

PUBLISHING MEETS PRODUCTION

Publisher Dr. Rolf Budde from Berlin has very high expectations of MIDEM as his company has contracts with different publishers all over the world. Budde plans to offer his own material in 1998, as the success of dance music in Germany has opened up other countries' ears for this repertoire. In light of collaborations with various German production companies such as Shift Music (Ronald Bahr), Cross Over (Gerhard Kampfe), Beats & Friends (Renato Schumacher) and Cap Sounds (Manfred Holz), Budde is anxious to boost international acceptance of German products and is committed to breaking them in other countries.

Gerd Gebhardt, chairman of the German Phonographic Academy and president of Warner Central

Europe, lauds MIDEM as an important platform for presenting German productions. He says that, like PopKomm, MIDEM can also help to additionally boost global interest in German national products.

Describing the importance that he attaches to MIDEM, Michael Karnstedt, European head of peer, the world's largest independent music publisher, calls the fair a must for the entire music industry, commenting that "MIDEM is a market-maker." According to Karnstedt, publishers' survival increasingly hinges on their ability to offer and buy master rights to substantially increase earnings for authors, producers and artists. The foreign success of German productions such as Blumchen, which is unfortunately not as frequent as it should be, can be improved by intensifying activities at MIDEM, he says. ■

THE U.S.

Continued from page 64

"Festival Of Light."

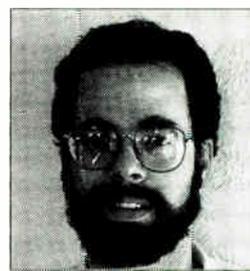
CZECH-UP ON THE BLUES

For Alligator Records, director of international Bob DePugh made a trio of key European contacts at the last MIDEM to release the label catalog: Polton Music in Poland, Classic Music in the Czech Republic and Statera Records in Slovenia. "We've moved more than 10,000 units among these three and existing distributors Karsay Music in Hungary and Purple Legion in Russia," DePugh notes.

At this MIDEM, he wants to focus on getting more product into the stores.

Peter Pasternak, senior director of international sales and marketing for Rhino Records, notes, "Because we're still a quasi-independent company [50% owned by Atlantic], we still have a lot of involvement with indie companies who all participate at MIDEM." Last year, his priority was the new Kid Rhino/WB Kids Music venture, and he finalized a deal for Mexico with Tycoon Enterprises "that will also help us with Spanish-language releases that we can then distribute in the U.S." Several other deals are pending, with the Total Record Co., in the U.K. and Shock Records in Australia. He expects to see both at Cannes.

Brazil was the priority at last MIDEM for John Teller, international director for Rykodisc Inc., and he reports a lot of success. "I was asked to lecture at the CD Expo in Rio this past July," he says, "and signed a distribution deal with Spiro and licensing arrange-



A-Train's Al Evers



Rhino's Peter Pasternak

ments with Eldorado and Paradox; and we have deals pending with three other companies."

PUBBERIES' PRIORITIES

Evan Medow, president of Windswept Pacific Entertainment Co., uses MIDEM to stay in touch with a dozen or so key affiliates. "Last year, the U.K. office made some contacts that paid off well, including a deal for Joni Mitchell's U.K. publishing rights," he recalls. "I don't generally see MIDEM as a place to acquire things but more as a place to meet people and maintain contacts."

September Music president Stanley Mills, a 30-year music-industry veteran, has been going to MIDEM for more than two decades. "We've had great success in picking up songs for publishing in the U.S.," he notes, pointing to "The Chicken Dance" he picked up in 1972. "It saved my butt the last few years," he says, "when the party-dance craze hit and Burger King picked it up for Spanish TV and radio."

Arc Music Group will not be attending MIDEM in France, notes VP and GM Bernadette Gorman. "All our deals are set in Europe; we went to MIDEM Latin America in September and plan to attend MIDEM Asia in May," she notes. "At last year's Cannes event, we unexpectedly made a sub-publishing deal with Media Men for Israel, after an introduction by Linda Komorsky. We also negotiated three-year sub-publishing renewal agreements with Ricordi for Italy and Clipper's for Spain, so we'll continue to take advantage of the MIDEM organization." ■

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LICENSING MAZE

Continued from page 59

says that newcomers to the licensing game should, above all, know who they're doing business with. He points out that there are many shady operators ready to release or license albums containing tracks they don't have the rights to. And when that happens, the artists don't get paid for their work and the labels don't get paid for their investment.

There are many details to pay attention to when entering the licensing game. Executives at vari-

There is no set financial arrangement when it comes to licensing. The owners of sound recordings will generally get whatever the market bears.

ous companies, speaking on and off the record, discussed with Billboard the ins and outs of the business.

ASSEMBLING A PACKAGE

When a label like Rhino Records, a retailer like Victoria's Secret or a marketer of consumer goods like Calvin Klein decides to put together a compilation album, it usually begins with a concept—an idea—of what that recording will be. It could be as simple as a Patsy Cline greatest-hits package or as offbeat

as songs heard on fashion runways. A suggested track list is assembled. Then comes the hard part: finding out who owns the rights to those songs—both the sound-recording and the song-publishing rights—and trying to reach deals with those owners.

Steve Bunyan, head of special projects for Music Club, a U.K.-based compilation and reissue label that plans to release 500 budget-priced albums in the U.S. in 1998, says it would be great if there existed a book that listed all the recorded songs and their copyright owners, but there's no such publication. So he relies on sources within the industry, meetings at conventions like MIDEM, middlemen like Celebrity Licensing and even visits to record stores to check out the track listings on albums already on the market.

Sometimes, he will go to a major label that owns thousands of copyrights, describe the project it is putting together and obtain from the major a list of suggested appropriate tracks that would be available for licensing. Some independent companies go to majors and ask them to put together (for a fee) finished albums—packaging, artwork, rights and all—that will go into the market under the name of the indie.

ADVANCING ROYALTY RATES

There is no set financial arrangement when it comes to licensing. The owners of sound recordings will generally get whatever the market bears. What happens in most cases, though, is that the

Continued on page 68



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THIEVES MISAPPROPRIATE TENS OF MILLIONS OF DOLLARS FROM RIGHT-USERS UNDER THE GUISE OF "ALTERED" OR FABRICATED "CHAIN OF TITLE" AND OTHER FRAUDULENT SCHEMES!

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"LIVE RECORDINGS" ARE FREQUENTLY UNAUTHORIZED "BOOTLEGS" THAT ARE MADE WITHOUT THE PERMISSION OR KNOWLEDGE OF THE PERFORMERS (OR THE RECORD LABEL TO WHICH THE PERFORMERS ARE EXCLUSIVELY SIGNED). IN SOME CASES, FAKE "CROWD NOISES" AND "APPLAUSE" ARE ADDED TO STUDIO RECORDINGS WHICH ARE THEN PALMED OFF AS "LIVE RECORDINGS"!

INVESTIGATE YOUR SOURCES

Since 1978, Celebrity Licensing has acted as licensing agency for original hit recordings from the 1950's-1960's-1970's era. We routinely negotiate licenses on behalf of over 60 client rights-holders with all major motion picture and television studios, advertising agencies; every major label's special markets division, every major mail order customer, and dozens of independent manufacturers (the ones that account and pay royalties and abide by the contract limitations/restrictions).

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LICENSING MAZE

Continued from page 67

compilation label will pay an advance on recording royalties based on an estimated amount of sales for, say, a six-month period. The royalties range, depending on the work—on average they come out to be from 80 cents to \$1.25 a record. So, a reissue label might say to the rightholders that it will pay an advance of \$1 on anticipated six-month sales of 5,000 units, or \$5,000. When that unit-sales figure is surpassed, the label will pay additional royalties, either at the \$1 rate or some higher figure (It could go up to, for example, \$1.20 after 10,000 units are sold.)

The label or marketer also has to pay publishing royalties to the owners of the songs. In the U.S., the standard rate is about 7 cents a track. But labels will often seek a reduced rate of 75% (of 7 cents) when the recording is to be budget-priced. In the latter case, the rights owner may demand an advance.

LENGTH OF THE DEAL

Other elements of the licensing contract are the length of the deal, whether it is exclusive or not, the packaging and the territories in which the recordings will be sold. Most of these contracts are for three, five or seven years. The

It is a fact of the business that compilation albums often show up in record shops of countries where they are not licensed to appear.

licensee obviously seeks the longest arrangement, while the licensor looks for the shortest. Once the agreement expires, the compilation label must engage in renegotiations—sometimes at a higher royalty rate—in order to keep the title in its catalog. So, for busy reissue labels like Music Club and Rhino and Razor & Tie, this kind of activity is going on all the time.

The packaging part of the contract stipulates that the label will release an album selling at a certain price point containing a set number of tracks and including specific graphics and photographs, in defined territories.

Territory is a major part of these deals. Few rights holders are eager to grant worldwide licenses for their recordings. Music Club, for example, has rights to sell compilations in North America only. It is a fact of the business that compilation albums often show up in record shops of countries where they are not licensed to appear. But that is usually not the fault of the reissuing label, which will sell to a variety of accounts, some of which may—without permission—ship those recordings to its subsidiaries or customers in Europe or Asia.

There are other dangers in the

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compilation market worldwide. Many unscrupulous operators have released recordings into the Asian and European markets for which they have not obtained the rights. Sometimes phony contracts are presented, or a label will issue a recording that is a bootleg or that sounds like the original but is actually by an imposter.

In addition, the royalty structure can be quite different in various countries. Compilation imprints may pay a royalty for all the publishing rights on an album of 8% of the wholesale price, which can be as low as \$1. That means each writer or publisher may receive less than a penny per record. That's why many of these albums are found in record stores at the seemingly unprofitable price of (the equivalent of) \$1.50.

Other fees that legitimate licensees must pay out are for the mastering process and the artwork.

CLEAN-UP COSTS

Usually, the masters are in fairly good condition and little work is needed to get them album-ready. But there are often problems when dealing with old material, say, from the 1940s or 1950s. The engineer in the studio may say that significant work is needed to clean up the master. Reissue labels point out that their reputation is at stake if they release albums with poor-quality tracks that will garner negative reviews or dissatisfied customers. Studio fees can range from \$300 to \$2,000, depending on the master.

As for artwork, the most important thing is the photograph of the artist. Fees for the use of archival

photos can range wildly—so much so that reissue label executives did not want to quote the prices they pay for fear of inflating the market. When there is a generally accepted "best photo" of an artist or band, the price will reflect that.

RICH CANDY AND RAINDROPS

But, despite all the high fees and the hard work in nailing down the rightsholders, the licensing market is booming and becoming a greater contributor to overall album sales and to the bottom lines of record companies.

One especially fast-growing area in licensing is synchronization rights to movies and TV. Celebrity's Bonetti points out that, while 10 years ago this was a small part of the business, it is now the "majority."

To give an example of how lucrative this market can be, Bonetti says that when the producers of "Forrest Gump" were looking for titles for the soundtrack, they consulted with him. They wanted the Sammy Davis Jr. hit "Candy Man," but the copyright owner had licensed the track to Mars Candy. So Bonetti had to do what he calls his "Plan B substitutions." He suggested the B.J. Thomas hit "Raindrops Keep Falling On My Head"; the idea was accepted, and the track racked up more than \$400,000 in royalties from its appearance in that movie.

One matter on which all participants in the business seem to agree: MIDEM is probably the best convention for the work of ferreting out and making deals for recording rights. ■

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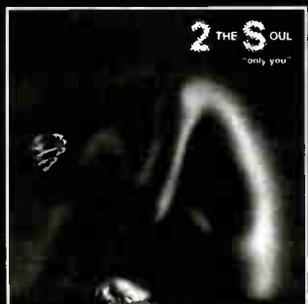
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TENTH ANNIVERSARY

*The universe has a cosmic breath.
Its name is WIND.*

*- Zhuang Tze, Chinese Philosopher
(Taoist) 369-286 B.C.*

HONORS & AWARDS

Many WIND RECORDS albums have been singled out for their excellence; Deep Forest selected "A Recitative for Describing Loneliness" from *The Songs of the Yami Tribe* to be excerpted for their platinum album, *Boheme*. Other honors include:

A Mongolian Tale-Winner, Best Artistic contribution for Music Award, Montreal World Film Festival
Polyphonic Music of the Amis Tribe-Best Album, Tri-Pod Award

The Songs of the Paiwan Tribe-Best Album, Tri-Pod Award
Tibetan Song-and-Dance Music-Best Album, Tri-Pod Award
The Songs of the Bunun Tribe-Best Producer, 4th Records Critic Award; Best Recommended Record, Tri-Pod Award
The Songs of the Atayal Tribe-Best Recommended Record, Tri-Pod Award

Chinese Lullabies-Finalist, Children's Music, NAIRD Awards

PRESERVATION

Many musical historians and ethnomusicologists - including Grammy Award winning engineer Kavichandran Alexander - have recorded traditional music for WIND RECORDS to help preserve these treasured, timeless styles before they disappear in the current flood of modern pop and Western musical recordings. It is WIND RECORDS' goal to build an extensive music library of traditional Taiwanese and Chinese ethnic music by the year 2000.

SALES

Of the annual sales of WIND RECORDS, 70% sales volume is from Chinese societies, including Taiwan, Hong Kong, and China; 30% is from the international marketplace including Japan, Germany, United States, France, Brazil, Italy, Israel, Singapore and Malaysia. Both in Taiwan and in the international market, WIND RECORDS' music appeals to demographics similar to that of Western classical music; however, its contemporary ambient repertoire also attracts a much younger demographic, many of whom are not Chinese.

CUSTOMERS

All around the world, buyers are discovering a moment of peace and tranquility in their hectic lives by enjoying WIND RECORDS' music, especially through listening to the Chinese health music series which is composed based on thousand year old medical theories. Used in healing centers, hospitals and clinics around the world, these excellent recordings are often described as particularly soothing, relaxing, calming, melodic, and even spiritual, by both practitioners and listeners who desire relief from daily stress.

EXPORT

Bridging the international market, WIND RECORDS' traditional Chinese instrumental music, Chinese health music, Chinese new age music, Chinese religious (Buddhist and Taoist) music, ethnic music, and Wind's contemporary collections are sold in over a dozen territories including Japan, Germany, United States, France, Brazil, Italy, Canada, Israel, Singapore, Malaysia, Hong Kong & China. The current surge of global interest in earth energies and alternative healing bodes well for WIND RECORDS' multi-disc sets including *Chinese Feng Shui Music*, *Tai Chi Way Regimen Music*, *Yi-Ching Music for Health*, and *Music For Beauty*.

IMPORT

Bringing the best music to Taiwan, China, Hong Kong, and the Southeast Asian marketplace, WIND RECORDS licenses and imports many fine titles from internationally respected labels including SOAR Corporation (U.S.A.), Sattva Music (Germany), Schneeloewe Music (Germany), Windpferd Music (Germany), Blue Flame Records (Germany), King Records (Japan), Marshmallow Records (Canada), DA Music (Germany), Amiata Records (Italy), and Grappa Musikkforlag (Norway).

CULTURE

The recordings published by Wind Records all have a connection with a segment of Chinese culture such as philosophy, medical theories, martial arts, tea drinking, flower arranging, and ethnicity. For example, the purpose of creating the Chinese health music series explains how Wind Records' music can positively benefit listener's lives in modern society. Included in this repertoire is the therapeutic music of *The Yellow Emperor's Classic of Internal Medicine* performed by the Shanghai Film Symphony Orchestra; written between the third and first centuries B.C., this timeless treatise provided the foundation of the practice of all healing arts in China for over two thousand years.

HISTORY

WIND RECORDS was founded in 1988 by Chin-Tsung (Ken) Yang and a group of Chinese culture and music devotees; in the last ten years, they have published over 300 recordings. From its humble beginnings, WIND RECORDS has grown to a worldwide staff of over 50 people and 8 departments; privately owned, the corporation is dedicated to interpreting Chinese philosophy and culture through music. WIND RECORDS' mission is to produce and preserve the best of Chinese music & seek out new talent in a variety of contemporary musical styles.



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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Swedish Biz Decries Racist Music Major Labels Distance Themselves From Genre

■ BY KAI R. LOFTHUS

OSLO—Sweden has become a front line in the battle against racism in music following an incident that has rekindled the country's reputation as fertile ground for right-wing bands and their sympathizers.

A month after the traditional neo-Nazi Kristall Nacht gathering at Sergels Torg in central Stockholm, 314 young people were arrested in a huge police raid of a concert Jan. 4 in Brottbj outside Stockholm (Billboard Bulletin, Jan. 6).

The show featured two bands: Sweden's Vit Aggression (White Aggression) and American group Max Resist. Twenty-one people of various nationalities were charged in the wake of the police raid with discrimination against minority groups and with giving Nazi salutes, a crime under Swedish law.

The incident has put Sweden back in the spotlight for anti-racism campaigners. The country has long had an underground movement that has made it a power base for so-called "white power music," "viking rock," or "Aryan music," although the majority of the

shown their willingness to get tough in this area, with one man given a one-month prison sentence by a court in the city of Orebro last year for distributing a CD with neo-Nazi material.

Erika Hemke, spokeswoman for Sweden's Office of the Chancellor of Justice, says that six people are awaiting trial in Stockholm's Svea Hovratt court following a 1996 concert outside the town of Uppsala, where copies of six CDs and one video were confiscated. The CDs are German band Lamdsers' "Republic Strolche," the U.S.-produced "Segregationists Only Vol. 2," Project Tribute To Ian Stewart And The Glory Of Screwdriver's "The Flame Never Dies," Open Season's "Frontline Fighters," "Blood And Honour Vol. 2," and Final Solution's "White Revolution." The video seized is titled "Kriegsberichter Videomagazin Vol. 1" (War Correspondent Video Magazine).

Nordland, which organized the Jan. 4 Brottbj concert, also operates a record company called 88 Musik. Both Vit Aggression and the French band Bifrost are signed to the label.

The recent publicity for Sweden's underground extremist music sector is causing embarrassment for the country's mainstream record industry. All Swedish record company executives contacted by Billboard are eager to distance themselves, both personally and professionally, from the practices of the underground labels, adding that such products would never appear at their companies.

Sony Music Sweden managing director Steen af Klinteberg says, "It's disappointing that Sweden has been so open to this music genre, which has been able to establish itself to this extent. This is incompatible with Swedish democracy."

BMG Sweden managing director Hasse Breitholtz adds, "All people should have a right to free expression. I have nothing against [Nazism] being discussed in public, because I trust that most people are intelligent enough to understand what harm Nazis have done. However, I think it's uncomfortable to see the existence of these labels."

PolyGram Sweden managing director Thomas Hedstrom says, "Even though all types of music should be played, I don't believe that music with unethical and immoral values should be played in public or on the radio. That not only concerns Nazism, but also the glorification of heroin and homicide. It's unpleasant that extreme political movements are exploiting music this way."

EMI Svenska managing director Rolf Nygren characterizes the phenomenon as "sad."

Nygren also argues that neo-Nazis are receiving too much attention: "I'm not saying that media shouldn't focus on this, but the more noise [the extremists] make, the more media attention they get, and that's exactly what they want."

Warner Music Sweden managing director Sanji Tandan adds, "As an industry we haven't looked so much into this problem. I believe this is an issue for the next [labels' body] GLF meeting in January, in order for us to look at ways to react to this. There is nothing that the authorities can do about this, which makes it an industry issue."

Universal Music Sweden managing director Gert Holmfred comments, "Neo-Nazi views have nothing to do with freedom of expression. We have to go actively against people who bring out such erroneous messages. We have

(Continued on page 73)



Mercurial Metal. Mercury Records U.K. has presented Sir Elton John with a series of awards marking 33 million worldwide sales of "Candle In The Wind 1997," a triple-platinum disc for 900,000 U.K. sales of the "Love Songs" album, and a platinum disc for 300,000 U.K. sales of "The Big Picture." Pictured, from left, are Mercury U.K. director of promotion Martin Nelson, PolyGram continental Europe president Rick Dobbis, Mercury U.K. marketing director Jonathan Green, John, PolyGram U.K. senior VP of international Bernadette Coyle, PolyGram U.K. chairman/CEO John Kennedy, Mercury U.K. marketing manager Matt Thomas, management representative Derek MacKillop, Mercury U.K. head of press Kas Mercer, and Mercury U.K. senior international marketing manager Sian Thomas.

French Language 'Hinders Int'l Sales'

■ BY REMI BOUTON

PARIS—If you want to sell French music outside France, it is better not to sing in French.

Export statistics that were due to be released during MIDEM Sunday (18)-Thursday (22) by the Paris-based French Music Export

Office, which coordinates the French music industry's international efforts, show the acts that do best have English lyrics or no lyrics at all.

According to the Export Office, 35 albums produced in France have sold more than 40,000 units outside the country since May 1996, and

altogether they account for a total of 9 million units sold. The report says the French genres that sell well abroad are electronic instrumental music (Era, Jean-Michel Jarre, Eric Serra), world music (Carrapicho, Khaled, Wes, Cesaria Evora), techno (Daft Punk, Laurent Garnier), and jazz (Michel Petrucciani).

The two most exported acts are Brazilian band Carrapicho, signed to BMG here, and Supertramp, the U.K. band that relaunched its career by signing to EMI France.

"The biggest sales are achieved by albums from acts who don't sing in French," comments Virgin international exploitation manager Thierry Jacquet. "But what's reassuring is that in the top three

[exported acts], there's a band, Daft Punk, which is in a genre—techno—that people considered originally as non-commercial."

Such genres as traditional *chanson* and rap, which are sung in

French, sell, but at lesser levels. In the period considered, the leading album of *chanson* is Patricia Kaas' "Dans Ma Chair," which is the seventh-best-selling export album. Other artists exemplifying traditional *chanson* in the top 20 best sellers are Nana Mouskouri and veteran Charles Aznavour, with two of his compilations.

The best rap sales are in the region of 100,000 units outside France, most notably IAM and MC Solaar, whose album "Paradisique" (Polydor) sold 90,000 copies.

The leading jazz album is by the duo Flamingo, featuring Michel Petrucciani and Stéphane Grappelli (Dreyfus Jazz),

(Continued on page 73)

'This is incompatible with Swedish democracy'

CDs in the genre sold in the country have been manufactured elsewhere in the world.

But Swedish freelance journalist Peter Karlsson, a noted expert on the genre, estimates that some 80% of neo-Nazi music in the world has a Swedish connection, either through production, manufacture, or distribution. He states that 75 records have been produced by Swedish neo-Nazi bands since 1993.

Compared with magazines and newspapers, music is the most powerful tool in recruiting new members to these extreme right-wing movements, he argues, and is reportedly generating some 10 million Swedish kronor (\$1.2 million) annually. The recordings are available through concerts and mail order and are typically priced between 90 and 120 kronor (\$11.20-\$14.94).

The music is typically a mix of punk rock and traditional Swedish music, including classical, folk, and elements of Norse mythology.

The Swedish police seized six sound recordings during the Jan. 4 raid in Brottbj. The lyrical content of the recordings is being examined, and if they are found to be racially discriminatory, the producers are likely to be prosecuted with a maximum jail term of two years if found guilty.

The Swedish courts have already

In Singapore, Springroll Will Take Pony Canyon's Place

■ BY PHILIP CHEAH

SINGAPORE—The closure of Japanese label Pony Canyon's Singapore office (Billboard, Jan. 17) comes at a time when four Singapore acts—Humpback Oak, Padres, Livonia, and Najip All—are on Singapore's leading rock radio station Perfect 10's top 20 chart.

However, the success the company



has produced here is set to be the platform for a new company, Springroll, that will handle many of Pony Canyon's former interests under Pony Canyon Singapore managing director Jimmy Wee.

Since 1990, when the office opened in Singapore, Pony Canyon has recorded more than 90 acts and released more than 50 local-artist albums and was seen as a label championing the cause of Singapore talent.

All the local acts have been transferred to Springroll Creative Entertainment Agency Pte Ltd. prior to Pony Canyon Singapore's closure, which should be effective by March. Springroll opened last year, and Wee is majority shareholder.

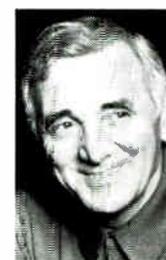
Wee says, "We actually have six albums already recorded and ready for release. But with the current uncertainty, the release dates have to be held back." It is understood that among these six Singapore albums are new recordings by Kieki, Asiabeat, Deanna Yusoff, and Sugarflies; a girl-band compilation titled "No Excuse"; and "Forever Fever," the soundtrack to a new film by Glen Goel.

In addition, a number of acts are already in the process of recording new albums, including the Oddfellows and Stored Revivals. "The recordings will carry on," says Wee. "So will the distribution. These will not be affected. In fact, two major labels are currently in discussion with Springroll concerning regional distribution."

"However, for licensed labels distributed by Pony Canyon, there is an uncertainty about who will distribute them in Singapore. But several of them, such as Shoek Records, have verbally told me that they would like to stay on with Springroll."

Wee is attending MIDEM Asia to confirm licensing of labels for Springroll.

Also uncertain is whether Pony Canyon, the minority shareholder of Springroll, will retain its share or pull out.



AZNAVOUR

Accord Reached On U.K. Database

■ BY JEFF CLARK-MEADS

LONDON—The U.K.'s labels and publishers are formally committing to producing the "world's most advanced music database" in the world's second-most important music source.

The agreement ends 10 years of mutual suspicion over the project and states publicly the two sides' intention to carry out plans first revealed by Billboard last summer (Billboard, Aug. 9).

In a statement issued Jan. 7, the labels, as represented by the British Phonographic Industry and collecting body Phonographic Performance Limited (PPL)—along with publisher and authors as represented by the Mechan-

ical Copyright Protection Society/Performing Right Society Music Alliance—say they will "join forces to develop and manage the world's most advanced music database."

A statement from the groups says the database will be an invaluable research tool, will assist in the distribution of all forms of royalties, and will help combat piracy by facilitating the easy identification of genuine rights holders.

The groups say a joint-venture company, National Discography Ltd., will be set up "to promote and service use of the database by third parties and in common areas of business."

The National Discography will be based on information already held by the Mechanical Copyright Protection Society (MCPS), and the declaration to establish the new database overcomes

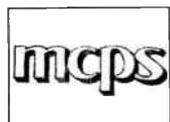
deep-seated problems.

Labels and publishers have long disputed ownership of the information in the MCPS computers. Labels argued it was theirs because they had supplied much of it; the MCPS claimed ownership on the basis that it collated, coordinated, and administered the information.

Labels were also cautious because, as one executive describes it, "we worried that if MCPS had all this information, they could use it to beat us over the head."

MCPS/Performing Right Society Music Alliance chief executive John Hutchinson says, "I am delighted that the record industry has placed their trust in us to service this joint venture."

Asked how important that element (Continued on next page)



newsline...

FRÉDÉRIC REBET, the Sony Music France executive who steered the international success of such acts as Deep Forest and Wes, is to leave his imprint, Saint George, to become a partner in Naive, the new company set up in November by former Virgin France chairman Patrick Zelnik and advertising executive Eric Tong Cuong (Billboard, Sept. 20, 1997). Rebet will serve as managing director of the company. "Frédéric is quite unconventional in this business," comments Zelnik. "I think the word 'naive' fits him quite well, because he is open to all music genres while having a fresh and innocent attitude." Rebet will continue as an A&R consultant to Saint George for 12 months.

REMI BOUTON

THE EMI GROUP AND TIM WATERSTONE have jointly approached W H Smith in an attempt to buy the Waterstone's book chain. A deal could lead to the creation of one of Europe's largest retailers of books, music video, and computer games. "Preliminary talks are under way," confirms a W H Smith spokeswoman. If successful, EMI and Waterstone are thought likely to form a new company combining Waterstone's with EMI's bookshop chain Dillons and HMV; the U.K.-based Dillons is already under the management auspices of HMV.

MARK SOLOMONS

SHANIA TWAIN'S ALBUM "Come On Over" will be released in an "international" version by Mercury as part of efforts to break the multi-platinum singer in Europe. Twain and producer/husband Robert John "Mutt" Lange have remixed several tracks on the set, which is due Feb. 16 in continental Europe and March 16 in the U.K. "We've taken out some of the sounds that Europe would find a little less palatable and made it more universal," Twain tells Billboard. She is due to start her first tour this summer in North America

and hopes to add Europe to the itinerary. "I plan on taking the tour through the course of two summers," she says. The first "international" single from the album is "You're Still The One," due Feb. 2 in mainland Europe and two weeks later in the U.K.

PAUL SEXTON

SONY INDEPENDENT NETWORK EUROPE (SINE), part of Sony Music Europe, has acquired undisclosed stakes in Brighton, England-based dance labels Skint and Loaded, Benelux indie Double T, and Hamburg-based Yo Mama. Sony says the deals allow the labels to retain creative control and existing distribution arrangements in their home territories, while extending their reach into other European markets via Sony Music and other labels within the SINE fold. Key acts affected include Skint's Fatboy Slim and Lo-Fidelity Allstars, Double T's K's Choice, and Yo Mama hip-hop act Fettes Brot.

MARK SOLOMONS

GLOBAL EXPORTS MUSIC LTD., the London-based specialist dance music exporter/distributor, has gone into voluntary liquidation with debts estimated at 320,000 pounds (\$522,000). The company was shuttered Dec. 11. Founding managing director and sole shareholder David Itkin has appointed insolvency firm Gerald Edelman; a creditors' meeting was due to take place Jan. 13 in London. Itkin blames Global's difficulties on the strength of the pound on world currency markets and a decline in the company's principal market, Japan. Formed in 1993, Global had achieved annual revenue of 4 million pounds by 1996.

MARK SOLOMONS

ANTHEA JOSEPH, a fixture on the 1960s London folk music scene and later personal assistant to then PolyGram U.K. chairman Maurice Oberstein, died Dec. 27 in Suffolk, England, of a stroke and brain hemorrhage. She was 57. A close friend of Bob Dylan for 30 years, Joseph gave Paul Simon, Judy Collins, and Tom Paxton their first U.K. gigs while working at London's Troubadour Folk Club. She managed Fairport Convention in the late '60s and later held marketing and artist relations posts at EMI and CBS.

MARK SOLOMONS

MTV NETWORKS EUROPE AND VIDEO PERFORMANCE LTD. (VPL) have inked a licensing agreement for the use of independent music videos on the broadcaster's MTV Europe, VH-1 (U.K.), and M2 services in Europe, Africa, and the Middle East. The pact is backdated to August 1995, when the last agreement expired, and runs until the end of the year. According to VPL consultant director Roger Drage, the deal, which covers the use of all shortform videos owned by European independents represented by VPL, involved the clearing of rights in 113 countries.

ITALIAN INDIE RTI, part of Silvio Berlusconi's Mediaset group, has signed separate distribution deals with Walter Yetnikoff's Velvel label and the U.K.'s Cooking Vinyl. Both were previously distributed in the territory by Verona-based Nettle, which is undergoing restructuring. RTI's deal with Velvel covers the Gypsy, Bottom Line, and Razor & Tie imprints and product from U.K. label Fire, with which Velvel has informal A&R ties. The first releases from Velvel to go through RTI will include "The Ice Storm" soundtrack, material by Smithereens leader Pat DiNizio, U.K. band Novocaine, and Norwegian act Libido. The roster of the acoustic-oriented Cooking Vinyl includes Cowboy Junkies, Michelle Shocked, Oyster Band, Davy Spillane, Tom Robinson, and Billy Bragg.

MARK DEZZANI



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Aperitifs: Mon Jan 19, 1998, 12.00 noon

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FRENCH LANGUAGE 'HINDERS INT'L SALES'

(Continued from page 71)

which found 52,000 buyers abroad. "Overall," says Jacquet, "it's quite an interesting result. There's nothing to be ashamed of. There is a large variety of styles represented, and our repertoire is getting better consideration nowadays. It proves the ability French labels have acquired in selling their repertoire

outside France. It is not an instant generation—it's the result of a lot of field work in A&R and marketing and in how we present our products to our affiliates. "All in all, I would say that France now encounters as many successes as problems [as] any other country to export its music."

TOP 20 BEST-SELLING EXPORTED ALBUMS FROM FRANCE (May 1996-Dec. 1997)

Carrapicho	Fiesta Da Boi Bumba	RCA/BMG	June 96	950,000
Supertramp	Some Things			
	Never Change	EMI	March 97	900,000
Daft Punk	Homework	Labels/Virgin	June 97	900,000
Gipsy Kings	Compas	PE.M.	July 97	770,000
J-M Jarre	Oxygene 7-13	Dreyfus/Sony	Feb. 97	600,000
Era	Era	Mercury	March 97	600,000
Patricia Kaas	Dans Ma Chair	Columbia	March 97	450,000
Nana Mouskouri	Nana Latina	PolyGram		400,000
Khaled	Sahra	Barclay	Nov. 96	350,000
Eric Serra	SRO Le 5ème Element	Virgin	May 97	320,000
Charles Aznavour	40 Chansons D'Or	EMI	Nov. 97	200,000
Anggun	Anggun	Columbia	June 97	200,000
Césaria Evora	Cabo Verde	RCA/BMG	Feb. 97	180,000
J-J Goldman	Compilation Singulier	Columbia	Aug. 97	130,000
Khadja Nin	Sambolera	Vogue/BMG	June 97	120,000
Laurent Garnier	Shot In The Dark	F. Com.	Sept. 96	100,000
2 Be 3	2 Be 3	EMI	Feb. 97	100,000
Wes	Welenga	Saint-George/Sony	Feb. 97	100,000
IAM	L'Ecole Du Micro			
	D'argent	Delabel/Virgin	March 97	100,000
Charles Aznavour	20 Chansons D'Or	EMI	Nov. 97	100,000

Source: French Music Export Office

U.K. DATABASE

(Continued from preceding page)

of trust is, Hutchinson says, "The music industry cannot afford to be divided forever, and people recognize that they can reap benefits without losing control."

Hutchinson argues that the MCPS database is "already the best of its kind in the world."

It consists of four elements:

- the works file, which is a record of all works registered by composers and publishers;
- the file of individual recordings on each work, effectively each album's track listing;
- each product released; and
- the Interested Party National File.

This last element, according to MCPS head of repertoire Malcolm Tibber, has information on artists' biographical details, label details, distributor, publisher, and even replicator—"anything that's an interested

party."

Tibber adds that the CD rerelease boom means that the database has not only every standard released in the U.K. but also "everything of note" from the major and indie labels' catalogs.

PPL chief executive Charles Andrews sees the potential for a national discography that coordinates, enhances, and makes readily available all these elements. "This is a very exciting project which has the potential to go much further than simply satisfying PPL's current database needs," he says.

"When the data is combined with the new systems which we are building internally, we will be in a leading position internationally to meet record industry needs as new technologies move the markets toward higher-volume use of recorded music than has ever been thought possible," he adds.

SWEDEN

(Continued from page 71)

passed the point where we can say we must put a lid on neo-Nazi views."

Liberal laws in Sweden and neighboring Norway make it difficult to determine legally exactly what constitutes a racist act, although the Nazi salute is specifically outlawed in Sweden. Such general liberalism means, though, that the authorities have to walk a tightrope between clamping down on racism and impinging on free speech.

Representatives at Sweden's Office of the Chancellor of Justice and Norway's Department of Justice say there are no immediate plans to review the relevant legislation.

Meanwhile, Norwegian politicians fear that the neo-Nazi groups could move over the border into Norway, because of the Swedish police's new aggressive attitude.

The police in Norway have been known to take a relatively passive attitude to gigs by extremist bands. Additionally, Nazi symbols and salutes are not illegal in Norway. A representative at the Norwegian Department of Justice comments, "The general law on expressing racist views has never been used in terms of music, only a very few times in relation to views expressed in radio and newspapers."

Cargo Files For Bankruptcy

Little Impact On Music Industry Seen

BY LARRY LeBLANC

TORONTO—Cargo Imports and Distribution, the Montreal-based import distributor and domestic one-stop, ended months of industry speculation about its future by declaring bankruptcy Dec. 19. The company has been placed in receivership (Billboard Bulletin, Jan. 12).

Although unsecured debts will hurt some independent labels here, most industry observers say the company's woes will have little impact on overall business. "For six months or more, we've been moving away from [ordering from] Cargo because of the feedback I was getting from the labels that they were distributing," says Roger Whiteman, VP of product support at the 78-store HMV Canada chain.

Adds Dominique Zgarka, GM of distributor Koch International, "The only labels of substance they had left was Epitaph, which has been selling to Sonic Unyon, and FAB on a nonexclusive basis. [In the past year] Moonshine Records signed with us, Ninja Tunes went to Outside Music, and Fusion III got some of their smaller labels. That was almost three-quarters of their [overall] business."

According to documents filed in the Superior Court of Quebec in Montreal, Cargo lodged a bankruptcy petition that lists debts of \$3.77 million Canadian and assets of \$3.4 million. The firm of Raymond Chabot Inc. has been appointed bankruptcy trustee by the company's largest secured creditor, the National Bank of Canada, which is owed \$2 million. The first creditors' meeting is scheduled for Thursday (22).

The largest of nearly 500 unsecured creditors is L.A.-based punk label Epitaph, with debts listed as \$511,000. Epitaph executives decline to comment.

Other significant unsecured creditors include Flute Worldwide Ltd. (\$73,000), Caroline International (\$41,000), Windsong International (\$24,000), Pussyfoot Records (\$6,000), and Overground Trading Co. (\$3,000) in the U.K.; Moonshine Media Inc. (\$43,000), Om Records (\$7,429), Victory Records (\$7,186), and Possible Productions (\$5,324) in the U.S.; and Shock Records (\$48,732) and Mushroom Exports (\$16,818) in Australia.

Most labels had been avoiding the company for some time. "We hadn't sold to them in two years, but any debt is difficult to absorb. You have to keep going," says Francesco Falvo, joint managing director of Shock.

Steve Bradley, managing director of Windsong, says, "We weren't putting our labels with them. We were able to move that [label] business directly to [Canadian] retail."

Scott Murphy, export manager with Mushroom Record Distribution in Australia, says his company had written off the Cargo debt because it had gone uncollected for two years. But, he notes, "[the bankruptcy] is quite sad because, with the original owners, Cargo Canada was a fantastic company."

Cargo was founded in 1987 in Montreal by Eric Goodis, Phil Hill, and Randy Boyd. Along with a fourth partner, Phillip Hertz, the Cargo principals opened San Diego-based Cargo Music Inc. (Blink 182, Rocket From The Crypt) in 1987 and Chicago-based distributor Cargo Records America Inc. in

1989. In addition, Goodis, Hill, and Boyd opened Cargo Records U.K. Ltd. in 1992 in London. The bankruptcy will not affect those companies outside Canada. Boyd's share in the companies was bought out in 1994.

Goodis, president of Cargo Music Inc. and Cargo Records America Inc., says he is relieved that the Canadian operation has now closed. Goodis and Hill sold 50% of the Canadian operation to Allen Fox and Paul Allen in 1994 and the remaining 50% in 1995.

"Cargo Canada had been dying a slow death for two years, and... it was a constant explaining to people we didn't have anything to do with the Canadian operation," Goodis says. Neither Fox nor Allen could be reached for comment by press time.

In a previous article (Billboard, Sept. 13, 1997), Fox acknowledged a 49% return rate for the company in 1996 but adamantly dismissed industry speculation about Cargo closing. "We've got a strong back catalog, a strong conglomeration of labels [we represent], and last week my partner and I completed refinancing of the business... with a fairly large multimedia company," Fox said at the time.

That firm was Quebec City-based Tune 1000, which sells computer music software in Canada, but the deal fell through last fall. "The auditors went in, and we saw their receivables weren't what they were claiming, and the payables were overestimated," says Tune 1000 president Yves Pyette.

In the early '90s, Cargo Imports and Distribution was Canada's foremost independent distributor. The company exclusively distributed more than 50 independent alternative-style international labels, including Lasgos Exports, Caroline Exports, Windsong, Sub Pop, Restless, and Dischord.

Cargo had also maintained in-house label Cargo Records, which gave early starts to such prominent Canadian alternative acts as Shadowy Men On A Shadowy Planet, Asexuals, Change Of Heart, and NoMeansNo.

According to Goodis, despite the fact that the company had more than \$20 million in gross sales in 1994, the Goodis-Hill/Fox-Allen partnership was quickly doomed. "Within six months we were arguing over everything, and by early 1995 we came to the conclusion we could not stay in business with Allen Fox and Paul Allen. They had a different vision of where Cargo was going, and they didn't understand the music business. We still haven't been paid in full. [Fox and Allen] owe us in excess of half a million dollars."

Only Tune 1000 has shown an interest in acquiring Cargo's assets, which includes inventory, Cargo Records masters, recording studio equipment, a distribution setup, and an inventory-control system. "Tune 1000 wants all the sales force, the buyers and people at the warehouse with expertise to start our own distribution outlet in music," says Pyette. "The inventory has to be worth something, if nothing else."

Zgarka disagrees, saying, "Moonshine and Epitaph cleared up as much of their inventory to lower their debt, so there's none of this prime inventory there."

Assistance in preparing this story was provided by Chris Morris in Los Angeles.

TOP 50 BRAZIL THE TOP-SELLING ALBUMS

15/30 December 1997

1	É O TCHAN	É O TCHAN DO BRASIL
2	SÓ PRA CONTRARIAR	SÓ PRA CONTRARIAR
3	BANDA EVA	AO VIVO
4	GABRIEL O PENSADOR	QUEBRA-CABECA
5	TITAS	ACÚSTICO
6	VÁRIOS	CHUIQUITAS
7	JOÃO PAULO & DANIEL	AO VIVO
8	CLAUDINHO & BUCHECHA	A FORMA
9	GRUPO MOLEJO	BRINCADEIRA DE CRIANÇA
10	JON BON JOVI	DESTINATION ANYWHERE
11	ROBERTO CARLOS	CANÇÕES QUE AMO
12	SPICE GIRLS	SPICE WORLD
13	FÁBIO JR.	AO VIVO
14	GAL COSTA	ACÚSTICO
15	VÁRIOS	POR AMOR - NACIONAL
16	BANDA CHEIRO DE AMOR	AO VIVO
17	KID ABELHA	REMIX
18	CHITÃOZINHO & KORORÓ	EM FAMÍLIA
19	MARTINHO DA VILA	COISAS DE DEUS
20	NETINHO	ME LEVA
21	ZEZÉ / LUCIANO	ZEZÉ / LUCIANO
22	EXALTASAMBA	DESLIGA E VEM
23	ART POPULAR	SAMBAPOPBRASIL
24	JOÃO PAULO & DANIEL	VOLUME 00
25	XUXA	BOAS NOTÍCIAS
26	CELINE DION	FALLING INTO YOU
27	VÁRIOS	TECNO PAN - VOL.02
28	PUFF DADDY	NO WAY OUT
29	HANSON	MIDDLE OF NOWHERE
30	ANDREA BOCCELLI	ROMANZA
31	SARAH BRIGHTMAN	TIME TO SAY GOODBYE
32	SOWETO	SOWETO
33	ENTY	THE BEST OF ENTY
34	PLANET NEMP	OS CÃES LADRAM, MAS ...
35	VÁRIOS	O CASAMENTO DO MEU ...
36	JAMEDEO MINGHI	CANTARE É D' AMORE
37	MARIAN CAREY	BUTTERFLY
38	AEROSMITH	NINE LIVES
39	NACIONAIS MC'S	SOBREVIVENTES DO INFERNO
40	ELTON JOHN	THE BIG PICTURE
41	VÁRIOS	AGITO 80
42	VÁRIOS	RITMO DA NOITE - VOL.00
43	ZIZI POSSI	PER AMORE
44	NEGRIUDE JR.	SEDUÇÃO NA PELE
45	VÁRIOS	ZAZA - INTERNACIONAL
46	ZECA PAGODINHO	HOJE É DIA DE FESTA
47	VÁRIOS	SOM BRASIL - AXÉ
48	SIMONE	DUETOS
49	CAETANO VELOSO	LIVRO
50	ED MOTTIA	MANUAL PRÁTICO PARA ...

All about CDs in the Brazilian Market.

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HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN		(AFYVE/ALEF MB) 01/03/98
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BARBIE GIRL AQUA UNIVERSAL	1	2	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY
2	2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	2	3	BARBIE GIRL AQUA UNIVERSAL
3	5	TOGETHER AGAIN JANET JACKSON VIRGIN	3	1	EN NAVIDAD ROSANA UNIVERSAL
4	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE	4	4	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX DANCE NET/BMG
5	NEW	TORN NATALIE IMBRUGLIA RCA	5	5	MONICA NARANJO REMIXES MONICA NARANJO EPIC
6	8	PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL OFF JAM	6	7	PASA PEDRO GUERRA ARIOLA
7	6	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	7	NEW	TORN NATALIE IMBRUGLIA RCA
8	3	TOO MUCH SPICE GIRLS VIRGIN	8	6	ALICIA EXPULSADA AL PAIS DE LA MAR ENRIQUE BUNBURY CHRYSALIS
9	10	DOCTOR JONES AQUA UNIVERSAL	9	8	IF GOD WILL SEND HIS ANGELS U2 ISLAND/POLYGRAM
10	9	I WILL COME TO YOU HANSON MERCURY	10	NEW	THE FULL MONTY TOM JONES RCA
		ALBUMS			ALBUMS
1	1	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	1	1	ALEJANDRO SANZ MAS WARNER
2	2	SPICE GIRLS SPICEWORLD VIRGIN	2	2	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
3	3	EROS RAMAZZOTTI EROS ODD	3	3	MONICA NARANJO PALABRA DE MUJER EPIC
4	5	AQUA AQUARIUM UNIVERSAL	4	5	AQUA AQUARIUM UNIVERSAL
5	4	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA	5	7	THE CORRS TALK ON CORNERS ORO
6	7	THE VERVE URBAN HYMNS HUT/VIRGIN	6	4	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA
7	6	BACKSTREET BOYS BACKSTREET'S BACK JIVE	7	8	JARABE DE PALO LA FLACA VIRGIN
8	9	ERA ERA MERCURY	8	6	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
9	8	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	9	9	SPICE GIRLS SPICEWORLD VIRGIN
10	RE	JANET JACKSON THE VELVET ROPE VIRGIN	10	10	ANDREA BOCELLI ROMANZA POLYDOR

MALAYSIA		(RIM) 01/13/98	PORTUGAL		(Portugal/AFP) 01/13/98
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	1	3	EXCESSO EU SOU AQUELE POLYGRAM
2	3	SITI NURHALIZA CINDAI SUWAH ENTERPRISE	2	1	DANIELA MERCURY FEIJAO COM ARROZ SONY
3	2	RAIHAN SYUKUR WARNER MUSIC	3	2	ANDREA BOCELLI ROMANZA POLYGRAM
4	4	BACKSTREET BOYS BACKSTREET'S BACK FORM RECORDS	4	6	THE VERVE URBAN HYMNS EMI
5	5	KENNY G GREATEST HITS BMG	5	4	DEMIS ROUSSOS 34 CANCOES POLYGRAM
6	6	VARIOUS ARTISTS TANGKAP NIGHTS EMI	6	7	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
7	NEW	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER MUSIC	7	NEW	EURYTHMICS GREATEST HITS EMI
8	7	SPICE GIRLS SPICEWORLD EMI	8	NEW	MADREDEUS O PARAISO EMI
9	NEW	REN XIAN QI SOFT HEARTED, HURT BADLY ROCK RECORDS	9	9	RIO GRANDE DIA DE CONCERTO EMI
10	8	VARIOUS ARTISTS METAL 50' 60'AN LIFE RECORDS	10	5	SPICE GIRLS SPICEWORLD VIRGIN

SWEDEN		(GLF) 01/09/98	DENMARK		(IFPI/Nielsen Marketing Research) 01/08/98
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL COME TO YOU HANSON POLYGRAM	1	1	CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM
2	4	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM	2	2	AS LONG AS YOU LOVE ME BACKSTREET BOYS VIRGIN
3	5	NOBODY'S WIFE ANOUK BMG	3	4	PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL POLYGRAM
4	3	DOCTOR JONES AQUA UNIVERSAL	4	9	TORN NATALIE IMBRUGLIA BMG
5	8	PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL POLYGRAM	5	3	BARBIE GIRL AQUA UNIVERSAL
6	NEW	TORN NATALIE IMBRUGLIA BMG	6	10	THIS IS HOW WE PARTY S.O.A.P. SONY
7	9	AS LONG AS YOU LOVE ME BACKSTREET BOYS VIRGIN	7	7	TOO MUCH SPICE GIRLS VIRGIN
8	7	BURNIN' CUE POOL SOUNDS	8	8	STAY SASH! SCANDINAVIAN RECORDS
9	10	FIRE WATER BURN BLOODHOUND GANG UNIVERSAL	9	RE	DOCTOR JONES AQUA UNIVERSAL
10	RE	AMENO ERA POLYGRAM	10	NEW	DOCTOR JONES AQUA UNIVERSAL
		ALBUMS			ALBUMS
1	3	ERA ERA POLYGRAM	1	5	SPICE GIRLS SPICEWORLD VIRGIN
2	1	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER	2	8	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
3	2	AQUA AQUARIUM UNIVERSAL	3	6	DAZE SUPER HEROES SONY
4	4	MAGNUS UGGLA KARAOKE SONY	4	9	JANET JACKSON THE VELVET ROPE VIRGIN
5	5	PETER LEMARC NIO BROARS VAG MNW	5	1	THOMAS HELMIG ARENE GAR BMG
6	NEW	EROS RAMAZZOTTI EROS BMG	6	6	EROS RAMAZZOTTI EROS BMG
7	6	NORDMAN HAR OCH NU POLYGRAM	7	3	CELINE DION LET'S TALK ABOUT LOVE SONY
8	NEW	PETER LEMARC NIO BROARS VAG MNW	8	7	D.A.D. SIMPATICO EMI-MEDLEY
9	7	HANSON MIDDLE OF NOWHERE POLYGRAM	9	2	JOHN LENNON LENNON LEGEND EMI-MEDLEY
10	NEW	EAGLE-EYE CHERRY DESIRELESS BMG	10	NEW	MICHAEL LEARNS TO ROCK NOTHING TO LOSE EMI-MEDLEY

NORWAY		(Verdens Gang Norway) 01/06/98	FINLAND		(Radiomafia/IFPI Finland) 01/11/98
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	PERFECT DAY VARIOUS ARTISTS EMI	1	1	POP-MUSIIKKA NELJA BARITONIA POKO
2	10	SING UP FOR THE CHAM MANCHESTER UNITED NORSKE GRAM	2	2	SMACK MY BITCH UP PRODIGY SMD MUSIKKI
3	2	PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL POLYGRAM	3	5	NO FATE SCOOTER K-TEL
4	3	SUPER HERO DAZE SONY	4	4	I WILL COME TO YOU HANSON POLYGRAM
5	6	AS LONG AS YOU LOVE ME BACKSTREET BOYS VIRGIN	5	10	PERFECT DAY VARIOUS ARTISTS EMI
6	8	AVENUES REFUGEE CAMP ALL STARS BMG	6	8	TAMAGOTCHI DAZE SONY
7	5	I WILL COME TO YOU HANSON POLYGRAM	7	3	TOO MUCH SPICE GIRLS VIRGIN/EMI
8	7	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM	8	10	DOWN LOW JOHNNY B K-TEL
9	4	ANGEL OF MINE ETERNAL EMI	9	6	IF GOD WILL SEND HIS ANGELS U2 POLYGRAM
10	NEW	CRAZY LITTLE PARTY GIRL AARON CARTER EDEL-PITCH	10	NEW	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX BMG
		ALBUMS			ALBUMS
1	1	CELINE DION LET'S TALK ABOUT LOVE SONY	1	3	DAZE SUPER HEROES SONY
2	2	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER	2	1	ERA ERA POLYGRAM
3	5	ELTON JOHN THE BIG PICTURE POLYGRAM	3	4	LEEVI & THE LEAVINGS KESKIVIKKO MEGAMANIA
4	4	ETERNAL THE BEST OF EMI	4	8	DON HUONOT HYVAA YOTA JA HUOMENTA BMG
5	8	JANET JACKSON THE VELVET ROPE VIRGIN	5	2	CELINE DION LET'S TALK ABOUT LOVE SONY
6	3	BJORN EIDSVAG PA SVAI BMG	6	6	METALLICA RE-LOAD POLYGRAM
7	7	EROS RAMAZZOTTI EROS BMG	7	7	AQUA AQUARIUM UNIVERSAL
8	NEW	THE VERVE URBAN HYMNS VIRGIN	8	5	SPICE GIRLS SPICEWORLD VIRGIN
9	10	SARAH BRIGHTMAN TIMELESS WARNER	9	NEW	KROKETTI ULTRA BRA MEGAMANIA
10	6	MYHRE BORRETZEN VINTERSANG TYLDEN & CO.	10	10	EROS RAMAZZOTTI EROS BMG

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

FRANCE: Rap act Passi's debut album, "Les Tentations" (Temptations), has earned V2 its first gold record in France. The album, currently No. 7 on the French chart, sold 180,000 units in the two weeks after its Nov. 12 release (gold is 100,000 units). The success of "Les Tentations" took everyone by surprise, not least V2 France, which had hoped at best to reach six-figure sales by Christmas. The



recent gold-disc presentation took place at the swanky Parisian club La Casbah, attended by the artist's friends and such music stars as Stomy Bugsy and Doc Gyneco. Unknown to mass audiences until recently, Passi, who comes from the Congo, entered the mainstream as did rap group Ministère A.M.E.R., whose song "Sacrifice De Poulet" (Cop Sacrifice) brought the group to court, where it was prosecuted for outrage. As a solo artist, Passi is much less offensive. The first single, "Je Zappe Et Je Mate" (I Channel-Surf And I Ogle), is an ironic song about addiction to TV. Says Passi, "I am familiar with the underground scene. Now I want to reach a large audience."

CÉCILE TESSEYRE

DENMARK: The razor-sharp blade of satire has carved out a hit album and a successful Saturday-night TV show for Lex & Klatten, a comic foursome who delivers a hilarious picture of trends and issues in Denmark. EMI-Medley released the act's self-titled album in late October, just before the TV show of the same name went on the air. It has been a steady seller ever since. Tracks from the album have gotten considerable airplay, despite some reluctance from national pubcaster Danmarks Radio's P3: The show was aired on a channel that competes with the state broadcaster's own TV channel. Each 25-minute program ended with a video from the album. The clips are pure madness but are produced to mimic "serious" videos, a factor that adds to their satiric bite. The group members, Martin Brygmann, Paprika Steen, Hella Joof, and Peter Frödin, perform skits and songs that target people in the news, music, and stand-up comedy. The hook line in one track, "Gab Gab" (Yawn Yawn), questions why some people are allowed to perform at all, taking a few jabs at rappers and stand-up comedians alike. "For Kendt" pokes fun at the faces that adorn gossip magazines. Lex & Klatten will probably cause industry bigwigs to squirm in their seats when the act performs an abbreviated version of the latter song at the Feb. 7 Dansk Grammy Awards ceremony (Billboard, Jan. 17).

CHARLES FERRO

INDONESIA: A two-month-long nationwide search for local MTV VJs ended with eight finalists after a staggering 2,771 entries were screened by private channel ANteve, which airs six hours of MTV Asia programming daily. The winners, Ketty Janur Sari, 22, and Alex Abbad, 19, earned three-month trial contracts and will host new shows this year. Senior VP for MTV Networks Asia Nigel Robbins says the original search for one VJ was extended on account of the pair's excellent qualities and charisma, "and each of them could probably host shows suited to their own personalities. Indonesian VJs have very likable personalities. They don't carry egos either, which is quite refreshing." He adds that the channel was looking for an image accessible to all Indonesians, since not everyone is comfortable with English here.



DEBE CAMPBELL

SOUTH AFRICA: Brenda Fassie, this country's long-standing queen of pop, ended a troubled 1997 with the release of a new album through the CCP Record Co. (a division of EMI SA), aptly titled "Paparazzi." Over the past few years, Fassie has garnered more column inches for her publicly acknowledged drug addiction and fraught personal life than for any artistic endeavors—a far cry from the artist's heyday in the late '80s, when sales of albums like "Weekend Special" and "Too Late For Mama" reached multi-platinum status (platinum is for 50,000 units). Intended to display a clean return to form, "Paparazzi" credits Fassie as co-writer on all 12 tracks (including two remixes), along with the album's producer, newcomer Godfrey Pilane. A strong contribution to the album comes from Bayete's Jabu Khanyile, who duets with Fassie on "Generation." "Paparazzi" reveals Fassie's voice to be in fine form, though the album is being released into a highly competitive market dominated by a plethora of young *Kwaito* and *Da Gong* (the new township pop) stars. Says Fassie, "I'll prove to all that I'm still the best—time has run out for doing funny things. I'm a grown-up now."

DIANE COETZER

NETHERLANDS: Frisian-dialect band De Kast (the Closet) has been a recent permanent feature in the upper reaches of the Dutch charts with the album "Niets Te Verliezen" (Nothing To Lose) and its Frisian-dialect single "In Nije Dei." The album, which peaked at No. 2, has gone platinum with more than 100,000 sales. With Dutch rock being in vogue, it was not long before it laid itself open to satire, and the joke was finally cracked by De Kelder (the Basement), a "band" comprising just Rob Stenders, DJ/music programmer at public station Radio 3FM. With Stenders singing in a fake southern Dutch accent, the song "Uusj Shkriebe," a take on De Kast's hit single, was so well received by listeners that Mercury released it as a single. Comments Stenders, "We thought, 'What De Kast can do, we can do as well. Let's cover their hit in five different dialects.' But while we were in the studio, a whole new song came out of the blue with lyrics in a fake mine workers' dialect. The live crowd is fake, too." After the commercial release of "Uusj Shkriebe," Stenders distanced himself from the project, while linguistic experts took the joke seriously, publicly debating the origin of the dialect.

ROBERT TILLI

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WEA No. 1 In '97 Album Market Share Despite Decline

BMG Claims Top Spot For Singles, R&B

BY ED CHRISTMAN

NEW YORK—After losing out in 1996 to the independent sector, WEA returned to the top of the U.S. market-share rankings, coming in first in both total and current album market shares, as well as in country albums, for the year ending Dec. 28, 1997. BMG Distribution was the top distributor last year for singles and R&B albums.

Although WEA was first in both total and current album market shares, in both instances the distributor suffered

market-share erosion from the previous year. In fact, with the market-share declines by WEA and the independent sector and backsliding by Sony Music coinciding with an uptick in the fortunes of EMI Music Distribution (EMD), Universal Music and Video Distribution, and BMG Distribution, there has been a clustering among the distributors ranked Nos. 3 through 7 in both total album market share and current album market share. In the former category almost two percentage points separate the distributors; in the latter it's slightly more than two percentage points.

The market-share rankings are determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information from retail and rack accounts as well as nontraditional accounts, such as music sold at concerts,

on all formats and configurations. SoundScan tracks sales at stores that account for approximately 85% of U.S. music sales and then projects totals for the entire U.S. market.

The 1997 market-share totals are for the year beginning Dec. 30, 1996, and ending Dec. 28, 1997; the 1996 totals are for the year beginning Jan. 1, 1996, and ending Dec. 29, 1996. Market share for albums and singles each include all formats and genres available in the respective configuration. All totals mentioned in this story and on the market-share charts use rounded figures.

The market share for country and R&B consists of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres. SoundScan determines "current" market share by tracking all 1997 sales of an album, provided that those sales have occurred within the

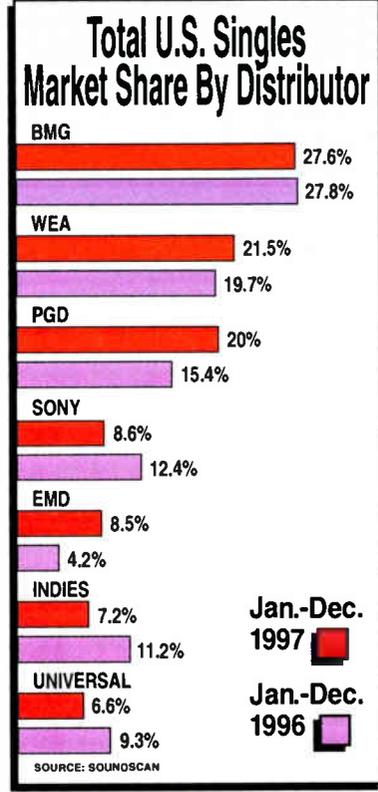
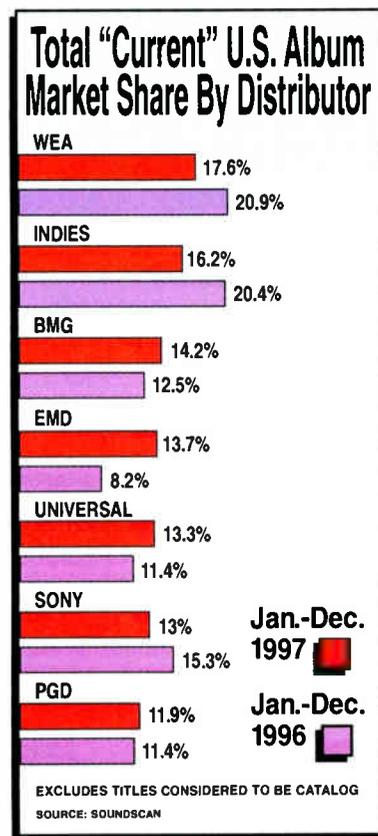
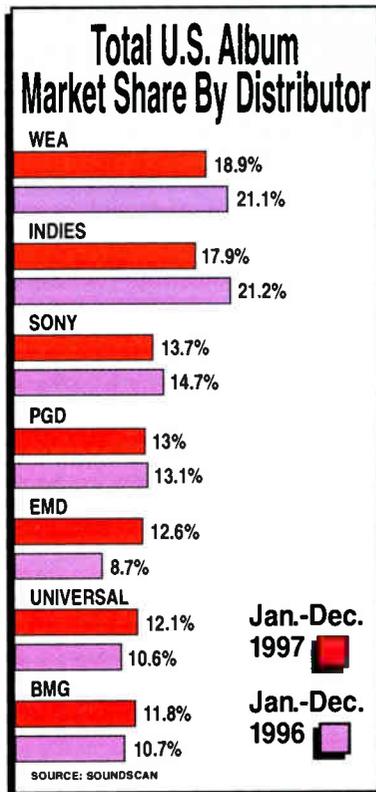
first 18 months of its release (12 months for classical and jazz albums), except in the cases of titles still residing in the top half of The Billboard 200. In such an instance, a title is still considered current, even if it has been available for longer than 18 months, until it drops out of the top 100 of the chart, at which time it is moved to catalog status.

(Billboard, in determining when a title becomes catalog, uses two years as the cutoff point, except for those titles

that stay in the top half of The Billboard 200, which don't become catalog until they fall below the top 100.)

WEA posted an 18.9% total album market share last year, down from the 21.1% it garnered in 1996. Its top-selling albums were Jewel's "Pieces Of You," which was the No. 2 best-selling title last year, having scanned 4.3 million units; the "Space Jam" soundtrack; LeAnn Rimes' "You Light Up My

(Continued on page 80)



BUYCYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

WOMEN SEEM TO BE turning toward country music, while the men are sticking with classic hard rock.

Those are a couple of the conclusions drawn from telephone call-outs and focus groups conducted by a research firm.

One reason given by many women for the shift to country is that, as mothers, they have begun to listen more carefully to the song lyrics coming out of the mouths of their babes and are, frankly, shocked at what they hear.

Mike Lane, an executive with Strategic Record Research, which conducted the focus groups and polling, says, "A lot of the comments were that they switched over to country because of music's influence on their kids."

Another reason for the females' conversion is that the sound of contemporary country music is fairly close to that of the rock music many of them grew up with.

The trend is confirmed in consumer surveys done by Strategic. About 10,000 people are polled in

random phone calls in the winter and then again over the summer. Of that number, the firm determines who are the "active" music buyers—those who have bought at least three recordings in the previous six months—and asks them who are their favorite artists.

For the males, the top 10 is a tower of testosterone, climbing from Aerosmith up to Metallica to, at the top, the Beatles.

The women's list includes, not surprisingly, some women.

What is more interesting, however, is a comparison of the top 10 from the summer call-outs with that compiled six months earlier. For the males, the lists are practically the same—one rapper, the Notorious B.I.G., replaces another rap act, Bone Thugs-N-Harmony. For the women, however, there are some significant differences.

In January, the favorites of females who are active music purchasers were (1) the Beatles, (2) Garth Brooks, (3) Reba McEntire, (4) Whitney Houston, (5)

(Continued on next page)

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Audio Field Has Busy 1st-Qtr. Schedule

Morrison, Grisham, 'Car Talk' Titles Among Offerings

BY SHAWNEE SMITH

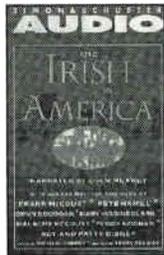
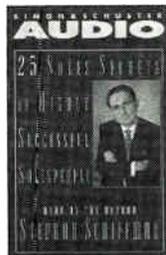
NEW YORK—As 1998 unfolds, new audiobook titles are already in full swing. The offerings include titles by Toni Morrison, John Grisham, Dean Koontz, Anne Rice, Jackie Collins, Danielle Steel, and "Car Talk's" Tom and Ray Maliozzi.

New releases on Simon & Schuster Audio include Taylor Branch's civil-rights chronicles "Parting Of The Waters: America In The King Years, 1954-63" and "Pillar Of Fire: America In The King Years, 1963-64" and historical compilation "The Irish In America: A History"; Jackie Collins' "Thrill"; and the business/finance titles "The 25 Sales Secrets Of Highly Successful Sales People," "You Have More Than You Think: The Motley Fool Investment Guide To Investing What You Have," "Buffettology: The Previously Unrevealed Investment Techniques That Propelled Warren Buffett Into Becoming The World's Most Famous Individual Investor," and "Secrets Of The Great Investors: Money Manager & Mutual Funds Taxes, Asset Protection, And Estate Planning."

Other Simon & Schuster releases include "Small Miracles: Extraordinary Coincidences From Everyday Life," "Plain Talk," "Sharp Edges," "Bitter Harvest: A Woman's Fury, A Mother's Sacrifice," "The Gold Of Exodus: The Discovery Of The Most Sacred Place On Earth," "The Marriage Spirit: Finding The Passion And Joy Of Soul-Centered Love," "The Color Code: A New Way To See Yourself, Your Relationships And Life," and "Obsession: The FBI's Legendary Profiler Probes The Psyches Of Killers, Rapists, And Stalkers And Their Victims And Tells How To Fight Back."

Random House Audiobooks' '98 titles include Morrison's "Paradise," read by the author; Rice's "Pandora: New Tales Of The Vampires," available abridged and unabridged on CD and cassette; Anna Quindlen's "Black & Blue"; "The Children"; "Bringing Out The Dead"; "Charles Schwab's Guide To Financial Independence"; "Power

Sleep"; and "Children Of God." Bantam Doubleday Dell's (BDD) first-quarter titles include Koontz's "Fear Nothing," Grisham's "The Street Lawyer," George Bernard



Shaw's "Man And Superman," Steel's "The Long Road Home," "Cuba Libre," "Numbered Account," "Under The Tuscan Sun," "Star Wars: Wrath Squadron," and "Tender At The Bone."

BIBLIOTECH

Other BDD titles include "God Is My Broker," "Miracle Cure," "The Magic Circle," "King Of The Wind," "The Undertaker's Widow," "Bella Donna," and "The Old Curiosity Shop."

Dove Audio's new releases are chock-full of drama, including "Hit Man," "The Perfect Witness," "The Last Hostage," "The Greatest Mysteries Of All Time, Vol. 5," and "Nancy Pickard Presents Malice Domestic 3: An Anthology Of Original Mystery Stories." Other titles include "The Portable MBA In Management: Personal And Interpersonal Frameworks."

HarperAudio is releasing "Moment To Moment," "Reaper," "The New Rules Of Money," "The Truth About Money," "The Omega Plan," "Inside The Tornado," "Dorothy Parker Stories," and "Their Eyes Were Watching God."

Other titles include "Creative Priority," "Maximizing The Arthritis Cure," "The Eleventh Plague," "How To Get Married After 35," "Manage Your Anger," "Increase Your Confidence," and "Love & Survival."

HighBridge Audio is releasing

"Cracking The Love Code," "Empowerment Takes More Than A Minute," "Tom Jones," "Glory Of Their Times," "A Woman's Ways," "Star Wars Dark Forces: Rebel Agent," "Pleasure Zone," "Classic Hundred Poems," and "Classic Fifty Poems."

Audio Partners' first-quarter releases include "Sleeping Beauty," "Ovid's Art Of Love: The Classic Rules Of Seduction," "The Lottery And Seven Other Stories," and an unabridged version of "Please Don't Eat The Daisies."

Audio Partners is also debuting a new classical literature imprint, Cover to Cover, which is releasing an unabridged version of Jane Austen's "Pride And Prejudice" in April.

Soundelux Audio titles include "Car Talk: Men Are From GM. Women Are From Ford," "The Man In The Iron Mask," "The Senator's Wife," "The Soul Forge," "Sherlock Holmes: The Classics," "The Big Band Chronicles: The Lively Story Of Swing Music In The 40's," "Napoleon Hill's Key To Positive Thinking," "Delta Style: Eve Wasn't A Size 6 And Neither Am I," and "Outsmarting The Fat Instinct: The Easy Way To Stay Thin And Feel Great."

Sounds True is releasing "Why People Don't Heal & How They Can," "Three Levels Of Power & How To Use Them," "The Vein Of Gold II: Kingdom Of Style," and "Clearing Your Past."

Their Shambala Lion distributed titles include "MotherMysteries," "A Heart As Wide As The World," "Lao Tzu: Tao Te Ching," "Intuition Training," "The Ravaged Bridegroom," "The Path Of Insight Meditation," and "Awakening The Hidden Storyteller."

BUY CYCLES

(Continued from preceding page)

the Eagles, (6) Mariah Carey, (7) Boyz II Men, (8) Celine Dion, (9) 2Pac, and (10) in a tie, Barbra Streisand and Kenny G.

Six months later, the top four were more or less the same, and the Eagles, Dion, and 2Pac managed to stay on the list. But Carey, Boyz II Men, and the performers tied at 10 were gone, replaced by three country artists: George Strait (5), Alabama (8), and Alan Jackson (10).

That makes five of the women's top 10 choices country artists. For the men, the only country performer on the list is Brooks.

And it isn't just the older women who are getting hooked on steel guitars and fiddles. Brooks ranks the highest among 18-24 females (5.4%) and 25-34s (5.7%). Strait comes in third with the 18-24s (4.2%), and McEntire ranks third with the 25-34s (4.5%) and the 35-

newsline...

SONY says that the president/COO of its Sony Electronics unit, Carl Yankowski, has resigned for personal reasons and that two current Sony executives will assume direction of the division. Howard Stringer, president of Sony Corp. of America, will become chairman of the electronics unit immediately, and Teruaki Aoki, the corporate senior VP/president of Sony's Computer Peripherals & Components Co. in Tokyo, will become president/COO, effective April 1. Until then, Sony Electronics executive VP Akihiko Nakamura will oversee day-to-day operations.

N2K INC., the online music company, estimates that revenue for 1997 rose to \$11.2 million from \$1.7 million the year before. Disclosing preliminary financial results, the New York-based company says revenue for the fourth quarter, which ended Dec. 31, 1997, jumped to \$4.7 million from \$679,000 in the year-earlier period. Revenue for the online unit, which includes Internet retailer Music Boulevard, rose to \$4 million in the fourth quarter from \$697,000 the year before; revenue from the N2K Encoded Music label, which was in its first year of operation, was \$700,000. The company's stock, which began trading publicly late last year, rose 24% on the news to \$21.375.



N2K also says that it has made an expanded deal with America Online valued at \$4 million that will provide additional placement on AOL's World Wide Web site.

THE ROLLING STONE NETWORK, an Internet music service created late last year by the merger of the Web sites of Rolling Stone magazine and JAMtv, will be launched in late January or early February, executives say. The three-to four-week rollout will include live concerts and radio webcasts, Grammy-related content, a photo gallery, and archival material from the magazine. The address is www.rollingstone.com.

PLATINUM ENTERTAINMENT, operator of several record labels, reports a net loss of \$1.8 million on \$15.3 million in net revenue for the second fiscal quarter, which ended Nov. 30, 1997, compared with a \$920,000 loss on \$4.8 million in revenue in the same period the year before. The quarterly loss was due to one-time charges totaling \$2.3 million related to the termination of a deal to acquire K-tel International's music assets. Platinum's labels include CGI Records, Intersound Classical, River North Records, Intersound Country, House of Blues, and Intersound Urban.

NEWBURY COMICS INTERACTIVE has released the limited-edition debut single by Ana Voog over its Web site (www.newbury.com). The two-track enhanced CD single ("Please God" and "Hollywood") can be downloaded for \$1.99 plus shipping and handling. In April, Voog's first album, "anavoog.com," named after her Web site, will be released on Radioactive Records. The performer's Web site (anavoog.com) provides a link to a video camera trained on her apartment night and day.

VIACOM says it will redeem all its outstanding 9.125% subordinated notes worth \$150 million due in 1999. The final interest payment on these securities will be paid Feb. 15. For the past two years, Viacom, which owns MTV, Blockbuster, and Paramount, has been paring down its debt.

EXECUTIVE TURNTABLE

DISTRIBUTION. PolyGram Group Distribution names Steven Margeotes senior VP of distribution in Fishers, Ind., and Charmelle Gambill VP of sales in New York. They were, respectively, VP of distribution and national account manager.



GAMBILL

Paulstarr Distributing in Chanhassen, Minn., names Peter A. DeVries branch manager, central division. He was national accounts manager at Independent National Distributors Inc.

HOME VIDEO. Paramount Home Video

names Ellen Pittleman VP of worldwide acquisition in Hollywood, Calif. She was VP of production and acquisition at LIVE Entertainment.

LIVE Entertainment in Los Angeles names C J Laycheck senior VP, operations, and Bryan Ellenburg VP of post-production. They were, respectively, VP, contract administration, and director of post-production.

RETAIL. John Awarski is named GM at Action Music Sales in Cleveland. He was operations manager.

RELATED FIELDS. Mary Ellen Keating is named senior VP of corporate communications and public affairs at Barnes & Noble Inc. in New York. She was executive VP/GM at Hill and Knowlton Inc.

the 1970s acts the Eagles and AC/DC.

So, leaving aside for now an obvious question—Where are the Led Zeppelins, Pink Floyds, and Beatles of this generation?—the data suggest some positive news and an opportunity for record executives. And that is the rising potential of catalog as a strong driver of sales and profits.

It's not news that the major record distributors have beefed up their catalog departments in the past year. This is smart strategy at a time when sales of current, or new, albums are inconsistent.

Whenever a new album of recycled Beatles or Zeppelin material hits the stores, the older titles of these acts receive boosts in sales.

Lane says, "The catalog divisions of labels are starting to get more aggressive and marketing their catalog like a real product."

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Does Holiday Hiatus Hold Up Hit Titles Arriving At Retail?

LAST ISSUE in a story on the holiday selling season that appeared on the front page, I quoted Lew Garrett, VP of purchasing and merchandising at Camelot Music, as observing that the season was so successful that after Christmas the majors might have been overwhelmed by re-orders on hit product, resulting in sluggish replenishment.

Garrett saw this as an encouraging sign for the industry. Other merchants agree, but question the majors' business practices during the holiday selling season.

Jerry Kamlear, division merchandise manager/music at the 545-unit, Albany, N.Y.-based Trans World, says, "If you are a vendor, why would you take off on Dec. 26, a day which would be one of the best order days of the year? If vendors were open the day after Christmas, they would have a tremendous billing day. Why don't they take off March 39 or Feb. 47 [sic] instead of Dec. 26?"

John Marmaduke, president of the 117-unit Hastings Books, Music & Video in Amarillo, Texas, complains, "The music business is the only industry I know that takes a week to 10 days off during what is the second-best week of the year. I can't tell you how many sales of the 'Titanic' soundtrack that Sony has missed due to being shut down. If the industry needs to shut down, it should do so in February or March."

In addition to Sony, other merchants report that BMG Distribution's catalog

distribution center had sent out a notice that it was running two days behind.

Danny Yarbrough, chairman of Sony Music Distribution, responds that Dec. 26 is normally a huge retail day, but that it is not a huge shipping day for manufacturers. "The music business enjoyed an unusually strong Christmas this year," he says. "In previous years, being closed on Dec. 26 wouldn't have been a problem."

Yarbrough points out that one of Sony's problems was that its vendors

were shut down for the holiday and that the company was unable to order the components it needs to manufacture and ship copies of the "Titanic" soundtrack.

But regardless of that, he adds, "as fast as this record is reacting, you are going to have supply problems whether you are closed for the holidays or not. When an album is this hot, unfortunately, you are going to end up with situations where you are chasing it, and we have been."

Sony initially shipped 185,000 units of "Titanic" and by Christmas had 400,000 in the market. Since Jan. 2, the company has shipped 1.2 million units, and Jan. 12 was the biggest order day Sony has ever experienced on an album, with account purchase orders totaling 511,000 units. On Jan. 13, orders for another 165,000 units came in.

"Seven-hundred thousand units in two days, that's explosive," Yarbrough states. "It's a great problem to have, (Continued on page 81)"

RETAIL TRACK

by Ed Christman



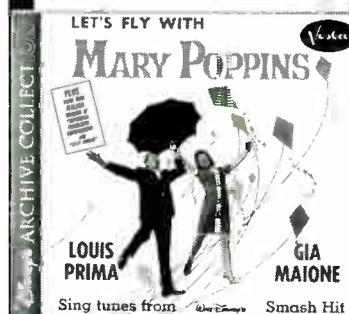
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Moonlighting Music Exec Is Jazz Whiz; Whitley Goes Indie With 'Dirt Floor' Set

SIDE GIG: Every so often, we learn that a friend on the indie side of the business has a side of his or her personality we never knew about before.

Such is the case with **Ed Maguire**. We've known Maguire for several years as the genial and hard-working sales manager at distributor Twinbrook Music in New York.

Imagine our surprise when we walked into the bar of the Fairmont Hotel in New Orleans last May during the National Assn. of Independent Record Distributors and Manufacturers Convention and found Maguire onstage, sweetly bowing a violin and plucking a bass as accompanist to jazz guitarist **Leni Stern**.

Now, every company in the music business has a weekend warrior or two who flex their chops in side musical gigs. (We've got a couple of them right here at Billboard.) But Maguire, it turns out, plays more than the occasional date: He has just released a pretty impressive contemporary jazz album, "Jasmine," on the New York-based jazz label Truspace Records.

Maguire has been playing the violin since age 7 and picked up the electric bass at 13. He majored in classical music composition at Columbia University in New York, where his classmates included guitarist **Jack Lee**, who today operates Truspace.

During the '80s, Maguire played in an avant-garde improvisational band called **Chainsaw Jazz**, which, he says, "put a record out that sold dozens." In 1992, he toured Korea with Lee's band, which also included such top-flight players as saxophonists **Chico Freeman** (who led his own combos on the Contemporary, Elektra, and Indian Navigation labels) and **Arthur Blythe** (who crafted some superb albums on Columbia during the '70s and '80s) and keyboardist **Adam Holzman** (son of Elektra founder **Jac Holzman** and a veteran of Miles Davis' '80s band). These musicians all appear on "Jasmine," as does keyboardist **Rachel Z**.

"These were all my friends, and I pulled them in and had them hook me up a bit," Maguire says. Co-produced by Maguire and Lee, "Jasmine" highlights plenty of very tasteful playing by the moonlighting record man and features 11 of his original compositions, some of which bear interesting world music influences. Declarations of Independents puffs up on the rare occasion of a vocal guest shot with a bar band of other goofing music-biz types, and we are frankly green with envy. The cat can play.

Responding to our compliments, Maguire says, "It would've been some pretty sad shit if I'd done something that sucked."

"Jasmine" is handled, conveniently enough, by Twinbrook Music, which distributes Truspace nationally. "I've had some decent orders, actually," Maguire says.

He adds that his music-making activities are his way of "just trying to keep the faith. That's why we all got into this business in first place."

We'll buy that.

WHITLEY REDUX: After cutting a trio of handsome, bluesy albums for Columbia and the Work Group, singer/guitarist **Chris Whitley** has



by Chris Morris

moved to the independent side. On March 17, Messenger Records in New York will release an all-acoustic album, "Dirt Floor," which is described by the label as a return to the low-key sound of Whitley's lovely 1991 debut, "Living With The Law."

The album title is appropriate: "Dirt Floor" was recorded by producer **Craig Street** with a single-ribbon microphone in the barn of a Vermont farm owned by Whitley's father. Now that's what we call going back to one's roots.

HISTORY LESSON: Paula Records in Shreveport, La., has supplied a valuable look back at some neglected Windy City blues labels on two current compilations, "Chicago Blues Of The 1950's" and "Chicago Blues Of The 1960's." If you think the genre began and ended with Chess Records, listen up and think again.

The '50s set is drawn from the vaults of the J.O.B., Cobra, and Chief labels and features such Chi-Town hot shots as **Magic Sam**, **Moody Jones**, **Sunnyland Slim**, **Lee Jackson**, and (10 cuts' worth!) the underestimated **John Brim** and his wife, **Grace**. The '60s compilation emanates from the U.S.A. Records library and includes tracks by **Homesick James**, **J.B. Lenoir**, **Harold Burrage**, **Koko Taylor**,

Andrew Brown, **Willie Mabon**, **Mighty Joe Young**, and the late **Fenton Robinson**. Killer stuff, and a welcome addition to the Chicago blues discography on CD.

FLAG WAVING: Vocalist **Ted Stevens** of the Omaha, Neb.-based band **Lullaby For The Working Class** has a shortcut for describing his group's hard-to-define music: "If someone says, 'What does your band sound like?,' we name the instruments."

Those instruments—many of them played by group co-founder **Mike Mogis**—include ukulele, banjo, mandolin, glockenspiel, chimes, melodica, dulcimer, kalimba, cello, trumpet, violin, trombone, clarinet, and French horn. They can be heard on "I Never Even Asked For Light," Lullaby's second album on Hoboken, N.J.-based Bar/None Records.

The muted, impressionistic music played by Lullaby is a far cry from what Stevens and Mogis were playing as teens prior to the group's formation in 1994.

"Me and Ted played in two different rock bands," Mogis says. "Louder, more aggressive indie-rock bands . . . Ted approached me with a few songs he had written on acoustic guitar just out of the blue. It was just kind of a novelty. I guess he knew I had an acoustic guitar and other acoustic stuff around the house."

Since Mogis (whose brother **A.J.** today plays bass in Lullaby) and Stevens started as a duo, a large complement of musicians has passed through the band.

"It wouldn't be over 40 [people]," Mogis says. "It was an embarrassingly high amount of people . . . Here it's

(Continued on page 81)

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BMG CLAIMS TOP SPOT FOR SINGLES, R&B

(Continued from page 76)

Life—Inspirational Songs” and “Blue”; matchbox 20’s “Yourself Or Someone Like You”; and Fleetwood Mac’s “The Dance.”

In addition to country albums, WEA was the No. 1 distributor in four other

categories: hard rock, soundtracks, catalog albums, and deep-catalog albums. It was No. 2 in distributing singles.

The independent distributors collectively garnered 17.9% in total album market share, down more than three percentage points from the 21.2% industry-leading total they chalked up in 1996. The main reason for the sector’s decline appears to be the movement of Priority from the independent sector to the EMD umbrella following its sale to that company last year. Independent distributors showed strength in classical and Latin albums, where they came in first in the rankings for both those categories, as well as for Billboard’s Heatseekers Album chart.

Although Sony Music Distribution came in third in total album market share, the company suffered a one-percentage-point market-share decline, finishing the year with 13.7% vs. 14.7% in the previous year. Sony’s best-selling titles last year included Celine Dion’s “Falling Into You” and “Let’s Talk About Love”; the “Men In Black” soundtrack; Mariah Carey’s “Butterfly”; and Barbra Streisand’s “Higher Ground.”

PolyGram Group Distribution (PGD) finished in fourth place in total album market share, holding steady with 13% in 1997 vs. 13.1% in 1996.

In moving into fifth place from last place, EMD gained almost four percentage points, finishing 1997 with a 12.6% slice of the pie, up from the 8.7% the company had in total album market

share in 1996. In addition to having Priority’s market share included in its total for the first time, EMD’s strong showing was boosted by distributing last year’s No. 1-selling album, Spice Girls’ “Spice,” which sold 5.3 million units, and

the No. 4 album, Garth Brooks’ “Sevens,” which moved 3.4 million units, according to SoundScan.

Universal Music and Video Distribution posted 12.1% in 1997, up from the 10.6% in total album market share it finished 1996 with. The company’s top-selling albums included the Wallflowers’ “Bringing Down The Horse”; No Doubt’s “Tragic Kingdom”; Sublime’s self-titled album; and Erykah Badu’s “Baduizm.” Universal was the top distributor in alternative rock albums.

Even though it gained about a percentage point in total album market share, BMG was the No. 7 distributor with 11.8%, up from the 10.7% it had in 1996. BMG was the leading distributor of jazz, new age, and gospel albums. Its best-selling titles last year included Puff Daddy’s “No Way Out” and the Notorious B.I.G.’s “Life After Death.”

In current album market share, which excludes catalog and deep-catalog sales, No. 1 distributor WEA and the independent sector, collectively the No. 2 distributor, both suffered market-share declines. WEA dropped to 17.6% last year, down from 20.9% in 1996, while independent labels and distributors lost more than four percentage points, ending up at 16.2% from 20.4%.

BMG came in third, with its current album market share totaling 14.2%, up from 12.5% in 1996. EMD, which came in fourth, enjoyed the biggest increase in market share. The company garnered a 13.7% piece of the pie, up from the 8.2% in current album market share

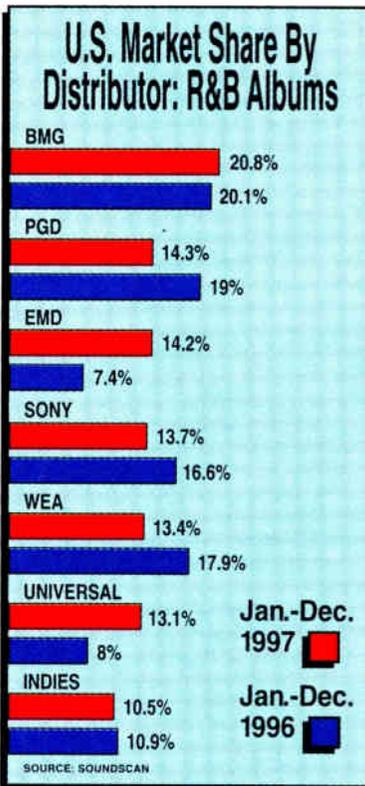
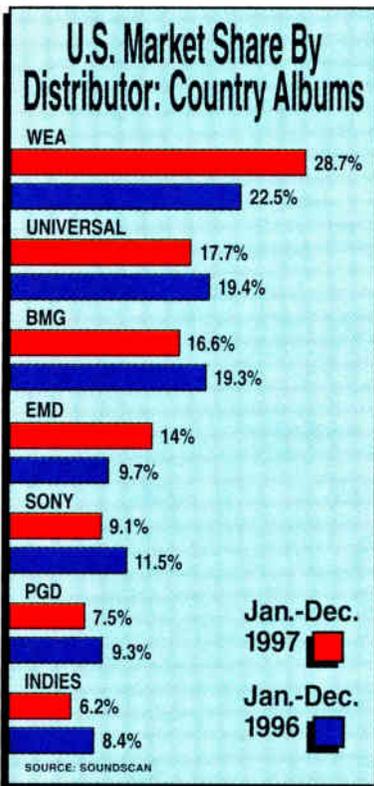
it finished 1996 with. At No. 5, Universal also enjoyed an increase in market share, picking up nearly two percentage points from the 11.4% it had in 1996 to the 13.3% it racked up in 1997.

Sony Music lost more than two percentage points, dropping to 13% last year from 15.3% the year before to finish in sixth place. And PGD posted a slight gain in current album market share, finishing with a 11.9% slice of the pie, up from 11.4%. But it slipped into last place for the category.

In singles market share, BMG once again retained its crown, finishing the year with a whopping 27.6%. That total was good enough to make it the industry leader for the third year in a row. The other distributors with significant market shares were WEA, which posted 21.5%, and PGD, which finished 1997 with 20%. EMD and the independent sector clustered between Sony’s 8.6% and Universal’s 6.6% in market share.

For R&B albums, BMG improved upon its industry-leading total, posting a 20.8% share, up from the 20.1% it had in 1996. The other five majors had 1.2 percentage points separating them, with PGD coming in at No. 2 with 14.3% in market share and Universal having a 13.1% slice. The independent sector came in last with 10.5%.

In country albums, WEA ruled the roost once again, posting a 28.7% market-share score for 1997, up from its industry-leading total of 22.5% in 1996. WEA was followed by Universal with 17.7% and BMG with 16.6%.



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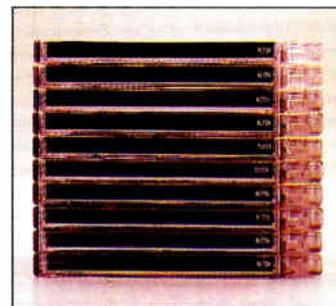
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Merchants & Marketing

RETAIL TRACK

(Continued from page 78)

but we love it. Hopefully, the consumer will come back and buy it from stores where there were inventory problems."

Dave Mount, chairman/CEO of WEA, says that his company's distribution center was open most days, including Jan. 2, with it being closed Dec. 25, Dec. 26, and Jan. 1.

He says that WEA product deliveries might have been a problem due to whether trucking lines were operating at maximum efficiency, but that WEA has been shipping. "Our inventory is good, our planning is good, so we should be fulfilling" all orders on a timely basis, he notes.

Jim Caparro, president of PolyGram Group Distribution, says that the distributor was up and running Dec. 26. Not only were the order service and warehouse functioning, sales representatives also were at work, he states.

"Dec. 26 was a normal business day for us."

Rick Wilcoxon, VP of sales, says that the catalog warehouse is behind schedule because "we ran into problems with snow out of Duncan [S.C.]." He reports that the warehouse was open on the days after Christmas and New Year's Day and was taking orders and shipping, but that not all employees could make it to work at the distribution center due to the snow.

"We had some titles moving up the charts, including albums by the **Backstreet Boys**, **Usher**, **Robin**, and **Creed**, so we couldn't afford to be closed on Dec. 26 and Jan. 2."

Executives for Universal Music and Video Distribution and EMI Music Distribution were unavailable for comment.

DECLARATIONS OF INDEPENDENTS

(Continued from page 79)

hard to find somebody to devote a lot of time. People are in school at our age."

With a large complement of players contributing diverse, decidedly non-rock instrumentation, Lullaby has forged a sound that—while many have tried to lump it into an alt.country pocket—rigorously defies categorization. The U.K.'s **Tindersticks**, with which the Nebraska act has performed, may be the most comparable band.

"Everything's an influence," Stevens says. "I can say it's not rap music; it's not techno. Then again, maybe it is."

The members of Lullaby, in concert with **Rob Nausel** of Omaha's **Commander Venus**, also operate their own record label, **Saddle Creek Records**, which, **Mogis** says, is "run in kind of a

communist fashion." The imprint has released the LP versions of Lullaby's albums, several 7-inch singles, **Commander Venus**' LP "The Uneventful Vacation," and "A Sampler," a self-descriptive compilation of tracks by the label's two house bands and such other Omaha acts as **Cursive**, **Park Ave.**, **Gabardine**, **Bright Eyes**, and the **Faint**. **Saddle Creek** plans full-length CD releases by the latter two groups.

"There's a lot of good stuff here," **Mogis** says of the Omaha scene. "If we pool all of our efforts together, you can do something with it. One band's good fortune can benefit other people."

Lullaby will support "I Never Even Asked For Light" with a tour that will begin in late March in the upper Midwest and, in April, hit major markets on the West Coast.



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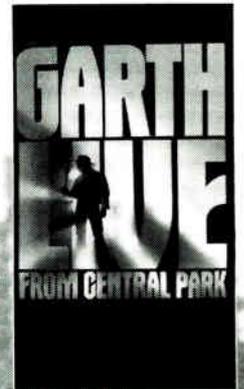
Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST	TITLE	
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★ ★ NO. 1 ★ ★		
1	1	METALLICA ▲ ¹⁰ ELEKTRA 61113/EEG (10.98/16.98)	METALLICA 2 weeks at No. 1	335
2	2	PINK FLOYD ▲ ¹³ CAPITOL 46001/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1086
3	5	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	328
4	4	SOUNDTRACK ▲ ⁹ POLYDOR 825095/A&M (10.98/17.98)	GREASE	242
5	11	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	283
6	8	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND	447
7	10	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	458
8	14	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) [HS]	FUMBLING TOWARDS ECSTASY	172
9	9	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	408
10	15	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	168
11	23	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	346
12	13	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) [HS]	40 OZ. TO FREEDOM	60
13	6	NO DOUBT ▲ ⁸ TRAUMA 92580/INTERSCOPE (10.98/16.98) [HS]	TRAGIC KINGDOM	106
14	20	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	377
15	7	VARIOUS ARTISTS ▲ ² TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	129
16	19	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	360
17	16	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	406
18	25	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	116
19	27	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	143
20	18	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) [HS]	JAGGED LITTLE PILL	133
21	22	MASTER P NO LIMIT 50696/PRIORITY (10.98/16.98)	GHETTO'S TRYING TO KILL ME	7
22	—	EAGLES ▲ ⁹ ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	204
23	17	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	150
24	30	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	332
25	24	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	209
26	21	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	250
27	38	VAN MORRISON ▲ ³ POLYDOR 84197/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	366
28	36	EAGLES ▲ ⁹ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	163
29	32	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	203
30	34	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	74
31	28	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	358
32	—	ELTON JOHN ▲ ⁶ ROCKET 528159/A&M (10.98/17.98)	GOODBYE YELLOW BRICK ROAD	114
33	39	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) [HS]	RAGE AGAINST THE MACHINE	163
34	31	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	267
35	41	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	430
36	40	FLEETWOOD MAC ▲ ¹⁷ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	158
37	43	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	196
38	12	SOUNDTRACK ▲ ³ WALT DISNEY 60946 (10.98/16.98)	THE LITTLE MERMAID	68
39	29	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	375
40	33	2PAC ▲ INTERSCOPE 50609/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	101
41	—	JOHN DENVER ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	186
42	44	PINK FLOYD ▲ ⁶ COLUMBIA 33453 (10.98 EQ/16.98)	WISH YOU WERE HERE	75
43	47	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	297
44	37	CAROLE KING ▲ ¹⁰ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	404
45	35	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	285
46	—	TRACY CHAPMAN ▲ ⁴ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	113
47	—	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	9
48	26	BUSH ▲ ⁶ TRAUMA 92531/INTERSCOPE (10.98/16.98) [HS]	SIXTEEN STONE	151
49	—	PATSY CLINE ▲ ⁷ MCA NASHVILLE 12* (7.98/12.98)	12 GREATEST HITS	279
50	45	BILLY JOEL ▲ ¹⁸ COLUMBIA 40121* (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	217

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

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Videos Not Blamed For Violence U.K. Report Targets Family Backgrounds

BY SAM ANDREWS

LONDON—Britain's video industry, for so long the *bête noire* of tabloid newspapers and bandwagon-jumping politicians, has received something of a shot in the arm with the Jan. 9 publication of a government report that says violent backgrounds, not violent videos, are to blame for violent crime.

The report, "Effects Of Video Violence On Young Offenders," written by Dr. Kevin Browne and Amanda Pennell of the University of Birmingham, was commissioned by the British Home Office in 1995. It followed comments made by a judge on the unsuitability of certain videos during the trial of two young offenders who murdered a toddler in 1993.

Far from establishing a causal link between videos and real-life violence, the report concludes that young people turn to violent movies and televi-

sion shows only after growing up in a violent family and becoming offenders. Previous research suggested that viewing violent TV is a precursor to violent behavior.

In contrast, this study suggests that the well-established link between poor social background and delinquent behavior may extend to the development of a preference for violent movies. The research was welcomed by the video industry.

Lavinia Carey, director general of U.K. trade body the British Video Assn. (BVA), notes, "It says what we have been thinking all along, that videos don't cause violence. It is people's backgrounds and the way that they have been exposed to violence in their own homes that does it."

The BVA also called on the government to "look into the ways in which parents can be enabled to provide more control over what their children

watch" and "to consider introducing parenting skills classes to try and break the cycle of damaged children becoming uncaring parents of tomorrow."

In addition, the BVA announced that it is launching an educational initiative in primary schools to "help create a more media-literate consumer for the future." Nevertheless, the BVA doubts the Home Office has offered the final word on the subject.

BVA chairman Gary Ferguson, managing director of Fox Pathe in the U.K., thought the research was inconclusive. "It doesn't really take the

(Continued on next page)



DVDining. Executives lunched on DVD's early success during the Consumer Electronics Show. Pictured, from top left, are Ben Feingold, Columbia TriStar; Louis Feola, Universal; Brad Anderson, Best Buy; Gil Wachsmann, Musicland; Warren Lieberfarb, Warner; Mitch Koch, Buena Vista; and Stephen Nickerson, Toshiba. In the front, from left, are Steve Einhorn, New Line; David Bishop, MGM; Emiel Petrone, DVD Video Group; Peter Biddle, Microsoft; and Mike Fidler, Sony.



Steven Seagal, in a scene from "Under Siege," is one of several action stars British censors love to hate for the violence they perpetrate on screen.

Music Videos Drive Sell-Thru Sales During Holiday Quarter

BY EARL PAIGE

LAS VEGAS—For the first time, albums on video rivaled movies during the recent holiday quarter and will continue strong—music to the ears of the buyers for sell-through chains.

Top music acts like Hanson, Rage Against The Machine, Spice Girls, Nine Inch Nails, Yanni, Andrea Bocelli, and dozens of others more than made up for the lackluster performances of heavily touted movies. "Hanson was in our top five," says Mark Galeo, senior buyer at 547-store Trans World Entertainment.

His boss, executive VP Jim Litwak, was here attending the Consumer Electronics Show (CES) to check out the audio hardware that will spur the category, Galeo adds.

The tuneful Christmas helped Trans World post positive comparable-store sales in the quarter. Trans World, which does a fifth of its sales in video, was up a phenomenal 14% year to year.

Adding to the enthusiasm was an improvement in profits. "Since it was

not a hit-driven quarter, the margins where there for us," Galeo says. Moreover, the mass merchants that focus on hit movies weren't competing. Music video isn't a factor at Wal-Mart and Kmart.

"No one could have predicted we would see the genre so suddenly take hold with the public," he says. "Nothing like this was happening the year before."

Trans World wasn't alone. During Christmas week, Tower's 118 U.S. stores moved 5,500 copies of the Hanson video, 4,500 of Spice Girls, and 4,000 of Nine Inch Nails, according to John Thrasher, VP of video purchasing and distribution. This year promises more of the same.

"You're going to see a lot more cross-merchandising, and endcaps will be heavily used," says Thrasher. Now that music video has gained momentum, the sell-through chain has been encouraged to look harder at other niche categories. Tower moved 7,500 copies of the three-tape "Wallace & Grommit" set, Thrasher notes.

(Continued on page 86)

DVD Tallying Up A Torrent Of Titles; Bandai Brings Its Japanimation To U.S.

TITLE WAVE: The flood of DVD releases continues unabated. By the end of April, 784 titles will be in stores, according to the latest "DVD Release Report" prepared for a replicator ferreting out potential customers. That's nearly 40% more than the 566 discs listed in the Oct. 28, 1997, survey, which has proved accurate in identifying programs and schedules (Picture This, Billboard, Nov. 15, 1997).

There are no guarantees in this world, but it's safe to say the total will top 1,000 by early summer and should approach 2,000 by year's end. Neither Fox nor Paramount, the two studio holdouts, are mentioned. Nor does the report include the Divx variant, which is to roll out nationally this summer with titles from Paramount, Universal, Disney, DreamWorks, and perhaps others.

Warner Home Video, at 152, remains the biggest single provider, but its percentage of the whole is slipping—as it must in an expanding marketplace. The October survey listed 35 suppliers; the current one raises the count to 46, excluding X-rated vendors like Vivid Entertainment. If anything, the adult crowd has latched onto DVD more quickly than their mainstream brethren.

The prevalence of porn at the Sands Hotel Convention Center during the Consumer Electronics Show Jan. 8-11 in Las Vegas was the subject of a CNN report that noted that replicators are fast losing their inhibitions over the manufacture of sexually explicit discs. Until Hollywood entered the picture, and even afterward, porn supported the cassette trade.

Always a busy deal maker, laserdisc distributor Image Entertainment will have 93 titles in stores by late April. The 38-page report, updated through Dec. 28, 1997, credits Image with 28 titles on its own label, one for Central Park Media, nine for Criterion, 10 for Orion, 22 for Playboy, and 23 for Universal. Simitar is a close third with 89 entries.

Most of what's coming resembles what has come before: action-adventure movies with a smattering of classics. MGM Home Entertainment offers "Casablanca" and "Treasure Of The Sierra Madre" in January and "The Maltese Falcon" next month. Warner has "Citizen Kane" down for Feb. 24, the fourth time it's been scheduled.

Postponements are a fact of life in DVD, which has tougher authoring and replication requirements than does tape. Manga Entertainment, distributing through PolyGram Video, attributes the four delays that have plagued the Japanimation hit "Ghost In The Shell" to difficulties in getting the proper color. The title is now expected in February. "Kane" was to have been shipped Sept. 30, 1997; Dec. 16, 1997; and Jan. 6. United American Video in Fort

Mills, S.C., has pushed back "Invaders From Mars" at least four times, and Simitar Entertainment dropped "The Thin Red Line" about as often.

Cancellation is less frequent, but it happened to Warner Music's "k.d. lang: Live In Sydney," Republic's "Night Falls In Manhattan," and Universal's "The Land Before Time," the report indicates.

800-LB. GORILLA: Where does a Japanimation heavyweight sit when it wants to enter an established market? Answer: Anywhere it likes. Tokyo-based Bandai, a backer of hit anime titles like "Akira" and "Ghost In The Shell," plans to introduce titles under its name in the U.S. despite overcrowding.

Demand for Japanimation has soared in recent years, and so has competition—to the point where some suppliers are shifting their focus. Manga Entertainment is increasing acquisition of such live-action features as "Dance Hall Queen," "Tetsuo II: Body Hammer," and "Gravesend."

Bandai has a name and catalog of sufficient size to stand above the crowd, says Marlon Schulman, newly hired VP of Bandai Entertainment's Home Video Division in Cypress, Calif. "I think a lot of lesser quality stuff is out there," he adds. "We plan to become a significant force." While with Orion Home Video, Schulman helped negotiate its deal with anime producer Streamline Pictures.

His product will flow through wholesalers. However, Schulman promises some new distribution twists on the way to consumers. The first release is a 30-minute adaptation of a computer game based on the virtual-reality Tamagotchi pets titled "Now Museum, Now You Don't."

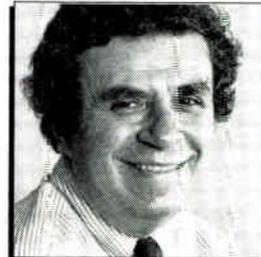
DVDOINGS: Home Video Cinema's February list, its first, includes "The Lady Vanishes," "Seven Samurai," "Amarcord," "Beauty And The Beast," "The 400 Blows," and "Grand Illusion" at \$39.95. "Walkabout," at \$29.95, arrives in April. Home Video is in partnership with the Criterion Collection and Janus Films . . . MPI Home Video offers "The Very Best Of The Bee Gees, Live: One For All" Jan. 27 at \$24.98.

Columbia TriStar has scheduled the \$29.98 "U-Turn" and "Only You" for March 31 . . . LIVE Entertainment ships "Air America" and "Young Guns," each \$29.98, March 17.

Videoserve.com in La Vergne, Tenn., has launched Access DVD, a special section of its World Wide Web site devoted to the format. About 500 titles are available for two-day delivery to customers who order via the Internet. Access DVD also carries reviews and hardware and software news.

PICTURE THIS

by Seth Goldstein



VIDEOS NOT BLAMED

(Continued from preceding page)

debate much further, but it certainly says that screen violence is not something that causes or precipitates real-life violence," he says.

The U.K. study has been backed by another report carried out on the remote south Atlantic island of St. Helena that looked at the effect of TV violence on schoolchildren. The report, by Tony Charlton of the U.K.'s Cheltenham and Gloucester College of Higher Education, found that children showed no signs of copying the violence they saw or altering their behavior. St. Helena received TV three years ago, making it an ideal test site to monitor the effects of screen violence on children.

Ferguson complains that tabloid newspapers in the U.K. suffered from a knee-jerk response to screen violence, always latching onto video rather than TV or the movies as the scapegoat. And one industry insider said that even if the report had completely exonerated screen violence as a cause of real-life violence, the video industry's opponents "will continue doing research until they can prove it."

This view found a target in the comments of Julian Brazier, a Conservative member of Parliament (MP) who campaigns against screen violence. "I am convinced there is a connection," he says. "People wouldn't spend millions of pounds on advertising if they didn't believe they could influence the public. It is hardly unreasonable to assume that cases of appalling violence on screen will affect people."

Brazier calls for greater accountability at the British Board of Film Classification (BBFC), where, he says, there's a need for open access to its decisions and a register of interests, similar to that affecting MPs.

The Home Office would not comment on the report beyond a representative saying that it will not lead to any great policy announcements. But it does give extra weight to previous comments by Chris Smith, secretary of the Department of Media, Culture, and Sport, that the Labour government would apply a "light touch" to censorship issues.

The report was issued at a time when the new president of the BBFC, Andreas Whittam Smith, a former newspaper editor, has announced a full review of the way movies, videos, and computer games are classified.

BBFC director James Ferman says the report is part of an ongoing research program that confirmed the classification body's view that, for young offenders, "the most dangerous screen violence is the violence by heroes. It's the violence by the Arnies, the Slys, the Seagals, and Van Dammes."

Ferman adds that the BBFC is looking to find funding for another research report into the fantasies of violent offenders and to what extent they are fueled by violent screen images. He says the board is concerned to ensure that violence onscreen is not seen as a successful way of dealing with problems and singled out "the nasty sadistic grin on Steven Seagal's face when he breaks someone's arm" as indicative of what the BBFC is trying to cut from movies.

"We are the strictest board in the world without doubt over violence, and we hope that this research will also feed back and affect the policy of the filmmakers as well," Ferman says.

IN THE ROCKIN' TRADITION OF HEAVY METAL...

"AMERICAN POP looks like no other animated film ever made."

-Vincent Canby, THE NEW YORK TIMES

The story of four generations whose lives revolve around the beat of American popular music.

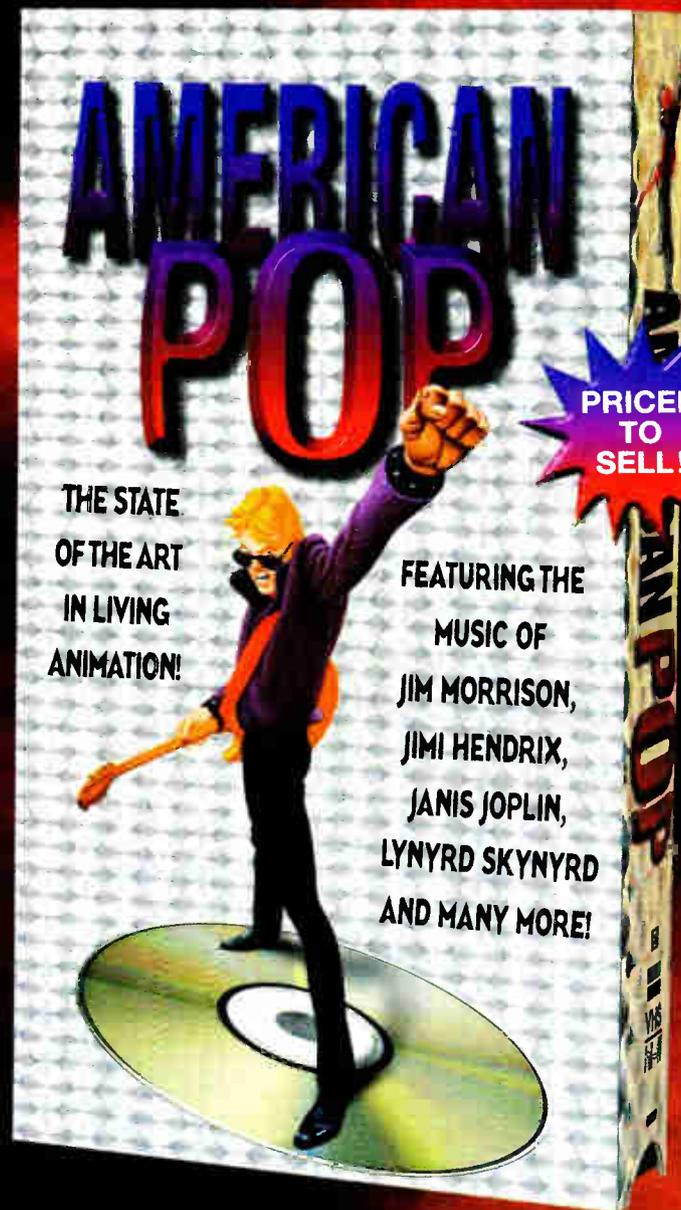
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- Featuring an amazing soundtrack including the hit music of: THE DOORS, JANIS JOPLIN, JIMI HENDRIX, THE MAMAS & THE PAPAS, LYNRYD SKYNYRD, PAT BENATAR, LOU REED, BOB SEGER and many, many more!
- Like HEAVY METAL, AMERICAN POP is an innovative blend of classic rock 'n roll and state-of-the-art animation.
- JAMMIN' P.O.P.! Check out our incredible, crowd-stopping product displays. Ask your Sales Representative for details.
- THEATRICAL-SIZE POSTER AVAILABLE
- A promotional trailer for American Pop will appear on BOOTY CALL, BROTHER OF SLEEP, DONNIE BRASCO, THE FIFTH ELEMENT, TRUTH OR CONSEQUENCES and DOUBLE TEAM. (subject to change)

VHS STREET DATE: 3/31/98

DVD STREET DATE: 5/19/98

36-Count Floor Display

6-Count Counter Display



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Available On Laserdisc
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Approx. 96 Min.

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COLUMBIA PICTURES R 1997 Layout and Design Columbia TriStar Home Video. All Rights Reserved. ©1980 Barclay's Mercantile Industries Finance Ltd. All Rights Reserved. STEREO CC COLUMBIA TRISTAR HOME VIDEO

Sentence Still To Come For Real's Scott Barbour

NEW YEAR'S REPRIEVE: Although his sentencing was scheduled for Dec. 31, 1997, Real Entertainment president Scott Barbour didn't ring in the New Year from the slammer.

As previously reported, Real and Barbour were found guilty of two contempt-of-court counts after violating a June preliminary injunction that prevented Real from using a customer mailing list compiled by Los Angeles-based Marketingworks Inc. (Shelf Talk, Billboard, Jan. 10). The conviction could mean jail time for Barbour.

However, Barbour's attorney got the sentencing rescheduled to Wednesday (21), saying that his client was on vacation for the holidays.

Marketingworks attorney Roy Silva says the court will decide if Real must pay Marketingworks' court and attorney fees associated with the case. The amount requested is approximately \$36,000, he adds.

HISTORY REVAMP: With a cable subscriber base of more than 44 million, the History Channel is stepping up its video presence this year.

The 2-year-old cable network, a subsidiary of A&E, has released about 20 titles through A&E Home Video. In the next six months, four new History Channel boxed sets will be in stores, largely because the cable service "has experienced unprecedented growth. We've reached a point where we can officially launch the

video label," says A&E Television Networks director of home video David Walmsley.

On Feb. 24, the History Channel will release "The Fifties," a six-tape set covering the decade of Elvis, bomb shelters, hula hoops, Playboy, and the pill. It's priced at \$99.95.

Other titles include "The Great Depression," hosted by former New York Gov. Mario Cuomo; "The Mighty Mississippi"; and "KKK: The Secret History." All are original History Channel productions and should be in stores during the second quarter.

Walmsley says the channel and the label will release more product with broad appeal to encourage retail to bring in more units. "We're not targeting any specific group of retailers," he adds. "The idea is to get more product out into the market."

Although documentary programs can be a tough sell, A&E can point to Borders Books & Music as one retailer having success with the brand. In 1996, A&E gave Borders an exclusive merchandising display for History Channel product. Since implementing the program, chain sales have doubled.

The Borders program will continue, alone. Walmsley says A&E isn't planning another retail program for its current market push.

GARTH UPDATE: Orion Home
(Continued on next page)



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Imprint Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★								
1	1	7	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
2	3	5	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
3	2	10	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
4	5	5	SCREAM	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Drew Barrymore	1996	R	19.99
5	4	6	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser	1997	PG	22.99
6	6	8	HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	19.95
7	13	10	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	14.95
8	8	95	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
9	18	2	AIR BUD	Walt Disney Home Video Buena Vista Home Entertainment 12587	Kevin Zegers Michael Jeter	1997	PG	29.99
10	10	6	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
11	11	15	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
12	9	12	BATMAN & ROBIN	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	22.97
13	16	10	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
14	19	6	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
15	24	3	THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND	Universal Studios Home Video 83187	Animated	1997	G	19.98
16	7	9	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	Walt Disney Home Video Buena Vista Home Entertainment	Animated	1997	NR	26.99
17	12	8	BEAVIS & BUTT-HEAD DO AMERICA	Paramount Home Video 332503	Animated	1996	PG-13	14.95
18	14	10	JINGLE ALL THE WAY	FoxVideo 4152	Arnold Schwarzenegger Sinbad	1996	PG	19.98
19	15	100	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Entertainment 0602	Animated	1967	G	26.99
20	23	7	YANNI: TRIBUTE	Virgin Music Video 77849	Yanni	1997	NR	24.95
21	20	150	SLEEPING BEAUTY ◆	Walt Disney Home Video Buena Vista Home Entertainment 9511	Animated	1959	G	26.99
22	21	19	FLEETWOOD MAC: THE DANCE ●	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
23	25	8	PLAYBOY'S SORORITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0813	Various Artists	1997	NR	19.98
24	31	3	PLAYBOY'S SEX ON THE BEACH	Playboy Home Video Universal Music Video Dist. PBV0826	Various Artists	1997	NR	19.98
25	22	60	HOW THE GRINCH STOLE CHRISTMAS! ◆	MGM/UA Home Video Warner Home Video M201011	Animated	1997	NR	14.95
26	17	32	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 20623	James Stewart Donna Reed	1945	NR	19.98
27	RE-ENTRY		HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
28	RE-ENTRY		WHEN WE WERE KINGS	PolyGram Video 4400458473	Muhammad Ali	1996	PG	19.95
29	26	8	PLAYBOY'S EROTIC UNDERGROUND	Playboy Home Video Universal Music Video Dist. PBV0803	Various Artists	1997	NR	19.98
30	35	22	SPAWN ◆	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
31	39	12	PLAYBOY 1998 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0814	Various Artists	1997	NR	19.98
32	32	21	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
33	27	27	A CHRISTMAS STORY	MGM/UA Home Video Warner Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
34	RE-ENTRY		GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
35	RE-ENTRY		THE FIRST WIVES CLUB	Paramount Home Video 326123	Diane Keaton Goldie Hawn	1996	PG	14.95
36	29	2	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
37	36	4	RIVERDANCE-LIVE FROM NEW YORK CITY	Columbia TriStar Home Video 79940	Various Artists	1997	NR	24.95
38	RE-ENTRY		MARS ATTACKS!	Warner Home Video 14480	Jack Nicholson Glenn Close	1996	PG-13	19.98
39	34	78	ALIEN ◆	FoxVideo 1090	Sigourney Weaver Tom Skerritt	1979	R	19.98
40	37	11	CREATURE COMFORTS	BBC Video FoxVideo 7012	Animated	1997	NR	14.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

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Paramount Primes 'Rugrats' Fans For 'Dr. Pickles'

OH RUGRATS: Paramount Home Video is offering a cure for the January blahs in the person of "Dr. Tommy Pickles," the latest cartoon compilation from its popular Nickelodeon franchise "Rugrats."

The direct-to-video title features a pair of new cartoons, "Hiccups" and "Autumn Leaves," plus three other Rugrats adventures: "Potty Training Spike," "Chicken Pops," and "Grandpa's Bug." "Hiccups" and "Autumn Leaves" are not scheduled to air on cable network Nickelodeon until May, leaving a four-month video-exclusive window. The 58-minute "Dr. Tommy Pickles" carries a suggested retail price of \$12.95.

A national television and print advertising campaign is supporting the release, encompassing buys on daytime syndicated talk shows, Nick at Nite, Lifetime, the USA Network, and TBS and ads in People, Woman's Day, Ladies' Home Journal, Parents, and Crayola Kids. Point-of-purchase materials provided by Paramount include Rugrats banners, shelf-talkers, and pre-packs of 12, 18, and 24 units.

The Rugrats franchise itself is earmarked for a \$100 million marketing investment for 1998, including the debut feature, "Rugrats: The Movie," scheduled to hit theaters in November.

"Dr. Tommy Pickles," like the rest of the popular and critically acclaimed "Rugrats" series, features a baby's-eye view of the grown-up world. In it, the Rugrats try to startle Tommy out of a persistent case of the hiccups but find him scare-proof until they enlist the services of tyro-terror Angelica.

In "Autumn Leaves," the babies believe the trees' changing fall colors mean the trees are sick, and they try to save them.

A new-to-video Rugrats title is also part of a trio of new Valentine's Day releases from Paramount.

"Rugrats: Diapered Duo" joins "Rocko's Modern Life: Modern Love" and "Hey Arnold! Love Stinks" as

well as five Peanuts titles in the promotion. All titles are priced at \$12.95 each, save for "Rocko's Modern Life: Modern Love" and one Peanuts title, "It's The Girl In The Red Truck Charlie Brown," each at \$9.95 suggested list.

The other four Peanuts titles are "Be My Valentine Charlie Brown," "You're In Love Charlie Brown"/"It's Your First Kiss Charlie Brown," "There's No Time For Love Charlie Brown"/"Someday You'll Find Her Charlie Brown," and "Life's A Circus Charlie Brown"/"Snoopy's Getting Married Charlie Brown."

Paramount is pushing the Valentine's Day line with a 12-piece counter display.

ART FOR ARTHUR'S SAKE: Three new home video titles spun off the PBS animated series "Arthur" have just been released on Random House Home Video, distributed by Sony Wonder.

The video adventures of the bespectacled grade school anthropomorphic aardvark now include "Arthur's New Puppy," "Arthur's Chicken Pox," and "D.W.'s Blankie," each featuring two complete episodes and priced at \$12.98. But that's not all that's new in the Arthur camp.

Another famous Arthur, **Art Garfunkel**, has gotten into the act and is portraying a singer/narrator moose in an upcoming TV episode. It all started when Garfunkel bought a giant stuffed Arthur for his 6-year-old son, who happens to be a fan of the show (as is his dad), in Fligor's department store in Martha's Vineyard, Mass.

They took the toy with them to the airport, where the Garfunkels and the aardvark were photographed for The Martha's Vineyard Gazette, which was seen by "Arthur" author/illustrator **Marc Brown**. A resident of Hingham, Mass., Brown also heard in a roundabout way, through Garfunkel's business associate **Marty Kaplan**, that the singer/songwriter thought the aard-



by Moira McCormick

vark was pretty cool.

"I was fascinated that he liked Arthur," says Brown, "and I mentioned this to [show producer] **Carol Greenwald**. I thought, 'If he's a fan of the show, maybe there's something we could do together.'"

In fact, "Arthur" head writer **Joe Fallon** had already conceived a story in which a narrator/balladeer character played a major part, and all involved felt Garfunkel would be perfect for the role. They contacted him, he liked the idea, and they provided a tape of the songs.

"Then came the fun part," says Brown. "Carol and I got to meet Art for lunch in New York, along with my editor, **Janet Schulman**. I'd never been in a situation where you're at the table everyone's trying not to look at. It just gave me goosebumps after enjoying the music of **Simon & Garfunkel** for so many years; it was truly amazing to work with Art Garfunkel, and he couldn't have been more pleasant."

"It was fun turning him into a cartoon character, too. I did sketches of him during lunch," adds Brown, who thought about making Garfunkel a rabbit rather than a moose. "But we did **Mr. Rogers** as a rabbit last year."

"What I like about 'Arthur,'" says Arthur the human, "is that it touches real emotional situations kids encounter in their daily lives. And I love the way it's drawn—it's very happy-looking. It's really a winner."

In Garfunkel's episode, the setup is that Arthur's best pal, **Buster Bunny**, has missed school for a week and feels

awkward when he returns because it seems like everyone has gone light-years beyond him. His moose narrator sings "one main song," Garfunkel recounts, along with snippets of others "threaded through the episode. I sing a variety of styles—country, rock, jazz, bluegrass. It was fun."

Garfunkel says there is a possibility of making the character a periodically recurring one. "I'd be happy to do more," he adds. And, says Brown, "I'd be happy if he did it again."

'PAPPYLAND' DEBUTS: "Pappyland," another successful PBS series (which also airs on the Learning Channel), makes its home video debut March 17 on Razzmatazz Entertain-

ment, Cabin Fever Entertainment's children's label.

Starring **Michael Cariglio** as friendly old-timer Pappy Drewitt, "Pappyland" encourages kids to draw and color along with the artful codger. Each video is packaged as a book and includes Pappyland Activity Pages designed to enhance show themes.

Razzmatazz will promote the launch of "Pappyland" with an educational outreach program in the form of a tailored curriculum developed for teachers, which will be mailed to more than 10,000 kindergarten classes. A spring mall tour for Pappy is planned as well. Point-of-purchase materials include 6-, 12-, 18-, and 24-unit floor displays with header cards and brochures.

Billboard®

JANUARY 24, 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	1	7	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS Walt Disney Home Video/Buena Vista Home Entertainment	1997	26.99
2	2	176	SLEEPING BEAUTY ♦ Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	26.99
3	3	145	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967	26.99
4	11	3	THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND Universal Studios Home Video 83187	1997	19.98
5	5	21	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997	24.99
6	12	5	ANASTASIA SING ALONG FoxVideo 4804	1997	12.98
7	6	9	CREATURE COMFORTS BBC Video/FoxVideo 7012	1997	14.98
8	8	19	CATS DON'T DANCE Warner Home Video 96473	1997	19.98
9	10	45	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
10	4	13	MARY-KATE & ASHLEY'S CHRISTMAS PARTY Dualstar Video/WarnerVision Entertainment 53356	1997	12.95
11	9	25	FUN AND FANCY FREE Walt Disney Home Video/Buena Vista Home Entertainment 9875	1947	26.99
12	7	85	HOW THE GRINCH STOLE CHRISTMAS! ♦ MGM/UA Home Video/Warner Home Video M201011	1966	14.95
13	15	46	A CHARLIE BROWN CHRISTMAS Paramount Home Video 15265	1990	16.95
14	14	9	BARNEY'S GOOD DAY, GOOD NIGHT Barney Home Video/The Lyons Group 02019	1997	14.95
15	22	17	MARY-KATE & ASHLEY'S BIRTHDAY PARTY Dualstar Video/WarnerVision Entertainment	1997	12.95
16	16	207	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
17	18	125	THE LION KING Walt Disney Home Video/Buena Vista Home Entertainment 2977	1994	26.99
18	21	243	CINDERELLA Walt Disney Home Video/Buena Vista Home Entertainment 410	1950	26.99
19	17	17	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997	19.96
20	13	157	ALADDIN Walt Disney Home Video/Buena Vista Home Entertainment 1662	1992	24.99
21	25	17	MARY-KATE & ASHLEY: OUR MUSIC VIDEO Dualstar Video/WarnerVision Entertainment 53357	1997	12.95
22	24	83	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Entertainment 1514	1937	26.99
23	RE-ENTRY		GEORGE OF THE JUNGLE FoxVideo 4102531	1997	14.98
24	20	15	THE SIMPSONS: TRIPLE PACK FoxVideo 4102951	1997	24.98
25	NEW ▶		PIPPY LONGSTOCKING Warner Home Video 8029	1997	19.96

♦ 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.

SHELF TALK

(Continued from preceding page)

Video has made a slight change in the marketing plans for "Garth Live From Central Park."

Previously, the MGM Home Entertainment label had announced that the \$19.98 title would feature a \$3 rebate with the purchase of the video and any two **Garth Brooks** albums. Now, consumers will get \$5 back with two CDs.

The title arrives in stores Tuesday (20).

Albums included in the promotion are "Garth Brooks," "No Fences," "Ropin' The Wind," "The Chase," "In Pieces," "Fresh Horses," and the singer's current top seller, "Sevens."

GARDEN CREEPS: The horrifying world of garden insects is exposed in "Savage Garden" from National Geographic Video.

Hosted by **Leslie Nielsen**, the hour-long video digs deep to uncover the frightening world of fire ants, tiger beetles, and praying mantises—creatures that make their homes in the peaceful and serene surroundings of the home garden.

Priced at \$19.98, the video blossoms in stores on March 3, distributed by

Warner Home Video. It aired on TBS last year as part of National Geographic's "Explorer" series.

Consumers who purchase "Savage Garden" will receive a coupon good for 15% off a purchase from Flowers USA through June 30. A sticker on the video package will alert consumers to the offer.

With every three-unit dealer purchase, Warner will offer a free copy of "Sea Nasties," which explores the battles that occur among the creatures that live under the sea. "Sea Nasties" is also hosted by Nielsen and has a suggested retail price of \$12.98.

GROOVY, BABY! International man of mystery Austin Powers is helping struggling singles find mates in a new radio promotion.

Spark Services' Dateline Service will use sound bites and music from New Line Home Video's "Austin Powers: International Man Of Mystery" for a series of 11 radio spots scheduled to run on more than 70 rock stations through the end of February.

Listeners who call in will be entered in a contest for a free video. More than

1,000 cassettes will be awarded during the promotion.

Evanston, Ill.-based Spark sells the Dateline Service to local radio stations that have profit participation. Individuals are matched to prospective mates in their area after completing a personality profile.

PRESIDENTIAL DISCOUNT: Consumers who purchase any title from the new PBS Home Video series "The American Experience Presidents Collections" will receive a coupon worth \$2 off their next PBS video purchase.

The discount coupons will be packed inside editions of three new multi-tape volumes arriving in stores Feb. 10 at \$59.98 and \$69.98 suggested list. Volume one profiles **Johnson, Kennedy, and Nixon**; volume two, **Theodore Roosevelt and Franklin Delano Roosevelt**; and volume three, **Eisenhower and Truman**.

PBS aired the programs as part of its "The American Experience" series last September and October. The label is distributed by Warner Home Video.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Imprint Distributing Label, Catalog Number	Principal Performers
★ ★ ★ No. 1 ★ ★ ★					
1	1	9	FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
2	4	5	CON AIR (R)	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack
3	3	5	MY BEST FRIEND'S WEDDING (PG-13)	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney
4	9	2	CONTACT (R)	Warner Home Video 15041	Jodie Foster Matthew McConaughey
5	2	7	MEN IN BLACK (PG-13)	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith
6	5	12	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
7	13	2	SPAWN (R)	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White
8	7	6	SPEED 2: CRUISE CONTROL (PG-13)	FoxVideo 6100	Sandra Bullock Jason Patric
9	6	11	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
10	11	9	ROMY & MICHELE'S HIGH SCHOOL REUNION (R)	Touchstone Home Video Buena Vista Home Entertainment 10438	Mira Sorvino Lisa Kudrow
11	NEW ▶		CONSPIRACY THEORY (R)	Warner Home Video 15091	Mel Gibson Julia Roberts
12	8	7	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 12581	Ben Affleck Joey Lauren Adams
13	10	12	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Minnie Driver
14	12	6	GEORGE OF THE JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser
15	15	13	BREAKDOWN (R)	Paramount Home Video 334543	Kurt Russell Kathleen Quinlan
16	19	15	LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey
17	14	10	THE LOST WORLD: JURASSIC PARK (PG-13)	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough
18	NEW ▶		OUT TO SEA (PG-13)	FoxVideo 6105	Jack Lemmon Walter Matthau
19	28	2	187 (R)	Warner Home Video 15432	Samuel L. Jackson
20	16	10	ADDICTED TO LOVE (R)	Warner Home Video 15252	Meg Ryan Matthew Broderick
21	18	6	OPERATION CONDOR (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 12687	Jackie Chan
22	20	12	BATMAN & ROBIN (PG-13)	Warner Home Video 16500	George Clooney Arnold Schwarzenegger
23	23	2	HOW TO BE A PLAYER (R)	PolyGram Video 4400474793	Bill Bellamy
24	26	16	THE ENGLISH PATIENT (R)	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche
25	25	2	AIR BUD (PG)	Walt Disney Home Video Buena Vista Home Entertainment 12587	Kevin Zegers Michael Jeter
26	17	10	JINGLE ALL THE WAY (PG)	FoxVideo 4152	Arnold Schwarzenegger Sinbad
27	22	16	THE SAINT (PG-13)	Paramount Home Video 071597	Val Kilmer Elisabeth Shue
28	30	22	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
29	NEW ▶		'TIL THERE WAS YOU (PG-13)	Paramount Home Video 332483	Jeanne Tripplehorn Dylan McDermott
30	21	28	SCREAM (R)	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Drew Barrymore
31	32	14	ANACONDA (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube
32	31	7	TRIAL AND ERROR (PG-13)	New Line Home Video Warner Home Video N4597	Michael Richards Jeff Daniels
33	29	25	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 10487	Billy Bob Thornton
34	33	8	GONE FISHIN' (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 9179	Joe Pesci Danny Glover
35	35	21	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Entertainment 10488	Woody Allen Goldie Hawn
36	24	25	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
37	27	15	VOLCANO (PG-13)	FoxVideo 6039	Tommy Lee Jones Anne Heche
38	34	3	BOX OF MOONLIGHT (R)	Trimark Home Video VM6576	John Turturro Dermot Mulroney
39	37	26	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
40	40	3	TAR (NR)	Xenon Entertainment 1094	Kevin Thigpen Nicole Prescott

◆ 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.

German Restrictions Cause Blockbuster To Exit Market

LONDON—Triple-X has x'ed Blockbuster out of the German market.

The video retail giant has closed Blockbuster Deutschland GmbH following the Jan. 2 announcement by its partner, Burda-Mediengruppe, that it had sold its 49% stake in the joint venture back to holding company Blockbuster Video International Corp.

Burda, a German publishing group, said the sale has been backdated to April 30, 1996, even though the split was not disclosed until the week of Dec. 29, 1997.

Seven outlets in Munich and 10 in Berlin have shut, bringing to an end an arrangement that began three years ago. Approximately 250-300 stores were originally planned by 2000.

The failure of the German operation reflects the difficulties of operating in a market where video stores are age restricted to a clientele of 18-year-olds and older because of government regulations covering pornography.

Adult titles represent about a fifth of video rental revenue in Germany, and Blockbuster's refusal to stock those cassettes resulted in it losing a large market without being able to make up the difference in the children's sector.

The 17 stores represent less than 1% of Blockbuster's international stores.

SAM ANDREWS

MUSIC VIDEOS

(Continued from page 82)

"All the Mr. Bean and the other British comedy videos are selling."

Other retailers report success for nontheatrical titles. Spec's Music, the 44-store Miami chain, says "Spice Girls" is its No. 5 sell-through title, in the middle of a pack that includes "Men In Black," "Jurassic Park: The Lost World," "My Best Friend's Wedding," "George Of The Jungle," "Beauty And The Beast," "Jingle All The Way," "Star Trek: First Contact," and "Batman & Robin," says buyer Lori Hammel.

Spec's also racked up big numbers with a Cuban documentary about the assimilation of immigrants into the Miami culture. President Ann Lief tells of customers leaving stores "carrying four or five copies."

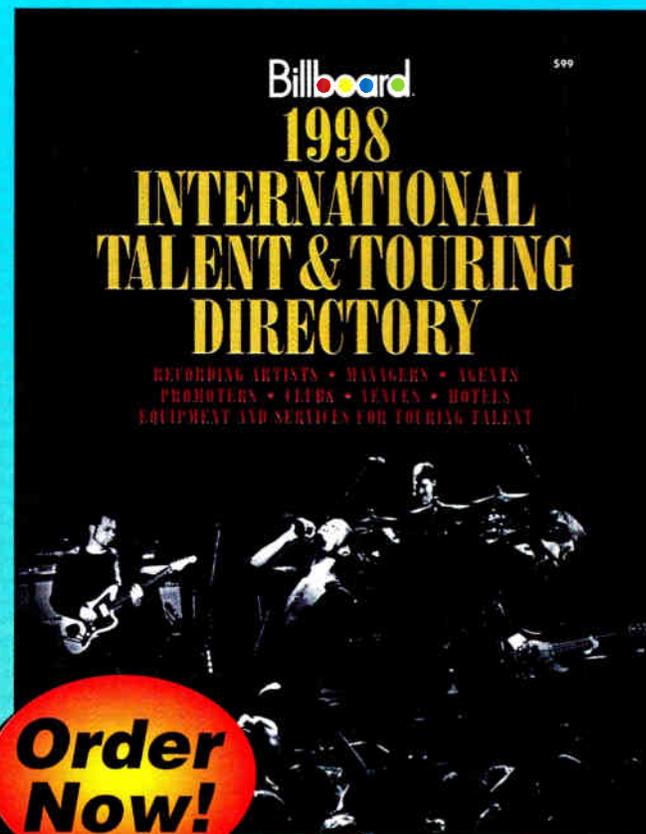
And rental chains like 34-store Planet Video in Milwaukee are taking music video seriously for the first time. Planet Video president Victor Seyeden says, "Music video is part of our sell-through mix now," all the more welcome because comp sales were up just 2%. Seyeden was undecided if he could break away for CES "because we're opening so many stores."

Galeo thinks music sales could have been better if the record labels hadn't dragged their heels bringing out companion titles. Nevertheless, the help came at the right time. "It can be said it was an off-year for sell-through if you looked at the top 25 or the top 50," he maintains.

Direct-to-sell-through titles consistently failed to live up to expectations throughout the fourth quarter. Says Galeo, "Men In Black" came nowhere near 'Independence Day.' Nothing approached 'Nuttty Professor,' 'Mission: Impossible,' or 'Toy Story' from the year before."

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Cast Of Idiots. The Bottom Line in New York recently hosted a 30th-anniversary-in-radio tribute and 50th-birthday party for Vin Scelsa, host of WNEW New York's historically popular "Idiot's Delight" show, featuring the likes of Jill Sobule, Rosanne Cash, Anne Rice, Joey Ramone, and Ronnie Spector. Gathered around him following two sold-out shows for this spectacular community event, starting from the front row, are Uncle Floyd, Graham Parker, Al Kooper, Marty Martinez, James Mastro, Glen Burtnik, Freedy Johnston, Veda Hille, Dave DeCastro, Joe Grushecky, Mark Eitzel, Dar Williams, Scelsa, Sobule, Jules Shear, Richard Barone, Southside Johnny, Jimmy Vivino, Lou Reed, Marshall Crenshaw, David Mansfield, Gary Tallent, Willie Nile, Dana Bryant, Terri Binion, Lori Carson, Michael Da'ey, Daniel Ray, Lisa Haney, Kasim Sulton, Dan Near, Meg Griffin, Danny Kapilian, Seth Farber, Ramone, Alejandro Escovedo, and Don Byron. (Photo: Chuck Pulin)

Fall Arbitrons Show Surge For Spanish Stations In N.Y., L.A.

BY CHUCK TAYLOR

NEW YORK—The newly released fall 1997 Arbitron radio ratings indicate strong rises in the top two markets—New York and Los Angeles—for the Spanish format, while No. 3 Chicago evenly spread the wealth among five different formats in its top five.

In New York, Spanish leader WSKQ maintained its No. 3 lead, trending dramatically upward to 5.6% from 5.1% of the total radio audience ages 12 and older. And coming from behind, Spanish WPAT-FM swooshed up from its No. 15 ranking to No. 9, with a brisk 2.8 to 3.3 share.

The market's third Spanish station, WADO, remained among the top 15 stations, also showing growth with a 1.8 to a 2.0 share.

In Los Angeles, Spanish KLVE maintained its two-year hold on No. 1,

growing from a 6.0 to a 6.1 share. The station has jumped around over the last year, from a 6.9 to 6.0 to 6.6 to 6.1 share. However, none of the stations below it have even garnered a 5.0 share to attempt toppling.

Next in line in L.A. is Spanish KSCA, which moved from No. 3 to No. 2 with a 4.9 share, up from 4.5.

Overall, in New York WLTW's AC station remained at the top, moving from a 6.4 to 6.2 share. Hip-hop WQHT (Hot 97) held tight at No. 2 12-plus but also took a hit, falling from a 6.2 share to 5.9. After Spanish WSKQ, WCBS-FM oldies was next in line, followed by dance WKTU and R&B adult WRKS.

Modern rock WXRK, which has been bobbing in the ratings for the past year, showed its strongest ratings in the past four quarters with a move

(Continued on next page)

B'casters Set To Tackle Gov't Issues Reconvening Congress May Present Challenges

BY BILL HOLLAND

WASHINGTON, D.C.—When Congress reconvenes Jan. 27 for the 105th congressional session, broadcasters will have a full plate of Capitol Hill government-relations issues before them—with a few Federal Communications Commission (FCC) side dishes as well.

Officials at the National Assn. of Broadcasters (NAB) have already assumed a go-getter stance, letting their broadcaster members know over the holidays that they should well heed the mantra, "The time to win a fight is before it starts."

Despite the rally cry, the problem for NAB is that most of the fights have already begun: pending bills or the reintroduction of legislation dealing with alcohol advertising, spectrum fees, ad-tax deductibility, and campaign reform.

During the lull, NAB officials pushed members to contact their elected representatives at home, to explain their points of view when the government officials were not "distracted."

CAMPAIGN—REFORM OR NOT?

On one issue, however, some Hill members may not be dissuaded, distracted or not. Because next year is an election year for members of Congress, broadcasters are sure to have to deal with lawmakers eager to pass a campaign-reform bill—in fact, when Congress adjourned, both the House and Senate agreed to hold a vote on the subject early in the spring session.

For broadcasters, campaign reform translates into the heated issue of elected officials getting free or discounted air time for election advertising. The NAB is letting legislators know its point of view: that free or discounted air time means the public will be subject to more, not fewer ads; that media is not the major cost of elections; that candidates already receive the "lowest unit rate" of advertising (a 30% discount, according to the NAB); and that broadcasters already provide free

air time to candidates in public-affairs programming.

Eddie Fritts, president/CEO of the NAB, has said that, in terms of demanding time, the reform move is inconsistent with the First Amendment guarantee of free speech. He adds that the reform would be next to impossible to implement.

Last session, it was close—back in September, the Senate debated the revised McCain/Feingold campaign-reform bill, which, because of NAB lob-

bying efforts, didn't have broadcasting provisions. But lacking cloture votes, the bill was pulled from consideration on the floor in October. What could emerge from the offices of lawmakers this session is a bill with broadcast provisions stuck back on.

Another factor is that then-FCC Chairman Reed Hundt was a strong proponent of free or discounted air time. New FCC Chairman William Kennard has not yet revealed his views

(Continued on next page)

newslines...

TRUE AT LAST: ELVIS LIVES. WCBS-FM New York and Radio City Productions will present "Elvis . . . The Concert" March 19-21, featuring the late performer's original touring group and orchestra, background singers, and musical director, playing along live to a video image of Presley himself. Spooky! The show debuted last year in Memphis. Ticket prices for the New York staging range from \$27 to \$62.

HOT 97'S MARTINEZ UP FOR A GRAMMY. Angie Martinez, who takes care of afternoon drive for WQHT (Hot 97) New York, has been nominated for a Grammy Award in the rap performance by a duo or group category. Martinez participated in Lil' Kim's "Not Tonight," which also featured Da Brat, Missy "Misdemeanor" Elliott, and Left Eye. It is her first nomination.

AMFM SIGNS ON. Capstar Broadcasting and Chancellor Media Corp. have launched the largest radio network debut in some 20 years, with its Jan. 5 sign-on of the AMFM Radio Networks. The entity is expected to reach more than 60 million listeners weekly, with an affiliate base of Chancellor's 99 radio stations and Capstar's 159. The network will target 18- to 34-year-olds with weekday personality-oriented shows and other syndicated programming.

BRANDMEIER RESURFACES. Jonathon Brandmeier has signed a new multi-year contract with CBS Entertainment, after recently departing WLUP-FM Chicago after 15 years. He will return to the airwaves in that market on WCKG, originating from Los Angeles. The show began airing live 11 a.m.-2 p.m. weekdays on Jan. 12. In Los Angeles, he will be heard on KLSX, airing from noon to 3 p.m. In both markets, he will follow "The Howard Stern Show."

TEXAS TOM. Tom Hicks, one of the partners in Capstar Broadcasting, has purchased the Texas Rangers for \$250 million. Located on the premises of the Ballpark, where the team plays, is CBS-owned KRLD Dallas, which currently airs the games. Hicks' deal includes a lease on the property, with the option to buy it.

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FALL '97 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1998, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Adult Contemporary

Chart listing Adult Contemporary songs with columns for Title, Artist, T. Wk., L. Wk., 2 Wks., Wks. On, and a description of the song.

Adult Top 40

Chart listing Adult Top 40 songs with columns for Title, Artist, T. Wk., L. Wk., 2 Wks., Wks. On, and a description of the song.

Compiled from a national sample of airplay... stations are electronically monitored 24 hours a day, 7 days a week.

NEW YORK—(1)

Station data for New York including call letters, format, and Arbitron shares.

LOS ANGELES—(2)

Station data for Los Angeles including call letters, format, and Arbitron shares.

SAN FRANCISCO—(4)

Station data for San Francisco including call letters, format, and Arbitron shares.

CHICAGO—(3)

Station data for Chicago including call letters, format, and Arbitron shares.

Table listing stations across various markets with columns for Call, Format, and Arbitron shares for '96, '97, and '98.

FALL ARBITRONS

(Continued from preceding page)

up from 3.5 to 4.1, finishing at No. 7. Among the disappointments was top 40 WHTZ's (Z100) dip from its triumphant 4.3 share last quarter...

BROADCASTERS SET TO TACKLE GOVERNMENT ISSUES

(Continued from preceding page)

on the issue. While this is primarily regarded as a TV issue, most insiders say it will most certainly affect radio. LIQUOR—TO ADVERTISE OR NOT? On the alcohol advertising issue, the groundwork has already been laid...

on television towers, local community decisions to refuse digital TV tower placement could be trouble. PAY FOR PLAY—OR NOT? The new "pay for play" programming schemes of some radio broadcasters might also come under FCC scrutiny...

1997 and made broadcasting over the air without a federal license a high-profile issue in the mainstream press. Meanwhile, however, an unprecedented number of pirates appear to be springing up, not only along coastal waterways, but in the midst of middle America.

Black Lab vocalist/guitarist Paul Durham was raised on Buddhism; sang in Mormon youth choirs; dabbled in physics at Whitman College; absorbed the philosophies of Michel Foucault, bell hooks, and Nietzsche at Oberlin College; and then left it behind for a trip to Israel and Jewish mysticism.

Despite his wide range of spiritual experimentation, music was the one element he never left behind. He continuously jotted down verses, sang to himself, or played in bands. In the end, it was this lyrical calling that prevailed.

"I couldn't get away from the lyrics in my head. This always happened just as I was getting into something else," Durham says. "So I went back to the Bay Area and threw myself into making music."

His pilgrimage led him to Berkeley, Calif., and into

the music connection with guitarist Michael Belfer, bassist Geoff Stanfield, drummer Bryan Head, and DGC Records that produced "Your Body Above Me," a set that's part matchbox 20, part Live, and part U2.

The debut contains "Wash It Away," an intense



"Deep feeling usually transcends into great album tracks, not sing-along singles."
—Paul Durham of Black Lab

anthem about the necessary soul cleansing after a traumatic event, which is No. 20 this issue on Modern Rock Tracks.

"A lot of my friends were trying to have babies. Many found out they were too old or had miscarriages," Durham says. "They were devastated and giving up. I took those images and put them in a first-person account of acceptance and moving on."

The inspiration hit so close to home that Durham is surprised the song has caught on. "The deeper the subject matter, the harder it is to execute. Deep feeling usually transcends into great album tracks, not sing-along singles."

He says it's strange that his "baby" is all over radio, destined to be a video, and will be paraded around the country on tour with Days Of The New.

"It's bizarre that strangers know you. My cousin was at work and people were singing it. If that happens to me, that will be the next level of freakout."

Billboard

JANUARY 24, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	2	2	4	***No. 1*** GIVEN TO FLY YIELD	PEARL JAM EPIC
2	1	1	27	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
3	3	3	22	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
4	4	4	13	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
5	5	5	13	BACK ON EARTH THE OZZMAN COMETH	OZZY OSBOURNE EPIC
6	7	8	7	TASTE OF INDIA NINE LIVES	AEROSMITH COLUMBIA
7	8	10	13	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
8	6	7	10	THE MEMORY REMAINS RELOAD	METALLICA ELEKTRA/VEEG
9	9	6	11	THE GIRL I LOVE BBC SESSIONS	LED ZEPPELIN ATLANTIC
10	10	9	23	EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
11	13	15	7	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
12	14	16	8	THE UNFORGIVEN II RELOAD	METALLICA ELEKTRA/VEEG
13	12	12	9	THE OAF (MY LUCK IS WASTED) IN LOVING MEMORY OF...	BIG WRECK ATLANTIC
14	11	11	16	ALMOST HONEST CRYPTIC WRITINGS	MEGADETH CAPITOL
15	18	18	6	***AIRPOWER*** SEX AND CANDY MARCUS PLAYGROUND	MARCUS PLAYGROUND CAPITOL
16	19	19	7	***AIRPOWER*** CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
17	20	23	4	***AIRPOWER*** SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
18	17	17	10	FLIP THE SWITCH BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
19	15	13	14	BOTH SIDES NOW MARCHING TO MARS	SAMMY HAGAR THE RATCH FACTORY/MCA
20	16	14	18	SLOW RIDE TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
21	23	25	4	SHE SAID "SCREAM 2" SOUNDTRACK	COLLECTIVE SOUL DIMENSION/CAPITOL
22	24	24	11	FORTY SIX & 2 AENIMA	TOOL FREEWORLD
23	22	22	20	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
24	21	21	13	DIRTY EYES BOINFIRE	AC/DC EASTWEST/VEEG
25	26	28	9	WITHOUT EXPRESSION THE BEST THAT I COULD DO 1978-1988	JOHN MELLENCAMP MERCURY
26	27	27	11	ASHES TO ASHES ALBUM OF THE YEAR	FAITH NO MORE SLASH/REPRISE
27	NEW	1		SUNSHOWER GREAT EXPECTATIONS THE ALBUM	CHRIS CORNELL ATLANTIC
28	29	33	9	MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
29	28	30	12	WEEDS SOUL SEARCHING SUN	LIFE OF AGONY ROADRUNNER
30	35	37	4	SULLIVAN MONSOON	CAROLINE'S SPINE HOLLYWOOD
31	33	36	5	HAPPY ...SOMEWHERE MORE FAMILIAR	SISTER HAZEL UNIVERSAL
32	RE-ENTRY	3		SAINT OF ME BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
33	36	39	3	BLACK SEVENDUST	SEVENDUST TVT
34	30	34	18	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
35	38	—	6	THE GHOST OF TOM JOAD RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE EPIC
36	NEW	1		BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
37	NEW	1		JANE SAYS KETTLE WHISTLE	JANE'S ADDICTION WARNER BROS.
38	RE-ENTRY	16		AENEMA AENIMA	TOOL FREEWORLD
39	31	31	14	RATTLESNAKE SECRET SAMAOHI	LIVE RADIOACTIVE/MCA
40	NEW	1		DAMMIT (GROWING UP) DUDE RANCH	BLINK 182 CARGO/MCA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio track service. 105 Mainstream rock stations and 81 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard

JANUARY 24, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	13	***No. 1*** SEX AND CANDY MARCUS PLAYGROUND	MARCUS PLAYGROUND CAPITOL
2	2	2	9	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
3	3	5	4	GIVEN TO FLY YIELD	PEARL JAM EPIC
4	5	4	15	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
5	4	3	20	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
6	7	7	12	HOW'S IT GOING TO BE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/VEEG
7	6	6	16	BITTER SWEET SYMPHONY URBAN HYMNS	THE VERVE VC/HUT/VIRGIN
8	9	9	10	BRICK WHATEVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
9	8	8	18	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
10	10	10	8	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
11	11	12	14	MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
12	13	13	28	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
13	12	11	26	EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
14	15	15	16	DAMMIT (GROWING UP) DUDE RANCH	BLINK 182 CARGO/MCA
15	14	14	19	TUBTHUMPING TUBTHUMPER	CHUMBAWAMBA REPUBLIC/UNIVERSAL
16	16	16	12	SWEET SURRENDER SURFACING	SARAH MCLACHLAN ARISTA
17	19	17	12	DEADWEIGHT "A LIFE LESS ORDINARY" SOUNDTRACK	BECK LONDON/ISLAND
18	17	18	11	BRIMFUL OF ASHA WHEN I WAS BORN FOR THE SEVENTH TIME	CORNERSHOP LUAKA BOP/WARNER BROS.
19	20	19	9	***AIRPOWER*** MY OWN PRISON MY OWN PRISON	CREED WIND-UP
20	21	22	5	***AIRPOWER*** WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
21	23	23	5	THE MUMMERS' DANCE THE BOOK OF SECRETS	LOREENA MCKENITT QUINLAN ROAD/WARNER BROS.
22	25	26	7	ROYAL OIL LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
23	39	—	2	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
24	27	28	7	BEAUTIFUL DISASTER TRANSISTOR	311 CAPRICORN/MERCURY
25	26	27	7	JANE SAYS KETTLE WHISTLE	JANE'S ADDICTION WARNER BROS.
26	24	24	12	SUGAR CANE THE DADDY OF THEM ALL	SPACE MONKEYS FACTORY/CHINGON/INTERSCOPE
27	31	30	11	KARMA POLICE OK COMPUTER	RADIOHEAD CAPITOL
28	29	31	20	HITCHIN' A RIDE NIMROD	GREEN DAY REPRISE
29	33	33	7	I'M AFRAID OF AMERICANS EAR TH LING	DAVID BOWIE VIRGIN
30	28	29	15	WRONG NUMBER GALORE	THE CURE FICTION/ELEKTRA/VEEG
31	30	32	18	DON'T GO AWAY BE HERE NOW	OASIS EPIC
32	NEW	1		ALL AROUND THE WORLD BE HERE NOW	OASIS EPIC
33	40	—	2	GOING OUT OF MY HEAD BETTER LIVING THROUGH CHEMISTRY	FAT BOY SLIM ASTRALWERKS/CAROLINE
34	36	37	6	THE GHOST OF TOM JOAD RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE EPIC
35	38	38	5	RPM FLOORED	SUGAR RAY LAVA/ATLANTIC
36	32	36	21	SUMMERTIME STATIC & SILENCE	THE SUNDAYS DGC/GEFFEN
37	NEW	1		BRIAN WILSON ROCK SPECTACLE	BARENAKED LADIES REPRISE
38	37	34	18	LUCKY ROCKCROWN	SEVEN MARY THREE MAMMOTH/ATLANTIC
39	NEW	1		GOODBYE IT MEANS EVERYTHING	SAVE FERRIS STARPOOL/EPIC
40	RE-ENTRY	16		OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M



HITS! IN TOKIO

Week of December 28, 1997

- Change The World / Babyface
Featuring Eric Clapton
- Together Again / Janet Jackson
- Only If / Enya
- Be The Man / Celine Dion
- Tubthumping / Chumbawamba
- Every Nation / Red Hot R+B All Stars
- Spice Up Your Life / Spice Girls
- Gettin' Jiggy Wit It / Will Smith
- Pink / Aerosmith
- Madazulu / Deep Forest
- I Do / Lisa Loeb
- Back To You / Bryan Adams
- Feel So Good / Mase
- Spam / Save Ferris
- A Song For Mama / Boyz II Men
- All Around The World / Oasis
- You're The One I Love / Shola Ama
- Wish I Sang Like Marvin Gaye / Newtone
- Magic / O'Jays
- The Tree Knows Everything / Adam F
Featuring Tracy Thorn
- Metal Blue America / Ken Ishii
- Sunchyme / Dario G
- Let's Get Started / All Saints
- Sunny Day Holiday / Yumi Mastutoya
- Sweet Sweet Surrender / Samantha Cole
- Roxanne '97 (Puff Daddy Remix) / Sting & The Police
- She's A Good Girl / Sleeper
- If I Had A Dime / Martine Girault
- Men In Black / Will Smith
- Remember / Repercussions
- Flip The Switch / The Rolling Stones
- Yureru Taion / Aco
- Even After All / Finley Quayle
- One And One / Edyta
- Stepping Stones / G. Love And Special Sauce
- Don't Think About It / Adeva
- Tsuyoku Hakanai Monotachi / Cocco
- Where Broken Hearted People Go / Brains Beat Beauty
- Delicious / Deni Hines
- The Best Of Love / Michael Bolton
- Romeo Is Bleeding / Daryl Hall And John Oates
- So What! / Janes Addiction
- Tomorrow Never Dies / Sheryl Crow
- Say What You Say / Cath Coffey
- My Heart Will Go On / Celine Dion
- Cleaning Man / Noriyuki Makihara
- Legend Of A Cowgirl / Imani Coppola
- Bernadette / Paul Simon
- Be Someone Tonight / The Velvet Crush
- Get It On / Funky Diamonds

Selections can be heard on "Sapporo Beer Tokyo 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>

After Much Cultivation, 'Truly' Thrives On Chart For Australia's Savage Garden

FUNNY HOW THINGS go sometimes.

Like when a song barely makes the cut for inclusion on an album and even then is considered by its artist only good enough to be a hideaway bonus track.

And then ends up at No. 1 on Billboard's Hot 100.

Such is the chronicle for "Truly Madly Deeply," the third U.S. single on Columbia by Australian duo **Savage Garden**, which was embraced without a second thought by radio and its listeners.

The track reached the summit last issue after only seven weeks, jumping dramatically from No. 6 to 1. This issue, it holds off the competition while moving from No. 8 to 7 on Hot 100 Airplay and dipping from No. 5 to 7 in sales.

As lyricist/lead vocalist **Darren Hayes** explains it, "It was one of about 40 songs written for the album. We had



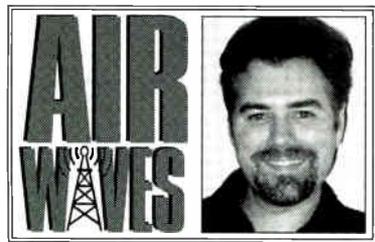
SAVAGE GARDEN

originally called it 'Magic Kisses,' with the same verses and [instrumental] hook, only it was 50 beats per minute faster."

As Hayes and instrumentalist partner **Daniel Jones** then selected songs to record, "Truly" was the last to get a go. "I remember sitting in a cafe, writing it. It was an honest love song and how I was feeling at the time," Hayes says. "I had just recently gotten married, and my wife and I were apart for seven months as Daniel and I wrote songs. I rewrote the chorus, and it maintained the feeling that came from a basic, core place. There's not a lot of

pretension about the song."

Jones and Hayes cut the track with an acoustic arrangement that they envisioned including as a subtly placed bonus track at the album's finish. "We really didn't even think we'd be able to convince a producer that it was worthy in that state, which is why we thought it might be a way to close the album in a very low-key way," Hayes says.



by Chuck Taylor

But then the fateful hand of album producer **Charles Fisher** intervened. He insisted that the song had an edge that should be exploited via additional production and background vocals. Says Hayes, "He told us, 'Hang on, this is bigger than you think.'"

The results speak for themselves. In addition to ringing the bell in the U.S.—and helping propel Savage Garden's self-titled debut album to platinum status last month—"Truly Madly Deeply" had already clinched a place atop the Australian singles charts, becoming the band's third No. 1 there.

It went on to win both single and song of the year at the recent Australia Record Industry Assn. Awards. In all, Savage Garden picked up eight trophies, the most ever, including best group, album, debut, independent release, pop release, and highest-selling single ("To The Moon And Back"). The project also won awards for production for Fisher and for best engineer.

Back in the U.S., "Truly" also marks a triumph over what looked to be a sophomore-single slump following the runaway success of last year's debut single, "I Want You." That song peaked at No. 4 on the Hot 100, but the follow-up, "To The Moon And Back," stopped short at a somewhat defeating No. 37.

"Yeah, that was a real blow to the ego. Here in our country, of our three hits, that's the one we're most respected for," Hayes admits. In America, "I figured, 'We've had this one hit now, and radio will do us a favor.' Now I know, there are no favors. It's all about whether it fits into a format here. I realized that if this third single didn't happen, we might not have a career in the U.S."

Even so, Hayes seems to have a handle on the conditions of fame, acknowledging that chart success is as much a reward for image as it is talent. "Music is essentially fashion and comes from a street level. I don't think you can predict that," he says. "I've never pretended to be the world's best-looking guy or the best singer or one who can shake a booty."

"A year ago while we were writing, Daniel and I were living on instant noodles. It was not so luxurious. It was a process filled with ambiguity and insecurity, whether the album would ever be released or successful.

"Then, suddenly, we're expected to

know how to make a video, how to take a photograph, how to act in public. I can't put on the wrong pair of shoes. We are still learning the act of image in real time. I guess that's growth, that's progression."

And now, with the success of "Truly," Hayes adds, "all we've wanted to do is keep writing songs and have them heard. Obviously, this feels great, and it's a relief. It means we can keep making records."

The task ahead, in the U.S. anyway, is to now show those who have enjoyed the band's singles and album that the act is even more effective in a live setting—an endeavor that dramatically upped its star power in its native Oz.

"At first, we were perceived as a novelty act at home," Hayes says. "Then we went on tour, and people began to see us as a musical group, as a band. They saw the soul in there. Now, we're doing an arena act with no warm-up [performer]. Writing songs and performing songs is the job that we applied for."

Meanwhile, Hayes and Jones are concentrating on the importance of remaining grounded amid all the hoopla and praise that's been heaped on them.

"We've had quite a few record-breaking moments in our country, but we haven't had time to soak it in. We've become so used to being on a high; it's all a cyclone. I think it's dangerous to get used to it. Some of the people we work with jokingly call me 'Planet Darren,' but I realize that when a record's done, you go home and kiss the dog and see the wife and then have to dream it all up again."

To ward off any danger of fear and loathing over such an inevitable moment, Hayes and Jones have essentially never stopped writing since the release of "Savage Garden."

"We are like a sporting team. You have to write continuously, because you never know when a good one is going to come," Hayes says. "The last six months have been really tough; we like to write songs in a bedroom, when someone's mom can bring in a toasted sandwich and leave us alone for a few hours. That's very difficult on the road." In addition, Hayes notes, "the last 12 songs we've written are completely different than the ones we did at the end of the first record. The songs from that period we don't even want to touch, because they're just not relevant to us anymore."

The band is most likely to re-enter the studio at the end of this summer; until then, it will be plugging away on the road. At this moment, the guys are in rehearsals for their biggest tour yet, which rolls across Australia and New Zealand through March (for a second time since their launch in the U.S. last March). It will be followed by potential stops in India, Japan, and Indonesia, then dates and promotional duties in Europe and the U.S. through at least June and July.

"We want to take this record on the road and let a little of that live magic rub off there," Hayes says. "It's the logical extension to writing. We want to show you and ourselves that while we may not completely be accepted there, we've got potential. We've got so much to prove, and we're ready. It's a great time for us to be playing."

A Wiser Ichabod Caine Returns To Seattle's KMPS

AFTER HIS YEARLONG STINT as operations director, PD, morning man, chief cook, bottle washer, and, for a while, GM at KKBY, a small, eclectic, 2,500-watt country station in suburban Seattle, Ichabod Caine's return to mornings at KMPS Seattle Jan. 5 was a welcome homecoming and an eye-opener.

"The first thing I did [at KMPS] was walk in and hug Arnie, the engineer, because I know what it's like to have screwed-up-sounding T1 lines and not know why it's screwed up and [wonder,] 'Why is one channel weird?'" says Caine. Only able to afford a part-time engineer at KKBY, Caine says, "For one year I had that nightmare of [wondering,] 'Is the station sounding good?'"

Returning to KMPS, Caine says, "I put on earphones, and I almost cried. I told Arnie, 'I don't know if DJs in major markets really know how cool it is when you hit a button and the spot actually starts.'"

After 25 years on the air, Caine finally learned about the realities of radio's bottom line during his experience at KKBY. "I always thought DJs were the front-line soldiers. No, the salespeople are," he says. "They go out and bring back money, and that's how you put food on your table, DJs. I didn't know this."

"When you're a DJ, removed from it all, and you're doing your one-liners, putting your listener on the air, and hoping people love you, that's all fine and good, and you're having an impact. I love being a jock—there is nothing better in the world. But after you walk with the client for a while and hold their hand and they start getting business, that's almost like the payoff to a joke for me. The high of seeing a client get people in his door is really the payoff. It's exhilarating. To have experienced that side, now I feel like I kind of understand what radio's all about after 25 years."

After 10 years hosting mornings at KMPS, Caine left in 1993 to join rival KRPM (K106) in that capacity. That station was subsequently bought by the owner of KMPS and changed format. Caine says management talked to him about returning to KMPS for another daypart, but "I just had to go steelhead fishing again for six months. The elusive steelhead was calling my name." When it turned out the fish weren't biting, he took the job at KKBY, where his wife is still GM.

Caine is proud of the format he put on the air at KKBY, which consists of an unusual mix of Gene Autry and Roy Rogers tunes mixed with bluegrass, swing, contemporary country, and two Christian

country or gospel songs an hour. One of the station's liners is, "We're country, but we ain't going to forget the western."

But when KMPS PD Mark Richards approached him unexpectedly, Caine agreed to meet for lunch and says he came away from that meal knowing it was time to go back, an experience he says was "like coming home." Richards convinced Caine that his plan to make

KMPS "more Rubenesque, more well-rounded" would benefit from Caine's return.

Caine says little has changed at KMPS since he left, including the trapdoor in the ceiling of the men's room where Arnie once made a surprise appearance. But Caine says he's done a lot of changing himself and came back a better jock with a better outlook.

"Bringing Ichabod back doesn't mean you're going back, because I'm not the same," he says. "I'll be a ton better as a DJ and a human being for my experience of leaving for four years."

KKBY, he says, was "a completely different world of radio. While I did mornings, I didn't get any comedy services. I just grabbed the paper and talked to people, and [that] really taught me about the fact that I don't need to prop myself up as a jock with every service in the world." Previously, at KMPS, Caine says, "I spent thousands of dollars on jingles and schtick and had a bunch of people writing. While all that's good, I realized, 'Hey, I'm pretty darn good myself.'"

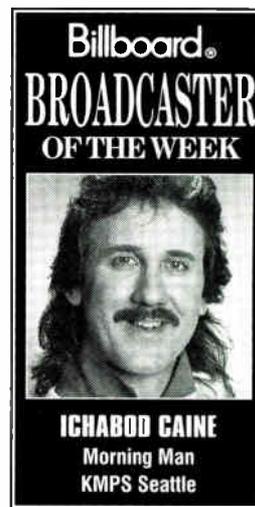
"There was something about this four-year sabbatical from KMPS that's made me appreciate and love radio and how great this station is," he adds. "[God] took me on this whole experience and wanted to bring me back here a better jock, without a doubt."

Caine also has a different outlook now and spelled out his goals to the members of his morning team at KMPS.

"I want us to feel at peace, I want us to feel confident, and I want us to have fun," he told them. "If at any point we don't feel at peace, we're not confident, we're not having fun, I'll go to a corner, get my act together, and come back. If the ratings are bad, we're not relaxed enough. We're not having as much fun. There is just no need to be hugely uptight about this gig."

He continues to host the Christian country show "Honky Tonk Sundays," which launched in 1994 and is syndicated by Huntsman Entertainment.

PHYLLIS STARK



EXECUTIVE TURNTABLE

FOLKS. Chancellor Media senior VP of regional operations **Larry Wert** returns to his TV roots as president/GM of Chicago NBC affiliate **WMAQ-TV**. Before his radio days, Wert was local sales manager there at **WLS-TV** and a media buyer at **Leo Burnett Co.**

Chancellor's **WKQI (Q95.5)** Detroit morning personality **Danny Bonaduce** transfers to mornings at Chancellor's **WNSR** New York in mid-February. That ailing hot AC is looking toward another format change by Feb. 1.

Modern adult **WXXM (Max 95.7)** Philadelphia kicks off the new year by promoting program coordinator **Chuck Tisa** to PD. Crosstown **WYSP** names **Neal Mirsky** PD. **Rick Mack**, former GM of oldies **WBIG** Washington, D.C., is named VP/GM of soft AC sister **WGAY**. **KKFR (Power 92)** Phoenix PD **Don Parker** exits, replaced by R&B adult **KMCG (Magic 95.7)** San Diego PD **Bruce St. James**.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

MTV Networks Moving To DirecTV; 'Tu Ritmo' Bows

NEW MTV DEALS: MTV Networks (including music channels MTV, VH1, and M2) will be added to satellite provider DirecTV's channel lineup March 10. The channels are moving from U.S. Satellite Broadcasting (USSB) so that USSB can make way for more movie channels, according to USSB and DirecTV. MTV has also struck a deal with leading music multimedia firm N2K Inc. to provide localized versions of N2K's online retail store Music Boulevard for the World Wide Web sites of MTV Europe, MTV Japan, MTV Brasil, and MTV Asia. Music Boulevard already is the exclusive online music retailer for MTV's U.S. Internet site; the new deal expands the exclusive agreement to include MTV's international online services. Music Boulevard says it sells more than 200,000 music titles online. MTV will continue to provide news content to Music Boulevard.

THE EYE



by Carla Hay

videos, artist interviews, and live performances. Acts scheduled to appear include Luis Miguel, Ricky Martin, La Ley, Nu Flavor, Maná, and Café Tacuba. The show features a segment called Video Countdown, which incorporates viewers' top video requests, received by mail or the Internet. Web surfers can visit the show's site at www.turitmo.com.

VIDEO DIRECTOR NEWS: Power Films has signed Jeremy Goldsneider... Rocky Schenck, who has lensed clips for such acts as Alice In Chains, k.d. lang, and Joni Mitchell, is also a dedicated artist in still photography. An exhibition of his most recent work will run Friday (23)-March 3 at the Paul Kopeiken Gallery in Los Angeles. Admission is free.

JONES ON TNN: "The George Jones Show," featuring George Jones and guest performers, debuts Feb. 17 on TNN. Not only will Jones perform, he'll also be the program's host. Vince Gill and Patty Loveless will appear on the premiere episode. Guests scheduled to appear on future programs include Merle Haggard, Lorie Morgan, Daryle Singletary, and Tanya Tucker. The hourlong "George Jones Show" will have a limited run of six episodes, set to air throughout the year.

NEW LATIN MUSIC SHOW: A new Latin music magazine show, "Tu Ritmo Presentado Por AT&T" (Your Rhythm Presented By AT&T) debuts Saturday (17) on the Telemundo network. It marks the first entree into Latino programming by Warner Bros. Domestic Pay-TV, Cable & Network Features. Hosted by Enrique Morlett and Gizza Elizondo, the weekly half-hour "Tu Ritmo" features music



14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018

- 1 Janet, Together Again
- 2 Wyclef Jean, Gone Till November
- 3 Busta Rhymes, Dangerous
- 4 2Pac, I Wonder If Heaven Got A Ghetto
- 5 The Notorious B.I.G., Sky's The Limit
- 6 SWV, Rain
- 7 Boyz II Men, A Song For Mama
- 8 Rakim, Guess Who's Back
- 9 Queen Pen, All My Love
- 10 Jody Watley, Off The Hook
- 11 Puff Daddy, Been Around The World
- 12 Mary J. Blige, Seven Days
- 13 Playa, Don't Stop The Music
- 14 Missy "Misdemeanor" Elliott, Beep Me 911
- 15 Mic Geronimo, Nothin' Move But The Money
- 16 Will Smith, Gettin' Jiggy Wit It
- 17 Tha Tha Alkaholiks, All Night
- 18 LL Cool J, Father
- 19 Usher, Nice & Slow
- 20 Puff Daddy, It's All About The Benjamins
- 21 Uncle Sam, I Don't Ever Want To See You Again
- 22 Sting & The Police, Roxanne '97
- 23 Az, Nas, Nature And Dr. Dre, Phone Tap
- 24 Rome, Crazy Love
- 25 Total, What About Us
- 26 Immature, Give Up The Ghost
- 27 Erick Sermon, Keith Murray & Redman, Rapper's...
- 28 Erykah Badu, Tyrone
- 29 The Lox, If You Think I'm Jiggy
- 30 Missy "Misdemeanor" Elliott, Sock It 2 Me

*** NEW ONS ***

- Salt-N-Pepa, Gitty Up
 Jay-Z Feat. Blackstreet, City Is Mine
 Aretha Franklin, A Rose In Still A Rose
 Next, Too Close
 Mase Feat. Total, What You Want
 JD Feat. Da Brat, The Party Continues
 K-Ci & JoJo, All My Life
 Keith Washington, Bring It On
 Rebbie Jackson, Yours Faithfully
 Taral Hicks, Silly
 Craig Mack, What I Need
 Ice Cube, We Be Clubbin'



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Wynonna, When Love Starts Talkin' †
- 2 Deana Carter, Did I Shave My Legs For This?
- 3 Brooks & Dunn, He's Got You †
- 4 Anita Cochran, What If I Said
- 5 Clint Black, Something That We Do †
- 6 Shania Twain, Don't Be Stupid †
- 7 Lila McCann, I Wanna Fall In Love †
- 8 Martina McBride, A Broken Wing

- 9 Paul Brandt, A Little In Love †
- 10 John Michael Montgomery, Angel In My Eyes †
- 11 Ty Herndon, I Have To Surrender †
- 12 Sammy Kershaw, Love Of My Life †
- 13 Trace Adkins, Lonely Won't Leave Me Alone
- 14 Toby Keith, Dream Walkin'
- 15 Kenny Chesney, Thats Why I'm Here
- 16 Wade Hayes, The Day That She Left Tulsa
- 17 Jo Dee Messina, Bye, Bye
- 18 Tracy Lawrence, One Step Ahead Of The Storm
- 19 Trisha Yearwood, Perfect Love
- 20 Bryan White, One Small Miracle
- 21 Reba McEntire, What If
- 22 Kevin Sharp, There's Only You
- 23 Trace Adkins, The Rest Of Mine †
- 24 Daryle Singletary, The Note
- 25 Milla Mason, Closer To Heaven
- 26 Patty Loveless, You Don't Seem To Miss Me †
- 27 David Kersh, If I Never Stop Lovin' You
- 28 J.C. Jones, One Night
- 29 Dixie Chicks, I Can Love You Better
- 30 Delbert McClinton, Sending Me Angels
- 31 Shania Twain, Love Gets Me Every Time
- 32 David Lee Murphy, Just Don't Wait Around
- 33 Neal McCoy, If You Can't Be Good
- 34 Tim McGraw, Everywhere
- 35 Blackhawk, Postmarked Birmingham
- 36 Sherrie Austin, One Solitary Tear
- 37 Rhett Akins, More Than Everything
- 38 Paul Brandt, What's Come Over You
- 39 Raybon Bros. W/Olivia Newton-John, Falling
- 40 Keith Wright, Just Another Heartache
- 41 Chris Cummings, The Kind Of Heart That Breaks
- 42 Melodie Crittenden, Broken Road
- 43 Kris Tyler, From A Woman Knows
- 44 Michael Peterson, From Here To Eternity
- 45 Collin Raye W/Jim Brickman, The Gift
- 46 Jim Collins, The Next Step
- 47 Lonestar, You Walked In
- 48 Rubby Lovett, Look What Love Can Do
- 49 Neal McCoy, The Shake
- 50 Deana Carter, Once Upon A December

*** NEW ONS ***

- Bellamy Brothers, Catahoula
 Clay Walker, Then What
 Sawyer Brown, Another Side
 The Great Divide, Never Could
 The Kinleys, Just Between You And Me



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Matchbox 20, 3 AM
- 2 Metallica, The Memory Remains
- 3 Puff Daddy, It's All About The Benjamins
- 4 Marcy Playground, Sex & Candy
- 5 Will Smith, Gettin' Jiggy Wit It
- 6 Green Day, Time Of Your Life
- 7 Everclear, Everything To Everyone
- 8 Janet, Together Again
- 9 Mariah Carey, Breakdown
- 10 Erick Sermon, Keith Murray & Redman, Rapper's...

- 11 Puff Daddy, Been Around The World
- 12 Robyn, Show Me Love
- 13 Boyz II Men, A Song For Mama
- 14 Aerosmith, Pink
- 15 Chumbawamba, Tubthumping
- 16 The Notorious B.I.G., Sky's The Limit
- 17 Busta Rhymes, Dangerous
- 18 Oasis, All Around The World
- 19 Fiona Apple, Never Is A Promise
- 20 Third Eye Blind, How's It Going To Be
- 21 Blink 182, Dammitt
- 22 Backstreet Boys, As Long As You Love Me
- 23 2Pac, I Wonder If Heaven Got A Ghetto
- 24 Bjork, Bachelorette
- 25 Jane's Addiction, Jane Says
- 26 Sarah McLachlan, Sweet Surrender
- 27 Erykah Badu, Tyrone
- 28 LL Cool J, Father
- 29 Ben Folds Five, Brick
- 30 Bryan Adams, Back To You
- 31 Robert Bradley, Once Upon A Time
- 32 CornerShop, Brimful Of Asha
- 33 Savage Garden, Truly Madly Deeply
- 34 Lisa Loeb, I Do
- 35 Az, Nas, Nature And Dr. Dre, Phone Tap
- 36 Allure, All Cried Out
- 37 Dandy Warhols, Boys Better
- 38 Ozzzy Osbourne, Back On Earth
- 39 Sugar Ray, Fly
- 40 Days Of The New, Touch, Peel And Stand
- 41 Wyclef Jean, Gone Till November
- 42 Celine Dion, My Heart Will Go On
- 43 Our Lady Peace, Clumsy
- 44 Supergrass, Late In The Day
- 45 Wu-Tang Clan, Triumph
- 46 Fat Boy Slim, Going Out Of My Head
- 47 Billie Myers, Kiss The Rain
- 48 Mase, Feel So Good
- 49 LSG, My Body
- 50 Smash Mouth, Why Can't We Be Friends

*** NEW ONS ***

- Big Wreck, The Oaf
 The Crystal Method, Keep Hope Alive
 Mack 10 F/ICE Cube, Only In California
 Duncan Sheik, Wishful Thinking



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Daryle Singletary, The Note
- 2 Trace Adkins, The Rest Of Mine
- 3 Reba McEntire, What If
- 4 Sammy Kershaw, Love Of My Life
- 5 John Michael Montgomery, Angel In My Eyes
- 6 Brooks & Dunn, He's Got You
- 7 Ty Herndon, I Have To Surrender
- 8 Trisha Yearwood & Garth Brooks, In Another's Eyes
- 9 Martina McBride, A Broken Wing
- 10 Dixie Chicks, I Can Love You Better
- 11 Bryan White, One Small Miracle
- 12 Neal McCoy, If You Can't Be Good
- 13 Anita Cochran, What If I Said
- 14 Shania Twain, Don't Be Stupid

- 15 Lila McCann, I Wanna Fall In Love
- 16 Wade Hayes, The Day That She Left Tulsa
- 17 Travis Tritt Feat. Lari White, Helping...
- 18 Deana Carter, Did I Shave My Legs For This?
- 19 Deana Carter, Count Me In
- 20 Clay Walker, Watch This
- 21 Prairie Oyster, She Won't Be Lonely Long
- 22 Kevin Sharp, There's Only You
- 23 Alabama, Dancin', Shaggin' On The Boulevard
- 24 Chely Wright, Shut Up And Drive
- 25 Vince Gill, You And You Alone
- 26 Mark Chesnut, Thank God For Believers
- 27 Kinleys, Please
- 28 Patty Loveless, You Don't Seem To Miss Me
- 29 Delbert McClinton, Sending Me Angels
- 30 Shania Twain, Love Gets Me Every Time

*** NEW ONS ***

- Clay Walker, Then What
 David Lee Murphy, Just Don't Wait Around Til She Leavin'
 The Kinleys, Just Between You And Me



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Chumbawamba, Tubthumping
- 2 Paula Cole, I Don't Want To Wait
- 3 Smash Mouth, Walkin' On The Sun
- 4 Celine Dion, My Heart Will Go On
- 5 Robyn, Show Me Love
- 6 Sarah McLachlan, Sweet Surrender
- 7 Janet, Together Again
- 8 Lisa Loeb, I Do
- 9 Matchbox 20, 3 AM
- 10 Savage Garden, Truly Madly Deeply
- 11 Elton John, Something About The Way You...
- 12 Meredith Brooks, What Would Happen
- 13 Sugar Ray, Fly
- 14 Mariah Carey, Butterfly
- 15 Bryan Adams, Back To You
- 16 Matchbox 20, Push
- 17 Third Eye Blind, How's It Going To Be
- 18 Duncan Sheik, Barely Breathing
- 19 The Wallflowers, One Headlight
- 20 Sister Hazel, All For You
- 21 Alana Davis, 32 Flavors
- 22 The Verve Pipe, The Freshmen
- 23 Lorena McKennitt, The Mummer's Dance
- 24 Jewel, You Were Meant For Me
- 25 Alanis Morissette, Ironic
- 26 Third Eye Blind, Semi-Charmed Life
- 27 Billie Myers, Kiss The Rain
- 28 Savage Garden, I Want You
- 29 Paul McCartney, Beautiful Night
- 30 Sheryl Crow, Tomorrow Never Dies

*** NEW ONS ***

- Mariah Carey, Breakdown
 Fleetwood Mac, Landslide
 Green Day, Time Of Your Life (Good Riddance)
 Duncan Sheik, Wishful Thinking

PRODUCTION NOTES

LOS ANGELES

Marty Thomas directed the clip for "Show Me Da Money" by Jan Stylz. The parody of "Jerry Maguire" also features a cameo by the group Camp 813.

Hip-hop group G.P. Wu staged a video shoot for "Party People" in Hollywood with director Jeff Byrd.

NASHVILLE

Keith Perry chose Michael McNamara to direct his "When I Could Fly" video.

Larry Boothby lensed the clip for "Whenever I Call You Friend" by Michael Johnson and Alison Krauss.

OTHER CITIES

Stuck Mojo shot a video for "Rising" with director Dave Barron in the International Ballroom in Atlanta. World Championship Wrestling (WCW) stars Diamond Dallas Page and Raven joined Nitro girl Kimberly and the band in the re-created WCW ring.



Vidnet Party. Vidnet staffers and associates recently gathered at a party thrown by Vidnet at the 19th Billboard Music Video Conference in Beverly Hills, Calif. Pictured, from left, are Robin Phillips, Vidnet CFO; Vidnet's Adam Stradlin and Bill McClure; MCI International's Mark Mayeda; Nina Blackwood, "Vidnet Classics" host; Crisis Management's Danny Sheridan; Stephen Brown, Vidnet CEO; Crisis Management's Robby Brondell; Vidnet's Debbi Gilson, Mike Schaefer, Cherise Bangs, and Mary Ann Collins; Tonawanda Films' Terry Thier; and Vidnet's Jennifer Gillis.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 24, 1998.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Usher, Nice & Slow

BOX TOPS

- 2Pac/The Outlawz, Made Figgaz
 Gang Starr, You Know My Steez
 The Notorious B.I.G., Sky's The Limit
 Eric Sermon, Keith Murray & Redman, Rapper's Delight
 Busta Rhymes, Dangerous
 Celine Dion, My Heart Will Go On
 Puff Daddy & The Family, Been Around The World
 Puff Daddy & The Family, It's All About...(Rock Remix)
 Master P, 6 N' Tha Mornin'
 Boyz II Men, A Song For Mama
 Queen Pen, All My Love
 Aqua, Lollipop
 2Pac, I Wonder If Heaven Got Ghetto
 Will Smith, Gettin' Jiggy Wit It
 Mase, Feel So Good
 Erykah Badu, Tyrone
 Mack 10, Only In California
 K.P. & Envyi, Swing My Way
 Paula Cole, I Don't Want To Wait
 Missy Elliott, Beep Me 911
 Backstreet Boys, As Long As You Love Me
 Wyclef Jean, Gone Till November
 Salt-N-Pepa, Gitty Up
 Blackstreet, (Money Can't) Buy Me Love
 Ginuwine, Only When UR Lonely
 Sarah McLachlan, Sweet Surrender
 Ol Skool, Am I Dreaming
 The Firm, Phone Tap
 Mic Geronimo, Nothin' Move But The...
 Master P, Scream

NEW

- Ice Cube, We Be Clubbin'
 Lorena McKennitt, The Mummer's Dance
 Mary J. Blige, Seven Days
 Pfilbryte, Merry Go Round

Sparkle, Be Careful
 Spice Girls, Too Much
 SWV, Rain



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

- Ice Cube, We Be Clubbin'
 Pfilbryte, Merry Go Round
 The Crystal Method, Keep Hope Alive
 Duncan Sheik, Wishful Thinking
 Continuous programming



299 Queen St West
 Toronto, Ontario M5V2Z5

- LL Cool J, Father (new)
 Fiona Apple, Never Is A Promise (new)
 The New Meanies, Letting Time Pass (new)
 Oasis, All Around The World (new)
 The Wild Strawberries, Trampoline (new)
 Janet, Together Again (Version 2) (new)
 Alana Davis, 32 Flavors (new)
 Destiny's Child, No, No, No (new)
 Robyn, Show Me Love
 The Verve, Bitter Sweet Symphony
 Big Wreck, The Oaf
 Mase, Feel So Good
 Aqua, Lollipop
 Hanson, I Will Come To You
 Sarah McLachlan, Sweet Surrender
 Usher, You Make Me Wanna
 Matchbox 20, 3 AM
 Matthew Good Band, Everything Is Automatic



Continuous programming
 Hawley Crescent
 London NW18TT

- Aqua, Barbie Girl
 Spice Girls, Spice Up Your Life
 Janet, Got 'Til It's Gone
 Elton John, Candle In The Wind
 Dario G., Sunchyme
 Chumbawamba, Tubthumping
 Rolling Stones, Anybody Seen My Baby
 Sash, Stay
 Backstreet Boys, As Long As You Love Me
 LL Cool J, Phenomenon
 U2, Please
 Awesome, Rumours
 Boyz II Men, 4 Seasons Of Loneliness
 Eros Ramazzotti, Quanto Amore Sei
 Will Smith, Men In Black
 Oasis, Stand By Me
 Moby, James Bond Theme
 Wyclef Jean/Refugee All Stars, The Guantanamo
 Metallica, The Memory Remains
 Foxy Brown, Big Bad Mamma



Continuous programming
 2806 Opryland Dr
 Nashville, TN 37214

- dc Talk, Like It, Love It, Need It
 The Altered, Low
 Clay Crosse, Saving The World
 God's Property, You're The One
 Amy Grant, Takes A Little Time
 All Star United, Bright Red Carpet
 Eager, Crimson For Downy Flake
 Mercy Rain, Rocking Moon
 LeAnn Rimes, You Light Up My Life
 Miss Angie, Lift My Eyes

Say So, Mercy Me
 Jars Of Clay, Crazy Times
 Kathy Troccoli, A Baby's Prayer
 Steven Curtis Chapman, Not Home Yet
 Geoff Moore & The Distance, I'm Free



Three hours weekly
 216 W Ohio
 Chicago, IL 60610

- Jack Off Jill, My Cat
 Tranquility Bass, La La La
 Midnight Oil, White Skin Black Heart
 Cirrus, Drop The Break
 96 Decibel Freaks, 911
 Fretblanket, Into The Ocean
 Baby Bird, You're Gorgeous
 Kottonmouth Kings, Suburban Life
 Stereophonics, Traffic
 Hum, Comin' Home
 Smash Mouth, Why Can't We Be Friends
 Mike Watt, Liberty Calls



1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

- Janes Addiction, Ocean Size
 Mighty Mighty Bosstones, Royal Oil
 Ben Folds Five, Brick
 Longpigs, On And On
 Kenny Wayne Shepherd Band, Slow Ride
 Our Lady Peace, Clumsy
 Marilyn Manson, Long Hard Road Out Of Hell
 Texas, Say What You Want
 Cakelike, Wendy
 Big Wreck, The Oaf

'TITANIC' SOUNDTRACK MAKES A HUGE SPLASH

(Continued from page 1)

Fire" to reach the peak position.

The soundtrack, written by five-time Academy Award nominee James Horner, has exploded at retail—more than doubling its sales within the last two weeks. It is so successful that the label is already planning a sequel album to coincide with the home video release of the movie, which is expected to arrive at a sell-through price in the fall.

"I wanted the score to have heart, with the action playing a secondary role," says Horner. "It's great to have this kind of reaction, because I cried at the end of the movie, but you never know if everyone will be with you, so it's amazing when everyone feels the same way."

According to SoundScan, U.S. sales of the title have catapulted from 103,000 units for the week ending Jan. 4 to 243,000 units for the week ending Jan. 11. Cumulative U.S. sales since its Nov. 18 release are 550,000 units.

On The Billboard 200, "Titanic" has made a miraculous ascent—entering at No. 154 in the Dec. 27 issue and reaching No. 1 in only five weeks.

"We really didn't see anything hap-

pening with the album until the movie opened," says Eric Vaughan, major-label buyer at retailer Disc Jockey. "Then it just snowballed."

Tower Records and Musicland also report that sales for the album have more than doubled from the previous week.

"We knew this would be a strong title based on the Celine Dion single," says Musicland director of music marketing Scott Levine, "but this has exceeded our expectations."

No one has been more surprised at the success of the soundtrack than Sony, which recently signed an exclusive contract with Horner.

On Jan. 12, the label took reorders totaling 500,000 units for the title, its largest single reorder taken on one day for any title in the company's history, according to Sony Music Soundtrax executive VP (U.S.) Glen Brunman.

Sony Classical's previous best-selling soundtrack was "Immortal Beloved," which sold 1 million units worldwide, according to the label.

"No one could have possibly antici-

pated the demand, and some stores were out of stock," Brunman says, "but no one is losing sales on this, and we're just getting started."

Based on the soundtrack's success, Sony Classical will release the track "Southampton" to AC and top 40 radio in February.

"A lot of people say it's reminiscent of the 'Chariots Of Fire' theme," Brunman says.

Sony Classical president (U.S.) Peter Gelb says the new "Titanic" album will be an "orchestral suite" of themes from the movie, songs that were edited from the film, and other music not composed by Horner, such as the music played by the on-deck string ensemble as the ship was sinking.

"That's the benefit of having a three-hour movie," says Gelb. "You have a lot of music to work with."

But before Sony releases a follow-up album, the label is working overtime to satisfy current demand.

Brunman and Sony Classical VP of sales (U.S.) Joe Szurly say that back orders were delivered to stores by Jan.

5 and that shortage problems are under control.

"It definitely caught us by surprise, but we cleaned up the back orders fast," says Szurly. "Our duplicating machines are running overtime, and we're taking monstrous orders on a daily basis."

The Paramount Pictures film has grossed more than \$200 million at the domestic box office in its first 25 days in theaters. It is the third-fastest movie in history to reach that mark, following 20th Century Fox Film Corp.'s "Independence Day" (21 days) and Universal Pictures' "Jurassic Park" (23 days).

Internationally, the film has grossed more than \$100 million in 21 markets; more than 1 million copies of the soundtrack have been shipped into international markets in which the film has been released, according to Sony Classical.

Fox, which co-produced "Titanic" with Paramount, has international distribution rights to the film. Paramount holds worldwide video rights.

In addition to its tremendous run at theaters, the film has been bolstered by the Dion single "My Heart Will Go On," from her album "Let's Talk About Love," which was released to radio in December. The song was written by Horner with lyrics by Grammy Award winner Will Jennings and will be released to retail Feb. 10. A slightly different version of the Dion track appears on "Titanic."

The video has also received extensive air time on VH1, which has helped add to album sales, retailers say.

The single jumped from No. 25 to

No. 9 this issue on Airplay Monitor's Top 40 Airplay chart. The single has also doubled its spins on that chart, as well as on the Adult Contemporary chart, according to Broadcast Data Systems.

Although it may seem that the soundtrack has peaked, retailers and Sony are confident that "Titanic" will stay afloat a good long while.

Several factors will likely keep sales strong, including the film's continued box-office performance and the numerous award shows scheduled for the next three months, which will keep the film at the forefront of consumers' minds.

A heavy Oscar favorite, "Titanic" is already nominated for eight Golden Globe Awards, including two for Horner.

But the composer isn't getting his acceptance speech ready. "Fate is very fickle, and I try to keep an even keel about these things," he says.

Horner has received Oscar nominations for composing the scores of "Field Of Dreams," "Braveheart," "Apollo 13," and "Aliens," as well as for original song for "Somewhere Out There" from "An American Tail." Horner and Jennings won a Grammy for that single.

The Golden Globes will be announced Sunday (18). Oscar nominations will be announced Feb. 10, and the awards will be handed out March 23.

"There is no indication that this title is slowing down," says Disc Jockey's Vaughan.

Still, in order to set the high-water mark for most weeks at No. 1 for a score album, "Titanic" will have to beat "Exodus," which remained at No. 1 for 14 weeks in 1961.

MECHANICAL ROYALTY RATE DEAL IN WORKS

(Continued from page 8)

However, sources close to the deal say the agreement could be signed as soon as during MIDEM, Sunday (18)-Thursday (22), but if not, will be complete before the end of January and implemented by Feb. 15. Some specific conditions regarding certain territories remain to be discussed, and sources say this could be done in February.

The three-year contract will have retroactive effect and will cover the period from July 1, 1997, to June 30, 2000.

Sources say the new contract will be broadly similar to the previous deal, signed in 1992. However, the new con-

tract is believed to contain a reduction in the amount labels will have to pay in mechanical royalties. It is understood that the new rate will be closer to 9% of PPD than the current 9.306%.

"Some very important efforts have been made from both sides," says a source close to the deal, who adds that "authors have limited the damage."

Sources say that nevertheless, mechanical societies have been forced to adapt to the new rules of the market by making some adjustments to established practices. For example, the number of free records for promotion purposes agreed in the new contract will

be higher than in the past. It appears, though, that the principle of a minimum price will be preserved.

"Pressure from the labels has been very strong," admits a source close to mechanical societies. "We have firmly resisted, which probably explains why it took so much time to find an agreement."

Billboard understands that the discussions between Tournier and Fine were instigated by IFPI. The organization's previous tactic had been to conduct talks on a country-by-country basis—thereby seeking weak links in the chain of authors' bodies—rather than on a pan-European basis.

Copyright Ruling Could Be Far-Reaching

BY JEFF CLARK-MEADS

LONDON—A new element has been introduced into the performance royalty arena here with a decision from the U.K.'s Copyright Tribunal based on a pan-European comparison of rates.

In a case brought by British Airways (BA) against the U.K.'s Performing Right Society (PRS), tribunal chairman Christopher Floyd ruled that the airline had failed to pay "extremely large sums of money" to authors but stated that PRS' charges in this area were among the highest in the European Union.

This is in contrast to Floyd's decision in a dispute between PRS and TV station British Sky Broadcasting (BSkyB) that PRS could not base its claims for increased payments from the channel on comparisons with rates charged by other European societies (Billboard, Dec. 20, 1997).

Floyd's interim judgment in the BA case makes no mention of the different bases for these conclusions but states instead, "Were it not for the foreign rates which were drawn to our attention, we would not have viewed the other arguments for a reduction of the total amount payable by BA as very persuasive."

In the BSkyB case, PRS argued that its lower-than-European-average rate meant that an increase was

justified. While Floyd did rule that BSkyB must increase payments fivefold, he declined to accept PRS' arguments based on European comparisons.

In the BA case, he has accepted the airline's submission that, in this area, PRS rates are among the highest in Europe—a position the society concedes. Floyd ruled, "We accept that the evidence of foreign rates justifies some reduction in the rates payable in the U.K."

BA had also asked for rates charged to American-based airlines to be taken into consideration. Floyd ruled, though, that "the U.S. rate is many times too low."

Charges by U.S. bodies ASCAP and BMI are roughly 10% of those levied by PRS.

Floyd's ruling was made public Jan. 14 following a hearing that took place in late December. The dispute between PRS and BA arose when the society began investigating the airline for underreporting the amount of music it was using and the number of people hearing it. PRS pointed out in its representations to the tribunal that the tariff it charged to BA had been unchanged, except for increases to take account of inflation, since 1975 and had resulted in annual payments between 200,000 and 300,000 pounds (\$320,000-\$480,000).

In 1995, PRS began to closely mon-

itor the airline's returns, which resulted in a rise in royalties to 1 million pounds (\$1.6 million) for 1996 and 1997. In January last year, BA complained to the tribunal that this sum was too high.

In his 50-page ruling, Floyd says the airline was guilty of "gross under-declarations." He adds, "We are horrified by the result, which shows that the airline has failed to account for extremely large sums of money due to composers of music."

Floyd's interim ruling calls for simplified and readjusted rates. He states that takeoff and landing music will be charged at 3 pence (4.8 cents) per passenger and in-flight entertainment will be charged at 5.8 pence (9.28 cents) per passenger to whom it is audible.

Previously, BA paid 5.79 pounds (\$9.26) per 500 passenger-hours for passengers to whom in-flight entertainment music was audible.

PRS calculates that the new tariff will bring in a total of 700,000 pounds (\$1.12 million) per year.

The body declines to comment on Floyd's acceptance of the international-comparison argument. However, it is understood that lawyers are now examining whether his ruling means other societies in the EU have grounds for raising tariffs to airlines that they license for music use.

VELVEL'S GETTING THE KINKS OUT

(Continued from page 11)

like 'Low Budget'—a favorite of mine, too, actually—or some of the most recent albums, but there is more to the Kinks' career than that.

"We've hopped around more than most bands," he adds, "but this body of work shows a group constantly reinventing itself, from the more folk-oriented 'Muswell Hillbillies' to the bigger rock things like 'Give The People What They Want.'"

"Muswell Hillbillies" and "Everybody's In Show-Biz" are the first Kinks releases from Velvel, due April 28. A pair of reissues will follow every other month, with "Preservation Act I" and "Preservation Act II" set for June 16. All the albums list at retail for \$16.98.

In the U.S., Velvel has a newly inked distribution deal with BMG (Billboard, Jan. 17). The label goes through various distributors in the rest of the world, including EMI in Canada, Pinnacle in the U.K., Shock in Australia, MNW in Scandinavia, and XYZ in Germany, Austria, and the Benelux.

Later in the Velvel Kinks schedule will come the albums "Soap Opera," "Schoolboys In Disgrace," the singles compilation "Celluloid Heroes," "Misfits," "Sleepwalker," "Low Budget," "State Of Confusion" (with the top 10 single "Come Dancing"), "Word Of Mouth," "Give The People What They Want," the live "One For The Road," and the greatest-hits set "Come Dancing With The Kinks."

Most of the Kinks' RCA and Arista discs have been long out of print, although Rhino reissued several of the RCA titles at midprice a few years ago along with a full-price greatest-hits disc, "Tired Of Waiting For You" (which is still in circulation). The Kinks' mid-'60s albums—featuring

such classic singles as "You Really Got Me" and "Lola"—are still in print on Reprise as midline catalog.

Currently, the Kinks are signed worldwide to EMI, which released the two-disc "To The Bone" last year. That album—featuring live takes on fresh and vintage material—has sold fairly well at the 18-store Newbury's Comics chain, as have import versions of the old Arista albums, according to Natalie Waleik, Newbury's VP of purchasing.

Performing better, Waleik says, have been the Rhino greatest-hits set and the \$9.98 Reprise title "Village Green Preservation Society." She says the Velvel reissues might sell better if they were midprice but adds that Davies' recent solo work has definitely brought Kinks fans into the stores.

According to Velvel president Bob Frank, the label's retail marketing will increase as more Kinks albums hit the racks, which "will give us the critical mass to start investing in some real estate, with endcap displays and listening posts."

But the key promotional efforts for the Kinks catalog involve Davies. He'll be pulling double duty with interviews, in-stores, and TV appearances as he tours Europe and the U.S. on behalf of his EMI solo album "The Storyteller," due in late April or May. Davies also has a new book, "Waterloo Sunset," set for fall publication.

Also, Davies says the original Kinks may re-form late next year for a new album and a tour. Of course, that's if the notoriously volatile relationship with his brother, Dave, is still on good terms. Dave recently published his own book, "Kink," and he has been touring as a solo performer.

BRADLEY BAMBARGER

VH1 LOOKS TO BUILD ON ITS STRING OF SUCCESSES

(Continued from page 1)

"Music First" and began broadening its playlist to include more contemporary rock and pop artists. Even the VH1 logo underwent a makeover.

Sykes remembers, "When I came to VH1, I thought it was one of the most underutilized networks in television. It had incredible distribution but no focus. The answer was very simple: VH1 had to stand for something, and that was to be about music. It's a mistake to be fooled into thinking you can be all things to all people. To be a successful cable channel, you have to pick your audience and own it."

VH1 originally targeted 25- to 49-year-olds, but under Sykes' leadership, VH1's target demographic has expanded to an audience of 18- to 49-year-olds.

Part of the strategy in changing VH1's image for its target audience involved "changing our [clip] programming from 30% to 70% current music," says Wayne Isaak, senior VP of music and talent relations. "Our viewers are more selective in their music buying, and that's why we try to present quality music."

Sykes explains, "VH1 viewers are people who've grown up with rock'n'roll and television, and they want to keep music as a big part of their lives. They may not relate to grunge or rap, but they want to feel like they know what's going on in the current music scene."

In addition to VH1's understanding of its audience, many observers believe VH1's recent success stems from its ability to bridge the gap between classic artists and contemporary artists.

VH1 has been increasingly instrumental in breaking new acts (such artists as Jewel, Paula Cole, and the Wallflowers received early support from VH1) while also boosting sales for such veteran acts as James Taylor, Billy Joel, Paul McCartney, the Bee Gees, and Elton John.

"Most of our acts in our top 40 sales are VH1 artists," says Tim MacIntosh, manager of the Virgin Megastore in New York. "And record companies are mentioning VH1 more often in their sales pitch."

"What I like about VH1," says Capitol Records VP of marketing (U.S.)

Steve Rosenblatt, "is that VH1 doesn't treat viewers like idiots, and I think that's why they've developed a growing audience."

Adds Linda Ferrando, Atlantic Records senior VP of video promotion and media development (U.S.), "The VH1 staff is incredible. They've taken a much more proactive stance in music."



FLANAGAN

VH1's "Artist Of The Month" promotion has been a favorite mainstay at the channel, while its "Inside Track" artist promotion features potential breakthrough acts that VH1 wants music

buyers to embrace.

"At VH1," says Sykes, "the artist is king. We like to support a lot of artists who are sometimes hard to define. Our only category is 'good music.'"

Although videoclips are an integral part of VH1's programming mix, the channel's longform programming has been the real ratings winner with viewers.

Among the jewels in VH1's crown are the trivia-inspired "Pop-Up Video," the revealing biography series "Behind The Music" (which has quickly become VH1's highest-rated non-daily show), and "Storytellers," which features hit artists in intimate performances telling the stories of how their songs were written.

"There are so many great music stories that have never really been told," says Jeff Gaspin, VH1 senior VP of programming and production. "With a show like 'Behind The Music,' we decided that we weren't going to do it unless we told the full story from the artist's point of view."

The instant popularity of "Behind The Music" is attributed to the show's ability to elicit candid interviews from people, many of whom had previously been reluctant to speak to the media.

Some of the artists and subjects featured in "Behind The Music" episodes have included Milli Vanilli, MC Hammer, rock photography, Andy Gibb, the

Lilith Fair tour, and Boy George. Upcoming episodes will focus on Rick James, Gladys Knight, and Meat Loaf.

"A whole lot of media in rock'n'roll has to do with building people up into mythical figures. I think we've created an environment where artists feel comfortable exposing their vulnerabilities," says Bill Flanagan, VH1 VP/editorial director of specials. He also credits Lauren Zalaznick, VH1 VP of programming and development, as being a key member of the team behind VH1's success.

Other programs that have been recent fixtures on VH1's prime-time schedule include "Legends" (biographies of rock's greatest artists) and "Hard Rock Live," the concert series named after the Hard Rock Cafe chain. VH1 has also attracted viewers who have an appetite for nostalgia with such programs as "The Big '80s," "8-Track Flashback," reruns of "American Bandstand," and themed marathons like "7 Days Of The '70s" and "8 Days Of The '80s."

Looking to expand on its ratings success, VH1's new longform programming will include a music-trivia game show called "My Generation," premiering March 8, that pits Generation

X contestants against baby boomer contestants.

Also on the programming schedule is "The 100 Greatest Artists Of Rock & Roll," debuting March 30, which is a countdown with a twist: All of the artists in the countdown were selected by artists featured on VH1. The network also plans to start showing "Ed Sullivan's Rock & Roll Classics" and reruns of "Solid Gold."



ISAAK

In addition, VH1 has enjoyed a higher profile thanks to such event programming as "The VH1 Fashion Awards," "VH1 Honors," and the celebrity golf tournament "Fairway To Heaven."

Following in the footsteps of MTV's "Unplugged" series, VH1 also plans to build a franchise around "Storytellers," which has been scoring higher ratings with each successive year.

Sykes says the network is in discussions with several record labels to release the first "Storytellers" album. A "Storytellers" book is in the planning

stages, and "Storytellers" home videos remain a strong possibility. He adds, "We're also getting a lot of requests for people to license the 'Pop-Up Video' concept. We didn't really have this ancillary business before, because, quite frankly, we never had a core business until now."

He continues, "We've got an aggressive slate of advertising this year, budgeted at \$60 million, to reach the people who could be watching VH1 but aren't yet aware of our programming."

Other VH1 plans for 1998 include the digital cable spinoff channels VH1 Country, VH1 Soul, and VH1 Smooth (jazz and new age music), which are targeted to launch in July (Billboard, Dec. 6, 1997). Sykes says that because the new channels will have programming consisting entirely of music videos, longform programming won't yet be a factor with them.

"Even in this fast-paced, crazed media environment," Sykes says, "nothing happens overnight. Our goal has been to make VH1 the definitive music source on television. The way to keep growing is to constantly try new things and keep giving people reasons to watch."

DVD, DIVX STAY IN THEIR OWN CORNERS AT CES

(Continued from page 1)

likelihood of unwanted controversy and confusion.

Left to themselves, DVD player sales haven't lived up to inflated expectations voiced by manufacturers when the format rolled out last March. The installed base is closer to 200,000 machines than the half-million once thought attainable in 1997.

But buyers are backing up their purchases with discs galore. Chains like Best Buy and the Musicland Group, both represented at a Warner Home Video luncheon during CES, said that consumers are scooping up titles. Best Buy president Brad Anderson put the number at 22 per player.

Warner Home Video president Warren Lieberfarb estimated the studio's DVD revenue at \$50 million in 1997, nearly all of that coming after he began national distribution in September. Consumer demand, overall, is thought to have topped 1.5 million discs of 5 million delivered to stores last year.

There are other signs that DVD has arrived. Independents like Front Row Entertainment are shipping public-domain titles at \$9.99 suggested list in an effort to answer the call for budget releases. And newly formed companies will allow consumers to rent and return titles by mail or rent a "party machine," including speakers, to play sing-along discs. New Century Multimedia Group, which is negotiating for the use of movie soundtracks, plans to charge \$29.95 for two days.

In one regard, however, this CES resembled past shows when rival DVD formats fought to be heard. For the first time, Divx Entertainment hosted demonstrations open to interested parties, including the press, and released names of the 50 titles to be made available in two markets in April.

A national rollout will follow in mid-summer, according to Paul Brindze, president of Divx Entertainment, a division of Digital Video Express. The majority owner is Circuit City Stores, whose chairman, Richard Sharp, used the demos to try convincing rival consumer electronics chains to stock his players. At show-closing time, there was interest but apparently no takers.

Brindze is looking to place Divx discs

in video retail outlets before expanding to other classes of trade. Mass merchants won't be targeted until the format becomes fully established. In five years, Brindze predicts annual sales of 1 billion discs, generating significant revenues for Divx Entertainment and program suppliers.

Unlike DVD, generally priced at \$25-\$30 a disc, Divx titles can be "purchased" at retail for about \$5, watched as many times as the owner wants in 48 hours, and then thrown away. Or the consumer can exercise other options via a phone line plugged into the Divx player: watching the disc again for an additional \$2-\$3 or buying it outright for prices the studios will determine.

Brindze expects the per-title fee to average \$10-\$12, none of which the retailer shares. Video stores, used to the return visits of rental customers, will have to learn a new way of doing business, he agrees. Ads planned for Divx say video has reached "the point of no return."

The transactions are posted electronically in the player, again via phone line, and can be called up on the TV screen. In a demonstration, they were easy to find and to understand, and Brindze emphasizes that the phone transmissions, done unobtrusively late at night, are completed in seconds.

Brindze and fellow executive Richard Sowa did a lot of emphasizing during a lengthy Billboard interview. Divx, they said, has been the victim of a disinformation campaign designed to cast doubt on its viability.

The criticism is out there, whether or not it's organized. On the Monday after CES, Billboard received E-mails from John Giberson, "self-appointed head" of the National Organization to Ban Divx, and Guido Henkel, editor of DVD Review. Both vehemently oppose the format.

Divx is not without resources, sufficient to attract four studio suppliers: Universal, Paramount, Disney, and DreamWorks. Circuit City helped secure their involvement with payments that eventually will total some \$20 million each, sources close to the project indicate.

Others are being pursued. MGM

Home Entertainment reportedly has been offered a major sum; Brindze and Sowa would not comment, and MGM Home Entertainment president David Bishop wasn't available at press time.

The titles already committed to Divx should have an impact. A partial list includes "Con Air," "G.I. Jane," "Pretty Woman," and "Ransom" from Disney's Buena Vista Home Video; "Breakdown," "The First Wives Club," "The Ghost And The Darkness," and "Star Trek: First Contact" from Paramount; and "Daylight," "The Jackal," "The Nutty Professor," and "12 Monkeys" from Universal. Universal also has DreamWorks' two titles (the studio released its first three theatrical features last year), "Mouse Hunt" and "The Peacemaker."

Some of these are or will be on DVD since Disney and Universal support both formats. At the Warner luncheon, similar to the one held before the July Video Software Dealers Assn. Convention in Las Vegas, an executive from each testified to the strength of DVD.

Sales are running "four times what we thought they would be," said Buena Vista executive VP Mitch Koch. "We've seen a wonderful sell-through percentage," verging on 60% of total deliveries. Koch expects "a pleasant revenue and profit upside in the first quarter."

Universal Studios Home Video president Louis Feola promised at least 200 titles by December, as many as possible day-and-date with the VHS versions. "DVD is the future," he said. MGM's Bishop vowed that "just about every title we have will be on DVD."

Warner's results could make believers of skeptics. Its top five titles, "Batman & Robin," "Twister," "Eraser," "Blade Runner," and "The Fugitive," delivered 384,051 units and wholesale revenue of about \$6.2 million. But the importance of DVD may be the effect it's having on catalog, the backbone of every studio sell-through program. Older releases composed 81% of Warner's sales.

"We're equally excited," testified Musicland Group vice chairman Gil Wachsmann. Customers "are buying a library of video product."

DVD Audio Making Progress Standards, Copyright Key Issues

BY SETH GOLDSTEIN

NEW YORK—DVD audio players just might get onto the market next year, provided there is final agreement on copyright protection and separate standards discussions don't break down into a format war with Warner Music Group on one side and Sony and Philips on the other.

The trick, says Jordan Rost, senior VP of new technology for Warner Music Group, is to learn from the experience of the DVD video working group, whose members argued at length before agreeing to specifications. That hardware and computer software fight "made us all a little smarter," he adds.

The current DVD audio draft proposal of the Audio Working Group-4, the industry's technical committee, was published in late November. Barring objections, the basic work on the standard could be completed this spring. It's sufficiently flexible, Rost believes, to allow for differing interpretations.

"These are rules for navigation" that Rost says permit "smart fold-down" of five-channel sound (proposed by several camps) to the Sony/Philips two-channel Direct Stream Digital option. In other words, it could work either way, he believes, satisfying both camps.

Rost realizes there's been "a lot of saber rattling," but even if push comes to shove, the proposed standard should survive intact. Sony and Philips "were at every meeting," he notes. "There are no secrets. We hope they don't go off and say, 'It's my way or the highway.'"

Sony appears to be thinking along the same lines. During a Consumer Electronics Show seminar, new business development director David Kawakami agreed that "everybody's goal is to end up with a singular format. Nothing precludes that at this juncture."

Meanwhile, Intel has been recruited as a member of the Copyright Protection Group to help provide a comprehensive solution.

EX-U.S. LABEL PREZ GETS KEY EUROPEAN POST AT BMG

(Continued from page 1)

about people as policies, however, since they involve the arrival of an outsider, Griffiths, at a highly coveted post, and the departure of an insider, John Preston, who has been with BMG Entertainment International for all of its 11-year existence.

Griffiths, 43, has been named chairman of BMG U.K. and Ireland—in this role, he replaces Preston—as well as executive VP of Central Europe, a new post (Billboard Bulletin, Jan. 15).

Griffiths, a Briton, left the Epic presidency last September after almost four years in that slot; he had joined Sony Music from Virgin in 1990.

Meanwhile, the jurisdiction of Thomas Stein, BMG's highly rated president in Germany/Switzerland/Austria (GSA) for the past seven years, has been extended. He becomes president, BMG GSA/Eastern Europe, another new post, while retaining his concurrent role as head of BMG Special Marketing Europe.

Thus, Gassner's new European order calls for two operating divisions. In addition to the U.K. and Ireland, London-based Griffiths is responsible for France, Italy, the Nordic and Benelux regions, and Greece. In addition to the GSA markets, Munich-based Stein now oversees Russia, Poland, Hungary, the Czech Republic, Bulgaria, Croatia and the Baltic states, Malta, Turkey, and Israel.

Previously, BMG's Europe was divided into three parts, under Preston, Stein, and Arnold Bahlmann. Last

November, Bahlmann was reassigned from his post as BMG's senior VP of Central Europe to a German pay-TV group that is 50% owned by Bertelsmann.

Gassner says, "As a company, it simply did not make much sense to continue with three divisions." He adds, "This is not a new thought. When you look at Europe and the way Europe is moving together, you realize you must have a new structure. When Arnold left, that gave me an opportunity to reshuffle the cards."

Insiders say that Gassner has been reassessing the European landscape for some time, and they add that change was overdue. "The previous three-way structure was not about decentralization," says the head of one of BMG's European companies. "It was about chaos." Peter Jamieson, a former chief of BMG companies in the U.K. and Asia-Pacific, says the reorganization "makes perfect sense, geographically and organizationally."

In the international division's 1994-95 fiscal year, the three European units accounted for about \$1.6 billion of total \$2.4 billion revenues. In 1996-97, Europe's share was thought to be lower, because of other regions' growth, but still commanding.

Industry sources note, however, that BMG's profits in the U.K. have been disappointing for the past couple of years, producing intense pressure on Preston. "I looked at him," says Gassner, "and he looked at me, and we both decided we should go our separate ways."

Preston says, "It's an excellent opportunity for me to review what I want to do with my life and career, so I am taking that opportunity." He calls it the first chance to have an "extended period of reflection in 25 years."

Preston is said to have told colleagues privately that he did not want a European command post at BMG and that he did not wish to work for anyone else. He declines comment to Billboard on that matter. "It's a terrible day for John," says a label executive who has worked with Preston during his BMG tenure, "and yet he has mixed feelings about it. He's relieved and keen to do something different."

Industry insiders have already linked Preston's name with Warner Music International chairman/CEO Ramon Lopez, because the two previously worked together at PolyGram and EMI. "I have no plans to announce," concludes Preston.

Griffiths' recruitment, meanwhile, is being heralded as a coup for BMG because of his A&R strengths and his firsthand, 10-year familiarity with the U.S. market. Observers say this will gladden the hearts of Clive Davis and Bob Jamieson, presidents of Arista and RCA, respectively, who will look to Griffiths to improve their U.S. acts' penetration in Europe.

"I'm a fairly well-rounded executive with U.S. experience in records and publishing," says Griffiths. "That makes me highly qualified as an international executive." It also puts him on a par with fellow European chiefs Rupert Perry (EMI), Rick Dobbis (PolyGram), and Paul Russell (Sony), who have all worked in the U.S.

"He's very musical," says Martin Heath, who was managing director of Arista U.K. until last month. "Richard should get the credit for first recognizing Oasis, before Sony did."

Griffiths continues, "The European aspect of the job was the clincher. I've been offered posts at U.K. record companies which didn't interest me. The

idea of a solid home-base record company [in Britain] coupled with the European opportunity is what's exciting." He adds that during his time at Virgin's record and publishing companies, he learned the importance of an international outlook.

Asked whether Britain is more important as an international repertoire source or as a domestic profit center, Griffiths says, "You have to make a profit in the U.K., but the cream is always going to come from international."

Sources say the firm's U.K. profits were near \$20 million at their peak—reckoned to be in 1994-95—but have tumbled since. "BMG has had a run of extremely successful years," says Griffiths. "This will be a year of regrouping." However, he singles out as a priority Natalie Imbruglia—a new artist breaking out of the U.K.

Griffiths says he begins his new duties Feb. 9 in London.

BRIT AWARDS

(Continued from page 8)

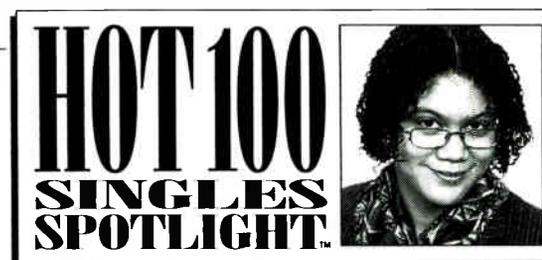
As a result, Continental consumers buying the album will be missing "All You Good Good People" by Embrace (nominated for best British newcomer), "Spice Up Your Life" by Spice Girls (best video), "Block Rockin' Beats" by the Chemical Brothers (also for best video), and "Got 'Til It's Gone" by Janet Jackson (international female). In addition, EMI's Radiohead—which picked up nods for best British group, single ("Paranoid Android"), and album ("OK Computer")—has not cleared the use of the video for the single "Karma Police."

In previous years, TV companies in as many as 130 countries have picked up the program, which this year will be screened domestically Feb. 10 in a two-hour, prime-time slot by Carlton TV in the U.K. Brits '97 drew some 10 million viewers, according to Brits organizers, making it last year's most-watched music-based program. London-based Eagle Rock Entertainment, which is selling the international rights, had not confirmed takers at press time. However, TV companies said to have bought the show include ABC in the U.S., MuchMusic in Canada, Fuji TV in Japan, Stream in Italy, TV2 in Denmark and Norway, and M6 in France.

Radio will play a key role this year, with national public broadcaster BBC Radio One carrying the show live and a live satellite feed available internationally for the first time. Wise Budah, which is handling overseas radio sales, confirms that a dozen mostly European stations have contracted to broadcast Brits '98.

Topping the nominations, announced Jan. 12 in London, is Hut/Virgin band the Verve, named in the best group, single, album, video, and producer (Nigel Godrich) categories. Close behind is Oasis (Creation/Sony), Prodigy (XL Recordings), and Radiohead (Parlophone). Each received three nods, including best British group and album.

Other notable nominees include U.K. R&B singer and Music of Black Origin Award-winner Shola Ama (Freakstreet/WEA) for best British newcomer and female artist; Elton John (Rocket/Mercury), British male and top single; All Saints (London), British newcomer and video; Erykah Badu (Kedar/Universal), international newcomer and female; and Roni Size (Talkin' Loud/Mercury), British newcomer with Reprazent, and producer.



by Theda Sandiford-Waller

FULL STEAM AHEAD: For the second week in a row, Celine Dion's "My Heart Will Go On" (550 Music) posts the largest improvement in audience impressions of any song on the Hot 100 Airplay chart. The song gains 85%, up to 69 million listeners, and surges 18-4 on the Hot 100 Airplay list.

The release date of the commercial single has been pushed back to Feb. 10, so the single won't bow on the Hot 100 Singles chart until the Feb. 28 issue. Incidentally, if "My Heart Will Go On" were commercially available today, the song's airplay is so strong that it would only need to scan 7,400 units to debut in the top 10 of the Hot 100 and only 42,000 units to enter at the top of that chart. Considering that both Dion's album "Let's Talk About Love" and the "Titanic" soundtrack moved more than 470,000 units combined, I doubt that the single will have any difficulties meeting the sales mark to enter at No. 1, let alone stay afloat for several weeks. By the way, the mix of "My Heart Will Go On" on the soundtrack is different from the radio edit that is included on Dion's album; the former has a longer instrumental intro.

Remember during last year when Bruce Springsteen's "Secret Garden" became a hit nearly two years after the song was first released because a creative edit splicing the song with audio clips from the film "Jerry Maguire" started to get airplay? It hasn't taken long for "My Heart Will Go On" to get the same treatment. It looks like WHTZ New York and KSFB San Diego are the first two stations to come up with their own edits. Now you too can relive the three-hour plus film in 4:40 minutes. If you haven't seen the film yet, you may want to skip to the next column item.

Dave Foxx, the creative services director for WHTZ, selected five audio clips from the movie; the first bite is a clip of when Rose, Kate Winslet's character, and Jack, played by Leonardo DiCaprio, first meet as she tries to jump off the ship. The second clip is of Rose asking Jack to draw her wearing only a heart-shaped diamond; the third has a sailor yelling about the iceberg; the fourth has Rose telling Jack, "You jump, I jump"; and the last clip finds Jack asking Rose to promise that she will survive.

INSTANT REPLAY: When word got out how close the race for the top of the Hot 100 Singles chart was last issue, Hot 100 Singles Spotlight was not surprised to learn that the top three contenders resorted to deep-discount sales at select retail accounts. Despite being sold at the slashed price of 49 cents, only LeAnn Rimes' "How Do I Live" (Curb) benefits from the practice. Rimes' single suffered only a 1.5% attrition, down to 61,000 units, as opposed to Janet's "Together Again" (Virgin)—which lost 25% of the sales from the week prior, down to 58,000 units—and Savage Garden's "Truly Madly Deeply" (Columbia), which lost nearly 24% of its unit count, down to 51,000 units. Regardless, Savage Garden's audience improved 14% to 59 million listeners, helping the single to hold at No. 1 on the Hot 100. The difference in Hot 100 chart points between Savage Garden and Rimes, which is No. 2, is only 118 points. Rimes still has a chance to capture the crown because airplay of the dance remix should start after Jan. 16 and Curb plans to re-release the new dance mix in stores.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

LATIN NOTAS

(Continued from page 46)

Racionais MCs was awarded a gold disc (100,000 units sold) for its latest album, "Sobrevivendo No Inferno," released on the band's newly formed indie Cosa Nostra.

Brazilian senator Eduardo Supley of the leftist Partido dos Trabalhadores gave the band the award during the act's Dec. 20 show at São Paulo's Corinthians. Racionais previously had performed at several of the party's rallies, a common practice in Brazil.

Said Supley to the 10,000 fans on hand, "To know what is going on with the outsiders of Brazilian society, one only has to listen to Racionais."

Though a successful act, Racionais employs an unusual marketing strategy: no TV performances and no interviews with journalists whom they do not trust. Born in the ruthless suburbs of São Paulo, band members Mano Brown, Ice Blue, Eddy Rock, and KL Jay stay faithful to their hoods by crafting verse that criticizes drug usage, questions the role of police in the growing urban violence, and speaks of black pride. Racionais MCs currently are playing shows at the *favelas* located in Rio de Janeiro.

CONFERENCE DOINGS: Billboard's ninth annual International Latin Music Conference is set to run April 5-7 at the Biscayne Marriott in Miami. Billboard's fifth annual Latin Music Awards are April 7.

REGIONAL NOTE: Sony Brasil's Jorge Benjor, Daniela Mercury, and Fafá de Belém are among a host of Brazilian stars slated to perform shows at the upcoming MIDEAM trade fair, which runs Sunday (18) through Thursday (22) in Cannes. Also booked to play are Zé Gomes and his son André, a pair of veteran side players who recently put out their debut disc, "A Idade Dos Homens," on Paradox.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	4	4	JEALOUSY	KIM SANDERS (DANCIN' MUSIC/ISLAND)	14	9	13	WHAT IF I DO	MINDY MCCREARY (BNA/RCA (NASHVILLE))
2	8	9	SAND AND WATER	BETH NIELSEN CHAPMAN (REPRISE)	15	6	5	TUBTHUMPING	CHUCKLEBUTT (UNDER THE COVER)
3	—	2	SO LONG (WELL, WELL, WELL)	PHAJJA (WARNER BROS.)	16	23	2	HOW DO I LIVE	DEBRA MICHAELS (ROBBINS)
4	12	6	I CAN LOVE YOU BETTER	DIXIE CHICKS (MONUMENT)	17	18	11	INFATUATION	LAURNEA (Y&B YUM/EPIC)
5	17	2	ROCK THE FUNKY BEAT	NATURAL BORN CHILLERS (WARNER BROS.)	18	3	11	DON'T STOP	NO AUTHORITY (MJJ/WORK)
6	16	4	THE NOTE	DARYLE SINGLETARY (GIANT (NASHVILLE)/REPRISE (NASHVILLE))	19	11	8	COME ON EILEEN	SAVE FERRIS (STARPOOL/EPIC)
7	5	6	AZ SIDE	NASTYBOY KLUCK FEAT. MANDY (NASTYBOY/CLASSNOTES/MERCURY)	20	15	10	SHOWDOWN	E-A-SKI FEAT. MONTELL JORDAN (RELATIVITY)
8	10	5	THE DAY THAT SHE LEFT TULSA (IN A CHEVY)	WEA HAYES (COLUMBIA (NASHVILLE))	21	—	26	EVEN FLOW	PEARL JAM (EPIC)
9	7	5	WE GETZ DOWN	RAMPAGE (ELEKTRAVEEG)	22	—	13	YOU DON'T SEEM TO MISS ME	PATTY LOVELESS (EPIC (NASHVILLE))
10	—	1	THE CITY IS MINE	JAY-Z FEAT. BLACKSTREET (ROC-A-FELLA/DEF JAM/MERCURY)	23	22	31	ALIVE	PEARL JAM (EPIC)
11	—	14	DANCE HALL DAYS	WANG CHUNG (GEFFEN)	24	20	7	WALKIN' ON THE SUN	SMACK (UNDER THE COVER)
12	13	7	PLEASE	U2 (ISLAND)	25	24	10	BARBIE GIRL	VELVA BLU (GROOVE/WAXWORKS)
13	21	2	MEMORIES	LIL SUZY (METROPOLITAN)					

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

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'TUBTHUMPING', 'WALKIN' ON THE SUN', 'FLY', 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). Includes entries like 'DON'T SPEAK', 'BARELY BREATHING', 'CRASH INTO ME', etc.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'BECOME 1', 'FLAVORS', 'I DON'T EVER WANT TO SEE YOU AGAIN', etc.

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 entries like 'BEEN AROUND THE WORLD', 'MY BODY', 'HOW DO I LIVE', 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). Includes entries like 'SANTA'S A FAT BITCH', 'SAY YOU'LL STAY', 'SEMI-CHARMED LIFE', etc.

JANUARY 24, 1998

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK		LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	6	8		TRULY MADLY DEEPLY	*** No. 1 *** C. FISHER (D. HAYES, D. JONES)	1
2	4	5	32		HOW DO I LIVE?	◆ SAVAGE GARDEN C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	1
3	2	3	6		TOGETHER AGAIN	◆ LEANN RIMES J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	2
4	5	2	8		BEEN AROUND THE WORLD	◆ JANET JACKSON R. LAWRENCE, D. ANGELETTI, S. COMBS, STEVE J. (D. BOWIE, L. STANSFIELD, J. MORRIS, J. DEWANEY, C. WALLACE, M. BETHA, S. COMBS, R. LAWRRENCE)	2
5	3	1	16		SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997	◆ ELTON JOHN C. THOMAS, G. MARTIN (E. JOHN, B. TAUPIN)	1
6	6	4	13		MY BODY	◆ ELTON JOHN DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	1
7	8	14	20		TUBTHUMPING	◆ LSG CHUMBAWAMBA (CHUMBAWAMBA)	4
8	9	10	11		SHOW ME LOVE	◆ CHUMBAWAMBA D. POP, M. MARTIN (ROBYN, M. MARTIN)	6
9	NEW	1			NICE & SLOW	◆ ROBYN J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	7
10	7	9	23		YOU MAKE ME WANNA...	◆ USHER J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	9
11	14	15	12		I DON'T EVER WANT TO SEE YOU AGAIN	◆ USHER N. MORRIS (N. MORRIS)	2
12	13	8	7		A SONG FOR MAMA	◆ UNCLE SAM BABYFACE (BABYFACE)	11
13	11	17	13		I DON'T WANT TO WAIT	◆ BOYZ II MEN P. COLE (P. COLE)	8
14	10	7	13		FEEL SO GOOD	◆ PAULA COLE D. ANGELETTI, S. COMBS (R. E. BELL, R. BELL, G. BROWN, R. MCKENNA, C. SMITH, D. THOMAS, R. WESTFIELD, L. DERMER)	11
15	18	57	3		DANGEROUS	◆ MASE R. SMITH (T. SMITH, R. SMITH, A. COLON, L. DERMER, H. STONE, F. STONEWELL)	5
16	16	21	8		HOW'S IT GOING TO BE	◆ BUSTA RHYMES S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN)	15
17	12	12	22		MY LOVE IS THE SHHH!	◆ THIRD EYE BLIND SOMETHIN' FOR THE PEOPLE (J. BAKER, M. L. WILSON, J. YOUNG, T. POWELL, SAUCE, R. HOLIDAY)	16
18	19	22	13		I DO	◆ TRINA & TAMARA J. PATINO, L. LOEB (L. LOEB)	4
19	15	13	7		WE'RE NOT MAKING LOVE NO MORE	◆ LISA LOEB BABYFACE, D. SIMMONS (BABYFACE)	18
20	21	25	9		NO, NO, NO	◆ DRU HILL W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	13
21	17	11	9		I WILL COME TO YOU	◆ DESTINY'S CHILD S. LIRONI (J. HANSON, T. HANSON, Z. HANSON, B. MANN, C. WEIL)	20
22	23	31	30		SEMI-CHARMED LIFE	◆ HANSON S. JENKINS (S. JENKINS)	9
23	NEW	1			GIVEN TO FLY	◆ THIRD EYE BLIND B. O'BRIEN, PEARL JAM (M. MCCREARY, E. VEDDER)	4
24	22	27	22		ALL CRIED OUT	◆ PEARL JAM M. CAREY, W. AFANASIEFF, M. ROONEY (FULL FORCE)	23
25	25	29	61		FOOLISH GAMES/YOU WERE MEANT FOR ME	◆ ALLURE FEATURING 112 B. KEITH, P. COLLINS (JEWEL, S. POLTZ)	4
26	35	41	12		KISS THE RAIN	◆ JEWEL D. CHILD (B. MYERS, E. BAZILIAN, D. CHILD)	2
27	26	30	31		QUIT PLAYING GAMES (WITH MY HEART)	◆ BILLIE MYERS M. MARTIN, K. LUNDIN (M. MARTIN, H. CRICHLAW)	26
28	33	32	16		HEAVEN	◆ BACKSTREET BOYS G. ST. CLAIR (R. LUNA, F. PANGELINAN, J. CENICEROS)	2
29	30	38	29		ALL FOR YOU	◆ NU FLAVOR P. EBERSOLD (K. BLOCK, SISTER HAZEL)	28
30	27	18	21		BUTTA LOVE	◆ SISTER HAZEL KAY GEE, D. LIGHTY, L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOLBERT, R. L. HUGGAR, A. CLOWERS, D. LIGHTY)	11
31	20	16	17		THE ONE I GAVE MY HEART TO	◆ NEXT G. ROCHE (D. WARREN)	16
32	32	28	22		WHAT ABOUT US	◆ AALIYAH TIMBALAND, M. ELLIOTT (T. MOSLEY, M. ELLIOTT)	9
33	24	19	12		SPICE UP YOUR LIFE	◆ TOTAL R. STANNARD, M. ROWE (SPICE GIRLS, R. STANNARD, M. ROWE)	16
34	31	36	26		MO MONEY MO PROBLEMS	◆ SPICE GIRLS STEVE J., S. COMBS (C. WALLACE, S. JORDAN, M. BETHA, B. EDWARDS, N. RODGERS)	18
35	28	24	18		4 SEASONS OF LONELINESS	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	1
36	29	20	15		SOCK IT 2 ME	◆ BOYZ II MEN TIMBALAND (M. ELLIOTT, T. MOSLEY, W. HART, T. BELL, S. HARRIS)	1
37	34	33	17		CRIMINAL MINDS	◆ MISSY "MISDEMEANOR" ELLIOTT FEATURING DA BRAT A. SLATER (F. APPLE)	12
38	37	39	12		BREAKING ALL THE RULES	◆ FIONA APPLE THE BERMAN BROTHERS (C. BERMAN, F. BERMAN, J. COPLAN, M. DEXTER)	21
39	38	26	8		GOING BACK TO CALI	◆ SHE MOVES EASY MO BEE (C. WALLACE, O. HARVEY, R. TROUTMAN)	32
40	46	53	8		32 FLAVORS	◆ THE NOTORIOUS B.I.G. E. TUTON (A. DIFRANCO)	26
41	39	43	21		BUILDING A MYSTERY	◆ ALANA DAVIS P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	40
42	42	42	22		NO TENGO DINERO	◆ SARAH MCLACHLAN K. BAGER, M. PFUNDHUELLER (M. HADJIDAKIS, A. AGAMI, R. BALMORIAN, J. BALMORIAN)	13
43	41	49	29		SUNNY CAME HOME	◆ LOS UMBRELLOS J. LEVENTHAL (S. COLVIN, J. LEVENTHAL)	42
44	53	63	5		SWING MY WAY	◆ SHAWN COLVIN MIXZO (M. O. JOHNSON, J. HALL)	7
45	48	54	12		AT THE BEGINNING	◆ K.P. & ENVYI T. HORN (L. AHRENS, S. FLAHERTY)	44
46	43	44	33		I'LL BE MISSING YOU	◆ RICHARD MARX & DONNA LEWIS S. COMBS, STEVE J. (STEVE J., J. SMITH, T. GAITHER, F. EVANS)	45
47	40	37	20		HONEY	◆ PUFF DADDY & FAITH EVANS (FEATURING 112) S. COMBS, STEVE J. (J. SMITH, T. GAITHER, F. EVANS)	1
48	36	23	7		LOLLIPOP (CANDYMAN)	◆ MARIAH CAREY J. JAM, DELGADO, S. RASTED, C. NORREEN (S. RASTED, C. NORREEN, R. DIF. L. NYSTROM, R. LARKINS, L. PRICE)	1
49	44	46	24		2 BECOME 1	◆ AQUA R. STANNARD, M. ROWE (SPICE GIRLS, R. STANNARD, M. ROWE)	23

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. *Asterisk indicates catalog number is for cassette single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

CAVALLO POST UPS DISNEY'S MUSIC PROFILE

(Continued from page 4)

with them even though we didn't make any money."

As for Cavallo, Rzezniak says, "He's a philosopher of life, and he's done it all twice. He's done it in the '60s, '70s, '80s, and '90s. That's not luck to keep re-creating yourself over and over again. He's one of the few people that I shut up and listen to when he has something to say to me. . . I don't think anyone knows the ins and outs of this whole business like him."

Green Day front man Billie Joe Armstrong has a similar view. After the band had attempted to manage itself, following its split with Cahn-Man Management, the trio decided it needed strong representation.

"We asked our producer Rob [Cavallo] if he knew anyone really good," Armstrong recalls, "and he said, 'My dad is good,' but no one really pushed

him on us. We ended up meeting with him and Pat Magnarella, and we really like him. . . He's great at what he does. We deal mostly with Pat, so Bob is sort of like the management guru. A lot of people come to him for advice."

THE ART OF THE DEAL

Even before being named officially as chairman of the Walt Disney Music Group on Jan. 11, Cavallo had a relationship with Disney.

Third Rail Records, which is owned by Cavallo and Charles Roven (who brought the late studio executive Dawn Steel in as a partner in 1994), was affiliated with Disney's Hollywood label from 1991-93. Among the acts signed to the label was Eleven, now with A&M, but the relationship failed to spawn a hit and was terminated.

It was last September, after meeting

with Roth, that Cavallo came back aboard Disney again with Third Rail and as a consultant to Disney's music division (Billboard Bulletin, Sept. 8, 1997).

"The whole time I was talking to him about his label and consulting, I was trying to convince him that he should come in on the whole thing," says Roth. "Since he has never worked in an organization like this, he was rightfully apprehensive and waited until he felt comfortable."

Talks first started with Cavallo in the summer, but serious discussion about assuming the chairmanship of the new music group didn't begin in earnest until around Thanksgiving, a source says.

After numerous calls from Billboard on Jan. 8, negotiations went into overdrive. The deal was finalized at 7 p.m. on Jan. 9.

If Cavallo was initially reluctant, it was likely because of Disney's track record with music. While its animated films, such as "Pocahontas" and "The Lion King," have spawned chart-topping soundtracks for the youth-oriented Walt Disney Records imprint, Hollywood's only hits have been courtesy of the Queen catalog.

The label, founded in 1989, has signed some promising acts, such as Coolbone and the Minus 5, but has failed to turn their records into big sellers.

The company has also witnessed some debacles. One of its few charting titles, Insane Clown Posse's "The Great Milenko," was recalled only hours after its release last year because

of its "inappropriate content" (Billboard, July 12, 1997). The act later signed with Island.

In 1991, an unknown source leaked an astonishing memo from Peter Paterno, then the label's president, to Walt Disney Co. chairman/CEO Michael Eisner and the late Disney Co. president/COO Frank Wells, revealing the label's massive losses and scatter-shot A&R philosophy (Billboard, Dec. 7, 1991). After Paterno left the company in 1993, A&R VP Bob Pfeifer was promoted to executive VP and then president. When Pfeifer was fired after an unsuccessful tenure in the spring of 1997, senior VP Richard Leher was named acting president.

FIRST ORDER OF BUSINESS

Even before Cavallo officially assumes the post on March 1 at Disney's corporate headquarters in Burbank, Calif., he'll have a lot of work to do.

Cavallo will now serve only as an adviser to Atlas Third Rail, with the team of Charles Roven, Scott Welch, Magnarella, and Rebecca Mostrow continuing to manage the careers of the firm's clients.

Third Rail Records will continue its relationship with Disney and will be run by the principals of the management company. A source says Cavallo has already signed two promising new acts to the label.

According to Roth, Cavallo's first order of business "is really a multiple order—to get Hollywood Records in order and get him comfortable with the people there or the people he is going

to bring in; and like any other creative venture, to see if we can attract some people to the label and sell some records. At the same time, [I want him to] integrate the different businesses to create one music group. Unfortunately, in these jobs you have to do both things simultaneously."

According to a source, Cavallo may helm Hollywood Records himself, rather than hiring a new president for the label. He will also likely hire support staff for the music group in the near future, the source says.

While others have hinted that Disney's corporate monolith would be an albatross for a music company, a source says Cavallo is keen on exploiting the music group's potential ties to the company's different entertainment properties, which include ABC television and radio networks and stations, ESPN, the Disney theme parks, and Walt Disney motion pictures.

The source also notes that if and when Cavallo finds the right act, Disney will be able to focus its marketing muscle behind the act with unprecedented strength, since the company does not have to finance several superstar marketing campaigns.

Some industry observers view the hiring of Cavallo as a last-ditch effort by Disney to succeed in the music business after nine years with little success in the field.

However, Roth says nothing could be further from the truth. "This is a large commitment on our part to make it work," he says. "The one thing people need to know about Michael Eisner is that he doesn't give up easily."

YARBROUGH HITS GROUND RUNNING

(Continued from page 1)

the challenges in the industry. The last few years have seen a lot of changes and consolidation." He adds that Sony's job is to take costs out of the distribution process and to be more efficient.

One way Sony is addressing that issue is that during the last two years the company has spent a great deal of money updating its distribution systems, and that process will continue through 1998, according to Yarbrough. Among the tasks completed last year was updating the company's order entry systems, as well as upgrading its sorting systems. "Later this year, we will have enhanced capabilities" toward shipping inventory-ready merchandise directly to stores, Yarbrough says.

In other words, Sony will be able to apply accounts' price stickers and other chain tags at its warehouse so that when the product arrives at the stores, sales associates just have to take it out of boxes and put it on shelves without any other preparation.

"We will probably start testing with video product, putting on a chain's price sticker and shipping the product directly to stores," he says. Yarbrough acknowledges that Sony isn't the only distributor moving in this direction. Moreover, he points out that source-tagging is also part of the equation, and he says he is hopeful that the industry will resolve the difficulties surrounding the issue.

Yarbrough has been with Sony since 1965, joining as a sales representative at the company's Southeast branch in Atlanta. In 1975, he was named field sales manager for the New York branch and a year later became branch manager of that complex. In 1979, he was appointed branch manager of the company's Southwest office in Dallas. He returned to New York in 1987 as VP of sales for Columbia Records and then moved back into distribution in 1989 as senior VP of sales and distribution.

Russ Solomon, president of the West Sacramento, Calif.-based Tower Records/Video, hails the ascension of Yarbrough into Smith's position. "He's terrific—a top-rated executive," says Solomon. "He is very well respected, very innovative, and one of the most-cooperative distribution executives out there." Solomon says that in general among the major distributors, Sony has been "a little more innovative and willing to be adventuresome."

For example, Solomon points out, Sony has been aggressive in moving strong titles into its midline and has been leading the industry revitalization of the cassette. He says he expects that Sony will continue to display those characteristics under Yarbrough, although he notes that all of the major distribution executives "are hamstrung by their masters, whoever their masters are."

Bill Teitelbaum, chairman/CEO of National Record Mart, says Yarbrough has the ability to continue Sony's "escalation into the millennium."

Competitors also applaud the move. Jim Caparro, president of PolyGram Group Distribution, says, "I am very happy for Danny. He has clearly done a terrific job and is certainly deserving of this recognition. He is a formidable force in the industry."

Yarbrough himself cites the Sony team as being up to the task. "I really believe that we have the strongest, most-professional, dedicated field force in the business. John Murphy heads up sales and distribution [as senior VP of branch distribution]; [senior VP of sales] Craig Applequist oversees our support sales team here at headquarters. [VP of catalog sales] Dave Curtis heads up our catalog division, and [senior VP of sales and marketing for video] David Pierce heads up our growing video business."

Yarbrough says the company has plenty to work with during the first quarter. The Sony labels will release albums from Pearl Jam, Jerry Cantrell, Des'ree, Cappadonna, Journey, Korn, Gloria Estefan, Wynton Marsalis, Deep Forest, Kenny Lattimore, Wade Hayes, Dixie Chicks, and Soul Asylum. That's on top of the titles the company is working now, including releases from Our Lady Peace, Uncle Sam, Chantal Kreviazuk, Jon B., the Kinleys, Jimmy Ray, Destiny's Child, Kimberly Scott, Jagged Edge, and Lutricia McNeal, as well as two successes from the holiday selling season, Ben Folds Five and Savage Garden.

Moreover, Yarbrough points out that both Smith and Tom McGuinness, who retired as senior VP of marketing in November, are still available as consultants. "They have a combined 80-plus years of experience in the music business, and they are there to help me address whatever challenges and changes are coming, which is a great benefit."

REPORT REVEALS U.K. GOV'T IS AGAINST RADIO CONSOLIDATION

(Continued from page 8)

was allowed through changes in broadcasting-ownership legislation in 1996.

The proposed Capital/Virgin deal was being investigated by the MMC before Christmas when a rival bid mounted by Ginger Media Group was accepted by Virgin owner Richard Branson. However, the MMC was still obliged to publish its inquiry's findings.

The MMC reported that if Capital were permitted to take over Virgin Radio (London FM and national AM services) it would have to separate its flagship AM service, London's Capital Gold, or exclude Virgin Radio's London service as part of the deal. In either case, Capital would still hold only two licenses in London. If Capital were to reject these conditions, the deal should be prohibited, the MMC's 150-page report to Parliament says.

The MMC's findings also cast doubts that Capital would mount a bid for London's adult standards/AC station Melody FM, which is for sale, or that Ginger would pursue a takeover of Capital Radio, which it stated it was considering.

The report also regarded radio advertising, which commands less than 5% of all display advertising in the U.K., as a separate entity—"for the purpose of competition analysis."

Commenting on the MMC's findings, Margaret Beckett, president of the Board of Trade, said in a statement that the deal would "weaken the ability of other stations to compete for [London and national advertising] revenue and increase opportunities for Capital to adopt sales practices which might be expected to have detrimental effects on its competitors." She said that such an acquisition would increase Capital's "dominance" in the markets.

But a look at other markets, such as England's Newcastle and Manchester, clearly shows that other major groups like EMAP currently hold much larger shares of advertising revenue than Capital does, or would, if the music entertainment company had control of Virgin Radio.

Broadcasters are alarmed—based on the MMC report—that the current Labour government has inherited preconceptions about commercial radio from previous administrations. "The idea that [commercial] radio is a separate medium that cannot be substituted with other display advertising mediums is an old-fashioned and increasingly outdated view of media," charges Tim Schoonmaker, chief

executive of EMAP Radio.

Adds Schoonmaker, also a board member of the trade body the Commercial Radio Companies Assn. (CRCA), "There is a convergence in media. That view [of the MMC] will be seen as eccentric. This [report] will stiffen the resolve of the industry. There is too much legislation regarding commercial radio."

CRCA chief executive Paul Brown comments, "CRCA members will be aware of a tension between the MMC ruling—which is based on an assessment of the radio market alone—and the momentum that exists in the U.K. and Europe, which seek a regulatory environment for a more converged media world."

CMTA'S HALL EXITS FOR DAMASCUS ROAD POST

(Continued from page 8)

with AT&T Global Information Solutions as a senior product manager, had been with the organization since September 1994. Since that time he's been the point person responsible for creating charts at several Christian publications and acting as liaison between CMTA, SoundScan, and Billboard's country/contemporary Christian chart manager Wade Jessen, who handles the Top Contemporary Christian chart.

Hall's job description covers the design and implementation of the SoundScan system and processes, working with the subscribers to SoundScan, and working with the retail industry to get more stores on SoundScan. The Christian music industry didn't utilize SoundScan until 1995. Billboard's Christian and gospel charts began being based on SoundScan in

April 1995.

"I've also been responsible for working with the CMTA board on marketing and research," he says.

According to GMA president Frank Breedon, GMA is looking for Hall's replacement and during the transition will be working closely with Whitebridge Communications, a division of Spring Arbor, the distribution/fulfillment company purchased last year by Ingram. "We've prepared a transition plan with Spring Arbor that will keep Christian SoundScan running through the support of their information services and retail-systems department," Breedon says. "Loren has helped establish that bridge, so we'll have a good buffer zone while we search for a replacement solution."

Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



JANUARY 24, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1/GREATEST GAINER ***			
1	11	31	5	SOUNDTRACK ▲ SONY CLASSICAL 63213 (10.98 EQ/17.98) 1 week at No. 1	TITANIC	1	
2	1	2	8	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1	
3	3	5	16	CHUMBAWAMBA ▲ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3	
4	12	17	17	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4	
5	2	1	7	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1	
6	4	10	11	MASE ▲ BAD BOY 73017/ARISTA (10.98/16.98)	HARLEM WORLD	1	
7	9	12	22	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	7	
8	7	11	45	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5	
9	5	4	18	LEANN RIMES ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	
10	8	13	25	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012/ARISTA (10.98/17.98)	NO WAY OUT	1	
11	6	6	10	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2	
12	16	3	9	BARBRA STREISAND ▲ COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1	
13	13	9	10	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	6	
14	15	8	17	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1	
15	14	7	8	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1	
16	17	16	7	WILL SMITH COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	16	
17	10	15	18	AQUA ▲ MCA 11705 (10.98/16.98)	AQUARIUM	7	
18	24	30	9	LSG ▲ EASTWEST 62125*/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4	
19	20	23	26	SMASH MOUTH ● INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19	
20	21	24	8	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4	
21	19	19	7	2PAC ▲ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? [REMEMBER ME]	2	
22	26	29	14	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1	
23	18	21	49	SPICE GIRLS ▲ VIRGIN 42174* (10.98/16.98)	SPICE	1	
24	23	18	21	FLEETWOOD MAC ▲ REPRIS 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1	
25	34	47	39	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25	
26	27	22	8	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19	
27	22	20	100	JEWEL ▲ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4	
28	31	33	26	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2	
29	25	14	36	HANSON ▲ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2	
30	30	43	7	VARIOUS ARTISTS ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	15	
31	28	27	17	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4	
32	38	48	40	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	32	
33	32	39	70	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15	
34	43	58	30	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14	
35	40	37	9	ENYA REPRIS 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30	
36	37	35	17	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4	
37	39	41	20	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1	
38	72	84	15	LOREENA MCKENITT QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	38	
39	42	50	17	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3	
40	29	25	16	BOYZ II MEN ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1	
				*** PACESETTER ***			
41	81	127	16	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	39	
42	64	94	8	MARCY PLAYGROUND CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	42	
43	45	53	9	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13	
44	53	57	8	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33	
45	35	34	20	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4	
46	58	68	9	TIMBALAND AND MAGOO BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	35	
47	33	26	28	SOUNDTRACK ▲ COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1	
48	70	79	15	CREED ● WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	48	
49	41	54	18	VARIOUS ARTISTS ▲ TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23	
50	54	62	7	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	50	
51	44	45	76	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13	
52	48	66	11	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38	
53	49	52	13	GREEN DAY REPRIS 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
54	65	117	4	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	54	
55	57	32	10	YANNI VIRGIN 44981 (11.98/17.98)	TRIBUTE	21	
56	51	40	32	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	2	
57	36	36	29	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12	
58	60	73	20	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54	
59	59	75	10	JAY-Z ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3	
60	47	55	28	PRODIGY ▲ XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1	
61	46	44	7	SUBLIME ● GASOLINE ALLEY 11714/MCA (10.98/16.98)	SECOND-HAND SMOKE	28	
62	66	74	9	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3	
63	62	77	12	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1	
64	56	38	8	LED ZEPPELIN ▲ ATLANTIC 83061/AG (19.98/24.98)	BBC SESSIONS	12	
65	50	59	6	SOUNDTRACK DIMENSION 21911/CAPITOL (10.98/16.98)	SCREAM 2	50	
66	94	126	17	BEN FOLDS FIVE CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	66	
67	61	63	43	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1	
68	84	120	30	K-CI & JOJO ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	24	
69	55	46	80	THE WALLFLOWERS ▲ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4	
70	77	95	15	THE VERVE VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	63	
71	76	64	6	ANDREA BOCELLI ● PHILIPS 539207 (10.98/16.98) HS	ROMANZA	44	
72	63	49	11	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3	
73	91	—	2	SOUNDTRACK A BAND APART/MAVERICK 46841/WARNER BROS. (11.98/17.98)	JACKIE BROWN	73	
74	83	83	43	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1	
75	69	67	13	LL COOL J ▲ DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	7	
76	102	129	28	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21	
77	115	108	15	BOB DYLAN ● COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10	
78	92	122	29	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16	
79	71	42	79	LEANN RIMES ▲ CURB 77821 (10.98/15.98)	BLUE	3	
				*** HOT SHOT DEBUT ***			
80	NEW ▶	1		SOUNDTRACK ATLANTIC 83058/AG (10.98/17.98)	GREAT EXPECTATIONS: THE ALBUM	80	
81	78	99	10	RAKIM ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	4	
82	75	80	14	EVERCLEAR CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33	
83	68	69	29	ROBYN ● RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	68	
84	82	104	18	BLINK 182 CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	82	
85	74	51	6	VARIOUS ARTISTS ▲ DIANA, PRINCESS OF WALES MEMORIAL FUND 69012/COLUMBIA (19.98 EQ/24.98)	DIANA, PRINCESS OF WALES — TRIBUTE	15	
86	98	89	10	B.B. KING MCA 11711 (10.98/17.98)	DEUCES WILD	73	
87	79	76	96	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1	
88	103	115	10	JANE'S ADDICTION WARNER BROS. 46752 (10.98/16.98)	KETTLE WHISTLE	21	
89	73	65	10	SOUNDTRACK ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41	
90	109	110	10	SAMMY KERSHAW MERCURY (NASHVILLE) 536318 (10.98 EQ/17.98)	LABOR OF LOVE	90	
91	122	125	49	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33	
92	96	103	37	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10	
93	67	61	9	BUSH TRAUMA 90161*/INTERSCOPE (10.98/16.98)	DECONSTRUCTED	36	
94	100	90	20	MARTINA MCBRIDE RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	80	
95	88	93	9	LISA LOEB GEFFEN 25141 (10.98/16.98)	FIRECRACKER	88	
96	87	82	58	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23	
97	89	85	13	JOHN MICHAEL MONTGOMERY ● ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33	
98	97	123	36	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22	
99	105	111	38	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1	
100	85	92	52	JAMIROQUAI ▲ WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	24	
101	86	78	20	OASIS ▲ EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW	2	
102	104	114	26	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	3	
103	114	112	5	BRYAN ADAMS A&M 540831 (10.98/17.98)	MTV UNPLUGGED	103	
104	101	106	34	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10	
105	80	124	4	SOUNDTRACK HOLLYWOOD 162131 (10.98/16.98)	AN AMERICAN WEREWOLF IN PARIS	80	
106	90	118	13	VARIOUS ARTISTS COLD FRONT 6254/K-TEL (12.98/17.98)	CLUB MIX '98	64	
107	99	56	15	THE ROLLING STONES ▲ VIRGIN 44909* (11.98/17.98)	BRIDGES TO BABYLON	3	

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

Billboard. 200. continued

JANUARY 24, 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
108	111	88	33	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
109	106	91	89	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
(110)	130	162	16	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) [CS]	CLUMSY	110
111	93	70	70	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) [CS]	DID I SHAVE MY LEGS FOR THIS?	10
112	119	190	10	VARIOUS ARTISTS POLYGRAM TV 555120/POLYDOR (10.98/17.98)	PURE DISCO 2	112
(113)	133	166	24	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
114	116	119	7	BABYFACE ● EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997	106
115	52	28	8	HANSON ▲ MERCURY 536717 (11.98 EQ/17.98)	SNOWED IN	7
116	118	148	4	ICE CUBE PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE	116
(117)	155	—	2	QUEEN PEN LIL' MAN 90151/INTERSCOPE (10.98/16.98) [CS]	MY MELODY	117
(118)	157	185	16	JON B. Y&B MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	118
119	117	121	34	SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) [CS]	SOMEWHERE MORE FAMILIAR	47
(120)	156	163	12	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98) [CS]	ROCK SPECTACLE	120
121	126	86	10	VARIOUS ARTISTS SPARROW 51629 (15.98/17.98) WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS		52
122	112	72	38	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
123	120	149	14	SOUNDTRACK ▲ ² O&A 53509/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	2
124	110	81	16	ELTON JOHN ROCKET 536266/A&M (11.98/17.98)	THE BIG PICTURE	9
125	108	113	23	311 ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR	4
126	135	143	67	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
127	107	102	44	THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
128	123	100	21	BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III	9
129	139	139	47	JONNY LANG ● A&M 540640 (10.98/16.98) [CS]	LIE TO ME	44
130	95	87	24	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 6340*/RELATIVITY (11.98/23.98)	THE ART OF WAR	1
131	134	168	8	MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	20
(132)	179	—	2	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) [CS]	UNCLE SAM	132
133	121	131	82	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
134	140	151	21	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) [CS]	ALLURE	108
135	129	132	41	TONIC ▲ POLYDOR 531042/A&M (10.98/16.98) [CS]	LEMON PARADE	28
(136)	172	177	16	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98) [CS]	ME ESTOY ENAMORANDO	125
137	143	98	8	PAUL SIMON WARNER BROS. 46814 (10.98/17.98)	SONGS FROM THE CAPEMAN	42
138	113	97	61	SOUNDTRACK ▲ ⁵ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
139	124	135	7	STING & THE POLICE A&M 540834 (11.98/17.98)	THE VERY BEST OF STING & THE POLICE	100
140	131	134	20	COLLIN RAYE ● EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
141	128	109	10	MICHAEL BOLTON ● COLUMBIA 68510 (10.98 EQ/17.98)	ALL THAT MATTERS	39
142	144	179	8	LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)	LUNITIK MUZIK	34
(143)	RE-ENTRY	3	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86	
144	150	140	64	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
145	145	173	10	DEFTONES MAVERICK 46810/WARNER BROS. (10.98/16.98)	AROUND THE FUR	29
146	132	167	22	SOUNDTRACK ● IMMORTAL 68494/EPIC (10.98 EQ/17.98)	SPAWN — THE ALBUM	7
(147)	167	164	20	INSANE CLOWN POSSE ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO	63
148	136	146	12	WYNONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	38
149	127	160	20	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	46
150	141	101	18	AMY GRANT ● A&M 540760 (10.98/16.98)	BEHIND THE EYES	8
(151)	173	—	38	VARIOUS ARTISTS ● POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
152	160	165	48	ERYKAH BADU ▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUJAZM	2
(153)	171	136	63	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12

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311 125

Bryan Adams 103
Trace Adkins 158
Aerosmith 74
Allure 134
Marc Anthony 182
Fiona Apple 33
Aqua 17
Jon B. 118
Babyface 114
Backstreet Boys 7
Erykah Badu 20, 152
Barenaked Ladies 120
Beck 133
Mary J. Blige 99
Blink 182 84
Andrea Bocelli 71
Michael Bolton 141
Bone Thugs-N-Harmony 130
Boyz II Men 40
Toni Braxton 154
Brooks & Dunn 31
Garth Brooks 5
Meredith Brooks 98
Bush 93

Busta Rhymes 39
Mariah Carey 14
Deana Carter 111
Steven Curtis Chapman 187
Chumbawamba 3
Paula Cole 91
John Connick, Jr. 181
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Chico DeBarge 143
Deftones 145
John Denver 175
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Missy "Misdemeanor" Elliott 102
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Billy Joel 128
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Sammy Kershaw 90
B.B. King 86
Jonny Lang 129
Led Zeppelin 64
LL Cool J 75
Lisa Loeb 95
Loreena McKennitt 38
Brian McKnight 41
Sarah McLachlan 28
Megadeth 185
John Mellencamp 44

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
154	165	169	82	TONI BRAXTON ▲ ⁵ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
155	142	152	49	SQUIRREL NUT ZIPPERS ▲ MAMMOTH 0137* (10.98/16.98) [CS]	HOT	27
156	149	161	11	THE CURE FICTION/ELEKTRA 62117*/EEG (10.98/16.98)	GALORE: THE SINGLES 1987-1997	32
157	137	138	84	METALLICA ▲ ⁴ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
158	148	130	12	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	50
(159)	186	—	15	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	24
160	164	171	96	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
161	138	137	32	WU-TANG CLAN ▲ ⁴ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
162	146	184	62	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) [CS]	GINUWINE... THE BACHELOR	26
163	125	141	11	SOUNDTRACK TVT SOUNDTRAX 8200/TVT (10.98/16.98)	MORTAL KOMBAT: ANNIHILATION	69
164	158	116	48	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
165	166	158	26	MICHAEL PETERSON REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98) [CS]	MICHAEL PETERSON	115
166	162	145	15	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	44
167	180	—	5	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40
168	154	195	10	RICHARD MARX CAPITOL 21914 (10.98/16.98)	GREATEST HITS	140
(169)	NEW	1	CORNERSHOP LUAKA BOP 46576/WARNER BROS. (10.98/15.98) [CS]	WHEN I WAS BORN FOR THE 7TH TIME	169	
170	152	157	39	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
171	169	188	14	MACK 10 ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	14
172	178	178	14	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
173	183	200	12	PORTISHEAD GO! BEAT 539189*/LONDON (10.98/16.98)	PORTISHEAD	21
174	170	174	27	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) [CS]	LILA	86
(175)	RE-ENTRY	6	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	130	
176	168	154	16	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	41
177	147	150	10	SOUNDGARDEN A&M 540833 (10.98/17.98)	A-SIDES	63
178	175	187	16	THE SUNDAYS DGC 25131/GEFFEN (10.98/16.98)	STATIC & SILENCE	33
179	184	159	15	PATTY LOVELESS EPIC (NASHVILLE) 67997/SONY (NASHVILLE) (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	68
180	161	96	17	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98)	MUCH AFRAID	8
181	163	105	9	HARRY CONNICK, JR. COLUMBIA 68787 (10.98 EQ/17.98)	TO SEE YOU	53
182	194	—	8	MARC ANTHONY RMM 82156 (9.98/14.98)	CONTRA LA CORRIENTE	74
(183)	RE-ENTRY	7	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	53	
184	151	107	17	ADAM SANDLER WARNER BROS. 46738 (10.98/16.98)	WHAT'S YOUR NAME?	18
185	191	191	26	MEGADETH ● CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
186	185	—	55	MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
187	176	133	12	STEVEN CURTIS CHAPMAN SPARROW 51630 (10.98/15.98)	GREATEST HITS	85
188	182	—	15	SOUNDTRACK HOLLYWOOD 162098 (10.98/16.98)	ROMY AND MICHELE'S HIGH SCHOOL REUNION	64
189	187	197	8	ORIGINAL BROADWAY CAST WALT DISNEY 60802 (11.98/17.98)	THE LION KING	162
(190)	RE-ENTRY	19	YANNI PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98)	DEVOTION: THE BEST OF YANNI	42	
(191)	RE-ENTRY	13	SOUNDTRACK LONDON 828867 (10.98/16.98)	GROSSE POINTE BLANK	31	
192	159	175	32	REEL BIG FISH ● MOJO 53013/UNIVERSAL (10.98/15.98) [CS]	TURN THE RADIO OFF	57
(193)	RE-ENTRY	5	SOUNDTRACK MALPASO 46829/WARNER BROS. (10.98/17.98)	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL	161	
(194)	RE-ENTRY	46	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26	
195	189	—	11	SAVE FERRIS STARPOOL 68183/EPIC (7.98 EQ/11.98)	IT MEANS EVERYTHING	75
196	199	—	11	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/GEFFEN (8.98/12.98)	VEGAS	92
(197)	RE-ENTRY	10	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) [CS]	THIS TIME IT'S PERSONAL	154	
(198)	RE-ENTRY	4	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) [CS]	TIME FOR HEALING	144	
199	153	153	12	SALT-N-PEPA ● RED ANT/LONDON 828959*/ISLAND (10.98/17.98)	BRAND NEW	37
(200)	RE-ENTRY	22	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	71	

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PROPELLED BY CARGO'S VISION

(from page 11)

fruits from a joint venture between San Diego-based Cargo and MCA signed in 1996, follows the act's debut full-length, "Cheshire Cat," first released in 1995 on Cargo's Grilled Cheese division. (While Canadian record distributor Cargo Imports and Distribution has just declared bankruptcy—see story, page 73—the filing does not affect the completely separate Cargo U.S. company.)

That title has sold more than 70,000 units, while "Dude Ranch," released in June, has tallied sales of more than 268,000 units, according to SoundScan.

All the while, there has been an endless procession of cassettes, 7-inch singles, and EPs. The band has appeared on several compilations, including "Before You Were Punk" and "Music For Our Mother Ocean," as well as the "Godmoney" soundtrack.

WORK ETHIC

Similar to some other groups involved in the Southern California punk/skate scene, Blink 182 has also followed a dogged work ethic over the years, playing a consistent stream of festivals and clubs.

Its '98 docket already includes two festivals. The Sno-Core tour, which kicks off Feb. 7, features such other acts as Primus and the Aquabats. On this summer's Warped tour, which the band has played in the past on the secondary stage, Blink 182 graduates to the main stage. That tour begins in July.

"The thing about Blink that's tremendous is that they have been our partner in every sense of the word," says MCA (U.S.) VP/marketing director Paul Orescan, crediting the efforts of band booker the Tahoe Agency in South Lake Tahoe, Calif., and manager Rick DeVoe Management in San Diego. "When they came to us, they were already out there working, playing live, and building a fan base. They spread from San Diego to the West Coast and got some good opening slots and national tours, building their position so that last year they

were on Warped. It's a textbook case of steady growth."

Along with such lifestyle-oriented tours as Sno-Core or the MTV Sports and Music Festival, the labels have sought out the band's fan base with ads in board-sport magazines and tie-ins between surf shops and record retailers.

However, Cargo and MCA initially held off on delivering a single. Instead, the labels waited until after Blink 182 had completed last summer's Warped tour so that it would have a retail story to back up its radio promotion efforts.

TOUR EXCITEMENT

"This was about building excitement from touring and using that momentum to show people this was a real force," says Orescan. "They were selling 3,000 or 4,000 units a week, and after two months, we were over 40,000 records."

MCA's strategy paid off. When the band serviced "Dammit" in August, such stations as KOME San Jose, Calif., were quick to play the single.

At retail, MCA and Cargo organized midnight sales promotions and super-served indie accounts, particularly those on the West Coast.

"I think it has accelerated to that point where we are really going to see it kick into another gear," says Terry Currier, owner of Portland, Ore.-based Music Millennium. "This was one of those acts that was a new band to us, even though they had an indie release, and the label came in and worked some advertising and got a little airplay so that it's finally coming into its own."

In addition to the track receiving heavy spins on such modern rock powerhouses as KROQ Los Angeles, MTV has recently picked up the pace, bumping the video for "Dammit" into stress rotation in mid-December. The band will also be featured in a March edition of Rolling Stone.

When asked about the growing popularity of the skate/punk scene in the mainstream and the band's springing

from the movement, Raynor takes an egg, rather than a chicken, perspective on what came first.

"The tours are just an expression of what was going on already," he says. "This music is rising up, and all these kids do is listen to it and do sports, so everyone just kind of harvested it. The real signs that it's becoming part of the mainstream culture are the extreme soft drink commercials or the other stuff you see on television."

MAINSTREAM THRUST

While Blink 182 may seem a strange match with such bands as Metallica, AC/DC, and Led Zeppelin, Cargo and MCA have also set their sights on crossing "Dammit" over to mainstream rock, which received the single in November.

KIOZ San Diego music director Shannon Leder says the band meshes well with such acts as the Offspring, which are also popular with its listeners.

"When Green Day's ["Dookie"] album came out, I was asking, 'Are we really going to play this stuff?' but our audience really embraced them," she says. "We're not going to be the ones to put labels on everything. People don't. They just want to hear good music."

Though MCA expects to get more life out of "Dammit," the label is planning to shoot a video for "Josie," the follow-up single from the album.

For Raynor, the stage the band now finds itself on has provided different yet equally enjoyable experiences.

"For so long, we were used to just playing punk shows and tours, and now that we're getting all these radio shows, there's all these different bands and different kids," he says. "It's still as energetic, and it's kind of cool. We'll play with all these bands that are slow and poppy, or these shoe-gazers, and then we get onstage and jump around and make asses out of ourselves."

GEFFEN LAUNCHES DELINQUENT

(Continued from page 8)

Gilliam's film adaptation of Hunter S. Thompson's "Fear And Loathing In Las Vegas" this summer.

According to Hamsher, she first encountered Simoné—who then headed PolyGram Music—at an overcrowded 1995 Sundance Film Festival party, at which Brian Wilson was performing, for Don Was' documentary about Wilson, "I Just Wasn't Made For These Times."

"At Sundance, at those parties, everybody just shows up," Hamsher says. "At this one, they were being complete Nazis, and they wouldn't let anybody in. I had just walked in with a friend of mine. I knew Don [Murphy] was coming in behind me and had one ticket and like six people. The Nazis were so busy pushing people down the stairs that they didn't realize there was a big bowl of tickets there. So we reached in, took all the tickets, and stuffed them in our pockets, came out, drank a lot, and then went out onto the balcony and threw all the tickets into the crowd."

"One of the people Don was with was one of our friends from PolyGram Films, and he had David Simoné and Danny Benair with him. So they got the tickets and came inside, and they came to thank me, and we just became friends and got together when we were back here in Los Angeles."

INTEGRATED SETS

Hamsher says one of Delinquent's objectives will be to release more fully integrated soundtrack collections. She believes that while soundtrack albums are a critical part of the music business today, their creation often gets short shrift from producers and directors.

"I really like music a lot, and I like music in film a lot and putting them together," she says. "That's something I really enjoy, and I think it's underused in movies. Just slapping a song in the middle of a scene to make it an MTV video is really cheap, when music can be used so powerfully... People just aren't that skillful in using it and aren't that adept at employing it in interesting ways."

Hamsher says "the druggie sound" is the best way to describe the music to be heard in "Permanent Midnight." While the lineup of performers has not yet been finalized, she expresses a desire to include tracks by several prominent electronic and hip-hop acts.

She adds, "Another movie down the line, we're going to have Jason Pierce of Spiritualized do the score."

Hamsher and Murphy have two other features in production: an adaptation of the Stephen King novella "Apt Pupil," directed by Bryan Singer ("The Usual Suspects") and starring Brad Renfro, David Schwimmer, and Ian McKellen; and "Jack The Ripper," a

project from directors Allen and Albert Hughes ("Dead Presidents").

To date, Hamsher and Murphy's work has had a successful soundtrack-album record: The Trent Reznor-produced "Natural Born Killers" set, released by Reznor's Nothing Records in 1994, rose to No. 19 on The Billboard 200.

PIVOTAL LUNCH

The producers have attained a notoriety in Hollywood that extends beyond their screen work. In 1997, Hamsher published "Killer Instinct," an acerbic and hilarious account of the making of "Natural Born Killers" that became an L.A. best seller. As the result of unflattering remarks by Murphy, quoted in the book, about writer/director Quentin Tarantino, who penned the original script for "Killers," Murphy and Tarantino got involved in a much-publicized lunchtime confrontation at the L.A. restaurant AGO last fall. Murphy has since filed a civil suit against Tarantino, alleging he was assaulted.

Laughing, Hamsher recalls that the lunch in question marked the first meeting between the producers and Geffen chairman/CEO Ed Rosenblatt and president Bill Bennett to discuss the new label. "I had to sit there and talk to them while Don went out and talked to the police," she says.

DOUG REECE

BETWEEN THE BULLETS



by Geoff Mayfield

BIG SPLASH: In Billboard stories the past two issues, music dealers universally praised the sales performance of the "Titanic" soundtrack, citing the James Horner score as one of January's most-promising titles. This issue, it rises to the occasion, capturing the top of The Billboard 200 in dramatic style. Sales of the Sony Classical offering more than double over those of the prior week. In doing so, it easily exceeds the 200,000-unit mark (243,000) and becomes one of the few albums in history to leap from a rung below the top 10 all the way to No. 1 (see Chart Beat, page 102).

The '90s have seen 13 other chart-topping soundtracks, the most recent being "Men In Black," which spent its second week at No. 1 in the Aug. 2, 1997, issue. But none of those soundtracks were scores. In fact, The Billboard 200 has not been crowned by a score since 1981, when Vangelis' "Chariots Of Fire" ruled (see story, page 1).

How is it that the "Titanic" album seemed to rise faster than the famous ship portrayed in the movie sank? It doesn't hurt that the film had an impressive weekend at the box office during the tracking week, which ended Jan. 11. In fact, the \$28.7 million in ticket sales for the weekend managed to be even larger than "Titanic's" opening weekend take, an almost-unheard-of accomplishment for movies that open with the sort of fanfare that ushered in this blockbuster.

During that same week, the soundtrack saw a 135% increase, its 139,500-unit growth easily landing the Greatest Gainer award. The burst is all the more impressive when you consider that the week in question was one of transition, with music-store volume shifting from the week that included New Year's Day to a non-holiday week. Consequently, it's the only album in the top 30 that shows any kind of gain.

Sony Classical president Peter Gelb tells Between the Bullets that he attributes the soundtrack's success to the movie's huge popularity. Like the old song says, "You can't have one without the other," but we'll hasten to point out that there have been several big event films in the past two decades—"E.T. The Extra-Terrestrial," "Indiana Jones And The Temple Of Doom," "Jurassic Park," and the "Star Wars" trilogy, among them—that drew monumental box-office takes while spawning successful score albums, but none of those scores made it all the way to the summit.

LAY OF THE LAND: As was true on last issue's sales charts, a majority of albums sell less this week than they did during the prior week. Thus, bullet criteria is adjusted to recognize not only the few titles that manage to post increases, but also those that own some of the smaller decreases.

On last issue's Billboard 200, for example, we bulleted any album that saw less than a 45% decline from Christmas-week sales. This issue, the same chart awards bullets to any title that has either a gain or a decline of 25% or less. Along with "Titanic," there are only five artists from last issue's Billboard 200 who show any kind of gain: Loreena McKennitt (72-38), Brian McKnight (81-41), "Saturday Night Live" visitor Ben Folds Five (94-66), Bob Dylan (115-77), and Uncle Sam (179-132). McKnight's 21% improvement wins the chart's Pacesetter, because in a week in which the same title has both the largest unit gain and the largest percentage gain—as is obviously the case with "Titanic"—the Pacesetter is awarded to the album with the second-largest percentage increase.

VISUAL STIMULI: "Titanic" is not the only example of a visual medium creating audio momentum. The video release of "My Best Friend's Wedding" has rekindled that flick's soundtrack; it bulleted last issue 58-43 and scoots ahead another nine places this issue (No. 34). The soundtrack to "Jackie Brown" continues to profit from its theatrical run (93-71), while "Great Expectations," which does not hit screens until Jan. 30, accounts for The Billboard 200's Hot Shot Debut.

As mentioned above, Ben Folds Five parlays "Saturday Night Live" exposure into a post-holiday gain, while a "Late Night With Conan O'Brien" appearance paves a Billboard 200 debut for Cornershop. Most impressive this issue is that three guests from "The Keenen Ivory Wayans Show," a series that has not produced many sales bursts since its fall debut, delivers three bullets, including the aforementioned Brian McKnight and Uncle Sam, along with Usher (12-4). Usher rose to a higher rank last issue after appearing on Dick Clark's New Year's Eve special. McKnight, who jumped 127-81 last issue, also benefits from radio play of his title track, "Anytime," as well as a cameo appearance on "Beverly Hills, 90210."

Finally, MTV's "12 Angry Viewers" program has blown the dust off Robert Bradley's September 1996 release, "Robert Bradley's Blackwater Surprise," which has grown the past two weeks. The album should rank at No. 28 on the Heatseekers list but unfortunately is omitted from the chart due to a processing error. Assuming its sales pace continues, it should chart next issue.

CLEAN SWEEP: The monopoly gets broken up on this issue's unpublished chart, but on last issue's Top Kid Audio, Walt Disney Records owned all 25 positions, the first time that's happened since the chart bowed in September 1995. No wonder competitors call it "the Disney chart."

This is not the first sweep in Billboard history. Sony Classical's budget Digital Masterworks line had all 15 spots on our erstwhile Top Off-Price Classical list in the April 20, 1996, issue.

RADIO ADJUSTS TO RETAIL SHIFTS

(Continued from page 1)

But, he adds, "if you look at the entire industry, from the label side to the radio side and the retail side, the breadth of product has been shrinking over the years, with narrower forms of music. Even our playlist has become narrower. The chain stores are carrying the product that we play, but that is because alternative radio has changed, even since 1991."

Some independent retailers agree that radio's relationship with smaller specialty stores has changed. Keith Covart, owner of three Electric Fetus music stores in Minnesota, says, "I don't think [radio] pays attention to the indies like they used to. They probably put a lot more faith in what the big-box stores are doing."

The story is a little different as you move to the left. In Chicago, triple-A WXRT music director Patty Martin reports, "There are not as many indie retailers, many have closed over the past few years, and I definitely think that is because people are going to stores that aren't even music stores to buy their music, like Best Buy."

"When a listener calls and tells us they can't find particular product," adds Martin, "we ask them where they looked, and most often we find they've looked in a mall store... I would like to see the mall stores be a little more progressive in their selection... Most chain stores are full of just the top 100 hits-type product, and it's rare to find breaking new music on the shelves of the mall stores."

Similarly, for triple-A WFUV New York music director Rita Houston, "A lot of the music that we play falls out of the mainstream." Listeners can have a hard time finding what they hear on her station, even in the biggest city in

the U.S.

"To that end," she says, "a lot of mall stores haven't satisfied that, although Tower has been responsive in the market, and I think Borders Books & Music and Barnes & Noble [have, too]. Lots of times they're mall stores but more committed to satisfying a wider range of music and not just the top 10."

Martin also cites her local Tower stores as an exception. "They are a big chain, but they are more aware of what's going on musically in this particular marketplace."

Modern KTEG Albuquerque, N.M., PD Skip Isley says that his market has a healthy independent record retail environment and that small retail is a fervent sponsor of his new-music show. As more and more such shops close, though, he notes, "the sad thing for radio is you can have a much more personal relationship with the ma-and-pa stores. They're more apt to spend their own money. They'll get involved and pay attention to your programming."

Likewise, Carter Alan, music director of modern WBCN Boston, says, "We still have those independent stores. We have an advantage in this area with the Newbury Comics chain, which is growing throughout New England. They have a real mom-and-pop sensibility about their stores even though they are a chain and stock a lot of the indie releases, and they actually have staff that knows the music. And we do have a couple of enlightened chains like Tower."

Modern WKRO Daytona Beach, Fla., tried selling music at its station merchandise store, but PD Taft Moore found that "it caused a problem, because the labels don't want to do time buys for just one outlet. They want to

advertise multiple stores, and because our store undercut the big chains, it was a problem there politically."

But Moore says there are mom-and-pops in central Florida that stock his music and remain competitive by accommodating special orders.

"What's going to happen now, I believe, is that kind of product will become available on the Internet," Moore predicts. "Those are the kind of services and unique music genres that used to be available in the mom-and-pops and will be available through online stores in the future."

Moore is one of several PDs who note that the modern and triple-A formats have tightened to the point where the dichotomy between what they play and what larger retailers stock has lessened. Even WFUV's Houston sees a convergence of trends as the artists her format has championed for years come into the mainstream. "A lot of the modern, triple-A artists have gone on to be commercially successful, so you have no problem finding their stuff."

THE RETAIL RELATIONSHIP

The degree to which stations work in concert with local retailers varies widely. Modern WPLA (the Planet) Jacksonville, Fla., PD J.R. Randall says that in his market, it's the larger stores that have money to do co-promotions, but they steer away from anything too left of center. He also says that "if we really strike a chord" with a record that reacts instantly on the air, an album "will be hard to get because it's back-ordered."

WFUV made the sort of retail impact that most stations dream about when guitarist/composer Ry Cooder appeared to wax ebullient about Cuban music, especially "Buena Vista Social Club," a recent project of his. "A lot of the stores weren't prepared for what happened," says Houston. "They were selling out of every copy of the 'Buena Vista Social Club.' I was hearing from all the retailers, 'What's going on? Are you playing Cuban music now?'"

But KTEG's Isley remembers working at WMRQ Hartford, Conn., when Local H first broke and not being able to get its album stocked in quantity in the market. He also worries that label sales reps aren't always aware of what's being played because of internal com-

IPSOS EXPANSION

(Continued from page 4)

SNEP has sent its list of requirements to companies interested in bidding for the contract. "The requirements are tough but nothing impossible," comments Martin. "Besides, I don't think we've done such a bad job during the past years."

In most territories, Ipsos Culture will be competing with Music Control, a joint venture between Media Control of Germany and Broadcast Data Systems of the U.S. Music Control uses a technology known as Medicor to monitor stations' output, while Ipsos uses the Aircheck system developed by U.S. radio software company RCS.

"The big advantage of our system," says Martin, "is that it has memory—it keeps titles of tracks and archives them. Keeping track of all the data we monitor allows us to make thorough studies of programming. It is perfectly tailored for the needs of record companies, media groups, and collecting societies. More and more people in different fields need to know what is precisely happening on radio."

munications problems at their companies. And, he says, the life of today's busy PD doesn't leave a lot of time to chase down retailers and make sure they're stocking what he's playing.

That's not necessary, though, when radio and independent retail have a close working relationship.

Don VanCleave, owner of Magic Platter, a record store in Birmingham, Ala., says, "In our market, we don't have a lot of conversations with radio. But I look at their chart every week, and they look at mine. I'm obviously concerned with his adds and what goes up and down in rotation."

He adds that radio play often determines what he buys and how much he sells. "We spend a lot of time locking in inventory to make sure we're covered heavily." After a matchbox 20 track was added by local radio, he increased orders for the album and was selling 120 units a week. He says he checked out larger stores and couldn't find the title.

But other programmers still find

themselves having to play intermediary between retail and labels. Y100's McGuinn says, "We try to develop a plan to help build [a project] overall in the market, and that includes at retail. It's tough because often radio and retail promotions and retail at a record label aren't integrated very well. And we end up being the guys trying to bring them together."

VanCleave notes another example of how radio, retail, and a label can cooperate on a fast-breaking title. After a Marcy Playground track was added by a local station, he says, Magic Platter began selling its album for the low price of \$8.99. That was possible because the label, Capitol, had excepted the title from its minimum-advertised-price policy and sold it at a lower artist-development wholesale price. "We weren't making much money on it, but we got a lot of traffic," says the retailer.

Assistance in preparing this story was provided by Don Jeffrey.

CARMAN ON A 'MISSION' WITH NEW SPARROW SET

(Continued from page 12)

appreciates Carman's musical approach, Hardie says, Sparrow plans a big push at retail that kicked off with a pre-release campaign before Christmas. "We tried to get creative about using space," Hardie says. "So we gave the retailers hanging banner boards... That real estate in terms of the ceiling is open for grabs. So we didn't have to compete with floor displays, wall space, and counter space."

The banner boards were the first point-of-purchase material sent to retail; on Dec. 26, a new wave went out that included a floor display and flats.

The initial single at Christian radio was the title tune, released in November. The second single, "Never Be," was released Jan. 2, and Hardie says it is much more radio-friendly than some of Carman's previous outings.

Hardie says Carman won't embark on a major tour until 1999. "When an artist tours to the magnitude that Carman does, I think there's really an important factor in staying out of a market long enough," Hardie says. "The estimated attendance for the 'Mission 3:16' tour is 1 million, so they want to stay out of the markets long enough to create anticipation."

The launch of the album will involve a nine-city promotional tour that will include in-store appearances in Dallas, Houston, Nashville, Washington, D.C., Chicago, Minneapolis, Seattle, and Portland, Ore. According to Hardie, the cities were chosen based on Carman's sales history in those markets and the support from radio and retail. He is scheduled to make appearances at the Christian Booksellers Assn. Expo in Nashville and at the Nashville Religious Broadcasters

Convention in Washington, D.C.

Plans call for a second promo tour in August, most likely going to the 10 "stadium" cities Carman will hit on his 1999 tour. Carman doesn't charge admission to his concerts and draws thousands of people, turning away concertgoers from venues like Texas Stadium, which seats more than 70,000.

Carman's booking and management are handled in-house, primarily by Joe Jones, at Carman Ministries.

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Musician Mag Launches New Home On Internet

Musician Online is the new Internet home of Musician magazine, the premier magazine for working musicians and serious music aficionados.

Musician Online (www.musician-mag.com) features free access to selected articles from the printed monthly issue and excerpts from the main features and serves as a showcase for the magazine. The site is updated throughout each month with fresh content.

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month look for "Online Exclusives" on Pat Metheny (February '98), the Wallflowers (January '98), and the music industry's response to the continuing problem of drug use and abuse (January '98).

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PERSONNEL DIRECTIONS

Drew Wheeler, currently Billboard's associate editorial production manager, is taking on the added responsibility of Jazz/Blue Notes columnist for Billboard.



WHEELER

Wheeler joined Billboard in 1987 as administrative assistant in the editorial department. In 1989 he joined the production department as assistant editorial production manager. Jazz/Blue Notes is Wheeler's second column for Billboard; he wrote the home video column Marquee Values from 1992-1994. Wheeler will also continue to be a regular contributor to Billboard's album reviews page.

Wheeler holds a BA in linguistics from Columbia University and has written a number of pop music books.



OLIVAL

Marcia Olival has been named advertising sales manager, Florida/Latin America. Before joining Billboard, Olival was an advertising representative for The Florida Review and Vogue magazine-Brazil. She also worked in the music industry promoting and producing special events and concerts. She is currently the owner of Sun Productions Corp. in Miami.

Olival is fluent in Spanish, Portuguese, and English.

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'Titanic' Cruises Easily To No. 1

THE UNPRECEDENTED box-office success of "Titanic" (the only film in history to take in more than \$20 million at the box office for four consecutive weekends) washes onto The Billboard 200, as the soundtrack album rises like the tide, bulleting 11-1. It's the first film score to reach the summit since "Chariots Of Fire" gave Vangelis a No. 1 album in 1982.

There have been only a handful of chart-topping soundtrack-score albums in the rock era; before "Chariots," you'd have to go back to "The Sting" in 1974 to find one. And before that, "Dr. Zhivago" in 1966.

Aside from albums that benefited from street-date violations or releases on vinyl, you'd also have to go back a long way to find another album that sailed to No. 1 from outside of the top 10. The last album to do so was "Step By Step" by New Kids On The Block; it took a giant 14-1 step in 1991. And before that, "Double Fantasy" by John Lennon & Yoko Ono jumped 11-1 in 1980. Aside from "Titanic" and "Double Fantasy," the only other albums to move 11-1 on the album chart are "Living In The Material World" by George Harrison in 1973, "The First Family" by Vaughn Meader in 1962, and "Loving You" by Elvis Presley in 1957.

Released on the Sony Classical label, "Titanic" is one of a handful of albums from a classical division to go to No. 1 in the rock era. The last such album to make pole position was "The Lord's Prayer" by the Mormon Tabernacle Choir & the Philadelphia Orchestra in 1960. Two years earlier, Van Cliburn's "Tchaikovsky: Piano Concerto No. 1" spent seven weeks at the top.

"Titanic" displaces Celine Dion's "Let's Talk About Love" at the chart zenith. Both albums contain the chanteuse's recording of the main theme from the film,

"My Heart Will Go On." It's the first time that two consecutive No. 1 albums have contained the same artist performing the same song since 1968, when Simon & Garfunkel's "Mrs. Robinson" appeared on "The Graduate" and "Bookends." Like the two versions of "Mrs. Robinson," the two Dion versions are slightly different.

"Titanic" may yet pick up a triple crown, if Dion's single achieves No. 1 status on the Hot 100 when it is released next month (see Hot 100 Singles Spotlight, page 94). If "My Heart Will Go On" tops the chart, it will be the first soundtrack single to do so since Toni Braxton's "Let It Flow" from "Waiting To Exhale" spent a week at No. 1 in July 1996. That means, as Todd Abrams of Los Angeles points out, 1997 was one of the few years in the rock era in which none of the No. 1 singles on the Hot 100 came from soundtracks. The most successful soundtrack single of last year was R. Kelly's "I Believe I Can Fly" from the soundtrack of "Space Jam," which peaked at No. 2.

Before Dion reaches No. 1, there may be another movie song at the top, although not a song lifted directly from a soundtrack. In its 32nd chart week, LeAnn Rimes' "How Do I Live" rebounds to No. 2 with a bullet and could still be a No. 1 title. The song was written by Diane Warren for the film "Con Air," although Rimes did not perform it on the soundtrack.

YEAR TWO: As expected, Jewel sets a new record for longevity on the Hot 100 as "Foolish Games"/"You Were Meant For Me" reaches its 61st consecutive chart week. That breaks the 60-week mark set by Los Del Rio's "Macarena" (Bayside Boys Mix). With "Foolish" holding at No. 25, it should easily reach the 65-week mark and may even have a shot at going for 70.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	30,195,000	30,984,000 (UP 2.6%)
ALBUMS	26,229,000	27,060,000 (UP 3.2%)
SINGLES	3,966,000	3,924,000 (DN 1.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	20,087,000	22,052,000 (UP 9.8%)
CASSETTE	6,087,000	4,960,000 (DN 18.5%)
OTHER	55,000	48,000 (DN 12.7%)

OVERALL UNIT SALES THIS WEEK

13,036,000

LAST WEEK

17,949,000

CHANGE

DOWN 27.4%

THIS WEEK 1997

12,609,000

CHANGE

UP 3.4%

ALBUM SALES THIS WEEK

11,284,000

LAST WEEK

15,777,000

CHANGE

DOWN 28.5%

THIS WEEK 1997

10,872,000

CHANGE

UP 3.8%

SINGLES SALES THIS WEEK

1,752,000

LAST WEEK

2,172,000

CHANGE

DOWN 19.3%

THIS WEEK 1997

1,737,000

CHANGE

UP 0.9%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1997	CHANGE
CD	9,173,000	12,879,000	DN 28.8%	8,316,000	UP 10.3%
CASSETTE	2,089,000	2,871,000	DN 27.2%	2,532,000	DN 17.5%
OTHER	22,000	27,000	DN 18.5%	24,000	DN 8.3%

ROUNDED FIGURES

FOR WEEK ENDING 1/11/98

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



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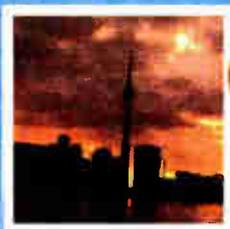
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Issue Date: February 21 • Ad Close: January 27
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MUSHROOM RECORDS 25TH ANNIVERSARY

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Featuring

"Where Have All The Cowboys Gone?",
"I Don't Want To Wait" and "Me."



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(i-m-a-g-o)

Produced by Paula Cole

Management: Carter for Stereotype Management

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