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Columbia Targets Growing Fan Base For Stabbing Westward

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 7, 1998

STRUCTURAL SHIFTS AT EMI

Fifield To Exit In '99

BY MARK SOLOMONS and SUSAN NUNZIATA

LONDON—The future of British music flagship EMI appears to be in flux with the confirmation by EMI Music president/CEO James Fifield that he will be leaving the company when his contract expires next year.



A board meeting Feb. 20 had been widely expected to name Fifield chairman of London-based EMI Group and successor to Sir Colin Southgate. But Fifield told Billboard that the board gave him a "vote of no confidence" by refusing to give him the post, and that he will not be renewing his contract, which expires March 31, 1999.

(Continued on page 76)

HMV Chain Spun Off

BY JEFF CLARK-MEADS

LONDON—HMV, a name that has been associated with EMI for more than a century, is switching to new ownership with, in operational terms, more of a whimper than a bang.



The fact that the EMI Group is relinquishing overall control of the 271-store international retail chain will, according to HMV chief executive Stuart McAllister, have limited impact on day-to-day business. Record companies and the group's competitors concur, saying that they remain relaxed about the switch.

However, HMV's move from under the EMI umbrella leaves EMI

(Continued on page 76)

The Grammys: Big Wins, Big Buzz

Show's Attention Lends Retail Boost

BY LARRY FLICK

NEW YORK—Although their wins will certainly provide additional momentum at cash registers in the weeks ahead, just being in the race for the 40th annual Grammy Awards was enough to spark a respectable sales boost for a wide range of artists this year.

Even before Bob Dylan, Shawn Colvin, and Paula Cole accepted top trophies at the Feb. 25 ceremony at New York's famed Radio City Music Hall (see list of winners, page 72), retailers say those artists were among the prime beneficiaries of simply being nominated.

"The awareness of the nominations certainly drew curiosity from consumers—particularly in the case of Paula Cole, who was cited in seven categories," says John Artale, director of purchasing at the Carnegie, Pa.-based National Record Mart chain. "She got

the big Lilith nod. If anything, people were wondering why she got it instead of [the Lilith tour founder] Sarah McLachlan."



DYLAN



COLVIN

Cole got the nod for best new artist, while Dylan's critically lauded Columbia set "Time Out Of Mind" was cited

(Continued on page 73)

Greene Finds Himself In Midst Of Brouhaha

A Billboard staff report.

NEW YORK—While Grammy controversy generally centers over who should or shouldn't have won what award (see story, this page), this year's staging of music's biggest night instead found the president of its sponsoring

body, the National Academy of Recording Arts and Sciences (NARAS), to be the subject of discussion

(Continued on page 74)

BMG's Just Jinger Boosts S. Africa's Pop/Rock Acts

BY DIANE COETZER

JOHANNESBURG—South Africa's traditionally lethargic local pop/rock genre has been given a substantial shot in the arm by BMG Africa group Just Jinger. According to the record company, Just Jinger's debut album, "All Comes Round," is just several hundred units short of platinum status



MATTHEWS

here (50,000 units). While 25,000 units is not a noteworthy figure in many territories, reaching that mark is exceptional for South African acts working in the rock/pop genre, for which sales closer to 5,000 are considered more than respectable.

Acts working in the gospel, *kwaiito* (township pop), or even Afrikaans-language markets regularly attain sales of more than 50,000 and sustain the local music market.

In another first for this territory, Just Jinger and two other BMG Africa rock/pop acts, the Usual and Amer-sham, last year completed a sold-out nationwide tour, filling arena-sized

(Continued on page 75)



FOLLOWS PAGE 38

Rutherford Faces Big Job At Warner Asia

BY ADAM WHITE

LONDON—Will the embattled music markets of Asia give Warn-



RUTHERFORD



er Music another shot at the prize? Determined to get an affirmative answer, the company has reached

(Continued on page 83)

BY CHRIS MORRIS

LOS ANGELES—The Chicago-based band Tortoise will seek to further broaden the audience for its indefinable instrumental music with the March 10 U.S. release of its third Thrill Jockey Records album, "TNT."

Tortoise was founded six years ago by a crew of Windy City musicians hailing from such groups as Gastr Del Sol, Bastro, Poster Children, Tar Babies, and Eleventh Dream Day. It draws its sound from a diverse list of influences—reggae and dub (especially on tracks in the manner of Augustus Pablo), krautrock (the impact of which is heard in drum patterns plainly inspired by the work of Can's Jaki Liebezeit), minimalist composers like Steve Reich and Terry Riley, spaghetti



TORTOISE

western soundtracks, modern jazz, and such contemporary styles as drum'n'bass and hip-hop scratching. In Tortoise's music, electric guitars take a back seat to such instruments as melodica, bass, marimba, and vibraphone.

The group's approach is truly beyond categorization, but multi-instrumentalist Jeff Parker says, "That's a blessing. We can

do whatever we want, you know? The

(Continued on page 14)

RETAIL TRACK

'The Artist' Takes A Tangled Route To Retail With New Set

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CDnow Grammy Discount Draws Criticism

Online Retailer's 50% Cut Falls Below MAP Standard

BY CRAIG ROSEN

LOS ANGELES—In a move that has raised the ire of the competition and major distributors, Internet music retailer CDnow is offering Grammy-winning titles for 50% off list price through Monday (2).

The offer was heavily advertised nationwide during the Grammy telecast, on radio, and in a full-page ad in USA Today. CDnow

is offering 50% off the list price of all Grammy-winning titles and 30% off all nominated titles.

The special offer became valid in real time, with the deal taking effect as the winners were announced on the telecast and continuing through 4:59 p.m. EST on Monday (2).

Through the offer, a Grammy-winning title—such as the Wallflowers' Interscope album "Bringing Down The Horse"—is offered at \$8.49, half of the \$16.97 list price.

CDnow spokeswoman Marlo Zoda calls the Grammy promotion "a celebratory event, with a short-term reward for consumers that invited viewers to see the benefits of online shopping."

On the CDnow order form, the Internet retailer lists the subtotal on the album as \$11.88 and adds \$2.99 shipping and handling costs, but it subtracts \$3.40 for the Grammy discount. The title's total consumer price through the CDnow special offer is \$11.47, lower than Universal Music and Video Distribution's minimum-advertised-price (MAP) policy of \$11.81 per CD.

CDnow, whose orders are fulfilled by Woodland, Calif.-based Valley Media, does not deal directly with any of the major distributors and receives no co-op advertising dollars from the majors, so it doesn't have to follow MAP guidelines.

A spokeswoman for CDnow's competitor, N2K's Music Boulevard—which also ran TV ads in select markets during the Grammys

and has its orders fulfilled by Valley—says it "adhered to MAP policies" during its own Grammy sales promotion.

PolyGram Group Distribution president Jim Caparro says that because CDnow is not a direct customer, there is little the distributor can do about the promotion. "If they were a direct customer and in violation of our below-costs policy, we would immediately suspend orders," he says.

However, Caparro is clearly not pleased with the promotion. "It's foolhardy," he says. "We've all learned that using music as a loss leader has horrific consequences."

In addition, Caparro suggests that CDnow's decision to offer CDs as a loss leader may come back to haunt the company if it wants to deal directly with majors in the future.

Stan Goman, senior VP of retail operations for Tower Records, was also upset. "I think it sucks, but what can you do?" he says. "We're not going to match that price with our Internet company."

Goman adds that it is a mistake to sell product below cost. "It's really dumb on their part," he says. "You get customers used to buying things below cost."

John Grandoni, VP of purchasing for the 155-store, Carnegie, Pa.-based National Record Mart, concurs, noting that someone should pay the consequences. "If CDnow goes through a fulfillment house, then whoever does fulfillment for them should pay the consequences for MAP violations by one of their accounts," he says.

Regency, Disney Move Further Into Music Biz

BY CRAIG ROSEN

LOS ANGELES—With Arnon Milchan's Regency Enterprises expected to announce its purchase of Trauma Records as early as Feb. 27, and newly installed Walt Disney Music Group chairman Bob Cavallo having moved onto the Disney lot Feb. 24, the two companies, which are primarily known for films, are primed to become major music industry forces on the West Coast.

According to industry analysts and observers, the recent moves by both com-

NEWS ANALYSIS

panies are good business, but by no means guarantee success.

"In the movie business, there is a view that the music business, particularly the record business, is a really good business to be in," says consultant Jeff Pollack, chairman/CEO of the Pollack Media Group. "You don't have to invest nearly as much for a return... But it's a very difficult business. It's more difficult than the restaurant business. You have to sign the right acts to make it happen."

Last year, Regency purchased Hollywood-based independent Restless Records and pacted with BMG for distribution (Billboard, Feb. 1, 1997).

Joe Regis, co-president/CEO of Restless, says that the mandate from Milchan is "to build a record company as big as the film company—a world-class record com-

(Continued on page 75)



V2/BMG Publishing Ties. Richard Branson's new music publishing company, V2, and BMG Music Publishing International have signed a deal giving BMG Music administration rights to the company in all major markets with the exception of the U.K. and Australasia. The V2 catalog consists of works by writers Mulu, Fluke, Glitterbox, and Addict. V2 also controls the In Bed Music catalog, including material by Grandaddy and Skeleton Key. Shown, from left, are Grenville Evans, director of commercial affairs at BMG Music Publishing International; Andrew Jenkins, VP of BMG Music Publishing International; Branson, chairman/founder of the V2 Music Group; Maria Forte, director of commercial affairs at V2 Music Publishing; Nick Firth, president of BMG Music Publishing Worldwide; and Jeremy Pearce, CEO of the V2 Music Group.

LETTERS

interesting and informative. While I agree that band names should be registered as service marks under the Federal Trademark Act, it is prudent to not only register the band name as a service mark for musical services but also as a trademark for Internet services. By so doing, the band protects its name for Internet usage.

Joel R. Strote
 Attorney
 Woodland Hills, Calif.

DRAWN TO STORE, RADIO, OR WEB?

As a record-turned-CD merchant of 20 years' standing, I don't believe the idea that customers are ready to flock to getting music intangibly through the "ethernet" (Commentary, Billboard, Jan. 31). It's still human nature to want to hold and admire (or not) an artist's completed album as it was intended to be seen and heard. And a friendly local radio

station and a good, well-stocked store are experiences in themselves.

Geoff Allan
 Owner, Island CD
 Martha's Vineyard, Mass.

FURTHER ARTISTS' DEVELOPMENTS

It's always a pleasure to read Timothy White's columns, and, in the latest, "Beyond The Young & Restless" (Music to My Ears, Feb. 14), about trying to expose bands and giving them a chance after their first record (like Boston's own critically acclaimed Letters To Cleo, Dambuilders, Tanya Donnelly, Jen Trynin), he nailed it perfectly. I can't tell you how many times we have had those conversations at Planetary, an independent radio promotion company.

Mikey Dee
 Planetary Group
 Boston

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

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THE BILLBOARD LATIN 50 ★ VUELVE • RICKY MARTIN • SONY DISCOS
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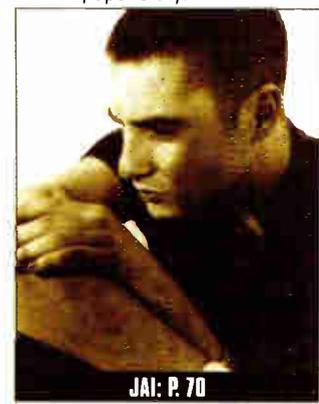
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RIAA Cites Bulgaria For Piracy Problems

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) has blown the whistle on yet another country with an epidemic piracy problem. That country, Bulgaria, could face trade retaliation from the U.S. Trade Representative (USTR) if it does not clamp down on alleged mob-driven, illegal CD manufacturing plants and upgrade its nearly nonexistent copyright-protection and enforcement laws.

The RIAA, as a member of the International Intellectual Property Alliance (IIPA), filed a report with the USTR Feb. 23 recommending that Bulgaria be moved from the administration's second-tier Priority Watch List to the worst-offending Priority Foreign Country list for its blatant CD piracy.

RIAA says losses to the U.S. industry there amounted to \$125 million in 1997. The bulk of the problem in Bulgaria stems from five illegal CD plants that produce and export product and are being ignored by

government officials. Those plants have the capacity to generate more than 60 million units a year, although Bulgaria's domestic market hovers at about 1 million units.

Both the IIPA and the RIAA note that in Bulgaria and other countries, organized crime is driving the rise in optical-based piracy. Hilary Rosen, president/CEO of the RIAA, explains that "product may be assembled in three different countries for global distribution."

Steve Metalitz, VP/general counsel at IIPA, says, "There's a lot of places where this is happening. It takes millions of dollars and a certain level of sophistication to set up a CD plant. This is not an amateur operation. So in Hong Kong, for example, we are asking the government to include a copyright-infringement statute in their racketeering laws."

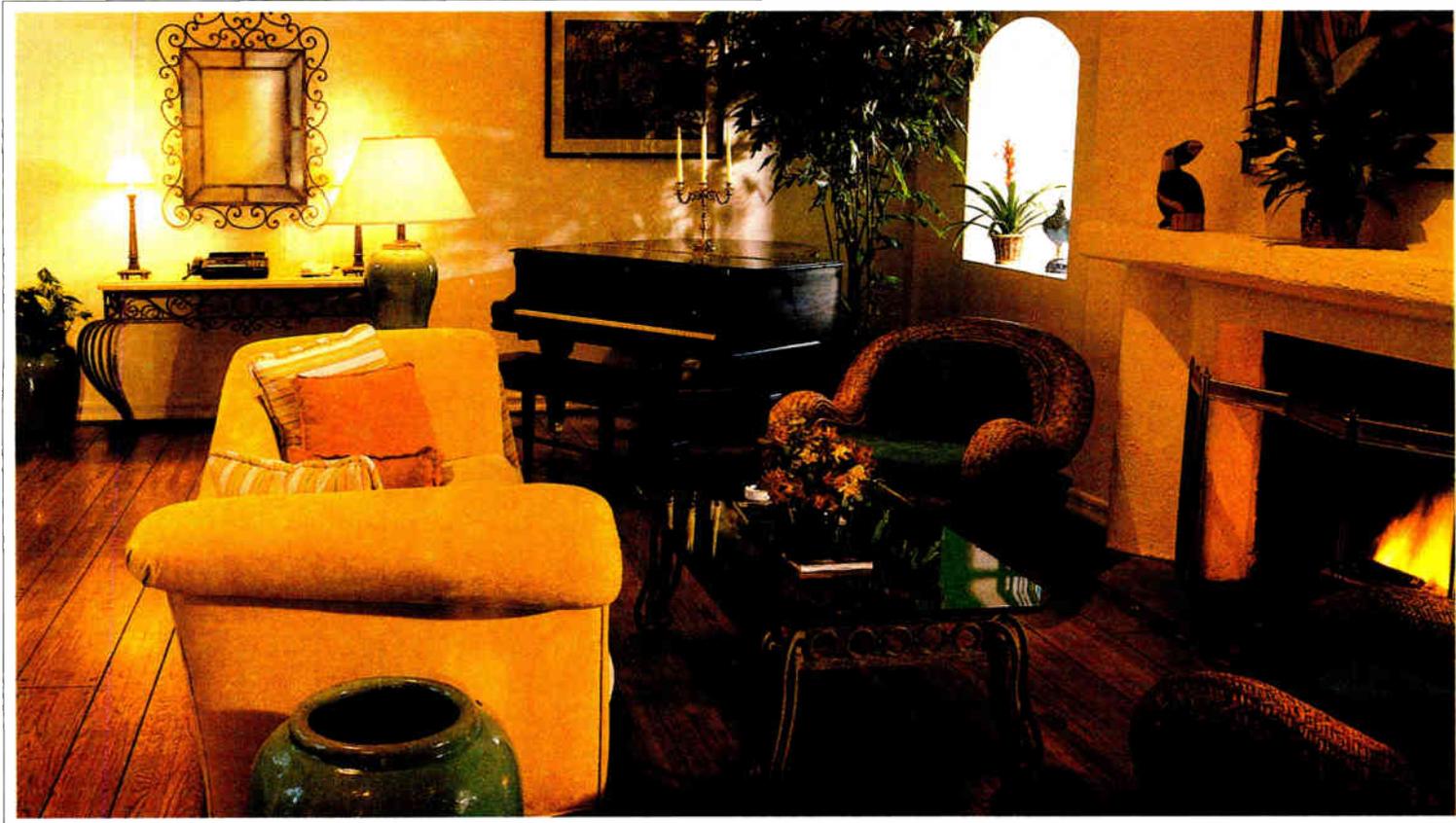
The trade group also commended the USTR on naming Paraguay to its Priority Foreign Country list last month. According to IIPA statistics, Paraguay costs the U.S. record industry \$130 million in losses as both an exporter and trans-shipper.

CD piracy losses in China, Brazil, and the Russian Federation amount to losses of more than \$100 million each annually. They are already designated as problem countries and are being monitored by the USTR to track enforcement efforts.

Under U.S. trade law's annual Special 301 provision, the USTR can deal with countries that do not respond to calls for greater copyright enforcement by initiating a six-month negotiation timetable and eventually retaliatory trade policy action, such as denying market access to the U.S. for exports.

The IIPA recommended 19 countries to the Priority Watch List, including Australia, Colombia, the Dominican Republic, Guatemala, Israel, Jordan, Kuwait, Mexico, Peru, Singapore, and Vietnam. It called on the USTR to place 25 countries on the lowest-priority Watch List, including two new countries, Spain and Taiwan.

U.S. copyright industries lost some \$10.8 billion to copyright piracy in 1997.



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Kmart Gets First Dibs On New BMG Kid-Vids

■ BY EILEEN FITZPATRICK

LOS ANGELES—BMG Video will debut a new live-action kids' next month exclusively in select Kmart stores.

Two titles from the series, called "The Garage Club," will first be available March 28 in Kmart locations in Los Angeles, priced at \$12.98 each.

The titles will be promoted with Kmart's Kids Race Against Drugs program, which runs from March through October.

The videos will then be rolled out to Kmart stores in Dallas, San Francisco, Chicago, New York, and Atlanta, according to BMG senior director of marketing Stephanie Kovner.

A Kmart spokeswoman says

approximately 200 of the chain's 2,100 locations will carry the videos.

The retailer, which conducts Kids Race Against Drugs in 70 markets, is negotiating with BMG to add more markets.

Kids raise money for the charity by participating in races held at various Kmart stores throughout the country, and proceeds are donated to local outreach programs.

However, no portion of sales from the videos will be donated to the charity, the Kmart spokeswoman says.

Series titles that will soon be on sale at Kmart are "The Talent Show Adventure" and "Catch Us If You Can." Both have a running time of 30 minutes.

Kovner says the company has not
(Continued on page 82)

Universal Aims To Link Its Vid, Film Divisions

LOS ANGELES—In an attempt to link its motion picture and video divisions, Universal Pictures has created an "executive office" within its video unit that will directly report to Universal Pictures COO Chris McGurk.

The setup is unusual because most companies keep their motion picture and video units separate. In fact, in recent years, video has been more closely aligned with consumer product and licensing departments at the majors.

"Video is not a stepchild at this company," says McGurk, "and it's important that everyone is informed of product strategies and is able to give and get input from other divisions."

Members of the video executive office are newly appointed executive VP Bruce Pfander, who will be in charge of domestic marketing; Andrew Kairey, who has been promoted to executive VP of international; and Bill Clark, who has also been promoted, to executive VP/COO. Clark will be responsible for worldwide business development, planning, operations, finance, business affairs, and administration.

The reorganization effectively reduces the video unit to a marketing entity, with Pfander taking over Kairey's responsibilities.

Kairey will now supervise CIC Video International, a joint venture with Paramount Pictures, which handles international sales.

In addition, the new video executive office effectively replaces former video division president Louis Feola, who was named president of the new Universal Family & Home Entertainment Production (Billboard, Feb. 14).

All sales functions for the video unit will be handled by Universal Music and Video Distribution (UMVD), which has a similar executive office setup headed by president Henry Droz, who reports to Universal Music Group chairman Doug Morris and Motion Picture Group chairman Casey Silver.

Other UMVD executive office members are executive VP/GM Craig Kornblau and VP/GM Jim Urie. The trio manages retail delivery and inventory
(Continued on page 82)

Red Ant, 911 Make Multimedia Deal

Ultrahorse Partnership, Other Projects Planned

■ BY ED CHRISTMAN

NEW YORK—Red Ant Entertainment and 911 Entertainment have entered into a multifaceted agreement that includes a joint-venture partnership for the pop band Ultrahorse. In addition, the deal calls for 911, a multimedia music company, to make its expertise and its proprietary and licensed technology available for use with Red Ant projects.

Ultrahorse's debut album, the enhanced CD "The Pain And Pleasure Of An Automobile," was issued in December on 911, and the single "Telecom" is seeing action on modern rock radio. For the week ending Feb. 22, the single was being played on 25 stations, including WLUM Milwaukee, which has the song in medium rotation.

Red Ant is a year-old label that almost was shut down as a result of Alliance Entertainment Corp.'s Chap-

ter 11 filing; it was saved at the last moment when Wasserstein, Perella & Co. upped its offer for the label. Since then, Red Ant has entered into a joint venture with the Dutch label Arcade and pacted with Mercury for a U.S.

production and distribution deal.

911, based in San Francisco, issues all of its releases in the enhanced-CD format, which combines music accessible via a standard audio CD deck with multimedia content accessible via a computer's CD-ROM drive. 911's releases also let users connect to the Internet, tying them into acts' World Wide Web sites and providing constantly updated information on such things as tour dates and new projects.

The 2-year-old label has some heavyweight backers, including Softbank, Asia Pacific Ventures, and Phoenix Partners. So far it has issued six releases and has plans to bring out three projects in 1998. It releases alternative rock and metal under its 911 Records imprint and electronica under its 4DAT imprint. In addition, it created and maintains the wilma.com Web site, which tracks tour dates and concerts for more than 15,000 bands and venues.

911 is distributed by the Alternative

Distribution Alliance. The New York-based distributor so far has shipped about 4,000 units into the market.

Randy Phillips, Red Ant's president, says the joint-venture deal on Ultrahorse is in effect only for the current album from the band. "Ultrahorse will be a gigantic record, a multi-format hit," Phillips predicts.

Beyond the potential for this one act, Phillips is also excited about the technological aspect of the agreement. Under the pact, he says, 911 will provide Red Ant with its expertise to "do a number of enhanced CDs and set up and maintain Web sites for us."

Steve Salyer, president/CEO of 911 Entertainment, says the partnership gives his company access to a more experienced management in marketing music through traditional means while giving Red Ant access to marketing music using emerging technologies. "We are extremely optimistic that this will be a very successful album. And by partnering together, we can really deliver this product on a worldwide basis," he says of the Ultrahorse agreement.

Salyer says other aspects of the agreement will also prove fruitful. "We
(Continued on page 82)



A Curious Mix. Rappers Busta Rhymes and MC Lyte joined the members of EastWest act LSG—Gerald Levert, Keith Sweat, and Johnny Gill—for the video shoot for their second single, "Curious." Pictured on location, from left, are Levert, Rhymes, Sweat, MC Lyte, and Gill.

Nickelodeon, Kid Rhino Pact

Children's Recordings To Be Issued

■ BY DYLAN SIEGLER

NEW YORK—Popular kids' TV network Nickelodeon and leading children's audio label Kid Rhino have signed a multi-year partnership to create children's recordings based on original Nickelodeon characters and shows.

Kid Rhino will be the primary but not exclusive producer, marketer, and distributor of CDs and cassettes that use Nickelodeon properties. Planned products include theme music and sing-along releases as well as story-based recordings like read-alongs and "audio adventures." The first project, set for release in early spring, will be "The Best Of Nicktoons," a 41-song compilation of themes and cartoon music from popular Nickelodeon shows, including "Hey Arnold!" and "Rugrats."

The partnership was conceived when Kid Rhino approached Nickelodeon with some ideas for licensed audio products. "They're very creatively driven at Kid Rhino, so unlike a lot of business agreements, we started by talking about great ideas for kids' video and audio products and moved quickly into discussing a partnership

in serious terms," says Catherine Mullally, Nickelodeon's VP of entertainment products.

On the development slate for the next two years are recordings involving high-profile Nickelodeon properties, including the rerelease by Kid Rhino of Nickelodeon's album catalog, most recently handled by Sony Wonder. "Character licenses like 'Ren & Stimpy' and 'Gullah Gullah Island' are strong licenses, evergreens in a way, and we have high hopes for them [as reissues]," says Kid Rhino's senior VP of strategic marketing, Neil Werde. "But our priority will be the new releases."

The partners also plan to explore event-focused kids' audio, which will be based on special Nickelodeon events like music awards shows. "We're certainly looking at crossing the millennium with Rhino," says Mullally. She says the two companies' shared talent for creative and attractive presentation will be an important benefit of the partnership. "Kid Rhino are great packagers; that's one thing that was compelling to me," says Mullally. "There will be a great opportunity for bundle product."
(Continued on page 82)

BILLBOARD EXCLUSIVE

Virgin Sues Pumpkins For Breach Of 1991 Contract

■ BY CHRIS MORRIS

LOS ANGELES—In what may be the opening shot in a legal skirmish, Virgin Records has filed suit against the top-selling modern rock act the Smashing Pumpkins, alleging that the Chicago-based group breached its recording agreement with Virgin and failed to deliver four contractually mandated albums.

In its suit, filed Feb. 24 in California Superior Court in Los Angeles, Virgin claims that on Oct. 26, 1997, the Pumpkins notified the company that they would not render services to the label. The band cited Section 2855 of the California Labor Code, which limits the duration of personal-services agreements to seven years—the so-called "seven-year statute" (Billboard Bulletin, Feb. 25).

To date, the Smashing Pumpkins have not filed any action in the California courts seeking to void their contract under the seven-year statute. Given Virgin's legal salvo, however, a future countersuit looms as a possibility.

However, a source at Q Prime, the Pumpkins' management company, says the organization is proceeding as if the group's forthcoming album will be released by Virgin. The source declined to comment further.

Virgin's attorney, L.A. litigator Donald Engel, says the label's suit was filed in technical consideration of the band's use of the seven-year law. He adds, "Virgin expects and is looking forward to releasing the Smashing Pumpkins' next album."

Virgin's lawsuit coincided with the first flush of publicity for "Adore," the band's still-uncompleted album. "Adore" is slated for a late-May re-

lease, according to current published reports. A Virgin spokeswoman did not return a call from Billboard seeking verification of the release date.

"Adore" will be the Smashing Pumpkins' first all-new studio release since their two-CD 1995 album, "Mellon Collie And The Infinite Sadness," which rose to No. 1 on The Billboard 200 and sold 4.1 million units, according to SoundScan. In February, Virgin released "Let It Come Down," the solo debut of the band's guitarist James Iha.

The suit names as defendants Iha, Pumpkins guitarist/vocalist Billy Corgan, bassist D'arcy Wretzky, and ex-drummer Jimmy Chamberlain. The band fired Chamberlain in 1996 after tour keyboardist Jonathan Melvoin suffered a fatal overdose after he used heroin with Chamberlain in a New York hotel room.

According to the suit, the Smashing Pumpkins signed an agreement on March 12, 1991, under which they would deliver a total of seven albums to Virgin. The label alleges that as of Jan. 13—the date on which the band reportedly claimed its contract was void under the seven-year law—the group had delivered only three albums.

Specifying the same section of the California Labor Code allegedly cited by the band, Virgin says it is entitled to recover damages for each album that remained undelivered prior to Jan. 13. The company also seeks compensatory damages to be determined at trial, interest, and costs incurred in the suit.

Assistance in preparing this story was provided by Julie Taraska, news editor of Billboard Online, and Michael Amicone, managing editor of Billboard Bulletin.

Artists & Music

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

Victoires Score Crucial Comeback Revamped Show Draws 7 Million Viewers

■ BY REMI BOUTON

PARIS—Commitment from the most popular French artists, a new venue, and a revamped show on a different day earned the 13th Victoires de la Musique a massive vote of approval from the public.

The French music awards show, held Feb. 20 at the Olympia, was organized under the slogan "Revival and reunion," in the words of the show's host, Michel Drucker. The stakes were high this year, as the music industry—and the artists in particular—were ready to give the show one last chance after last year's disastrous ceremony (Billboard, Feb. 7).

A new broadcast slot on Friday, instead of Monday as in previous years, and the presence of France's top acts were winners. The show, broadcast live on public channel France 2, was seen by more than 7 million people at its peak. Viewers were apparently not put off by the show's

3½-hour duration.

France 2 scored an average of 6.5 million viewers, more than 1 million more than last year, according to ratings company Mediamétrie. "The show began slowly, but as soon as acts began to perform, the audience went up," says a spokesperson for France 2. The presence of several artists, who performed mostly duets (Patrick Bruel and Zazie, Pascal Obispo and Jane Birkin, Francis Cabrel and Alain Souchon, among others), brought additional excitement to the show.

The artistic peak of the evening, and the audience peak with more than 7 million viewers, occurred when French rock veteran Johnny Hallyday performed with two artists who recently penned a whole album for him—Obispo and Jean-Jacques Goldman.

Yves Bigot, the new president of the cross-industry body that organizes the event, welcomed the outcome of the show. "We're back on track again," he says. "At last, we will be able to think about how to improve the show for next

year, and in a more dispassionate atmosphere."

Consensus among music professionals is that the Victoires were the great winners of the evening. "There was a clear jump in quality," comments Hervé Rony, GM of industry body SNEP. Jérôme Roger, Rony's counterpart at indie labels' body UPFI, concurs. "The audience rating proves people have responded positively for the first time in many years," he says.

Roger nevertheless regrets a form of conservatism in the results (see list of key winners, this page). "The Victoires," he says, "mirror the state of the market, which can be summed up in one word—concentration. The Victoires have to open to new artistic trends."

Looking at the show with an outsider's view is Jonathan Morrish, head of corporate public relations at Sony Music Entertainment Europe. Morrish says the show was "too long but had some great moments." He adds, "It is very French, and that's its strength. It really reflects the culture out of which it grows... [And] I was astounded by the viewing figures."

Epic's multi-platinum singer Obispo, who last year saw sales gains after the event but took home no award, again left empty-handed. "It was indeed a big disappointment," says Epic GM Christophe Lameignere. "But it won't change anything in Obispo's career. His best audience is not in the music business, that's all."

Delabel/Virgin's IAM won best rap act, Virgin's only win out of eight nominations. "The Victoires tend to reward music which fits a certain mold," says Virgin local manager/export manager Frédéric Junqua. "It is a great TV show with popular and best-selling acts, but the Academy is quite conser-

(Continued on page 82)

Versatile Songwriter Bob Merrill, 77, Dies

■ BY IRV LICHMAN

NEW YORK—As a Tin Pan Alley songwriter, Bob Merrill wrote the words and music to more than a dozen hit songs in the late '40s and '50s. While not as consistently successful, his work in the musical theater proved he was a craftsman worthy of the genre's more sophisticated demands.

Merrill died Feb. 17 at the age of 77 of an apparently self-inflicted gunshot wound in his car in Culver City, Calif. Although he never acquired the stature of Irving Berlin in song catalog or public acclaim, Merrill emulated the master perhaps more so than any other composer/lyricist in making a successful transition from Tin Pan Alley to Shubert Row.

Like Berlin, Merrill made his creations without being able to read or write music.

Born in Philadelphia, Merrill—who said he composed his early hit songs on a toy xylophone—wrote radio scripts and unsuccessful songs early on in his career.

The hit drought ended in 1950 with his co-authorship (with Al Hoffman and Clem Watts) of the novelty hit "If I Knew You Were Comin' I'd've Baked A Cake," performed by Eileen Barton on the independent National label. The hits flowed from then on, with Merrill supplying both words and music. This was the creative approach he would always follow, except for several musicals—"Funny Girl" chief among them—that he wrote with composer Jule Styne.

Notable for their infectious tunes

and sunny words, Merrill's hits (and their performers) include "How Much Is That Doggie In The Window?" by Patti Page (Mercury); a series of hits by Guy Mitchell (Columbia), including "Truly, Truly Fair," "Pittsburgh, Pennsylvania," "Sparrow In The Treetop," and "Belle, Belle My Liberty Belle"; "Mambo Italiano" by Rosemary Clooney (Columbia); and "Make Yourself Comfortable" by Sarah Vaughan (Mercury).

In 1957, Merrill became part of rock'n'roll's emergence with a No. 1 song on Billboard's Top 100 Singles chart: the folkish "Honeycomb," rendered by Jimmie Rodgers (Roulette).

That year, Merrill burst on the musical theater scene with "New Girl In Town," an adaptation of Eugene O'Neill's "Anna Christie." "New Girl In Town" starred Gwen Verdon and had a run of 431 performances. Merrill moved on to a lighter theme in 1959 with "Take Me Along," based on O'Neill's "Ah, Wilderness!" "Take Me Along" starred Jackie Gleason and had a run of 448 performances. Both albums were recorded by RCA Victor and are available on CD.

In 1961, Merrill contributed the score to "Carnival," a theater remake of the movie "Lili." It got good notices and ran for 719 performances. Its original-cast album was released by MGM Records; its CD version is available through PolyGram, owner of the MGM masters.

Merrill's biggest Broadway success was "Funny Girl," for which he wrote the lyrics to Styne's music. The show, produced in 1964, starred Barbra Streisand, who would repeat her role in a smash movie version. The score, considered a Broadway classic, gave Streisand her first top 10 hit in "People." While the cast album

(Continued on page 83)

A List Of The Key Winners In France's 13th Victoires Awards

Male act: Florent Pagny (Mercury/PolyGram).

Female act: Zazie (Mercury/PolyGram).

Song of the year: "L'Homme Pressé," Noir Désir (Barclay/PolyGram).

Album: "L'école Du Micro D'argent," IAM (Delabel/Virgin).

Band: Noir Désir (Barclay/PolyGram).

Upcoming act: Lara Fabian (Polydor/PolyGram).

Video of the year: "Savoir Aimer," Florent Pagny (Mercury/PolyGram).

Concert: Sol En Si (Alias).

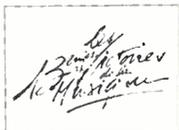
Film score: "The English Patient," Gabriel Yared (Fantasy/EastWest).

Dance album: "30," Laurent Garnier (F. Communications/PIAS).

Traditional music album: "Finisterres," Dan Ar Braz (Saint-George/Sony).



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Grand Ole Opry Mainstay Grandpa Jones, 84, Dies

BY CHET FLIPPO

NASHVILLE—Everybody's grandpa in country music, Louis Marshall Jones, died Feb. 19 here from complications from a stroke he suffered Jan. 3, following a Grand Ole Opry performance. He was 84.

Grandpa Jones maintained his Grandpa persona for 62 years and became famous for his long tenures on the Opry and the TV show "Hee Haw." Throughout his career, he championed old-time music and country humor.

He billed himself as "the Young Singer of Old Songs" as early as the Great Depression years and developed his elderly identity in 1936 when working at WBZ Boston. Jones' co-worker on the morning shows, Bradley Kincaid, first began calling him Grandpa due to his sour moods. The name stuck. Although he was then but 22, listeners quickly warmed to the young Grandpa, who donned knee-high waders, a fake mustache, wire-rim spectacles, wrinkles, and suspenders.

The following year, Jones took the act on the road throughout the Northeast. He subsequently took a job at WWVA Wheeling, W.Va., and there he began playing banjo with the drop-thumb technique. Music historians credit him with revitalizing the banjo in country music in the 1930s and '40s.

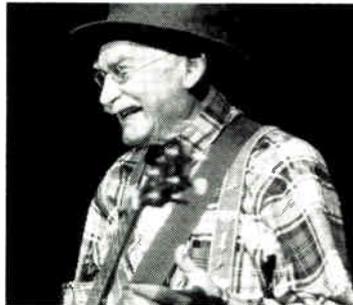
Jones was born Oct. 20, 1913, in Niagra, Ky. His mother sang, and his father was a fiddler. He said his major influence as a child was the "National Barn Dance" radio program out of Chicago. He later moved there and played on the "Lum and Abner" radio show.

After his stints at WBZ and WWVA, Jones teamed with Merle Travis and Alton and Rabon Delmore; they toured as the Browns Ferry Four. He and Travis recorded for King Records as the Shepherd Brothers. Jones also began recording solo for King with renditions of "Old

Rattler," "Mountain Dew," and "Eight More Miles To Louisville," which would become staples for him throughout his career.

In 1939, he settled at WLW Cincinnati's "Boone County Jamboree" program.

From 1944 to 1946, Jones served in the U.S. Army as a military policeman. In 1946, he returned briefly to WLW and married his second wife, Ramona Riggins, who also joined him as accompanist on mandolin and fiddle.



GRANDPA JONES

That year the couple moved to Nashville, where Jones debuted as a member of Pee Wee King's band on the Grand Ole Opry. There, Billboard dubbed him "the Old Man of the Mountains." The following year, Jones was asked to join the Opry, and he was a regular until his death.

Jones continued to record for King until 1952, when he moved to RCA-Victor and recorded traditional songs as well as the topical song "I'm No Communist."

In 1956, he began recording for Decca Records and moved to Monument in 1962.

Jones joined the cast of "Hee Haw" in 1969 and personified the show's traditionalist flavor, especially with his "What's For Dinner?" segments.

Jones was elected to the Country Music Hall of Fame in 1978; he was a widely popular choice.

(Continued on page 14)

Morgan Readies Christian Concept Album Easter Tie-In, Tour With Husband Part Of Word's Campaign

BY DEBORAH EVANS PRICE

NASHVILLE—For most people, a visit to the Holy Land has a profound impact—and singer/songwriter Cindy Morgan is no exception. A 1997 trip with her husband, author Sigmund Brouwer, provided the inspiration for her Tuesday (3) release on Word, "The Loving Kind," an album centered around the last week of Christ's life.

For Brouwer, the trip yielded a novel, "The Weeping Chamber," to be released by Word Publishing.

This spring the couple will tour together to promote both projects, which arrive in tandem with the Easter season. Morgan will perform music from her album while Brouwer reads selections from his novel and from the Word Publishing gift book "The Carpenter's Cloth," which features Brouwer's text and lyrics from Morgan's new album.

Morgan says in preparing to record the album, she wanted to focus intensely on Jesus' life. She envisioned the cross as the conceptual focal point. "As I started thinking about that, I realized the day of the cross was not long enough [to devote all the songs on an album to]," she says. "At the same time, Sigmund had always wanted to do a book about the life of Christ but knew that would be far too long. So he decided to shorten it to the last week, and I decided to lengthen mine to the last week."

Morgan then took to the studio with Brent Bourgeois, the producer of her last album, "Listen." The result is a collection of songs that covers the myriad events and emotions of Christ's last week on earth.

Among the cuts, "The Last Supper," a duet with Wes King, is a communion ballad; "Alive And Well," co-written with Michael W. Smith and Andrew Ramsey, is a triumphant anthem about the resurrection; and "Take My Life," the first single, is a powerful ballad written from the perspective of Mary Magdalene.

"This album is different," Morgan admits. "It is a story, but we also wanted each song to stand on its own. A lot of concept records don't have singles on them, but this album has a lot of



MORGAN

radio singles . . . I try to make sure every album is balanced, and I think people who've bought my records in the past want to hear piano ballads, high-energy songs, and songs with fat background vocals. This project has all those things."

Though the album is obviously an overtly Christian project, Morgan thinks it can appeal to a broad audience. "This is not about pressuring people into believing," she says. "It's more of a historical account of the life of a

great man who lived long ago."

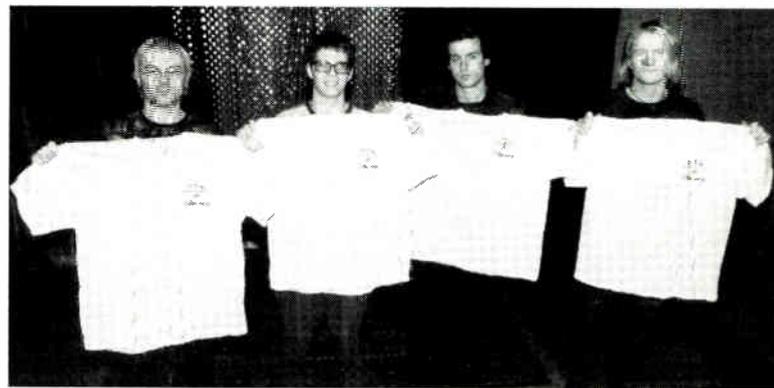
For the upcoming tour, Morgan says she and Brouwer have worked with a drama coach to make the evening's program cohesive. The shows will consist of Morgan performing songs from "The Loving Kind" while Brouwer reads from his book.

"I'm really looking forward to the tour," says Brouwer, who has been married to Morgan a little more than a year. "Aside from looking forward to traveling with Cindy, I'm also looking forward to the chance to try what is such an old-fashioned form of entertainment that it might be new again—doing readings in front of live audiences."

According to Word VP of marketing (U.S.) Linda Klosterman, the company plans to put a major push behind the album and tour, which will initially key into the forthcoming Easter season. The label also intends to cross-promote the book and music projects and work to get them positioned together in stores.

"With the opportunities from the book side, we have some joint opportunities in Christian retail," she says.

(Continued on page 14)



Peace Props. Our Lady Peace reached No. 1 on the Heatseekers album chart with its latest set, "Clumsy," in the Jan. 17 issue. Here, the band members display their Heatseekers T-shirts, awarded for that achievement, while doing radio interviews at Sony Studios in New York. The act, in the midst of a national tour, plays Sunday (1) in Syracuse, N.Y.; Tuesday (3) in State College, Pa.; Wednesday (4) in Pittsburgh; Friday (6) in Pontiac, Mich.; and Saturday (7) in Cleveland. Pictured, from left, are band members Mike Turner, Jeremy Taggart, Raine Maida, and Duncan Coutts. (Photo: Chris Ottaunick)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Mercury Records in New York promotes **Marty Maidenberg** to senior VP of marketing and artist development. He was VP of marketing.

PolyGram Classics & Jazz in New York names **Kevin Gore** senior VP/GM. He was VP of jazz promotion and marketing at Columbia Records.

Elektra Entertainment Group in New York promotes **Mike Kelly** to VP of urban promotion, **Chris Innerst** to director of tour marketing, **Victoria Bragin** to manager of tour marketing, and **Jim DeBarros** to senior art director. They were, respectively, national field director, manager of tour marketing, coordinator of tour marketing, and art director.

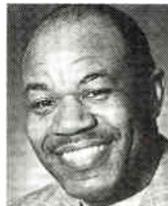
RCA Records in New York promotes **Dave Loncao** to VP of promotion and field development and names **Angela Hamlin** national director of promotion/operations. They were,



MAIDENBERG



GORE



KELLY



LONGCAO



IRBY



ELDRIDGE



KATES



ARROW

respectively, VP of rock promotion and national director of promotion/administration at MCA Records.

Flyte Tyme Records appoints **Gwen Irby** GM in Los Angeles and **Sheila Eldridge** senior VP of artist development in New York. They were, respectively, GM at Perspective Records and VP of communications at Perspective.

Mark Kates is appointed president of Grand Royal Records in Los Angeles. He was A&R executive at Geffen Records.

A&M Records appoints **Diane**

Gentile senior director of rock promotion in New York and **Laura Grover** director of marketing in Los Angeles. They were, respectively, senior director of rock promotion at EMI Records and manager of artist relations and entertainment marketing at the House of Blues.

Sony Music in New York promotes **Rich Appel** to director of market research. He was associate director of market research.

Virgin Records in Los Angeles promotes **Jeff Palo** to director of production. He was inventory manager.

Geffen Records in Los Angeles names **Craig Coburn** A&R executive. He was head of top 40 promotion.

Revolution Records in New York appoints **David Wolter** A&R manager. He was A&R manager at Hollywood Records.

Milan Records in Beverly Hills, Calif., names **Richard Henderson** West Coast director of A&R. He was GM of Eye Q Records U.S.

32 Records in New York names **Ira Derfler** national sales manager. He was national sales manager at Geffen

Records.

PUBLISHING. Ed Arrow is promoted to VP of copyright at MCA Music Publishing in Los Angeles. He was senior director of copyright.

MCA Music Publishing Nashville appoints **Kent Earls** associate director of creative services. He was an A&R rep at Affiliated Publishers Inc.

BMG Music Publishing Worldwide in New York names **Paloma Canillas** regional manager of administration. She was director of client services at Institutional Investor Inc.

Stabbing Westward Sees The Positive Columbia Disc Plunges Into Emotional Depths

■ BY CARRIE BORZILLO

LOS ANGELES—On its third Columbia album, "Darkest Days," due April 7, Stabbing Westward proves there's more depth to its dark rock than the boy-meets-girl, boy-loses-girl, boy-takes-Prozac tendencies of its previous releases.

This record isn't just about girls, according to lead singer/songwriter Christopher Hall. "This is more like life," he says. "A ride through the life of a depressed person. Like 'How Can I Hold On,' which is about the various



STABBING WESTWARD

things we do to try to find meaning in life, from sex to drugs to friends to relationships, and how none of these things can actually fill any void in your life.

"I feel that this record, in a weird way, has some sort of positive spin to it," he continues. "It's like for the first time, I've actually realized that no other human being—while they can make me happy for a brief period of time—is going to actually heal me."

Along with Hall, the band's main writers are drummer Andy Kubiszewski and keyboardist Walter Flakus. Hall and Kubiszewski write the lion's share of the lyrics, and all three write music. The band also includes guitarist Mark Eliopoulos, who joined after its second album, 1996's "Wither Blister Burn + Peel," and bassist Jim Sellers, who lives in Washington, D.C. (The other band

members moved from Chicago to Los Angeles a year ago.)

"By letting each person excel at what they do, it makes for a deeper record, rather than one person's view 10 times in a row, [which] you get a lot more," says Hall. "It just sort of occurred to us that we have three writers in the band, and it took a little while, egowise, to get used to that."

"Darkest Days"—which includes the original version of "Torn Again," which was remixed by Josh Wink for the recently released "Spawn" soundtrack—is a much richer album than "Wither." Yet it doesn't veer too far from the earlier albums' sounds.

The result is a hard-rocking collection with elements of industrial music, drum loops, and bizarre keyboard sounds peppered with hints of techno, all layered atop highly emotive lyrics about pain, suffering, and coping. The band's lyrical intensity and industrial undertones have led to comparisons to Nine Inch Nails.

"Great music has extreme passion of some kind, whether you are passionately in love or extremely depressed or extremely angry or extremely something," says Hall, who admits that Nine Inch Nails'

(Continued on next page)



Jars Of Gold. The members of Jars Of Clay show off their gold plaques for their Essential/Silvertone album "Much Afraid." Shown, from left, are band member Dan Haseltine; Silvertone/Jive senior director of national sales Bob Anderson; group manager Rendy Lovelady; Silvertone/Jive senior VP/GM Tom Carrabba; Silvertone label director Michael Tedesco; and band members Matt Odmark, Stephen Mason, and Charlie Lowell.

Six Degrees, Island Go Separate Ways; PBS Woos Baby Boomers With Music

SIX DEGREES OF SEPARATION: Six Degrees, the label and marketing concern run by Bob Duski and Pat Berry, has parted ways with Island Records. The label takes Peter Himmelman, whose new release was slated for a March street date on Six Degrees/Island, with it.

While Duski stresses that the parting was amicable, he adds that with the departure of label founder Chris Blackwell last year, his impression is that the label, whose new chairman is Davitt Sigerson, will be focusing on more mainstream repertoire.

"We signed our deal with Chris Blackwell, and with Chris moving on, much of the, shall we say, eclectic repertoire is moving with him," says Duski. (Blackwell is said to be forming a new label.) "We met with Davitt, and it was kind of a mutual thing. We said, 'Is Island going to continue to be the kind of label that puts out world music [and] ambient music?' and he said, 'Not as much.'"

Six Degrees, which signed its deal with Island in July 1996, also provided marketing for Island imprints Axiom, Mango, and Quango (which parted with Island last summer). "Some of that stuff is going to stick around. Much of it is not," predicts Duski. He adds that Sigerson was great about the split. "He's giving us our catalog and some new projects in the can, but it was frustrating because Peter was basically ready to go."

Duski says he hopes to have a new deal in place in a few months.

Sigerson was not available for comment, but Island Records senior VP of media relations John Vlautin says, "The reality is that Island will always be home to a diverse group of artists; already on the schedule for the first half of this year are new records from [Algerian artist] Rachid Taha, Angélique Kidjo [who moves from Mango to Island], and an African Fete compilation CD. I've had no indication that we're moving out of the world music business, and there are no roster cuts."

MARCH MADNESS: It means different things to different people. For most of us, it means college hoops. For the people at the Public Broadcasting Service (PBS), it means pledge drive. This year, PBS is using more high-profile music specials as part of its pledge drive than ever before.

Additionally, it's trying to woo baby boomers, who have traditionally been a tough market for PBS when it comes to bringing in money. Among the artists featured during March will be the

Rolling Stones (PBS is airing the "Bridges To Babylon" pay-per-view from last year), **Michael Crawford**, **Sarah Brightman**, **Frank Sinatra**, **Fleetwood Mac** (in a companion to "The Dance," which was used in December sweeps), and, my personal favorite, a program called "Blue Suede—Ballet Rocks!," a ballet set to the music of **Elvis Presley**.

"Our audience tends to be older. Thus, the reality is we've had limited success in the past dealing with baby boomer music," says Alan Foster, PBS VP of programming. "It's been a hard sell. Until Fleetwood Mac in December [PBS aired a longer version of "The Dance," which originally aired on MTV], there had been a couple of years without a boomer success; it had been since 1995's 'Hell Freezes Over' with the **Eagles**. There had been several shows in between that you would have thought would work but didn't,

like the **Doobie Brothers**, **Bonnie Raitt**, **Bruce Hornsby**. All those fizzled in comparison" in terms of raising pledge monies.

Foster feels PBS has to find a better way to reach its boomers. "We need to find a language to tell them the value of their financial support, and we're not there yet. We're not abandoning our key agendas like the **3 Tenors**, but we need to find things that work with other demographics besides our traditional older one."

The key may be to find several medium successes as opposed to one blockbuster, according to Foster. "With our December drive, the pledges that came in were spread out over a greater number of bigger hits instead of one hit and also-rans," says Foster. "So if we can have five or six A-shows, that's probably healthier than one super 'Yanni At The Acropolis.'"

Home videos of all the music shows, often with additional footage, are offered as premiums to pledge-givers. While many labels are cooperative, and PBS often buys the programs and videos at a discount, Foster says he doesn't believe all labels see the value of PBS.

"Let's face commercial reality," he says. "If you check SoundScan after a show's been on PBS, there's a huge spike in sales. You have local pitch people on the station holding up the home video, holding up the CD, offering it for \$60, \$80, \$100. Most of the sales aren't through the premiums; they're at retail in the days that follow from the exposure we've given them. My contention is that record labels should be giving us the shows. Occasionally they do, but basically they don't."



by Melinda Newman

Alice's Cantrell Steps Out With Solo Set On Columbia

■ BY CHRIS MORRIS

LOS ANGELES—Alice In Chains guitarist Jerry Cantrell isn't an unknown quantity, but Columbia Records views the launch of Cantrell's solo debut, "Boggy Depot," due April 7, as an educational effort.

Peter Fletcher, Columbia's West Coast VP of marketing (U.S.), says, "There are millions of Alice In Chains fans. So job No. 1 is to tell them, 'There's a new Jerry Cantrell record, and, of course, he's the guitar player in Alice In Chains.' There's a core group that knows that, but let's face it... the front man was Layne Staley, and we have to educate. Job No. 2 will be, as the record builds, to develop a new and younger audience for Jerry, and that will come through touring and airplay and MTV. If we can accomplish



CANTRELL

both those things, we'll have a very successful record."

Alice In Chains hasn't released a studio album since its chart-topping self-titled set in late 1995. But Cantrell, who co-wrote much of the Seattle hard rock group's material and sang lead on some tracks, decided to use his group's downtime to step out on his own.

(Continued on next page)

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Wynonna

STABBING WESTWARD MAPS NEW COURSE

(Continued from preceding page)

acclaimed "Pretty Hate Machine" was a big influence, as were Depeche Mode, Ministry, and Jane's Addiction.

Explaining the overall dark tone of the band's music, Hall says, "I don't write when I'm extremely happy, because the things that make me extremely happy aren't the things that I would care to write a song about, or even listen to a song about."

That said, one would think that Hall has been a happy camper for the past few years; it's been that long since the band recorded new material. Not so. The real reasons for the delay, Hall says, include haggling over songs within the band.

"We went from touring hardcore for a year with only one week off for Christmas, then into this studio to

write this record, expecting to finish it in four to five months," he says. "That was the game plan. But it took a year from the time we wrote the record. It took about six months to write it. We recorded it over the course of three to four months, and then we remixed it about four times trying to capture what we were looking for," he adds with a laugh.

The band members ended up mixing the album, which was produced by Dave Jerden (Alice In Chains, Jane's Addiction), but still had to contend with one another in the process. "There were vicious battles between the three main writers in this band," says Hall. "Over mixes, songwriting, songs, lyrics, music, production, everything. It was a battle every time . . . but we've all

walked away from this album really happy."

While the sophomore album is generally the hardest for a group to make, Hall says it was the third one that put pressure on the band. "The last record, no one expected anything of us because our first record sold so few," he says. "And the thought of us actually being on the radio was foreign to us, so we had no pressure or preconceived ideas. This record, we felt the pressure."

The idea of being on the radio didn't remain a foreign thought for long. "What Do I Have To Do?" from "Wither" peaked at No. 7 on the Mainstream Rock Tracks chart and spent 19 weeks on the Modern Rock Tracks chart, going as high as No. 11. "Shame," from the same album, peaked at No. 7 on Main-

stream Rock Tracks and at No. 14 on Modern Rock Tracks.

Meanwhile, "Wither" has sold 565,000 units, according to SoundScan. It topped the Heatseekers chart and reached No. 67 on The Billboard 200.

The band's new single, "Save Yourself," goes to modern rock, mainstream rock, college, and heavy metal stations Tuesday (3). Some programmers are already expecting great results.

"The single is a smash in one listen," says Oedipus, VP/PD of modern rock WBCN Boston. "The last one did well for us, but this one will probably do even better. It's a wonderful follow-up for the band."

Columbia also has high hopes for Stabbing Westward at radio and retail. "We feel like this is a classic artist-development story," says Tom Corson, senior VP of marketing at Columbia. "The first one did OK;

the second one sold even more and had more press. It was a No. 1 Heatseekers. It went gold, and they built a huge touring base. And we're going to grow even more."

Marketingwise, Corson says the label plans to distribute three- to four-track giveaway sampler cassettes to independent retailers. He says the label will also distribute the samplers at "like-minded band shows."

A pre-album release tour is in the works for the band's strongest sales markets, which include Chicago, New York, Boston, Philadelphia, Los Angeles, and Washington, D.C. "We're looking at eight to 10 markets, small clubs, a fan-based thing," Corson says.

The band, which is managed by Barbara Rose of Los Angeles-based Andy Gould Management, has opened shows for the Sex Pistols and Kiss.

ALICE'S CANTRELL STEPS OUT WITH SOLO SET ON COLUMBIA

(Continued from preceding page)

He says, "I've been thinking about doing this for a couple of years or so, especially with the fact that we weren't planning on doing anything with Alice, so it just made a lot of sense. I wanted to get out and play, and I'm always coming up with tunes."

Most of his longtime associates stepped in for the project: Alice In Chains bassist Mike Inez plays on three tracks, while the band's Sean Kinney drums on the entire album.

"I had thoughts of doing this record completely outside of the Alice camp, you know, and Sean basically, I don't think, was going to let me have anybody else play on it," Cantrell says. "And he didn't—he played on all the tracks, and it turned out great . . . Then Mike came in at the very end and did a couple of songs. Actually, I invited Layne down to do a track, but he never made it. It's kinda nice having the guys from the band come in and play on some of the stuff—having their stamp of approval, if you will."

Several old associates appear on the album: Primus bassist Les Claypool is heard on two tracks, while Fishbone horn player Angelo Moore and bassist Norwood Fisher (who, like Primus, appeared on the 1993 Lollapalooza bill with Alice In Chains) appear on two tracks apiece. Pantera bassist Rex Brown plays on five cuts.

"These are guys that I know very well," Cantrell says, "and I really dig their playing in their respective bands, so when it came time to jam,

I put some calls out, and they were all interested."

Not unlike Alice In Chains albums, "Boggy Depot" sports original songs by Cantrell (published by Boggy Bottom Publishing [ASCAP]) that display an extremely dark lyrical cast.

"I always write from my own experience—it's that old saying, 'Go with what you know,'" he says. "I don't think you can put that kind of a message across unless you have some kind of experience with it. You go through life, and things happen—it's a learning process all the way . . . It is a dark motherfucker, no doubt. I don't think we've ever written any really happy tunes."

The future of Alice In Chains has been in doubt for some time, and rumors regarding Staley's health have swirled for years. But, speaking very delicately about the situation, Cantrell refuses to consider the group finis.

"We never publicly talked about what was going on," he says. "We felt that that was a little beneath us, all the speculation and whatever. Whatever we have between us is what we've always had, and that's friendship. We never shut the door on Alice being over . . . It's a door I will never shut, and I don't think anybody else wants to do that either."

Fletcher says that touring is "very key" to the promotion of "Boggy Depot." "They've been doing auditions and rehearsals in Seattle, and over the next month

they're probably going to audition 20 people, looking for a bass player and a guitar player. The goal is then to rehearse for at least a month . . . In May he will go out and tour, starting in clubs, and then we'll build from there."

Cantrell is managed by Kelly Curtis of Curtis Management and booked by Don Muller at Artist Direct.

The album's first track, "Cut You In," has been serviced to college, alternative, and album rock stations. Fletcher says, "It's a very familiar-sounding record. It's a record radio programmers seem to really like." He reports strong early airplay at album outlets like KNDD (the End) and KISW Seattle, WBCN Boston, and WXRK New York.

A video for the song has been shot in Los Angeles by Peter Christopherson, who directed the clip for Rage Against The Machine's "Bulls On Parade."

In addition, Fletcher says, "there's been a long street campaign and an Internet campaign that we've been doing since September. One of the things we did was we made 80,000 sampler cassettes with 'Cut You In' and snippets of three other songs, and we began to give those out at retail [in early February]. It was a strategy we did with the first Alice In Chains record, and it's a very tried-and-true strategy."

Publicity will also be a priority, according to Fletcher. "Jerry's been doing press since November, so you'll see a lot of Jerry on the covers of guitar magazines. He'll be very visible. He's been doing international press. We really think this can be an international record as well."

"Boggy Depot" will be released in many European territories and Japan on the U.S. street date.

FOR THE RECORD

Due to a production error, the photos for God Lives Underwater and Junkie XL were reversed in the Feb. 28 issue.

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN	MGM Grand Garden Las Vegas	Feb. 14	\$1,425,200 \$200/\$100/\$50	14,126 sellout	Universal Concerts
JIMMY BUFFETT & THE CORAL REEFER BAND	Sony Music/Blockbuster Coral Sky Amphitheatre West Palm Beach, Fla.	Feb. 6-7	\$1,112,024 \$46/\$20.50	37,365 two sellouts	PACE Concerts Cellar Door
YANNI	United Center Chicago	Feb. 22	\$951,744 \$75/\$50	15,520 sellout	Danny O'Donovan Cascade Concerts
LUIS MIGUEL	Rosemont Horizon Rosemont, Ill.	Feb. 17	\$624,103 \$100/\$50/\$35/\$25	10,852 sellout	Jam Prods. Valmer Azteca Cardenas/Fernandez & Associates
YANNI	Van Andel Arena Grand Rapids, Mich.	Feb. 21	\$550,020 \$51.50	11,016 sellout	Danny O'Donovan Cascade Concerts
ALAN JACKSON DEANA CARTER	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 14	\$480,079 \$32.50/\$25.50	18,615 21,012	Pa'ace Sports & Entertainment Inc.
YANNI	Nashville Arena Nashville	Feb. 19	\$336,375 \$50/\$35	8,892 9,236	Danny O'Donovan Cascade Concerts
BOB MARLEY BIRTHDAY CELEBRATION: BUNNY WAILER, LUCIANO, BARRINGTON, YELLOWMAN, BORN JAMERICANS	San Diego Sports Arena San Diego	Feb. 16	\$279,188 \$28/\$20	11,990 sellout	World Beat
YANNI	Freedom Hall Coliseum Louisville, Ky.	Feb. 18	\$273,105 \$50/\$35	8,051 9,660	Danny O'Donovan Cascade Concerts
YANNI	Thompson-Boling Arena University of Tennessee, Knoxville	Feb. 17	\$251,620 \$50/\$35	6,346 7,745	Danny O'Donovan Cascade Concerts

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Getaway People Explore Escapism On Columbia Bow

■ BY DOUG REECE

LOS ANGELES—Boots, lead vocalist for Norwegian quintet the Getaway People, admits his band has an agenda. "We sort of have a mission statement. And that's to try and get away from it all."

"It's sort of ironic that we've ended up spending a lot of time in New York, but it doesn't mean you have to hang around. That's why we live in New Jersey. You step off the train, and you can just feel the space around you."

The act, whose self-titled Columbia debut album is due April 7, is forthright in regard to its escapist agenda. Yet the members have also eagerly searched out the best way of bringing their music to a wider audience.

In fact, despite drawing interest from Norwegian labels, the band sought a U.S. deal with the idea that an American label would have the muscle required to break them on an international level (*Billboard*, Feb. 28).

After some unfruitful meetings with record companies, they ultimately ended up in the office of Kevin Patrick, Columbia VP of A&R and founder of the indie imprint the Medicine Label.



THE GETAWAY PEOPLE

"[Former Columbia staffer] John Cohen was a friend of the band, and he suggested they meet with me because I also have my own label," Patrick says. "And they were thinking the best path toward getting noticed in America would be by coming through an indie and building up a press and college radio profile."

After hearing the album, however, Patrick had other ideas. "I just thought it was a great snapshot of what could work today, in the sense of it being strong, left-of-center music," he says. "I told them this was something much better served by Columbia."

Finding few restrictions in their craft, the Getaway People join the growing number of acts that incorporate a variety of sounds in order to create a sonic stew that includes chunks of pop, soul, folk, hip-hop, and electronic music.

The group immediately brings to mind such acts as G. Love & Special Sauce, Beck, and, on the album cut "Mr. E," the Fun Lovin' Criminals.

"They love American funk and soul," Patrick says. "And there's a little gospel in the way Boots delivers the music—he can preach a little—but at the same time they're enamored with modern technology and hip-hop. I felt their songs in the landscape of a half-hour of radio listening, not unlike a Beck track, will really stand out as fresh and inviting."

On tracks like "Plastic People," "Chocolate," or their first single, "She Gave Me Love," the Getaway People proudly display their soul influences. BMI administers the band's music.

"We sort of always go to the old soul
(Continued on page 13)



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Punch Records' Ceili Rain Aims To Capture Its Live 'Party' On Debut

■ BY DEBORAH EVANS PRICE

NASHVILLE—After three years as one of Music City's most popular live bands, Ceili Rain makes the transition to recording act with the April 7 release of "Ceili Rain: Say KAY-lee" on Punch Records, a division of Nashville-based Power Entertainment Group.

"We wanted to emphasize the songs with emotional content a little bit more on the record than we do live," says lead vocalist/principal songwriter Bob Halligan Jr. of the transition from stage to studio. "Live, we tend to focus on being a dance band, being kind of a swirl of energy. That could grow tiresome on a record. So we tried to have more of a balance . . . It had a lot to do with ensuring the emotional center of

the band was well-represented."

The band's name, loosely translated from Gaelic, means "heavenly party." Led by Halligan, the ensemble plays pop/rock music infused with Celtic sounds. Halligan describes its style as "if you imagined the Beatles and the Chieftains in a room together, with John [Lennon] and Paul [McCartney] in charge saying to Paddy Maloney, 'We love what you're doing, but can you slow it down a little bit? So that people can take it in in one listen.'"

A Syracuse, N.Y., native, Halligan is a successful songwriter with cuts recorded by a wide variety of artists, including Judas Priest, Michael Bolton, Cher, Joan Jett, Rebecca St. James, and Kathy Mattea, who recorded "Love Travels" as the title cut of her



CEILI RAIN

current album. (Ceili Rain also cut the tune on the band's album.)

Halligan hatched the idea for Ceili Rain in 1989 with his wife, Linda, but he didn't actually put a band together until moving to Nashville in 1995. The group's current lineup is former Orleans member Lance Hoppen on bass and vocals, Buddy Connolly on button accordion, Gretchen Priest on fiddle, Raymond Arias on guitar, Lang Bliss on drums, and Skip Cleavinger on whistle and pipes. The album was produced by Bill Halverson, known for his work with Crosby, Stills, Nash & Young, Eric Clapton, and the Texas Tornados.

After discussing contracts with several labels, Halligan opted to sign with Punch Records. "John Maucere [the label's founder] is a rock'n'roll guy,

maybe the only one in Nashville," Halligan says. "He was a major believer, and I felt like he had the financial and mental guns to do the job. This is a guy who will not take no for an answer."

Punch is also home to Gary Vincent & the Swamp Honkys, Ned Massey, Laura Powers, and Jack Curry. The label is distributed by Navarre in the U.S., and Maucere just secured distribution in Europe through Grapevine.

"I couldn't be more excited about Ceili Rain," Maucere says. "They have continued to build and build. This is a global record."

Last fall, the label tested the album in a campaign at 20 Target stores and got positive results. Tower Nashville also sold a few test copies. Tower Nashville buyer Tom Demalon says the band has a good reputation around town. "I

expect them to sell," he says. "The copies we had have already sold."

The first single, "I Don't Need A Picture," goes to triple-A radio Sunday (1). According to Punch marketing director Faith Quesenberry, plans also call for distribution of a four-song sampler—the single along with "Love Travels," "Long Black Cadillac," and "Call Home"—to college and AC stations.

Management and booking are currently being handled by Power Entertainment. The band has been performing dates in numerous markets, including New York; Philadelphia; Boston; Fort Worth, Texas; and Little Rock, Ark. Upcoming shows include the Whisky a Go Go on Wednesday (4) in West Hollywood, Calif., and Disney World March 16 and 17 in Orlando, Fla.

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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

BOSTON: In a short time, **Poggun** has made its presence felt on the local music scene. The group has just released a self-titled EP that displays its savvy songcraft as it crosses numerous musical genres, from pop to ska to funky, slick swing. The EP is a giddy ride and only a sampling of its songbook. With four horn players, the eight-member group is able to add a mixture of sonics, and the horns give the band an extra dimension. Poggun was born out of the **Allstonians**, a popular local ska unit, as four members of that band decided that they wanted to paint pop with a more colorful palette. "With Poggun," guitarist/vocalist **Roger Fisk** says, "we try to be fun, but not vapid, and the horns add a sense of history that I think has been missing in pop music too long. They bring a traditional ska angle, a bebop element, and a swing angle." Poggun, which plans to record its first full-length album presently, has been playing live more regularly recently, and its live shows have been energetic and extremely engaging. Tastemakers consider the outfit one of this city's more challenging and adventurous groups right now. "The beauty of this band and what we are going to achieve is that we refuse to have boundaries, and we will try to fuse so many different elements into our music," Fisk says. Contact Fisk at 617-562-1067.

KEN CAPOBIANCO

MILWAUKEE: Brothers **Gary** and **Steve Vermillion**, playing drums and guitar, respectively, began in bands together when they were in high school. That was more than 10 years ago, and the Vermillions' various combos coalesced by 1994 into a quartet called **Front Of Truck**. The band quickly gained a local following, got booked into Chicago and a circuit of Midwest college towns, released a tape, and contributed tracks to a Milwaukee compilation album issued by local **Crustacean Records**. Late last year, the band finally issued a self-titled album. The set's 12 original songs balance a contemporary mood with such classic rock influences as "Revolver"-era **Beatles** on "All Your Life," echoes of twangy early '60s rock'n'roll on "Tornado Warning," and **Replacements**-style garage rock on "Jim." Within the last year, **Front Of Truck** has played Milwaukee's Summerfest; Minneapolis' 7th Street Entry and 400 Bar; St. Paul, Minn.'s Turf Club; Chicago's Beat Kitchen, Elbow Room, Empty Bottle, and Double Door; and an ASCAP showcase at New York's Coney Island High. Contact **Matt Suhar** at 773-878-1177.

DAVE LUHRSEN

CHICAGO: Were he still alive, **George Gershwin** would turn 100 this Sept. 26, and the legendary composer's centennial is being celebrated throughout the year. Windy City jazz singer **Spider Saloff** just headlined one of the biggest Gershwin galas—in Gershwin's ancestral home of St. Petersburg, Russia, where she performed her tribute program "The Memory Of All That." Saloff, who has also been paying tribute to George's lyricist brother, **Ira**, whose own centennial was in December 1996, has long been a true-blue Gershwin fan. She calls their songs "the quintessential American music." Saloff developed her first all-Gershwin cabaret show, based on "Porgy And Bess," with her pianist partner **Ricky Ritzel** in 1991. She subsequently became acquainted with the Gershwin family—George and Ira's "baby sister" **Frankie Gershwin Godowsky**, now 91, introduced Saloff and sang with her on the New York opening night of "The Memory Of All That" last June (its world premiere was Feb. 14, 1997, in Chicago)—and has been sanctioned by the family as a certified 100th-anniversary performer. Saloff's third and latest album, released on the vocalist's own **Kopaesthetic Records** and called

"The Memory Of All That: A Celebration Of Gershwin," bears the official **Al Hirschfeld**-drawn centennial seal. **Scott McArthur**, producer of Saloff's Russian show, says the St. Petersburg concert is only the beginning of what he intends as an ongoing synergy between the singer and Russia. "I'm planning to bring Spider back next during the White Nights festival in June." Contact **Lampkin/Orman Music** at 847-676-4496 or **Kopaesthetic** at 773-281-1948.

MOIRA McCORMICK

GETAWAY PEOPLE

(Continued from 11)

and R&B, but we're in different camps," says Boots. "[Drummer] **Leroy** and [stand-up/electric bassist] **Race** are more on the side of the **Meters** and **James Brown**—hard, funky stuff—and I'm more inclined toward **Marvin Gaye**, **Isaac Hayes**, or even **Al Jarreau** in the '80s. So it has become this sort of hash-up of loads of influences. At the same time, we don't pretend to be an R&B act, because we're not."

Boots' lyrics in tracks such as "Does My Colour Scare You" reveal a socially conscious side. He has also been influenced by experiences with his former employer, **World View**, a Norwegian human rights and democracy support agency that specializes in working with Nobel Peace Prize winners such as the **Dalai Lama**.

Though the band has included information on that organization in the album's liner notes, Boots says the **Getaway People** try to be subtle in their advocacy.

"It's very dangerous to preach, because you easily lose track of what your own agenda is," he says. "You can throw out words of peace, but people will always suss out the real story. And when they do, it can be very sad if you haven't backed up what you're talking about."

Though **Columbia** has a long way to go in breaking the unique act, the label already has a head start thanks to a handful of supportive large-market modern rock stations such as **WKQX Chicago**, **KDGE Dallas**, and **KEDJ Phoenix**.

WKQX PD Alex Luke says he first heard the act on an obscure import. He began playing "She Gave Me Love" Jan. 6 after finding the cut on a **BMI** sampler CD.

Columbia officially began working the single at modern rock radio Feb. 24. It will eventually bring the track to triple-A, modern AC, and top 40. Meanwhile, a video for the song is in production.

"It has been in and out of our top five requests, which, for a new record and such a short period of time, is pretty amazing," says Luke. "We're expecting the call-out [research] and sales story to follow."

Columbia senior VP of marketing **Tom Corson** (U.S.) says the early lead at radio has provided an unexpected twist to the label's plans.

"This has become much more of a radio project than we were expecting," says Corson. "We were counting more on amassing press to put it in the right groove and do the lifestyle circuit. And we [still] have every intention of doing that. But this has been one of those things where we got an early radio bonus."

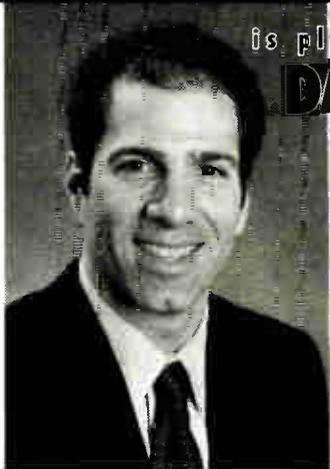
Carrying through on its original plan with the band, **Columbia** continues to distribute cassette samplers at lifestyle stores and coffeehouses, work the act at college radio, offer the album at developing-artist pricing, and arrange band interviews with various print publications.

The act, booked by **Little Big Man** and managed by **Keidan Management**, is also due to go on a promotional tour, which Corson says will feature several nontraditional venues.

"This is a more organic project," says Corson. "It doesn't have to be shoved down people's throats. We have a full album to bring to people."



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THRILL JOCKEY'S TORTOISE FINDS EXPERIMENTATION INSTRUMENTAL

(Continued from page 1)

sky's the limit. The less expectations people have, the more freedom you have. That's positive."

On "TNT," Tortoise—which also features multi-instrumentalists John McEntire, John Herndon, Dan Bitney, and Doug McCombs—moves away from the bottom-heavy sound that dominated its earlier albums, "Tortoise" (1994) and "Millions Now Living Will Never Die" (1996). The stylistic change may have something to do with the recent departure of bassist Dave Pajo and the permanent addition of guitarist/vibraphonist/keyboardist Parker, a member of the Assn. for the Advancement of Creative Musicians, a Chicago free-jazz collective.

"The focus is definitely shifting toward the treble over the last couple of records," says McEntire. "I felt a real strong urge to try to incorporate [mallet instruments], at least the marimba, in ways that were different from the past... It's a hard line to walk with that, but we tried to do it."

On "TNT," Tortoise uses, for the first time, strings and horns—some of them played by Rob Mazurek and Sara P. Smith, who perform with Bitney, Herndon, and Parker in Isotope 217, just one of several side projects involving the band's members.

"Somebody had an idea of hearing those other voices playing some lines," McEntire says. "We've always been interested in trying to include a lot of sounds and textures in the music. It seemed like a pretty natural thing to

bring in all those outside people and do it that way."

In the past, Tortoise has shown an abiding interest in remixing. In 1995, the group issued a limited-edition album, "Rhythms, Resolutions & Clusters," on which such Chicagoans as Steve Albini, Jim O'Rourke, and Brad Wood reconfigured tracks from its first album. Thrill Jockey released four 12-inch singles featuring remixes of "Millions" tracks by U.N.K.L.E. (Mo' Wax founder James Lavelle), Oval's Markus Popp, Springheel Jack, Luke Vibert, O'Rourke, McEntire, and former band member Bundy K. Brown.

For "TNT," which took a year to record, the band sought to work the remixing aesthetic into the recording process, which utilized nonlinear hard-disc studio technology.

McEntire says, "I think that there was a tendency to not want to do the sort of remix frenzy that we've been known for in the past, because it's becoming sort of a cliché... I think those ideas are still extremely valid, but it's just become this sort of marketing tool, rather than a creative endeavor. We left the material really open. And we spent so long working on the record that by the time the tracks were finished they had gone through so many permutations that it really was like each track had been mixed and remixed several times."

Tortoise has enlisted a sizable and growing indie audience for its kitchen-sink sound. Thrill Jockey owner Betti-

na Richards says "Tortoise" has sold close to 8,000 LPs and 27,000 CDs, while "Millions" sold 10,000 LPs and nearly 40,000 CDs.

If shows during the band's '96 tour are any indicator, Tortoise is drawing an extremely youthful audience.

"It's just a natural thing—there are kids or record buyers who are always looking for something new," says Richards. "So if rock that was thought of as rebellious becomes corporate and popular, some kids are going to naturally look for something else that's cooler."

Richards says commercial radio play for Tortoise has been negligible at best, but she says college radio and independent retailers have been "extremely supportive."

She adds, "We service about 200 [college] stations, and they've always done well. Up until about two months ago, we didn't have anybody doing anything with college radio—we just sent 'em the records... It charts naturally on its own."

One indie retailer who anticipates a strong response to "TNT" is buyer Peter Taylor at No Life Records in Los Angeles, who says he plans a "pretty huge" initial order for the album.

"They're the shit right now," Taylor adds. "I've basically been saving all my [open-to-buy] pennies for the order."

Thrill Jockey is distributed domestically by Touch and Go in Chicago, which sells directly to some 400 indie stores and sub-distributes to such wholesalers as Revolver, Cargo, Surefire, and Dutch

East India. Alternative Distribution Alliance (ADA) distributes the label to major chains; Richards says the ADA has set up programs for "TNT" with such outlets as Tower, Borders, Best Buy, and Barnes & Noble.

Touring will be extensive. Richards says Tortoise will spend the entire month of April in Europe, including Scandinavia. In May and June, it will perform U.S. shows with Oval and Isotope 217 opening. Summer festivals in England will then be followed by dates in Japan and possibly Australia. More American gigs in the Midwest and Northeast are possible in September.

The band also enjoys a growing fan base in the U.K. and Europe, where its records are licensed by City Slang, and Japan, where Tokuma Japan Communications is the licensee.

Tortoise has received great press in the U.K., where such publications as the Sunday Times, the Face, and the Wire have run features. McEntire says, "I've always thought England was this kind of place where they were only

receptive to the flavor of the week. And for them to actually show a genuine interest in what we're doing is very unexpected."

Interest is rising in Germany and France, according to Richards. "The market that seems the most excited about it right now is France," she says. "France was always a market that was a bit slow, but this time it seems like it's going to blow up."

In Japan, "Millions" has sold about 9,000 units to date, and a Tokuma spokesman says the label is aiming for sales of 15,000 for "TNT." The album will be augmented there by a bonus remix by Japanese producer/DJ Nobukazu Takemura.

The outlook is bright for Tortoise, which has been seen as the vanguard act in a developing school of instrumental acts as varied as Ui, Don Caballero, Pell Mell, and Cul De Sac, to name just a few.

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

WORD'S CINDY MORGAN

(Continued from page 8)

"We've got some endcap materials and some [point-of-purchase items] that are going out to stores that are double-sided. One side of all the materials focuses on the seasonality of the project and the impact it has on the season of Easter. The other side of it is strictly focused on promoting the record, focusing on the artist." Klosterman says stores can use the first side before Easter and the second side after Easter.

Klosterman says the label is also promoting the two releases by distributing 20,000 sampler cassettes containing snippets of the songs, a discussion of meanings behind the songs, and some readings from Brouwer's books.

The sampler will also promote some discounting offers. "The record is [specially priced] in the stores for a short time," Klosterman says. The kickoff price is \$8.98 for the cassette and \$13.98 for the CD; these will later rise to \$10.98 and \$15.98, respectively. Klosterman explains that the low prices are for the initial shipments. "Once all the initial orders have worked their way through the system, it reverts back to the full price," she says.

The first single to Christian radio is "Take My Life," which shipped Jan. 10. "Cindy has always been very strong at radio," says Klosterman, "but she's mostly known for her ballads, and we've got some great songs on this record."

Klosterman says the label antici-

pates the song doing well in several arenas. "It's a song we are pitching fairly hard through our choral avenues for church music opportunities," she says. "I know Cindy's management is looking into the possibility of a musical next year as a product extension, and I know she does really well from a track standpoint." (In the Christian market, record companies routinely release instrumental tracks and sheet music of hit songs for people to use for performances in their local churches.)

Bob Starnes, director of field operations and buying for the 75-store, Wheaton, Ill.-based Lemstone chain, got a preview of Morgan's new project during a recent retailer convention in Nashville. "I thought it was beautiful," he says. "I got to first hear it live with her and her husband and was really captured by the moment."

Starnes thinks consumers, too, will quickly appreciate the project. "I think because of the time of the year that it is probably going to take off very strong," he says. "I think the focus of many of those songs is around the Easter season. It's not an Easter album, but certainly the songs focus on the last days of Christ. So I think we're going to see it take off strong and continue through the summer."

Morgan is managed by Rocketown Entertainment and booked by the Greg Oliver Agency.

GRANDPA JONES, 84, DIES

(Continued from page 8)

He charted on the Billboard country singles chart in 1959 with his Decca recording of "The All American Boy" (a major pop hit for Bobby Bare that year) and again in 1962 with his Monument record of Jimmie Rodgers' old song "T For Texas."

Today Jones is best represented on record by his 1996 five-CD boxed set on Bear Family, "Everybody's Grandpa." In 1984 he published his autobiography, also titled "Everybody's Grandpa."

Jones was not comfortable in Nashville after a gruesome event: In 1973 he discovered the bodies of fellow

"Hee Haw" and Opry performer David "Stringbean" Akeman and his wife, Estelle, who had been murdered in their home. He and Ramona subsequently moved to Mountain View, Ark., where Ramona opened and ran the Grandpa Jones Family Dinner Theater. They kept an apartment in Nashville for Opry performances and "Hee Haw" tapings.

He is survived by his wife, Ramona; his son, Mark Alan; and his daughters, Alisa and Eloise.

A memorial fund is being established by the Grand Ole Opry.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	10	QUEEN PEN	MY MELODY
2	2	60	BARENAKED LADIES	ROCK SPECTACLE
3	4	21	NEXT	RATED NEXT
4	NEW		JAGGED EDGE	A JAGGED ERA
5	5	4	DIXIE CHICKS	WIDE OPEN SPACES
6	NEW		DAVID KERSH	IF I NEVER STOP LOVING YOU
7	17	5	CHERRY POPPIN' DADDIES	ZOOT SUIT RIOT
8	NEW		PROPHET POSSE	BODY PARTS
9	14	22	THE KINLEYS	JUST BETWEEN YOU AND ME
10	12	10	ALANA DAVIS	BLAME IT ON ME
11	13	46	DAFT PUNK	HOMEWORK
12	19	2	MONO	FORMICA BLUES
13	10	42	ALLURE	ALLURE
14	9	8	ANITA COCHRAN	BACK TO YOU
15	6	22	ALEJANDRO FERNANDEZ	ME ESTOY ENAMORANDO
16	7	32	MICHAEL PETERSON	MICHAEL PETERSON
17	21	22	CORNERSHOP	WHEN I WAS BORN FOR THE 7TH TIME
18	16	22	SOMETHIN' FOR THE PEOPLE	THIS TIME IT'S PERSONAL
19	22	25	SOUNDS OF BLACKNESS	TIME FOR HEALING
20	20	8	SEVENDUST	SEVENDUST
21	24	26	DIANA KRALL	LOVE SCENES
22	11	4	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	INOLVIDABLE
23	15	13	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA	TIME TO SAY GOODBYE
24	25	41	LEE ANN WOMACK	LEE ANN WOMACK
25	32	34	LIMP BIZKIT	THREE DOLLAR BILL, Y'ALL

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

26	18	3	LOS TEMERARIOS	COMO TE RECUERDO
27	48	2	BEENIE MAN	MANY MOODS OF MOSES
28	27	17	BUENA VISTA SOCIAL CLUB	BUENA VISTA SOCIAL CLUB
29	28	16	KAREN CLARK-SHEARD	FINALLY KAREN
30	29	6	DJ SHADOW	PREEMPTIVE STRIKE
31	37	5	BIG WRECK	IN LOVING MEMORY OF...
32	33	17	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	STRENGTH
33	30	18	ROY D. MERCER	HOW BIG'A BOY ARE YA? VOLUME 3
34	8	2	JAMES IHA	LET IT COME DOWN
35	26	2	THE BEATNUTS	THE BEATNUTS REMIX EP: THE SPOT
36	34	5	MILA MASON	THE STRONG ONE
37	41	8	COAL CHAMBER	COAL CHAMBER
38	23	8	AVALON	A MAZE OF GRACE
39	31	3	GOLDIE	SATURNZRETURN
40	43	17	WILL DOWNING	INVITATION ONLY
41	45	12	ROY D. MERCER	HOW BIG'A BOY ARE YA? VOLUME 1
42	39	81	JACI VELASQUEZ	HEAVENLY PLACE
43	49	3	EDWIN MCCAIN	MISGUIDED ROSES
44	36	4	HUM	DOWNWARD IS HEAVENWARD
45	38	4	GP WU	DON'T GO AGAINST THE GRAIN
46	44	5	FATBOY SLIM	BETTER LIVING THROUGH CHEMISTRY
47	NEW		BLACK LAB	YOUR BODY ABOVE ME
48	35	26	CHARLIE ZAA	SENTIMIENTOS
49	40	6	RHETT AKINS	WHAT LIVIN'S ALL ABOUT
50	RE-ENTRY		BUJU BANTON	INNA HEIGHTS

POPULAR UPBRISINGS

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

RADIO STAR: In the tradition of Heatseeker Impact acts like **Smash mouth** and the **Bloodhound Gang**, Orange County, Calif.-based punk/ska outfit **Wank** has landed a major-label deal after getting the attention of primary market programmers.



Long Haul. Warner Bros. act **Phajja**, made up of sisters **Kena** and **Nakia Epps** and **Karen Johnson**, is slowly but surely building, as "So Long (Well, Well, Well)," the follow-up to the group's debut single, "What Are You Waiting For?," gains sales and airplay. The song, from the trio's debut album, "Seize The Moment," is No. 29 on the Hot R&B Singles Sales chart this issue.

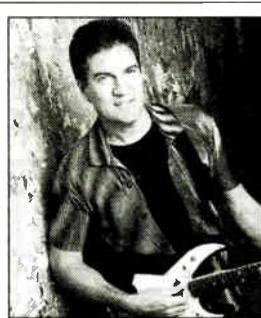
After the act's first single "Forgiven," from its **Bordello** Pop debut "Get A Grip On Yourself," aired on **KROQ** Los Angeles, several labels came calling, but it was **Maverick** that came up with the band recently. The label will re-release the album March 31.

Social Distortion front man **Mike Ness**, who produced the act's cover of "Auld Lang Syne" on **Drive Through Records'** "Christmas Gone Wrong" compilation, also gets production credit on "Get A Grip On Yourself."

CHANGE OF LUCK: While tracks on **Gerald Collier's** self-titled **Revolution** debut such as "Whored Out Again," "Don't Discard Me," and "Dark Days" have plenty to say about relationships gone bad and dysfunctional families, one need not make too much of a leap to apply those titles to the artist's often rocky career path.

As part of **MCA** act the **Best Kissers In The World**, Collier had his first taste of disaster when the label, in the midst of a merger with **Seagram**, decided not to re-release the act's second album, even though the media had already received advance copies.

Collier resurfaced on noted indie **C/Z** but found himself in a similarly precarious situation after that label entered negotiations with **Zoo**. Just as his **C/Z** solo effort, "I Had To Laugh Like Hell," bowed, **Zoo** was bought and became **Volcano**. **C/Z** then went on hiatus,



On A Mission. Max Carl & Big Dance's "One Planet, One Groove" album is the debut title from **Mission Records**, the label co-founded by the **Eagles'** **Glenn Frey**. The 11-member act, whose music is getting played at triple-A outlets and a smattering of mainstream rock stations, will play **WBOS** Boston's **Earth Day** festival in April.

and the album was released but without a label to properly support it.

"I hold a weekly session up here with others that have [had] the same fate," quips **Collier** while speaking from his home in **Seattle**. "What I've learned from all this is to keep my head down and shut up, and I might learn something. I'm just trying to be as graceful as I can, and other than that, there's really not a whole lot else to be learned from all this."

Indeed, **Collier** isn't exactly sitting around crying in his beer. With his cover of **Pink Floyd's** "Fearless" making headway at triple-A radio, the artist looks due for a change in karma.

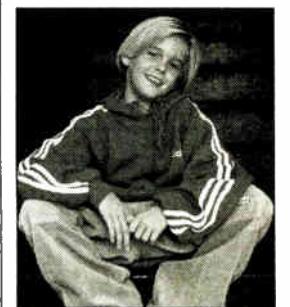
VISION QUEST: Fo' Life Records R&B artist **Vontel** is No. 10 on the **Mountain Regional Round-up** chart this issue with his debut album, "Vision Of A

Dream." The **Phoenix**-based label, which released the set Feb. 3, has limited distribution in **California** and **Arizona** but is in negotiations that should allow for nationwide coverage by **April**.

Vontel's single, "4 My Homies," one of two tracks on the album featuring guest

artist **Roger Troutman**, is riding the airwaves at **Phoenix** top 40 stations **KKFR** and **KPTY**.

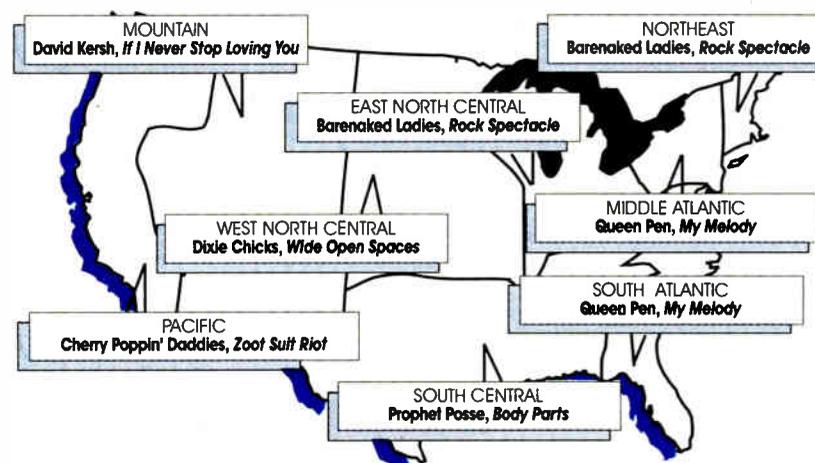
ROADWORK: Crooner **Brian Evans** appears at **Los Angeles' Luna Park** and the **Derby** March 24 and April 11, respectively. His label, **Run for**



"Street" **Urchin**. **Edel America** has signed **Aaron Carter**, brother of **Backstreet Boys** member **Nick Carter**, and will release the 10-year-old's self-titled debut this summer. The younger **Carter** will warm up audiences during the **Backstreet Boys' U.S.** tour beginning in **July**. The label reports sales of more than 500,000 units of **Carter's** album in **European** territories.

Cover Records, reports that the singer's album, "Maybe This Time," has sold more than 30,000 units in **Canada**.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Cherry Poppin' Daddies Zoot Suit Riot	1. Prophet Posse Body Parts
2. Mono Formica Blues	2. David Kersh If I Never Stop Loving You
3. Los Temerarios Como Te Recuerdo	3. Roy D. Mercer How Big'A Boy Are Ya? Volume 3
4. Diana Krall Love Scenes	4. Dixie Chicks Wide Open Spaces
5. Alejandro Fernandez Me Estoy Enamorando	5. Roy D. Mercer How Big'A Boy Are Ya? Volume 1
6. Buena Vista Social Club Buena Vista Social Club	6. Big Tymers How U Luv That?
7. Fluorescein High Contrast Comedown	7. Jagged Edge A Jagged Era
8. Sarah Brightman & The London Symphony Orchestra Time To Say Goodbye	8. Roy D. Mercer How Big'A Boy Are Ya? Volume 2
9. DJ Shadow Preemptive Strike	9. Hot Boys Get It How U Live!!
10. Daft Punk Homework	10. Los Temerarios Como Te Recuerdo

Public Announcement Steps Out A&M Builds Identity For Chicago Group

BY ANITA M. SAMUELS

LOS ANGELES—The campaign to develop a separate identity for R. Kelly's former backup group, Public Announcement, is in full swing. It began with the Dec. 15 release of the videoclip for the act's debut single, "Body Bumpin' Yippie-Yi-Yo," on A&M Records.

The track is making a steady climb up Billboard's Hot R&B Singles chart. It entered at No. 13 as the Hot Shot Debut in the Feb. 21 issue and climbed to No. 9 the following week. According to SoundScan, the single has sold 73,000 copies since its release Feb. 7. "Body Bumpin'" is the first single from the group's upcoming album, "All Work, No Play," which is slated for release March 24.

Keith Thompson, director of marketing for A&M, says that Public Announcement has "a vision of what they want to be. If you look at the video and see the dance they do, you will see that they are dancers; R. Kelly is not a dancer. There'll be a lot of similarities in sound, but I think the biggest challenge we face is separating them from a [group like] BLACKstreet."

The video was shot in New York and Chicago and is in medium rotation on BET and in the top 10 on the Box. The clip has also been aired on MTV's "12 Angry Viewers."

The act's earlier claim to fame was a short stint performing as backup singers for Kelly, who discovered them at the Cotton Club in Chicago. Radio has been supportive of Public Announcement, which by the group members' admission, is very "radio-friendly." "Body Bumpin'" garnered 1,404 plays, according to Broadcast Data Systems (BDS), for the week ending Feb. 19.

The song has already begun to cross over from mainstream R&B to top 40, although the label isn't officially working top 40 radio until Monday (2).



PUBLIC ANNOUNCEMENT

According to BDS, R&B mainstream outlets KBXX (the Box) Houston and WJMH (Jamz) Greensboro, N.C., have been playing the track 55 times a week.

Dave Rosas, senior VP of R&B promotion and marketing at A&M, says that Public Announcement has all the components to go to the top at numerous radio formats. "We're looking for a No. 1 single now [for "Body Bumpin'"]," he says.

The group consists of Earl Robinson, Felony Davis, Euclid Gray, and Glen Wright. Robinson and Davis say that "Body Bumpin'" was the song they needed to get the ball rolling. "It's a fun song," says Davis. "The lyrics are a 'maiden' call to the dancefloor. People have a tendency to court on the dancefloor."

'CHI-RAW' SOUND

Robinson and Davis say the songs' subject matter is based on true experiences. They describe the group's sound as "Chi-raw," a Chicago sound with tight harmonies.

"Whatever comes out and sounds good, we stick with," says Robinson. Roger Troutman, Shaquille O'Neal, and the Chicago Children's Choir make guest appearances on "All Work, No Play."

Davis, who collaborated with Euclid on "Body Bumpin'," wrote most of the album's songs, while

Robinson produced the album with the help of Chicago-based producers Mike Dunn and M-Doc, as well as Trayvon Potts in Los Angeles. The group's members, all of whom began with a foundation in gospel music, say their sound is also influenced by such acts as the Four Tops and the Isley Brothers.

The group appeared with Kelly on his debut album, "Born Into The 90's," which reached No. 42 on The Billboard 200 in 1992 and sold more than (Continued on page 20)



Bring It On. Newly signed Silas/MCA R&B recording stylist Keith Washington took time out during the video shoot for his first single, "Bring It On," to take a few pictures. His album, "K.W.," debuts in March. Pictured, from left, are video co-director Billie Woodruff, Silas Records president/CEO Louil Silas Jr., Washington, and video co-director Aaron Courseault.

Taj Headlines A&E Blues Documentary; Forte Balances Head & Heart On 'Poly-Sci'

EXPRESSIN' BLUES: The legendary Taj Mahal will narrate and perform as well as interview other blues artists for the Music Maker Relief Foundation's upcoming documentary, "Expressin' The Blues." The show will share the stories and music of some of the most renowned blues musicians from the South.

The Music Maker Relief Foundation is a nonprofit organization founded by Mark Levinson and musician/folklorist Timothy four years ago. The foundation's mission is to help provide necessary food, shelter, and medical care to forgotten blues and folk musicians who are now senior citizens. Many are living in poverty. "Expressin' The Blues" is set to air on A&E's Television Network this spring.

SOMETHIN' NEW: Juanita Dailey, a new R&B artist, was recently signed to Woo Records, a division of Ichiban Records in Atlanta. The artist, who will be represented by the Pyramid Entertainment group, will debut with "Free," an album that will feature guest artists such as Angela Bofill, Norman Brown, Gerald Albright, and Bobby Lyle. The set will be released May 19.

The first single will be "Love Hurts," produced by brothers Viktor and James Poyser, who co-wrote and produced Erykah Badu's hit "Other Side Of The Game."

JOHN'S FORTE: The Refugee Camp All-Stars' John Forte was in Los Angeles Feb. 16-20 for the production of his video for the single "Ninety-Nine-The Message," featuring Jenny Fujita. The track is the first cut off his solo debut, "Poly-Sci," slated to be released in April on Ruffhouse/Columbia Records.

What will make his style stand out, he says, is the incorporation of academia and street life in his music. He also used the musical talents of Wyclef Jean and Minnesota and the production genius of Salaam Remy. "We do a lot of live interpretation," he says, noting that live guitars are featured on a few tracks.

Forte says that while the album only includes two samples, he loves that art form. "It's the worst when people try to [knock on] samples and try to come out with some corny-sounding live music," he says. The good thing, he adds, is that there is something for everyone on his album, especially children. "Often too many artists deny the fact that they have influence on the children," he says. "I'd like to take a little responsibility."

"Poly-Sci," he maintains, is not what he considers to be a "goody two-shoes" album but is instead an inspiration for people to do what their hearts and minds suggest without totally being illogical and irrational. "It's all about balance of head and heart," he says. The single will be com-

mercially released March 31.

PAVING THE WAY: Buster and Shavoni, the production team more recently associated with Kirk Franklin & the Family, God's Property, and the Full Gospel Baptist Choir, have started their own label, Crusade Records. The team says the plan is to use the label to further its mission to "positively" affect the lives of today's youth. In a prepared statement released last month, the team said it realized that it needed to fashion the label's music according to what young people were listening to on the radio and have "identified a place where the listener can receive a positive message while still getting their groove on."

At present, they plan on developing talent above and beyond the musical standards in the mainstream. At press time, the team did not have a distribution deal.

PUTTING A LITTLE HIP-HOP IN GOSPEL: Marketing and promotion company One Media along with UHP Healthcare and the Righteous Crusade, a group of young people dedicated to spreading the

Christian message, hosted Underground Fire, a gospel hip-hop concert held Feb. 21 at Morningside High School in Inglewood, Calif. The show, taped by BET's "Rap City," featured the music of Grits, a group from Gotee Records that was the recipient of the 1998 Nashville Music Award for hip-hop group of the year.

Other gospel MC's included I.D.O.L King and Ahmad. The concert was sponsored by Underground Fire, a new Christian hip-hop magazine.

THE ESSENCE OF PRODUCTION: Bob Bain and Louis J. Horvitz will produce the 1998 Essence Awards this year. Bain will serve as supervising producer, and Horvitz, who directed the 1997 Billboard Awards and the 1997 Academy Awards, will direct the show. The Essence Awards are to be taped 7:30 pm EST April 10 at the Theater at Madison Square Garden in New York. It will air on the Fox Network later this spring.

ROOM SERVICE: Starcyde Entertainment, a division of Elektra Records, is set to unveil its first act, Room Service. It's a group of five young men who were discovered by Allen "Allstar" Gordon. The members of the group—June Archer, Gary Wade, Kevin Brown, Bobby Burroughs, and Delano Davis—who wrote some of the songs on their debut, were winners at the Apollo Theatre's amateur night in New York. The group's self-titled album, which features a combination of pop and gospel, is scheduled for release April 28.



Publishing Sealed With BMG. Songwriter/producer Manuel Seal recently signed a worldwide publishing deal with BMG Songs, the U.S. division of BMG Music Publishing. Seal co-wrote Mariah Carey's "Always Be My Baby" and Usher's "You Make Me Wanna . . ." and "Nice & Slow." Pictured in the back row, from left, are Danny Strick, president of BMG Songs; Troy Patterson, manager; Nick Firth, president of BMG Music Publishing Worldwide; and Clyde Lieberman, VP of East Coast creative operations. In front, from left, are Seal and Derrick Thompson, senior creative director of BMG Songs in New York.



by Anita M. Samuels



The Rappers Behind 'The Rapsody'

CLASSIC HIP-HOP: While the rest of the world is targeting Norwegian singer Sissel Kyrkjebø as America's next big imported singer for her inclusion on the "Titanic" score and her aria accompaniment on "Prince Igor," the first single from Mercury Germany's "Hip Hop Meets Classic: The Rapsody Overture," we've yet to hear any news about the rappers who worked on the European-based project.

Released in 18 European countries in November, "Rapsody" is the brainchild of German alternative rock and dance music producers Achim and Klaus Voelker. The set is a collection of rap interpretations of classical arias featuring U.S. rappers Warren G (who rhymes on "Prince Igor"), LL Cool J, Mobb Deep, Redman, Onyx, Nikki D, Xhibit, and Mother Superior and two German rappers, Jay and Scoota.

"I've been listening to opera for the last 10 years, and I think the melodies are great," says Achim Voelker, "and rap is one of the strongest music [genres] out on the market. So we tried it in the studio with a couple of demos, and it worked."

The duo resisted the simplicity of grabbing a few rappers and sampling a couple of popular classical tracks. They, instead, taught the artists about opera, let them choose an aria to interpret, and gave production input for their respective tracks.

Achim says he and his brother initially had LL Cool J in mind for the project and approached Mercury Germany because the label distributes the artist's label, Def Jam. Both Mercury and Def Jam liked the idea and granted the producers full access to the label and their artists.

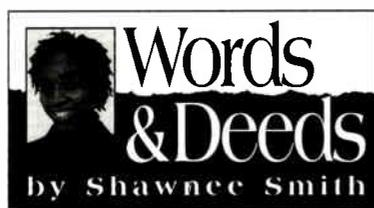
"Everything is originally recorded because most of the old [operas] are recorded in a three/four beat. There's a four beat in hip-hop, so we had to polish [the opera] or change it a little bit so it would fit. But it really gave the artist a feel for opera instead of just sampling [the music]."

The result is 11 tailor-made tracks suited to each artist. Some tracks will appeal to the artist's core hip-hop audience—Redman embraces Debussy's "Syrinx" as he would an Erick Sermon production, and Onyx's rendering of Puccini's "Vissi D'Arte" with vocalist Kathy Magastro is as energetic as the act's single "Shiftee." While others fail to effectively grasp the tempos, LL's attempt at a heartfelt rendering of Delibes' "Dear Mallika" shames the "Ladies Love" tag attached to his name. The set has sold more than 319,000 units across Europe, according to PolyGram International, and "Prince Igor" was No. 10 and No. 17 on the Belgium and France charts, respectively, for the week of Feb. 28.

Although PolyGram has no immediate plans to release the set in the U.S., Achim is working on bringing "The Rapsody" to concert. A 15-city tour, with a 70-piece orchestra, hip-hop DJs, and many of the set's opera and rap artists, is in the works for October and November in Europe. Achim has already begun work on Vol. II.

"For Vol. I, the priority was getting the rap artists," says Achim. "But this time, I think we can concentrate on the production. I'd like to do something with the Trackmasters."

Other highlights on "The Rapsody" include Mobb Deep's rendition of Puc-



cini's "Nessun Dorma" with Kim Chung Park, Jay's version of Bach's "Praludium," and Von Flotow's "Ach So Fromm" with singer Robert Gionfrizzo, and Warren G and Sissel's rendering of Borodin's "Prince Igor."

GETTING INVOLVED: Sean "Puff Daddy" Combs put out a call in late February to encourage more R&B and rap artists to get involved in the Grammy voting process as well as the Grammy in the Schools project in order to help develop the next generation of musicians and industry professionals.

"I just heard a lot of people always complaining about 'Why wasn't this person nominated?' [and] 'Why is there a lack of urban music performances and presenters?'" says Combs about the initiative. "I investigated it and found out that it was due to a lack of our participation in the voting process. I also found out that a lot of [R&B and rap artists] aren't registered members [of the National Academy of Recording Arts and Sciences]."

His overall goal is for rap and R&B music to be as extensively represented at the awards—as songwriter, producer, and technical nominees and as performers and presenters—as the genres are on the charts and at retail.

"I want there to be a large surge of urban artists at upcoming awards," says Combs. "I think that as we grow in visibility and power in the industry, we want to be recognized [as such] at the Grammys. We want to see more than one urban artist get to perform or more than one urban artist get producer of the year or song of the year. I also want to see that everybody gets involved in [NARAS'] other charitable organizations."

If more artists get involved and vote regularly, consumers may begin to see a closer correlation between their buying habits and winners.

Other supporters of the initiative include Elektra Entertainment Group president Sylvia Rhone, Andre Harrell, Stevie Wonder, Jimmy Jam, Diane Warren, Missy Elliott, Vernon Reid, Babyface, Isaac Hayes, and Phil Ramone. Both Combs and Jimmy Jam have pledged to register with NARAS all the artists, producers, and songwriters signed to their labels.

For membership and voting information, call NARAS' membership offices at 310-392-3777.

LABEL DEALS: Warren G has inked a deal with Regency Enterprises and its affiliated record label Restless Records for his imprint, G-Funk: The New Millennium. Warren G says he plans on signing R&B, jazz, and alternative artists to the label, in addition to rap acts. The label's first release, a four-man R&B act called Reel Tite, is slated to debut in May and includes production by Warren G, Rodney Jerkins, and newcomer Cool T. "I want to keep them straight R&B because that's what you hear on the radio 24

hours a day," Warren G says.

Warren G's manager, Wron G (the rapper's uncle), will serve as the label's COO. The label deal also pairs Warren G with Regency's sister companies in film (New Regency—"L.A. Confidential," "A Time To Kill," "Devil's Advocate") and sportswear (German-based Puma AG). Warren is expected to develop a few screenplays and will be a spokesman for Puma when the company debuts its new line. He will also help formulate the sportswear company's commercials... Warren's third Def Jam album, which is yet to be titled, is slated for a June release and will feature Snoop Doggy Dogg, Nate Dogg, Crucial Conflict, and RBX.

WHEN THEY REMINISCE: The weekend of Feb. 21, MTV dedicated the majority of its programming to the heyday of '80s hip-hop as the introduction to its new "Ultra Sound" documentary series, the first installation of which, "Back In The Day," concentrated on the era. The channel aired various old-school rap video programs, the top 10 MTV rap performances, "The Best Of Yo!," the movie "Krush Groove," and "rapumentaries" about LL Cool J, Run-D.M.C., Wu-Tang Clan, and Tupac Shakur.

The feature presentation was worth its weight in promotion because of its concert and music video footage and artist interviews with Grand Master Caz, Run-D.M.C., Chuck D., Salt 'N' Pepa, UTFO, Busy Bee, Big Daddy Kane, and others who gave their view of the music as fans and participants.

The most important element of the weekend's programming, however, was the discourse it created about where the genre is headed.

MTV chose Grand Master Flash & the Furious Five's "The Message" as its top old-school clip of all time, but after listening to the song, particularly the verse—

"You'll grow up in the ghetto/Live the second rate/And your eyes will sing the songs of deep hate/The places you'll play and where you'll stay/Look like one great big alley way/You'll admire all the number book takers/The pimps and pushers and the big money makers/Driving big cars spending \$20s and \$10s/And you'll want to grow up to live just like them."

—it became evident that the "messages" in hip-hop music haven't changed, because the conditions that influence the music haven't. The picture Grand Master Flash & the Furious Five painted in "The Message" is no different than those painted in Marvin Gaye's album "What's Going On," Run-D.M.C.'s "It's Like That," Kurtis Blow's or Nas' "If I Ruled The World," Bone Thugs-N-Harmony's "Days Of Our Lives," or Master P's "If I Could Change," only the packaging is different.

Today's music is as harsh as the times. The rappers are no longer singing, "Don't push me 'cause I'm close to the edge," because the crack epidemic and its ensuing culture pushed their communities over the edge, and artists like DMX are now saying, "Y'all been eating long enough now, stop being greedy/Keep it raw, partner, give to the needy/Ribs is touching, so don't make me wait/Fuck around and I'ma bite you, snatch the plate."

(Continued on page 33)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
★★★ No. 1 ★★★					
1	1	19	3	GETTIN' JIGGY WIT IT (C) (D) (V) COLUMBIA 78804	WILL SMITH 2 weeks at No. 1
2	2	1	11	DEJA VU (UPTOWN BABY) (C) (D) (T) (X) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
3	4	5	12	SWING MY WAY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	K.P. & ENVYI
4	6	6	7	WHAT YOU WANT (C) (D) (T) (X) BAD BOY 79141/ARISTA	MASE (FEATURING TOTAL)
5	3	4	6	GONE TILL NOVEMBER (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	WYCLEF JEAN
★★★ GREATEST GAINER ★★★					
6	26	34	3	THE PARTY CONTINUES (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	JD FEATURING DA BRAT
7	5	2	7	FATHER (C) (D) DEF JAM 568332/MERCURY	LL COOL J
8	8	23	3	GET AT ME DOG (M) (T) (X) DEF JAM 568523*/MERCURY	DMX (FEAT. SHEEK OF THE LOX)
9	9	7	7	MAKE EM' SAY UHH! (C) (D) (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FIEND, SILK THE SHOCKER, MIA X, & MYSTIKAL
10	7	3	9	DANGEROUS (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	BUSTA RHYMES
11	NEW	1	1	ALL MY LOVE (C) (D) LIL' MAN 97023/INTERSCOPE	QUEEN PEN FEATURING ERIC WILLIAMS
12	10	9	6	IF YOU THINK I'M JIGGY (C) (D) BAD BOY 79115/ARISTA	THE LOX
13	11	8	14	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (C) (D) (T) (X) BAD BOY 79130/ARISTA	PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE)
14	13	10	10	BURN (C) (D) (T) RED ANT 119006/MERCURY	MILITIA
15	15	14	4	ROMEO AND JULIET (C) (D) (T) RCA 64973	SYLK-E. FYNE FEATURING CHILL
16	12	12	13	JUST CLOWNIN' (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	WC FROM WESTSIDE CONNECTION
17	14	11	4	NOTHIN' MOVE BUT THE MONEY (C) (D) (X) BLUNT 4939/TVT	MIC GERONIMO FEAT. DMX & BLACK ROB
18	16	13	19	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	BIG PUNISHER
19	17	15	14	GOING BACK TO CALI (C) (D) (T) (X) BAD BOY 79131/ARISTA	THE NOTORIOUS B.I.G.
20	18	16	19	FEEL SO GOOD (C) (D) BAD BOY 79122/ARISTA	MASE
21	19	—	2	ANOTHER RIOT (C) (D) 40 STREET 4043	KINGPIN SKINNY PIMP
22	22	18	15	YOU KNOW MY STEEZ (C) (D) (T) NOO TRYBE 38624/VIRGIN	GANG STARR
23	21	21	5	SEND MY LOVE/SEND ONE YOUR LOVE (C) (D) DELICIOUS VINYL 71903	BORN JAMERICANS
24	20	17	12	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449*	STING & THE POLICE
25	31	—	2	6 A.M. (WE BE ROLLIN') (C) (D) REPRISE 17278/WARNER BROS.	NADANUF
26	23	20	4	HANDLE UR BIZNESS (C) (D) (T) RELATIVITY 1664	M.O.P.
27	27	26	29	BACKYARD BOOGIE (C) (D) (T) PRIORITY 53282	MACK 10
28	25	24	15	JUST BECAUSE (C) (T) (X) MIGHTY 0001	SHAQUEEN
29	29	25	21	IF I COULD TEACH THE WORLD (C) (D) RUTHLESS 6344/RELATIVITY	BONE THUGS-N-HARMONY
30	28	28	18	MOURN YOU TIL I JOIN YOU (C) (D) (T) TOMMY BOY 7427	NAUGHTY BY NATURE
31	NEW	1	1	DOO DOO BROWN (C) (D) STREET STREET 30009	DJ NASTY KNOCK
32	32	27	36	NOT TONIGHT (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
33	50	31	22	IMMA ROLLA (C) (T) (X) LOC-N-UP 70310	MR. MONEY LOC
34	33	30	15	THA HOP (C) (T) (X) BLUNT 4417/TVT	KINSU
35	34	36	11	4, 3, 2, 1 (T) DEF JAM 568321*/MERCURY	LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
36	30	29	34	UP JUMPS DA BOOGIE (C) (D) BLACKGROUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND
37	RE-ENTRY	5	5	THE CITY IS MINE (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	JAY-Z FEATURING BLACKSTREET
38	49	—	2	BODY ROCK (T) OPEN MIC 157*/RAWKUS	MOS DEF FEATURING Q-TIP & TASH
39	36	32	7	THE STONE GARDEN (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA	THE PSYCHO REALM
40	45	43	4	ONE STEP (T) GEFEN 22308*	KILLAH PRIEST
41	35	37	25	OFF THE BOOKS (C) (T) (X) RELATIVITY 1646	THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
42	37	35	16	SHOWDOWN (C) (D) (T) RELATIVITY 1643	E-A-SKI FEATURING MONTELL JORDAN
43	38	46	19	CLOSER (C) (D) (T) PENALTY 7214/TOMMY BOY	CAPONE -N- NOREAGA
44	42	41	11	WE GETZ DOWN (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	RAMPAGE
45	24	22	8	TWO WRONGS (C) COLEMAN/RAD PRODUCTIONS 72629/PRODIGY	HEAT
46	46	38	39	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097*/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112)
47	47	33	21	MAN BEHIND THE MUSIC (C) (D) (T) LIL' MAN 97020/INTERSCOPE	QUEEN PEN FEAT. TEDDY RILEY
48	40	44	18	WHAT I NEED (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	CRAIG MACK
49	44	—	3	SHUT 'EM DOWN (T) JMJ/DEF JAM 568569*/MERCURY	ONYX (FEATURING DMX)
50	39	40	7	THE WORST (T) TOMMY BOY 436*	ONYX + WU-TANG CLAN

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.

MARCH 7, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★ 7 weeks at No. 1		
1	1	1	7	NICE & SLOW ▲ J.DUPRI (J.DUPRI, M.SEAL, U.RAYMOND, B.CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
2	2	2	15	NO, NO, NO ● W.JEAN, V.HERBERT, R.FUSARI (V.HERBERT, R.FUSARI, M.BROWN, C.GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	2
3	5	4	6	WHAT YOU WANT ● N.MYRICK (M.BETHA, K.SPIVEY, N.MYRICK, S.COMBS, C.MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79114/ARISTA	3
4	3	3	18	I DON'T EVER WANT TO SEE YOU AGAIN ● N.MORRIS (N.MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	2
5	10	10	12	SWING MY WAY ● MIXZO (M.O.JOHNSON, J.HALL)	◆ K.P. & ENVY! (C) (D) (M) (T) (X) EASTWEST 64135/EEG	5
6	4	9	21	DEJA VU (UPTOWN BABY) ● KNS (D.FAGEN, W.BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	4
7	13	14	4	TOO CLOSE KAYGEE, D.LIGHTY (K.GIST, D.LIGHTY, R.L.HUGGAR, R.BROWN, R.A.FORD, D.MILLER, J.B.MOORE, K.WALKER)	◆ NEXT (C) (D) (T) (X) KEIA 56163/UNIVERSAL	7
8	9	13	3	BODY BUMPIN' YIPPIE-YI-YO E.ROBINSON (F.DAVIS, E.GRAY, M.GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) A&M 582444	8
9	12	12	6	GONE TILL NOVEMBER ● W.JEAN (N.JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	9
10	6	42	3	GETTIN' JIGGY WIT IT POKE & TONE (W.SMITH, S.J.BARNES, B.EDWARDS, N.RODGERS, J.ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	6
11	11	8	20	MY BODY ▲ DELITE (D.ALLAMBY, L.BROWDER, A.ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	1
12	8	7	13	A SONG FOR MAMA ● BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	1
13	7	5	5	AM I DREAMING ● K.SWEAT (S.DEES)	◆ OL' SKOOL (FEATURING KEITH SWEAT & XSCAPE) (C) (D) (T) KEIA 56163/UNIVERSAL	5
14	50	57	3	THE PARTY CONTINUES J.DUPRI (J.DUPRI, DA BRAT, L.BLACKMON, N.LEFTENANT, C.SINGLETON, T.JENKINS)	◆ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	14
15	15	11	13	WE'RE NOT MAKING LOVE NO MORE ● BABYFACE, D.SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	2
16	14	6	9	DANGEROUS ● R.SMITH (T.SMITH, R.SMITH, H.STONE, F.STONEWALL, A.COLON, L.DERMER)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	4
17	18	21	3	ALL I DO A.MCCLINTON SOMETHIN' FOR THE PEOPLE (A.MCCLINTON, J.YOUNG, R.HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) WARNER BROS. 17282	17
18	19	19	6	MAKE EM' SAY UHH! KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	18
19	25	25	3	STRAWBERRIES L.ALEXANDER, PROF. T. (L.ALEXANDER, T.ROLBERT, J.CARTER, P.RUSHEN, L.DAVIS, F.WASHINGTON)	◆ SMOOTH (C) (D) PERSPECTIVE 58795/A&M	19
20	21	44	3	GET AT ME DOG PK.GREASE (E.SIMMONS, A.FIELDS, D.BLACKMON, S.TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (M) (T) (X) DEF JAM 568523/MERCURY	20
21	24	20	29	YOU MAKE ME WANNA... ▲ J.DUPRI (J.DUPRI, M.SEAL, U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
				★★★ Hot Shot Debut ★★★		
22	NEW ▶		1	BRING IT ON F.JERKINS III, K.WASHINGTON (F.JERKINS III, K.WASHINGTON, M.NELSON)	◆ KEITH WASHINGTON (C) (D) SILAS 55430/MCA	22
23	16	15	6	ARE U STILL DOWN T.SHAKUR (JON B., T.SHAKUR, JOHNNY J)	◆ JON B. (C) (D) YAB YUM 550 MUSIC 78793/EPIC	9
24	22	17	5	ALL MY LOVE T.RILEY (S.CARTER, T.RILEY, L.WALTERS, L.VANDROSS)	◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	17
				★★★ Greatest Gainer/Airplay ★★★		
25	28	29	4	OFF THE HOOK M.PENDLETON (C.PENDLETON, C.LUCAS, D.FLOYD)	◆ JODY WATLEY (C) (D) (V) ATLANTIC 84071	25
26	23	22	14	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS ▲ R.LAWRENCE, D.ANGELLE, S.COMBS, STEVE J. (D.BOWELL, STANFIELD, A.MORRIS, J.DEVANEY, C.WALLACE, M.BETHA, S.COMBS, R.LAWRENCE)	◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) BAD BOY 79130/ARISTA	7
27	20	18	13	TOGETHER AGAIN ● J.JAM, T.LEWIS, J.JACKSON (J.JACKSON, J.HARRIS III, T.LEWIS, R.ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	8
28	17	16	6	FATHER POKE & TONE (J.T.SMITH, J.C.OUVIER, S.BARNES, G.MICHAEL, G.OVERBIG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	12
29	29	33	3	LET'S RIDE T.BISHOP (M.JORDAN, MASTER P, SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (T) DEF JAM 568475/MERCURY	29
				★★★ Greatest Gainer/Sales ★★★		
30	33	40	4	ROMEO AND JULIET G.BAILLERGEAU, V.MERRITT (JOHN WARNER JR., WINBUSH, MOORE)	◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) RCA 64973	30
31	27	23	28	WHAT ABOUT US ● TIMBALAND, M.ELLIOTT (T.MOSLEY, M.ELLIOTT)	◆ TOTAL (C) (D) (T) (X) LAFACE 24272/ARISTA	4
32	26	24	5	IF YOU THINK I'M JIGGY D.GREASE (S.JACOBS, J.PHILLIPS, D.STYLES, D.BLACKMON, R.STEWART, C.APPIE, D.HITCHINGS)	◆ THE LOX (C) (D) BAD BOY 79115/ARISTA	21
33	32	26	10	BURN E.DEAN (D.SILAS, J.SMITH, E.DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	26
34	30	30	13	SO LONG (WELL, WELL, WELL) K.K. JACKSON, LIL' RICK (K.K.JACKSON, R.WHITE, E.ROBERSON)	◆ PHAJJA (C) (D) WARNER BROS. 17308	30
35	34	27	11	4, 3, 2, 1 ● LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P (T) DEF JAM 568321/MERCURY	24
36	35	35	13	JUST CLOWNIN' WC, CRAZY TOONES (W.CALHOUN, K.GILLIAM)	◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	18
37	31	28	27	BUTTA LOVE ● KAYGEE, D.LIGHTY, L.ALEXANDER, PROF. T. (L.ALEXANDER, T.TOLBERT, R.L.HUGGAR, A.CLOWERS, D.LIGHTY)	◆ NEXT (C) (D) (T) (X) ARISTA 13407	4
38	36	32	28	I CARE 'BOUT YOU ● BABYFACE (BABYFACE)	◆ MILESTONE (C) (D) (T) (X) LAFACE 24264/ARISTA	10
39	37	34	28	MY LOVE IS THE SHHH! ▲ SOMETHIN' FOR THE PEOPLE (J.BAKER, M.L.WILSON, J.YOUNG, T.POWELL, SAUCE, R.HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (C) (D) (T) WARNER BROS. 17327	2
40	38	36	19	FEEL SO GOOD ▲ D.ANGELLE, S.COMBS (R.E.BELL, R.BELL, G.BROWN, R.MICKENS, C.SMITH, D.THOMAS, R.WESTFIELD, L.DERMER)	◆ MASE (C) (D) BAD BOY 79122/ARISTA	5
41	43	39	19	IN HARM'S WAY R.LAWRENCE (B.WINANS, R.LAWRENCE, M.BELL-BYARS)	◆ BEBE WINANS (C) (D) ATLANTIC 84035	20
42	39	24	24	EVERYTHING J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS, R.EI.H.NAKAMURA, T.BELL, L.CREED, J.BROWN, F.WESLEY)	◆ MARY J. BLIGE (C) (D) (T) (X) MCA 55353	5
43	41	37	21	SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY) ● TIMBALAND (M.ELLIOTT, T.MOSLEY, W.HART, T.BELL, S.HARRIS, A.PEEBLES, B.MILLER, D.BRYANT)	◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (C) (D) (M) (T) (X) EASTWEST 64144/EEG	4
44	40	31	4	NOTHIN' MOVE BUT THE MONEY ● N.MYRICK (M.MCDERMON, N.MYRICK, E.SIMMONS, R.ROSS)	◆ MIC GERONIMO FEAT. DMX & BLACK ROB (C) (T) (X) 8LUNT 4939/TVT	31
45	45	47	10	JUST A MEMORY STEVIE J. (S.JORDAN, K.GREENE)	◆ 7 MILE (C) (D) (T) CRAVE 78733	45
46	48	46	62	IN MY BED ▲ D.SIMMONS (R.BROWN, R.B.STACY, D.SIMMONS)	◆ DRU HILL (C) (D) (V) ISLAND 854854	1
47	46	51	5	FREAK IT J.SMITH, P.LEWIS (L.GRADY, J.SMITH, P.LEWIS, T.BUTLER)	◆ LATHUN FEATURING DA BRAT (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	38
48	44	45	19	I'M NOT A PLAYER MINNESOTA (C.RIOS, M.RICHARDSON, K.GAMBLE, L.HUFF)	◆ BIG PUNISHER (C) (D) (T) LOUD 64910	19

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	47	50	24	4 SEASONS OF LONELINESS ▲ J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860684	2
50	42	41	13	I WONDER IF HEAVEN GOT A GHETTO SOULSHOCK, KARLIN (T.SHAKUR, L.GOODMAN, M.MCDOWELL, R.TROUTMAN, L.TROUTMAN)	◆ 2PAC (T) AMARU 42500/JIVE	14
51	51	52	12	YOUNG, SAD AND BLUE CARLOS, DADA (L.TITI, B.TILLMAN, C.THORNTON)	◆ LYSETTE (C) (D) (T) FREEWORLD 34277	32
52	49	49	10	THE CITY IS MINE T.RILEY (S.CARTER, T.RILEY, K.GAMBLE, L.HUFF, G.FREY, J.TEMPCHIN)	◆ JAY-Z FEATURING BLACKSTREET (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	40
53	52	43	19	SO GOOD DAVINA (DAVINA, LEWIS)	◆ DAVINA (C) (D) (T) LOUD 65303	23
54	NEW ▶		1	WELL, ALRIGHT K.CROUCH (J.SMITH, K.CROUCH, C.WINANS)	◆ CECE WINANS (C) (D) PIONEER 97977	54
55	53	54	14	GOING BACK TO CALI ● EASY MO BEE (C.WALLACE, O.HARVEY, R.TROUTMAN)	◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	31
56	56	56	13	TUCK ME IN E.PHILLIPS (E.PHILLIPS)	◆ KIMBERLY SCOTT (C) (D) (T) (X) LONGVIEW 78686/COLUMBIA	21
57	55	55	11	ROXANNE '97 - PUFF DADDY REMIX THE POLICE, S.COMBS, STEVE J., J.DUB (STING, FULL FORCE, U.F.T.O., G.REDD, J.CROSSBY)	◆ STING & THE POLICE (M) (T) (X) A&M 582449*	20
58	NEW ▶		1	WHO AM I J.HARDING (M.DAVIS, J.HARDING)	◆ BEENIE MAN (T) 2 HARD 61607/VP	58
59	59	59	13	SILLY E.FERRELL, T.SHIDER (D.WILLIAMS)	◆ TARAL (C) (D) MOTOWN 860738	54
60	60	64	5	SEND MY LOVE/SEND ONE YOUR LOVE S.REMI (S.WONDER)	◆ BORN JAMERICANS (C) (D) DELICIOUS VINYL 71903	60
61	61	61	5	HANDLE UR BIZNESS L.E.LAZE (L.ELLIOTT, J.GRINNAGE, E.MURRY)	◆ M.O.P. (C) (D) (T) RELATIVITY 1664	61
62	58	58	14	YOU KNOW MY STEEZ DJ PREMIER (K.ELAM, C.MARTIN)	◆ GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN	32
63	63	63	6	SADDLE YOU UP M.ROOFE (STRAWBERRI, R.WRIGHT)	◆ STRAWBERRI (C) (D) (T) (X) JHR 2201/EAST POINTE	63
64	54	53	20	DON'T STOP THE MUSIC TIMBALAND (T.MOSLEY, B.BUSH, S.GARRETT, J.PEACOCK, S.STEWART, L.SIMMONS, A.YARBROUGH, J.ELLIS)	◆ PLAYA (C) (D) (T) DEF JAM 571680/MERCURY	26
65	57	—	2	ANOTHER RIOT SMK (D.HILL, Z.DOG, A.K., BIG HILL)	◆ KINGPIN SKINNY PIMP (C) (D) 4D STREET 4043	57
66	69	—	2	SHUT 'EM DOWN SELF (F.SCRUGGS, K.JONES, T.TAYLOR, E.SIMMONS)	◆ ONYX (FEATURING DMX) (T) JMJ/DEF JAM 568569/MERCURY	66
67	64	65	5	SAY YOU'LL STAY T.BISHOP, B.SALEMAN (T.BISHOP)	◆ KA! (C) (D) (T) (X) TIDAL WAVE 19419/GEFFEN	58
68	73	73	3	6 A.M. (WE BE ROLLIN') M.LITTLE, L.HARRIS (L.HARRIS, M.LITTLE, M.STANDIFER, D.PHILPOT, A.GRIFFIN, R.CHIARELLI)	◆ NADANUF (C) (D) REPRIS 17278/WARNER BROS.	68
69	62	—	2	LET ME P.STORM (P.STORM)	◆ PHIL STORM FEATURING KIM SMITH (C) (D) 40 STREET 4044	62
70	70	84	3	LOST TO LOVE P.KLINGBERG, A.HEWITT (J.BUTLER, L.LAURIE, B.LAURIE)	◆ JONATHAN BUTLER (D) N2K ENCODED 10031	70
71	74	75	14	I'M THINKING J.VON (C.HENRY, J.VON)	◆ CARL HENRY (C) (D) (T) CMC MUSIC 0106/TOUCHWOOD	69
72	67	71	14	JUST BECAUSE KOOL T. (S.PEARCE, T.WILSON, M.RAPLEY)	◆ SHAQUEEN (C) (D) (X) MIGHTY 0001	62
73	78	—	2	BODY ROCK S.J.PERIOD (D.SMITH, K.FAREED, R.SMITH, S.JONES)	◆ MOS DEF FEATURING Q-TIP & TASH (T) OPEN MIC 157/RAWKUS	73
74	68	66	19	ALL OF MY DAYS R.KELLY (R.KELLY)	◆ CHANGING FACES (FEATURING JAY-Z) (C) (D) (T) BIG BEAT 98000/ATLANTIC	38
75	75	74	15	THA HOP DANNY D (J.MARRS)	◆ KINSU (C) (T) (X) BLUNT 4417/TVT	55
76	80	70	8	TEAR DA CLUB UP '97 D.J.PAUL, JUICY J (GANGSTA BOO, CRUNCHY BLACK, LORD INFAMOUS, JUICY J, D.J.PAUL, C.KINCCA)	◆ THREE 6 MAFIA (T) RELATIVITY 1657*	70
77	76	77	18	MOURN YOU TIL I JOIN YOU NAUGHTY BY NATURE (A.CRISS, K.GIST, V.BROWN)	◆ NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427	24
78	NEW ▶		1	DOO DOO BROWN M.ST. JUSTE, K.FLEMING (M.ST. JUSTE)	◆ DJ NASTY KNOCK (C) (D) STREET STREET 30009	78
79	72	67	19	PHENOMENON S.COMBS, R.LAWRENCE (J.T.SMITH, S.COMBS, R.LAWRENCE, S.MCKENNEY, W.WITHERS)	◆ LL COOL J (T) DEF JAM 568081/MERCURY	16
80	71	68	5	YOU DON'T HAVE TO WORRY THE FAMILY STAND (P.LORD, V.J.SMITH)	◆ THE FAMILY STAND (C) (D) EASTWEST 64166/EEG	63
81	77	72	20	BABY YOU KNOW J.LITTLE III (J.LITTLE III, K.SWEAT, E.NICHOLAS)	◆ THE O'JAYS (C) (D) GLOBAL SOUL 34278/FREEWORLD	34
82	92	92	7	THE WORST LATIEF (C.SMITH, C.WOODS, F.SCRUGGS, K.JONES, T.TAYLOR, A.LONG)	◆ ONYX + WU-TANG CLAN (T) TOMMY BOY 436*	64
83	81	79	19	INFATUATION J.J.ROBINSON (J.J.ROBINSON)	◆ LAURNEA (C) (D) (X) YAB YUM 78708/EPIC	37
84	84	96	4	ONE STEP TRUE MASTER (W.REED, D.HARRIS)	◆ KILLAH PRIEST (T) GEFFEN 22308*	84
85	85	85	4	BABY IT'S ON B.MOSS, J.FOXX (L.HARRIS, P.MARKAVICH, B.MOSS)	◆ BY CHANCE (C) (D) (T) PERSONA 0600	85
86	79	78	17	SHOW ME LOVE ● D.POP, M.MARTIN (ROBYN, M.MARTIN)	◆ ROBYN (C) (D) (T) (V) (X) RCA 64970	44
87	82	76	16	L-L-LIES A.MARVEL (D.KING, A.MARVEL, A.ROMAN)	◆ DIANA KING (C) (D) (T) (X) WORK 78698/EPIC	67
88	86	83	7	THE STONE GARDEN JACKEN (G.GONZALEZ, J.GONZALEZ, L.FREESE)	◆ THE PSYCHO REALM (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA	67
89	96	—	2	CHINESE CHECKERS MIX MASTER LEE, SLICSE TEE (L.LANE)	◆ LOIS LANE (C) (X) JEA 1001	89
90	83	81	13	SO FLY H.HICKS, S.BROWN (M.DAVIS)	◆ MYRON (C) (D) (T) ISLAND 572178	53
91	88	86	16	SHOWDOWN E-A-SKI, CMT (E-A-SKI, CMT, M.JORDAN)	◆ E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643	54
92	66	69	8	TWO WRONGS D.RUCKER, EQ (W.EDLEY, J.E.HARDEN, E.TERRELL, W.HARRISON, M.COLEMAN, EQ)	◆ HEAT (C) COLEMAN/R&D PRODUCTIONS 72629/PRODIGY	57
93	89	80	3	A REAL LADY (SOMETIMES I'M A BIT@H) UNCLE JAMZ, E-BO, GUY WES (S.JOHNSON, E.BOBO, G.WESTMORELAND, J.STAPLES)	◆ D'MEKA (C) (T) (X) ALL NET 2288	80
94	94	94	11	WE GETZ DOWN T.RILEY (R.MCNAIR, T.RILEY, L.BLACKMON, N.LEFTENANT, C.SINGLETON, T.JENKINS)	◆ RAMPAGE (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	67
95	95	91	20	GET IT WET THE LEGENDARY TRAXSTER (TWISTA, MS. KANE)	◆ TWISTA (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	62
96	NEW ▶		1	SLIDE ON R.CASON (S.MOSELY, R.JOHNSON)	◆ JOHNNIE TAYLOR (C) (X) MALACO 2321	96
97	87	89	12	OOH AHH OOH C.STOKES, C.CUENI (C.STOKES, K.ASKEW, C.CUENI)	◆ WATAZ (C) (D) FULLY LOADED 4041	81
98	97	90	4	I'M IN LOVE H.L.FRIERSON JR. (H.L.FRIERSON JR.)	◆ SYLVIA SIMONE FEATURING C.L. SMOOTH (C) (T) (X) HMC 0028	90
99	91	87	16	LOVE BY A REAL PLAYER G.WILLIS (G.WILLIS)	◆ WILLIS (C) (D) (T) VIKING 2900	69
100						

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

Table of R&B Singles A-Z chart with columns for rank, title, artist, and weeks on chart. Includes entries like 'ANYTIME' by Brian McKnight and 'I'll Be Missing You' by Puff Daddy & Faith Evans.

Hot R&B Singles Sales

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



Table of Hot R&B Singles Sales chart with columns for rank, title, artist, and weeks on chart. Includes entries like 'THEY LIKE IT SLOW' by H-Town and 'I'm Thinking' by Carl Henry.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table of Hot R&B Airplay chart with columns for rank, title, artist, and weeks on chart. Includes entries like 'ANYTIME' by Brian McKnight and 'I'll Be Missing You' by Puff Daddy & Faith Evans.

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

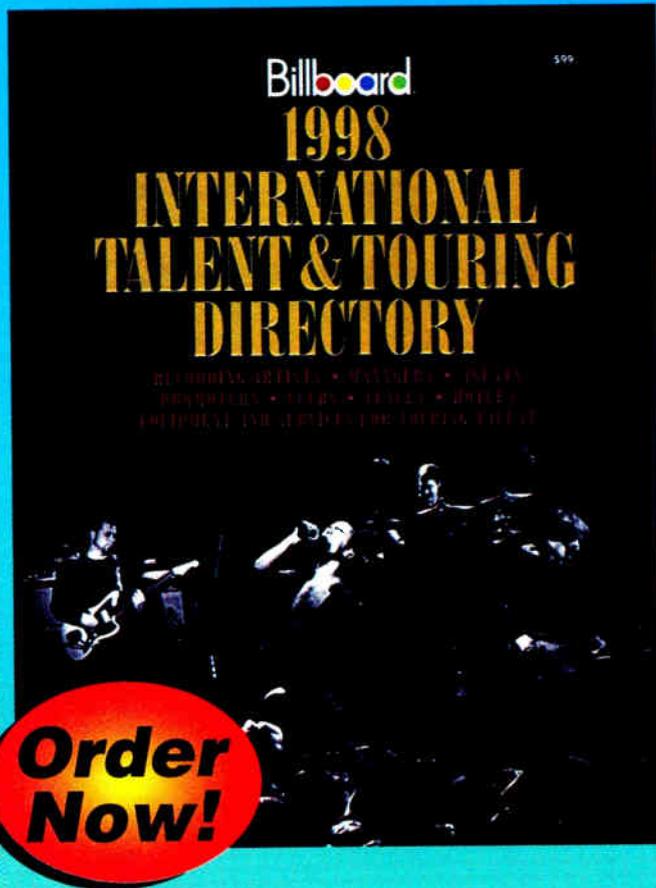
HOT R&B RECURRENT AIRPLAY

Table of Hot R&B Recurrent Airplay chart with columns for rank, title, artist, and weeks on chart. Includes entries like 'STOMP' by God's Property and 'I'll Be Missing You' by Puff Daddy & Faith Evans.

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

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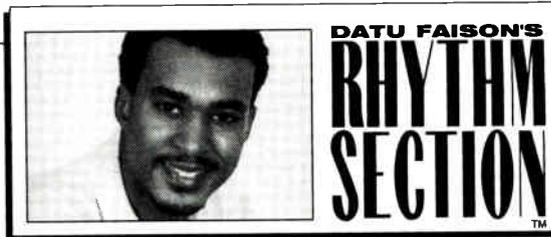
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R&B



NEW CHAMP: After a 16-week bout at radio, Brian McKnight's "Anytime" (Mercury) wins the biggest R&B audience belt to the tune of 53 million listeners. The previous title holder, Usher's "You Make Me Wanna . . ." (LaFace/Arista), held an audience of 52.3 million listeners. McKnight's album of the same name has benefited from the mass exposure of the non-commercially available single posting unit increases averaging 24% a week since the Jan. 24 issue. In that same issue, the "Anytime" track posted its greatest listener increase on Hot R&B Airplay, a 38% rise, which brought total listeners from 25 million to 34.5 million, ranking No. 5 that week. McKnight is wrapping up a 27-market tour, with radio tie-ins in each city. In addition, a new uptempo Suave House-produced remix of the song featuring rapper Eightball was serviced to outlets Feb. 14.

NO SHOCKER: Following in the footsteps of big brother Master P, Silkk The Shocker claims his first crown on Top R&B Albums, as "Charge It 2 Da Game" (No Limit/Priority) springs 45-1 following the previous week's debut due to street-date violations. The record obviously earns Greatest Gainer in the move. In case you're unfamiliar with his work, the rapper is a member of rap unit Tru, whose "Tru 2 Da Game" (No Limit/Priority) debuted at No. 2 in last year's March 8 issue. To further enhance his solo profile, Silkk is a guest artist on his big brother's "Make Em' Say Uhh!" single, which peaked at No. 6 on Hot Rap Singles, and Montell Jordan's "Let's Ride" (Def Jam/Mercury), which sits at No. 29 on Hot R&B Singles. Silkk's new single, "Just Be Straight With Me," received 342 spins during the week ending Feb. 22, according to Broadcast Data Systems.

CRUNCH TIME: As titles move up, others must come down, and two songs crack the top five of Hot R&B Singles. Mase's "What You Want" (Bad Boy/Arista) springs 5-3 on that list with an 8% audience growth and a 20% gain at R&B core stores. Mase's retail growth stems from a new 12-inch and CD-maxi remix, which hit stores Feb. 17. The rapper also gets the top five nod on Hot Rap Singles, moving 6-4, and eases 10-6 on Hot R&B Singles Sales.

One of the hottest new bass groups, K.P. & Envyi, takes a five-position vault, springing 10-5 on Hot R&B Singles following a 17% sales spike at core stores. The sales were brought about by new airplay at WQHT New York, KPWR Los Angeles, KMJM St. Louis, and WJUC Toledo, Ohio. Top sales markets include New York, Detroit, Chicago, Atlanta, and San Francisco.

NEW KW: After a four-year break, Keith Washington returns with open arms, as "Bring It On" (Silas/MCA) scores Hot Shot Debut at No. 22 on Hot R&B Singles. The track also bursts onto Hot R&B Singles Sales at No. 20, with more than 5,500 sales at that panel. This marks Washington's highest debut ever on Hot R&B Singles and his highest chart position since "Make Time For Love" (Qwest/Warner Bros.), which peaked at No. 22 in January 1992. The full-length "KW" hits stores March 10.

BUBBLING UNDER TM 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	3	11	IT'S LIKE THAT	RUN-D.M.C. VS. JASON NEVINS (SM:) E/PROFILE)	14	16	16	WON ON WON	COCCA BROVAZ (LOUD)
2	6	2	ILL NA NA	12 GAUGE (POWER/T.Y.S./ROADRUNNER)	15	14	9	MONEY CAN'T BUY YOU LOVE	YOUNG DRE FEAT. SANDY WATT (OF THE COASTERS) (ICE3GROUND LEVEL)
3	5	22	BE MY PRIVATE DANCER	THE 2 LIVE CREW (LIL' JOE)	16	—	4	THE UNIVERSAL MAGNETIC	MOS DEF (OPEN MIC/RAWKUS)
4	7	17	PAPI CHULO	FUNDOBEST FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONERCA)	17	23	16	WHATEVER U WANT	LIGHTER SHADE OF BROWN (GREENSIDE/THUMP)
5	1	2	UNEXPLAINED	GRAVEDIGGAZ (GEE STREET/N2)	18	20	5	ME NAME JR. GONG	DAMIAN MARLEY FEAT. GRAND PUBA (LUFF GONG/LIGHTYEAR)
6	4	4	SOMEONE TO HOLD	VERONICA FEAT. BIG PUNISHER & CUBAN LINK (H.O.L.A.)	19	22	11	LET ME SEE YOU SQUIRREL	SQUIRREL (ATTITUDE)
7	10	11	I CAN FEEL IT	GHETTO MAFIA (DOWN SOUTH/FULLY LOADED)	20	—	1	PLAY ON	DA ORGANIZATION (PROPHETS OF RAGE/WRAP/ICHIBAN)
8	17	16	IT'S RAINING MEN...THE SEQUEL	MARTHA WASH FEAT. RUPAUL (LOGIC)	21	—	2	MY STEEZ	RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG PLAY/SOLID DISCS)
9	9	13	AZ SIDE	NASTYBOY ALICK FEAT. MANDI (NASTYBOY/GLASSNOTE/MERCURY)	22	—	1	RAIDA'S THEME	THE X-ECUTIONERS (AUDIO SOUL/ASPHODEL)
10	15	20	UM BAH	AREAL (THAT Z ENTERTAINMENT/COPPER SUN)	23	—	15	DO IT ON THE UPSIDE	K-BALL (WARNER BROS.)
11	18	22	A SMILE LIKE YOURS	NATALIE COLE (ELEKTRA/VEG)	24	—	19	LET ME HOLLA AT CHA	BLAC HAZE (LIVE SHOT)
12	21	13	DOWN LOW	FREAKNASTY (HARD HOOD/POWER/TRIAD)	25	—	1	THE WAY I PARLAY	TROOP (WARRIOR/ICHIBAN)
13	24	15	HARD TIMES	LUNASIC FEAT. C-BO AND EPHRAM GALLOWAY (ON THE RUN/WOL)					

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

PUBLIC ANNOUNCEMENT

(Continued from page 16)

320,000 copies, according to Sound-Scan, but split with Kelly after his label, Jive, encouraged him to go solo, according to Davis and Robinson.

On March 10, A&M plans to release three remixed versions of "Body Bumpin'"—an R&B-style mix by Robinson featuring recent A&M signee Mingo Valentino, a house remix by Dunn, and a techno house mix by Kelley G.

The group expects "Y-To-The-Yip-pie (Step On)," another song from the album, will be as popular as "Body Bumpin'."

"It's a Chicago steppers song that we created," says Robinson. Adds A&M's Thompson, "They wanted to establish an identity for the group by showing their Chicago roots, stepping being a Chicago dance."

A&M's Rosas says, "We thought it would just be a Chicago thing, but after we played it to program directors in Houston and Detroit, we are optimistic that it will be accepted everywhere." That song is planned to be released as a maxi-single after "Body Bumpin'" runs its course.

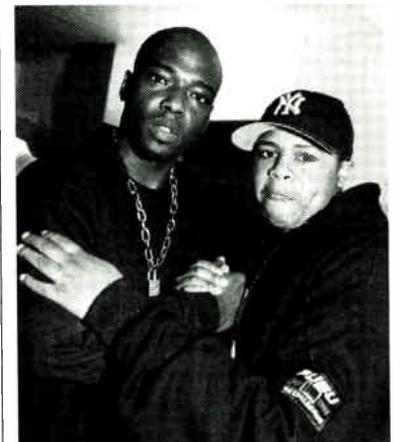
Public Announcement has wasted no time promoting itself. The group appeared on "Soul Train" Feb. 14 and "Vibe" Feb. 5.

On Feb. 4-5, it did a Chicago-area high school tour campaign. In addition, the act will be showcased at the Impact SuperSummit conference in April in Reno, Nev.

Public Announcement hopes to deepen its radio appeal by performing for WPEG Charlotte, N.C., and WHRK Memphis, in addition to WZAK Cleveland's anniversary party in March. The group is also planning to perform at the Women's Expo in Chicago.

A&M has planned in-store campaigns in conjunction with other A&M artists, such as Smooth, at independent stores and chain accounts over the next two months.

In addition, the label will promote Public Announcement on its World Wide Web site with album art and contests beginning March 16. "Body Bumpin'" will be released on Friday (6) in the U.K., Germany, France, Japan (radio only), Australia, and New Zealand. Currently, there are no international album release plans available.



Giving Back. Naughty By Nature's Treach, left, upcoming rapper Cardan, right, and WQHT-FM air personality Dr. Dre, not shown, recently visited the children's ward at New York's Harlem Hospital to sign autographs and distribute promotional items.

Billboard TOP R&B ALBUMS

MARCH 7, 1998

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



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	45	2	SILKK THE SHOCKER NO LIMIT 50716*/PRIORITY (10.98/16.98) 1 week at No. 1	CHARGE IT 2 DA GAME	1
2	1	22	BRIAN MCKNIGHT ● MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	1
3	2	5	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
4	3	23	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
5	5	6	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
6	4	2	YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98) ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD		1
7	6	4	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	1
8	7	7	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
9	8	12	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
10	9	16	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
11	11	13	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
12	10	8	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
*** Hot Shot Debut ***					
13	NEW	1	SOUNDTRACK TOMMY BOY 1227* (11.98/17.98)	RIIDE	13
14	NEW	1	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
15	12	9	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
16	14	15	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
17	13	11	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
18	16	14	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
19	NEW	1	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
20	15	16	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
21	17	18	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
22	20	14	ZPAC ▲ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	1
23	21	21	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
24	18	19	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
25	22	24	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
26	19	20	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
27	24	10	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	22
28	27	27	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
29	29	30	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	29
30	26	26	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
31	25	25	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	24
32	23	23	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
33	32	38	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS		4
34	37	33	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
35	34	31	BOYZ II MEN ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
36	30	33	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
37	35	36	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	24
38	NEW	1	VARIOUS ARTISTS MOTOWN 530849 (29.98 CD)	MOTOWN 40 FOREVER	38
39	31	29	JON B. Y&B YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	25
40	33	32	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	25
41	41	37	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
42	28	28	VARIOUS ARTISTS ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	4
43	42	49	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
44	40	48	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
45	39	39	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
46	36	43	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98) HS	FINALLY KAREN	28
47	44	41	RAKIM ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	1
48	38	44	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.983)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17

49	49	50	35	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
50	50	42	3	VARIOUS ARTISTS THUMP 9960 (10.98/15.98)	OLD SCHOOL FUNK II	42
51	46	47	19	LL COOL J ▲ DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
52	51	51	18	SALT-N-PEPA ● RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW	16
53	43	34	14	MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	4
54	NEW	1	1	PROPHET POSSE PROPHET 4406 (11.98/16.98) HS	BODY PARTS	54
55	48	45	53	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
56	54	53	91	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
57	61	49	15	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	49
58	NEW	1	1	BIG TYMERS CASH MONEY 9617 (11.98/16.98)	HOW U LUV THAT?	58
59	47	52	13	THE WHISPERS INTERSCOPE 90111 (10.98/16.98)	SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	27
*** Pacesetter ***						
60	87	79	3	VARIOUS ARTISTS EASTWEST 62088/EEG (11.98/17.98)	PARTY OVER HERE '98	60
61	64	54	27	SOUNDTRACK ● ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
62	68	64	17	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
63	55	65	22	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	33
64	67	67	69	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
65	56	61	15	LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)	LUNITIK MUZIK	8
66	63	59	40	SOUNDTRACK ● NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
67	73	69	12	TRICK DADDY DOLLARS SLIP-N-SLIDE 2790/WARLOCK (10.98/15.98)	BASED ON A TRUE STORY	67
68	78	80	32	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
69	66	81	99	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
70	62	63	18	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98) HS	TIMELESS	15
71	58	60	10	ICE CUBE PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE	32
72	60	56	21	SOUNDTRACK ▲ DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	1
73	52	—	2	THE BEATNUTS RELATIVITY 1621* (8.98/12.98) HS	THE BEATNUTS REMIX EP: THE SPOT	52
74	65	58	72	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
75	59	62	23	MACK 10 ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
76	84	90	54	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
77	76	76	21	IMMATURE MCA 11668 (10.98/16.98)	THE JOURNEY	20
78	79	—	2	AL GREEN THE RIGHT STUFF 57074/EMI-CAPITOL (10.98/15.98)	MORE GREATEST HITS	78
79	57	—	2	VARIOUS ARTISTS SAN QUINN/BLACK-N-BROWN ENTERTAINMENT PRESENTS... 17 REASONS BLACK-N-BROWN 1415 (9.98/14.98)		57
80	80	72	14	HOT BOYS CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37
81	89	66	30	BONE THUGS-N-HARMONY ▲ RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
82	53	57	14	5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98)	USUAL SUSPECTS	26
83	85	91	15	LUKE LUKE RECORDS II 524448/ISLAND (10.98/16.98)	CHANGIN' THE GAME	49
84	71	—	2	PHIL PERRY PEAK/PRIVATE 82163/WINDHAM HILL (10.98/16.98)	ONE HEART ONE LOVE	71
85	74	70	35	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13
86	70	—	2	RANDY CRAWFORD BLUEMOON/ATLANTIC 92785/AG (10.98/16.98)	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE	70
87	82	77	38	WU-TANG CLAN ▲ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
88	75	89	17	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98) HS	INVITATION ONLY	30
89	69	55	4	GP WU MCA 11587 (10.98/16.98) HS	DON'T GO AGAINST THE GRAIN	44
90	72	46	4	VARIOUS ARTISTS AWOL/NOO TRYBE 45440/VIRGIN (9.98/14.98)	WESTCOAST TRIPPIN' — AWOL KILLA COMPILATION	46
91	88	82	88	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
92	81	78	84	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
93	86	73	16	CHRISTIAN ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) HS	GHETTO CYRANO	23
94	97	96	34	MIA X ● NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
95	90	—	2	FUNKDOOBIEST BUZZ TONE 67550*/RCA (10.98/16.98)	TROUBLESHOOTERS	90
96	91	86	67	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
97	96	83	20	SAM SALTER LAFACE 26040/ARISTA (10.98/16.98) HS	IT'S ON TONIGHT	41
98	95	88	11	MARVIN SEASE JIVE 41619 (10.98/15.98)	THE BITCH GIT IT ALL	64
99	RE-ENTRY	44	44	ROME ▲ GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
100	93	74	4	PARTNERS-N-CRIME UPPER LEVEL 0006 (10.98/15.98)	WHAT'CHA WANNA DO?	73

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.



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They Bring On The Funk And They're Essential

BACK TO BROOKLYN: Remember the acid-jazz movement? That silly descriptive umbrella for experimental, club-intended jazz/funk may finally have evaporated, but the scene is still most definitely alive—and rife with bands like **Brooklyn Funk Essentials** that refuse the temptation to follow transient trends.

With musicians **Lati Krunland** and **Bob Brockman** still firmly in place as bandleaders, BFE display remarkable growth on "Little Way Different," a six-cut EP designed to spark major-label interest in their forthcoming album, "Make 'Em Like It."

With a posse of players that includes vocalists **Stephanie McKay**, **Ska-Kee**, **Everton Sylvester**, and **Papa Dee**, the group plows through its material with notable confidence and dexterity. And the material itself is far more complex in its construction. It's easy to envision any of these tracks filling dancefloors to sweaty capacity within split-seconds—though every cut would be quite welcome parlor-room chill-out fare, too. "Vinyl Crisis" is particularly po-



by Larry Flick

tent and single-ready, with its assertive, herky-jerky beats and its breezy horn flourishes—not to mention the whooping, gang-styled vocal interplay. Equally enticing is "Jump Around Sound," which has a healthy dose of salsa flavor.

With seemingly all the world narrowly focused on electronica, it comes as no surprise (though utterly criminal) that BFE are label-less at the moment. However, this sterling limited-edition EP is about as good a calling card as a band can have. Interested listeners should hit up their trusty mom-and-pop retailers for a copy on Little Plastic Magick Recordings, while wise A&R executives should give BFE manager **Bill Coleman** a call at Peace Bisquit

Productions in New York.

TURNTABLE ACTION: Although it would be impossible for **Janet Jackson** to duplicate the pure bliss of "Together Again," she comes mighty close on its sharply drawn follow-up, "I Get Lonely"—thanks in large degree to the input of remixer **Jason Nevins**. He transforms the appealing, R&B-soaked slow jam into a lively house anthem, contrasting the melancholy, thickly layered chorus with vibrant keyboards and percolating percussion. In fact, by the time Nevins is done with the chorus, it has become a cathartic chant-along. Odd, but true.

The two-record set of remixes supporting this Virgin single also includes a jarring booty-bass revision by original producers **Jimmy Jam** and **Terry Lewis**, as well as a by-the-numbers jeep-soul version by **Teddy Riley**, with additional vocals by **BLACKstreet**. An interesting package that could draw renewed consumer interest in Miss Janet's sorely underappreciated "Velvet Rope" collection.

SWEET SUMMER NIGHT: Disco diva **Donna Summer** will make a rare New York concert appearance March 16 at Carnegie Hall. The show will be a benefit for the Gay Men's Health Crisis (GMHC).

In addition to her steady touring band, Summer will be backed by a 22-piece orchestra. She'll season her classic-filled repertoire with a smattering of show tunes and pop standards, as well as new original material. Much of it will likely be culled from "Ordinary Woman," a much-anticipated musical theater project that Summer is composing.

The event is co-chaired by **Randolph Duke**, **Alice Harris**, and **Stanley Harris**, with tickets ranging from \$50 to \$125. Call Carnegie Charge at 212-247-7800 for further details. The GMHC is also offering special benefit-leveling seating, if you're feeling particularly generous or wealthy. Call 'em



Having A Ball. DJ **Andry Nalin**, left, and musician **Harry Kane** aim to transfer their stature as one of Germany's top production teams into stateside club success with "Beachball," their first single on Ultra Records. Import-minded punters already know the musically adventurous duo from its fine international hits "Talkin' About" and "Planet Violet," as well as its remixes for such acts as **Kylie Minogue** and **Da Hool**. "Beachball" shows Nalin and Kane factoring infectious hooks into rock-solid grooves rife with crossover potential. In addition to writing material for forthcoming singles, the two keep busy by running their own indie label, Superfly Records.

directly at 212-367-1111 for more info. It's time to flex those credit cards, kids. Besides forking over some dough for a good cause, you're truly not going to want to miss this show.

IN THE MIX: Can it be true? Is **Josh Wink** finally going to issue his long-promised first album for Ovum/Ruffhouse/Columbia? "Hear Here" is due in June, and it looks to be well worth the wait, given his history for defining underground movements and forcing mainstream DJs to rethink what will work with peak-hour crowds. Among the set's numerous bits of ear candy will be the appearance of fellow Philadelphia act the **Interpreters**.

In other Ovum news, the label will release another volume in its successful "Ovum Sampler" series in May with unreleased tracks from Wink and fellow label owner **King Britt**, as well as material by **Jamie Myerson** and recent roster addition **DJ Dozia**.

As his **Stoney Boy** EP "Get Up" continues to gather much-deserved DJ props, Swedish superstar **Stonebridge** is keeping busy with a full slate of stateside projects. He has recently added his distinctive house touch to **Sabrina Johnston's** forthcoming Starbound Records 12-incher, "Reasons," while injecting a bit of disco spice to **Marla McLean's** "If You Want My Love," which is due in mid-March on Miami's SFP Records. Sadly, we won't get to experience his interpretation of SWV's "Losing My Cool," given the politics of life in the R&B lane. Will the lines of musical prejudice ever truly disappear?

Fab underground mainstays **Ray "Roc" Checo** and **Peter Presta** are pooling their efforts behind the spankin' new **Roc & Presta Recordings** (clever name, eh?). The duo properly

launches the New York-rooted indie with "Nuttin' But The Dubbz," an EP of hard-edged deep-housers they've concocted under the group name **Disko Bums**. We'll leave you to your imagination regarding the lip-smackin' flavor of tracks with titles like "Disko-Bra" and "Stripteeze," but you can count on the grooves being downright invigorating and endlessly infectious.

Did you know that **RuPaul** was a go-go dancer before becoming a drag superstar? Scary, but true. In fact, he was the belle of **Weekend's Disco** in Atlanta for a number of years, sporting looks that ranged from hooker drag to punk road warrior to day-glo Tarzan with hair extensions. Ru playfully revisits that period of his life with "Go-Go Box Classics," an 18-cut Rhino Records compilation of dance tracks he's personally selected, including his own previously unreleased jam, "Get Loose." It's a totally festive set, with stand-out cuts including "Bullet Proof" by **George Clinton**, "I've Got The Next Dance" by **Deniece Williams**, "Midnight Message" by **Ann-Margret**, and "Don't You Want My Love" by **Debbie Jacobs**.

On a more serious compilation tip, New York's **Wave Music** has a winner with "Body & Soul," an album that gathers a lush array of deep-housers that soothe the soul while also rousing the body. In addition to the label's own hits "Time & Space" by **Francois K.** and "Living In Ecstasy" by **Fonda Rae**, the set includes such gorgeous jams as "The Prayer" by **Jephthe Guillaume**, "Desire" by **Nu-Colors**, and "Dangerous Vibes" by **Ferry Ultra Featuring Roy Ayers**.



Patti's Flame. **Patti LaBelle**, right, was all smiles when she met producer **Hex Hector** backstage at New York's St. James Theatre, where she recently presided over a two-week sold-out stint. Hector's remix of "When You Talk About Love" from LaBelle's current MCA opus, "Flame," went to the top of **Billboard's Hot Dance Music/Club Play** chart. The enduring diva is enjoying yet another successful run on the chart with the follow-up single "Shoe Was On The Other Foot," which was tweaked with a house beat by **Tony Moran**.

Navarre To Distribute U.K.'s MasterDanceTones Product

NEW YORK—MasterDanceTones Records, a division of the U.K.'s multifaceted MasterTone Multimedia, has inked an exclusive U.S. distribution agreement with the Minneapolis-based Navarre Corp.

MasterDanceTones will christen the deal April 7 by launching two DJ compilation series, "The House Music Movement" and "The Sound Of The Underground."

"The House Music Movement" will showcase the turntable skills and musical tastes of globally renowned jocks. According to label manager **Steve Hulme**, the objective of the series is to "deliver the ultimate soundtrack" of the house scene. The first disc will be helmed by DJ **Doc Martin**. Also confirmed to deliver albums are **Funky Green Dogs**, **Roger Sanchez**, and **Farley Jackmaster Funk**.

Each edition of "The House Music Movement" will also offer a second disc featuring interviews with three legendary figures of the genre, as conducted by author **Jonathan Fleming** for his acclaimed clubland tome "What Kind Of House Party Is This?" **Barbie Carey** will narrate each disc. On tap for the first set are **Juan Atkins**, **Todd Terry**, and **Steve "Silk" Hurley**.

"The Sound Of The Underground" will aim to provide a view into various scenes around the world. "Again, the idea is to capture a credible essence of different corners of the globe," Hulme says. "These compilations are created by DJs who are constantly spinning in their territory. They don't drop in and out. Rather, they shape the sound that makes each area different."

The **Lisa Marie Experience** will

give a flavor of the London scene in the first edition of the series. Also on the agenda are **Teri Bristol** and **Psycho Bitch** illustrating the Chicago sound, **Marquess Wyatt** showcasing the beat of Los Angeles, and **Alfredo** shining a light on the Ibiza, Spain, scene.

As a promotional supplement to these series, MasterDanceTones is sponsoring the DJ All-Stars World Tour, which will feature resident jocks **Jesse Saunders** and **Farley Jackmaster Funk** along with a string of special guests. From mid-April through the summer, two MasterDanceTones events will be held every weekend.

Chicago-rooted **KBA Marketing** will handle the promotion and marketing of the albums and tour in the States.

On a completely different musical tip, MasterDanceTones is establishing a subsidiary called **Beat Fantastic**, which will be an outlet for more mainstream-minded releases.

Beat Fantastic will be launched on April 21 with a compilation series of the same name. Each album will showcase classic dance/pop material covered by **Simon Storer**, an up-and-coming producer who earned a string of hits during his alliance with the U.K.'s **Cleveland City Records** over the past few years. For the set's first release, he is tackling tracks by the **Bee Gees**. Also on tap are albums paying tribute to **Abba**, **Duran Duran**, and the **Village People**.

"These are very fun projects and not intended to be serious club records," Hulme says. "This is simply for the kids who like hits."

LARRY FLICK

Billboard. Dance Breakouts

MARCH 7, 1998

CLUB PLAY

1. I THOUGHT IT WAS YOU
SEX-O-SONIQUE FFRR
2. UNTIL THE DAY FUNKY GREEN
DOGS TWISTED
3. MY FUNNY VALENTINE BIG MUFF
SNAPT
4. THE BOOTLEG R.H. FACTOR WARLOCK
5. EMPTY KISSES KARDIA MYSTIC

MAXI-SINGLES SALES

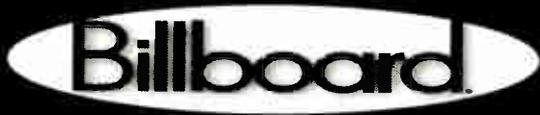
1. MY HEART WILL GO ON DEJA VU
INTERHIT
2. LA GATITA EL PRESIDENTE BASS HEAVY
3. THANK YOU BEBE WINANS ATLANTIC
4. WE WANT SOME PUSSY
JASON NEVINS ZYX
5. SAY YOU'LL STAY KAI TIDAL WAVE

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	3	6	6	OFF THE HOOK ATLANTIC 84070 1 week at No. 1	◆ JODY WATLEY
2	2	5	11	EVERYTIME HOJ CHOONS PROMO/POPULAR	LUSTRAL
3	5	11	6	YOU MAKE ME FEEL (MIGHTY REAL) NERVOUS 20295	◆ BYRON STINGILY
4	4	8	7	STAY ULTRA/FFRR 009/ISLAND	◆ SASH! FEATURING LA TREC
5	9	12	7	WE HAVE THE HOUSE SURROUNDED CALIMA 1202	THE COLOMBIAN DRUM CARTEL
6	10	14	6	SPILLER FROM RIO (DO IT EASY) GROOVILICIOUS 040/STRICTLY RHYTHM	LAGUNA
7	14	20	4	IT'S OVER LOVE LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
8	1	2	11	YOU ONLY HAVE TO SAY YOU LOVE ME ARIOLA DANCE 53603/BMG	HANNAH JONES
9	15	21	4	REMEMBER PERFECTO/KINETIC 43970/REPRISE	◆ BT
10	8	1	9	ELEMENTS TWISTED 55408/MCA	DANNY TENAGLIA
11	6	4	11	TAKE ME UP (GOTTA GET UP) UNDERGROUND CONSTRUCTION 275	RALPHI ROSARIO FEAT. DONNA BLAKELY
12	13	16	7	DON'T GIVE UP ZYX B742	MICHELLE WEEKS
13	11	3	12	BENEDICTUS GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
14	7	7	9	CRO-MAGNON (WHAT ABOUT OUR LOVE) SUBLIMINAL 002/STRICTLY RHYTHM	CONSTIPATED MONKEYS
15	17	26	5	HIGH TIMES WORK 7B781	◆ JAMIROQUAI
16	20	28	5	FLY AWAY (BUTTERFLY REPRISE) COLUMBIA PROMO	◆ MARIAH CAREY
17	26	35	4	MEET HER AT THE LOVE PARADE TWISTED 55417/MCA	HANS
18	18	27	6	THE ONE I GAVE MY HEART TO BLACKGROUND 95567/ATLANTIC	◆ AALIYAH
19	16	10	12	REASONS FOR LIVING ATLANTIC 84054	DUNCAN SHEIK
20	29	40	3	TEMPTATION CHAMPION 332	STAXX
21	23	31	5	ICY LAKE JELLYBEAN 2534	DAT OVEN
22	12	9	11	TOGETHER AGAIN VIRGIN 38623	◆ JANET
★★★ Power Pick ★★★					
23	34	—	2	I'M LEAVIN' ARISTA PROMO	◆ LISA STANSFIELD
24	19	13	9	FEELS SO GOOD PLAYLAND 53298/PRIORITY	ZERO V.U.
25	31	33	4	RESCUE ME OVUM/RUFFHOUSE 78409/COLUMBIA	JAMIE MYERSON (FEATURING CAROL TRIPP)
26	25	17	9	IT'S OVER (IT'S UNDER) REFUGE/TWISTED 55412/MCA	DOLLSHEAD
27	37	42	3	KRUPA 550 MUSIC PROMO/EPIC	APOLLO FOUR FORTY
28	21	15	12	GUNMAN KINETIC 43966/REPRISE	187 LOCKDOWN
29	36	41	3	LAST NIGHT A DJ SAVED MY LIFE OVUM/RUFFHOUSE 78575/COLUMBIA	◆ SYLK 130
30	35	46	3	REVOLUTION 909 SOMA PROMO/VIRGIN	◆ DAFT PUNK
31	22	22	8	SANDMAN PLAYLAND 53294/PRIORITY	THE BLUEBOY
32	38	48	3	EVERYONE WANTS TO BE ELEKTRA PROMO/EEG	ZIGGY MARLEY & THE MELODY MAKERS
33	32	32	5	THIS IS HOW MY DRUMMER DRUMS FFRR/LONDON 570067/ISLAND	DJ ICEY
34	33	39	5	MEET HER AT THE LOVE PARADE KOSMO IMPORT	DA HOOL
★★★ Hot Shot Debut ★★★					
35	NEW ▶	1	1	FUN SUBLIMINAL 001/STRICTLY RHYTHM	DA MOB FEATURING JOCELYN BROWN
36	39	45	3	PRISONER OF LOVE (LA-DA-DI) COLUMBIA PROMO	TANIA EVANS
37	24	23	9	THE WIGGLY WORLD II NOISE TRAXX IMPORT/PRIVATE LIFE	MR JACK FEAT. BRENDA EDWARDS
38	47	—	2	MUSIC TAKES YOU JELLYBEAN 2533	PULSE FEATURING ANTOINETTE ROBERSON
39	30	25	11	VOO-DOO BELIEVE? INTERHIT 54014/PRIORITY	◆ DATURA
40	28	24	12	GET MOVIN' MAW 017/STRICTLY RHYTHM	BLUE TRAIN
41	46	—	2	SHAKE THAT ASS!! STRICTLY RHYTHM 12531	DIVINE SOUL
42	41	50	3	COMPUTER DREAMS (THE NASTY COUNTDOWN) NERVOUS 20229	TRACK BUMS
43	44	—	2	CATCH ME I'M FALLING SVENGALI 9613	PRETTY POISON
44	27	18	14	SOMETHING TO BELIEVE IN ATLANTIC 84055	◆ LINDA EDER
45	NEW ▶	1	1	FLYING HIGH (GO) CUTTING 422	TRAUMA
46	NEW ▶	1	1	HAPPINESS EPIDROME PROMO/EPIC	KAMASUTRA FEATURING JOCELYN BROWN
47	45	43	6	HAPPY PEOPLE (MOVE YOUR BODY) MAX 2047	BOSTON D.J.'S
48	NEW ▶	1	1	HAPPY ELEKTRA PROMO/EEG	TOWA TEI
49	NEW ▶	1	1	OPEN YOUR MIND INTERHIT 31009/PRIORITY	USURA
50	40	34	8	I KNOW EMPIRE STATE/EIGHTBALL 54234/LIGHTYEAR	BRUTAL BILL

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 ★★★					
1	1	7	3	GET AT ME DOG (M) (T) (X) DEF JAM 568523/MERCURY 2 weeks at No. 1	◆ DMX (FEAT. SHEEK OF THE LOX)
★★★ Greatest Gainer ★★★					
2	5	—	2	NICE & SLOW (T) (X) LAFACE 24307/ARISTA	◆ USHER
3	2	1	4	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
★★★ Hot Shot Debut ★★★					
4	NEW ▶	1	1	WHAT YOU WANT (T) (X) BAD BOY 79142/ARISTA	◆ MASE (FEATURING TOTAL)
5	3	2	7	DEJA VU (UPTOWN BABY) (T) (X) CODEINE 78762/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
6	8	4	6	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	◆ WYCLEF JEAN
7	NEW ▶	1	1	UNTIL THE DAY (T) (X) TWISTED 55424/MCA	FUNKY GREEN DOGS
8	9	—	2	TOO CLOSE (T) ARISTA 13457	◆ NEXT
9	12	14	15	NO, NO, NO (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
10	6	5	12	TOGETHER AGAIN (T) (X) VIRGIN 38623	◆ JANET
11	20	—	2	BODY ROCK (T) OPEN MIC 157/RAWKUS	MOS DEF FEATURING Q-TIP & TASH
12	4	3	4	NOTHIN' MOVE BUT THE MONEY (T) (X) BLUNT 4939/TVT	◆ MIC GERONIMO FEAT. DMX & BLACK ROB
13	10	8	6	SWING MY WAY (M) (T) (X) EASTWEST 63B99/EEG	◆ K.P. & ENVYI
14	7	6	9	DANGEROUS (M) (T) (X) ELEKTRA 63B92/EEG	◆ BUSTA RHYMES
15	17	9	11	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449	◆ STING & THE POLICE
16	RE-ENTRY	2	2	THE PARTY CONTINUES (M) (T) (X) SO SO DEF 78786/COLUMBIA	◆ JD FEATURING DA BRAT
17	16	10	13	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (T) (X) BAD BOY 79126/ARISTA	◆ PUFF DADDY & THE FAMILY
18	14	13	9	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
19	11	16	11	4, 3, 2, 1 (T) DEF JAM 568321/MERCURY	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
20	19	17	22	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
21	15	11	19	I'M NOT A PLAYER (T) LOUD 64909/RCA	◆ BIG PUNISHER
22	RE-ENTRY	14	14	BREAKING ALL THE RULES (T) (X) GEFEN 22304	◆ SHE MOVES
23	NEW ▶	1	1	MY HEART WILL GO ON (T) (X) ZYX 8798	CLUELESS
24	NEW ▶	1	1	I WANT YOU BACK (T) (X) RCA 65373	◆ 'N SYNC
25	32	22	35	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
26	13	15	5	YOU MAKE ME FEEL (MIGHTY REAL) (T) (X) NERVOUS 20295	◆ BYRON STINGILY
27	21	12	10	ELEMENTS (T) (X) TWISTED 55408/MCA	DANNY TENAGLIA
28	22	33	4	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 53603/BMG	HANNAH JONES
29	30	19	4	IT'S OVER LOVE (T) (X) LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
30	RE-ENTRY	3	3	ONE STEP (T) GEFEN 22308	KILLAH PRIEST
31	38	39	3	LET'S RIDE (T) DEF JAM 568475/MERCURY	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER
32	33	—	18	MUCH BETTER (T) (X) TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
33	NEW ▶	1	1	BANG ON! (X) DREAMWORKS 58006/GEFFEN	PROPELLERHEADS
34	36	—	24	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
35	26	—	2	SHUT 'EM DOWN (T) JMJ/DEF JAM 568569/MERCURY	◆ ONYX (FEATURING DMX)
36	24	23	39	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
37	25	29	19	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	◆ DAVID BOWIE
38	18	21	7	THE WORST (T) TOMMY BOY 436	◆ ONYX + WU-TANG CLAN
39	NEW ▶	1	1	DISTORTION (T) SUBLIMINAL 003/STRICTLY RHYTHM	PIANOHEADZ
40	45	36	5	LAST NIGHT A DJ SAVED MY LIFE (T) OVUM/RUFFHOUSE 78575/COLUMBIA	◆ SYLK 130
41	28	40	5	MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
42	35	25	8	JEALOUSY (T) DANCIN' MUSIC 572159/ISLAND	KIM SANDERS
43	27	32	16	IT'S RAINING MEN...THE SEQUEL (T) (X) LOGIC 52864	◆ MARTHA WASH FEATURING RUPAUL
44	42	47	5	OPEN THE GATE (M) (T) (X) INSTANT 2700	DJ EZZY
45	37	27	5	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	◆ INOJ
46	RE-ENTRY	7	7	HOW DO I LIVE (T) (X) ROBBINS 72020	DEBRA MICHAELS
47	34	31	6	MEET HER AT THE LOVE PARADE (T) (X) TWISTED 55417/MCA	HANS
48	NEW ▶	1	1	WANNA B LIKE A MAN (T) (X) VU 38615/VIRGIN	◆ SIMONE JAY
49	31	35	46	FIRED UP! (T) (X) TWISTED 55418/MCA	◆ FUNKY GREEN DOGS
50	44	18	4	MUSIC (T) (X) TWISTED 55418/MCA	SIZE QUEEN

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



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Pinecastle Celebrates Seven With Label Compilation

BY DEBORAH EVANS PRICE

NASHVILLE—In the challenging world of independent record labels every year of existence is cause for celebration, and that's what Orlando, Fla.-based Pinecastle is doing with a seventh-anniversary promotion designed to draw attention to its diverse roster of acoustic talent.

Pinecastle founder/president Tom Riggs acknowledges that in light of the competition's longevity—Rebel Records has been around for 35 years and Rounder for 25—seven years is just getting started. "It's our seventh anniversary, and we thought we'd have some fun with it," says Riggs. "It's turned into a pretty decent promotion."

The promotion involves giving away a Pinecastle compilation CD with every new release purchased through September (see story, page 29). The promotion was designed to celebrate the label's anniversary and thank consumers for their support of the label by giving them a taste of the other acts on the roster.

Riggs is pleased with Pinecastle's growth. "Seven years ago, I sold another business I'd been involved in 23 years, but I wasn't ready to retire," Riggs says. "I had been talking about starting a label to launch new acts."



THE RENO BROTHERS

Bluegrass has always been a passion with Riggs. In fact, while he was still involved in a pizza franchise business, he began buying hard-to-find bluegrass product and selling it at festivals. When people told him they wished they could order product, he began using a storage building in his yard to house mail-order product. Thus the Music Shed was born as Riggs' first foray into the music business. The Music Shed is now a catalog Riggs' company issues three times a year that features acoustic music product not only from Pinecastle but also numer-

ous other labels. The label has a motor home, also called the Music Shed, that travels to music festivals.

Riggs says he wanted to start Pinecastle as a way to help young artists. "Our initial approach was to be a label to help emerging artists, and we have kept that commitment," he says. "Plus over the years we've been fortunate to gain well-known artists like the Osborne Brothers."

Five years ago, Riggs purchased the Webco label and acquired its roster, which included the Reno Brothers, Larry Stephenson, and Bill Emerson. Though initially the labels were kept separate, Riggs says, there was some confusion, so he recently folded everything into the Pinecastle label. "It took

us a little while to figure out how we wanted to do it," he says, "but after consulting the artists... it made a lot of



THE LARRY STEPHENSON BAND

sense."

Riggs says he's planning a series called the "Webco Classic Series,"

which will resurrect the label's old spider web logo, but all new product by current acts will now be on Pinecastle.

The label's roster includes the Osborne Brothers, Continental Divide, the Reno Brothers, Emerson & Newton, Stephenson, Dale Ann Bradley, New Tradition, the Rarely Herd, Eddie & Martha Adcock, Jeff Autry, Barry Barrier, Greg Cahill, Doug Cloud, David Crow, Terry Eldredge, Tim Graves, Smokey Green, Sharon Horovitch, Mark Johnson, Rick Purdue, Danny Roberts, Rickie Simpkins, Mary Warburton, Russell Johnson, and the newly signed McClain Brothers.

"As far as I was concerned, a few years ago when I heard that Tom Riggs (Continued on page 27)



RIGGS

McGraw Scores Most Nods In ACM Awards; Judd Sizes Up Garth Brooks

NOMINATED: Tim McGraw leads all hopefuls with seven nominations for the Academy of Country Music Awards, to be televised on CBS April 22. Faith Hill, George Strait, and Trisha Yearwood each have four nominations. Garth Brooks, Diamond Rio, Patty Loveless, and LeAnn Rimes each have three nominations.

GARTHGATE: Although Cledus "T." Judd originally planned to name his forthcoming album "Fourteens" (because, as he says, it's "twice gooder than Garth's 'Sevens'"), not everything is sweetness and light between the song parodist and Garth Brooks.

"I had planned a parody of the song 'In Another's Eyes,'" Judd tells Nashville Scene. "I was calling it 'Need Another Size.' Then I called up Garth's people, because—even though I don't have to—I always ask people if I can parody their songs. They said he didn't want me to do it, because the song is up for a Grammy or whatever. That surprised me." (Brooks' office says that the decision was a joint one by the song's publisher, writers, and performers to not "distract from the integrity of the song.")

"I wouldn't put it out without his permission," says Judd. "I would never low-rate other artists. I was just real disappointed that Garth has done this. I think it's 'McCarthyism.'"

Judd says that "First Redneck On The Internet," on the album (due March 24 from Razor & Tie), is the first original song of his that he's recorded. It also features guest vocals by Buck Owens. "That's the highlight of my career," says Judd. "I didn't even know Buck Owens knew who I was, you know. He said he wished I had been around 20 years ago because every time he saw Cledus on CMT it reminded him of 'Hee-Haw.' I took that as a big compliment. I think that could be a career record for me."

That will be the second single from "Did I Shave My Back For This?," according to Judd. "Wives Do It All The Time" will be the first single. "Mindy McCready" is a parody of Tom T. Hall's "Little Bitty," as recorded by Alan Jackson.

"If I had the money, I would fight the copyright laws about parodies, about what you can parody and not parody," he says. "I don't make a cent off these parodies that I write unless the [original] publisher will split it with us. We've sold almost 400,000 copies of 'I Stole This Album,' and, heck, Shania [Twain] can go to the mailbox and pick up a check from my parody of 'Any Man Of Mine.' So it's mailbox money. People now are splitting it with me. I would like to have really explored this thing with Garth, because

I don't agree with it."

Judd says he will tour this year with Sammy Kershaw and Aaron Tippin on the Men of Steel tour. The total budget for the album, according to Judd, was \$28,000.

PEOPLE: Bruce Shindler is named head of promotion for DreamWorks Records Nashville. He will report to senior executive of promotion and artist development Scott Borchetta. Shindler previously was a partner in the promotion firm Shindler-Turner & Associates.

Ted Wagner is named VP of promotion at Columbia Records Nashville and will report to Sony Music Nashville president Allen Butler.

Terry Choate joins McLachlan-Scruggs as VP of music publishing. He is also chairman of the Nashville Songwriters Foundation and VP of the Nashville chapter of the National Academy of Recording Arts and Sciences.

ON THE RECORD: Smithsonian Folkways has a remarkable album in the new "Roscoe Holcomb: The High Lonesome Sound." An intensely private man, Roscoe Hol-

comb made music that was personal to the point of pain.

Holcomb in many ways personified the increasingly alienated music of the Appalachians of the mid-20th-century, when his own family and kin were no longer interested in the traditional music of the region. He is the man for whom folklorist John Cohen coined the term "high lonesome sound," and it fits him like an old worn work glove. He lived his whole life in Daisy, Ky., and worked hard in the coal mines and in construction. He remained a "home musician" and was recorded only sporadically on Folkways. He looked like a mountain version of William S. Burroughs, and his tenor voice was higher than Bill Monroe's and as achingly back country as Ralph Stanley's.

His music, in which he usually accompanied himself on guitar or clawhammer five-string banjo, is haunting and timeless and will remain with you. The 21 cuts here—drawn from previous Folkways LPs—include the surreal a cappella versions of "Moonshiner" and "The Wandering Boy." Holcomb, whose health was eventually broken by his days in the coal mines, died in 1982 at age 69.

ON THE ROW: Fruit of the Loom is moving its Country Fest '98 event to Nashville to coincide with the end of Fan Fair. Plans for the June 20 show are still being finalized. The show has been held the past two years at stadiums in Georgia and Texas and has drawn hundreds of thousands.

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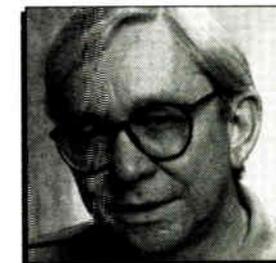
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MARCH 7, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	4	7	11	ROUND ABOUT WAY T.BROWN,G.STRAIT (S.DEAN,W.NANCE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	1
2	5	8	9	SHE'S GONNA MAKE IT A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	2
3	2	4	19	YOU'VE GOT TO TALK TO ME M.WRIGHT (J.O'HARA)	LEE ANN WOMACK (V) DECCA 72023	2
4	1	2	18	WHAT IF I SAID ♦ ANITA COCHRAN (DUET WITH STEVE WARINER) J.E.NORMAN,A.COCHRAN (A.COCHRAN)	ANITA COCHRAN (C) (D) (V) WARNER BROS. 17263	1
5	8	11	17	NOTHIN' BUT THE TAILLIGHTS J.STROUD,C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK (C) (D) (V) RCA 65350	5
6	7	10	13	LITTLE RED RODEO C.RAYE,P.WORLEY,B.J.WALKER,JR. (C.BLACK,P.VASSAR,R.M.BOURKE)	COLLIN RAYE EPIC ALBUM CUT	6
7	3	1	31	JUST TO SEE YOU SMILE G.GALLIMORE,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW CURB ALBUM CUT	1
8	12	16	19	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D.COOK (M.D.SANDERS,S.DIAMOND)	WADE HAYES (C) (D) COLUMBIA 78745	8
9	13	21	8	PERFECT LOVE T.BROWN,T.YEARWOOD (S.RUSS,S.SMITH)	TRISHA YEARWOOD (V) MCA NASHVILLE 72034	9
10	9	6	20	LOVE OF MY LIFE K.STEGALL (K.STEGALL,D.HILL)	SAMMY KERSHAW (C) (V) MERCURY 568140	2
11	16	19	14	IF I NEVER STOP LOVING YOU P.MCMACKIN (D.KES,S.EWING)	DAVID KERSH (C) (D) (V) CURB 73045	11
12	14	18	20	I CAN LOVE YOU BETTER P.WORLEY,B.CHANCEY (KOSTAS,P.B.HAYES)	DIXIE CHICKS (C) (D) MONUMENT 78746	12
13	6	3	24	I WANNA FALL IN LOVE M.SPIRO (M.SPIRO,B.BROCK)	LILA MCCANN ASYLUM ALBUM CUT	3
14	20	24	12	THEN WHAT J.STROUD,C.WALKER (R.SHARP,J.VEZNER)	CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	14
15	17	22	12	JUST BETWEEN YOU AND ME R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,R.ZAVITSON,J.KINLEY,D.ZAVITSON)	THE KINLEYS (C) (D) EPIC 78766	15
16	18	20	13	COME SOME RAINY DAY B.MAHER (B.MCGRATH,B.KIRSCH)	WYONNNA CURB ALBUM CUT/UNIVERSAL	16
17	15	27	10	VALENTINE ♦ MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN D.SHEA (J.BRICKMAN,J.KUGELL)	JIM BRICKMAN (C) (D) (V) RCA 64963	15
18	11	12	22	A CHANCE B.CANNON,N.WILSON (D.DILLON,R.PORTER)	KENNY CHESNEY (V) BNA 64987	11
				*** AIRPOWER ***		
19	26	26	8	BYE BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,M.BOURKE)	JO DEE MESSINA (C) (D) (V) CURB 73034	19
				*** AIRPOWER ***		
20	24	25	8	LONELY WON'T LEAVE ME ALONE S.HENDRICKS (M.DANNA,J.A.SWEET)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	20
				*** AIRPOWER ***		
21	25	23	7	A HOUSE WITH NO CURTAINS K.STEGALL (A.JACKSON,J.MCBRIDE)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	21
22	10	5	19	IMAGINE THAT M.D.CLUTE,DIAMOND RIO (D.GEORGE,J.TIRRO,B.WHITE)	DIAMOND RIO (V) ARISTA NASHVILLE 13091	4
23	33	43	7	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY 568452	23
24	23	15	21	HE'S GOT YOU D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13101	2
25	31	37	6	DREAM WALKIN' J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH (V) MERCURY 574950	25
26	21	9	17	DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY 568242	6
27	22	17	15	ONE SMALL MIRACLE B.J.WALKER,JR.,K.LEHNING (B.ANDERSON,S.WARINER)	BRYAN WHITE ASYLUM ALBUM CUT	16
28	29	36	6	TO HAVE YOU BACK AGAIN E.GORDY,JR. (A.ROBOFF,A.ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	28
29	28	29	18	THE NOTE D.JOHNSON,J.HOBBS (B.MOORE,M.RAY)	DARYLE SINGLETARY (C) (D) (V) GIANT 17268/REPRISE	28
30	32	40	6	TOO GOOD TO BE TRUE R.E.DORRALL,J.LEO (M.PETERSON,G.PISTILLI)	MICHAEL PETERSON REPRISE ALBUM CUT	30
31	41	—	2	THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	FAITH HILL WARNER BROS. ALBUM CUT	31
32	19	14	18	ONE OF THOSE NIGHTS TONIGHT J.STROUD,L.MORGAN (S.LONGACRE,R.GILES)	LORRIE MORGAN (V) BNA 65333	14
33	35	39	14	CLOSER TO HEAVEN B.MEIVIS (A.MAYO,B.LUTHER)	MILA MASON ATLANTIC ALBUM CUT	33
34	36	41	8	YOU'LL NEVER KNOW D.MALLOY (K.RICHEY,ANGELO)	MINDY MCCREADY (C) (D) (V) BNA 65394	34
35	39	47	5	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	35
36	34	34	16	LONGNECK BOTTLE A.REYNOLDS (S.WARINER,R.CARNES)	GARTH BROOKS (V) CAPITOL 19851/CAPITOL NASHVILLE	1
37	38	44	8	LEAVING OCTOBER J.SLATE,D.JOHNSON (D.WOMACK,T.DOUGLAS)	SONS OF THE DESERT EPIC ALBUM CUT	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	43	49	4	SHE'S GOT THAT LOOK IN HER EYES D.COOK ALABAMA (R.OWEN,T.GENTRY)	ALABAMA RCA ALBUM CUT	38
				*** HOT SHOT DEBUT ***		
39	NEW		1	OUT OF MY BONES J.STROUD,B.GALLIMORE,R.ERWIN (G.BURR,S.VAUGHN,R.LERNER)	RANDY TRAVIS DREAMWORKS ALBUM CUT	39
40	42	46	6	SAY WHEN D.COOK,W.WILSON (P.NELSON,L.BOONE,J.RICH)	LONESTAR (C) (D) (V) BNA 65395	40
41	45	45	8	TAKIN' THE COUNTRY BACK K.STEGALL (C.WRIGHT,M.STUART)	JOHN ANDERSON (V) MERCURY 568796	41
42	46	48	6	PUT YOUR HEART INTO IT E.SAY,W.RAMBEAUX (S.AUSTIN,W.RAMBEAUX)	SHERIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13083	42
43	48	57	4	IT WOULD BE YOU M.WRIGHT,B.HILL (K.ROBBINS,D.OGLESBY)	GARY ALLAN (C) (D) (V) DECCA 72039	43
44	37	38	17	JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' T.BROWN (L.MURPHY)	DAVID LEE MURPHY (V) MCA NASHVILLE 72024	37
45	49	54	5	CONNECTED AT THE HEART R.CHANCEY,E.SAY (S.EWING,D.KEES)	RICOCHE COLUMBIA ALBUM CUT	45
46	47	52	8	BROKEN ROAD B.GALLIMORE,S.SMITH (M.HUMMON,B.E.BOYD,J.HANNA)	MELODIE CRITTENDEN ASYLUM ALBUM CUT	46
47	50	53	7	BETTER THAN IT USED TO BE J.STROUD (M.D.SANDERS,N.THASHER)	RHETT AKINS (V) DECCA 72036	47
48	44	32	16	STILL IN LOVE WITH YOU D.WAS,T.TRITT (T.TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	23
49	56	—	2	WOMAN TO WOMAN D.COOK (P.LYNN,P.LYNN,P.RUSSELL)	THE LYNN'S (C) (D) (V) REPRISE 17248	49
50	54	66	4	ALL THAT MATTERS ANYMORE L.PARNELL,THE HOT LINKS (L.R.PARNELL,G.NICHOLSON)	LEE ROY PARNELL ARISTA NASHVILLE ALBUM CUT	50
51	59	—	2	I DO (CHERISH YOU) C.CHAMBERLAIN (K.STEGALL,D.HILL)	MARK WILLS MERCURY ALBUM CUT	51
52	60	65	4	BACK IN THE SADDLE E.GORDY,JR. (M.BERG,S.LYNCH)	MATRACA BERG (V) RISING TIDE 65409	52
53	55	59	5	TO BE WITH YOU R.MALO,D.COOK (R.MALO,J.HOUSE)	THE MAVERICKS (C) (D) (V) MCA NASHVILLE 72035	53
54	52	56	7	CHEATIN' ON HER HEART C.HOWARD (M.D.SANDERS,P.HOWELL)	JEFF CARSON CURB ALBUM CUT/MCG	52
55	57	62	4	ANOTHER SIDE M.MILLER,M.MCANALLY (M.A.MILLER)	SAWYER BROWN CURB ALBUM CUT	55
56	61	—	2	I SAW THE LIGHT C.HOWARD (T.RUNDGREN)	HAL KETCHUM CURB ALBUM CUT/MCG	56
57	62	61	3	WAKE UP AND SMELL THE WHISKEY G.BROWN (D.MILLER,B.JAMES)	DEAN MILLER CAPITOL NASHVILLE ALBUM CUT	57
58	NEW		1	PAPA BEAR W.WILSON (K.HARLING)	KEITH HARLING MCA NASHVILLE ALBUM CUT	58
59	58	51	12	WHAT IF R.MCENTIRE,D.MALLOY (D.WARREN)	REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	23
60	RE-ENTRY		2	A WOMAN'S TEARS G.MORRIS (M.KING,J.HARGROVE,M.CHRISTIAN)	MATT KING ATLANTIC ALBUM CUT	60
61	65	—	2	BANG BANG BANG J.LEO (A.ANDERSON,C.WISEMAN)	THE NITTY GRITTY DIRT BAND RISING TIDE ALBUM CUT	61
62	72	69	12	TWO PINA COLADAS A.REYNOLDS (S.CAMP,B.HILLS,S.MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	50
63	NEW		1	HOLES IN THE FLOOR OF HEAVEN S.WARINER (S.WARINER,B.KIRSCH)	STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	63
64	64	71	4	I DON'T WANT NO PART OF IT C.HOWARD,M.T.BARNES (K.FOLLESE,M.T.BARNES)	SMOKIN' ARMADILLOS CURB ALBUM CUT/MCG	64
65	51	42	13	IT'S NOT OVER M.WRIGHT (L.KINGSTON,M.WRIGHT)	MARK CHESNUTT (FEAT. VINCE GILL AND ALISON KRAUSS) (V) DECCA 72032	34
66	70	—	2	BACK ON THE FARM B.LLOYD,THE THOMPSON BROTHERS BAND (D.HENRY)	THE THOMPSON BROTHERS BAND (C) (D) (V) RCA 64998	66
67	63	63	7	STEP RIGHT UP M.BRIGHT,T.SHAPIO (T.HALLER)	CACTUS CHOIR (C) (D) (V) CURB 56098/UNIVERSAL	62
68	NEW		1	THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	KENNY CHESNEY (C) (D) (V) BNA 65399	68
69	NEW		1	ALMOST OVER YOU M.SPIRO (C.RICHARDSON,WALKER,J.KIMBALL)	LILA MCCANN ASYLUM ALBUM CUT	69
70	71	—	2	WE LOSE C.HOWARD,S.DIAMOND (R.SCRUGGS,R.BOWLES)	BRAD HAWKINS (C) (D) (V) CURB 56097/UNIVERSAL	70
71	53	50	15	JUST ANOTHER HEARTACHE T.BROWN (E.HILL,M.D.SANDERS)	CHELY WRIGHT (V) MCA NASHVILLE 72025	39
72	66	72	8	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN WITH BRYAN WHITE MERCURY ALBUM CUT	61
73	NEW		1	MY FIRST, LAST, ONE AND ONLY J.STROUD,W.WILSON (JIM COLLINS,B.REGAN,C.WATERS)	JIM COLLINS ARISTA NASHVILLE ALBUM CUT	73
74	69	67	9	SENDING ME ANGELS G.NICHOLSON,E.GORDY,JR.,D.MCCLENTON (J.WILLIAMS,F.MILLER)	DELBERT MCCLENTON (V) CURB 56050/RISING TIDE	65
75	NEW		1	YOU TURN ME ON B.GALLIMORE,J.STROUD,T.MCGRAW (B.LAWSON)	TIM MCGRAW CURB ALBUM CUT	75

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

Billboard Top Country Singles Sales

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



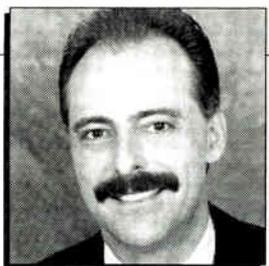
MARCH 7, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	38	HOW DO I LIVE ▲ ² CURB 73022 31 weeks at No. 1	LEANN RIMES
2	2	2	5	YOU'RE STILL THE ONE MERCURY 568452	SHANIA TWAIN
3	3	4	14	WHAT IF I SAID WARNER BROS. 17263	ANITA COCHRAN (DUET WITH STEVE WARINER)
4	5	6	5	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
5	7	9	6	THEN WHAT GIANT 17262/WARNER BROS.	CLAY WALKER
6	4	3	15	DON'T BE STUPID (YOU KNOW I LOVE YOU) MERCURY 568242	SHANIA TWAIN
7	6	5	13	WHAT IF MCA NASHVILLE 72026	REBA MCENTIRE
8	8	7	13	I CAN LOVE YOU BETTER MONUMENT 78746/SONY	DIXIE CHICKS
9	12	11	11	THE NOTE GIANT 17268/WARNER BROS.	DARYLE SINGLETARY
10	10	8	12	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) COLUMBIA 78745/SONY	WADE HAYES
11	11	15	15	SOMETHING THAT WE DO RCA 65336/RLG	CLINT BLACK
12	14	14	43	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
13	13	12	26	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	13	22	LOVE GETS ME EVERY TIME ● MERCURY 568062	SHANIA TWAIN
15	NEW		1	THAT'S WHY I'M HERE BNA 65399/RLG	KENNY CHESNEY
16	19	—	2	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
17	17	17	3	YOU'LL NEVER KNOW BNA 65394/RLG	MINDY MCCREADY
18	9	10	17	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
19	18	16	19	DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672	DEANA CARTER
20	21	24	3	NOTHIN' BUT THE TAILLIGHTS RCA 65350/RLG	CLINT BLACK
21	16	18	24	VALENTINE/A BROKEN WING RCA 64963/RLG	MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN
22	20	19	22	THE REST OF MINE CAPITOL NASHVILLE 58680	TRACE ADKINS
23	22	20	7	JUST BETWEEN YOU AND ME EPIC 78766/SONY	THE KINLEYS
24	23	22	20	WHAT IF I DO BNA 64990/RLG	MINDY MCCREADY
25	NEW		1	IT WOULD BE YOU DECCA /MCA NASHVILLE	GARY ALLAN

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1998, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

BLOOD SIMPLE, BONE DEEP: Randy Travis, whose "Storms Of Life" became the first country album to be certified platinum within one year of its release in 1986, posts a career-high debut on Billboard's Hot Country Singles & Tracks, as "Out Of My Bones" captures Hot Shot Debut honors at No. 39. "We're like little kids, running around high-fiving one another around here," says Scott Borchetta, senior executive in charge of promotion and artist development at DreamWorks' new Nashville operation. "We're obviously off to a good start, but we've got plenty of mountains to climb. This is good news for us, but it's great news for the industry."

"Out Of My Bones" racks up 1,136 spins and is detected at 133 of our 164 monitored stations. Airplay leaders, with more than 25 plays per week, are KKBQ Houston, KMLE Phoenix, WKLB Boston, and KOUL Corpus Christi, Texas. Travis' prior opening-week benchmark actually belongs to three titles: "Forever And Ever, Amen" ('87), "Deeper Than The Holler" ('88), and "Is It Still Over" ('89) each opened on our airplay chart at No. 42. "Out Of My Bones" is the lead single from "You And You Alone," which hits stores April 21.

IT'S LIKE A WHOLE OTHER COUNTRY: It's been nearly 23 years since Waylon Jennings proclaimed, "It don't matter who's in Austin, Bob Wills is still the king," in his B-side hit, "Bob Wills Is Still The King"; however, as George Strait claims his 31st No. 1 on Hot Country Singles & Tracks, a case could certainly be made for some sort of royal title for the handsome Texan.

"Round About Way" increases by 328 spins to jump 4-1 on our airplay chart, besting Garth Brooks' weekly tally by 192 plays. Both tracks are airing on 161 monitored stations; the Brooks title is up 448 spins over the prior week.

Bill Macky, director of national promotion at MCA Nashville, says his company is committed to maintaining strong airplay at country signals monitored by Broadcast Data Systems (BDS), and "Round About Way" has a legitimate chance of staying at No. 1. "We still have plenty of room to grow with this song, especially considering our increased effort toward BDS stations. We're hoping for that to translate into spins, and [this song] is in the perfect position to help us to measure that."

One way or another, Clint Black's "Nothin' But The Taillights" (RCA) could provide some hefty competition for the Brooks and Strait singles, as the battle for No. 1 and the runner-up position heats up. Although Black's song increases by 559 spins, keep an eye on Wade Hayes' "The Day That She Left Tulsa (In A Chevy)" (Columbia) and Trisha Yearwood's "Perfect Love" (MCA Nashville), which blast into the top 10. Those tracks increase by 576 and 420 plays, respectively.

OLD BRUSH ARBORS: With 7,500 scans, David Kersh earns Hot Shot Debut roses at No. 19 on Top Country Albums with "If I Never Stop Loving You" (Curb), which enters Heatseekers at No. 6 and opens on The Billboard 200 at No. 155. Meanwhile, the soundtrack to Robert Duvall's "The Apostle" (Rising Tide) opens at No. 36 on the country chart with 4,000 pieces. That set, which features "Waitin' On The Far Side Banks Of Jordan" by the Carter Family and "I Love To Tell The Story," a duet with Duvall and Emmylou Harris, enters this issue's unpublished Top Contemporary Christian album list at No. 8. "The Apostle" soundtrack is being worked at Christian retailers by Sparrow.

PINECASTLE CELEBRATES SEVEN WITH LABEL COMPILATION

(Continued from page 24)

was buying Webco, the label I was on, I was very happy about it," says Stephenson. "At the time, Pinecastle was starting to come into its own as a bluegrass label. I already knew Tom Riggs and what he had been doing with



CONTINENTAL DIVIDE

his new label, Pinecastle. I think Pinecastle is getting stronger. People are taking more notice of the label as we grow. Last year Tom decided to move all the artists to the Pinecastle label, and I'm very pleased to be labelmates with the other [acts] on the label, like Continental Divide, the Renos, Dale Ann Bradley, the Osborne Brothers. It's a good association."

Riggs says he tries to create an atmosphere for his artists that's conducive to trust and creativity. Continental Divide's David Parmley says he's succeeding. "As an artist, one of my main reasons for signing with Tom Riggs was his honesty in business," says Parmley. "When Tom tells you he's going to do something, he does it. Pinecastle is a fairly young company, and I think it has come a long way during the time we've been with them. Tom and his staff are hard-working and open to any suggestions I have as an artist."

Riggs says Pinecastle has four basic classifications of artists—emerging acts, such as Bradley, Graves, and Barrier; legendary artists, such as the Osborne Brothers; "next generation" acts, such as Continental Divide, that are well-established but not yet legends; and regional acts, such as Chicago-based Cahill and his band Special Consensus and Boston-based Southern Rail.

"We try to work with bands to accomplish their aims," says Riggs. "Everybody is not a national artist. We have a few bands we don't promote nationwide but concentrate on regionally."

Riggs acknowledges that running an independent label has its share of chal-

lenges. "I think the primary challenge is financial," he says. "Making records is a very capital-intensive business. You put up a lot of money whether you're RCA Victor or Pinecastle. You invest a lot of money before the album is ever even offered for sale... You have to be well-capitalized, and you've got to be in it for the long term. You're not going to get the return six months after you put out an album, and, in some cases, you're never going to get a return."

Riggs obtained his business savvy through years of on-the-job training in the restaurant business. He was involved in opening Pizza Hut franchises in central Florida and was responsible for opening 60 restaurants in 23 years.

When it comes to the record business, he cites distribution as another challenge for indie labels, because it's hard to compete for retail space. He says Pinecastle has successful distribution relationships with Distribution North America and Record Depot that

take them into both chains and mom-and-pop stores. Catalog orders also



BRADLEY

account for brisk sales, and Riggs says Pinecastle's World Wide Web site is becoming an increasingly successful outlet for selling product. In addition to running the label, Riggs hosts "American Acoustic Country," a radio program syndicated to more than 250 stations. He also hosts many bluegrass shows and festivals, as well as a local TV show, "Cable Country." Riggs also serves as chairman of the board of trustees for the Bluegrass Museum. Pinecastle also produces an annual bluegrass festival in Kissimmee, Fla., as a fund-raiser for the Kissimmee Kiwanis Club. This year's event is Friday (6)-March 8.

Consumers Can Receive Pinecastle Compilation Through Number Of Channels

To celebrate its seventh anniversary, Pinecastle has launched a promotion using the tag line "It's our birthday, but you get the gift." During the campaign, any consumer who buys a current Pinecastle CD will receive, inside the release, a redemption certificate for a free compilation album titled "On The Charts," featuring hit singles from Pinecastle acts.

To bypass a \$2 shipping-and-handling fee, consumers have other avenues to take advantage of the offer. Pinecastle acts featured on the compilation will be taking copies of the disc on the road with them, and consumers can also redeem the certificate when buying from the artist. Fans can also redeem the certificate through the Music Shed, Pinecastle's retail catalog, or at the label's traveling motor home/rolling retail outlet, also dubbed the Music Shed, which travels to more than a dozen bluegrass festivals annually.

The label initiated the promotion during the International Bluegrass Music Assn.'s (IBMA) convention last October in Louisville, Ky. The first release to be involved with the pro-

motion was New Tradition's "A Piece At A Time." According to Pinecastle marketing director Will Gailey, the campaign has been extremely successful. Among the projects released last month that are part of the promotion are Continental Divide's "Feel Good Day," the Reno Brothers' "Three Part Harmony," and Emerson & Newton's "A Foot In The Past, A Foot In The Future." The promotion will continue with all releases issued until September. The promotion is being advertised in Bluegrass Unlimited and Bluegrass Now magazines and via Pinecastle founder/president Tom Riggs' "American Acoustic Country" syndicated radio show.

Consumers who turn in redemption cards will be entered into a drawing for seven additional prizes, including Pinecastle T-shirts and denim jackets. The grand prize is an all-expenses-paid trip to the 1999 IBMA convention, including airfare, hotel, tickets to the IBMA Awards, exhibit hall passes, and a private concert by the Pinecastle artist of the winner's choice.

DEBORAH EVANS PRICE

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
50 ALL THAT MATTERS ANYMORE (Songs Of PolyGram Int'l, BMI/Lee Roy Parnell, BMI/Gary Nicholson, ASCAP) HL	8 THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
69 ALMOST OVER YOU (Car Load Of Us, BMI/Ensign, BMI/Atlantic, BMI/Michael H. Golden, ASCAP/Sweet Angel, ASCAP)	26 DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
55 ANOTHER SIDE (Travelin' Zoo, ASCAP)	25 DREAM WALKIN' (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL
52 BACK IN THE SADDLE (August Wind, BMI/Longitude, BMI/Great Broad, BMI/The Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM	72 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
66 BACK ON THE FARM (Sony/ATV Tree, BMI/Peanuts & Crackerjacks, BMI) HL	24 HE'S GOT YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
61 BANG BANG BANG (AI Andersongs, BMI/Mighty Nice, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM	63 HOLES IN THE FLOOR OF HEAVEN (Steve Wariner, BMI/Red Brazos, BMI/Kiddulie, BMI)
47 BETTER THAN IT USED TO BE (Starstruck Writers Group, ASCAP/MCA, ASCAP/Rio Bravo, BMI) HL/WBM	21 A HOUSE WITH NO CURTAINS (WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP) HL/WBM
46 BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI) HL	12 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
19 BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL	51 I DO (CHERISH YOU) (Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP)
18 A CHANCE (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP) HL/WBM	64 I DON'T WANT NO PART OF IT (Careers-BMG, BMI/Breaker Maker, BMI/Island Bound, ASCAP/Famous, ASCAP) HL
54 CHEATIN' ON HER HEART (Starstruck Writers Group, ASCAP/MCA, ASCAP/Square West, ASCAP/Howlin' Hits, ASCAP/HDH, ASCAP) HL/WBM	11 IF I NEVER STOP LOVING YOU (Acuff-Rose, BMI) WBM
33 CLOSER TO HEAVEN (Careers-BMG, BMI) HL	22 IMAGINE THAT (Seventh Son, ASCAP/New Hayes, ASCAP) WBM
16 COME SOME RAINY DAY (Red Brazos, BMI/Kiddulie, BMI/Salizio, BMI/Millermoo, BMI/Wanted Woman, BMI) HL/WBM	35 I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC)
45 CONNECTED AT THE HEART (Acuff-Rose, BMI) WBM	56 I SAW THE LIGHT (Screen Gems-EMI, BMI/Earmark, BMI/Warner Chappell, BMI) HL/WBM
	65 IT'S NOT OVER (Songs Of PolyGram Int'l, BMI) HL
	43 IT WOULD BE YOU (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP) WBM
	13 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM
	71 JUST ANOTHER HEARTACHE (New Haven, BMI/Music Hill, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP/MCA, ASCAP) HL/WBM
	15 JUST BETWEEN YOU AND ME (We've Got The Music, BMI/Songs Of PolyGram Int'l, BMI/Tazmaraz, BMI/For The Music, ASCAP/Polygram Int'l, ASCAP) HL
	44 JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' (Old Desperados, ASCAP/N2 D, ASCAP)
	7 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
	37 LEAVING OCTOBER (Emdar, ASCAP/Texas Wedge, ASCAP/Womacule Conceptions, ASCAP/Full Keel, ASCAP/Sony/ATV Tree, BMI) HL/WBM
	6 LITTLE RED RODEO (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI) HL
	20 LONELY WON'T LEAVE ME ALONE (MKD, BMI/Ensign, BMI/Joe's Cafe, BMI) HL
	36 LONGNECK BOTTLE (Steve Wariner, BMI/P S O Limited, ASCAP/Songs Of Peer, ASCAP) HL
	10 LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
	73 MY FIRST, LAST, ONE AND ONLY (EMI Blackwood, BMI/Jelinda, BMI/BMG, ASCAP/Sony/ATV Tree, BMI/Chris Waters, ASCAP)
	29 THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/CMI, BMI) HL
	5 NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve Wariner, BMI) WBM
	32 ONE OF THOSE NIGHTS TONIGHT (Sea Acre, ASCAP/Famous, ASCAP/Careers-BMG, BMI/Sontanner, BMI/WB, ASCAP) HL
	27 ONE SMALL MIRACLE (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Steve Wariner, BMI) HL
	39 OUT OF MY BONES (MCA, ASCAP/Gary Burr, ASCAP/Sharondipity, ASCAP/Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI)
	58 PAPA BEAR (Music Corp. Of America, BMI)
	9 PERFECT LOVE (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
	42 PUT YOUR HEART INTO IT (Reynolds, BMI/Bayou Boy, BMI) HL
	1 ROUND ABOUT WAY (Tom Collins, BMI/Still Working For The Man, BMI/O-Tex, BMI) HL/WBM
	40 SAY WHEN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
	74 SENDING ME ANGELS (Howlin' Hits, ASCAP/His Majesty, ASCAP/Jerr, ASCAP/Frankie Miller, ASCAP) WBM
	2 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 SHE'S GOT THAT LOOK IN HER EYES (Maypop, BMI) WBM
	67 STEP RIGHT UP (EMI Blackwood, ASCAP/Song Machine, BMI/Under The Rock, BMI) HL
	48 STILL IN LOVE WITH YOU (Post Oak, BMI) HL
	41 TAKIN' THE COUNTRY BACK (Famous, ASCAP/Curtis Wright, ASCAP/Warner-Tamerlane, BMI/Marty Party, BMI) HL/WBM
	68 THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI)
	14 THEN WHAT (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota
	31 THIS KISS (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
	53 TO BE WITH YOU (EMI Blackwood, BMI/Rumbalo, BMI/Sony/ATV Tree, BMI/Raul Malo, BMI/Taylor Rose, BMI) HL
	28 TO HAVE YOU BACK AGAIN (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP) WBM
	30 TOO GOOD TO BE TRUE (Warner-Tamerlane, BMI/Milene, ASCAP) WBM
	62 TWO PINA COLADA (Froshadow, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP)
	17 VALENTINE (Brickman Arrangement, SESAC/Swimmer, SESAC/EMI April, ASCAP/Dave, ASCAP) HL/WBM
	57 WAKE UP AND SMELL THE WHISKEY (Sony/ATV Tree, BMI/Longitude, BMI/August Wind, BMI/Coyote Moon, BMI) HL/WBM
	70 WE LOSE (Warner-Tamerlane, BMI/Randy Scruggs, BMI/Maypop, BMI/Wildcountry, BMI) WBM
	4 WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
	59 WHAT IF (Realsongs, ASCAP) WBM
	60 A WOMAN'S TEARS (Rocking K, ASCAP/Warner Chappell, ASCAP/Logrhythm, BMI) WBM
	49 WOMAN TO WOMAN (Sony/ATV Cross Keys, ASCAP/King Coal, ASCAP/Our Songsmith, ASCAP/Warner-Tamerlane, BMI) HL/WBM
	34 YOU'LL NEVER KNOW (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP) HL
	23 YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
	75 YOU TURN ME ON (Sony/ATV Cross Keys, ASCAP)
	3 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL

MARCH 7, 1998

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	3	13	GARTH BROOKS ▲ ³ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	10 weeks at No. 1 SEVENS	1
2	2	1	16	SHANIA TWAIN ▲ ³ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
3	3	2	24	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
4	6	4	23	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
5	4	5	26	MARTINA MCBRIDE ● RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
6	7	6	26	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
7	8	7	38	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
8	5	8	16	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
9	9	14	30	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
10	10	9	85	LEANN RIMES ▲ ⁴ CURB 77821 (10.98/15.98)	BLUE	1
11	11	10	19	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
12	12	12	44	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
13	13	13	77	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
14	14	17	26	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
15	15	18	69	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
16	16	15	4	DIXIE CHICKS MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	15
17	18	16	36	LILA MCCANN ASYLUM 62042/EEG HS	LILA	8
18	19	19	18	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
★ ★ ★ Hot Shot Debut ★ ★ ★						
19	NEW	1	1	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	19
20	17	11	4	WADE HAYES COLUMBIA 68037/SONY (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	9
21	21	22	46	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
22	20	20	22	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
23	26	26	22	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
24	24	25	12	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98) HS	BACK TO YOU	24
25	22	24	32	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
26	23	21	54	LEANN RIMES ▲ CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
27	25	23	18	WYNONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
28	27	27	16	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
29	29	28	41	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
30	28	29	14	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
31	32	33	35	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
32	30	30	32	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
33	33	36	87	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
34	31	31	32	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
35	34	35	21	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
36	NEW	1	1	SOUNDTRACK RISING TIDE 53058 (10.98/16.98)	THE APOSTLE	36
37	37	38	18	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	34
38	35	37	37	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
39	39	40	74	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
40	36	32	17	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
41	40	42	5	MILA MASON ATLANTIC 83059/AG (10.98/16.98) HS	THE STRONG ONE	40
42	38	34	20	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
43	42	43	38	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
44	44	44	42	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	43
45	43	41	6	RHETT AKINS DECCA 70001/MCA NASHVILLE (10.98/16.98) HS	WHAT LIVIN'S ALL ABOUT	33
46	41	39	29	JOHN DENVER LEGACY 65133/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
47	45	46	38	ROY D. MERCER CAPITOL NASHVILLE 54782 (10.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	45
48	48	50	45	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
49	47	48	68	REBA MCBENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
50	46	47	71	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
51	49	49	24	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
52	50	51	28	LORRIE MORGAN BNA 67449/RLG (10.98/16.98)	SHAKIN' THINGS UP	9
53	54	55	95	MINDY MCCREADY ▲ BNA 66806/RLG (9.98/15.98) HS	TEN THOUSAND ANGELS	5
54	55	56	36	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
55	58	57	58	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
56	51	45	14	RICKY SKAGGS ROUNDER 08D1 (9.98/14.98)	BLUEGRASS RULES!	45
57	52	53	30	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8
58	57	54	20	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
★ ★ ★ PACESETTER ★ ★ ★						
59	67	67	9	MATRACA BERG RISING TIDE 53047 (10.98/16.98)	SUNDAY MORNING TO SATURDAY NIGHT	59
60	59	58	46	ALABAMA ● RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
61	61	65	79	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	47
62	60	66	96	GEORGE STRAIT ▲ ² MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
63	53	52	22	MARK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	25
★ ★ ★ GREATEST GAINER ★ ★ ★						
64	73	69	31	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
65	62	60	46	WYNONNA CURB 11583/MCA NASHVILLE (10.98/15.98)	COLLECTION	9
66	NEW	1	1	THE LYNNS REPRISE 46754/WARNER BROS. (10.98/16.98)	THE LYNNS	66
67	64	62	48	ALISON KRAUSS & UNION STATION ● ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
68	63	61	78	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
69	56	59	15	JOHN DENVER RCA 66837 (23.58/29.98)	THE ROCKY MOUNTAIN COLLECTION	50
70	68	63	100	BRYAN WHITE ▲ ASYLUM 61820/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
71	65	68	97	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
72	69	70	62	MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
73	66	64	34	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
74	72	72	37	AARON TIPPIN RCA 67427/RLG (10.98/16.98)	GREATEST HITS... AND THEN SOME	17
75	70	75	77	KENNY CHESNEY ● BNA 66902/RLG (10.98/15.98) HS	ME AND YOU	9

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

Billboard Top Country Catalog Albums

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

MARCH 7, 1998

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	10 weeks at No. 1 THE GREATEST HITS COLLECTION	122
2	2	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	159
3	3	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	360
4	4	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	428
5	5	PATSY CLINE ▲ ⁷ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	570
6	10	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	205
7	9	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	195
8	7	WILLIE NELSON ● COLUMBIA 64184/SDNY (5.98 EQ/9.98)	SUPER HITS	185
9	11	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	283
10	12	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	166
11	8	JOHN DENVER ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	19
12	6	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	360
13	13	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	123

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	15	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	521
15	16	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	599
16	18	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	190
17	21	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	208
18	22	ROY ORBISON COLUMBIA 67297/SDNY (5.98 EQ/9.98)	SUPER HITS	25
19	17	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	175
20	23	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	353
21	20	REBA MCBENTIRE ▲ ⁴ MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	225
22	19	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	117
23	25	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 80857/EMI-CAPITOL (10.98/16.98)	IN PIECES	142
24	—	ALABAMA ▲ ² RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	168
25	24	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	112

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.

Latin Notas



by John Lannert

MERCADO'S THE MAN: Ralph Mercado, president of RMM Records, will be honored this year with El Premio Billboard at Billboard's fifth annual Latin Music Awards April 7 at the Tropigala nightclub in Miami Beach.

El Premio Billboard is a lifetime-achievement trophy given to those Latino artists and music-industry executives who have helped expand Spanish-language genres beyond their Latino followers.

Undoubtedly, throughout his long and fruitful career as a manager, promoter, record executive, and film producer, Mercado has been one of the driving forces behind the increased exposure of Hispanic Afro-Caribbean sounds to audiences in the U.S., Europe, and Asia.

Mercado's latest example of his effort to bring tropical sounds to the masses is his documentary on the history of salsa, "Yo Soy Del Son A La Salsa."

MANÁ'S THE BAND: WEA Latina's superstar rock group Maná is slated to perform during the Latin Music Awards. Maná's manager, Marcel Toffel, has confirmed that the group will play an acoustic medley of fan favorites. Also scheduled to perform at the awards is Sonolux/Sony star Charlie Zaa.

The award ceremony closes out Billboard's ninth annual International Latin Music Conference, which is set to run April 5-7 at the Biscayne Bay Marriott in Miami.

Panelists confirmed to participate in the "En Concierto" industry panel are Mitch Morales, director of concerts for

Madison Square Garden; Jorge Pinos, VP of the international department for the William Morris Agency; and Susan Rosenbluth, VP of Nederlander Concerts.

Also confirmed for the "Where's The Talento?" panel, which will detail the lack of executive talent in the U.S. Latino market, is David Herrera, intern director of the Curb Music Business Program at Belmont University in Nashville. José Quintana, president of Los Angeles-based Quinta Notas Productions, is set to participate in the "In The Studio" panel. Quintana has worked with Maná, Luis Miguel, and Nu Flavor.

Booked to play showcase sets are Caimán pop/rock act Patricia Loaiza, Sir George/WEA Latina dance/salsa songstress Lisette Meléndez, and Sonolux *salsero* Leo Vanelli.

HEAR VIÑA ROAR: In stark contrast to what was expected, the 39th installment of the Viña del Mar International Song Festival was a raging success, both as a televised event and a live happening.

Held Feb. 11-16 at the outdoor venue Quinta Vergara, located at Chile's Viña del Mar resort, the six-day songfest secured the highest TV ratings in its history, according to Megavisión, the network that broadcast the festival.

The average rating for Viña's nighttime musical menu during the six-day period was a 35.5 share, up from the average rating of 27.9 for last year's event.

More surprising was that there were record-breaking evenings when the rating exceeded a 60 share, such as the opening night, Feb. 11, during the performance of Chilean comedians Melón Y Melame.

That same day, another Chilean channel, TVN, was broadcasting live the U2 show that was taking place in Santiago. Alas, the Irish group was unable to score a rating higher than a 10 share.

Megavisión executives also note that the lower number of Chilean press representatives covering the six sellout

(Continued on next page)

Hot Latin Tracks



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 108 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

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

POP	TROPICAL/SALSA	REGIONAL MEXICAN
25 STATIONS	23 STATIONS	70 STATIONS
1 RICKY MARTIN SONY DISCOS/SONY VUELVE	1 OLGA TANON WEA LATINA EL FRIO DE TU ADIOS	1 LOS TIGRES DEL NORTE FONOVISIA CON QUE...
2 CELINE DION MUSIC/PIG/SONY MY HEART...	2 INDIA RMM MI MAYOR VENGANZA	2 MARCO ANTONIO SOLIS FONOVISIA ME VAS A...
3 ALEJANDRO FERNANDEZ SONY DISCOS/SONY NO...	3 CELINE DION MUSIC/PIG/SONY MY HEART...	3 LOS TUCANES DE TIJUANA EMI LATIN HACEMOS...
4 MANA WEA LATINA COMO DUELES EN LOS LABIOS	4 GILBERTO SANTA ROSA SONY DISCOS/SONY ESA PARTE DE...	4 DINASTIA NORTENA PLATI FONOVISIA ACABO DE...
5 ALEJANDRO SANZ WEA LATINA CORAZON PARTIO	5 MARC ANTHONY RMM SI TE VAS	5 GRUPO LIMITE POLYGRAM LATINO HASTA MANANA
6 ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU...	6 RICKY MARTIN SONY DISCOS/SONY VUELVE	6 GRUPO LIMITE POLYGRAM LATINO SENTIMIENTOS
7 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	7 VICTOR MANUELLE SONY DISCOS/SONY EL AGUILA	7 BANDA ARKANGEL R-15 LUNA/FONOVISIA VOY A...
8 RICARDO MONTANER WEA LATINA PARA LLORAR	8 GISSELLE FEAT. SERGIO VARGAS RCA/BMG PERDONAME...	8 JUAN GABRIEL ARIOLA/BMG ASI FUE
9 LUIS MIGUEL WEA LATINA CONTIGO	9 DOMINGO QUINONES RMM SI PUDIERA VOLVER A...	9 ANA GABRIEL SONY DISCOS/SONY A PESAR...
10 DAYANARA TROPIC/SONY JERIGONZA	10 GRUPO MANIA SONY DISCOS/SONY QUE LOCO	10 BANDA LA COSTENA FONOVISIA AVIENTAME
11 JUAN GABRIEL ARIOLA/BMG ASI FUE	11 ALEJANDRO FERNANDEZ SONY DISCOS/SONY NO SE...	11 VICENTE FERNANDEZ SONY DISCOS/SONY NOS ESTORBO...
12 LUIS MIGUEL WEA LATINA POR DEBAJO DE LA MESA	12 SERVANDO Y FLORENTINO WEA LATINA UNA FAN...	12 INTOCABLE EMI LATIN DONDE ESTAS?
13 OLGA TANON WEA LATINA EL FRIO DE TU ADIOS	13 DAYANARA TROPIC/SONY JERIGONZA	13 BOBBY PULIDO EMI LATIN LE PEDIRE
14 EROS RAMAZZOTTI FEAT. TINA TURNER DD I/MING COSAS DE...	14 MANA WEA LATINA COMO DUELES EN LOS LABIOS	14 TIRANOS DEL NORTE SONY DISCOS/SONY ME HA...
15 ENRIQUE IGLESIAS FONOVISIA AL DESPERTAR	15 GRUPO MANIA SONY DISCOS/SONY ME MIRAS Y...	15 INTOCABLE EMI LATIN ERES MI DROGA

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

RICKY MARTIN VUELVE

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NOTAS

(Continued from preceding page)

shows was offset by a higher number of foreign journalists on hand for the festival, which doubled as a song competition and a valuable promotional tool for veteran Latino and non-Latino artists who performed live sets.

The best-received act to appear at Viña, if judged by the hysterical reaction from Viña's normally demanding audience known as "El Monstruo," was the **Backstreet Boys**, who performed a 90-minute show Feb. 14.

Another artist who scored big at Viña was Sony's veteran balladeer **Chayanne**, who received the Gaviota de Plata for his performance on the event's closing evening.



Family Gold. Caimán recording act Chi Chi Peralta + Son Familia recently received a gold disc in Colombia for "Pa' Otro La'o," whose sales exceeded 30,000 units. Pictured, from left, are Carlos Gutiérrez, director, Sony Music Colombia, which distributes Caimán in Colombia; Peralta; and Son Familia band members René Geraldino and Jandy Feliz.

Among the performers most applauded were BMG's perennial festival favorite **Juan Gabriel**, along with Chilean acts **Ariztia** (signed to Sony Chile) and **Lucybell** (EMI Chile), BMG singer/songwriter **Eros Ramazzotti**, and PolyGram pop/dance diva **Marta Sánchez**.

El Monstruo had its collective claws only twice, at two comedians—Chile's **Oscar Gangas** and Spain's **Sarah Sanders**. Both were obliged to leave the stage to a pealing shower of whistles from the crowd.

As for the song competition, the awardes of which were determined by a panel of judges, there were two winners. The international category was won by a composer from Chile for the first time in six years as **Alvaro Scaramelli** triumphed with his song "Soy Tal Cual Soy." Scaramelli was awarded \$25,000 for his composition, as well as an all-expenses-paid trip to perform Feb. 24 at Italy's prestigious San Remo song festival.

In the folkloric category, the winning song was "Las Noches De Chillán," with lyrics written by poet **Pablo Neruda** and music by **Vicente Bianchi**. The song generated much controversy among the other participants, who protested that an entry from a famous Nobel recipient such as Neruda would affect the decision by the judges. And it seems that is exactly what happened.

TMA AT 18: The Tejano market may be in a cyclical decline, but the Tejano Music Awards promises its biggest event ever when the 18th edition takes place Saturday (7) at the Alamodome in San Antonio, Texas.

Hosting the awards program is actor **Erik Estrada**, star of '70s TV cop show "Chips"; **Apollonia**, actress and former squeeze of the Artist; comedian **Carlos Mencia**; and actor **Mike Gómez**. Also set to appear at the event is Texas Gov. **George W. Bush**.

Big-name Tejano artists slated to perform are **Michael Salgado**, **Emilio**, **Bobby Pulido**, **Intocable**, **Jennifer Y Los Jetz**, **Pete Astudillo**, and **Rubén Ramos & the Texas Revolution**.

Also booked to appear are esteemed country band **the Mavericks** and **Chris Pérez**, husband of slain Tejano superstar **Selena**.

NORTH AMERICA ROUNDUP I: On March 31, Freddie Records is slated to drop "Leyendas Y Raíces," featuring the vocal talents of Tejano veterans **Carlos Guzmán**, **Sunny Ozuna**, **Augustin Ramírez**, and **Freddie Martínez**, the latter of whom is president of Freddie. The album will contain new versions of various hits from each of the singers, plus previously unreleased tracks. The quartet is scheduled to make its live debut Saturday (7) at the Tejano Music Awards in San Antonio.

MTV Latin America has named **José Tillan** director of talent and artist relations. He formerly was president of **MATT Entertainment**.

Overlooked merengue band **Papo Ross & Orquesta** are booked to host



ASCAP's Latin Summit. ASCAP held its inaugural Latin Council meeting Feb. 2 in Miami Beach, Fla. (Billboard, Feb. 7). Following the meeting, Marilyn Bergman, president/chairman of ASCAP, hosted a reception at the home of Desmond Child. Shown seated, from left, are Bergman and Child. Standing, from left, are ASCAP Latin Council member **Rudy Pérez** and ASCAP members **Dion DiMucci**, **Haddaway**, **Roberto Morales**, **Armando Larrinaga**, **Eric Bazilian**, **Cheir García**, and **Beth Nielsen Chapman**.

the inaugural **Montreal World Music Fiesta** on Friday (6) at the Metropolis in Montreal.

Miller Genuine Draft is launching its second year of **Sólo Con Invitación** concerts April 2 in Los Angeles. The series features performances by popular Latino artists whose identities are not known until they take the stage. Many of the concert attendees are winners of contests sponsored by Miller. The other **Sólo Con Invitación** show this year is slated to take place in September in Chicago. The previous participants in the series are **Alejandra Guzmán** and **Olga Tañón**.

PolyGram's Latin American marketing meetings are slated to take place Feb. 11-13 in Miami. Slated to perform at the confab are hot female pop group **All Saints**, crossover hip-hop act **Mangú**, noted rapper **El General**, Venezuelan teen rap group **Hijos De La Calle**, and Argentina's famed singer/songwriter **Alejandro Lerner**.

LATIN TRACKS A-Z

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

NORTH AMERICA ROUNDUP II: Spanish-language music channel HTV is launching a pair of shows. The first show, "Entre Estrellas," which bowed Feb. 2, is a weekly one-hour program that profiles noted Latino artists. The show, hosted by **Ronit Shren**, airs 10 p.m. ET on Mondays. The second show, "Salsa Review," is a weekly half-hour music news program hosted by **Verónica Rasquín** and **Vicente Pasariello**. "Salsa Review" debuts March 18. It airs 10 p.m. ET on Wednesdays and repeats 8 p.m. Saturdays.

Urban Spanish-language sounds are finally getting some mainstream radio exposure in Los Angeles. Each Sunday from 9 p.m. to midnight, **KACD/KBCD** broadcasts live remotes of "Latin Grooves Live On 103.1," a three-hour Latin house/tropical program hosted by effervescent radio personality/actress/comedian **Kike Meléndez**. The show, which premiered the house mix of **Cristian's** recent top 10 ballad "Si Tú Me Amaras" Feb. 22, is aired from the Hollywood Athletic Club. **KACD** and **KBCD** are simulcast outlets broadcasting from Newport Beach and Los Angeles, respectively. The stations, known collectively as **Groove 103.1**, play R&B/dance music.

CHART NOTES, RADIO: **Ricky Martin's** hit song "Vuelve" (Sony Discos/Sony) remains atop Hot Latin Tracks for the second week in a row, edging out **Celine Dion's** "My Heart Will Go On" (550 Music/Epic/Sony), which lost one station yet still gained audience impressions. **Martin** also

edged out **Dion** in the pop genre chart.

For the third week running, **Fonovisa's Los Tigres Del Norte** remain at No. 1 on the regional Mexican chart with "Con Que Derecho."

And after a two-week respite, **Olga Tañón** regains the top slot of the tropical/salsa chart this issue with her **WEA Latina** hit "El Frío De Tu Adios."

Elsewhere, **Los Temerarios' "Por Que Te Conocí"** (Fonovisa) has been disqualified for the third straight week for invalid plays.

CHART NOTES, RETAIL: After a spectacular Valentine's Day weekend helped push sales to 136,000 units last week, the market cooled off by more than 25%, coming in this week at 101,500 units. Still, this week's tally is more than 15% higher than the same period last year.

In addition, February sales of titles appearing on **The Billboard Latin 50** were 405,500 units—nearly 6% higher than the 382,500 pieces moved in February 1997.

And as if that were not enough, the January-February sales of 834,000 units for charting albums this year is almost 18% more than the number during last year's corresponding period, 710,000 pieces.

Coming off the heels of a sizzling Valentine's Day weekend, most titles' sales predictably went way south, including **Ricky Martin's "Vuelve,"** which, nonetheless, remains atop **The Billboard Latin 50**, unpublished this issue.

Sales of "Vuelve" were off 42% to 11,000 units, the fourth-highest percentage drop of titles appearing on **The Billboard Latin 50**.

Similar sales plunges were realized by other balladeers, such as **WEA Latina's Alejandro Sanz** (-48%) and **Luis Miguel** (-36%); **Sony's Alejandro Fernández** (-34%); and **Sonolux/Sony's Charlie Zaa** (-30%).

Bucking the generally steep downward trend this week are regional Mexican acts led by **ranchero** star **Pedro Fernández**, whose **PolyGram Latino** album "Canta A José Alfredo Jiménez" is the lone disc to rise this issue, up 13% to 1,800 pieces.

Sliding as they are, three Latin titles remain on **The Billboard 200**: "Vuelve" (81-118); **Alejandro Fernández's "Me Estoy Enamorando"** (146-184), now in its 22nd week on the chart; and **Luis Miguel's "Romances"** (148-199).

Assistance in preparing this column was provided by **Pablo Márquez** in Santiago, Chile.

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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
*** No. 1 ***				
1	1	15	HARRY CONNICK, JR. COLUMBIA 68787	15 weeks at No. 1 TO SEE YOU
2	2	26	DIANA KRALL IMPULSE! 233/GRP HS	LOVE SCENES
3	3	14	SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
4	5	102	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
5	4	76	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
6	8	19	ROYAL CROWN REVUE SURFDOG 44003/ULG	CAUGHT IN THE ACT - LIVE!
7	12	35	THE MANHATTAN TRANSFER ATLANTIC 83012/AG	SWING
8	6	10	BILLIE HOLIDAY LEGACY 64853/COLUMBIA	LOVE SONGS
9	15	52	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
10	9	36	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
11	10	22	DAVE GRUSIN N2K ENCODED 10021	DAVE GRUSIN PRESENTS WEST SIDE STORY
12	11	16	DIANNE REEVES BLUE NOTE 56973/CAPITOL	THAT DAY...
13	16	96	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
14	14	21	DEE DEE BRIDGEWATER VERVE 537896	DEAR ELLA
15	17	26	ELLA FITZGERALD & LOUIS ARMSTRONG VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
16	13	34	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
17	18	2	VARIOUS ARTISTS GRP 9901	PRICELESS JAZZ SAMPLER VOLUME 2
18	21	92	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER
19	7	32	ELLA FITZGERALD VERVE 531762	LOVE SONGS: BEST OF THE VERVE SONG BOOKS
20	23	6	BILLIE HOLIDAY VERVE 539051	ULTIMATE BILLIE HOLIDAY
21	RE-ENTRY		JOHN COLTRANE GRP 9874	PRICELESS JAZZ
22	NEW▶		SARAH VAUGHAN VERVE 539052	ULTIMATE SARAH VAUGHAN
23	NEW▶		VARIOUS ARTISTS RCA VICTOR 68987	FABULOUS SWING COLLECTION
24	24	20	JOE HENDERSON VERVE 539046	PORGY AND BESS
25	RE-ENTRY		LOUIS ARMSTRONG LASERLIGHT 12734	AMERICAN LEGENDS VOLUME 5

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
*** No. 1 ***				
1	1	14	KENNY G ▲ ARISTA 18991	14 weeks at No. 1 KENNY G GREATEST HITS
2	2	3	RANDY CRAWFORD BLUEMOND/ATLANTIC 92785/AG	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE
3	3	20	PAT METHENY GROUP WARNER BROS. 46791	IMAGINARY DAY
4	7	2	PHIL PERRY PEAK/PRIVATE MUSIC 82163/WINDHAM HILL	ONE HEART ONE LOVE
5	6	39	BONEY JAMES WARNER BROS. 46548 HS	SWEET THING
6	4	24	JONATHAN BUTLER N2K ENCODED 10005	DO YOU LOVE ME?
7	5	17	CANDY DULFER N2K ENCODED 10014	FOR THE LOVE OF YOU
8	10	14	RICHARD ELLIOT BLUE NOTE 38251/CAPITOL	JUMPIN' OFF
9	9	23	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 11271/WINDHAM HILL JAZZ	BLACK DIAMOND
10	8	73	KENNY G ▲ ² ARISTA 18935	THE MOMENT
11	11	4	GEORGE HOWARD GRP 9902	MIDNIGHT MOOD
12	12	44	GATO BARBIERI COLUMBIA 67855	QUE PASA
13	15	3	VARIOUS ARTISTS WINDHAM HILL 11275	MELROSE PLACE JAZZ
14	19	17	GERALD ALBRIGHT ATLANTIC 83050	LIVE TO LOVE
15	RE-ENTRY		BRIAN CULBERTSON BLUEMOND/ATLANTIC 92775/AG	SECRETS
16	17	3	DOWN TO THE BONE NU GROOVE 3004	FROM MANHATTAN TO STATEN
17	NEW▶		CHUCK LOEB SHANACHIE 5038	THE MOON, THE STARS AND THE SETTING SUN
18	13	16	PIECES OF A DREAM BLUE NOTE CONTEMPORARY 54052/CAPITOL	PIECES
19	16	15	THE RIPPINGTONS GRP 9891	THE BEST OF THE RIPPINGTONS
20	20	11	PAUL HARDCASTLE JVC 2068	COVER TO COVER
21	14	35	FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
22	18	7	BILL FRISELL NONESUCH 79479/AG	GONE, JUST LIKE A TRAIN
23	22	77	PETER WHITE COLUMBIA 67730 HS	CARAVAN OF DREAMS
24	RE-ENTRY		JOE SAMPLE WARNER BROS. 46572	SAMPLE THIS
25	23	5	DEAN JAMES BRAJO 24901/CHIBAN	INTIMACY

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Artists & Music

N2K's Loston Harris Moves From Kit To Keyboard; Musicians To Fete Chapin

WHEN ELLIS MARSALIS says that the piano is your calling, I suppose you re-evaluate your current path and take his advice to heart.

Loston Harris found himself in this very position while on a music scholarship at Virginia Commonwealth University. At the time, Harris was studying to be a drummer. Marsalis heard him "messaging around" at the piano and strongly encouraged him to switch vocations. "Yeah, I was pretty shocked," Harris says with a laugh. "I was considered to be this so-called great drummer. I was in all these band competitions and had no doubt that I was going to be a professional drummer." There is a residual element of surprise in Harris' voice as he says, "When [Marsalis] heard my drumming, he wasn't really impressed."

What did impress the senior Marsalis, at the time a visiting professor at VCU, was Harris' "natural touch" at the piano. Marsalis encouraged the young musician to dig deeper into jazz tradition to develop an individual voice as a pianist. "Through

him, I learned how much I didn't know as far as jazz history goes. I recall being frustrated; it was like having to start all over again, after putting maybe 12-15 years into drumming."

Marsalis introduced the budding pianist to the music of Oscar Peterson, Ahmad Jamal, and Erroll Garner. "From there, I started listening to records, working on different aspects of trio and group playing, trying to arrive at my own sound and style." Harris was fortunate to receive additional tutelage from Geri Allen and Dr. Billy Taylor after transferring to Howard University, putting in long hours of study and practice. "It's a lifelong journey. I had the passion to play the piano, so it never seemed like work."

"Comes Love" (N2K) is Harris' major-label debut, following the now out-of-print "Stepping Stones," recorded for the now-defunct Virginia-based indie Swing Records. In addition to the opening track, Marsalis' "Swinging At The Haven," "Comes Love" features eight standards, songs "found in shows or old songbooks. There is a joy in finding older, infrequently recorded songs and reviving them and making them hip," says Harris.

There is also a joy in listening to Harris sing. His vocals do not appear until the album's third track, "Close Your Eyes," taking the listener by pleasant surprise. "The inspiration for my vocals came when I started checking out Nat 'King' Cole. The most amazing thing was the quality of his voice—the sincerity, the passion, and the fact that he could deliver [vocally] while playing piano at the same time. It amazed me."

In fact, at one point Harris called Cole's brother, singer/pianist Freddie Cole, for advice. "He told me to just [start singing]. It's a constant thing that you develop over time... I have so much to look forward to as far as developing that aspect of my music."

Harris has played and toured with Wynton Marsalis and Marcus Roberts, among others, and has been the



by Steve Graybow

Kennedy Center's Millennium Series Artist in Residence for February. He plays regularly at the center and continues to play several nights a week in his hometown of Reston, Va. He heads to Israel for a short tour in March.

REMEMBERING THOMAS: Saxophonist Thomas Chapin died Feb. 13 at Rhode Island Hospital in Providence, R.I., following a yearlong battle with leukemia. He was 40 years old.

Chapin studied with Jackie McLean at the University of Hartford and later graduated from Rutgers, where he studied with pianist Kenny Barron. In 1981, he assumed leadership of Lionel Hampton's orchestra, a spot he held for six

years. After leaving Hampton, Chapin focused on his own music; he is best-known for his trio work with drummer Steve Johns and bassist Mario Pavone.

A fixture on the New York jazz scene, Chapin was one of the first artists signed to Knitting Factory Works, for which he recorded six albums. In a prepared statement from the label, Chapin is recalled as "a vivacious performer who is respected across the globe for his invention and deep musicality."

On Sunday (1), John Zorn, Marty Ehrlich, Pavone, Matt Wilson, and others will gather at the Knitting Factory in New York for an all-night tribute to Chapin, playing his compositions and celebrating the Thomas Chapin Trio's most recent Knitting Factory release, "Sky Piece." Proceeds from this event will go to the Leukemia Society of America. Donations can be sent to the society at 475 Park Ave. S., New York, N.Y. 10016, or to the Thomas Chapin Memorial Fund at Phillips Academy, attn: Suzy Kendrick, 180 Main St., Andover, Mass. 01810. Checks to the fund can be made out "in memory of Thomas Chapin."

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***				
1	1	4	GRAND PASSION GTSP 539804	2 weeks at No. 1 JOHN TESH
2	2	16	TRIBUTE VIRGIN 44981	YANNI
3	3	15	PAINT THE SKY WITH STARS — THE BEST OF ENYA REPRISE 46835/WARNER BROS.	ENYA
4	4	56	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
5	5	26	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
6	6	4	SOUNDS OF WOOD & STEEL WINDHAM HILL 11290	VARIOUS ARTISTS
7	13	2	THE CELTIC BOOK OF DAYS WINDHAM HILL 11246	DAVID ARKENSTONE
8	8	45	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
9	11	28	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
10	7	51	AVALON GTSP 537112	JOHN TESH
11	9	14	CONVERSATIONS WITH GOD - A WINDHAM HILL COL. WINDHAM HILL 11304	VARIOUS ARTISTS
12	12	43	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
13	10	19	SONGS WITHOUT WORDS - A WINDHAM HILL COL. WINDHAM HILL 11212	VARIOUS ARTISTS
14	16	95	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
15	18	45	WHITE STONES PHILIPS 534605	SECRET GARDEN
16	14	21	THE GIFT ● WINDHAM HILL 11242	JIM BRICKMAN
17	21	2	DAUGHTERS OF THE CELTIC MOON WINDHAM HILL 11293	LISA LYNNE
18	17	26	ONCE IN A BLUE UNIVERSE HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
19	19	18	HARPESTRY A CONTEMPORARY COLLECTION IMAGINARY ROAD 536142	VARIOUS ARTISTS
20	NEW▶		BEST OF VOLUME ONE WINDHAM HILL 11245	RAY LYNCH
21	15	75	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● GEORGE WINSTON DANCING CAT 11184/WINDHAM HILL	CUSCO
22	22	26	APURIMAC III-NATURE SPIRIT PRIDE HIGHER OCTAVE 44639/VIRGIN	NOVAMENCO
23	RE-ENTRY		GYPSY FUSION BAJA 530/TSR	VARIOUS ARTISTS
24	23	52	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
25	24	8	THE BEST NEW AGE VOLUME 4 PRIORITY 51020	VARIOUS ARTISTS

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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
1	1	5	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	★★ NO. 1 ★★ MY SECRET PASSION — THE ARIAS 4 weeks at No. 1
2	2	14	ANDREA BOCELLI PHILIPS 53312 (10.98 EQ/16.98)	VIAGGIO ITALIANO
3	3	15	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
4	4	2	RENEE FLEMING LONDON 458858 (16.98 EQ)	THE BEAUTIFUL VOICE
5	NEW ▶		YO-YO MA SONY CLASSICAL 63203 (16.98 EQ)	BACH: THE CELLO SUITES
6	7	6	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
7	5	21	LUCIANO PAVAROTTI LONDON 458800 (19.98 EQ/31.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
8	6	22	LONDON SYMPHONY ORCHESTRA (FOSTER) MPL/EMI CLASSICS 64842 (10.98/15.98)	PAUL MCCARTNEY'S STANDING STONE
9	8	23	CECILIA BARTOLI/JAMES LEVINE LONDON 455513 (10.98 EQ/16.98)	AN ITALIAN SONGBOOK
10	11	15	CECILIA BARTOLI/ANDREA BOCELLI DG 457355 (10.98 EQ/16.98)	A HYMN FOR THE WORLD
11	10	58	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
12	NEW ▶		RYUICHI SAKAMOTO SONY CLASSICAL 60121 (10.98 EQ/16.98)	DISCORD
13	14	5	I SALONISTI LONDON 458382 (10.98 EQ/16.98)	AND THE BAND PLAYED ON
14	13	3	DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2
15	NEW ▶		CHANTICLEER TELDEC 218929-2 (16.97)	MATINS FOR THE VIRGIN OF GUADALUPE

TOP CLASSICAL CROSSOVER™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15																																																												
1	1	22	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (16.98 CD) HS	TIME TO SAY GOODBYE 9 weeks at No. 1	2	2	2	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 89012-4 (10.98/16.98)	THE CELTIC ALBUM	3	3	18	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN	4	4	9	SOUNDTRACK NONESUCH 79460-2 (17.98)	KUNDUN (PHILIP GLASS)	5	5	17	ARIA ASTOR PLACE 14009 (16.98)	ARIA	6	8	6	JAMES GALWAY RCA VICTOR 63110 (9.98/15.98)	GREATEST HITS-VOLUME 3	7	6	10	SOUNDTRACK SONY CLASSICAL 63226 (10.98 EQ/16.98)	THE TANGO LESSON	8	10	21	VARIOUS ARTISTS LONDON (10.98/17.98)	DIANA PRINCESS OF WALES-BBC RECORDING OF THE FUNERAL	9	7	30	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE	10	9	25	OTTMAR LIEBERT SONY CLASSICAL 63105 (10.98 EQ/16.98)	LEANING INTO THE NIGHT	11	11	65	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE	12	14	15	SOUNDTRACK RCA VICTOR 68757 (9.98/15.98)	BRASSED OFF!	13	12	58	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE	14	15	58	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA	15	RE-ENTRY		JOHN WILLIAMS/YO-YO MA SONY CLASSICAL 60271 (10.98 EQ/16.98)	SEVEN YEARS IN TIBET

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TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 VARIOUS MOZART IN THE MORNING PHILIPS	1 VARIOUS ROMANCE AND ROSES ● INTER-SOUND
2 VARIOUS MOZART FOR YOUR MIND PHILIPS	2 VARIOUS TEN YEARS OF SUCCESS NAXOS
3 VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON	3 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
4 VARIOUS TUNE YOUR BRAIN WITH MOZART: FOCUS DG	4 RRSO SYMPHONY ORCHESTRA MUSIC OF THE BEATLES MADACY
5 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	5 JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOUND
6 VARIOUS PACHELBEL CANON RCA VICTOR	6 VARIOUS 20 CLASSICAL FAVORITES MADACY
7 VARIOUS MOZART FOR MEDITATION PHILIPS	7 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
8 VARIOUS BEETHOVEN AT BEDTIME PHILIPS	8 VARIOUS FAVORITE MOZART MADACY
9 VARIOUS GERSHWIN-GREATEST HITS RCA VICTOR	9 VARIOUS VIVALDI: FOUR SEASONS MADACY
10 VARIOUS MORE MOZART FOR YOUR MIND PHILIPS	10 VARIOUS CLASSICAL MASTERPIECES MADACY
11 VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	11 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
12 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL	12 VARIOUS MOZART: SYMPHONY NOS. 40 & 41 MADACY
13 VARIOUS MOZART AT MIDNIGHT PHILIPS	13 VARIOUS PIANO BY CANDLELIGHT MADACY
14 HYMAN/LEVINE SCOTT JOPLIN-GREATEST HITS RCA VICTOR	14 VARIOUS BEETHOVEN: PIANO SONATAS MADACY
15 VARIOUS GERSHWIN-GREATEST HITS SONY CLASSICAL	15 JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL

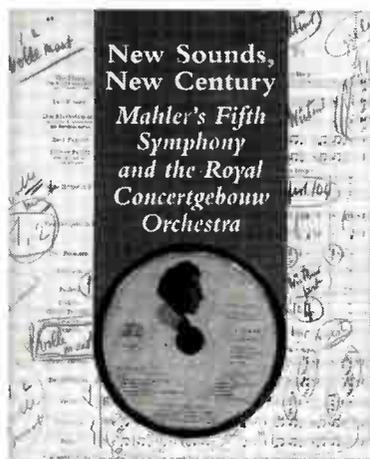
Classical
KEEPING
SCORE™



by Bradley Bamberger

MAKING THE OLD NEW: The days are long gone when a classical record company could just put out a new recording of a piece of standard repertoire and people would snap it up in sufficient numbers. With the retail racks constricting by the day, there had better be a pretty good reason why someone is releasing an album of oft-heard Mozart or Beethoven, or even Mahler. And if the interpretation of the work is truly notable and the musicianship and recording steps forward, that still isn't always good enough. The music must be delivered to the market with flair.

Decca/London took the right tack with its new recording of Mahler's Symphony No. 5 with Amsterdam's Royal Concertgebouw Orchestra led by its chief conductor, Riccardo Chailly. Coinciding with the Feb. 10 release of the album, Chailly and his group embarked on an eight-city U.S. tour that featured performances of the Mahler Fifth. And in preparation, the Carson, Calif.-based Books Nippon distributed



“New Sounds, New Century: Mahler's Fifth Symphony And The Royal Concertgebouw Orchestra,” an involving survey of the Concertgebouw's great Mahler tradition that spotlights the Fifth in particular. Mahler himself conducted the Amsterdam premiere in 1906, and great Mahlerians from Willem Mengelberg to Bernard Haitink have perpetuated this legacy with nearly 100 performances of the work at the Concertgebouw since.

Originally published in Europe last year by the Dutch firm THOTH, “New Sounds, New Century” was edited by renowned Mahler scholar Donald Mitchell; the superbly researched and illustrated book (\$35, hardbound) comes with an exclusive CD that features recordings of several Mahler works related to the Fifth, as well as such historic performances as a piano roll of the symphony's first movement by Mahler himself. Mitchell was in New York for the Concertgebouw's Feb. 16 Avery Fisher Hall performance to participate in a pre-concert lecture with Chailly, both of them stressing Mahler's role as a pioneer of “modernity” in music, from his advanced harmony and orchestration to his juxtapositions of bitter irony and deep feeling. (Quoted in “New Sounds, New Century” is a vintage comment from Viennese critic Julius Korngold, Erich Wolfgang's father: “When it is so often asked what is going on in these strange symphonies, the answer could be quite simply, ‘The 20th century!’”) It was standing room only during Mitchell and Chailly's talk, and the subsequent concert treated a capacity crowd to a thrilling performance of the Fifth.

WORDS & DEEDS

(Continued from page 17)

It's the raw expression that the industry doesn't appreciate or understand. Although MTV hails “The Message” today, neither the song nor the culture was accepted in the beginning. Some 10-15 years later, some critics still won't admit that hip-hop is even music.

Rappers are now getting blamed for the worsening violence and living conditions of their listeners when the truth of the matter is that the artists have no more control over those issues today than they did 10, 20, 30 years ago. The

music has just become easier to sell commercially when it is draped in simple melodies. So labels are turning away artists' harsh “messages” and are signing the more commercially friendly acts who celebrate the “good life” that doesn't exist for most of us.

A few execs and an increasing number of artists are realizing that the messages will continue to be recorded, which accounts for the success of several indie rap labels, such as No Limit and Rap-A-Lot, with midlevel distribu-

In the midst of excitedly reading aloud the glowing reviews for the Concertgebouw's stateside tour, Decca president Roger Lewis verifies that the book/tour/album tie-in of Chailly's Mahler Fifth is the wave of the future for his label. “Releases from the core repertoire can't just stumble onto the world now,” he says. “They have to enter with some fanfare. Our pop colleagues having been pairing albums with tours for years, of course, but trying to coordinate the schedule of a large symphony orchestra is a far more difficult proposition. But we rush-released the CD to make it available for the tour, and we made sure to have Donald on hand to create some context.

“We plan to coordinate our A&R and marketing efforts more and more,” Lewis adds. “For instance, we are going to film Cecilia Bartoli in concert around the time she records her next recital album. And we want to time the release of the CD and the broadcast of the film to her fall appearance at the Met in ‘The Marriage Of Figaro.’ Artists, managers, record labels—we all have to work in concert. The success of the past few weeks with Chailly and the Concertgebouw shows that even Mahler can have a real impact, if the music on the disc is of a compelling quality and if we do our jobs to get it heard.”

The next Chailly disc will be the first entry in a complete survey of the works of the early 20th-century American iconoclast Edgar Varèse; the disc, including a first recording of the original version of “Amériques,” will be released in conjunction with the conductor's appearance at the Salzburg Festival this summer. As for Chailly's Mahler, Decca has previously released his takes on the First and Seventh symphonies with the Concertgebouw; the next one on the list is the colossal Symphony No. 8, which Lewis says will likely be recorded next year and released in tandem with a film project in 2000.

MAKING THE OLD NEW II: Sony Classical is perhaps the industry leader when it comes to making multimedia events of its recordings, and with Yo-Yo Ma's new album of the Bach cello suites, the label has outdone itself. Under the rubric of “Inspired By Bach” comes not only the two-CD set featuring Ma's second traversal of the Bach suites (his first, in '84, won a Grammy) but also a series of six short films in which the cellist collaborates with an artist from a different discipline. Produced by Rhombus Media and released Feb. 17 on video (same date as the album), the “Inspired By Bach” films set Ma's playing to the work of choreographer Mark Morris, filmmakers Atom Egoyan and François Girard,



ice dancers Torvill and Dean, garden designer Julie Moir Messervy, and Kabuki actor Tamasa Bando. The impressionistic movies created something of a stir when they aired on the BBC

last month, and their U.S. broadcast debut is set for April 1, 8, and 15 on PBS.

Ma has been touring the Bach suites on both sides of the Atlantic, with concerts coinciding with film screenings from Paris to San Francisco. In New York, screenings will be held Saturday (7)-March 8 at the Walter Reade Theater, with March 14 concerts at the Church of St. Ignatius Loyola. On March 13, Ma will be featured in a public discussion of his Bach project at the Smithsonian Institution in Washington, D.C., with a concert to follow at the National Cathedral.

Songwriters & Publishers

ARTISTS & MUSIC

Carillo Can't Get Enough Writing He Cultivates Golden, Dutch Collaborations

BY JIM BESSMAN

NEW YORK—Rock fans with good memories may remember Frank Carillo for a pair of solo albums he released on Atlantic following his guitarist stints in the '70s for Peter Frampton and Johnny Hallyday.

Two decades later, Carillo has staked out a growing reputation as a songwriter, thanks to projects with singer/songwriter/actress Annie Golden, his partner in the duo Golden Carillo; Dutch rocker George Kooymans, who enlisted Carillo to write two songs on Dutch female alternative rocker Anouk's European hit debut album, "Together Alone" (Billboard, Dec. 20, 1997); and former Joan Jett guitarist Ricky Byrd.

The link with Golden, who fronted late-'70s pop band the Shirts, has resulted in the recently released Kayos Records album "Back For More," all of which was co-written by the two principals, except the sole Carillo copyright "Jesus When He Goes" and the Carillo/Byrd-written "Cantina."

Byrd had been a fan of Carillo's since his Atlantic days, during which, incidentally, Carillo co-wrote "Pure Sin," a song on Carly Simon's 1979 "Spy" album, with Simon, who was recording at Atlantic Studios the same time he was.

"I met Annie indirectly through Ricky at an opening-night party for Joan Jett's five-night Broadway run in 1989," says Carillo, who was introduced to Golden there by rock'n'roll diva Darlene Love, with whom Golden co-starred on Broadway in the Ellie Greenwich musical bio "Leader Of The Pack" and with whom Carillo had also worked. "We started messing around with some songs, and people liked them, so we recorded and started playing tiny bars acoustically."

Golden Carillo has also recorded two previous albums, "A New Fire In Town" and "Toxic Emotion."

"Annie brings certain things to the table," notes Carillo. "She has a crystalline voice with a lot of feeling, which goes from her rock'n'roll sensibilities to drama—and comes from the Shirts and the whole punk scene. So she's very cool and different and hard to describe, while I'm very edgy and gruff-voiced and



CARILLO

come from a rock'n'roll background. When we write songs, because of the way our voices sound together, they tend to turn out a certain way—I'd be very curious to hear someone cover a Golden Carillo song—whereas songs I write on the outside are a little more me as opposed to me and Annie."

With Golden, Carillo can co-write a song spontaneously, or they can be on the road and he'll leave her the melody and a verse or two, then come back to "pages of stuff" written by Golden, which they subsequently edit. "With other people it's different," says Carillo. "Ricky and I wrote 'The Devil Deserves A Pop Song'—which he's recording—on the telephone, whereas he came over for the weekend, and we decided not to eat dinner until we wrote a song, which became 'Cantina.'"

Carillo's successful contributions to the Anouk album resulted from mixing the first Golden Carillo disc, which was released by a Dutch label, at Kooymans' home studio in Belgium. "We hit it off immediately and later wrote some songs together for [Dutch artist] Joop," says Carillo of Kooymans. "Then he called me a

year ago when he was producing Anouk and asked if I had anything bluesy and dark, and I sent him 'Time Is A Jailer.' They loved it and asked if I could write something that rocks, with a cool dance beat. I was working on something in my head about tattoos because there was a famous tattooist in Amsterdam who had put together an album to raise money for a tattoo museum. And I sang it to George over the phone, and they did an incredible version for the album."

That track became an Anouk album track, "Pictures On Your Skin." "I'm not really interested in writing straight love songs, but things with a little twist here and there," Carillo continues, noting that he also likes to tell stories in his songs, "embellishing" real experience while at the same time focusing on melody. But "basically, I just love to write songs," he says.

To this end, Carillo, who is managed by Kayos Productions head Carol Kaye and whose songs are published by the ASCAP-affiliated Blue Fingers Music for Golden Carillo material and Lil' Bones for his other output, is moving to Millbrook, N.Y., near Poughkeepsie, N.Y., in order to be near the Millbrook Sound studio, which he frequents. He's looking forward to writing with Kooymans for other Dutch artists and exploring further opportunities for film and TV work (he and Golden wrote and performed the only original song on the "Prelude To A Kiss" soundtrack). Other plans are to collaborate with Bad Company drummer Simon Kirke and incorporate elements of Indian and other world music into his writing.

"But I still like rock'n'roll and bringing out my old Gretsch and cranking it up," says Carillo.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"SOUTHLAND OF THE HEART"

Written by Bruce Cockburn
Published by Golden Mountain Music Corp. (Society of Composers, Authors, and Music Publishers of Canada)

Ask Maria Muldaur what makes a great songwriter, and she'll readily tell you it's someone "who taps into those universal images we all have in our souls." She places Bruce Cockburn in that category, and in obvious appreciation of his lyrical gift, she's made his song "Southland Of The Heart" the title cut of her new Telarc blues album. Cockburn fans first heard the tune on his 1994 album, "Dart To The Heart."

Maria Muldaur says she usually contacts a core group of songwriting pals whenever she's preparing to record an album and relies heavily on them for material. This time, as she was getting ready to go into the studio to record her new set, a friend sent her a compilation tape of songs. Muldaur says she instantly fell in love with "Southland Of The Heart."

"Even though it was way to the left field of stuff I normally sing, there was something in the message of the song that just compelled me to do it," she says. "What I love about the song is on one level it's a beautiful love song where a lover recites a litany of all the troubles that can befall a person and then invites

their lover . . . to a place where there's unconditional love and total support and nurturing. It says, 'When the mad-eyed dogs of day to day come tapping at your heels,' and then it says, 'In the southland of the heart where the saints go lazily, lie down, take your rest with me.'



"On one level it's like a lover welcoming their lover into their arms, into a place where it's safe and peaceful and serene. And knowing

Bruce Cockburn to be a Christian, I wondered if he meant this on another level as God or Jesus. That's what really moved me about it. So I called him up and asked him, and he said, 'Yes, I guess on one level it is about that.' So that cinched it for me."

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
MY HEART WILL GO ON	James Horner, Will Jennings	Famous/ASCAP Irving/BMI, Blue Sky Rider Songs/BMI, Ensign/BMI, TCF/ASCAP, Fox Film/BMI
HOT COUNTRY SINGLES & TRACKS		
ROUND ABOUT WAY	Steve Dean, Wil Nance	Tom Collins/BMI, Still Working For The Man/BMI, O-Tex/BMI
HOT R&B SINGLES		
NICE & SLOW	Jermaine Dupri, Manuel Seal, Usher Raymond, Brain Casey	So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP, Them Damn Twins/ASCAP
HOT RAP SINGLES		
GETTIN' JIGGY WIT IT	Will Smith, Samuel J. Barnes, B. Edwards, Nile Rodgers, J. Robinson	Treyball/ASCAP, Slam U Well/ASCAP, Jelly's Jams/ASCAP, Warner Chappell/ASCAP, Bernard's Other/BMI, Sony/ATV Songs/BMI, Gambi/BMI
HOT LATIN TRACKS		
VUELVE	Franco De Vita	Sony Discos/ASCAP

'Strike Up The Band' Revival Scores; Songwriters' Offspring Hit The Stage

JUST ANOTHER TRIUMPH: When you think of "Strike Up The Band," think of the Marx Brothers. Their anarchic spirit pervades the book of George and Ira Gershwin's musical, which underwent a splendid revival last month in the consistently delightful limited-run "Encores!" series at New York's City Center.

The ramshackle plot of "Strike Up The Band"—America goes to war with Switzerland over cheese tariffs, no shots are fired, the U.S. wins—is exactly the sort of concoction George S. Kaufman scripted for Groucho & Co. on Broadway in the 1920s and at Paramount Pictures in the early '30s. This time, Kaufman had a delicious Gershwin score that included "The Man I Love," "I've Got A Crush On You," and, of course, the title number.

"Encores!" took the best from two versions: the original "Strike Up The Band"—a biting anti-war satire that closed out of town in 1927—and a defanged edition that was a hit three years later. The combined score proved too rich; some songs were omitted. The production will probably not be recorded.

City Center also had a cast thoroughly at home with the Kaufman nonsense. They could sing, too. Philip Bosco handled the role of American cheese king Horace J. Fletcher—who finances the war under his name—with Groucho-like aplomb. Ross Lehman, as a buffoonish undercover agent who bags the Swiss provocateur, was an acceptable blend of Harpo and Chico.

And Lynn Redgrave—as Mrs. Draper, a love-starved widow whose goal is to create a summer camp in the city for deprived country kids—did a ringing rendition of Margaret Dumont. In "How About A Man," Redgrave and rival suitors Bosco and David Schramm were spot-on.

The supporting cast was, if anything, better. Kristin Chenoweth and David Elder, one of two ingénue couples, did a rousing song-and-dance number, "Hangin' Around With You," that nearly required an "Encores!" encore.

In fact, the production was a tap-

oholic's dream, with ensemble moves rarely seen on Broadway these days. Retro, yes. Exhilarating, yes. And the audience loved it.

(For the record, it should be noted that the three first-rate Gershwin songs not used—"Meadow Serenade," "I Mean To Say," and "Yankee Doodle Rhythm"—are happily performed on a 1990 Nonesuch release of a studio recording of the show.)

THE FAMILY BUSINESS: The writer sons and daughters of accomplished songwriters appear Friday (6) at an acoustic concert at New York's Town Hall, an event co-sponsored by the National Academy of Popular Music, host group of the

Songwriters' Hall of Fame, and Town Hall's own "Century Of Change" series. Performers are Jen Chapin, daughter of Harry Chapin; Wendy and

Carnie Wilson, daughters of Brian Wilson; Marvin Gaye III, son of Marvin Gaye; Isaac Hayes III and Heather Hayes, children of Isaac Hayes; and Rachid, son of Ronald Bell of Kool & the Gang. They'll perform hits of their parents as well as their own songs.

GETTING IN SYNCH ON THE WEB: Among the growing number of publishers that are making information available on the Internet is the Clyde Otis Music Group. Isidro Otis, president of the Englewood, N.J.-based company, reports the development of In Synch, which will centralize the catalogs—publishing and masters—of independent labels and "small to midsize" publishers.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Inc.:

1. Bob Dylan, "Time Out Of Mind."
2. Paul Simon, "Songs From The Capeman."
3. AC/DC, "Bonfire" (guitar tab).
4. Tori Amos, "Little Earthquakes."
5. Tom Waits, "Beautiful Maladies."

Assistance in preparing this column was provided by Seth Goldstein in New York.

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SOUNDS OF THE CITIES: JOHANNESBURG

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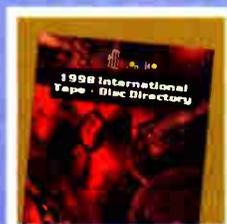
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Issue Date: April 4 • Ad Close: March 10
Contact: Francois Millet - 331-4549-2933



PUTUMAYO 5TH ANNIVERSARY

Issue Date: April 4 • Ad Close: March 10
Contact: Adam Waldman - 212-536-5172



1998 INTERNATIONAL TAPE/DISC DIRECTORY

Publication Date: May 27 • Ad Close: April 3
Contact: Dan Dodd - 213-525-2299

Studio Action

ARTISTS & MUSIC

Ocean Way Upgrades Recorder

Nashville Studio Gets State-Of-Art Sony 3348HR

BY PAUL VERNA

Living up to its reputation as one of the industry's pre-eminent sonic laboratories for both analog and digital recording, Ocean Way Nashville has installed a Sony 3348HR digital multitrack recorder in its "Oxford" room—the studio named after Sony's state-of-the-art digital console, the OXF-R3.



Revolution/Warner Bros. blues artist Kenny Wayne Shepherd checked into Ocean Way Nashville's Sony Oxford room to record an acoustic version of the song "Blue On Black," from his debut album "Trouble Is . . ." The track is being produced by Grammy-nominated producer Jerry Harrison and engineered by Steve Tillisch. Shown, from left, are Ocean Way Nashville co-owner Gary Belz, Shepherd, and Harrison.

The 3348HR is an upgrade over the Sony 3348, a 48-track digital open-reel machine considered to be an industry standard for high-end recording and mixing. But while the 3348 operates either at 16 bits in 48-track mode or 24 bits in 24-track mode, the 3348 HR offers 24-bit resolution across the entire 48-track spectrum.

Ocean Way Nashville co-owner Allen Sides—acclaimed as one of the industry's leading engineers in both the analog and digital domains—says the sound quality of the HR is "night and day" compared with 16-bit formats.

Before Ocean Way took delivery of

its machine, Sides worked on an HR at New York's Manhattan Center Studio for the "Primary Colors" soundtrack with Ry Cooder and the New York Philharmonic.

"We had Ry, three fiddles, and a 100-piece orchestra," says Sides. "The sound was very impressive. I was shocked how impressive it was. It's getting much closer to analog, more like

After an experimental phase in which software revisions were made, the Oxford is working up to specifications, according to Sides.

"When we installed, we knew it would be an ongoing project," he observes. "All the software had not been written yet, and some technical issues and ease-of-operation issues had to be worked out. But Sony has been on top of it, and the console is very together and very easy to use.

"With any software-driven console on this level, it takes a certain period of time to get it working well," continues Sides. "The important issue for me is when I'm mixing, I'm very non-technical. I'm not interested in mouses or typing. On this console, in 10 minutes I'm rolling. There's no learning curve involved."

For all its cachet as a leading-edge digital facility, Ocean Way Nashville—a joint venture between Sides and studio industry entrepreneur Gary Belz—is also an analog powerhouse, boasting a customized Neve 8078 board that Sides says is the largest all-discrete Neve board in the U.S.

"We have the best of both worlds," says Belz, who also operates the House of Blues studios in Memphis and Los Angeles. "Both rooms represent excellence in their spectrum of the business and technology. Neither one of these consoles can be found anywhere else in the South, or maybe in the East."

Besides its two main rooms, Ocean Way Nashville operates a third over-dub studio with a custom API console that Sides had originally co-designed for 20th Century Fox.

"We've been operating for a little over a year, and we're thrilled and excited by the reception," says Belz. "We've had a number of artists, producers, and engineers become associated with us, including Trisha Yearwood, Mark Knopfler, Yo-Yo Ma, Wynonna, Keith Sweat, Béla Fleck, James Taylor, Confederate Railroad, the Mavericks, and Deanna Carter, and they're represented by some of the top producers in town."

Belz says the diversity of Ocean Way Nashville reflects Music City's status as a recording mecca for all genres of music.

"When Allen and I were developing Nashville, we felt that our contacts and both our reputations in industry would allow us to pull people into Nashville from L.A., New York, and London, not just across the road," says Belz.

Among Ocean Way's subtle but important amenities are a custom self-mix headphone system that can accommodate up to 15 separate mixes, with each station driving up to 16 sets of headphones, according to chief technical engineer Sal Greco.

"Everybody in Nashville is in love with the cue system," says Greco. "It provides 100 watts per channel for each musician, and you can decide how you want to feed it. You need that power level to maintain clarity."

Belz and Sides say they have been able to avoid the pitfalls other Nashville studios have fallen into

(Continued on page 38)

NEW PRODUCTS & SERVICES

PANASONIC IS INTRODUCING THE DA7 eight-bus digital mixer, previously announced under Panasonic's Ramsa trademark. Now a Panasonic product, the DA7 is a 24-bit digital console with 32 inputs, eight buses, six auxiliary sends, surround-sound mixing capabilities, 32-bit internal processing, and dynamic and snapshot automation, among other features. It carries a suggested list price of less than \$5,000. Like other digital mixers in the market, the DA7 offers digital connection with modular multitrack machines via back-panel slots that support the Adat, TDIF, AES/EBU, and SPDIF formats.



FAIRMAN HAS INTRODUCED ITS TUBE MASTER COMPRESSOR (TMC) to the North American market through its recently appointed distributor, ATR Services of San Mateo, Calif. Hand-built in Denmark, the dual-channel TMC emulates the dynamic characteristics of the renowned Fairchild 660/670 units. Built by Swiss-born recording engineer Werner Scherrer, the unit uses a total of 16 tubes—four matched quartets—operating in Class A mode. Its input and output transformers are hand-wound on separate coils. Instead of potentiometers, the TMC uses 20-position stepped controls with resistors and gold contacts. At a suggested list price of \$9,500, the unit is admittedly "expensive at first glance," says ATR's Mike Spitz. "But when you look at asking prices for vintage Fairchilds in mint condition, the Fairman suddenly seems like a bargain by comparison. The compression characteristics are virtually identical, but the Fairman is quieter and has better transient handling. It also takes advantage of the higher degree of precision offered by contemporary components."

DANISH MANUFACTURER TC ELECTRONIC is upgrading its popular Finalizer processor with the Finalizer Plus, a unit that includes the following new features: 24-bit analog-to-digital and digital-to-analog converters; real-time sample-rate conversion that supports formats ranging from 32 kilohertz to 48 kHz; word-clock input via BNC connectors for post-production users; an Adat port for analog-to-stereo optical conversion; optical digital input/outputs; dynamic filtering; multiple simultaneous inserts; and the ability to insert analog equipment into the Finalizer digital chain, or external digital equipment into an all-analog path in conjunction with the Finalizer's analog input/outputs. The Finalizer Plus carries a suggested list price of \$2,895 and is available in the U.S. from TC Electronic in Westlake Village, Calif. In addition to selling new units with Finalizer Plus software, the company is offering a \$600 upgrade path to current Finalizer customers.

AKG ACOUSTICS OF VIENNA is offering a line of condenser microphones at unprecedented price points in an effort to target the musical instruments market. Among the repriced items are the company's Solid-Tube mike—a single-polar pattern, large-diaphragm, pressure-gradient unit intended for high-quality studio recording. The company is now making the SolidTube available for a suggested list price of \$1,500 in the U.S. Among its other features are a 20-dB pad, bass-attenuation switch (12 dB at 100 hertz), outboard power supply that uses a high-voltage rail for low-noise operation, a shock mount and stand adapter, ground lift on the power supply, and integrated pop screen. AKG market development manager Kevin Madden says new, more efficient manufacturing techniques have enabled AKG to lower its prices. In addition to the SolidTube, AKG is "lowering the boom" on its C535EB, C1000S, and C3000 models, according to a statement.



FOSTEX UNVEILS THE CR200 CD RECORDER, a pro and consumer unit targeted at the recording and musical instruments markets. The device allows digital connectability with DAT machines, hard-disc recorders, and Mini-Disc units via AES/EBU, coaxial, or optical cables. Furthermore, the CR200 contains a built-in sample-rate converter that translates audio sampled at 48 kHz to the 44.1 kHz CD standard. Other features include synchronized recording, digital fader, selectable digital copying options, an eight-pin parallel port, XLR balanced analog inputs, and RCA unbalanced analog outputs. In a statement, Fostex says the CR200 "is perfectly suited for a wide variety of studio applications, including personal/project studios and large conventional facilities."



In other Fostex news, the Norwalk, Calif.-based firm introduces the COP-2 Balanced Optical Converter, a device that converts Adat or SPDIF digital audio signals to balanced XLR, thereby allowing those signals to travel lengths up to 320 feet with minimal degradation. Also, Fostex debuts its PS-3 Personal Studio Powered Monitoring System, a self-contained, three-piece speaker array consisting of a 5¼-inch bass reflex subwoofer and two satellite speakers, each of which contains a 3-inch midrange driver and 1-inch tweeter.



A Guided Future For Quantegy. The Music Producers Guild of the Americas (MPGA) presented a plaque to Quantegy to thank the company for its support of the newly established organization. Shown at the Mirage Hotel in Las Vegas during the recent Rolling Stones tour stop there, from left, are Record Plant owner Rick Stevens, MPGA president and Stones engineer Ed Cherney, Quantegy director of marketing communications Jill Lego, and Quantegy director of marketing Steve Smith.

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OCEAN WAY UPGRADES RECORDER

(Continued from page 36)

recently—particularly Masterfonics, which filed for Chapter 11 bankruptcy protection Jan. 29, two years after opening its Tracking Room—by offering state-of-the-art analog and digital platforms and large recording spaces that appeal to a wide range of clients, from small rock bands to large symphonies.

“Knopfler said it was the best rock room he’d ever worked in, and Sony Classical said it’s the best symphonic room,” says Sides. “We’ve had no problem booking the rooms and getting

very good rates.”

Built in a Gothic church dating back to 1850, Ocean Way Nashville presented a series of challenges to its builders, according to Greco.

“The building was never air-conditioned and never electrified, so we had to cram the air conditioner into the building, and it had to be hidden, silent, and work every time,” says Greco.

However, the same elements that made it difficult to build also make Ocean Way Nashville one of the most naturally attractive recording envi-

ronments in the industry, says Greco.

While Ocean Way Nashville is buzzing with activity, Sides’ Los Angeles studios—Ocean Way and Record One—are also working around the clock on projects by such high-profile clients as Meat Loaf, Michael Jackson, Alanis Morissette, and the Goo Goo Dolls, according to Sides.

“We’re as busy as we’ve ever been,” says Sides. “Last month we had a record month. Some of our clients have been running 20-hour shifts with two separate staffs per day.”

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 28, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	MY HEART WILL GO ON Celine Dion/ Walter Afanasieff, James Hornor (550 Music)	NICE & SLOW Usher/ Jermaine Dupri (LaFace/Arista)	WHAT IF I SAID Anita Cochran with Steve Wariner J.E. Norman, A. Cochran (Warner Bros.)	SEX AND CANDY Marcy Playground/ Jared Kotler, John Wozniak (Capitol)	GIVEN TO FLY Pearl Jam/ Brendan O'Brien (Epic)
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	SoundStage/The Loft (Nashville, TN) Terry Christian, Bob Taffi, Brian Lenox	SABELLA RECORDING STUDIOS (Roslyn, NY) Jim Sabella, Ken Gioia	Studio X (Seattle, WA) Nick DiDia
RECORDING CONSOLE(S)	Neve VRSP 72	DDA AMR 12	SSL 9000/Soundcraft DS24	Neve 8068 MKIII	SSL 6000G
RECORDER(S)	Sony 3348	Sony APR 24	Studer D827/Sony 3348	Studer A80	Studer A27
MASTER TAPE	Quantegy 467	Quantegy 499	Quantegy 467/3M 1/2inch	Quantegy 456	Quantegy 456
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	THE WORK STATION (Nashville, TN) John Guess	SABELLA RECORDING STUDIOS (Roslyn, NY) Ken Gioia, Jim Sabella	SOUTHERN TRACKS (Atlanta, GA) Brendan O'Brien
CONSOLE(S)	SSL 9096J	SSL 4000E/G	Harrison Series 12	Neve 8068 MKIII	SSL 4064G+
RECORDER(S)	Sony 3348	Studer A827	Studer D827	Studer A80	Studer 827
MASTER TAPE	Quantegy 467	Quantegy 499	Quantegy 499	Quantegy 456	Quantegy 456
MASTERING Engineer	SONY MUSIC Vlado Meller	POWERS HOUSE OF SOUND Herb Powers	The Work Station Marty Williams	MASTERDISK Greg Calbi	RODNEY MILLS' MASTERHOUSE Rodney Mills
CD/CASSETTE MANUFACTURER	Sony	BMG	WEA	EMI-LTD	Sony

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AUDIO TRACK

NEW YORK

AT RIVER SOUND on New York's Upper East Side, A Tribe Called Quest worked on a new album with producer Q-Tip and engineer David Kenedy, while Steely Dan remixed its 1980 “Gaucho” album for DTS Surround Sound with Elliot Scheiner engineering... The Wild Magnolias rolled into Clinton Recording from their New Orleans home base to work with the legendary Dr. John on their upcoming Blue Note release; Mark Hewitt engineered with assistance from Ken Ross... Island Records artist Tracy Bonham began tracking her upcoming album at the Magic Shop with the production team of Mitchell Froom and Tchad Blake; Juan Garcia is assisting.

LOS ANGELES

AT CANYON STUDIOS in Laguna Beach, Calif., Verve jazz saxophonist Eric Marienthal recorded overdubs for a project by English singer Ola; the session was produced and engineered by Mark DiLorenzo. Also, DiLorenzo and Mike Hatcher remixed and mastered “The Best Of Jesse Colin Young” for Award Records.

NASHVILLE

AT MASTERFONICS, Randy Travis overdubbed a DreamWorks project with producer James Stroud and engineer Rich C.; Chlorine worked on a Mercury album with producer Dann Huff, engineer Jeff Baldwin, and assistant Mark Hagen; Olivia Newton-John overdubbed and mixed an MCA project with producers Gary Burr, C. Farren, and David Foster and engineers Steve Marcantonio, Gregg Kane, and J. Saylor; Lace tracked a 143 Records album with label head Foster producing, Humberto Gatica engineering, and Amy Frigo assisting; and Lari White tracked and overdubbed for Lyric Street with Huff producing and Baldwin engineering.

The Neville Brothers have been ensconced at Woodland Studios working on their upcoming Columbia Records album with producer Tommy Sims and engineer Martin Woodlee. In other Woodland activity, Sims is working on his own self-produced album for Universal with engineer Woodlee; Gary Nicholson is tracking a Warner Bros. project with produc-

er/engineer Justin Niebank; Collin Raye is working on a self-produced Epic Records album with co-producers Paul Worley and Billy Joe Walker and engineer Steve Tillisch; Rodney Foster is tracking for Arista with Darrel Brown producing and Niko Bolas engineering; Lisa Agnelle is tracking and overdubbing a self-produced project with co-producer Andrew Gold and engineer Brian Tankersley; and Jeff Foxworthy is mixing for Warner Bros. with producer Doug Grau and engineer Lee Groitch.

OTHER LOCATIONS

AT SOUTHERN TRACKS in Atlanta, Brendan O'Brien finished producing, engineering, and mixing Pearl Jam's “Yield” album for Epic Records with Ryan Williams assisting; noted producer and former Talking Heads member Jerry Harrison mixed a Mayfield Four project for Epic with O'Brien engineering and Williams assisting; O'Brien also put the finishing touches on a project by the band Gordon, signed to his Epic-affiliated 57 Records imprint, with Nick DiDia engineering and Williams assisting; rock band Kansas tracked for Intersound with Russ Fowler engineering and Williams assisting... At Willie Nelson's Pedernales Studios in Austin, Texas, Interscope Records act the Toadies tracked an album with Paul Leary (Butthole Surfers, Sublime, Meat Puppets) producing and Andy Wallace mixing.

At House of Blues in Memphis, producer/engineer Greg Archilla (matchbox 20, Collective Soul) has been working in Studio A on the Solid State Logic 4000 G+ board with RCA act Trinket. Other recent clients in Studio A have included singer Mark Collie with producer/engineer David Z and Free bassist Andy Fraser, who mixed a solo project with producer/engineer John Potoker. In House of Blues' Studio D, with its vintage Neve 8078 with newly installed George Massenburg Labs automation, blues artist Eric Jerardi worked with David Z, Rap-A-Lot Records act Tela with producer Cato Walker and engineer Nil Jones, and Hypnotized Minds with engineer Kevin Haywood.

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.

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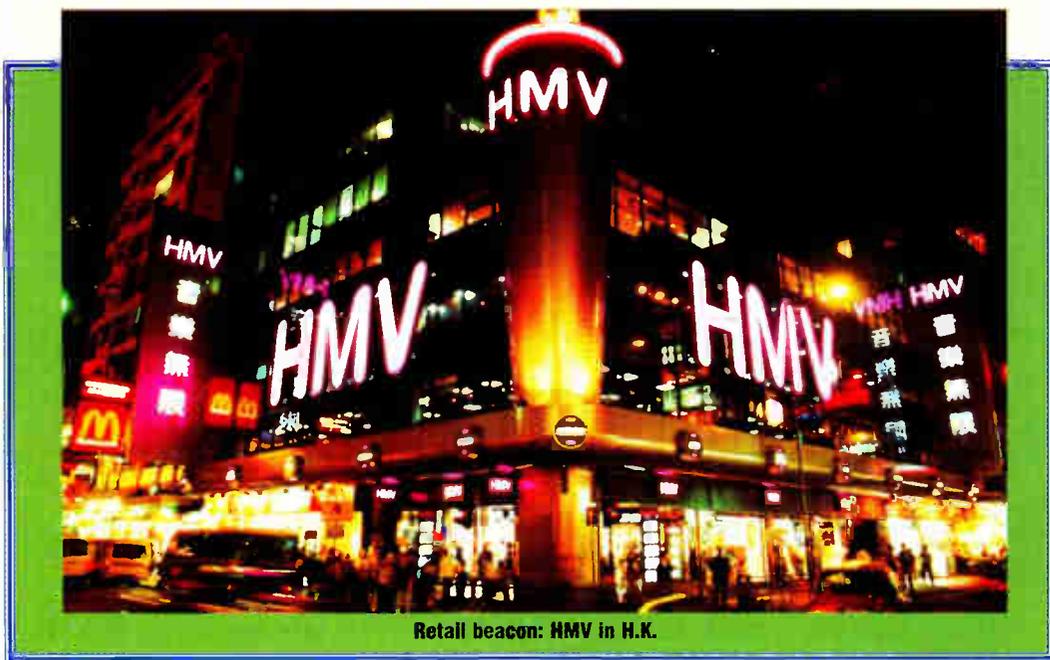


Lockout Raitt. Capitol Records artist Bonnie Raitt worked at Sound Factory in Los Angeles on her latest album, which she produced with Tchad Blake, left, and Mitchell Froom. The album, “Fundamental,” is scheduled for release April 7. (Photo: David Goggin)

HONG KONG'S New Regime

The State Of Retail Is Affected Less
By China's Takeover Than By Parallel
Imports And Dropping Stocks

BY HELEN JOHNSTONE



Retail beacon: HMV in H.K.

The year 1997 was supposed to be a good one for the retailers in Hong Kong. The historic mid-year change of sovereignty was supposed to bring in hundreds of tourists and give the city a few days of worldwide publicity. But while the cameras and journalists turned up by the thousands, the tourists stayed away, fearing fully booked hotels and extortionate prices.

Then in October, the stock markets of the region began to tumble, and Hong Kong's Hang Seng Index followed them down. With everyone from students to grandmothers investing in the stock market, the crash has had a serious impact on local consumer confidence. All the retailers are feeling the chill, and the music shops are no exception. This country ranks 29th among the world's music markets, with annual retail sales in 1996 of \$167.3 million in U.S. dollars, according to the most recent full-year figures from the IFPI. Domestic repertoire accounts for 53% of sales, international 37%, classical 8% and regional music 2%.

"There has been a downturn in sales since the summer," says Christopher Britton, director of legal and business affairs at KPS. Most of the visitors to KPS stores are there for the video rentals. CD purchases tend to be a spontaneous purchase—and spontaneity has gone down as fast as the stock market.

Tourism has also been hit by the regional economic crisis and some damaging negative publicity in the autumn, when Hong Kong hotels were found

to be charging Japanese visitors (which make up the bulk of Hong Kong's tourists) more than other nationalities. Many of the major music stores in Hong Kong's Tsim Sha Tsui shopping district rely on passing tourist trade and have taken a hit on sales.

FEWER PARALLEL IMPORTS, LESS CHOICE

The economic downturn comes at a time when the retailers are struggling to cope with new legislation prohibiting parallel imports. Instead of importing certain titles from wholesalers in the U.K., U.S. or other parts of Asia, the retailers are obliged to go through the Hong Kong company that holds the license to the copyright. Since the law was enacted this past July 1, retailers say the range of titles they hold has been drastically cut.

"There is a reduced level of choice now," says KPS's Britton.

"I think, overall, range is off 15% to 20%," says Chris Walker, HMV managing director of Asia Pacific. The most-affected areas have been compilation CDs, back-catalog items and CDs in specialist sectors, such as country and jazz. One company, for example, says it is unlikely to carry a wide range of John Coltrane CDs in the future. Another said the Elvis Presley racks would be filled with greatest-hits albums instead of the more obscure releases.

HMV says the titles it's no longer stocking range

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In Stores In Singapore

Trying To Bear The Burden Of
Economic Gloom, The Lion City
Slashes Prices And Reduces Catalog

BY ANN TSANG

In the climate of economic gloom that has descended over Asia in recent months, the music-retailing business in Singapore shares the tough times.

"The bottom line is that people are just not buying at the moment," says Lim Sek, a veteran of a once-dynamic local music industry and director of Music & Movement, a leading promotion and publishing company in the Lion City.

Music sales in Singapore in the new year took a post-holiday nosedive. An already very flat showing in the latter half of 1997 by local retailers throughout the city has been consolidated by poor Christmas results. Following the demise of Singapore's Yaohan and Lane Crawford department-store chains in 1997, there is talk of closures in the music-retail sector as well.

In the past year, however, Singapore has become one of the most competitive music-retail markets in Asia, drawing the interest of international chains from the U.S. and Europe. This country ranks 42nd among the world's music markets, with annual retail sales in 1996 of \$72 million in U.S. dollars, according to the

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A Shanghai Shopping Spree

A Music Fan's Search For Top 10 Titles Becomes
A Treasure Hunt In The Chinese Metropolis, Where
Retailers Haven't Heard Of Leann Rimes Or Aqua

BY AMY WU

Finding the latest international hit albums in this city, China's most-populated and most commercial metropolis, is a challenge, if not impossible.

Unlike Hong Kong, where large chain stores such as HMV and Tower Records have sprouted up in recent years and offer the latest U.S. and Cantopop titles, Shanghai—like most of the mainland—is still quite backwards in terms of distribution and copyright, and nearly all of the record stores are mom-and-pop outlets. Albums from fashionable rock groups and singers are on the shelves, but the latest releases are rarely available.

To offer a street-level snapshot of Shanghai music retailing, Billboard asked this writer last October to survey the type of record stores a visitor might find—and to take along a shop-

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MERCHANTS
& MARKETING

Power Station, Popcycle and Potret

ARTISTS & MUSIC

News In Review

LIVE TOURING has fueled Taiwan's Power Station, a new group that has sold a half-million copies of its debut album, "Cruel Letters," since its release in September on the What's Music label. The band, fronted by two aboriginal singers, Mange and Ruiz, came into the spotlight when they won the islandwide 1997 Top Of The Pubs competition with the song "Outlasting Even Heaven And Earth," which was also featured on the 1997 Top Of The Pubs CD. "We were quite surprised by the success of the album," says Debbie Juan, assistant manager of What's Music's domestic-music department. Juan credits part of the album's success to the extensive touring schedule of the band. "Coming from a pub-performing background, we knew that they were an excellent live act, so we had them play in every live venue we could—high schools, colleges, even shopping centers—just so people could get a chance to see them."

BEYOND, the lone and legendary commercial breakthrough act in Hong Kong's ever-embattled band scene, is winning critical raves for its long-awaited latest album for PolyGram, "Surprise." In this market better known for its solo crooners, Beyond has created well-crafted pop, ranging from ballads to thrashing punk and mid-tempo grunge. The album testifies to the trio's thriving creative power, despite the loss of the lead singer in a fatal accident in 1995, and points the way to a life beyond Cantopop.

KOREAN UNDERGROUND band Jaorimm suddenly came into the spotlight this past autumn with the song "Hey, Hey, Hey." Although few people had previously heard of the band, its break came when "Hey, Hey, Hey" was featured on the soundtrack of the



film "The Man With Flowers In His Hands," a romantic comedy starring one of Korea's hottest male stars of the moment, Kim Seung-Woo. However, the song may have boosted awareness of the film more than the reverse. Strong airplay for "Hey, Hey, Hey" led to soundtrack sales of

20,000 copies before the movie debuted in early November. Jaorimm is no overnight success. The four-man band fronted by charismatic Kim Yoon-Ah has paid its dues on the underground live circuit. The group's first album, "Purple Heart" released late last year, does not include "Hey, Hey, Hey" but offers 12 tracks, from rockers to ballads, infused with an inner-city-Seoul vibe to create a sound that is Jaorimm's alone.

CHAIYA MITCHAI became the talk of Thailand recently when his debut single, "Krantong Long Tang (The Lost Krantong)," became a retail and radio hit for the Right Music label. At 19, Mitchai offers a rags-to-riches tale of the '90s. He was a "temple boy," or orphan, of the Sa-Kaew temple and has been a singer since he was 7. While other pop stars in Thailand have entered show business



via TV or movie exposure, Mitchai emerged as an actor on Likay, a less recognized channel featuring Thai pastoral performing arts. His good looks and feminine voice attracted fans within and beyond the urban center of Bangkok, and his current concert schedule is booked into next year. Yet it was an accident involving Mitchai last year during the filming of a music video that prompted front-page stories about the singer in the country's biggest newspaper, Thai Rath, and propelled him into the national spotlight. Tales of his background as an orphan provoked pity and affection among female fans ranging from teens to senior citizens, many of whom were already fans of his Likay performances.

"**POPCYCLE**," an ambitiously conceived debut album from singer/songwriter Yman (real name: Emmanuel Panaligan), has achieved gold status in the Philippines with sales of 20,000 units since its release on Infiniti Music in March 1997. With an adventurous mix of songs, the

album explores styles including ballads, rock, punk, surf music, country and even dashes of jazz and classical sounds. Adorned with strong melodies and hooks, the songs are linked by engaging sound effects into an impressive and cohesive album. According to Roli Ventura in the Infiniti A&R department, sales of "Popcycle" picked up when 30-second commercials promoting the album aired this past summer on the GMA Network (Channel 7), in an example of corporate synergy, Asia-style. "Infiniti Music is a division of ALTA Productions, which is a subsidiary of GMA, and one of the fringe benefits we offer artists who sign with us is our ability to promote them on television," says Ventura.

INNUENDO is one of the few domestic acts in Malaysia to achieve success performing in English, but the vocal group's 1997 debut album, "Innuendo," on the Positive Tone label, through Sony distribution, has sold a respectable 30,000 units and made a dent in the country's album chart, compiled by the Recording Industry of Malaysia (R.I.M.). Mohd Izam, general manager of Positive Tone, believes that "Innuendo" is the



third-biggest-selling English-language album in the country's history. Its sales are equal to those of Saturine's "Grey" album on the Life label, while the market's two top-selling English-language releases are EMI thrash act Kromok, whose album "Yours Truly" has sold 60,000 units, and O.A.G.'s eponymously titled album on Positive Tone, with sales of 80,000. "English albums by domestic artists usually fail because they are marketed the same way as Malay albums," says Izam. "People need to realize that repertoire of this nature needs to be targeted toward a more urban audience." Innuendo is a vocal group in the

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HONG KONG REGIME

Continued from page APQ-1

from Led Zeppelin's "The Song Remains The Same" to Malcolm McLaren's "Fans" to Saint Etienne's "Foxbase Alpha."

Compilations are a particular problem, as different Hong Kong companies will hold the copyright licenses for different tracks. "We cannot clear the rights for 'Now! 37,'" says KPS's Britton. The 'Now!' series, imported from the U.K., was always one of the shop's best sellers, going rapidly into the top 10 as soon as it appeared. "Local suppliers are trying to step into the breach with local compilations," he adds. "But people knew the 'Now!' name. We have to re-educate them."

The retailers also say prices have gone up now that the record companies have their oligopoly in the city protected, with average increases ranging from 5% to 10%.

The major music stores complain that smaller stores and arcade outlets are ignoring the legislation. Tower Records general manager for Asian development Bob Kaufman says copyright piracy has also taken a turn for the worse this year. "There's certainly an increase," he says.

The regional IFPI office, however, says the legislation is working as intended so far. J.C. Giouw, Southeast Asia regional director of the IFPI, reported late last year that five to 10 notification letters have been sent out in the first stage of the legal process, asking shops to desist from selling the parallel imports. Most have stopped, he believes.

One of the key objectives of the law was to protect Hong Kong from being flooded with cheap imports from China as soon as the record companies licensed their products on the mainland. Giouw says it has already been successful in this area. "They have not found a way back into Hong Kong," he says.

LOOK WHO'S TALKING

The new legislation also has gotten retailers and the record companies talking. "One of the positive aspects of the law is that it requires us to communicate better with the suppliers," says KPS's Britton. He says there are now regular monthly meetings with the record companies and that KPS is considering putting in a link to the record companies' computer systems to ease ordering hassles.

The record companies are also benefiting from the improved communication. With more information on which titles the stores want, the record companies will be better able to plan their stock quantities. And they now have more control over the products for which they hold the Hong Kong license.

"We can control the release date much more effectively," says Ronny Lau, general manager of the international division at Sony Music Hong Kong, making marketing and promotions more effective. The legislation has already had an impact on sales, he says, with sales of the Japanese repertoire up by around 500 CDs per month.

But there is still a high level of frustration among the retailers who are finding it difficult to buy certain products in small numbers. When they can, the price is often significantly higher than it used to be. If there are no copies in the warehouse, the retailers face a delay of up to four or five weeks before they can get the CD into the shops. Before, the wholesalers would have air-freighted the order to them in four to five days.

Sony's Lau says the problem is partly a lack of planning by the retailers. "The main problem is that they do not want to stock," he says, particularly on risky products like CD singles. "They want to take a few at a time."

As communication improves between the two sides, the retailers hope to see an improvement in their title range again. Tower's Kaufman says that in the three years since Taiwan adopted similar measures, the situation "has improved some." But, he adds, the record company offices in Taiwan and Hong Kong often have just a handful of staff to deal with the catalog, making it difficult for them to devote much energy to non-priority items. "It's not their fault; it's too much work for them," he says.

The retailers will report back to the legislators in another year or so. In the meantime, most of the retailers are resigned to the new law. "We're quite optimistic that we can iron out these difficulties," says KPS's Britton.

Coinciding with the economic downturn, the new legislation made this past holiday season less joyful for music retailers than usual. Tower's Kaufman says price-cutting is adding to the troubles: "A lot of elements here have made Hong Kong a tougher market."

HMV says it is not expecting the economy to pick up for another six to 12 months. Already, Walker says, he is preparing to adjust the business. "We will have to look at our expansion," he says. Previously, the company looked for at least two new stores per year. ■

ASIAN CURRENCY DECLINE

% Value Change 1997

Hong Kong	0.18
South Korea	47.44
Taiwan	15.55
Indonesia	56.26
Thailand	45.41
Malaysia	34.84
Singapore	16.61
Philippines	33.42

Note: Currency value against the U.S. dollar
Source: Bloomberg Business News/International Herald Tribune



BOYS WILL BE BOYS

What happens when Asia demands to hear from some of the biggest boys in the business?

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Here is a brief look at music retailing in other Asia Pacific markets.

SOUTH KOREA

World Market Ranking: 12th
Annual Retail Value in U.S. dollars (1996): \$516.6 million

Key Retailers: Syn-nara, with eight megastores; Power Station, operated by the Midopa Department Store with three outlets in Seoul; the SKC chain; and Tower Records, with a two-story flagship store in the busy Kangnam area of southern Seoul.

Recent Developments: Early in 1997, Tower closed its second Seoul outlet in the basement of a fashion department store but plans to reopen in Chongno, a major city thoroughfare. Overall, music sales are down due to the recession in Korea, marked by the crash of the Korean stock market and the depreciation of Korean currency. Retailers say the devaluation of the Korean won has largely affected imported product, a relatively small portion of the market. Yet the price of imported CDs has risen 25% to 30%.

Repertoire Breakdown: 51% domestic; 36% international; 11% classical; 2% regional

Market Outlook: New releases are expected to boost the market in the first half of 1998, but Korea's economic problems are deeply entrenched. Discipline imposed by the International Monetary Fund is expected to tighten consumer spending so business is expected to be down through the year. The major move in music retailing in Korea is the rise of local and international chain stores as the country's music industry grows in size and importance. Electronics firms such as I.G. Media and Samsung are setting up record and multimedia divisions. Given Korea's stature as the world's 12th largest market, it is expected that Virgin, HMV and Japan's Wave chain will further explore retail opportunities in the market. —*Cho Yoon-jung*

TAIWAN

World Market Ranking: 14th
Annual Retail Value in U.S. Dollars (1996): \$415.9 million

Key Retailers: KPS, the Hong Kong-based music and video chain; Rose Records, which is based in Taiwan; and Tower Records. The chain concept is relatively new to Taiwan, where mom-and-pop stores still dominate. KPS now has seven outlets, Rose also has seven, and Tower has two stand-alone locations in Taipei, averaging 8,500-square feet.

Recent Developments: KPS opened five of its Taiwan stores in the past year; Rose opened four of its locations during 1997. Currency volatility, as of late 1997, was expected to prompt retail price increases of 8% to 10% percent this year, says John Parker, head of Taiwan operations for KPS. "But who knows if it's over yet."

Repertoire Breakdown: 68% domestic; 23% international; 5% classical; 4% regional

Market Outlook: Despite the currency fluctuations in Asia, Taiwan



News In Review

retailers are upbeat. Rose and Tower are considering new stores, and KPS says it will open several new outlets in 1998. "As far as I'm concerned, Taiwan is undersupplied with stores," says Parker. "I don't think that the chain stores will take away business from the smaller stores, just increase the overall size of the market."

—*Victor Wong*

INDONESIA

World Market Ranking: 22nd
Annual Retail Value in U.S. Dollars (1996): \$269.6 million

Key Retailers: Disc Tara, with nearly 60 shops nationwide; P.T. Aquarius Musikindo, a distributor with five Aquarius retail outlets; Duta Suara, with a half-dozen outlets in Jakarta; Berline Music with five stores in Jakarta. The vast majority of Indonesian music retailers are still mom-and-pop shops.

Recent Developments: Sales have remained steady in Jakarta and major cities, despite currency volatility, but are dropping in more rural areas due to lower income. The currency crisis has most significantly affected imports, cutting purchases by some 50%, according to Wirawan Hartawan, president of Disc Tara. There is a growing interest in local artists, as a broader spectrum of music is produced by better-quality bands in Indonesia, according to Iman Sastrosatomo of Aquarius. "A decade ago, local bands didn't tour," says Sastrosatomo. "Now they tour in droves."

Repertoire Breakdown: 80% domestic; 19% international; 1% regional
Market Outlook: Retailers currently lack a trade association, although one may become necessary to regulate prices in the coming year due to currency instability. While some outlets have increased prices, as the value of the baht has dropped, others are trying to absorb costs to remain competitive. —*Debe Campbell*

THAILAND

World Market Ranking: 27th
Annual Retail Value in U.S. Dollars (1996): \$186.4 million

Key Retailers: Grammy Entertainment's Imagine Home Entertainment; Music One; Tower Records.
Recent Developments: Grammy's Imagine expanded its branch at Siam Square. The three-story stand-alone outlet is the sixth and biggest outlet in the chain. In the past year, Tower Records opened its fifth outlet at the Emporium, an upmarket shopping mall in the Sukhumvit area.

Repertoire Breakdown: 80% domestic; 19% international; 1% classical
Market Outlook: It is expected that the Thai baht will float in value in

relation to the dollar for at least four years. Narin Narula of Tower Records Thailand expresses confidence that business will improve but predicts it will be difficult for any domestic artist to surpass the million-unit mark this coming year. —*Penchan Phoborisut*

MALAYSIA

World Market Ranking: 37th
Annual Retail Value in U.S. Dollars (1996): \$99.9 million

Key Retailers: Music Valley, a nationwide retail chain with some 80 stores; Salem Power Station, based in Kuala Lumpur, with 13 stores; and Tower Records, which entered the market in late 1997 with a 14,000-square-foot store in a city-center mall. In addition, a hodgepodge of mom-and-pop stores are a slowly vanishing part of the picture. The three-year-old Malaysian Cassette Retailers Association (MCRA) represents 195 music retail outlets nationwide.

Recent Developments: Music Valley, an offshoot of the music distribution company of the same name, has built up its 80-strong retail chain in just two years, displacing many mom-and-pop stores. While Salem launched the megastore concept here in the early '90s, Tower's arrival has had an impact on the urban market and introduced a wider range of back catalog, classical and jazz repertoire. Tower also bucked market trends with stock of 95% CDs. The Malaysian currency devaluation in late 1997 resulted in a 30% drop in music retail profits and higher import prices.

Repertoire Breakdown: 24% domestic; 47% international; 2% classical; 27% regional

Market Outlook: Music retailers largely believe the worst of the economic crisis is over and are optimistic about 1998. "A degree of certainty has returned to the market," says Melvin Elias, director of Tower Records Malaysia. "The ringgit will stabilize. The focus [of economic concerns in the region] has shifted away from Malaysia. People are more concerned about the Hang Seng Index [in Hong Kong]." Music Valley business-development manager Terence Thum concurs: "I don't foresee any problems for 1998. Record sales have increased steadily over the past few years." This optimism is such that both Music Valley and Salem Power Station have announced new outlets in 1998. Says Thum, "There's still potential for music retail in the rural and suburban [areas] of Malaysia." —*Alexandra Nuvich*

PHILIPPINES

World Market Ranking: 44th
Annual Retail Value in U.S. Dollars (1996): \$50.3 million

Key Retailers: Odyssey Records & Tapes and Radio City are dominant in major shopping malls. Music Nook focuses on smaller malls in metropolitan Manila and surrounding areas. Department-

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SINGAPORE STORES

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most recent full-year figures from the IFPI. International repertoire accounts for 60% of sales, domestic repertoire 35%, and classical 5%.

ATTACK OF THE MEGASTORES

Tower Records introduced the concept of the megastore to the city in 1993 and was joined by HMV in April 1997. Late last year, U.S. retailer Borders, as well as French chain Carrefour, also opened. When Tower first arrived, there were fears that the megastore approach would lead to the demise of the smaller independent retail outlets.

However, it appears that a different scenario is unfolding. Ironically, while Tower and HMV have both actively tried to stabilize prices following an initial war, it is the mom-and-pop outlets who are slashing price tags in desperation, and therefore, some claim, are destabilizing the market.

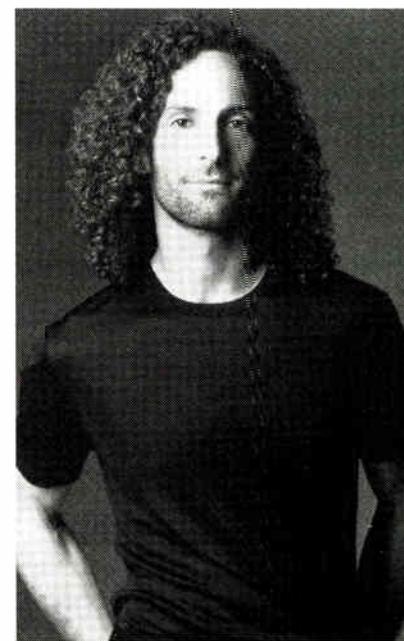
Stuart Fraser, commercial director of HMV, Chinese Asia Region says, "The arrival of Borders and Carrefour has intensified the competition, but I wouldn't say it changes anything. However, the mom-and-pops have been selling for as low as S\$13.99 [\$24.76 U.S. at the exchange rate of \$1.77 to the Singapore dollar], which both devalues

the product and worries everyone, including the record companies. However, they are not our direct competition. We look at the big department stores, clothing shops and the market as a whole."

Fraser, however, states that competition is a positive thing and is forcing everybody to sharpen their game. "Despite the poor Christmas showing, it's up to the individual retailers to buck the trend," he says.

Leveena Sadanandan, marketing manager for Tower Records Singapore, acknowledges that the arrival of HMV has had an effect on Tower but does not consider the likes of Borders as major competition. She too attributes current problems to the retail industry generally being "low and slow."

Tower's average retail price for a current release ranges from S\$18.99 to S\$19.99, which Sadanandan states is in line with other competitive outlets. In addition, she says that Tower offers the consumer no hidden costs, such as GST. However, Tower does offer more imports, which are more expensive (averaging S\$25), and can inadvertently lead consumers to believe that the store is demanding higher prices.



Kenny G

"We are going to implement import sales campaigns in order to try and educate our customers on this," says Sadanandan.

EXPANDING BORDERS
Borders opened its Singapore store Nov. 1, stocking 65,000 titles. It chose Singapore as the location of its first store outside the U.S. because of the literacy levels, reading habits and purchasing power in the market. At the time, the company expressed its intention of further expanding into Bangkok, Kuala Lumpur and Jakarta—but is reconsidering its immediate plans due to the Asian economic crisis.

"Borders has enjoyed an overwhelming response since it opened last November," says Teo Lili, the company's community-relations manager. "We are fulfilling people's needs. We are a new store, so we are not being affected to the same extent that others are by the economic crisis. Borders is first and foremost a bookstore, and we present more of a lifestyle. The combination of books, music and a bistro offers something unique in Singapore, so there is a point of differentiation for the consumer. The environment is also important to the customer. Tower has its own niche, being more alternative in its approach and product." Contrary to other retailers, Borders says business was good during the holiday season but reported no sales figures.

"The music-retail business is not as bad as everyone thinks it is," says Evelyn Ng, store music buyer at Borders. "It's a case of being competitive in terms of both price and range. There will inevitably be a price war, and there will be no control over it."

Borders currently sells CDs at an average of S\$23.49, more than its competitors, but it also offers certain titles at special discounted prices.

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China's 1.2 billion population has made it an irresistible market for many retailers. Although the vast majority of the rural poor still earn less than 1,000 yuan per year (U.S.\$120 at the exchange rate of 8.3 yuan to the dollar), a growing number in the cities have money to spare for luxury items, and even stores such as Donna Karan and Hugo Boss have found a market there.

But to date, none of the major music stores in the region has taken the plunge. Hong Kong's retailers are ignoring their new sovereign for now, and looking instead to markets further afield in Asia.

"We don't see ourselves going in there in the near future," says Chris Walker, HMV managing director for Asia Pacific. "We've not taken any definite steps." Instead, the company is looking to Malaysia, Taiwan and Korea for potential expansion in the next few years.

KPS says it is planning to open stores in Singapore, Malaysia and Indonesia in

the next year or two, but is holding back on China. "China is lower down in our priorities," says Christopher Britton, director of legal and business affairs at KPS. "It's in the plan but it's not actively being pursued."

Britton says there is one serious problem that makes it a poor business prospect. "It's all summed up in one word: piracy," he says.

Despite cutting down significantly on its homegrown pirate production, China still has millions of black-market CDs flooding into the country. According to the Association Against Copyright Theft and the International Federation of the Phonographic Industry, most of the supply is coming from Hong Kong and Macau. In the last year, various estimates have put the number of factories operating in

asia pacific

QUARTERLY

Major Music Retailers Taking A Very Slow Boat To China

Hong Kong's retailers are ignoring their new sovereign for now, and looking instead to markets further afield in Asia.

manager of Asia Development, says the range of locally produced music is limited. "It's very difficult to source product," he notes.

For the music companies, dealing with China is also a struggle. Classical music publisher Naxos International is one of the few that have built up relatively strong sales on the mainland, making up more than 50% of the imported classical CDs in the southern boomtown of Guangzhou, according to the official distributor.

General manager for Naxos International Far East Joseph Wong says the problem is that all publishers have to go through a single official distributor. "They can't afford to spend much time with one company," he says. As a result, educating them in the catalog is difficult, and the record company can expect to do all the promotion and marketing itself.

Add to that the problem that all CDs have to pass the censors in Beijing, a process that can take up to three months. And for those with Taiwanese lyrics, that can be a problem. EMI China sales and marketing executive Jun Lam says one of Cass Pang's songs, mentioning Taiwanese independence, had to be re-recorded for the mainland.

However, all the retailers say they hope to move into China eventually. "We are watching it carefully," says Tower's Kaufman.

each city at 40 to 200. Even with the lowest figures, that amounts to an output of hundreds of millions of CDs, video CDs and CD-ROMs each year. The only market big enough to consume that many is China.

Prices for audio CDs are as low as 15 yuan in some cases, and the quality is often close to that of the legal CDs.

Import restrictions also make business difficult. Bob Kaufman, Tower Records general

SHANGHAI SPREE

Continued from page APQ-1

ping list of the top 10 albums on the Billboard 200 at that time, as well as a sample of the top 10 Cantopop titles in Hong Kong during the same period.

THE STARTING POINT

If you're shopping in Shanghai, the largest music store is the Shanghai Music Publications Company, located on the very commercial Xizang Road, close to the city's new museum and government building. Its three floors are packed with tapes, CDs, musical instruments, laser discs and sheet music. The first floor is where you'll find the latest tapes and CDs, and the first thing you notice is that tapes are still more popular than CDs. (The IFPI estimates that CDs account for only 4% of total unit sales in China.)

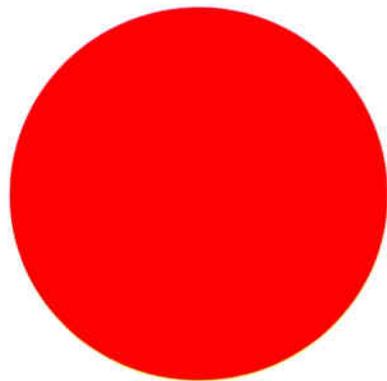
Tapes are cheap and affordable and range from 9.80 yuan to 15 yuan (\$1.18 to \$1.80 U.S. at the exchange rate of 8.3 yuan to the dollar). CDs are more costly and have a price range of \$Y48 to \$Y132 yuan (\$5.78 to \$15.90 U.S.), which is steep considering the salary of a Shanghai resident is about \$3,000 U.S. a year. The Cantopop section in the store had quite a few of the latest Hong Kong top 10. Artists like Faye Wong, Gigi Leung, Leslie Cheung, Aaron Kwok, George Lam, Jacky Cheung and Leon Lai's latest were available.

The Western music section included Boyzone's "A Different Beat" for \$Y89, Gloria Estefan's "Destiny" and Boyz II Men's "I'll Make Love To You," each for \$Y132, and all CDs were in glass cases or locked on display. When I asked when the newest albums would come in, the sales clerk shrugged and said it was hard to say.

"It depends on when the goods come in," he says, non-committally. It is an answer you're likely to get in most of the dozen music stores that you visit. The Billboard top 10 list was a mystery to most of the sales clerks. They hadn't heard of Aqua or Leann Rimes. The only top 10 album found in every music store was Mariah Carey's "Butterfly," in both CD and tape versions. Elton John's "Candle In The Wind '97," the tribute to Princess Diana, was also widely available, as was the Spice Girls' "Spice" album, which was heavily advertised in music stores. Other popular titles, outside the top 10 category, included albums from Yanni, Celine Dion, the Carpenters and Air Supply.

Some music stores, such as The New Shanghai Video And Stereo Company, are tiny attachments to large electronics

Continued on page APQ-8



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**WARNER MUSIC
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SINGAPORE STORES

Continued from page APQ-4

including new releases and "Borders Best," its in-store chart compilation sets priced at S\$18.99 to S\$19.99.

"If you have a good range, people are happy to pay more," says Ng. "We don't predict a big drop in business in 1998. There are a lot of interesting new releases expected soon, and a surge of live concerts that we believe will support sales."

COMPETITION HEATS UP

On retail competition, Kathleen Tan, managing director at Warner Music Singapore, acknowledges that there are now more aggressive players in the market and that wholesale prices have gone down.

"The international players are undoubtedly taking sales away from the smaller businesses, but overall there has been zero growth in the last two quarters," she says. "Our industry is predicting no further growth for 1998." Contrary to this, the Singapore government is, in fact, currently predicting a 4.25% growth for this year, but the record industry remains pessimistic.

Singaporeans have found themselves strangled by a slump in the property market, loan repayments and the Asian stock-market crash. Purchasing power is down, and the city felt the impact of the worst Christmas ever. HMV, for the first time since opening, cut its prices to offer product ranging from S\$16.99 to S\$18.99 over the Christmas period but subsequently reverted back to its normal pricing policy. Tan says that the retailers can't realistically revert to a price-slashing policy as it simply results in giving away any profit margins.

Chua Leng Joo, general manager of CJH Music, an independent retailer with two outlets in central areas of the city, refutes claims that he is selling current releases at cut prices. He attributes the current situation to other factors.

"Everyone has stopped spending money on music; no one is buying CDs at the moment," he says. This is clearly

asia pacific

QUARTERLY

SHANGHAI SPREE

Continued from page APQ-6

stores selling VCRs, televisions and audio equipment. There are also music sections in large and posh new department stores like Parkson's on Hua Hai Road. Another new album found in several music stores was Elton John's "The Big Picture" for \$Y132, and not quite so new albums like The Cranberries' "To The Faithful Departed" for \$Y89 and Janet Jackson's "Runaway" for \$Y60 were also widely found in stores, although Jackson's latest release, "The Velvet Rope," had yet to come in. Popular albums from artists like Björk, Backstreet Boys, Michael Learn's To Rock,

evidenced by the fact that CJH's sales have plummeted by a staggering 50% during November and December. Chua also blames the increased influx of pirate CDs for the massive dent in sales—the illegitimate product sells for anything between S\$8 and S\$12, while CJH's genuine product is currently retailing for an average of S\$18. In order to survive this year, Chua's answer for CJH is single-minded. "My option is not to cut prices. The only way for us to go is to drastically reduce our back-catalog stock," he says.

HMV's Fraser is less categorical about his company's approach. "We have no comment on how we'll change our pricing, if at all. Our philosophy changes all the time; just as music changes, so do we. We continue to invest heavily in our stores, which is our strength."

Warner's Tan sees an extremely tough year ahead for the industry: "The market has taken a huge dip, and we're all now living day to day." Tan also attributes the slump partially to piracy, which is reportedly now taking

up to 30% of the market. In an attempt to circumvent piracy, Tan and other industry figures have organized anti-piracy events and are lobbying the government to get tough on enforcement.

The Asia market meltdown and currency crunch are also leading to increased threats of imports coming from neighboring Malaysia, and the import problem is surging as rapidly as piracy. A recent ad campaign by an independent importer offered Asia superstar Andy Lau's latest release at the rock-bottom price of S\$13, which created havoc within the retail community.

Meanwhile, albums by Singapore's top international sell-

Continued on page APQ-10

Ironically, while Tower and HMV have both actively tried to stabilize prices following an initial war, it is the mom-and-pop outlets that are slashing price tags in desperation, and therefore, some claim, are destabilizing the market.



Wall of sound: Shanghai store display

Oasis and Sheryl Crow were also widely available. Most of the CDs had a small label on the bottom reading, "For marketing in the PRC only."

PIRATED CACHE

Stores selling pirated goods are still quite common in Shanghai, although the business is tricky and the stores are never easily located. For example, you can have a store that sells legitimate videos or CDs and also have pirated copies in a separate box hidden behind the sales counter. A friend brought me to a store that ingeniously sells both legitimate and pirated goods, avoiding police enforcement since the storeowner can simply hide the pirated copies and show the authorities the legitimate copies. The tiny, open-faced shop had a display selling CDs by Mariah Carey, Oasis, Elton John, Richard Marx and Coolio. The albums were obviously pirated copies: Elton John's "Candle In The Wind" had two titles spelled wrong on the jacket, the jackets were faded

Continued on page APQ-10



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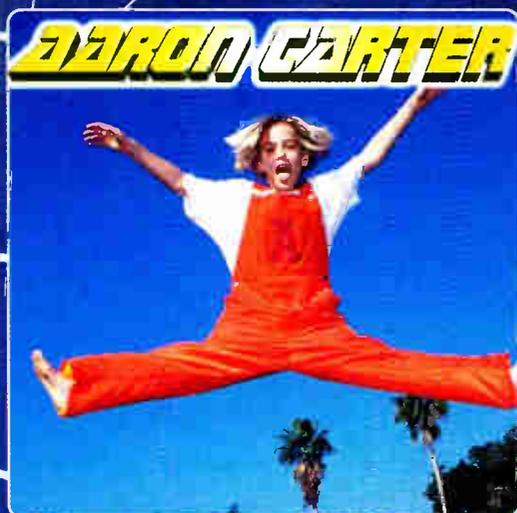
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SHANGHAI SPREE

Continued from page APQ-8

as if xeroxed, and there was no shrink wrap on the CDs.

A man behind the counter—who acknowledged that he worked full-time at an insurance company and sold pirated CDs as a sideline—took out two cardboard boxes filled with CDs, most of them old releases from such artists as UB40 and Rod Stewart. When I asked him if he had the latest U.S. top 10 albums, he pointed to the new Oasis album and the soundtrack to "Romeo & Juliet" but said the shipment hadn't come in yet for the latest.

"There are only two shipments a year; the big one comes in the spring," he says. I ended up buying four CDs, a total of \$Y60, and he gave me his business card and told me to call him if there were any other titles I wanted; he said he had more CD titles at home.

Aside from the obvious matter of copyright infringement, a consumer who buys pirated CDs risks taking home a product of shoddy quality, which sometimes doesn't work at all. Several of the pirated CDs sampled on this trip were "sliced," which means they may be missing their last few songs. Nevertheless, business in pirated goods is brisk since everyone wants to buy CDs that cost a mere Y\$15.

A relative who works in the police department told me that most of the piracy in Shanghai is in videocassettes, and that, most of the time, police just give the business owner a warning—especially if it's just a small table with a dozen CDs.

The Shanghai Foreign Languages Bookstore and Xinhua Bookstore also have music departments that sell the normal music fare. Many small mom-and-pop music stores are on Fuzhou Road, which is a commercial street close to the museum and government building. A small music store called The Shanghai Plentiful Business Company had Michael Jackson's "HIStory" priced at a whopping Y\$165. I chatted with a salesman who said that he read in a local newspaper that

asia pacific

QUARTERLY

SINGAPORE STORES

Continued from page APQ-8

ers, Kenny G and Celine Dion, are selling for as low as S\$15.99 across the board, as retailers struggle to take a slice of the once lucrative middle-of-the-road pie.

DANGEROUS ROAD AHEAD

This year is undoubtedly going to be a difficult one in the market. Gloomy times lie ahead for the retailers as they face the problems of piracy, foreign imports and both wholesale and retail price competition. In terms of action, like other multinational majors in Singapore, Warner is looking at its own ways to minimize damage.

"We're looking at different packaging, added value such as bonus tracks, bonus video CDs and premiums to sustain interest in our product," says Tan. She also maintains that it is vital for record companies to scale back their TV advertising budgets, take only very calculated risks and generally manage costs better. Tan predicts an upswing in business for Warner with high expectations for first quarter releases from Madonna, Eric Clapton, Rod Stewart, Van Halen and Chinese sensation Sammi Cheng. However, she remains pragmatic in that it will still be a challenge to market these releases in the face of current circumstances.

From a retailer's point of view, Tower's expectations seem a little more optimistic. The chain says its plans for 1998 include an as-yet-unspecified but exciting new venture, more tie-ins with movie distributors to market the movie-soundtrack product and many more in-store promotions featuring visiting acts.

"We don't want to do small promotions, because our objective is immediate sales. We'll get the big acts into the stores, attempt to keep our prices down, offer added-value premiums and advertise when we have to," says Sadanandan. "Although the market is currently in turmoil, we have to stay positive." ■

Janet Jackson's "The Velvet Rope" was going to come out very soon.

Another music store attached to a bookstore called Shanghai Book, Music Branch had a fairly wide selection, again with tapes outnumbering CDs. The salesman pointed to Janet Jackson and the Spice Girls when I asked for the latest fare, but neither was the latest release by those artists. When I shook my head, he shrugged and said he didn't know when the latest would be coming in.

SLIM PICKINGS

In general, the music stores carried a smattering of U.S. albums. Hong Kong's top 10 Cantopop albums are much more readily available than the U.S. top 10, evidence of the stronger taste for Cantonese-language repertoire on the mainland. Nevertheless, even the selection of these albums was still limited compared to the stock available in Hong Kong. For example, Cantopop princess Sammi Cheng's latest album was nowhere to be found, and it's unlikely Barbara Streisand or Green Day's latest will appear on display.

In my shopping spree, I saw many people browsing the CD section but didn't see one person buy a CD. Most were purchasing tapes. Although the search for the U.S. top 10 in Shanghai is likely to be a disappointment, it only makes you more aware and appreciative of what's available outside of China. The first thing I did when I returned to Hong Kong was walk into an HMV, sample singles from Aqua and Boyz II Men and savor the freedom of buying the latest hit albums. ■



C R E D I T S

Billboard's Asia Pacific Quarterly was reported by Billboard Far East Bureau Chief Geoff Burpee, Ann Tsang, Helen Johnstone and Amy Wu in Hong Kong; Debe Campbell in Indonesia; David Gonzales in the Philippines; Alexandra Nuvich in Malaysia; Penchan Phoborisut in Thailand; Victor Wong in Taiwan; and Cho Yoon-Jung in Korea.

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ARTISTS & MUSIC

Continued from page APQ-2

R&B vein of Boyz II Men. By including a Malay track on "Innuendo," Positive Tone secured airplay on the government-owned radio stations, while newer, progressive radio stations played the English-language tracks.

A MINIMALIST style has paid off with sales approaching the Indonesian platinum mark of 150,000 units for the trio Potret on its album "Potret II," released in September by the Aquarius Muskindo label. Following the "Potret" debut album in 1995, the trio of Anto Hoed, Melly Goeslaw and Arie Ayunir is joined by six guest artists on various tracks: Marsal, Raidy Noor, Tohpati and Dewa Nudjana on guitar; Indra Lesmana on piano and French vocalist Jean-Pascal Elbaz. The group's self-described "minimalist, naive" sound is unique in the market, in spite of a trend in Indonesia for rock and alternative. "They try to put their music simply, concentrating on lyrics and melody," says Aquarius' Imam Sastrosatomo. "The lyrics are about life and the younger generation." Three of the album's tracks have been promoted with music videos, including "Salah (Wrong)," "Mak Comblang (Matchmaking)" and "Bunda (Mother)," which was aptly released on Dec. 20, which is Mother's Day in Indonesia. ■

MERCHANTS & MARKETING

Continued from page APQ-4

store chains such as Robinsons and the SM chain also play a large role in the music retail business.

Recent Developments: Music One, a joint venture between Radio City and the National Bookstore chain, became the largest retail outlet in the country when its two-level store, roughly 2,100 square feet, opened in Manila in 1997.

Repertoire Breakdown: 35% domestic; 60% international; 5% classical

Market Outlook: Radio City expects less growth for 1998 if the economy does not improve but also wants "to be ready when sales pick up" says Radio City VP Merwin Tee. Odyssey researcher Brian Rodrigues says the company is optimistic. "We're hoping for financial stability and that the economy will not deflate any further," he says. "Filipinos are music lovers, so the need [for albums] is there. Of course, if there is less money to spend, people will buy food instead. Yet we're still building new stores in new malls." —David Gonzales

(Statistics on world market ranking, retail value and repertoire breakdown are from the IFPI.)

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Spain's Global Income Soars

Award Shows Credited With Mechanicals' Rise

■ BY HOWELL LLEWELLYN

MADRID—Worldwide mechanical royalties for product registered with Spain's authors' and publishers' society SGAE rose a massive 42% last year, which industry insiders say is largely due to the inauguration of two new music award ceremonies. Spanish sound carrier sales figures for 1997 are expected this month.

The Premios de la Música, which concern only music from Spain, were held last April and are organized by SGAE and the artists' association AIE. In November, labels' group AFYVE staged its first Premios Amigos, noted for embracing Latin American product as a separate category to underline Spain's 500-year linguistic, cultural, and historical links to its former colonies (Billboard, Dec. 6, 1997).

Both were held in Madrid, and both were hailed as milestones for Spain's music industry. The 1997 figures, which for the first time detailed country-by-country royalties per sound-carrier sales, were revealed by SGAE executive president Teddy Bautista simultaneously with the announcement of the 66 nominees for the 22 awards at this year's Premios de la Música ceremony, to be held April 16.

Bautista says mechanical royalties worldwide totaled 1.2 billion pesetas (\$8 million), compared with 863 million pesetas (\$5.6 million) in 1996, which was also a record. He added that such royalties have increased 500% since 1990.

The U.S. was the best customer for Spanish music, providing 302 million pesetas (nearly \$2 million) in sales. This was almost twice as much as the second country, Germany, with 160 million pesetas (\$1 million). Portugal was third (131 million pesetas), France fourth (126 million), the Netherlands seventh (58 million), the U.K. eighth (46 million), and Italy ninth (43 million).

Bautista says the sale of Spanish product in Asia is picking up and notes Japan's sixth-place showing, with 64 million pesetas. Two Latin American countries completed the top 10—Argentina, fifth with 125 million pesetas, and Mexico, 10th with 36 million.

The music awards' effect was felt in Spain also. Royalties from sales in Spain last year topped a record 7.1 million pesetas (\$46,100), compared with 5.7 million pesetas (\$37,325) in 1996 and just 1.5 million (\$10,000) in 1995.

Bautista says the figures "show that Spanish music presents an excellent bill of health and that there is a growing interest in it around the world." Asked what was behind what he called "Spain's bonanza year of musical explosion," Bautista smiled and said, "The first Premios de la Música, of course," and he added that this includes all award ceremonies, such as the Premios Amigos.

The industry seems to agree. Paco Bestard, president/CEO of PolyGram Ibérica, says, "The more ceremonies the better—they all help

to boost sales, and that is the aim of everybody in the industry."

He adds that it is "interesting" that the Premios de la Música has six separate awards for composers as well as for artists and songs/albums. One of the nominees for best new composer is the singer/songwriter who made the most impact in 1997, PolyGram's Ismael Serrano, whose album "Atrapados En Azul" (Trapped In Blue) is poised to go gold (50,000 units sold), says Bestard.

Juan Donoso, manager at city
(Continued on page 45)



BMG Goes To Bollywood With Soundtrack Debut

■ BY NYAY BHUSHAN

NEW DELHI—Following reports of Sony Music Entertainment India taking its first tentative steps in India's gigantic film music market, BMG's affiliate here, BMG Crescendo, has revealed it also has plans to enter Bollywood.

Bollywood is the fond nickname for the world's biggest film industry, based in Mumbai.

Anil Prabhu, executive director of BMG Crescendo, says, "We have acquired rights to [the soundtrack] for an upcoming major production,

'Killa,' that stars India's legendary actor Dilip Kumar with the actress Rekha." Killa is a Hindi word meaning "fortified place."

Prabhu says BMG has also finalized a licensing arrangement for the soundtrack to "Prem Aggan," an upcoming production by veteran actor/director Feroz Khan. The soundtrack was originally signed to indie label United Music.

BMG's previous experience with Bollywood was with the best-selling soundtrack for "Maachis" (Matches), a 1996 hit movie based on the terrorism in India's northern Punjab state in the '80s.

"Though [the] 'Maachis' [soundtrack] was owned by Pan Music, BMG Crescendo was the exclusive distributor, and we notched sales of 1.6 million units," says Prabhu. Sony has recently released two versions of the "Maachis" soundtrack in South Indian languages, timed with the film's dubbed regional releases.

The entry of majors in India's film soundtrack market is expected to usher in changes in current business practices, Prabhu says. Most film producers negotiate an outright advance for soundtracks, mostly with indie labels. Due to the astronomical proportions of some of these advances, however, those labels are now sometimes sharing joint copyright/distribution agreements.

"This system is ridiculous," Prabhu says. "It's time the industry adopted the standard royalty-based system calculated on units sold, which is what we have adopted for our first two major Bollywood titles."

BMG expects to launch "Killa" with 250,000 units and "Prem Aggan" with 500,000 units. The latter's launch involves honoring a contractual obligation with United Music. In terms of certification, film soundtracks earn gold at 500,000 units sold and go platinum at 1 million.

Meanwhile, BMG Crescendo's domestic repertoire is spearheaded by Indian pop talent, the latest being debutant Vikas Bhalla, an aspiring Bollywood actor. With two videos shot in the U.S. for Bhalla's album "Awarā" (Hindi for "an idle person"), BMG claims the entire project has cost the company 4.7 million rupees (\$12,368). "We hope to break even at sales of 200,000 units, though in the first couple of months we have touched 96,000 units," Prabhu says.

The album typically retails here for 65 rupees (\$1.70).



HMV Group To Shutter Irish Head Office

Stores Will Remain; Most Staff Potentially 'Redundant'

■ BY KEN STEWART

DUBLIN—The HMV Group has announced it will close its head office here June 26. The company says this move will let the six HMV stores in Ireland "benefit from the increased resources that the main head office [in London] can provide."

Although it's not yet known how many of the 17 staff here will lose their jobs, HMV says, "The majority of employees in the Dublin office are in a potential redundancy situation, although every effort will be made to secure alternative employment for those whose roles are affected."

A company statement says, "The position of managing director has already been made redundant, and former HMV Ireland managing director Andy Townsend has left the company."

Some key positions will remain, including that of divisional manager Gary Warren, who will still be responsible for the trading operation's day-to-day coordination in Ireland. He will report to London-based director of operations Wilf Walsh, who adds overall operational control in Ireland to his



Sony Czech Co., Bonton Music Merge

■ BY MICHELE LEGGE

PRAGUE—Sony Music Czech Republic (SMCR) has finally tied the knot with local label Bonton Music, ending more than six months of negotiations.

The newly merged company, Sony Music Bonton, will begin operations on Sunday (1) and will be the second-largest record company in the Czech Republic. Sony Music has taken a 51% stake, while Bonton Music's parent company, the Bonton Group—a conglomerate that also has significant interests in media and retail—has the remaining 49% of shares.

Neither side would comment on its financial contributions to the new venture, which has seen a total of 10 staffers from SMCR and Bonton lose their jobs.

Zbynek Knobloch, formerly managing director of Bonton Music, has been appointed managing director
(Continued on page 45)



Shown signing the deal to create Sony Music Bonton, back row from left, are Aaron Kirtz, acting GM of Sony Music Czech Republic; David Main, VP of business development at Sony Music Entertainment Europe; and Zbynek Knobloch, former managing director of Bonton Music. In the front row, from left, are Mick Hawk and Zdenek Kozak, co-presidents of the Bonton Group.

newsline...

SIXTEEN NEW TERRITORIES were represented for the first time at the 32nd annual MIDEM music convention Jan. 18-22 in Cannes, including Bosnia-Herzegovina, Iran, Kenya, Kuwait, Cameroon, and Senegal. This takes the total to a record 90 countries, according to the convention's organizer, the Reed MIDEM Organisation (RMO). Participation by U.S. and Asian companies was lower than in 1997, while the number of firms from Africa and the Middle East grew. RMO's final tally for the '98 show recorded 10,819 participants, including 1,300 musicians, 3,900 companies, and 1,960 exhibitors on 413 stands. The U.K. supplied the largest number of companies, 628, followed by the U.S. with 619. MIDEM '97 attracted 10,712 delegates, with 3,871 companies from 83 countries. **MARK SOLOMONS**

ROME-BASED INDIE A&D Music & Vision has pulled out of a worldwide distribution deal with BMG after just six months. "We were unhappy with the amount of attention given to our artists," says A&D managing director Tony Verde, adding that the company is now in talks with three other majors. According to BMG Records Italy managing director Adrian Berwick, neither company was happy with the way the relationship was developing, and they "mutually agreed to an early termination." A&D has had domestic hits with dance/pop acts Blackwood ("My Love For You," an Italian No. 1 single last year) and Chase ("Obsession"). A just-released Blackwood single features vocalist Sheila Horne, who has worked with George Clinton, Madonna, Cyndi Lauper, and the Artist. **MARK DEZZANI**

FRANCO REALI has been named president of BMG Ricordi, BMG's Italian affiliate. BMG Ricordi includes the labels BMG Records Italy and Dischi Ricordi as well as video, publishing, and multimedia activities. Reali, previously managing director and director general, takes over the presidency from Arnold Bahlmann, former senior VP of central Europe, who left last year. **MARK DEZZANI**

THE U.K. RECORD INDUSTRY spent 16.3 million pounds (\$26.7 million) on radio advertising in 1997, a 30% increase from the previous year, according to the Radio Advertising Bureau and the Advertising Assn. The labels bought some 6 million pounds (\$9.8 million) worth of ads in the fourth quarter, almost 40% more than in the same period in 1996. Virgin Records was the quarter's biggest spender, at 1.13 million pounds (\$1.85 million), closely followed by Telstar Records at 1.01 million pounds (\$1.7 million). EMI Records spent 761,500 pounds (\$1.25 million), PolyGram spent 535,000 pounds (\$877,000), and Sony Music spent 299,000 pounds (\$490,000). The most expensive album campaigns for acts (as opposed to compilation campaigns) were for Spice Girls' "Spiceworld" (Virgin), at 44,700 pounds (\$73,300); Eternal's "Greatest Hits" (First Avenue/EMI), at 42,200 pounds (\$69,200); and the Lightning Seeds' "Like You Do—The Best Of" (Epic), at 37,000 pounds (\$60,700). **MIKE MCGEEVER**

ALL SAINTS, London Records U.K.'s double Brit Award-winning female quartet, is due to perform at Germany's Echo Awards Thursday (5) in Hamburg, despite not being nominated in any category. Veteran rocker Peter Maffay, the best national artist nominee, is on the bill, as are hip-hop star Sabrina Setlur and Danish pop band Aqua. Rappers Jazzy and Lee, formerly of the trio Tic Tac Toe, will perform under their new moniker, Tic Tac Two. Germany's ARD TV network will broadcast an edited version of the awards show the following day. All Saints' single "Never Ever," currently No. 29 and climbing on the German charts, became a hit after the close of nominations. **DOMINIC PRIDE**



ALL SAINTS

ABBEY ROAD INTERACTIVE, a unit of the EMI-owned studio complex in London, has appointed Christina Schoenleber—who joined Abbey Road Interactive in 1996 and was responsible for setting up its World Wide Web site—to the new post of manager, Web development and new business. In her new role, she will market and develop Abbey Road's new media facilities, including the production of enhanced CDs.

BMG MUSIC PUBLISHING U.K. has launched a song-search system similar to the one operated by the company in the U.S. Potential licensees can scan a database of about 1,000 titles provided on a computer disc and then call a toll-free number to listen to 60-second samples of their selections.

FOR THE RECORD: Contrary to an article in the Feb. 28 issue, Universal Music Inc. owns the rights to Richard Harris' recording of "MacArthur Park," while Harris retains coupling rights for use on compilations.

S. Korean Economic Slump To Have Long-Term Impact

In the first of a three-part series, Billboard's Asian correspondents look in detail at the practical effects on the music industry of the region's economic crisis.

■ BY CHO HYUN-JIN

SEOUL, South Korea—South Korea's devastating economic crisis is wreaking havoc across a broad spectrum of the country's music industry.

The trade was dealt another body blow in February with the news that its No. 2 music wholesaler, Daeil Wholesale, had gone bankrupt. The business failure of Daeil, which had a 10% market share and annual sales of more than 20 billion won, comes in the wake of the bankruptcies of leading wholesalers TongYang, KookDo, and MyungKok late last year.

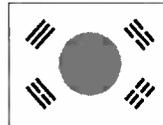
However, the string of bankruptcies is expected to help leading retail chain Synnara Records gain a larger share of the wholesale market. Industry observers also predict that *chaebol* business conglomerates and international companies will move aggressively into the music wholesaling field.

On the retail front, Synnara, which has a 30% market share, says

that its sales in December and January were down 30% from year-before levels.

"Sales of [foreign] pop albums were down the most," says a spokesman for the retail giant, "probably because many music fans think buying domestic artists' albums instead of imports will help the economy."

"This situation could lead to long-term restructuring of the retail market," the spokesman adds. "These days, small record shops with no competitive advantage or distinctive marketing strategies can



NEWS ANALYSIS

go out of business in a minute, leaving a larger market share for companies like us."

Tower Records, which has three stores in South Korea, is also having a tough time, experiencing a 15% drop in sales since the beginning of the economic crisis. The U.S.-based chain fought back by handing out a 500-won (approximately 30 cents) coupon each time customers bought 10,000 won (approximately \$6) worth of goods in February to forestall a big sales decline in March, when sales usually go down due to the beginning of the Korean school year.

(Continued on page 45)

Swedish Label Looks Abroad

Warner's Atrium Expands Its Market

STOCKHOLM—Atrium, Warner Music Sweden's label for "contemplative music," is making its presence felt in the Scandinavian market and beyond with a new set of releases.

Manne von Ahn Oberg and Warner Music Sweden promotion director Lars Nylin started the imprint in 1995 to promote "contemplative and acoustic art music." Last year the label made its presence felt in the Swedish market with the release of six albums. Another six to eight albums will be released in the first four months of the year.

Among the forthcoming attractions in March/April is an album that includes vocal performances by the Fleshquartet's Freddie Wadling, who, together with Quake Quartet and Lars Akerlund, performs interpretations of ballads by John Dowland. March/April also sees the release of "Variations On Joy Division," where the Nau Ensemble plays meditative impressions of four Joy Division songs, with references to the Middle Ages, Arvo Pärt, and Hildegard von Bingen. The songs included in the project are "The Eternal," "Atmosphere," "Decades," and "Heart And Soul."

Other music forms included in Atrium's A&R philosophy are contemporary classical, European avant-garde, jazz, folk, ethno, and ancient music. Among its core artists are saxophone player Jonas Knutsson, cello player Svante Henrysson, Finnish *joik* artist Ulla Pirrtjarvi, and the Norwegian *joik* ensemble Transjoik.

Sales in Sweden are "several thou-



TRANSJOIK

sand" units per release, says the label, which is acceptable for such a niche genre, yet Atrium is aiming for sales worldwide in a genre that is internationally acceptable. Other Warner companies in the Nordic region are distributing the label.

The repertoire is attracting interest from Warner companies, including WEA France. A U.S. distribution deal with either Atlantic or Sire is imminent. Producer Von Ahn Oberg is best known for his work on Stina Nordenstam's 1996 EastWest album "Dynamite," and he is the label's only full-time employee. Nylin, executive producer and head of A&R, is also promotion director at Warner Music Sweden. The label is handled by other Warner Sweden executives.

Says Von Ahn Oberg, "Atrium has been my personal idea and vision. As it turned out, Lars Nylin had the same dream. So [Warner Music Sweden managing director] Sanji Tandan brought both of us together and supported the label from the beginning. The signings reflect our personal taste, and it's very satisfying to be able to help build the artist roster." **KAI R. LOFTHUS**

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TORONTO



Queen Street Landmark: MuchMusic Building

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

With a population of 3.5 million people—a “mega-city” since January 1, 1998, following the consolidation of six municipalities—Toronto is home to such internationally recognized acts as Rush, Our Lady Peace, Barenaked Ladies, Jane Siberry,



Amanda Marshall

Amanda Marshall, Anne Murray, Cowboy Junkies, the Jeff Healey Band, Blue Rodeo, Holly Cole, Bruce Cockburn, Gordon

Lightfoot and Sharon, Lois & Bram.

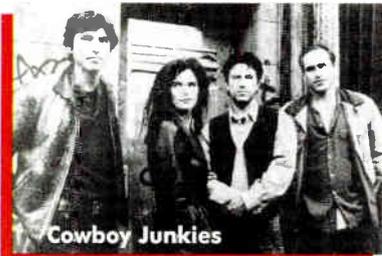
For decades, the city has also, like a magnet, drawn fledgling musicians from every corner of Canada. What primarily attracts these artists is the profusion of world-class recording studios here, the opportunity to showcase to all the major-label A&R reps, the abundance of print and TV media—but mostly it's the city's bountiful club scene, comparable to New York and London in scope and musical diversity.

“Toronto is Canada's L.A., and young bands from all over Canada look at it as the be-all and end-all, while bands in [nearby] suburbs and smaller towns gravitate here.” says Graeme Boyce, president of the independent hardcore label Raw Energy. “If a band survives [playing in Toronto], they are [considered] worthy [by the music industry].”

Home To Record Alley And Streets Of Dreams, “Canada's L.A.” Is A Big Magnet With Lots Of Pull

BY LARRY LeBLANC

Adds Bernie Finkelstein, president of True North Records and manager of Bruce Cockburn, “Toronto is New York and L.A. rolled into one. It's a high-energy, creative city. There are vibrant music scenes in Montreal, Vancouver and Halifax, but Toronto is where the majority of things are happening now. It's where people want to play.”



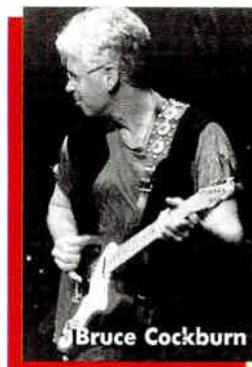
Cowboy Junkies

Steven Jordan, A&R representative, Warner Music Canada, points out that the city regularly draws a stream of top-name international talent as well. “We are open to so many amazing shows you are not going to see anywhere else in Canada,” he says.

While Toronto's celebrated Queen Street club strip generally caters to alternative-styled bands, virtually every kind of music—Latin, hip-hop, R&B, folk, blues, jazz, big band, Celtic, country, worldbeat and classical—thrives in the city.

Among the current noteworthy Toronto acts are:

the alternative-styled Esthero, Pollyannas, Highway 420, Raggadeath, the Man-rays, Sam Hill Gang, and Len; singer/songwriters Sara Craig, Lenni Jabour, Kevin Fox, Bird, Wendy Lands, Laurel MacDonald, Barbra Lynch, Stephen Fearling, and Colin Linden; blues singer Rita Chiarelli; poet/singer Jemini; Celtic-styled Leahy; and such urban-oriented acts as Carlos Morgan, Kardinal Offishall, Divine Earth Essence, Choclair, Madlocks, Ghetto Concept, Freaky Flow, Joy Drop, Wade O. Brown and Jason Collett.



Bruce Cockburn

DIGGING ON DIVERSITY

“Toronto is a really strong musical city,” says music programmer Derek Andrews, who has for 15 years overseen the internationally acclaimed, multicultural musical programs at Harbourfront Centre. “The diversity is tremendous. I'm involved with jazz, blues, folk and world beat, and the diversity of this city is a great source of all those genres. The [Toronto music]

community actively supports live music and the fact that there's such a level of expertise that there is



Rush

here, is unique to Toronto.”

Adds Anne Marie-Smith, creative manager of Warner/Chappell Music Canada, “Walk down the street, you can go into a karaoke bar; then into a Latin dance bar and then into a reggae club. That type [of diversity] is having an effect on a younger generation coming up, especially in urban music. Our [local] songwriters and musicians [get the chance] to listen to all kinds of music.”

Characterized by an exceptionally high level of foreign ownership, the Canadian recording industry is largely based in Toronto. Head offices of EMI Music Canada, Universal Music Canada, PolyGram Group, Warner Music Canada and Sony Music Entertainment (Canada) are in the city or in neighboring suburbs.

As well, several significant independent labels, including the Attic Music Group, Beat Factory Music, True North Records, Marquis Records, Raw Energy and Hi-Bias, are here as well. Head offices of such major publishers as EMI Music Publishing Canada, BMG Music Publishing Canada, Sony/ATV Music Publishing, Warner/

Continued on page 42

TORONTO

LOCAL NOISE

New Toronto Talent: Snarky Pop, Go-Girl Poetry, Near-Perfect Songs & An Earthy Genre-Blender

BY KAREN BLISS

From the city that has spawned Hayden (Outpost) and hot newcomer duo Esthero (The Works) now comes a slew of local talent ripe with potential. From hip-hopper Ghetto Concept to jazzy pianist John Alcorn, from rootsy singer-songwriter Bird to B.T.K. offshoot The Sam Hill Gang and melancholy singer/songwriter Lenni Jabour, Toronto's live music scene strongly supports all musical genres and sub-genres. Here are four of Toronto's best independent acts:

KEVIN FOX

This promising newcomer singer-songwriter has only been performing acoustically on a weekly basis in Toronto within the past few months, but his songs are near-perfect. He is also the guitarist/cellist for EMI Music Canada singer Dayna Manning (EMI/Netwerk in the U.S.). His original songs, like the upbeat "Grace" and "Postcard," demonstrate a knack for writing lyrically beautiful, strongly melodic songs. Fox is currently recording two ADAT projects with engineer John Adams, with a release slated for spring.

JEMENI

This go-girl poet, who's made a bonafide fan of Spearhead's Michael Franti, is simply mesmerizing. Whether you're a "straight-up black Pearl" or "white girl Shirl" (to quote one of Jem's poems), her oral gunshots are poignant and penetrating. Check out such enticing originals as "Ex Men To The Next Men," "Black Love" and "Chocolate Covered Turpentine." Jemeni (real name Joanne Gairy) has now started to put her spoken-word material to music. "Diary Of A Hip-Hop Junkie," produced by Day for Kneedeep Entertainment, is already in the can; other tracks with various producers are partially completed, and Jemeni hopes to complete them in the next few months. "I'm interested in pushing the [musical]



Cardinal Offishall

boundaries with this project," says Jemeni.

KARDINAL OFFISHALL

No. 1 is where this young rapper will likely end up. Signed to Warner/Chappell Music Canada, 20-year-old Jason Harrow, a.k.a. Cardinal Offishall, independently released his debut 21-track album, "Eye & I," (Capitol Hill, distributed nationally by Montreal-based St. Clair Entertainment Group) on Feb. 12. The rapper, who blends soul, dancehall, reggae, hip-hop and a wholly inventive approach to beats, first earned national attention with his track "Naughty Dread," on Beat Factory's "Rap Essentials Vol. 1" compilation in 1996. A remixed and retitled version of the song, now "Knatty Dread Part 2," appears on this new album. Make no mistake, this guy is an original. His beats vary from menacing to earthy to other-worldly to sexy. Cardinal Offishall is managed by Figure IV (Rascalz) in New York.

LEN

Despite local boarders and slackers appreciating their sloppy, irreverent attitude, this snarky pop band, led by the sibling team of Marc and Sharon Costanzo, has somehow failed to make a mark elsewhere in Canada. Despite releasing two albums on their own Funtrip label and such unforgettable melodies as "Candy Pop," the group has been unable to get major labels here to show great interest in signing them. The band is now heading in a new direction, expanding its pop approach with the addition of two MCs (and a couple of break-dancers for the road) and a producer. Len has been recording its next album in the Costanzos' home studio and recently provided instrumental backing for several NBA commercials.

Meanwhile, new U.S. manager, Graeme Lowe of FML, New York, promises to find a home for these wayward geniuses. "The band is more focused now than at any other time in their notorious history," he says. ■



Kevin Fox



Len

Big Magnet

Continued from page 41

Chappell Music Canada are located here, as are such key independent publishers as Morning Music, and TMP—The Music Publisher.

Also located in Toronto are the national music-trade organizations—the Canadian Recording Industry Association (CRIA), the Canadian Independent Record Production Association (CIRPA), the Canadian Musical Reproduction Rights Agency (CMRRA), the Canadian Academy of Recording Arts and Sciences (CARAS), the Society of Composers, Authors and Music Publishers of Canada (SOCAN), the Foundation to Assist Canadian Talent On Records (FACTOR), and VideoFACT, the latter two being primary sources of funding for Canadian independents.

Additionally, head offices of such TV networks as Baton Broadcasting, Global Television Network, YTV Canada, and the national video networks MuchMusic, and CMT Canada are in the city too. Canada's two music-trade publications, *The Record* and *RPM Weekly*, as well as Universal Music Canada, which dominates Canada's concert scene, and Next Adventure (which coordinates global tours for the Rolling Stones and U2) are likewise Toronto-based.

Finally, with flagship music stores operated by Tower Records, Sam The Record Man, HMV Canada, and Sunrise Records, and with annual sales of music, video and multimedia of \$50 million (Canadian) annually, Toronto's downtown Yonge Street/Dundas Street corridor is Canada's unsurpassed "Record Alley."

GOLD CASSETTES FOR THE LADIES

"For Canadians, Toronto is the creative, media and business center [of the Canadian industry]," says Alexander Mair, president of the Attic Music Group. "We have so many clubs where bands can perform original music. We also have [modern-rock radio station] CFNY willing to take shots. There's MuchMusic and [local sister station] CITY-TV [located] on Queen Street and being very supportive. We have [weekly entertainment publications as] *Now* and *Eye*, and [national TV programs] 'Canada A.M.' and 'The Dini Petty Show,' all here."

Asks Mair, "Where else in the world could Barenaked Ladies go gold with a cassette-only distributed record? Or Loreena McKennitt start as a busker [in front of the St. Lawrence Market] and end up where she has? Or [children's performer] Raffi could start out?"

Jordan, however, also suggests that such a media/industry center as Toronto can be a sizable obstacle for new talent. "It gets too competitive for label attention, press and bookings," he says. "If you are a band of similar talent [elsewhere] where you don't have that competition and media, you stand a better chance of developing your art on your own terms in contrast to terms laid out by the labels and the media."

Forty years ago, Toronto was a British WASP backwater with its best-known musical exports being

the Billboard-charting vocal acts the Diamonds, the Four Lads and the Rover Boys.

In the 1960s, as pop music took hold internationally, Toronto became the music mecca of Canada. On the Yonge Street strip downtown, Arkansas rockabilly cat Ronnie Hawkins, backed by Levon & the Hawks (later renamed the Band), reigned at Le Coq d'Or. Yorkville Village's bustling coffeehouses and club scene featured such Canadian folk acts as Ian & Sylvia, Gordon Lightfoot, Joni Mitchell, Buffy Sainte-Marie, and such rock bands as David Clayton Thomas and the Shays, the Mandala, the Ugly Ducklings, Jack London & The Sparrow (later renamed Steppenwolf), and the Mynah Birds (featuring Rick James and Neil Young).

After Yorkville flamed out in the early '70s, and as many top musical figures left Toronto to achieve stardom in the U.S., such local acts as Edward Bear, Rush, Triumph, Lighthouse, Downchild Blues Band, the Good Brothers and pianist Hagood Hardy made their marks on domestic or international charts. In the 1980s, Saga, Red Rider, Dalbello, Honeymoon Suite, Kim Mitchell, Glass Tiger, the Spoons, Toronto, Lee Aaron and Gowan followed.

Starting in the mid-'80s, along the downtown stretch of Queen Street West, a new music scene developed that is still vibrant today. Among the acts that emerged from the area early on were the Parachute Club, Jane Siberry, Mary Margaret O'Hara, Blue Rodeo, Barenaked Ladies, Holly Cole, Sattalites, Crash Vegas, the Jeff Healey Band, the Dream Warriors, Skydiggers and the Rheostatics.

Without major-label promotion or distribution, Barenaked Ladies made Canadian musical history in 1991 when its independently released five-song cassette, "Barenaked And Ladies," featuring such original songs as "Brian Wilson" and "Be My Yoko Ono," became the first and only indie release to reach platinum status [100,000 units].



Barenaked Ladies

GALVANIZING INDIE SUCCESS

Barenaked Ladies' indie-driven success galvanized Canada's growing indie community and opened the doors for many other Toronto bands. With support from modern-rock CFNY, and MuchMusic, and access to distribution through such retail chains as HMV, Sam The Record

Man. Record On Wheels, Sunrise Records and A&B Sound, such Toronto bands as Moxy Fruvous, the Waltons, Hayden, I Mother Earth, and Big Sugar have since parlayed



Carla Marshall

strong grassroots popularity into major-label deals and national followings of varied degrees.

Less than 35 years ago, only 3% of Toronto's population was composed of non-whites. Today, it's one person in four. And more than 100 different languages and dialects are now spoken in the city. While Italian, Chinese and Jewish had traditionally been the largest minority groups, there are now large populations of South Asian, Portuguese and Afro-Canadians. Toronto annually hosts North America's largest yearly salute to Caribbean culture, which attracts roughly 1 million people.

Yet, despite Toronto's growing cultural and ethnic diversity, the national indie boom launched by Barenaked Ladies into the mainstream so far has not extended itself to support urban-based—particularly non-white—artists. Canadian A&R remains overwhelmingly lily-white; not only are visible minority artists almost invisible on major-label rosters, but it's largely been small independents that have developed such well-known urban-styled acts as the Dream Warriors, Carla Marshall, Michie Mee, Saukrate and Whitey Don.

AWAITING URBAN ACTION

Despite the low number of local urban-based successes, Ivan Berry, president of the EMI Canada-distributed urban label Beat Factory (the Dream Warriors, Madlocks, Divine Earth Essence), hails Toronto as the place to be.

"Toronto gives us [labels] an untapped cultural catalog to choose from," he says. "Whether it's hip-hop or R&B, and while geographically close to America, [the music] is culturally quite different from America. [In Toronto] we have a pool of [urban] talent that nobody else has. Being here where it happens, we can contribute to making it happen nationally and internationally."

Adds Brian Hetherman, director of A&R, Universal Music Canada (which signed top Toronto R&B stylist Carlos Morgan last year), "It's so much tougher to build urban acts in Canada. You have to work three times as hard [as with a rock act]."

Booking agent Michael White, president of Trick Or Treat Entertainment, is confident about the future years of live music in Toronto. "There's a plethora of new rooms now happening in Toronto, like Club Shanghai and the Big Bop, where there's a young scene with teenagers with attitude both onstage and off," he says. "I'm really happy with that." ■

vital statistics



CLUBS

The Bamboo, 312 Queen St. West. Premier Queen St. Room with broad musical policy. Cap. 500.

Cameron House, 408 Queen St. West. Eclectic music policy. Cap. 140.

C'Est What, 67 Front St. East. Contemporary rock/folk. Cap. 150.

Club Shanghai, 247 Spadina. Alternative & rock. Cap. 420.

Denile, 360 Adelaide W. Techno and house. Cap. 1,000.

El Mocambo, 464 Spadina Ave. Eclectic music policy. Cap. 400 upstairs, 150 downstairs.

The Government, 132 Queen's Quay East. Established touring groups. Cap. 1,100.

The Horseshoe Tavern, 370 Queen Street West. Just celebrated its 50th anniversary. Eclectic music policy. Cap. 350 people.

Indigo Cafe, 685 Queen St. West. Folk to rock. Cap. 80.

Lee's Palace, 529 Bloor St. W. Rock. Long-time local favorite. Cap. 500.

The Opera House, 735 Queen St. East. Touring acts. Cap. 800.

Phoenix Concert Theatre, 410 Sherbourne St. Touring acts. Cap. 1,100.

Reverb/Big Bop, 651 Queen St. W. Rock. Reverb, cap. 500; Big Bop, cap. 400.

The Rivoli, 334 Queen St. W. Comedy to jazz to rock. Cap. 200.

Top O' The Senator, 249 Victoria St. Stylish jazz room. Cap. 125.

The 360, 320 Queen St. W. Rock. Cap. 400.

HALLS

Convocation Hall, University of Toronto, 31 Kings College Circle. Long-time favorite for folk and children's acts. Cap. 1,598.

Harbourfront Centre, 410 Queen's Quay West. Multi-stages are showcases for the city's diverse musical cultures and visiting world-beat performers. Cap. 1,100.

The Hummingbird Centre For The Performing Arts, 1 Front St. East. Cavernous hall is better suited to musicals, but has also featured acts like David Bowie and Van Morrison. Cap. 3,200.

Maple Leaf Gardens, 60 Carlton St. Granddaddy concert venue. Home to Maple Leafs hockey team. Cap. 14,100.

Massey Hall, 178 Victoria St. Over 100 years of intimate musical history in this intimate hall. Cap. 2,757.

The Molson Amphitheatre, 909

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Skydome, 1 Blue Jays Way. The Rolling Stones, David Bowie, Janet Jackson. Cap. 53,000.



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Major Labels/ Distributors
BMG Music Canada, 150 John St. 6th Floor. Toronto, Ont. M5V 3C3

Denon Canada, 25

Denison St., Markham, Ont. L3R 1B5

EMI Music Canada, 3109 American Dr., Mississauga, Ont. L4V1B2

Koch International Inc., 1220 Ellesmere Rd. Unit 8, Scarborough, Ont. M1P 2X5

Outside Music, 22 Defries St. Toronto, Ont. M5A 3R4

PolyGram Group Canada, 1345 Denison St., Markham, Ont. L3R 5V2

Sony Music Entertainment (Canada), 1121 Leslie St., North York, Ont. M3C 2J9

Universal Music Canada 2450 Victoria Park Ave., Willowdale, Ont. M2J 4A2

Trend Music Group, 47 Racine Rd. Unit 6, Rexdale, Ont. M9W 6B2

Warner Music Canada, 3751 Victoria Park Ave., Scarborough, Ont. M1W 3Z4

Independent Labels
Alert Music Inc. (general), 41 Britain St., Suite 305, Toronto, Ont. M5A 1R7

Anthem Records (general), 189 Carleton St., Toronto, Ont. M5A 2K7

Attic Music Group (general), 102 Atlantic Ave., Toronto, Ont. M6K 1X9

Beat Factory Music (Rap/hip-hop), 119 Spadina Ave., Toronto, Ont. M6E 4M1



Tea Party - Transmission



Kardinal Offishall - Eye & I



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Wide Mouth Mason - Wide Mouth Mason

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Continued on page 44

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vital statistics

Continued from page 43

Dark Light Music (Blues), 51 Bulwer St., Toronto, Ont. M5T 1A1

24 Ryerson Ave. 4Th Floor, Toronto, Ont. M5T 2P3

Handsome Boy Records (Rock/alternative), 181 Clinton St., Toronto, Ont. M6G 2Y4

Elephant Records (Childrens),

Hi-Bias Records (Techno/House), 49 Becket Ave., Toronto, Ont. M6L 2B3

Iron Music Group (Alternative), 1561-A Dundas St. West, Thornhill, Ont. M6K 1T9.

Marquis Records (Classical), 30 Kenilworth Ave., Toronto, Ont. M4L 3S3

Pirate Records and Music (Techno/house), P.O. Box 176, Station A, Toronto, Ont. M5W 1B2

Popular Records (Dance), 60 Esna Park Dr. Unit 101, Markham, Ont. L3R 1E1

Raw Energy (Hardcore), 65 Front St. West, Toronto, Ont. M5J 1E6

True North Records (Rock/folk), 151 John St., Suite 501, Toronto, Ont. M5V 2T2



Access/Profile, 109 Morse St., Toronto, Ont. M4M 2P7. General national music monthlies.

Canadian Press Wire Service/Broadcast News, 36 King St. East, Toronto, Ontario M5L 1G3. National print and radio news services.

Chart, 200-41 Britain St., Toronto, Ont. M5A 1R7. Monthly national publication. Alternative music.

Globe and Mail, 444 Front St. West, Toronto, Ontario M5V 2S9. Daily. Circ. 372,422

Eye, 57 Spadina Ave., Toronto, Ontario M5V 2J2. Weekly entertainment guide.

The Jazz Report, 14 London St., Toronto, Ont. M6G 1M9. Monthly national jazz publication.

Maclean's, 777 Bay St., Toronto,

Ontario M5W 1A7. National news publication.

Now, 150 Danforth Ave., Toronto, Ontario M4K 1N1. Top local alternative weekly.

Toronto Star, 1 Yonge St., Toronto, Ont. M5E 1E6. Daily. Circ. 2.2 million.

Toronto Sun, 333 King St. East, Toronto, Ont. M5A 3X5. Daily. 975,000 readers.

Watch Magazine, 401 Richmond St. West, Toronto, Ontario M5V 1X3. Alternative local monthly.

Television

MuchMusic/Bravo!/CITY-TV, 299 Queen St. W, Toronto, Ontario M5V 2Z5. MuchMusic is Canada's premier video outlet, while its local sister station CITY-TV strongly supports local music scene. Bravo! highlights jazz, blues etc.

Online

Canadian On-Line Explorer (CANOE), 411 Richmond St. E. Suite 307, Toronto, M5A 3S5. Best daily on-line Internet entertainment news available.



Cherry Beach Sound, 33 Villiers St., Toronto, Ontario M5A 3M2. SSL, API, Studer equipment. Recent clients: Leahy, Kim Stockwood.

McCleaer Pathe Recording, 225 Mutual St., Toronto, Ontario M5B 2B4. SSL console. Recent clients: Cowboy Junkies, Rush, Holly Cole.

Metalworks Recording Studios, 3611 Mavis St., Cooksville, Ontario L5C 1T7. SSL and Neve consoles. Recent clients: The Cranberries, Sass Jordan, Tonic.

Reaction Studios, 48 McGee St., Toronto, Ontario M4M 2K9. SSL console. Clients: Rush, Spirit Of The West, Sloan.

Video Production

Black Walk Productions, 99 Sudbury St., Toronto, Ont. M6J 3S7. Recent videos for: I Mother Earth, Mary Jane Lamond, Wide-mouth Mason.

Hoodoo Films Inc., 517 Wellington W. St., Toronto, Ontario M5V 1C1. Recent videos for: Charlie Major, Faith Hill, Bootsie Collins.

Revolver Film Co., 53 Ontario St., 2nd Floor, Toronto M5A 2V1. Recent videos for: Econoline Crush, Tea Party, Holly Cole.

Spy Films, 49C Spadina Ave., Toronto, Ontario M5V 2J1. Recent videos for: Moist, Gasoline, Holly McNarland.



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Tower Records, 2 Queen St. W. Great store, poor location; well worth browsing.

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S. KOREAN ECONOMIC SLUMP

(Continued from page 40)

One big problem faced by retailers is trying to stock albums by big-name artists such as Kim Gun-Mo that are likely to sell well.

"Wholesalers won't supply us unless we pay in cash," says one disgruntled retailer. "The concept of credit or use of promissory notes no longer seems to exist."

The concert business has also been hard-hit by the crisis. Because of year-end shows and Christmas events, December is usually the biggest month of the year for the industry, but 1997 was different.

Live, a company that manages two concert halls in Seoul, staged 31 shows featuring 13 artists in December but saw ticket sales fall off 20% compared with December 1996.

"Reservations, which account for

50% of total ticket sales, have been steady, but at-the-door sales have been terrible," says a company spokesman.

Sejong Cultural Center, a prestigious hall used mainly for classical concerts and musicals, is taking an aggressive marketing approach amid the economic downturn by holding four pop concerts in February.

Meanwhile, it looks as if Michael Jackson's show this month will be the only major international pop/rock concert in South Korea this year. The Ministry of Culture and Sports is asking concert promoters to slow down on inviting international artists to do shows in Korea. Industry insiders predict that 1998 will be the slowest year in the concert business so far this decade.

Another sign of just how seriously the crisis is affecting the music business is that Dong-Ah, one of South Korea's most respected music production companies, is planning to produce only six albums this year, compared with the normal 12. "If there were half a chance of success, we used to produce an album, but not anymore. Only established artists will get a shot this year," says a company spokesman.

Music TV is also feeling the pinch. Cable TV music outlet m.net says it will no longer hire guest VJs, who can command high fees because they are usually established entertainers. Another TV music outlet, KMTV, is reducing expenses by cutting talk shows, which are expensive to produce due to payments to hosts and celebrity guests.

ROYALTIES SOAR

(Continued from page 39)

center record store Madrid Rock, says that "the ceremony will mean nothing more nor less than higher sales. I think the whole thing about Grammy- or Brit-style awards is still too new in Spain for the public to get too excited yet."

Until last year, Spain's only music awards had been granted since 1991 as part of the Barcelona-based Premios Ondas, run by the Cadena SER radio group for the past 44 years but dedicated first to radio, then cinema, then TV, and finally music.

This year's most-nominated acts are singer/composer Alejandro Sanz (Billboard, Feb. 28) and indie rock band Dover, with five nominations each, one more than Latino-flavored newcomer group Jarabe de Palo.

Sanz, whose fourth album for Warner Music Spain, "Más," has sold more than 1.1 million units in Spain in less than six months and another 600,000 outside Spain, is nominated for pop composer, pop artist, song ("Corazón Partío"), album, and video.

Dover, a band that sings entirely in English, has sold nearly 400,000 units of "Devil Came To Me" on Madrid's tiny Subterfuge Records, a record for an indie label. The band is nominated for rock composers, new composers, new act, rock act, and album.

Jarabe de Palo's album "La Flaca" was an initial flop but began to sell 10 months after its release following its use in a TV ad (Billboard, Dec. 27, 1997). The Virgin Records album has sold 460,000 units, and the Barcelona band is up for pop and new composer, new act, and song.

Premios de la Música spokeswoman Sonia Tercero said negotiations were under way to televise and broadcast the event live. Last year it was televised two hours after the event and broadcast live on two national radio networks, Cadena DIAL and Cadena 100.

"There are plans for a full orchestra to be there to announce each of the award winners and several live acts," Tercero adds. "As the Premios are for Spanish acts only, apart from one Latino award, it is likely the performers will all be Spanish."

Foreign Labels, Distributors Boost Profiles Despite Recent Closures, Market Seen As Ripe

BY LARRY LeBLANC

TORONTO—Foreign-owned labels and distributors are increasingly pursuing sales opportunities in Canada despite the recent closures of two prominent independent distributors.

The year-end bankruptcy of Montreal-based Cargo Imports and Distribution (Billboard, Jan. 24) and the Feb. 19 closure of the music distribution wing of Denon Canada, a division of Georgia-based Denon Corp. (Billboard Bulletin, Feb. 23), both rocked Canada's independent distribution world.

Despite these closures, a number of foreign-based firms have beefed up their activities in the Canadian marketplace in the past year. These include the labels Beggars Banquet, Rykodisc, and Velvel, each of which established offices in Toronto in 1997, as well as Putumayo World Music and the three affiliated Nashville labels Oh Boy!, Red Pajamas, and Blue Plate Music.

Allegro Entertainment Canada—a division of Portland, Ore.-based Allegro Corp., which has been active in Canada for a decade—substantially expanded its activities here last year. The company recently appointed long-time retail veteran Randy Williams as its Canadian sales manager to oversee its eight-person national sales force.

Independent distribution in Canada is dominated by U.S.-owned Koch International (Canada) in Toronto, followed by such Canadian-owned distributors as St. Clair Entertainment Group, Distribution Fusion III, and Madacy Entertainment Group in Montreal; Page Music Distribution, Outside Music, and Trend Music Group in Toronto; and Festival Distribution in Vancouver.

LONG-TERM COMMITMENT

"We look at our market as being a North American market, and we have a long-term commitment to [distributing] in Canada," says Joseph Micallef, president of Allegro Corp. (U.S.). "Our presence there has been driven by that [philosophy]. As our Canadian business has grown, it has required more infrastructure, and we've been devoting more resources to it."

Micallef adds that operating in Canada has become more attractive in recent years due to its increasing retail similarities to the U.S. "HMV is now a major player in both the U.S. and Canada," he says. "Tower [Records] is now in Toronto, and Virgin, which began as an American [retailer], is now in Canada with a store in Vancouver."

Cambridge, Mass.-based Rounder Records, which distributes several labels in addition to its own releases, says it has been in discussions in recent weeks with Warner Music Canada, Universal Music Canada, and PolyGram Canada. The final agreement, expected this month, concerns Canadian distribution of Rounder's roster and its affiliated labels.

"Canada is very important to us, and we need to be working with someone who is going to be out there making a concerted effort on our behalf," says John Virant, president/CEO of Rounder Records. "We're working with a number of Canadian artists, and we want to work with even more." In the

U.S., Rounder distributes titles on its affiliate labels by such Canadian artists as Raffi, Natalie MacMaster, Lynn Miles, Joseph Cormier, and Connie Kaldor.

RECEPTIVE AUDIENCE

Other U.S.-based independent labels are discovering receptive Canadian audiences for their roots, world beat, folk, jazz, and blues catalogs.

"Canada is proving to be a huge market for us, and it's going to be even bigger," says David Hazan, senior VP of 5-year-old Putumayo World Music, distributed by Koch International (Canada). "We're being so aggressive [in Canada] because we believe that Canadians are, arguably, more receptive to different



HAZAN

cultures and music, which makes them natural candidates for our CDs [of] music from around the world."

Underscoring the label's strong musical ties to Canada, Hazan points out that over the years Putumayo compilations have featured a number of Canadian artists, including fiddler MacMaster; singers Cookie Rankin, Mary Jane Lamond, and Pamela Morgan; and guitarist Brian Hughes. Canadians are also prominently featured on the label's first

video release, "Celtic Tides." Due to be released Sept. 22 in North America with a related CD and a book, the project features performances by and interviews with by Canadians Lamond, MacMaster, Loreena McKennitt, and Ashley MacIsaac.

Dan Einstein, who oversees the Nashville-based Oh Boy! label and its affiliated Red Pajamas and Blue Plate Music labels, says a tightening U.S. music market has been forcing many American labels to expand elsewhere.

"We thought we were perhaps sleeping on our potential with other markets, particularly with Canada," he says. "We're far [enough] along the learning curve [that] we can take what we've learned [in the U.S.] and apply the same programs to Canada. The results have been very immediate."

With a production and distribution agreement with EMI Music Canada effective in March 1997, New York-based label Velvel made its first strategic move into the international market.

"Canada is a key territory, and it's next door to us," says label president Bob Frank. "It was the first territory we did a deal in outside of the U.S. and the first territory we opened an office in." Frank says that with the recent hiring of Derrick Ross as GM of Velvel's Canadian operation, the label intends to allocate more resources for Canada.

Foreign Companies Require Perspective, Say Canadians

TORONTO—Several Canadian music industry figures indicate that for foreign labels to maximize their sales in Canada, they need defined promotion and marketing strategies, including tour plans.

"We turn down 95% of the product we're offered," says Jack Schuller, president of Festival Distribution in Vancouver. "The only way we can sell a record is if it's exceptional and the act is active in touring here. Independent U.S. labels could do more to market their products here. Often they blow their budgets on the States, and we get 25 promos to get across the country. That happens all of the time."

Dominique Zgarka, president of Koch International (Canada), which dominates Canada's distribution scene, says foreign-owned labels are now making demands on Canadian distributors that were unheard of a few years ago. Foreign-owned labels used to treat Canada as an export market, he says. "Now they treat [Canada] as a real market, and they want promotion, marketing, and press," he says. "They want to see the newspaper clippings and SoundScan figures. Previously it was, 'Whatever you sell, it's a bonus.'"

Jim West, president of Distribution Fusion III in Montreal, concurs with Zgarka. "Many people have expecta-

tions beyond anything you can imagine," he says. "People think that because Canada is such a big place they can sell so many copies, but this market has changed a lot in recent years."

Alexander Mair, president of Toronto-based Attic Music Group, Canada's leading independent label, agrees that U.S. labels make unrealistic sales projections. "Because we speak the same language and [are] on the same continent, there's an assumption of sales potential here," he says. "Canada is as competitive as any other market. If they're selling music for a niche, which most American indie labels are doing, they'd better make sure that niche exists in Canada."

Zgarka, however, notes that with Canada's low currency-exchange rate, foreign-owned labels will see lower returns on distributed product here than they do elsewhere. "It's hard for Europeans and Americans to understand that they make less per unit selling records in Canada than almost anywhere else in the world," he says. "Selling at higher prices, he says, doesn't work here. 'About 99% of our [distributed] labels make \$1 less in Canada per record than in the U.S.," he says. "That's hard for them to swallow."

LARRY LeBLANC

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 03/02/98			GERMANY (Media Control) 02/24/98			U.K. (Chart-Track) 02/23/98			FRANCE (SNEP/FOP/Tite-Live) 02/21/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	MY GRADUATION SPEED TOY'S FACTORY	1	1	MY HEART WILL GO ON CELINE DION COLUMBIA	1	1	MY HEART WILL GO ON CELINE DION EPIC	1	1	MY HEART WILL GO ON/THE REASON CELINE DION COLUMBIA
2	2	TIME GOES BY EVERY LITTLE THING AVEV TRAX	2	NEW	FROZEN MADONNA WEA	2	6	BRIMFUL OF ASHA CORNERSHOP WIIJA	2	2	TOGETHER AGAIN JANET JACKSON VIRGIN
3	1	NISHIE HIGASHIE MR. CHILDREN TOY'S FACTORY	3	2	ALANE WES EPIC	3	2	DOCTOR JONES AQUA UNIVERSAL	3	3	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
4	5	YOZORA NO MUKOU SMAP VICTOR	4	6	TORN NATALIE IMBRUGLIA RCA	4	3	LET ME SHOW YOU CAMISRA VC RECORDINGS	4	4	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA
5	4	SANPO MICHI JUDY AND MARY EPIC SONY	5	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS EPIC	5	NEW	FROZEN MADONNA MAVERICK/WARNER BROS.	5	7	TORN NATALIE IMBRUGLIA RCA
6	6	WINTER FALL L'ARC-EN-CIEL KMOON/SONY	6	3	TOGETHER AGAIN JANET JACKSON VIRGIN	6	NEW	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	6	NEW	FROZEN MADONNA WEA
7	3	LOVE AFFAIR SOUTHERN ALL STARS VICTOR	7	5	WALK ON BY YOUNG DEENAY WEA	7	4	NEVER EVER ALL SAINTS LONDON	7	6	ALARMA 666 PANIC RECORDS/POLYGRAM
8	7	ASHITA GA KIKOERU J-FRIENDS JOHNNY'S ENTERTAINMENT	8	8	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/ROUGH TRADE	8	NEW	ANGELS ROBBIE WILLIAMS CHRYSALIS	8	5	CASANOVA ULTIMATE KAOS DANCE POOL
9	13	NAGAI AIDA KIRORO VICTOR	9	13	COSE DELLA VITA/CAN'T STOP THIS EROS RAMAZZOTTI & TINA TURNER	9	NEW	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY	9	9	JE T'AIME LARA FABIAN POLYDOR
10	NEW	TOKAI NO MELODY SYARAN Q BMG JAPAN	10	7	DOCTOR JONES AQUA UNIVERSAL	10	NEW	TREAT INFAMY REST ASSURED LONDON	10	10	SAVOIR AIMER FLORENT PAGNY MERCURY
11	NEW	UNITE! THE NIGHT! TRF AVEV TRAX	11	9	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL	11	NEW	CLEOPATRA'S THEME CLEOPATRA WEA	11	8	MEET HER AT THE LOVE PARADE DA HOOL DANCE POOL
12	9	ROMANCE PENICILLIN EASTWEST JAPAN	12	NEW	DIE KARAWANE ZIEHT WEITER... HOEHNER EMI	12	NEW	WHEN I NEED YOU WILL MELLOR UNITY	12	12	EMMENE MOI ALLAN THEO EMI
13	NEW	HERON TATSURO YAMASHITA WARNER MUSIC JAPAN	13	11	PUSHED AGAIN DIE TOTEN HOSEN EASTWEST	13	NEW	IT'S RAINING MEN—THE SEQUEL MARTHA WASH FEATURING RUPAUL LOGIC	13	18	LA FIESTA PATRICK SEBASTIAN POLYDOR
14	NEW	KYUKON THE YELLOW MONKEY FUN HOUSE	14	12	AMENO ERA MERCURY	14	NEW	BE ALONE NO MORE ANOTHER LEVEL NORTHWEST-SIDE	14	15	BANG BANG BLACK ATTACK BMG
15	8	SASURAI TAMIO OKUDA SONY	15	10	ANGELS ROBBIE WILLIAMS EMI	15	8	PLANET LOVE DJ QUICKSILVER POSIT VA	15	14	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MASCOTTE/POLYGRAM
16	15	BAD LUCK ON LOVE TOHKO PONY CANYON	16	14	IN MY BED DRU HILL MERCURY	16	NEW	IF THEY MOVE, KILL 'EM PRIMAL SCREAM CREATION	16	11	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
17	NEW	STAY TOGETHER DA PUMP AVEV TRAX	17	20	BREATHE MIDGE URE ARIOLA	17	NEW	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE	17	17	PRINCE IGOR THE RAPSDY FEATURING WARREN G & SISSEL ISLAND
18	11	ROCKET DIVE HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR	18	NEW	OPEN YOUR EYES GUANO APES ARIOLA	18	NEW	UNFORGIVEN II METALLICA VERTIGO	18	NEW	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA
19	NEW	RHYTHM TATSUYA ISHII FEATURING NORA SONY	19	18	DIE LAENGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA	19	NEW	SOUNDTRACK TITANIC SONY CLASSICAL	19	NEW	MY OH MY AQUA UNIVERSAL
20	NEW	TSUYOKU HAKANAI MONOTACHI COCCO VICTOR	20	16	ONE MINUTE THE BOYZ EASTWEST	20	NEW	THE VERVE URBAN HYMNS HUT/VIRGIN	20	13	ANTLOOP IN MY MIND POLYDOR
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	4	TOKO FURUUCHI TOKO—BEST SELECTION SONY	1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	4	CELINE DION LET'S TALK ABOUT LOVE EPIC	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	1	NAMIE AMURO 181920 AVEV TRAX	2	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	2	11	AQUA AQUARIUM UNIVERSAL	2	NEW	VERONIQUE SANSON NOUVEL ALBUM WEA
3	5	SOUNDTRACK TITANIC SONY CLASSICAL	3	2	PUR MAECHTIG VIEL THEATER INTERCORD	3	4	ALL SAINTS ALL SAINTS LONDON	3	3	ANDREA BOCELLI ROMANZA POLYDOR
4	NEW	FAVORITE BLUE MISSING PLACE AVEV TRAX	4	4	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	4	7	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	4	4	FLORENT PAGNY SAVOIR AIMER MERCURY
5	7	MEJA MEJA SEVEN SISTERS	5	5	EROS RAMAZZOTTI EROS ARIOLA	5	14	FINLEY QUAYE MAVERICK A STRIKE EPIC	5	6	LARA FABIAN PURE POLYCOR
6	3	T.M. REVOLUTION TRIPLE JOKER ANTINOS RECORDS	6	6	ERA ERA MERCURY	6	6	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	6	2	JOHNNY HALLYDAY CE QUE JE SAIS MERCURY
7	2	V 6 SUPER HEROES AVEV TRAX	7	7	SOUNDTRACK COMEDIAN HARMONISTS EMI	7	12	VARIOUS ARTISTS IN THE MIX '98 VIRGIN/EMI	7	9	JANET JACKSON THE VELVET ROPE VIRGIN
8	NEW	MADONNA RAY OF LIGHT WEA JAPAN	8	8	BELL BOOK & CANDLE READ MY SIGN ARIOLA	8	11	TEXAS WHITE ON BLONDE MERCURY	8	13	ANDRE RIEU VALSES PHILIPS/POLYGRAM
9	8	GLAY REVIEW—BEST OF GLAY PLATINUM	9	11	AQUA AQUARIUM UNIVERSAL	9	NEW	WILL SMITH BIG WILLIE STYLE COLUMBIA	9	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
10	10	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	10	9	PEARL JAM YIELD EPIC	10	RE	CORNERSHOP WHEN I WAS BORN FOR THE 7TH TIME WIIJA	10	12	PASCAL OBISPO SUPERFLU EPIC
11	6	COMPLEX BEST COMPLEX TOSHIBA-EMI	11	NEW	RUEDIGER HOFFMANN ASIEN, ASIEN ARIOLA	11	17	VARIOUS ARTISTS FANTAZIA PRESENTS BRITISH ANTHEMS FANTAZIA	11	7	LES RESTOS DU COEUR LE ZENITH DES ENFOIRES RESTO DU COEUR/BMG
12	11	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA JAPAN	12	10	JANET JACKSON THE VELVET ROPE VIRGIN	12	NEW	AARON CARTER AARON CARTER EDEL U.K.	12	10	ERA ERA MERCURY
13	13	SHANZA GOLD SUN AND SILVER MOON ORDINARY EDITION BMG JAPAN	13	15	WOLFGANG PETRY ALLES ARIOLA	13	NEW	VARIOUS ARTISTS DROP DEAD GORGEOUS GLOBAL TV	13	18	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHERIQUE/SONY
14	16	TOSHINORI YONEKURA I PIONEER LDC	14	14	WOLFGANG PETRY NIE GENUG ARIOLA	14	NEW	RADIOHEAD OK COMPUTER PARLOPHONE	14	14	WILL SMITH BIG WILLIE STYLE COLUMBIA
15	12	TRF WORKS—THE BEST OF TRF AVEV TRAX	15	13	THE CORRS TALK ON CORNERS EASTWEST	15	NEW	VARIOUS ARTISTS KISS SMOOTH GROOVES '98 POLYGRAM TV	15	11	BJORK HOMOGENIC BARCLAY
16	9	KOHMI HIROSE RHAPSODY VICTOR	16	12	CHRIS REA THE BLUE CAFE EASTWEST	16	NEW	VARIOUS ARTISTS MELTING POT BEGGARS BANQUET	16	NEW	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
17	14	FLYING KIDS THE BEST OF THE FLYING KIDS VICTOR	17	18	WES WELNGA EPIC	17	NEW	CHARLATANS MELTING POT BEGGARS BANQUET	17	8	ALAIN BASHUNG FANTAISIE MILITAIRE BARCLAY
18	NEW	MIHO KOMATSU NAZO? AMEMURA O-TOWN RECORDS	18	NEW	GUANO APES PROUD LIKE A GOD UNIVERSAL	18	NEW	THUNDER LIVE EAGLE	18	16	EMMA SHAPPLIN CARMINA MEO EMI
19	NEW	YNGWIE JOHANN MALMSTEEN CONCERTO SUITE FOR ELECTRIC GUITAR AND ORCHESTRA IN E FLAT MINOR PONY CANYON	19	NEW	ESPEN LIND RED UNIVERSAL	19	NEW	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	19	RE	PASSI LES TENTATIONS SONY
20	20	X-JAPAN BALLAD COLLECTION POLYDOR	20	17	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	20	NEW		20	20	BUSTA FLEX BUSTA FLEX WEA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	EROS RAMAZZOTTI EROS BMG	1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
2	2	VARIOUS ARTISTS BIG SHINY TUNES 2 WCU/WARNER	2	1	SOUNDTRACK TITANIC SONY CLASSICAL	2	2	THE SUPERJESUS SUMO EASTWEST/WARNER	2	2	SOUNDTRACK TITANIC SONY CLASSICAL
3	3	CELINE DION LET'S TALK ABOUT LOVE EPIC	3	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	3	2	PEARL JAM YIELD EPIC/SONY	3	4	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
4	9	AQUA AQUARIUM UNIVERSAL	4	5	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	4	3	MATCHBOX 2 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER	4	8	POOH THE BEST OF POOH CGD
5	8	SPICE GIRLS SPICEWORLD VIRGIN	5	6	JANET JACKSON THE VELVET ROPE VIRGIN	5	4	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	5	3	PEARL JAM YIELD EPIC
6	6	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	6	12	ANDREA BOCELLI ROMANZA POLYDOR	6	5	BACKSTREET BOYS BACKSTREET'S BACK LIBERATION/SONY	6	14	EROS RAMAZZOTTI EROS DDD/BMG RICORDI
7	4	PEARL JAM YIELD EPIC	7	4	PEARL JAM YIELD EPIC	7	6	SPICE GIRLS SPICEWORLD VIRGIN	7	11	MICHELE ZARRILLO L'AMORE VUOLE L'AMORE RTI
8	5	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM	8	7	ERA ERA MERCURY	8	7	THE CORRS TALK ON CORNERS EASTWEST/WARNER	8	5	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA
9	7	VARIOUS ARTISTS WOMEN & SONG WEA	9	11	PAUL DE LEEUW LIEF EPIC	9	9	AQUA AQUARIUM UNIVERSAL	9	9	THE VERVE URBAN HYMNS VIRGIN
10	11	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA	10	8	ANOUK TOGETHER ALONE DINO MUSIC	10	6	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW/WARNER	10	6	BACKSTREET BOYS BACKSTREET'S BACK JIVE/VIRGIN
11	12	VARIOUS ARTISTS MUCH DANCE 1997 POLYGRAM	11	9	RENE FROGER HOME AGAIN DINO MUSIC	11	10	REGURGITATOR UNIT EASTWEST/WARNER	11	7	AQUA AQUARIUM UNIVERSAL
12	10	BRYAN ADAMS UNPLUGGED A&M	12	10	ALL SAINTS ALL SAINTS MERCURY	12	11	JEWEL PIECES OF YOU EASTWEST/WARNER	12	10	PROZAC+ ACIDOACIDA EMI
13	14	SHANIA TWAIN COME ON OVER MERCURY	13	14	LIVE ERYKAH BADU UNIVERSAL	13	14	SPICE GIRLS SPICE GIRLS VIRGIN	13	16	JANET JACKSON THE VELVET ROPE VIRGIN
14	NEW	VARIOUS ARTISTS GRAMMY NOMINEES '98 MCA	14	16	GUUS MEEUWIS & VAGANT SCHILDERIJ WVS MUSIC	14	12	MIDNIGHT OIL 20,000 WATT RSL—THE MIDNIGHT OIL COLLECTION COLUMBIA/SONY	14	13	ELISA PIPES & FLOWERS SUGAR/UNIVERSAL
15	NEW	SOUNDTRACK THE WEDDING SINGER MAVERICK/WARNER BROS.	15	13	BUENA VISTA SOCIAL CLUB FEATURING RY COODER BUENA VISTA SOCIAL CLUB MUNICH	15	15	KYLIE MINOGUE IMPOSSIBLE PRINCESS MUSHROOM/SONY	15	20	ANTONELLO VENDITTI ANTONELLO NEL PAESE DELLE MERAVIGLIE HEINZ MUSIC/BMG
16	RE	VARIOUS ARTISTS MASSIVE DANCE HITS 3 POP/WEA	16	17	DE KAST NIETS TE VERLIEZEN CNR MUSIC	16	17	THE WHITLAMS ETERNAL NIGHTCAP MDS	16	17	ROBERTO VECCHIONI ROBERTO VECCHIONI STUDIO COLLECTION EMI
17	18	WILL SMITH BIG WILLIE STYLE COLUMBIA	17	15	JEWEL PIECES OF YOU WARNER	17	18	RADIOHEAD OK COMPUTER EMI	17	NEW	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR
18	17	MATCHBOX 2 YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC	18	18	GOLDEN EARRING NAKED II CNR MUSIC	18	16	JANET JACKSON THE VELVET ROPE VIRGIN	18	12	GIANLUCA GRIGNANI CAMPI DI POPCORN MERCURY
19	13	LYNDA LEMAY LYNDA LEMAY WEA	19	NEW	THE VERVE URBAN HYMNS VIRGIN	19	13	PROPELLERHEADS DECKSANDDRUMS-ANDROCKANDROLL MDS	19	15	ALMAMEGRETTE LINGO RCA
20	16	SARAH MCLACHLAN SURFACING NETWORK	20	NEW	GALA COME INTO MY LIFE POLYDOR	20	NEW	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA/WARNER	20	NEW	ANDREA BOCELLI ROMANZA SUGAR

Hits Of The World is compiled at Billboard/London by Dominic Pride and Alison Smith. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

EUROCHART 03/07/98 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION EPIC/COLUMBIA
2	NEW	FROZEN MADONNA MAVERICK/SIRE
3	3	TORN NATALIE IMBRUGLIA RCA
4	2	TOGETHER AGAIN JANET JACKSON VIRGIN
5	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE
6	5	DOCTOR JONES AQUA UNIVERSAL
7	6	NEVER EVER ALL SAINTS LONDON
8	8	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE
9	9	ALANE WES SAINT GEORGE/COLUMBIA
10	7	ANGELS ROBBIE WILLIAMS CHRYSALIS
ALBUMS		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	2	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA
3	4	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
4	6	AQUA AQUARIUM UNIVERSAL
5	7	EROS RAMAZZOTTI EROS ODD
6	3	PEARL JAM YIELD EPIC
7	5	THE VERVE URBAN HYMNS HUT/VIRGIN
8	8	JANET JACKSON THE VELVET ROPE VIRGIN
9	9	ERA ERA MERCURY
10	NEW	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR

SPAIN (AFYVE/ALEF MB) 02/18/98

THIS WEEK	LAST WEEK	SINGLES
1	2	TORN NATALIE IMBRUGLIA RCA
2	1	ALL I HAVE TO GIVE BACKSTREET BOYS VIRGIN
3	NEW	FROZEN MADONNA WARNER
4	3	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX DANCE NET/BMG
5	8	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL
6	7	MY OH MY AQUA UNIVERSAL
7	4	RESCUE ME BELL BOOK & CANDLE ARIOLA
8	5	BREATHE MIDGE URE ARIOLA
9	9	REMIX & REPENT MARILYN MANSON UNIVERSAL
10	10	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL
ALBUMS		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	2	ALEJANDRO SANZ MAS WEA
3	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
4	6	MONICA NARANJO PALABRA DE MUJER EPIC
5	4	PEARL JAM YIELD EPIC
6	7	ETERNAL THE BEST OF EMI
7	5	AQUA AQUARIUM UNIVERSAL
8	NEW	ANDREA BOCELLI ROMANZA POLYDOR/POLYGRAM
9	10	JARABE DE PALO LA FLACA VIRGIN
10	NEW	OBK SINGLES 91-98 HISPAVOX

MALAYSIA (RIM) 02/24/98

THIS WEEK	LAST WEEK	ALBUMS
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	2	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC
3	4	VARIOUS ARTISTS ROMANCE: VOL. 2 EMI
4	3	ZIANA ZAIN BEST OF ZIANA ZAIN BMG
5	7	VARIOUS ARTISTS LOVE & ROMANCE ROCK RECORDS
6	NEW	VARIOUS ARTISTS MAX 3 WARNER MUSIC
7	NEW	MICHAEL & VICTOR SAN RENG XING ROCK RECORDS
8	NEW	AWIE SATU BMG MUSIC
9	6	SPICE GIRLS SPICEWORLD EMI
10	9	VARIOUS ARTISTS MTV MOST WANTED BOYS POLYGRAM

PORTUGAL (Portugal/AFP) 02/25/98

THIS WEEK	LAST WEEK	ALBUMS
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	4	PASSARO SONHADOR FAFA DE BELEM COLUMBIA
3	3	EXCESSO EU SOU AQUELE MERCURY
4	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
5	RE	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
6	6	PEARL JAM YIELD EPIC
7	RE	DANIELA MERCURY FEIJAO COM ARROZ EPIC
8	7	THE VERVE URBAN HYMNS HUT/VIRGIN
9	10	RICHARD MARX GREATEST HITS CAPITOL
10	NEW	BRYAN ADAMS UNPLUGGED A&M

SWEDEN (GLF) 02/20/98

THIS WEEK	LAST WEEK	SINGLES
1	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MNW/ILR
2	1	TORN NATALIE IMBRUGLIA RCA
3	2	NOBODY'S WIFE ANOUK OINO MUSIC/BMG
4	4	NEVER EVER ALL SAINTS LONDON
5	7	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA
6	8	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE
7	5	PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL MERCURY
8	NEW	CELINE DION MY HEART WILL GO ON COLUMBIA
9	NEW	FROZEN MADONNA WARNER
10	10	TOGETHER FOREVER (THE CYBER PET SONG) DAZE EPIC
ALBUMS		
1	2	SOUNDTRACK TITANIC SONY CLASSICAL
2	1	ERIC GADD GREATEST HITS STRAWBERRY/WARNER
3	NEW	BOB DYLAN THE BEST OF COLUMBIA
4	RE	AQUA AQUARIUM UNIVERSAL
5	8	ANOUK TOGETHER ALONE DINO MUSIC/BMG
6	4	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEAWARNER
7	7	ERA ERA MERCURY
8	7	SARAH BRIGHTMAN TIMELESS EASTWEST/WARNER
9	5	CORNELIS VREESWIJK GULDKORN FRAN MASTER CEES MEMOARER METRONOME/WARNER
10	9	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA

DENMARK (IFPI/Nielsen Marketing Research) 02/19/98

THIS WEEK	LAST WEEK	SINGLES
1	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE/MO
2	1	TORN NATALIE IMBRUGLIA BMG
3	3	THIS IS HOW WE PARTY S.O.A.P. SONY/PLAECOMPAGNIET
4	2	PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL POLYGRAM
5	7	SORTI DE L'ENFER INFERNAL FLEX RECORDS/EMI
6	6	NEVER EVER ALL SAINTS LONDON/POLYGRAM
7	5	FORGIVEN SPACE BROTHERS POLYGRAM
8	9	NOBODY'S WIFE ANOUK BMG DENMARK
9	RE	TOGETHER AGAIN JANET JACKSON VIRGIN
10	8	LOST IN SPACE SPACEFROG FEATURING THE GRIM REAPER SONY/PLAECOMPAGNIET
ALBUMS		
1	3	SOUNDTRACK TITANIC SONY CLASSICAL
2	1	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—TRIBUTE SONY/PLAECOMPAGNIET
3	4	ERA ERA POLYGRAM
4	2	JANET JACKSON THE VELVET ROPE VIRGIN
5	6	AQUA AQUARIUM UNIVERSAL MUSIC
6	5	D.A.D. SIMPATICO EMI-MEDLEY
7	NEW	LARS LILHOLT BAND GI DET BLA TILBAGE CMC
8	7	CELINE DION LET'S TALK ABOUT LOVE SONY/PLAECOMPAGNIET
9	NEW	EROS RAMAZZOTTI EROS BMG DENMARK
10	RE	DAZE SUPER HEROES SONY/PLAECOMPAGNIET

NORWAY (Verdens Gang Norway) 03/08/98

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MNW
2	8	FROZEN MADONNA WARNER
3	5	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX BMG
4	2	NOBODY'S WIFE ANOUK BMG
5	NEW	MY HEART WILL GO ON CELINE DION SONY
6	4	BURNIN' CUE UNIVERSAL
7	7	PERFECT DAY VARIOUS ARTISTS EMI
8	9	TORN NATALIE IMBRUGLIA BMG
9	NEW	COSE DELLA VITA EROS RAMAZZOTTI & TINA TURNER BMG
10	3	SING UP FOR THE CHAMPIONS MANCHESTER UNITED NORSKE GRAM
ALBUMS		
1	1	EROS RAMAZZOTTI EROS BMG
2	4	SOUNDTRACK TITANIC SONY CLASSICAL
3	3	ERA ERA POLYGRAM
4	2	PEARL JAM YIELD SONY
5	10	CELINE DION LET'S TALK ABOUT LOVE SONY
6	7	AARON CARTER AARON CARTER EDELPICH
7	5	DOORS BEST OF THE DOORS WARNER
8	9	BILL WHELAN RIVERDANCE WARNER
9	8	JANIS JOPLIN THE VERY BEST OF JANIS JOPLIN SONY
10	6	ANOUK TOGETHER AGAIN DINO/BMG

FINLAND (Radiomafia/IFPI Finland) 02/23/98

THIS WEEK	LAST WEEK	SINGLES
1	4	MY HEART WILL GO ON CELINE DION COLUMBIA/SONY
2	2	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE/SMO-MUSIKKI
3	1	FROZEN MADONNA MAVERICK/WEA
4	3	PIIKKILANKAA DON HUONOT TERRIER/BMG
5	5	POP-MUSIIKKA NELJA BARITONIA POKO
6	NEW	RENEGADE MASTER '98 WILDCHILD HI-LIFE/POLYDOR/POLYGRAM
7	7	YOUR SWEET SIX SIX SIX HIM TERRIER/BMG
8	NEW	ICE RASMUS EVIDENCE/WARNER
9	9	BURNIN' CUE INDEPENDENT/BMG
10	NEW	NOBODY'S WIFE ANOUK DINO/BMG
ALBUMS		
1	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA/SONY
2	1	SOUNDTRACK TITANIC SONY CLASSICAL
3	6	ERA ERA MERCURY/POLYGRAM
4	3	APULANTA SINGLET 1993-1997 LEVYNYHTI
5	4	PEARL JAM YIELD EPIC/SONY
6	NEW	ULTRA BRA KROKETTI PYRAMID
7	8	DON HUONOT HYVAA YOTA JA HUOMENTA TERRIER/BMG
8	5	SCOOTER THE SINGLES—ROUGH AND TOUGH AND DANGEROUS 94-98 CLUB TOOLS/K-TEL
9	NEW	DOWN LOW IT AIN'T OVER K-TOWN RECORDS/K-TEL
10	9	ANOUK TOGETHER ALONE OINO/BMG

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

SWEDEN: Eagle-Eye Cherry, the Brooklyn, N.Y.-bred son of late jazz trumpeter Don Cherry, recently nabbed three Swedish Grammi Awards (Billboard, Feb. 28) and is now preparing for an international launch. Sony's Work Group/Columbia has licensed his catchy blues/R&B-infused debut album, "Desireless" (Superstudio Bl&Diesel Music), for a planned release in the U.S. and Canada this summer. Polydor is handling the album in the rest of the world outside the Nordic countries, where Diesel is represented by BMG. This month, he embarks on a U.K. tour supporting China/Warner act Morcheeba. Tommy Manzi, a partner at Cherry's Los Angeles-based management Gallin Morey Associates, says, "Eagle-Eye could easily sustain a 20- to 30-year career, because he's got a wonderful voice, an incredible stage presence... and a wonderful musical heritage."



EAGLE-EYE CHERRY

KAI R. LOFTHUS

FRANCE: Busta Flex wasn't even close to getting a deal when he first hit the headlines here: His showcase at Paris record store FNAC turned into a riot. Yet Flex, at 20, has a long rapping career behind him. Working the mike from the tender age of 15, he has guested on albums by other French hip-hopsters, including Lone and Cut Killer. Now signed to WEA France, he released his eponymous 14-track debut album Feb. 3, produced by Koolshen of star rap act NTM. Following a six-month teaser campaign in urban areas, the first single, "J Fais Mon Job A Plein Temps" (I Do My Job Full Time), is getting a good response from youth-oriented radio networks. Flex's self-titled album is No. 20 on this issue's French chart. "Rap is no longer underground culture in France," says Flex. "Every kid is listening to it."



BUSTA FLEX

CECILE TESSEYRE

GERMANY: Modern Talking, one of Germany's most successful pop duos, is staging a comeback after splitting more than 11 years ago. Composer/producer Dieter Bohlen and his former partner, Thomas Anders, will release a Modern Talking album featuring remixes and new songs this month on BMG Berlin. Modern Talking enjoyed international success in the '80s with such songs as "Brother Louie" and "You're My Heart, You're My Soul." The group sold more than 50 million records in more than 20 countries, according to BMG. Modern Talking's reunion will premiere on the ZDF TV show "Wetten Dass" March 28, and according to BMG, Modern Talking will then embark on a world tour.

WOLFGANG SPAHR

U.K./U.S.: British band Jesus Jones has signed to start-up indie Combustion Records in the U.S. Combustion, founded by former SBK/EMI A&R VP Mike Mena, will release the group's new album, "Already," April 21, with the first single, "The Next Big Thing," bowing March 23. The album was released in the U.K. last year by the group's original label, Food Records, through EMI, and the band is now without a British contract. Front man Mike Edwards has an EMI U.K. solo deal.

THOM DUFFY

INDIA: Classical dancer Geeta Chandran has protested against Spice Girls' planned performance later this year at the famous Khajuraho temples in India's central Madhya Pradesh state. The temples, known for their erotic sculptures, are also home to an internationally renowned festival of classical Indian dances in early February. Chandran wrote to the authorities, "The eroticism of Khajuraho is part of the larger Hindu view of the cyclicity of life. By making those temples an erotic prop to their pop performance, the Spice Girls would be hurting the sentiments of centuries of sacred creativity in India." Chandran has also called for all Indian artists to prevent such a concert from taking place.

NYAY BHUSHAN

PHILIPPINES: The jubilant backbeat of ska has reached the Philippines, and eight-piece ska band Put3ska is one of the country's best and most popular acts. Its 1996 album, "Manila's Finest" (OctoArts/EMI), is still selling well, as is the group's self-titled debut album released on OctoArts in 1995. The group's name is a play on a Philippine swear word *putriskaa*, a toned-down slang version of "son of a bitch." With its full horn section, Put3ska has been lauded for its spirited and vivacious concerts, winning best live act and best new act at the Rock Awards, organized by broadcaster NU107, in 1995, while the band's singer, Myra Ruaro, won best vocalist that year. "Put3ska" features the widely played single "Manila Girl," which also became the theme song and title of a local movie. "Manila Girl" was composed by guitarist Arnold Morales, who also wrote the melodic "Home Is Calling" and the infectious "Birthday Holiday." Other members also contribute material, such as "West Lou," composed by keyboardist Bing Austria and Ruaro, and the group-composed, Latin-tinged instrumental "Bang Tumba Ka!"



PUT3SKA

DAVID GONZALES

THAILAND: While good times rolled during the past decade of booming economic growth, Thais bought imported Western rock or Thai pop based on Western tunes. Now with a slumping currency and a government-inspired policy of encouraging people to "buy Thai," music fans are turning to *luk thung*, or Thai country music. It features emotive singing, spectacular live shows, and tales of sadness and yearning. Once derided as music for country bumpkins, luk thung is even attracting Bangkok's middle class. Still on everyone's lips is 1997's biggest hit, "Laerk Laew, Kah" (We've Split Up, Thanks) by rising singer Arpaporn Nakhonsawan. And Luk Thung FM, the first FM radio station devoted entirely to the genre, went on the air last August and has proved popular. With stars like Sodjai Roongpohthong racking up sales in excess of 2 million cassettes, many non-music-related media groups are rushing to sign new stars and start luk thung labels.

JOHN CLEWLEY

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Audio Book Club Launches Web Recruitment Drive

■ BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—Although audio book merchant Audio Book Club Inc. has amassed more than 225,000 members via direct marketing since its inception four years ago, it's looking to the Internet as its next recruitment frontier. The Boca Raton, Fla.-based company—which offers new members four audio books for a penny and requires them to purchase two more during the following year—recently added new features to its World Wide Web home page (www.audio-bookclub.com) and partnered with several other heavily trafficked Internet sites.

Audio Book Club's move into cyberspace is a calculated one. CEO Norton Herrick says the company used some of the capital it garnered from its \$21.2 million initial public offering last October to create a search engine that includes more than 65,000 titles. The company also brought in additional staffers to continually update the site and oversee order fulfillment. Although Audio Book Club had been operating its Web site for more than two years, Herrick says he wanted to hedge his bets until the Internet

had proved itself a viable retail tool. "We wanted to wait as long as possible to make sure there were enough users out there to justify spending the money," he says. For



its third fiscal quarter, ended Sept. 30, 1997, Audio Book Club reported a net loss of \$1.2 million on sales of \$5.1 million.

The company is hoping for big returns on its Internet investments, primarily because obtaining members on the Net will cost significantly less than recruiting them by sending out thousands of direct mail pieces. "Right now direct mail is still where we get most of our members, but we hadn't really done any advertising or anything else to exploit the site," says Audio Book Club COO Mike Herrick. "The Internet is appealing to people similar to the kind we are looking for, and it is extremely cost-effective for us because they can do their trans-

actions online. Plus, we can offer services that we just can't do through the mail."

For example, the site's visitors can listen to segments of thousands of books online, receive E-mail notification when a favorite author or reader has a new title out, post reviews, and visit the Coffee House, a chat room where visitors can trade stories and post questions about relevant authors and topics.

"We are continually adding new clips; our goal is to get an audio clip and image for every title on the site," says Mike Herrick. Audio Book Club is also investigating another potentially cost-saving move: E-mailing its entire catalog to members. "We are looking at all sorts of technological possibilities on the Internet," he adds. "Our members have found it to be a much

easier way to do club business, so we want to move in that direction."

To help spread its cyber wings, Audio Book Club signed a spate of deals this winter with several Internet companies. These include Excite Inc. and go2net Inc., which operate

between 25 and 55 with an average household income of more than \$50,000. Between 60% and 70% of Audio Book Club members are college-educated, and its membership skews slightly higher for women.

Norton Herrick describes these new deals as "broad sponsorship" relationships that will see the Audio Book Club name and back-end operations deeply integrated into each partner's site. "These are not just small banner ads," he says. For example, in early February AudioNet launched a co-branded audio books section that includes live interviews with authors, as well as the ability to listen to more than 500 full-length audio books at no cost and purchase any title from the Audio Book Club catalog. Audio Book Club is now the exclusive audio
(Continued on page 53)

BIBLIOTECH

Web search and navigation engines; the travel and directions site MapQuest; and AudioNet Inc., an Internet-based broadcaster and vendor of audio products. Norton Herrick says these sites attract visitors with similar demographics and psychographics as his company's target member, as do other sites he is in talks with. He describes the average club member as someone

Rolling Stone, JAMTV Join Web Forces Collaboration Revamps Magazine's Internet Site

■ BY DOUG REECE

LOS ANGELES—Internet music broadcasting specialist JAMTV and Rolling Stone magazine owner Wenner Media are hoping their collaborative effort, the Rolling Stone Network (www.rollingstone.com), will become the next full-service music site to lure quick-to-wander music fans.

Though the integration of JAMTV and Rolling Stone content and the creation of new features at the Rolling Stone Network will not be completed for several months, the site, which officially bowed Feb. 11, has ambitious plans that include on-demand and randomly streamed full-length music video channels.

Rollingstone.com, unlike its previous incarnation, now has a comprehensive artist search engine that calls up selected stories from the magazine's more than 30-year-old catalog.

"The new site is going to better reflect the aesthetic of the magazine without being an online print magazine," says Rollingstone.com associate editor Doug Gottlieb. "I think the previous site was attractive and provocative, but it didn't much reflect the visual heritage of the brand. We've also streamlined the interface."

Rather than the extensive scrolling required to navigate the former site, the new version has a punchy, alphabetically organized interface.

The sites will also combine their strengths to provide live and taped Webcasts, song samples, biographies, discographies, news and artist features, tour information,

and exclusive previews from forthcoming Rolling Stone stories.

Ticketmaster and CDnow will also offer their services through the site, which is being supported by an infrastructure that includes 65 JAMTV employees and a dozen or so Rolling Stone staffers.

Ultimately, the revamped site may also provide a way for both

Stone magazine column devoted to the site.

Pivotal in drawing traffic to the Rolling Stone Network are new deals that make the site the premier music destination for Internet service providers such as MindSpring and BellSouth. The Rolling Stone Network has also agreed to provide music content to WebTV and, according to Mickelson, has several announcements planned.

Meanwhile, Mickelson has more ambitious plans to use the site as a vehicle for championing artists and reversing negative industry trends.

Citing the short life span of today's baby acts and high turnover of singles at radio, Mickelson says, "If you look at the bands filling stadiums, it's only the older acts—the Elton Johns, the Eagles, the Rolling Stones, and Aerosmiths—that are still able to pack them in. I attribute that to record companies and radio stations, and I think the Internet will eventually provide us with an opportunity to break bands and build careers."

Using sales data, feedback from users, and its own critics' panel, the site will feature artists for a month at a time on its new-releases page, moving those acts gathering momentum to a "breakers" page.

Nonetheless, record labels have not necessarily welcomed the new site, says Mickelson.

"The record labels are all supportive in one sense, but in another sense they're proprietary because they all have their own Web sites," he says. "But I think over time they will come to realize the brand is the artist and not the record company."



companies to overcome weaknesses with their sites.

JAMTV's site at www.jamtv.com, while rich in content, has had difficulties drawing a mainstream audience. The early Rolling Stone site, on the other hand, benefited greatly from its consumer branding but took critical hits for layout and content.

"We are going to improve their Web site and give it the kick it needs to make it better," says JAMTV Corp. chairman Jerry Mickelson. "A lot of times, people don't necessarily want to have to read a lot, and that has been the success of the JAMTV site. It's quick, it's informational, and it's happening. Rolling Stone didn't have that. Yes, it's compelling to read a magazine, and they have great articles, but that was basically it."

To promote the site, the companies will take out TV and newspaper ads and highlight online events and features in a regular Rolling

BUYCYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

IT WAS THE ADVENT OF new technology that propelled double-digit growth in the music business in the 1980s and early 1990s. Yet the driver of that expansion—the compact disc—has matured, and no other configuration has emerged to promise similar prosperity. But many record executives are again banking on new technology to revive a sluggish industry.

In the current case, their hopes reside with a distribution system—the Internet, the global computer network that is dramatically changing the way people and businesses interact.

Music executives are anticipating various ways in which they can eventually profit from the World Wide Web. For one, they expect significant online sales of older albums that have been deleted from catalogs or are hard to find in stores. They also see greater opportunities to sell niche product, like jazz and classical, that doesn't turn quickly in record stores, partly because fans of those genres don't frequent such outlets.

Users Of Internet/Online Services

- 25.1% of total persons surveyed
- 28.9% of all males surveyed
- 21.3% of all females surveyed
- 34.3% of male active music buyers*
- 26.3% of female active music buyers*

*An active music buyer has purchased three or more recordings in a 6-month period



And some are envisioning the benefits of distributing music directly to consumers through digital downloading onto personal computers.

According to a survey by the organization Strategic Record Research, 25.1% of Americans have access to the Internet or an

(Continued on page 52)

Bohn Builds Himself A Mighty Record Attic

Pittsburgh Retailer Stocks Wealth Of Vintage Vinyl

BY PATRICIA BATES

PITTSBURGH—If you like rummaging, you can spend hours at the Attic Record Store, which has 6 million titles—from old 78s to new CDs—in this Millvale-district warehouse.

"If somebody recorded it, someone somewhere liked it," says owner Fred Bohn Sr. "We probably have a copy of it. In my ads, I just say we sell it all—all years, all types—of music." The latest acts would include local alternative bands like Brownie Mary, signed to Sire, and Rusted Root, which became nationally known about two years ago.

At the Attic Record Store, you can't browse the Internet quicker than Bohn can find that top 40 hit of the '50s or '60s you are looking for in his stockpile. While virtually none of his inventory is on computer, Bohn has a database-like memory.

"I never wanted to specialize," says Bohn, whose product diversity as an independent over the last 17 years has kept him from any financial adversity. "We have more R&B and blues than anything, and lately Delbert McClinton has done well here. But we get



requests for everything from swing to jitterbug."

The Attic Record Store, on three musty, creaky floors, has a trove of 2.5 million-3 million 45s, along with hundreds of LPs. They are indexed in shoe boxes and on wooden shelves by artist, label, and manufacturer number. DJs and regular patrons—who range in age from 30s to 60s—know the system.

"I once bought 3,800,000 records from a wholesale Philadelphia distributor who went out of business in 1987-88," says Bohn. "I acquired 100,000 45s from a jukebox operator in San Diego." Soon, Bohn was a "mass" merchandiser who has stashed items under every sash.

He also tries to get new releases on vinyl. Today, about 20% of the titles that are available on vinyl have to be imported, mostly from the U.K. and France. "We price it on the average between \$7.99 to \$12.99, although the cost goes up according to what their list is for us," says Bohn. "We're usually \$1 below other retailers, though."

Many fans of LPs from the '50s to '70s still like to groove to the sound of a vinyl album or single, according to Bohn. However, "companies won't repress more of them, because they estimate it's about \$1.20 to make a CD vs. \$2 for an album," he says. "They don't like the profit margin."

The Attic Record Store has used platters that are priced from \$1 to more than \$500. Some 20% of its customers are from other countries, especially Japan, Germany, Belgium, the U.K., Australia, and Italy. Another 30% is from the U.S. and Canada, who mail or fax orders in regularly, and the remaining 50% is from the Pittsburgh vicinity.

"We make everyone feel welcome here, because we allow them to use our three stereos," says Bohn. "They can

also sample the promotional CDs, and we try to get every release we can for that month." His two sons, Fred Jr., 24, and Jason, 21, also follow local groups at non-mainstream nightspots like Graffiti or Club Loga, which is in the city's trendy Oakland section.

Pittsburgh residents like their "jazz by Kenny G, rap by 2Pac, country by Garth Brooks, Shania Twain, and LeAnn Rimes," says Bohn. "They've always liked '50s and '60s soul." They also like area natives like George Benson, Norm Nardini, the Jaggars, the Clarks, and Pure Gold, which has been



At the Attic Record Store in Pittsburgh, it's a family affair as Fred Ludwig Bohn, father of the owner, stops by to chat with his grandson Fred Jr., who also works at the store. In the background are some of the store's 3 million 45s. (Photo: Patricia Bates)

around for 25 years in the Three Rivers City.

The Attic Record Store prices new CDs at \$12.99 during the first two weeks of release, \$2 less than what chains charge, he says. Afterward, they go up to the normal \$14.99. Bargain CDs are \$3-\$5, as are most used ones.

Major labels and distributors tend to cater to the chains, says Bohn. "What the chains sell a CD for is cheaper than what we can buy them for ourselves, but they don't have our selection." However, he says, revenue often depends on the artist and quality of product, not his competition.

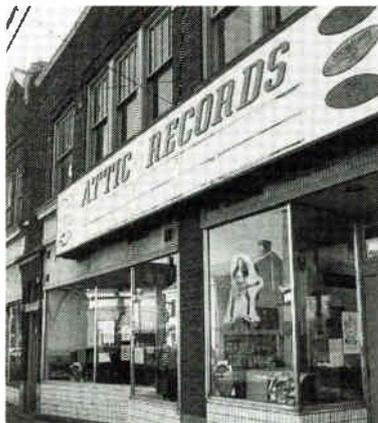
Bohn likes being the dealer, though, who has the unexpected find. "I had an elderly gentleman in here looking for the song they did at his wedding for his 50th anniversary, and he was crying because we had it after all those years," says Bohn. "There's no greater feeling than that."

The Attic Record Store began in 1981 with stacks of wax that Bohn had on his own turntable. He opened a one-room establishment about a block away and moved the store to its current location approximately 17 years ago.

Bohn has taken on additional space a few times within the building, and he now has four employees: his girlfriend, Gail Scott; Fred Jr. and Jason, who were weaned on the '40s and '50s oldies played by their dad, and Mike Kumnsek, manager since 1987.

"In my house now, I've got at least 100,000 albums and 300,000 45s, both upstairs and downstairs," says Bohn. Like the Nipper paying rapt attention to the Victrola, Bohn was just a boy of 3 when he began listening to the 78s owned by his mother, Theresa, and his aunt. He still gets nostalgic when he thinks of "Dance With Me Henry" or "The Wallflower" by Etta James.

(Continued on page 53)



The Attic Record Store is in the Millvale neighborhood of Pittsburgh. About 50% of the retailer's business comes from Pittsburgh residents, with the rest being generated by out-of-town customers and mail order.

newsline...

N2K, the online music company, reports large start-up losses for the fourth quarter and 1997 fiscal year, its first year as a public company. For the 12 months ending Dec. 31, revenue soared to \$11.2 million from \$1.6 million the year before, while net loss grew to \$28.7 million from \$18.9 million.



In the fourth quarter, revenue jumped to \$4.7 million from \$679,000 in the same period the previous year, as net loss grew to \$13.2 million from \$6.4 million. The company says that revenue from online services rose to \$3.99 million in the fourth quarter from \$1.97 million in the third quarter. Page views on the music channel increased to 49.1 million in the final three months of the year from 39.6 million in the previous quarter.

In other news, the New York-based company says it made a deal with MSI of Miami for European distribution of N2K's online retail site, Music Boulevard. MSI will add up to 150,000 international titles to Music Boulevard's catalog for a total of more than 550,000.

THE MUSIC CONNECTION, which operates a customized CD compilation service on the Internet (www.musicmaker.com), has announced a deal with Liquid Audio to make more than 5,000 tracks available for direct digital downloading by April 1. Each downloaded track will cost the consumer \$1 and can be charged on a credit card.

TRIMARK HOLDINGS, a film and home video company, reports that revenue in the second fiscal quarter, ending Dec. 31, 1997, rose 41% to \$22.9 million from \$16.3 million in the same period the year before. But the Los Angeles-based firm posts a widened net loss of \$4.1 million in the quarter, compared with a deficit of \$2.7 million a year earlier. The rise in revenue was due to increases in the domestic home video, film, and TV operations; international sales were down, according to the company. The loss was the result of \$4.2 million in non-cash writedowns on the value of film inventory.

A-PIX ENTERTAINMENT says it has acquired nine films for home video distribution in the U.S. The deal includes three features from Overseas Film Group: "Countdown," "Drive," and "Lifebreath."

MOVIE GALLERY, operator of 853 video specialty stores and franchiser of another 106 outlets, reports that net profit for the fiscal year ending Jan. 4 fell to \$905,000 from \$1.6 million, as revenue increased to \$260.3 million from \$254.4 million. Fourth-quarter net income dropped to \$1.8 million from \$3.7 million in the same period the year before, as revenue inched up to \$70.8 million from \$69.8 million. But the company reports that sales from stores open at least a year increased 8% in the fourth quarter.

GAYLORD ENTERTAINMENT, which operates radio stations, music publishing interests, cable TV networks, and the Grand Old Opry, reports a 31.6% gain in revenue in 1997 to \$561.5 million. Net income rose 33.2% to \$98.3 million. In October, Gaylord sold the cable TV music operations TNN and CMT (U.S. and Canadian operations) to CBS.

IMAGE ENTERTAINMENT, the laserdisc and DVD distributor, says net sales in the third fiscal quarter ending Dec. 31, 1997, rose 5% to \$26.3 million from \$25 million, as net income jumped to \$1.1 million from \$158,000 the year before. The company says that it has increased the number of exclusive DVD releases and that it intends to "aggressively pursue DVD opportunities" while at the same time supporting its laserdisc business.

EXECUTIVE TURNTABLE

HOME VIDEO. Buena Vista Entertainment North America in Burbank, Calif., promotes **Robert Chapek** to senior VP of marketing and **Mary Kincaid** to senior VP of marketing communications. They were, respectively, VP of brand marketing and VP of advertising and research.

LIVE ENTERTAINMENT in Van Nuys, Calif., promotes **Jeffrey Fink** to president of sales and marketing. He was executive VP of sales, marketing, and distribution.

UNIVERSAL STUDIOS HOME VIDEO in Universal City, Calif., promotes **Andrew Kairey** to executive VP, international, and names **Bruce Pfander** executive VP, domestic. They were respectively, executive VP, domestic, and business consultant at Kleiner, Perkins, Caufield and Byers.

CHILDREN. Marvel Entertainment Group Inc. in New York appoints **Kenneth Abrams** VP of consumer products. He was director of domestic



CHAPEK



FINK

licensing at Viacom Consumer Products.

RETAIL. Camelot Music in North Canton, Ohio, names **Lee Negip** director of music purchasing/divisional merchandise manager. He was national account manager at Valley Record Distribution.

DISTRIBUTION. Provident Music Distribution in Nashville promotes **Steve Xander** to Midwest field sales rep and **Patrick Bonner** to telephone sales supervisor. They were, respectively, a sales analyst and a telephone account rep.

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Merchants & Marketing

The Artist Makes Waves At Retail With 'Ball' Set

A PRINCELY AFFAIR: The "Crystal Ball" set from Prince, now known as the Artist, hit the streets around Feb. 18-20 as near as I can tell, although I wouldn't swear to it. Blockbuster says that it got the album to its stores by the middle of the week and that by that Friday, all stores had it.

The Musicland Group had the four-CD set available in its Minneapolis store that day and touted its availability in a full-page ad in the local newspaper. Over the next three days, it made its way to most of the other stores in the chain.

Best Buy, the other retailer believed to be carrying the set, is scheduled to debut the album in its stores March 1, with a full complement of TV and print ads.

The album, which has been issued under ♯, that symbol that the Artist now uses for his name, contains four CDs and is available in two packages, a round acrylic container and a conventional multi-disc jewel box. For this album, the Artist has decided to forgo a record label and has chosen to make the package available directly to retail and via an 800 number advertised on an Internet site.

Gary Arnold, VP of marketing at Best Buy, says that given the "unconventional route by which the album is making its way to market, I look for this project to develop over time." He notes that traditional tools like radio airplay and video will be absent since tracks are not being serviced to radio nor will a video be shot. So he says that all the merchants carrying the set

should benefit from one another's advertising since it all heightens awareness of the album.

Scott Levine, director of marketing for audio at the Musicland Group, reports that the company is pleased with the sales that the album has generated so far, "considering the limited amount of advertising we have done."

On the day I spoke to Levine, he said the chain's national campaign was kicking off with an ad taking up a third of a page in USA Today.

All three chains are said to have bought the album on a one-way basis, paying in advance for the privilege of carrying the title. It's unclear as to who else is carrying the album, although M.S. Distributing in Chicago is said to be handling the album.

The reason I don't know exactly when the album came out or who is carrying it is that the Artist and his business team are not making available too many details about the album. In addition to their apparent reluctance to talk to the press, they appear to be leaving accounts in the dark as well.

In a conversation on price, Musicland's Levine told me that in order to remain competitive, the chain plans to monitor its competitors to be aware of not only what price it is being sold but also who else is carrying the album.

According to sources, M.S. was initially told to solicit certain accounts, but now it is selling it to anybody and everybody. M.S. solicitation literature

(Continued on page 52)

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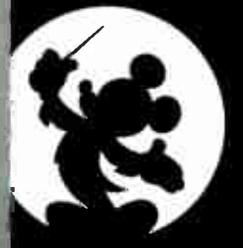
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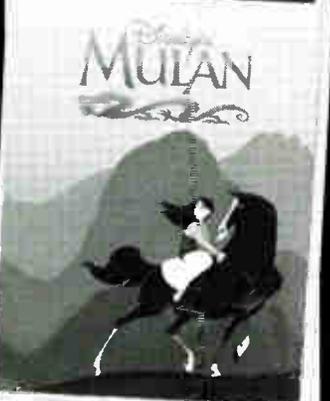
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Merchants & Marketing

Folkways Marks 50 Years Of Documenting U.S. Music; Dirty Three Clean Up Sound

CELEBRATING A TREASURE: Some record labels are more than just music-business entities—they are repositories and facilitators of cultural history. Certainly one such label is Folkways Records, which will celebrate its 50th anniversary with a May 1 concert (about which we'll say more in a moment) at Carnegie Hall in New York. The label, which has been operated by the Smithsonian Institution since 1986, has had an impact on American life and music that few other imprints have had.

Folkways was founded on May Day of 1948—an appropriate date, considering the label's ultimate role in the social consciousness of the nation—by Moses Asch, the son of an immigrant Yiddish writer. Asch approached recording with the sensibility of a documentarian: According to cultural historian Robert Cantwell, Asch told family friend Albert Einstein that he wanted to forge a company that would "describe the human race, the sound it makes, what it creates." He had already cut an eclectic variety of musics for his Asch and Disc labels when he originated Folkways, which explored American and world music traditions within a broad sociopolitical context.

Asch's records were the most magical of objects; we remember being struck, as a boy growing up in the '50s, by Folkways' unusual look and presentation, so different from the standard pop sets of the day. The 12-inch albums came in sturdy, heavy black-matte jackets with a wraparound illustration that didn't completely cover the ebony sleeve; inside was a weighty LP, a 12-by-12 piece of protective cardboard, and a sheaf of "descriptive notes" that exhaustively exposed the music's secret life.

And what music! Folkways was home for the music of Leadbelly (who was recorded extensively by Asch during the '40s), Woody Guthrie, and Pete Seeger, to name just three of the biggest talents in its stable. As the folk music revival burgeoned during the '50s—due in no small measure to Asch's efforts—the label's roster was joined by such young talents as Dave



by Chris Morris

Van Ronk and the New Lost City Ramblers (whose members John Cohen and Mike Seeger made their own important contributions as folklorists/recordists). In all, Asch produced close to 2,200 albums for the label. Folkways also operated a reissue imprint, RBF, which was among the first companies to bring vintage blues and country recordings back into print.

Under the aegis of its new ownership, Smithsonian Folkways has released almost 200 CD titles, comprising both classic reissues and newly recorded music; the most celebrated of these was last year's justly acclaimed six-CD reissue of Harry Smith's 1953 "Anthology Of American Folk Music," which belongs in every home in the country. In January, the label (which is distributed by Koch International) issued "The High Lonesome Sound," a priceless compilation of '50s and '60s recordings by Kentucky banjoist/vocalist Roscoe Holcomb, who was discovered by Cohen in 1959.

The Carnegie Hall anniversary show will bring together an assemblage of veteran and youthful talents reflecting the label's glittering legacy and diverse repertoire. Such towering artists as Seeger, the New Lost City Ramblers, and bluegrass legend Ralph Stanley will represent the old guard, while Lucinda Williams (who began her career with two Folkways albums), Dar Williams, and Folkways' Toshi Reagon will demonstrate how the traditions heard in the label's early recordings remain vital today. World music will be on view in the work of such acts as Los Pleneros De La 21, a New York-based group specializing in Puerto Rican *plena* (the "sung newspaper"), and Hawaii's Pua Kanaka'ole Kana-

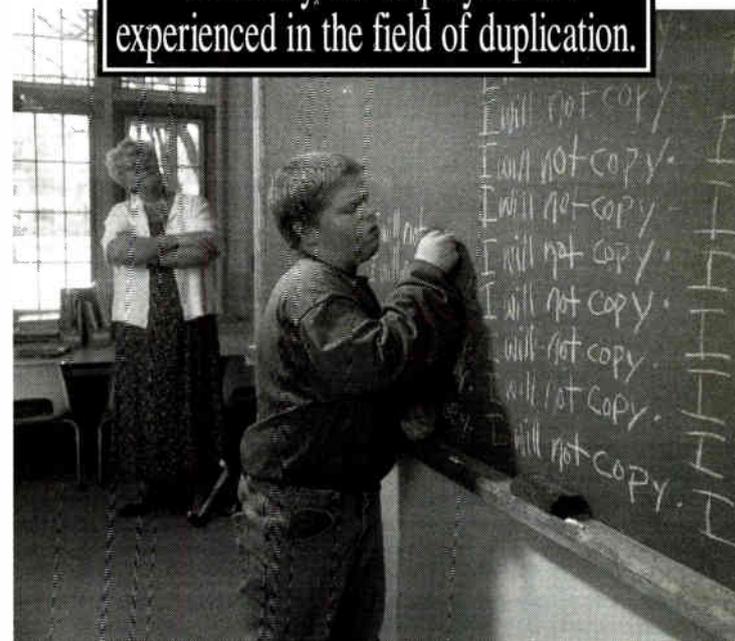
hale and Nalani Kanaka'ole. And the SNCC Freedom Singers will amplify Folkways' commitment to social justice.

Beyond its celebratory aspect, the Carnegie Hall concert will inaugurate a campaign for a fund to preserve the Folkways collection, for some of the label's archival materials is already beginning to deteriorate with age. Smithsonian Folkways wants to digitize the collection, both for maintenance purposes and for wider distribution in the digital age. The label is also seeking partners in its 50th-anniversary celebration. For further information, contact Amy Horowitz, assistant director of Smithsonian Folkways, at 955 L'Enfant Plaza, Suite 7300, MRC 953, Smithsonian Institution, Washington, D.C. 20560.

FLAG WAVING: The Dirty Three's "Ocean Songs," due March 31 from Touch and Go Records in Chicago, presents an unexpected new direction from the Australian-bred instrumental trio.

In the five years since violinist Warren Ellis, guitarist Mick Turner, and drummer Jim White began playing together as the house entertainment in a Melbourne bar, the Dirty Three have developed a rhapsodic sound, which in the past has built to abrasive crescendos. (Continued on page 54)

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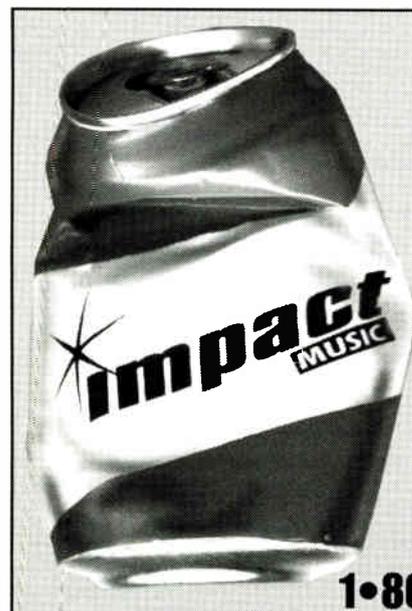


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Merchants & Marketing

RETAIL TRACK

(Continued from page 50)

gives a \$46.95 list price and a March 3 street date.

Best Buy's Arnold terms the unusual situation surrounding the title "free-range retail, absent of rules."

Neither Musicland nor Best Buy would discuss a specific price for the album, although various sources put pricing between \$35 and \$39 at Musicland.

Karen Raskopf, VP of corporate

communications at Blockbuster, says it is selling the regular versions of the album at \$29.99 and the limited-edition version at \$39.99.

Another version of the album, which contains an extra CD titled "Karma Sutra," is available via the Artist's site for \$50. There's no word yet on whether any copies of the album have been shipped to customers who have ordered it.

Meanwhile, as I predicted, the Artist is suffering backlash from accounts that don't have the album. Carl Singmaster, president of the six-unit Manifest Discs & Tapes in Columbia, S.C., complains that the Artist is snubbing the thousands of independent stores that nurtured his career before he made it into the big time. Singmaster says that he has been solicited on the album from M.S., but that his cost would be \$34 per unit, on a one-way basis. He says at that price, he doubts that he will be able to compete with the chains that are carrying the title.

In a letter to Billboard, he writes, "In announcing release plans for 'Crystal Ball,' the Artist Formerly Known As Prince made much ado about independence and breaking away from the big corporate record business. But when his grand plans to exclusively sell direct to fans via the Internet didn't generate the anticipated orders, the artist revealed his guiding principle: It's All About The Money."

He suggests that the Artist should have a new moniker: the Miser Formerly Known As Artist. Other ways have suggested that instead of being known as the Artist, he should be known as the Accountant.

While such critics are poking fun at the Artist, I would remind them that he is trying to bring the album to market in a different way, a way that has long-range implications for the relationship between artists and major

labels. And when you try something new, sometimes you need to make up the rules as you go, and only later do you realize your mistakes.

Londell McClain, who is acting as business agent for the Artist in distributing the album, didn't return calls seeking comment.

ROUNDER RECORDS, long a mainstay in the independent sector, may be jumping ship to the major-label camp. According to sources, the Cambridge, Mass.-based label has been talking to Mercury Records and Sire Records, among others, in search of a production and distribution deal (Billboard Bulletin, Feb. 25).

Rounder is currently distributed by Distribution North America (DNA), the company it began as a joint-venture with Valley Media and subsequently sold to the Woodland, Calif.-based wholesaler. Its deal with that company is scheduled to end in July, sources say.

Rounder has a catalog that contains 2,500 titles and is said to have generated \$24 million in sales last year. While the major labels covet Rounder's market share, some executives say that they are—how can I word this delicately?—intrigued by the label's philosophy of never deleting a title, even if it sells only 50 copies a year.

Rounder, Mercury, and Sire executives decline to comment. But one source familiar with the proceedings says that the label also is having discussions with independent distributors

including DNA and may yet stay with that company. But other sources note that DNA has been aggressively signing labels for distribution in what appears to be an attempt to make up the volume it would lose if Rounder departs.

In Canada, Denon Canada plans to shut down its distribution operation as a result of Rounder's intention to defect to another distributor; sources say (Billboard Bulletin, Feb. 23).

TIDBITS: Retail Track hears that there was a management shake-up at Silo/Alcazar, an independent boutique distributor specializing in children's music and world music. According to sources, Barry McVey, president, and Dave Lovald, VP of inventory control and purchasing, have left the company, and the owners have brought in Steve McArthur, a former employee, to run the Waterbury, Vt.-based company.

McArthur has his own company called Multi-Cultural Media, based in Berlin, Vt., which specializes in selling music to libraries. No word on whether the two operations will be merged or kept separate. Silo executives didn't return calls seeking comment.

MAKING TRACKS: With the shutdown of Independent National Distributors Inc., senior VP Joe Parker is a free agent, seeking opportunities. He can be reached at 212-685-0919, extension 301, and 516-889-8406.



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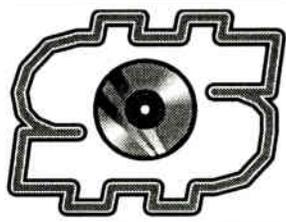
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BUY CYCLES

(Continued from page 48)

online service. That percentage is impressive for a market that barely existed a few years ago, and the number is likely to increase at a quick pace.

What are the characteristics of people who use the Internet, an online service like America Online, or both?

Strategic, a Los Angeles-based joint venture of Strategic Media Research and the Left Bank Organization, recently gathered demographic data from 10,000 U.S. consumers via random phone calls. Strategic asked these consumers about their computer usage, the radio stations they listen to, and where they buy music.

The data assembled by Strategic can give music marketers some idea of the audiences they can target via the Internet and online services.

Among the survey's respondents, the biggest users of online services and the Internet were males 25-34 (15.4%), males 35-44 (15.3%), and females 35-44 (11.6%). It's worth noting that although 50.2% of the people surveyed were men, they made up 57.8% of online users. Women, who were 49.8% of the research population, equaled only 42.2% of total online users.

African-Americans made up 12.5% of the survey sample, but only 7% of those respondents were online users. Whites were 78.5% of the survey total and 86.4% of the online population. Online usage by Hispanics (6.6%) was below their presence in the survey population (9%).

It's hardly surprising that the most educated respondents had the greatest access to the online world. For example, those with graduate school education were only 5.7% of the total sample, yet they made up 11% of all online users. And those who had "some high school" education equaled 6.2% of the survey population, yet only 1.9% of those respondents were online.

The relationship between Internet use and money is well-documented. Of those surveyed, 11.2% had household incomes between \$50,000 and \$75,000, while 8.2% had incomes of \$75,000 and above. Those respondents also had the greatest usage rates: 16.4% for the former and 16.7% for the latter.

Geographically, the Pacific region had the greatest number of online users, at 20.9%. Residents of that region—which includes some of the country's biggest technology companies—accounted for 16.6% of the survey population. On the other coast, the Northeast accounted for 5.1% of the survey population but 6.1% of the online universe.

Online usage is largely a suburban phenomenon. Those who live in the suburbs equaled 49.6% of those surveyed but 54.7% of online users. Rural dwellers, on the other hand, accounted for 21.5% of the survey population, but only 14.8% of those respondents were online.

Strategic also found relationships between online usage and the kinds of radio stations people listen to.

The most-listened-to format among the respondents was country, cited by 14.2% of those surveyed. But only 8.7% of those country listeners were online. By contrast, modern rock fans, who equaled 5.4% of the overall survey audience, made up 8.9% of the online population.

Another interesting point about radio listenership and online usage concerned the news/talk and sports formats. Collectively, those formats attracted 6.7% of the overall survey population and 11.2% of those who are online.

The wired population is also plugged into music video. MTV viewers accounted for 16.4% of those surveyed and 19% of the online population. MTV's sister service, VH1, pulled in 11.6% of the survey population and 14.1% of online users.

The survey respondents were also asked where they shop for music. The largest contingent—23%—said they frequented large chains. Shoppers at those stores made up 26.3% of the survey's online users. Although only 6.5% of all respondents said they shopped at record superstores, those consumers accounted for 9.3% of the survey's online users.

As for individual chains, the highest percentage of the survey's online users—8.4%—said they patronize Best Buy. This is striking because just 5.7% of the survey's respondents cited that consumer electronics chain as their primary music source.

Merchants & Marketing

AUDIO BOOK CLUB LAUNCHES WEB RECRUITMENT DRIVE

(Continued from page 48)

book retailer on the Excite.com site; it's heavily promoted in Excite's lifestyle/travel area and referenced on all searches for literature-related information. Similarly, links to the club are integrated in go2net's MetaCrawler search engine whenever a user searches for phrases relating to books, literature, or audio books.

Although it's now among the most aggressive, Audio Book Club isn't the Internet's only audio book vendor. Several smaller audio book mer-

chants are online, and major book-sellers such as Barnes & Noble and Amazon.com also carry audio books online. Norton Herrick says his company's club benefits provide its greatest distinction. "There are

retail audio book stores and stores that carry books on tape, but we don't consider them competitors," he says. "We are a club; we're a different form of distribution."



Agony Stops. Roadrunner Records act Life Of Agony, out on tour to support its current album, "Soul Searching Sun," stopped by Tower Records on South Street in Philadelphia for an in-store appearance. Pictured, from left, are band manager Mike Monterulo, band member Whitfield Crane, Roadrunner Northeast regional sales representative Tom Tighe, store manager Billy Duffy, and band members Joey Z, Dan Richardson, and Alan Robert.

ATTIC RECORD STORE

(Continued from page 50)

"He'd stand on an armchair in our living room, and he'd play these tunes like 'Eh, Cumpari' for hours," says his 74-year-old father, Fred Ludwig Bohn, of his only child. "When he was growing up, we never had to worry. We always knew where he was after school."

Bohn, who is now 45, says, "I've been told that Pittsburgh had so much action in nightclubs around 1958-65 that it would have had a great music scene if it hadn't been for the times like the Alan Freed-era payola scandals in radio." Yet, the Pittsburgh area brought forth the Vogues (who did "My Special Angel" and "Five O'Clock World"), the Marceles ("Blue Moon"), the Skyliner's ("Since I Don't Have You"), and the Joneses ("Pretty Pretty").

Today, the Pittsburgh Old Record Collectors Club books a nostalgia show featuring acts like the Eldorados, the Solitaires, and Marvin & Johnny once a month at the Holiday Inn McKnight. Bohn is group coordinator for the 275-member organization.

"I'd like to have the Galahads here, but I'm still searching for one of them, Jimmy Pipkin," says Bohn. The club arranged for the Chantells to come to Pittsburgh Feb. 22. He networks around the U.S. to locate missing trios, quartets, and other ensembles.

The Attic Record Store is the accumulation of Bohn's work, and yet he yearns for one more record to go with the other 6 million. "I'd love to have a copy of '2:19 Train' by the Moonglows," he says. "I'd pay \$1,000 just for it, because I used to have an original. When I sold it, I thought I get another one. But now I'd give anything to have it back again."

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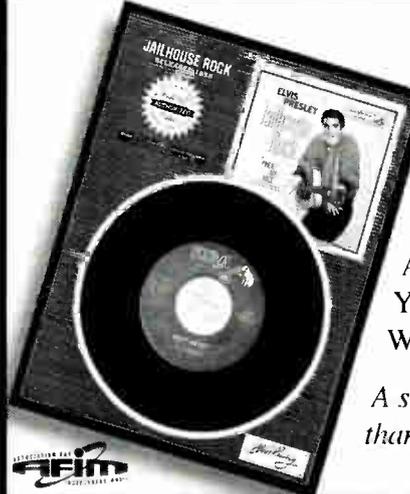
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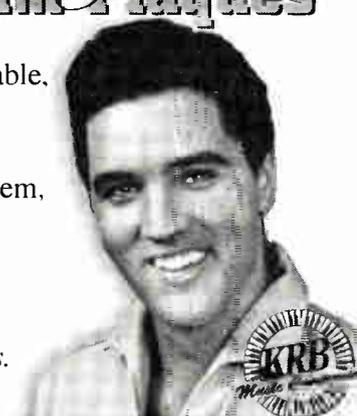
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Top Pop Catalog Albums

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 611137/EEG (10.98/16.98)	METALLICA 8 weeks at No. 1	341
2	9	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	334
3	2	SOUNDTRACK ▲ ⁹ POLYDOR 825095/A&M (10.98/17.98)	GREASE	248
4	4	PINK FLOYD ▲ ¹³ CAPITOL 46001/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1092
5	3	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND	453
6	—	BEE GEES ▲ ⁷ POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	52
7	10	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	414
8	8	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	174
9	6	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	464
10	5	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	202
11	—	MARVIN GAYE ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	63
12	7	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	289
13	12	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	412
14	15	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	352
15	13	VARIOUS ARTISTS ▲ ⁷ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	135
16	14	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	366
17	11	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	122
18	20	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	102
19	28	JOURNEY ▲ ⁷ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	436
20	21	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	256
21	33	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	215
22	25	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	139
23	17	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	156
24	36	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	15
25	16	SARAH MCLACHLAN ▲ ⁷ NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	178
26	18	MEAT LOAF ▲ ¹³ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	220
27	42	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	66
28	29	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	273
29	24	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	149
30	19	EAGLES ▲ ⁶ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	169
31	31	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	209
32	30	CAROLE KING ▲ ¹⁰ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	408
33	39	AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	205
34	22	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	383
35	23	ELTON JOHN ▲ ⁶ ROCKET 528159/ISLAND (10.98/17.98)	GOODBYE YELLOW BRICK ROAD	116
36	43	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	364
37	27	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	372
38	50	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	381
39	38	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	80
40	49	SANTANA ▲ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	78
41	26	FLEETWOOD MAC ▲ ¹⁷ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	164
42	47	NO DOUBT ▲ ⁸ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	112
43	—	ADAM SANDLER ▲ WARNER BROS. 46151 (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	58
44	44	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	74
45	—	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	337
46	45	AL GREEN ▲ THE RIGHT STUFF 26530/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	32
47	32	CELINE DION ▲ EPIC 46893 (7.98 EQ/11.98)	UNISON	31
48	41	PEARL JAM ▲ ⁹ EPIC 47857* (10.98 EQ/16.98) HS	TEN	258
49	—	JANIS JOPLIN ▲ ⁷ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	288
50	46	ERIC CLAPTON ▲ ¹ POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	303

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

Merchants & Marketing

DECLARATIONS OF INDEPENDENTS

(Continued from page 51)

dos of noise, dominated by Ellis' electronically augmented fiddle.

However, the group began to feel that it was time for a change of approach after a long siege on the road.

"We'd been touring forever, for three years nonstop, and we hadn't had a break," Ellis says. "We'd reach this point in our playing which was very violent. It was quite destructive; it was powerful and dynamic, loud. It had a lot of rock'n'roll in it."

Ellis says he began to reconsider his attack during a four-month tour as a sideman with Nick Cave & the Bad Seeds: "I was using no effects at all, which was new for me. I [had] used distortion and a lot of other things... [to] cover up for my incompetence as a violinist."

The band regrouped last August in Chicago to record with Steve Albini. "When I got back to America with Jim and Mick, I said, 'Look, I don't want to use many effects pedals.' Everyone was quite relieved."

The loss of extra artillery resulted in a drastic refiguring of the Dirty Three's sound. "We all found the things that were coming out were gentler in many respects... We were trying to

keep a restrained beauty in the music," Ellis notes.

Indeed, while the structures of the tracks on "Ocean Songs" remain as expansive as ever—"Authentic Celestial Music" clocks in at 10 minutes, while "Deep Waters" runs 16 minutes—and the sound is still brazenly live, the atmosphere is generally rapturous and lyrical, instead of explosive and febrile.

Ellis terms the album "a breakthrough and an accomplishment," though it was not one that came easily.

"It was a very cathartic experience, this recording," the violinist adds. "My girlfriend came to the sessions with me, and she had to leave. She found it a little too much to be around."

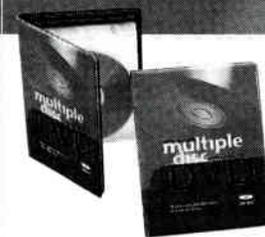
With this gorgeous and important recording behind them, the Dirty Three will embark on a two-month American tour in May. "We'll be taking in most places," Ellis says. "It's a pretty hectic schedule."

Some of the band's components also have current albums on the market from Drag City in Chicago: Turner has released a solo album, "Tren Phantasma," while Turner and White, as the Tren Brothers, have issued a self-titled EP.

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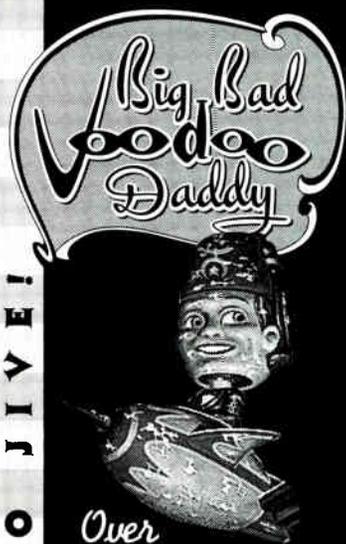
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Hockey-Go-Lucky. Officials from CBS/Fox and NHL Video talk shop with New York Rangers star Wayne Gretzky. The occasion was the premiere of "Gretzky: The Great One And The Next Ones," highlighting his career and coming hockey superstars. Shown skating, from left, are NHL video marketing and distribution coordinator David Levy, CBS/Fox senior VP Curtis Roberts, Gretzky, Fox Home Entertainment acting head Pat Wyatt, and Fox marketing VP Hosea Belcher.

A Rebound For Longform Music Vids Genre Revitalized As Labels Become More Selective

■ BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—It's shaping up to be a happy new year for distributors of a sell-through video category that's taken its share of knocks in recent years—longform music video. The strong sales reported during the holiday season (Billboard, Jan. 10) appear to be continuing into 1998, largely riding on labels' greater selectivity of titles.

Warner Reprise Video has been a steady proponent of music longforms. Nevertheless, the company has changed its release strategy dur-

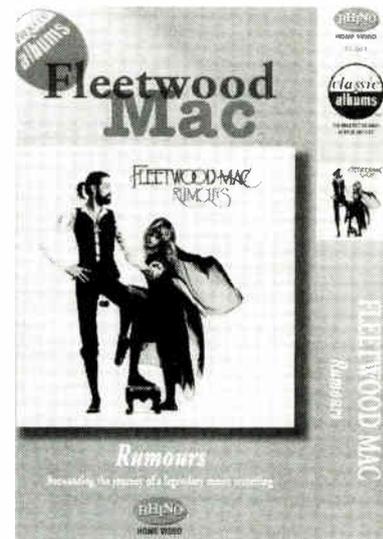
ing the past several years. "We are only releasing titles that we consider strong candidates for release," says Vic Faraci, senior VP of Warner Bros. Records. "We are not looking for titles that are going to take a long time to develop, because chances are we won't get the time to develop them."

Faraci says Warner now tends to stick with bigger-name artists and videos that offer unique content. "When we were releasing many more titles early on, we were releasing titles we had had success with on the audio side," he says. "And therefore we were releasing a lot of catalog titles of footage that had been available over the last few years. We are not doing a lot of that now. We are being very selective in releasing titles that we feel have more than a 50/50 chance of being brought in by the majority of retailers."

The strategy appears to be paying off. "Retailers found that there is interest in music videos and therefore are giving them more space," Faraci says. "In the end, it's a situation of the quality being there. There are exciting things happening surrounding these releases; it's not just a matter of all of us going back and releasing old video cuts we had made to support singles."

Faraci says the label is witnessing a rise in sales not only on its red-hot video "Fleetwood Mac: The Dance"—which he says has shipped about 170,000 units and sold more than 100,000—but on other titles released in the past year featuring Madonna, Van Halen, Eric Clapton, and others.

Sony Music Video is also happily noting renewed sales vigor in recent months, particularly for its current Rage Against The Machine longform video. "Despite what's gone on in the last few years—with retailers eliminating real estate for the category—it does seem like it has come back," says David Pierce, Sony Music Dis-



Rhino's "Classic Album" series of VH1 documentaries, including Fleetwood Mac, has garnered shelf space in the midst of resurgent music video sales.

tribution's senior VP of sales and marketing, video. Pierce cites the buzz surrounding the release of 20 Sony Music label titles on DVD as another contributor to the uptick in sales.

Still, Pierce says, the company has become more selective about the titles it releases and is putting out fewer now than in previous years. "It comes down to the artist and the specific content," he says. "Consumers are smart enough to understand when you are just downloading existing material and putting it on a video. But when you pick and choose, the business is there if you make the right choice."

Says Army Schorr, VP of Rhino Home Video, "We've always released music videos; we never saw [the category] go away. A lot of retailers didn't feel there was consumer interest. And there were problems with shelf space. But we've continued to

(Continued on page 58)

'97 Market Share: How Our Figures Match Up With Adams' Research

REALITY CHECK: Once again it's time to measure our 1997 market-share estimates (Billboard, Jan. 31) against those of one of the industry's best number-crunchers, Tom Adams of Adams Media Research.

And, once again, we're reading from the same page, in terms of total wholesale revenues (\$8.53 billion for him, \$8.4 billion for us) and in terms of studio performance. The only real difference is at the very top. Adams credits Disney with total revenues of \$2.75 billion (\$2.2 billion in sell-through, \$550 million in rental), compared with our \$2.4 billion. Disney's share is 32.2%, according to him, and 28.6%, according to us.

Otherwise, the estimates are pretty similar. Here's how Adams rates the field: Warner Home Video, including \$242 million from New Line, did \$1.59 billion. Billboard had Warner at \$1.51 billion, including \$250 million from New Line. Columbia TriStar: Adams, \$1.13 billion; Billboard, \$1 billion. Fox Home Entertainment: Adams and Billboard, \$1 billion. Universal: Adams, \$731 million; Billboard, \$800 million. Paramount: Adams, \$500 million; Billboard, \$475 million. We were an eyelash apart on Warner-distributed MGM Home Entertainment, \$335 million for him, \$340 million for us, both down substantially from 1996.

Moreover, our sell-through conclusions were nearly identical: Overall sales growth slowed to a crawl, but not for everyone. Columbia posted a massive increase—75% over 1996, Adams estimates—while Disney and Fox stayed ahead of the pack by finding new ways to milk their catalogs. "The Star Wars Trilogy" has turned into a Fox annuity worth millions of units annually. Meanwhile, Paramount, something of a sell-through wallflower in recent years, likely will find itself in Columbia's position this year if, as anticipated, "Titanic" is priced to sell.

Adams does think rental is on the rebound, thanks to "a broad move" to revenue sharing as well as Divx, DVD's pay-per-view variant. "That why we wouldn't be surprised if suppliers' rental growth rates surpass that of sell-through by 2001-02," he writes. Last year, rentals skidded 3.5% in turns and 2.7% in dollars.

A return to the double-digit expansion of yesteryear isn't in the cards. But Adams does project a respectable 8% a year increase to nearly \$11 billion in wholesale revenues by 2002. Whether or not the numbers are on target, Hollywood is in "a can't-lose position," says Adams, who suggests the combination of near-video-on-demand and DVD will more than balance any downturn in VHS.

"We think that alone will reignite video-sector growth rates in the years ahead," he predicts.

MISSING MOUSE: Universal Studios Home Video has 12 titles scheduled for DVD release April 28—not counting one that got away. The missing movie is DreamWorks' "Mouse Hunt." Universal, which handles distribution, has announced the title for April 20 delivery on cassette at \$22.99 suggested list, but with nary a mention of DVD.

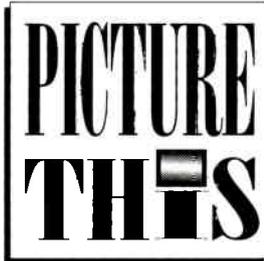
Since day-and-date announcements are now commonplace and since DreamWorks partner Steven Spielberg has already withheld his titles from DVD, the suspicion arises that "Mouse Hunt" is another title reserved exclusively for Divx, which Universal supports. Other candidates for that list are Universal's two "Jurassic Park" entries, Fox's "Titanic" and the "The Star Wars Trilogy," and Disney's "Toy Story." Meanwhile, Pioneer Electronics has become the latest DVD-player maker to add Divx capability.

As for DVD, Universal is releasing Collector's Editions of "Field Of Dreams," "The Jackal," "To Kill A Mockingbird," and "Tremors," at \$34.98 suggested list; dual-layer versions of "Born On The Fourth Of July" and "Scent Of A Woman," at \$26.98; and "The Breakfast Club," "The Day Of The Jackal," "The Jerk," "The Quest," "That Old Feeling," and "Far And Away," at \$24.98.

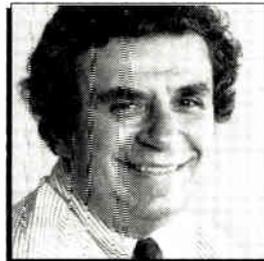
CHANGING IMAGE: Is this robbing Peter to pay Paul? Laserdisc specialist Image Entertainment says DVD, including 46 titles under its label, accounted for about 18% of net sales of \$26.3 million for the third quarter that ended Dec. 31, 1997. However, success comes at a price: Image states, "DVD... competes directly with the laserdisc format and continues to adversely impact the laserdisc marketplace."

Not to worry, says president/CEO Martin Greenwald. While nine-month revenues were down 5% from the same period in 1996, DVD did its bit during Christmas and "more than replaced" the lost sales. "We... enjoyed a terrific holiday season," Greenwald adds.

DVDOINGS: LIVE Entertainment has "The Fabulous Baker Boys" and "Sophie's Choice" scheduled for April 14 at \$29.98 each. DVD is proving a boon to LIVE, which has shipped more than 500,000 units of 19 titles. The top five: "Terminator 2," 80,000 shipped; "Total Recall," 65,000; "Stargate," 63,000; "The Arrival," 42,000; and "Reservoir Dogs," 34,000. New from MGM Home Entertainment at \$24.98: "The Good, The Bad And The Ugly," "Hoodlum," "Red Dawn," and "Moonraker"... New Line Home Video's "Mortal Kombat: Annihilation" arrives March 31 and "Boogie Nights" April 7. Both are \$24.98... Columbia unveils a \$24.95 "Gattaca" May 5.



by Seth Goldstein



U.K.'s Red Pictures Launched To Offer Art-House Sell-Thru

■ BY SAM ANDREWS

LONDON—The burgeoning sell-through market in the U.K. has enticed another new entrant into "art house" video distribution. Red Pictures will launch in April, according to founder John Gavin.

Gavin, formerly head of post-production for distributor Palace Pictures, has lined up an eclectic slate of product ranging from the late Derek Jarman's "Jubilee," "The Tempest," and "The Last Of England" to Ken Loach's "Black Jack" and "Cathy Come Home."

In addition, Red Pictures has a slate of Russian movies, including Sergei Eisenstein's "Alexander Nevsky" and "Time In The Sun," John Sayles' "Brother From Another Planet," and

documentaries like "Burden Of Dreams: The Making Of 'Fitzcarraldo.'"

Gavin and partner Bob Hamilton, who was with Barclays Bank, are negotiating with a number of third-party distributors for a sales and marketing deal.

Gavin says he believes there is mileage left in sell-through. "I think there is money to be made. If you look at the sell-through margins, they are still relatively high compared to, say, the video transfer business." He adds that more realistic prices for rights have helped revive the market.

"Four to five years ago, everyone believed if they had a library it was worth something, no matter how obscure it was," Gavin notes. "This is not the case now."

With New Owners, Golden Books Refocuses On Video

BACK IN VIDEO: Golden Books has been in and out of the video business for the last 10 years. With new owners and a new distribution partner in place, the kid-vid supplier is now looking for a return engagement.

Once part of now defunct Western Publishing, the label has re-emerged as Golden Books Home Video & Audio. This comes more than a year after former Simon & Schuster head **Richard Snyder** and broadcast mogul **Barry Diller** bought Western.

The label's name was changed to Golden Books Family Entertainment with a mandate to break out beyond the book market. Golden Books inked a video distribution deal with Sony Wonder in December, and it recently acquired the **Shari Lewis** catalog.

"This time around the company is dedicated to developing new characters and brands for video," says new senior VP/GM **Cindy Bressler**, formerly with PolyGram Video and ABC Video. "It's a different approach."

Under Bressler are **Joanne Singer** as marketing VP, a yet-to-be-named marketing manager, and a Sony sales liaison. "We're a lean group, but it's indicative of a firm commitment to the division," Bressler says.

Golden Books has 40-50 video titles in its catalog; all will eventually be repackaged and rereleased. Bressler's group will handle all marketing for the label. In addition, she says, numerous book titles, such as "Pat The Bunny" and "The Poky Little Puppy," haven't been fully exploited at retail.

The "Pat The Bunny" video is due in early 1999. Bressler says the character will have a line of clothes, bedding, and other licensed merchandise behind it for its video debut.

One lucrative Golden Books line is a collection of holiday titles recently retrieved from LIVE Home Video. Titles in the collection include "Rudolph The Red-Nosed Reindeer," "Frosty The Snowman," "Santa Claus Is Coming To Town," "Peter Cottontail," and others. LIVE generally sold between 3 million and 4 million units every holiday season.

Golden Books also has the popular "Madeline" series, which is headed to the big screen this summer. The live-action movie will be released by TriStar Pictures July 31. Prior to the premiere, Golden Books will release two new animated "Madeline" titles and repackaged the 10 previously released.

Throughout this year, Bressler

says, the label will focus on marketing the brand to establish a "line look" at retail. Combination packs of books and tapes are also planned. "Consumers have never felt that they can go into a [video] store and see the Golden Book line," she says.

Next year, the supplier will concentrate on bringing more new titles and will create a sub-label of parenting videos for adults. "This division is not a fleeting fancy," says Bressler. "It's the beginning of a strategic change that hopefully

will develop into something the market loves."

JOIN THE CLUB: The Video Software Dealers Assn. (VSDA)

is offering prizes to members who recruit other retailers to join the organization.

The incentive plan, called "Chapter Challenge," has five levels determined by how many new members are recruited. Each VSDA chapter also receives \$50 for every new member recruited. Under the program, members can receive a pair of Bushnell binoculars for one addition. Two entitles the VSDA member to a leather portfolio; three brings a Waterford crystal decanter and glasses; four brings a leather jacket; and five earns the member two pieces of luggage.

A new member is described as an organization that has never belonged to VSDA or has not renewed in the past two years. The program is open to regular and associate memberships.

VSDA will run the promotion from Monday (2) to May 15. Members should contact their chapter president or chapter relations manager **John McKenna** at VSDA headquarters in Encino, Calif., for more details.

DISNEY DEPARTURE: After 13 years of fielding press calls, organizing events, and no comments, Buena Vista Home Video VP of publicity **Tania Maloney** has confirmed this much—she will be leaving the company at the end of August.

Rumors of Maloney's departure have been circulating for months. Meanwhile, Buena Vista parent the Walt Disney Co. has announced that **Mary Kincaid** will become senior VP of communications. Kincaid, who had been VP of advertising and research, will be responsible for PR, event marketing, and national promotions.

Maloney, who now reports to Kincaid, says she is committed to honoring the rest of her contract. "They've known for a while that I didn't want to renew," she says.

(Continued on page 59)

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	3	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
2	20	2	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
3	2	6	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98
4	NEW ▶		PRIVATE PARTS	Paramount Home Video 33251	Howard Stern Robin Quivers	1997	R	14.95
5	3	11	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
6	6	2	EVITA	Hollywood Pictures Home Video Buena Vista Home Entertainment 12096	Madonna Antonio Banderas	1996	PG	19.99
7	8	30	THE BLUES BROTHERS ▲	Universal Studios Home Video 83579	Dan Aykroyd John Belushi	1980	R	14.98
8	4	13	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
9	12	5	PLAYBOY'S GIRLS NEXT DOOR	Playboy Home Video Universal Music Video Dist. PBV0823	Various Artists	1997	NR	19.98
10	NEW ▶		MARILYN MANSON: DEAD TO THE WORLD	Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	1998	NR	16.95
11	32	3	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
12	NEW ▶		RODGERS & HAMMERSTEIN'S CINDERELLA	Walt Disney Home Video Buena Vista Home Entertainment 12937	Brandy Whitney Houston	1998	NR	19.99
13	7	11	SCREAM	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Drew Barrymore	1996	R	19.99
14	11	12	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
15	5	16	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
16	13	8	AIR BUD	Walt Disney Home Video Buena Vista Home Entertainment 12587	Kevin Zegers Michael Jeter	1997	PG	29.99
17	15	6	PLAYBOY'S COMPLETE MASSAGE	Playboy Home Video Universal Music Video Dist. PBV0806	Various Artists	1998	NR	19.98
18	9	12	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser	1997	PG	22.99
19	10	16	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
20	14	14	HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	19.95
21	17	4	LEAVE IT TO BEAVER	Universal Studios Home Video 83357	Christopher McDonald Janine Turner	1997	PG	19.98
22	24	12	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
23	16	156	SLEEPING BEAUTY ◆	Walt Disney Home Video Buena Vista Home Entertainment 9511	Animated	1959	G	26.99
24	28	5	BELLE'S MAGICAL WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12546	Animated	1997	NR	22.99
25	18	16	THE PRINCESS BRIDE	MGM/JA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
26	25	21	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
27	23	8	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
28	NEW ▶		THE SIMPSONS—WAVE II	FoxVideo 4103959	Animated	1998	NR	24.98
29	19	9	PLAYBOY'S SEX ON THE BEACH	Playboy Home Video Universal Music Video Dist. PBV0826	Various Artists	1997	NR	19.98
30	29	16	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	14.95
31	31	27	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
32	21	4	GARTH LIVE FROM CENTRAL PARK	Orion Home Video 10119	Garth Brooks	1997	NR	19.95
33	RE-ENTRY		RIVERDANCE-LIVE FROM NEW YORK CITY	Columbia TriStar Home Video 79940	Various Artists	1997	NR	24.95
34	26	25	FLEETWOOD MAC: THE DANCE ●	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
35	NEW ▶		EMMA	Miramax Home Entertainment Buena Vista Home Entertainment 9677	Gwyneth Paltrow Ewan McGregor	1996	PG	19.99
36	NEW ▶		TRAINSPOTTING	Miramax Home Entertainment Buena Vista Home Entertainment 9440	Ewan McGregor Jonny Lee Miller	1996	R	19.99
37	30	6	SLING BLADE	Miramax Home Entertainment Buena Vista Home Entertainment 10487	Billy Bob Thornton	1996	R	19.99
38	39	2	DONNIE BRASCO	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp	1996	R	19.98
39	27	106	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Entertainment 0602	Animated	1967	G	26.99
40	35	31	WEST SIDE STORY ◆	MGM/JA Home Video Warner Home Video M305295	Natalie Wood Richard Beymer	1961	NR	14.95

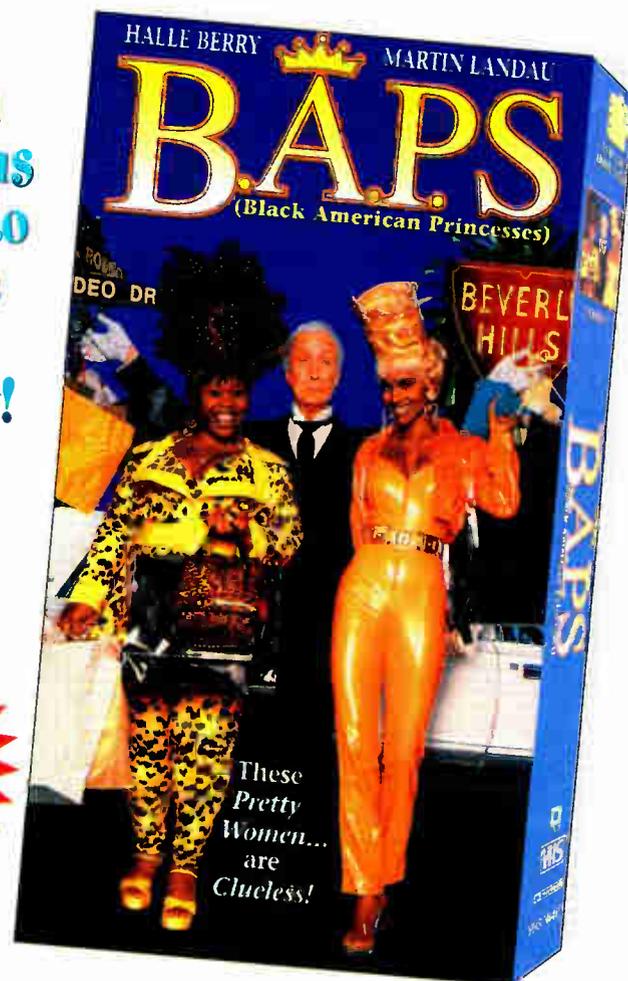
◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

The Laughs are Hysterical! The Prices are Hysterically Low!



Seven
Hilarious
Titles to
Tickle
Your
Fancy!

NEW!
\$14.98



B.A.P.S (Black American Princesses)

Halle Berry (*Girl 6*, *Executive Decision*) and Natalie Desselle (*Set It Off*, *How To Be a Player*) are two clueless underpaid waitresses from Georgia in search of fame and fortune in Hollywood, only to wind up getting caught in a hilarious scheme involving billionaire Martin Landau (*The Adventures of Pinocchio*) from swanky Beverly Hills.

VHS# N4413V Spanish VHS# N4589V
Color/Approx. 90 mins. PG-13



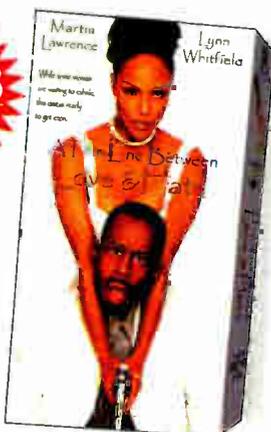
ONLY
\$19.98

FRIDAY

Chris Tucker (*Money Talks*, *The Fifth Element*) and Ice Cube (*Aaahona*, *Dangerous Ground*) try desperately to get out of trouble as they slam into the weekend.

VHS# N4188V Color/Approx. 91 mins. Rated R

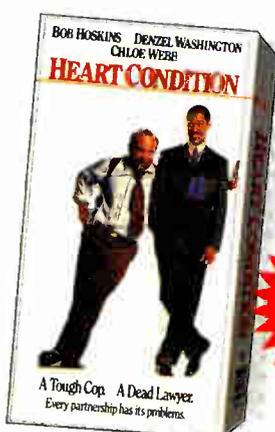
REDUCED
\$14.98
EACH



A THIN LINE BETWEEN LOVE AND HATE

Martin Lawrence (*Nothing To Lose*, *Bad Boys*) and Lynn Whitfield (*Eve's Bayou*, *Gone Fishin'*) make the war of the sexes hysterically deadly!

VHS# N4442V Spanish VHS# N4462V
Color/Approx. 106 mins. Rated R



HEART CONDITION

Denzel Washington (*Fallen*, *The Preacher's Wife*) and Bob Hoskins (*Michael*, *Twenty-FourSeven*) in a wacky story about a ghost that won't stop haunting.

VHS# N4106V Color/Approx. 96 mins. Rated R

REDUCED
\$9.98
EACH



HOUSE PARTY 2

The fun continues as Kid 'N Play turn a college campus into the ultimate party zone with help from Martin Lawrence (*Nothing To Lose*) and Tisha Campbell (*Boomerang*).

VHS# N4091V Color/Approx. 94 mins. Rated R



WHO'S THE MAN

Law enforcement is never the same with this raucous hip-hop whodunnit featuring Ice-T, Queen Latifah and Salt 'n Pepa. Also starring Denis Leary (*Wag the Dog*, *The Matchmaker*).

VHS# N4139V Color/Approx. 90 mins. Rated R

ONLY
\$9.98
EACH



THE MACK

A blaxploitation classic from the '70s with Richard Pryor (*Stir Crazy*, *Silver Streak*). A smooth-talkin' hustler and his brother are out to clean up the streets and save their 'hood.

VHS# N4295V Color/Approx. 110 mins. Rated R

STREET DATE: 4/7/98

www.newline.com

Titles available through Alliance in Canada and French-speaking Canada. All prices are suggested retail in the United States and may vary in Canada. ©1998 New Line Home Video, Inc. All Rights Reserved. Sold exclusively through 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)	Label Distributing Label, Catalog Number	Principal Performers
★ ★ ★ No. 1 ★ ★ ★					
1	1	5	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
2	5	3	G.I. JANE (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10441	Demi Moore
3	2	8	CONTACT (R)	Warner Home Video 15041	Jodie Foster Matthew McConaughey
4	3	7	CONSPIRACY THEORY (R)	Warner Home Video 15091	Mel Gibson Julia Roberts
5	24	2	AIR FORCE ONE (R)	Columbia TriStar Home Video 71883	Harrison Ford
6	7	4	NOTHING TO LOSE (R)	Touchstone Home Video Buena Vista Home Entertainment 10440	Tim Robbins Martin Lawrence
7	4	4	EVENT HORIZON (R)	Paramount Home Video 334823	Laurence Fishburne Sam Neill
8	6	15	FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
9	11	13	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 12581	Ben Affleck Joey Lauren Adams
10	10	11	MY BEST FRIEND'S WEDDING (PG-13)	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney
11	9	5	SOUL FOOD (R)	FoxVideo 4493	Vanessa Williams Vivica Fox
12	8	11	CON AIR (R)	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack
13	12	2	HERCULES (G)	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated
14	13	5	MONEY TALKS (R)	New Line Home Video Warner Home Video N4608	Chris Tucker Charlie Sheen
15	14	6	HOODLUM (R)	MGM/UA Home Video Warner Home Video 906282	Laurence Fishburne Tim Roth
16	16	2	EXCESS BAGGAGE (PG-13)	Columbia TriStar Home Video 82303	Alicia Silverstone
17	15	18	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
18	18	5	PICTURE PERFECT (PG-13)	FoxVideo 4805	Jennifer Aniston Kevin Bacon
19	17	6	FIRE DOWN BELOW (R)	Warner Home Video 14914	Steven Seagal
20	19	18	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Minnie Driver
21	25	3	GANG RELATED (R)	Orion Home Video 4318	James Belushi Tupac Shakur
22	26	3	CITY OF INDUSTRY (R)	Orion Home Video 4060	Harvey Keitel Stephen Dorff
23	23	3	8 HEADS IN A DUFFEL BAG (R)	Orion Home Video 4317	Joe Pesci
24	21	13	MEN IN BLACK (PG-13)	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith
25	20	8	SPAWN (R)	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White
26	27	7	OUT TO SEA (PG-13)	FoxVideo 6105	Jack Lemmon Walter Matthau
27	22	17	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
28	32	3	BRASSED OFF (R)	Miramax Home Entertainment Buena Vista Home Entertainment 10486	Ewan McGregor Tara Fitzgerald
29	29	4	WES CRAVEN'S WISHMASTER (R)	Live Home Video 60456	Robert Englund
30	35	2	THE PILLOW BOOK (NC-17)	Columbia TriStar Home Video 28703	Vivian Wu Ewan McGregor
31	31	3	STAR MAPS (R)	FoxVideo 6104	Douglas Spain
32	36	3	KULL THE CONQUEROR (PG-13)	Universal Studios Home Video 83357	Kevin Sorbo Tia Carrere
33	30	15	ROMY & MICHELE'S HIGH SCHOOL REUNION (R)	Touchstone Home Video Buena Vista Home Entertainment 10438	Mira Sorvino Lisa Kudrow
34	39	8	187 (R)	Warner Home Video 15432	Samuel L. Jackson
35	33	12	GEORGE OF THE JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser
36	40	4	THE PROPHECY II (R)	Dimension Home Video Buena Vista Home Entertainment 12870	Christopher Walken Jennifer Beals
37	28	12	SPEED 2: CRUISE CONTROL (PG-13)	FoxVideo 6100	Sandra Bullock Jason Patric
38	34	5	LEAVE IT TO BEAVER (PG)	Universal Studios Home Video 83357	Christopher McDonald Janine Turner
39	NEW		THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
40	37	31	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 10487	Billy Bob Thornton

◆ IFA 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. ♦ IFA 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.

LONGFORM VIDEOS

(Continued from page 55)

release them."

Because the bulk of Rhino's video and audio product is catalog merchandise from acts such as the Monkees, Cheap Trick, and Stevie Wonder, the company has often had a tougher time securing shelf space than its more contemporary brethren. The label's recent video on the making of Paul McCartney's album "Flaming Pie" is one of the few current titles Rhino offers. "It's even more difficult to get shelf space for the older stuff," Schorr says.

Rhino recently found another way to turn its catalog-oriented bent into a music video power play. After 18 months of negotiations, the label recently gained the rights to distribute the "Classic Album" series of documentaries, which have aired on VH1 and are making their way to select public television stations.

"Because of the core business we're in—which is basically reissue—it made a lot of sense to do something based on classic albums," Schorr says. Already on shelves are titles on the making of Fleetwood Mac's "Rumours" and the Grateful Dead's studio albums. Stevie Wonder's "Songs In The Key Of Life," Paul Simon's "Graceland," the Band's eponymous album, and Jimi Hendrix's "Electric Ladyland" are slated for "Classic Album" tributes soon.

Schorr says he expects the "Classic Album" titles to get more exposure than average concert videos. Each video contains 15-20 minutes of footage not included in its TV incarnation. To further enhance the collection's profile, Rhino is offering each title except "Graceland" and "Rumours" in a boxed set containing the video and a CD copy of the original album.

"This is something for the collector. Plus, these are just timeless albums," Schorr says. He adds that a new marketing focus might help generate additional sales: "We are starting to do a lot more retail-driven consumer advertising, going to a Musicland or a Tower and other places where we are going to be able to get product placement and advertising to the consumer."

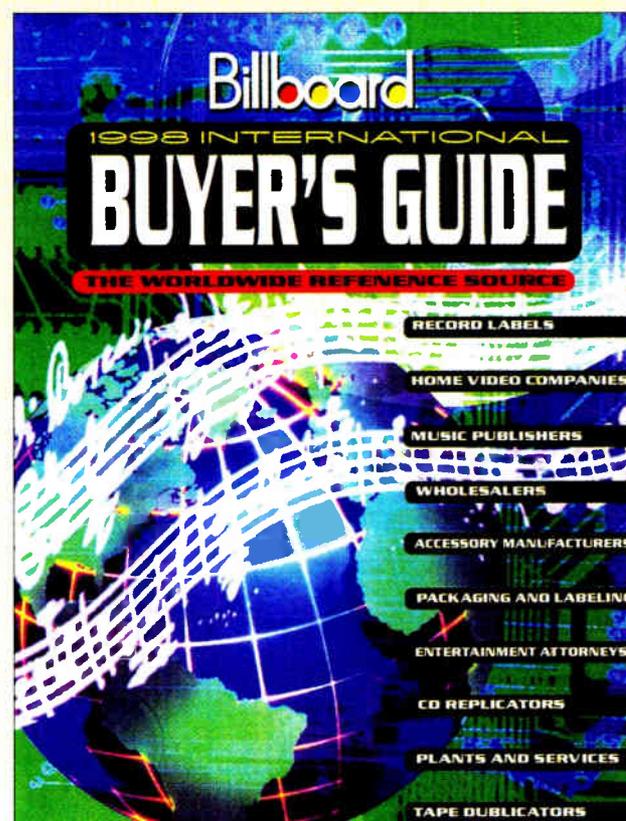
Special-interest and music video distributor MPI Home Video didn't have any new video releases out for the fourth quarter, but president Sam Citro says the label definitely noted a sales upswing for its catalog titles, particularly the Beatles movies "A Hard Day's Night" and "Help!"

Citro says MPI's decision to release the Beatles titles on DVD in November might have had an impact, but the bottom line for sales is still consumer interest in a given act. "It's still title-driven," he says. "Who they are on the record side definitely paves the way on the video side."

Although distributors of longform music titles are profiting from newfound retail vigor, most note that one old habit remains unbroken: The majority of sales still occur in music retail outlets. Video stores lag far behind.

"Video stores still, at least in my estimation, haven't stepped to the table yet in terms of longform," Schorr says. "As with feature films, they are primarily looking for things that are hit-driven. Will a video chain with 10 stores bring in 'Cheap Trick Live'? Probably not. Should they have Paul McCartney or 'Classic Albums'? Absolutely."

Billboard's 1998 International Buyer's Guide



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A Duo Of Fairy Tales Offers Rare Quality Viewing

FAIRY STORY: If there's anything media watchers and parents alike agree upon regarding children's entertainment, it's that true quality programming is urgently needed.

No children's movie of 1997 fit that bill as well as "Fairy Tale: A True Story," which alights in stores March 31 as a rental title from Paramount Home Video. In Child's Play's estimation, "Fairy Tale" was the best family movie of the year, a beautifully written, superbly acted, profoundly moving story that well deserved the overused description "magical."

The film's U.S. box office was less than spectacular, most likely because its title and plot—in which two English schoolgirls during World War I claim to be friendly with fairies and offer photographs as proof—pigeonholed it as a "girls' movie." Thus "Fairy Tale" was assigned to the same relative obscurity as other recent, sublimely wonderful features, notably "The Secret Garden" and "A Little Princess."

With all the public outcry for quality, we find it frustrating in the extreme when a truly first-rate title doesn't get the support it deserves from a mass audience. One can only hope that "Fairy Tale" finds that audience on video, especially when it's repriced for sell-through.

"Fairy Tale," based upon true documented events, centers on two cousins; they're portrayed in a pair of outstanding child performances. The elder girl, grave, quiet Elsie (Florence Hoath), is grieving the recent loss of her much-loved brother Peter. The younger one, feisty and precocious Frances (Elizabeth Earl), has her own worries—namely, a father reportedly missing in action.

Both derive solace from their sojourns in the fairies' realm, which they find by a stream in their own backyard. Controversy erupts when the girls produce photographs of the fairies; they eventually attract

the attention of celebrities Sir Arthur Conan Doyle (Peter O'Toole) and Harry Houdini (Harvey Keitel).

Director Charles Sturridge ("Gulliver's Travels") wisely lets the viewer decide whether the photos were authentic. He instead focuses on the overarching themes of faith, coming to terms with loss, and the force of imagination. In fact, notes Sturridge, the real-life Elsie and Frances did, in their old age, confess that the pictures were hoaxes—except for the fifth and final one.

"Frances was completely adamant that the last photograph was true," he says, noting that the first four images were achieved with cardboard cutouts. The fifth "looks like a double exposure . . . But [Frances' daughter] Christine Lynch showed me a blowup of it, and there are three faces hidden in the grass. What's interesting is that these were the plates that Conan Doyle had given the children—they were marked, so they couldn't be fiddled with. They were never able to find [evidence of tampering]."

The movie's fairy special effects are perfection: very gossamer and fleeting, never overdone. There is a lovely touch during the final breathtaking scene in which Elsie takes the hand of a fairy queen. Elsie's hair is blown ever so slightly by the movement of the fairy's wings; our nine-year-old, Lily, called this to our attention.

"It is those interactions between the creatures and the persons that make you believe they're there," says Sturridge. "Sometimes the eye notices them unconsciously, though it doesn't necessarily register exactly what it is that's noticed."

As to whether appearing in "Fairy Tale" made believers out of its young stars, Hoath says, "I was more interested in finding out how the girls did it, rather than the whole fairy thing." Earl, on the other hand, says, "I only believed in the tooth fairy when I was



by Moira McCormick

younger—[but now] I think maybe they do exist."

Earl, incidentally, became the envy of females worldwide when producer Mel Gibson—doing a cameo as Frances' father—swept her into his arms at the movie's end. Earl herself was oblivious. "I hadn't really heard of Mel Gibson," she pipes. "I'd heard of Mel B. and Mel C.—but not Mel G."

FAIRY STORY PT. 2: While retailers await the sell-through repricing of "Fairy Tale: A True Story," during its stint as a rental title, a thematically complementary video release called "Kristen's Fairy House" is currently making its way into retail.

A lovely and refreshing live-action movie from Great White Dog Picture Co. in Lee, N.H., "Kristen's Fairy House" has captured a prestigious Parents' Choice Gold Award. It's also earned Parenting's Video Magic Award, awarded to the magazine's choices of the year's top 25 titles. Released into the educational and library market last September, the video recently was picked up by distributor Tapeworm in Valencia, Calif.

"Kristen's Fairy House" is set on a tiny island off the Maine coast. The isle's enchanting Cathedral Woods is a haven for fairy houses: wee dwellings made entirely of natural materials like wood, stone, seashells, and moss. They're the sort of digs one could imagine a winged sprite inhabiting. Nine-year-old Kristen and her Aunt Tracy spend time together gathering things for their own fairy house. Much detailed footage of the island's fairy houses, which do exist in real life, are inspirational

U.K.'s Granada Group Seeking Distributor For New Video Arm

BY SAM ANDREWS

LONDON—The U.K.'s biggest supplier of programs to the ITV broadcast network, Granada Group, is preparing to launch a video arm, says spokesman Chris Hopson.

Granada is in negotiations for a distribution deal, according to Hopson, who would not identify the parties. An agreement was still "some weeks off," he adds. Aside from subsidiary Granada Television—which produces the U.K.'s top soap opera, "Coronation Street"—it also has a movie arm responsible for features like "Jack And Sarah" and the current British hit "Girls' Night."

"We have made no secret that Granada intends to set up its own video label. We have been talking to a number of companies with a view

towards potential partnerships, but we can confirm that we have not yet made a final decision—no deal has been concluded with anyone," Hopson says.

WarnerVision previously released "Coronation Street" videos. However, the current front-runner, according to one industry insider, is Video Collection International (VCI), which scored heavily with "Riverdance." VCI recently secured a deal with Feature Film and also inked a three-year sales, marketing, and distribution pact with Channel 4 Video.

Granada plans to release product like the TV adaptation of Anthony Powell's "A Dance To The Music Of Time," "Gulliver's Travels" (starring Ted Danson), and the cult animation series "Crapstone Villas."

SHELF TALK

(Continued from page 56)

"We've all worked together for quite a while, and the company has been very gracious to me."

Maloney says she isn't job hunting and hopes to take some time off before pursuing another position. When she's ready, though, Maloney says she won't be looking for another video job.

Her pending departure is one of many that have dismantled a long-standing team over the past year. Other executives who have said goodbye to the Mouse Kingdom include marketing executives Kelley Avery and Dennis Rice and sales/distribution VP Matt Brown.

Brown was recently named head of worldwide video at DreamWorks. He reports to his old boss Ann Daly, co-head of feature animation there.

for grade-school kids, many of whom immediately want to start houses of their own. "We had no script, though we did have a story outline," says Great White Dog chief Barry Kane, whose partners, in addition to his wife, Tracy, are Mark Forman and Kathleen Secrest. Kane adds, "We wanted it to be spontaneous and real, a creative experience. It was a grass-roots production, and we felt from the beginning that the fairies were with us."

Kane is being humorous, but he says it was amazing how everything fell into place. "We needed a writer for the narrative, and it happened

that our next-door neighbor was an English professor who found the language to link the scenes with minimal use of words." In addition to star Kristen Puffer—described by Kane as "a neighborhood girl"—other children used in the film would just come along at the right time and be in a shoot. "Most of our scenes are first takes," he notes.

The 38-minute title was test-marketed at a local store, Stroudwater Books, in Portsmouth, N.H. Kane says it's done well "without any special marketing. We're young and enthusiastic and have perseverance."

Billboard®

MARCH 7, 1998

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
			*** No. 1 ***	
1	NEW ▶		HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997 26.99
2	1	182	SLEEPING BEAUTY ◊ Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959 26.99
3	4	5	BELLE'S MAGICAL WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12546	1997 22.99
4	3	5	HERCULES & XENA: THE BATTLE FOR MT. OLYMPUS Universal Studios Home Video 83568	1997 19.98
5	5	27	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997 24.99
6	7	23	MARY-KATE & ASHLEY'S BIRTHDAY PARTY Dualstar Video/WarnerVision Entertainment	1997 12.95
7	2	151	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967 26.99
8	10	25	CATS DON'T DANCE Warner Home Video 96473	1997 19.98
9	9	23	MARY-KATE & ASHLEY: OUR MUSIC VIDEO Dualstar Video/WarnerVision Entertainment 53357	1997 12.95
10	13	213	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	1942 25.99
11	11	51	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996 26.99
12	6	9	THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND Universal Studios Home Video 83187	1997 19.98
13	16	11	ANASTASIA SING ALONG FoxVideo 4804	1997 12.98
14	17	15	CREATURE COMFORTS BBC Video/FoxVideo 7012	1997 14.98
15	NEW ▶		THE SIMPSONS—WAVE II FoxVideo 4103959	1998 24.98
16	8	13	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS Walt Disney Home Video/Buena Vista Home Entertainment	1997 26.99
17	12	5	BARNEY: IT'S TIME FOR COUNTING Barney Home Video/The Lyons Group 2022	1997 14.95
18	18	131	THE LION KING Walt Disney Home Video/Buena Vista Home Entertainment 2977	1994 26.99
19	20	5	WINNIE THE POOH: UN-VALENTINE'S DAY Walt Disney Home Video/Buena Vista Home Entertainment	1997 14.99
20	22	163	ALADDIN Walt Disney Home Video/Buena Vista Home Entertainment 1662	1992 24.99
21	19	23	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997 19.96
22	NEW ▶		THE BUGS BUNNY/ROAD RUNNER MOVIE Warner Family Entertainment/Warner Home Video 15715	1979 14.95
23	21	3	ARTHUR'S CHICKEN POX Random House Home Video/Sony Wonder 49429	1998 12.98
24	15	31	FUN AND FANCY FREE Walt Disney Home Video/Buena Vista Home Entertainment 9875	1947 26.99
25	23	5	RUGRATS: DR. TOMMY PICKLES Nickelodeon Video/Paramount Home Video 839013	1997 12.95

◆ 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.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► **VARIOUS ARTISTS**
From Where I Stand: The Black Experience In Country Music
PRODUCER: The Country Music Foundation
Warner Bros. 46428

♪ Featured in *Music to My Ears*, Jan. 31

★ **CHERI KNIGHT**

The Northeast Kingdom

PRODUCERS: The Twangtrust (aka Steve Earle and Ray Kennedy)

E Squared 1057

Steve Earle's young E Squared imprint has already established a pattern of releasing fine albums by artists who excel at songcraft and whose music is happily uncategorizable—hovering around rock, country, and pop but never landing in any one camp. Cheri Knight, former singer of the short-lived Blood Oranges and an underappreciated solo artist, debuts on the label with an outstanding collection of original tunes. From the droning, Celtic-influenced opener, "Dar Glasgow," to the jangly rocker "Rose In The Vine," from the hymn-like title track to the darkly suggestive "Black Eyed Susie," Knight covers a lot of ground with authority and passion. While she brings to mind such influences as Lucinda Williams, Earle, and Emmylou Harris (who guests on the album), Knight also projects a refreshing originality. An album that should be cited as evidence that there's still great music to be heard between the frequency bands cluttered with "alternative" rock and disposable pop.

R & B

★ **RANDY CRAWFORD**

Every Kind Of Mood—Randy, Randi, Randee
PRODUCERS: Jens Krause, Mousse T.
Atlantic 92785

A consistently strong vocal ability is the key to Randy Crawford's longevity as an artist. She's clearly not afraid to take chances with her voice, as demonstrated on this album. "Every Kind Of Mood" is a collection of such soon-to-be-classic love songs as "Breaking Down," "Unwounded," and "Changes" that are evocative of '90s-style relationships that seem to reiterate the sometimes indomitable strength of women. Other songs include the soul-stirring "Sweet Regine," which portrays the classic mother-daughter maturity debate, "Captain Of Her Heart," and a remake of her international multi-platinum hit "Almaz." Crawford shines in her renditions of Massive Attack's "Hymn Of The Big Wheel" and Rose Royce's classic ballad "Wishing On A Star."

COUNTRY

VARIOUS ARTISTS

The Apostle
PRODUCER: Emory Gordy Jr.
Rising Tide 1046

This soundtrack to Robert Duvall's lifetime film project has the enviable identity crisis of being partly country, partly Christian, and partly gospel. There are sterling performances throughout, ranging from Johnny Cash's quiet reading of "In The Garden" to Lyle Lovett's insistent "I'm A Soldier In The Army Of The Lord" to director/star Duvall's duet with Emmy-

SPOTLIGHT



LARNELLE HARRIS

First Love

PRODUCER: Greg Nelson
Brentwood 40258

More than 20 years—and almost as many albums—into his career, Christian music pioneer Larnelle Harris reunites with producer Greg Nelson, a partnership that has yielded some of the genre's most enduring work. The magic hasn't faded a bit. Nelson's writing and production, much like Harris' still-magnificent voice, are often big and dramatic, though never overdone or anything less than right on the money. Powerful ballads are the backbone of the project, and that should suit his audience just fine. Strong radio candidates abound. Longtime fans will be thrilled, and newcomers will hear a seemingly timeless talent at the top of his form.

lou Harris on "I Love To Tell The Story." Rising Tide newcomer Rebecca Lynn Howard delivers an impressive version of "Softly & Tenderly." Wynonna Judd joins with the underrated Gary Chapman for a nice duet on the Albert Brumley classic "I'll Fly Away."

DANCE

ARMAND VAN HELDEN'S SAMPLESLAYA

Enter The Meatmarket
PRODUCER: Armand Van Helden
Ruffhouse/Columbia 68226

The streets are littered with the carcasses of dance music producers who have failed miserably at making the transition to the

evergreen land of hip-hop. Remixer *du jour* Armand Van Helden deftly dodges a few deadly bullets on his full-length debut, which offers a solid party mix of chunky beats and slick samples. Wisely, he doesn't attempt to beat the experts at their own game. Instead, he aims to kick tracks that have club sensibilities. In doing that, he brings a few new ideas to the hip-hop table, while also acting as a willing, humble student of hardcore beatsmiths. The set gains credibility from the guest appearance of Funkmaster Flex on the swaggering "Six Minutes Of Funk," while giving radio a reason to take notice on the

SPOTLIGHT



BANG ON A CAN

Music For Airports—Brian Eno

PRODUCERS: Eric Calvi, Evan Ziporyn
Point Music 314 536 847

Brian Eno's 1978 album "Music For Airports" was a quiet recording that had epic ramifications. The ambient concepts he presented are still being explored today. Bang On A Can has gone back to this seminal work, transcribed Eno's tape-loop and synthesizer compositions, and transposed them for a chamber group of mallet percussion, strings, piano, horns, reeds, guitar, and voices. With real players performing in real time, Bang On A Can elicits an expressiveness that was rarely evident in Eno's work, but seems completely appropriate. Eno's "1/1" becomes a slow-motion deliberation on serenity and yearning. Bang On A Can maintains the letter and the spirit of Eno's original while finding new dimensions and warmth.

SPOTLIGHT



VAN DYKE PARKS

Moonlighting: Live At The Ash Grove

PRODUCER: Van Dyke Parks
Warner Bros. 46533

One of the most original and gifted talents in the modern annals of American popular music, Van Dyke Parks proves his knack for concertizing on this delightful set, recorded Sept. 7, 1996. Featuring richly arranged live renditions of his lyrical songs from such acclaimed albums as "Discover America," "Jump!" and "Orange Crate Art," this is a warm, witty evening courtesy of a composer/vocalist/pianist with an unsurpassed grasp of American root music, its Caribbean capillaries, and its often-Disneyesque capacity to enchant. Even the music of Lowell George and Louis Moreau Gottschalk takes on a unique new allure. Violinist Sid Page of Dan Hicks & His Hot Licks fame acts as concert master; and Van Dyke himself pulls out all the stops during this impeccable romp. Essential.

hook-laden "Bounce." A satisfying effort that leaves you intrigued about where Van Helden will go next.

JAZZ

★ ALISON BROWN QUARTET

Out Of The Blue
PRODUCER: Garry West
Compass 4248

Like James Taylor's voice or B.B. King's guitar, Alison Brown's banjo is an instrument possessed of a unique sonic signature and an inescapable beauty. A player whose immediately apparent virtuosity is

outdone only by her instinctive musicality, Brown excels at original songs that speak volumes without words. With her quartet, she delivers an album that veers away from her country-influenced past work to a jazzier vein. John R. Burr's Fender Rhodes gives songs like the title cut a contemporary, breezy feel, while the swingin' "Four For Launch" finds the group in full bebop mode. Other highlights include the modal "Road To Corosol" and the slack-key-reminiscent "Sands Of Sound." A great album from an artist who never ceases to delight.

★ TOM HARRELL

The Art Of Rhythm

PRODUCER: John Snyder
RCA Victor 09026-68924

True to its title, "The Art Of Rhythm" is a lithe creation and a worthy successor to ace trumpeter/composer Tom Harrell's fine RCA Victor debut from 1996, "Labyrinth." Tropical rhythms abound here, with a pulse that breathes no matter the accent. From the drummerless, bossa nova-flavored "Petals Dance" to the after-hours elegance of "Samba Do Amor," the material and playing are thoroughly fresh and engaging. The varying ensembles include such apt instrumentalists as pianist Danilo Perez, guitarist Mike Stern, sax totem Dewey Redman, and up-and-coming hornman Greg Tardy, along with a host of Latin percussionists. And Harrell's tone is something special, with a bitter-sweetness that signals the sadness at the end of any good party.

LATIN

★ CLAUDIA MIA

Saliendo El Sol

PRODUCERS: various

Allen Street NYC/Beast/Simitar 55742

This emotive Dominican siren with a rangy high voice uncorks a hooky, tropical/Latin dance debut that kicks off with the leadoff single, "I Feel Love/Siento Amor," a pounding bilingual cover of Donna Summer's classic "I Feel Love." However, the single's B-side, "Vivir Mi Vida," a passionate *bachata* cover of Bobby Brown's '80s smash "My Prerogative," might end up being the hit at Latino radio. The irresistibly catchy thumper "Noche A Noche," the delicate, midtempo ballad "Te Llevo En Mi Mente," and the atmospheric title track fill out an ear-catching set.

CLASSICAL

★ TABUH TABUHAN: MUSIC OF COLIN MCPHEE

Esprit Orchestra, Alex Pauk

PRODUCER: Anton Kwiatkowski
CBC Records 5181

Canadian composer Colin McPhee spent much of the 1930s in Bali, eventually writing a definitive study on its native gamelans. And from then on, his compositions were steeped in the island's shimmering sounds. But despite the charming accessibility and great inner spirit of his music, it is just now finding its way on disc. An Argo album featuring McPhee appeared a few years ago, and MusicMasters issued an excellent disc of his works in 1996. This CBC set is a valuable addition, including the title work, Symphony No. 2, Concerto for Wind Orchestra, Transitions, and Nocturne, all performed with verve. True, the album doesn't reach some of the sublime peaks of the MusicMasters disc, but it is perhaps the best overall introduction to McPhee out now. CBC Records, the label arm of the Canadian Broadcasting Corp., is distributed in the U.S. by Allegro Corp.

VITAL REISSUES

Jackson was at the peak of her powers and international, cross-racial, and cultural popularity in 1960, when "The Power And The Glory" was released. While renowned conductor/arranger Percy Faith's orchestrations are sometimes a bit heavy on the melodrama, they don't diminish the impact of the woman rightfully considered by most to be gospel's greatest singer: "A Mighty Fortress" came out eight years later, toward the end of Jackson's life. Still, her voice and majestic presence were undimmed with age. Both collections consist largely of classic hymns as well as spirituals, and many of the performances are nothing short of definitive. Fifties chanteuse Patti Page, though best remembered for her lighthearted pop fare, made a soul-deep connection with this 1966 collection of church standards. One would never know this is the same artist who, in 1953, became forever saddened with "(How Much Is) That Doggie

MAHALIA JACKSON

The Power And The Glory

PRODUCER: Irving Townsend
Columbia/Legacy 65201

MAHALIA JACKSON

A Mighty Fortress

PRODUCER: Irving Townsend
Columbia/Legacy 65200

PATTI PAGE

Patti Page Sings America's Favorite Hymns

PRODUCER: Bob Johnston
Columbia/Legacy 65199

VARIOUS ARTISTS

There Will Be No Sweeter Sound: The Columbia

OKeh Post War Gospel Story 1947-1962

COMPILATION PRODUCER: Lawrence Cohn
Columbia/Legacy 65229

This series of digitally remastered reissues fills important gaps in the history of gospel and provides some of the most stunning music ever put to disc. Mahalia

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 collection of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/Cabaret/N.Y.); Brad Bamberger (Classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

► **JANET** *I Get Lonely* (4:16) **PICKS**
 PRODUCERS: Jimmy Jam, Terry Lewis, Janet Jackson
 WRITERS: J. Jackson, J. Harris III, T. Lewis, R. Elizondo Jr.
 PUBLISHERS: Black 'c/a, BMI; EMI-April/Flyte Tyme Tunes, ASCAP
 REMIXERS: Teddy Riley, Jason Nevins, Jimmy Jam, Terry Lewis
Virgin 13106 (cassette single)
 Miss Jackson follows her recent No. 1 "Together Again" with a grinding ballad that is clearly designed to strengthen her credibility with hardcore R&B listeners. Teddy Riley has been enlisted to spruce up the track with a skittling jeop groove, while Janet's yearning, thickly layered vamps are complemented by a single-only guest appearance by BLACKstreet. The group's voices blend extremely well. Top 40 programmers who prefer Janet as a disco diva are treated to a solid, pop-smart house remix by Jason Nevins, while the cut's original co-producers, Jimmy Jam and Terry Lewis, contribute an odd if ultimately useful booty-bass remix. In each case, the song's infectious chorus and taut melody wisely remain intact. Of course, quietly tucked between the numerous trend-conscious remixes of "I Get Lonely" is the far superior album version. Why not be among the few programmers to buck trends and let the original version work its unmistakable magic?

► **JIMMY RAY** *Are You Jimmy Ray?* (3:29)
 PRODUCER: Con Fitzpatrick
 WRITERS: J. Ray, C. Fitzpatrick
 PUBLISHER: MCA, ASCAP
Epic 3870 (c/o Sony) (cassette single)
 The novelty sparks are flying at radio for this quirky pop ditty. The question now is, Will it grow into a full-fledged pop fire, à la Chumbawamba's similarly chantable breakout smash "Tubthumping"? Chances are certainly in its favor. The track has a fun, galloping beat, as well as scratchy guitars that are mildly reminiscent of '80s-era new wave. Who cares that the song does not appear to be about anything in particular? The words are cute if completely innocuous, and the chorus is as sticky as cotton candy.

► **SMASH MOUTH** *Why Can't We Be Friends?* (3:15)
 PRODUCER: Eric Valentine
 WRITERS: T. Allen, H. Brown, M. Dickerson, G. Goldstein, L. Jardon, L.O. Levitin, C. Miller, H. Scott
 PUBLISHER: Far Out, ASCAP
Interscope 6264 (cassette single)
 Hot on the heels of "Walkin' On The Sun" comes a wonderfully festive, anthemic rendition of War's pop/R&B chestnut. The song's original funk-flavored arrangement proves perfectly accessible to Smash mouth's pop/ska style. The heartfelt "let's get along" tone of the lyrics remains as relevant as ever to today's social and political climate, and the band's rousing approach makes the message all the more user-friendly to the pop masses. Another sure-fire multi-format hit from the album "Push Yu Mang."

► **DARYL HALL & JOHN OATES** *The Sky Is Falling* (4:11)
 PRODUCERS: Daryl Hall, Dave Bellochio
 WRITERS: D. Hall, S. Allen, A. Gorrie
 PUBLISHERS: Careers-BMG/Hot Cha/Geometric, BMI; Irving/Fair City/Bug, ASCAP
Push 90404 (c/o BMG) (cassette single)
 The second cut from the duo's much-praised new "Marigold Sky" album is a ravishing follow-up to "Promise Ain't Enough" and deserves to become as beloved a fixture as its predecessor at adult contemporary formats. Moreover, this stirring power ballad, with its ele-

gantly entwined guitars, tabernacle of choral harmonies, and crisply martial drumming, is ideal for top 40 now that acts as diverse as Paula Cole, Shawn Colvin, the Verve Pipe, and Dave Matthews have restored the electrifying love lament to pop prominence. Rock'n'soul never sounded so contemporary or so right for late-'90s radio.

★ **SARAH McLACHLAN** *Adia* (4:04)
 PRDDUCER: Pierre Marchand
 WRITERS: S. McLachlan, P. Marchand
 PUBLISHERS: Sony/ATV/Tyde, BMI; Studio Nomad, SDCAN
Arista 3463 (c/o BMG) (cassette single)
 McLachlan pulls another radio-ready gem from her flawless "Surfacing" collection—and it's one that washes over the senses with a rock undertow not unlike the set's breakout hit, "Building A Mystery." McLachlan wraps the song with a melancholy melody and haunting words that are performed with a lilting, introspective voice that will easily draw tears. She and collaborator Pierre Marchand sidestep the danger of falling too deep into the pop muck by keeping the arrangement focused on a simple piano line and firm guitar/bass interplay.

★ **SASH!** *Stay* (2:38)
 PRDDUCER: Sash!
 WRITER: not listed
 PUBLISHER: not listed
London/ffrr 82893 (cassette single)
 The time has come for this internationally acclaimed producer/musician to finally crack the pop charts. By drafting the belting skills of La Trec for this rare vocal track from his fine album, "It's My Life," he offers his most viable mainstream contender to date. The track thumps with Euro-NRG intensity, while a swirl of colorful synths fleshes out the song's simple yet wickedly infectious melody. La Trec, a singer to keep a close eye on, struts across the groove with enough force to please clubheads, but with the sweet allure that popsters require.

IMAJIN *Shorty (You Keep Playin' With My Mind)* (4:30)
 PRODUCER: not listed
 WRITERS: P. Brown, R. Rans
 PUBLISHER: Longitude, BMI
Jive 5452 (cassette single)
 These youngsters, ranging in age from 13 to 15, have natural abilities far beyond their years. They've been accurately described as reminiscent of the Jackson 5 or the Sylvers, with a youthful R&B/pop sound. Imajin delivers a great upbeat pop/rap single, magnified by its outstanding hip-hop rhythms. It shows definite

signs of multi-format success. Very cool, refreshing, delightful.

R & B

PUBLIC ANNOUNCEMENT *Body Bumpin' Yip-pie-Yi-Yo* (4:33)
 PRODUCER: Earl Robinson
 WRITERS: F. Davis, E. Gray, M. Gray
 PUBLISHER: Smelzgood, ASCAP
A&M 2444 (cassette single)
 This intriguingly titled single does not sound as one might imagine. In fact, it breaks all expectations with its very soothing and calming overall effect. The persistent chorus and continuous smooth roll of the drums inspire listeners to simply sit back and relax. This just goes to prove that one should never judge a song by its title.

COUNTRY

► **RANDY TRAVIS** *Out Of My Bones* (2:45)
 PRODUCERS: James Stroud, Byron Gallimore, Randy Travis
 WRITERS: G. Burr, S. Vaughn, R. Lerner
 PUBLISHERS: MCA/Gary Burr/Sharondipity, ASCAP; Puckalesia Songs/Nomad Noman/Warner-Tamerlane, BMI
DreamWorks 5045 (c/o Uni) (CD promo)
 Travis bows at No. 39 on this issue's Hot Country Singles & Tracks chart with the first release on the DreamWorks Nashville label. His vocal performance is powerful. The production is full but not overblown. Finally, the song is terrific. This all adds up to what should be the comeback of the year. One listen to this great record should remind programmers that the warmth and feeling in Travis' country baritone are among the format's most precious treasures.

► **STEVE WARINER** *Holes In The Floor of Heaven* (4:46)
 PRDDUCER: Steve Wariner
 WRITERS: S. Wariner, B. Kirsch
 PUBLISHERS: Steve Wariner/Red Brazos/KidJulie, BMI
Capitol 12345 (CD promo)
 Speaking of great comebacks, Wariner is enjoying an exceptional year, having co-written recent hits for Garth Brooks and Clint Black—not to mention his own No. 1 duet with Anita Cochran on "What If I Said." After asking to be released from his Arista contract, he's inked a deal with Capitol, and this is the first single from his upcoming album. Wariner is in better voice than ever, and it shows on this sweet and pretty ballad, which he co-wrote with Billy Kirsch. Here's hoping radio gives Wariner the same warm reception singing his own tune that it has been giving him as a songwriter and duet partner.

► **MARK CHESNUTT** *I Might Even Quit Lovin' You* (3:38)
 PRDDUCER: Mark Wright
 WRITERS: M. Chesnutt, R. Springer, S. Morrisette
 PUBLISHERS: EMI-Blackwood/Songs of Jasper/EMI-April, BM/ASCAP
Decca 72031 (CD promo)
 The latest single from Chesnutt's fine current album, "Thank God For Believers," is a tasty uptempo number bolstered by slippery guitar, infectious fiddle, and stellar piano work. Of course, the musicians involved have to turn in strong performances to keep up with the sass and smoke in Chesnutt's personality-packed vocal performance. He continues to be among the genre's more appealing stylists. This is a strong record that country radio programmers should fall instantly in love with.

JIM COLLINS *My First, Last, One And Only* (3:22)
 PRDDUCERS: James Stroud, Wally Wilson
 WRITERS: J. Collins, B. Regan, C. Waters
 PUBLISHERS: EMI-Blackwood/Jelinda/Sony/ATV Songs/Chris Waters, BMI; BMG Songs/Sierra Home, ASCAP
Arista 3119 (c/o BMG) (CD promo)
 Collins' first single, "The Next Step," should have been a huge hit, but programmers have a chance to redeem themselves on this new outing. It doesn't have the lyrical depth of its predecessor, but nonetheless, it's an appealing love song. It's got tempo, a positive lyric, and Collins' affecting vocal performance. He's a seasoned performer with style and substance. Here's hoping he gets that well-deserved break.

★ **THE GREAT DIVIDE** *Never Could* (3:25)
 PRDDUCER: Lloyd Maines
 WRITER: M. McClure
 PUBLISHER: Cowboys & Sailors, BMI
Atlantic 8454 (CD promo)
 From the opening bars of this rollicking uptempo tune, it's obvious something different is happening here. Produced by legendary steel player Lloyd Maines (father of Dixie Chicks lead vocalist Natalie), this record has a fresh, almost raw sound that's extremely appealing. The lead vocal that's an engaging voice with a gritty, whisky-soaked sound that breathes life into this well-written tune. All in all, a promising outing that should signal good things to come.

DANCE

► **THE DJs & FRANKLIN FUENTES** *X-Cuse Me (Where Are My Sunglasses?)* (no timing listed)
 PRODUCERS: Jonathan Peters, Razor & Go
 WRITERS: J. Peters, F. Fuentes
 PUBLISHERS: Deeper/Oh Miss Thing, Please, ASCAP
 REMIXERS: Jonathan Peters, Razor & Go

NEW & NOTEWORTHY

DAVID MILLER *Hard To Handle* (4:21)
 PRODUCERS: Teddy Riley, Shomari
 WRITER: not listed
 PUBLISHER: not listed
Lil' Man/Interscope 5443 (cassette single)
 Is Miller really only a mere 14 years old? It takes a second to absorb that fact, given the maturity with which he attacks this hit-bound preview of his debut disc, "David Miller Time." The latest discovery of producer Teddy Riley, Miller swaggers with ample soul and a fresh, contagious energy on this percussive midtempo jeop cruiser. Listen closely, and you'll detect snippets from the hip-hop classic "Symphony" by the Juice Crew. This is an easy bet for across-the-board radio play. The only question is, Who will come to the party first? Popsters will dig the hook and Miller's playful performance, while R&B tastemakers will latch onto the insinuating groove and richly textured arrangement. Regardless, expect to be hearing this one well into the spring season. Oh, and be on the

lookout for the cute videoclip featuring Journey from the film "Eve's Bayou."

DAKOTA MOON *A Promise I Make* (3:58)
 PRODUCERS: Mike More, Andrew Logan
 WRITERS: G. Kennedy, W. Kirkpatrick, T. Sims, A. Logan, M. More
 PUBLISHERS: PolyGram/Soundance Kid/Bases Loaded/PolyGram International/MCA/Mike More, ASCAP; Warner-Tamerlane/Sell the Cow/Sunhill, BMI
Elektra 9955 (cassette single)
 Having the Grammy-winning team behind Eric Clapton's massive "Change The World" write your first single is certainly an effective way to launch your recording career, isn't it? This oh-so-appealing Los Angeles male quartet maximizes the opportunity, digging into this sweet acoustic pop ballad with bottomless charm and formidable harmonic finesse. Unlike the seemingly endless line of male vocal groups currently vying for attention, Dakota Moon easily distinguishes itself with its notably relaxed vocal style and solid skills as musicians. This is a no-brainer. Top 40 saturation is immi-

nent—and much-deserved.

ORIGINAL BROADWAY CAST OF "THE LION KING" *Shadowland* (no timing listed)
 PRODUCER: Mark Mancino
 WRITERS: Hans Zimmer, Lebo M., Mark Mancino
 PUBLISHERS: Walt Disney, ASCAP; Wonderland, BMI
Walt Disney 31200 (CD promo)
 Look for "Lion King" mania to spread far beyond the confines of New York and the Broadway community, thanks to the radio campaign behind this glorious ballad from the show's soundtrack. With its rumbling yet tastefully subtle African percussion and soul-searching lyrics, "Shadowland" stands quite tall when isolated from the stage piece. Lead performers Heather Headley and Tsidi Le Laka deftly swap smooth pop vocals and traditional tribal chants, while a choir gradually builds the song to anthemic proportions. Although acceptance from adult-leaning pop stations is a given, wouldn't it be lovely to see a few R&B stations broaden their parameters to include this gorgeous recording?

Deeper 79001 (12-inch single)
 Clubland just wouldn't be the same without Fuentes dishing up his special—and sometimes vicious—brand of street chatter. He teams upstart producers Jonathan Peters and Razor & Go for a forceful tribal anthem on which he unfolds a tasty little rant about a pair of stolen sunglasses. It's amazing how much mileage he gets out of such a simple topic. He's inspired to seriously throw down by the track's slashing synths and rough-edged percussion. A slammer that demands immediate turntable attention. Contact: 212-819-1889.

UBER ZONE *The Freaks Believe In Beats* (no timing listed)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Moonshine 77132 (c/o Navarre) (CD single)
 Don't even bother trying to sit still during this jam. The beat is so insistent and so incredibly funky that you'll be jumping out of your skin. Uber Zone ices the groove with razor-sharp synths and bippy sound effects that will give electronic enthusiasts a reason to smile. This is not cookie-cutter material. Rather, it's among the more refreshing singles to rise from the West Coast underground in months. Once it sets turntables on fire, "The Freaks Believe In Beats" should make a much-deserved transition into the modern rock radio arena.

AC

★ **PETER GODWIN & SASHA** *Rendezvous* (4:46)
 PRODUCERS: Rick Driscoll, Peter Godwin
 WRITERS: R. Driscoll, P. Godwin
 PUBLISHER: not listed
Oglio 85002 (cassette single)
 Godwin's "Images Of Heaven," his first album since his '80s-era classic rock stint, aims to attract a wide new array of listeners with "Rendezvous," a ballad performed in both French and English. Reminiscent of Enigma, Godwin and Sasha deliver a fine mixture of angelic voices, suspenseful echoes, and relentless drum beats. The remixes give the single an upbeat attitude. Regardless of your choice of mix, you will find this single absolutely breathtaking.

DANA CALITRI *She Wants It All* (4:14)
 PRODUCERS: Martin Briley, Russ DeSalvo
 WRITERS: D. Calitri, M. Briley
 PUBLISHERS: D. Calitri, BMI; M. Briley, ASCAP
Universal 1273 (c/o Uni) (cassette single)
 For Dana Calitri, music has always been in her family, thanks to her mother's career as a music teacher. Calitri does her mom proud with the wonderful "She Wants It All," from her debut disc, "Little Missunderstandings." Many of the lyrics were inspired by the artist's personal experience. Going through a divorce at the time, all she really wanted is "a loving relationship without pain, fear, and resentment." Her soothing voice, accompanied by the melancholic guitars, spiritual lyrics, and background peaceful sounds of the piano and drums, makes this single worthwhile.

ROCK TRACKS

► **SNEAKER PIMPS** *Post-Modern Sleaze* (3:45)
 PRODUCERS: Peter Collins, Line Of Flight
 WRITERS: Howe, Corner, Pickering
 PUBLISHER: BMG Songs, ASCAP
 REMIXERS: Salt City Orchestra
Virgin 13102 (cassette single)
 Look for Sneaker Pimps to rise from hipster fave to mainstream phenomenon with this rumbling single, which brilliantly merges acoustic rock with electronica. Holding these seemingly disparate ideas together is a smooth and winding melody, which is thickened by a rush of orchestral string flourishes. For those who like a more danceable flavor, be sure to investigate the dark and moody Salt City Orchestra remix, which deftly incorporates elements of retro-disco and deep-house.

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

OASIS

Miramir/Unapix
50 minutes, \$19.98

Reflections of sunlight on water, shadow designs on cave walls, and clouds rolling across the sky are just a few of the natural wonders that are part of time-lapse camera work in this latest scenic blitz from Miramar. The ever-ethereal Tangerine Dream provides a fitting musical backdrop to the numerous majestic land- and skyscapes. While it is beautiful and creatively filmed, this program doesn't break any new ground in the video wallpaper category. Nevertheless, it does serve as a nice catalyst for those who want to unwind in front of the TV set.

LUMINOUS VISIONS

Sony Music Video
45 minutes, \$19.98

The category of computer animation videos may be crowded, but this latest creation from the minds behind the "Mind's Eye" series is a standout. A liquid sensation and exceptionally bold colors punctuate animator Yoichiro Kawaguchi's 11 transfixing segments, which are choreographed around a cascading score by Tangerine Dream. Viewers are immersed in a series of cyber worlds, many of them apparently located underwater and all sporting loads of three-dimensional images. For those who are as captivated by the audio as they are the visuals, Sony Music Video is also offering a dual-pack, which contains a complementary soundtrack.

I AM YOUR CHILD

MPI Home Video
45 minutes, \$19.98

In spite of host Tom Hanks' hokey script, this program that originally aired on ABC-TV is a wonderful tribute to the joys and responsibilities of raising a child. The program uses the city of Hampton, Va., as a microcosm because of its various programs to help foster family wellness. Hanks is joined by a gaggle of pediatricians and kid-friendly celebrities such as Rosie O'Donnell, Roseanne, and Charlton Heston as well as first lady Hillary Rodham Clinton. Each provide lots of pocket-sized tidbits about child development. Segments include a faux "Jeopardy!" game about parenting. But the real heart of the matter are the interviews with regular old parents who share some of their hard-learned lessons about child-care. One woman talks about spending more quality time with her son after her first child was killed in an automobile accident. Another interview is with a man who has been through a series of behavior-modification programs after he struck his toddler.

A TIME TO TALK

Alliant Behavioral Care
25 minutes, \$24.95

New parents, take note. This video created by a language therapist provides a simple and purportedly effective blueprint to helping infants and toddlers develop their language skills. It outlines five types of verbal communication that can be tried, beginning with newborns. The narrator advises parents and caretakers to speak directly to their children, repeating and affirming sounds they make. Parents can enhance their child's experience by naming objects they come in contact with, describing their surroundings, and giving directions about how things work. The point of the program is that interaction with your child can be achieved anywhere: walking down the supermarket aisle,

hanging out in the kitchen while making dinner, or strolling on the beach. Unfortunately, the tape suffers from low production values, and ironically the sound and picture quality are not up to par. However, information-hungry viewers who can get past the flaws will find a concise package of helpful hints. Contact: 888-906-1800.

EVERYTHING YOU NEED TO KNOW . . . TO COACH SOCCER

Insight Productions
30 minutes, \$19.95

Soccer moms and dads might be able to do more than just drive their kids to and from practice after they view this succinct how-to tape. It was created by a former college coach who runs a soccer camp, and the bulk of the program is devoted to watching him teach skills to elementary-school-age boys and girls. Coach McCrath's tips range from the basics, such as selecting the best ball for a given age group, to more intricate drills for specific soccer plays. Enthusiastic parents will walk away with a good sense of the game and the specific challenges in helping young children meet their goals. Contact: 800-499-4989.

MARILYN MANSON: DEAD TO THE WORLD

Universal Music and Video Distribution
60 minutes, \$19.98

Shock-rocker Marilyn Manson parades all things unholy and gothic in the band's new longform, which details "the tour that America didn't want you to see," if you believe the video box's tag line. This nightmare ride encompasses backstage footage, interviews, and live performances of the act's loud industrial-rock hits, such as "The Beautiful People" and "Sweet Dreams," which is all designed to provide some kind of understanding and insight into the antichrist superstar. Dark and gritty shots are counterbalanced with the protest demonstrations and anti-Manson press clips that fueled the tour's popularity. The video, which has a companion CD-5 that is sold separately, isn't easy on the eyes. Manson plays up the gore factor, gets rowdy with crew and band members, goes to the bathroom on camera, and uses language that many would deem inappropriate. There are also a few minutes dedicated to the art of scarring and bleeding, a popular pastime at concerts. It will sell well to fans but has very little potential for crossover.

JOURNEY HOME

BBC Video/20th Century Fox Home Entertainment
85 minutes, \$14.98

This animated feature-length movie is as charming as the popular BBC TV series "The Animals Of Farthing Wood," on which it is based. When their human neighbors begin to seriously threaten their natural habitat, the animals call an emergency council meeting and determine the only way they can save themselves is to escape to a nature preserve. In the spirit of other great animal journeys like "Watership Down"—only this time it's not just rabbits but everything from a fox to a badger to a snake that are on the road—the determined members of the pack face all sorts of dangers and learn the true meaning of friendship and survival.

INSPECTOR MORSE: DEATH IS NOW MY NEIGHBOUR

BFS Entertainment
70 minutes, \$19.98

Britain's favorite curmudgeon detective is back on the scene to solve a real murder-by-numbers. When two next-door neighbors—at 17 Bloxham Drive and 15 Bloxham Drive—are found shot to death, Morse and his amiable sidekick Detective

Lewis figure out that the first victim was a victim of circumstance because the builder skipped rowhouse No. 13 on the street. Armed with this new angle, they search for the killer and get involved in a nasty political battle to elect the next master of the local university. Viewers who are loyal fans or those who may have missed the "Inspector Morse" specials that air on selected PBS stations will delight in the opportunity to have a bit of actor John Thaw and company's fine work. Contact: 800-268-3891

ENTER * ACTIVE BY DOUG REECE

THE ROLLING STONES WORLD TOUR SITE

www.the-rolling-stones.com
The Rolling Stones World Tour Site, devoted to the band's latest album, "Bridges To Babylon," and its supporting world tour, proves that the Stones are one rock'n'roll dinosaur that refuses to succumb to extinction. This massive site contains everything one has come to expect from the world-famous band. There's the requisite information about the album itself, including a RealAudio listening booth, as well as a plethora of information regarding the world tour, set lists, and onstage and backstage videoclips and pictures. The site also incorporates an assortment of online games, live chats, and a comprehensive band history broken down by year. The graphic design of the site is nice and flows well but is not spectacular. All in all, the Rolling Stones' presence on the World Wide Web is solid but presents nothing really fresh or innovative.

MOVIETUNES

www.movietunes.com
The popularity of movie soundtracks is on the rise, as evidenced by the "Titanic" soundtrack's reign at No. 1 on The Billboard 200. MovieTunes, a site devoted to film soundtracks, is an ideal starting point for budding soundtrack aficionados. Using nicely designed and easy-to-use navigation bars and menus, users are able to search through a large archive of soundtrack information, read the latest soundtrack news (including album release dates and Oscar soundtrack nominations), and visit chat rooms with fellow movie music buffs to discuss their favorite tunes. Soundtracks can be browsed alphabetically or searched by composer or film genre. Updated regularly, the site serves as a timely and comprehensive resource for soundtrack information.

AUDIO BOOKS BY TRUDI MILLER ROSENBLUM

THE LOTTERY AND 7 OTHER STORIES

By Shirley Jackson
Read by Carol Jordan Stewart
Audio Partners Publishing Corp.
3 hours, \$17.95

ISBN 1-57270-051-3
"The Lottery" is Jackson's best-known work, a chilling little tale about a seemingly ordinary small town where people's activities turn almost matter of factly to horror. But the other stories here are well worth attention, too. Like Dorothy Parker, Jackson has an unerring awareness of people's hypocrisies and hidden motivations. Aside from "The Lottery," the best tale here is "Flower Garden." The story of a racist town, it works because it is told from the point of view of one of the prejudiced neighbors, who ostracize a newcomer who befriends the town's only black family. Stewart has the right air of detached irony but does not differentiate voices enough. This is particularly glaring in "Come Dance With Me In Ireland," in which she reads the dialogue of an elderly Irishman without even a trace of accent. His voice is indistinguishable from that of the middle-aged black handyman in "Flower Garden." The stories, though, are so insightful and sharp that this collection is well worth a listen.

ON ★ STAGE

THE CAPEMAN

Directed and choreographed by Mark Morris
Music, book, and lyrics by Paul Simon. Additional book and lyrics by Derek Walcott
Musical director Oscar Hernandez
Starring Rubén Blades, Marc Anthony, and Ednita Nazario
Presented by Plenaro Productions in association with DreamWorks Records and King World Productions.
Marquis Theater, New York

The good news is that Paul Simon's first new music since 1990 shows that he still has a beautiful gift for writing stirring, uplifting melodies. The problem is that no one has the foggiest clue what to do with these moving compositions in the misbegotten play "The Capeman."

The story is now familiar. Simon has spent the last seven years of his life writing a Broadway musical based on the life of Salvador Agron, better known as the Capeman. In 1959, a 16-year-old Agron stabbed to death two innocent people he mistook for rival gang members in New York.

Although he was sentenced to death, his term was later commuted to life, and, in 1979, he was released from prison.

The play covers his life from his boyhood in Puerto Rico, where he is deserted by his father and ridiculed by nuns for wetting his bed, to his teen years in New York, to prison and his eventual freedom. Incidentally, the play also covers the murders, but they take place so quickly, it's possible to literally miss the seminal point of the play.

Many of the songs, written by Simon with Nobel Prize-winning poet Derek Walcott, have captivating hooks, graceful melodies, and soaring harmonies, especially doo-wop numbers like "Bernadette," which sounds like a lilting cross between "Graceland" and "Blue Moon."

Other highlights include the exuberant "Shopliftin' Clothes" and the drippingly sarcastic "Killer Wants To Go To College." "Can I Forgive Him," sung by Agron's

mother (well played by Ednita Nazario) and the mother of the boy he's killed—and meant to be one of the show's centerpieces—has an exquisite refrain, but like many of the songs in the play, it gets bogged down in clunky exposition.

Given Simon's extraordinary songwriting ability, it's nothing short of a crime to leave the theater without a single melody in your head. Fans of Simon are advised to purchase his renditions of many of the show's tunes on his latest Warner Bros. release, "Songs From The Capeman," put out last year.

Choreographer Mark Morris, directing for the first time here, gets uncredited assistance from noted director Jerry Zaks, who came in several weeks before the opening (which was delayed three weeks) to clean up the production. Zaks has done a good job, trimming seven songs and several scenes from the play, but unfortunately the show still has no focus.

While the first act hangs together because of its fast pace and generally strong tunes, the second is simply a train wreck. It's a collision of different scenes, with many seemingly having nothing to do with the ones that precede them.

One of the least explicable ele-

ments is Agron's love affair with an American Indian woman, Wahzinak (played with gusto by Sara Ramirez), who can't resist a good cause. In laughably bad lyrics, she sings, "I feel your manhood, stroke your long black hair and weary eyes." Harlequin Books would reject that romance.

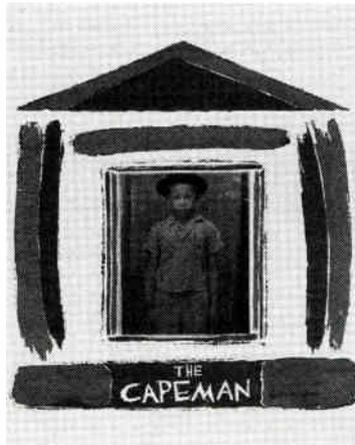
The show's second half also spends a great deal of energy trying to set a political agenda for Agron, with songs hinting at the mistreatment he receives because of his Latin heritage. While this may be somewhat true, all it does is bring one more confused idea into the already overburdened plot.

For much of the play Rubén Blades, who plays Agron as an adult, looks as if he's mistakenly wandered into the wrong play. Instead of looking for redemption—as his character should—Blades walks around the stage as if he's in search of a cohesive plot. Good luck.

While his voice is fine, it's not particularly Broadway caliber. Salsa singer Marc Anthony, who plays Agron as a teen, has a lovely, romantic voice that shows why he's such a star in that genre. However, he possesses none of the menace that Agron exudes. When he sasses his cruel stepfather in Act I, he seems like nothing more than a slightly rebellious teen, and certainly not one capable of murder.

Therein lies the play's biggest problem: It simply cannot compete with the real event. Toward the end of Act I, following Agron's arrest, real footage of Agron, surrounded by reporters as he leaves the courthouse after his arraignment, is shown. When asked by a journalist if he feels like a big man, he snarls that he feels like killing the reporter. Recalcitrant, sneering, and thoroughly unrepentant, Agron is mesmerizing. Nothing in the play ever comes close to matching the intensity of that 90-second clip.

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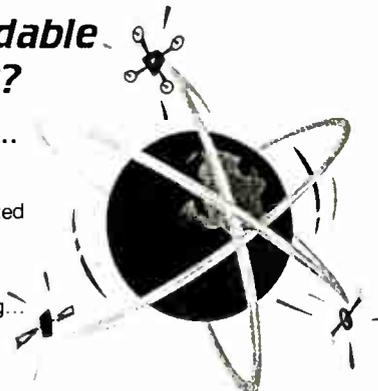
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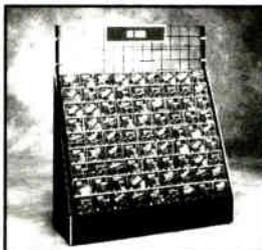
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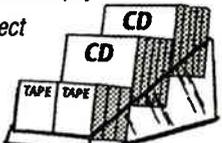
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FEBRUARY

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 4, **Rock En Español**, Al's Bar, Los Angeles. 213-461-4374.

March 5, **Night For Hope Auction**, sponsored by the Music and Entertainment Industry for the City of Hope, Christie's Los Angeles, Los Angeles. 213-626-4611, extension 6540.

March 5, **Echo Awards**, Congress Centre, Hamburg. 49-40-580-258.

March 5-7, **Million Dollar Black College Radio And Music Conference '98**, Sumner

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 8, **10th Annual Tamika Awards**, Avery Fisher Hall, Lincoln Center, New York. 718-978-7494.

March 12, **14th Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 13-15, **International Live Music Conference**, Inter-continental Hotel, London. 44-171-833-8998.

March 14-17, **40th Annual National Assn. Of Recording Merchandisers Convention**, San Francisco Marriott & Moscone Center, San Francisco. 609-596-2221.

March 17, **Irish Recorded Music Assn. Awards**, Burlington Hotel, Dublin. 353-1-280-6571.

March 18-22, **International Recording Media Assn.'s 28th Annual Seminar**, Ritz Carlton, Laguna Niguel, Calif. 609-279-1700.

March 23, **Celebrity And Industry Professionals Golf Tournament**, sponsored by the Los Angeles chapter of the National Academy of Recording Arts and Sciences for MusiCares, Valencia Country Club, Valencia, Calif. 310-293-3777, extensions 214/224.

March 25, **Real Stories: Groups**, ASCAP Bldg., New York. 914-354-4154.

March 26, **How To Sell Yourself To The Music Industry**, seminar sponsored by Ann Johns Ruckert and the Learning Annex, New York. 212-371-0280.

March 26-27, **BrainCamp**, Coleman Center, New York. 516-593-5494.

March 29-31, **Theme Restaurant & Nightclub Forum III**, Inter-continental Hotel, Chicago. 800-285-2332.

March 31, **The Business Of Entertainment: The Big Picture**, conference sponsored by Variety and Schroders investment bank, Pierre Hotel, New York. 212-492-6082.

APRIL

April 6, **Celebrity Golf Tournament**, sponsored by the Music and Entertainment Industry for the City of Hope, El Caballero Country Club, Tarzana, Calif. 213-626-4611, extension 6540.

April 9-12, **Montreal Urban Music Seminar**, Radisson Hotel Des Gouverneurs, Montreal. 514-481-7569.

April 21, **All You Need To Know About Releasing & Marketing Your Own CD**, sponsored by Music Business Solutions, Holiday Inn, Brookline, Mass. 617-639-1971.

April 27-29, **Louisiana Music—New Orleans Pride Conference**, Pontchartrain Hotel, New Orleans. 504-822-5667, www.offbeat.com/lnnop.

April 28-30, **London Music Week**, Business Design Centre, London. 44-171-359-3535.

April 29, **Real Stories: What A&R Reps Have To Say**, ASCAP Bldg., New York. 914-354-4154.

April 29-May 3, **Impact Super Summit Conference XII**, Reno Hilton Hotel and Casino, Reno, Nev. 215-646-8001.

MAY

May 6, **World Music Awards**, Sporting Club, Monte Carlo, Monaco. 377-93-254-369.

May 9, **Eurovision Song Contest**, National Indoor Arena, Birmingham, England. 44-181-576-0557.

May 13, **Second Music Industry & New Technologies Conference**, sponsored by the Country Music Assn. and BellSouth, Nashville Arena, Nashville. 615-244-2840.

May 14-17, **Emerging Artists & Talent In Music Conference**, Desert Inn Resort and Casino, Las Vegas. 702-837-3636, www.eatm.com.

May 28-30, **Fourth Annual E3 Expo And Conference**, Georgia World Congress Center, Atlanta. 800-315-1133, www.e3expo.com.

LIFELINES

BIRTHS

Girl, Electra Nicole, to **Dave and Pam Mustaine**, Jan. 28 in Phoenix. Father is front man of Megadeth.

Boy, Thomas Noah, to **Chris and Debra Gehringer**, Jan. 30 in Hackensack, N.J. Father is an engineer at the Hit Factory mastering studios in New York.

Girl, Kiki, to **Skye Edwards and Justin McKenna**, Feb. 10 in Ilford, England. Mother is lead vocalist of Morcheeba.

MARRIAGES

Terri VandenBosch to **Michael Hertz**, Jan. 25 in Palm Beach, Fla. Bride is former actress on soap opera "As The World Turns." Groom is business manager for rap artist/actor LL Cool J and actress Meg Ryan.

Elizabeth McCall to **John Walsh**, Feb. 22 in New York. Bride is executive assistant to the president of the Alternative Distribution Alliance. Groom is VP/manager of network control for Cowen & Co.

DEATHS

Bernard "Budd" H. Dolinger, 72, of complications following heart surgery, Feb. 12 in Encino, Calif. Dolinger was a sales and marketing executive at Decca Records, Imperial Records,

Cadence Records, Valiant Records, and United Artists Records from the late '50s to early '70s. He worked with such artists as War, Ricky Nelson, the First Family, and Andy Williams during his tenure. He also operated the Baronet Movie Theater in Canoga Park, Calif. Dolinger is survived by three children, Lesley Dolinger, Miles Dolinger, and Hollye Grayson; a sister; and a grandson. In lieu of flowers, donations can be made to the Guardians of the Jewish Home for the Aging, 1640 S. Sepulveda Blvd., Suite 210, Los Angeles, Calif. 90025, or to Creative Arts Temple, P.O. Box 461407, Los Angeles, Calif. 90046.

Thomas Chapin, 40, of leukemia complications, Feb. 13 in Providence, R.I. Chapin was a jazz saxophonist and bandleader who recorded albums for Knitting Factory Works and Arabesque Recordings. He played in Chico Hamilton's band and led Lionel Hampton's orchestra for six years, starting in 1981. Chapin is survived by his wife, Terri Castillo Chapin.

Mychael Starr, 42, of a heart attack, Feb. 18 in Birmingham, Ala. Starr, a 20-year radio veteran, most recently worked as a late-night DJ at WBHK (Kiss-FM) Birmingham. He also worked at WENN Birmingham.

GOOD WORKS

SKANKING DOWN BARRIERS: The Ska Against Racism tour kicks off March 27 and continues through late May. It features the rude sounds of **Less Than Jake**, **the Toasters**, **Blue Meanies**, **Mustard Plug**, **Five Iron Frenzy**, **MU330**, **Kemuri**, and **Mike "Bruce Lee" Park**. Anti Racist Action, Artists for a Hate Free America, and the Museum of Tolerance will each receive a portion of the proceeds at the end of the tour. Contact: Fly PR at 213-667-1344.

DRIVE-BY HERO: Nashville producer/songwriter/author **Jerry Cupit** lent a hand and a mouth when he recently happened upon a car accident. Despite a lack of formal training, he delivered CPR to **Larry Hutton** Feb. 3. An article from The Tennessean newspaper stated that Hutton probably wouldn't have made it to the hospital if Cupit hadn't stopped to help.

MUSIC FOR LITTLE PEOPLE: Jazz and R&B vocalist **Al Jarreau** presents **Protect the Children**, a March 15 benefit concert for **Mothers Against Sexual Abuse**. The event will be held at the Smothers Theatre at Pepperdine University in Malibu, Calif., and tickets run from \$250 to \$5,000. Contact: 818-710-7061.

ALL ABOARD: **Airwalk** and **WARP** magazine host **Board AID 5 For LIFEbeat**, a music festival and board-sports showcase, March 15 at Bear Mountain Resort in Big Bear Lake, Calif. Performances from **the Offspring**, **Steel Pulse**, **the Specials**, **One Hit Wonder**, and **DFH** are scheduled. The first four Board AIDs raised more than \$470,000 for the music-industry HIV/AIDS resource and awareness organization. LIFEbeat has also moved offices to 72 Spring St., Suite 1103, New York, N.Y. 10012. Contact: **Ryan Snyder** at 760-722-7777, ext. 193.



A Fish In The Hand. Surfdog Records and Interscope Records present the Surf Rider Foundation, an environmental organization, with a fish-shaped check for \$166,261, an amount culled from sales of "MOM II: Music For Our Mother Ocean." Pictured, from left, are **Dave Kaplan**, president, Surfdog Records; **Pierce Flynn**, executive director, the Surf Rider Foundation; and **Tim Whalley**, president, Interscope.

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All Those Darn Kids. Country chartmasters Bryan White, left, and LeAnn Rimes work up Something to Talk About—the name of the pair's nationwide tour—with Westwood One president of programming Ed Salamon. White and Rimes were recently interviewed by the radio network in its New York studios.

Fall Arbs Reveal Radio Landscape N/T Rises; Top 40 Siphons Teens From Country

This story was prepared by Sean Ross, editor of Airplay Monitors.

NEW YORK—It must have been El Niño.

That's as good an explanation as any for the fall radio ratings. Even before Intergrate, the threat of a new war in the Persian Gulf, or truly inclement weather, N/T radio rebounded strongly in Airplay Monitor's exclusive national Arbitron ratings for the fourth quarter, up 15.6-16.5 12-plus. AC stations were off slightly (14.6-14.4) but still led all music formats. And R&B, led by its adult outlets, notched up yet another record book, up 11.4-11.9.

Country radio continued to inch backward, off 10.4-10.3, although its biggest losses were in the teen demo. Top 40, after several strong books, was down 9.0-8.2. Album rock was flat at a 6.8 share. Spanish-language outlets were flat at a 6.2 share. Oldies was off (6.3-6.1), as was classic rock (4.9-4.7). Despite the rise of modern AC, modern rock held at a 4.1 share.

Most other major formats were flat, among them adult standards (3.4), jazz (3.1-3.0), religious (2.2), and classical (1.7). The national Arbitrons are compiled exclusively for Billboard and Airplay Monitor based on ratings from Arbitron's continuously measured markets.

N/T AND AC UP

N/T stations usually get a bump in the fall. In fall '95, following the O.J. Simpson verdict, the format notched a 16.9 share, its highest 12-plus number ever. In fall '96, it scored a 16.8 share, with some help from the presidential election. Last fall, after bottoming out at a 15.6 share in the interim, N/T rebounded again with stimuli as varied as college football, national publicity surrounding talk-show host Dr. Laura Schlessinger, and the death of Princess Diana. And winter should be even better, unless listeners truly have become immune to news about the president's sex life.

AC, meanwhile, was down two-tenths of a share overall. However, this is level with where it was a year ago. The format was off in 18-34 (16.0-15.7), 25-54 (17.0-16.7), and 35-64 (16.3-16.1). AC also didn't get its usual fall midday boost—the one that should occur when adults again take control of office radios—holding at a 16.7 share.

Because AC was off, even at the younger end, it probably wasn't the continued proliferation of modern AC that gave top 40 its worst book since winter '96, before WKTU New York signaled the format's revival (and its more rhythmic lean). Top 40 was up in teens (28.8-30.2), putting it higher than a 30 share for the first time since 1995. But it was down 18-

34 (13.3-12.2), 25-54 (7.5-6.6), and 35-64 (4.8-4.1).

Top 40 is always vulnerable in fall, when kids go back to school and take several hours of weekly radio listening with them. But this was a fall when most PDs were relatively sanguine about the format. Most of the continuous-measurement markets finally had top 40 stations. And you wouldn't expect PDs to blame the product during a quarter that included Chumbawamba's "Tubthumping," Sugar Ray's "Fly," and Smashmouth's "Walkin' On The Sun." Indeed, other than seasonal changes and/or particular market conditions, none of the top 40 PDs we spoke to see any wide-ranging rationale for the drop. Was anything different musically? There are two possibilities. Although fall's top 40 music was pretty strong, much of it was held over from spring and summer; the lack of new product became particularly noticeable by Thanksgiving. Also, the format's dance/pop element, which had been a significant part of its revival, was dormant last fall. This was due to either a lack of available product or a PD perception of lessened interest in the genre.

About now, somebody might be ready to suggest that top 40's rise in teens and drop in adults was somehow related to the format's renewed flirtation with hip-hop or a preponderance of teen idols. Well, both those phenomena were as heavy or heavier than usual during the summer, when adult numbers were up.

Moreover, R&B radio, which has leaned more hip-hop than ever during recent months, was up in all demos, including older adults. Taken

as a whole, R&B rose 11.4-11.9, breaking its 12-plus record yet again and finally approaching the percentage of the country's population that is African-American. Mainstream R&B was up 7.5-7.7 by itself, and adult rose 3.9-4.2. R&B cracked a 10 share for the first time in mornings (9.5-10.1). It also rebounded at night (17.2-18.4) in a way that top 40 (11.8-11.6) did not. Men, whom you'd expect to enjoy the added hip-hop flava, were up 9.3-9.7. But women were up 10.9-11.7.

Fall is the time when Arbitron's population estimates are revised, which affects ethnic weighting. Yet if that were the sole reason behind R&B's rise, you'd expect Spanish-language radio to also be up more. Another possible influence: a significant amount of national publicity for ABC's Tom Joyner morning show. Among its other goals, that show was always intended to meet the need for African-American-targeted talk radio. So it follows that in a strong N/T book, Joyner affiliates would be up as well.

Here's another possible explanation for top 40 gaining teens but losing older demos. Despite new product from Garth Brooks and Shania Twain this fall, country was at its lowest 12-plus share since summer 1990. Country was flat 18-34 (9.5), and it dropped a little in 25-54 (10.8-10.7) and 35-64 (11.9-11.7). In teens, however, it was off 7.0-5.8, its lowest result in that demo since summer '91. That's not surprising, as most country stations were less tempo-driven and more library-oriented last fall. This suggests that teens

(Continued on next page)

newslines...

CAPSTAR, CHANCELLOR DIVIDE SFX PROPERTIES. Capstar has reached an agreement with Chancellor Media in which the two will divide the assets of the SFX Broadcasting chain, which Capstar is acquiring. Chancellor gets the SFX stations in larger radio markets, while Capstar will get several smaller-market stations to be named later. AC KKPX Houston and sports WTAE Pittsburgh will be spun off to comply with federal regulations.

GROUP-OWNER TALLY HITS RECORD LOW. The number of group owners has dropped to a new low of 790, according to The M Street Journal. For most of the '80s, the number of groups was about 900, dropping quickly to about 800 in '96-'97. M Street defines a group as a company that owns at least one station in at least two markets.

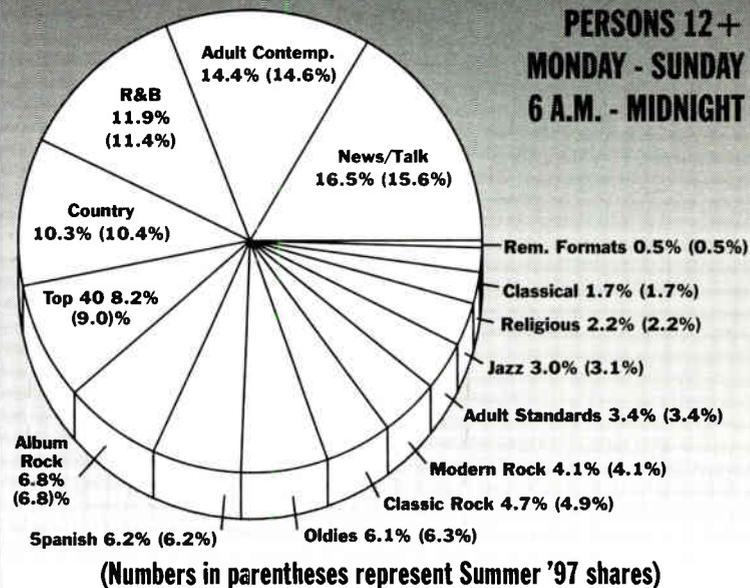
UNITED LAUNCHES NEW COUNTRY. United Stations Radio Networks is launching two new country programs. The two-hour weekend "Thunder Road," hosted by WWKA (K92) Orlando, Fla., jock Bobby Mitchell, features country music and NASCAR coverage; it debuts in April. "Country Giants," a monthly series of three-hour shows airing from May to October, profiles country superstars. Neil Haislop & Associates is producing.

RADIO HALL OF FAME. Top 40 veterans Dick Biondi (now night host at oldies WJMK Chicago), Walt "Baby" Love, and the recently retired Robert W. Morgan are among the 16 broadcasters nominated for the Radio Hall of Fame. Others include syndicated oldies maven Dick Bartley, Howard Stern, and NPR's "Car Talk" hosts Tom and Ray Magliozzi.

NEWLYWED SPARKS. A Friday-the-13th wedding stunt made sparks fly for two newlyweds while knocking out power to more than 3,000 people. AC KLCE (Classy 97.3) Idaho Falls, Idaho, held a ceremony, hosted by KLCE morning guy/mail-order minister Mark Roberts, at which the betrothed broke mirrors and walked under a ladder to defy superstitions. Apparently, several Mylar helium balloons released after the ceremony became entangled in power lines, causing "a loud boom and fireball that rained sparks down on the station's parking lot," said one witness. Idaho Power Co. officials said that the station could be liable for damages. "It probably scared some people half to death," says Idaho Power spokesman Russ Jones. "We'll try to determine who's responsible, and we'll send them a bill."

ARBITRON FORMAT SHARE FALL '97

PERSONS 12+
MONDAY - SUNDAY
6 A.M. - MIDNIGHT



Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	1	1	13	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION 6 weeks at No. 1
2	3	6	8	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
3	4	4	23	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
4	2	2	27	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
5	5	3	20	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
6	7	8	11	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
7	8	11	7	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
8	6	5	21	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
9	9	7	34	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
10	10	9	15	LOVING YOU ARISTA ALBUM CUT	KENNY G
11	11	16	6	GIVE ME FOREVER (I DO) GTSF ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
*** AIRPOWER ***					
12	19	—	2	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
13	13	12	32	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
14	14	15	12	BACK TO YOU A&M ALBUM CUT	◆ BRYAN ADAMS
15	12	10	19	THE BEST OF LOVE COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
*** AIRPOWER ***					
16	17	21	4	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
17	16	13	24	SO HELP ME GIRL ARISTA 13428	◆ GARY BARLOW
18	15	14	27	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	◆ DARYL HALL JOHN OATES
*** AIRPOWER ***					
19	20	22	4	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
*** AIRPOWER ***					
20	18	19	13	LIGHT IN YOUR EYES CAPITOL 58570	BLESSID UNION OF SOULS
21	30	—	2	RECOVER YOUR SOUL ROCKET ALBUM CUT/ISLAND	ELTON JOHN
22	24	25	7	I DO Geffen 19416	◆ LISA LOEB
23	26	—	2	A PROMISE I MAKE ELEKTRA ALBUM CUT/EEG	DAKOTA MOON
24	27	29	3	SUPERHERO ARISTA 13472	GARY BARLOW
25	22	20	17	HOW COULD AN ANGEL BREAK MY HEART LAFACE ALBUM CUT/ARISTA	◆ TONI BRAXTON WITH KENNY G

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	1	1	18	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20 4 weeks at No. 1
2	3	4	15	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
3	2	2	26	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
4	5	6	12	THE MUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS.	◆ LOREENA MCKENITT
5	4	3	8	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
6	6	5	18	I DO Geffen 19416	◆ LISA LOEB
7	7	7	33	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
8	12	12	17	KISS THE RAIN UNIVERSAL 56140	◆ BILLIE MYERS
9	10	11	36	IF YOU COULD ONLY SEE POLYOR ALBUM CUT/A&M	◆ TONIC
10	8	10	45	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
11	9	9	29	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
12	14	14	17	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
13	11	13	16	SWEET SURRENDER ARISTA 13453	◆ SARAH MCLACHLAN
14	15	15	11	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
15	18	18	11	BITTER SWEET SYMPHONY VCHUT ALBUM CUT/VIRGIN	◆ THE VERVE
16	13	8	22	TUBTHUMPING REPUBLIC 56146/UNIVERSAL	◆ CHUMBAWAMBA
17	16	17	10	BRICK 550 MUSIC ALBUM CUT	◆ BEN FOLDS FIVE
18	19	24	4	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
19	17	16	44	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
20	20	20	55	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
*** AIRPOWER ***					
21	24	—	2	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
22	22	23	24	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
23	21	22	12	WHAT WOULD HAPPEN CAPITOL 58681	◆ MEREDITH BROOKS
*** AIRPOWER ***					
24	29	38	4	SEX AND CANDY CAPITOL ALBUM CUT	◆ MARCY PLAYGROUND
*** AIRPOWER ***					
25	27	35	6	I'LL BE LAVA ALBUM CUT/ATLANTIC	EDWIN MCCAIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 55 adult contemporary stations and 68 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Radio

PROGRAMMING

'Subtler' Steve Dahl Still Rocks Chicago Poison-Tongued DJ Marks 20th Anniversary

BY STEVE KNOPPER

CHICAGO—Just hours after declaring—for all of Chicago to hear—that figure skater Nicole Bobek looked hot when she fell on her rear, Steve Dahl refers to himself as “sophisticated.”

Not long after complaining for a half-hour—during drive time—about popular Detroit morning DJs Jim



DAHL

Johnson and George Baier not giving him enough credit, Dahl calls himself “subtle.”

Twenty years after the native Californian moved from Detroit to become one of Chicago's most successful and enduring rock DJs, Dahl continues to

spectacularly contradict himself. His poison tongue, let loose on rocker WCKG Chicago since last July, encompasses a wide range of topics, from his 17-year-old son's terrible sense of direction to an episode of “All My Interns,” featuring “Chillary” Clinton and “Harmonica” Lewinsky.

The odd thing is, no matter how hard he rips, Dahl's voice—more confident and gravelly than it was during his madcap early years (when he was renaming himself “Patty Hearst” and declaring his membership in the “Watermelon Liberation Army”)—carries a certain warmth.

In 20 years, he has slowly phased out the manic cartoon imitations (although his Tom Brokaw is still dead-on) and developed into himself.

“I think I'm a lot more subtle now and also more precise,” he says during an interview after a recent five-hour Friday shift. “I don't need to bounce something off a character now. I enjoyed it, and I still find it enjoyable, but I think I communicate in a more sophisticated way now.”

“I don't see how you can communi-

cate with people—if you're going to be doing it every day—if you don't get right down there with them and admit you're just like they are and you're just trying to stumble through the same things,” says Dahl, relaxing in WCKG's downtown studio in a characteristically loud (although not Hawaiian) polyester shirt. “That's probably the key to why I've lasted so long.”

Recently, during a 20th-anniversary broadcast from Chicago's downtown Museum of Broadcast History, fans and former co-workers lined up to sit next to Dahl and smile through his sarcastic insults. Chicago Alderman Burton Natarus, before



reading the City Council's resolution supporting Gov. Jim Edgar's declaration of Steve Dahl Day, endured a shrill imitation. “Keep picking on me,” Natarus said. “You'll get me another 100,000 votes—at least.”

Presiding over a packed room, Dahl reclined in his DJ chair and barely moved anything but his mouth. With his silver, bowl-shaped haircut almost hanging over his eyes, Dahl joked that he coaxed an assistant to suggest Steve Dahl Day to prominent local politicians. Self-deprecation and sarcasm aside, Dahl was clearly touched by the turnout.

Until last July, he was languishing. In September 1993, Garry Meier, Dahl's partner of 15 years on rocker WLUP Chicago's powerhouse morning team, inexplicably dumped him. Afterward, the station kept Meier where he was and shifted Dahl to its AM sports-talk affiliate, WMVP. Dahl made decent money, but interviewing sports stars wasn't for him, and he jumped last year to WCKG. (Dahl invited Meier to the 20th-anniversary broadcast, but, perhaps not surprisingly, he didn't show.)

In 1994, The Chicago Tribune reported his on-air response to a news

report about David Letterman's success: “Kill yourself now. Go out on top. Look at me. I'm going to go out on the bottom.”

Asked about the comment, Dahl laughs. “You know, Garry and I had a lot of success, and it came fairly easy to me,” he says. “And when our relationship ended, I was a little upended by that because I really wasn't planning on it.”

“But it turned out to be OK for me because it caused me to re-evaluate myself in terms of what I wanted to do—there were some issues like whether or not I should be drinking. I really tried to kind of start over, I guess. So in a weird way I've really enjoyed having to refocus myself over the last three or four years. It's made me a better person, and I'm really more satisfied with what I do now over the air. I'm back to the point where every day is better than the last.”

DISCO DEMOLITION

Though Dahl has never been a national radio celebrity on the level of Howard Stern, he's certainly one of the more influential DJs in rock history. His name recognition peaked after 1979's “Disco Demolition,” between double-header games at the White Sox's Comiskey Park, during which he destroyed records and almost caused a riot. Many critics pinpoint that event, for better or worse, as the end of the disco craze. The DJ cites that stunt, which he never expected to blow up into such a phenomenon—along with his on-air vasectomy, “fetus updates” before his son's birth, and a well-publicized recent trip down Route 66—as career highlights.

On the air, he's sarcastic and irreverent and, as always, oddly forthcoming about his personal life. His wife, Janet, who met him through a mutual friend when she was a Detroit teacher, frequently comes on the air and rips him—humorously—for all manner of personal shortcomings. Everything spills onto the airwaves: foreplay critiques, confessions about leaving a family vacation to visit a strip club, arguments about downtown driving and directions.

Janet, now a non-practicing lawyer and member of the local school board, is his best foil. At the 20th-anniversary broadcast, dismissing his first on-air Chicago competitor as a “pathetic loser” despite his death 20 years ago, Dahl declared, “I'm glad he's dead. I'm glad we forgot who he is.” Janet called him on it: “He wasn't a bad person.” Dahl responded, “OK, OK. I wish he was just in a coma for 20 years.”

It's a funny exchange and typical Dahl: biting, personal, even with a hint of sensitivity. “I suppose everybody gets into radio at first because it's cool and you can get chicks off the request line,” he says. “Ultimately, you have to either do something else or sit down and try to realize what it is you want to accomplish. It turns out I did have something I wanted to say. And, you know, I just enjoy when people call and say, ‘I'm having a bad day. You got me through that.’ That seems like a pretty good thing to be able to do for people.”

FALL ARBS REVEAL RADIO LANDSCAPE

(Continued from preceding page)

were all but loaded in a van and driven back to top 40.

You might think this proves that teenagers are fickle. Perhaps. However, it suggests only that younger teens, with less incentive than before to discover country, are moving into the demo. Anybody who was between the ages of 12 and 17 at the time of Billy Ray Cyrus' “Achy Breaky Heart” and Trisha Yearwood's “She's In Love With The Boy” is in the 18-34 cell now. Because that demo was stable this fall, it's entirely possible that the kids who came to country five years ago are still with the format. It's their younger siblings who prefer top 40 or modern rock.

Speaking of stable, both album and modern rock were flat this fall. Classic rock was off slightly but still nearly a share ahead of its 3.9 standing last fall. Both classic and album rock were flat in mornings, with modern up only one-tenth (4.6-4.7)

despite some heavily publicized strong showings for Howard Stern affiliates.

Modern rock was off 2.8-2.6 with adult women and up slightly with men (4.6-4.7). Is modern AC stealing modern rock's women, despite the latter's noticeable recent softening? Modern rock never had that many women to steal. (Its highest female share was a 2.9 in winter '96.) Perhaps modern AC is instead attracting listeners who never would have listened to an “alternative” station in the first place. As for the effects of modern's softening, teens and 18-34 were off, 25-54 was flat, and 35-64 was up negligibly (1.7-1.8).

Album rock also became more conservative during the fall, as some stations tried the “still loud, but much more library-driven” approach. The format was up 35-64 (5.0-5.4), down in teens (6.5-6.1), and relatively flat in between.

In 1979, Joe Jackson recorded a song about the fascinating things to read in "Sunday Papers." Some 19 years later, Fastball's Tony Scalzo reversed the equation after suffering a bad case of songwriter's block while working on a new album. "Our A&R guy Rob [Seidenberg] suggested flipping through the newspaper for ideas," says Scalzo. "I guffawed at such a lame idea. Much to my chagrin, I found something inspiring."

The article that led to the creation of "The Way," No. 17 on this issue's Modern Rock Tracks, was about an elderly couple reported missing when they didn't show up for a family reunion. The woman had Alzheimer's, and the husband was partially paralyzed from a stroke. "It drew me in. I spent the next couple of days making up all these reasons why they dis-

appeared," he says. "So I wrote about a couple who was ready to start over. The kids were grown, and jobs ended. All they had left was possibility. They'll never get cold, hungry, old, gray."

Scalzo, Miles Zuniga, and Joey Shuffield bashed



'I guffawed at such a lame idea. Much to my chagrin, I found something inspiring.'

—Tony Scalzo, Fastball

out some rollicking, happy music and threw in a quirky snippet of radio surfing that includes advertisements and a Jewel song.

"We thought it would be funny to flip stations like you do when you start a road trip. You can do anything you want in the studio. We put alarms and bits of laughter in other tracks. I'm fascinated by album lore about how things like water fountains or studio execs talking made it onto albums and sounded cool."

Hollywood Records' much-needed hit was demoed before Scalzo found out the sad but true ending to the twosome's tale. The car was found at the bottom of a canyon. Authorities assumed the wife was disoriented from her disease and tried to drive to an old vacation spot. "I hoped for a happier ending, but at least the two lovers died together," Scalzo says.

Although guilty about capitalizing on misery, he notes the song caught on at the perfect time. "Let's just say we're tight on money, and baby's on the way."

Billboard®

MARCH 7, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
★★★No. 1/AIRPOWER★★★					
1	NEW	1	1	WITHOUT YOU	VAN HALEN
				VAN HALEN III	WARNER BROS.
2	1	1	10	GIVEN TO FLY	PEARL JAM
				YIELD	EPIC
3	2	2	14	THE UNFORGIVEN II	METALLICA
				RELOAD	ELEKTRA/EEG
4	5	7	12	SEX AND CANDY	MARCY PLAYGROUND
				MARCY PLAYGROUND	CAPITOL
5	8	9	7	BLUE ON BLACK	KENNY WAYNE SHEPHERD BAND
				TROUBLE IS...	REVOLUTION
6	3	5	28	MY OWN PRISON	CREED
				MY OWN PRISON	WIND-UP
7	6	4	19	3 AM	MATCHBOX 20
				YOURSELF OR SOMEONE LIKE YOU	LAVA/ATLANTIC
8	10	11	10	SHELF IN THE ROOM	DAYS OF THE NEW
				DAYS OF THE NEW	OUTPOST/GEFFEN
9	7	6	33	TOUCH, PEEL AND STAND	DAYS OF THE NEW
				DAYS OF THE NEW	OUTPOST/GEFFEN
10	4	3	13	TASTE OF INDIA	AEROSMITH
				NINE LIVES	COLUMBIA
11	11	12	7	SUNSHOWER	CHRIS CORNELL
				GREAT EXPECTATIONS THE ALBUM	ATLANTIC
12	9	8	13	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
				NIMROD	REPRISE
13	12	10	15	THE OAF (MY LUCK IS WASTED)	BIG WRECK
				IN LOVING MEMORY OF...	ATLANTIC
14	13	15	9	SAINT OF ME	THE ROLLING STONES
				BRIDGES TO BABYLON	VIRGIN
15	16	18	6	MY HERO	FOO FIGHTERS
				THE COLOUR AND THE SHAPE	ROSWELL/CAPITOL
16	15	14	13	CLUMSY	OUR LADY PEACE
				CLUMSY	COLUMBIA
★★★AIRPOWER★★★					
17	33	—	2	CUT YOU IN	JERRY CANTRELL
				BOGGY DEPOT	COLUMBIA
18	19	22	5	WALK AWAY	COCL FOR AUGUST
				GRAND WORLD	WARNER BROS.
19	14	13	19	WASH IT AWAY	BLACK LAB
				YOUR BODY ABOVE ME	DGC/GEFFEN
20	18	16	19	BACK ON EARTH	OZZY OSBOURNE
				THE OZZMAN COMETH	EPIC
21	17	17	10	SHE SAID	COLLECTIVE SOUL
				"SCREAM 2" SOUNDTRACK	DIMENSION/CAPITOL
22	28	36	3	TORN	CREED
				MY OWN PRISON	WIND-UP
23	23	25	5	BITTER SWEET SYMPHONY	THE VERVE
				URBAN HYMNS	VC/HUT/VIRGIN
24	21	19	17	THE GIRL I LOVE	LED ZEPPELIN
				BBC SESSIONS	ATLANTIC
25	22	21	16	THE MEMORY REMAINS	METALLICA
				RELOAD	ELEKTRA/EEG
26	24	23	22	ALMOST HONEST	MEGADETH
				CRYPTIC WRITINGS	CAPITOL
27	26	40	3	MY FATHER'S EYES	ERIC CLAPTON
				PILGRIM	REPRISE
28	32	34	3	I AM A PIG	TWO
				VOYEURS	NOTHING/INTERSCOPE
29	29	33	3	IN HIDING	PEARL JAM
				YIELD	EPIC
30	31	30	4	I WILL BUY YOU A NEW LIFE	EVERCLEAR
				SO MUCH FOR THE AFTERGLOW	CAPITOL
31	30	35	3	USE THE MAN	MEGADETH
				CRYPTIC WRITINGS	CAPITOL
32	37	—	2	RAGE	VAN ZANT
				BROTHER TO BROTHER	CMC INTERNATIONAL
33	27	26	7	DAMMIT (GROWING UP)	BLINK 182
				DUDE RANCH	CARGO/MCA
34	25	24	10	SULLIVAN	CAROLINE'S SPINE
				MONSOON	HOLLYWOOD
35	34	29	26	WALKIN' ON THE SUN	SMASH MOUTH
				FUSH YU MANG	INTERSCOPE
36	36	27	24	SLOW RIDE	KENNY WAYNE SHEPHERD BAND
				TROUBLE IS...	REVOLUTION
37	40	32	17	FORTY SIX & 2	TOOL
				AENIMA	FREEWORLD
38	39	31	9	BLACK	SEVENDUST
				SEVENDUST	TVT
39	35	28	20	BOTH SIDES NOW	SAMMY HAGAR
				MARCHING TO MARS	THE TRACK FACTORY/MCA
40	38	37	22	AENEMA	TOOL
				AENIMA	FREEWORLD

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 108 Mainstream rock stations and 82 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

MARCH 7, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
★★★No. 1★★★					
1	1	1	19	SEX AND CANDY	MARCY PLAYGROUND
				MARCY PLAYGROUND	CAPITOL
2	2	2	15	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
				NIMROD	REPRISE
3	3	3	10	GIVEN TO FLY	PEARL JAM
				YIELD	EPIC
4	4	4	22	BITTER SWEET SYMPHONY	THE VERVE
				URBAN HYMNS	VC/HUT/VIRGIN
5	5	5	14	CLUMSY	OUR LADY PEACE
				CLUMSY	COLUMBIA
6	7	6	18	HOW'S IT GOING TO BE	THIRD EYE BLIND
				THIRD EYE BLIND	ELEKTRA/EEG
7	8	8	8	MY HERO	FOO FIGHTERS
				THE COLOUR AND THE SHAPE	ROSWELL/CAPITOL
8	6	7	16	BRICK	BEN FOLDS FIVE
				WHATEVER AND EVER AMEN	550 MUSIC
9	11	16	5	I WILL BUY YOU A NEW LIFE	EVERCLEAR
				SO MUCH FOR THE AFTERGLOW	CAPITOL
10	9	10	15	MY OWN PRISON	CREED
				MY OWN PRISON	WIND-UP
11	12	12	22	DAMMIT (GROWING UP)	BLINK 182
				DUDE RANCH	CARGO/MCA
12	10	9	24	TOUCH, PEEL AND STAND	DAYS OF THE NEW
				DAYS OF THE NEW	OUTPOST/GEFFEN
13	13	14	11	WASH IT AWAY	BLACK LAB
				YOUR BODY ABOVE ME	DGC/GEFFEN
14	16	18	17	KARMA POLICE	RADIOHEAD
				OK COMPUTER	CAPITOL
15	14	11	26	EVERYTHING TO EVERYONE	EVERCLEAR
				SO MUCH FOR THE AFTERGLOW	CAPITOL
16	18	21	6	SUNSHOWER	CHRIS CORNELL
				GREAT EXPECTATIONS THE ALBUM	ATLANTIC
★★★AIRPOWER★★★					
17	23	33	3	THE WAY	FASTBALL
				ALL THE PAIN MONEY CAN BUY	HOLLYWOOD
18	20	23	4	TORN	NATALIE IMBRUGLIA
				LEFT OF THE MIDDLE	RCA
19	19	17	11	THE MUMMERS' DANCE	LOREENA MCKENNITT
				THE BOOK OF SECRETS	QUINLAN ROAD/WARNER BROS.
20	15	13	21	3 AM	MATCHBOX 20
				YOURSELF OR SOMEONE LIKE YOU	LAVA/ATLANTIC
21	17	15	7	ALL AROUND THE WORLD	OASIS
				BE HERE NOW	EPIC
22	21	22	13	BEAUTIFUL DISASTER	311
				TRANSISTOR	CAPRICORN/MERCURY
23	24	24	7	BRIAN WILSON	BARENAKED LADIES
				ROCK SPECTACLE	REPRISE
24	25	26	5	THE OAF (MY LUCK IS WASTED)	BIG WRECK
				IN LOVING MEMORY OF...	ATLANTIC
25	22	19	17	BRIMFUL OF ASHA	CORNERSHOP
				WHEN I WAS BORN FOR THE SEVENTH TIME	LUAKA BOP/WARNER BROS.
26	NEW	1	1	CUT YOU IN	JERRY CANTRELL
				BOGGY DEPOT	COLUMBIA
27	36	—	2	WISHLIST	PEARL JAM
				YIELD	EPIC
28	26	25	20	MOUTH	BUSH
				"AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	TRAUMA/INTERSCOPE/HOLLYWOOD
29	29	32	5	SUNDAY SHINING	FINLEY QUAYE
				MAVERICK A STRIKE	550 MUSIC
30	30	—	2	LIFE IN MONO	MONO
				FORMICA BLUES	ECHO/MERCURY
31	31	30	13	JANE SAYS	JANE'S ADDICTION
				KETTLE WHISTLE	WARNER BROS.
32	35	—	2	SHELF IN THE ROOM	DAYS OF THE NEW
				DAYS OF THE NEW	OUTPOST/GEFFEN
33	27	27	18	SWEET SURRENDER	SARAH MCLACHLAN
				SURFACING	ARISTA
34	28	28	6	WHY CAN'T WE BE FRIENDS	SMASH MOUTH
				FUSH YU MANG	INTERSCOPE
35	32	35	7	GOODBYE	SAVE FERRIS
				IT MEANS EVERYTHING	STARPOOL/EPIC
36	NEW	1	1	ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES
				ZOOT SUIT RIOT	MOJO/UNIVERSAL
37	34	38	4	WAIT	HUFFAMOOSE
				WE'VE BEEN HAD AGAIN	INTERSCOPE
38	33	34	22	OPEN UP YOUR EYES	TONIC
				LEMON PARADE	POLYDOR/A&M
39	37	31	25	TUBTHUMPING	CHUMBAWAMBA
				TUBTHUMPER	REPUBLIC/UNIVERSAL
40	NEW	1	1	MUNGO CITY	SPACEHOG
				THE CHINESE ALBUM	HI-FI/SIRE/WARNER BROS.



HITS! IN TOKIO

Week of February 8, 1998

- Madazulu / Deep Forest
- Only If / Enya
- Together Again / Janet Jackson
- Freedom / Robert Miles Featuring Kathy Sledge
- Tubthumping / Chumbawamba
- My Heart Will Go On / Celine Dion
- Rewind / London Electricity
- Happiness / Kamasutra Featuring Jocelyn Brown
- Change The World / Babyface Featuring Eric Clapton
- Emaline / Ben Folds Five
- Got It All Together / Workshy
- Temper Temper / Goldie
- All 'Bout The Money / Meja
- Given To Fly / Pearl Jam
- Sugar Sugar Honey / Cultured Pearls
- I'm A Tree / Imani Coppola
- My Star / Ian Brown
- Gettin' Jiggy Wit It / Will Smith
- Too Much / Spice Girls
- All Night All Right / Peter Andre Featuring Coolio
- Be The Man / Celine Dion
- Torn / Natalie Imbruglia
- The Tree Knows Everything / Adam F Featuring Tracy Thorn
- Back To You / Bryan Adams
- Off The Hook / Jody Watley
- All Around The World / Oasis
- Alison / Nona
- I Never Loved You Anyway / The Corrs
- Pink / Aerosmith
- Curious / LSG Featuring LL Cool J., Busta Rhymes And MC Lyte
- Truthfully / Lisa Loeb
- Fantasy Island / M People
- I'll Make Love To You And End Of The Road / Babyface
- Yes / Yasmine Garbi
- Feel So Good / Mase
- My Father's Eyes / Eric Clapton
- Truly Madly Deeply / Savage Garden
- Movin' On / Speech
- I Won't Be There Anymore / Pockets
- Still A Thrill / Sybil
- If You Love Me / Sakura
- Tamashiwa Kinohanyouni / Spanova
- Spam / Save Ferris
- Valentine's Day / Ruth
- A Song For Mama / Boyz II Men
- Gotta Put Your Heart On The Line / Michael Jackson
- I Feel Love / Soul II Soul
- Smack My Bitch Up / Prodigy
- Frozen / Madonna
- Flip The Switch / The Rolling Stones

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM IN TOKYO

81.3FM J-WAVE

Station information available at: <http://www.j-wave.co.jp>

U.S. Proves More Receptive To Heavenly Hybrid Of Soul, Club From Britain's Jai

TENDER CHOPS: Up-and-coming English export Jai knows not only how to dress for dinner, he knows how to cook.

On his debut album, "Heaven," on RCA, the dashing 24-year-old singer/songwriter serves up a sampler of inviting styles, at times weepy and trippy, at others breezy or trance-like. His influences vary broadly, from the soul solutions suggested by Marvin Gaye, Stevie Wonder, Motown, even the blues, to tasty tidbits of '80s hip-hop, Chris Isaak, and the blue-eyed soul of George Michael.

It's a project in which the sum is greater than its parts. Easing from a bold, fluid tenor into an angelic, periodically androgynous falsetto, Jai (aka Jason Rowe) originally meant for the collection to serve as nothing more than a practice run—to represent an experimental quest for a distinctive sound in the studio.

"We made a record because we liked the music we came up with. I never intended for it to be a big record," Jai says. "We considered this a development thing, planning to begin things on a small level."

Oh well. A year ago, Jai took a three-song sampler to U.K.-based M&G Records, which signed him immediately. In October 1997, label chief Lord Michael Levy sold the company to RCA (and BMG Entertainment International for the U.K. and Ireland), which released the album in all territories



JAI

last fall. So much for a modest beginning.

To date, Jai has failed to gain much acclaim in his homeland, where the project has garnered acidic reviews and little airplay. In the U.S., while the first single, "I Believe," failed to conquer mass-appeal audiences, reviewers have fawned over his blend of styles, old and new.

"I'm stunned by the fact that so many people get the record," says Jai. "I always expected a certain percentage to get it, but every single [U.S.] article has been on my side. I'm a working-class kid from a small town; it's so stunning to have any sort of press in the first place."

RCA is now giving Jai a second push in the U.S., with the release of the album's title track, an easy-flowing midtempo slice of pop pep. However, underneath the happy-go-lucky melody of the track—co-written by Jai, album producer/business partner/guitarist Joel Bogen, and programmer/key-boardist Christopher Bemand—is quite a political punch.

"During the recession of 1991-1992, I had a lot of friends working as repossessioners," says Jai. "A lot of people were thrown out of their houses and lost

their mortgages, and I had a problem with the government. It's a conscience song based around the idea that my friends seemed to have no qualms about doing this."

Jai stresses that political mantras aren't usually his thing—"I don't like people ramming something down my throat"—but he deliberately set up the track to be spiked with a lashing along-



by Chuck Taylor

side its sprightly melody. "The idea was for this simple, pop track to be a bit of light relief on the album, but I wanted the lyrics to be dark amid the sweet melody," he says.

Ideas steeped in idyllic individuality appear to be the standard for Jai, who was raised by his free-thinking, divorced mom from the age of 11.

"My mum was a real big fan of music and used to sit me down and say, 'I really love this,' and then I'd really get into it," he says. "Music was around me every day. I was listening to Stevie Wonder, Marvin Gaye, Curtis Mayfield, the Beatles. It was a little different from what my peers were listening to."

As he grew up, Jai became entranced with the club scene, where he was influenced by early hip-hop. Meanwhile, he played in and out of bands but never hooked into the right vibe. "They were small and not really doing anything," he says.

In 1994, Jai packed up and moved to London in search of serious musicians to bounce ideas off. "I felt like I needed to get out, because I was quite stagnated. I wasn't really developing my own sound."

Then one night, he met Bogen in a club, where the two bonded over a bitch session on how bad music in the '90s was. Bogen owned a recording studio, and in short order, the two were developing the sound that would become Jai.

With that, Jai already had a built-in image. As a fan of the mod generation, the artist has dressed in pinstripe or tastefully patterned suits since he was a teen. His hair is cropped short, his lips curl slightly with mischief, and his blue eyes penetrate as if your life is his to read.

"I've always loved the suits and all that," he says. "It all really fits into what I would consider the traditional mod movement of the very early '60s. It's all about soul."

Another intriguing element: In its original concept, the "Heaven" album was to be released with no photos, leaving people guessing "Who is this, what is this?" he says, a man, woman, or a group? "Then we had this really great photo session, and everybody seemed to want to go with the pictures (of which there are 18 in the CD jacket).

"It still works, because the best thing is doing a live show. There's no

studio trickery here, and then you've got the shock tactic of the suit, the short hair. I wanted it to be very masculine."

Further employing his savvy, Jai theorizes on his degrees of success: why he's shunned in his home country, why Americans are noticing, and how far he has to go.

"Things have gone horribly wrong in the U.K.," he says. "Maybe it's a combination of the roots of the music and the whole look of the thing"—factors that in the U.S. have likely fortified his development.

"This is Marvin and Stevie country. In the U.S., this is what people grew up loving. It's really nice that people are getting off on it," Jai says.

He also has a theory as to why his singles have yet to click with radio programmers, despite the critical favor: "Heaven" doesn't sound like anybody. You can't put me into a category. It takes time for people to get things musically when there's a bit of culture shock.

"There are so many female vocalists and so few males [on radio]. I'll tell you, though, if there were a hundred male vocalists with high voices and short hair out there now, I believe this would be a big hit, because I think the song is good enough."

To support his belief, Jai says he is primed to "promote the hell out of the album." He's currently doing club dates through the first week of March, then takes a quick break at home in London. From there, it's all about hope.

"There are two ways this thing could go," Jai says. "Because there's a certain amount of originality in this music, it could be absolutely massive or it could flop tomorrow. I prefer to think the first will happen."

EXECUTIVE TURNTABLE

FOLKS. WIOQ (Q102) Philadelphia PD Glenn Kalina is upped to operations director and is seeking a day-to-day PD. Kalina, who will continue to co-host mornings, needs another on-air player with improv and comedy-writing experience.

Phil LoCascio, longtime PD of AC WSB-FM Atlanta, heads north to helm classic rock WARW Washington, D.C. ... New PD **Jerry McKenna** isn't even in town yet, but that hasn't stopped rhythmic top 40 WWKX/WAKX (Hot 106) Providence, R.I., from making big changes, venturing outside the box to pick up **Howard Stern** for mornings. Interestingly, Stern's syndicated show, which already penetrates Providence from WBCN Boston, is currently No. 3 in Providence, despite being heard strongly in only one county, says GM **John McGuire**.

FORMATS. Seattle gets its first official R&B FM in 20 years, as suburban country KKBY becomes R&B Y104.9 under a local marketing agreement with Y Communications, which also has an option to purchase the station from Joy Broadcasting. ... Just days after **WVOR-FM** Rochester, N.Y., became hot AC "Mix 100.5," smooth jazz WRCD flips to rhythmic top 40 as "Jam'n 107.3."

Boston Vet Parenteau Makes Jump To New York

FOR MASSACHUSETTS NATIVE Mark Parenteau, Nov. 5, 1997, was the last day of a two-decade run in afternoons at WBCN Boston. Though it looked like he'd surface across the street at news/talk WRKO, Parenteau pulled a Big Apple out of his hat with the recent announcement that with the expiration of his noncompete, he was going to do afternoons at classic rock WAXQ (Q104.3) New York. We spoke with him a few days before his Presidents Day launch.

Anyone who has spent time in this business knows of Parenteau, but WAXQ PD Bill Weston had more than a passing familiarity, having programmed nearby WHJY Providence, R.I. "He was well aware of me and a fan, you could say, or a listener. So, lucky for me, he's now the PD, and we have mutual respect. He did a great job with 'HJY. It was a real full-service rock station."

Although he's heavily identified with Boston radio, Parenteau says that he always had an eye on working in market No. 1. "I turned down WNEW years ago, when Charlie Kendall was the PD," he says. To hear him talk today, though, WNEW's loss will be WAXQ's gain. "Now I'll be up against Scott Muni. I heard Scott the other day. I have a lot of respect [for him]. He has a very deep voice, but he's tired. Scott, I'm sorry. I know a lot of people listen to him, but I'm going to have some fun with this and shake things up. Scott, there's a new dog in town. We'll see what happens. I heard him do some breaks the other day, and it was just like, 'Puh-leeze, somebody give that man a cup of coffee.'"

Parenteau sees his heritage and connections as integral to his value at WAQX. "I've interviewed everybody and have a rapport with just about every artist that Q104 plays and then some," he says. "And I plan on calling on a lot of favors in the first months to have some in-the-studio or on-the-phone celebs."

But do those connections carry any weight with New Yorkers? "I'm going to feel that out as we go. I'm certainly not going to come on as 'the guy from Boston.' I've got ties to New York and spent a great deal of time in New York and have been around the New York scene forever. So I feel somewhat like a New Yorker."

The second-most-listened-to daypart is one that Parenteau likes to fill with humor as well as music. "That's my thing—that I've always been quick and funny," he says.

One element he's transplanting from Boston is his 5 o'clock comedy segment. "We would have live interviews and recorded stuff and old stuff and new stuff," Parenteau says. "We got to break a lot of the Boston comics

over the years. Jay Leno used to be a regular on the show. [Jerry] Seinfeld used to come on all the time when he played this area. Denis Leary was a regular. So we'll be playing a 10-minute segment around five after 5, and then hopefully we'll tie that in with one of the comedy clubs and have some interviews and have some fun with that."

He expects a slow build. "It's like Howard Stern puts it," he says. "It doesn't happen overnight. It's a slow, steady thing. You build it one friend at a time. And it will take a while. We'll get used to one another. I'm going to try to be as witty as much as I can."

Parenteau plans to keep a foot in the Boston waters, maintaining his two-hour weekend shift at WRKO. "I don't want to be susceptible to one PD ever again," he says. "It's not a money thing doing talk radio. It's more like taking a course at night to keep your

education going. [Talk radio is] such a different animal, and it has such a different kind of feel to it that I just want to experience. It's like radio without a net. There's no songs to play, and you gotta do your homework. You gotta think. You gotta read. For me, it's challenging. It also keeps my tie to a city that I feel very connected to."

One of Parenteau's most memorable moments was during a WBCN shift, when he looked up and saw John Belushi heading into the studio. Belushi was riding high on "Saturday Night Live" and "Animal House." "He'd heard my show, and at the time I think we were all doing the same controlled substances, so he came up and did the show with me," he says. Belushi said he'd hang out for 10 minutes and ended up staying for 2½ hours, all of which Parenteau has on tape. "It was just wild," he says. "It was unbelievable to do radio with him. We took calls and played songs and went nuts, and it was just screaming radio. He was so good at it and such an electric personality. It was so unexpected and so off the wall. It was one of those moments that you couldn't create if you wanted to."

Which begs the question of whether 20 years later that same kind of spontaneity can break out on the air. "I would like to think it could," Parenteau says. "Sometimes, as the personality, you've got to know when you've got a hot one and go with it. You've got to take your show-biz instincts and go, 'This is working. This is hot. This is happening.' But [radio] certainly is not what it was in the '70s, before it was all corporatized, but I think there's room to be spontaneous and have fun and be creative around the songs."

MARC SCHIFFMAN



Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

MuchMusic Gets Madonna; VH1 Aids Music Education

MADONNA ON MUCHMUSIC: Madonna rarely does extensive live TV interviews, and it's even rarer for her to do a live TV interview while taking questions from fans. But she will do just that Friday (6) at MuchMusic headquarters in Toronto. "MLIM: Madonna Live In Much" will air 6-7 p.m. EST and will feature Madonna answering questions from in-studio guests and via phone, fax, and E-mail. The program will also be televised live on MuchMusic USA and MusiquePlus. MuchMusic's Master T and MusiquePlus' Genevieve Borne will host, and a limited number of passes to the event will be given to fans who dial a toll-free number shown on MuchMusic.

VH1 SAVES THE MUSIC: As public school budgets undergo increasing cutbacks, music education and arts departments are often the first to be downsized. If you're a regular VH1 watcher, you may have seen the network's Save the Music promos aimed at increasing awareness and financial support for music education in public schools.

VH1 says its Save the Music program, launched in January 1997, has a goal of raising \$100 million in five years. In an effort to meet this goal, Save the Music has been the beneficiary of VH1's fund-raising events Fairway to Heaven, Lift Ticket to Ride, and VH1 Honors. The majority of Save the Music funds will go toward supplying musical instruments to public schools.

Several cable systems have committed to support VH1's Save the Music program through local efforts. These include TCI in San Francisco, Denver, Washington, D.C., and Olympia, Wash.; Time Warner in New York, Boston, and Binghamton, N.Y.; MediaOne in Los Angeles and Atlanta; Cox in New Orleans; Jones in Augusta and Savannah, Ga.; Century in West Los Angeles, Calif.; Comcast in Detroit; Prime in Las Vegas; and Adelphia in Buffalo, N.Y.

ON THE MOVE: Crash Films has moved. Its new address is 1657 Euclid St., Santa Monica, Calif. 90404. It can now be reached by phone at 310-392-7800 and by fax at 310-392-1742. Director Rich Murray has signed to Los Angeles-based

Power Films for representation in L.A. and New York. Murray will continue to be represented in Nashville by Pecos Films.

MTV HAPPENINGS: Upcoming episodes in MTV's new documentary series, "Ultrasound," will include "New For '98" (airing March 29), a look at new artists and genres expected to make big news this year; "Rock'N'Roll Feuds" (April 12); and an intimate profile of Brandy (April 26). . . The latest MTV albums are "Back In The Day" (Priority Records) and "MTV 120 Minutes Live" (Atlantic Records). "Back In The

Day" features old-school rap tracks from such artists as Kurtis Blow, Whodini, and UTFO, while "120 Minutes Live" contains live tracks performed by past "120 Minutes" guests, including Oasis, Bjork, and Radiohead. Linda Ferrando, Atlantic (U.S.) senior VP of music video promotion and media development, was an executive producer on the "120 Minutes Live" album, and Atlantic's Doug Cohn, from the same department, was the album's music supervisor.

THE EYE



by Carla Hay

THIS & THAT: The seventh annual Music Video Production Assn. Awards will take place April 1 at the Directors Guild in Los Angeles. Nomination ballots were still being tallied at press time, and a list of nominees will be published here in a future issue. . . Goth rockers Type O Negative will release their first longform home video, "After Dark," March 24. . . k.d. lang's first concert longform video, "Live From Sydney," hits the streets March 10. . . Willie Nelson will contribute programming responsibilities for the Outlaw Music Channel, a new satellite TV network he has launched with the Kickapoo tribe of Kansas. The network features American Indian music and country music from the '60s and '70s. . . College cable TV's Burly Bear Network has a new half-hour music program, "No Cover," formerly known as "Band Wagon." It will focus on up-and-coming artists from a wide variety of genres. So far, "No Cover" has taped episodes with G. Love, Ivy, the Kenny Wayne Shepherd Band, and Royal Fingerbowl.

PRODUCTION NOTES

LOS ANGELES

The Tories shot "Gladys Kravitz" with director Charlie Randazzo. Madonna shot her "Frozen" video with director Chris Cunningham in the Cuddeback Lake, Calif., desert area.

NEW YORK

Philip Harder lensed the Mary

Lou Lord clip "Lights Are Changing."

NASHVILLE

Steven Goldmann was the director behind the all-star clip for "Back In The Saddle," with Matraca Berg and featuring Patty Loveless, Trisha Yearwood, Suzy Bogguss, Martina McBride, and Faith Hill.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- Destiny's Child, No, No, No
- Mase, What You Want
- K-Ci & JoJo, All My Life
- JD Feat. Da Brat, The Party Continues
- Wyclef Jean, Gone Till November
- Public Announcement, Body Bumpin'
- Next, Too Close
- Smooth, Strawberries
- The Lox, If You Think I'm Jiggy
- Lord Tariq & Peter Gunz, Deja Vu
- Immature, Extra Extra
- Mariah Carey, Breakdown
- LSG, Curious
- Of Skool, Am I Dreaming
- Tamia, Imagination
- Aretha Franklin, A Rose Is Still A Rose
- Mary J. Blige, Seven Days
- Puff Daddy, Been Around The World
- SWV, Rain
- Uncle Sam, I Don't Ever Want To See You Again
- Master P, Make Em' Say Uhh!
- The Notorious B.I.G., Sky's The Limit
- Brian McKnight, Anytime
- 24 Somethin' For The People, All I Do
- 25 Elusion, Reality
- 26 Judy Watley, Off The Hook
- 27 Luke, Raise The Roof
- 28 Timbaland And Magoo, Luv 2 Luv U
- 29 Mya Feat. Sisqo, It's All About Me
- 30 Chico DeBarge, Love Still Good

★ ★ NEW ONS ★ ★

- Big Daddy Kane, Hold It Down
Jon B., Are U Still Down
Jon B., They Don't Know
Davina, Come Over To My Place
Ebony Foster, Crazy For You
G.S.F. Feat. Log, Something Special
Darrell Owens, Only By Grace
Angel, Lil Red Boat
David Miller, Hard To Handle
Allure, Last Chance
Nadanuf, 6 AM (We Be Rollin')
Mya F. Sisqo, It's All About Me



Continuous programming
2806 Opryland Dr.
Nashville, TN 37214

- Lila McCann, I Wanna Fall In Love
- David Kersh, If I Never Stop Lovin' You

- Shania Twain, You're Still The One
- The Kinleys, Just Between You And Me
- Anita Cochran, What If I Said
- Brooks & Dunn, He's Got You
- Sherrie Austin, Put Your Heart Into It
- Trisha Yearwood, Perfect Love
- Dixie Chicks, I Can Love You Better
- Neal McCoy, If You Can't Be Good
- Wade Hayes, The Day That She Left Tulsa
- Bryan White, One Small Miracle
- Trace Adkins, Lonely Won't Leave Me Alone †
- Nitty Gritty Dirt Band, Bang, Bang, Bang
- Deana Carter, Did I Shave My Legs For This?
- Martina McBride/WJm Brickman, Valentine †
- Randy Travis, Out Of My Bones
- Clay Walker, Then What †
- The Lynns, Woman To Woman †
- Matraca Berg, Back In The Saddle †
- Mindy McCready, You'll Never Know †
- The Mavericks, To Be With You †
- Gary Allan, It Would Be You †
- Michael Peterson, Too Good To Be True †
- John Anderson, Takin' The Country Back †
- John Michael Montgomery, Angel In My Eyes
- Reba McEntire, What If †
- Toby Keith, Dream Walkin' †
- Great Divide, Never Could
- JC Jones, One Night
- David Lee Murphy, Just Don't Wait Around
- Sammy Kershaw, Love Of My Life
- Shania Twain, Don't Be Stupid
- Melodie Crittenden, Broken Road
- Tracy Lawrence, One Step Ahead Of The St
- Kevin Sharp, There's Only You
- Rhett Akins, Better Than It Used To Be
- Paul Brandt, What's Come Over You
- Jo Dee Messina, Bye, Bye
- Daryle Singletary, The Note
- Brad Hawkins, We Lose
- Chely Wright, Just Another Heartache
- Mila Mason, Closer To Heaven
- Keith Harling, Papa Bear
- Bellamy Brothers, Catahoula
- Mark Wills, I Do
- Sawyer Brown, Another Side
- Shane Stockton, What If I'm Right
- Chris Knight, Framed

† Indicates Hot Shots

★ ★ NEW ONS ★ ★

- Lila McCann, Almost Over You
Matt King, A Woman's Tears
Sammy Kershaw, Matches



Continuous programming
1515 Broadway, NY, NY 10036

- Puff Daddy, Been Around The World
- Madonna, Frozen

- Matchbox 20, 3 AM
- Rolling Stones, Saint Of Me
- Busta Rhymes, Dangerous
- Green Day, Time Of Your Life
- Marcy Playground, Sex And Candy
- Celine Dion, My Heart Will Go On
- Will Smith, Gettin' Jiggy Wit It
- Savage Garden, Truly Madly Deeply
- Tonic, Open Up Your Eyes
- K-Ci & JoJo, All My Life
- Metallica, The Unforgiven II
- Ben Folds Five, Brick
- Verve, Bitter Sweet Symphony
- Mariah Carey, Breakdown
- Jimmy Ray, Are You Jimmy Ray?
- Usher, Nice & Slow
- Natalie Imbruglia, Torn
- Our Lady Peace, Clumsy
- The Notorious B.I.G., Sky's The Limit
- Wyclef Jean, Gone Till November
- Creed, My Own Prison
- Lorena McKennitt, The Mummers' Dance
- Foo Fighters, My Hero
- Mase, What You Want
- Paula Cole, Me
- Third Eye Blind, How's It Going To Be
- Spacahog, Mungo City
- Brian McKnight, Anytime
- Everclear, I Will Buy You A New Life
- Mary J. Blige, Seven Days
- Lord Tariq & Peter Gunz, Deja Vu
- Oasis, All Around The World
- Roni Size, Brown Paper Bag
- Daft Punk, Around The World
- Billie Myers, Kiss The Rain
- Bob Dylan, Not Dark Yet
- Spacahog, Mungo City
- Presidents Of The United States, Video Killed...
- Sugar Ray, Fly
- Mack 10, Only In California
- Timbaland And Magoo, Luv 2 Luv U
- Duncan Sheik, Wishful Thinking
- Guns N' Roses, November Rain
- No Doubt, Don't Speak
- Radiohead, Karma Police
- Days Of The New, Shell In The Room
- Smash Mouth, Why Can't We Be Friends
- Mase, Feel So Good
- Uncle Sam, I Don't Ever Want To See You Again

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

- Van Halen, Without You
Eric Clapton, My Father's Eyes
'N Sync, I Want You Back
God Lives Underwater, From Your Mouth
KP & Envyi, Swing My Way
Sarah McLachlan, Adia
Next, Too Close



Continuous programming
1515 Broadway, NY, NY 10036

- Celine Dion, My Heart Will Go On
- Matchbox 20, 3 AM
- Janet, Together Again
- Savage Garden, Truly Madly Deeply
- Billie Myers, Kiss The Rain
- Smash Mouth, Walkin On The Sun
- Chumbawamba, Tubthumping
- Madonna, Frozen
- Natalie Imbruglia, Torn
- Paula Cole, Me
- Rolling Stones, Saint Of Me
- Ben Folds Five, Brick
- Third Eye Blind, How's It Going To Be
- Lorena McKennitt, The Mummers' Dance
- Lisa Loeb, I Do
- Shania Twain, You're Still The One
- Forest Mac, Landslide
- Sugar Ray, Fly
- Mariah Carey, Breakdown
- Jimmy Ray, Are You Jimmy Ray?
- Shawn Colvin, Sunny Came Home
- Sarah McLachlan, Sweet Surrender
- Duncan Sheik, Barely Breathing
- Verve, Bitter Sweet Symphony
- Bob Dylan, Not Dark Yet
- Paula Cole, Where Have All The Cowboys Gone?
- Boyz II Men, I'll Make Love To You
- The Jacksons, Torture
- The Wallflowers, One Headlight
- Meredith Brooks, What Would Happen
- Alana Davis, 32 Flavors
- Carly Simon, Every Time We Say Goodbye
- Spice Girls, Too Much
- Jermaine Jackson, Dynamite
- Michael Jackson, Billie Jean
- Tina Turner, What's Love Got To Do With
- Michael Jackson, Beat It
- Sheryl Crow, Everyday Is A Winding Road
- Third Eye Blind, Semi-Charmed Life
- Sheryl Crow, All I Wanna Do
- Janet, Nasty
- Matchbox 20, Push
- R. Kelly, I Believe I Can Fly
- Hanson, Mmmbop
- La Toya Jackson, Heart Don't Lie
- Michael Jackson, Don't Stop 'Til You Get Enough
- Janet Jackson, Love Will Never Do Without You
- Vanessa Williams, Save The Best For Last
- Alanis Morissette, You Oughta Know
- Jewel, Foolish Games

★ ★ NEW ONS ★ ★

- Sarah McLachlan, Adia
Elton John, Recover Your Soul
Ebba Forsberg, Lost Count

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 7, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Master P, Make Em' Say Uhh!

BOX TOPS

- K-Ci & JoJo, All My Life
Celine Dion, My Heart Will Go On
Usher, Nice & Slow
Snoop Doggy Dogg, Ride On
Mya, It's All About Me
Next, Too Close
Luniz /Redman, Hypnotize
Mase, What You Want
Salt-N-Pepa, Gitty Up
Aretha Franklin, A Rose Is Still A Rose
Mary J. Blige, Seven Days
'N Sync, I Want You Back
Missy Elliott, Bep Me 911
Spice Girls, Too Much
Smash Mouth, Why Can't We Be Friends
All Saints, I Know Where It's At
Young Blood, Times So Hard
Of Skool, Am I Dreaming
Lord Tariq & Peter Gunz, Deja Vu
Chico DeBarge, Love Still Good
Lost Boyz, What's Wrong
Puff Daddy & The Family, Been Around The World
LSG, Curious
Limp Bizkit, Counterfeit
Silkk The Shocker, Just Be Straight With Me
Public Announcement, Body Bumpin'
Destiny's Child, No, No, No (Part II)
Elusion, Reality
Mariah Carey, Breakdown
The Notorious B.I.G., Sky's The Limit
Sarah McLachlan, Sweet Surrender
Uncle Sam, I Don't Ever Want To See You Again
Ice Cube, We Be Clubbin'

NEW

- Dance Hall Crashers, Mr. Blue
Daz, In California
Goodie Mob, They Don't Dance No Mo'
Madonna, Frozen



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Cappadonna, Slang Editorial
Propellerheads, History Repeating
The O.C. Supertones, Little Man
China Drum, Fiction Of Life
Sarah McLachlan, Adia
U2, If God Will Send His Angels
- The Rascalz, Northern Touch (new)
Econoline Crush, Sparkle & Shine (new)
Will Smith, Gettin' Jiggy Wit It (new)
K-Ci & JoJo, All My Life (new)
Sneaker Pimps, Post Modern Sleaze (new)
Spacahog, Mungo City (new)
Transistor, Anyways Mayonnaise (new)
Mood Ruff, No Hooks (new)
Madonna, Frozen
Savage Garden, Truly Madly Deeply
Marcy Playground, Sex And Candy
Celine Dion, My Heart Will Go On
Janet, Together Again
All Saints, I Know Where It's At
Usher, Nice & Slow
Chantal Kreviazuk, Surrounded
Spice Girls, Too Much
Aqua, Dr. Jones
Backstreet Boys, All I Have To Give
Sarah McLachlan, Sweet Surrender



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5



Continuous programming
Hawley Crescent
London NW18TT

- Janet, Together Again
Madonna, Frozen
Natalie Imbruglia, Torn
Spice Girls, Stop
All Saints, Never Ever
Backstreet Boys, All I Have To Give
Run-DMC, It's Like That
The Verve, Lucky Man
Will Smith, Gettin' Jiggy Wit It
Robbie Williams, Angels
Usher, You Make Me Wanna
Smash Mouth, Walking On The Sun
Giorgia, Un A More Da Favola
Lighthouse Family, High
Gianluca Grignani, Baby Revolution
Young Deenay, Walk On By
Die Toten Hosen, Pushed Again
Cornershop, Brimful Of Asha
Robyn, Show Me Love
Espen Lind, When Susannah Cries



10 hours daily
909 Third Avenue
New York, NY 10022

- James Iha, Be Strong Now
Bran Van 3000, Drinking In L.A.
Cherry Poppin' Daddies, Zoot Suit Riot
Black Eyed Peas, Fallin' Up
Curve, Chinese Burn
Jimmy Ray, Are You Jimmy Ray?
Of Skool, Am I Dreaming
Reef, Consideration
Gang Starr, Royalty
Mono, Life In Mono
Matraca Berg, Back In The Saddle
'N Sync, I Want You Back
Audio Adrenaline, Some Kind Of Zombie
The Kinleys, Just Between You And Me
SWV, Rain



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Spacehog, Mungo City
Kacy Crowley, Hand To Mouthville
Tranquility Bass, La La La
Hum, Comin' Home
God Lives Underwater, From Your Mouth
James Iha, Be Strong Now
Louie Says, Cold To The Touch
8Lur, The Universal
Bran Van 3000, Drinking In L.A.
Dar Williams, What Do You Hear In These Sounds
Mustard Plug, You
Mono, Life In Mono



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Foo Fighters, There Goes My Hero
Finley Quay, Sunday Shining
Hum, Comin' Home
The Crystal Method, Keep Hope Alive
Marilyn Manson, Anti-Christ Superstar
Fretblanket, Into The Ocean
Pflibrtey, Merry Go Round
Rammstein, Du Hast
Naked, Raining On The Sky
KMFDM, Megalomaniac
Powerman 5000, Organized
James Iha, Be Strong Now
In Vivo, Naked
Shift, In Honor Of Myself
Supergrass, Late In The Day

The Winners Of The 40th Annual Grammy Awards

RECORD OF THE YEAR

"Sunny Came Home," Shawn Colvin, Columbia. Producer: John Leventhal.
ALBUM OF THE YEAR
 "Time Out Of Mind," Bob Dylan, Columbia. Producer: Daniel Lanois.
SONG OF THE YEAR
 "Sunny Came Home," Shawn Colvin, John Leventhal, songwriters.



GILL



SUMMER

BEST NEW ARTIST

Paula Cole, Warner Bros.

BEST FEMALE POP VOCAL PERFORMANCE

"Building A Mystery," Sarah McLachlan, Arista.

BEST MALE POP VOCAL PERFORMANCE

"Candle In The Wind 1997," Elton John, Rocket.

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"Virtual Insanity," Jamiroquai, Work Group.

BEST POP COLLABORATION WITH VOCALS

"Don't Look Back," John Lee Hooker With Van Morrison, Pointblank/Virgin Records America.

BEST POP INSTRUMENTAL PERFORMANCE

"Last Dance," Sarah McLachlan, Arista.

BEST DANCE RECORDING

"Carry On," Donna Summer & Giorgio Moroder, Interhit.

BEST POP ALBUM

"Hourglass," James Taylor, Columbia. Producers: Frank Filipetti, James Taylor.

BEST TRADITIONAL POP VOCAL PERFORMANCE

"Tony Bennett On Holiday," Tony Bennett, Columbia.

BEST FEMALE ROCK VOCAL PERFORMANCE

"Criminal," Fiona Apple, Work Group.

BEST MALE ROCK VOCAL PERFORMANCE

"Cold Irons Bound," Bob Dylan, Columbia.

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"One Headlight," the Wallflowers, Interscope.

BEST HARD ROCK PERFORMANCE

"The End Is The Beginning Is The End," Smashing Pumpkins, Warner Sunset.

BEST METAL PERFORMANCE

"Aenema," Tool, Zoo Entertainment/Volcano.

BEST ROCK INSTRUMENTAL PERFORMANCE

"Block Rockin' Beats," the Chemical Brothers, Astralwerks.

BEST ROCK SONG

"One Headlight," Jakob Dylan, songwriter.

BEST ROCK ALBUM

"Blue Moon Swamp," John Fogerty, Warner Bros. Producer: John Fogerty.

BEST ALTERNATIVE MUSIC PERFORMANCE

"OK Computer," Radiohead, Capitol.

BEST FEMALE R&B VOCAL PERFORMANCE

"On & On," Erykah Badu, Kedar/Universal.

BEST MALE R&B VOCAL PER-

FORMANCE

"I Believe I Can Fly," R. Kelly, Jive/Atlantic/Warner Sunset.

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"No Diggity," BLACKstreet (Featuring Dr. Dre), Interscope.

BEST R&B SONG

"I Believe I Can Fly," R. Kelly, songwriter.

BEST R&B ALBUM

"Baduizm," Erykah Badu, Kedar/Universal.

BEST RAP SOLO PERFORMANCE

"Men In Black," Will Smith, Columbia/Sony Music Soundtrax.

BEST RAP PERFORMANCE BY A DUO OR GROUP

"I'll Be Missing You," Puff Daddy & Faith Evans (Featuring 112), Bad Boy.

BEST RAP ALBUM

"No Way Out," Puff Daddy & the Family, Bad Boy. Producers: Sean



COLE



SMITH

"Puffy" Combs, Stevie J.

BEST FEMALE COUNTRY VOCAL PERFORMANCE

"How Do I Live," Trisha Yearwood, MCA Nashville.

BEST MALE COUNTRY VOCAL PERFORMANCE

"Pretty Little Adriana," Vince Gill, MCA Nashville.

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"Looking In The Eyes Of Love," Alison Krauss & Union Station, Rounder.

BEST COUNTRY COLLABORATION WITH VOCALS

"In Another's Eyes," Trisha Yearwood & Garth Brooks, MCA Nashville.

BEST COUNTRY INSTRUMENTAL PERFORMANCE

"Little Liza Jane," Alison Krauss & Union Station, Rounder.

BEST COUNTRY SONG

"Butterfly Kisses," Bob Carlisle, Randy Thomas, songwriters.

BEST COUNTRY ALBUM

"Unchained," Johnny Cash, American. Producer: Rick Rubin.

BEST BLUEGRASS ALBUM

"So Long So Wrong," Alison Krauss & Union Station, Rounder.

BEST NEW AGE ALBUM

"Oracle," Michael Hedges, Windham Hill.

BEST CONTEMPORARY JAZZ PERFORMANCE

"Into The Sun," Randy Brecker, Concord Vista.

BEST JAZZ VOCAL PERFORMANCE

"Dear Ella," Dee Dee Bridgewater, Verve.

BEST JAZZ INSTRUMENTAL SOLO

"Stardust," Doc Cheatham & Nicholas Payton, Verve.

BEST JAZZ INSTRUMENTAL PERFORMANCE, INDIVIDUAL OR GROUP

"Doc Cheatham & Nicholas Payton," Doc Cheatham & Nicholas Payton, Verve.

BEST LARGE JAZZ ENSEMBLE PERFORMANCE

"Joe Henderson Big Band," Joe Henderson Big Band, Verve.

BEST LATIN JAZZ PERFOR-

"Habana," Roy Hargrove's Crisol, Verve.

BEST ROCK GOSPEL ALBUM

"Welcome To The Freak Show: dc Talk Live In Concert," dc Talk, Fore-Front.

BEST POP/CONTEMPORARY GOSPEL ALBUM

"Much Afraid," Jars Of Clay, Silver-tone/Essential.

BEST SOUTHERN GOSPEL, COUNTRY GOSPEL, OR BLUEGRASS GOSPEL ALBUM

"Amazing Grace 2: A Country Salute To Gospel," various artists, Sparrow.

BEST TRADITIONAL SOUL GOSPEL ALBUM

"I Couldn't Hear Nobody Pray," the Fairfield Four, Warner Bros. Nashville.

BEST CONTEMPORARY SOUL GOSPEL ALBUM

"Brothers," Take 6, Warner Alliance.

BEST GOSPEL ALBUM BY A CHOIR OR CHORUS

"God's Property From Kirk Franklin's Nu Nation," God's Property, B-Rite.

BEST LATIN POP PERFORMANCE

"Romances," Luis Miguel, WEA Latina.

BEST LATIN ROCK/ALTERNATIVE PERFORMANCE

"Fabulosos Calavera," Los Fabulosos Cadillacs, BMG U.S. Latin.

BEST TROPICAL LATIN PERFORMANCE

"Buena Vista Social Club," Buena Vista Social Club, World Circuit/None-such.

BEST MEXICAN-AMERICAN/TEJANO MUSIC PERFORMANCE

"En Tus Manos," La Mafia, Sony Dis-cos.



BADU



APPLE

BEST TRADITIONAL BLUES ALBUM

"Don't Look Back," John Lee Hooker, Pointblank/Virgin Records America.

BEST CONTEMPORARY BLUES ALBUM

"Señor Blues," Taj Mahal, Private.

BEST TRADITIONAL FOLK ALBUM

"L'Amour Ou La Folie," BeauSoleil, Rhino.

BEST CONTEMPORARY FOLK ALBUM

"Time Out Of Mind," Bob Dylan, Columbia.

BEST REGGAE ALBUM

"Fallen Is Babylon," Ziggy Marley & the Melody Makers, Elektra/EEG.

BEST WORLD MUSIC ALBUM

"Nascimento," Milton Nascimento, Warner Bros.

BEST POLKA ALBUM

"Living On Polka Time," Jimmy Sturr, Rounder.

BEST MUSICAL ALBUM FOR CHILDREN

"All Aboard!," John Denver, Sony Wonder. Producers: John Denver, Roger Nichols, Kris O'Connor.

BEST SPOKEN WORD ALBUM FOR CHILDREN

"Winnie-The-Pooh" (A.A. Milne, author), Charles Kuralt, Penguin Audiobooks. Producer: John McElroy.

BEST SPOKEN/DOCUMENTARY ALBUM

"Charles Kuralt's Spring" (Charles

Kuralt, author), Charles Kuralt, Simon & Schuster.

BEST COMEDY ALBUM

"Roll With The New," Chris Rock, DreamWorks.

BEST MUSICAL SHOW ALBUM

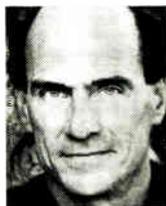
"Chicago The Musical" (various artists), Jay David Saks, producer (Fred Ebb, lyricist, John Kander, composer), RCA Victor.

BEST INSTRUMENTAL COMPOSITION

"Aung San Suu Kyi" (track from "1+1"), Wayne Shorter, composer (Herbie Hancock & Wayne Shorter, artists), Verve.



CASH



TAYLOR

BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

"The English Patient," Gabriel Yared, composer, Fantasy.

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION

"I Believe I Can Fly" (track from "Space Jam"), R. Kelly, songwriter (R. Kelly, artist), Jive/Atlantic/Warner Sunset.

BEST INSTRUMENTAL ARRANGEMENT

"Straight, No Chaser" (track from "Brilliant Corners"), Bill Holman, arranger (the Bill Holman Band, artist), JVC Music.

BEST INSTRUMENTAL ARRANGEMENT WITH ACCOMPANYING VOCALS

"Cotton Tail" (track from "Dear Ella"), Slide Hampton, arranger (Dee Dee Bridgewater, artist), Verve.

BEST PACKAGE

"Titanic—Music As Heard On The Fateful Voyage," Hugh Brown, Al Q, Jeff Smith, art directors (various artists), Rhino.

BEST PACKAGE—BOXED

"Beg Scream & Shout! The Big Ol' Box Of '60s Soul," Hugh Brown, David Gorman, Rachel Gutek, art directors (various artists), Rhino.

BEST ALBUM NOTES

"Anthology Of American Folk Music (1997 Edition Expanded)," John Fahey, Luis Kennitzer, Jon Pankake, Chuck Pirtle, Jeff Place, Neil V. Rosenberg, Luc Sante, Peter Stampfel, Eric Von Schmidt, album notes writers (various artists), Smithsonian Folkways.

BEST HISTORICAL ALBUM

"Anthology Of American Folk Music (1997 Edition Expanded)," Jeff Place, Pete Reiniger, Harry Smith, compilation producers (various artists), Smithsonian Folkways.

BEST ENGINEERED ALBUM (NONCLASSICAL)

"Hourglass," James Taylor, Columbia. Engineer: Frank Filipetti.

PRODUCER OF THE YEAR (NON-CLASSICAL)

Babyface.

REMIXER OF THE YEAR

Frankie Knuckles.

BEST MUSIC VIDEO, SHORT-FORM

"Got 'Til It's Gone," Janet Jackson, Virgin Records America. Aris McGarry, producer, Mark Romanek, director.

BEST MUSIC VIDEO, LONGFORM

"Jagged Little Pill, Live," Alanis Morissette, Warner/Reprise Video/Mav-

erick. Glen Ballard, David May, Alanis Morissette, Steve Purcell, producers, Alanis Morissette, Steve Purcell, directors.

BEST CLASSICAL ENGINEERED RECORDING

"Copland: The Music Of America (Fanfare For The Common Man; Rodeo, Etc.)," Michael Bishop, Jack Renner, engineers (Erich Kunzel, conductor), Telarc.

CLASSICAL PRODUCER OF THE YEAR

Steven Epstein.

BEST CLASSICAL ALBUM

"Premieres—Cello Concertos (Works Of Danielpour, Kirchner, Rouse)," Yo-Yo Ma, violoncello; David Zinman, conductor; Steven Epstein, producer (Philadelphia Orch.), Sony Classical.

BEST ORCHESTRAL PERFORMANCE

"Berlioz: Symphonie Fantastique; Tristia," Pierre Boulez, conductor (Cleveland Orch. Chorus; the Cleveland Orch.), Deutsche Grammophon.

BEST OPERA RECORDING

"Wagner: Die Meistersinger Von Nürnberg," Sir Georg Solti, conductor; Ben Heppner, Herbert Lippert, Karita Mattila, Alan Opie, René Pape, Jose van Dam, Iris Vermillion; Michael Woolcock, producer (Chicago Sym. Chorus; Chicago Sym. Orch.), London.

BEST CHORAL PERFORMANCE

"Adams: Harmonium/Rachmaninoff: The Bells," Robert Shaw, conductor (Karl Dent, tenor; Renée Fleming, soprano; Victor Ledbetter, baritone; Atlanta Sym. Orch. Chorus; Atlanta Sym. Orch.), Telarc.

BEST INSTRUMENTAL SOLOIST(S) PERFORMANCE (WITH ORCHESTRA)

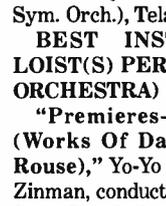
"Premieres—Cello Concertos (Works Of Danielpour, Kirchner, Rouse)," Yo-Yo Ma, violoncello; David Zinman, conductor (Philadelphia Orch.), Sony Classical.

BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)

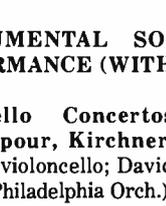
"Bach: Suites For Solo Cello Nos. 1-6," Janos Starker, cello, RCA Victor Red Seal.

BEST CHAMBER MUSIC PERFORMANCE

"Beethoven: The String Quartets," Emerson String Quartet; Eugene Drucker, Lawrence Dutton, David Finckel,



MCLACHLAN



KELLY

Philip Setzer, group members, Deutsche Gramophon.

BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)

"Hindemith: Kammermusik No. 1 With Finale 1921, Op. 24 No. 1," Claudio Abbado, conductor; members of the Berliner Phil., EMI Classics.

BEST CLASSICAL VOCAL PERFORMANCE

"An Italian Songbook (Works Of Bellini, Donizetti, Rossini)," Cecilia Bartoli, mezzo-soprano (James Levine, piano), London.

BEST CLASSICAL CONTEMPORARY COMPOSITION

"Adams: El Dorado," John Adams, composer (Kent Nagano, conductor; Halle Orch.), Nonesuch.

GRAMMY ATTENTION LENDS A RETAIL BOOST

(Continued from page 1)

as album of the year and best contemporary folk album. A song from that album, "Cold Irons Bound," was honored as best male rock performance. Colvin's Columbia smash "Sunny Came Home" won in the record and song of the year categories, both of which she shared with producer/songwriter John Leventhal.

Cole is also among the few fortunate artists enjoying a spike in radio airplay as a result of Grammy attention. While most stations generally don't alter their programming in response to the nominations or awards, several top 40 outlets have either added or increased airplay of Cole's recent Imago/Warner Bros. single, "I Don't Want To Wait."

"Although the nomination wasn't our sole reason for adding the record, it was the final element that pushed it onto our playlist," says Erik Bradley, music director at WBBM (B-96) Chicago, who adds that the station is also doing an on-air special with dance music icon Todd Terry that was largely triggered by his inclusion among the

competitors for remixer of the year. "There's no denying the widespread public interest in the Grammys. It would be foolish not to acknowledge and respond to it."

Apparently, an artist doesn't even need to be nominated in order to bask in the retail afterglow of the Grammys. Soul legend Aretha Franklin appears poised to enjoy a rush of consumer interest after simply performing on the show. In addition to belting her classic hit "Respect" with the Blues Brothers, she earned a standing ovation after stepping in on last-minute notice for an ailing Luciano Pavarotti and singing "Nessun Dorma" from Puccini's "Turandot."

"Let's just say that I'm seriously revisiting my order of Aretha Franklin catalog," says Eric Keil, head buyer for Compact Disc World, a nine-store chain based in South Plainfield, N.J. "I'm also now expecting her new single ['A Rose Is Still A Rose' on Arista] to sell extremely well, too. She left the stage looking like a conquering hero."

Actually, Keil and his colleagues agree that every performer on the Grammys, which was telecast live on CBS-TV in the U.S. and hosted by "Frasier" sitcom star Kelsey Grammer, will experience a healthy commercial bump.

"Sometimes, it can even be more important than winning, because of the opportunity to bring your music to such a huge audience," says Vince DeLeon, superstore buyer for the Harmony House chain, based in Troy, Mich.

The show was marked by a string of particularly potent performances, starting with film and rap star Will Smith's rendition of "Men In Black," for which he was joined by longtime collaborator DJ Jazzy Jeff. Smith took home the trophy for best rap solo performance for the Columbia single.

The evening's surprises were courtesy of a pair of unrelated interlopers who briefly stormed the stage. As Colvin and Leventhal walked to the stage to accept their song of the year award, the microphone was hijacked by Ol' Dirty Bastard of Wu-Tang Clan, who railed against the act losing in the best rap album category.

Also, Dylan's performance of "Love Sick" was interrupted by a shirtless dancer with the words "soy bomb" painted on his chest. Dylan never missed a note as the man was carried off the stage.

A handful of well-sewn medleys and shrewdly matched multi-artist performances provided many of the evening's key musical highlights. Fleetwood Mac deftly blended the classic-rockers "Rhiannon," "Go Your Own Way," and "Don't Stop," while Wyclef Jean combined an inspired acoustic arrangement of his current Columbia hit, "Gone Till November," with Erykah Badu's bluesy reading of her breakthrough Kedar/Universal hit, "On & On." Shortly before her performance, Badu was honored for best R&B female vocal performance for the song, as well as in the category of best R&B album for "Baduizm."

Producer of the year winner Babyface teamed with Stevie Wonder for a stirring rendition of their Epic hit "How Come, How Long," while Lilith Fair luminaries Cole, Colvin, and McLachlan shared the stage for a medley of Cole's "Where Have All The Cowboys Gone?," Colvin's "Sunny Came Home," and McLachlan's "Building A Mystery." The latter song earned the singer/songwriter the award for best pop female vocal performance.

McLachlan also nabbed the nod for best pop instrumental performance for "Last Dance," which appears on her Arista set "Surfacing."

The show's most anticipated pairing never happened. A planned duet of "Tell Him" by Barbra Streisand and Celine Dion was scrapped due to Streisand's bout with the flu. Instead, Dion hit the stage alone, delivering an appropriately grand version of her current No. 1 smash, "My Heart Will Go On" from the "Titanic" soundtrack.

Among the show's primary soloists was R. Kelly, whose pulp-pounding reading of "I Believe I Can Fly" garnered a standing ovation. Kelly took home three trophies for the ballad, winning for best male R&B male performance, best R&B song, and best song specifically written for a motion picture, "Space Jam."

Other multiple winners included Puff Daddy & the Family, Alison Krauss & Union Station, Yo-Yo Ma, the late newsman Charles Kuralt, the Wallflowers, and Trisha Yearwood, who won in the best female country category for "How Do I Live." Among her competitors was teen superstar LeAnn Rimes for her version of the same Diane Warren song.

"I know how strange it must be to have 50 million versions of this song out there," Yearwood said. She also won an award for "In Another's Eyes," her duet with Garth Brooks.

While the Grammys have aimed for a younger, more alternative-leaning image in recent years, this year's honorees had a decidedly sentimental, old-school slant. In addition to Dylan's victories, veterans James Taylor and John Fogerty were noted. Taylor won in the best pop album category with his Columbia set "Hourglass," while Fogerty grabbed his first-ever Grammy in the best rock album competition for his Warner Bros. collection "Blue Moon Swamp."

Also, the late classical conductor Sir Georg Solti won his record-high 31st Grammy, for best opera recording for "Wagner: Die Meistersinger Von Nürnberg."

New to the Grammys this year were categories honoring best dance and Latin rock/alternative recordings, as well as remixer of the year. Donna Summer and Giorgio Moroder's Interhit single "Carry On" won the former award, while Los Fabulosos Cadillacs took the latter trophy for the BMG-Latin track "Fabulosos Calavera."

Clubland pioneer Frankie Knuckles was cited in the dance-dominated remixer of the year sweepstakes.

"To be the first person honored in a category that has been so long overdue for the dance community is staggering," Knuckles said.

Although most retailers agree that genre-specific Grammy winners do not enjoy large sales bump similar to those taking home the top awards, indie retailers note that the best dance recording and remixer of the year categories have triggered a widespread boost of street-level interest. Marlon Creaton, manager of Record Kitchen in San Francisco, is among the indies that prominently racked and created in-store promotions for nominees.

"The remixers have gotten the lion's share of [consumer] attention, mostly because they're connected to major acts," he says. "But this adds a lot to their profile. The category feeds into their desire to be a greater part of the industry's mainstream. And while everyone may complain about the validity of the Grammys, everyone also wants to be invited to the party."

Tales From Behind The Grammy Curtain

New Signings, Candid Commentaries, And More

Billboard reporters Melinda Newman and Paul Verna offer a behind-the-scenes view of the Grammys.

SONY APPEARS TO BE on a signing spree. While it's unclear which label she'll record for, actress **Jennifer Lopez** has inked a deal with Sony. Lopez is best known for her portrayal of slain singer **Selena** in the movie of the same name. Lopez said the album will include two songs in Spanish . . . Look for **Jon Secada**, formerly of EMI and for a brief moment on Virgin, to resurface on Epic . . . 550 Music has landed the much-sought-after "Ally McBeal" soundtrack.

SPEAKING OF SOUNDTRACKS, **Isaac Hayes** is preparing for his part on the "South Park" soundtrack, coming from American Recordings/Columbia Records. Hayes, who plays Chef on the Comedy Central hit, said he had no doubt Chef will "do something real perverse" for the soundtrack. Hayes intends to follow up "South Park" with a new solo album. "I think 'South Park' may do some serious numbers," he said. "It's good to coattail on that."

PRESENTER AND NOMINEE **Deana Carter** had a few choice words for Ol' Dirty Bastard, who jumped onstage to extol the virtues of **Wu-Tang Clan**, interrupting **Shawn Colvin's** acceptance for song of the year. "The rap community needs to have a little more respect; that was incredibly disrespectful," she said. "I don't want to sound like I'm down on that kind of music; I'm just disappointed. It's not a competition [between artists]; it's a camaraderie." . . . Carter is starting work on her new album, which she will co-produce with **Chris Farren**. "It will be similar to my last album, but more dramatic," she said. "There will be some danceable stuff on it, some roots music."

LUCIANO PAVAROTTI, who was honored Monday night at the National Academy of Recording Arts and Sciences' MusiCares banquet, was overcome by **Aretha Franklin's** performance of **Puccini's** "Nessun Dorma" at the dinner. The besotted singer rushed onto the stage to invite the Queen of Soul to sing with him in Italy. "You are scared of the plane," he said, alluding to her noted fear of flying. "I come to pick you up." Franklin performed the aria again on the Grammys telecast with only a moment's notice after Pavarotti canceled because of illness.

AFTER WINNING THE GRAMMY for best country vocal performance for "How Do I Live"—beating out **LeAnn Rimes**, who had a pop hit with the same song—**Trisha Yearwood** was asked if she still regretted recording the song, as she had said last year. "It's very difficult to have a Grammy in your hand and say you wish you hadn't recorded the song," said Yearwood, "but I still wouldn't wish to have had to go through the controversy and everybody asking me this question every day of my life. I wish that this song hadn't had to go through that. But everything happens the way it's supposed to, I guess. **Diane Warren's** the big winner here tonight, because she wrote the song and had two No. 1's with it. So everybody's happy."

PETER STAMPFEL, one of the winners for best album notes for "Anthology Of American Folk Music (1997 Edition Expanded)," had the best use for his Grammy. "I'm going to pour honey on it and lick it off," he declared. The second-sweetest answer came from **R. Kelly**, who said he would put his two statues "on a shelf right next to my mom's picture."

ASKED WHETHER SHE HAS been tempted to sign with a major label, **Union Station** leader **Alison Krauss**—

Grammy winner for best bluegrass album, best country performance by a duo or group with vocal, and best country instrumental performance—said, "People brought that up to us before, and it's been blown out of proportion. When I talk to people I make sure that I have an open mind. And I listen, and I don't ever rule anything out. In the past 10 years we've looked at other labels, [and] we still find that we're in the right place."

RAPPER/ACTOR **Will Smith**, fresh from his win for best rap solo performance, answered the question on everyone's minds when he revealed the meaning behind the phrase "Gettin' Jiggy Wit It," the title of his latest hit single. Smith said: "Jiggy is like the next level of cool. Jiggy is like cool to the eighth power. It's like some people are fly, some people are kinda hot, some people are John Blazin'. But when you are the jiggiest, when you exude jiggy-essence, when you are truly jigged-out, that is the pinnacle, the epitome, the acme of cool. If this were the '50s, the Fonz would be jiggy. It's the next level that not a lot of people can reach."

RESPONDING TO A QUESTION regarding his feelings about playing some old **Creedence Clearwater Revival** songs, best rock album winner **John Fogerty** said, "We all call them **Beatles** songs, and I guess we call them **Monkees** songs, and in my case we call them **Creedence** songs. But actually, John Fogerty wrote all the songs. So I think now that I'm out in this limelight, I'm going to try and straighten out that misconception." Fogerty added that he is preparing to release a live album titled "Premonition," which will consist of one new song, "several unknown Fogerty songs," and a number of his best-known tunes.

SOME OF THE RECENTLY deceased artists honored at this year's Grammys—including **Michael Hedges**, **Roy Orbison**, and **Doc Cheatham**—will live on via posthumous recordings. Before he died in an auto accident, new age guitarist Hedges left "things in the can that we hope to be able to release, and some of it's really beautiful and material that we think he'd like to have out there," said Hedges' manager, **Hilleary Burgess**. Jazz titan Cheatham's widow and daughter said the musician recorded a date at New York's Sweet Basil club that will probably see the light of day this year. Orbison's widow, **Barbara Orbison**, said that two live recordings of Orbison material—including BBC tapes—were released this year and that others will follow on an annual basis. Other posthumous Grammy winners included **John Denver**, **Sir Georg Solti**, and **Charles Kuralt**.

PAUL ROBESON JR., accepting a Lifetime Achievement Award for his late father, actor/singer **Paul Robeson**, noted that the Grammy was well-timed given the centennial of his father's birth in April. Sony will celebrate the occasion by reissuing Robeson's "Songs Of Free Men" album with previously unreleased material. Robeson Jr.—whose own archive of his father's material yielded "The Odyssey Of Paul Robeson" collection on Omega—said other archival releases will follow.

PRODUCER/ENGINEER **Frank Filipetti**—who won for best pop album and best engineered album, nonclassical, for **James Taylor's** "Hourglass"—said he had no trouble lining up guests from all walks of musical life to perform on the album. "When we were . . . thinking about having other people come in, like **Sting** and **Yo-Yo Ma** and **Branford Marsalis** and **Stevie Wonder**," said Filipetti, "everyone that we would contact would say, 'James Taylor? Anytime, no problem.' Artists across the board have been influenced by him for so many years."



GREENE FINDS HIMSELF IN MIDST OF BROUHAHA

(Continued from page 1)

sion following media-fueled incidents on both coasts.

And like arguments over the winners, debate about the leadership of Michael Greene, who has both passionate supporters and detractors in the music industry, appears likely to continue after the show has ended.

In an article published Feb. 22, the Los Angeles Times questioned Greene's use of power and NARAS' allocation of charitable funds raised through its MusiCares program and speculated that Greene may have used his influence to have an album of his music released on Mercury Records.

William Ivey, director of the Country Music Foundation, chairman-designate of the National Endowment for the Arts, and a NARAS trustee, on Feb. 24 called for an internal review of issues raised in the L.A. Times article. Ivey could not be reached for further comment by press time, but said through a spokeswoman that he stands by those statements.

Pete Fisher, president of the Board of Governors for the Nashville chapter of NARAS, tells Billboard, "We're in a limbo time. Somebody has made accusations, and NARAS has not responded to those accusations yet, and they really haven't had time to do it."

"We're going to gather up our [Nashville chapter] trustees next week and review the allegations that have been made and pose some logical questions based on those allegations," he adds. "These allegations concern us, but they're just allegations. Only half the story has been told. Some questions have to be asked . . . and we don't want to have these questions answered in the media. It's important for everyone to realize that this great academy deserves the opportunity to respond."

A Mercury spokeswoman confirms that the label will release an album from Greene but says no street date has been set. "We've supported a number of records that benefit charities—[Mercury president/CEO] Danny Goldberg has gone out of his way to support anti-drug causes," the spokeswoman says. "Mercury's profits from [Greene's] album will go to MusiCares and the Musicians' Assistance Program."

Although the L.A. Times story stated that Mercury purchased the recording for \$250,000, a source says that the advance for the record was "way under \$100,000."

Greene's album was produced by Phil Ramone, chairman of the NARAS board of trustees, sources say.

Greene responded to the L.A. Times article with a strong statement of denial, characterizing the story as including "unfounded and malicious accusations." Ramone also reiterated in a statement that charges in the article were unfounded. Greene and Ramone were unavailable for further comment.

Prior to the current controversy, Greene was embroiled in a public dispute with New York Mayor Rudolph Giuliani over an argument Greene allegedly had with a city worker during the Grammy nominations event. According to the mayor's office, Greene subjected the employee to verbal abuse after she expressed surprise that the mayor would not be asked to read the names of any of the nominees.

"Michael Greene said to the person who was working with the Grammys on behalf of the mayor's office, 'Fuck you,' and 'I don't want any fucking suits running the Grammys,' and 'I could fucking kill you,'" says Colleen Roche, press secretary for Giuliani.

Giuliani later said that New York did

not need the Grammys, leading to speculation that the awards show may take place elsewhere next year.

However, a NARAS source says the academy does not need the consent of the mayor to hold the Grammys in New York—or any other town. He adds, "In New York, we have a great relationship with the management and unions of Radio City and Madison Square Garden, and they've already told us they'd like to have us back."

Presenter/performer Vince Gill, meanwhile, alluded to the flap between Giuliani and Greene during his acceptance speech for best male country vocal performance. "It's a couple of guys that probably both had their egos bruised a little bit," said Gill.

Industry response to Greene's public troubles has been mixed. Says one source, "The chickens have come home to roost" for Greene. "You can't make that many people angry and not expect something like this to happen."

Yet another industry observer defends Greene. "This is clearly the work of some faction of the industry that is out to get him," says the observer. "I'm sure if you examined the operation of other prominent industry charities, you would find similar results."

Jimmy Jam, producer and co-founder of Flyte Tyme Records, says he doesn't know anything about the Times' allegations but is willing to stand up for Greene in general. "I had a chance to know him before he was the president of NARAS," Jam says. "He ran a recording studio in Atlanta where we produced the S.O.S. Band in our early days. He's a nice guy. I don't know what his salary is, but I know he earns it. He's out there fighting to keep music in the schools, and he's in Washington all the time battling."

The crowd at the annual MusiCares fund-raising dinner Feb. 23 was supportive when Greene took the stage at New York's Waldorf-Astoria hotel. Greene detailed MusiCares' work in providing such services as emergency assistance for artists in need.

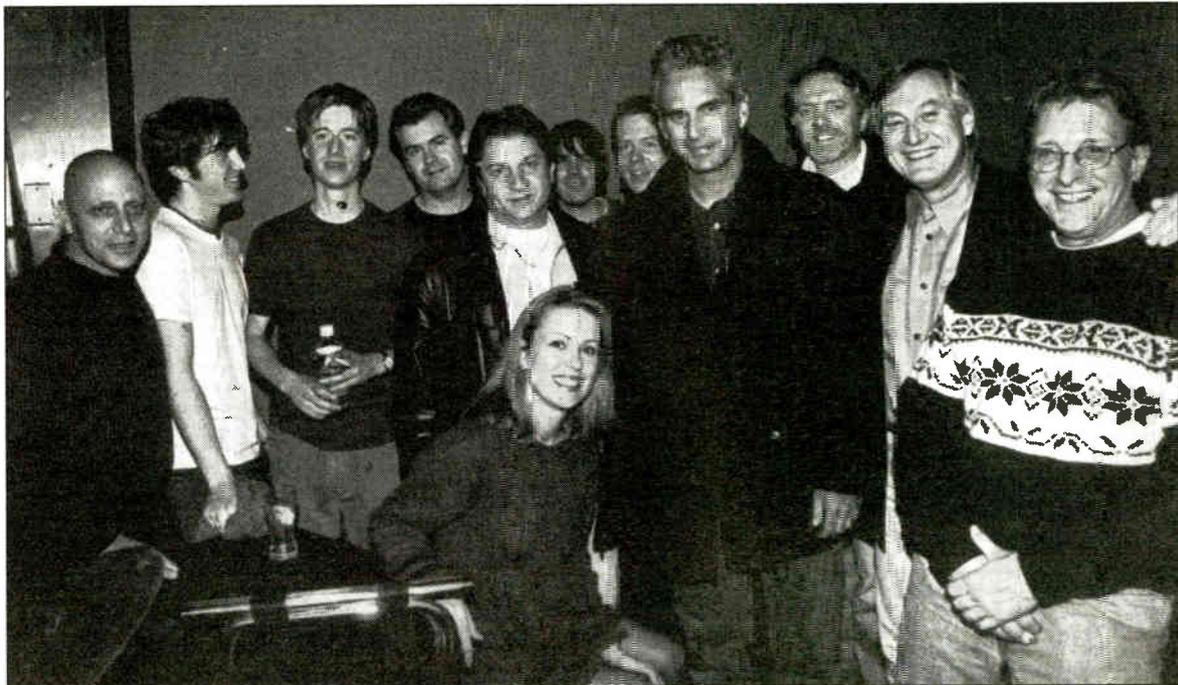
Greene also repeated what was in his response to the L.A. Times article, that MusiCares' grant project represents 36% of what the organization does "in human services, money out to people." Grants are given by the organization to music therapists, as well as to such organizations as Tori Amos' Rape, Abuse & Incest National Network and the Musicians' Assistance Program, according to Greene.

In addition, Greene stated that 35% of MusiCares' grant project goes to a targeted endowment dedicated to constructing assisted-living facilities.

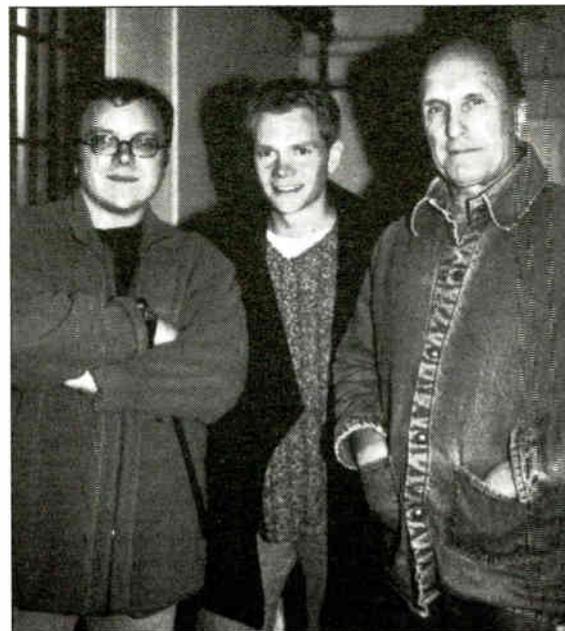
Greene added, "Our administration expenses are below industry standards. The senior staff, including myself, have never received one nickel from any of these charities. It's a labor of love." In an interview with Billboard during the event, Greene called the L.A. Times piece "a pack of lies."

L.A. Times staff writers Chuck Philips and Michael Hiltzik say they stand by their original report. The story stated that less than 10% of every dollar donated to MusiCares has actually gone toward assisting ailing musicians, with the majority of the funds going to administrative expenses and Greene's salary—which was described as unusually large for the leader of a nonprofit organization.

This article was prepared by Bradley Bamberger, Larry Flick, Melinda Newman, Susan Nunziata, Marilyn A. Gillen, Shawnee Smith, Paul Verna, and Craig Rosen.



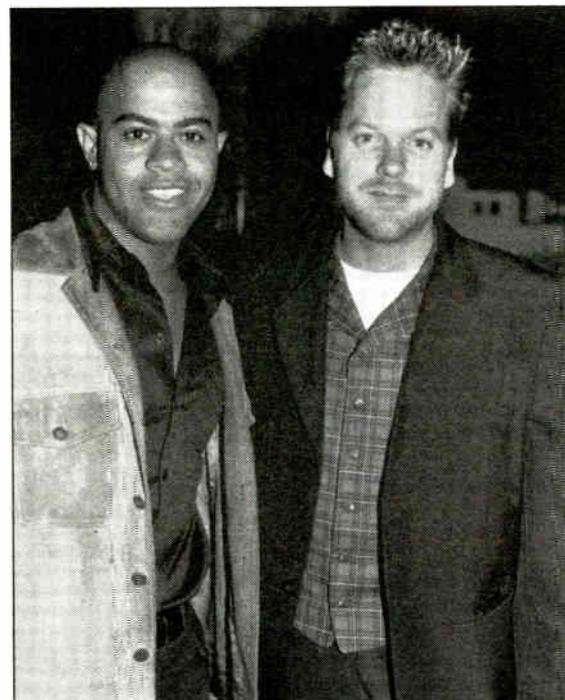
It's No Mystery. RCA recording act Mysteries Of Life recently performed selections from their upcoming release, "Come Clean," at the Mercury Lounge in New York. The set is slated for a May 19 release. Pictured backstage, from left, are Dennis Oppenheimer, manager; group members Kenny Childers, Jake Smith, and Dale Lawrence; Dave Loncao, VP of promotion/field development, RCA Records; Franz Fleischli, A&R manager, RCA Records; group member LonPaul Ellrich; Jack Rovner, executive VP/GM, RCA Records; Cliff O'Sullivan, VP of marketing, RCA Records; Bob Jamieson, president, RCA Records; and David Fitch, VP of sales, RCA Records. Shown sitting is Kaja Gula, manager of product marketing, RCA Records.



Not Going Quietly. Robert Duvall joined Steven Curtis Chapman on the set of Chapman's video for "I Will Not Go Quietly," which is featured on the soundtrack to "The Apostle." Duvall wrote, directed, and starred in the movie. Chapman's track is the only song featured in the film and the only original song on the soundtrack. Pictured, from left, are video director Thor Oliphant, Chapman, and Duvall.



Women In Music. Hilary Rosen, president/CEO of the Recording Industry Assn. of America, was recently awarded Women in Music's second Touchstone Award. The award luncheon was held in New York. Pictured at the event, from left, are Rosen and Pat Schroeder, president/CEO, Assn. of American Publishers.



Hey Ricky, You're All Smiles. Cherry Entertainment Group/Universal Records artist Ricky Jones, left, recently took a few moments to get in a photo with actor Keifer Sutherland at a Los Angeles party. Jones' self-titled debut set, slated for a spring release, is a mixture of R&B, gospel, pop, and folk music. The set is the first for Cherry Entertainment.



Sign On The Dotted Line. Classical conductor John Eliot Gardiner signed an exclusive contract with Deutsche Grammophon and Philips Classics in January. He will continue to record with the Monteverdi Choir and the Orchestre Revolutionnaire Et Romantique. Shown at the signing, from left, are Clive Bennett, executive producer of vocal productions, Philips Music Group; Karsten Witt, president, Deutsche Grammophon Gesellschaft (DGG); Costa Pilavachi, president, Philips Music Group; Gardiner; Michael Fine, VP of A&R, DGG; and Chris Roberts, president, PolyGram Classics & Jazz.

BMG'S JUST JINGER BOOSTS SOUTH AFRICA'S POP/ROCK ACTS

(Continued from page 1)

venues in Johannesburg, Cape Town, and Durban without a big-name international act to draw audiences.

Dave Thompson, BMG Africa's A&R and marketing director, says an intensive TV and radio advertising campaign over Christmas gave Just Jinger's album an additional boost. "The momentum has not ceased in the new year either," he adds.

Just Jinger will perform Saturday (7) during Canada Music Week and will go on to New York for a BMG showcase. The band's EP, "Something For Now," will be released in South Africa March 23; no international releases are yet set.

"There have been some queries from BMG's office in the U.S., which is partly why we're putting together the showcase," says Thompson. "We delayed the international sampling process with Just Jinger. We wanted to ensure we had a story to sell with the product... Packages have now been sent to all BMG territories, and we believe there will be interest."

While Just Jinger's recent success remains the exception currently, it does indicate a growing confidence and belief in the potential of South Africa's pop/rock genre here. Over the

area, with very few professionals in the market. Kerry Friedman, manager of such acts as the much-touted Naked and Tananas, a folk/roots band that has achieved some international success (Global Music Pulse, Billboard, Feb. 18, 1995), says South African acts and record companies often fail to understand the crucial role managers can play. "Again, it comes down to the fact that we have no role models to look to."

"Everything's changed over the past few years," says Squeal's Dave Birch. "The quality of songwriting and playing and, very importantly, the quality of live shows have all improved dramatically. When we play, be it in a big town or somewhere more outlying, the people who come to listen to us have increasingly high expectations of performance, sound, and lighting, so we have to keep getting better at all aspects of making music."

The sudden proliferation of magazines has also played a role. Over the past year, several new titles aimed at young people have appeared on retail shelves.

Says Deon Maas of One World Entertainment (a division of Gallo Record Co.), "The fact that [international magazines] Marie Claire and Elle, for example, have South African editions also means our bands appear on editorial pages that include some of the best music coming out of England, creating a more normal context for the music."

CHANGING SOCIAL OUTLOOK

On a less tangible and far wider scale, the development of a post-apartheid society here is also playing its part. "For the first time there is a real struggle for a youth identity," comments Gallo Music Publishing's Savage. "In the past, South African society was unnaturally restrained by the political situation. In the mid-'80s, rock bands were either cover bands or felt compelled to write with a real political sensibility. Kids today aren't growing up with the hang-ups of the past or a sense that being a white South African means you should hang your head in shame."

Josh Georgiou, of the Springbok Nude Girls' management and co-owner of Honduras Records (a recently formed indie label affiliated with Sony S.A.), agrees. "The fact is that with today's media and accessibility to MTV and the Internet, a kid in Brakpan, outside Johannesburg, can be just as switched on as someone in Portland, Ore. What's interesting, though, is the development of a real tribalism amongst the youth. There's no blanket love for South African rock music—fans are quite specific about what they like."

The post-apartheid era has also brought an increase in international acts touring the country, providing much-needed role models for bands.

Venue problems still abound in the territory. Says BMG Africa's Thompson, "Most of Just Jinger's fans are too young to go to clubs, so we had to make the band accessible to them. Still, there is a real lack of medium-size venues that would allow a band like Just Jinger to 'graduate' to something between a small club and the arena."

Gary Herselman, A&R director at Tic... Tic... Bang (responsible for marketing and distributing a wide range of South African pop/rock), contends that the only way this problem will be resolved is if the government steps in. "If this government is serious about developing South African music across the board, they need to put some money into developing a real touring circuit—not just rock but all genres," he says.

Moreover, A&R skills remain particularly underdeveloped here. "There's the danger that the current interest in rock bands means there will be a quick turnover," says Benjy Mudie, an executive at Fresh Music, a newly established independent record company.

Management is also a neglected

area, with very few professionals in the market. Kerry Friedman, manager of such acts as the much-touted Naked and Tananas, a folk/roots band that has achieved some international success (Global Music Pulse, Billboard, Feb. 18, 1995), says South African acts and record companies often fail to understand the crucial role managers can play. "Again, it comes down to the fact that we have no role models to look to."

"It's important the success of Just Jinger is capitalized on in the right way," adds Georgiou. "An international breakthrough for a South African band would undoubtedly move the rock/pop genre here onto another level, but as far as the domestic market goes, the development of artists must be steady. Realistically, platinum is going to be hard for most acts to achieve. Fifteen thousand-plus units is a far better goal to ensure the full development of the genre here."

South Africa's complicated music market means it is difficult to assess rock's current market share. The territory has no official chart, although the Assn. of the South African Music Industry is attempting to enlist the cooperation of retailers and suppliers to implement systems that would make a national chart a reality. In addition, the existence of 11 official languages and a multitude of indigenous musical genres and subgenres make this market difficult to track.

International acts like Pearl Jam or

More Local Music Helps Radio Meet Quota

JOHANNESBURG—South African rock has undoubtedly been boosted by increased airplay of South African product across all genres, as radio and TV stations work toward achieving the Independent Broadcasting Authority's (IBA) optimum local-content quota of 20%.

Introduced on Oct. 26 of last year, the quota is aimed at ensuring South African product gets increasing airplay among its international competitors.

Mphifa Tsepe, a monitoring officer at the IBA, confirms that many broadcasters already play more than 20%, while monitoring continues on those not meeting the quota.

"What's been really interesting to see over the past few years," comments Michelle Constant, a DJ on 5FM, South Africa's national chart-hit radio station, "is the quality of

songs compared to a few years ago. When the IBA first introduced the local-content quota, we pretty much played most South African rock and pop that we were [served] with, but now there's so much coming through—and so much that's good—that we have a real choice when deciding what to playlist."

Just Jinger front man Art Matthews agrees. "The fact that we had so much airplay for our singles, 'Stand In Your Way,' 'Shallow Waters,' and 'Father And Farther,' has had a direct impact on the way our album has moved off the shelves. In the beginning, we had to work really hard at getting playlisted. In fact, we distributed 'voting cards' at gigs, which fans filled in and sent to 5FM asking the station to playlist our singles."

DIANE COETZER

Live can reasonably expect to sell in the region of 15,000-20,000 units.

Now, with Just Jinger's success and brisk sales of the Springbok Nude Girls' recently released album, "Afterlivesatisfaction" (which has, against all

expectations, sold more than 18,000 units, according to Sony S.A.), as well as the growing sales of albums like Henry Ate's "Slap In The Face," the once-stagnant South African rock genre is looking increasingly healthy.

REGENCY, DISNEY MAKE FURTHER MOVES INTO MUSIC BIZ

(Continued from page 3)

pany that can compete with the majors in every way."

Regency/Restless has begun that process, Regis says, by "aggressively signing artists, making acquisitions, and signing joint ventures."

Recently, the label announced the signing of Warren G's G-Funk imprint to a multimillion-dollar joint venture (Billboard Bulletin, Feb. 19). "It's a credible way for us to enter the urban business," says Regis, "since Warren is a talent magnet."

The completion of the Trauma acquisition, which has been in the works for months, will help Regency shore up its music efforts. During its association with Interscope, Trauma scored multi-platinum success with modern rock acts No Doubt and Bush.

Yet Regency won't reap the benefit of Bush immediately. As part of its agreement with Interscope following a bitter legal battle over the rights to No Doubt, Interscope will retain No Doubt, but the Trauma logo will appear on the band's next album and a future greatest-hits set, and Trauma will receive royalties from both releases.

Interscope will also distribute the next Bush album—tentatively due this fall—through November 1999 (Billboard, Sept. 13, 1997). After that date, the album and Bush's entire catalog will move over to Trauma's new distributor.

Industry observers point out that by purchasing Trauma, Regency isn't just acquiring the future rights to Bush, but is pacting with Trauma co-principals Rob Kahane and Paul Palmer, who have proved their worth by developing and signing first-rank talent.

No Doubt was initially signed to Interscope, but after the band's 1992 self-titled debut was released with little notice, it joined Trauma's roster in 1995. Under the guidance of Kahane and Palmer, the band recorded '95's "Tragic Kingdom," which topped The Bill-

board 200 and has sold more than 7.2 million copies, according to SoundScan.

"Regency is acquiring a talented guy, Rob Kahane, who has proven again and again he can find and develop hit acts," says Pollack.

After Trauma split from Interscope, five companies approached the label with possible deals. In the end, however, it was Regency, with its ties to Fox, and Disney that most interested Kahane because of the synergistic opportunities both companies provide.

"Both make movies," Kahane says. "Both are involved in animation; both own sports teams [the purchase of the Los Angeles Dodgers by Fox, which owns a 20% stake in Regency, is still pending]. Sports, movies, and music are merging into one world, and both companies offered the opportunity for our artists to cross over into features and act or do scores, and both companies also have huge TV divisions."

Among other suitors for Trauma was Irving Azoff's Revolution Records, a joint venture with Warner Bros.

Azoff calls Regency's purchase of Trauma "a smart deal" and admits that he too was interested in the company but was unable to get Warner to sign off on the deal. He says, "It didn't make sense to my partners at Warner Bros., but it made a lot of sense to me."

Trauma will arrive at a company with deep pockets: Milchan's Regency, which is best-known for independent film company New Regency Productions, recently made a deal with 20th Century Fox, selling a 20% stake of the company for \$200 million.

Disney, which has a distribution deal with PolyGram Group Distribution for its music titles (save its independently distributed Walt Disney Records), also has deep pockets and has been active in acquiring new properties to give its beleaguered attempts in the pop and rock marketplace much-needed credibility.

As Howard Vogel, an analyst with the New York-based investment firm Cowan & Co., points out, Disney and Regency have similar reasons for building their music businesses. "They want to control all the pieces that go into a film, which includes the music, which is a long-lasting and valuable asset."

Both Disney and Regency have lost valuable revenue in the past by failing to release the soundtracks to their hit films on their own labels.

For example, the soundtrack to Disney's "Dangerous Minds," which topped The Billboard 200 for three weeks in the fall of '95, was released by MCA Records. Similarly, Regency lost out on the profits from the "Pretty Woman" soundtrack, which was released by EMI in 1990 and went on to a double-platinum certification.

Last August, Disney purchased Mammoth Records, which scored in 1997 with the Squirrel Nut Zippers, for approximately \$25 million (Billboard, Aug. 2, 1997). Mammoth subsequently entered into a multimillion-dollar joint venture with Nickelbag Records, an independent label run by hot producing team the Dust Brothers (Billboard, Feb. 7).

Even before Cavallo took up residency on the Disney lot, he tapped Gefen Records general counsel and former Capitol-EMI Music president David Berman as president of the newly created Walt Disney Music Group (Billboard Bulletin, Feb. 7), although the appointment has yet to be officially announced.

Cavallo has also hired Columbia Records West Coast regional promotion executive Dan Hubbert as senior VP of promotion for the Walt Disney Music Group, while dismissing industry veteran John Fagot from his post as senior VP of promotion at Hollywood Records. In addition, American Recordings GM Mark Di Dia has been in negotiations with Cavallo about joining Hollywood.



HENRY ATE

past year, the territory has seen an explosion of diverse new acts. Just Jinger occupies the middle ground, with a sound similar to groups like Counting Crows. Yet the current South African rock/pop sound includes the hardcore/industrial rock of Battery 9 (signed to independent label Tic... Tic... Bang), the fast-paced "boys' rock" of Sony South's Springbok Nude Girls, and the multitextured, intricate, ballad-oriented songs from the likes of Henry Ate (currently unsigned) and Sugardrive (Gallo S.A.). Henry Ate, fronted by singer/songwriter/guitarist Karma Ann Swanepoel, and the Springbok Nude Girls have devoted and growing live followings.

Mark Rosin, one of the country's foremost entertainment lawyers as well as a rock commentator, says this wide spectrum of acts is a healthy development.

"For the past few years, I've become more and more convinced that it will be a rock or pop act that will turn this country into a real player in the international music scene," he says. "That's not to diminish the success of artists like Lucky Dube or Ladysmith Black Mambazo, but the fact is what the world is buying in big quantities is not roots music. It's rock, in all its different forms."

Jay Savage, professional manager at Gallo Music Publishing, agrees. "The mainstream music industry in South Africa is still not a realistic one. Domestically, money is made in the black [music] market, but the likelihood that these artists will crack the international market is slim."

A domestic product quota has helped the country's rock acts (see story, this page), but both Just Jinger and Squeal, an out-and-out rock band signed to Gallo Record Co. (formerly Tusk), also

JAMES FIFIELD TO EXIT IN 1999

(Continued from page 1)

According to Fifield, the company is not attempting to buy him out of his contract, nor is he looking to negotiate out of it. But, he adds, "1999 is a long time from now. I don't know if I'll be spending the year 1999 here. The view right now is that I'll wait 'til the end of the contract."

At press time, EMI would say only that Fifield "has a contract until March 31, 1999," and that both he and Southgate retain their existing roles (Billboard Bulletin, Feb. 24).

The company made no further comment, despite extensive and continuing coverage of the situation in both the U.S. and U.K. press.

Southgate had been expected to announce at the board meeting that he was stepping down to a non-executive role at EMI.

Fifield says that compensation "was never an issue" in his discussions with the board. "The whole financial package was done six to eight weeks ago, with no lawyers involved, through internal channels," he says. "I had agreed to reduce my cash compensation and would take something of equivalent value in restricted stock that would vest over a four-year period that would be conditional on board-approved performance."

Instead, Fifield says, the sticking points occurred when he attempted to define the roles and responsibilities involved. "I have not been pleased with the working relationship with [Sir Colin] and myself ever since the demerger . . . when he became much more active in day-to-day activities after I'd been doing it independently for seven years. It was a change in working relationship, and that resulted in some flare-ups."

Fifield says that he was concerned about the working relationship between himself and Southgate going forward and that "I voiced my con-

cerns to members of the board . . . It was positioned as, we've had troubles, I want to minimize troubles, can he be less involved in some of these areas? The only answer I got was that there would be no change in the organization, that Sir Colin would remain as the chairman, I would remain as president of EMI Music, and I wasn't being considered for promotion to the position of chairman that would be headquartered in London."



FIFIELD

Meanwhile, EMI Music Publishing Worldwide president Martin Bandier and EMI Recorded Music president Ken Berry's sudden trans-Atlantic flight to meet in London with EMI top brass—without Fifield (Billboard Bulletin, Feb. 26)—further fueled speculation about the management of the group. The meetings prevented Berry and Bandier from attending the Grammy Awards ceremony in New York.

Fifield says he does not know what was discussed at the meeting. "They're careful not to remove me of any duties now, but obviously the future of this company does not include my vision," he says. "I'm not a part of future questions because I'm not part of the management team going forward."

He adds that he will continue "to run EMI Music as the CEO," and that Bandier and Berry will continue reporting to him.

In January, Southgate accepted the unpaid, five-year chairmanship of London's financially troubled Royal Opera House (ROH). Southgate, whose EMI contract runs until 2000, has already taken up the ROH post.

"It's difficult to say how he's juggling his 'day job' and his 'night job,'"

ROH spokeswoman Judy Graham tells Billboard, adding that Southgate's allocation of time to the role is "whatever he feels is appropriate . . . He seems to flit around here quite a bit."

Despite the ongoing uncertainty, EMI Group's share price has continued to recover from the all-time low hit Jan. 23 when the company announced 25 million pounds (\$41 million) worth of provisions to cover poorer-than-expected performance in Asia (Billboard, Feb. 7). On Feb. 25, the stock rose a further 2.4%.

Since its demerger two years ago, EMI has been dogged by rumors of a possible takeover, with Seagram and Disney mentioned most often as likely suitors. Southgate has maintained that he has never had meaningful discussions with anybody regarding a takeover. At press time, executives at Disney and Seagram could not be reached for comment.

Analysts did not attribute EMI's Feb. 25 stock price rise to that day's announcement of the long-expected hiving off of retail chain HMV into a separate unit (see story, page 1), but rather to a perception that the slimmer, more liquid group is an even more attractive acquisition.

But most analysts agree that the real catalyst for an acquisition lies in the boardroom tussles.

A London-based analyst says, "As management problems have come to light, [EMI] has become more of a likely takeover target, and that's pushing up the share price . . . We think the company is looking rather vulnerable given that top management appear to be arranging early exits. Investors wouldn't be too enamored of the management if, in the current situation, some of them decide to walk."

Assistance in preparing this story was provided by Irv Lichtman.

EMI SPINS OFF HMV, EXITING RETAIL ARENA

(Continued from page 1)

with a clear focus. Now that retailing has been removed from its agenda, the company is able to concentrate on just two core activities—selling records and publishing songs.

The EMI Group announced Feb. 25 that it intends to sell a controlling interest in HMV (Billboard Bulletin, Feb. 26). Currently a wholly owned EMI operation, HMV is to be run by a new company, HMV Media Group, in which EMI will have "around a 40% stake," according to an EMI source.

HMV Media Group will be a joint venture between EMI and Advent International, a private equity investment group. Advent International says the new entity will be floated publicly "in due course."

In addition to the record retail chain, HMV Media Group will encompass the U.K.-based Dillons book-selling chain, an EMI company that currently comes under HMV management, and the Waterstone's book chain, which HMV Media Group is to buy from W H Smith for 300 million pounds (\$480 million).

The establishment of HMV Media Group in this form requires the approval of Smith stockholders, who are to meet March 24 in London, and will later require the sanction of U.K. trade authorities.

Once established, HMV Media Group will pay EMI up to 500 million pounds (\$800 million) for all the stores and resources within the HMV and Dillons chains.

HMV operates 271 stores in nine countries—including 105 in the U.K.—while Dillons has 78 stores in the U.K. and Ireland. Waterstone's has 99 U.K. outlets and a handful of stores in Ireland, the Netherlands, Belgium, and the U.S.

According to EMI Group, HMV/Dillons had revenue of 878.5 million pounds (\$1.4 billion) in the year to April 1997 and produced an operating profit of 25.1 million pounds (\$40.1 million).

The chairman of HMV Media Group will be Waterstone's founder Tim Waterstone. McAllister will become joint chief executive of the new company alongside Alan Giles, currently Waterstone's managing director. McAllister will remain chief executive of the HMV chain. Giles, who currently represents the interests of Smith-owned U.K. record chain Virgin Our Price on the Smith board, is relinquishing this role.

McAllister says a major advantage of the new structure will be the power it will give to HMV's voice on the board of the new company. While complimenting EMI as "a very, very good parent," McAllister notes that HMV will have about 60% of the commercial weight in the new structure. In addition, he notes, the new company will be a purely retail operation and will not have to apply its resources to other areas of business.

He notes that his new chairman, Waterstone, is "passionate about books and recognizes that kind of passion in HMV when it comes to music."

The HMV chief says he does not believe the combining of the three chains will result in job losses at HMV. If posts are to be cut, jobs within the two book chains are more vulnerable, he says, though he notes that any advances in information technology and other systems that the book chains produce will also be available to HMV.

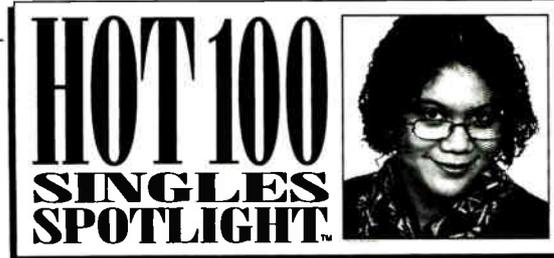
However, there will be a cross-pollination in terms of stocking policy. "The strength of all three chains is that they are dedicated brands," says McAllister. "We are not prepared to try to be all things to all men."

"Waterstone's will not be stocking music any more than HMV will be stocking books to a greater degree than we do currently."

Record companies contacted by Billboard say they can see no reason why HMV should move away from its traditional market. "Stuart does what Stuart does, and what does it matter if he reports to EMI or Tim Waterstone?" says one senior executive.

For EMI, the sale of its control in HMV is the final chapter of the demerger process that began with the separation of Thorn EMI into two companies in August 1996. An EMI spokesman says that, had HMV had the required "critical mass" at the time, the demerger would have been a three-way split.

Now the chain has the weight to be a viable company as part of the new structure, the source says.



by Theda Sandiford-Waller

A NEW TREND: Lately those labels and distribution companies that haven't entirely walked away from singles have been experimenting with dropping smaller shipments of commercial singles. If this trend grows, we will likely see fewer gold and platinum certifications for entries on the Hot 100 Singles chart. Last year, for example, Chumbawamba's "Tubthumping" (Republic/Universal) and Aqua's "Barbie Girl" (MCA) only serviced 77,000 and 334,000 units to retail, respectively. More recently, Celine Dion's "My Heart Will Go On" (550 Music) and Ol' Skool's "Am I Dreaming" (Keia/Universal) shipped, respectively, 650,000 and 218,000 units to retail.

Universal VP of sales Marc Offenbach thought the label needed a single for "Am I Dreaming" because Ol' Skool is a new act, and singles sales are a useful tool to initiate retail interest in a full-length album during the solicitation process. Clearly, the most obvious reasons for the smaller singles shipments stem from the desire to gain exposure on the Hot 100 while still being able to encourage album sales once the single is deleted. Yet Offenbach notes, "You can't prove that if you cut out the single [that] people will buy albums."

CALL IT A COMEBACK: This issue several songs on Hot 100 Singles—those at Nos. 68, 80, 81, and 89—rebound and earn bullets due to airplay at one large-audience radio station. From Feb. 13-16, WKTU New York interrupted regular rotation to air the "Top 500 Greatest Dance Records Of All Time." The station usually spins its most-played song around 60 times a week. Yet during the survey period reflected on last issue's chart, the most-played title received half that amount. This issue, WKTU's regular rotation returns, which means the station accounts for more than 87% of the 4.1 million audience impressions on Fruit De La Passion's "Tic Tac Tac" (Aureus/Warlock), 75% of the 3.1 million audience impressions on Kim Sanders' "Jealousy" (Dancin' Music/Island), 38% of the 7.2 million audience impressions on Lutricia McNeal's "Ain't That Just The Way" (Crave), and 22% of the 4.9 million audience impressions on Rockell's "In A Dream" (Robbins). "In A Dream" wins the Hot 100's Greatest Gainer/Airplay award for its improved status.

HONORABLE MENTIONS: With the 12-7 leap by K.P. & Envyi's "Swing My Way" (EastWest/EEG) on the Hot 100, the single becomes the third-highest charting bass-rap single in that chart's history, trailing Tag Team's "Whoop! (There It Is)" (Bellmark), which peaked at No. 2 in 1993, and Quad City DJ's "C'mon N' Ride It (The Train)" (Quadrasound/Big Beat/Atlantic), which peaked at No. 3 in 1996. "Swing My Way" posts a 51% improvement in audience impressions. The song, which is ranked at No. 37 on the Hot 100 Airplay chart, has 22 million listeners from airplay at 49 monitored stations.

The only other song on Hot 100 Airplay to pick up more listener impressions was Madonna's "Frozen" (Maverick/Warner Bros.), which gained more than 62% in audience to leap 31-12 on that chart. "Frozen" has 42 million listeners from airplay at 187 stations. "Frozen" would have had to scan more than 252,000 units to sink Celine Dion's "My Heart Will Go On" (550 Music) this issue. Incidentally, DeJa Vu's dance version of "My Heart Will Go On" (Interhit/Priority) is Bubbling Under at No. 3.

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BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	WHO AM I	BEENIE MAN (2 HARD/VP)	14	17	37	ALIVE	PEARL JAM (EPIC)
2	5	2	MAMBO	ANGELINA (UPSTAIRS)	15	11	5	NUMBER ONE	ALEXIA (POPULAR)
3	—	1	MY HEART WILL GO ON	DEJA VU (INTERHIT/PRIORITY)	16	12	4	HANDLE UR BIZNESS	M.O.P. (RELATIVITY)
4	7	4	GET READY TO BOUNCE	BROOKLYN BOUNCE (EDEL AMERICA)	17	16	2	NOTHIN' BUT THE TAILLIGHTS	CLINT BLACK (RCA (NASHVILLE)/RLG)
5	4	7	WISHFUL THINKING	DUNCAN SHEIK (ATLANTIC)	18	25	2	6 A.M. (WE BE ROLLIN')	NADANUF (REPRISE)
6	—	1	SUPERHERO	GARY BARLOW (ARISTA)	19	13	4	IT'S LIKE THAT	RUN-D.M.C. VS. JASON NEVINS (SMJ) E/PROFILE)
7	—	1	THAT'S WHY I'M HERE	KENNY CHESNEY (BNA/RLG)	20	15	32	EVEN FLOW	PEARL JAM (EPIC)
8	—	1	NEAR ME	JANA (CURB)	21	—	1	WELL' ALRIGHT	CECE WINANS (PIONEER)
9	8	6	SILLY	TARAL (MOTOWN)	22	—	2	MEGALOMANIAC	KMFDM (WAX TRAX!/TVT)
10	10	2	I'M FROM THE COUNTRY	TRACY BYRD (MCA NASHVILLE)	23	—	7	HOW DO I LIVE	DEBRA MICHAELS (ROBBINS)
11	6	5	JUST A MEMORY	7 MILE (CRAVE)	24	14	4	ON AND ON	LONGPIGS (MOTHER/ISLAND)
12	9	3	YOU'LL NEVER KNOW	MINDY MCCREARY (BNA/RLG)	25	21	20	DANCE HALL DAYS	WANG CHUNG (GEFFEN)
13	24	2	SHUT 'EM DOWN	ONXV (FEAT. DMX) (JMJ/DEF JAM/MERCURY)					

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. 334 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	12	MY HEART WILL GO ON	CELINE DION (550 MUSIC) 6 wks at No. 1
2	2	17	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)
3	3	20	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)
4	5	19	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)
5	4	33	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)
6	6	32	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)
7	7	28	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
8	9	19	TOGETHER AGAIN	JANET (VIRGIN)
9	8	12	ALL MY LIFE	K-CI & JOJO (MCA)
10	10	36	FLY	SUGAR RAY (LAVA/ATLANTIC)
11	12	12	THE MUMMERS' DANCE	LOREENA MCKENNIIT (QUINLAN ROAD/WARNER BROS.)
12	31	2	FROZEN	MADONNA (MAVERICK/WARNER BROS.)
13	14	12	KISS THE RAIN	BILLIE MYERS (UNIVERSAL)
14	11	14	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)
15	21	19	BITTER SWEET SYMPHONY	THE VERVE (VCHUT/VIRGIN)
16	17	17	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/EEG)
17	26	4	TORN	NATALIE IMBRUGLIA (RCA)
18	15	32	HOW DO I LIVE	LEANN RIMES (CURB)
19	13	25	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
20	20	12	NICE & SLOW	USHER (LAFACE/ARISTA)
21	16	24	SHOW ME LOVE	ROBYN (RCA)
22	19	13	BRICK	BEN FOLDS FIVE (550 MUSIC)
23	18	44	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)
24	25	17	SEX AND CANDY	MARCY PLAYGROUND (CAPITOL)
25	27	14	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)
26	22	49	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/EEG)
27	24	40	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)
28	23	18	I DO	LISA LOEB (Geffen)
29	28	42	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)
30	34	14	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
31	30	5	ANYTIME	BRIAN MCKNIGHT (MERCURY)
32	29	43	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)
33	33	27	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/A&M)
34	40	3	MY FATHER'S EYES	ERIC CLAPTON (REPRISE)
35	32	15	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
36	37	6	TOO MUCH	SPICE GIRLS (VIRGIN)
37	48	4	SWING MY WAY	K.P. & ENVY (EASTWEST/EEG)

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

HOT 100 RECURRENT AIRPLAY

1	1	2	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
2	3	3	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)
3	2	2	FOOLISH GAMES	JEWEL (ATLANTIC)
4	7	2	YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)
5	5	10	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)
6	4	12	BARELY BREATHING	DUNCAN SHEIK (ATLANTIC)
7	6	3	ALL CRIED OUT	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
8	9	10	CRASH INTO ME	DAVE MATTHEWS BAND (RCA)
9	11	6	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
10	10	13	DO YOU KNOW (WHAT IT TAKES)	ROBYN (RCA)
11	15	30	UN-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)
12	12	49	I LOVE YOU ALWAYS FOREVER	DOANNA LEWIS (ATLANTIC)
13	8	2	MY LOVE IS THE SHHH!	SOMETHIN' FOR THE PEOPLE (FEAT. TRINA & TAMARA) (WARNER BROS.)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	42	9	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
39	35	7	ARE YOU JIMMY RAY?	JIMMY RAY (EPIC)
40	41	5	I WANT YOU BACK	'N SYNC (RCA)
41	36	32	LOVE YOU DOWN	INOJ (SO SO DEF/COLUMBIA)
42	39	62	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)
43	43	6	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
44	38	16	SWEET SURRENDER	SARAH MCLACHLAN (ARISTA)
45	45	24	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
46	44	46	HOW BIZARRE	OMC (HUH/MERCURY)
47	49	7	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
48	46	10	GIVEN TO FLY	PEARL JAM (EPIC)
49	51	14	MY BODY	LSG (EASTWEST/EEG)
50	47	20	HEAVEN	NU FLAVOR (REPRISE)
51	54	6	ALL MY LOVE	QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE)
52	59	4	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
53	52	12	LIGHT IN YOUR EYES	BLESSID UNION OF SOULS (CAPITOL)
54	50	13	WHAT WOULD HAPPEN	MEREDITH BROOKS (CAPITOL)
55	53	6	I KNOW WHERE IT'S AT	ALL SAINTS (LONDON/ISLAND)
56	56	4	RAIN	SWV (RCA)
57	73	2	TURN BACK TIME	AQUA (MCA)
58	57	12	RAPPER'S DELIGHT	ERICK SERMON, KEITH MURRAY & REDMAN (PRIORITY)
59	63	4	MY HERO	FO FIGHTERS (ROSWELL/CAPITOL)
60	68	2	I WILL BUY YOU A NEW LIFE	EVERCLEAR (CAPITOL)
61	67	3	TOO CLOSE	NEXT (ARISTA)
62	62	3	MY OWN PRISON	CRED (WIND-UP)
63	—	1	THE WAY	FASTBALL (HOLLYWOOD)
64	61	6	DAMMIT (GROWING UP)	BLINK 182 (CARGO/MCA)
65	64	11	CLUMSY	OUR LADY PEACE (COLUMBIA)
66	65	2	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
67	—	1	ME	PAULA COLE (IMAGO/WARNER BROS.)
68	70	3	WE BE CLIMBIN'	ICE CUBE (A&M)
69	60	17	TOUCH, PEEL AND STAND	DAYS OF THE NEW (OUTPOST/GEFFEN)
70	58	9	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
71	—	1	SEVEN DAYS	MARY J. BLIGE (MCA)
72	71	6	PINK	AEROSMITH (COLUMBIA)
73	—	1	BREAKDOWN	MARIAH CAREY (FEAT. BONE THUGS-N-HARMONY) (COLUMBIA)
74	66	13	AT THE BEGINNING	RICHARD MARX & DONNA LEWIS (ATLANTIC)
75	74	2	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)

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

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.

56	32 FLAVORS	(Righteous Babe, BMI)
86	4, 3, 2, 1 (LL Cool J, ASCAP/Def Jam, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP/Zo So, ASCAP/Brooklyn Dust, ASCAP/Funky Noble, ASCAP/Timber Trace, ASCAP) WBM	
68	AIN'T THAT JUST THE WAY (MCA-Duchess, BMI/MCA-On Backstreet, ASCAP) HL	
48	ALL FOR YOU (Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL	
53	ALL I DO (Bleu Joli, BMI/Junkie Funk, BMI)	
34	ALL MY LOVE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) HL/WBM	
47	AM I DREAMING (Irving, BMI/Ljesrika, BMI) HL/WBM	
49	ARE U STILL DOWN (Sony/ATV, BMI/Yab Yum, BMI/Vibelect, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hipanic, ASCAP) HL	
17	ARE YOU JIMMY RAY? (MCA, ASCAP/Universal, ASCAP/Songs Of PolyGram Int'l, BMI) HL	
63	AT THE BEGINNING (TCF, ASCAP) WBM	
14	BEEN AROUND THE WORLD (Jones, ASCAP/RZD, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL	
23	BODY BUMPIN' YIPPIE-YI-YO (Smelzgod, ASCAP)	
61	BREAKING ALL THE RULES (Shark Media, BMI/Warner-Tamerlane, BMI/Humassive, ASCAP) WBM	
74	BRIAN WILSON (Treat Baker, SOCAN/WB, ASCAP) WBM	
65	BRING IT ON (Fred Jenkins III, BMI/K-Shreve, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP)	
96	BURN (Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP) THE CITY IS MINE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP) HL/WBM	
32	DANGEROUS ('Ziah's, BMI/Zadiyah's, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Armacien, BMI) WBM	
92	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL	
15	DEJA VU (UPTOWN BABY) (MCA, BMI) HL	
78	DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM	
27	FATHER (LL Cool J, ASCAP/Def Jam, ASCAP/Slim U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Two And Under, BMI/Jumping Bean, BMI) HL	
43	FEEL SO GOOD (Second Decade, BMI/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM	
52	GET AT ME DOG (Boomer X, ASCAP/Copyright Control, ASCAP/Damon Blackmon, ASCAP/Frankly, BMI) HL	
2	GETTIN' JIGGY WIT IT (Treyball, ASCAP/Slim U Well, ASCAP/Jelly's Jams, ASCAP/Warner Chappell, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Camba, BMI) HL/WBM	
55	GIVEN TO FLY (Jumping Cat, ASCAP/Innocent Bystander, ASCAP)	
62	GOING BACK TO CALI (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/B Mo EZ, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) HL/WBM	
12	GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP) HL	
41	HEAVEN (O.C.D., BMI)	
10	HOW DO I LIVE (Realsongs, ASCAP) WBM	
16	HOW'S IT GOING TO BE (3 EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL	
83	I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL	
8	I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpoot, BMI/Ensign, BMI) HL	
18	I DON'T WANT TO WAIT (Hingface, BMI/Ensign, BMI) HL	
37	I DO (Furious Rose, BMI/Music Corp. Of America, BMI) HL	
17	IF I NEVER STOP LOVING YOU (Acuff-Rose, BMI) WBM	
33	IF YOU THINK I'M JIGGY (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D. Blackmon, ASCAP/Music Of Unicef, ASCAP/Full Keel, ASCAP) HL	
36	I KNOW WHERE IT'S AT (Copyright Control, BMI/Copyright Control, ASCAP/MCA, ASCAP/SPZ, BMI) HL	
97	I'M AFRAID OF AMERICANS (Tintoretto, BMI/Upala, BMI/RZD, BMI)	
77	I'M NOT A PLAYER (Let Me Show, ASCAP/Joie Cartegena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM	
80	IN A DREAM (Rocks, ASCAP)	
25	I WANT YOU BACK (Cheiron, ASCAP/BMG, ASCAP)	
51	I WILL COME TO YOU (Jam N' Bread, ASCAP/Heavy Harmony, ASCAP/Dyad, BMI) WBM	
89	JEALOUSY (Edition Get Into Magic, GEMA/Neue Welt Musikverlag GmbH., GEMA/Warner-Tamerlane, BMI) WBM	
64	JUST CLOWNIN' (Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) HL	
21	KISS THE RAIN (EMI Blackwood, BMI/DESMOPHOBIA, ASCAP/Polygram Int'l, ASCAP/Human Boy, ASCAP/WB, ASCAP) HL/WBM	
84	LET'S RIDE (Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI/Big P, BMI)	
70	LIFE IN MONO (Chrysalis, ASCAP/MCA-Northern, ASCAP) HL/WBM	
54	LIGHT IN YOUR EYES (EMI April, ASCAP/Tosha, ASCAP/Bases Loaded, ASCAP/MCA, ASCAP/EMI Christian, ASCAP) HL	
75	LLOLIPOP (CANDYMAN) (MCA, ASCAP/MCA Scandinavia AB, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Warner Chappell Denmark, ASCAP/Warner Chappell Denmark, KODA/EMI Blackwood, BMI/EMI Casadisa, BMI) HL/WBM	
100	LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL	
30	LOVE YOU DOWN (MCA, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP/Unicity, ASCAP) HL	
28	MAKE EM' SAY UHH! (Burrin Ave., BMI/Big P, BMI)	
69	THE MEMORY REMAINS (Creeping Death, ASCAP)	
19	THE MUMMERS' DANCE (Quinlan Road, SOCAN/Quinlan Road, BMI)	
45	MY BODY (Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP) WBM	
1	MY HEART WILL GO ON (Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TCF, ASCAP/Fox Film, BMI) HL	
3	NICE & SLOW (So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL	
6	NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Mele, BMI/Ms. Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM	
90	THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/CMI, BMI) HL	
76	NOTHIN' MOVE BUT THE MONEY (Paniro's, ASCAP/Jae'wons, ASCAP)	
73	OFF THE HOOK (Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hitquarterz, ASCAP) HL/WBM	
39	THE PARTY CONTINUES (EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Thro'N' Tantrums, ASCAP/Ali Seeing Eye, ASCAP/Cameo-5, ASCAP)	
29	PINK (Swag, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP/Colegms, ASCAP/Super Supa, ASCAP) HL	
42	QUIT PLAYING GAMES (WITH MY HEART) (Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP) WBM	
50	ROMEO AND JULIET (Mike's Rap, BMI/EMI Virgin, ASCAP/A La Mode, ASCAP) HL	
82	ROXANNE '97 - PUFF DADDY REMIX (EMI Blackwood, BMI/Magnetic, PRS/ADRA, BMI/Kadoc, BMI/Mokojumbi, BMI/Warner-Tamerlane, BMI) HL/WBM	

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	2	MY HEART WILL GO ON	CELINE DION (550 MUSIC) 2 wks at No. 1
2	3	2	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)
3	2	7	NICE & SLOW	USHER (LAFACE/ARISTA)
4	5	15	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
5	9	10	SWING MY WAY	K.P. & ENVY (EASTWEST/EEG)
6	12	6	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
7	10	5	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
8	4	14	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
9	11	7	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
10	6	17	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
11	13	4	TOO MUCH	SPICE GIRLS (VIRGIN)
12	7	13	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
13	8	12	TOGETHER AGAIN	JANET (VIRGIN)
14	14	38	HOW DO I LIVE	LEANN RIMES (CURB)
15	18	3	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
16	19	4	TOO CLOSE	NEXT (ARISTA)
17	15	6	FATHER	LL COOL J (DEF JAM/MERCURY)
18	17	6	MAKE EM' SAY UHH!	MASTER P (NO LIMIT/PRIORITY)
19	26	3	ARE YOU JIMMY RAY?	JIMMY RAY (EPIC)
20	16	8	DANGEROUS	BUSTA RHYMES (ELEKTRA/EEG)
21	20	5	IF YOU THINK I'M JIGGY	THE LOX (BAD BOY/ARISTA)
22	22	4	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY (NASHVILLE))
23	27	2	PINK	AEROSMITH (COLUMBIA)
24	—	1	THE PARTY CONTINUES	JD FEAT. DA BRAT (SO SO DEF/COLUMBIA)
25	25	5	ALL MY LOVE	QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE)
26	28	14	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/EEG)
27	23	13	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)
28	21	5	AM I DREAMING	OL' SKOOL (FEAT. KEITH SWEAT & XSCAPE) (NEVA/UNIVERSAL)
29	24	6	ARE U STILL DOWN	JON B. (YAB YUM/550 MUSIC)
30	31	5	LOVE YOU DOWN	INOJ (SO SO DEF/COLUMBIA)
31	30	15	I WILL COME TO YOU	HANSON (MERCURY)
32	29	22	SOMETHING ABOUT THE WAY...CANDLE IN THE WIND 1997	ELTON JOHN (ROCKET/A&M)
33	—	1	I WANT YOU BACK	'N SYNC (RCA)
34	38	5	I KNOW WHERE IT'S AT	ALL SAINTS (LONDON/ISLAND)
35	35	3	ALL I DO	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
36	42	4	ROMEO AND JULIET	SYLK-E. F.Y.N.E. FEATURING CHILL (RCA)
37	39	2	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOX) (DEF JAM/MERCURY)

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	34	22	HEAVEN	NU FLAVOR (REPRISE)
39	33	18	SPICE UP YOUR LIFE	SPICE GIRLS (VIRGIN)
40	40	9	WHAT IF I SAID	ANITA COCHRAN (DUET WITH STEVE WARNER)

Billboard HOT 100 SINGLES

MARCH 7, 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 PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	1	—	2	MY HEART WILL GO ON W. AFANASIEFF, J. HORNER (J. HORNER, W. JENNINGS)	◆ CELINE DION (C) (D) 550 MUSIC 78B25	1
2	3	—	2	GETTIN' JIGGY WIT IT POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78B04	2
3	2	1	7	NICE & SLOW J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
4	4	2	12	TOGETHER AGAIN J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	1
5	5	3	14	TRULY MADLY DEEPLY C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
6	9	8	15	NO, NO, NO W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 7861B	6
7	12	16	11	SWING MY WAY MIXZO (M. O. JOHNSON, J. HALL)	◆ K.P. & ENVY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	7
8	7	6	18	I DON'T EVER WANT TO SEE YOU AGAIN N. MORRIS (N. MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	6
9	13	10	6	WHAT YOU WANT N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	9
10	6	4	38	HOW DO I LIVE C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
11	11	9	4	TOO MUCH ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) VIRGIN 38630	9
12	14	17	5	GONE TILL NOVEMBER W. JEAN (N. JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	12
13	8	7	13	A SONG FOR MAMA BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	7
14	10	5	14	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) R. LAURENCE (J. JARVIS, L. JONES, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	◆ PUFF DADDY & THE FAMILY (C) (D) (T) (X) BAD BOY 79131/ARISTA	2
15	15	23	13	DEJA VU (UPTOWN BABY) KNS (D. FAGEN, W. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	15
16	16	11	14	HOW'S IT GOING TO BE S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	9
17	20	26	3	ARE YOU JIMMY RAY? C. FITZPATRICK (J. RAY, C. FITZPATRICK)	◆ JIMMY RAY (C) (D) (T) (X) EPIC 78B16	17
18	17	14	19	I DON'T WANT TO WAIT P. COLE (P. COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
				*** Hot Shot Debut ***		
19	NEW	1	1	THE MUMMERS' DANCE L. MCKENITT (L. MCKENITT)	◆ LOREENA MCKENITT (C) (D) (V) QUINLAN ROAD 17241/WARNER BROS.	19
20	19	12	29	YOU MAKE ME WANNA... J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	2
21	18	15	18	KISS THE RAIN D. CHILD (B. MYERS, E. BAZILIAN, D. CHILD)	◆ BILLIE MYERS (C) (D) UNIVERSAL 56140	15
22	24	29	4	TOO CLOSE KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	22
23	29	41	3	BODY BUMPIN' YIPPIE-YI-YO E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) A&M 582444	23
24	23	22	22	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 C. THOMAS, G. MARTIN (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) (V) ROCKET 56810/A&M	1
25	NEW	1	1	I WANT YOU BACK D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ 'N SYNC (C) (D) (T) (X) RCA 6534B	25
26	27	39	4	YOU'RE STILL THE ONE R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568452	26
27	21	18	6	FATHER POKE & TONE (J. T. SMITH, J. C. OLIVIER, S. BARNES, G. MICHAEL, G. OVERBIG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	18
28	30	33	6	MAKE EM' SAY UHH! KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL (C) (D) (T) NO LIMIT 533D2/PRIORITY	28
				*** Greatest Gainer/Sales ***		
29	36	—	2	PINK K. SHIRLEY, AEROSMITH (S. TYLER, R. SUPA, G. BALLARD)	◆ AEROSMITH (C) (D) COLUMBIA 78B30	29
30	26	25	5	LOVE YOU DOWN C. ROANE (M. RILEY)	◆ INOJ (C) (D) (T) (X) SO 50 DEF 78B01/COLUMBIA	25
31	25	20	17	SHOW ME LOVE D. POP, M. MARTIN (ROBYN, M. MARTIN)	◆ ROBYN (C) (D) (T) (V) (X) RCA 64970	7
32	22	13	9	DANGEROUS R. SMITH (T. SMITH, R. SMITH, H. STONE, F. STONEWALL, A. COLON, L. DERMER)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	9
33	31	30	5	IF YOU THINK I'M JIGGY D. GREASE (S. JACOBS, J. PHILLIPS, D. STYLES, D. BLACKMON, R. STEWART, C. APPICE, D. HITCHINGS)	◆ THE LOX (C) (D) (T) (X) BAD BOY 79115/ARISTA	30
34	32	28	5	ALL MY LOVE T. RILEY (S. CARTER, T. RILEY, L. WALTERS, L. VANDROSS)	◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) (T) (X) MAN 97023/INTERSCOPE	28
35	28	19	26	TUBTHUMPING CHUMBAWAMBA (CHUMBAWAMBA)	◆ CHUMBAWAMBA (D) (T) REPUBLIC 56146/UNIVERSAL	6
36	42	42	6	I KNOW WHERE IT'S AT K. GORDON, C. MCVEY, M. FIENES (K. GORDON, S. LEWIS, W. BECKER, D. FAGEN)	◆ ALL SAINTS (C) (D) (V) LONDON 570112/ISLAND	36
37	34	27	19	I DO J. PATINO, L. LOEB (L. LOEB)	◆ LISA LOEB (C) (D) GEFEN 19416	17
38	40	36	36	SEMI-CHARMED LIFE S. JENKINS (S. JENKINS)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64173/EEG	4
39	NEW	1	1	THE PARTY CONTINUES J. DUPRI (J. DUPRI, D. BRAT, L. BLACKMON, N. LEFTEANT, C. SINGLETON, T. JENKINS)	◆ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO 50 DEF 7880/COLUMBIA	39
40	33	21	13	WE'RE NOT MAKING LOVE NO MORE BABYFACE, D. SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	13
41	38	35	22	HEAVEN G. ST. CLAIR (R. LUNA, F. PANGELINAN, J. CENICEROS)	◆ NU FLAVOR (C) (D) (T) (V) (X) REPRIS 1740B	27
42	44	38	37	QUIT PLAYING GAMES (WITH MY HEART) M. MARTIN, K. LUNDIN (M. MARTIN, H. CRICHLAW)	◆ BACKSTREET BOYS (C) (D) (T) (V) JIVE 42453	2
43	41	32	19	FEEL SO GOOD D. ANGELETTI, S. COMBS (R. E. BELL, R. BELL, G. BROWN, R. MICKENS, C. SMITH, O. THOMAS, R. WESTFIELD, L. DERMER)	◆ MASE (C) (D) (T) (X) BAD BOY 79122/ARISTA	5
44	39	34	4	SWEET SURRENDER P. MARCHANO (S. MCLACHLAN)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13453	28
45	37	24	19	MY BODY DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	4
46	46	—	2	WHAT WOULD HAPPEN D. RICKETTS (M. BROOKS)	◆ MEREDITH BROOKS (C) (D) (V) CAPITOL 586B1	46
47	35	31	5	AM I DREAMING K. SWEAT (S. DEES)	◆ OL' SKOOL (FEATURING KEITH SWEAT & XSCAPE) (C) (D) (T) KEIA 56163/UNIVERSAL	31
48	45	40	35	ALL FOR YOU P. EBERSOLD (K. BLOCK, SISTER HAZEL)	◆ SISTER HAZEL (C) (D) UNIVERSAL 56135	11
49	43	37	6	ARE U STILL DOWN T. SHAKUR (JON B., T. SHAKUR, JOHNNY J)	◆ JON B. (C) (D) YAB YUM 78793/550 MUSIC	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	55	66	4	ROMEO AND JULIET G. BAILLERGEAU, V. MERRITT (JOHN, WARNER JR., WINBUSH, MOORE)	◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) RCA 64973	50
51	47	45	15	I WILL COME TO YOU S. LIRONI (I. HANSON, T. HANSON, Z. HANSON, B. MANN, C. WEIL)	◆ HANSON (C) (D) (T) (V) (X) MERCURY 56B132	9
52	52	—	2	GET AT ME DOG PK, GREASE (E. SIMMONS, A. FIELDS, D. BLACKMON, S. TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (M) (X) DEF JAM 568523/MERCURY	52
53	53	56	3	ALL I DO A. MCCLINTON SOMETHIN' FOR THE PEOPLE (A. MCCLINTON, J. YOUNG, R. HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) WARNER BROS. 17282	53
54	48	48	4	LIGHT IN YOUR EYES EMOSIA (E. SLOAN, T. SIMS)	◆ BLESSID UNION OF SOULS (C) (D) (V) CAPITOL 58670	48
55	50	46	7	GIVEN TO FLY B. O'BRIEN, PEARL JAM (M. MCCREARY, E. VEDDER)	◆ PEARL JAM (C) (D) (V) EPIC 78797	21
56	54	51	14	32 FLAVORS E. TUTION (A. DIFRANCO)	◆ ALANA DAVIS (C) (D) ELEKTRA 64129/EEG	37
57	51	43	18	SPICE UP YOUR LIFE R. STANNARD, M. ROWE (SPICE GIRLS, R. STANNARD, M. ROWE)	◆ SPICE GIRLS (C) (D) (T) VIRGIN 38620	18
58	56	52	9	BURN E. DEAN (D. SILAS, J. SMITH, E. DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	52
59	59	65	10	WHAT IF I SAID J. E. NORMAN, A. COCHRAN (A. COCHRAN)	◆ ANITA COCHRAN (DUET WITH STEVE WARNER) (C) (D) (V) WARNER BROS. (NASHVILLE) 17263	59
60	66	77	3	STRAWBERRIES L. ALEXANDER, PROF. T. (L. ALEXANDER, T. ROBERT, J. CARTER, P. RUSHEN, L. DAVIS, F. WASHINGTON)	◆ SMOOTH (C) (D) PERSPECTIVE 587596/A&M	60
61	57	54	18	BREAKING ALL THE RULES THE BERMAN BROTHERS (C. BERMAN, F. BERMAN, J. COPLAN, M. DEXTER)	◆ SHE MOVES (C) (D) (T) (X) GEFEN 19415	32
62	58	53	14	GOING BACK TO CALI EASY MO BEE (C. WALLACE, O. HARVEY, R. TROUTMAN)	◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	26
63	60	57	18	AT THE BEGINNING T. HORN (L. AHRENS, S. FLAHERTY)	◆ RICHARD MARX & DONNA LEWIS (C) (D) ATLANTIC 84037	45
64	62	62	13	JUST CLOWNIN' WC, CRAZY TOONES (W. CALHOUN, K. GILLIAM)	◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	56
65	NEW	1	1	BRING IT ON F. JERKINS III, K. WASHINGTON (F. JERKINS III, K. WASHINGTON, M. NELSON)	◆ KEITH WASHINGTON (C) (D) SILAS 55430/MCA	65
66	63	59	12	SAY YOU'LL STAY T. BISHOP, B. SALEMAN (T. BISHOP)	◆ KAI (C) (D) (T) (X) TIDAL WAVE 19419/GEFFEN	59
67	69	78	4	IF I NEVER STOP LOVING YOU P. MCMAKIN (D. KEES, S. EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	67
68	72	63	10	AIN'T THAT JUST THE WAY D. BENN, J. LAROSI, D. PAPALEXIS, R. YACOUB (G. LARSON, S. PHILLIPS, B. BELLAND)	◆ LUTRICIA MCNEAL (C) (D) (T) (X) CRAVE 78764	63
69	64	61	15	THE MEMORY REMAINS B. ROCK, HETFIELD, ULRICH (HETFIELD, ULRICH)	◆ METALLICA (C) (D) ELEKTRA 64126/EEG	28
70	71	81	4	LIFE IN MONO M. VIRGO (M. VIRGO, J. BARRY)	◆ MONO (T) (X) ECHO 56B285/MERCURY	70
71	80	92	5	THEN WHAT J. STROUD, C. WALKER (R. SHARP, J. VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17262/REPRIS (NASHVILLE)	71
72	76	76	5	SEND MY LOVE/SEND ONE YOUR LOVE S. REMI (S. WONDER)	◆ BORN AMERICANS (C) (D) DELICIOUS VINYL 71903	72
73	77	83	3	OFF THE HOOK M. PENDLETON (C. PENDLETON, C. LUCAS, D. FLOYD)	◆ JODY WATLEY (C) (D) (T) (V) ATLANTIC 84071	73
74	75	68	16	BRIAN WILSON G. MACKILLOP (S. PAGE)	◆ BARENKATED LADIES (C) (D) (V) REPRIS 17290	68
75	73	71	13	LOLLOPOP (CANDYMAN) J. JAM, DELGADO S. RASTED, C. NORREEN (S. RASTED, C. NORREEN, L. NYSTROM, R. DIF-HARTMAN, LANGHDF)	◆ AQUA (C) (D) (T) MCA 55410	23
76	70	70	3	NOTHIN' MOVE BUT THE MONEY N. MYRICK (M. MCDERMON, N. MYRICK, E. SIMMONS, R. ROSS)	◆ MIC GERONIMO FEAT. DMX & BLACK ROB (C) (T) (X) BLUNT 4939/TVT	70
77	74	67	19	I'M NOT A PLAYER MINNESOTA (C. RIOS, M. RICHARDSON, K. GAMBLE, L. HUFF)	◆ BIG PUNISHER (C) (D) (T) LOUD 64910/RCA	57
78	68	64	14	DON'T BE STUPID (YOU KNOW I LOVE YOU) R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568242	40
79	79	74	13	WHAT IF R. MCENTIRE, D. MALLOY (D. WARREN)	◆ REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	50
				*** Greatest Gainer/Airplay ***		
80	99	85	7	IN A DREAM J. TUCCI, B. BROWN (R. TAYLOR-WEBER)	◆ ROCKELL (C) (T) (X) ROBBINS 72012	80
81	98	89	5	TIC TIC TAC MICHAEL A., P. GALATI (B. LIMA)	◆ FRUIT DE LA PASSION (C) (T) (X) AUREUS 414/WARLOCK	81
82	82	75	11	ROXANNE '97 - PUFF DADDY REMIX THE POLICE, S. COMBS, STEVIE NICK (DUB (STING, FULL FORCE, U.F.T.O., G. REDD, J. CROSSBY)	◆ STING & THE POLICE (M) (T) (X) A&M 582449*	59
83	81	82	6	I CAN LOVE YOU BETTER P. WORLEY, B. CHANCEY (KUSTAS, P. B. HAYES)	◆ DIXIE CHICKS (C) (D) MONUMENT 78746	77
84	NEW	1	1	LET'S RIDE T. BISHOP (M. JORDAN, MASTER P, SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (T) DEF JAM 568475/MERCURY	84
85	84	84	20	YOU'RE NOT ALONE R. TAYLOR FIRTH, T. KELLETT (T. KELLETT, R. TAYLOR-FIRTH)	◆ OLIVE (C) (D) (T) (X) RCA 64999	56
86	83	79	11	4, 3, 2, 1 E. SERMON (J. T. SMITH, E. SERMON, R. RUBIN, A. YALCH, A. HOROVITZ, R. NOBLE, C. SMITH, E. SIMMONS)	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P (T) DEF JAM 568321/MERCURY	75
87	91	93	3	SO LONG (WELL, WELL, WELL) K. K. JACKSON, LIL' RICK (K. K. JACKSON, R. WHITE, E. ROBERSON)	◆ PHAJJA (C) (D) WARNER BROS. 7130B	87
88	87	80	13	TUCK ME IN E. PHILLIPS (E. PHILLIPS)	◆ KIMBERLY SCOTT (C) (D) (T) (X) LONGEVITY 78686/COLUMBIA	58
89	RE-ENTRY	5	5	JEALOUSY N. KATZMANN, J. ZIMMERMANN (J. ZIMMERMANN, N. KATZMANN)	◆ KIM SANDERS (C) (D) (T) DANCIN' MUSIC 57215/ISLAND	89
90	90	—	2	THE NOTE D. JOHNSON, J. HOBBS (B. MOORE, M. RAY)	◆ DARYLE SINGLETARY (C) (D) (V) GIANT (NASHVILLE) 17266/REPRIS (NASHVILLE)	90
91	93	97	7	THA HOP DANNY D (J. MARRS)	◆ KINSU (C) (T) (X) BLUNT 4417/TVT	88
92	86	90	4	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D. COOK (M. D. SANDERS, S. DIAMOND)	◆ WADE HAYES (C) (D) COLUMBIA (NASHVILLE) 78745	86
93	89	—	9	SOMETHING THAT WE DO C. BLACK, J. STROUD (C. BLACK, S. EWING)	◆ CLINT BLACK (C) (D) (V) RCA (NASHVILLE) 65336/RLG	76
94	NEW	1	1	SAINT OF ME THE DUST BROTHERS, THE GLIMMER TWINS (M. JAGGER, K. RICHARDS)	◆ THE ROLLING STONES (C) (D) (T) (V) (X) VIRGIN 38626	94
95	88	88	9	YOUNG, SAD AND BLUE CARLOS, DADA (L. TITI, B. TILLMAN, C. THORNTON)	◆ LYSETTE (C) (D) (T) FREEWORLD 34277	75
96	94	86	6	THE CITY IS MINE T. RILEY (S. CARTER, T. RILEY, K. GAMBLE, L. HUFF, G. FREY, J. TEMPCHIN)	◆ JAY-Z FEATURING BLACKSTREET (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	80
97	92	87	16	I'M AFRAID OF AMERICANS D. BOWIE (D. BOWIE, B. ENO)	◆ DAVID BOWIE (T) (X) VIRGIN 38618*	66
98	97	73	19	SO GOOD DAVINA (DAVINA, LEWIS)	◆ DAVINA (C) (D) (T) LOUD 65303/RCA	60
99	96	98	6	TUBTHUMPING A. MARANO (CHUMBAWAMBA)	◆ CHUCKLEBUTT (C) (T) (X) UNDER THE COVER 977	87
100	85					



JANET GET LONELY

THE FOLLOW-UP TO THE #1 SMASH "TOGETHER AGAIN"

FROM THE DOUBLE-PLATINUM ALBUM **THE VELVET ROPE**

CONTAINS REMIXES BY:
TEDDY RILEY (FEATURING BLACKSTREET)
JIMMY JAM & TERRY LEWIS
AND JASON NEVINS

Executive Producers: Janet Jackson and René Elizondo, Jr.
Produced by Jimmy Jam & Terry Lewis
(for Flyte Tyme Productions, Inc.) and Janet Jackson
RD Worldwide Management, B.V.
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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



MARCH 7, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	1	11	SOUNDTRACK ▲ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
2	2	3	14	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
				*** HOT SHOT DEBUT ***		
3	NEW ►		1	SILKK THE SHOCKER NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
4	6	8	45	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	4
5	3	2	3	PEARL JAM EPIC 68164* (10.98 EQ/16.98)	YIELD	2
6	8	7	28	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
7	7	5	23	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
8	5	4	16	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
				*** GREATEST GAINER ***		
9	26	90	3	SOUNDTRACK MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	9
10	9	6	51	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
11	10	16	36	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	10
12	4	24	13	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
13	11	11	16	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
14	15	9	17	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
15	14	13	22	BRIAN MCKNIGHT ● MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	13
16	13	10	13	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	10
17	17	21	21	LOREENA MCKENITT QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
18	16	12	22	CHUMBAWAMBA ▲ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
19	20	15	31	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
20	19	14	55	SPICE GIRLS ▲ VIRGIN 42174* (10.98/16.98)	SPICE	1
21	18	17	24	LEANN RIMES ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE -- INSPIRATIONAL SONGS	1
22	NEW ►		1	ANI DIFRANCO RIGHTEOUS BABE 012 (10.98/16.98)	LITTLE PLASTIC CASTLE	22
23	23	22	15	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
24	21	18	23	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
25	27	40	14	MARCY PLAYGROUND ● CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	25
26	22	23	14	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
27	33	28	21	THE VERVE ● VCHUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
28	25	19	23	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
29	32	26	6	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	3
30	35	33	46	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	30
31	12	27	3	SOUNDTRACK UNIVERSAL 53116 (10.98/17.98)	BLUES BROTHERS 2000	12
				*** PACESETTER ***		
32	55	—	2	VARIOUS ARTISTS GRAMMY 11752/MCA (10.98/17.98)	1998 GRAMMY NOMINEES	32
33	39	39	15	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92722*/AG (9.98/15.98)	WELCOME TO OUR WORLD	33
34	37	35	21	CREED ● WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	34
35	40	37	24	AQUA ▲ MCA 11705 (10.98/16.98)	AQUARIUM	7
36	34	20	5	YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	10
37	29	29	27	FLEETWOOD MAC ▲ REPRIS 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
38	31	34	32	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
39	30	25	7	SOUNDTRACK ● ATLANTIC 83058/AG (10.98/17.98)	GREAT EXPECTATIONS: THE ALBUM	25
40	44	51	55	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
41	36	32	20	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
42	28	31	15	BARBRA STREISAND ▲ COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
43	46	41	10	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS -- VOLUME 1	38
44	51	45	26	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
45	38	38	32	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
46	43	30	14	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
47	59	57	42	HANSON ▲ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
48	53	50	23	BEN FOLDS FIVE ● CAROLINE 550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
49	41	42	14	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
50	50	47	23	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
51	45	70	4	JOHN TESH GTSP 539804 (10.98/17.98)	GRAND PASSION	45
52	24	52	26	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
53	42	36	106	JEWEL ▲ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
54	NEW ►		1	SOUNDTRACK TOMMY BOY 1227* (11.98/17.98)	RIDE	54
55	47	46	36	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
56	52	43	22	BOYZ II MEN ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
57	75	75	34	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
58	58	49	19	GREEN DAY REPRIS 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
59	64	62	44	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
60	63	56	15	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
61	54	54	26	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
62	48	44	16	YANNI VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
63	56	60	38	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	2
64	61	48	13	2PAC ▲ AMARU 4163*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	2
65	NEW ►		1	VARIOUS ARTISTS MOTOWN 530849 (29.98 CD)	MOTOWN 40 FOREVER	65
66	60	59	102	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
67	65	55	23	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
68	71	71	35	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
69	NEW ►		1	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	69
70	57	58	15	ENYA REPRIS 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS -- THE BEST OF ENYA	30
71	69	68	8	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	68
72	62	64	49	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
73	49	63	16	SAMMY KERSHAW ● MERCURY (NASHVILLE) 536318 (10.98 EQ/16.98)	LABOR OF LOVE	49
74	68	53	13	VARIOUS ARTISTS ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	15
75	72	67	26	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
76	73	69	76	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
77	70	61	16	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
78	77	79	20	EVERCLEAR ● CAPITOL 46503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
79	79	72	24	BLINK 182 ● CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	67
80	76	66	17	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
81	83	78	82	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
82	82	73	49	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
83	85	76	22	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	76
84	87	85	16	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 555120/A&M (10.98/17.98)	PURE DISCO 2	71
85	90	101	40	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
86	74	80	16	B.B. KING MCA 11711 (10.98/17.98)	DEUCES WILD	73
87	66	65	12	ANDREA BOCELLI ● PHILIPS 539207 (10.98/16.98) HS	ROMANZA	44
88	88	84	24	VARIOUS ARTISTS TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
89	84	81	64	DRU HILL ▲ ISLAND 52430E (10.98/16.98) HS	DRU HILL	23
90	67	136	27	CLINT BLACK ● RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
91	80	77	14	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
92	78	74	34	SOUNDTRACK ▲ COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK--THE ALBUM	1
				*** HEATSEEKER IMPACT ***		
93	103	109	6	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) HS	GROWING PAINS	93
94	92	89	35	ROBYN ● RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	68
95	91	87	15	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
96	89	88	35	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
97	97	92	39	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/15.98)	GOD'S PROPERTY	3
98	100	91	30	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
99	102	86	13	VARIOUS ARTISTS ● TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	50
100	105	107	4	VARIOUS ARTISTS VERITY 43109 (17.98/19.98)	WOW GOSPEL 1998 -- THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	100
101	93	83	18	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM -- THE ALBUM	1
102	104	96	34	PRODIGY ▲ XL MUTE/MAVERICK 45606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
103	117	106	32	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	3
104	86	94	53	JONNY LANG ▲ A&M 540640 (11.98/16.98) HS	LIE TO ME	44
105	126	139	3	VARIOUS ARTISTS EASTWEST 62088/EEG (11.98/17.98)	PARTY OVER HERE '98	105

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 n-multipatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
106	112	105	13	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
107	95	99	85	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	SECOND-HAND SMOKE	28
108	108	102	42	MEREDITH BROOKS ▲ ³ CAPITOL 36919 (10.98/15.98)	BLUE	3
109	116	103	8	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	BLURRING THE EDGES	22
110	94	93	14	LED ZEPPELIN ▲ ATLANTIC 83061/AG (19.98/24.98)	MY MELODY	103
111	114	121	20	REPRISE 46393/WARNER BROS. (10.98/16.98) HS	BBC SESSIONS	12
112	98	97	86	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
113	115	123	18	THE WALLFLOWERS ▲ ⁴ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
114	135	108	11	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	113
115	101	98	9	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40
116	131	115	21	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
117	134	128	10	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	24
118	81	—	2	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	117
119	99	104	19	RICKY MARTIN SONY DISCOS 82653/SONY (9.98 EQ/14.98)	VUELVE	81
120	123	129	67	JOHN MICHAEL MONTGOMERY ● ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33
121	106	118	44	SOUNDTRACK ▲ ³ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
122	118	120	21	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
123	NEW ►	1	1	BOB DYLAN ● COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
124	111	100	11	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	123
125	122	111	15	BRYAN ADAMS A&M 540831 (10.98/17.98)	MTV UNPLUGGED	88
126	119	110	40	LISA LOEB GEFEN 25141 (10.98/16.98)	FIRECRACKER	88
127	NEW ►	1	1	SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	47
128	109	119	21	DEEP FOREST 550 MUSIC 68726/EPIC (11.98 EQ/17.98)	COMPARSA	127
129	128	122	43	THE ROLLING STONES ▲ VIRGIN 44909* (11.98/17.98)	BRIDGES TO BABYLON	3
130	96	82	5	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
131	129	116	19	VARIOUS ARTISTS MADACY 6806 (9.98/15.98)	BEST OF LOVE — 16 GREAT SOFT ROCK HITS	82
132	137	125	17	LL COOL J ▲ DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	7
133	120	114	17	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/GEFFEN (8.98/12.98)	VEGAS	92
134	133	134	76	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
135	147	147	19	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
136	136	142	26	VARIOUS ARTISTS COLD FRONT 6254/K-TEL (12.98/17.98)	CLUB MIX '98	64
137	139	145	69	COLLIN RAYE ● EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
138	145	137	73	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12
139	110	95	4	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
140	113	117	16	CARMAN SPARROW 51640 (10.98/16.98)	MISSION 3:16	94
141	138	140	95	VARIOUS ARTISTS ● WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS SPARROW 51629 (15.98/17.98)		52
142	167	150	44	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	2
143	142	138	4	VARIOUS ARTISTS ● POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
144	140	127	10	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	138
145	141	124	22	ICE CUBE PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE	116
146	150	135	26	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	108
147	144	141	33	INSANE CLOWN POSSE ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO	63
148	152	149	58	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) HS	LILA	86
149	121	132	70	JAMIROQUAI ▲ WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	24
150	155	165	47	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
151	127	126	21	TONIC ▲ POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE	28
152	156	154	29	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	44
				311 ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
153	124	131	27	BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III	9
154	149	151	18	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	50
155	NEW ►	1	1	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	155
156	165	194	4	SOUNDTRACK CAPITOL 23338 (10.98/16.98)	GOOD WILL HUNTING	156
157	161	161	20	MACK 10 ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	14
158	143	113	4	WADE HAYES COLUMBIA (NASHVILLE) 68037/SONY (NASHVILLE) (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	92
159	160	185	34	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
160	157	153	16	SOUNDTRACK ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
161	132	148	22	ELTON JOHN ROCKET 536266/A&M (11.98/17.98)	THE BIG PICTURE	9
162	199	—	2	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (8.98/12.98) HS	ZOOT SUIT RIOT	162
163	163	160	90	METALLICA ▲ ⁴ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
164	170	144	30	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
165	159	133	16	RAKIM ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	4
166	125	112	4	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS	112
167	151	168	22	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	41
168	NEW ►	1	1	PROPHET POSSE PROPHET 4406 (11.98/16.98) HS	BODY PARTS	168
169	154	130	16	JANE'S ADDICTION WARNER BROS. 46752 (10.98/16.98)	KETTLE WHISTLE	21
170	194	—	12	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	153
171	172	152	16	DEFTONES MAVERICK 46810/WARNER BROS. (10.98/16.98)	AROUND THE FUR	29
172	176	162	6	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98) HS	BLAME IT ON ME	157
173	186	191	54	ERYKAH BADU ▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
174	200	181	26	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	46
175	158	146	26	OASIS ▲ EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW	2
176	189	183	17	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98) HS	HOMEWORK	150
177	168	163	88	TONI BRAXTON ▲ ⁶ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
178	RE-ENTRY	15	15	SAVE FERRIS STARPOOL 68183/EPIC (7.98 EQ/11.98)	IT MEANS EVERYTHING	75
179	179	164	68	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
180	NEW ►	1	1	MONO ECHO 536675/MERCURY (8.98 EQ/12.98) HS	FORMICA BLUES	180
181	169	159	50	THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
182	174	156	27	ALLURE ● TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	108
183	173	—	2	ANITA COCHRAN WARNER BROS. (NASHVILLE) 46395 (10.98/16.98) HS	BACK TO YOU	173
184	146	171	22	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446/SONY (9.98 EQ/14.98) HS	ME ESTOY ENAMORANDO	125
185	180	157	15	BUSH TRAUMA 90161*/INTERSCOPE (10.98/16.98)	DECONSTRUCTED	36
186	197	197	38	WU-TANG CLAN ▲ ⁴ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
187	RE-ENTRY	42	42	TRU ▲ ² NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
188	193	176	51	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
189	182	187	45	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
190	162	—	31	MICHAEL PETERSON REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	MICHAEL PETERSON	115
191	153	143	24	AMY GRANT ● A&M 540760 (10.98/16.98)	BEHIND THE EYES	8
192	NEW ►	1	1	VARIOUS ARTISTS KOCH 8709 (10.98/16.98)	WWF THE MUSIC VOL. 2	192
193	191	182	11	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	53
194	166	172	54	LEANN RIMES ▲ ⁶ CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
195	RE-ENTRY	60	60	MAKAVELI ▲ ² DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
196	183	173	88	BECK ▲ DGC 24823*/GEFFEN (10.98/16.98)	ODELAY	16
197	130	169	15	HARRY CONNICK, JR. COLUMBIA 68787 (10.98 EQ/17.98)	TO SEE YOU	53
198	188	167	13	STING & THE POLICE A&M 540834 (11.98/17.98)	THE VERY BEST OF STING & THE POLICE	100
199	148	199	19	LUIS MIGUEL ● WEA LATINA 19798 (9.98/15.98)	ROMANCES	14
200	198	179	20	SOUNDTRACK ▲ ² DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	2

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 64	Mariah Carey 24	Everclear 78	Jewel 53	Tim McGraw 63	Rakim 165	Sting & The Police 198	74
311 152	Carman 139	Alejandro Fernandez 184	Joe 98	Loreena McKennitt 17	Collin Raye 136	George Strait 121	Motown 40 Forever 65
Bryan Adams 124	Deana Carter 134	Fleetwood Mac 37	Billy Joel 153	Brian McKnight 15	LeAnn Rimes 21, 107, 194	Barbra Streisand 42	MTV Party To Go '98 99
Trace Adkins 154	Cherry Poppin' Daddies 162	Ben Folds Five 48	Elton John 149, 161	Sarah McLachlan 45	Robyn 94	Sublime 81, 106	Party Over Here '98 105
Aerosmith 72	Chumbawamba 18	Foo Fighters 35	K-Ci & Jojo 11	John Mellencamp 91	The Rolling Stones 128	Sugar Ray 96	Pure Disco 142
Allure 182	Anita Cochran 183	Kenny G 49	David Kersh 155	Metallica 26, 163	Savage Garden 4	SWV 116	Pure Disco 2 84
Fiona Apple 76	Paula Cole 40	Harry Connick, Jr. 197	Sammy Kershaw 73	The Mighty Mighty Bosstones 181	Save Ferris 178	John Tesh 51	Pure Moods 129
Aqua 35	Harry Connick, Jr. 197	God's Property From Kirk Franklin's	B.B. King 86	Mono 180	Kenny Wayne Shepherd Band 111	Three Blind Mice 30	The Source Presents Hip Hop Hits
Jon B. 145	Creed 34	Nu Nation 97	The Kinleys 17D	John Michael Montgomery 119	Sikk The Shocker 3	Timbaland And Magoo 33	— Volume 1 43
Backstreet Boys 6	The Crystal Method 132	Amy Grant 191	Jonny Lang 104	Billie Myers 93	Sister Hazel 126	Tonic 150	Ultimate Dance Party 1998 80
Erykah Badu 46, 173	Daft Punk 176	Green Day 58	Led Zeppelin 110	Mystikal 60	Smash Mouth 38	Usher 7	Ultimate Hip Hop Party 1998 174
Barenaked Ladies 113	Alana Davis 172	Hanson 47	LL Cool J 131	Next 117	SOUNDTRACK	Uncle Sam 71	WOW-1998: The Year's 30 Top
Beck 196	Days Of The New 75	Wade Hayes 158	Lisa Loeb 125	The Notorious B.I.G. 82	Anastasia 16D	Usher 7	Christian Artists And Songs 140
Clint Black 90	Chico DeBarge 115	H-Town 193	The Lox 29	Oasis 175	Blues Brothers 2000 31	Wu-Tang Clan 186	WOW Gospel 1998 — The Year's
Mary J. Blige 59	Deep Forest 127	Ice Cube 144	LSG 23	Ozzy Osbourne 95	Good Will Hunting 156	Yanni 62	30 Top Gospel Artists And Songs
Blink 182 79	Deftones 171	Insane Clown Posse 146	Mack 10 157	Our Lady Peace 83	Great Expectations: The Album 39	Young Blood 36	100
Andrea Bocelli 87	Destiny's Child 69	Alan Jackson 137	Makaveli 195	Pearl Jam 5	Men In Black—The Album 92		
Michael Bolton 166	Ani DiFranco 22	Jagged Edge 123	Marcy Playground 25	Michael Peterson 190	My Best Friend's Wedding 55		
Bone Thugs-N-Harmony 164	Celine Dion 2, 66	Jamiroquai 148	Ricky Martin 118	Prodigy 102	Ride 54</		

UNIVERSAL

(Continued from page 6)

management for music and video (Billboard, Jan. 31).

"We're trying to adopt a way to coordinate our efforts across all product lines," says McGurk. "Video is a gigantic piece of our product line, and it's important to the film division to control it."

McGurk refers to the new structure as a "heavyweight" team. "When you look at these executives, you've got an all-star team," he says.

Pfander joins Universal after a two-year stint in the interactive world, which was preceded by a 10-year run at 20th Century Fox Home Entertainment.

"As interesting as new media is, it's still a start-up business, which is OK when you're 20 but not when you're 40," says Pfander. "And I missed the film business a lot, and this position complements my background."

Pfander says the new structure will give the video unit "flexibility."

"There's less bureaucracy, and that gives you the ability to react quickly to market changes," he says.

Kailey is a 10-year veteran of Universal, and Clark joined the company in September 1997 after serving as senior VP/CFO at Spelling Entertainment.

After a tumultuous few months, McGurk says, the reorganization of the video division is complete, and no other staff changes are planned. "We're done," he says.

EILEEN FITZPATRICK

RED ANT, 911 MAKE MULTIMEDIA PACT

(Continued from page 6)

will act as a digital solution for their artists, creating artist Web sites and linking them," he says. "It is important that artists participate in the emerging multimedia arena."

He adds that 911 Entertainment's goal is to be the complete digital solution for artists and other labels.

"When there is a partnership between data on disc and the Internet, we can make the experience closer to watching television," Salyer says. 911 calls this ECD/Internet linkage "virtual bandwidth" and stresses that it makes online access much faster and richer.

Salyer adds that 911 is actively in discussion with other acts and labels about providing its services to them. The agreement with Red Ant, he says, is 911's first such deal.

"When enhanced CDs work in con-

VICTOIRES SCORE CRUCIAL COMEBACK

(Continued from page 7)

native—the Victoires has to be more representative of new styles."

The new category of dance Victoire was won by renowned DJ Laurent Garnier for his album "30" (F. Communications/PIAS). Garnier, who performed live at the Olympia with a percussionist and a violin player, called upon Culture Minister Catherine Trautmann in his acceptance speech for "less repression and more freedom for techno," in a reference to the frequent ban on raves in France.

One striking absence in the best dance album category was that of the band Daft Punk, whose first album, "Homework," sold more than 1.3 million units worldwide. Explains Alain, Artaud, GM of Virgin imprint Labels, "Daft Punk wanted to compete in the main categories [album, band, song],

N2K Dives Into Library Co. To Present Concerts On Net

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—When online music entertainment and retail company N2K talks about its music library these days, it means "library" with a capital L. The company has just signed a two-year agreement with the Library of Congress to bring selected portions of the library music division's archive of recordings and ongoing concert programs to the Internet.

The Library of Congress is home to the largest collection of audio recordings in the world and has presented some 3,000 concerts, dating back to 1925.

Although visitors to the Library of Congress World Wide Web site (www.loc.gov) are able to hear pieces of its extensive catalog of works, the N2K deal marks the first time that entire selections will be available

online. Beginning with a Feb. 24 concert featuring flutist Jean-Pierre Rampal, N2K will host a series of cybercasts of live and archived concerts on its Classical Insites and Jazz Central Station sites.

Jonas Gray, director of Classical Insites, says the deal had been in the works for more than two years and includes not only recordings but also speeches and other content, like photos and letters. "Our collective goal is to make the music division's extensive archive of recordings and concert programs—which is open to the public anyway—available and more accessible to Internet users," he says.

N2K will take what Gray refers to as "selected gems" from the library archive and schedule them as a concert series. In some cases, the material also will be available on demand.

KMART GETTING BMG VIDEO'S NEW KIDS' SERIES

(Continued from page 6)

set a date for national retail availability. "We want to see how the videos do before we set a release date," she says.

Stars from the series, which Kovner describes as "a new and improved 'Our Gang,'" will attend in-store events for the anti-drug campaign in each of the

six target markets.

"We were looking for tie-in partners, and this gave us an opportunity to platform its release," says Kovner.

Although video dealers are often angered by exclusives, Kovner says the charity aspect of the Kmart program will help soften the blow when BMG takes the product nationally.

"We hear about exclusives all the time," she says, "but we were much more willing to do this one because of the charity."

She adds the platform release of the series will serve as a test to determine consumer interest.

The series stars Ross Bagley ("Independence Day"), Travis Tedford ("Slappy And The Stinkers"), and Camille Winbush ("Eraser").

BMG acquired distribution rights for the series from Connection III Entertainment.

NICK, KID RHINO

(Continued from page 6)

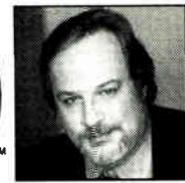
Werde says Kid Rhino will "be at the forefront in working with other Nickelodeon licensed products to marry them with audio, getting kids' recordings into the plush aisle and the action-figure aisle [at retail] to let people know we're out there."

Linda Barba, children's buyer and supervisor at Tower Records Outlet in lower Manhattan, says, "The Nickelodeon and the Kid Rhino releases are some of the better products we have. And with the partnership, they'll also have more advertising money to spend." Advertising by the label will be important to Tower's sales, she says, since the store isn't known for a strong children's offering.

Brant Scogrand, a spokesman for Musicland, says, "Children's product does particularly well in our Media Play stores. A Kid Rhino/Nickelodeon partnership has the potential to even increase the popularity of children's audio products [across the board]."

Says Mullally, "Having things like audio adventures available in the car with Mom and in kids' rooms on their tape players will make it possible for kids to be 'doing Nickelodeon' in the hours when they're not watching Nickelodeon."

BETWEEN THE BULLETS



by Geoff Mayfield

THE PLUNGE: In any year, music retail's second-busiest week is the one that includes Valentine's Day and Presidents Day weekend—a bustle exceeded only by that of Christmas week. Added to that annual burst, the unit volume on last issue's Billboard 200 was further boosted by the more than 1 million units delivered by the "Titanic" soundtrack and Celine Dion in the first two slots—all of which sets the stage for a big comedown. Indeed, all our sales charts show marked decreases from the prior week.

The Billboard 200 offers a crisp example of music stores' return to normalcy. Only 11 of the albums on last issue's 200-position chart show any kind of gain from the previous week. Consequently, on most sales charts, we have adopted liberal bullet criteria this issue; as with the first week or two after Christmas, we're rewarding any gain and titles with the smallest declines.

The mightiest growth in this weakening field belongs to the soundtrack to Adam Sandler's "The Wedding Singer," which earns the Greatest Gainer trophy with a 26-9 leap and an 86% improvement (89,000 units). During the tracking week, the film retained for a second week its standing as the No. 2 film at the box office, trailing—you guessed it—"Titanic." The movie's spotlight may also account for the Top Pop Catalog Albums debut at No. 43 by Sandler's comedy title "What The Hell Happened To Me?," with close to 6,000 units, about 100 more than it sold during the previous week.

In a week in which the same title has both the largest unit gain and the fastest percentage gain, as is the case with "The Wedding Singer" and its 41,000-unit gain, the Pacesetter is awarded to the album with the second-largest percentage gain, a designation earned by the "1998 Grammy Nominees" compilation.

Obviously, the Grammy sampler benefits from the attention leading up to the Feb. 25 telecast of the CBS award show. Pre-broadcast attention also stokes higher rankings for Paula Cole (44-40) and Radiohead (75-57), both album of the year nominees, with the latter seeing a 21% gain. Radiohead is assisted, too, by radio juice for "Karma Police," bulleting 16-14 on Modern Rock Tracks and collecting spins at 71 of that panel's 82 stations.

Naturally, you can expect lots of post-Grammy bounces on next issue's sales charts.

STILL THE ONE: Oh yeah, "Titanic" still rules The Billboard 200, with its seventh consecutive week at No. 1, the longest streak this chart has seen since No Doubt held court for eight weeks from Dec. 21, 1996, to Feb. 8, 1997. Even more impressive, the score has exceeded 500,000 units for five straight weeks, an unprecedented accomplishment since Billboard picked up SoundScan data in May 1991. In this frame, even with a 33.6% decline, the James Horner soundtrack rings up 562,500 units.

This bests runs held by the soundtrack to Whitney Houston's "The Bodyguard" and Garth Brooks' current "Sevens," each of which surpassed the half-million mark for four consecutive weeks.

Want another "Titanic" accolade? On Feb. 17, the soundtrack piled up orders for more than 1.284 million copies, the largest one-day reorder in Sony Music Distribution history—and yes, that includes the days when the company went by the name CBS Records. Considering that the company's vaults include such flash sellers as Michael Jackson's "Thriller" and the Bruce Springsteen box, that's a quite notable accomplishment.

THREE MINUS ONE, PLUS ONE: Speaking of Sony, I mentioned last issue that the distributor had owned the top three Billboard 200 rungs for two consecutive weeks. Sony's monopoly is disrupted this issue by the Hot Shot Debut for Priority-distributed rap act Silkk The Shocker, whose "Charge It 2 Da Game" bows at No. 3 on the big chart. Actually, street-date violations came within a couple of hundred units of causing a pre-market debut last issue, a rare event on the big chart (although it did bow early on Top R&B Albums, where it rockets 45-1 this issue).

Had it not been for Silkk, Sony would have locked in the top four slots on The Billboard 200, a run that has not been achieved since Universal Music and Video Distribution did so with Bush, Snoop Doggy Dogg, No Doubt, and 2Pac's posthumous Makaveli set in the Dec. 7, 1996, issue. Joining Sony's winning hand is Savage Garden, which hits the top five for the first time (6-4).

TUBE TUNES: Following ABC's two-part program on the history of Motown, an anthology commemorating the label's 40th anniversary bows at No. 65 with 21,000 units. The broadcasts also spur a 48% gain and a re-entry at No. 11 on Top Pop Catalog Albums for Marvin Gaye's "Every Great Motown Hit" (8,500 units), but, oddly, he is the only Motown artist represented on the current catalog list... You knew she could sell as much as Yanni, Luther Vandross, and Oleta Adams, and recently she spurred a sales blast for Garth Brooks (Country Corner, Billboard, Feb. 28), but how does Oprah Winfrey do with teen idols? Just about OK, as Hanson sees a 5% gain with a 59-47 jump on the big chart... HBO's Bee Gees concert special, which first ran Feb. 14 and had multiple repeats, motivates a 56% gain and a catalog chart re-entry at No. 6 for "Bee Gees Greatest." The act's latest, "Still Waters," also sees a bump—a 31% boost—but with a one-week sum in the ballpark of 4,000 units, the title falls more than 1,000 units shy of the floor of The Billboard 200.

RUTHERFORD FACES BIG JOB AT WARNER ASIA

(Continued from page 1)

outside its ranks—a continuing trend—and hired one of the region's most seasoned music executives, Lachlan Rutherford, formerly president of EMI Music Asia (Billboard Bulletin, Feb. 23).

Rutherford takes over as senior VP of Warner Music South East Asia April 1, the day after his contractual obligations to EMI expire. He will oversee eight affiliates and the company's regional headquarters in Hong Kong, reporting to Warner Music International president Stephen Shrimpton.

Warner's serious intent is fueled by the knowledge that earlier this decade—but not lately—it reached second place in regional market share behind longtime leader PolyGram. By most estimates, the U.S. company has now slipped to fourth (or even fifth) place; revenue is thought to be approximately \$90 million. It has not been helped by the lack of suitable American repertoire in markets where consumers prefer melodic pop to hard rock and rap.

"Warner must be fairly nimble and decisive, on the ground as well as in its regional office," says Rutherford, speaking exclusively to Billboard. "It must have disciplined and focused marketing, by people who know the market. Just because these are economic bad times, it doesn't follow that these are repertoire bad times. We've still got to be out there, listening to the markets."

(Warner is also listening in Japan with new ears: Hiroshi Inagaki took office Sunday (1) as chairman of the company's operations there. Like Rutherford, Inagaki comes from the outside: He joined Warner after 28

EMI Is Common Link For WMI Execs

LONDON—Warner Music International (WMI) executives connected with the Asia-Pacific markets have something else in common: the British company once known as Electrical and Musical Industries.

- WMI president Stephen Shrimpton was marketing director of EMI Records Australia in the '70s and, later, its managing director.

- Brian Harris, senior VP of Warner Music Australasia as of April 1, was another managing director of EMI in Australia, after Shrimpton.

- Lachlan Rutherford, senior VP of Warner Music South East Asia

from April 1, was a sales rep at EMI New Zealand in 1979, later advancing to label GM. He became Southeast Asian regional director in 1984, eventually advancing to president of EMI Music Asia in 1995.

- Calvin Wong, marketing VP for Warner Music South East Asia since January, served at EMI from 1988 to '97, first in Malaysia (as a sales rep) and then in Hong Kong in regional marketing/A&R slots.

- David Gilchrist, Wong's predecessor in the Hong Kong marketing slot, worked for EMI in Australia in various sales, promotion, A&R, and

marketing posts from 1976 to '92. He recently moved back to Australia for Warner Music.

Elsewhere, Manfred Zumkeller and Andre Midani, presidents of Warner Music Europe and Latin America, respectively, also worked for EMI earlier in their careers. And Warner Music International chairman/CEO Ramon Lopez had a long career at the British firm—including stints as managing director in Italy and the U.K.—prior to joining PolyGram and, in 1985, the Warner group.

ADAM WHITE

years at CBS/Sony.)

Competitors and colleagues alike recognize Rutherford's expertise. "Lachie knows the region very well," comments S.P. Beh, longtime managing director of EMI Malaysia. "He takes time to understand the people, and he's passionate about the business." PolyGram Far East president Norman Cheng says, "With his experience and understanding of the region, Lachie makes for the ideal candidate." Michael Smellie, BMG Entertainment International's Asia-Pacific senior VP, adds, "Except for Norman, there's no one with the kind of experience he's had. Lachie has a lot to contribute."

As Warner lost Asian market share in the mid-'90s, EMI under Rutherford advanced to second place. It continues to retain this rank with a 9%-10% share, according to current estimates, despite the industrywide sales slippage of the past eight months. Local observers expect Rutherford to apply strong local-repertoire strategies in his new post.

"The only way for Warner is up," says John McLellan, a partner in Hong Kong-based entertainment law firm Haldanes. "The company has some good local managing directors. They've

just not pulled it together, although Frankie Lee [head of the Hong Kong affiliate] has done a good job." Lee is expected to be given a more influential role in developing Chinese repertoire.

Nevertheless, Rutherford faces significant challenges. After 18 years at EMI, including 13 directing its Asian operations outside Japan, he must adapt to a different corporate culture, while also contending with markets in economic turmoil. "Maybe I'm mad," he says, "but for me, this is tremendously exciting. There have been bad times before. I've been through [the political crisis sparked by] Tiananmen Square. Asia has always been a little fraught."

Rutherford knows another kind of fraught. He relinquished the presidency of EMI Music Asia last September after differences with senior management (Billboard, June 28, 1997) and was given the title of chairman until the end of his contract March 31.

"Lachie had a really tough time at EMI toward the end, but he put a brave face on it," says Paul Ewing, a former regional director of Warner Music South East Asia who now runs his own independent label. As for Rutherford's new posting, Ewing

states, "He can do it with one eye closed and one arm tied behind his back—providing [senior management] leaves him alone."

Sources suggest that Rutherford was considering a top regional post at another music multinational, but he declines to discuss this. "I felt I still had a great deal to offer," he says, "and from afar, I've always admired Warner as a company. The operation has a lot of very good people and is basically at a level where you can do something with it [in terms of growth]."

He adds that Warner Music Asia-Pacific senior VP Brian Harris has kept the Southeast Asian operations "in good shape" since Ewing left the company at the end of 1995. (When Rutherford takes office April 1, Harris becomes senior VP of Warner Music Australasia, continuing to be based in Sydney.) Other executives cite success stories in Hong Kong, the Philippines, Indonesia, and Malaysia. "Warner is still the ultimate American machine," says Haldanes' McLellan.

Tony Fernandes, who has sub-regional responsibility for Warner's Malaysian and Singapore companies, notes, "Asia is not one homogeneous

market. From Thailand to Malaysia to Indonesia is quite different musically, even though we're neighbors. And the Chinese markets are different again—although all Asians like ballads."

For the latter reason, Fernandes hopes for an improved flow of product with "melodies more suitable for our part of the world" from sister companies in the U.S. and Europe. "Compared to EMI, we've not had European pop acts like Michael Learns To Rock, Roxette, and Fool's Garden," he says. EMI Malaysia's Beh confirms the value of that product flow. "We've been No. 1 in international repertoire in quite a number of Asian territories," she says.

PolyGram, meanwhile, has maintained its regional leadership by maximizing sales of Chinese repertoire—with a particular focus on Taiwan as a market and talent source—alongside international product. As for Warner's slide, PolyGram's Cheng attributes that, in part, to the exits of Ewing and another local executive, Paco Wong (who joined PolyGram). "Both... made huge contributions to Warner and had, and still have, a strong understanding of what works and what doesn't in this region," he says.

For his part, Rutherford reiterates the view that Warner is well-positioned for the climb back up the market-share (and profitability) ladder. He cites as "an added bonus" the presence of Calvin Wong, who joined the firm Jan. 5 in Hong Kong as marketing VP for Southeast Asia—after 10 years at EMI. "He's the best marketing guy in Asia," says Rutherford. "And the best and the brightest here are not going to be told what to do. You need a strategy that people can feel part of. That's how it works."

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Crystal Ballroom
Portland, Ore.

Exclusive Album Reviews

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Eric Reed
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Phoebe Snow
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Various Artists
"No Categories: A Ubiquity Compilation"
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This week's champ is John Cole of Thousand Oaks, Calif.

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VERSATILE SONGWRITER BOB MERRILL, 77, DIES

(Continued from page 7)

appeared on Capitol, the single was released on Columbia Records, Streisand's label. The track won a Grammy for record of the year. Columbia also released the soundtrack album of the score. A new title song, penned by Merrill and Styne for the movie version, received an Oscar nomination.

After the triumph of "Funny Girl," however, Merrill had tough times on Broadway.

A musical version of "Breakfast At Tiffany's," based on the successful film starring Audrey Hepburn, closed during previews in 1966. "Henry, Sweet Henry," a stage version of the Peter Sellers comedy film "The World Of Henry Orient," had a run of only 80 performances in 1967. (The ABC Records cast album has been released on Varèse Sarabande.)

Things picked up a little for Merrill with "Sugar," yet another stage version of a hit film comedy. With melodies by Styne, "Sugar"—based on "Some Like It Hot"—had a run of 505 performances. (Its United Artists

Records cast album has not been released on CD.) Another major Merrill effort with Styne—"Prettybelle," starring Angela Lansbury—closed out of town. Decades later an album of its score, featuring Lansbury, was marketed by Original Cast Records. In addition to writing the lyrics, Merrill was the show's book writer.

Merrill's last work for the theater was another failed musical. In 1993, he supplied lyrics, again using Styne's melodies, to an adaptation of the film "The Red Shoes." He didn't use his name, preferring to take credit under the pseudonym of Paul Stryker. Merrill recently completed the score and screenplay for an animated film version of "Tom Sawyer," which has been acquired by LIVE Entertainment for a direct-to-video release.

Merrill turned to TV in 1962, penning the original musical "Mister Magoo's Christmas Carol."

Although he never wrote a song score for a feature film, he did write the screenplays for "Mahogany," starring

Diana Ross; "W.C. Fields & Me," starring Rod Steiger; and "Chu Chu And The Philly Flash," starring Alan Arkin and Carol Burnett.

Merrill's works are published through several music publishers, including Warner/Chappell. In recent years he linked with publisher Billy Meshel through Meshel's association with All Nations Music and his recently established Los Angeles-based Music & Media International. "There is serious interest," says Meshel, "in a motion picture based on 'Doggie In The Window' to be presented as a Disney-esque live-action film."

Merrill is survived by his wife, Suzanne, and a brother, Lawrence.

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Stones Build New Chart 'Bridges'

FOUR MONTHS SEPARATE the chart debuts of the Beatles and the Rolling Stones on the Hot 100. The Fab Four made their first appearance on the chart the week of Jan. 18, 1964, with "I Want To Hold Your Hand." Before the bad boys of rock could make their debut in May, the Beatles had registered 16 titles on the Hot 100.

"Not Fade Away," a cover of the Buddy Holly classic, marked the Stones' first appearance the week of May 2, 1964. Over their career, the Beatles have been responsible for 72 titles on the Hot 100, while the Stones' tally is only 57. But the Stones win an important advantage this issue, as their 57th chart entry is "Saint Of Me" (Virgin), the first commercially available single from their "Bridges To Babylon" album and the group's first chart single since "Out Of Tears" peaked at No. 60 in November 1994.

"Saint" enters the Hot 100 at No. 94, giving the longstanding group a chart span of 33 years and 10 months. That tops the Beatles' span of 32 years and four months, from "I Want To Hold Your Hand" to "Real Love" in 1996. And as William Simpson of Los Angeles notes, the Stones' chart span is the longest for any non-American act on the pop singles list.

TWAIN SHALL MEET: Shania Twain is this close to achieving her highest ranking yet on the Hot 100. "You're Still The One" (Mercury) inches up 27-26, just one notch shy of Twain's best performance to date with "Love Gets Me Every Time," which peaked at No. 25 in October 1997.

BACK AGAIN AND AGAIN: After conquering foreign shores, RCA's 'N Sync makes its U.S. debut at last with "I Want You Back," new on the Hot 100 at No. 25. The title is familiar, but the song is not a remake of the Jackson 5's first single from 1970. However, that Motown favorite could

be back on the Hot 100 soon. The label has just released the Jackson 5's "I Want You Back '98" with a new production by Sean "Puffy" Combs.

PAPER SHREDDER: Where were you on Aug. 9, 1997? That's the date LeAnn Rimes entered the top 10 of the Hot 100 with "How Do I Live" (Curb). The long-lived song is still in that upper echelon, although its 6-10 fall this issue may spell its final moments in the top 10. No matter, because with 31 weeks in the top 10, Rimes has shattered the record for most weeks in this portion of the chart.

The previous record-holder, notes Rob Durkee of Mediabase/Premiere Radio Networks, was "Paper Doll" by the Mills Brothers, with 30 weeks in the top 10.

Durkee also points out that Jimmy Ray (who bullets 20-17 with "Are You Jimmy Ray?" on Epic) joins Kool & the Gang, Yellow Balloon, Living In A Box, and Mandrill among acts that included themselves in the title of their first chart singles. Durkee adds that artists like the Sweet Inspirations and Chairmen Of The Board charted with singles that included the act's name, but they weren't those groups' first charted singles.

FORTY VS. 25: On the heels of the ABC program that spanned four hours over two nights, the "Motown 40 Forever" double-disc album enters The Billboard 200 at No. 65. Motown has been issuing compilation albums ever since the release of "16 Original Big Hits" in 1964 (that collection peaked at No. 84).

The highest-ranked Motown various-artists anthology to date is "25 #1 Hits From 25 Years," a double-disc set issued in 1983 to coincide with the 25th-anniversary TV special.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998	1997	1998
TOTAL	107,694,000	116,275,000 (UP 8%)	CD	69,153,000 79,812,000 (UP 15.4%)
ALBUMS	90,658,000	98,888,000 (UP 9.1%)	CASSETTE	21,303,000 18,865,000 (DN 11.4%)
SINGLES	17,036,000	17,387,000 (UP 2.1%)	OTHER	202,000 211,000 (UP 4.5%)

OVERALL UNIT SALES THIS WEEK

15,249,000

LAST WEEK

16,845,000

CHANGE

DOWN 9.5%

THIS WEEK 1997

13,489,000

CHANGE

UP 13%

ALBUM SALES THIS WEEK

12,546,000

LAST WEEK

13,937,000

CHANGE

DOWN 10%

THIS WEEK 1997

11,054,000

CHANGE

UP 13.5%

SINGLES SALES THIS WEEK

2,703,000

LAST WEEK

2,908,000

CHANGE

DOWN 7%

THIS WEEK 1997

2,435,000

CHANGE

UP 11%

TOTAL YEAR-TO-DATE UNIT SALES BY STORE TYPE

	1997	1998	CHANGE
CHAIN	56,291,000	59,592,000	UP 5.9%
INDEPENDENT	11,766,000	13,735,000	UP 16.7%
MASS MERCHANT	22,429,000	24,921,000	UP 11.1%
NONTRADITIONAL	172,000	641,000	UP 272.7%

ROUNDED FIGURES

FOR WEEK ENDING 2/22/98

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Billboard Charts

For the Week Ending
February 14, 1998

The Billboard 200
The "Titanic" soundtrack continues its run at the top.

The Hot 100 Singles
Usher takes it "Nice and Slow" as he slides past Janet into the No. 1 spot.

Top R&B Albums
Brian McKnight gains a rare slow-build No. 1 as his "Anytime" reaches the top in its 19th week on the chart.

Top Country Albums

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Puff & Family To Hit The Road

Puff Daddy & the Family, Dru Hill, and Busta Rhymes will embark on a North American tour March 9 at the Miami (Fla.) Arena. The jaunt, which will concentrate on East Coast and Midwestern dates, will wrap March 24 in Boston. [▶ Read The Full Story](#)

Breaking News...

- ▶ 3 Tenors Set To Street On 2 Labels
- ▶ Jazz Musician Nick Webb Dead At 43
- ▶ Shaq Scores A&M Joint Venture
- ▶ Pals To Sing At Pavarotti's Supper

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