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Dave Matthews Band Shows New Side On Upcoming RCA Set
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BUSINESS CLIMATE MAKES VET EXECS HOT PROPERTIES

A *Billboard* staff report.

LOS ANGELES—When EMI Recorded Music president Ken Berry was looking for an executive to head the

new plans by some companies to increase their market share, upping the competitive stakes in the pop, rock, and country markets. Additionally, the fact that major labels are now largely con-



BLACKWELL



BERRY



AMES



MOTTOLA

company's U.S. operations, he set his sights on 19-year Arista veteran Roy Lott, who begins his new job as deputy president of EMI Records North America on Monday (16).

The wooing of Lott away from the Arista fold is one in a number of key executive changes over recent months that have been spurred by an uncertain business environment and aggressive

which have shareholders to answer to each quarter and thus are less willing to gamble on someone untried, is hav-

NEWS ANALYSIS

centrated in the hands of big corporate parents, normally, there's no time to process. You see the charts and the accomplishments and say, 'OK, that's why we're working so hard.' Hopefully, it

Fogerty Concert Album, Video Due On Reprise

BY JIM BESSMAN

LOS ANGELES—Capping what has been an extraordinary return to the forefront of pop music, John Fogerty is readying a concert album and home video package, both titled "Premonition," for simultaneous release by Reprise Records and Warner/Reprise Home



FOGERTY

(Continued on page 110)

Retailers Fear Price War Is Moving Onto The Web

BY DON JEFFREY and ED CHRISTMAN

NEW YORK—As retailers return to the National Assn. of Recording Merchandisers (NARM) Convention this year in high spirits over double-digit sales increases and improved profit margins, they're faced with a new high-tech threat: the heating up of a price war on the Internet.

A week before the convention was to begin in San Francisco, Best Buy launched its long-awaited World Wide Web site and celebrated it with a big sale on its

top 25 sellers; many were priced at \$11.99 plus shipping charges.

A few weeks before that, the online retailer CDnow, a sponsor of the Grammy Awards, riled traditional store merchants with a promotion that offered 50% off the price of award-winning albums—a discount advertised during the prime-time broadcast. That deal has ended, but CDnow is now touting a 30%-off sale that has many top-selling titles going for \$11.88. The other major online retailer, Music Boulevard, although not as generous as its Internet

NARM'98
 Guide To A
 Balanced Recovery

A Billboard Supersection
 See Page 61

Tradition, Talent Elevate Krall

Wide Potential Seen For Impulse! Artist

BY CHUCK TAYLOR

NEW YORK—For jazz chanteuse Diana Krall, there is little time to consider the tremendous strides she's cultivated since the release of her richly inspired 1996 breakthrough, "All For You."

But she's trying. "Yesterday my flight was canceled, so I was sitting in an airport for four hours," says the 32-year-old vocalist/pianist. "I had time to think about what is happening and enjoy it. Normally, there's no time to process. You see the charts and the accomplishments and say, 'OK, that's why we're working so hard.' Hopefully, it

means that we're looking at longevity, which I'd like to think will enable me to be a creative artist for a long time."



KRALL

With "All For You" and its 1997 follow-up, "Love Scenes," both on Impulse!/GRP, Krall draws upon the most traditional of jazz elements. Her sultry alto is accompanied only by piano, guitar (from longtime collaborator Russell Malone), and bass (Christian McBride). She keeps arrangements simple and reminiscent of their original recordings.

As a result, Krall has drawn comparisons to Carmen McRae and

(Continued on page 111)

U.K.'s WH Smith Group Purchases Scottish Chain

BY JEFF CLARK-MEADS

LONDON—WH Smith Group, a company at the center of a trans-Atlantic shake-up in music retailing operations, is adding a new twist to the tale.

Not only has Smith sold U.S. chain the Wall to Camelot this month (Billboard, March 14) and is playing a pivotal role in the change in ownership of



Columbia's Wyclef Jean Expands Hip-Hop

PAGE 35

Continental Drift

Atlanta's Charlie Mars Band Builds Fan Base Via The Road
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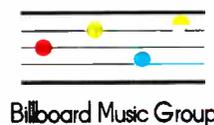
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RIAA Piracy Stats Show New-Tech Threat

Online Dangers Looming Large, As Cassette Concerns Lessen

BY BILL HOLLAND

WASHINGTON, D.C.—There's good and bad news on the music piracy front: Cassette piracy has dropped 80% over the past five years, but CD piracy and Internet theft are on the rise, according to 1997 year-end statistics released March 4 by the Recording Industry Assn. of America (RIAA).

According to the association, cassette seizures dropped from 1.07 million in 1996 to 411,719 last year. Counterfeit and pirate CD seizures also dropped almost in half, from 208,797 to 128,798. But countering that positive news, RIAA officials say the specter of possible large-scale digital piracy has begun to assert itself.

Video Vendors Join Forces On Great Films Blitz

BY SETH GOLDSTEIN

NEW YORK—The American Film Institute (AFI) and 13 Hollywood studios and independents are launching a coordinated promotional juggernaut that will bring all or most of the 100 greatest American movies of all time to as many as 30,000 retail locations in mid-June.

It's the first time that competing home video companies, normally fighting each other for shelf space, have ever worked together, says AFI marketing director Lee Tomlinson. "They've agreed to put their greatest gems under the AFI banner," he says. For Warner, Fox, Disney, Columbia, PolyGram, HBO, and Republic, among others, more than cassettes may be involved.

"There are plans afoot to expand into DVD," Tomlinson suggests—another opportunity for vendors to exploit the most-profitable aspect of the business, their catalogs. "There's a lot beyond what was just released last Tuesday," he says.

On March 11, AFI and the vendors revealed everything about the \$30 million program except the titles themselves. That list, voted on by 1,500 industry professionals, won't be announced until June

(Continued on page 112)

The new threat is due to two major factors: pirates' use of increasingly inexpensive CD-Recordable hardware and the illegal importation of bogus product from CD plants overseas.

The 1997 stats show that on the enforcement-action front, search warrants, consent searches, and arrests and indictments were at about the same level as in 1996. Site seizures, however, were up from 134 to 170, and piracy-related guilty pleas and convictions almost doubled, from 80 in 1996 to 150 in 1997.

On the bootleg front, CD seizures command the most attention; while down from 1,261,961 in 1996 to 807,397 last year, the 1997 figure is still 10 times the amount confiscated in '95 and 300 times the amount seized in '94.

Most of the pirate and bootleg CDs, the RIAA said, are showing up at flea markets and in general-merchandise stores.

The RIAA directed 80% of its anti-piracy resources last year to combat the evolving forms of CD piracy and to protect copyrighted sound recordings in cyberspace.

The Internet has become especially ripe for pirates. "The potential harm to copyright owners is exponentially greater than traditional acts of piracy," warns Steve D'Onofrio, RIAA executive VP and director of anti-piracy.

During the second half of the year, for example, the RIAA began to see an alarming trend—Internet pirates placing music from

new albums by major artists such as Eric Clapton, Pearl Jam, Madonna, and others online before their official release dates. Once on the World Wide Web, the posted sound files can be accessed by untold numbers of computer users.

The RIAA began working with artists and managers as well as record labels to notify site operators and companies operating the servers about the legal implications of placing unauthorized recordings online. In many cases, the sound files were removed "within minutes," according to the RIAA.

Staying ahead of technologically advanced Internet pirates, D'Onofrio says, "presents a greater challenge than ever before."

Due to this threat, the RIAA has beefed up its multi-pronged approach by expanding its staff to include Internet specialists. It's also utilizing an automated "Web crawler" to electronically scan the Internet for potentially unauthorized uses of music.

Last year, the RIAA sent out copyright infringement notifications to hundreds of Web sites; it reported that the majority were promptly shut down. A few remaining sites are seeking proper licensing or editing out unlicensed recordings.

Addressing the growing problem of music archive sites on university servers—sites on which large numbers of audio files are posted for download—the RIAA initiated a cam-

(Continued on page 112)



Bare Essentials. Reprise recording group Barenaked Ladies, at work on a new album due July 7, collaborate in the studio with co-producer David Leonard. Shown standing, from left, are band members Jim Creeggan, Steven Page, and Kevin Hearn. Shown seated, from left, are Leonard and band member Ed Robertson.

LETTERS

SHAWN COLVIN: NOTHIN' ON HER

Many have dreams of stardom, some possess the talent that could take them there, but how many are willing to work as hard and as patiently as Shawn Colvin? ("The Long Road Pays Off For Columbia's Colvin," Billboard, March 14). I hope all the Young Turks at countless listening rooms around the country realize that talent is not enough. If it were, Shawn Colvin would have been recognized back in 1983. Her slow, steady rise assures this is solid success that won't evaporate when the next trend appears.

Dave Van Ronk has a saying for songwriters and performers that I have never forgotten: When music of quality sells, it is good for all of us. Shawn's success is a boost to everyone in the business who cares about good work.

Christine Lavin
New York

IN PRAISE OF THE TRACKING ROOM

In a story in the Feb. 28 issue of Billboard ("Masterfonics Files For Ch. 11"), certain statements attributed to me do not fully convey my thoughts about Masterfonics' Tracking Room in Nashville. [Masterfonics owner] Glenn Meadows' studio is impressive by any standards, and a great number of excellent-sounding records are the result. Studio acoustics are largely a matter of taste, and while my personal preferences may differ, the Tracking Room approach has proved itself to be very successful.

Allen Sides
Co-owner
Ocean Way Studios
Nashville

CDNOW'S DISCOUNT GRAMMY DEAL

Here at CDnow, our excitement over the success of our Grammy promotion

has been tempered by the industry response as presented in the March 7 Billboard story titled "CDnow Grammy Discount Draws Criticism." CDnow implemented this one-time promotion to introduce another way to buy music to TV viewers and to provide them with an incentive to actually try this new means of buying music. Building a music store that serves busy, underserved customers with a better way to purchase music, buy back-catalog titles, and discover new artists is good for the music industry. Serving the needs of these consumers better will ultimately foster increased revenue for both record labels and retailers.

Jason Olim
President
CDnow Inc.
Jenkintown, Pa.

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GOSPEL ★ GOD'S PROPERTY GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION • B-RITE
KID AUDIO ★ ELMOPALOOZAI • SESAME STREET MUPPETS • SONY WONDER
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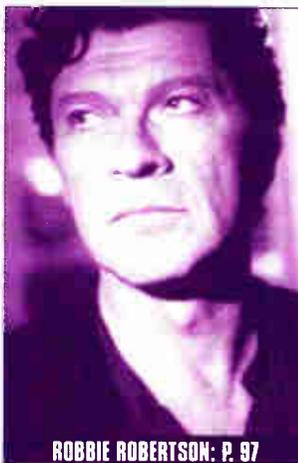


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COMMENTARY

Don't Ignore DVD's Potential For Music Video

BY EMIEL N. PETRONE

While DVD Video has thus far been discussed primarily as a format for feature films, music video retailers should also take note: Not since the CD was introduced has a technology revolution provided as much opportunity as the launch of DVD. Many retailers, however, don't realize the added value this video format can bring to consumers and to their own companies.

Let's look back at the introduction of the compact disc. The superior sound offered by CDs quickly made it the format of choice for music enthusiasts. But now that it's the most popular format for music enjoyment, it's easy to forget that only 35,000 CD players were sold in the format's first year. In comparison, more than 350,000 DVD players were shipped in 1997—10 times the

level of CD players shipped in its first year. And the growth will continue throughout 1998, with an estimated 750,000 players being shipped this year.

Why is this significant for music video retailers? Because the financial benefits of



Emiel N. Petrone is chairman of the DVD Video Group and executive VP at Philips Electronics.

supporting DVD are significant. Consumers who buy DVD players immediately want to purchase movies and music videos

to play on their new machines. In fact, electronics retailers boast that they are selling as many as 25 titles for every player sold. These customers want state-of-the-art home entertainment, creating an incredible demand for music video compilations and concert programs.

Major motion picture studios are realizing incremental business on DVD that they didn't expect, and that also translates into incremental sales for retailers. For example, Columbia TriStar has shipped more than 185,000 copies of "Air Force One" on DVD, making it the best-selling title to date and bringing hundreds of thousands of consumers into stores.

As the number of available titles grows from the current level of 800 to more than 1,500 by the year's end, the number of music videos and concert programs also

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Management: James Klein and Miki Mulvehill of Blue Sky Artist Management

thanks a million! (or two)

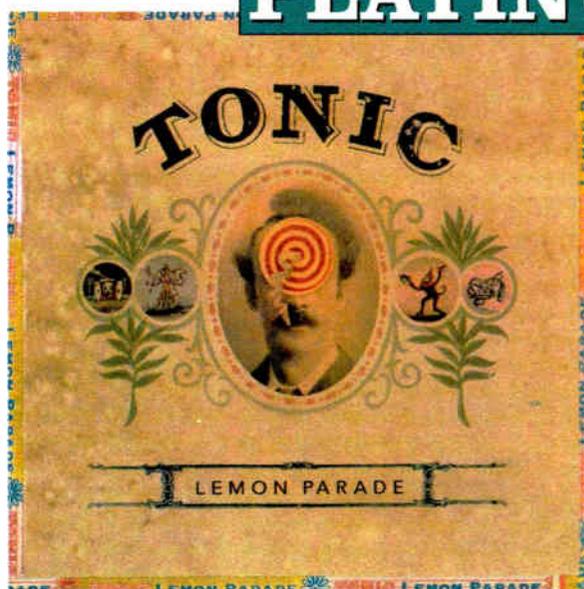
PLATINUM!

Tonic Lemon Parade

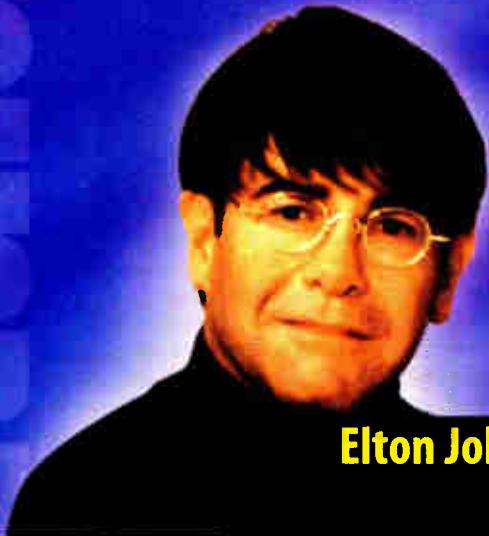
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includes the hit song
"If You Could Only See"
and the new single
"Open Up Your Eyes"

Produced by Jack Joseph Puig
Sheila Scott/Jealous Dogs Management



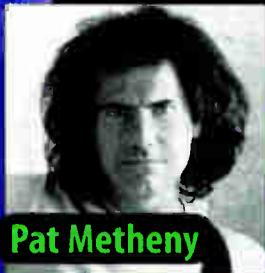
WE PROUDLY SALUTE **BMI** songwriters and composers



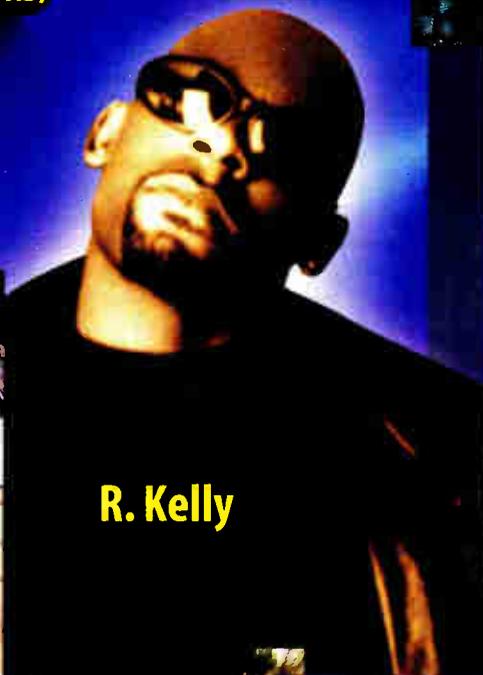
Elton John (PRS)



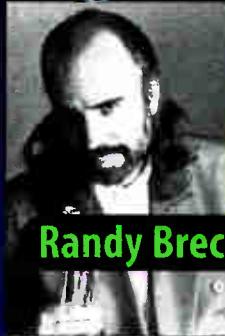
Sarah McLachlan (SOCAN)



Pat Metheny



R. Kelly



Randy Brecker



Babyface



Jars of Clay



Charles Kuralt



The Smashing Pumpkins



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Slide Hampton



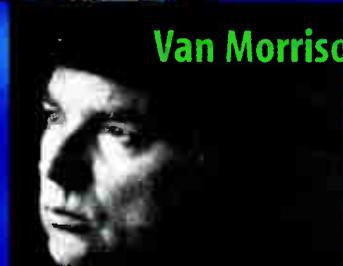
Take 6



Frances Preston



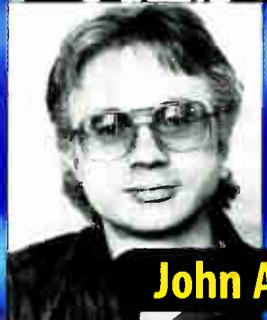
Holland-Dozier-Holland



Van Morrison



Faith Evans



John Adams

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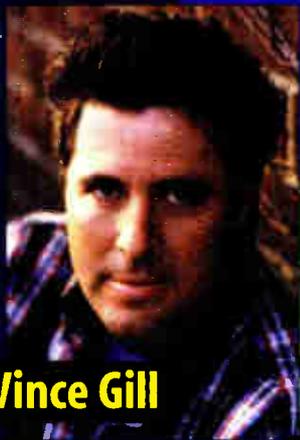
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Bo Diddley



Roy Orbison



Vince Gill



Roy Hargrove



Taj Mahal



Nicholas Payton



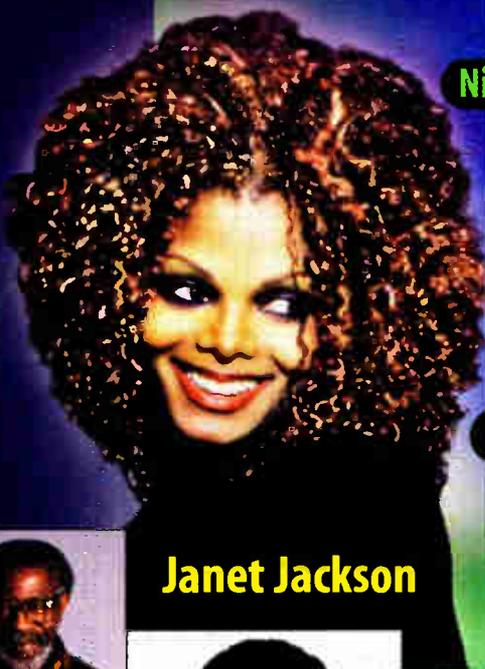
Charlie Haden



Alison Krauss
& Union Station



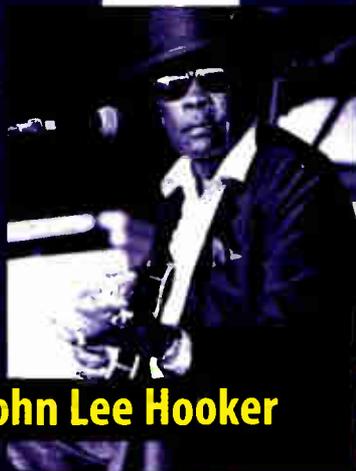
The Fairfield Four



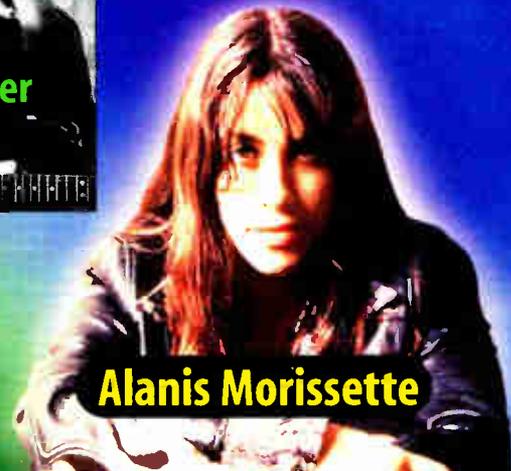
Janet Jackson



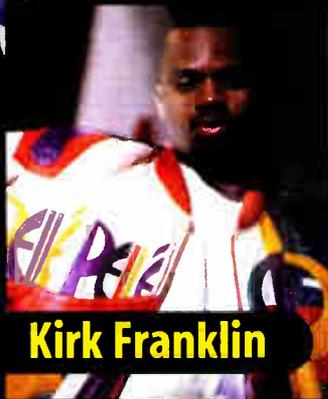
Ry Cooder



John Lee Hooker



Alanis Morissette



Kirk Franklin



Joe Henderson



Wayne Shorter



Jimmy Sturr



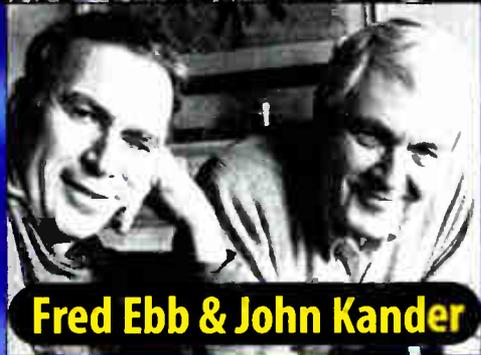
BeauSoleil



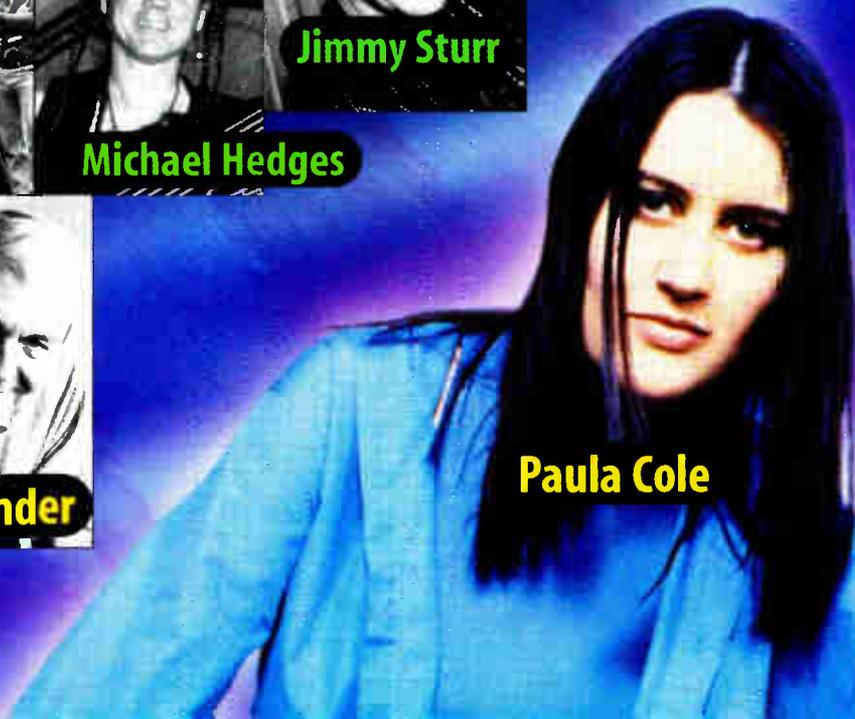
Michael Hedges



Jamiroquai (PRS)



Fred Ebb & John Kander



Paula Cole

BMI

MVP Entertainment Sues Former Execs

■ BY EILEEN FITZPATRICK

LOS ANGELES—Former MVP Entertainment president Philip Knowles and former VP Ronni Shuffield have been sued by their ex-employer on charges of conspiracy, fraud, theft, and embezzlement.

The lawsuit, filed March 4 in Los Angeles Superior Court, alleges that while employed at MVP, Knowles,

Shuffield, and 10 other former employees misappropriated funds, pirated copyrighted video masters, received kickbacks from duplicators, and stole office equipment that was funneled into Knowles' new company, Kreative Video Products Inc. (KVP).

MVP is seeking \$2 million in damages, and a criminal complaint was
(Continued on page 121)

Universal Closes Rising Tide Some Acts May Move To MCA, Decca

■ BY CHET FLIPPO

NASHVILLE—Citing the "recent proliferation of new Nashville labels," parent company Universal Music Group shuttered its Rising Tide Nashville operation here March 10 (Billboard Bulletin, March 11).

The move throws Rising Tide's staff of 18 out of work, although Rising Tide president Ken Levitan is said to be in the second year of a five-year contract. Levitan was not available for comment.

A Universal spokesman says "a number" of Rising Tide artists will be folded into MCA Nashville and Decca Records. Specific artists were not named, and the spokesman said that was yet to be determined.

Rising Tide's roster includes Matra-

ca Berg, Scott Emerick, Rebecca Lynn Howard, Jack Ingram, J.C. Jones, Delbert McClinton, the Nitty Gritty Dirt Band, Dolly Parton, Keith Sewell, and Kris Tyler. The label also has the soundtrack to the movie "The Apostle."

The 2-year-old Rising Tide had been regarded as a rising entity here, and executives on Music Row were generally surprised at the decision to close the label, although they declined to speak on the record about the closure.

A statement from Universal said, "This decision was based on the recent proliferation of new Nashville labels and the current competitive conditions of the country music industry. With the Universal Music Group's ongoing dominance of the country music marketplace through its MCA/Decca label, this move will allow the company to better focus its resources and efforts and remain at the forefront of the industry."

In the last year, Disney and DreamWorks have both entered the Nashville market with the Lyric Street and DreamWorks Nashville labels, respectively.

Singles by Berg and the Nitty Gritty Dirt Band are at No. 55 and No. 60, respectively, on this issue's Hot Country Singles & Tracks chart. Last issue, "The Apostle" was at No. 21 on the Top Country Albums chart as Greatest Gainer and debuted at No. 175 on The Billboard 200. This issue, it is at No. 22 on Top Country Albums and at No. 187 on The Billboard 200. It also opened at No. 8 on the Top Contemporary Christian album chart, rose to No. 4 last issue, and is at No. 6 this issue.

Albums by McClinton and Berg are at No. 39 and No. 53 this issue on Top Country Albums. The label also had chart success with the Buffalo Club, which has since disbanded.

A new single had just been released from Tyler's debut album, and an album by the Nitty Gritty Dirt Band had been scheduled for an April 21 release. A debut album by Howard was also slated for a spring release. The fate of these upcoming projects is uncertain.

Rising Tide Nashville was launched with great fanfare at a heavily attended party Dec. 5, 1995, at Cafe 123 here. Then MCA Music Entertainment Group (MMEG) chairman Doug Morris headed a delegation that included MMEG vice chairman Mel Lewinter and MMEG president Zach Horowitz. Morris had established Rising Tide Records in New York in March 1995 and changed the name of its pop imprint to Universal when he joined MCA, although the Nashville operation retained the Rising Tide moniker.
(Continued on page 121)

Rubin Forms Independent Music Firm

■ BY IRV LICHTMAN

NEW YORK—When the decision was made to restructure EMI Music's operations in the U.S. last June, Don Rubin, then executive VP of EMI-Capitol Record Group North America, says he received a supportive call from EMI Music president/CEO Jim Fifeild asking him to stay on.

But, as things turned out, he forged a different kind of relationship with the company.

While Rubin's formal ties to EMI Music ended in January, he maintains important A&R links to the company via his new independent firm, Don Rubin Productions. The New York-based company was established by Rubin to produce recordings, re-establish his music publishing company, and manage acts (Billboard Bulletin, March 11).

According to Rubin, his departure from EMI Music centered on the view of EMI Music's new U.S. chief, Ken Berry, that A&R be the sole function of each of the company's labels rather than having any corporate A&R positions.

Rubin had an A&R hand in projects on labels other than the now-defunct EMI Records, such as Frank Sinatra's "Duets" albums on Capitol. The philosophy of Rubin's A&R role at the
(Continued on page 18)



RUBIN

VH1 Polls Artists On Rock's Greats Survey Ranks 100 Top Acts; Sales Bumps Expected

■ BY CARLA HAY

NEW YORK—Amid the seemingly endless parade of awards shows and "best of" lists, VH1



has produced a unique music survey naming "The 100 Greatest Artists Of Rock And Roll." The acts included in the survey weren't chosen by critics or VH1 staffers but by other music acts.

The survey results will be revealed

in a countdown that premieres March 31-April 4 on VH1, and labels and retailers are already anticipating a sales boost for some of the acts as a result.

"This is the first major music survey that judges music artists where the only people allowed to vote are other artists," says VH1 president John Sykes. "For the first time, we get to see a pure vote on artists by a jury of their peers."

Sykes says ballots were sent to "any artist who has ever been on VH1, whether it be through a video, live performance, or news special." According

to VH1, approximately 100 artists ended up participating in the survey, and ballots were tallied over the course of two months. Only one ballot per person was allowed in the voting process, and artists could not vote for themselves.

"The public has a fascination with awards, but few people really know who votes for these awards," notes Sykes. "Artists voting for artists gives the results a certain amount of credibility."

Although VH1 has guaranteed confidentiality to survey participants, Billboard has learned that several of the biggest names in music, from veterans to relative newcomers, were among those who voted.

The majority of those named in "The 100 Greatest Artists Of Rock And Roll" are artists who made their marks well before the dawn of MTV.
(Continued on page 110)



Celine Takes Hawaii. Keali'i Reichel, Hawaii's top-selling artist, opened for Celine Dion at the Canadian singer's first dates in Hawaii recently. The two performed to more than 15,000 fans for two nights at the Neil Blaisdell Arena in Honolulu. Reichel's latest set, "E O Mai," is being released this spring via Lava/Atlantic. Pictured backstage are Dion, left, and Reichel.

Japan's Pony Canyon Revived In HK, S. Korea

■ BY GEOFF BURPEE and STEVE McCLURE

HONG KONG—The Japanese indie label Pony Canyon, which recently closed four of its Asian subsidiaries (Billboard Bulletin, Jan. 7), has begun re-establishing its presence.

A new wholly owned Hong Kong subsidiary, Pony Canyon Entertainment Pacific, opened for business March 2, taking over from the disbanded venture Golden Pony Entertainment (HK) Ltd. And the shuttered South Korean joint venture Sampony Distribution is set to be superseded in May or June by Pony Canyon Korea, which will be 16%-owned by a local partner. Following January's closures, Pony Canyon was left with just one wholly owned affiliate, Pony Canyon Music Malaysia.

Keith Yip, who resumes his position as the Hong Kong company's GM, says the operation is scaled down. "We will only deal with Japanese and international products," he says. "We won't touch any local artists or production. We will just market our core repertoire." Golden Pony's local Cantopop artists in Hong Kong had included Amanda Lee and Anthony Leung.
(Continued on page 109)

RIAA Decries Top Court's 'Imported Exports' Ruling

WASHINGTON, D.C.—A U.S. Supreme Court ruling on gray market goods and parallel imports may have a far-reaching effect on the music industry.

On March 9, the U.S. Supreme Court unanimously ruled that U.S. copyright law does not protect companies that export their products at discounted prices from having them shipped back for sale in the U.S. by another company.

The Recording Industry Assn. of America (RIAA) warns that the ruling, concerning only so-called "imported exports" gray market goods, will upset the marketing of U.S. product worldwide. The issue of parallel imports has been a contentious one throughout the world, most recently raising controversy in the Australian music industry (Billboard, March 14).

The gray market product problem is related to the parallel imports issue in that both practices affect domestic and international sales as well as marketing and publicity strategies. However, there is a key difference—with parallel imports, the imported goods are manufactured in another country.

In reversing the major copyright law case, Quality King Distributors Inc. vs. L'Anza Research International, the court found that a rule allowing copyrighted products to be resold without the copyright owner's permission applies to imported products.

The court was asked to decide which

of two U.S. Copyright Act provisions held in the case. One prevents unauthorized imports. The other, contained within the First Sale Doctrine in Section 109 (a), allows the practice by stating that anyone who legally purchases a legal copy is entitled to dispose of possession of that copy without the authority of the copyright owner (Billboard, Dec. 20, 1997). The court unanimously ruled that the latter applied.

Although the case involved the dis-
(Continued on page 115)

Zbitnew BMG Canada Prez Latest Exec Change In Canada

■ BY LARRY LeBLANC

TORONTO—The appointment of Lisa Zbitnew as president of BMG Music Canada is the latest in a rash of recent executive changes in the industry here that observers say may lead to significant changes in the way labels operate in Canada.

Last fall, John Reed was named CEO at PolyGram Group Canada, and Gary Newman was named president of Warner Music Canada last month. Observers note that each of these new executives is likely to bring his or her own style to an industry

that has seen few executive changes for many years.



ZBITNEW

"I know I have to be on top of my game in order to stay competitive, because the changes being made at other labels are quite aggressive," says Zbitnew.

Zbitnew, who was named to the position March 9, becomes the first female to head a
(Continued on page 113)



Day 14

Early spring

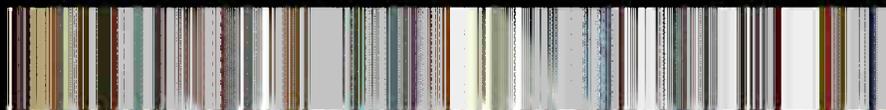
produced by Peter Cetera

RIVER
NORTH
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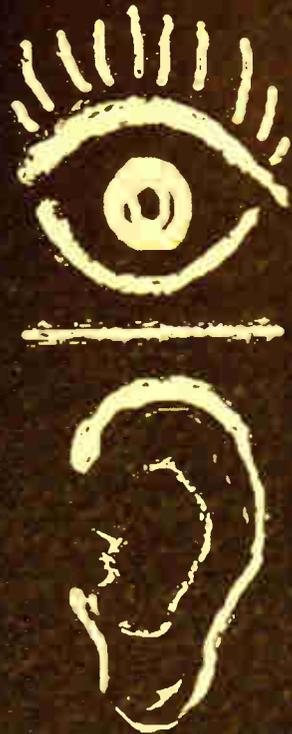
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Riverside's Manley Finds Fans For Jamaican Folk

■ BY ELENA OUMANO

KINGSTON, Jamaica—Until a few months ago, Jamaican folk singer/songwriter Della Manley played out only once or twice a year, performing for small groups of Kingstonians seated on folding chairs a few feet from her. That tiny musical world of art gallery basements and Jamaica Poetry Society gatherings parallels but never meets the island's reggae universe—a much larger and aggressively rhythmic entity led by prophets, messengers, and other charismatic mike saviors.

The notion of creating such a heroic myth for herself would be alien, even absurd, to Manley, whose modesty is edged by a well-developed sense of irony. Then again, this 30-something mother of two has no need for myths.

From the January night when musicologist/radio personality Dermott Hussey aired her debut album

on his "Musically Speaking" radio program, Manley's collection of inner and outer landscapes has been winning over Reggae Central, heart by heart.



DELLA MANLEY

That album, "Ashes On The Window Sill," contains 10 exquisitely rendered tracks in which the movingly personal constantly mutates into the socially relevant. It was released on Riverside Music Ltd. in Jamaica that month but is not yet licensed anywhere else.

"We haven't had a launch," Manley says with a little laugh. "Dermott played some tracks, then opened up the phone lines and said, 'Let's hear what the public has to say.' People began calling in—old people from the country, young people driving in the

(Continued on page 120)

Garing's 'Opry' Feeds New York Country Scene

■ BY JIM BESSMAN

NEW YORK—On a rainy Grammy Week Monday night in New York last month, country music fans and industryites were understandably ensconced at the Bottom Line, where Trisha Yearwood, Pam Tillis, Lee Roy Parnell, Kim Richey, and Dean Dillon held court.

But farther east, in the heart of the lettered avenues known as "Alphabet City," former Nashville country music outsider Greg Garing was hosting his regular Monday-night old-time country music jamboree at a tiny saloon called 9C, a corner bar at Ninth Street and Avenue C.

Should the Grammys return to New York next year, 9C could well be the place to be. For in the six months that he has presented "Greg Garing's Alphabet City Opry," Garing has rekindled the hardcore country music scene that he first sparked in Nashville prior to heading north and recording his acclaimed Paladin/Revolution debut album, "Alone" (Billboard, June 21, 1997).

Though that album was trippy modern rock, it did show Garing's country influences, and while he still plans to tour behind it, much of his energy now is spent on cultivating in New York the same club scene that helped fuel Nashville's Lower Broadway music resurgence.

But this time Garing is drawing from New York's long-dormant traditional country scene. At 9C, he leads a ragtag dozen or so core musicians, including such notables as John Herald, who

(Continued on page 18)



GARING



2 Daddies Swing Big Acts Build Grass-Roots Base

■ BY CHRIS MORRIS

LOS ANGELES—A pair of jive-bombin' young swing acts, Big Bad Voodoo Daddy and the Cherry Poppin' Daddies, are cutting a reet pleat into The Billboard 200.

Big Bad Voodoo Daddy—top exponent of the neo-swing sound in Southern California—has benefited from a long Wednesday-night residency at swing dance mecca the Derby in L.A.'s Los Feliz neighborhood and a scene-stealing appearance in the 1996 independent film "Swingers."

The group's self-titled Coolsville/EMI-Capitol Entertainment Properties album Lindy-Hopped onto The Billboard 200 at No. 64 the week of March 14; it stands at No. 79 this issue. "Big Bad Voodoo Daddy" is the first contemporary hit for EMI-Capitol Entertainment Properties (E-Prop), which has a production arrangement with Coolsville (see story, page 112).

The Eugene, Ore.-based Cherry Poppin' Daddies offer a punk-bred, often ska-inflected take on the contemporary swing style. The group's song "Zoot Suit Riot," No. 31 with a bullet this issue on the Modern Rock Tracks chart (see the Modern Age, page 105), has lofted its like-titled Mojo Records debut—a compilation of songs from three independent releases, augmented by four new tracks—to No. 121 on The Billboard 200 this issue; the set climbs 15 positions in its fourth week on the chart.

Probably the most popular group to emerge from L.A.'s large dress-up swing dance scene, Big Bad Voodoo Daddy was founded in 1989 in Ventura, Calif., by guitarist/vocalist Scotty Morris, who had become frustrated by his life as a prolific studio musician.

"When I was about 8 or 9, I heard [Cab Calloway's] 'Minnie The Moocher' on a Betty Boop cartoon," Morris recalls. "I couldn't believe how cool that stuff was—incorporating all the stuff that Louis Armstrong did, but it was a big band and it was wild, and it just seemed really out of control. That music had always stuck with me, and finally when I was disillusioned with music, I decided to play it from the heart and play it with friends."

The band, which grew from a trio to eight pieces (including four horns), began playing dates around the West Coast and ultimately issued two albums on its own Big Bad Records—a self-titled set in 1994 and the seasonal "Whatchu' Want

For Christmas?" in 1995. Big Bad Voodoo Daddy's first big break came in 1995, when it inherited a Wednesday-night residency at the Derby, the locus of the burgeoning L.A. swing scene, from the Royal Crown Revue, a jump-style combo it shared stages with regularly on the road.

In 1995, the band members met actor/screenwriter and swing dance fan Jon Favreau, who became a regular at the Derby.

"He would dance to just about every single song, I kid you not," Morris says. "I would think, 'God, that guy is on a mission!' Little did I know he was writing this great film."

That film was "Swingers," directed by Doug Liman from Favreau's script. The picture, starring Favreau as a bachelor uneasily on the loose in L.A.'s nightlife scene, featured live performances by Big Bad Voodoo Daddy. Three songs by the group were featured on the Hollywood Records soundtrack; though the set climbed no higher than No. 168 on The Billboard

(Continued on page 112)



BIG BAD VOODOO DADDY

Next Gets Boost From Singles Arista Translates Hits Into Album Sales

■ BY DOUG REECE

LOS ANGELES—If ever there were an act to benefit from the mingling talent pools in the R&B and hip-hop communities, Divine Mill/Arista's Next is it.

The vocal trio, which became a Heatseeker Impact act when its debut album, "Rated Next," moved from No. 117 to No. 95 on The Billboard 200 in the March 14 issue, has been nurtured and supported by several prominent figures in black music.

Formed in 1992 by brothers T-Low



NEXT

and Tweety, aka Terrance Brown and Raphael Brown, respectively, and joined by R.L. (aka Robert Huggar), the act had its first mentor in T-Low's godmother, Ann Nesby, who trained and managed the group during its ear-

(Continued on page 20)



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Tejano Awards Usher In A New Wave Of Talent

■ BY RAMIRO BURR

SAN ANTONIO, Texas—Bobby Pulido emerged as the new lion king at the Tejano Music Awards, held March 7 here. He grabbed a whopping five out of 12 awards, helping to usher in a new era in the Tejano market.

Pulido, Jennifer Peña, and Eddie Gonzalez are the new young turks standing atop the market, with solid record sales and top-drawing tours. Their status as the genre's new lions was confirmed when, combined, they nabbed eight out of 12 total awards.

Without question, EMI Latin's Pulido emerged as the new prince



PULIDO

with his five wins: Tejano crossover (for "Donde Estes"), video ("Le Pedire"), album ("Llegaste A Mi Vida"), and male entertainer and vocalist.

"I think the people must agree with the music I am producing," Pulido says. "I really want to thank them all." But when asked if he felt he was the new dominant force, Pulido downplayed the notion: "In my eyes, I am not going to look at it that way."

EMI Latin's Peña repeated her win as female entertainer and won for most promising band with her Jennifer Y Los Jets, while Sony Discos act Eddie Gonzalez Y Grupo Vida took honors for best show-band.

Other pleasant surprises included Monterrey, Mexico's Grupo Limite winning in the Tejano *norteño* (Continued on page 121)

Brennan Links Christian, Celtic Sides Sees 'Perfect' Coupling On Word/Epic Set

■ BY DEBORAH EVANS PRICE

NASHVILLE—With a new Clannad album out and a new solo project set for release in the Christian and mainstream markets, Irish vocalist Máire (pronounced Moy-ah) Brennan stands to broaden the audience for her ethereal Celtic sound.

As lead vocalist for Clannad, a family group that includes her brother and twin uncles (and at one point her sister Enya), Brennan has a new Atlantic project, "Landmarks," which was released Feb. 26.

Her third solo album, "Perfect Time," marks Brennan's debut in the Christian market. Word Records is releasing the album to Christian Booksellers Assn. retailers this month, and the album will be issued to mainstream outlets April 21 through Word's mainstream distribution agreement with Epic.

Brennan sees her two new albums as complementary, not competing. "This was certainly not planned," she says.

"The Clannad one was due to have been released much earlier, but for various reasons they just happen to be coming out at the same time. God works in mysterious ways. I think the two of them will enhance each other. I don't think it will be confusing, because my project is quite different anyway."

Brennan is excited about making her bow in the Christian marketplace. "My manager wandered off to see if anyone was interested, and things fell into place like little miracles here and there," Brennan says. "There was every indication this was the right time, hence the 'Perfect Time.'"

Brennan co-produced the album with Denis Woods, and recording was done at the studio in her home near Dublin. Brennan wrote or co-wrote all

the songs. "I wrote all the words," says Brennan. "I listen to it, and I'm astonished because I know they were put in my heart. That's why I love it so much."

The first single, "The Light On The Hill," was serviced to AC, top 40, and inspirational Christian formats Feb. 27. Several of the songs on the album blend English- and Gaelic-language lyrics, and two cuts—"Na Paisti" (The Children) and "Song Of David"—are sung completely in Gaelic.

The album will be released to the Christian market internationally via Word U.K. and to mainstream international markets through Epic, except in the U.K. and Ireland, where Word has a distribution deal with MCA/Universal.

One of Brennan's favorite cuts, "Heal The Land," is being released as a single to Irish radio through MCA in early April. "Obviously I'm talking about Ireland," she says, "but anyone can relate to it as their own country being spiritually low or being attacked in all sorts of ways... It's really a prayer to help this country heal itself. It's a beautiful country and a heavenly place, but not when Christians are fighting Christians. It makes me very, very sad."

"Song Of David" is special to Brennan because it was recorded in her mother's church in Donegal, Ireland, with the church choir. Even though the choir had not heard the song before, it only took two hours to record it. "It was a lovely experience," she says. "It was really gorgeous. I was so thrilled to do it."

Brennan admits that people sometimes don't readily associate Celtic music with Christianity, and she hopes to correct those misconceptions. "God used the Celts to send missionaries all over the world," she says. "The Celtic language, the Gaelic, is so spiritual. This language is just soaked with the spiritual Christianity... With this album, I'd love to make Irish people aware of this wonderful Celtic Christianity root that is embedded in their culture. I've had people say, 'Oh, you're doing Celtic music. You must be into druids and paganism.' Why do they think that's all it is? I'd like to change (Continued on page 120)



BRENNAN

Robinson, Ndegéocello Top GLAMA Awards Winners

■ BY LARRY FLICK

NEW YORK—Veteran troubadour Tom Robinson and Maverick/Reprise artist Me'Shell Ndegéocello were the big winners at the second Gay/Lesbian American Music Awards (GLAMA), presented March 9 at the Manhattan Center here.

Robinson, who first gained notoriety in 1978 with the hit "Glad To Be Gay," took home three awards for his Castway Northwest Records release "Blood Brother": best male artist, best original out song, and best out recording. Ndegéocello won best female artist honors, as well as best music video for "Leviticus: Faggot," a cut from her 1997 album "Peace Beyond Passion."

"I'm thrilled and maybe a little shocked to have been so richly honored," Robinson said.

Drag superstar and Rhino recording artist RuPaul was the recipient of the Outmusic Award, which honors artists

who embody "courage and truthful self-expression" in their music. Visibly moved by the audience's standing ovation, RuPaul said, "It hasn't been an easy road, but it's the only one I could've traveled. I can only live my life with honesty and a pure heart."

Warner Bros. chanteuse k.d. lang received the Michael Callen Medal of Achievement; the award is given to artists committed to nurturing and furthering gay and lesbian music. Musician/songwriter Michael Callen, who died in 1993 of AIDS-related illness, was a founding member of the People With AIDS coalition. He was also a member of a cappella act the Flirtations and pursued an acclaimed solo career.

In accepting the medal, lang

declared her pride in being a part of a "movement that must be documented during a transitional time in both pop culture and the music industry."

Other key winners included folk artist Catie Curtis, who took album of the year honors for her eponymous Guardian-EMI collection, and Indigo Girls, who were named best pop duo for the cut "It's

Alright" from their Epic album "Shaming The Sun." The ceremony was hosted by comedian Suzanne Westenhoefer.

Although the long-term mainstream impact of the GLAMAs remains to be seen, indie retailers see the awards as an opportunity to draw business to smaller outlets and much-needed attention to lesser-known acts.

"A lot of the acts we're dealing with cannot even get stocked in large chains,

so winning a GLAMA can only help in generating a little attention on the street," says Margo Hirschfeld, manager of Magna-Beat, a shop in Chicago. "There has been enough buzz about the GLAMAs in the gay community to raise interest in an artist like Tom Robinson, who has been struggling to find an audience in recent years."

The GLAMAs were conceived and founded by musicians Tom McCormack and Michael Mitchell in 1995 as the only national music awards program to honor the work of self-identified gay, lesbian, bisexual, and transgender artists. Nominees and winners were chosen by judging panels composed of industry executives, music and gay media personnel, and recording artists.

All nominated recordings were commercially released in the U.S. between June 1, 1996, and Dec. 31, 1997. The Outmusic Award and the Michael Callen Medal of Achievement are chosen by special committee.



ROBINSON



EXECUTIVE TURNTABLE

RECORD COMPANIES. Capricorn Records in Atlanta names **Mike Bone** executive VP/GM. He was an international consultant.

Island Records in San Francisco appoints **Dave Sholin** VP of national promotion. He was director of Gavin Radio Services and top 40 editor at Gavin.

Mammoth Records in Carrboro, N.C., promotes **Sean Maxson** to VP of modern rock promotion and **Lane Wurster** to VP of creative services. They were, respectively, national director of promotion and art director.

Velvet Records in New York appoints **Cheryl Shaver** VP of sales and **Marilyn Gardiner** director of sales and marketing. They were, respectively, Midwest label director at Capitol Records and product manager at Warner Bros. Records.

Platinum Entertainment promotes **Maria Potje** to VP of special sales/regional sales in Los Angeles. She was Western regional director of sales and



BONE



SHOLIN



MAXSON



SHAYER



POTJE



MCGILL



PETERSEN



HOWARD

marketing.

Breakaway Entertainment names **Terry McGill** president of black music in Los Angeles, **Gwen Priestley** senior VP of publicity and urban marketing in Los Angeles, **Savalas Holloway** national director of street promotion in Los Angeles, **Kimberly Joy Ferren** VP of video and artist development in Los Angeles, **Byron Pitts** national director of promotion in New York, **Greg Jones** Northeast regional promotion manager in New York, **Karen Leonard** Southwest regional promotion manager in Dallas, **Dennis Brady**

Midwest regional promotion manager in Chicago, **Stacy LaCroix** Southeast regional promotion manager in Atlanta, **Bo Sampson** mid-Atlantic regional promotion manager in Los Angeles, **Antero "Ant" Fail** West Coast regional manager of promotion in Los Angeles, **Sylvia DeGraff** national manager of urban administration in Los Angeles, and **Alicia Sutton** executive assistant of publicity and urban marketing in Los Angeles. They were, respectively, VP of promotion at Street Life Records, national director of publicity at Street Life, director of rap pro-

motion at Street Life, director of publicity at Breakaway, director of promotion at A&M Records, an independent promotion director, an independent regional promotion director, an independent regional promotion director, national promotion director at Tommy Boy Records, regional promotion manager at MCA Records, owner of an independent promotion company, national manager of urban administration at Scotti Bros., and executive assistant to Eric B at Street Life.

PUBLISHING. MCA Music Publishing

in Los Angeles names **Michael Petersen** VP of business affairs. He was VP of business affairs at PolyGram Music Publishing.

RELATED FIELDS. Reader's Digest Assn. Inc. has promoted **Ira Howard** to director of A&R, **Jenny Hudson** to executive producer/director of recordings, and **Dina Saffan** to director of licensing and administration. They were, respectively, executive music editor, senior A&R producer, and manager of licensing and administration.

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Best R&B Vocal Performance

American Music Awards

Favorite New Artist Soul/R&B

NAACP Image Awards

Outstanding New Artist

Outstanding Female Artist

Soul Train Awards

Best Female R&B/Soul Album

Best R&B/Soul Album

Best R&B/Soul Single

Best R&B/Soul or Rap New Artist



What Quality Sounds Like



Matthews Shows A Darker Side

RCA's 'Streets' Set Departs From Core Sound

BY CARRIE BORZILLO

LOS ANGELES—Dave Matthews may have seemed fairly mild-mannered on his band's previous albums, but with the April 28 release of "Before These Crowded Streets" on RCA, he gives fans a glimpse of his brooding, more intense side.

"Yeah, it's definitely a lot darker," says the South African born/Virginia-based singer/guitarist/songwriter about the project. "The only song that is happy is 'Stay,' but it's still a desperate-sounding song."

While not exactly indicative of the entire album, three songs on the set display a surprising departure from the band's core sound. On them, Matthews works himself into a powerful, emotional, almost maddened frenzy unlike anything he's done before live or on disc. They are the first single, the hypnotic "Don't Drink The Water"; the Middle Eastern-influenced "The Last Stop"; and "Halloween," on which Matthews does his best Vincent Price voice.

The former two's lyrics are also more political than the band has allowed itself to be in the past, while yet another song, "The Dreaming Tree," shows Matthews' growth as a story-

teller.

"Don't Drink The Water," which will be downloaded via satellite to all radio formats April 10, is about Matthews'



DAVE MATTHEWS BAND

disgust over how this country's land was taken from the Indians.

"It's the voice of this fellow who comes to a place where he thinks his dreams can come true," explains Matthews. "He found this paradise; the only problem is he has some very good ideas about this paradise, but there's someone who is already here and they don't fit into his idea of paradise, so he asks them to go away. But at the end, the character is screaming about having to live with what he's done."

This is the first Dave Matthews Band album in which the new material has not been road-tested. The exception is

"Don't Drink The Water," which was played in an entirely different incarnation during the encores of some shows.

"All of these songs are fresh. Playing them live, if you do that long enough, they take a turn for the happy," says Matthews, possibly explaining why some of the material has a darker tone. "This album is less ambiguous, more connected. And there's a little more focused reflection on this album than there has been on others, whether that's good or bad. The lyrics and music seemed to happen much more togeth-

(Continued on page 24)



Waiting For The Shoe To Drop. Mercury mavens fete Steve Poltz following his recent New York appearance. Mercury will release his solo debut, "One Left Shoe," on Tuesday (17). Shown, from left, are Mercury senior VP of A&R Dana Millman; Poltz's manager, Bob Duffey; Mercury GM David Leach; Mercury VP of A&R Jenny Price; Poltz; Mercury VP of promotion Steve Ellis; and Mercury senior VP of marketing Marty Maidenberg.

Celebrating Cheap Trick's 'Budokan'; Reunited Culture Club To Tour U.S.

IT WAS 20 YEARS AGO TODAY: April 28 marks the 20th anniversary of Cheap Trick's career-changing performance at Tokyo's Budokan concert hall. The resulting live album, "Cheap Trick At Budokan," sold more than 3 million copies in the U.S., turning the Chicago quartet from a moderately successful group into, for a time, the hottest band in the land. The amazing thing is that "Budokan" was never supposed to be released in the U.S. at all. "It was only supposed to come out in Japan," recalls Cheap Trick's affable guitarist Rick Nielsen. "But radio goofed up and started playing our stuff."

To commemorate the 20th anniversary, Epic/Legacy is reissuing "Cheap Trick At Budokan" on April 28, complete with nine additional tracks that weren't released until the mid-'90s, when they surfaced on a disc simply titled "Budokan." The digitally remastered two-CD/cassette set, now dubbed "Cheap Trick At Budokan—The Complete Concert," has a suggested list price of \$19.98 for CD and \$10.98 for cassette. The CD set is enhanced, including footage from the landmark performance.

"The songs hold up to this day," says Nielsen of the music performed that magical night. "It was a fun time in our career. There are a couple of glitches here and there, and I think, 'How did I play that and run around and do all that silly stuff?' But I think it sounds cool. I'm happy we've got the whole concert coming out at the same time now."

Up until "Budokan," Cheap Trick had released three albums on Epic, the most successful of which, 1978's "Heaven Tonight," peaked at No. 48 on The Billboard 200. "Budokan" imports began creeping into America, so Epic released a sampler, "From Tokyo To You," to radio. It included a hormone-drenched version of "I Want You To Want Me," a song the band had already quit performing in the U.S. Suddenly, Cheap Trick had a massive radio hit. "Budokan" was released in the U.S. in early 1979 and spent more than a year on The Billboard 200, peaking at No. 4.

Not surprisingly, Cheap Trick is celebrating the reissue's release by doing what it does best: going on the road. A tour starts April 18 with the band playing all the songs from "Cheap Trick At Budokan—The Complete Concert" in a free concert presented by VH1 at New York's Central Park. It will replicate the concert throughout the summer. As a special treat for its hometown fans, Cheap Trick will play four nights at Chicago's Metro nightclub. It will re-create "Cheap Trick At Budokan—The Complete Concert" in its entirety on April 30; its 1977 Epic self-titled debut, May 1; 1977's "In Color," May 2; and 1978's "Heaven Tonight," May 3. This fall, the band is expected to follow that model of re-creating its first three albums in three separate concerts in at least a dozen cities. Accordingly, Epic/Legacy will reissue "Cheap Trick," "In Color," and "Heaven Tonight"—all remastered and with additional material—on Aug. 4.

Following the release of a new album on Red Ant last year, Cheap Trick is without a label for its new material.

However, its new manager, Dave Frey, says, "This year is for working the catalog. We've had record offers, and we'll look at them down the road."

CULTURE VULTURES: The original lineup of Culture Club, including Boy George, Roy Hay, and Jon Moss, is reuniting for an American tour this summer, according to the group's manager, Tony Gordon. Potential openers for the show, booked by the William Morris Agency, are Howard Jones and the Human League. According to sources, the tour may be accompanied by a greatest-hits album on Virgin, including additional live cuts, or a VH1 "Storytellers" album, which could be taped in April.

ON THE ROAD AGAIN: Janet Jackson will kick off a North American arena tour July 9 in Washington, D.C. Jackson is linking with Colin Powell's organization, America's Promise—The Alliance For Youth, which helps at-risk youth. The tour will culminate with a live HBO telecast of Jackson's Oct. 11 Madison Square Garden concert in New York ... **Bad Religion, Rancid, the Spe-**

cial, and the Reverend Horton Heat are among the acts who will appear on the fourth annual Vans Warped Tour, which kicks off June 30 in Phoenix.

CHANGES: Look for Atlantic VP of product development Daniel Savage to go to Island Records as senior VP of marketing when his Atlantic contract expires April 30 ... New York-based indie Matador has parted company with a handful of its acts, including **Silkworm**. Silkworm already has a new deal with Touch and Go, with a new album set for fall release. Despite "the grim realities of business," Matador co-president Gerard Cosloy says Silkworm and his label parted "with a hug and a handshake ... sometimes a fresh start is best for all concerned." Cosloy declines to name the other acts that have left Matador, in fear of stigmatizing the artists. He says, "Bands this good deserve to be considered in a light beyond their label affiliation."

Michael Greene, chairman of the National Academy of Recording Arts and Sciences, has withdrawn from Mercury Records a charity album of his own material he'd planned to release ... The first single from "Legacy: A Tribute to Fleetwood Mac's 'Rumours,'" has been changed to "Dreams" by the **Corrs**.

SONGBIRDS: Stevie Nicks, Shawn Colvin, Natalie Cole, Sheryl Crow, Paula Cole, Gwen Stefani, Toni Braxton, and Trisha Yearwood are among the artists confirmed for a Walden Woods Project benefit to be held April 16 at Los Angeles' Wilton Theater. The event, named Stormy Weather '98, will feature a 66-piece symphony, named, fittingly enough, the **El Niño Orchestra**.

Assistance in preparing this column was provided by Larry Flick and Bradley Bamberger.

Violin Virtuoso Vanessa-Mae Furthers Fusion On Virgin Bow

BY JIM BESSMAN

NEW YORK—Since her auspicious 1995 pop/classical debut album, "The Violin Player," Vanessa-Mae has been declared one of the "50 Most Beautiful People In The World" by People magazine, performed on the title track of Janet Jackson's "The Velvet Rope" album, and toured with the likes of Tina Turner and Rod Stewart.



VANESSA-MAE

Now, with the May 19 release of her Virgin Records bow, "Storm," produced by Andy Hill, the 19-year-old classically trained violinist seems poised to take her self-described "techno/acoustic fusion" music to the next level.

"I call it a 'pop' album because it's contemporary music [played] on violin," says the London-based, Singapore-born

musician, whose full name is Vanessa-Mae Vanakom Nicholson. Her new album offers covers of pop hits like Focus' "Hocus Pocus" and Donna Summer's "I Feel Love." Included, too, are originals co-written by Vanessa-Mae and Hill.

"It's a fusion of technology as well as rock band-oriented," Vanessa-Mae continues. "But at the same time, there are acoustic instruments. So it's a fusion both of styles and worlds of music."

Vanessa-Mae acknowledges that she's a child of the '90s, and she says "Storm" is partly a result of that. "I was trained in classical music my whole life, but rock and jazz are on my phonograph, too, and in my world aren't mutually exclusive [with classical]," she says. "I wanted my career to reflect that kind of freedom and liberty that exist on my personal listening habits. That's why the 'Violin Player' album went from reggae to rock'n'roll to pop to classical influences. But this album

(Continued on page 26)

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NEW YORK 'OPRY' FEEDS HARDCORE COUNTRY SCENE

(Continued from page 13)

headed the urban bluegrass Greenbriar Boys here back in the '60s, and Henry Bogdon, who was the bass player for hard-rock band Helmet until he recently decided to pursue lap steel in the Alphabet City Opry.

"The music has definitely found a home, and my sense is that it will keep going," says longtime New York metro area bluegrass promoter Doug Tuchman, and sure enough, the scene is already expanding. Country blues player Mike Younger has begun hosting "Powder Keg Medicine Show" nights, including country and bluegrass, twice monthly at the Hotel Galvez over on Avenue B. Other clubs like the nearby Sidewalk Cafe and even the Rodeo Bar at 27th and Third Avenue are importing Garing.

But 9C is the hub, cramming Monday-night patrons wall to wall so tightly from 9:30 p.m. to 2 a.m. and later that owner Ken Nye is trying to make more room. "It's ironic that the worst night for the bar business is our best night," says Nye. Garing, too, is surprised.

"The crowds are getting bigger and bigger, and people like David Byrne and Moby are coming down," he says. "The same thing happened in Nashville, but it's better here already: There's more enthusiasm and no jealousy or competitiveness. Look at the crowd, man! Monday night, Ninth and C! That shows you what's going on here—a real sense of community. So many friends in Nashville would come up just for a plane ticket."

Such friends include the likes of Jimmy Martin, John Hartford, Vassar Clements, and Jesse McReynolds, honky-tonk and bluegrass heroes of Garing's whom the Erie, Pa., native successfully courted during his 10-year stay in Nashville.

"I was playing Lower Broadway when people were still getting shot there," says Garing, who tired of the hassles—even though his honky-tonk shows at the fabled Tootsies Orchid Lounge drew excited comparisons with Hank Williams. So he moved to New York in 1996 to play rock'n'roll but found he missed honky-tonk.

"I started playing at Coney Island High a year and a half ago, slowly building honky-tonk, and nobody looked sideways," says Garing. "But for some reason, it caught on."

Part of the reason is surely the level of players that the lanky, long-haired vocalist/guitarist is attracting. Other luminaries besides guitarist Herald (who drives down from Woodstock each Monday night), Bogdon, and Younger are mandolinist Elena Skye and her Demolition String Band's guitarist, Boo Reiners; fiddler Joyce Anderson, whom Garing is producing; Joel Watstein, a banjo player in bluegrass and country shows in the New York area in the '60s.

Lesser known but thoroughly pro-

ficient string pickers, bowers, and harmonica blowers circle with the others around a single stand-up microphone, taking turns leading and singing '40s and '50s honky-tonk and bluegrass classics from the likes of Hank Williams, Red Foley, Webb Pierce, and the Osborne Brothers, whose hit "Once More" is given a breathtaking, face-to-face duet turn by Verity and Garing.

"Greg's like a musical genius," says Herald. "I've been doing bluegrass for 40 years, and he plays every string instrument better than anybody in the Northeast. And he's a walking jukebox: He knows every song I ask, no matter how obscure, and with the energy he has to get this thing going, he's a real force. His vision of acoustic country music is very similar to [the late folklorist and former Greenbriar Boy] Ralph Rinzler: He cuts through the bullshit and plays good music without the frills."

Looking back at the folk music revival of 40 years ago, including the Greenbriar Boys' inception in 1959, Garing believes that the potential is here for a similar boom, more so than it was in Nashville.

"Every week new musicians are materializing out of nowhere," he says, "and though the music is changing, it's still more pure here than the music that's played in Nashville."

DON RUBIN KEEPS A&R TIES AT EMI MUSIC

(Continued from page 10)

company was shared by the man he reported to, his longtime friend and associate Charles Koppelman, then chairman/CEO of EMI-Capitol Group North America, who has also moved into his own new business.

Rubin will maintain nonexclusive ties to EMI with three acts for which he had served as executive producer: Marcy Playground, who switched from EMI Records to Capitol; Milla Jovovich, a former EMI artist who will appear later this year with a new album on Capitol or Virgin; and Ruben Martinez, who remains on the EMI Latin and Metro Blue labels, with a new album due this spring. Rubin is now label-shopping for the Barrio Boyzz, formerly signed to EMI/EMI Latino.

On the publishing end, Rubin is reactivating his company, Radadara, whose previous copyrights continue to be administered through EMI Music Publishing. The company will act as an independent publisher for any signings subsequent to Rubin's departure from EMI.

As a manager, his first client within his new company is Melky Sedeck, a brother-and-sister duo who are the younger siblings of Wyclef Jean of the Fugees. They are signed to MCA Records, with Rubin noting that a deal with EMI Music fell through in the wake of the EMI reorganization.

Rubin says publishing rights to Melky Sedeck, Martinez, and the Barrio Boyzz remain open, and he is hoping to strike a deal with them via a co-publishing venture with a major publishing setup.

At his new company, Rubin has brought in two staffers from his EMI Music tenure: Stephanie Tavares, management associate; and Marc Feinstein, Rubin's assistant.

Rubin recalls the problems—and quick decisions—that followed in the

wake of the EMI Music reorganization. "Marcy Playground was signed to EMI Records, and a self-titled album was released as things were getting down to the wire. We shipped their album for radio adds on the basis that there'd be no winding down. In fact, we had a couple of important prerelease adds on the single, 'Sex And Candy,' on [KITS] Live 105 in San Francisco and [XETRA] 91X in San Diego. Gary Gersh at Capitol liked the album, but Capitol was working on some records, so we had to wait to re-ship the album until October, and, of course, we ended up with a big hit."

Rubin says that Melky Sedeck was "about to be signed" to EMI Records the week the label was closed down. "Things were going from our attorney to their attorney, but no deal was made so they went over to MCA Records." Another act formerly associated with Rubin at EMI Records, Jon Secada, is now at Epic Records, and there are no creative or business ties between the artist and Rubin.

For Rubin and Koppelman, the EMI Music restructuring ended the latest phase in their 40-year relationship as business colleagues and close friends. Rubin arrived with Koppelman at EMI Music in 1987 with the purchase of the Stephen Swid/Martin Bandier/Koppelman SBK label/music publishing interests. Their professional careers started in 1959 as members of the group Ivy Three and with its hit single, "Yogi."

Though Rubin says that he and Koppelman have no business ties at the moment, he doesn't dismiss the possibility. "He's my best friend. I love him. And you don't know what the future holds."

Meanwhile, Rubin continues on his own, working on the premise that "there is nothing like seeing an act go all the way."

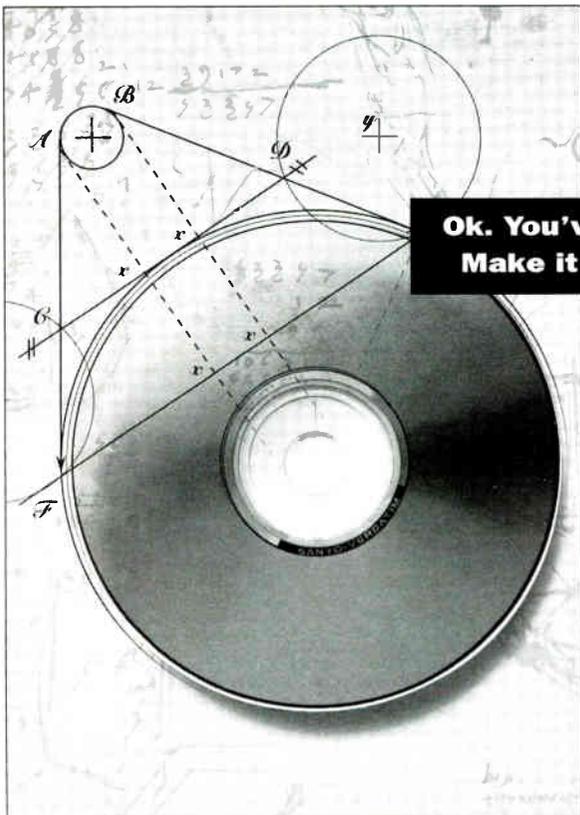
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Artists & Music

ARISTA'S NEXT GLIDES UP CHARTS

(Continued from page 13)

liest stages.

In 1994, Next was playing in its hometown of Minneapolis when it hooked up with Low Key's Prof. T and Lance. Those two, who eventually helped record "Rated Next," worked with the group at Jimmy Jam and Terry Lewis' Minneapolis studio, Flyte Tyme.

Soon thereafter, a demo tape got the attention of Naughty By Nature's Kay Gee, who signed the act as the first release for his label Divine Mill, which at the time was still under development.

The group, which collaborated on album cuts with Naughty By Nature, Adina Howard, and others, is managed by Queen Latifah's Jersey City, N.J.-based Flavor Unit Management.

"We've had a lot of people in our corner," says Tweety. "We can't take all the credit for everything because of everything that's been done not only by Divine Mill, but people back home and radio stations and the people buying the music. It's been one big team effort, and being on the industry side of it, you start to realize how much more goes into an album than you ever realized."

The push for "Rated Next" began with the success of the act's first single, "Butta Love," which, according to SoundScan, has sold more than 1 million units. The album, meanwhile, has sold more than 161,000 units since its release in August 1997, according to SoundScan.

"'Butta Love' kept growing to the point where we had worked it from July through December," says Lionel Ridenour, Arista's senior VP of black music (U.S.). "Once we got it on in a market, it just locked in. It was one of those rare situations where the song was so good, it eclipsed who the group was in the beginning. Everyone knew 'Butta Love,' but they didn't all know the group."

Helping to remedy that lack of consumer awareness, Arista kept the group on the road doing local radio and TV appearances and track dates. The trio also performed on such national TV programs as "Vibe," "The Keenen Ivory Wayans Show," and, more recently, "Soul Train" and "Ricki Lake."

Meanwhile, BET, and later MTV, supported the clip for "Butta Love."

According to Tweety, the song represents more than the group's first sales and airplay success. It also illustrates Next's evolution, which can be measured on the album by listening to an earlier track like "Phone Sex" and a newer cut like "Butta Love."

"'Phone Sex' was the second song we ever recorded as a group, and 'Sexitude' was recorded early on in our careers," he says. "'Butta Love' was [cut] during a growth period where we were getting involved with new people. You can hear the difference in the freedom we were feeling."

Arista is now focusing on the second single, "Too Close," which has sold more than 193,000 units since Jan. 27, according to SoundScan.

This issue, "Too Close" is No. 5 on the Hot R&B Singles chart.

In spite of the widening exposure, R&B WJLB Detroit PD Michael Saunders, who is spinning both "Butta Love" and "Too Close," says he has some doubts about whether Next is truly established yet in the marketplace.

"Today's record companies aren't marketing groups or artists unless they're major," he says. "With a newcomer like Next, they're not marketing them, they're marketing songs. If [the members of the group] were walking

down the street, I don't think people would realize who they are."

Still, according to Ridenour, the proof is in the sales and airplay.

"Those connections that we made through the television appearances really helped along 'Too Close,'" says Ridenour. "Everywhere we could get double-digit rotations for a couple of weeks, we saw the album [sales] grow steadily. It's now higher than it was at Christmas. That's how you judge the success of an album."

The act's profile is bound to be raised even further when Next, which is booked by New York-based Famous Artists, begins opening dates for Usher and Mary J. Blige in late March.

Though the group has taken its fair share of critical jabs for the preponderance of sexual innuendo on "Rated Next," the threesome's live show continues to win over audiences.

"We had one reviewer write, 'Even if Next never made it as singers, they could still make it as exotic dancers,'" says Tweety. "We called him back and

said, 'Thanks for recognizing that we're not limited to one talent.'"

George Daniels, owner of George's Music Room in Chicago, says the act's performance, both live and at his cash registers, has been pleasing.

"There's definitely an increase in sales and the amount of attention they're getting, and my personal opinion after seeing them perform is that they are true professionals," says Daniels. "You can see they have a strong future if they stay on the same path."

Also contemplating the future for Next is Ridenour, who is confident that "Rated Next" will keep the act in the spotlight. "I Still Love You" is tentatively slated as the next single.

"How many groups have a first single that goes platinum and a second one that goes gold and are still growing?" asks Ridenour. "We think we've got a nice run going, and as soon as that's over, we'll get them back in the studio and take it to a higher level, but right now, we feel there are at least two or three other nice cuts on the album."

amusement business

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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2	Football Ground Sydney	Feb. 28	\$2,236,123 (\$3,287,101 Australian) \$63.36/\$27.40	37,976 sellout	Dainty Consolidated Entertainment TNA International Ltd
MARIAH CAREY	Aloha Stadium Honolulu	Feb. 21	\$1,744,210 \$65/\$45/\$35	30,415 sellout	PACE Touring Tom Moffatt Prods.
REBA MCENTIRE	Houston Astrodome Houston	March 3-4	\$1,372,174 \$23/\$10	113,407 116,344, two shows	Houston Livestock Show & Rodeo
JIMMY BUFFETT & THE CORAL REEFER BAND	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 16-17	\$1,367,517 \$46/\$30.50/\$21	40,243 two sellouts	Palace Sports & Entertainment Inc.
U2	Waverly Park Melbourne, Australia	Feb. 21	\$1,366,510 (\$2,036,100 Australian) \$63.36/\$27.40	23,810 30,000	Dainty Consolidated Entertainment TNA International Ltd.
GARTH BROOKS TRISHA YEARWOOD	Pyramid Memphis	March 5-7	\$1,290,129 Gross Record \$21.50	60,885 three sellouts	Varnell Enterprises
U2	Burswood Dome Perth, Australia	Feb. 17	\$1,273,178 (\$1,897,035 Australian) \$102.73/\$30.82	13,775 sellout	Dainty Consolidated Entertainment TNA International Ltd.
U2	ANZ Stadium Brisbane, Australia	Feb. 25	\$1,019,744 (\$1,529,616 Australian) \$63.36/\$27.40	17,567 30,000	Dainty Consolidated Entertainment TNA International Ltd.
JIMMY BUFFETT & THE CORAL REEFER BAND	Charlotte Coliseum Charlotte, N.C.	Feb. 14	\$878,972 \$46/\$30.50/\$21	23,977 sellout	Cellar Door
ELTON JOHN	San Jose Arena San Jose, Calif.	Feb. 6	\$785,380 \$47.50/\$37.50	17,232 sellout	Bill Graham Presents

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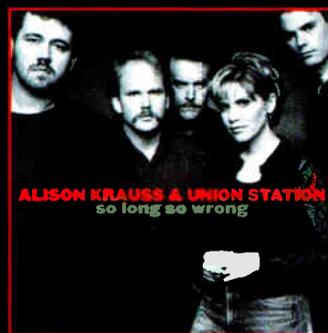
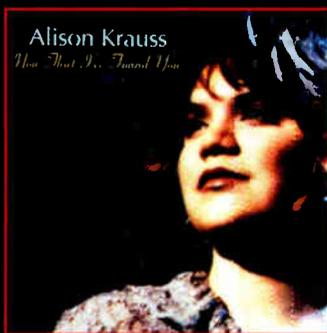


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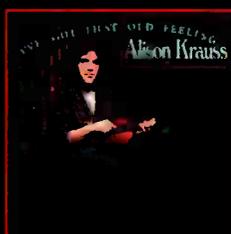


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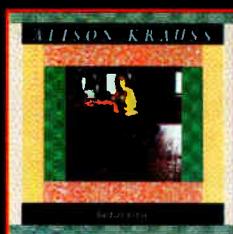
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Columbia's Butler Cuts His Songs From Different Fabric On 'People'

■ BY DOUG REECE

LOS ANGELES—For fans and industry observers who have followed the career of former London Suede guitarist Bernard Butler, the title of the artist's solo debut, "People Move On," due from Columbia April 14, delivers a not-so-subtle message.

For even as Butler established himself critically and commercially in the U.K. with several fruitful post-Suede

collaborations, the British press has been none too willing to give up musing about the artist's acrimonious departure from the band during its recording of "Dog Man Star" in 1994.

"It has nothing to do with Suede," says Butler of the title. "It's much more general than that. People move though life gathering good bits and grudges that you can take with you or deal with as different people pass through you. You take what you need from those ex-

periences.

"I just wanted to make the most beautiful possible sounds I could possibly imagine," he adds. "A lot of the mission behind this album was about failure and weakness and the positive that comes through that. How we don't understand and appreciate the good side until we've been through the bad side, and how we have to move on in order to gain from that."

The artist has evolved in other ways, too. Butler, whose focus in Suede was on the guitar and songwriting, shows a surprisingly accomplished vocal style.

"There was a great breadth of emotion that I went for," says Butler. "I didn't want it to sound amateurish. I didn't want people showing me sympathy, saying, 'The guitar sounds great, but, oh, isn't it sweet that he's trying to sing, too.' I wanted people to be equally impressed [with my vocals]."

Butler also launched his producing career, by collaborating with David McAlmont. That pairing, dubbed McAlmont & Butler, yielded a top 10 U.K. radio hit, "Yes." On "People Move On," Butler uses his expertise to summon up a rich, textured atmosphere, which highlights his noted fretwork but also features the artist on piano, organ, and mellotron.

The album's musical spirit is best-reflected in the string-filled "Not Alone" and "Stay," the first single, which has already peaked on U.K. radio via Creation Records, to which Butler is signed in the U.K.

Mark Bowen, head of A&R at Creation in London, says that Butler's fledgling solo career has already exceeded the label's hopes, even though the album doesn't come out in the U.K. until April 6. "Since the day he delivered the album, all expectations have been out of the window. I can't speak highly enough of him; he's probably the most talented musician I've ever met."

After leaving Suede, Butler signed his solo deal with Creation in December 1996. "I would never deny that this

was a shot in the dark for us," says Bowen. "Things have moved far quicker than we anticipated, and we're really proud of the record."

"Stay" reached No. 12 on the "official" Chart Information Network chart in January and has sold 60,000 copies, according to Bowen; a second single, "Not Alone," will be released on Monday (16). Butler is playing a series of London gigs in



BUTLER

March at the Upstairs at the Garage venue in north London, and an appearance on BBC2's live performance show "Later With Jools Holland" is planned for late March.

Stateside, Columbia begins working "Stay" at triple-A and modern rock stations in mid-April. An accompanying video will be serviced early next month.

Butler takes pleasure in knowing that audiences attending his solo U.K. acoustic performances will find much more depth on the album.

"There's an awful lot of elaborate arrangements and detail that came out in the studio," says Butler. "I had started playing a lot of these songs out of the studio on acoustic guitar just for fun, but it wasn't until I went back to the studio that I was able to flesh out all these things that were going on in my head."

Butler, however, has not always been so totally in control of his projects, especially his collaborations. He has worked with Bryan Ferry, Neneh Cherry, and Aimee Mann, the latter pairing having spawned the track "Sugarcoated."

Butler even stepped in for a few informal jam sessions with Verve singer Richard Ashcroft during a time when the band had split up.

Describing his still-amicable relationship with Verve, he says, "Richard was having trouble with [lead guitarist] Nick McCabe, who is one of the great

guitar players, and they hadn't spoken to each other for more than a year. So Richard rang me, and we went through some things. The next week he called Nick and said, 'Listen, mate, I need you.' It turned out great for all of us. We're very like-minded people."

Through these projects and his work with Suede, Butler's profile in the U.K. has remained high. In the February issue of Mojo magazine, the artist was included as one of the top 20 most influential guitarists of the past three decades.

It is Columbia's hope to import some of Butler's homeland cache to the U.S., according to senior director of A&R/marketing James Diener.

"In the States, people are going to get to know Bernard very quickly," he says. "This album is already percolating overseas, and part of our game plan is to use that great setup in Europe to begin spreading the buzz and generating enthusiasm here as we educate people about Bernard."

The label will use U.K. press clippings, fliers, and other marketing tools here and has already secured coverage in several hip music publications.

Indie retail, which has catered to the core London Suede fan base in the past, will also play a pivotal role by distributing cassette singles and other material and orienting customers about Butler's history.

Natalie Waleik, VP of purchasing at the 18-store, Allston, Mass.-based Newbury Comics, is cautiously optimistic, based on an unexpectedly strong customer reaction to the "Stay" import single.

"I expect the full-length to do reasonably well," she says. "Suede always had a hardcore following that hasn't really translated into big sales, but has always done well for us."

The artist, who is managed by Gail Colson in London, has not yet scheduled any U.S. appearances.

Assistance in preparing this story was provided by Paul Sexton in London.

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MATTHEWS SHOWS A DARKER SIDE

(Continued from page 16)

er; it's more like a project from beginning to end rather than a collection of songs."

The album, produced once again by Steve Lillywhite, expands upon the rich textures the band is known for with the addition of some special guests, such as Alanis Morissette on "Spoon." The Kronos Quartet appears on "Halloween" and "The Stone," while Béla Fleck plays on "Don't Drink The Water," "The Last Stop," and "Spoon."

"It's outstanding," says Jim Litwak, executive VP of the 540-store, Albany, N.Y.-based Trans World Entertainment retail chain, speaking of the album. "They've continued to evolve; you see it in each album. I think it will do exceptionally well. Their fan base is enormous, and I learned something when they put out 'Red Rocks.' With very little marketing, it was still a big record."

According to SoundScan, "Live At Red Rocks 8.15.95," released in October 1997, has sold more than 619,000 copies, while the band's last full-length studio album, 1996's "Crash," sold more than 3.5 million. 1994's "Under The Table And Dreaming" has sold more than 3.3 million units.

"Almost four years ago, this band was playing in New York City at Wetlands, which holds 200 people," says Hugh Surratt, VP of marketing and artist development at RCA. "By the time we got through the 'Crash' album, they were headlining Madison Square Garden. The ["Crash"] single 'Crash Into Me' opened so many doors. There's a whole broader base that Dave Matthews Band exists in now that we didn't have going into the last album."

However, the band, which includes Carter Beauford (drums, percussion), Stefan Lessard (bass), Leroi Moore (saxophone, flute), and Boyd Tinsley (violin); its management (Red Light Management); and RCA have been cautious about how far the group delves into the mainstream, including top 40 and AC radio and major media exposure.

"We will service all of radio, but we still need to keep the focus on the original core formats of rock, modern rock, and triple-A," says Surratt.

Matthews says he's not frightened of the fact that the group is a big pop band now, but he does try to keep from being overexposed. "I never underestimate pop," he says. "Some of my

favorite people are pop, and people get upset when they ask what kind of music I like and I say pop music. But, that's more accurate than the [Grateful] Dead, which I never really listened to.

"[Pop] doesn't frighten me. If we can still keep ourselves off the covers of magazines, maybe not all of them, it'll be fine. We won't play Denny's or Kmart, and we try not to get on the first 20 pages of Rolling Stone. Every once in a while we pull the reins in a little bit, even if we're just under the impression that we're holding them."

Plans for promoting the album include the band's usual rigorous tour schedule, which will begin May 2 in Montreal, then hit the U.S. May 15 and remain stateside through early June. But first the band will perform at the Victory Stadium in Roanoke, Va., to benefit various local charities.

Surratt says the show will be taped to air on MTV's "Live At The 10 Spot" April 24. After that, the band will play the New Orleans Jazz & Heritage Festival April 26. Once the initial U.S. dates are done, an extensive European tour will begin, and then the band will return to the U.S. once again for more dates.

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VANESSA-MAE

(Continued from page 16)

takes that another step forward."

Vanessa-Mae says she's changed as a musician since recording the innovative stylistic mix on "The Violin Player," discovering musical forms like acid jazz, R&B, hip-hop, drum'n'bass, and hardcore rock. She's also seen audiences accept her use of the violin as a "futuristic instrument" during her worldwide touring behind "The Violin Player." (That pop/classical release, on the Angel label, was succeeded by the classical discs "Classical Album I" and last year's "China Girl—Classical Album II.")

"I'm using the violin in more extreme ways," she says. "I wanted [the violin] to sound like an electric guitar on 'Hocus Pocus' and 'Leyenda.' And on others, like 'The Blessed Spirits' and 'A Poet's Quest (For A Distant Paradise),' I wanted a clean, acoustic sound."

Vanessa-Mae says she covered Summer's 1977 hit "I Feel Love" because she wanted to sing more on the new album. She says the song's recording contrasted her "soft, ethereal" voice over a "very aggressive" backing track. She notes that when Summer's version was released, "a lot of kids weren't alive then, myself included. So I've done a futuristic modern version."

An alternative version of her reworking of that track will be serviced at the end of the month to clubs and mixed-format radio programs, according to Virgin (U.S.) co-president Ray Cooper. He adds that he sees big U.S. sales potential for Vanessa-Mae. The label hopes to match Vanessa-Mae's success elsewhere; she has already had gold albums in four countries and a top 20 U.K. single with "Tocatta And Fugue" from "The Violin Player."

"She's an artist who moves across demographics in such a vast way," says Cooper. "Adults look at her as a positive role model, and kids see her as a contemporary who is taking violin playing to greater heights. She contributed a great deal to the Janet Jackson record and performed major events here, like playing Times Square in conjunction with 'Violin Player' and playing at the opening of designer David Tang's Shanghai Tang store in New York last year. So she's gone into markets other artists haven't been able to penetrate."

Cooper now looks for comparable forthcoming events to further Vanessa-Mae's domestic career. In July she'll perform a concert with the Disney Youth Orchestra in Chicago that will air on the Disney Channel in August. Later this month she'll perform before the sultan of Dubai. Meanwhile, Vanessa-Mae will play at Buckingham Palace prior to the Asian-European summit meeting there in early April.

A media campaign is targeting Time, Newsweek, the Wall Street Journal, and regular entertainment publications, says Cooper, who also notes Vanessa-Mae's past exposure on TV outlets including "Late Night With David Letterman," "The Tonight Show With Jay Leno," a Barbara Walters special, "60 Minutes," and "Dateline NBC." Again, Cooper says, Vanessa-Mae is "getting to audiences not traditionally exposed to music."

Vanessa-Mae says she's now eager to hit the international touring route with her 12-piece backup band. Her world tour kicks off this month in South Africa, Dubai, and China, followed by dates in Europe, Russia, and the Far East. Concerts in the U.S., she says, may take place late this year.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

ATLANTA: These days, it is next to impossible for a band to sustain itself on the road and finance self-released albums, while actually having some decent profit left over to live on and re-invest. The **Charlie Mars Band**, based out of Atlanta, has been doing just that for the last two years. The band, comprised of **Andrew Hanmer** (drums), **Andy Sample** (bass), **Matt Ulmer** (guitar, vocals), and **Charlie Mars** (vocals, guitar), has played more than 500 dates in the last year and a half throughout the Southeast, many of them headlining gigs or playing in support of bands such as **Better Than Ezra**, **Sister Hazel**, and **Cowboy Mouth**. Much of this seasoned road band's appeal comes from not only its spirited live shows, but also a growing fan base that, according to the act, has purchased almost 13,000 copies of its first two albums, 1995's "Broken Arrow" and the recently released "Born & Razed," both of which are distributed by Select-O-Hits out of Memphis. "Born & Razed," which was produced by **Brian Holmes** (drummer for '80s pop/rockers **the Producers**), is a solid collection of melodically rich rootsy pop/rock that would appeal to fans of the **Dave Matthews Band**, **Wilco**, or **Big Head Todd & the Monsters**. "The one thing we wanted to accomplish on 'Born & Razed' was to make things real straight-ahead with good-sounding, simple arrangements so the songs could speak for themselves," says Mars. The group's manager, **Rich Walsh**, has been especially effective in providing a disciplined focus for the band's vision. "We are able to stay out touring 17-20 dates a month playing major markets and university towns. The albums are selling well, and the World Wide Web site [www.charliemarsband.com] and E-mail are also going great." The Charlie Mars Band will be performing March 27 in Atlanta at Smith's Olde Bar. Contact Walsh at Career Artist Management at 404-264-1611.

RICK CLARK

BOSTON: The vivacious **Sherma Andrews** is a major talent on the verge of modern soul divadom. The 25-year-old vocalist, originally from Trinidad, brings an understated elegance to her own brand of R&B-inspired pop. As her two four-song demos prove, she has a rich, resonant voice that shows she understands the value of restraint and the need to serve the song instead of offering vocal gymnastics. Her songwriting is bold and vivid, and her most recent demo finds her dipping into a little hip-hop. The Berklee College of Music graduate made a distinct impact on listeners during a short set at this past January's NEMO Conference here with her rich musical stylings. "I loved a lot of the older staples of R&B," she says, "especially people like **Chaka Khan**, **Earth, Wind & Fire**, **Kool & the Gang**, as well as other song-oriented people like **Sting**."

Andrews fuses all her influences into a tight package of strong singing, solid songs, and a distinct contemporary feel. She has received major notices in *The Boston Globe*, *The Boston Herald*, and *The Boston Tab*, and she's developed a strong grass-roots following as she sold out the 1,200-seat Berklee Performance Center last year. Contact Mike Trabulsie at 781-986-2370.



ANDREWS

KEN CAPOBIANCO

DETROIT: "They knew it was for only three songs, but they drove all that way anyway," marvels **Jan Krist**, as she talks about some fans of hers who drove from Missouri to Nashville for a recent showcase at the prestigious Bluebird Cafe. "They'd found out about it over the Internet and wanted to come." Such dedication to and enthusiasm for Krist's work has been a hallmark of her career so far, with critics and fans alike bubbling over with praise for her three indie releases. "Decapitated Society," released in 1992, was named one of the top 10 albums of the year by WDET Detroit. Her most recent album, 1996's "Curious," released on Nashville's Silent Planet label, was also well-received. Her music has been categorized as "new acoustic," but she prefers "eclectic acoustic" and is not afraid to plug in, being perfectly comfortable with a band or as a solo performer. Krist's emphasis on songwriting has led her to recognition at the Kerrville (Texas) Songwriting Competition, as well as national attention through a variety of publications. She has begun to tour recently, and the response has been touching, to say the least. "People are so happy to hear this music live that they've loved for so long," she says. Contact **Gary F. Montgomery** at GFM Management at 912-749-7259 or E-mail gfmusic@mindspring.com.



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1	3	62	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
2	2	12	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98)	MY MELODY
3	5	7	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (8.98/12.98)	ZOOT SUIT RIOT
4	7	6	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98)	WIDE OPEN SPACES
5	20	15	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 5651/ANGEL (9.98/16.98)	TIME TO SAY GOODBYE
6	4	3	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
7	13	2	DARYLE SINGLETARY GIANT (NASHVILLE) 24696/WARNER BROS. (NASHVILLE) (10.98/16.98)	AIN'T IT THE TRUTH
8	9	4	MONO ECHO 536676/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
9	6	3	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
10	1	28	DIANA KRALL IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
11	12	19	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB
12	NEW ▶		CRYSTAL LEWIS MYRRH 5401/WORD (10.98/15.98)	GOLD
13	27	4	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
14	16	10	ANITA COCHRAN WARNER BROS. (NASHVILLE) 46395 (10.98/16.98)	BACK TO YOU
15	NEW ▶		THE INSYDERZ SQUINT 7035/WORD (10.98/15.98)	THE INSYDERZ PRESENT SKALLELUIA!
16	18	24	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
17	17	34	MICHAEL PETERSON REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
18	11	24	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
19	NEW ▶		FAT PAT WRECK SHOP 1111 (10.98/15.98)	GHETTO DREAMS
20	10	48	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
21	25	36	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
22	23	10	SEVENDUST TVT 5730 (10.98/16.98)	SEVENDUST
23	14	12	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
24	21	44	ALLURE ● TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
25	37	10	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE

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	26	24	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
27	15	3	PROPHET POSSE PROPHET 4406 (11.98/16.98)	BODY PARTS
28	28	43	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
29	24	27	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
30	8	2	BIG TYMERS CASH MONEY (11.98/16.98)	HOW U LUV THAT?
31	29	18	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN
32	32	7	BIG WRECK ATLANTIC 83032/AG (10.98/15.98)	IN LOVING MEMORY OF...
33	31	24	CORNERSHOP LUAKA BOP 46576/WARNER BROS. (10.98/15.98)	WHEN I WAS BORN FOR THE 7TH TIME
34	38	5	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES
35	NEW ▶		WAYNE WATSON WORD 69147/EPIC (10.98 EQ/16.98)	THE WAY HOME
36	30	6	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 82635/SONY (8.98/14.98)	INOLVIDABLE
37	35	20	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
38	34	5	LOS TEMERARIOS FONOVISA 0515	COMO TE RECUERDO
39	48	83	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
40	NEW ▶		THE BROOKLYN TABERNACLE SINGERS WARNER ALLIANCE 46751/WARNER BROS. (10.98/15.98)	SONGS FROM THE ALTAR
41	45	31	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
42	33	19	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
43	40	7	MILA MASON ATLANTIC (NASHVILLE) 83059/AG (10.98/16.98)	THE STRONG ONE
44	46	4	CHANTAL KREVIAZUK COLUMBIA 67926 (7.98 EQ/11.98)	UNDER THESE ROCKS AND STONES
45	41	10	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
46	47	14	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
47	NEW ▶		DAVID ARKENSTONE WINDHAM HILL 11246 (10.98/16.98)	THE CELTIC BOOK OF DAYS
48	NEW ▶		STUCK MOJO CENTURY MEDIA 7888 (15.98 CD)	RISING
49	42	8	DJ SHADOW MO WAX/FFRR 540867*/LONDON (10.98/16.98)	PREEMPTIVE STRIKE
50	19	2	GOV'T MULE CAPRICORN 536504/MERCURY (10.98/16.98)	DOSE

POPULAR UPRISINGS

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

SECOND STAB: It's funny what a difference a few months can make in the music business. Just ask Seattle-based group **Harvey Danger**, whose signing to Slash Records early this month was a clear-cut example of poetic justice.



Secrets Out. "Secrets & Lies," the latest single from Jonatha Brooke's Refuge/MCA album, "10¢ Wings," has made the playlists at KMTT Seattle, KFOG San Francisco, and WXPB Philadelphia in its first week at triple-A radio. Brooke, who is headlining the Secrets & Lies tour, will be joined by MCA's Kami Lyle and Uma. The tour stops Thursday (19) and Friday (20) in Portland, Ore.

The act, whose album "Where Have All The Merry-makers Gone?" will be released by Slash April 7, was originally brought to the attention of label partner London by **Andrea Mulrain**, now a manager at Setanta Records.

At the time, former London director of A&R Neil Harris

felt the rough-edged power pop act was in need of developing.

Meanwhile, Slash/London A&R staffer **Greg Glover**, who overheard the demo emanating from Harris' office, asked—and was granted permission—to court the band for his one-man label, the Arena Rock Recording Co.

That label is best-known for releasing a 7-inch single by pre-Elektra **Superdrag** and current developing acts **Ilyah Kuryahkin** and **Elf Power**.

Shortly after Arena Rock pressed 2,000 copies of the album, which included a new track, "Flagpole Fitta," Seattle modern rock outlet KNDD began banging the song with such success that soon stations like KROQ Los Angeles and WBCN Boston began testing it.

During the major-label bidding war that ensued, Slash found itself courting the band it once rejected.

A sense of responsibility, says Glover, won the day.

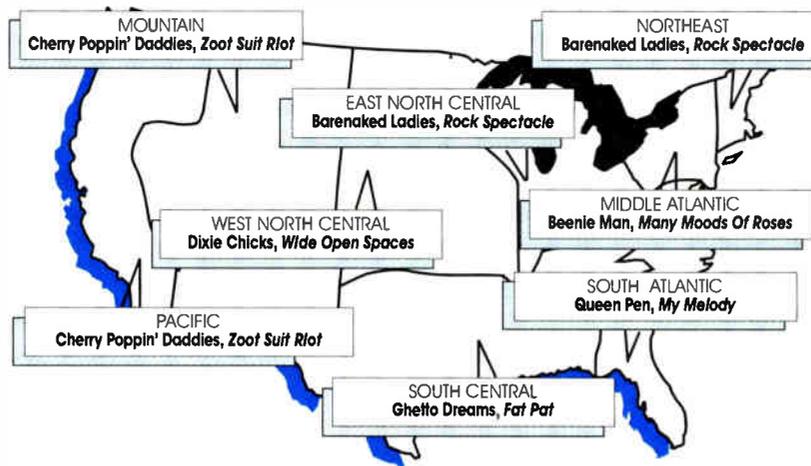
"The band was so loyal to stay with me," he says. "We had people coming at them left and right, people calling me and going, 'So, you want a new job?'"

"I don't know that we would've gotten the band if I hadn't put them out, but I think they needed an indie record



One-Two Punch. Tidal Wave/Geffen quintet Kai's debut single, "Say You'll Stay," peaked at No. 59 on the Hot 100 thanks in part to top 40 radio play and sales in such hot pockets as San Francisco and Honolulu. The next single, "Something Inside Me," precedes the group's self-titled album, which is due in May.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
WEST NORTH CENTRAL 1. Dixie Chicks Wide Open Spaces 2. David Kersh If I Never Stop Loving You 3. Daryle Singletary Ain't It The Truth 4. The Kinleys Just Between You And Me 5. Michael Peterson Michael Peterson 6. Anita Cochran Back To You 7. Roy D. Mercer How Big'A Boy Are You? Volume 3 8. Alana Davis Blame It On Me 9. Limp Bizkit Three Dollar Bill, Y'all 10. Barenaked Ladies Rock Spectacle	MIDDLE ATLANTIC 1. Beenie Man Many Moods Of Roses 2. Queen Pen My Melody 3. Sarah Brightman & The London Symphony Orchestra Time To Say Goodbye 4. Buena Vista Social Club Buena Vista Social Club 5. Diana Krall Love Scenes 6. Barenaked Ladies Rock Spectacle 7. Jagged Edge A Jagged Era 8. Buju Banton Inna Heights 9. Sevendust Sevendust 10. India Sobre El Fuego

anyway," he adds. "There are times when a band needs to put out something on a small label first in order to develop, and this turned out to be the perfect scenario."

A promo CD containing the single ships to modern rock radio Wednesday (18).

MAN OVERBOARD: Sire smooth jazz artist **Jimmy Reid** is hoping to buoy his first album with a cover of "My Heart Will Go On," the popular Celine Dion number from the "Titanic" soundtrack.

The track, which will be released as a commercial single in April, will be highlighted during the Jimmy Reid Titanic Cable TV Sweepstakes, being organized by Global Entertainment Marketing.

That promotion, set to launch shortly after the March 31 release of Reid's debut album, "Forever Loved," will offer consumers a chance win the set, as well as one of several grand-prize private performances by the saxophonist.

TV commercials sponsored by local businesses in such markets as Chicago will air a commercial directing consumers to retailers.

Though **Kenny G's** version of the song was a massive suc-

cess at radio and is being bundled with "Kenny G Greatest Hits," Sire is confident that consumers will still seek out the single in record stores.

ROADWORK: Rubber Records act **Fat Amy** winds its



Roll Out. Garageland's debut album, "Last Exit To Garageland," was a critical rave and commercial breakthrough when it was released in the band's former home base of New Zealand. Foodchain Records is hopeful that it can reproduce some of that success as it promotes the album around the group's U.S. tour opening for Spacehog and Imani Copola. The act is playing March 24 in Houston, March 25 in New Orleans, and March 27 in Atlanta.

way south, playing Monday (16) in Kansas City, Mo.; Tuesday (17) in Oklahoma City; and Thursday (19) at Bob Populars in Austin, Texas. The act, which sold 3,000 copies of its "Five-Way Switch" EP, released a same-titled album March 3.

She Shines Again

Keiko Matsui

full moon and the shrine

the much anticipated new album
in stores **April 7**



Produced by
Kazu Matsui

National Tour Dates:

See Keiko LIVE @ NARM
Closing Ceremony March 17th

- March 21 Los Angeles, CA
- March 29 Washington, DC
- March 31 San Diego, CA
- April 4 Sacramento, CA
- April 17 Dominican Republic
- April 22 Los Angeles, CA
- April 23 San Francisco, CA
- April 24 Tempe, AZ
- April 25 Los Angeles, CA
- April 26 Temecula, CA
- April 29 Boston, MA
- April 30 Pomona, NJ
- May 1 Huntington, NY
- May 2 Washington, DC
- May 3 Norfolk, VA
- May 5 Pittsburgh, PA
- May 6 Glenside, PA
- May 7 Royal Oak, MI
- May 8 Albany, NY
- May 10 Chicago, IL
- May 11 Minneapolis, MN
- May 12 Milwaukee, WI
- May 13 Denver, CO
- May 24 Maui, HI
- May 27 San Francisco, CA
- May 29 Salt Lake, UT
- May 30 Denver, CO
- June 5 Atlanta, GA

The stars are aligned for Keiko Matsui

#3 best-selling contemporary jazz artist of '97
- BILLBOARD YEAR END ISSUE

#1 independent contemporary jazz artist of '97
- BILLBOARD YEAR END ISSUE

The first single "Toward The Sunrise" #1 Most Added OUT-OF-THE BOX
- RADIO & RECORDS NAC
- GAVIN SMOOTH JAZZ

Don't miss Keiko in "Light Above The Trees"

a dazzling new public television special

PREMIERS IN MARCH

Touring: POW 310-205-0366
Public Relations: Athena Pope
at Unity Entertainment 800-860-1917

Career Direction: Robert L. Tauro

"As with John Tesh and Yanni before, Keiko Matsui is undoubtedly going to sell quite a few more albums after the airing of her atmospheric public television special, 'Light Above The Trees.'"

-LOS ANGELES TIMES



UNITY



Flyte Time Lifts Off With An Angel

Grant's Set Is First From Jam & Lewis' Label

BY DAVID NATHAN

LOS ANGELES—"We try to bring something to the marketplace that's not already there," is super-producer Jimmy Jam's explanation of why he and longtime partner Terry Lewis are launching Flyte Tyme Records, their new Universal Records-distributed label, with the debut album by singer/songwriter Angel Grant. Spearheading the set will be first single "Lil' Red Boat," due April 7.

Grant's CD, "Album," was produced by Jam and Lewis and Flyte Tyme artist "Big Jim" Wright and is slated for a May 19 release. "When we first heard her, we felt like she was a breath of fresh air," Jam says of Grant, who co-wrote all 10 tracks with the team. "She embodies all the things we admire: Her songs are lyrical, she has a pretty voice, and there's no pretense in what she does. She uses some great metaphors in her lyrics, which are thoughtful and pretty deep."

Pressed to describe the music on Grant's first set, Jam says, "It's pop, alternative, urban. It doesn't fit neatly into one box. It's just good music."

Born in New York but a self-professed "Gypsy" with East Indian and American Indian heritage, Grant simply says the music she does is "folk funk."

"Each song on the album is like a piece of a puzzle that makes up the whole picture," she notes. "If I had to say what the basic theme is, I'd say it's about self-teaching, and each song has a message in it."

Grant came to the attention of Jam and Lewis after doing backgrounds and cutting song demos in Atlanta in the mid-'90s. A tape intended to showcase a song for potential use by the Minneapolis hitmakers on one of their projects was presented to them by writer/producer McKinley Horton.

"Terry [Lewis] called me after they heard the demo and expressed how much he liked my voice based on that one song," Grant says. "Next thing I knew I was in Minneapolis writing a

song ["I Love You," one of the cuts on the album] with Jimmy and Terry. They were all so real, it felt like home."

Universal president of black music Jean Riggins says, "Given their incredible track record, we're very proud to be working with Jimmy and Terry. We've been setting up this project since last September, and we're extremely excited that it's the first album from Flyte Tyme."



GRANT

Facing the challenge of promoting, marketing, and creating public awareness of Grant's eclectic mix of gentle pop, soft'n'mellow rock, and jazz-inflected retro-soul, Flyte Tyme senior VP of artist development and marketing Sheila Eldridge says the label is involved in a long-term, multilevel campaign designed to introduce Grant "as a whole artist."

"We want people to get the whole picture, which is why the first single is being sent to urban, pop, and hot adult contemporary stations simultaneously," Eldridge says.

Radio shipment date for the single, with its four special Jam and Lewis-produced remixes (designed for R&B, club, acoustic, and R&B adult use), was March 6.

Much of the strategy employed by Flyte Tyme and Universal will evolve around presenting Grant in person and getting maximum usage from a striking video for "Lil' Red Boat," currently airing on BET. According to Eldridge, Grant will embark on a series of performances with a "live" band in April, concentrating initially on the mid-Atlantic region, with stops to include Washington, D.C., Baltimore, and Richmond, Va.

"We're taking Angel to colleges and coffeehouses with a small band. We're confident that once people see her, they'll get what she's all about," notes Eldridge, who adds that Grant will

open for Kedar/Universal artist Chico DeBarge April 13 in a one-off D.C. date. Directed by Rebecca Blake (known for her work with the Artist, among others), the stunning video for the single was shot at a Grand Canyon location.

Urban baby-boomers, a key segment of the audience Universal is aiming for on the project, may compare Grant to Syreeta, the '70s singer/songwriter and former wife of Stevie Wonder, who guests on "Well Okay I'll Say" (Continued on page 32)



New Ladies On The Block. Qwest recording artist Tamia and Columbia recording group Destiny's Child recently met in Los Angeles. The acts discussed their current and upcoming projects—"Destiny's Child" is in stores, and "Tamia" streets April 14. Pictured, from left, are Destiny's Child members Kelly and Beyonce; Tamia; and Destiny's Child members Le Toya and La Tavia.

Brandy's Got Good Vibe With Magazine; Boyz II Men Not Happy At Motown

BRANDY'S WORLD: Atlantic Records, Brandy's label, has undertaken an unusual joint-marketing campaign with consumer music magazine Vibe to promote her new album, "Never Say Never," due in late May. The album's first single, "The Boy Is Mine," is to be released later this month.

The artist is featured on the April cover of Vibe, and the label has spent more than \$75,000 on a marketing campaign that will promote both the magazine and Brandy, according to Jameel Haasan Spencer, music marketing and national music sales manager of Vibe. In addition, Atlantic will be taking out advertisements in the June/July and August issues of Vibe to promote the album.

Ron Shapiro, executive VP/GM of Atlantic, says the Vibe campaign is a large part of the plan to "re-establish" Brandy's singing career.

"Atlantic wanted her on the cover, and we asked them how to maximize the benefit between the two companies," says Spencer. "It was important for them to re-establish Brandy in the music world, and it was important for us to promote the cover. So we had a meeting with the Vibe and Atlantic staff and came up with some synergistic efforts."

According to Spencer, those efforts include a college marketing campaign to hit 30 campuses with signage, posters, and listening parties; a snipe campaign in 15 markets; the distribution by Vibe and Atlantic street teams of 300,000 promotional postcards; the insertion of Vibe subscription cards in the single and album jewel cases; the Vibe cover art featured on Brandy's World Wide Web site, with a link to Vibe's Web site; radio promotions that will include a Brandy/Vibe gift pack and a free subscription to the magazine; and point-of-purchase materials and a contest at retail offering a trip to Los Angeles to attend Brandy's taping for "Vibe," the TV show.

Spencer says this is the first time that Vibe has had such an extensive campaign for an artist on the cover. "We plan to do more campaigns like this," Spencer says. "Atlantic was just the first label to ask how to maximize the benefits of Brandy being on the cover." He adds that Danyel Smith, the magazine's editor in chief, spearheaded this move at Vibe, in the sense that all covers have a marketing component. Smith was unavailable for comment at press time.

"We have done something special with all the covers," says Spencer, who notes that Sean "Puffy" Combs was the first artist to have a double cover with Vibe. "To support that cover," he says, "a press event was held at Justin's, Combs' restaurant in New York." Vibe sponsored that event.

"Vibe agreed to go with Brandy as their cover story," says Shapiro. "We decided to partner in the marketing of the cover, and we believed it was a fantastic way to say

Brandy is still a singer, still loves the music, and that she is coming back at them."

UNHAPPY BOYZ: For quite some time now, it has been a rumor that Boyz II Men were planning to leave their label, Motown. Quadree El-Amin, Boyz II Men's manager, has denied the rumor but indicates that the group is unhappy. El-Amin spoke on behalf of the group, who at press time were unavailable for comment. "I'm disappointed at the level of support we have received from Motown—the company's marketing of Boyz II Men's current album as well as the lack of leadership with this album," he says.

Steve Corbin, executive VP/GM of Motown, says the company "sympathized" with the band's frustration. "After having two No. 1 back-to-back singles, the album hasn't responded with strong sales, and that concerns the label, as well," he says. "We continue to support the band and will continue to aggressively market and support this album."

'MOLDING' AN ARTIST: Double XXposure president/CEO Angelo Ellerbee

will work with New York's Apollo Theatre to refine and polish the raw talent that its "amateur night" often untaps. Ellerbee has called the venture a "marriage" of sorts, because, as he says, Harlem is often a "misunderstood musica! mecca" and the Apollo has always served as a talent "barometer."

His company, based in New York, encompasses public relations, marketing, management, and image control. But it was Ellerbee's artist-development program that initially gained industry attention, working with a wide range of recording artists such as Mary J. Blige and later Dru Hill and Changing Faces. The self-described "image maker to the stars" says that 20th Century Fox has bought the rights to his life story. Ellerbee's first book, on artist development, will be published by Regan/HarperCollins later this year.

SALT 'N PEPA JUST FINE: In a press release last week, Red Ant Entertainment/London Records rap trio Salt 'N Pepa were said to have parted company with their management, CD Enterprises/Idol Makers Inc., after a seven-year relationship. But the release went on to quote them in part as saying, "We are happy to be back at our old label, PolyGram." Suzan Crane, senior VP of media relations for Red Ant, cries foul. "It was an erroneous statement by an independent publicist, who didn't clear the release through the label or the group," she says. "There are no problems. We are anxiously awaiting the release of Spinderella's new album in late summer on Red Ant."



by Anita M. Samuels



Recording The Songs You Love. So So Def recording act Xscape is in the studio working on its third set, "Traces Of My Lipstick." The set is due May 12 and is expected to include the track "The Arms Of The One Who Loves You," written and executive-produced by Diane Warren. Pictured, from left, are group members Tamika Scott, Latocha Scott, and Tameka Cottle; Warren; and group member Kandi Burruss.

*I Closed My Eyes And Had A Dream.
When I Opened My Eyes, You Were There To Help Make It A Reality.*



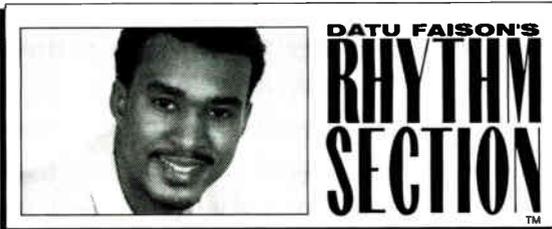
*First of all, I want to thank God for blessing and guiding my life.
Your expression of love bears testament to the fact that
through unwavering support and encouragement, all things are possible.*

My Mother • Justin • My Grandmother • My Father • Clivv Davis • Roy Lott • Strawn Zelnick • Lionel Richie • LA Reid • Babyface
Andee Harrell • Russell Simmons • Kim Sweetney • Jermaine Dupri • Kim Porter • Miss Wallace • The Notorious B.I.G. • 112 • Faith
Mary Elliot • Lil' Kim • Bone Thugs-N-Harmony • Mase • Lox • Total • Carl Thomas • Tanya Blount • Fuzzbubble • Jerome
Black Rob • Kelly Price • Hazeliah Walker • Busta Rhymes • Twista • Grimwine • Sauce Money • Foxy Brown • Too Short • Jay Z
C.I. • Tyanna • Chyna • Mark Pittz • Aak • Wolf • D Mack • Paul • Hassan • Jason • Norma • Anel • Lesta Blackmon • Mc C
Lil' Kim • Tefo • Lil' Cease • C-Cutter • Mymy L • D-Rock • Sister Souljah • Dream Hampton • Matty C • Lance "Un" Rivera
Jacob York • Steve Stout • Don Cohen • Chris "Baby Chris" Lighty • Trackmasters • Tracey Waples • Sheryl Busby • Quincy Jones • Barry Gordy
Don Cornelius • Shalim • Quince Latford • Heavy D and The Boyz • Eddie F. • Ron Isley • Run DMC • Rock A Fella Records • Tony Mazeratti
Mike Patterson • Felicia Newman • Premiere • Clark Kent • Timbaland • Yogi • Buck Wild • Rashad Smith • RZA • Carlos Broady
DJ Clue • DJ Enuff • J. Gaeffald • Hitman Steven "Stevie J" Jordan • Daz • D-Dot Angelittie • Nashiem Myrick • Chucky Thompson
Ron "AMEN-RX" Lawrence • Jeffrey "J-Dubb" Walker • Anthony Dent • Daven "Prestige" Vanderpool • Richard "Younglord" Frerison • Mario Wintam
Barney Medina • Vernon Brown • Kenny Meisler • Jil Burroughs • Karl Borrrows • Groover Lee • Gwen Niles • Hiram Hicks • Terri Hawkins
Luna Hankerson • Barry Hankerson • Ruff Ryders Ent. • DMG Inc. • Ose & Woods • Terri Baker • Todd Rubenstein • Tony Woodruff • Marion
The Hit Factory • Powers House Of Sound • Noontime • Jay • Jason Jackson • Pamela Lehmann • Super Mario • Arcee-Shan • June Marcus
Logan • Janis Nahors • Josh Teitelman • Cara • Bannett • Jessica Rivera • Ann Reeborsigh • Valita Danlap • Freeman Mason • Chris
Rob Morgan • Edmund • Dennis • Tanker • Daddy's Home Social Program • Daddy's Home Recording Studio • Paul Hunter • Hype Williams
Bill & Jackie Reeves • Phil Casey • Ariata Records • Michole Mena • Gwenikolyn Quinn • Donna Torrence • J.C. Ricks
Derek Lalayotte • Shariss • Usher • BET • MTV • The BOX

Thank you all for always believing

Sam





NUMERO UNO: Last issue, I created a scenario that said "No, No, No" by **Destiny's Child** (Columbia) could reach No. 1 on Hot R&B Singles, provided that **Usher's** "Nice & Slow" (LaFace/Arista) had a decline comparable to the former's increase. Truth be told, the female foursome does end the eight-week run of the 18-year-old crooner, earning **Le Toya, La Tavia, Kelendria, and Beyonce** (and you thought the name **Datu Faison** was different) their first No. 1. On the radio side, the girls picked up more than 18% in listener impressions, which meant an additional 5 million audience impressions across 83 R&B Broadcast Data Systems-monitored stations. Although sales at the core panel were flat, Usher's loss of 4 million listeners gave **Destiny's Child** the narrow edge needed to end his eight-week reign.

HURRY, HURRY: On Tuesday (17), "All My Life" by **K-Ci & JoJo** (MCA) hits stores and should easily earn the pair its first No. 1 on Hot R&B Singles. Considering the song's 51.7 million listeners, it would only need to sell 15,000 units at core stores to debut at No. 1. Consequently, next issue could well be the last week for any other title to wear that crown before **K-Ci & JoJo** make their entry in the following issue. While "All My Life" could earn the two brothers their first No. 1 as a duo, they have seen the summit as a part of **Jodeci**, alongside **Devante Swing** and **Mr. Dalvin**, on five occasions from 1991 to '94.

Mase's "What You Want" (Bad Boy/Arista) has been making rapid gains in both sales and airplay and is getting closer to **Destiny's Child** in terms of total points. However, he may not have enough time to reach the top.

ANOTHER SCAR: Last issue, **Scarface's** "My Homies" (Rap-A-Lot/Virgin) hit Top R&B Albums early due to street-date violations, so he naturally earns his third No. 1 on Top R&B Albums with a 57-1 pole vault, landing **Greatest Gainer**. What's even more impressive about the album is the strong fan base the artist represents, selling 180,000 units at the full SoundScan panel, good enough for a No. 4 ranking on **The Billboard 200** with little radio presence. Top sales markets include **Cleveland** (10,500), **Dallas** (7,500), **Washington, D.C.** (7,500), and **Chicago** (6,500). His "Homiez & Thuggs," featuring **Master P**, was serviced to radio on Feb. 24 but still does not have enough audience to chart on **Hot R&B Airplay**.

Several performers from the Feb. 27 syndicated **Soul Train Music Awards** show sales increases this issue. Since that broadcast was shown so late in the week, the sales impact for that weekend were reflected last issue, but sales for the next seven days are reflected here. **Janet Jackson's** "Velvet Rope" (Virgin) posts a 10% lift and nudges 23-20 on Top R&B Albums. **God's Property From Kirk Franklin's Nu Nation** (B-Rite/Interscope), which performed and won an award, shows an increase of 24% at core stores (39-37). Both sets also had increases at the full panel (42-38 and 98-93, respectively, on **The Billboard 200**), although the former misses bullet criteria on the big chart.

ANGEL GRANT

(Continued from page 30)

It (I'm Still In Love With You)." Eldridge notes that the clip was sent to radio programmers and will go to key press outlets. Emphasizing Grant's natural beauty, the video is also being serviced, along with a special CD, to non-music outlets such as restaurants and boutiques in major cities.

Eldridge adds that listening parties—which will also serve as the official launch for **Flyte Tyme**—are slated for Thursday (19) in Los Angeles and May 6 in New York. An international promotional trip to Europe and Canada, set for the end of May, is in the works, says Eldridge.

A blitz at retail is already in motion, according to **Marc Offenbach**, VP of sales at **Universal**. "We're getting as much point-of-purchase material up as we can," he says. "We've been sending a CD promo with snippets of the album to all our key accounts, including the chains and the independent coalition stores. The emphasis is going to be on breaking the single at retail and building consumer interest prior to the album's release."

For Grant, the swirl of activity surrounding the project requires some adjustment. "I'm taking it all one day at a time. My main concern is staying grounded and not getting swept up in all that's going on around me. I'm taking it all step by step, because I don't want to trip up."

Producer **Jam** says that releasing Grant as the first artist on **Flyte Tyme** follows much the same approach he and **Lewis** took with the launch of **Perspective Records**, a joint-venture with **A&M Records** in 1991.

"We're either very hard-headed or it's a case of not being able to teach old dogs new tricks when it comes to introducing new artists," he says. "When we started out with **Sounds Of Blackness**, we got a less than enthusiastic response from our then partners. But looking back at what we did with **Sounds**, **Mint Condition**, and **Solo**, we don't think we were that far off.

"There was maybe a lack of passion on the part of our partners, but with **Universal**, there's a different atmosphere. We told them upfront that with **Angel** they would have their work cut out from a marketing standpoint. What's happened at **Universal** with artists like **Erykah Badu** is confidence-building for us, and the commitment to **Angel's** project lets us know that we're being given a fair shot."

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	4	19	PAPI CHULO	FUNDOOBEST FEAT. DAZ DILLINGER AND COBRA REE (BUZZ TONERCA)
2	2	4	ILL NA NA	12 GAUGE (POWER/T.Y.S./ROADRUNNER)
3	5	24	BE MY PRIVATE DANCER	THE 2 LIVE CREW (LIL' JOE)
4	8	22	UM BAH	AREAL (THATZ ENTERTAINMENT/COPPER SUN)
5	3	4	UNEXPLAINED	GRAVEDIGGAZ (GEE STREET/V2)
6	1	6	SOMEONE TO HOLD	VERONICA FEAT. BIG PUNISHER & CUBAN LINK (H.O.L.A.)
7	—	22	PARTY PEOPLE	GP WU (MCA)
8	16	4	MY STEEZ	RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG PLAY/SOLID DISCS)
9	12	15	AZ SIDE	NASTYBOY KLICK FEAT. WANDI (NASTYBOY/CLASH/MERCURY)
10	11	24	A SMILE LIKE YOURS	NATALIE COLE (ELEKTRA/VEG)
11	—	8	WAITIN	BIG JAZZ (FREEZE/PRIORITY)
12	10	7	ME NAME JR. GONG	DAIMIAN MARLEY FEAT. GRAND PUBA (TUFF GONG/LIGHTYEAR)
13	17	13	I CAN FEEL IT	GHETTO MAFIA (DOWN SOUTH/FULLY LOADED)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	14	17	HARD TIMES	LUNASIC FEAT. C-BO AND EPHRAIM GALLOWAY (ON THE RUN/WOL)
15	6	18	IT'S RAINING MEN...THE SEQUEL	MARTHA WASH FEAT. RUPAUL (LOGIC)
16	21	3	THE WAY I PARLAY	TROOP (WARRIOR/ICHIBAN)
17	—	20	LET ME HOLLA AT CHA	BLAC HAZE (LIVE SHOT)
18	—	13	PUFF IN... GOT TO GIVE IT UP	RUSCOLA FEAT. BUZ (ROMEO/ALEXIA/ICHIBAN)
19	—	25	TEAR DA CLUB UP	THREE 6 MAFIA (BRUTAL/PRIORITY)
20	25	18	WHATEVER U WANT	LIGHTER SHADE OF BROWN (GREENSIDE/THUMP)
21	13	13	LET ME SEE YOU SQUIRREL	SQUIRREL (ATTITUDE)
22	—	2	PLAY ON	DA ORGANIZATION (PROPHETS OF RAGE/WRAP/ICHIBAN)
23	20	12	SOMETHING ABOUT YOU	PREMIERE (ALIEN/?)
24	18	11	COME AND PARTY	2GM (MARASCHINO)
25	9	15	DOWN LOW	FREAKNASTY (HARD HOOD/POWER/TRIAD)

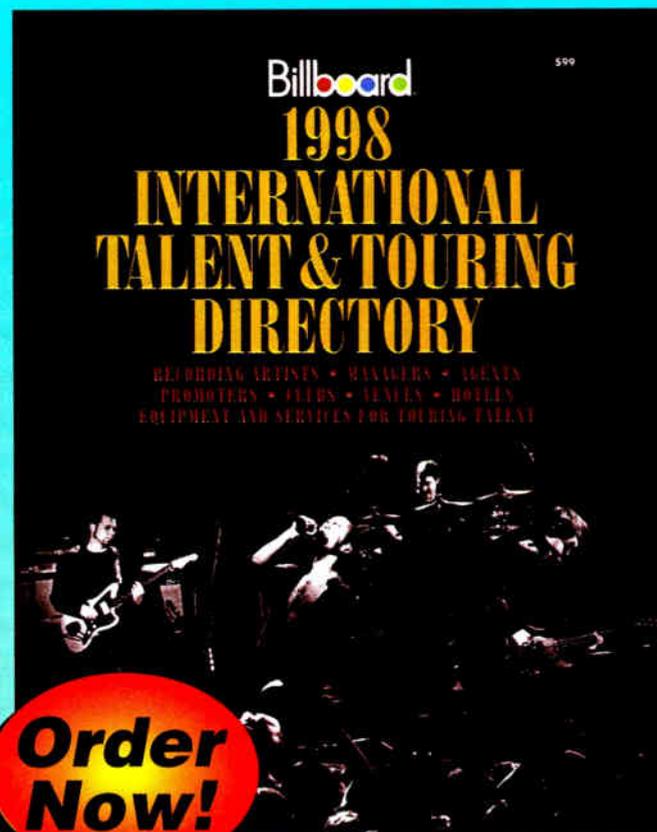
Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.



A Part Of Our Own. Queen Pen recently visited Louisville, Ky., to play for a sold-out crowd during a **WGBZ (B96)** Louisville anniversary bash. Shown, from left, are **Anjali McGuire**, news director; **Queen Pen**; and **Darrell Peebles**, morning show producer.

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Billboard TOP R&B ALBUMS

MARCH 21, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/Greatest Gainer ***						
1	57	—	2	SCARFACE RAP-A-LOT 45471/VIRGIN (19.98/22.98)	1 week at No. 1 MY HOMIES	1
2	1	1	4	SILKK THE SHOCKER NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
3	2	3	38	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
4	3	2	24	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	1
5	5	4	25	USHER LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
6	4	—	2	C-BO AWOL/NOO TRYBE 45496/VIRGIN (10.98/15.98)	TIL' MY CASKET DROPS	4
7	7	5	17	LSG EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
8	8	7	9	THE LOX BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	1
9	11	8	20	MASE BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
10	10	—	2	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	10
11	6	—	2	SOUNDTRACK NOO TRYBE 45451/VIRGIN (10.98/15.98)	CAUGHT UP	6
12	12	9	47	MARY J. BLIGE MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
13	9	6	7	YOUNG BLEED ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD NO LIMIT 50738*/PRIORITY (10.98/16.98)		1
14	13	10	18	MYSTIKAL BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
15	14	11	17	TIMBALAND AND MAGOO BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
16	15	16	28	MASTER P NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
17	16	17	17	ERYKAH BADU KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
18	17	15	15	WILL SMITH COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
19	19	14	3	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
20	23	21	22	JANET VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
21	21	18	25	MARIAH CAREY COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
22	26	29	23	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	22
23	22	23	34	PUFF DADDY & THE FAMILY BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
24	20	12	25	SOUNDTRACK LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
25	31	27	12	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	22
26	24	20	19	JAY-Z ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
27	28	22	16	2PAC AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	1
28	30	25	26	BUSTA RHYMES ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
29	32	24	16	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
30	18	13	3	SOUNDTRACK TOMMY BOY 1227* (11.98/17.98)	RIDE	13
*** Pacesetter ***						
31	41	39	25	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	25
32	27	—	2	ABOVE THE LAW TOMMY BOY 1233 (10.98/16.98)	LEGENDS	27
33	33	28	30	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
34	35	31	21	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	24
35	34	26	32	JOE JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
36	29	19	3	JAGGED EDGE SO SO DEF 68181 COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
37	39	36	42	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
38	36	30	68	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
*** Hot Shot Debut ***						
39	NEW	—	1	FAT PAT WRECK SHOP 1111 (10.98/15.98) HS	GHETTO DREAMS	39
40	38	33	37	WYCLEF JEAN FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
41	37	32	21	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
42	42	41	18	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
43	43	—	2	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98) HS	MANY MOODS OF MOSES	43
44	46	43	51	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
45	44	35	24	BOYZ II MEN MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
46	25	58	3	BIG TYMERS CASH MONEY 9617 (11.98/16.98) HS	HOW U LUV THAT?	25
47	40	34	35	MISSY "MISDEMEANOR" ELLIOTT EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
48	52	48	23	LUTHER VANDROSS LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17

49	53	49	37	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
50	60	52	20	SALT-N-PEPA RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW	16
51	47	37	32	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	24
52	48	44	16	KENNY G ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
53	45	40	12	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	25
54	50	45	19	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
55	49	42	16	VARIOUS ARTISTS PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	4
56	55	76	56	ERYKAH BADU KEORAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
57	56	55	55	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
58	51	46	18	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98) HS	FINALLY KAREN	28
59	73	—	2	NPG 9871 (50.98 CO)	CRYSTAL BALL	59
60	66	51	21	LL COOL J DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
61	74	63	24	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	33
62	64	56	93	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
63	67	77	23	IMMATURE MCA 11668 (10.98/16.98)	THE JOURNEY	20
64	77	75	25	MACK 10 PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
65	68	64	71	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
66	54	38	3	VARIOUS ARTISTS MOTOWN 530849 (29.98 CD)	MOTOWN 40 FOREVER	38
67	65	47	19	RAKIM UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	1
68	70	66	42	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
69	91	74	74	GINUWINE 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
70	87	69	101	MAXWELL COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
71	63	54	3	PROPHET POSSE PROPHET 4406 (11.98/16.98) HS	BODY PARTS	54
72	71	59	15	THE WHISPERS INTERSCOPE 90111 (10.98/16.98)	SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	27
73	RE-ENTRY	25	25	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
74	61	57	17	PEGGY SCOTT-ADAMS MISS BUTCH 4005 MARDI GRAS (9.98/14.98)	CONTAGIOUS	49
75	90	61	29	SOUNDTRACK ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
76	69	62	19	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
77	89	87	40	WU-TANG CLAN LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
78	86	89	6	GP WU MCA 11587 (10.98/16.98) HS	DON'T GO AGAINST THE GRAIN	44
79	88	72	23	SOUNDTRACK DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	1
80	92	84	4	PHIL PERRY PEAK/PRIVATE 82163/WINDHAM HILL (10.98/16.98)	ONE HEART ONE LOVE	71
81	RE-ENTRY	5	5	PARTNERS-N-CRIME UPPER LEVEL 0006 (10.98/15.98)	WHAT'CHA WANNA DO?	73
82	72	82	16	5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98)	USUAL SUSPECTS	26
83	75	—	2	VARIOUS ARTISTS PRIORITY 51070 (8.98/14.98)	MTV PRESENTS: HIP HOP BACK IN THE DAY	75
84	58	53	16	MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	4
85	93	81	32	BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
86	94	83	17	LUKE LUKE RECORDS II 524448/ISLAND (10.98/16.98)	CHANGIN' THE GAME	49
87	62	50	5	VARIOUS ARTISTS THUMP 9960 (10.98/15.98)	OLD SCHOOL FUNK II	42
88	79	—	59	SOUNDTRACK WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
89	78	85	37	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13
90	RE-ENTRY	31	31	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
91	84	92	86	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
92	76	60	5	VARIOUS ARTISTS EASTWEST 62088/EEG (11.98/17.98)	PARTY OVER HERE '98	60
93	85	65	17	LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)	LUNITIK MUZIK	8
94	RE-ENTRY	89	89	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
95	98	68	34	MAXWELL COLUMBIA 68515 (17.98 EQ/13.98)	MTV UNPLUGGED EP	15
96	83	70	20	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98) HS	TIMELESS	15
97	80	86	4	RANDY CRAWFORD BLUEMOON/ATLANTIC 92785/AG (10.98/16.98)	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE	70
98	81	71	12	ICE CUBE PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE	32
99	95	—	2	KIMBERLY SCOTT LONGEVITY 67837/COLUMBIA (7.98 EQ/11.98)	KIMBERLY SCOTT	95
100	RE-ENTRY	68	68	LIL' KIM UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3

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.

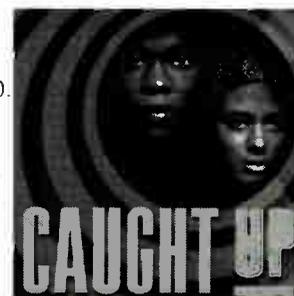
NOO TRYBE TAKING IT TO A NOO LEVEL.



GANG STARR
MOMENT OF TRUTH
FEATURING THE HOT NEW SINGLE
"ROYALTY"
IN STORES 3/31



C-BO
TILL MY CASKET DROPS
DEBUT #4 URBAN/#41 TOP 200.



CAUGHT UP
SOUNDTRACK
DEBUT #6 URBAN/
#30 TOP 200.

Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	14	ALL MY LIFE K-CI & JOJO (MCA)	2 wks at No. 1
2	2	17	ANYTIME BRIAN MCKNIGHT (MERCURY)	
3	3	19	NICE & SLOW USHER (LAFACE/ARISTA)	
4	4	17	SEVEN DAYS MARY J. BLIGE (MCA)	
5	8	16	WHAT YOU WANT MASE (FEAT. TOTAL) (BAD BOY/ARISTA)	
6	5	18	I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC)	
7	9	18	NO, NO, NO DESTINY'S CHILDO (COLUMBIA)	
8	7	12	RAIN SWV (RCA)	
9	6	25	MY BODY LSG (EASTWEST/EEG)	
10	10	9	AM I DREAMING OL SKOOL FEAT. KEITH SWEAT & JSCAPE (KEA/JAMMERVIVAL)	
11	17	9	TOO CLOSE NEXT (ARISTA)	
12	16	6	LET'S RIDE MONTELL JORDAN FEAT. MASTER P & SLICK THE SHOCKER (DEF JAM)	
13	11	11	SWING MY WAY K.P. & ENVYI (EASTWEST/EEG)	
14	13	22	BREAKDOWN MARAH CAREY FEAT. BOBIE THUGS-N-HARMONY (COLUMBIA)	
15	15	9	BEEP ME 911 MISSY "MISDEMEANOR" ELLOTTI FEAT. 702 & MAGOO (EASTWEST)	
16	14	9	DO FOR LOVE 2PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)	
17	20	6	A ROSE IS STILL A ROSE ARETHA FRANKLIN (ARISTA)	
18	24	20	I GET LONELY JANET (VIRGIN)	
19	22	8	WE BE CLUBBIN' ICE CUBE (HEAVYWEIGHT/A&M)	
20	12	19	LUV 2 LUV U TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)	
21	25	8	BODY BUMPIN' YIPPIE-YI-YO PUBLIC ANNOUNCEMENT (A&M)	
22	19	19	DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	
23	18	22	A SONG FOR MAMA BOYZ II MEN (MOTOWN)	
24	21	24	WE'RE NOT MAKING LOVE NO MORE DRU HILL (LAFACE/ARISTA)	
25	26	15	GONE TILL NOVEMBER WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	
26	23	36	YOU MAKE ME WANNA... USHER (LAFACE/ARISTA)	
27	30	8	PARTY AIN'T A PARTY QUEEN PEN (LIL' MAN/INTERSCOPE)	
28	28	8	CURIOS LSG FEAT. LL COOL J, BUSTA RHYMES & MC LYTE (EASTWEST)	
29	29	8	OFF THE HOOK JOEY WATLEY (ATLANTIC)	
30	40	5	ROMEO AND JULIET SYLK-E. FLYNE FEATURING CHILL (RCA)	
31	33	3	MONEY, POWER & RESPECT THE LOX (FEAT. DMX & LIL' KIM) (BAD BOY/ARISTA)	
32	36	33	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	
33	31	33	WHAT ABOUT US TOTAL (LAFACE/ARISTA)	
34	27	21	5 STEPS DRU HILL (ISLAND)	
35	34	13	ALL I DO SOMETHIN' FOR THE PEOPLE (WARNER BROS.)	
36	39	22	A DREAM MARY J. BLIGE (ARISTA)	
37	37	6	STRAWBERRIES SMOOTH (PERSPECTIVE/A&M)	
38	32	6	NOTHIN' MOVE BUT THE MONEY MIC GERC/NIMO FEAT. DMX & BLACK ROB (BLUNT/TVT)	
39	33	7	IF YOU THINK I'M JIGGY THE LOX (BAD BOY/ARISTA)	
40	37	4	ANOTHER RIOT KINGPIN SKINNY PIMP (40 STREET)	
41	47	5	6 A.M. (WE BE ROLLIN') NADAFU (REPRISE/WARNER BROS.)	
42	38	6	FREAK IT LATHUN FEAT. DA BRAT (SO SO DEF/COLUMBIA)	
43	35	22	MY BODY LSG (EASTWEST/EEG)	
44	36	15	WE'RE NOT MAKING LOVE NO MORE DRU HILL (LAFACE/ARISTA)	
45	—	1	LET'S RIDE MONTELL JORDAN FEAT. MASTER P & SLICK THE SHOCKER (DEF JAM)	
46	—	1	WHO AM I BEEBIE MAN (2 HARD/VP)	
47	43	29	BUTTA LOVE NEXT (ARISTA)	
48	42	21	I'M NOT A PLAYER BIG PUNISHER (LOUD)	
49	39	13	YOUNG, SAD AND BLUE LYSETTE (FREWERLORD)	
50	40	7	SADDLE YOU UP STRAWBERRY (JHR/EAST POINTE)	
51	52	3	WELL, ALRIGHT GECCE WIRANS (PIONEER)	
52	46	21	IN HARM'S WAY BEBE WINANS (ATLANTIC)	
53	45	25	THEY LIKE IT SLOW H-TOWN (RELATIVITY)	
54	54	21	FEEL SO GOOD MASE (BAD BOY/ARISTA)	
55	51	7	SEND MY LOVE/SEND ONE YOUR LOVE BORN JERICAMS (DELICIOUS VINYL)	
56	56	15	TUCK ME IN KIMBERLY SCOTT (LONGEVITY/COLUMBIA)	
57	44	4	LET ME PHIL STORM FEAT. KIM SMITH (40 STREET)	
58	—	1	24/7 24/7 (LOUD)	
59	49	16	GOING BACK TO CALI THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	
60	68	6	HANDLE UR BIZNESS M.O.P. (RELATIVITY)	
61	67	26	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)	
62	58	9	JUST A MEMORY 7 MILE (CRAVE)	
63	55	25	THE ONE I GAVE MY HEART TO AALIYAH (BLACKGROUND/ATLANTIC)	
64	66	28	THINGS JUST AIN'T THE SAME DEBORAH COX (ARISTA)	
65	—	2	DOO DOO BROWN DJ NASTY KNOCK (STREET STREET)	
66	57	16	YOU KNOW MY STEEZ GANG STARR (NOO TRYBE/VIRGIN)	
67	50	21	SO GOOD DAVINA (LOUD)	
68	60	7	SAY YOU'LL STAY KAI (TIDAL WAVE/GEFFEN)	
69	59	8	SILLY TARAL (MOTOWN)	
70	62	30	BACKYARD BOOGIE MACK 10 (PRIORITY)	
71	48	30	I CARE 'BOUT YOU MILESTONE (LAFACE/ARISTA)	
72	63	13	ROXANNE '97 - PUFF DADDY REMIX STING & THE POLICE (A&M)	
73	69	29	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT FEAT. MASE (MERCURY)	
74	70	30	WHAT ABOUT US TOTAL (LAFACE/ARISTA)	
75	61	22	DON'T STOP THE MUSIC PLAYA (DEF JAM/MERCURY)	

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

HOT R&B RECURRENT AIRPLAY

1	2	5	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY)
2	—	1	IN MY BED DRU HILL (ISLAND)
3	—	1	SOCK IT 2 ME MISSY "MISDEMEANOR" ELLOTTI FEAT. DA BRAT (EASTWEST)
4	6	28	HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
5	1	5	STOMP GOD'S PROPERTY (B-RITE/INTERSCOPE)
6	8	18	THE SWEETEST THING REFUGEE CAMP ALL STARS FEAT. LAURYN HILL (COLUMBIA)
7	3	6	I CAN LOVE YOU MARY J. BLIGE (MCA)
8	—	1	IN HARM'S WAY BEBE WINANS (ATLANTIC)
9	10	8	SHOE WAS ON THE OTHER FOOT PATTI LABELLE (MCA)
10	12	56	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
11	—	1	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)
12	11	6	NEVER MAKE A PROMISE DRU HILL (ISLAND)
13	9	52	NO DIGGITY BLACKSTREET (FEAT. OR. ORE) (INTERSCOPE)
14	5	12	FOR YOU KENNY LATTIMORE (COLUMBIA)
15	7	11	OTHERSIDE OF THE GAME ERYKAH BADU (KEOAR/UNIVERSAL)
16	15	54	ASCENSION (DON'T EVER WONDER) MAXWELL (COLUMBIA)
17	4	20	NEXT LIFETIME ERYKAH BADU (KEOAR/UNIVERSAL)
18	18	6	HONEY MARIAN CAREY (COLUMBIA)
19	14	8	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
20	24	32	CRUSH ON YOU LIL' KIM FEAT. LIL' CEASE (UNDEASIG BEAT/ATLANTIC)
21	19	8	NOT TONIGHT LIL' KIM (UNDEASIG/TOMMY BOY/ATLANTIC)
22	16	14	CAN WE SWV (JIVE)
23	22	25	ON & ON ERYKAH BADU (KEOAR/UNIVERSAL)
24	20	20	RETURN OF THE MACK MARK MORRISON (ATLANTIC)
25	21	47	PONY GINUWINE (550 MUSIC/EPIC)

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

R&B SINGLES A-Z

- 63 TITLE (Publisher - Licensing Org.) Sheet Music Dist. 24/7 (Ros World, ASCAP/Protons, ASCAP/Lickshot Lyrics, ASCAP/After School, BMI)
- 43 4, 3, 2, 1 (LL Cool J, ASCAP/Def Jam, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP/So So Def, ASCAP/Brooklyn Dust, ASCAP/Funky Noble, ASCAP/Timber Trace, ASCAP) WBM
- 55 6 A.M. (WE BE ROLLIN') (Too Slow U Blow, BMI/True Rap, BMI/Nine-Twenty Four, BMI/Aaron Babyboy, ASCAP/Magic Melodee Man, ASCAP/Metro Beat, BMI)
- 15 ALL I DO (Bleu Joli, BMI/Junkie Funk, BMI)
- 32 ALL MY LOVE (Lil' Lu Lu, BMI/EMI Blackwood, BMI/Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) HL/WBM
- 17 AM I DREAMING (Irving, BMI/Liesrika, BMI) WBM
- 54 ANOTHER RIOT (Edward, ASCAP/Jasmine, ASCAP/Kionna, ASCAP/Santangelo, ASCAP)
- 25 ARE U STILL DOWN/THEY DON'T KNOW (Sony/ATV, BMI/Yab Yum, BMI/Vibelect, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hipanic, ASCAP/Time For Flytes, BMI) HL
- 85 BABY IT'S ON (Too Slow U Blow, BMI/Ankine, ASCAP/WB, ASCAP/Playhard, ASCAP)
- 78 BEAUTIFUL BLACK PEOPLE (Alva, BMI/Jones & Williams, BMI/Sweet Still Voice, BMI)
- 28 BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (Jones, ASCAP/R20, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
- 7 BODY BUMPIN' YIPPIE-YI-YO (Smeltgood, ASCAP)
- 60 BODY ROCK (Medina Sound, BMI/Jazz Merchant, ASCAP/Zomba, ASCAP/Alkaholiks, BMI/Period, ASCAP)
- 22 BRING IT ON (Fred Jenkins III, BMI/K-Shreve, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL
- 38 BURN (Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)
- 42 BUTTA LOVE (Honey Jars And Diapers, ASCAP/Uh, Oh, ASCAP/Yah Yah, ASCAP/Def Jam, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM
- 82 CHINESE CHECKERS (Crystal Isle, BMI)
- 44 THE CITY IS MINE (Lil' Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night Rider, ASCAP) HL/WBM
- 30 DANGEROUS (T'Ziah's, BMI/Zadiyah's, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Armiacem, BMI) WBM
- 4 DEJA VU (UPTOWN BABY) (MCA, BMI) HL
- 6 DING-A-LING (Afro-ican, BMI)
- 11 DO FOR LOVE (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Joshua's Dream, BMI/Music Corp. Of America, BMI/Lindseyanne, BMI/The Music Force, BMI/Longitude, BMI)
- 72 DOO DOO BROWN (MSJ, BMI)
- 45 EVERYTHING (EMI April, ASCAP/Flyte Tyme, ASCAP/Warner-Tamerlane, BMI/Dynatone, BMI/Beechwood, BMI) HL/WBM
- 40 FATHER (LL Cool J, ASCAP/Def Jam, ASCAP/Slim U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Twelve And Under, BMI/Jumping Bean, BMI) HL
- 46 FEEL SO GOOD (Second Decade, BMI/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM
- 53 FREAK IT (21 st Century, ASCAP/Smith & Lewis, BMI/Whooping Crane, BMI/Ground Control, BMI/EMI Blackwood, BMI)
- 19 GET AT ME DOG (Boomer X, ASCAP/Copyright Control, ASCAP/Damon Blackmon, ASCAP/Frankly, BMI)
- 13 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/Gambi, BMI) HL/WBM
- 62 GOING BACK TO CALI (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Boo EZ, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) HL/WBM
- 9 GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tele San Ko, ASCAP) HL
- 88 GOTTA BE...MOVIN' ON UP (MCA, ASCAP/Ky-mani, BMI/Schmood, BMI/Aunt Hilda's, ASCAP/Zomba, ASCAP/EMI Belfast, BMI)
- 69 HANDLE UR BIZNESS (Blind Man's Bluff, ASCAP/Rapid Fire, ASCAP)
- 50 I CARE 'BOUT YOU (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM
- 10 I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI) HL
- 41 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 Uncle, ASCAP/Full Keel, ASCAP/EMI April, ASCAP) HL/WBM
- 27 IMAGINATION (So So Def, ASCAP/EMI April, ASCAP/Stack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP)
- 99 I'M IN LOVE (Fraser, BMI/EMI Blackwood, BMI)
- 79 I'M THINKING (Boethrus II, ASCAP/Boethrus II, SOCAN)
- 33 IT'S ALL ABOUT ME (D Xtraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect, BMI)
- 90 IT'S LIKE THAT (Protons, ASCAP/Rush-Groove, ASCAP)
- 57 I WONDER IF HEAVEN GOT A GHETTO (Joshua's Dream, BMI/Music Corp. Of America, BMI/Saja, BMI/Songs Of Lastrada, BMI/Lawhouse, ASCAP) HL
- 56 JUST A MEMORY (Frabensha, ASCAP/Sven A. Jordan, ASCAP)
- 83 JUST BECAUSE (Might Is Right)
- 36 JUST BE STRAIGHT WITH ME (Big P, BMI/Burrin Ave., BMI)
- 48 JUST CLOWNIN' (Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) HL
- 67 LET ME (Edward, ASCAP/Jasmine, ASCAP/Kionna, ASCAP/Santangelo, ASCAP/GOD Music Works, ASCAP)
- 20 LET'S RIDE (Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI/Big P, BMI)
- 89 L-L-LIES (Dekopa, BMI/World Of Andy, ASCAP/Romanesque, ASCAP/Annotacion, ASCAP/WB, ASCAP)
- 68 LOST TO LOVE (Zomba, ASCAP/Zomba, PRS/Sony/ATV Songs, BMI)
- 24 MAKE EM' SAY UHH! (Burrin Ave., BMI/Big P, BMI)
- 81 MOURN YOU TIL I JOIN YOU (Naughty, ASCAP/WB, ASCAP/Irving, BMI) WBM
- 16 MY BODY (Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP) WBM
- 49 MY LOVE IS THE SHHH! (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI/Rutli, BMI/Six Continents, BMI) HL
- 2 NICE & SLOW (So So Def, ASCAP/Slack A.D., ASCAP/BMG Songs, ASCAP/J.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
- 1 NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melele, BMI/MS. Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM
- 52 NOTHIN' MOVE BUT THE MONEY (Painiro's, ASCAP/Jae'wons, ASCAP)
- 23 OFF THE HOOK (Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hitquarterz, ASCAP) HL/WBM
- 98 ONE STEP (Rudy Zariya And Solomon, ASCAP/Bright Summit, ASCAP)
- 14 THE PARTY CONTINUES (EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throvin' Tantrums, ASCAP/All Seeing Eye, ASCAP/Cameo-5, ASCAP) HL
- 34 REALITY (Hanes, ASCAP/Hill, ASCAP/Valentine, ASCAP)
- 84 A REAL LADY (SOMETIMES I'M A BITCH) (Pride And Joy, BMI/E-Boo Funk, BMI/Guy Wes, BMI/Gitonic, BMI/T'Hi Hoop N, BMI)
- 12 ROMEO AND JULIET (Mike's Rap, BMI/EMI Virgin, ASCAP/A La Mode, ASCAP) HL
- 8 A ROSE IS STILL A ROSE (Sony/ATV Tunes, ASCAP/Observe Creation, ASCAP/MCA, ASCAP/Geffen, ASCAP/Withrow, ASCAP/Enlightened Kity, ASCAP/Strange Mind, ASCAP/Edie Brickell, ASCAP) HL
- 65 ROXANNE '97 - PUFF DADDY REMIX (EMI Blackwood, BMI/Magnetic, PRS/ADRA, BMI/Kadoc, BMI/Mokjumbi, BMI/Warner-Tamerlane, BMI) HL/WBM

Hot R&B Singles Sales

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



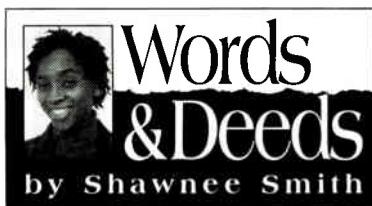
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	17	NO. NO, NO DESTINY'S CHILDO (COLUMBIA)	2 wks at No. 1
2	4	13	DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	
3	2	9	NICE & SLOW USHER (LAFACE/ARISTA)	
4	3	5	BODY BUMPIN' YIPPIE-YI-YO PUBLIC ANNOUNCEMENT (A&M)	
5	9	6	TOO CLOSE NEXT (ARISTA)	
6	5	5	GETTIN' JIGGY WIT IT WILL SMITH (COLUMBIA)	
7	7	8	WHAT YOU WANT MASE (FEAT. TOTAL) (BAD BOY/ARISTA)	
8	8	8	GONE TILL NOVEMBER WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	
9	6	14	SWING MY WAY K.P. & ENVYI (EASTWEST/EEG)	
10	11	2	A ROSE IS STILL A ROSE ARETHA FRANKLIN (ARISTA)	
11	—	1	DO FOR LOVE 2PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)	
12	14	6	ROMEO AND JULIET SYLK-E. FLYNE FEATURING CHILL (RCA)	
13	10	4	THE PARTY CONTINUES JO FEAT. DA BRAT (SO SO DEF/COLUMBIA)	
14	13	5	ALL I DO SOMETHIN' FOR THE PEOPLE (WARNER BROS.)	
15	12	5	GET AT ME DOG DMX (FEAT. SHEEK OF THE LOX) (DEF JAM/MERCURY)	
16	16	5	STRAWBERRIES SMOOTH (PERSPECTIVE/A&M)	
17	—	1	VICTORY PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	
18	15	20	I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC)	
19	19	8	ARE U STILL DOWN/THEY DON'T KNOW JON B. (YAB YUM/550 MUSIC/EPIC)	
20	17	8	MAKE EM' SAY UHH! MASTER P FEAT. SLICK THE SHOCKER, MAX & MISTIVAL (NO LIMIT)	
21	41	2	IT'S ALL ABOUT ME MYA FEAT. SISQO OF DRU HILL (INTERSCOPE)	
22	21	3	BRING IT ON KEITH WASHINGTON (SILAS/MCA)	
23	18	8	FATHER LL COOL J (DEF JAM/MERCURY)	
24	24	11	DANGEROUS BUSTA RHYMES (ELEKTRA/VEEG)	
25	53	2	IMAGINATION TAMIA (QUEST/WARNER BROS.)	
26	30	6	OFF THE HOOK JOEY WATLEY (ATLANTIC)	
27	20	15	A SONG FOR MAMA BOYZ II MEN (MOTOWN)	
28	27	14	SO LONG (WELL, WELL, WELL) PHAJJA (WARNER BROS.)	
29	22	15	TOGETHER AGAIN JANET (VIRGIN)	
30	34	2	REALITY ELUSION (RCA)	
31	28	2	THE CITY IS MINE JAY-Z (FEAT. BLACKSTREET) (RCA-FELLA/DEF JAM)	
32	—	1	JUST BE STRAIGHT	

Jean Looks Past 'Carnival' Season

TAKING HIP-HOP TO ANOTHER LEVEL: When Wyclef Jean, one-third of the Fugees, began work on his solo album, "Wyclef Jean Presents The Carnival," he never expected the 1 million sales the set has scanned via SoundScan nor its two Grammy nominations.

"As a musician, I thought [the album] would get props from people who know about music. I didn't think it would be a major success or go the way it's going," he says.

Although his commercial expectations for the uniquely diverse album were minimal, Jean felt the work needed to be recorded because of what he saw as a standstill in music. "There's a certain way that hip-hop gets looked down on," says Jean, "I wanted 'The Carnival' to take us out of that box. I fused classical [and] rock'n'roll with hip-hop and culture music from the



anthem to a popular song-sampled track to a contemporary remake of a classic Latin song to a guitar-driven tale of the various hustles people work to survive.

"I'm sure when people heard 'We Trying To Stay Alive,' they said, 'Oh, another goddamn cover song.' But if I came out with 'Gone Till November' first, I'd be working on a new album right now," he says. "I threw ['We Trying To Stay Alive'] out there as an illusion to camouflage what I was



Wyclef Jean, second from left, remixed a song for brass group Coolbone. He is pictured, from left, with group members Steve "Coolbone" Johnson, Andre Carter, and Eric "Cash-U\$" Clay.

islands to show how music is the universal language."

Don Jenner, president of Columbia Records, says he was confident that the album would garner Grammy nominations.

"We don't know when to expect to sell millions of copies anymore," Jenner says, "but I did expect the Grammy nominations, because the set was so critically acclaimed from day one. It's a very pivotal record to put out at the end of the '90s. He expanded on what hip-hop is right now. He's taken it to a more musical direction. I think [rap] got pigeonholed into making records for the radio vs. making records for the people. To me, Wyclef shows that you can make music for the people, for yourself artistically, and sell, as opposed to an artist just selling out."

The set, which samples classical, African, hip-hop, and soul music, features Latin icon Celia Cruz, the Neville Brothers, and the Refugee Camp Allstars.

"What people don't understand is that ['The Carnival'] is part of a struggle I went through since 'Blunted [On Reality]' [the Fugees' first album]," says Jean. "It was nothing different than what I did with [the single] 'Vocab.' That was an acoustic song. The only difference is that I didn't produce 'Blunted.'"

The singles from "The Carnival," which he says he chose with the methodology of a DJ—"Anything Can Happen" (serviced only to DJs), "We Trying To Stay Alive," "Guan-tanamera," and "Gone Till November"—run the gamut, from a party

about to come out with."

Though still riding the wave of success of "Gone Till November," which Jean performed acoustically with Erykah Badu on the Grammy Awards show, Columbia is looking at releasing at least two more singles from the set. The album still has a bevy of songs and musical genres from which to choose, such as the Creole "Jaspora," "Sang Fézi," and "Yele"; the politically/socially conscious "Apocalypse," "Gunpowder," "Year Of The Dragon," and "Street Jeopardy"; and the mainstream-leaning "To All The Girls" and "Mona Lisa."

"The only [artists] who are going to last the next five to 10 years are those people doing original music," says Jean about the musical complexity on his album. "That stuff about taking a song and looping it, that's dead. That format has been caught on to, and now it's like 'What's the next format for the new year?' I've got a 50-year plan for this business."

The musical dexterity displayed on "The Carnival" has positioned Jean to produce tracks for the likes of Tevin Campbell and Gloria Estefan. Jean says the project with the latter artist is "going to be kind of hip-hop meets Latin." He also is producing tracks for the "Bulworth" soundtrack, one of which pairs upcoming rapper Canibus (whom Jean manages) with Senegalese singer Youssou N'Dour on an African music-meets-hip-hop "How Come," and the other, "Ghetto Superstar," featuring fellow Fugee member Praswell, Wu-Tang Clan's Ol' Dirty Bastard, and R&B newcomer Mya. Remixes to his credit include the first single from

Columbia labelmate Destiny's Child, "No, No, No Part 2," and brass group Coolbone's remake of Bill Withers' "Use Me." The Coolbone remix features John Forte and Black Rose. He is also slated to score the forthcoming film "Life," starring Eddie Murphy and Martin Lawrence. "I'm scoring it, not doing the soundtrack," he stresses.

Jean is also helping the production of upcoming sets from fellow Fugee associates Lauryn Hill, Forte, and Canibus. He produced the first single for Canibus, "Second Round Knockout." Mike Tyson stars in the video as Canibus' trainer. "What keeps hip-hop in its essence is the MC'ing," Jean says about his far-reaching musical mixes. "Rhyming always makes the music credible over any type of music from around the world, as long as the MC is raw... In 'Second Round Knockout,' I have Canibus rhyming over [Russian-style music]. If you're a true MC, you are a master of ceremony, so it doesn't matter what you throw on, it could be Indian music."

Jean will also appear on MTV's spring-break special and at LIFEbeat's Board Aid concert Sunday (15). His international tour will begin this summer.

Jean and the Fugees are also sponsoring what he hopes to be an annual refugee benefit concert April 18 in Miami. Cruz, Tito Puente, and Bounty Killer are slated to perform at the event. Proceeds will go to the group's Refugee Camp Project, which provides medical supplies and food to refugees throughout the world. "It could be Haiti; it could be Somalia," says Jean about this year's beneficiaries. "It's for minorities in need."

C-BO UPDATE: Attorneys for Shawn Thomas, aka C-BO, have negotiated an agreement with the California prison authorities to have all charges filed against Thomas dropped in regard to the lyrics from his album "Til' My Casket Drops," released on AWOL/Noo Trybe Records. Thomas was arrested and jailed March 3 on charges that his lyrics violated the terms of his parole agreement, which stipulated that he "not engage in any behavior that promotes the gang lifestyle, criminal behavior, and/or violence against law enforcement" (Billboard, March 14).

In a prepared statement from his publicist, Thomas said he was "really happy" and thanked everyone for their support. His manager, Isaac Palmer, was quoted as saying that Thomas' release was a victory for free speech and that the rapper is an "artist" who should be allowed to express himself freely. "Til' My Casket Drops" debuted on Billboard's Top R&B Albums chart at No. 4 and on The Billboard 200 at No. 41.

FOR SALE: Yoram Vazan, owner of Firehouse Studios in New York, is looking to sell the studio and wants to keep it within the hip-hop community. The facility, according to Vazan, is frequently used by producers RZA, DJ Premier, and Easy Mo Bee. For further information, call 212-645-0666.

Assistance in preparing this column was provided by Anita M. Samuels in Los Angeles.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	2	13	DEJA VU (UPTOWN BABY) ● (C) (D) (T) (X) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ 3 weeks at No. 1
2	2	1	5	GETTIN' JIGGY WIT IT (C) (D) (V) COLUMBIA 78804	WILL SMITH
3	4	4	9	WHAT YOU WANT ● (C) (D) (T) (X) BAD BOY 79141/ARISTA	MASE (FEATURING TOTAL)
4	5	5	8	GONE TILL NOVEMBER ● (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	WYCLEF JEAN
5	3	3	14	SWING MY WAY ● (C) (D) (M) (T) (X) EASTWEST 64135/EEG	K.P. & ENVYI
6	NEW ▶		1	DO FOR LOVE (C) (D) AMARU 42516/JIVE	2PAC FEATURING ERIC WILLIAMS
7	8	15	6	ROMEO AND JULIET (C) (D) (T) RCA 64973	SYLK-E. FYNE FEATURING CHILL
8	6	6	5	THE PARTY CONTINUES (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	JD FEATURING DA BRAT
9	7	8	5	GET AT ME DOG (M) (T) (X) DEF JAM 568523/MERCURY	DMX (FEATURING SHEEK OF THE LOX)
10	NEW ▶		1	VICTORY (C) (D) BAD BOY 79155/ARISTA	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
11	9	9	9	MAKE EM' SAY UHH! (C) (D) (T) NO LIMIT 43305/PRIORITY	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
12	10	7	9	FATHER (C) (D) DEF JAM 568332/MERCURY	LL COOL J
13	12	10	11	DANGEROUS ● (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	BUSTA RHYMES
14	14	37	7	THE CITY IS MINE (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	JAY-Z (FEATURING BLACKSTREET)
				*** GREATEST GAINER ***	
15	31	—	2	JUST BE STRAIGHT WITH ME (C) (D) (T) NO LIMIT 43305/PRIORITY	SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELLE, MO B. DICK
16	11	11	3	ALL MY LOVE (C) (D) LIL' MAN 97023/INTERSCOPE	QUEEN PEN FEATURING ERIC WILLIAMS
17	15	14	12	BURN (C) (D) (T) RED ANT 119006/MERCURY	MILITIA
18	13	13	16	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)
19	16	16	15	JUST CLOWNIN' (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	WC FROM WESTSIDE CONNECTION
20	17	17	6	NOTHIN' MOVE BUT THE MONEY (C) (T) (X) BLUNT 4939/TVT	MIC GERONIMO FEAT. DMX & BLACK ROB
21	18	12	8	IF YOU THINK I'M JIGGY (C) (D) BAD BOY 79115/ARISTA	THE LOX
22	19	21	4	ANOTHER RIOT (C) (D) 40 STREET 4043	KINGPIN SKINNY PIMP
23	21	25	4	6 A.M. (WE BE ROLLIN') (C) (D) (T) (X) REPRISE 17278/WARNER BROS.	NADANUF
24	36	—	2	WHO AM I (C) (T) (X) 2 HARD 6160/MP	BEENIE MAN
25	20	18	21	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	BIG PUNISHER
26	24	20	21	FEEL SO GOOD ▲ (C) (D) BAD BOY 79122/ARISTA	MASE
27	23	23	7	SEND MY LOVE/SEND ONE YOUR LOVE (C) (D) DELICIOUS VINYL 71903	BORN JAMERICANS
28	NEW ▶		1	24/7 (C) (D) (T) LOUD 65412/RCA	24/7
29	22	19	16	GOING BACK TO CALI ● (C) (D) (T) (X) BAD BOY 79131/ARISTA	THE NOTORIOUS B.I.G.
30	28	26	6	HANDLE UR BIZNESS (C) (D) (T) RELATIVITY 1664	M.O.P.
31	32	31	3	DOO DOO BROWN (C) (D) STREET STREET 30009	DJ NASTY KNOCK
32	25	22	17	YOU KNOW MY STEEZ (C) (D) (T) NOO TRYBE 38624/VIRGIN	GANG STARR
33	26	27	31	BACKYARD BOOGIE (C) (D) (T) PRIORITY 53282	MACK 10
34	27	24	14	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449*	STING & THE POLICE
35	38	38	4	BODY ROCK (C) (D) (T) OPEN MIC 157/RAWKUS	MOS DEF FEATURING Q-TIP & TASH
36	39	33	24	IMMA ROLA (C) (T) (X) LOC-N-UP 70310	MR. MONEY LOC
37	35	30	20	MOURN YOU TIL I JOIN YOU (C) (D) (T) TOMMY BOY 7427	NAUGHTY BY NATURE
38	40	34	17	THA HOP (C) (T) (X) BLUNT 4417/TVT	KINSU
39	42	35	13	4, 3, 2, 1 (C) (D) (M) (T) (X) LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P (T) DEF JAM 568321/MERCURY	
40	37	29	23	IF I COULD TEACH THE WORLD ● (C) (D) RUTHLESS 6344/RELATIVITY	BONE THUGS-N-HARMONY
41	33	28	17	JUST BECAUSE (C) (T) (X) MIGHTY 0001	SHAQUEEN
42	43	32	38	NOT TONIGHT ▲ (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
43	29	—	3	A REAL LADY (SOMETIMES I'M A BIT@H) (C) (T) (X) ALL NET 2288	D'MEKA
44	48	50	9	THE WORST (T) TOMMY BOY 436*	ONYX + WU-TANG CLAN
45	44	36	36	UP JUMPS DA BOOGIE ● (C) (D) BLACKGROUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND
46	RE-ENTRY		20	GET IT WET (C) (D) (T) CREATOR'S WAY/ATLANTIC 98001/AG	TWISTA
47	46	46	41	I'LL BE MISSING YOU ▲ (M) (T) (X) BAD BOY 79097/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112)
48	34	—	20	THE BREAKS (C) (D) (T) REPRISE 17310/WARNER BROS.	NADANUF FEATURING KURTIS BLOW
49	RE-ENTRY		4	SHUT 'EM DOWN (T) JMJ/DEF JAM 568569/MERCURY	ONYX (FEATURING DMX)
50	RE-ENTRY		12	WE GETZ DOWN (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	RAMPAGE

○ 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 21, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'NO, NO, NO' by Destiny's Child, 'NICE & SLOW' by Usher, 'WHAT YOU WANT' by Mase, etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'I CARE 'BOUT YOU' by Milestone, 'WELL, ALRIGHT' by Cece Winans, 'NOTHIN' MOVE BUT THE MONEY' by Mic Geronimo, etc.

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

Planning U.S. Spins, Oakenfold Ever-Mindful Of Quality

PAUL OAKENFOLD has an astonishingly small ego.

Unlike most of his contemporaries, the London-rooted turntable veteran eschews many of the trappings of a DJ/producer of his superstar proportions. Rather than trot off to a new exotic European location to spin every weekend, he's chosen to maintain a residency at Liverpool's credible Cream nightclub. And while he's acquired the standard producer's status symbol of owning a label, he



OAKENFOLD



by Larry Flick

swears he'll never release a record of his own on Perfecto Records.

"I've decided that I'm better suited to be in the background," he says. "I can also be far more effective this way. I can break more records and develop a lot of interesting new acts by working this way."

Of course, Oakenfold reached this realization after riding the clubland

Ferris wheel for a few years. His late-'80s/early-'90s tenure behind the decks at such trendy spots as Funhouse, the Project, and (perhaps most notably) the Spectrum at Heaven was legendary. His remix career soon took flight, as he won kudos for his boundary-stretching interpretations of hits by Massive Attack, Happy Mondays, the Stone Roses, Alison Limerick, and Robert Owens, among seemingly countless others. He did more than simply pump 4/4 beats beneath records. He reinvented material with flexible grooves that varied in vibe from trance/disco to chunky hip-hop. After brilliantly remixing the U2 hits "Even Better Than The Real Thing" and "Lemon," he rose above the club scene and found himself spinning in stadiums on the band's 1992 "Zooropa" tour.

"It was fun for a while," he says. "But I got sick of traveling after a while. I realized that I was at risk of isolating myself as a DJ. It's hard to keep up with much more than your own music and a few big records when you're constantly on the run. That just didn't sit well with me. I like unearthing new music too much."

After pondering offers for residency at several juicy London spots, Oakenfold instead opted to make the three-hour weekly drive to Cream. "I've found the crowd there to be more open-minded," he says. "Londoners are jaded. The crowds up north are younger and want a great party without the flash. They don't care about the clothes and drugs. They care about the music."

The steady spinning gig has let Oakenfold seriously focus on elevating Perfecto above its current reputation for cranking out consistently cool singles by acts like Grace, BT, and Tilt. Distributed by Warner Bros. throughout much of the world (and WB subsidiaries Kinetic/Reprise in the States), the 5-year-old



What A Ball! Legendary diva Martha Wash recently marked the release of her Logic Records greatest-hits set, "The Collection," with a concert at New York's Town Hall. Joined by guest vocalists Byron Stingily and Freedom Williams, she traced her career from her salad days as half of the Weather Girls through her solo years and her tenure with C+C Music Factory and Black Box. The evening was capped with the Red Ball, a party at the Supper Club honoring Wash. The evening was dedicated in memory of longtime Wash collaborators David Cole, Paul Jabara, and Sylvester, and it featured performances by Billy Porter, Kevin Aviance, and Jeannie Tracy-Smith. Pictured, from left, are tunesmith Denise Rich, Aviance, and Wash.

bare minimum. "I'll only do a mix if I'm crazy about the tune. Less is more. I only did six remixes last year. But they were all huge pop records. It helps the profile to only be associated with records that matter to you personally."

And that philosophy brings Oakenfold back to the turntables, where he's undeniably happiest. In between Cream gigs, he'll spend the early days of spring spinning his favorite jams in the States, darting back and forth between nightclubs and college campuses.

"I've been deliberately staying out of the U.S. mix," he says. "But I'm ready to focus some attention here. The idea is to tour the States as a band, playing every night in a different town. At each gig, we'll introduce an act from the label and a supporting DJ who plays the sound of the label. It'll be good fun, indeed."

BOOGIE WONDERLAND: Enduring diva Loleatta Holloway's long-promised collaboration with the lads in Fire Island has finally surfaced on Junior Boy's Own Records U.K. They've revised the Style Council's '80s-era chestnut "Shout To The Top" into a lush disco anthem, replete with Philly-style strings and firmly percussive groove. Holloway hasn't sounded this carefree in years, bending the lyrics with soulful abandon and a palpable degree of pure joy. Her oh-so-memorable performance remains the focal point of the remixes provided by Industry Standard, Frankie Knuckles, and Club 69, which run a gamut of styles ranging from chilled deep house to sweaty tribal drama. None of the mixes, however, touch the magical original version. Clearly, there was immeasurable

(Continued on next page)

Propellerheads Plot Altitude Gain Via DreamWorks Bow

NEW YORK—Propellerheads founder Alex Gifford says he still cannot believe that pop doyenne Shirley Bassey agreed to perform on "History Repeats," the first stateside single from the U.K. act's DreamWorks debut, "Decksanddrumsandrockandroll."

"It was a total fluke," he says. "We never in a million years thought she'd actually show up and record with us. In fact, we weren't convinced that it was really going to happen until she walked through the door."

Despite their apprehensions, Gifford and partner Will White delighted in preparing for her arrival, flooding the studio with flowers and dressing in white collared shirts and perfectly pressed trousers. "We were quite a sight," Gifford says with a laugh.

"It was all so surreal," he adds. "She was a little standoffish at first. But once she saw how respectful we were, she loosened up and really got into it."

The result is a crowning moment in a sterling collection of funk-induced electro-pop jams. "Decksanddrumsandrockandroll" provides a history lesson for novices with its inclusion of previous import favorites "Take California" and "Spybreak," as well as adventurous new compositions like "Velvet Pants" and "Winning Style." Rounding out the project are the spunky collaborations "360 Degrees (Oh Yeah?)" with De La Soul and "You Want It Back," which features the Jungle Brothers.

"It builds the firm bridge between the past and present," Gifford says of the U.S. version of the set, which has been altered in tone from its late-'97 U.K. pressing on the independent Wall of Sound label. "This version of the album also attempts to bridge the gap between pure dance music and pure hip-hop. There's no reason why

the two worlds cannot be combined. Personally, I'm sick of segregation between the genres."

Gifford began constructing Propellerheads material in 1994, later recruiting White, who previously played drums in the jazz/funk hip-hop group Junkwaffle. White shares writing as well as instrumental duties with Gifford. It's a synergistic union that results in richly cinematic electronic soundscapes that are steeped in rugged hip-hop and funk—with a healthy sense of humor.

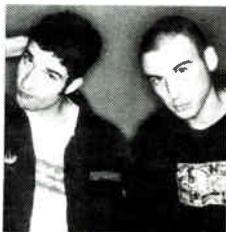
"Dive!" the title track of the act's 1994 debut EP, became the soundtrack to an Adidas commercial in '96. The Propellerheads' international pop breakthrough came late last year when an interpretation of the James Bond theme "On

Her Majesty's Secret Service" (from David Arnold's Sire compilation "Shaken And Stirred") went on to become a top five U.K. pop smash. Both these cuts appear on the act's DreamWorks debut.

Additionally, the lads have kept busy remixing for such bands as Mono, Luscious Jackson, and 808 State, among others. However, Gifford says, the duo is planning to "spend less time working on other people's material."

Propellerheads will embark on a stateside concert trek later this spring, after having already toured extensively in Europe and Australia. "Live, it's just the two of us," Gifford says, "with four [turntable] decks, drums, Hammond [organ], and bass—and lots of running from one thing to the other desperately trying to keep it all together. Will does a bit of beatbox, and what we play varies from show to show. It's really crazy because we never know what's going to go wrong. But that's half the fun of it."

LARRY FLICK



PROPELLERHEADS

Billboard. Dance Breakouts

MARCH 21, 1998

CLUB PLAY

1. TWISTED WAYNE G FFR
2. DO IT AGAIN RAZOR N' GUIDO GROOVILICIOUS
3. DISTORTION THE PIANOHEADZ SUBLIMINAL
4. BUTTERFLY TILT PERFECTO
5. THE FUNKY GENERATION THE FUNKY REVEREND INTERCORD IMPORT

MAXI-SINGLES SALES

1. LIVE TO TELL '98 BLONDE AMBITION INTERHIT
2. LOVE IS SO NICE URBAN SOUL KING STREET
3. 6 A.M. (WE BE ROLLIN') NADANUF REPRIS
4. BRING THE FUNK TRIP FACTOR STREET BEAT
5. SUPERHERO DAZE COLUMBIA

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

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Kenny G and Barry Manilow
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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	4	9	STAY ULTRA/FFRR 009/ISLAND 1 week at No. 1	◆ SASH! FEATURING LA TREC
2	5	9	6	REMEMBER PERFECTO/KINETIC 43970/REPRISE	◆ BT
3	4	7	6	IT'S OVER LOVE LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
4	3	5	9	WE HAVE THE HOUSE SURROUNDED CALIMA 1202	THE COLOMBIAN DRUM CARTEL
5	1	3	8	YOU MAKE ME FEEL (MIGHTY REAL) NERVOUS 20295	◆ BYRON STINGILY
6	8	17	6	MEET HER AT THE LOVE PARADE TWISTED 55417/MCA	HANS
7	12	20	5	TEMPTATION CHAMPION 332	STAXX
8	15	23	4	I'M LEAVIN' ARISTA PROMO	LISA STANSFIELD
9	10	15	7	HIGH TIMES WORK 78781	◆ JAMIROQUAI
10	6	6	8	SPILLER FROM RIO (DO IT EASY) GROOVILICIOUS 040/STRICTLY RHYTHM	LAGUNA
11	7	1	8	OFF THE HOOK ATLANTIC 84070	◆ JODY WATLEY
12	22	35	3	FUN SUBLIMINAL 001/STRICTLY RHYTHM	DA MOB FEATURING JOCELYN BROWN
13	13	16	7	FLY AWAY (BUTTERFLY REPRISE) COLUMBIA PROMO	◆ MARIAH CAREY
14	11	8	13	YOU ONLY HAVE TO SAY YOU LOVE ME ARIOLA DANCE 53603/BMG	HANNAH JONES
15	21	27	5	KRUPA 550 MUSIC PROMO/EPIC	APOLLO FOUR FORTY
16	9	2	13	EVERYTIME HOOJ CHOONS PROMO/POPULAR	LUSTRAL
17	24	30	5	REVOLUTION 909 SOMA PROMO/VIRGIN	◆ DAFT PUNK
18	20	21	7	ICY LAKE JELLYBEAN 2534	DAT OVEN
19	25	32	5	EVERYONE WANTS TO BE ELEKTRA PROMO/EEG	ZIGGY MARLEY & THE MELODY MAKERS
20	19	14	11	CRO-MAGNON (WHAT ABOUT OUR LOVE) SUBLIMINAL 002/STRICTLY RHYTHM	CONSTIPATED MONKEYS
21	14	12	9	DON'T GIVE UP ZYX 8742	MICHELLE WEEKS
22	28	36	5	PRISONER OF LOVE (LA-DA-DI) COLUMBIA PROMO	TANIA EVANS
23	29	38	4	MUSIC TAKES YOU JELLYBEAN 2533	PULSE FEATURING ANTOINETTE ROBERSON
24	17	11	13	TAKE ME UP (GOTTA GET UP) UNDERGROUND CONSTRUCTION 275	RALPHI ROSARIO FEAT. DONNA BLAKELY
25	18	18	8	THE ONE I GAVE MY HEART TO BLACKGROUND 95567/ATLANTIC	◆ AALIYAH
26	27	29	5	LAST NIGHT A DJ SAVED MY LIFE OVUM/RUFFHOUSE 78575/COLUMBIA	◆ SYLK 130
27	16	10	11	ELEMENTS TWISTED 55408/MCA	DANNY TENAGLIA
28	32	41	4	SHAKE THAT ASS!! STRICTLY RHYTHM 12531	DIVINE SOUL
★★★ Power Pick ★★★					
29	37	46	3	HAPPINESS EPIDROME PROMO/EPIC	KAMASUTRA FEATURING JOCELYN BROWN
30	26	25	6	RESCUE ME OVUM/RUFFHOUSE 78609/COLUMBIA	JAMIE MYERSON (FEATURING CAROL TRIPP)
31	36	45	3	FLYING HIGH (GO) CUTTING 422	TRAUMA
32	39	48	3	HAPPY ELEKTRA PROMO/EEG	TOWA TEI
33	43	—	2	I SURRENDER BIGBANG IMPORT	ROSIE GAINES
34	30	34	7	MEET HER AT THE LOVE PARADE KOSMO IMPORT	DA HOOL
35	42	—	2	THE RHYTHM MAXI 2065	THE NEW HIPPIE MOVEMENT
36	44	—	2	I THOUGHT IT WAS YOU FFRR/LONDON 570085/ISLAND	SEX-O-SONIQUE
★★★ Hot Shot Debut ★★★					
37	NEW ▶	1	1	UNTIL THE DAY TWISTED 55424/MCA	FUNKY GREEN DOGS
38	NEW ▶	1	1	THANK YOU ATLANTIC 84085	BEBE WINANS
39	49	—	2	THE REAL BASS EDEL AMERICA 3770	◆ BROOKLYN BOUNCE
40	33	33	7	THIS IS HOW MY DRUMMER DRUMS FFRR/LONDON 570067/ISLAND	DJ ICEY
41	NEW ▶	1	1	MIRACLE RCA PROMO	OLIVE
42	46	49	3	OPEN YOUR MIND INTERHIT 54017/PRIORITY	USURA
43	38	31	10	SANDMAN PLAYLAND 53294/PRIORITY	THE BLUEBOY
44	23	13	14	BENEDICTUS GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
45	35	22	13	TOGETHER AGAIN VIRGIN 38623	◆ JANET
46	45	42	5	COMPUTER DREAMS (THE NASTY COUNTDOWN) NERVOUS 20229	TRACK BUMS
47	34	26	11	IT'S OVER (IT'S UNDER) REFUGE/TWISTED 55412/MCA	DOLLSHEAD
48	47	37	11	THE WIGGLY WORLD II NOISE TRAXX IMPORT/PRIVATE LIFE	MR JACK FEAT. BRENDA EDWARDS
49	NEW ▶	1	1	READY LOGIC 53466	BRUCE WAYNE
50	NEW ▶	1	1	THE FUTURES OVERRATED REPRISE 43961	ARKARNA

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®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	5	GET AT ME DOG (M) (T) (X) DEF JAM 568523/MERCURY 4 weeks at No. 1	◆ DMX (FEAT. SHEEK OF THE LOX)
2	4	5	9	DEJA VU (UPTOWN BABY) (T) (X) CODEINE 78762/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
3	6	—	2	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
4	2	2	4	NICE & SLOW (T) (X) LAFACE 24307/ARISTA	◆ USHER
5	5	4	3	WHAT YOU WANT (T) (X) BAD BOY 79142/ARISTA	◆ MASE (FEATURING TOTAL)
6	8	6	8	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	◆ WYCLEF JEAN
7	3	3	6	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
★★★ Greatest Gainer ★★★					
8	35	—	4	OFF THE HOOK (T) (X) ATLANTIC 84086/AG	◆ JODY WATLEY
9	10	8	4	TOO CLOSE (T) (X) ARISTA 13457	◆ NEXT
10	7	9	17	NO, NO, NO (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
11	12	11	4	BODY ROCK (T) (X) OPEN MIC 157/RAWKUS	MOS DEF FEATURING Q-TIP & TASH
12	9	10	14	TOGETHER AGAIN (T) (X) VIRGIN 38623	◆ JANET
★★★ Hot Shot Debut ★★★					
13	NEW ▶	1	1	WHO AM I (T) 2 HARD 6160/VP	◆ BEENIE MAN
14	17	23	3	MY HEART WILL GO ON (T) (X) ZYX 8798	CLUELESS
15	47	18	11	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
16	20	13	8	SWING MY WAY (M) (T) (X) EASTWEST 63899/EEG	◆ K.P. & ENVYI
17	11	7	3	UNTIL THE DAY (T) (X) TWISTED 55424/MCA	FUNKY GREEN DOGS
18	19	12	6	NOTHIN' MOVE BUT THE MONEY (T) (X) BLUNT 4939/TVT	◆ MIC GERONIMO FEAT. DMX & BLACK ROB
19	29	—	2	THANK YOU (T) ATLANTIC 84085/AG	BEBE WINANS
20	22	24	3	I WANT YOU BACK (T) (X) RCA 65373	◆ 'N SYNC
21	15	29	6	IT'S OVER LOVE (T) (X) LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
22	23	14	11	DANGEROUS (M) (T) (X) ELEKTRA 63892/EEG	◆ BUSTA RHYMES
23	18	—	2	TWISTED (T) (X) FFRR/LONDON 57011/ISLAND	WAYNE G
24	13	—	2	THE CITY IS MINE (T) ROC-A-FELLA/DEF JAM 568593/MERCURY	◆ JAY-Z (FEAT. BLACKSTREET)
25	33	27	12	ELEMENTS (T) (X) TWISTED 55408/MCA	DANNY TENAGLIA
26	21	16	4	THE PARTY CONTINUES (M) (T) (X) SO SO DEF 78786/COLUMBIA	◆ JD FEATURING DA BRAT
27	32	25	37	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
28	27	20	24	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
29	RE-ENTRY	2	2	WANNA B LIKE A MAN (T) (X) VU 38615/VIRGIN	◆ SIMONE JAY
30	14	—	2	REMEMBER (T) (X) KINETIC/REPRISE 43970/WARNER BROS.	◆ BT
31	31	21	21	I'M NOT A PLAYER (T) LOUD 64909/RCA	◆ BIG PUNISHER
32	26	17	15	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (T) (X) BAD BOY 79126/ARISTA	◆ PUFF DADDY & THE FAMILY
33	28	15	13	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449	◆ STING & THE POLICE
34	24	19	13	4, 3, 2, 1 (T) DEF JAM 568321/MERCURY	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
35	NEW ▶	1	1	ARE YOU LOOKING FOR ME? (T) (X) TWISTED 55422/MCA	UNDERGROUND SOUND OF LISBON
36	36	36	41	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
37	41	34	26	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
38	16	28	6	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 53603/BMG	HANNAH JONES
39	NEW ▶	1	1	24/7 (T) LOUD 65400/RCA	◆ 24/7
40	25	26	7	YOU MAKE ME FEEL (MIGHTY REAL) (T) (X) NERVOUS 20295	◆ BYRON STINGILY
41	39	41	7	MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
42	45	47	8	MEET HER AT THE LOVE PARADE (T) (X) TWISTED 55417/MCA	HANS
43	30	31	5	LET'S RIDE (T) DEF JAM 568475/MERCURY	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER
44	49	—	9	IT'S LIKE THAT (T) (X) SM:E 9069/PROFILE	◆ RUN-D.M.C. VS. JASON NEVINS
45	50	—	2	ARE YOU JIMMY RAY? (T) (X) EPIC 78817	◆ JIMMY RAY
46	RE-ENTRY	3	3	SHUT 'EM DOWN (T) JIM/DEF JAM 568569/MERCURY	◆ ONYX (FEATURING DMX)
47	RE-ENTRY	4	4	SAMBA DE JANEIRO (T) (X) TOMMY BOY 417	FELIZIA
48	44	—	3	SAINT OF ME (T) (X) VIRGIN 38626	◆ THE ROLLING STONES
49	37	42	10	JEALOUSY (T) DANCIN' MUSIC 572159/ISLAND	KIM SANDERS
50	NEW ▶	1	1	LIFE IN MONO (T) (X) ECHO 568277/MERCURY	◆ MONO

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.

DANCE TRAX

(Continued from preceding page)

chemistry between the singer and Fire Island. We'd love to see 'em reconvene in the studio again soon.

How much do we love Azuli Records? The U.K. indie never fails to tickle the ear and stir the body with jams that are several notches above the ever-tedious array of jams glutting the market. The label remains true to form with "Tonight" by Mistura, aka underground titan Joey Negro. He teams up with intriguing new singer Maxine McClain for a swishy ditty that com-

bines classic disco elements with a healthy splash of samba spice. This is too much fun for words, with its percolating keyboards and rambunctious percussion. Added pleasure is provided by Todd Edwards, whose remix adds a dynamic edge to an already-essential turntable item.

Whilst we're hanging on an import tip, we have to alert you to Huff & Herb's "Up On The Blue," a stunning house jam that can refresh the spirit and warm the heart of the most jaded club veteran. Issued on

Planet 3/Killer Bee Music in the U.K., this track sparkles with elements of raw funk and old-school soul. Jeff Patterson (aka Herb) rips through the track with a vigor reminiscent of a young Teddy Pendergrass, while Ben Langmaid (Huff) pierces a thick and rubbery bassline with sharp-edged beats. An apparent crony of fellow producer Rollo, he coats the track with futuristic synths and the occasionally caustic techno riff. Yojo Working contributes remixes designed to woo the

less adventurous spinner. In the end, however, you'll never move beyond the act's own primary version. It's the stuff that wicked spring parties are made of.

BACK IN ACTION: It has been far too long since clubland has been graced by the distinctive stylings of Eve Gallagher. Although she's gathered an ardent following over the last five years with now-classic jams like "Love Come Down" and "Love Is A Master Of Disguise," she has been

hanging on the serious down-low in recent times. Well, Miss Eve is ready to begin workin' it again. We hear that she's cut a few demos with long-time mentor Boy George, though it remains to be seen when (or if) those tracks will surface commercially. In the meantime, she's mulling over offers for collaboration with young new producers and shopping for a new label. Interested folks should hunt down this fierce diva via her manager, Annette Weiskopf at the Action Agency in Zurich.



A Mercurial Cast. Country Radio Seminar attendees who could jam into Planet Hollywood caught sets by a slew of Mercury Nashville artists. Shown, from left, are Terri Clark, Eric Heatherly, Kathy Mattea, Mercury Nashville president Luke Lewis, Rodney Carrington, and Mark Willis.

Wariner Savors Unusual Comeback Multiple Chart Entries Precede Capitol Debut

■ BY DEBORAH EVANS PRICE

NASHVILLE—For country artists who have enjoyed success and then dropped off the charts for a prolonged period of time, the chances of making a major comeback are slim. In the last decade, John Anderson has been the only one to really pull it off. So a year ago, few would have bet Steve Wariner would be the next comeback kid.

Yet he has been. Not only did Wariner's duet with Anita Cochran, "What If I Said," reach No. 1 on the Hot Country Singles & Tracks chart; it also netted him an Academy of Country Music Awards nomination. To top it off, he currently has a fast-rising single,

"Holes In The Floor Of Heaven."

In the last few months, Wariner has been a dominant force on the Hot Country Singles & Tracks chart in several capacities. In addition to performing the Cochran duet, Wariner co-wrote, sang, and played guitar on Garth Brooks' hit single "Longneck Bottle." Wariner and Opry veteran Bill Anderson co-wrote the current Bryan White single, "One Small Miracle." Finally, he and Clint Black co-wrote "Nothin' But The Taillights," Black's current single and the title cut of his album.

In the wake of all this chart activity, Wariner recently asked for a release from Arista/Nashville Records, parted amicably, and signed with the new regime at Capitol Nashville. The early reaction to "Holes In The Floor Of Heaven" was so strong that the single's

release date was moved up from Monday (16) to March 2. The release date of his self-produced Capitol Records debut album, "Burnin' The Roadhouse Down," has been moved up to April 21.

"I think the overall community is thrilled that Steve Wariner is at a major label that cares about him," says Capitol Nashville president/CEO Pat Quigley. "I'm absolutely stupefied why this guy isn't having incredible sales. So, we're moving ahead full speed."

The single is faring well at radio; it's at No. 41 on this issue's Hot Country Singles & Tracks chart. "It's just tremendous," enthuses WKMS Indianapolis PD Bob Richards. "We can't go an hour without someone calling and asking for that song."

Richards says Wariner is slated to participate in WKMS' Country Music Expo, to be held April 4 and 5 at the Indiana State Fairgrounds; he describes the Expo as "Fan Fair meets Country Radio Seminar."

"I think it looks great," Richards says of Wariner's future, "with the new label

(Continued on page 43)



WARINER

Rimes Single Scores Triple-Platinum Coup; Knopfler To Play Chet Atkins Festival

PEOPLE: LeAnn Rimes becomes the first country artist with triple-platinum certification from the Recording Industry Assn. of America (RIAA) for a single. Her version of "How Do I Live" is now certified triple-platinum by the RIAA. She is only the second woman to reach multi-platinum status with a single. Whitney Houston was the first, and she did so with a cover of Dolly Parton's song "I Will Always Love You."

ON THE ROW: Mark Knopfler will headline the second Chet Atkins Musician Days June 22-28 here. Knopfler's appearance, on June 24 at the Ryman Auditorium, will benefit the nonprofit Chet Atkins Music Education Fund. The festival will feature workshops, numerous concerts at various venues, jam sessions, and master musician classes. Last year, more than 600 musicians from around the world played before an estimated 50,000 people.

Citing scheduling difficulties, the Country Music Assn. (CMA) has placed its annual entertainment expo SRO on hiatus for 1998 and 1999. SRO usually is held immediately after the CMA Awards show.

Country Radio Broadcasters (CRB), which holds the annual Country Radio Seminar here, has taken over administration of the Country Music Disc Jockey Hall of Fame. The hall was founded in 1974 by Chuck Chellman. The annual awards show has been scheduled for June 25 at the Renaissance Hotel here. Nominations for Hall of Fame inductions are being accepted by the CRB until April 10.

BMG Music acquires two parts of the Hayes Street Music catalog, one part of which is owned by writer Don Schlitz and his business partner Chuck Flood, and the other part is owned by publisher Pat Halper.

Big House joins the George Strait stadium tour.

ON THE RECORD: The late Toy Caldwell is represented by a new live album out on Pet Rock Records, a subsidiary of the King Biscuit Entertainment Group (distributed by BMG). "Can't You See," by the Marshall Tucker Band founder/guitarist, was recorded in May of 1992 at Shooters in Spartanburg, S.C., less than a year before his death.

Vince Gill is producing Patty Loveless' version of the old Loretta Lynn song "Wine Women And Song" for a Sony Legends project slated for release later this year.

Olivia Newton-John previewed a song from her forthcoming MCA album, "Back With A Heart," March 9 at New York's Bottom Line. She joined Victoria Shaw

onstage to sing "Love Is A Gift," which was written by Shaw, Newton-John, and Earl Rose.

SOUNDS: It's been three years since Kieran Kane's last release, but his forthcoming album, "Six Months, No Sun," shows the former O'Kane member still in excellent musical form.

The theme of the 11 new Kane cuts on the Dead Reckoning set (one track was co-written with Andy White) is uniformly introspective and often morbid at that. In short, they're excellent songs about suicide, depression, obsession, addiction, and other such everyday concerns. The two non-Kane songs here also provide a clue to his frame of mind: the old Johnny Bond classic weeper "I Wonder Where You Are Tonight" and—in a supreme twist of irony—"What A Wonderful World."

"It's been a strange couple of years," Kane tells Nashville Scene. "I really never sense what an album is until it's done. When I go back through previous records, I realize that they really do reflect the period that I've just passed through. In the past few weeks when I started looking at the songs on here, I thought, *man*, there is a real dark edge to everything."

Kane says that Dead Reckoning—the artist co-op of which he is a founder—is coming out of a commercial slump.

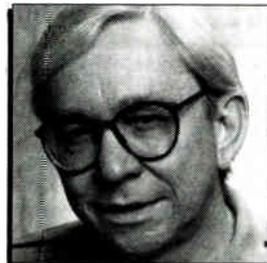
"We had an unbelievably slow '97," he says. "We really put out only one record and spent most of the year kind of realigning everything. We're developing new distributors in Europe. In the States, we're putting a deal together with E-Squared Records. So, my new album will go through E-Squared and the [Alternative Distribution Alliance] ADA. We've known Steve [Earle] a long time, and we're really excited about this. They're doing good work over there. And ADA is getting more of the alternative country labels."

Kane says that he feels as if, in many ways, Dead Reckoning is starting over. "My goal," he says, "has always been to make things as simple as possible. That can be done. Generally, people just over-complicate matters."

Kane says that, as usual, "the biggest hurdle is retail. Right now, the Hastings chain is starting to put in alt.country endcaps and will start actually featuring the music so you can find it. That's one of the big problems in retail, that a lot of the acts are spread out all over the stores. These things can end up anywhere. Aside from retail, alt.country clearly needs major-market radio. In spite of all that, alt.country seems to not want to die."



by Chet Flippo



Sam Bush Has A 'Howlin' ' Good Time On Sugar Hill Set

■ BY JIM BESSMAN

NEW YORK—It's titled "Howlin' At The Moon," but Sam Bush's new Sugar Hill album "should have been called 'Positive,'" says the veteran bluegrass visionary.

"It wasn't really a conscious effort, but I put together a bunch of songs with kind of a positive statement," says Bush of the April 21 release. He notes that the title track, too, conveys a certain uplift.

"It's about taking a little time for 'howlin' at the moon' and appreciating what you've got and taking time for fun," he says. "I lost a couple of good friends since the last album [1996's "Glamour & Grits"]; Courtney Johnson—who was the original banjo player in New Grass Revival way before Béla Fleck—and Roy Huskey Jr. I got to realizing that I agree with the message in these songs."

Bush, of course, was the founder of

New Grass Revival, the pioneering progressive bluegrass group that disbanded in 1989 after an 18-year run. Bassist Huskey was a member of the Bush-led Nash Ramblers, Emmylou Harris' backup band for five years prior to "Glamour & Grits," Bush's first solo effort since 1984's "Late As Usual" for Rounder. Huskey's recent passing is reflected in other "Howlin'" tracks, including the closing "Take Me Out To The Ball Game," which features Bush's final performance with Huskey, and the preceding tribute "Song For Roy," which was co-written by Bush and fellow ex-Rambler Jon Randall.

"Almost every phrase in that song is something Roy said," notes Bush of the bass-less, heartfelt tune, which also features Harris' high harmonies.

Other noteworthy cuts include "Beaver Creek Mansion," which Bush says harks back in spirit to his Kentucky boyhood, and his "Cloverleaf Rag," which honors his father's Clover Leaf Farm. "Go With The Flow," Bush continues, "is one of the hippest songs lyrically I've ever recorded. This is coming from a guy who's glad to still be

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Billboard TOP COUNTRY ALBUMS

MARCH 21, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★						
1	3	1	15	GARTH BROOKS ▲ ⁵ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98) 11 weeks at No. 1	SEVENS	1
2	1	2	18	SHANIA TWAIN ▲ ³ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
3	2	3	26	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
4	5	6	28	TRISHA YEARWOOD ▲ ⁷ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
5	4	4	25	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
6	6	7	40	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
7	7	5	28	MARTINA MCBRIDE ● RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
8	8	8	18	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
9	9	10	87	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	1
10	10	9	32	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
11	11	12	46	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
12	16	21	48	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
13	17	16	6	DIXIE CHICKS MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	13
14	14	11	21	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
15	12	14	28	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
16	15	13	79	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
17	13	19	3	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
18	18	15	71	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
19	19	17	38	LILA MCCANN ASYLUM 62042/EEG HS	LILA	8
★ ★ ★ PACESETTER ★ ★ ★						
20	24	—	2	DARYLE SINGLETARY ▲ ² GIANT 24696/WARNER BROS. (10.98/16.98) HS	AIN'T IT THE TRUTH	20
21	20	18	20	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
22	21	36	3	SOUNDTRACK RISING TIDE 53058 (10.98/16.98)	THE APOSTLE	21
23	22	20	6	WADE HAYES COLUMBIA 68037/SONY (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	9
24	26	24	14	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98) HS	BACK TO YOU	24
25	27	25	34	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
26	23	23	24	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
27	25	22	24	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
28	29	28	18	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
29	28	26	56	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
30	30	27	20	WYNONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
31	31	29	43	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
32	33	31	37	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
33	32	35	23	PATTY LOVELESS EPIC 67997/SDNY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
34	34	33	89	TRACE ADKINS ▲ ² CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
35	35	30	16	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
36	37	37	20	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	34
37	36	32	34	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	40	38	39	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
39	42	42	22	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
40	39	41	7	MILA MASON ATLANTIC 83059/AG (10.98/16.98) HS	THE STRONG ONE	39
41	38	34	34	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
42	41	39	76	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
43	44	44	44	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	43
44	45	40	19	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
45	43	43	40	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
46	46	67	50	ALISON KRAUSS & UNION STATION ● ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
47	47	47	40	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	45
48	48	46	31	JOHN DENVER LEGACY 65183/SDNY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
49	51	64	33	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
50	50	—	91	VINCE GILL ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
51	49	45	8	RHETT AKINS DECCA 70001/MCA NASHVILLE (10.98/16.98) HS	WHAT LIVIN'S ALL ABOUT	33
52	57	58	22	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
53	53	59	11	MATRACA BERG RISING TIDE 53047 (10.98/16.98)	SUNDAY MORNING TO SATURDAY NIGHT	53
54	54	50	73	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
55	52	48	47	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
56	58	51	26	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
57	55	49	70	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
58	56	53	97	MINDY MCCREADY ▲ BNA 66806/RLG (9.98/15.98) HS	TEN THOUSAND ANGELS	5
59	59	61	81	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	47
60	60	54	38	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
61	61	56	16	RICKY SKAGGS ROUNDER 0801 (9.98/14.98)	BLUEGRASS RULES!	45
62	63	55	60	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
63	62	52	30	LORRIE MORGAN BNA 67499/RLG (10.98/16.98)	SHAKIN' THINGS UP	9
64	64	60	48	ALABAMA ● RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
65	65	65	48	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
66	66	57	32	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8
67	67	72	64	MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
68	68	62	98	GEORGE STRAIT ▲ ² MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
69	71	66	3	THE LYNNS REPRISE 46754/WARNER BROS. (10.98/16.98)	THE LYNNS	66
70	RE-ENTRY	14	SONS OF THE DESERT EPIC 67619/SDNY (7.98 EQ/11.98) HS	WHATEVER COMES FIRST	38	
71	RE-ENTRY	101	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7	
72	69	71	99	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
73	72	73	36	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
74	75	74	39	AARON TIPPIN RCA 67427/RLG (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
75	73	63	24	MARK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	25

○ 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 21, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98) 12 weeks at No. 1	THE GREATEST HITS COLLECTION	124
2	3	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	362
3	2	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	161
4	4	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	430
5	7	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	187
6	5	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	197
7	14	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	362
8	6	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	207
9	8	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	572
10	22	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	119
11	9	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	285
12	—	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 80857/EMI-CAPITOL (10.98/16.98)	IN PIECES	143
13	20	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	210

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	10	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	168
15	15	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	125
16	12	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	192
17	11	JOHN DENVER ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	21
18	13	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	27
19	16	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	523
20	18	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	114
21	17	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	601
22	23	REBA MCENTIRE ▲ ⁴ MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	227
23	21	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	177
24	24	CHRIS LEDOUX ● CAPITOL NASHVILLE 28458/EMI-CAPITOL (10.98/15.98)	BEST OF CHRIS LEDOUX	33
25	19	GEORGE JONES ▲ EPIC 40776/SDNY (5.98 EQ/9.98)	SUPER HITS	355

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.

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AMERICAN AIRLINES	OTHER NONSTOP AIRLINE
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HOT INFLIGHT MEAL SERVICE	NO
FIRST CLASS SEATING	NO
WORLDWIDE FREQUENT FLYER PROGRAM	NO
PREMIUM BONUS FREQUENT FLYER MILES <i>For First Class Passengers</i>	NO
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MARCH 21, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
*** No. 1 ***						
1	2	5	19	NOTHIN' BUT THE TAILLIGHTS J.STROUD,C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK (C) (D) (V) RCA 65350	1
2	1	1	13	ROUND ABOUT WAY T.BROWN,G.STRAIT (S.DEAN,W.NANCE)	GEORGE STRAIT (V) MCA NASHVILLE 72028	1
3	3	6	15	LITTLE RED RODEO C.RAYE,P.WORLEY,B.J.WALKER,JR. (C.BLACK,P.VASSAR,R.M.BOURKE)	COLLIN RAYE EPIC ALBUM CUT	3
4	6	9	10	PERFECT LOVE T.BROWN,T.YEARWOOD (S.RUSS,S.SMITH)	TRISHA YEARWOOD (V) MCA NASHVILLE 72034	4
5	5	8	21	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D.COOK (D) SANDERS,S.DIAMOND)	WADE HAYES (C) (D) COLUMBIA 78745	5
6	10	11	16	IF I NEVER STOP LOVING YOU P.MCMAKIN (D) KEES,S. EWING)	DAVID KERSH (C) (D) (V) CURB 73045	6
7	4	2	11	SHE'S GONNA MAKE IT A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	2
8	11	12	22	I CAN LOVE YOU BETTER P.WORLEY,B.CHANCEY (KOSTAS,P.B.HAYES)	DIXIE CHICKS (C) (D) MONUMENT 78746	8
9	7	7	33	JUST TO SEE YOU SMILE B.GALLIMORE,J.STROUD,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW CURB ALBUM CUT	1
10	8	4	20	WHAT IF I SAID J.E.NORMAN,A.COCHRAN (A.COCHRAN)	ANITA COCHRAN (C) (D) (V) WARNER BROS. 17263	1
11	12	14	14	THEN WHAT? J.STROUD,C.WALKER (R.SHARP,V.VEZNER)	CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	11
12	14	19	10	BYE BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,M.BOURKE)	JO DEE MESSINA (C) (D) (V) CURB 73034	12
13	15	15	14	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	13
14	16	16	15	COME SOME RAINY DAY B.MAHER (B.MCGRATH,B.KIRSCH)	WYNONNA CURB ALBUM CUT/UNIVERSAL	14
*** AIRPOWER ***						
15	23	31	4	THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	FAITH HILL (C) (D) (V) WARNER BROS. 17247	15
16	17	20	10	LONELY WON'T LEAVE ME ALONE S.HENDRICKS (M.DANNA,J.A.SWEET)	TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58697	16
17	20	23	9	YOU'RE STILL THE ONE R.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY 568452	17
18	19	17	12	VALENTINE D.SHEA (J.BRICKMAN,J.KUGELL)	MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN (C) (D) (V) RCA 64963	15
19	21	25	8	DREAM WALKIN' J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH (V) MERCURY 574950	19
20	18	21	9	A HOUSE WITH NO CURTAINS K.STEGALL (A.JACKSON,J.MCBRIDE)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	18
21	9	3	21	YOU'VE GOT TO TALK TO ME M.WRIGHT (J.O'HARA)	LEE ANN WOMACK (V) DECCA 72023	2
22	13	10	22	LOVE OF MY LIFE K.STEGALL (K.STEGALL,D.HILL)	SAMMY KERSHAW (C) (V) MERCURY 568140	2
*** AIRPOWER ***						
23	30	39	3	OUT OF MY BONES J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,S.VAUGHN,R.LERNER)	RANDY TRAVIS DREAMWORKS ALBUM CUT	23
*** AIRPOWER ***						
24	24	28	8	TO HAVE YOU BACK AGAIN E.GORDY, JR. (A.ROBOFF,A.ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	24
25	25	30	8	TOO GOOD TO BE TRUE R.E.ORRALL,J.LEO (M.PETERSON,G.PISTILLI)	MICHAEL PETERSON REPRISE ALBUM CUT	25
26	22	13	26	I WANNA FALL IN LOVE M.SPIRO (M.SPIRO,B.BROCK)	LILA MCCANN ASYLUM ALBUM CUT	3
27	27	24	23	HE'S GOT YOU D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13101	2
28	33	35	7	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	28
29	26	22	21	IMAGINE THAT M.D.CLUTE,DIAMOND RIO (D.GEORGE,J.TIRRO,B.WHITE)	DIAMOND RIO (V) ARISTA NASHVILLE 13091	4
30	32	34	10	YOU'LL NEVER KNOW D.MALLOY (K.RICHEY,ANGELO)	MINDY MCCREADY (C) (D) (V) BNA 65394	30
31	31	33	16	CLOSER TO HEAVEN B.MEVIS (A.MAYO,B.LUTHER)	MILA MASON ATLANTIC ALBUM CUT	31
32	28	29	20	THE NOTE D.JOHNSON,J.HOBBS (B.MOORE,M.RAY)	DARYLE SINGLETARY (C) (D) (V) GIANT 17268/REPRISE	28
33	34	38	6	SHE'S GOT THAT LOOK IN HER EYES D.COOK,ALABAMA (R.OWEN,T.GENTRY)	ALABAMA (C) (D) (V) RCA 65409	33
34	29	26	19	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
35	35	37	10	LEAVING OCTOBER J.SLATE,D.JOHNSON (D.WOMACK,T.DOUGLAS)	SONS OF THE DESERT EPIC ALBUM CUT	35
36	37	40	8	SAY WHEN D.COOK,W.WILSON (P.NELSON,L.BOONE,J.RICH)	LONESTAR (C) (D) (V) BNA 65395	36
37	36	36	18	LONGNECK BOTTLE A.REYNOLDS (S.WARINER,R.CARNES)	GARTH BROOKS (V) CAPITOL 1985/CAPITOL NASHVILLE	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	42	43	6	IT WOULD BE YOU M.WRIGHT,B.HILL (K.ROBBINS,D.OGLESBY)	GARY ALLAN (C) (D) (V) DECCA 72039	38
39	64	62	14	TWO PINA COLADAS A.REYNOLDS (S.CAMP,B.HILL,S.MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	39
40	39	42	8	PUT YOUR HEART INTO IT E.SEAY,W.RAMBEAUX (S.AUSTIN,W.RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13122	39
41	43	63	3	HOLES IN THE FLOOR OF HEAVEN S.WARINER (S.WARINER,B.KIRSCH)	STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	41
42	41	41	10	TAKIN' THE COUNTRY BACK K.STEGALL (C.WRIGHT,M.STUART)	JOHN ANDERSON (V) MERCURY 568796	41
43	38	27	17	ONE SMALL MIRACLE B.J.WALKER, JR. (K.LEHNING (B.ANDERSON,S.WARINER)	BRYAN WHITE ASYLUM ALBUM CUT	16
44	74	—	2	LOVE WORKING ON YOU C.PETOCZ (C.WISEMAN,JIM COLLINS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	44
45	48	51	4	I DO (CHERISH YOU) C.CHAMBERLAIN (K.STEGALL,D.HILL)	MARK WILLS MERCURY ALBUM CUT	45
46	40	32	20	ONE OF THOSE NIGHTS TONIGHT J.STROUD,L.MORGAN (S.LONGACRE,R.GILES)	LORRIE MORGAN (V) BNA 65333	14
47	44	46	10	BROKEN ROAD B.GALLIMORE,S.SMITH (M.HUMMON,B.E.BOYD,J.HANNA)	MELDIE CRITTENDEN ASYLUM ALBUM CUT	44
48	45	45	7	CONNECTED AT THE HEART R.CHANCEY,E.SEAY (S.ewing,D.KEES)	RICOCHE COLUMBIA ALBUM CUT	45
49	46	49	4	WOMAN TO WOMAN D.COOK (P.LYNN P.LYNN,P.RUSSELL)	THE LYNN'S (C) (D) (V) DECCA 17248	46
50	58	68	3	THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	KENNY CHESNEY (C) (D) (V) BNA 65399	50
51	53	58	3	PAPA BEAR W.WILSON (K.HARLING)	KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	51
52	49	56	4	I SAW THE LIGHT C.HOWARD (T.RUNDGREN)	HAL KETCHUM CURB ALBUM CUT/MCG	49
53	47	47	9	BETTER THAN IT USED TO BE J.STROUD (M.D.SANDERS,N.THRASHER)	RHETT AKINS (V) DECCA 72036	47
54	56	69	3	ALMOST OVER YOU M.SPIRO (C.RICHARDSON-WALKER,J.KIMBALL)	LILA MCCANN ASYLUM ALBUM CUT	54
55	51	52	6	BACK IN THE SADDLE E.GORDY, JR. (M.BERG,S.LYNCH)	MATRACA BERG (V) RISING TIDE 65409	51
56	55	53	7	TO BE WITH YOU R.MALO,D.COOK (R.MALO,J.HOUSE)	THE MAVERICKS (C) (D) (V) MCA NASHVILLE 72035	53
57	62	—	2	I MIGHT EVEN QUIT LOVIN' YOU M.WRIGHT (M.CHESSNUTT,R.SPRINGER,S.MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	57
58	50	50	6	ALL THAT MATTERS ANYMORE L.PARNELL (L.PARNELL,G.NICHOLSON)	LEE ROY PARNELL (V) ARISTA NASHVILLE 13098	50
59	63	60	4	A WOMAN'S TEARS G.MORRIS (M.KING,J.HARGROVE,M.CHRISTIAN)	MATT KING ATLANTIC ALBUM CUT	59
60	60	61	4	BANG BANG BANG J.LEO (A.ANDERSON,C.WISEMAN)	THE NITTY GRITTY DIRT BAND RISING TIDE ALBUM CUT	60
61	72	—	2	MATCHES K.STEGALL (R.SPRINGER,S.ewing)	SAMMY KERSHAW MERCURY ALBUM CUT	61
62	54	54	9	CHEATIN' ON HER HEART C.HOWARD (M.D.SANDERS,P.HOWELL)	JEFF CARSON CURB ALBUM CUT/MCG	52
63	59	57	5	WAKE UP AND SMELL THE WHISKEY G.BROWN (D.MILLER,B.JAMES)	DEAN MILLER CAPITOL NASHVILLE ALBUM CUT	57
64	68	72	10	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN WITH BRYAN WHITE MERCURY ALBUM CUT	61
65	52	44	19	JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (V) MCA NASHVILLE 72024	37
66	57	55	6	ANOTHER SIDE M.MILLER,M.MCANALLY (M.A.MILLER)	SAWYER BROWN CURB ALBUM CUT	55
67	65	—	2	JUST SOME LOVE M.POWELL,K.URBAN (C.RAWSON,S.PHELPS)	THE RANCH CAPITOL NASHVILLE ALBUM CUT	65
68	73	—	2	ONE OF THESE DAYS B.GALLIMORE,J.STROUD,T.MCGRAW (K.RAINES,M.POWELL,M.HUMMON)	TIM MCGRAW CURB ALBUM CUT	68
69	61	48	18	STILL IN LOVE WITH YOU D.WAS,T.TRITT (T.TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	23
70	66	64	6	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
71	71	66	4	BACK ON THE FARM B.LLOYD (THE THOMPSON BROTHERS BAND (D.HENRY)	THE THOMPSON BROTHERS BAND (C) (D) (V) RCA 64998	66
*** Hot Shot Debut ***						
72	NEW	—	1	LOVE IS ALL THAT REALLY MATTERS C.FARRER (A.ROBOFF,A.ROMAN)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	72
73	69	70	4	WE LOSE C.HOWARD,S.DIAMOND (R.SCRUGGS,R.BOWLES)	BRAD HAWKINS (C) (D) (V) C.JRB 56097/UNIVERSAL	69
74	67	59	14	WHAT IF R.MCENTIRE,D.MALLOY (D.WARREN)	REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	23
75	RE-ENTRY	—	2	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. ◆Video/cip 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



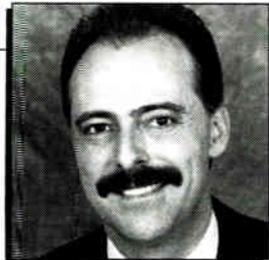
MARCH 21, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	2	7	YOU'RE STILL THE ONE MERCURY 568452	SHANIA TWAIN
2	1	1	40	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
3	4	—	2	BYE BYE CURB 73034	JO DEE MESSINA
4	3	3	16	WHAT IF I SAID WARNER BROS. 17263	ANITA COCHRAN (DUET WITH STEVE WARINER)
5	5	5	8	THEN WHAT? GIANT 17262/WARNER BROS.	CLAY WALKER
6	6	4	7	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
7	NEW	—	1	THIS KISS WARNER BROS. 17247	FAITH HILL
8	11	12	45	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
9	10	9	13	THE NOTE GIANT 17268/WARNER BROS.	DARYLE SINGLETARY
10	7	6	17	DON'T BE STUPID (YOU KNOW I LOVE YOU) MERCURY 568242	SHANIA TWAIN
11	8	7	15	WHAT IF MCA NASHVILLE 72026	REBA MCENTIRE
12	9	8	15	I CAN LOVE YOU BETTER MONUMENT 78746/SONY	DIXIE CHICKS
13	14	16	4	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	15	3	THAT'S WHY I'M HERE BNA 65399/RLG	KENNY CHESNEY
15	13	10	14	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) COLUMBIA 78745/SONY	WADE HAYES
16	15	13	28	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES
17	16	17	5	YOU'LL NEVER KNOW BNA 65394/RLG	MINDY MCCREADY
18	25	—	2	LONELY WON'T LEAVE ME ALONE CAPITOL NASHVILLE 58697	TRACE ADKINS
19	17	14	24	LOVE GETS ME EVERY TIME ● MERCURY 568062	SHANIA TWAIN
20	18	20	5	NOTHIN' BUT THE TAILLIGHTS RCA 65350/RLG	CLINT BLACK
21	20	19	21	DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672	DEANA CARTER
22	NEW	—	1	PUT YOUR HEART INTO IT ARISTA NASHVILLE 13122	SHERRIE AUSTIN
23	23	25	3	IT WOULD BE YOU DECCA/MCA NASHVILLE	GARY ALLAN
24	21	18	19	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
25	22	21	26	VALENTINE/A BROKEN WING RCA 64963/RLG	MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN

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

CHANGING PARTNERS: After a record-shattering 32 weeks at No. 1 on Billboard's Top Country Singles Sales chart, LeAnn Rimes' crossover ballad "How Do I Live" (Curb) is pushed back to the runner-up position by Shania Twain's "You're Still The One" (Mercury), which outsells Rimes by more than 4,000 pieces. Twain's single scans about 51,000 units, up more than 7,000. Meanwhile, "You're Still The One" increases 231 spins to rise 20-17 on Hot Country Singles & Tracks.

Buoyed by respectable airplay on country radio, an eventual 11-week run at No. 1 on our Adult Contemporary airplay scorecard, and intense media attention for its narrow miss of inclusion on the "Con Air" soundtrack, "How Do I Live" has spent more weeks at No. 1 than any other single (airplay or sales) in Billboard's chart-keeping history. On the country singles charts, "How Do I Live" surpassed Webb Pierce's 1955 take on Jimmie Rodgers' "In The Jailhouse Now" in the Jan. 10, 1998, issue for the most weeks at No. 1. Pierce's song spent 21 weeks at No. 1 on the chart then known as Billboard's Most Played in Jukeboxes list, tying the 21-week records set by Eddy Arnold's "I'll Hold You In My Heart (Till I Can Hold You In My Arms) in 1947 and Hank Snow's "I'm Movin' On" in 1950.

WHERE THE TRUTH LIES: Following a Feb. 28 "Saturday Night Live" telecast hosted by Garth Brooks and a March 4 special, "Garth Brooks: Ireland And Back" (both NBC), "Sevens" (Capitol) gains more than 24,000 units and is branded with Greatest Gainer irons on Top Country Albums and The Billboard 200 (See Between the Bullets, page 120). "Sevens" rises 2-1 on the country list and jumps 22-12 on the big chart. On Top Country Catalog Albums, each of Brooks' five non-seasonal older titles cumulatively scan more than 20,000 units.

Our percentage-based Pacesetter hat is tipped to Daryle Singletary's "Ain't It The Truth," which posts a 25% increase to shoot 20-24 on the country chart and vaults 187-160 on The Billboard 200. Giant president Doug Johnson says the album's lead single is the reason. "Our philosophy about music is [that] we want songs to profoundly touch the artist first. When that happens, people are more likely to respond, and 'The Note' is proof that [even though] we didn't go all the way on the [airplay] chart, it brought immediate attention to the album anyway. That's what we're after." Promotion VP Denny Mosesman tells Country Corner that "That's Where You're Wrong," the second single from "Ain't It The Truth," has been shipped to country radio.

"The Note" peaked at No. 28 on Hot Country Singles & Tracks in the Feb. 28 issue and dips to No. 10 from its peak position at No. 9 on Top Country Singles Sales.

RETURNING THE FAITH: Faith Hill assaults Top Country Singles Sales, as "This Kiss" (Warner Bros.) opens at No. 7 with 6,000 units while rocketing 23-15 with Airpower honors on Hot Country Singles & Tracks. "This Kiss" is airing on 161 monitored stations, with new airplay detected at eight monitored country signals, including KDRK Spokane, Wash., WXBW Pensacola, Fla., and KIIM Tucson, Ariz. While none of our monitored stations are playing "This Kiss" in heavy rotation (more than 35 plays per week), all but seven of those 161 stations are airing the track between 25 and 34 times weekly.

A LITTLE STATIC: Due to transmission problems, WIOV Lancaster, Pa., has been temporarily removed from our panel of monitored stations.

WARINER SAVORS UNUSUAL COMEBACK

(Continued from page 39)

and especially with the new single just taking off. All the momentum he has with the Garth single, the Anita Cochran duet, and this. I don't think John Anderson had that much momentum as he was coming back. There's really no stopping Steve. It's like getting in front of a freight train."

Wariner is happy to be on the winning track and realizes his current success is bucking incredible odds. "There's a stigma with, 'Hey, he's been there before. He's out of here. He's already done it. Let's move on to some of the younger people,'" he says. "But I really think radio is ready to hear a familiar voice... I think there's a place for John Anderson and myself and people who have been out there and done it before. And I'm grateful to get a chance."

A NEW ARTIST?

Though the industry may see Wariner as a veteran act making a comeback, Quigley thinks consumers will view him as a new artist. "Radio, retail, and the town [Nashville] realize who he is, but the consumer doesn't," Quigley says. "So we're really going to sell Steve as an act that we found and [say], 'You guys should judge Steve on his music, and if you like it, buy it.'"

In light of the fact that the industry views Wariner as a veteran artist, Quigley's second release since becoming label chief could have been less risky. "We could have taken safer choices, but that wouldn't have been any fun," Quigley says. "The most important thing to me is that we make honest music at this label... My vision is that people want better music. They want music with lyrics that are relevant to them."

Wariner has a long history of creating music that country audiences have found relevant. After spending his formative years in the road bands of Dottie West and Bob Luman, Wariner signed to RCA in the early 1980s. There, Chet Atkins took the young artist under his wing. Wariner later migrated to MCA and then to Arista. Along the way he amassed a dozen No. 1 singles, including "Some Fools Never Learn," "You Can Dream Of Me," "Life's Highway," "Small Town Girl," "The Weekend," "Lynda," and "I Got Dreams." Wariner recorded 17 albums; his last Arista effort, "No More Mr. Nice Guy," was a 1996 Grammy-nominated instrumental set.

After that album, Wariner decided to take some time to concentrate on his

songwriting. He has always owned his own publishing company, Steve Wariner Music, which is run by his wife/manager/publisher, Caryn.

"While I was writing, I kept tucking away a tune here and there that I thought was tailor-made for me," he says.

Those songs found their way onto "Burnin' The Roadhouse Down." The new album covers a variety of musical territory, including the stone-country ballad "Big Ol' Empty House" (co-written with Mac McAnally), the rollicking title cut, the wistful romantic ballad "Love Me Like You Love Me," and the infectious romp "Road Trippin'."

"I've been laying low for about three years—writing, writing, writing, and working toward this project," says Wariner, who records in his home studio. "I've been waiting to do this project with someone who would give me a green light and say, 'Go!'"

ENTHUSIASM AND SPEED

Wariner was courted by many labels but chose Capitol for several reasons, including Garth Brooks' encouragement and the enthusiasm of Quigley and executive VP Bill Catino, with whom Wariner had worked at MCA. Wariner was also impressed with the speed at which the label was willing to move.

"Them being excited made me excited," Wariner says. "This just felt like the right place, and they wanted to do it right now. And that's what I wanted to do."

Quigley says the marketing thrust for Wariner's album will focus on radio. "We're putting 100% of our efforts behind making radio work," he says. "To make radio work, we think we have three opportunities. One is to give them a good song they can play, and that's happening. The second is to

advertise Steve Wariner on radio." The third opportunity, Quigley says, is to advertise on TV, splitting the costs with select local radio stations. "It's in its initial stages to ask radio to go to television with us," he says.

"The idea is to play the music, to advertise the music, and use Steve as the vehicle to go to television to increase the share of radio because of his music," Quigley says.

The plan calls for Capitol to partner with radio, paying, according to Quigley, "a 50-50 split. If it takes a million dollars to advertise in a market, I'll put up \$500,000, and they put up \$500,000. But it's the radio station's commercial."

TV BOOST

Wariner's career also got a televised boost with his appearance on Garth Brooks' March 4 TV special. Wariner says Brooks has also invited him to appear on some of his concert dates this spring, and concrete plans are pending.

At press time, plans for videos were also pending. Caryn Wariner says video will be a useful tool in this new phase of her husband's career. Both she and Wariner feel one reason he has never quite gotten "over the hump" to superstar status is that there's always been a problem with fans connecting his name with his songs. This time around, the couple plans to remedy that.

Quigley says Capitol plans to release another Wariner album by Christmas. "I have an incremental plan to grow Steve," says Quigley. "The Beatles had a new record every six months. The Beatles had 12 records in six years. Every record was new and innovative and showed us the diversity of the artist. I'm asking the same thing of Steve. I don't ask the same thing of everybody, but Steve has that much artistic talent."



The Old Master. Legendary RCA artist Eddy Arnold treated Country Radio Seminar registrants to a rare concert on the General Jackson Showboat. Shown, from left, are RCA Label Group chairman Joe Galante, Martina McBride, Eddy Arnold, Mindy McCready, BMG North America president/CEO Strauss Zelnick, and Lorri Morgan.

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

TITLE (Publisher—Licensing Drg.)	Sheet Music Dist.
58 ALL THAT MATTERS ANYMORE (Songs Of PolyGram Int'l, BMI/Le Roy Parnell, BMI/Gary Nicholson, ASCAP) HL	ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
54 ALMOST OVER YOU (Car Load Of Us, BMI/Ensign, BMI/Atlantic, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP) HL	ASCAP) WBM
66 ANOTHER SIDE (Travelin' Zoo, ASCAP)	ASCAP) WBM
55 BACK IN THE SADDLE (August Wind, BMI/Longitude, BMI/Great Broad, BMI/The Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM	ASCAP) WBM
71 BACK ON THE FARM (Sony/ATV Tree, BMI/Peanuts & Crackerjacks, BMI) HL	ASCAP) WBM
60 BANG BANG BANG (Al Andersongs, BMI/Mighty Nice, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM	ASCAP) WBM
53 BETTER THAN IT USED TO BE (Starstruck Writers Group, ASCAP/MCA, ASCAP/Rio Bravo, BMI) HL/WBM	ASCAP) WBM
47 BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI) HL	ASCAP) WBM
12 BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM	ASCAP) WBM
62 CHEATIN' ON HER HEART (Starstruck Writers Group, ASCAP/MCA, ASCAP/Square West, ASCAP/Howlin' Hits, ASCAP/HDH, ASCAP) HL/WBM	ASCAP) WBM
31 CLOSER TO HEAVEN (Careers-BMG, BMI) HL	ASCAP) WBM
14 COME SOME RAINY DAY (Red Brazos, BMI/Kidbilly, BMI) HL/WBM	ASCAP) WBM
48 CONNECTED AT THE HEART (Acuff-Rose, BMI) WBM	ASCAP) WBM
5 THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL	ASCAP) WBM
52 I SAW THE LIGHT (Screen Gems-EMI, BMI/Earmark, BMI/Warner Chappell, BMI) HL/WBM	ASCAP) WBM
38 IT WOULD BE YOU (Irving, BMI/Cotler Bay, BMI/Neon Sky, ASCAP) WBM	ASCAP) WBM
26 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM	ASCAP) WBM
13 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	ASCAP) WBM
65 JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' (Old Duesados, ASCAP/N2, D, ASCAP)	ASCAP) WBM
67 JUST SOME LOVE (EMI Tower Street, BMI/Pugwash, BMI/Balmur, BMI) HL	ASCAP) WBM
9 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamster Cumberland, BMI/Baby Mae, BMI) HL/WBM	ASCAP) WBM
35 LEAVING OCTOBER (Emdar, ASCAP/Texas Wedge, ASCAP/Womacate Conceptions, ASCAP/Full Keel, ASCAP/Sony/ATV Tree, BMI) HL/WBM	ASCAP) WBM
3 LITTLE RED RODEO (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI) HL/WBM	ASCAP) WBM
16 LONELY WON'T LEAVE ME ALONE (MKD, BMI/Ensign, BMI/Jo's Cafe, BMI) HL	ASCAP) WBM
37 LONGNECK BOTTLE (Steve Wariner, BMI/P S O Limited, ASCAP/Songs Of Peer, ASCAP) HL	ASCAP) WBM
72 LOVE IS ALL THAT REALLY MATTERS (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP)	ASCAP) WBM
22 LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL	ASCAP) WBM
44 LOVE WORKING ON YOU (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Jelinda, BMI) HL	ASCAP) WBM
61 MATCHES (EMI April, ASCAP/Acuff-Rose, BMI) HL	ASCAP) WBM
32 THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/EMI, BMI) HL	ASCAP) WBM
1 NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve Wariner, BMI) WBM	ASCAP) WBM
68 ONE OF THESE DAYS (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Rains, BMI) HL	ASCAP) WBM
46 ONE OF THOSE NIGHTS TONIGHT (Sea Acre, ASCAP/Famous, ASCAP/Careers-BMG, BMI/Sontan-ner, BMI/WB, ASCAP) HL/WBM	ASCAP) WBM
43 ONE SMALL MIRACLE (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Steve Wariner, BMI) HL	ASCAP) WBM
23 OUT OF MY BONES (MCA, ASCAP/Gary Burr, ASCAP/Sharondipity, ASCAP/Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) HL/WBM	ASCAP) WBM
51 PAPA BEAR (Music Corp. Of America, BMI) HL	ASCAP) WBM
4 PERFECT LOVE (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL	ASCAP) WBM
40 PUT YOUR HEART INTO IT (Reynsong, BMI/Bayou Boy, BMI) HL	ASCAP) WBM
2 ROUND ABOUT WAY (Tom Collins, BMI/Still Working For The Man, BMI/O-Tex, BMI) HL/WBM	ASCAP) WBM
36 SAY WHEN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL	ASCAP) WBM
7 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	ASCAP) WBM
33 SHE'S GOT THAT LOOK IN HER EYES (Maypop, BMI) WBM	ASCAP) WBM
69 STILL IN LOVE WITH YOU (Post Oak, BMI) HL	ASCAP) WBM
42 TAKIN' THE COUNTRY BACK (Famous, ASCAP/Curtis Wright, ASCAP/Warner-Tamerlane, BMI/Marty Party, BMI) HL/WBM	ASCAP) WBM
50 THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	ASCAP) WBM
11 THEN WHAT? (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Min-nesota Man, BMI) WBM	ASCAP) WBM
15 THIS KISS (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM	ASCAP) WBM
56 TO BE WITH YOU (EMI Blackwood, BMI/Rumbalo, BMI/Sony/ATV Tree, BMI/Raul Maio, BMI/Taylor Rose, BMI) HL	ASCAP) WBM
24 TO HAVE YOU BACK AGAIN (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP) WBM	ASCAP) WBM
25 TOO GOOD TO BE TRUE (Warner-Tamerlane, BMI/Milene, ASCAP) WBM	ASCAP) WBM
39 TWO PINA COLADAS (Foreshadow, BMI/EMI, BMI/Shawn Camp, BMI/Good, ASCAP)	ASCAP) WBM
18 VALENTINE (Brickman Arrangement, SESAC/Swimmer, SESAC/EMI April, ASCAP/Doxie, ASCAP) HL/WBM	ASCAP) WBM
63 WAKE UP AND SMELL THE WHISKEY (Sony/ATV Tree, BMI/Longitude, BMI/August Wind, BMI/Coyote Moon, BMI) HL/WBM	ASCAP) WBM
73 WE LOSE (Warner-Tamerlane, BMI/Randy Scruggs, BMI/Maypop, BMI/Wildcountry, BMI) WBM	ASCAP) WBM
10 WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, BMI) WBM	ASCAP) WBM
74 WHAT IF (Realsongs, ASCAP) WBM	ASCAP) WBM
59 A WOMAN'S TEARS (Racking K, ASCAP/Warner Chappell, ASCAP/Loghythm, BMI) WBM	ASCAP) WBM
49 WOMAN TO WOMAN (Sony/ATV Cross Keys, ASCAP/King Coal, ASCAP/Our Songsmith, ASCAP/Warner-Tamerlane, BMI) HL/WBM	ASCAP) WBM
30 YOU'LL NEVER KNOW (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP) HL	ASCAP) WBM
17 YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM	ASCAP) WBM
75 YOU TURN ME ON (Sony/ATV Cross Keys, ASCAP) HL	ASCAP) WBM
21 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL	ASCAP) WBM

Grupo Televisa Sets Up Espacio '98

MAKING SPACE: For the second year in a row, Mexican media giant Grupo Televisa is hosting Espacio '98, a five-day entertainment workshop slated to occur March 30-April 3 at the World Trade Center in Mexico City.

Grupo Televisa president Emilio Azcárraga Jean established the event, which last year attracted 20,000 university students, half of whom were from Mexico City. The other students were from elsewhere in Mexico.

The director of Espacio '98 is Dr. Gastón Melo, Televisa's VP of communications.

Espacio '98 offers seminars and panels, and it also provides hands-on activities with Televisa's radio, record, and TV companies.

"The idea behind Espacio '97 and '98," said Melo in a recent press conference, "is to share opinions about how Televisa has been operating in the past few years



by John Lannert

and which changes the participants like to see."

Applications for this year's event are being taken via the Internet. This year 20,000 students are expected, with attendees evenly divided between those from public and private universities.

Each day will conclude with concerts from Mexican recording acts. Among those confirmed to play so far are **Onda Vaselina, Kabah, and Mestizzo.**

CONFERENCE DOINGS: With three weeks left before Billboard's ninth annu-

al International Latin Music Conference, the schedule of events and participants is being finalized for the confab, which is scheduled to take place April 5-7 at Miami's Biscayne Bay Marriott.

Confirmed to participate in the "En Concierto" panel is **Henry Cárdenas**, president of Cárdenas, Fernández & Associates.

Jeff Young, VP of sales and distribution of Sony Discos, has been confirmed to participate in the "Scanning The Benefits" panel. Also, **Ana María Cesena**, marketing director of Ritmo Latino, replaces company president **Dave Massry** as a panelist on the SoundScan panel.

Sponsoring the opening night showcase April 5 is **People En Español** magazine. The sponsors for the April 6 cocktail party are **Johnny Walker Black Label Scotch** and **Compose** (Continued on page 46)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	14	EL FRIO DE TU ADIOS (Casa Editora Yaidelice, ASCAP)
1 A PESAR DE TODOS (Sony Discos, ASCAP)	20	EN EL JARDIN (FIPP, BMI)
37 ACABO DE ENTERARME (Mar Y Sol, BMI)	30	ERES MI DROGA (Copyright Control)
13 AL DESPERTAR (Fonovisa, SESAC/MCA, ASCAP)	22	ESA PARTE DE MI (PERDONA) (PMC, ASCAP)
3 ASI FUE (BMG Songs, ASCAP)	39	HACEMOS BONITA PAREJA (Mas Flamingo, BMI)
36 AVIENTAME (Unimusic, ASCAP)	5	COMO DUELES EN LOS LABIOS (Yelapa Songs, ASCAP/EMI April, ASCAP)
19 CON QUE DERECHO (TN Ediciones, BMI)	35	JERIGONZA (Heartbeat, ASCAP)
23 CONTIGO (ESTAR CONTIGO) (P S O Limited, ASCAP/EMI April, ASCAP)	12	LO MEJOR DE MI (JKMC)
38 CON UN MISMO CORAZON (Sony Discos, ASCAP)	40	ME HA LLEGADO EL AMOR (Public Domain)
11 CORAZON PARTIO (Copyright Control)	18	ME VAS A HACER LLORAR (Crisma, SESAC)
24 COSAS DE LA VIDA (CAN'T STOP THINKING OF YOU) (BMG Songs, ASCAP)	26	MENUDO MIX (Copyright Control)
17 EL AGUILA (Copyright Control)	16	MI MAYOR VENGANZA (Lidasocapi, ASCAP)
	2	MY HEART WILL GO ON (Famous, ASCAP/Blue Sky Rider Songs, BMI)

31 NADIE SE MUERE (J&N, ASCAP)	1	NO SE OLVIDAR (FIPP, BMI)
9 PARA LLORAR (EMI April, ASCAP)	29	PERDONAME, OLVIDALO (BMG Songs, ASCAP)
4 POR QUE TE CONOCI (Editora Anna Musical, SESAC)	33	POR TI (Vander, ASCAP)
27 QUE LOCO (Right Melody, ASCAP)	32	SENTIMIENTOS (Copyright Control)
8 SI TE VAS (Songs Of PolyGram Int'l, BMI)	7	SI TU SUPIERAS (FIPP, BMI)
28 SI TU SUPIERAS (FIPP, BMI)	25	SOL DE VERANO (Copyright Control)
21 UNA FAN ENAMORADA (EMI April, ASCAP)	34	VOY A PINTAR MI RAYA (De Luna, BMI)
6 VUELVE (Sony Discos, ASCAP)		

Hot Latin Tracks



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

POP	TROPICAL/SALSA	REGIONAL MEXICAN
19 STATIONS	16 STATIONS	70 STATIONS
1 ALEJANDRO FERNANDEZ SONY DISCOS/SONY NO SE...	1 MARC ANTHONY RMM SI TE VAS	1 LOS TEMERARIOS FONOVISA PCR QUE TE CONOCI
2 CELINE DION 550 MUSIC/EPIC/SONY MY HEART...	2 OLGA TANON WEA LATINA EL FRIO DE TU ADIOS	2 LOS TIGRES DEL NORTE FONOVISA CON QUE...
3 MANA WEA LATINA COMO DUELES EN LOS LABIOS	3 CELINE DION 550 MUSIC/EPIC/SONY MY HEART...	3 LOS TUCANES DE TIJUANA EMI LATIN HACEMOS...
4 RICKY MARTIN SONY DIS- COS/SONY VUELVE	4 GILBERTO SANTA ROSA SONY DISCOS/SONY ESA...	4 JUAN GABRIEL ARIOLA/BMG ASI FUE
5 RICARDO MONTANER WEA LATINA PARA LLORAR	5 INDIA RMM MI MAYOR VENGANZA	5 MARCO ANTONIO SOLIS FONOVISA ME VAS A...
6 ALEJANDRO SANZ WEA LATI- NA CORAZON PARTIO	6 VICTOR MANUELLE SONY DISCOS/SONY EL AGUILA	6 INTOCABLE EMI LATIN ERES MI DROGA
7 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	7 SERVANDO Y FLORENTINO WEA LATINA UNA FAN...	7 GRUPO LIMITE POLYGRAM LAT. NC SENTIMIENTOS
8 ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU...	8 ALEJANDRO FERNANDEZ SONY DISCOS/SONY NO SE...	8 Banda ARKANGEL R-15 LUNA/FONOVISA VOY A...
9 ENRIQUE IGLESIAS FONO- VISA AL DESPERTAR	9 MANA WEA LATINA COMO DUELES EN LOS LABIOS	9 Banda LA COSTENA FONO- VISA AVIENTAME
10 EROS RAMAZZOTTI FEAT. TINA TURNER DDD/BMG COSAS DE...	10 GRUPO MANIA SONY DIS- COS/SONY QUE LOCO	10 DINASTIA NORTENA PLATI- NO/FONOVISA ACABO DE...
11 ANA GABRIEL SONY DISCOS/SONY A PESAR DE...	11 TONY VEGA RMM SI TU SUPIERAS	11 GRUPO LIMITE POLYGRAM LATINO HASTA MANANA
12 JUAN GABRIEL ARIOLA/BMG ASI FUE	12 DJ SUGAR KID CDT MENUDO MIX	12 TIRANOS DEL NORTE SONY DISCOS/SONY ME HA...
13 LUIS MIGUEL WEA LATINA CONTIGO	13 CHICHI PERALTA + SON FAMILIA CAIMAN SOL DE...	13 LOS ANGELES AZULES OISAVENI LATIN ME HACES...
14 ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY EN...	14 GISSELLE FEAT. SERGIO VARGAS RCA/BMG PERDONAME...	14 BOBBY PULIDO EMI LATIN LE PEDIRE
15 VICTOR MANUELLE SONY DISCOS/SONY EL AGUILA	15 LA MAKINA J&N/SONY NADIE SE MUERE	15 ANA GABRIEL SONY DISCOS/SONY A PESAR DE...

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.

Enrique Chia Con Amor

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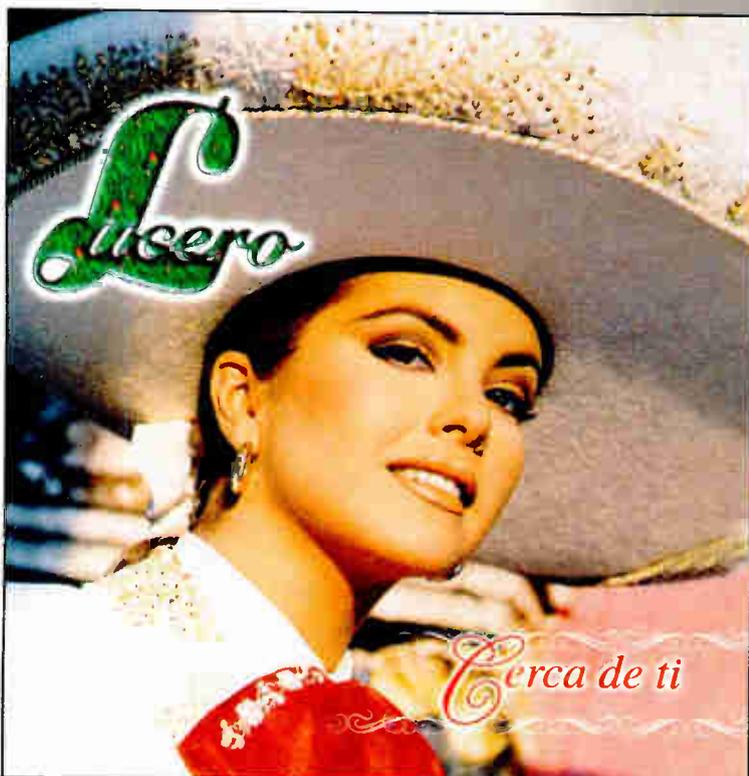
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Artists & Music

NOTAS

(Continued from page 44)

Tropico.

NORTH AMERICA ROUNDUP I: Fernando Ramos has been named executive VP of Tropix/Sony, effective Sunday (15). He formerly was GM of Casa De Los Tapes.

The Recording Industry Assn. of America (RIAA) has certified its first Spanish title this year, as Alejandro Fernández's "Me Estoy Enamorando" (Sony Discos/Sony) earns the honor. The hit album is Fernández's first gold disc.

Rhino has just dropped the first two volumes of "Billboard Hot Latin Hits: The '80s." The pair of compendiums of Latino hits that appeared on the Hot Latin Tracks chart leads off a series of future compilations based on the chart.

Paul Simon's musical "The Cape-man" is slated to close March 28 after a two-month run on Broadway. Dream-Works is scheduled to drop a cast recording June 16.

Montreal-based compilation indie Madacy Entertainment Group has launched a new stateside imprint, Madacy Latino. A subsidiary label of Madacy Latino called Tierra Del Sol also has been established. In addition, Madacy has opened Madacy Entertainment Mexico, which has signed three artists.

HEINEKEN'S SIX-PACK: An impressive array of Brazilian and non-Brazilian talent is booked to perform a series of shows during the sixth edition

of Brazil's Heineken Concerts, slated to take place April 1-4 in São Paulo, Rio de Janeiro, Curitiba, and Porto Alegre.

Scheduled to play April 1 in Rio and April 3 in São Paulo are Os Paralamas Do Sucesso, Fernanda Abreu, Gabriel O Pensador, Cidade Negra, and Lulu Santos.

Slated to appear April 2 in Rio and April 4 in São Paulo are Titãs, Arnaldo Antunes, Rita Lee, O Rappa, Planet Hemp, and Daniela Mercury.

The MC of those four shows will be producer/bassist Liminha.

Set to perform April 1 in São Paulo, April 2 in Porto Alegre, and April 3 in Curitiba are Ali Farka Touré, Ray Lema, and Angélique Kidjo. The MC of those concerts will be Jorge Benjor.

Booked to play April 1 in Porto Alegre, April 2 in São Paulo, and April 4 in Curitiba are Nação Zumbi, Vinícius Cantuária, Melvin Gibbs, Andres Levin, DJ Spooky, and Cassia Eller. Producer/artist Arto Lindsay is slated to host these sets.

BRASIL NOTAS: Brazilian luminary Milton Nascimento, whose "Nascimento" recently won a Grammy in the World Music category, said in a Feb. 26 press conference in Salvador, Brazil, that his triumphant disc employed "sounds that I used to hear in my childhood in the countryside of Minas Gerais." Nascimento added that he wanted his disc "to rescue the folkloric celebrations of



A Princely Celebration. Numerous singing stars recently attended the 50th birthday bash of BMG recording artist José José, who also was celebrating his 35th anniversary as a song stylist known as the "Prince of Song." Pictured during a spontaneous performance, from left, are José José; Celia Cruz; Margarita Ortiz, José José's mother; Olga Guillot; Juan Gabriel; and Marco Antonio Muñoz.

Minas Gerais." Nascimento said he already has some melodies in mind for his next Warner album, due late this year.

The schools Mangueira and Beija-Flor tied for the best *escola do samba* ("samba school") in a juried contest that took place Feb. 25 in Rio de Janeiro. BMG's composer giant Chico Buarque de Holanda was honored the same day by the Samba Assn. On hand for the tribute were Gilberto Gil, Nana Caymmi, Zizi Possi, and Edu Lobo.

While his excursion to Rio de Janeiro was a bit problematic, U2's front man, Bono, still found time to take part in the rehearsals of Rio's highly regarded samba school Salgueiro. After taking in the musical vibes, Bono somehow found his way to the percussion section, where he enthusiastically played onstage with the ensemble.

Warner Brasil icon Gil, who has just dropped a live album, "Quanta Gente Veio Ver," is slated to perform four shows in Senegal in June, after which he'll embark on his annual tour of Europe. Meantime, Gil's labelmate Titãs continues to enjoy brisk sales of its 1997 "Titãs Acústico" album, which has sold 1.5 million units.

ARGENTINA'S CONCERT SLATE: Rock & Pop International, the Argentine concert company headed by prominent promoter Daniel Grinbank, has unveiled a strong concert schedule for the next several months. Acts booked to perform in Buenos Aires include Oasis and BMG's Juana La Loca, who will play in March at Luna Park; the Rolling Stones, who will perform in late March and early April at River Plate Stadium; and Pantera and Julio Iglesias, who will play in May at stadiums to be announced.

Grinbank has announced that the Stones' first two shows will be March 29-30. Opening for the band will be Meredith Brooks, PolyGram's Viejas Locas, and DBN's Las Pelotas. In 1995 the Stones sold out five shows at the 60,000-seat River Plate.

Other acts expected to be brought to Buenos Aires by Grinbank in '98 are Aerosmith, Megadeth, and Metallica.

Meantime, promoter Edgardo Moré, president of Ake Music, also has announced a solid concert lineup with Buenos Aires shows by David Byrne (March 27); Coolio and PolyGram Mexico's Control Machete (April 4); and Bo Diddley and blues pianist Johnnie Johnson (April 24-25).

Roberto Costa, a former manager with Rock & Pop, enters the concert arena with a March 22 show by George

Benson. The concert is slated for Buenos Aires' Gran Rex Theater.

CHART NOTES, RADIO: For the fifth consecutive issue, Alejandro Fernández owns two songs in the top 10 of Hot Latin Tracks, including "No Sé Olvidar" (Sony Discos/Sony), now resting atop the chart for the second issue in a row.

"No Sé Olvidar" also hits No. 1 for the first time on the pop genre chart. Also, Fernández has three songs in the top 20 of Hot Latin Tracks as "En El Jardín," his duet with Gloria Estefan, moves 23-20 with a bullet.

Los Temerarios' "Por Que Te Conocí" (Fonovisa) tops the regional Mexican chart for a second week.

Salsa idol Marc Anthony scores his second tropical/salsa chart-topper in the past three months with "Si Te Vas" (RMM).

"Cosas De La Vida," the duet by Eros Ramazzotti and Tina Turner, ratchets up 27-24 with a bullet. This is Turner's first entry on Hot Latin Tracks.

CHART NOTES, RETAIL: In its 24th week on the Billboard Latin 50 chart, the eponymous debut of Buena Vista Social Club (World Circuit/None-such/AG) finally scales the chart, which

is unpublished this issue. Sales of the Grammy-winning disc spearheaded by Ry Cooder rose 10% to 7,000 units. The album remains No. 1 on the tropical/salsa genre chart for the third issue in a row. "Buena Vista Social Club" is the first chart-topper without a song entered on Hot Latin Tracks.

Ricky Martin's "Vuelve" (Sony Discos/Sony) slid for the third issue running, but sales were down only 7% to 6,700 pieces. The album remains the No. 1 title on the pop chart for the fourth straight issue.

Perched on the top rung of the regional Mexican chart for the fifth successive issue is "Como Te Recuerdo" (Fonovisa) by Los Temerarios.

Making a giant chart leap this issue from 50 to 29 is El Morro's "Prefiero Futbol" (Fonovisa), a *banda*-style disc by a Mexico City DJ; the title track is a playful cut about soccer that is layered over Control Machete's rap hit "Comprendes Méndez."

Overall sales of titles on the Billboard Latin 50 were 94,500 units, up slightly from the 93,500 pieces moved last issue.

Assistance in preparing this column was provided by Marcelo Fernández Bitar and Enor Paiano.

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Billboard

MARCH 21, 1998

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	17	★ ★ NO. 1 ★ ★ PAINT THE SKY WITH STARS — THE BEST OF ENYA REPRISE 46835/WARNER BROS. 7 weeks at No. 1	ENYA
2	2	18	TRIBUTE VIRGIN 44981	YANNI
3	3	6	GRAND PASSION GTSP 539804	JOHN TESH
4	4	2	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
5	5	58	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
6	6	28	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
7	8	4	THE CELTIC BOOK OF DAYS WINDHAM HILL 11246	DAVID ARKENSTONE
8	7	6	SOUNDS OF WOOD & STEEL WINDHAM HILL 11290	VARIOUS ARTISTS
9	9	47	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
10	15	2	SOUND OF WIND DRIVEN RAIN WINDHAM HILL 11250	WILL ACKERMAN
11	12	45	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
12	13	16	CONVERSATIONS WITH GOD - A WINDHAM HILL COLLECTION WINDHAM HILL 11304	VARIOUS ARTISTS
13	10	53	AVALON GTSP 537112	JOHN TESH
14	14	21	SONGS WITHOUT WORDS - A WINDHAM HILL COLLECTION WINDHAM HILL 11212	VARIOUS ARTISTS
15	11	30	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
16	16	97	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
17	18	23	THE GIFT ● WINDHAM HILL 11242	JIM BRICKMAN
18	20	2	MUSIC FOR AIRPORTS POINT MUSIC 536847	BANG ON A CAN
19	22	4	DAUGHTERS OF THE CELTIC MOON WINDHAM HILL 11293	LISA LYNNE
20	17	47	WHITE STONES PHILIPS 534605	SECRET GARDEN
21	21	28	ONCE IN A BLUE UNIVERSE HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
22	19	3	BEST OF VOLUME ONE WINDHAM HILL 11245	RAY LYNCH
23	23	77	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
24	RE-ENTRY		APURIMAC III-NATURE SPIRIT PRIDE HIGHER OCTAVE 44639/VIRGIN	CUSCO
25	24	25	ORACLE WINDHAM HILL 11196	MICHAEL HEDGES

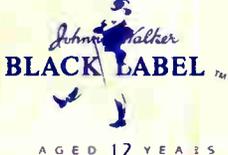
Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running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

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- Showcases at ONYX nightclub
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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
No. 1				
1	1	28	DIANA KRALL IMPULSE! 233/GRP HS	13 weeks at No. 1 LOVE SCENES
2	2	17	HARRY CONNICK, JR. COLUMBIA 68787	TO SEE YOU
3	3	104	DIANA KRALL IMPULSE! 182/GRP HS	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
4	4	16	SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
5	5	23	DEE DEE BRIDGEWATER VERVE 537896	DEAR ELLA
6	6	2	MARC JOHNSON VERVE 539299	THE SOUND OF SUMMER RUNNING
7	7	54	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
8	9	78	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
9	8	2	ERIC REED IMPULSE! 244/GRP	PURE IMAGINATION
10	10	21	ROYAL CROWN REVUE SURFDOG 44003/ULG	CAUGHT IN THE ACT - LIVE!
11	11	2	JOHN COLTRANE IMPULSE! 251/GRP	LIVE AT THE VILLAGE VANGUARD — THE MASTER TAKES
12	15	38	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
13	14	23	ROY HARGROVE'S CRISOL VERVE 537563	HABANA
14	12	37	THE MANHATTAN TRANSFER ATLANTIC 83012/AG	SWING
15	17	24	DAVE GRUSIN N2K ENCODED 10021	DAVE GRUSIN PRESENTS WEST SIDE STORY
16	20	36	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
17	21	2	VARIOUS ARTISTS VERVE 539976	ULTIMATE JAZZ
18	18	49	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
19	19	18	DIANNE REEVES BLUE NOTE 56973/CAPITOL	THAT DAY...
20	16	28	ELLA FITZGERALD & LOUIS ARMSTRONG VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
21	23	98	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
22	NEW ▶		MOONDOG ATLANTIC 83069/AG	SAX PAX FOR A SAX
23	25	34	ELLA FITZGERALD VERVE 531762	LOVE SONGS: BEST OF THE VERVE SONG BOOKS
24	24	8	BILLIE HOLIDAY VERVE 539051	ULTIMATE BILLIE HOLIDAY
25	NEW ▶		GRANT GREEN BLUE NOTE 33205/CAPITOL	JAZZ PROFILE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
No. 1				
1	1	16	KENNY G ▲ ARISTA 18991	16 weeks at No. 1 KENNY G GREATEST HITS
2	3	41	BONEY JAMES WARNER BROS. 46548 HS	SWEET THING
3	2	5	RANDY CRAWFORD BLUEMOON/ATLANTIC 92785/AG	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE
4	4	4	PHIL PERRY PEAK/PRIVATE MUSIC 82163/WINDHAM HILL	ONE HEART ONE LOVE
5	6	26	JONATHAN BUTLER N2K ENCODED 10005	DO YOU LOVE ME?
6	7	19	CANDY DULFER N2K ENCODED 10014	FOR THE LOVE OF YOU
7	5	22	PAT METHENY GROUP WARNER BROS. 46791	IMAGINARY DAY
8	8	6	GEORGE HOWARD GRP 9902	MIDNIGHT MOOD
9	9	25	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 11271/WINDHAM HILL JAZZ	BLACK DIAMOND
10	12	75	KENNY G ▲ ² ARISTA 18935	THE MOMENT
11	13	2	MARION MEADOWS DISCOVERY 77071	PLEASURE
12	10	16	RICHARD ELLIOT BLUE NOTE 38251/CAPITOL	JUMPIN' OFF
13	11	7	DEAN JAMES BRAJO 24901/ICHIBAN	INTIMACY
14	16	46	GATO BARBIERI COLUMBIA 67855	QUE PASA
15	14	5	DOWN TO THE BONE NU GROOVE 3004	FROM MANHATTAN TO STATEN
16	17	18	PIECES OF A DREAM BLUE NOTE CONTEMPORARY 54052/CAPITOL	PIECES
17	15	5	VARIOUS ARTISTS WINDHAM HILL 11275	MELROSE PLACE JAZZ
18	18	3	CHUCK LOEB SHANACHIE 5038	THE MOON, THE STARS AND THE SETTING SUN
19	20	37	FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
20	21	19	GERALD ALBRIGHT ATLANTIC 83050	LIVE TO LOVE
21	23	13	PAUL HARDCASTLE JVC 2068	COVER TO COVER
22	19	17	THE RIPPINGTONS GRP 9891	THE BEST OF THE RIPPINGTONS
23	RE-ENTRY		BOBBY CALDWELL SIN-DROME 8925	BLUE CONDITION
24	RE-ENTRY		PETER WHITE COLUMBIA 67730 HS	CARAVAN OF DREAMS
25	25	31	JOE SAMPLE WARNER BROS. 46572	SAMPLE THIS

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

Artists & Music



by Steve Graybow

SOUND OF AMERICANA: Although Marc Johnson's "The Sound of Summer Running" takes its title from a classic short story by Ray Bradbury, the bassist/composer says the story has little to do with his Verve Records debut. But he allows that the Bradbury tale, about a boy in rural America during the late 1920s, is "kind of sweet and nostalgic."

Like recent releases by Pat Metheny, Charlie Haden, and Bill Frisell, "Summer Running" has a rural, Midwestern sound that conjures up terms like "pastoral" and "Americana." And like the Bradbury tale, it is indeed kind of sweet and nostalgic, evoking visions of a romantic, expansive American heartland only glanced at through airplane windows by city folk such as myself. According to the Nebraska-born Johnson, the project wasn't necessarily conceived as such.

"What came first was the idea to work with these musicians [guitarists Metheny and Frisell and drummer Joey Baron]," Johnson says. "A few months prior to the session, I started to focus on the project's direction more intensely. When I thought about a common meeting ground and started to write music, things just kind of emerged with, for lack of a better word, some kind of heartland or Americana influence. I wasn't aware of the influences until after the music was written."

Johnson recalls Gary Burton's late-'60s album "Duster" (RCA, reissued by Koch Jazz) as being one of the first jazz releases to incorporate a sound that has come to be known as "Americana." "Gary Burton was going in this direction, borrowing elements of folk music," Johnson says. "Larry Coryell was in his band, and they were sort of bridging the worlds of folk music and traditional jazz, looking for new contexts in which to improvise." He also credits Metheny and his bandmate Lyle Mays for their contribution to the heartland influence in jazz.

Metheny, a Missouri native, also recognized something familiar in Burton's late-'60s music. "There was a kind of

logic to his lines that fit well with the times . . . and resonated with the landscape that I lived in," says Metheny. "I also loved the freedom that [Burton] felt to draw from all the music that he loved . . . from Ravel to Nashville to blues forms. In my case, having grown up in a rural environment, it was natural for me to draw from the inspiration that that particular situation offered. I found the landscape itself to be quite inspiring, especially the open spaces of the fields that surrounded my town."

Charlie Haden, whose album of heartland-influenced duets with Metheny was awarded a Grammy for jazz instrumental performance, continues to draw inspiration from his Midwestern upbringing. "Seeing my grandfather resting his fiddle on his chest, rather than under his chin . . . singing on the radio with my family every day until I was 15 . . . it all left an impression. Songs I sang—'Amazing Grace,' 'Will The Circle Be Unbroken'—are the music of America."

Haden recalls playing folk songs in his bass solo on Ornette Coleman's "Rambling" and points to his contributions on Metheny's "80/81" album as being reflective of his roots. "I'm glad that people are thinking in terms of the rich heritage of music that comes from this country," says Haden. "It is beyond category."

AND: A noted pianist and host of NPR's "Piano Jazz," Marian McPartland celebrates her 80th birthday Saturday (21) at Town Hall in New York. Dr. Billy Taylor hosts the show; guests include Joe Williams, Kenny Burrell, and Christian McBride. Concord Records will present McPartland with an award to commemorate her upcoming 50th album for the label. The show is a fundraiser for "Piano Jazz." If you can't make it, listen to it on WBGO New York (www.wbgo.org) . . . Jazz at Lincoln Center presents "In Progress: The Marsalis File," an evening of artistic director Wynton Marsalis' big-band compositions, March 19 and 21. Marsalis hosts the Jazz for Young People concert "What Is Cool?" March 28.

Look for contemporary keyboard player Keiko Matsui's TV special "Light Above The Trees" to air on public stations throughout the spring . . . Northwest Airlines is now the official airline of the Blue Note in New York; a "Live At The Blue Note" audio channel will air on Northwest flights . . . Arturo Sandoval plays at the Academy Awards March 23 for his second consecutive year.

SAM BUSH HAS A 'HOWLIN' GOOD TIME ON SUGAR HILL SET

(Continued from page 39)

doing what he's doing in the land of Generation X!"

As a whole, "Howlin' At The Moon" "seems to have more of a definite direction," Bush adds, and Bev Paul, Sugar Hill's director of sales and marketing, agrees.

"It's a very much in Sam's style of covering a lot of musical territory and putting his style on it," says Paul, adding that while "Glamour & Grits" was slightly "tentative," "Howlin' At The Moon" is "clearly moving full blast." Consequently, Sugar Hill is putting together a "more focused" marketing campaign behind the new album.

"'Glamour & Grits' was Sam's first solo album in over 10 years," notes Paul. "He'd just left Emmylou's band and was starting anew on his own, so there was a lot to deal with. But this time he's definitely poised to strike."

To help launch "Howlin' At The Moon," Sugar Hill is joining in the Sam Bush Day festivities March 28 in the artist's hometown of Bowling Green, Ky. Since the celebration precedes the album's release, \$2 "Bush Bucks" bounce-back coupons will be issued, to be redeemed at local record retailers when the record is released. The coupons will also be

distributed during the huge April 23-26 MerleFest in Wilkesboro, N.C., where Bush will perform with the Sam Bush Band, which now includes former New Grass Revival mate John Cowan and ex-Nash Ramblers Randall and Larry Atamanuik.

The self-managed, Class Act Entertainment-booked Bush, who toured last summer as a member of Lyle Lovett's band, is now gearing up for more roadwork on his own this year, with major dates so far scheduled including the Telluride (Colo.) Bluegrass Festival June 19-20 and Winterhawk Festival July 18 in Hillsdale, N.Y. Meanwhile, Sugar Hill is exploiting Bush's love for baseball by getting "Take Me Out To The Ball Game" played during Oakland A's games while the album title and the label's 800 number flash on the scoreboard.

Print advertising from April through July targets Musician, No Depression, Dirty Linen, Bluegrass Unlimited, Bluegrass Now, New Country, and Acoustic Music, according to Paul, who also looks for Bush to maintain his TV ties with "Late Show With David Letterman" and "Late Night With Conan O'Brien" (New Grass Revival reunited on O'Brien's show to back up

Garth Brooks). "We'll also service to coffeehouses and Internet cafe places, since our audience is very computer savvy," she says.

Bush played at the Gavin radio convention, held in February in San Diego, according to Paul, who notes that "a heavy teaser campaign" there resulted in heavy attention for one of the album's tracks, "Face Tomorrow." But Gavin attendee Felton Pruitt, who hosts the syndicated weekly roots/triple-A/bluegrass show "Fat Music" (an outgrowth of the now-defunct KFAT Freedom, Calif.), is especially partial to the Huskey-related cuts.

"'Song For Roy' really blew me away!" says Pruitt, an ardent fan of Bush since early New Grass Revival. "I think it's one of the finest things he's ever written. It's straight from the heart and just grabs you, and I think the industry will stand up and say that finally there's a real true song from the soul that's not a formula song."

Pruitt, who offered "a little pirate radio station-type promotion" for "Howlin' At The Moon" at Gavin, is now running a 60-second spot for the album. "It's one of our most requested commercials," he says, "and we just can't wait for the record."



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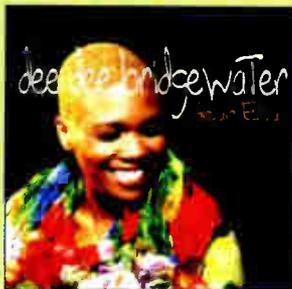
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Artists & Music

TOP CLASSICAL ALBUMS TM

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	7	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS 6 weeks at No. 1
2	2	16	ANDREA BOCELLI PHILIPS 53312 (10.98 EQ/16.98)	VIAGGIO ITALIANO
3	3	17	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
4	4	4	RENEE FLEMING LONDON 458858 (16.98 EQ)	THE BEAUTIFUL VOICE
5	6	23	LUCIANO PAVAROTTI LONDON 458800 (19.98 EQ/31.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
6	5	3	YO-YO MA SONY CLASSICAL 63203 (16.98 EQ)	BACH: THE CELLO SUITES
7	7	25	CECILIA BARTOLI/JAMES LEVINE LONDON 455513 (10.98 EQ/16.98)	AN ITALIAN SONGBOOK
8	11	60	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
9	10	17	CECILIA BARTOLI/ANDREA BOCELLI DG 457355 (10.98 EQ/16.98)	A HYMN FOR THE WORLD
10	8	8	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
11	9	2	ITZHAK PERLMAN EMI CLASSICS 55602 (10.98/15.98)	ITZHAK PERLMAN'S GREATEST HITS
12	12	3	CHANTICLEER TELDEC 218929-2 (16.97)	MATINS FOR THE VIRGIN OF GUADALUPE
13	RE-ENTRY		LONDON SYMPHONY ORCHESTRA (FOSTER) MPL/EMI CLASSICS 64842 (10.98/15.98)	PAUL MCCARTNEY'S STANDING STONE
14	13	76	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
15	14	7	I SALONISTI LONDON 458382 (10.98 EQ/16.98)	AND THE BAND PLAYED ON

TOP CLASSICAL CROSSOVER TM

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	24	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (16.98 CD) [RS]	TIME TO SAY GOODBYE 11 weeks at No. 1
2	2	4	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 89012-4 (10.98/16.98)	THE CELTIC ALBUM
3	3	20	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
4	4	19	ARIA ASTOR PLACE 14009 (16.98)	ARIA
5	5	11	SOUNDTRACK NONESUCH 79460-2 (17.98)	KUNDUN (PHILIP GLASS)
6	6	8	JAMES GALWAY RCA VICTOR 63110 (9.98/15.98)	GREATEST HITS-VOLUME 3
7	7	12	SOUNDTRACK SONY CLASSICAL 63226 (10.98 EQ/16.98)	THE TANGO LESSON
8	10	23	VARIOUS ARTISTS LONDON (10.98/17.98)	DIANA PRINCESS OF WALES-BBC RECORDING OF THE FUNERAL
9	11	67	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
10	8	32	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
11	13	17	SOUNDTRACK RCA VICTOR 68757 (9.98/15.98)	BRASSED OFF!
12	9	27	OTTMAR LIEBERT SONY CLASSICAL 63105 (10.98 EQ/16.98)	LEANING INTO THE NIGHT
13	12	60	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
14	14	60	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
15	NEW		SHARON ISBIN TELDEC 19899 (15.97)	JOURNEY TO THE AMAZON

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

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- VARIOUS PACHELBEL CANON RCA VICTOR
- I SALONISTI TITANIC-THE LAST DANCE DEUTSCHE HARMONIA MUNDI
- VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- VARIOUS MOZART FOR MEDITATION PHILIPS
- VARIOUS TUNE YOUR BRAIN WITH MOZART: FOCUS DG
- VARIOUS MOZART-GREATEST HITS SONY CLASSICAL
- VARIOUS BEETHOVEN AT BEDTIME PHILIPS
- VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL
- VARIOUS MOZART AT MIDNIGHT PHILIPS
- VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL
- VARIOUS GERSHWIN-GREATEST HITS RCA VICTOR
- VARIOUS MORE MOZART FOR YOUR MIND PHILIPS

TOP CLASSICAL BUDGET

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- VARIOUS ROMANCE AND ROSES ● INTER-SOUND
- VARIOUS FAVORITE MOZART MADACY
- VARIOUS PIANO BY CANDLELIGHT MADACY
- VARIOUS TEN YEARS OF SUCCESS NAXOS
- VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
- JOHN BAYLESS BEATLES'S GREATEST HITS INTER-SOUND
- VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- VARIOUS PIANO CLASSICS-3 CD SET MADACY
- VARIOUS VIVALDI: FOUR SEASONS MADACY
- VARIOUS CLASSICAL MASTERPIECES MADACY
- VARIOUS BEETHOVEN: PIANO SONATAS MADACY
- VARIOUS MOZART: SYMPHONY NOS. 40 & 41 MADACY
- JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL

Classical KEEPING SCORE



by Bradley Bambarger

SSPREADING THE NEWS: Although they are often the butt of reproach, record labels both large and small have generally put their money where their mouths are when it comes to investing in future generations of composers; it is often others—radio programmers, for example—who let us down by underestimating the intelligence, curiosity, and attention span of the classical music audience. At the eventful Assn. of Music Personnel in Public Radio Conference last month in Los Angeles, at least a couple of panel discussions centered on the future vitality of classical radio. One, "Should Classical Stations Go 'Light' To Survive," was examined in Keeping Score last issue. Another session, "How To Make New Music 'Work' On Public Radio," featured some key champions



OTERI

of the new in classical music. One such eloquent proponent was **Mark Swed**, classical-music critic for the Los Angeles Times, who fondly recalled his passion for new music being fostered by L.A.'s Pacifica network affiliate in the late '60s and early '70s and lamented the lack of such sounds on current L.A. airwaves to do the same for young listeners today. Swed said the health of classical music demands that the media treat new music as "news," as it was in the days of **Beethoven**. He added that his paper gets far more positive response when it profiles a new composer than when it covers yet another performer who specializes in mainstream repertoire. Pointing to past standing-room-only crowds at **Stockhausen** operas and sold-out **Elliott Carter** concerts, Swed also defended the contributions of such composers against attacks by the likes of cellist **Julian Lloyd Webber**, who recently espoused the popular line that the challenging ways of these composers damaged contemporary music in the ears of the greater public.

Another supporter of new music on the panel was **Frank Oteri**, radio promotion director with the New York firm of Jay K. Hoffman & Associates. He did more than speak, though; he distributed a list of "100 Reasons To Play This Century's Music." Oteri's astutely compiled roster details 100 pieces of radio-ready 20th century music in idioms from neoclassicism and serialism to minimalism and beyond. The list covers composers from every decade and from all over the world, although there is an emphasis on those neglected, living, and American. The recordings come in various lengths (though most are about 15 minutes long), and all the label information is provided. With a concern for variety and immediacy, Oteri has presented programmers with the most engaging face of contemporary music.

"It's not a list of the 100 greatest works of 20th-century music, and it's not even a list of my favorite 20th-century pieces," Oteri tells Keeping Score. "The idea was getting programmers thinking about playing contemporary music, using the list as a starting point. There are no stylistic axes

to grind on it—there's even film music on there and a **Duke Ellington** piece. Any of this music is stuff you could play for people without pulling too many molars. But it is all music that clearly sounds like it comes from this century. I wanted to offer an alternative to the same old thing that gets played on the radio all day, every day.

"Don't get me wrong, I love **Mozart**, and I love him more all the time," Oteri adds, "but it wasn't **Mozart** that turned me on to classical music to begin with—it was early **Philip Glass**, **Steve Reich**, **Terry Riley**. And just as it was for me, I think contemporary music is a better starting point for a lot of people than the old dead white guys. I think it's often easier—especially for young people—to connect to the music of your time. Really, a lot of 20th-century music, whether it's discordant or ambient, has as much in common with what's going on in pop today as it does mainstream classical music. It sounds closer to what people know. And maybe by getting a listener excited about a living composer, you can pave his or her way back to **Bach** and **Beethoven**. That could be the answer to cultivating another generation of classical music listeners."

Oteri says he's had interest in his 20th-century music list from such stations as **WQED Pittsburgh**, **WNED Buffalo**, **N.Y.**, **WABE Atlanta**, and **WOSU Columbus, Ohio**, although he adds, "We'll have to wait and see the program guides. But I do think people are starting to warm up to the idea. Look at the Grammys: **John Adams**' 'El Dorado' and 'Harmonium' won; so did **Yo-Yo Ma**'s 'Premieres' disc." Oteri encourages programmers or anybody else who's interested in a copy of his list to E-mail him at FrankYork@aol.com.

After all, he says, "we only have two more years before the music of the 20th century becomes the 'old' stuff."



BANG ON A CAN ALL-STARS

AT AN AIRPORT NEAR YOU: Taking a cue from the "furniture music" concepts of **Erik Satie** and the chance operations pioneered by **John Cage**, pop provocateur

Brian Eno virtually invented "ambient" music in 1978 with the album "Music For Airports." Now the edgy New York troupe **Bang On A Can** has enlivened Eno's synthesized inventions with conventional instruments on a Point Music disc, released Feb. 24. Arranged by Bang On A Can leaders/composers **Michael Gordon**, **David Lang**, and **Julia Wolfe** and Bang On A Can All-Stars band member **Evan Ziporyn**, the waves of sound on "Music For Airports" undulate with an appeal far beyond "avant-garde Muzak" (as the work was tagged two decades ago).

Now whether such evanescent tones make for a compelling live experience is debatable, but the public has an opportunity to hear for itself as the Bang On A Can All-Stars take "Music For Airports" on tour. The group—clarinetist Ziporyn, cellist **Maya Beiser**, bassist **Robert Black**, pianist **Lisa Moore**, percussionist **Steven Schick**, and guitarist **Mark Stewart**—debuted the piece to a capacity crowd March 7 at New York's Alice Tully Hall and is scheduled to play March 28 in Richmond, Va., at the Virginia Museum of Fine Arts. The tour continues April 1 in Minneapolis, April 2 in Chicago, April 3 in Raleigh, N.C., April 4 in Nashville, and April 16 in Louisville, Ky., with the trek winding up April 17 at the University of Pennsylvania's Annenberg Center in Philadelphia. A fall tour of the Midwest and West Coast is being planned.

COMMENTARY

(Continued from page 6)

will grow. Although the majority of titles released on DVD to date have been motion pictures—with music videos and concert programs accounting for about 10% of all DVD titles—this will change as demand for different types of titles increases.

On the music video front, titles from best-selling artists such as **Fleetwood Mac**, **Oasis**, **Eric Clapton**, **Madonna**, **Celine Dion**, **Tony Bennett**, **Michael Jackson**, **Billy Joel**, **Michael Flatley/Lord Of The Dance**, and the **Three Tenors** are already driving consumers into stores. This varied list of available music video programs provides titles of interest in all music genres, including

pop, rock, country, and classical. Furthermore, the DVD Video Group expects music video programs to represent 20% of the entire DVD market in the future, offering vast potential for music retailers.

What are the benefits to consumers? The format's multichannel audio capabilities bring digital sound to both short-form and long-form programs, making music and vocals sound better than ever; while the superior video brings a picture clarity previously unknown in the music video industry, which in the past has largely been dependent on VHS.

Concert performances recorded on DVD also offer viewers a feature that

will never be available on VHS—the possibility of selecting different camera angles in order to experience the concerts from different perspectives. With this multiple-camera-angle option, consumers can become more actively involved in their favorite music video releases.

The arrival of DVD marks an important opportunity for music retailers to offer consumers something they never experienced from either VHS or laserdiscs—unsurpassed digital audio and video quality. Just as consumers have come to expect digital sound from CDs, they will soon expect the digital picture quality of DVD Video as well.



Sony Music celebrated its 17 Grammy wins at a post-ceremony party with executives and artists at New York's Hammerstein Ballroom. Shown at the festivities, from left, are Wyclef Jean; Sean "Puffy" Combs; Don Ienner, chairman of Columbia Records Group; Will Smith; Thomas D. Mottola, president/COO of Sony Music Entertainment; Jennifer Lopez; Kenneth "Babyface" Edmonds; Tracey Edmonds, president of Yab Yum Entertainment; Michele Anthony, executive VP of Sony Music Entertainment; and Tony Bennett. Shown seated is actress Jada Pinkett Smith.

Grammy After-Parties Abound With Industry Insiders

Every year, the star-studded post-ceremony festivities generated by the Grammy Awards become, for a night, the place to see and be seen for music industry insiders. Executives and artists gathered at venues throughout the city, ranging from the Barneys New York retail clothing store to the New York Racquet and Tennis Club, to celebrate and congratulate.



Erykah Badu is congratulated on her Grammy win at the Universal Music Group post-Grammy party at the Four Seasons. Shown, from left, are Ron Meyer, president/COO of Universal Studios; Michael Horton, VP of promotion at Universal Records; Mel Lewinter, vice chairman/COO at Universal Music Group; Zach Horowitz, president of Universal Music Group; Kedar Massenburg, president/CEO of Kedar Entertainment and senior VP of Universal Records; Badu; Doug Morris, chairman/CEO of Universal Music Group; Jean Riggins, president of black music, Universal Records; and Kojo Benti, VP/GM of Kedar Entertainment.



New York's China Club played host to the EMI Music Group post-Grammy festivities. Shown enjoying the party, from left, are Maria Gersh; her husband, Gary Gersh, president/CEO of Capitol Records; artist Meredith Brooks; and Jim Fifield, president/CEO of EMI Music Worldwide.



Sarah McLachlan celebrated her two Grammy Awards at BMG Entertainment's post-awards party at Barneys New York. Shown at the party, from left, are Ashwin Sood, McLachlan's husband and drummer; Strauss Zelnick, president/CEO of BMG Entertainment North America; Michael Dornemann, chairman/CEO of BMG Entertainment; McLachlan; and Rudi Gassner, president/CEO of BMG Entertainment International.



Warner Music Group's post-Grammy bash took place at Rose's Place in New York, aka Roseland. Shown, from left, are Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group; John Sykes, president of VH1; Atlantic artist Jewel; Val Azzoli, Atlantic Group co-chairman/co-CEO; Atlantic artist Linda Eder; Ron Shapiro, executive VP/GM of Atlantic Records; Jewel's manager Nedra Carroll; and Frank Wildhorn, creative director of Atlantic Theatre.

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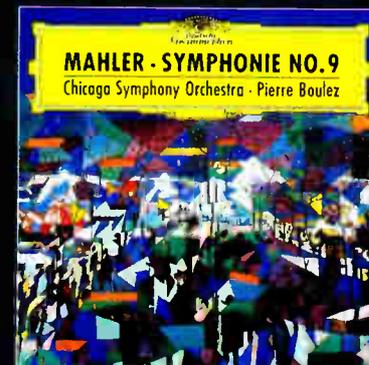
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ARTISTS & MUSIC

ASCAP Expands Marketing Efforts

Members Get New Benefits; Users Are 'Partners'

BY IRV LICHTMAN

NEW YORK—When ASCAP makes its presence known at this month's South by Southwest music conference in Austin, Texas, it will be touting the introduction of what it considers a significant element in its new "member marketing" program and its "partnership" with users who license its vast catalog.

To a new umbrella division known as ASCAP Marketing, that element is a piece of plastic in the form of a platinum-colored credit card-sized membership card that opens up a glossary of benefits, many of them new, to the more than 72,000-plus members of the performance right society. The card, inscribed with the member's name and ASCAP number, will also have a toll-free number for inquiries to ASCAP, where callers can find out about existing and new member benefits, many geared to newer writer-artists.

New benefits accessed through the card include tour insurance, travel/personal accident insurance, studio operations/general liability insurance, airline and auto rental discounts, Trans-media card membership, special deals on promotional merchandising with Retro-Fit Merchandising Inc., and a member investment program.

Also, the new member card entitles members to special benefits, including discounts, at the Guitar Center retail chain.

While the card and other initiatives are examples of member marketing, Phil Crosland, recently named ASCAP VP of marketing (Billboard Bulletin, Feb. 12), also

won board approval for a marketing strategy to users of ASCAP's music. This followed his presentation recently of a 50-page blueprint to the writer and publisher members of the board.

Crosland, who has held senior marketing posts at such major corporations as the Gallo Winery, Avon Products, General Foods, and Johnson & Johnson, says, "We're telling our licensing group to look at those who license our music as 'customers.' They are partners in the use of music—they should know that the use of music adds added value to their businesses."

ASCAP CEO John LoFrumento, to whom Crosland reports, says, "We're trying a different approach. To users, we'll answer the question, 'You pay \$1.58 a day for music—for what? Music gives you more in additional revenue than you think.'

"In a store environment, for instance, we have studies that say that music has [a positive role] in determining how long a person stays in a store."

Crosland adds, "We'll show definitive proof to a restaurant owner that revenue is enhanced by a specific type of music or playlist."

To be sure, this "partnership" initiative takes place in a climate in which ASCAP, as well as other performance right groups, is perennially at odds with licensees over the cost of paying for copyrighted music, often bringing their heated differences into the public arena in court cases and appearances before state and federal legislators.

But, says LoFrumento, "there is too much [time spent] on legal threats than on partnership. We will redefine the relationship with our licensees to build an appreciation of the value music brings to their businesses, thereby encouraging them to use more of our members' music."

This new relationship will ultimately ensure the financial success of not only our members but also the licensees."

LoFrumento indicates that ASCAP's efficiencies in its operation are providing the bulk of dollars needed to meet the goals of the ongoing member/user campaign.

Crosland says that ASCAP will develop a "single line" slogan that will also define its role among members and customers.

The performance right society has begun to signal an image-enhancement approach in trade ads with a common graphic style, such as a recent full-page ad (Billboard, Feb. 28) reporting that the "I Have A Dream" speech by the late civil rights leader Dr. Martin Luther King Jr. has become part of the ASCAP repertoire. Beneath the ASCAP letters, the ad said, "Membership. Leadership."

In running the ASCAP Marketing section, Crosland has reporting to him divisions handling advertising, publicity, publications, ASCAP's World Wide Web Site, member support, customer support, and events.

The concept of a marketing initiative at ASCAP is not new, although its deep-seated implementation is.

Dan Gold, the short-lived CEO of ASCAP, hired a marketing and planning director, Rick Joyce, who left the company shortly following Gold's resignation after six months on the job (Billboard, Jan. 7, 1995). Joyce had been a member of the consulting firm of Booz, Allen and Hamilton, which had recommended sweeping changes in ASCAP's organizational structure.

With the ASCAP marketing initiative in place, Crosland says, "ASCAP Marketing has a very clear objective: to make ASCAP membership irresistible."



CROSLAND

NO. 1 SONG CREDITS

THE HOT 100
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 COUNTRY SINGLES & TRACKS
Nothin' But The Tallgates • Clint Black, Steve Wariner • Blackened/BMI, Steve Wariner/BMI

HOT R&B SINGLES
NO, NO, NO • Vincent Herbert, Robert Fusari, Mary Brown, Calvin Gaines • 3 Boyz From Newark/ASCAP, Promiscuous/ASCAP, WB/ASCAP, Warner-Tamerlane/BMI, Sang Melee/BMI, Ms. Mary's/BMI, Milkman, Nitty & Capone/BMI

HOT RAP SINGLES
DEJA VU (UPTOWN BABY) • Donald Fagan, Walter Becker • MCA/BMI

HOT LATIN TRACKS
NO SE OLVIDAR • Kike Santander • FIPP/BMI

New Cast Albums Of 'Sound Of Music,' 'Cabaret' Due From RCA

CAST IN DIGITS: Continuing its intense interest in show albums, RCA Victor has obtained rights to the Broadway cast albums of two of three of this season's remaining major musical productions (Billboard Bulletin, March 5).

A revival of Rodgers and Hammerstein's "The Sound Of Music," starring Rebecca Luker, will be recorded Monday (16) for release in May. Another revival of a classic, John Kander and Fred Ebb's "Cabaret," starring Natasha Richardson and Alan Cummings, will have its cast album released in June.

The label home for "High Society," a stage version of the Cole Porter film musical (with other Porter songs added), is still to be determined.

RCA Victor is also planning to

oral agreement with Meshel's company that followed Meshel's departure from All Nations, although the complaint acknowledges discussions that led to Adler's getting a draft of a proposed administration agreement, which he did not sign. Adler previously had an administration arrangement with All Nations, of which Meshel was president/CEO and a limited partner with members of the Pritzker family, the real estate moguls.

Last October, the complaint notes, Adler notified Meshel in writing that he had assigned all his rights to the copyrights in question to the Songwriters Guild of America.

The complaint also claims that Meshel's company has refused to turn over royalties to Adler and has demanded additional payment

in excess of \$75,000 for terminating the deal.

In response to the court action, Meshel maintains through his lawyer that the Adler charges

are "unfounded" and that he has had an oral agreement with Adler as a result of the sale of All Nations Music and has performed administration tasks for Adler.

Meanwhile, Meshel says he has made an out-of-court settlement with the Pritzkers for monies he claims were due him after the sale of All Nations, of which he was a limited partner in a parent company controlled by the Pritzkers. Although "pleased with the settlement," Meshel did not reveal the amount of money he received.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. Indigo Girls, "1200 Curfews."
2. 311, "Transister."
3. "Third Eye Blind."
4. No Doubt, "Tragic Kingdom."
5. Paula Cole, "This Fire."



by Irv Lichtman

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"MIDNIGHT STORM"

Written by Ralph and Carter Stanley
Published by Fort Knox Music (BMI)

The music of Ralph and Carter Stanley has inspired countless bluegrass musicians, and Rebel Records band Blue Highway is no exception. The group—which consists of Wayne Taylor on bass, lead vocal, and harmony vocals, Shawn Lane on mandolin, fiddle, lead vocal, and harmony vocals, Rob Ickes on dobro and harmony vocals, Jason Burleson on banjo, mandolin, and harmony vocals, and Tim Stafford on guitar, lead vocals, and harmony vocals—has risen to the top of the bluegrass ranks in a little over three years

on the strength of well-written songs and strong performances. On its new Rebel CD, the band wanted to pay homage to the Stanleys but with a song not frequently recorded. Their search yielded the title cut, an obscure Stanley Brothers' gem, "Midnight Storm."

"We found a tune they wrote together but had never recorded together," Blue Highway's Tim Stafford says of "Midnight Storm." "Ralph recorded it 30 years ago. It's really one of their lesser-known tunes, but it's a great tune. It was done in ¾ time originally, and we changed it a little bit and made it straight ¼. I like the feel of the song. It's got that real lonesome sound to it, and we're

attracted to those kind of songs.

"I had talked to Ralph about the song, and he says it was one of his favorite ones they wrote together," Stafford continues. "They wrote it pretty early on—I think in the '40s, and for whatever reason, they never recorded it. Then, I think, on the first record Ralph did after Carter's death in 1966, he recorded that song."

"That's the version I use to go by, and it sounds a lot different from our version. It's a lot slower, and ours is more straight-ahead contemporary bluegrass tempo... We thought we'd change it up a little bit, and it could be a more straight-ahead, chunk-type, bluegrass song, but it's still got that lonesome feel to it. As long as it has that in it, it'll be all right."



Studio Action

ARTISTS & MUSIC

Audio-Technica Thrives In Pro, Home Studio Markets

BY DAN DALEY

The rapidly expanding base of the pro audio pyramid—the massive foundation inhabited by personal studios and garage bands with their own record labels—has lured many manufacturers into participating as comprehensively as possible.

Microphone maker Audio-Technica (A-T) saw this paradigm shift in the industry coming and fostered it by adapting its product lines accordingly over the last decade. But at the same time, it has resisted the temptation to diversify too broadly and try to cover all the bases.

"We don't want to diffuse the focus," says Ken Reichel, executive VP/COO of A-T U.S. Inc., which began as the domestic distributor for A-T Japan's phonograph-cartridge business 26 years ago and has since evolved into an engineering and marketing partner with the Japanese company. "This is an expanding market, but one that's part of a tremendous upheaval in the pro audio market, which has seen a lot of mergers and acquisitions in recent years. We need to make decisions constantly, but we want to make them based on our strengths."

Reichel, a market-sector veteran who was at microphone manufacturer Shure Bros. for 13 years before coming to A-T 16 years ago, says there was a timing that bordered on synchronicity when the U.S. operation began assembling A-T components from Japan in the '80s instead of simply distributing finished imported products, as it had done. That started at about the same time that the technological empowerment of the musician began with basic 8-track decks and synthesizers with integrated sequencers, creating a new market for which A-T's American operation could develop products.

"It's definitely not a traditional relationship between parent company and [local subsidiary]," says Reichel, adding that initial successes in that regard helped spark A-T U.S.'s move to develop its own research and development engineering and build its own anechoic testing chamber at its Stow, Ohio, plant, and has led to a 20,000-plus-square-foot expansion slated to be complete by

April. "As that new part of the market has grown, so have we. But it's the same thinking that led us to see that, with CDs looming on the horizon in the early 1980s, the future of the phonograph-cartridge business was, let's say, limited. We had to develop new strengths based on our existing ones."

The transducer technology of the cartridge migrated to microphone development, and, by 1991, A-T had the 4033, a self-biased condenser mike that straddled the line between project studio and conventional studio—

affordable to the former but with the quality demanded by the latter.

The 4033 led to the 4050 in 1995, which drew raves from a wide range of users, from project studio musicians to leading producers such as MCA Records Nashville president Tony Brown. By 1997, the year of the U.S. company's silver anniversary, sales were reportedly projected at \$45 million, up from \$25 million in 1993, and the subsidiary had acquired A-T's U.K. distributor and opened an office in Germany, as well as set its sights on the burgeoning Latin American markets.

Reichel attributes A-T U.S.'s tradition of proactivity to Japanese company founder Hideo Masushita's own individualism, a mind-set that has led the parent company into such diverse fields as laser reader technology and sushi-making equipment. However, the U.S. operation has kept its own vision focused.

"We have very little input on sushi making," jokes Reichel. The company's approach has been to conduct concentrated market research on sectors before entering them. The fixed-installation sound market, which is now A-T U.S.'s primary revenue generator, came about when the Unipoint microphone line was developed in response to the perceived need for better sound in locations ranging from churches to boardrooms.

"That came about along the same lines as us seeing the end of the phono-

graph cartridge as our primary business," he says. "People were becoming less comfortable with bad sound, and digital audio, such as CDs, was propelling that perception. If you could buy a \$99 CD player, you were not going to stand for bad sound in church or at big concerts or at the local bar."

STUDIO TO STAGE

That and the industry's relentless expansion of the lower tiers of the pro audio business have been guiding trends in A-T's progress. It continues to expand its fixed-installation sound business, and at the January National Assn. of Music Merchants show it introduced its 30 Series of microphones, which costs significantly less than the \$950 4050 but uses a further refinement of the same technology. The new line also represents a merging of engineering and marketing strategy the company refers to as "stage to studio," meaning that 30 Series mikes are intended to offer studio-level quality characteristics yet be robust enough to work onstage.

But can manufacturers service multiple tiers of the industry without compromising quality? Reichel believes so, as long as that quest is tempered by focus on core competencies. "You can sell a Lexus and a Toyota, as long as you

offer the same level of engineering and quality in both lines," he says. "If not, you're going to shoot yourself in the foot."

At a time when console makers build powered monitors and speaker companies build consoles, A-T has no plans to radically expand its product line away from its transducer-based core of microphones, headphones, and related products, such as small microproces-

sor-controlled "smart" mixers for fixed-installation sound. The company sold its consumer loudspeaker division, Design Acoustics, several years ago.

A-T does plan to increase the amount of manufacturing done in the U.S. to approximately 50% of A-T products sold by 2000, up from the current 35%. And the research and development relationship between A-T's Japanese

(Continued on next page)



REICHEL



Engineer Ralph Sutton adjusts an Audio-Technica microphone during a string date for a Lionel Richie album produced and conducted by James Carmichael. The session took place at Ocean Way Recording in Hollywood. (Photo: David Goggin)

Pop Maven Horn Shows Staying Power As One Of The Industry's Top Producers

BY BEN CROMER

DUBLIN—To the general public, Trevor Horn—the goofy, bespectacled singer who ushered in the video age with his 1979 anthem "Video Killed The Radio Star"—belongs in the land of one-hit wonders. After all, neither Horn nor his erstwhile band, the Buggles, ever fully captured the glow of the spotlight after that hit.

In reality, however, Horn has remained one of the most vital forces in pop music, with a production and performance résumé that includes some of the most groundbreaking recordings of the '80s and '90s, including works by Yes, the Art Of Noise, ABC, Frankie Goes To Hollywood, and Seal.

Horn also runs independent label ZTT Records, home to Seal and the Art Of Noise, and operates a U.K. studio complex that other entrepreneurial producer/studio owners—notably Ocean Way's Allen Sides—have cited as a model of comfort and creative dynamism.

Horn has arrived at such a rarified place among music makers by sticking to a simple goal: to make hit records.

"Anyone can make an unsuccessful record, so why else would you bother

hiring a producer other than because you would have more chance of having a successful record?" he asks rhetorically.

Horn believes a producer's role is to turn demos into masters. "Every bit of magic that's on the demo must go on the master," Horn says. "I remember someone saying to me, 'You think you're so great, but I heard the demo, and a lot of things that were on the master were on the demo.' I said, 'That's the biggest compliment you can pay me, because my job is to make a demo that has some magic into an even better master.'"

Horn produced Seal's first two albums, released on ZTT, the label Horn owns with his wife, Jill Sinclair. Those albums resulted in such hits as "Crazy," "Prayer For The Dying," and "Kiss From A Rose." Horn's other album credits include Paul McCartney's "Flowers In The Dirt," Rod Stewart's "A Spanner In The Works," Tina Turner's "Wildest Dreams," ABC's "The Lexicon Of Love," Simple Minds' "Street Fighting Years," Yes' "90125," Frankie Goes To Hollywood's "Welcome To The Pleasuredome," and Frames DC's "Fitzcarraldo."

Recently, Horn has been in the studio here with his band, the Art Of Noise, for a new ZTT project and has produced tracks by Frames DC for its forthcoming album. His other recent credits include recordings by ex-Take That singer Gary Barlow and the Richard Marx and Donna Lewis sin-

gle "At The Beginning," from the soundtrack to "Anastasia."

Although Horn and Sinclair launched Seal's career with the infectious "Crazy," Horn was not initially convinced that the song had hit potential, calling it "an interesting idea." But Seal was so adamant about "Crazy" that he made his contract with Horn and Sinclair contingent upon its being a single. Horn says, "We just had to work on it until it was a hit."

Seal's second, self-titled album required a different approach from the first, according to Horn. "It was just a question of listening to all the material and seeing what you've got and figuring out the best way to cut those songs," he explains. "One of the things we did on the second album was put a seven-piece band together and went down to Real World, Peter Gabriel's place. I thought that it was important to perform the songs a bit because the songs really hadn't been performed."

Horn relied heavily on Seal's demos when he crafted "Prayer For The Dying" and "Kiss From A Rose," which the artist envisioned as "sort of a medieval folk song," Horn recalls.

"Seal had a really good demo of 'Kiss From A Rose,' but the bit in the middle he had at the end. I got Betsy Cook to play a string synth on it. She played two or three passes on it, and I grabbed it in the computer and then spent three days editing it."

(Continued on next page)



9 Volt Charge. Crash Records act 9 Volt completed its album at Pumpkin Studios in Chicago with producer Gary Loizzo, whose credits include Styx and REO Speedwagon. Shown at the sessions, from left, are Crash president Mark Nawara, 9 Volt guitarist/vocalist Andy Mitchell, drummer Scott Collins, bassist Jeff Criswall, and Loizzo. The band's album, due March 31, will be distributed by Mercury-affiliated Private I Records.

TREVOR HORN SHOWS STAYING POWER

(Continued from preceding page)

Recording bands in the studio presents a special challenge, Horn says, requiring meticulous tinkering to achieve the desired results.

"Mutt Lange once said to me, 'You get a band, you get them in a rehearsal room to do the songs, you rehearse them, you get them in a studio, you set them up, you go into the control room to listen, and it sounds like rubbish. That's invariably what happens. After that, it's a question of how much tenacity you have and how far you want to go.' I think he's right."

Horn points out that he often performs on the projects he produces but keeps his appearances to a minimum.

"If you play too much on your records, you limit those records," Horn explains. "But having said that, there are occasions where I have—when everyone's gone—replaced the bass or added some backing vocals."

LOCAL START

Born July 15, 1949, in Durham, England, Horn began his career by playing bass in local bands while in his teens.

Horn, who also plays keyboards and synthesizers, discovered that playing in struggling rock'n'roll bands was not getting him any closer to success, so he built a recording studio and recruited local musicians to cut demos.

"I was just drumming up business for the studio, and one day somebody said, 'All the things that you're doing are called being a record producer.' So I said, 'That's exactly what I want to do.'"

Horn, however, realized that he needed a track record as a producer to

attract artists, so he wrote and produced some demos with a friend, Bruce Woolley, to try to gain that elusive first hit. Among the first tracks the duo came up with was "Video Killed The Radio Star," which Horn recorded with keyboard player Geoff Downes as the Buggles. (Woolley and his band, the Camera Club, cut their own version of the song.)

Although "Video Killed The Radio Star" never became a huge commercial hit—it charted at No. 40 on the Hot 100 Singles chart for one week in 1979—the track gained notoriety as the first videoclip aired by MTV when the channel launched Aug. 1, 1981.

In the meantime, the song caught the ear of Yes members Steve Howe, Chris Squire, and Alan White, who were forming a new band they intended to call Cinema following the departure of Yes founding vocalist Jon Anderson and longtime keyboardist Rick Wakeman. No sooner were Horn and Downes recruited as Cinema's singer and keyboard player than the band decided to call itself Yes and record the "Drama" album, produced by Horn.

"Drama" yielded the rock radio cuts "Tempus Fugit" and "Does It Really Happen?" but otherwise failed to excite Yes' loyal fan base. (It was the only one of Yes' studio albums to date to fall short of gold certification.)

Following "Drama," Anderson and original Yes keyboardist Tony Kaye rejoined the band, replacing Horn and Downes. Although Horn was relieved of vocal duties, he was enlisted to produce what would become one of Yes' most groundbreaking and commercially successful albums ever: "90125," featuring the startlingly original No. 1 hit "Owner Of A Lonely Heart" from 1983 and such other notable tracks as the choral extravaganza "Leave It" and the rock epic "Changes."

Horn says "Owner Of A Lonely Heart" nearly failed to materialize as an album cut because its writer, new Yes guitarist Trevor Rabin, did not think it was appropriate for the band.

"Trevor was playing me the songs he had for that album, and 'Owner Of A Lonely Heart' came on with a heavy metal guitar that sort of changed to a Free track," Horn recalls. "I said, 'This is the best so far. This song will be a No. 1.' Trevor couldn't believe it. He didn't think that was the right song for Yes."

'80S PROJECTS

With his star on the horizon, Horn took on a variety of projects in the early to mid-'80s, including Frankie Goes To Hollywood's "Welcome To the Pleasuredome" and ABC's "The Lexicon Of Love." On ABC's album, a masterwork of British blue-eyed soul, Horn brought out the passion of such tracks as "The Look Of Love," "Poison Arrow," and the

majestic ballad "All Of My Heart" by incorporating everything from a 40-piece orchestra to synthesizers.

"Technology and music have always gone hand in hand," he says. "When pianos were first invented, people thought it was some kind of infernal machine. They still refer to a piano in classical music as an imperfect instrument because on a violin you can play quarter-tones but a piano you can only play the notes; you can't trill them."

Working with established artists requires producers to work even harder, Horn says. "You have to get them excited, because a good record only comes from people being excited."

The McCartney, Stewart, and Turner projects, he says, gave him the chance to work with three of rock's most distinctive singers.

"The thing that's always interested me the most is people's voices," Horn says. "There'll never be another Rod Stewart or Tina Turner, and to work with that on a record is a terrific experience."

Horn recalls that the McCartney project, a collaboration that included co-producer Steve Lipson, was especially challenging because the tracks had to be completed in two days.

"Paul McCartney is definitely the best utility man I've come across," Horn enthuses. "He's got loads of ideas, and he comes up with hooks all the time. I have a lot of respect for him. If anyone ever asks what it's like working with him, I tell them, 'If you could have him in the studio now working on this track, you'd love him.'"

The nomadic Horn, who has homes in Dublin, London, and Los Angeles, prefers using his own studios because they are cozy and intimate. "It's bad enough having to go into a studio to make a record, so our studios are comfortable and very well-run," he says. "I also like to have people sitting next to me, because you can feel what they're feeling. If someone's singing and you're three feet away from them, the minute they stop you can talk to them. It's much more intimate."

Horn says he has been lucky to have worked with engineers and co-producers such as Lipson, Gary Langan, and Julian Mendelsohn. He also praises engineers Tim Widener, Steve Fitzmorris, and Tom Elmhurst.

"I tend to work long hours, and anyone I work with has got to have lots of stamina," Horn says. Even so, he still enjoys the work and wants his colleagues to do the same. For instance, Horn recalls that Stewart would egg him on in the studio by insisting that Horn sing the songs instead.

"Since I'd sung with Yes, he used to make me sing everything," says Horn. "I'd say, 'Don't you think you could sing this, Rod?' And he'd say, 'Nah, it's much funnier when you sing it.'"

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 14, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	GETTIN' JIGGY WIT IT Will Smith/ Poke & Tone (Columbia)	NICE & SLOW Usher/ Jermaine Dupri (LaFace/Arista)	ROUND ABOUT AWAY George Strait T. Brown, G. Strait (MCA Nashville)	SEX AND CANDY Marcy Playground/ Jared Kotler, John Wozniak (Capitol)	MY HEART WILL GO ON Celine Dion/ Walter Afanasieff, James Horner (550 Music)
RECORDING STUDIO(S) Engineer(s)	RIGHT TRACK (New York, NY) Ken Ifill	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	EMERALD (Nashville, TN) Steve Marcantonio	SABELLA RECORDING STUDIOS (Roslyn, NY) Jim Sabella, Ken Gioia	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson
RECORDING CONSOLE(S)	SSL 9000J	DDA AMR 12	SSL 4068E/G	Neve 8068 MKIII	Neve VSRP 72
RECORDER(S)	Studer A800	Sony APR 24	Sony 3348	Studer A80	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 456	Quantegy 467
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Rich Travali	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	MASTERFONICS (Nashville, TN) Chuck Ainley	SABELLA RECORDING STUDIOS (Roslyn, NY) Ken Gioia, Jim Sabella	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson
CONSOLE(S)	Neve VRP60ff	SSL 4000E/G	SSL 4064E/G	Neve 8068 MKIII	SSL 9096J
RECORDER(S)	Studer A827	Studer A827	Studer D827	Studer A80	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 456	Quantegy 467
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Greg Calbi	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	Sony	BMG	UNI	EMI-LTD	Sony

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A-T THRIVES IN PRO, HOME STUDIO MARKETS

(Continued from preceding page)

and American engineers will also be intensified, according to Reichel.

Despite the company's Japanese ownership, Reichel is not worried about the current financial crisis in Asia. (A-T U.S.'s revenue is measured in dollars rather than yen.) Nor is Reichel concerned about how the pro audio market, with its seemingly ceaseless focus on the lower tiers, is developing. Instead,

he's buoyantly optimistic about its continued effect on A-T's business.

"This generation of musicians and producers and engineers is fascinating," he observes. "They've changed the business of how music gets made and listened to and provided us with a vehicle to build ourselves with. How can it be wrong?"

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Irish PM Pledges C'right Update IMRO Launch Also Fetes Chairman Graham

■ BY KEN STEWART

DUBLIN—Irish Prime Minister Bertie Ahern has promised that the country's parliament, the Dail, will debate new copyright legislation before the end of the year.

Pledging that the new law will be relevant to the digital era, Ahern said, "I share the concern that there must be legislation capable of ensuring that the potential which technology brings is not undercut by piracy and misappropriation."

"When you look at the legislation which is currently available, the 1963 Copyright Act, and consider that it was introduced to cater for a world where even photocopiers were new, it is quite clear that an overhaul of that legislation is absolutely necessary."

The prime minister was speaking at a dinner to mark the formal launch of the Irish Music Rights Organisation (IMRO) and to celebrate chairman Brendan Graham's contribution to the collection agency, which achieved its independence from its London-based parent, the Performing Right Society (PRS), Jan. 1, 1996.

Ahern credited Graham, in tandem with chief executive Hugh Duffy and the IMRO staff, for their work "to make IMRO an independent major player in the national and international arena, representing the rights of Irish music."

Ahern added, in terms of economic benefits, Ireland was "the fifth-highest provider of international hit records on the global pop and rock market, and six of the top-selling Irish artists have, between them, sold over 124.5 million

records worldwide—a minimum retail turnover of 1.25 billion Irish pounds (\$1.7 billion) (Billboard, Jan. 18, 1997).

New IMRO chairman Shay Hennessy welcomed the prime minister's statement of intent on copyright legislation and said that "the strengthening of copyright protection by the European Commission is being done not only for commercial and economic reasons, but because it fully appreciates that an increased level of protection is essential to cultural creativity, both nationally and within the European Union."

"Regrettably, we have had to express our deep disappointment at the protection afforded our members' rights in some parts of the world. This abysmal protection is not only confined to the performing rights that IMRO administers, but also to the mechanical rights in respect of the sale of records."

Restating IMRO's long-held disquiet over copyright protections in the U.S. (Billboard, Oct. 12, 1996), Hennessy said, "We cannot and will not accept such a situation. We have already, with the full and enthusiastic support of the Irish government and the European Commission, lodged complaints under the trade barrier legislation in respect of the appalling copyright legislative position in the United States and have received the full endorsement of the commission, who have undertaken to pursue changes in the U.S. Copyright

Law under the World Trade Disputes Settlement Procedure."

Hennessy and "Riverdance" composer Bill Whelan paid tribute to the many achievements of Graham during his nine years as chairman of IMRO. He was presented with the first IMRO Award, an inscribed medallion by sculptor Colm Brennan.

Among the overseas guests were Jean-Loup Tournier, director general of French authors' body SACEM; John Axon, director of general performance licensing at PRS; Roger Greenway, senior VP of international affairs for U.S. authors' society ASCAP; Ralph Murphy, assistant VP of Nashville membership for ASCAP U.S.A.; and David Hockman, chief executive of PolyGram International Music Publishing.



AHERN

Glady Caps A Golden Year With Japan's Top Award

■ BY STEVE McCLURE

TOKYO—Pop/rock band Glady, whose greatest-hits album "Review" recently became Japan's all-time top-selling album at 4.7 million copies (Billboard, Feb. 14), was named artist of the year at the Recording Industry of Japan's (RIAJ) 12th annual Gold Disc Awards ceremony, held March 4 here.

International artist of the year was Celine Dion, whose album "Let's Talk About Love" has sold 850,000 copies,



DION

including imports, in Japan on Epic/Sony (now known as Epic Records).

For the first time, the RIAJ's artist of the year awards were based on a poll of members of the music industry and the media. As in past years, all other Gold Disc awards were sales-based (for the period between Jan. 21, 1997, and Jan. 20, 1998), with returns factored into the results.

In the best new domestic artist category, the winners were Miho Komatsu (Amemura O-Town Records), Takashi Sorimachi (Mercury Music Entertainment), Da Pump (Avex), Ryoko Hirose (Warner Music Japan), and Takako Matsu (BMG Japan). In this and other categories, the RIAJ presented Gold Disc Awards to several acts or albums instead of just one, as in the past.

The best new international artist was Hanson (Mercury Music Entertainment), whose album "Middle of Nowhere" (simply titled "Hanson" in Japan) has sold 500,000 units here.

Elton John's "Candle In The Wind 1997" (Mercury Music Entertainment) won the best song of the year (foreign or domestic) accolade. It has sold nearly 800,000 copies in Japan.

The 11 domestic albums named winners in the best rock album of the year category included Nanase Aikawa's "paradox" (Cutting Edge/Avex), Ryuichi Kawamura's "Love" (Victor Entertainment), Mr. Children's "Bolero" (Toy's Factory), and Judy & Mary's "The Power Source" (Epic/Sony). Foreign album of the year was Aerosmith's "Nine Lives" (Sony Records).

In the best pop album of the year category, awards went to 13 albums, including Namie Amuro's "Concentration 20" (Avex Trax), Miki Imai's "Pride" (For Life Records), Tomomi Kahala's "storytelling" (Orumok/Pioneer LDC), and globe's "Faces Places" (Avex).

Best international pop albums were Dion's "Let's Talk About Love" (Epic/Sony) and Mariah Carey's "Butterfly" (Sony Records).

The best domestic music video of the year award went to Glady's "Hit The World Glady Arena Tour '97 At Yoyogidaichitaiikukan" (Polydor), while the international video award went to Michael Jackson's "History On Film Volume II" (Sony Music Entertainment Japan).

The ceremony was broadcast on the NHK satellite TV channel the same evening as the show.



JOHN

Echo Awards Provide Boost To German Retail, Industry

Winners, Non-Winners Benefit From Program

HAMBURG—Sales of acts who appeared at the Echo Awards (Billboard, March 14) are beginning to see gains at retail.

The show, which took place March 5 and was aired nationally on the ARD channel March 6, registered an increase in viewers, according to the broadcaster. This year, a total of 4.6 million viewers tuned in for the two-hour show, according to the channel, an increase from last year's 4.3 million.

For the first time, the program was also shown in Switzerland on the country's German-language DRS station.

Echo, now in its seventh year, does not produce an immediate sales gain, say industry observers here, yet is a useful event in generating store traffic throughout the period between the nominations and the show.

In Hamburg, where the award show took place, local media, such as the Hamburger Abendblatt newspaper, took part in publicizing Echo. WOM's Hamburg store has noted a favorable response to the Echo Awards. "There has been extremely strong demand for All Saints, who sang 'Never Ever,' although they did not win any award," says purchaser Norbert Dethloff. He adds that sales of Peter Maffay and Sabrina Setlur have also picked up. Andreas Ewald, purchaser at Hertie in Berlin, and Konrad Reiter, a purchaser at Media Markt in Munich,

(Continued on page 60)

First Business Awards Honor Local Industry

HAMBURG—The limelight of the Echo Awards also fell on the industry this year, as three "trade Echoes" were given out in a separate ceremony.

Motor Music's Petra Husemann won the award for marketing campaign of the year for her work with the rock band Rammstein. In addition to its domestic success, the band is building an audience in the U.S., where it has sold more than 40,000 copies of its album "Sehnsucht."

The award is a vindication of the work of PolyGram-owned Motor, which works with indies in the dance and alternative rock fields and has worked to put such genres firmly in the mainstream since its creation out of Polydor Germany's progressive department in 1993. It's an honor for me," says Husemann. "But it's also an honor for the artists who bring new ideas into [the business]."

Uwe Innhof of retailer Die Rille was awarded the dealer prize. Claus-Dieter Grabner of the Bravo magazine publishing group was named media man of the year. Grabner is responsible for the various Bravo print titles, the Bravo TV cable station, and the "Bravo Hits" compilation series, which has sold more than 25 million copies in Germany.

The marketing prize was chosen by dealers; the retailer prize was chosen by labels; and the media prize was chosen by the Phono Academy jury. They were presented at a trade gathering earlier on the day of the Echo Awards, March 5, hosted by academy chairman Gerd Gebhardt.

DOMINIC PRIDE

Dutch Labels Push Local Music With A&R Divisions

■ BY ROBBERT TILLI

HILVERSUM, the Netherlands—The unprecedented success of Dutch music in its domestic market is prompting a number of labels to set up local A&R departments.

Dutch repertoire now accounts for a record 29% of the market here (Billboard, Nov. 22). Following Warner Music Benelux's cautious move into domestic A&R at the end of last year (Billboard, Nov. 15, 1997), independents Zomba/Rough Trade and Play It Again Sam (PIAS) are now tapping into the A&R craze.

Zomba/Rough Trade has lured veteran A&R manager Ruud van Dulkenraad away from CNR Music. "It is a top transfer like in soccer, something like Chelsea

Football Club buying Dennis Bergkamp from Arsenal," says Zomba/Rough Trade managing director Benelux/VP Europe Bert Meyer.

"Our club is ready to explore domestic repertoire," he adds. "We have courted Van Dulkenraad before, but to no avail. But now is the time to do it. The emphasis will be on Dutch-language repertoire, but English-language crossover product will be developed as well."

Meyer stresses that in-house expertise with local product was the only thing Zomba/Rough Trade has been lacking over the years. From its Dutch office discoveries in recent years, Swedish act Rednex and U.K. girl vocal group Solid Harmony were signed to Jive,

(Continued on page 60)



Thailand Industry Regroups After Crisis Some Labels Use Downturn As Opportunity To Expand

In the third and final part of our series, *Billboard* concludes its in-depth analysis of the practical effects of the Asian economic slump on the music industry. This week, we go back to where it all started—Thailand.

BY JOHN CLEWLEY

BANGKOK, Thailand—After a decade of double-digit growth, the Thai economy came crashing to the ground last July when the government “floated” the Thai baht. The currency slide that followed was a harbinger of the Asian currency crisis, which is still being played out (*Billboard*, Feb. 7).

The decline in the value of the baht—between 40% and 50%—has affected all sectors of the economy, but the media and entertainment industries have been hit particularly hard. Newspapers and magazines have closed, and those that remain open are offering huge discounts to advertisers; the same process can be seen in radio and TV. Tours by international artists have dropped to a trickle. Meanwhile, some 2,000 pubs and clubs across Bangkok have closed, and resident musicians are having to swallow 50% cuts in wages.

Estimates for the decline in sales of recorded music due to economic woes vary, but most analysts say sales slumped 20%-40% in 1997, when compared with the previous year. The International Federation of Phonographic Industry (IFPI) estimates sales of legitimate audiocassettes and CDs at 59 million in '97, a drop of just 3 million units from 1996, but when factoring in years of heady growth, sometimes as high as 20% a year, then the figure is clearly of concern for music executives.

The crisis has happened during a time when the music industry is in the process of change. From the late '80s, many new companies have entered the market, encouraged by the possibility of huge profits from the development of the local music industry. There are more than 100 labels currently, led by market leader Grammy (which holds 45% of the market), along with major players RS Promotion and Onpa. But their position is being challenged by fast-rising indie labels like Bakery Music, which has garnered a 5% market share in just four years.

Nevertheless, some small indie labels are struggling to cope with the new situation. “Many small labels will go to the wall,” says Kamol Sukosol Clapp, managing director of Bakery, “because they weren't in the business for the right reasons. Just being in music purely for profit isn't the right way.”

Clapp says Bakery has been successful because it is prepared to “develop the artist so that the second and third albums sell as well as the first.”

Almost singlehandedly, Bakery broke alternative music in Thailand with the success of rock group Modern Dog. “We took four ugly guys from a local university and let them develop their ideas. It's a different approach,” says Clapp.

The bigger outfits are not immune

either. Even before the crisis, companies that hadn't moved with the times struggled. Last February, Kita Entertainment Co., a medium-sized operation, went bust after losing 100 million baht (\$2 million) due to poor album sales. Kita made its name from turning movie stars into singers; most albums of this kind were one-hit wonders. But Thai music fans had already moved on to other genres, like alternative rock, heavy metal,

and dance music.

Savvy companies, like the vertically integrated Grammy, saw that the market for music was becoming increasingly segregated. In 1996, the company reorganized its music production into five major music categories. Each company was assigned a label and now runs independently. Grammy assistant VP Ian McLean acknowledges that these companies do run rather like indie labels. “We had become so big, with such a wide

range of music, that we had to introduce new labels and, a first for Thailand, segmented marketing,” says McLean. He claims that the market has shrunk by only 12%-15% and that the reorganized Grammy is in a position to survive. “We are bullish about the future, and we believe we can get back to 1996 levels.”

McLean does admit that cost-cutting has had to be introduced to the

NEWS ANALYSIS

companies' operations—some of Grammy's unprofitable retail outlets will be closed; there were no salary increases for 1997; and some company perks have been curtailed. Bakery's Clapp agrees, “We can be positive about the recession by focusing on costs and productivity.”

Despite the downturn, both companies plan to expand by going international.

Bakery has set up a joint venture with the Tigerstar label, a new com-

(Continued on page 60)

San Remo Lags In Sales

Show Fails To Boost Local Acts At Retail

BY MARK DEZZANI

SAN REMO, Italy—For the second consecutive year, the effect on sales of the annual San Remo Song Festival, once a major revenue driver for the domestic industry and local artists, is being questioned. Despite a TV audience of more than 12 million for each night of the event, held Feb. 24-28, and despite more than 15 million tuning into public TV network RAIUNO for the final evening, only the international guests seemed to have benefited from a sales boost.

Madonna (who replaced Celine Dion at No. 1), Backstreet Boys, Aqua, Michael Bolton, and Robbie Robertson all improved their chart positions, according to the FIMI/Nielsen album chart covering the period Feb. 26-March 4, the first complete week in which all songs at the festival had been aired and released to retail.

Reflecting the views of many retailers contacted by *Billboard*, Pietro Falco, director of music at Ricordi Medias-tore's Milan megastore, rates sales resulting from this year's festival as “below average to poor.” Falco comments, “The top sellers are Antonella Ruggiero and Avion Travel, followed by Annalisa Minetti and Lisa, in that order.”

“The main problem is that this year most labels reissued previously released albums with just the new San Remo track added, whereas, normally, new albums are released from artists appearing at the festival to coincide with the event. Therefore, people are mainly looking for the singles, and only the largest stores stock them. The two compilations [from the show] are, however, selling reasonably well, with the WEA double-CD selling best.”

That two-CD set, “Super Sanremo 98,” featuring most of the songs from the festival, was released at a reduced dealer price that has resulted in an average retail price of approximately

44,000 lira (\$25), while Universal released a single-CD compilation, “Sanremo 98,” featuring a selection of San Remo tracks for a recommended retail price of 16,900 lira (\$9.60), the same price as the cassette version. On FIMI/Nielsen's industry-recognized chart for the week of Feb. 26, “Super Sanremo 98” entered at No. 1 on the compilation album listing, and “Sanremo 98” entered at No. 4.

Sony Music Italy's Minetti was the star of the show domestically, winning both the newcomers' section and the festival overall. Female artists also took the other top places in the event, with Ruggiero (Universal) and Lisa (PPM/BMG) voted second and third, respectively. According to the FIMI/Nielsen charts, Ruggiero is the highest San Remo winner entering the chart with her album “Registrazioni Moderne” debuting at No. 16; Avion Travel's album “Vivo Di Canzoni” (Sugar/Universal) enters at No. 20. Avion Travel, despite failing to gain a placing in the top five winners at San Remo (as decided by a demographically representative public jury), picked up three prizes awarded by the so-called “Quality Jury,” made up of industry professionals and this year headed by British composer Michael Nyman.

The 48th annual festival of Italian song takes over not just the picturesque town of San Remo, which is swamped by media for the week, but also the attention and conversation of the majority of Italians, and in the past has been an ideal platform from which to launch a new star. Eros Ramazzotti, Laura Pausini, Zucchero, and Andrea Bocelli have all gone onto global fame after gaining initial public recognition by winning at San Remo.

For the first time this year, the top three from the newcomers' section (voted Feb. 27) went on to compete in the finals with established stars on the evening of Feb. 28.

newslines...

U.K. CULTURE SECRETARY Chris Smith has pledged more support for specialist music genres and young musicians. Speaking at the recent Musicalliance '98 conference in London, he said that to qualify for funding, music had to meet four criteria: access, innovation, excellence, and education. “It seems to me that there are many art forms in jazz, folk, and ethnic music which meet those criteria as much as most classical music does,” said Smith. Currently, classical and opera account for approximately 90% of U.K. government subsidies for music. Smith also revealed government plans to use money from the National Lottery to support young artists through its “talent bank”—the 200 million pound (\$330 million) National Endowment for Science, Technology and the Arts, which should be ready to make its first grants in the fall. In addition, Smith said that National Lottery cash will be used to guarantee every school pupil the opportunity to learn a musical instrument.



SMITH

NIGEL HUNTER

AMERICAN DANCER Alan Reed is suing Japanese star Seiko Matsuda for 48 million yen (\$374,400) in damages for alleged sexual harassment. A suit, filed March 9 with the Tokyo District Court, claims that Matsuda repeatedly pressured Reed—a dancer in the singer's stage show—to have sex with her. Reed is seeking 20 million yen for stress-induced ailments, including eczema and loss of sleep, and 28 million yen for songwriting royalties allegedly not paid by Fantic, Matsuda's management agency. A Fantic spokesman says the company is studying Reed's claim.

STEVE MCCLURE

A PARIS TRIBUNAL has given Xavier Pelgrims de Bigard, former director of French CD manufacturer Dureco, a six-month suspended jail sentence and fined him 80,000 French francs (\$13,000) for piracy offenses. He was also ordered to pay a total of 350,000 francs (\$57,000) in damages to BMG, EMI, and Sony. The tribunal also fined distributors Wolf (Paris Musique/Prim Distribution), Kniazeff (IHL), and Ougergouz (Domo Technica/WTMC) 60,000-80,000 francs (\$9,800-\$13,000) each for related offenses. Pelgrims de Bigard was arrested in 1994 at MIDEM following a raid on Dureco's premises. French rights body SSCP, which initiated the investigation, says that the outcome clearly establishes the culpability of the manufacturer in such cases.

MARK SOLOMONS

SOUTH KOREAN balladeer Shin Seung-Hun has become the first pop artist from the country to have six consecutive million-selling studio albums. His latest, “Shin Seung-Hun VI” (Line Records), shipped just over 1 million units before its Feb. 17 release. The feat is especially impressive given that music sales in South Korea have dropped by up to 50% in recent months. Shin has sold more than 10 million albums in the last seven years.

CHO HYUN-JIN

WARNER MUSIC INTERNATIONAL has inked a long-term licensing deal for the Russian Federation and Commonwealth of Independent States—including Ukraine, Belarus, and Kazakhstan—with the Russia-based Soyuz Group. The first releases under the agreement will be Madonna's “Ray Of Light” and Eric Clapton's “Pilgrim.” Soyuz, which has

record label, distribution, retail, publishing, photographic, multimedia, and video interests, maintains offices in Germany, Sweden, and the U.K.

ALAN PARSONS will depart his post as VP of EMI Studios Group at the end of March. He will continue as a creative consultant and associate producer for the group, which includes the Abbey Road, Town House, and Olympic Studios. Parsons, best-known for his band the Alan Parsons Project and his engineering and production work with Pink Floyd, Paul McCartney, and Steve Harley, among others, took over the VP post from Martin Bengel last July. He plans to concentrate on his own recording career and will start work on a new album in the summer. “Alan's not been in an executive role before—it was an experiment,” says an Abbey Road spokeswoman. Existing management will run the studios until a replacement is found.

MARK SOLOMONS

U.S. HARD ROCK LABELS Mayhem and Fierce have opened a U.K. office to serve as a European base. Forthcoming releases in April and May include albums from Testament, Crowbar, Manowar, and Bruce Kulick and John Corabi's band Union.

Bringing Newfoundland's Traditions To Life

Amber's Anita Best Revives Province's Historical Music

BY LARRY LeBLANC

TORONTO—A self-described “preacher for Newfoundland traditional songs,” folklorist/archivist/singer Anita Best has been collecting songs and stories from Newfoundlanders since 1973. “Crosshanded,” an a cappella tribute to traditional Newfoundland singers, is her first solo album.

Released in July 1997 by Amber Music in Topsail, Newfoundland, “Crosshanded” is only available regionally. The album has sold 1,500 units to date, says Best.

She has been prominently featured on seven other albums since 1975.

She was half of a duo with singer Pamela Morgan, was part of the band Bristol Hope, and has appeared on five compilations.

Best is also a partner in the 7-year-old label Amber Music along with Morgan, who produced “Crosshanded,” and Morgan’s husband, Andre Wall. Amber’s 10-album catalog contains the entire recorded works of Morgan and her former band, Figgy Duff, which dominated Newfoundland music throughout the 1970s and 1980s.

The 49-year-old, powerfully voiced Best performs regularly in Newfoundland with either Morgan or guitarist Sandy Morris. Throughout the province, Best also gives lectures and concerts of Newfoundland traditional songs and folk tales. At the November awards ceremony of the Music Industry Assn. of Newfoundland & Labrador, she was named both female artist of the year and roots/traditional artist of the year.

MUSIC COLLECTORS

“Anita is to Newfoundland what Mary Black is to Ireland,” says Tony Ploughman, assistant manager of the record store Fred’s in the provincial capital of St. John’s. “She has more knowledge of Newfoundland folk songs than anyone on the island. The people buying her album are mostly collectors of Newfoundland and Celtic musics.”

Largely because of its geographic isolation, thrust away from Canada into the Atlantic Ocean, Newfoundland has always remained apart from the economic, political, and cultural systems of North America. Neither Canadian nor thoroughly British in outlook, islanders like Best think of themselves as Newfoundlanders first (and, some would argue, last) and Canadians second. “My spiritual attachment is to this island,” she says. “Performing traditional Newfoundland songs is what I am. It’s who I am.”

In 1948, a year before Newfoundland joined Canada, Best was born to Elsie and George Best in Merasheen, a fishing community of 100 families on Merasheen Island in the middle of Placentia Bay on Newfoundland’s south coast. There, two centuries earlier, French refugees had to flee westward from the conquering English.

The former British colony of Newfoundland became the 10th Canadian province March 31, 1949. At the time, only 52.4% of the populace supported union with Canada. As part of the last generation of Newfoundlanders born

outside of the Canadian Confederation, Best recalls the issue, which is still heatedly debated today.

“When I was [being born] at home, and my mother was having labor pains, the midwife, Kate Wilson, an ardent Confederationist, and my grandmother, an ardent Newfoundland nationalist, got into this big racket about whether Newfoundland should have a responsible government or should join Canada or the United States,” she says.

One of the songs Wilson taught Best, “Lord Bateman,” is featured on “Crosshanded.” Says Best, “Kate was a lifelong family friend. I called my daughter Kate after her.”

CULTURAL PASSION

Best’s intense passion for Newfoundland culture was largely shaped by one significant event: the province’s resettlement program of the 1960s, which wiped out Merasheen as well as dozens of other communities on nearby islands.

The aggressive industrial development program of Newfoundland Premier Joey Smallwood was intended to provide enough employment to take up the slack left by the uncertainty of the fishing industry. The program shifted people from the province’s rural communities to its large towns and cities. But the new primary industries there failed to generate enough jobs.

Best’s family moved from Merasheen to St. John’s when she was 12. Her father took work as a janitor with the department of public works while her mother ran a boarding house to support the family of four children. (Anita is the eldest; she has three brothers.)

“Resettlement turned me into a cultural evangelist,” Best says. “People began moving in 1964, and by 1968 everybody had moved [to the cities].

Once people moved, the sense of community was lost. All of the garden parties and occasions where [Newfoundland small-town] culture had been expressed disappeared. My father became a very bitter person, because he went from being a community leader to being a janitor.”

Best attended Memorial University in St. John’s, where she received a bachelor of arts degree in 1969 and a bachelor of education degree in 1971. For much of her adult life, however, Best has lived in small Newfoundland communities. At 21, she became principal of a two-room school in Rock Harbour on the Burin Peninsula. She held teaching jobs throughout the region, marrying in 1977 and giving birth to a daughter two years later.

In 1973, inspired by the work of several other folklorists, Best began collecting songs on tape and learning them for performances. While Best would perform with friends at parties, it was poet/musicians Neil Murray and Noel Dinn who coaxed her to perform publicly in 1974 in the newly formed Figgy Duff. Best decided to leave the group after several months to resume teaching and was replaced by Morgan.

After she and her husband divorced in 1982, Best moved to Grand Bank on the Burin Peninsula to teach. She left Grand Bank in 1987 and eventually left full-time teaching.

The songs on “Crosshanded” are an assortment of traditional songs—story songs, love songs, and humorous songs—that she collected from various sources.

“I wanted a representation because there might not be another a cappella album [of traditional Newfoundland songs],” says Best. “I thought, ‘If anything happens to me, that’s it.’ Nobody knows these songs anymore.”

The Richly Eclectic Roots Of Newfoundland's Sound

TORONTO—Newfoundland’s folk music incorporates the rich cultural heritage of the British Isles into a style that’s at once firmly local and broadly eclectic, reflecting both the extensive travels of its fishermen and the isolation of its ports.

Folklorist/archivist/singer Anita Best says that, despite popular belief, Newfoundland folk music differs significantly from Celtic music. “It has Celtic elements, but it also has English and Appalachian elements,” she says. “We have this singing tradition here, but there’s not a strong instrumental tradition [in the music].”

Traditional Newfoundland songs are derived from old English and Scottish popular ballads, British music hall songs, country music, and the Irish folk movement of the 1960s. Singing traditionally happened at informal parties held in outpost kitchens or fish stores, typically involving solo performances by one or several singers. Music would also be performed at workplaces such as fishing ships or lumber camps.

“That kind of entertainment was not consumer entertainment,” says Best. “It was an expression of the feel-

ing of the moment.”

Newfoundland’s traditional songs were first preserved by such folklorists as Elizabeth Bristol Greenleaf and Maud Karpeles in the 1920s and by Margaret Sargent, Kenneth Peacock, Gerald Doyle, and Edith Fowke in the 1950s. Additionally, there have been two significant folklore recordings: “Songs And Ballads Of Newfoundland” (Folkways Records, 1956) and “Songs From The Newfoundland Ports” (Pigeon Inlet Productions, 1984).

Examples of traditional Newfoundland songs were found in commercial recordings by Newfoundlanders Dick Nolan and Harry Hibbs in the ’60s and Figgy Duff and the Wonderful Grand Band in the ’70s and ’80s. In the ’90s, the tradition is being kept alive by Great Big Sea, Rawlin’s Cross, the Plankertown Band, and the Punters.

“It delights me when Newfoundland [acts] like Great Big Sea and the Punters take our folk tunes and create their own forms,” says Best. “It’s good that young people are recognizing [traditional Newfoundland music].”

LARRY LeBLANC



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Japan Nite Headliner

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THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MY GRADUATION SPEED TOY'S FACTORY	1	1	MY HEART WILL GO ON CELINE DION COLUMBIA	1	1	MY HEART WILL GO ON CELINE DION EPIC	1	1	MY HEART WILL GO ON/THE REASON CELINE DION COLUMBIA
2	2	TIME GOES BY EVERY LITTLE THING AVEX TRAX	2	2	FROZEN MADONNA WEA	2	2	FROZEN MADONNA MAVERICK/WEA	2	2	TOGETHER AGAIN JANET JACKSON VIRGIN
3	NEW	IKI MO DEKINAI ZARD B-GRAM	3	3	ALANE WES EPIC	3	4	THE BALLAD OF TOM JONES SPACE HUT	3	5	FROZEN MADONNA WEA
4	7	NAGAI AIDA KIRORO VICTOR	4	NEW	GUILDO HAT EUCH LIEB! GUILDO HORN & DIE ORTHOPAEDISCHEN STRUMPFE EMI	4	10	HOW DO I LIVE LEANN RIMES CURB/HIT LABEL	4	3	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
5	5	LOVE AFFAIR SOUTHERN ALL STARS VICTOR	5	8	COSE DELLA VITA/CAN'T STOP THIS EROS RAMAZZOTTI & TINA TURNER ARIOLA	5	3	BRIMFUL OF ASHA CORNERSHOP WIIJA	5	4	TORN NATALIE IMBRUGLIA RCA
6	4	NISHIE HIGASHIE MR. CHILDREN TOY'S FACTORY	6	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS EPIC	6	6	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	6	7	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA
7	3	AOI HEKIREKI T.M. REVOLUTION ANTINOS RECORDS	7	5	TORN NATALIE IMBRUGLIA RCA	7	NEW	BIG MISTAKE NATALIE IMBRUGLIA RCA	7	6	ALARMA 666 PANIC RECORDS/POLYGRAM
8	8	SANPO MACHI JUDY & MARY EPIC/SONY	8	12	OPEN YOUR EYES GUANO APES ARIDLA	8	7	DOCTOR JONES AQUA UNIVERSAL	8	9	MY OH MY AQUA UNIVERSAL
9	6	YOZORA NO MUKOU SMAP VICTOR	9	7	TOGETHER AGAIN JANET JACKSON VIRGIN	9	NEW	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE COMMUNICATIONS	9	8	JE T'AIME LARA FABIAN POLYDOR
10	10	BRAVE LOVE THE ALFEE TOSHIBA-EMI	10	6	WALK ON BY YOUNG DEENAY WEA	10	12	WHEN THE LIGHTS GO OUT FIVE RCA	10	18	COSE DELLA VITA/CAN'T STOP THIS EROS RAMAZZOTTI & TINA TURNER IMG
11	NEW	KONO YUBI TOMARE! TOKIO SDNY	11	10	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL	11	NEW	SHE LEFT ME ON FRIDAY SHED SEVEN POLYDOR	11	14	EMMENE MOI ALLAN THEO EMI
12	13	HERON TATSURO YAMASHITA WARNER MUSIC JAPAN	12	14	BREATHE MIDGE URE ARIDLA	12	NEW	STOP SPICE GIRLS VIRGIN	12	NEW	ROCK ME PILLS MERCURY
13	9	NEI-ONNA, JYONETSU MAKI OHGURO B-GRAM	13	9	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/ROUGH TRADE	13	NEW	EVERLASTING LOVE CAST FROM CASUALTY BBC	13	13	BANG BANG BLACK ATTACK R:A
14	11	WINTER FALL L'ARC-EN-CIEL KO/SONY	14	11	DOCTOR JONES AQUA UNIVERSAL	14	12	SHOW ME LOVE ROBYN RCA	14	19	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
15	12	ASHITA GA KIKOERU J-FRIENDS JOHNNY'S ENTERTAINMENT	15	NEW	FIGHT FOR YOUR RIGHT N.Y.C.C. EDEL	15	11	YOUR LOVE GETS SWEETER FINLEY QUAYE EPIC	15	17	LA FIESTA PATRICK SEBASTIAN POLYDOR
16	20	MILK TEA UA VICTOR	16	18	OPEN UP YOUR MIND R'ING MOTOR MUSIC	16	17	NEVER EVER ALL SAINTS LONDON	16	NEW	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA
17	15	ROMANCE PENICILLIN EASTWEST JAPAN	17	17	AMENO ERA MERCURY	17	18	ANGELS ROBBIE WILLIAMS CHRYSALIS	17	11	BARBIE GIRL AQUA UNIVERSAL
18	18	TOKAI NO MELODY SYARAN Q BMG JAPAN	18	16	PUSHED AGAIN DIE TOTEN HOSEN EASTWEST	18	19	HOLLER GINUWINE EPIC	18	10	SAVOIR AIMER FLORENT PAGNY MERCURY
19	19	BAD LUCK ON LOVE TOHKO PONY CANYON	19	NEW	DIE LAENGSTE SINGLE DER WELT WOLFGANG PETRY ARIDLA	19	NEW	CLEOPATRA'S THEME CLEOPATRA WEA	19	NEW	TELLEMENT 'N' BRICK FAUDEL MERCURY
20	NEW	DENWA CHISATO MORITAKA DNE UP MUSIC	20	15	DIE KARAWANE ZIEHT WEITER... HOEHNER EMI	20	19	VARIOUS ARTISTS KISS SMOOTH GROOVES '98 POLYGRAM TV	20	20	YOU MAKE ME WANNA... USHER ARISTA
1	NEW	MY LITTLE LOVER PRESENTS TOY'S FACTORY	1	NEW	MADONNA RAY OF LIGHT WEA	1	2	MADONNA RAY OF LIGHT MAVERICK/WEA	1	1	SOUNDTRACK TITANIC SDNY CLASSICAL
2	NEW	THE YELLOW MONKEY PUNCH DRUNKARD FUN HOUSE	2	1	SOUNDTRACK TITANIC SDNY CLASSICAL	2	3	SOUNDTRACK TITANIC SDNY CLASSICAL	2	2	MADONNA RAY OF LIGHT WEA
3	2	BOOWY THIS BOOWY TOSHIBA-EMI	3	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	3	4	THE VERVE URBAN HYMNS HUT/VIRGIN	3	3	LARA FABIAN PURE POLYDOR
4	1	L'ARC-EN-CIEL HEART KO/SONY	4	3	PUR MACHTIG VIEL THEATER INTERCORD	4	8	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	4	4	FLORENT PAGNY SAVOIR AIMER MERCURY
5	5	SOUNDTRACK TITANIC SDNY CLASSICAL	5	NEW	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	5	9	FINLEY QUAYE MAVERICK A STRIKE EPIC	5	6	JANET JACKSON THE VELVET ROPE VIRGIN
6	3	YUKO HARA LOVING YOU VICTOR	6	NEW	PETER MAFFAY BEGEGNUNGEN ARIDLA	6	NEW	ERIC CLAPTON PILGRIM DUCK/REPRISE	6	8	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
7	6	MADONNA RAY OF LIGHT WARNER MUSIC	7	4	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	7	5	VARIOUS ARTISTS FANTASTIC 80'S SDNY MUSIC TV	7	16	EROS RAMAZZOTTI EROS DDD/BMG
8	4	TOKO FURUUCHI TOKO—BEST SELECTION SDNY	8	5	EROS RAMAZZOTTI EROS ARIDLA	8	NEW	SOUNDTRACK THE FULL MONTY RCA VICTOR	8	7	ANDREA BOCELLI ROMANZA POLYDOR
9	NEW	FANTASTIC CRISSI ONE-ONE FOR ALL FDR LIFE	9	6	AQUA AQUARIUM UNIVERSAL	9	11	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	9	5	VERONIQUE SANSON INDESTRUCTIBLE WEA
10	7	NAMIE AMURO 181920 AVEV TRAX	10	8	BELL BOOK & CANDLE READ MY SIGN ARIDLA	10	NEW	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	10	NEW	JOE SATRIANI CRYSTAL PLANET EPIC
11	NEW	HELLOWEEN BETTER THAN RAW VICTOR	11	7	ERA ERA MERCURY	11	11	MAVERICKS TRAMPOLINE UNIVERSAL	11	11	LOUISE ATTAQUE LOUISE ATTAQUE ATMS-PHERIQUE/SONY
12	9	MEJA SEVEN SISTERS EPIC/SONY	12	11	WOLFGANG PETRY ALLES ARIDLA	12	18	TEXAS WHITE ON BLONDE MERCURY	12	12	ANDRE RIEU VALSES PHILIPS
13	18	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	13	NEW	STATUS QUO WHATEVER YOU WANT—THE VERY BEST OF MERCURY	13	10	CHARLATANS MELTING POT BEGGARS BANQUET	13	NEW	ERIC CLAPTON PILGRIM WEA
14	10	T.M. REVOLUTION TRIPLE JOKER ANTINOS RECORDS	14	9	PEARL JAM YIELD EPIC	14	13	ALL SAINTS ALL SAINTS LONDON	14	13	ERA ERA MERCURY
15	16	COMPLEX COMPLEX BEST TOSHIBA-EMI	15	12	JANET JACKSON THE VELVET ROPE VIRGIN	15	15	VARIOUS ARTISTS KISS SMOOTH GROOVES '98 POLYGRAM TV	15	14	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
16	NEW	TWO-MIX FANTASTIX II (NEXT) KING	16	10	SOUNDTRACK COMEDIAN HARMONISTS EMI	16	15	VARIOUS ARTISTS A LITTLE BLUES IN YOUR SOUL WARNER ESP/IDBAL TV	16	15	AQUA AQUARIUM UNIVERSAL
17	13	GLAY REVIEW—BEST OF GLAY PLATINUM	17	13	GUANO APES PROUD LIKE A GOD UNIVERSAL	17	NEW	VARIOUS ARTISTS A LITTLE BLUES IN YOUR SOUL WARNER ESP/IDBAL TV	17	9	JOHNNY HALLYDAY CE QUE JE SAIS MERCURY
18	11	FAVORITE BLUE MISSING PLACE AVEV TRAX	18	17	RUEDIGER HOFFMANN ASIEN, ASIEN ARIDLA	18	19	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	18	10	PASCAL OBISPO SUPERFLU EPIC
19	19	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA JAPAN	19	14	WOLFGANG PETRY NIE GENUG ARIDLA	19	NEW	VARIOUS ARTISTS CLUBLIFE TELSTAR	19	18	ALAIN BASHUNG FANTASIE MILITAIRE BARCLAY
20	8	MITSUHIRO OIKAWA USO TO ROMAN TOSHIBA-EMI	20	15	THE CORRS TALK ON CORNERS EASTWEST	20	19	VARIOUS ARTISTS CLUBLIFE TELSTAR	20	17	WILL SMITH BIG WILLIE STYLE COLUMBIA
CANADA (SoundScan) 03/21/98			NETHERLANDS (Stichting Mega Top 100) 03/14/98			AUSTRALIA (ARIA) 03/08/98			ITALY (Musica e Dischi/FIMI) 03/09/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	1	1	MY HEART WILL GO ON CELINE DION COLUMBIA	1	1	MY HEART WILL GO ON CELINE DION EPIC/SONY	1	2	FROZEN MADONNA WEA
2	3	FROZEN MADONNA WARNER BROS.	2	2	FROZEN MADONNA WARNER	2	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MDS	2	1	GIVE ME LOVE DJ DADO FEATURING MICHELLE WEEKS TIME
3	4	TOGETHER AGAIN JANET JACKSON VIRGIN	3	3	TOGETHER AGAIN JANET JACKSON VIRGIN	3	3	TORN NATALIE IMBRUGLIA BMG	3	5	MY HEART WILL GO ON CELINE DION COLUMBIA/SONY
4	2	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) ARISTA	4	8	CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL	4	3	AS LONG AS YOU LOVE ME BACKSTREET BOYS LIBERATION/SONY	4	3	FEEL IT THE TAMPERER FEATURING MAYA TIME
5	5	I KNOW WHERE IT'S AT ALL SAINTS LONDON/ISLAND	5	5	TORN NATALIE IMBRUGLIA BMG	5	6	TOGETHER AGAIN JANET JACKSON VIRGIN	5	4	PEACE BLACKWOOD A&D/MOVIMENTO
6	9	I WILL COME TO YOU HANSON MERCURY	6	7	COSE DELLA VITA EROS RAMAZZOTTI & TINA TURNER BMG	6	20	NEVER EVER ALL SAINTS LONDON/POLYGRAM	6	18	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA
7	12	GONE TILL NOVEMBER WYCLEF JEAN COLUMBIA	7	6	NEVER EVER ALL SAINTS MERCURY	7	7	YOU SEXY THING T. SHIRT WEA/WARNER	7	6	TORN NATALIE IMBRUGLIA BMG RICORDI
8	6	NICE & SLOW USHER LAFACE/ARISTA	8	4	WOORDEN ZONDER WOORDEN DE KAST CNR MUSIC	8	NEW	LOLLIPOP AQUA UNIVERSAL	8	7	TAKE ME UP RALPHI ROSARIO TIME
9	7	NO MONEY NO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA	9	11	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA	9	5	FROZEN MADONNA WEA/WARNER	9	11	BAMBOOGIE BAMBOO VIRGIN/TIME
10	8	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA	10	12	WAT IK JE ZEGGEN WIL FRANS BAUER KOCH	10	8	DOCTOR JONES AQUA UNIVERSAL	10	15	SOMEBODY TO LOVE GATE A&D
11	10	NO, NO, NO DESTINY'S CHILD SONY	11	9	ALL I HAVE TO GIVE BACKSTREET BOYS ZDMBA	11	11	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA/SONY	11	10	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL
12	11	DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ COLUMBIA	12	10	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL	12	9	TOO MUCH SPICE GIRLS VIRGIN	12	12	HISTORY REPEATS PROPELLERHEADS FEATURING SHIRLEY BASSEY VIRGIN/WALL OF SOUND
13	14	TOO MUCH SPICE GIRLS VIRGIN	13	NEW	NO, NO, NO DESTINY'S CHILD COLUMBIA	13	12	LOLLIPOP AQUA UNIVERSAL	13	8	GOTTA LOT OF LOVE CHASE A&C
14	13	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	14	15	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR	14	15	DOCTOR JONES AQUA UNIVERSAL	14	13	CLOSE THE DOOR REGINA DO IT YOURSELF
15	19	HOW DO I LIVE LEANN RIMES CURB	15	NEW	THE UNFORGIVEN II METALLICA MERCURY	15	12	DOCTOR JONES AQUA UNIVERSAL	15	20	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/VIRGIN
16	17	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/ZOMBA	16	20	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PIAS	16	15	DOCTOR JONES AQUA UNIVERSAL	16	9	COME INTO MY LIFE GALA DO IT YOURSELF/BMG RICORDI
17	RE	DON'T BE STUPID (YOU KNOW I LOVE YOU) SHANIA TWAIN MERCURY	17	13	AIN'T GOT NO/I GOT LIFE NINA SIMONE BMG	17	16	DOCTOR JONES AQUA UNIVERSAL	17	NEW	LET ME SHOW YOU CAMISRA SI LF
18	RE	ANGEL JOE POPULAR	18	14	TYRONE ERYKAH BADU UNIVERSAL	18	14	DOCTOR JONES AQUA UNIVERSAL	18	NEW	SLAM DUNK DA FUNK FIVE RCA/BMG
19	RE	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTA	19	19	NICE & SLOW USHER BMG	19	18	DOCTOR JONES AQUA UNIVERSAL	19	NEW	NEVER EVER ALL SAINTS LONDON
20	RE	DOGWHISTLE KWIKMIX VARIOUS ARTISTS BMG	20	NEW		20	13	DOCTOR JONES AQUA UNIVERSAL	20	NEW	TOGETHER AGAIN JANET JACKSON VIRGIN
1	NEW	MADONNA RAY OF LIGHT WARNER BROS.	1	6	DE KAST NOORDERZON CNR MUSIC	1	1	SOUNDTRACK TITANIC SDNY CLASSICAL	1	NEW	MADONNA RAY OF LIGHT WARNER BROS.
2	1	SOUNDTRACK TITANIC SDNY CLASSICAL	2	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	2	3	PEARL JAM YIELD EPIC/SONY	2	1	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
3	2	CELINE DION LET'S TALK ABOUT LOVE EPIC	3	2	SOUNDTRACK TITANIC SDNY CLASSICAL	3	5	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	3	2	SOUNDTRACK TITANIC SDNY CLASSICAL
4	3	VARIOUS ARTISTS BIG SHINY TUNES 2 WCU/WARNER	4	1	EROS RAMAZZOTTI EROS BMG	4	4	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER	4	6	BACKSTREET BOYS BACKSTREET'S BACK JIVE/VIRGIN
5	4	AQUA AQUARIUM UNIVERSAL	5	NEW	MADONNA RAY OF LIGHT WARNER	5	6	BACKSTREET BOYS BACKSTREET'S BACK LIBERATION/SONY	5	7	AQUA AQUARIUM UNIVERSAL
6	6	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	6	11	LIVE ERYKAH BADU UNIVERSAL	6	7	THE SUPERJESUS SUMO EASTWEST/WARNER	6	4	LITFIBA CROCE E DELIZIA ZRA/EMI
7	5	SPICE GIRLS SPICEWORLD VIRGIN	7	5	JANET JACKSON THE VELVET ROPE VIRGIN	7	NEW	LEE KERNAGHAN HAT TOWN ABC/EMI	7	3	PROZAC+ ACIDOCACIA EMI
8	7	VARIOUS ARTISTS GRAMMY NOMINEES '98 MCA	8	8	ERA ERA MERCURY	8	7	SPICE GIRLS SPICEWORLD VIRGIN	8	5	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
9	8	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA	9	4	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	9	9	AQUA AQUARIUM UNIVERSAL	9	13	ALL SAINTS ALL SAINTS LONDON
10	9	VARIOUS ARTISTS MUCH DANCE 1997 POLYGRAM	10	10	ANOUK TOGETHER ALONE DINO MUSIC	10	8	THE CORRS TALK ON CORNERS EASTWEST/WARNER	10	NEW	ARIAS MICHAEL BOLTON SDNY CLASSICAL
11	11	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM	11	7	ANDREA BOCELLI ROMANZA POLYDOR	11	10	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW/WARNER	11	NEW	GUCCINI FRANCESCO GUCCINI LIVE COLLECTION EMI
12	10	VARIOUS ARTISTS WOMEN & SONG WEA	12	9	PAUL DE LEEUW LIEF EPIC	12	11	REGURGITATOR UNIT EASTWEST/WARNER	12	11	MICHELE ZARRILLO L'AMORE VUOLE L'AMORE RTI
13	15	SOUNDTRACK THE WEDDING SINGER MAVERICK/WARNER BROS.	13	NEW	EMMA SHAPPLIN CARMINE MEO EMI MUSIC	13	13	SPICE GIRLS SPICE GIRLS VIRGIN	13	NEW	ROBBIE ROBERTSON CONTACT FROM THE UNDERWORLD OF RED BOY EMI
14	17	WILL SMITH BIG WILLIE STYLE COLUMBIA	14	13	PEARL JAM YIELD EPIC	14	14	MIDNIGHT OIL 20,000 WATT RSL—THE MIDNIGHT OIL COLLECTION COLUMBIA/SONY	14	10	POOH THE BEST OF POOH CGD
15	12	PEARL JAM YIELD EPIC	15	15	BUENA VISTA SOCIAL CLUB FEATURING RY COODER BUENA VISTA SOCIAL CLUB MUNICH	15	12	JEWEL PIECES OF YOU EASTWEST/WARNER	15	8	PEARL JAM YIELD EPIC
16	14	SHANIA TWAIN COME ON OVER MERCURY	16	14	ALL SAINTS ALL SAINTS MERCURY	16	15	KYLIE MINOGUE IMPOSSIBLE PRINCESS MUSHROOM/SONY	16	NEW	ANTONELLA RUGGIERO REGISTRAZIONI MODERNE (CON BRANO SANREMO) UNIVERSAL
17	16	SARAH MCLACHLAN SURFACING NETTWERK	17	12	RENE FROGER HOME AGAIN DINO MUSIC	17	17	RADIOHEAD OK COMPUTER EMI	17	9	THE VERVE URBAN HYMNS VIRGIN
18	19	ALL SAINTS ALL SAINTS LONDON/ISLAND	18	16	DE KAST NIETS TE VERLIEZEN CNR MUSIC	18	16	THE WHITLAMS ETERNAL NIGHTCAP MDS	18	17	ENYA PAINT THE SKY WITH STARS—THE BEST OF WEA
19	13	BRYAN ADAMS UNPLUGGED A&M	19	17	GUUS MEEUWIS & VAGANT SCHILDERIJ WVS MUSIC	19	18	JANET JACKSON THE VELVET ROPE VIRGIN	19	NEW	THE PROPELLERHEADS DECKSANDDRUMSANDROCKANDROLL WALL OF SOUND/VIRGIN
20	NEW	VARIOUS ARTISTS NOTRE DAME DE PARIS SELECT STREET	20	18	JEWEL PIECES OF YOU WARNER	20	19	VARIOUS ARTISTS CLUBLIFE TELSTAR	20	14	EROS RAMAZZOTTI EROS BMG RICORDI

HITS OF THE WORLD

CONTINUED

EUROCHART			MUSIC & MEDIA			SPAIN			(AFYVE/ALEF MB) 03/04/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION EPIC/COLUMBIA	1	1	FROZEN MADONNA WEA	1	1	TORN NATALIE IMBRUGLIA RCA	1	1	ALL I HAVE TO GIVE BACKSTREET BOYS VIRGIN
2	2	FROZEN MADONNA MAVERICK/SIRE	2	3	TORN NATALIE IMBRUGLIA RCA	2	2	ALL I HAVE TO GIVE BACKSTREET BOYS VIRGIN	2	2	TOGETHER AGAIN JANET JACKSON VIRGIN
3	4	TOGETHER AGAIN JANET JACKSON VIRGIN	3	2	ALL I HAVE TO GIVE BACKSTREET BOYS VIRGIN	3	NEW	TOGETHER AGAIN JANET JACKSON VIRGIN	3	NEW	TOGETHER AGAIN JANET JACKSON VIRGIN
4	3	TORN NATALIE IMBRUGLIA RCA	4	NEW	TOGETHER AGAIN JANET JACKSON VIRGIN	4	NEW	TOGETHER AGAIN JANET JACKSON VIRGIN	4	NEW	TOGETHER AGAIN JANET JACKSON VIRGIN
5	5	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE	5	4	RESCUE ME BELL BOOK & CANDLE ARIOLA	5	4	RESCUE ME BELL BOOK & CANDLE ARIOLA	5	4	RESCUE ME BELL BOOK & CANDLE ARIOLA
6	7	NEVER EVER ALL SAINTS LONDON	6	10	MY HEART WILL GO ON CELINE DION COLUMBIA	6	10	MY HEART WILL GO ON CELINE DION COLUMBIA	6	10	MY HEART WILL GO ON CELINE DION COLUMBIA
7	8	ALAN WES SAINT GEORGE/COLUMBIA	7	5	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL	7	5	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL	7	5	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL
8	11	COSE DELLA VITA EROS RAMAZZOTTI & TINA TURNER DDD	8	6	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX DANCE NET/BMG	8	6	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX DANCE NET/BMG	8	6	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX DANCE NET/BMG
9	9	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE	9	7	MY OH MY AQUA UNIVERSAL	9	7	MY OH MY AQUA UNIVERSAL	9	7	MY OH MY AQUA UNIVERSAL
10	15	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA	10	9	REMIX & REPENT MARILYN MANSON UNIVERSAL	10	9	REMIX & REPENT MARILYN MANSON UNIVERSAL	10	9	REMIX & REPENT MARILYN MANSON UNIVERSAL
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	NEW	RICKY MARTIN VUELVE COLUMBIA	1	NEW	RICKY MARTIN VUELVE COLUMBIA	1	NEW	RICKY MARTIN VUELVE COLUMBIA
2	7	MADONNA RAY OF LIGHT MAVERICK/SIRE	2	1	SOUNDTRACK TITANIC SONY CLASSICAL	2	1	SOUNDTRACK TITANIC SONY CLASSICAL	2	1	SOUNDTRACK TITANIC SONY CLASSICAL
3	2	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	3	2	ALEJANDRO SANZ MAS WEA	3	2	ALEJANDRO SANZ MAS WEA	3	2	ALEJANDRO SANZ MAS WEA
4	3	AQUA AQUARIUM UNIVERSAL	4	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	4	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	4	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
5	4	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	5	NEW	MADONNA RAY OF LIGHT WARNER	5	NEW	MADONNA RAY OF LIGHT WARNER	5	NEW	MADONNA RAY OF LIGHT WARNER
6	5	EROS RAMAZZOTTI EROS DDD	6	7	OBK SINGLES 91-98 HISPAVOX	6	7	OBK SINGLES 91-98 HISPAVOX	6	7	OBK SINGLES 91-98 HISPAVOX
7	6	THE VERVE URBAN HYMNS HUT/VIRGIN	7	4	MONICA NARANJO PALABRA DE MUJER EPIC	7	4	MONICA NARANJO PALABRA DE MUJER EPIC	7	4	MONICA NARANJO PALABRA DE MUJER EPIC
8	11	ALL SAINTS ALL SAINTS LONDON	8	5	AQUA AQUARIUM UNIVERSAL	8	5	AQUA AQUARIUM UNIVERSAL	8	5	AQUA AQUARIUM UNIVERSAL
9	8	JANET JACKSON THE VELVET ROPE VIRGIN	9	6	ETERNAL THE BEST OF EMI	9	6	ETERNAL THE BEST OF EMI	9	6	ETERNAL THE BEST OF EMI
10	10	ERA ERA MERCURY	10	10	JANET JACKSON THE VELVET ROPE VIRGIN	10	10	JANET JACKSON THE VELVET ROPE VIRGIN	10	10	JANET JACKSON THE VELVET ROPE VIRGIN

MALAYSIA			(RIM) 10/03/98			PORTUGAL			(Portugal/AFP) 03/10/98		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	3	VARIOUS ARTISTS MAX 3 WARNER MUSIC	1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	1	SOUNDTRACK TITANIC SONY CLASSICAL	2	2	PASSARO SONHADOR FAFA DE BELEM SONY	2	2	PASSARO SONHADOR FAFA DE BELEM SONY	2	2	PASSARO SONHADOR FAFA DE BELEM SONY
3	2	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	3	3	CELINE DION LET'S TALK ABOUT LOVE SONY	3	3	CELINE DION LET'S TALK ABOUT LOVE SONY	3	3	CELINE DION LET'S TALK ABOUT LOVE SONY
4	4	ZIANA ZAIN BEST OF ZIANA ZAIN BMG	4	4	EXCESSO EU SOU AQUELE POLYGRAM	4	4	EXCESSO EU SOU AQUELE POLYGRAM	4	4	EXCESSO EU SOU AQUELE POLYGRAM
5	7	AWIE SATU BMG	5	8	RICHARD MARK GREATEST HITS EMI	5	8	RICHARD MARK GREATEST HITS EMI	5	8	RICHARD MARK GREATEST HITS EMI
6	9	SITI NURHALIZA CINDAI SUWAH ENTERPRISE	6	NEW	MADONNA RAY OF LIGHT WARNER	6	NEW	MADONNA RAY OF LIGHT WARNER	6	NEW	MADONNA RAY OF LIGHT WARNER
7	NEW	MADONNA RAY OF LIGHT WARNER	7	6	AZUCAR MORENO GRANDES EXITOS GLOBO/SONY	7	6	AZUCAR MORENO GRANDES EXITOS GLOBO/SONY	7	6	AZUCAR MORENO GRANDES EXITOS GLOBO/SONY
8	8	SPICE GIRLS SPICEWORLD EMI	8	5	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	8	5	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	8	5	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
9	NEW	BACKSTREET BOYS BACKSTREET'S BACK FORM RECORDS	9	9	DANIELA MERCURY FEIJAO COM ARROZ SONY	9	9	DANIELA MERCURY FEIJAO COM ARROZ SONY	9	9	DANIELA MERCURY FEIJAO COM ARROZ SONY
10	5	VARIOUS ARTISTS ROMANCE: VOL. 2 EMI	10	NEW	ANDREA BOCELLI ROMANZA POLYGRAM	10	NEW	ANDREA BOCELLI ROMANZA POLYGRAM	10	NEW	ANDREA BOCELLI ROMANZA POLYGRAM

SWEDEN			(GLF) 03/06/98			DENMARK			(IFPI/Nielsen Marketing Research) 03/05/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION COLUMBIA	1	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE/MNW	1	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE/MNW	1	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE/MNW
2	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MNW ILR	2	2	TORN NATALIE IMBRUGLIA BMG	2	2	TORN NATALIE IMBRUGLIA BMG	2	2	TORN NATALIE IMBRUGLIA BMG
3	2	FROZEN MADONNA MAVERICK/WARNER	3	5	NEVER EVER ALL SAINTS LONDON/POLYGRAM	3	5	NEVER EVER ALL SAINTS LONDON/POLYGRAM	3	5	NEVER EVER ALL SAINTS LONDON/POLYGRAM
4	5	NEVER EVER ALL SAINTS LONDON	4	6	SORTI DE L'ENFER INFERNAL FLEX RECORDS/EMI	4	6	SORTI DE L'ENFER INFERNAL FLEX RECORDS/EMI	4	6	SORTI DE L'ENFER INFERNAL FLEX RECORDS/EMI
5	4	TORN NATALIE IMBRUGLIA RCA	5	3	THIS IS HOW WE PARTY S.O.A.P. SONY/PLADECOMPAG-NIET	5	3	THIS IS HOW WE PARTY S.O.A.P. SONY/PLADECOMPAG-NIET	5	3	THIS IS HOW WE PARTY S.O.A.P. SONY/PLADECOMPAG-NIET
6	7	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE	6	4	PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL POLYGRAM	6	4	PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL POLYGRAM	6	4	PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL POLYGRAM
7	6	NOBODY'S WIFE ANOUK DINO MUSIC/BMG	7	10	FROZEN MADONNA WARNER	7	10	FROZEN MADONNA WARNER	7	10	FROZEN MADONNA WARNER
8	NEW	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	8	7	FORGIVEN SPACE BROTHERS POLYGRAM	8	7	FORGIVEN SPACE BROTHERS POLYGRAM	8	7	FORGIVEN SPACE BROTHERS POLYGRAM
9	8	TOGETHER FOREVER (THE CYBER PET SONG) DAZE EPIC	9	8	NOBODY'S WIFE ANOUK BMG	9	8	NOBODY'S WIFE ANOUK BMG	9	8	NOBODY'S WIFE ANOUK BMG
10	9	TOGETHER AGAIN JANET JACKSON VIRGIN	10	9	TOGETHER AGAIN JANET JACKSON VIRGIN	10	9	TOGETHER AGAIN JANET JACKSON VIRGIN	10	9	TOGETHER AGAIN JANET JACKSON VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	NEW	MADONNA RAY OF LIGHT MAVERICK/WARNER	2	NEW	TV-2 YNDLINGSBABE EMI MEDLEY	2	NEW	TV-2 YNDLINGSBABE EMI MEDLEY	2	NEW	TV-2 YNDLINGSBABE EMI MEDLEY
3	2	EAGLE-EYE CHERRY DESIRELESS SUPERSTUDIO	3	2	LARS LILHOLT BAND GI DET BLA TILBAGE CMC	3	2	LARS LILHOLT BAND GI DET BLA TILBAGE CMC	3	2	LARS LILHOLT BAND GI DET BLA TILBAGE CMC
4	3	ERIC GADD GREATEST HITS STRAWBERRY/WARNER	4	NEW	MADONNA RAY OF LIGHT WARNER	4	NEW	MADONNA RAY OF LIGHT WARNER	4	NEW	MADONNA RAY OF LIGHT WARNER
5	NEW	REBECCA TORNVIST TREMBLE MY HEART EMI	5	6	ERA ERA POLYGRAM	5	6	ERA ERA POLYGRAM	5	6	ERA ERA POLYGRAM
6	4	BILL WHELAN RIVERDANCE UNIVERSAL	6	5	CELINE DION LET'S TALK ABOUT LOVE SONY/PLADECOMPAGNIET	6	5	CELINE DION LET'S TALK ABOUT LOVE SONY/PLADECOMPAGNIET	6	5	CELINE DION LET'S TALK ABOUT LOVE SONY/PLADECOMPAGNIET
7	6	KENT ISOLA RCA	7	3	VARIOUS ARTISTS DIANA PRINCESS OF WALES—TRIBUTE SONY/PLADECOMPAGNIET	7	3	VARIOUS ARTISTS DIANA PRINCESS OF WALES—TRIBUTE SONY/PLADECOMPAGNIET	7	3	VARIOUS ARTISTS DIANA PRINCESS OF WALES—TRIBUTE SONY/PLADECOMPAGNIET
8	NEW	PETER JOBACK PERSONLIGA VAL COLUMBIA	8	4	JANET JACKSON THE VELVET ROPE VIRGIN	8	4	JANET JACKSON THE VELVET ROPE VIRGIN	8	4	JANET JACKSON THE VELVET ROPE VIRGIN
9	5	AQUA AQUARIUM UNIVERSAL	9	9	ALL SAINTS ALL SAINTS LONDON/POLYGRAM	9	9	ALL SAINTS ALL SAINTS LONDON/POLYGRAM	9	9	ALL SAINTS ALL SAINTS LONDON/POLYGRAM
10	8	CORNEUS VREESWIJK GULDKORN FRAN MASTER CEES MEMOARER METRONOME/WARNER	10	NEW	ELVIS PRESLEY ALWAYS ON MY MIND BMG	10	NEW	ELVIS PRESLEY ALWAYS ON MY MIND BMG	10	NEW	ELVIS PRESLEY ALWAYS ON MY MIND BMG

NORWAY			(Verdens Gang Norway) 03/10/98			FINLAND			(Radiomafia/IFPI Finland) 03/08/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	MY HEART WILL GO ON CELINE DION SONY	1	6	THE UNFORGIVEN II METALLICA VERTIGO/POLYGRAM	1	6	THE UNFORGIVEN II METALLICA VERTIGO/POLYGRAM	1	6	THE UNFORGIVEN II METALLICA VERTIGO/POLYGRAM
2	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MNW	2	3	FROZEN MADONNA MAVERICK/WEA	2	3	FROZEN MADONNA MAVERICK/WEA	2	3	FROZEN MADONNA MAVERICK/WEA
3	3	FROZEN MADONNA WARNER	3	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE/SMO-MUSIKKI	3	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE/SMO-MUSIKKI	3	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE/SMO-MUSIKKI
4	6	COSE DELLA VITA EROS RAMAZZOTTI & TINA TURNER BMG	4	2	MY HEART WILL GO ON CELINE DION COLUMBIA/SONY	4	2	MY HEART WILL GO ON CELINE DION COLUMBIA/SONY	4	2	MY HEART WILL GO ON CELINE DION COLUMBIA/SONY
5	4	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX BMG	5	NEW	NELJA NAHKAFAGOTTIA NELJA NAHKAFAGOTTIA KRAKLUNO	5	NEW	NELJA NAHKAFAGOTTIA NELJA NAHKAFAGOTTIA KRAKLUNO	5	NEW	NELJA NAHKAFAGOTTIA NELJA NAHKAFAGOTTIA KRAKLUNO
6	5	NOBODY'S WIFE ANOUK BMG	6	7	POP-MUSIHKKIA NELJA BARITONIA POKO	6	7	POP-MUSIHKKIA NELJA BARITONIA POKO	6	7	POP-MUSIHKKIA NELJA BARITONIA POKO
7	7	BURNIN' CUE UNIVERSAL	7	NEW	SHADOW RMB LOW SPIRIT/BMG	7	NEW	SHADOW RMB LOW SPIRIT/BMG	7	NEW	SHADOW RMB LOW SPIRIT/BMG
8	9	GETTIN' JIGGY WIT IT WILL SMITH SONY	8	4	PIIKKILANKAA DON HUONOT TERRIER/BMG	8	4	PIIKKILANKAA DON HUONOT TERRIER/BMG	8	4	PIIKKILANKAA DON HUONOT TERRIER/BMG
9	NEW	SAVE TONIGHT EAGLE-EYE CHERRY BMG	9	5	RENEGADE MASTER '98 WILDCHILD HI-LIFE/POLY-DOR/POLYGRAM	9	5	RENEGADE MASTER '98 WILDCHILD HI-LIFE/POLY-DOR/POLYGRAM	9	5	RENEGADE MASTER '98 WILDCHILD HI-LIFE/POLY-DOR/POLYGRAM
10	NEW	THE UNFORGIVEN II METALLICA MERCURY	10	10	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/EMI	10	10	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/EMI	10	10	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/EMI
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	EROS RAMAZZOTTI EROS BMG	1	NEW	MADONNA RAY OF LIGHT MAVERICK/WEA	1	NEW	MADONNA RAY OF LIGHT MAVERICK/WEA	1	NEW	MADONNA RAY OF LIGHT MAVERICK/WEA
2	NEW	MADONNA RAY OF LIGHT WARNER	2	1	SOUNDTRACK TITANIC SONY CLASSICAL	2	1	SOUNDTRACK TITANIC SONY CLASSICAL	2	1	SOUNDTRACK TITANIC SONY CLASSICAL
3	2	SOUNDTRACK TITANIC SONY CLASSICAL	3	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA/SONY	3	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA/SONY	3	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA/SONY
4	4	ERA ERA POLYGRAM	4	4	CHRIS REA BLUE CAFE EASTWEST/WEA	4	4	CHRIS REA BLUE CAFE EASTWEST/WEA	4	4	CHRIS REA BLUE CAFE EASTWEST/WEA
5	3	BEL CANTO RUSH EMI	5	6	ERA ERA MERCURY/POLYGRAM	5	6	ERA ERA MERCURY/POLYGRAM	5	6	ERA ERA MERCURY/POLYGRAM
6	7	SAVAGE GARDEN SAVAGE GARDEN SONY	6	7	APULANTA SINGLET 1993-1997 LEVY/YHTIO	6	7	APULANTA SINGLET 1993-1997 LEVY/YHTIO	6	7	APULANTA SINGLET 1993-1997 LEVY/YHTIO
7	NEW	MOTORPSYCHO TRUST US SONY	7	3	ULTRA BRA KROKETTI PYRAMO	7	3	ULTRA BRA KROKETTI PYRAMO	7	3	ULTRA BRA KROKETTI PYRAMO
8	5	VAMP FLUA P+ VEGGEN MAJORSTUDIO	8	9	ANOUK TOGETHER ALONE OINO/BMG	8	9	ANOUK TOGETHER ALONE OINO/BMG	8	9	ANOUK TOGETHER ALONE OINO/BMG
9	6	CELINE DION LET'S TALK ABOUT LOVE SONY	9	9	KINGSTON WALL I ZEN GARDEN	9	9	KINGSTON WALL I ZEN GARDEN	9	9	KINGSTON WALL I ZEN GARDEN
10	8	AARON CARTER AARON CARTER EOELPITCH	10	RE	DOWN LOW IT AIN'T OVER K-TOWN RECORDS/KTEL	10	RE	DOWN LOW IT AIN'T OVER K-TOWN RECORDS/KTEL	10	RE	DOWN LOW IT AIN'T OVER K-TOWN RECORDS/KTEL

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

AUSTRALIA: The title of multi-platinum country singer **Lee Kernaghan's** new ABC/EMI album, "Hat Town," comes from the Australian habit of passing a hat around to help a mate in trouble. Now Kernaghan wants to tour remote settlements that are economically struggling. His Pass the Hat Around Australia tour takes place in the first two weeks of June. Traveling through the bush in a light plane with a scaled-down four-piece band, Kernaghan is doing shows that will be supported by sponsorship, with every cent made at a concert handed over to each town's mayor. "These settlements have supported me so much that it's time I do something in return," he says. One of the new tracks, "Goondiwindi Moon," features his good friend **Trisha Yearwood**.

CHRISTIE ELIEZER

NORWAY: **Janis Joplin** and the **Doors** are once again gracing Norway's album chart. Sony Music released a double-CD set, "The Very Best Of Janis," Jan. 5, and so far it has sold 42,000 units. "She has a following among both students and those who used to listen to her in the '70s," says Sony Music special marketing manager **Arild Kjærnli**. The Joplin CD was compiled by Sony Music Spain and has also been released in Germany. Since its original release in 1985, the Doors' double-CD set "Greatest Hits" had sold about 10,000 units, plus an additional 20,000 units after Warner Music Norway's TV campaign started Jan. 19. It charted at No. 7 and went gold (25,000 units sold). Both Doors and Joplin products were extensively advertised on TV. "We didn't know about the Janis Joplin release when we planned this campaign. It's obviously a matter of a right product at the right price," notes Warner Music sales manager **Terje Dorati**.



THE DOORS

ITALY: Italian majors battled last year to sign up Neapolitan dub-trance outfit **Almamegretta**. The victor, RCA/BMG Ricordi, put out the band's third album, "Lingo," in January and has seen it go gold (50,000 copies sold) here. The band previously worked with members of **Massive Attack**, and "Lingo" was produced by **Sandy Hoover** and **David White**, two members of another U.K. act, **Transglobal Underground**. In addition to Almamegretta's dub and trance vibes, combined with traditional Arabic-influenced Neapolitan chants, the album has **Bill Laswell** playing bass on four tracks. The second single from the album, "Black Athena," inspired by **Martin Bernal's** book of the same name on cross-culturalism, exemplifies Almamegretta's own cultural mix, which has been labeled "contamination" music in Italy. The single with English lyrics is now being used by BMG to promote the band internationally. "We expect a healthy cult following in the U.K. and Europe," says BMG Records Italy managing director **Adrian Berwick**.

MARK DEZZANI

SINGAPORE: It's ironic that avant-jazz band **Heritage's** new album, "The Realms Of Fantasy," is its most accessible album to date: It's an independent, self-released limited-edition set of 1,000 units. The album's melodic, jazzy, and ethnic vibes found no major-label takers, despite the act's previous outings on BMG and Warner. But as bandleader/bassist **Ashley Jansen** says, "We were more interested in recording the songs and seeing how they sounded. It's very difficult to play a lot of original songs in club gigs. So this is a way of doing all our own material. If you can't do much in a club, you do it on record." The group began as a jazzy blues-rock band, and its sound has evolved toward jazz and world beat. In the '80s, it became one of the only bands on the Singapore club circuit to refuse to play cover versions.

PHILIP CHEAH

Update

LIFELINES

BIRTHS

Boy, Mattie Garrett, to Ty and Shanna England, Feb. 25 in Oklahoma City. Father is a Nashville recording artist.

Boy, Matthew Nicholas, to Steven and Nina Lerner, Feb. 27 in New York. Father is president of Wind-up Entertainment.

Boy, Andrew, to Robin and Mandy Ram, March 3 in Montreal. Father is VP/GM of Madacy Entertainment Group.

MARRIAGES

Gina Pacconi to Hal Ketchum, Feb. 14 in Austin, Texas. Groom is a Curb

Records artist.

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

Sabrina Csato, 16, of injuries sus-

tained in an automobile accident, March 3 in Pacific Palisades, Calif. Csato was the youngest co-host of "The Cutting Edge Subterranean Music Show," a weekly program on KIEV Los Angeles. She also performed DJ duties on her sister Celeste's first independent record and danced in several Michael Jackson videos.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

MARCH

March 13-15, **International Live Music Conference**, Inter-continental Hotel, London. 44-171-833-8998.

March 14-17, **40th Annual National Assn. Of Recording Merchandisers Convention**, San Francisco Marriott & Moscone Center, San Francisco. 609-596-2221.

March 16, **Film Scores: Controlling The Music**, panel sponsored by the Center for Communication and ASCAP, Time & Life Bldg. 212-686-5005, info@cencom.org.

March 17, **Irish Recorded Music Assn. Awards**, Burlington Hotel, Dublin. 353-1-280-6571.

March 18-22, **International Recording Media Assn.'s 28th Annual Seminar**, Ritz Carlton, Laguna Niguel, Calif. 609-279-1700.

March 22, **Juno Awards**, General Motors Place, Vancouver. 416-485-3135.

March 23, **Celebrity And Industry Professionals Golf Tournament**, sponsored by the Los Angeles chapter of the National Academy of Recording Arts and Sciences for MusiCares, Valencia Country Club, Valencia, Calif. 310-293-3777, extensions 214/224.

March 25, **Real Stories: Groups**, ASCAP Bldg., New York. 914-354-4154.

March 25, **Tangled In The Web: Music Publishing And The Internet**, panel sponsored by the Assn. of Independent Music Publishers, BMI Bldg., New York. 212-758-6157.

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, **MusiCode Seminar**, Wyndham Bel Age Hotel, Los Angeles. 888-SESAC-10.

March 26-27, **BrainCamp**, Coleman Center, New York. 516-593-5494.

March 29-31, **The Theme Restaurant & Nightclub Forum III**, Inter-continental Hotel, Chicago. 800-285-2332.

March 31, **26th Songwriter Showcase**, sponsored by Songwriters' Hall of Fame and the National Academy of Popular Music, Life nightclub, New York. 212-957-9230.

March 31, **The Business Of Entertainment: The Big Picture**, conference sponsored by Variety and Schroders investment bank, Pierre Hotel, New York. 212-492-6082.

March 31, **MusiCode Seminar**, Renaissance Hotel, Nashville. 888-SESAC-10.

APRIL

April 1, **Seventh Annual Music Video Production Assn. Awards**, Directors Guild, Los Angeles. 818-989-7370.

April 2, **MusiCode Seminar**, Le Parker Meridien, New York. 888-SESAC-10.

April 3-5, **Grand Slam Star Trek Convention**, sponsored by Creation Entertainment, Pasadena Center, Pasadena, Calif. 818-409-

0960, extension 213.

April 4, **Music Supervisors**, panel sponsored by the Assn. of Independent Music Publishers, ASCAP Bldg., New York. 212-758-6157.

April 5-7, **Billboard Latin Music Conference**, Biscayne Bay Marriott, Miami. 212-536-5002.

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 16, **43rd Annual Genii Awards**, sponsored by the Southern California chapter of American Women in Radio and Television, Beverly Hilton Hotel, Beverly Hills, Calif. 213-964-2740.

April 25, **All You Need To Know About Releasing & Marketing Your Own CD**, sponsored by Music Business Solutions, Holiday Inn, Brookline, Mass. 617-639-1971.

April 27-29, **Louisiana Music-New Orleans Pride Conference**, Pontchartrain Hotel, New Orleans. 504-822-5667, www.offbeat.com/lnnop.

April 29, **Real Stories: What A&R Reps Have To Say**, ASCAP, New York. 914-354-4154.

April 29, **The Living Legends Foundation Sixth Annual Awards Dinner**, Hilton Hotel, Reno, Nev. 212-222-9400.

April 29-May 3, **Impact Super Summit Conference XII**, Reno Hilton Hotel and Casino, Reno, Nev. 215-646-8001.

MAY

May 6, **World Music Awards**, Sporting Club, Monte Carlo, Monaco. 377-93-254-369.

May 7, **T.J. Martell Foundation's 23rd Annual Humanitarian Award Gala**, honoring PolyGram Group Distribution president/CEO Jim Caparro, Hilton Hotel, New York. 212-245-1818.

May 9, **Eurovision Song Contest**, National Indoor Arena, Birmingham, England. 44-181-576-0557.

May 13, **Second Music Industry & New Technologies Conference**, sponsored by the Country Music Assn. and BellSouth, Nashville Arena, Nashville. 615-244-2840.

May 14-17, **Emerging Artists & Talent In Music Conference**, Desert Inn Resort and Casino, Las Vegas. 702-837-3636, www.eat-m.com.

May 22-25, **Northwest Folklife Festival**, Seattle Center, Seattle. 206-684-7327.

May 28-30, **Fourth Annual E3 Expo And Conference**, Georgia World Congress Center, Atlanta. 800-315-1133, www.e3expo.com.

May 28-31, **Frank Sinatra Las Vegas Celebrity Classic Golf Tournament**, Stallion Mountain Country Club, Las Vegas. 310-360-6065.

JUNE

June 16-17, **Recordable Optical Media '98**, organized by Understanding & Solutions Ltd., Barbizon Tulip Hotel, Amsterdam. 44-0-1582-607744.

THAILAND INDUSTRY REGROUPS AFTER CRISIS

(Continued from page 56)

pany set up by Chrysalis Records co-founder Terry Ellis, with the idea of selling Western artists to the Asian market. Ellis has already set up similar ventures across the region (Billboard, June 7, 1997).

Grammy has been even more adventurous by creating Global Music & Media (GMM), an \$18 million venture established to produce Asian music for the whole region. Initially based in Taiwan, GMM is due to start producing acts this year. Grammy president Paiboon Damrongchaitham says that GMM will operate just like the parent company. "The concept is the same. We will control production, marketing, and retail. We have built up a big catalog which we can use. We have the nose for talent and the experience to develop it," says Paiboon. Industry commentators say that Paiboon's big aim is to supplant Taiwan's leading indie, Rock Records, which has been highly successful across Southeast and East Asia.

With so much development going on in the local industry, the major multinational record companies have had their work cut out. IFPI estimates the market split at 87.9% Thai and 12.1% international for 1997, unchanged from the previous year. Tower Records, the only international retail chain in Thailand,

opened with a splash in 1995 but has since been hurt by costs that have doubled since the baht's fall.

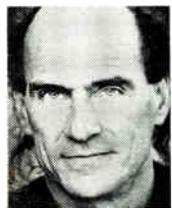
Imported music has fallen off as a result, and bare shelves are starting to appear at Tower stores.

Most major multinationals have cut inventory levels. Major acts still get the most promotion push from the companies, but slower-selling titles from jazz and other similar genres are not being brought into Thailand in large numbers. Overseas acts are not being booked for promo tours. Peter Gan, managing director of Sony Music's Epic label here, says he set modest levels of stock returns last fiscal year. "We prepared for the economic problems beforehand, so we are not carrying too much dead stock," he says.

Gan says that those companies that can keep costs down while making exciting product available will survive. The same is certainly true for local Thai companies. Says Gan, "I think the music business will grow this year, despite the hard times. Why? Well, before there were so many entertainment choices here, but already people are not going to expensive restaurants or clubs, preferring to stay home and listen to music. This year, home entertainment could really take off, and music will be a key component."

GOOD WORKS

WORDS TO JUDGE: Singer/songwriter James Taylor is challenging junior high and high school students nationwide to compose their own lyrics via a lyric-writing program called Where the Music Takes You, sponsored by Scholastic Book Clubs and the Sony Portable Audio Group of Sony Electronics. He will personally select a grand-prize winner from the semifinalists and will perform a concert at the winner's school.



TAYLOR

The grand-prize winner will be announced in April. Contact: Stephanie Bostic at 212-343-6553, Dulcie Neiman at 201-930-6981, or Neil Lawi at 212-833-5858.

MR. HOLLAND'S FUND-RAISING: The New York City Council will donate \$100,000 to Grammy-winning composer Michael Kamen's Mr. Holland's Opus Foundation for the procurement of musical instruments for public schools. The donation will be presented to Kamen at his March 24 Carnegie Hall concert, which will feature performances by Bryan Adams and Bryan Ferry and celebrate the release of "Michael Kamen's Opus" on London Records. Part of the profits from the album and the concert will also be donated to the foundation. Contact: Susan Blond Inc. at 212-333-7728.

GUESS WHO'S COMING TO DINNER? The Children's Defense Fund will host a March 25 dinner honoring Quincy Jones, celebrating the group's 25th anniversary, and hand out the eighth annual awards for the Beat the Odds program. Five outstanding Southern California high school students will be honored as well. The dinner will be held at the Los Angeles Convention Center, and monies raised will be funneled back into the Children's Defense Fund. Contact: Tarin Wilson at 310-559-9334.

DUTCH LABELS

(Continued from page 55)

while million-selling U.S. pop heroes the Backstreet Boys still have their A&R handled from that office by Martin Dodd.

Along with Van Dulkenraad, radio promoter Peter "Pjotr" Wessel will be leaving CNR Music to join Zomba/Rough Trade. Reportedly, both had a professional disagreement at their previous jobs. Arcade Music Co. GM Robin Simonson regrets the departure of both key players but sees new opportunities on the horizon.

"For Van Dulkenraad, who has been with us for 17 years, it's a great challenge do his thing one more time in a new environment," he says. "I wish him all the best. We will miss him here, as he signed top artists like Gordon, Golden Earring, and De Kast to us, but nobody is indispensable. These artists not only have built up a great relationship with

Van Dulkenraad alone, but with all of our staffers. We will be looking for a young dynamic, creative person to fill in the job."

Zomba/Rough Trade is not the only company stepping into A&R. Leo van Schaick, newly appointed GM at PIAS Holland, is also announcing the setup of a new A&R unit.

"This is something our company has been talking about for years, but we're finally doing it," says Van Schaick. "We reckon that the moment local product has reached a market share of one-third, we want to be there to benefit from that as well. And I can guarantee that it won't harm our regular job of working licensed repertoire."

No appointments for the new A&R posts have been made yet, but a name will be revealed soon, says Van Schaick.

WINNERS, NON-WINNERS BENEFIT

(Continued from page 55)

have not seen any increase in sales of the Echo Award winners.

Maffay performed a duet, "Wapi Yo," with African musician Lokua Kanza at the show, while Setlur's single "Freisein" (To Be Free) was performed, but with her musical partner Xavier Nadoos on vocals. Setlur was present to accept her best national female award. Other notable performances included Tic Tac Two with Falco's "Der Kom-

missar," Aqua with "My Oh My," Paula Cole with "Where Have All The Cowboys Gone?," Jon Bon Jovi with "Ugly," and double Echo winner Nana with "Remember The Time." The only artist not present either in person or by recorded video acceptance was Whitney Houston, who won best international female artist.

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NARM'98

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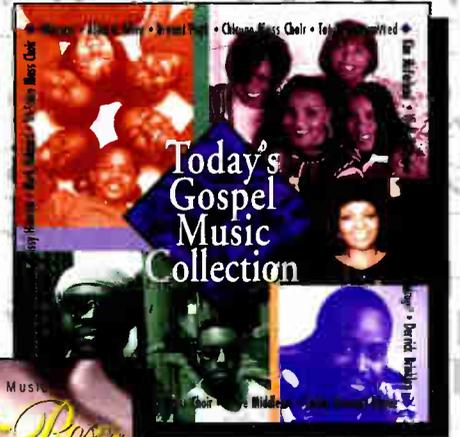
WALTER TROUT

RUF RECORDS
PGD Zone Performer



NARM Best Seller Nominees

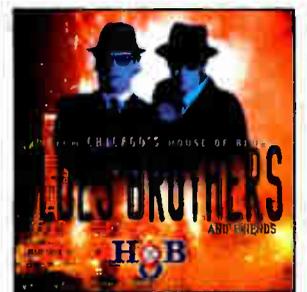
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NARM '98

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Return To Health: A Recovery Casebook

After nearly expiring from self- and label-inflicted wounds, retail learns to put the gun down and get back to business. Have the the hard lessons helped?

BY ED CHRISTMAN

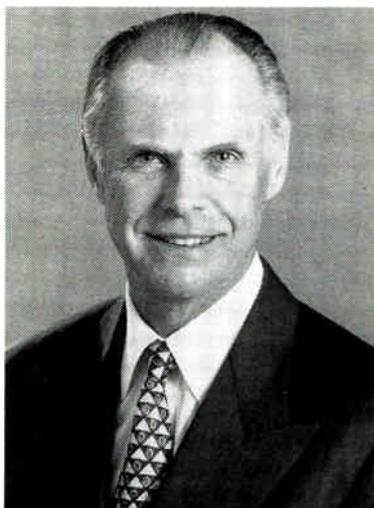
NEW YORK—If one were to compute the stock-market capitalizations of the four publicly traded music chains on the dates of Dec. 31, 1993, and Feb. 3, 1998, it would reveal that the combined amount was exactly the same—\$871 million—on both days, suggesting a tranquil, stable industry. In between those two dates, however, on Dec. 31, 1996, the total value for those chains was \$128.7 million, and the wide swings



in value during that four-year period tell the true story of the industry. It is a tale of turmoil, bankruptcy, restructuring and, finally, recovery.

The seed for music retail's problems was planted in the 1991-1992 time frame, when the large chains—the Musicland Group, Trans World Entertainment, Camelot Music, Wherehouse Entertainment, and then newcomer Blockbuster Entertainment—surveyed the landscape and came to the same conclusion: that music retail was a mature industry headed into the final stages of consolidation that probably would wipe out the mid-sized chains, ultimately leaving, at most, three large survivors.

Each of those companies decided it wanted to be one of the survivors and embarked on aggressive expansion strategies that opened hundreds of



TRANS WORLD'S HIGGINS

stores with an in-your-face attitude that clearly was meant to tax the resources of competitors and eventually turn them into roadkill. In order to finance that growth, however, many music chains made their second dire mistake: leveraging up their balance sheets by taking on heavy debt loads.

Their third, fourth and fifth mis-

takes were ones of miscalculation.

UN SOUND PRICING STRUCTURE

With the ascension of the CD, merchants found that their profit margins were being squeezed because music manufacturers had decided to line their own pockets, giving the disc less gross margins than cassettes and vinyl. In order to compensate, music

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merchants raised prices \$1 above list prices, and when that move initially met with little consumer resistance, they assumed that pricing structure would survive ad infinitum.

Another wrong assumption they made was that new competitors would take the form of traditional record

BUYCYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

AT A SUNDAY SEMINAR during the National Assn. of Recording Merchandisers (NARM) Convention in San Francisco, the results of a research study on the music consumer will be unveiled.

A joint task force of NARM and the Recording Industry Assn. of America commissioned the study to find out who is buying or not buying music and what the retail experience is like for consumers.

Gwen Lipsky, who headed research and planning for MTV and now has her own consulting firm, Sound Thinking, was contracted to coordinate the project. She solicited bids from various research firms; the one selected was Peter D. Hart Research Associates of Washington, D.C.

The firm performed the survey in two ways.

One method was to interview people who were leaving music stores or the music departments of mass merchants. This was done over a nine-day period, from Oct. 30 to Nov. 7, 1997, in 40 U.S. markets. A total of 803 shoppers were questioned about their

music buying.

"We were really able to tailor the sample to the marketplace," says Geoffrey Garin, president of Hart Research. "It reflects the diversity of the places where people buy music. We have a good sense of how much music is purchased at various types of outlets, and mass merchandisers and independent stores are all represented in their proper proportions."

But that wasn't all. That survey yields information about people who shop for music in stores and who tend to be heavier purchasers. That would leave out consumers who buy their music from, say, the Internet or record clubs or are infrequent shoppers. So the firm also conducted a telephone survey, taking data from 2,009 people in random calls across the U.S. Nov. 13-24.

"We wanted to get a clear picture of the breadth of the market. We wanted the light buyers, too," says Lipsky.

NARM already utilizes data from the Soundata polling arm of market

(Continued on page 121)

stores—like Blockbuster Entertainment, which bought existing chains, and HMV, Virgin and W.H. Smith, who, after becoming dominant music retailers in Europe and/or Asia, expand-

ed into the U.S. What they didn't count on was booksellers Borders and Barnes & Noble adding music, and, in the case of at least the former, becoming a significant force in the music industry.

They also didn't anticipate Circuit City invading the music industry purely to harry Best Buy, which responded by expanding its small music presence into huge departments that could match Tower Records in selection. Nor did they anticipate the resultant price war that saw the two merchants using music as a loss leader to bang one another over the head in their market-share wars.

Even with all of this, the whole recipe still needed one more ingredient for disaster to finally occur, and the major labels eagerly supplied it. They underwrote the price war by knocking each other over in their haste to throw millions of dollars in cooperative advertising funds at loss-leader merchants like Best Buy and Circuit City as well

(Continued on page 69)

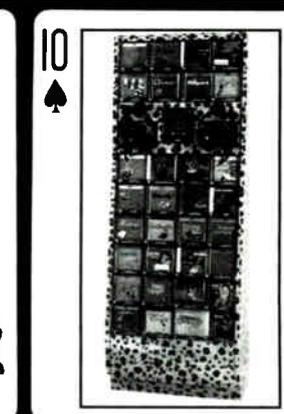
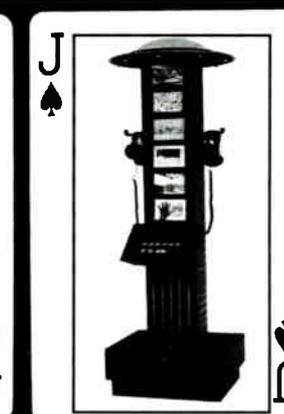
The seed for music retail's problems was planted in the 1991-1992 time frame, when the five large chains surveyed the landscape and came to the same conclusion: that music retail was a mature industry headed into the final stages of consolidation that probably would leave, at most, three large survivors. Each of those companies decided it wanted to be one of the survivors.

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VIDEO UPDATE becomes the video retail industry's third-largest chain in terms of revenue with its acquisition of Moovies. The merger became official March 6 with the securing of a \$120 million financing plan with Banque Paribas, according to Video Update chairman/CEO Dan Potter and president John Bedard. Stockholders of the two companies approved the merger earlier. The merged chain has more than 700 stores in 38 states and six Canadian provinces. Corporate headquarters will remain with Video Update in St. Paul, Minn. Moovies' offices in Greenville, S.C., have been closed, and its top management has left. "Only three of more than 700 stores compete, and you can't get a much better merger than that," Potter says. "All stores will sport the Video Update logo by Thanksgiving."

Only Blockbuster Entertainment, with more than 6,000 company-owned and franchise locations, and Hollywood Entertainment, with 950-plus outlets, produce larger revenues than the new Video Update. Movie Gallery is No. 4 in sales, with its 853 company-owned and 106 franchise stores, most of which are smaller outlets. The combined buying power of the new chain should mean substantial savings in rental and sell-through titles. Video Update has been mostly rental-oriented, with approximately 5% of sales from sell-through. Since its October 1995 launch with the merger of a dozen small chains, Moovies had been much stronger in the sell-through market. The chain will have a strong presence from the Midwest to the Eastern seaboard, with expansion anticipated in both the U.S. and Canada once the consolidation is completed.

STEVE TRAIMAN

VIACOM reports that Blockbuster Music scored a profit of \$9.2 million in the fourth fiscal quarter of 1997, compared with a loss of \$34.7 million in the same period the year before. Revenue was down to \$187.5 million from \$203.4 million because the number of stores declined to 425 from 495. Same-store sales during the quarter rose 5%. For the whole year, the music chain reports a loss of \$71.6 million on revenue of \$605.7 million, compared with a loss of \$46.2 million on revenue of \$616.2 million the year before. For Blockbuster's video stores, earnings fell 35% in the fourth quarter to \$123.5 million and 51% dur-

VIACOM

ing the year to \$370.9 million. Revenue for the whole year rose 12.8% to \$3.3 billion from \$2.93 billion. There were 6,049 stores worldwide at year's end, and same-store sales fell 1% in the quarter and the year.

Viacom's MTV Networks showed strong gains from higher advertising revenue and cable TV affiliate fees. For all of '97, cash flow (earnings before interest, taxes, depreciation, and amortization) rose 20% to \$636.2 million from \$529.2 million in 1996 on a 19% increase in revenue to \$1.55 billion from \$1.3 billion. The biggest subscriber growth in the U.S. was for spinoff music video channel M2, which was in 9.3 million households at year's end from 3.6 million the year before. The largest international expansion was of MTV Asia, which rose to 65.4 million households from 47 million in 1996. Cash flow for Paramount, Viacom's feature film, TV, and home video unit, fell 15% to \$337.5 million in 1997 from \$389.4 million the year before, as revenue increased 11% to \$3.09 billion from \$2.78 billion, due in part to higher home video sales.

QVC says that Ray Charles is making his first solo performance in 53 years Saturday (14) on the TV shopping network to promote the first product from his new merchandising company, RCR Productions, a book-and-CD set called "Ray Charles: My Early Years (1930-1960). The book and CD are priced at \$25.97. A QVC spokeswoman says the set will not be available at retail but can be purchased through the artist's World Wide Web site, www.raycharles.com.

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"We Do Things Differently 'Round Here"

Even the biggest chains must cater to the wildly differing tastes of regional markets. Their creative responses to such "local motion" serve customers well—and often help spread sales elsewhere.

■ BY DON JEFFREY

Everyone in the business knows that records by new acts break regionally, not nationally.

It's also understood that music associated with a particular region of the country can sometimes step out into a national spotlight.

Recognition of these truths has led many of the biggest music-retail chains in the U.S. to tailor their inventories and merchandising to support music that has not yet developed a countrywide following.

Whether it's the Tex-Mex of the Southwest or the beach music of the Southeast, records that reflect mostly local tastes are not given short shrift by savvy retailers.

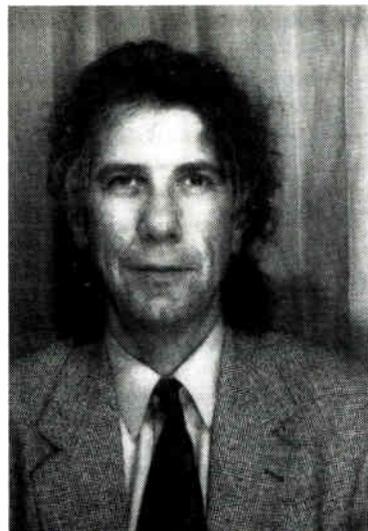
And the chains, working with labels, have also become more adept in reacting to records that are beginning to attract a lot of local interest.



EDWIN MCCAIN BROKE OUT OF BOSTON AND ORLANDO.

a concerted regional strategy is the way to break bands. For instance, when Atlantic Records got reports that its artist Edwin McCain was breaking out in several markets, including Boston and Orlando, its distributor (WEA) went into action, contacting the national chains to make sure they were aware of the local

taken note of is a surge of interest in having new acts make in-store appearances. Alan Shapiro, VP of sales for WEA, says, "When a record starts to break, chains try to get in-stores in that area. They get radio stations involved. That gets the numbers up where everybody pays attention." WEA has begun what it calls "resi-



NRM'S GRANDONI

They're also borrowing the "act locally" strategy from those successful independent music stores that have been able to survive by providing customers with product and service they can't find in the malls. National Record Mart, a 160-store chain based in a suburb of Pittsburgh, has taken the concept of local marketing and put its own stamp on it.

John Grandoni, director of purchasing for NRM, says the chain has created a position called "store specialty buyer," whose job it is to make sure that stores are responding to the needs and desires of local customers.

When this specialty buyer learns via communications with the stores or the labels that a particular act is garnering significant radio airplay in a market, he will make sure the stores in that area are adequately stocked with the album, and—if they're not—he can get authorization from Grandoni to make a buy.

Major record executives agree that

Pittsburgh-based National Record Mart has created a position called "store specialty buyer," whose job it is to make sure that stores are responding to the needs and desires of local customers.

activity.

"We weren't looking for national spread, but just to place the records in these markets," says Fran Aliberte, senior VP of sales for WEA. "If the accounts had the stock in their warehouses, they'd send it to the stores. If not, we'd send it direct to the warehouses or dropship it to their stores."

IN-STORE STIMULATION

One trend record executives have

ency tours," in which it takes a new act to different markets to try to build a following, especially in cities where there is a large college-age population, like Boston. "The tours take advantage of college radio, which is playing a lot of breaking product," says Shapiro, adding that retailers are "getting better at working with college radio."

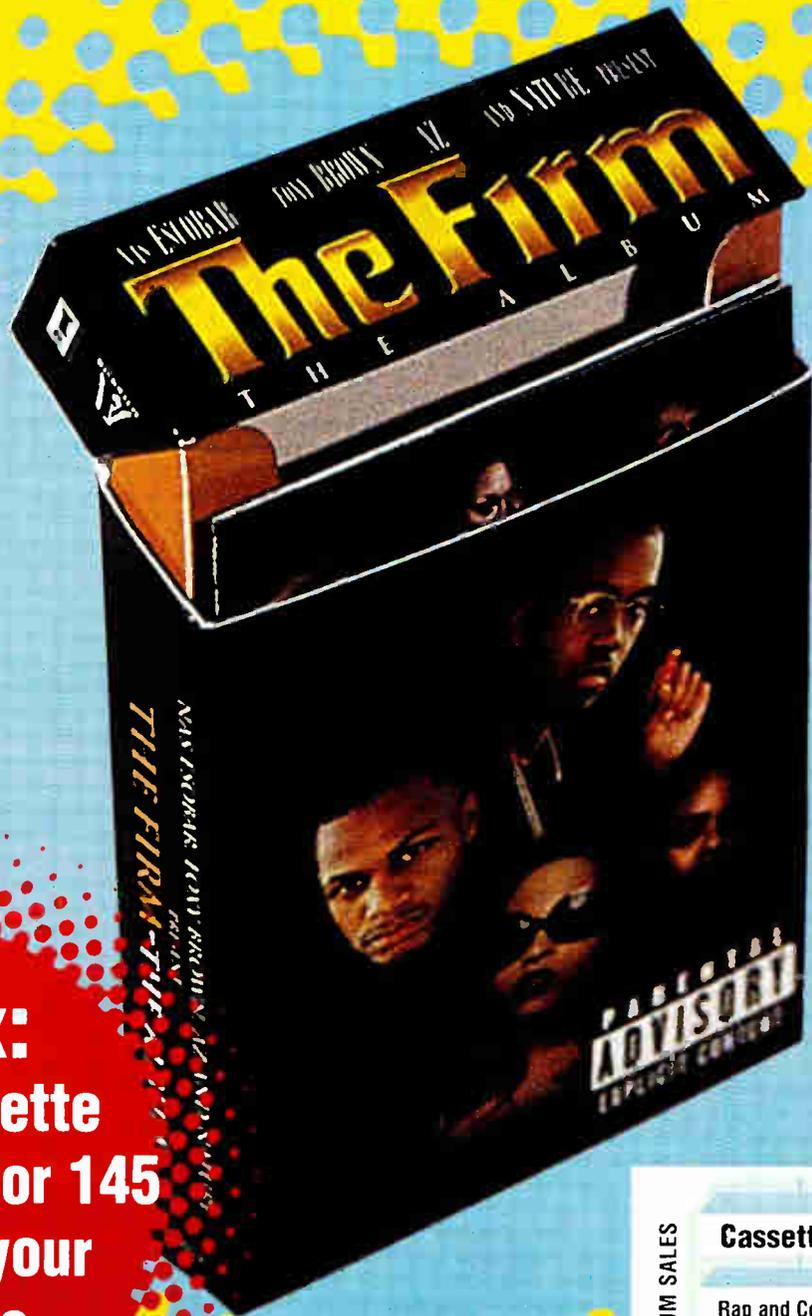
Aliberte says, "A few accounts actually have marketing people in local
(Continued on page 86)

Are you taking 145 million buyers for granted?

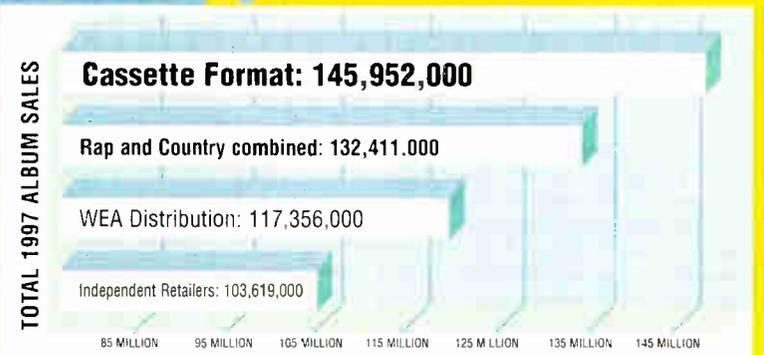
145 million people bought cassettes last year. That's more albums than WEA sold, more than all the albums sold in the entire independent retail sector, and more than all rap and country albums combined! But all 145 million units were sold in a package that consumers universally despise!

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A Short-List Of Hot-Button Topics At NARM Convention

AS I WRITE THIS COLUMN, the retail, sales, and distribution sectors of the industry are gearing up to travel to San Francisco for the National Assn. of Recording Merchandisers (NARM) annual convention. It should be quite an event this year, with the entire industry riding high on strong sales and an almost across-the-board return to profitability. But, even with all the goodwill, happiness, and contentment floating through the air, does anybody really believe that a NARM Convention can come off without any issues or controversy arising?

So given that it is a NARM Convention, look for the following issues to be chewed over during meetings and at the bar: source-tagging, online retailing, SoundScan, and who is up for sale. Let's tackle these issues one at a time.

It's getting so that electronic article surveillance, or EAS as it's affectionately referred to, is evolving from being a perennial issue at NARM to being what well may be an eternal one. For the last five years, the industry has been trying to achieve some type of agreement on source-tagging, and sources say that whatever consensus has been achieved over that time is now deteriorating. Says one senior distribution executive on the eve of NARM, "We were closer to resolving this issue six months ago than we are now." So it looks like another NARM will be spent wrangling over this issue.

Let's move on to the next issue: online retailing. This should prove to be

another hot potato at NARM. If I were CDnow president Jason Olim, I would wear my football equipment when walking through the lobby of the Marriott. He has generated an enormous amount of ill will, among both labels and merchants, with his Grammy shenanigans. (CDnow was a sponsor of the award show, with highly visible commercials promising 50% off all Grammy winners' albums.)

I can understand why CDnow took that approach, as long as it was only a one-time promotion geared to putting the company on the map and reaching customers who otherwise would be unaware of the business. But after reading CDnow's and N2K's prospectuses, I suspect that these companies will be forced to use music as a loss leader, while looking to make profits from other revenue streams.

At the NARM Fall Conference last year, I had a conversation with an online retailer at a cocktail party one evening. I don't remember his name or his company affiliation, but I do remember him stating that the majors should give online merchants special considerations in the way of discounts. He said that online merchants had expenses that traditional merchants don't have and that the labels should recognize this and price product to them accordingly. In short, he was claiming that online retailers need a functional discount. I suggested to him that he had better not hold his breath waiting

(Continued on page 70)

RETAIL TRACK

by Ed Christman



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A RECOVERY CASEBOOK

(Continued from page 65)

as discounters like Lechmere, Nobody Beats The Wiz, Wal-Mart and Target. Also, the labels failed to enforce and/or strengthen minimum-advertised-price policies (MAP).

STOP THE WAR

At the National Assn. of Recording Merchandisers' annual convention in March 1994, retailers pleaded with the music manufacturers to stop underwriting the price war or there would be dire consequences. But their pleas fell on deaf ears, and in 1995 the spit hit the fan.

On Feb. 1, 1995, Trans World Entertainment had the foresight to tackle its problems before it was strangled by them, announcing it would close 130 stores and take a charge of \$21 million against earnings. Bob Higgins, chairman and CEO of Albany, N.Y.-based Trans World, says that, although the company made the announcement at that time, it began preparing for that in the fourth quarter of 1994. "After analyzing the business, we felt there was way too much square footage of retail music, so the proper action to take was to close stores that did not meet expectations," he explains.

Although the chain moved like lightning in shuttering stores, by the fourth quarter of that year, Higgins says that market conditions made him and his management team realize that they had even more stores to close than they had initially targeted. The company

On Feb. 1, 1995, Trans World Entertainment had the foresight to tackle its problems before it was strangled by them, announcing it would close 130 stores and take a charge of \$21 million against earnings.

took another \$35 million charge. Meanwhile, its stock price, which in the early 1990s was in the \$30 range, practically disappeared, sinking as low as 63 cents at one point.

But, thanks to its aggressive and early stand, the chain, which had 702 stores at its peak in the fourth quarter of 1994, closed or relocated 350 stores as of Feb. 1, 1998, Higgins reports. Today, it has 532 locations, including new stores opened during that period as well as the relocations.

"We downsized by a net of 170 locations, but the key thing is we started with about 2.4 million square feet of space at our peak, and we wound up ending this year with 2.4 million square feet," Higgins says. "We opened bigger

and better stores."

The stock market has reacted accordingly. From its low, the Trans

World stock soared into the high \$30's during 1997, being split on Dec. 15 to about \$18 and then continuing its upward march again to \$29, as of press time.

But other chains weren't as quick to respond to their problems as Trans World, nor did they make the right moves when they ultimately had no choice.

For instance, Wherehouse Entertainment, after trying to do an out-of-court restructuring, was overwhelmed by its problems in August, when it filed for Chapter 11 protection. A month earlier, Kemp Mill Music had succumbed to the same fate. In 1996, Camelot Music, Peaches and Record Giant filed for Chapter 11, and the latter chain was liquidated. In 1997, Chapter 11 filings included Strawberries; Montgomery Ward, which

owns Lechmere; and Nobody Beats The Wiz.

That was how music retail travelled the road to ruin.

Enter investment banks like Chanin, Kirkland, Messina in Los Angeles; Policano & Manzo, based in Saddlebrook, N.J.; and Alvarez & Marsal in New York, firms with experience in restructuring retail operations.

The first firm—which was known as Chanin & Co. until its recent merger with Kirkland, Messina—has worked with Trans World Entertainment, Wherehouse Entertainment; Strawberries; and Alliance Entertainment, in the music industry. Other clients have included Ames Department Stores, Carter Hawley Hale and Today's Man. Policano & Manzo has worked for Wherehouse and Camelot,

(Continued on page 70)

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RETAIL TRACK

(Continued from page 68)

for the majors to act on that one. I further said that maybe his business model was not financially viable and that perhaps he should consider pursuing another business.

Currently, both publicly traded online retailers, CDnow and Music Boulevard (owned by N2K), are racking up big losses in the infancy of their businesses (see story, page 1). But even as that business grows, the slim 15%-16.5% gross margin that it works on may not be enough to keep up with the costs of running that business. Online retailing has high costs for marketing, technological maintenance, and operations. Given that online retailing is a brave new world, who can say if those expenses will level off or continue to be high as the Internet evolves. At this point, I am a skeptic and believe the latter. Consequently, I believe that online retailers must raise their prices and possibly even carry inventory and do their own fulfillment instead of relying on outside parties, or they will be forced to make profits from strategic alliances, advertising, and cooperative advertising. In short, if they don't change their business models, they will become like Circuit City, using music to make profits from selling TVs and VCRs.

I ran my opinion by two other executives who are intimately involved in online retailing, and both agreed with me. A friend of mine who is a Wall Street analyst told me that I didn't have a clue about online retailing. He states that in a few years most traditional record stores will go the way of the Titanic and scornfully suggested that when that occurs, I'll be fighting for a deck chair on that ship. Time will tell who is right.

The next issue that will stir conversation is whether independent stores should continue to report to SoundScan. Now, you may ask why this is becoming an issue again. In case you haven't heard, there is a rumor going around that the Coalition of Independent Music Stores (CIMS) is pulling out of SoundScan. Of course, like most rumors, this is completely false, although, like most

rumors, it has a slight connection to reality. It seems that Mike Dreese, CEO of Newbury Comics, is considering pulling out of SoundScan, and while at NARM, he is having a meeting with CIMS to explain his thinking.

His grievance is not with SoundScan but with how labels use SoundScan information. He believes that SoundScan, combined with Broadcast Data Systems (BDS) information, is evolving into such a science that eventually independent retailers and cutting-edge accounts will lose the advantage they now have over large accounts, in terms of early detection of developing acts.

He says that thanks to the general computerization of the industry, labels can get large accounts like Musicland, Handleman, and Trans World on a hot record within nine days of it breaking at leading-edge accounts. Further, he is particularly worried about the industry moving toward vendor-managed inventory. Camelot Music and Handleman allow their major distributors to help manage their inventory. Moreover, Tower Records and Universal Music and Video Distribution have an experiment whereby Universal is co-managing its inventory in Tower.

Dreese is not alone on this issue. An owner of one of the best independent stores in the country says that his Universal sales representative also is ordering for the Tower store down the block. That owner complains, "The sales rep comes in here to take our order and thus see what we are doing, and then he can shadow us at Tower."

Dreese says, "There is nothing wrong with what the labels are doing with the SoundScan information. It's just that the system doesn't reward the people creating the ripple."

He adds that the issue is about having exclusive product in the store" and how long you can maintain that window before the big accounts jump on—a topic sure to be discussed at NARM.

Finally, it wouldn't be a NARM convention if there weren't rumors about who's up for sale. And the folks over at

(Continued on next page)

NARM '98

EXPANDED MERCHANTS & MARKETING SUPERSECTION

A RECOVERY CASEBOOK

(Continued from page 69)

while Alvarez & Marsal has been involved in the Camelot and Warehouse Chapter 11s, with Tony Alvarez now serving as the chairman for the latter firm.

STORE-BY-STORE SCRUTINY

Russ Belinski, managing director at Chanin, Kirkland, Messina, says that

aspect of the distribution side of the business," Belinski says. "Also, inventory performance has to be measured carefully, with the mix of product shifted to produce greater profits. Furthermore, processing returns is very important.

"Often, there is a pile of product just sitting in the back of the warehouse

Russ Belinski, managing director at Chanin, Kirkland, Messina, says that when a firm like his gets called into a troubled situation, "the first thing we [do] is scrutinize the operation on a store-by-store basis and region-by-region, and see how they are performing on a store-level, cash-flow basis."

when a firm like his gets called into a troubled situation, "the first thing we [do] is scrutinize the operation on a store-by-store basis and region-by-region and see how they are performing on a store-level, cash flow basis. If they are not getting a 10%-to-15% return on capital and it can't be improved, then they are targeted for closure." That allows a chain to determine what its cash flow will be with the remaining stores, which allows for building a business plan and determining how much debt can be supported by it, he says.

During this process, all aspects of the operation have to be examined, with an eye at cutting expenses. "You have to look at trade terms, cooperative-advertising funds, payroll and every

that nobody has done anything with," Belinski explains. "But it is cash, just waiting to be converted into liquidity."

A president at one of the music chains that underwent restructuring says that is exactly the process his company underwent. After looking at stores on a cash-flow basis, the first thing to do is "review all your business practices and look for every opportunity to reduce expenses," he states.

The next thing to do, according to that executive, is to tackle the inventory mix and analyze where "you get a bang for your dollars." Weaker titles are eliminated and sent back, and model inventory is recalculated on a store-by-store basis, he explains. Along the way, management has to evaluate personnel to see where cuts can be

made and to eliminate the less productive people, he concludes.

A senior executive at another chain that underwent restructuring said his company first eliminated staff, which he says with hindsight was a mistake. "My chain took the easy way first, which is cutting people," he says. When cash-flow was cut deeply due to the price war, the chain was forced to react to its high debt load, which was based on an "unrealistic expectation of the business," he says. "The quickest way to cut overhead is to do layoffs. Instead, what we should have been focusing on is fundamentals and operating efficiencies, and looking for ways to allow people to be creative and finding new ways to drive business."

The company should have first installed discipline in the organization, in terms of managing the business to a budget, monitoring accountability and seeing whether the business plan was being successfully executed, he explains.

Although it took the long and painful way, that chain has survived the restructuring process. Today, "There is not one aspect of our business where we are not more efficient today than we were," he concludes.

EXPAND AND CONTRACT

Musicland also was sluggish in acknowledging its problems. In fact, in May 1995—three months after Trans World management said it would close 130 stores—Musicland announced it would go in the opposite direction and continue to roll out its expensive Media Play concept, which it was touting to the stock market as its salvation. It wasn't until a dissident shareholder, SC Fundamental Fund, made management's life miserable that Musicland moved to control expenses and agreed to shut stores. By the end of that year, the chain had closed 30 stores above the amount normally closed due to the annual year-end pruning of outlets. And, during the summer of 1996, it totally embraced restructuring by announcing it would close its Minneapolis distribution center, and it consolidated from four divisions to two, cutting staff.

Despite its tardy start, Musicland appears to be one of the few chains that averted a Chapter 11 filing. Its restructuring still trails that of other chains; its monthly comparable-store gains have been about half that of other chains. But it appears to be gaining momentum, with the announcement that the chain had achieved \$84.5 million in earnings before interest, taxes, depreciation and amortization for last year.

Meanwhile, Warehouse emerged from Chapter 11 in January 1997; Camelot emerged this January. On the other hand, Strawberries was subsequently acquired by Trans World; Lechmere was liquidated; and the Wiz narrowly escaped liquidation when CableVision agreed to acquire the chain.

In the fourth quarter of 1997, it became clear that music retail was now firmly on the road to recovery, with most of the restructured music chains posting double-digit comparable-store gains. The stock market heartily approves of music retail's performance, with value for the four publicly traded music chains—Musicland, National Record Mart, Spec's Music and Trans World—increasing almost seven-fold in 13 months.



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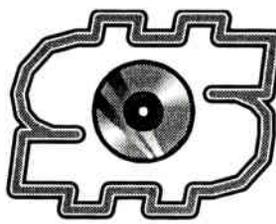
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Rocket Article Surveys Post-Major Seattle; INDI On Brink Of Closure

LIVE AND LEARN: Some of the most instructive observations we've seen recently about the push-and-pull between indie and major labels were aired in a piece in the Feb. 25-March 11 edition of the biweekly Seattle music paper *The Rocket*, as part of its annual Northwest indie-label issue.

The story, "Legends Of The Fall," by senior editor **Joe Ehrbar**, collects testimony from members of a host of groups from the Pacific Northwest that were caught up in the major-label signing frenzy that attended *Nirvana's* commercial breakthrough in 1991. If the 1996 documentary "Hype!" was about the lunatic high that national attention induced on the scene, Ehrbar's short but incisive piece is about the hangover—the disappointment and shock experienced by musicians who deserted their indie labels for the big leagues, only to be swamped by the different scale of economies the majors deal in.

While most of the witnesses in the story resist the temptation to gutter-stomp the majors (and one makes pointed comments about the head of his old indie label), several express satisfaction with their return to the indies.

Many of the artists reflect on the abrupt end of the intimacy they experienced with their indie as they moved to the big leagues. "Suddenly we found ourselves in an enormous, multitiered corporate structure," says **Kurt Danielson** of *Tad*, which moved from *Sub Pop* to *Elektra*. "No longer were we able to pick up the phone and talk to our friends, like we were able to do with *Sub Pop*."

Also, while small entrepreneurial ventures like the indies tend to maintain far smaller, more stable staffs, the majors, some learned, were subject to full-scale corporate tumult.

Nabil Ayers, whose group *the Lemons* shifted from *Will Records* to *Mercury*, notes, "Between recording our album and it coming out, [Mercury] turned around. **Danny Goldberg** was in. He hires a whole new staff, fires a ton of people. So it's time for the record to come out, and it's like, 'The Lemons, well, whatever.'" He notes the group was dropped a month after its album was released.

Many of Seattle's battle-scarred punk rockers now say they're happy to be back on the indie side.

Carrie Akre, who has two unhappy label experiences to her credit as a member of *Hammerbox* (A&M) and *Goodness* (Atlantic), says the latter group has issued its own EP: "It was sort of to dust ourselves off and make ourselves feel like we're not crazy. It was really empowering—to have control over your work again."

And *the Posies* have returned to Seattle's *PopLlama Records* after an unfulfilling stint with *DGC/Geffen*. The group's **Jon Auer** tells Ehrbar: "I knew that dealing with [owner *Conrad Uno*] would be as straightforward and as enjoyable as it gets. If there's problems, we work them out. There's no ego battles and there's no lawyers and there aren't five people to get back to you when you leave a message."

The *Rocket* piece offers some other provocative insights—from members of *Flop*, *Best Kissers In The World*,



by *Chris Morris*

Pond, and *Sky Cries Mary*, among others—and, thankfully, avoids the point of view that indies are inherently saintly and majors are inherently satanic, notions that commonly infect indie-rock zealots.

However, in one page of reporting presented without editorializing, Ehrbar's story makes a very good case for the small-is-beautiful ethic of indie labeldom and points out the harrowing situations bands often face when they leave the hands-on nest offered by indies.

The piece also presents an unspoken commentary about the havoc wreaked upon an insular music scene when the majors' minions swoop down, buying big dinners and waving large checks. Seven years ago, Seattle was the Next Big Thing that A&R mavens and rock writers loved so; today, people look at most of the bands that emerged from the city and ask, "Where are they now?"

Why, with the indies, that's where.

EXIT: Signaling the imminent closure of Independent National Distributors Inc. (INDI), which parent Alliance Entertainment Corp. had planned for this quarter after its Chapter 11 bankruptcy filing last July, INDI president **Larry Stessel** departed the company March 1. Alliance chairman **Eric Weisman** did not return a call from *Declarations of Independents* seeking further information about the shuttering of INDI.

FLAG WAVING: Sax **Gordon**, better-known to his friends as tenor saxophonist **Gordon Beadle**, has been living up to the title of his *Bullseye Blues & Jazz* solo debut, "Have Horn Will Travel." In Beadle's own words, "I'm kinda moving around a little bit."

We first encountered Beadle a couple of years ago during the Memphis in May Beale Street Music Festival, where he fulfilled his regular role in guitarist **Duke Robillard's** group and gigged on

the side at Beale Street's *Black Diamond* with organist **Ron Levy**. He's been covering a lot of terrain since then.

Beadle called us from Italy, where he's been fronting a home-grown combo for dates across the country. He says he has also played in Paris recently with bluesman **Sherman Robertson** and appeared on *Bullseye's* U.S. tour with labelmates **Preston Shannon** and **Michele Wilson**.

The peripatetic sax blower also gets all over the map stylistically on "Have Horn Will Travel." Beadle is a man of eclectic tastes.

"One of the first cool records I got was a compilation on *Savoy* with **Ben Webster**, **Illinois Jacquet**, **Don Byas**, and **Coleman Hawkins**," he recalls. He proceeded to get behind tough tenorman **Gene Ammons**, and, he continues, "as a horn player; I got into the wild stuff"—**Big Jay McNeely**, **Joe Hamilton**, **Arnett Cobb**—"and I'm still trying to catch up to that stuff."

The *Bullseye* album—produced by **Robillard** and featuring most of his band—includes a delightful selection of rockin' originals and covers ranging from **Jackie Gleason's** old TV theme "Melancholy Serenade" to numbers originated by **Ammons**, **Cobb**, **Bill Doggett**, **Ike Quebec**, and **Edmond Hall**. A rollicking highlight is the comic "But Officer," a **Sonny Knight** novelty about a hapless cat's continuing run-ins with the boys in blue.

Though there's a good deal of old-fashioned swing in Beadle's raw-toned sound, he hasn't leaped on the commercially hot swing-music bandwagon and even finds himself resisting it.

He says, "I can listen to swing tune after swing tune, but I play and I say, 'Oh, no, I can't do another one!'"

But Beadle still doesn't have any trouble ripping up his audiences. He chuckles about one recent gig in Italy that attracted the attention of the local *carabinieri*.

"We actually got kind of shut down," he laughs. "You know that tune 'But Officer'? I find myself with problems with the police so often. That song isn't bullshit... Maybe [it's because] we play just a hair louder than the other groups."

Beadle will return to the U.S. (his home base is in Boston) for shows in the Northeast, Northwest, and New Orleans this spring.

RETAIL TRACK

(Continued from preceding page)

Viacom/Blockbuster Entertainment have obliged convention attendees by finally making a move to sell *Blockbuster Music*. In the Feb. 28 issue, I wrote that so far *Viacom* had yet to make a move this year to sell the music chain or look for a strategic merger, even though last fall it had been privately telling interested parties that it planned to do so in early '98. No sooner did that column hit the streets than the book containing *Blockbuster Music* financials arrived on the desks of interested parties.

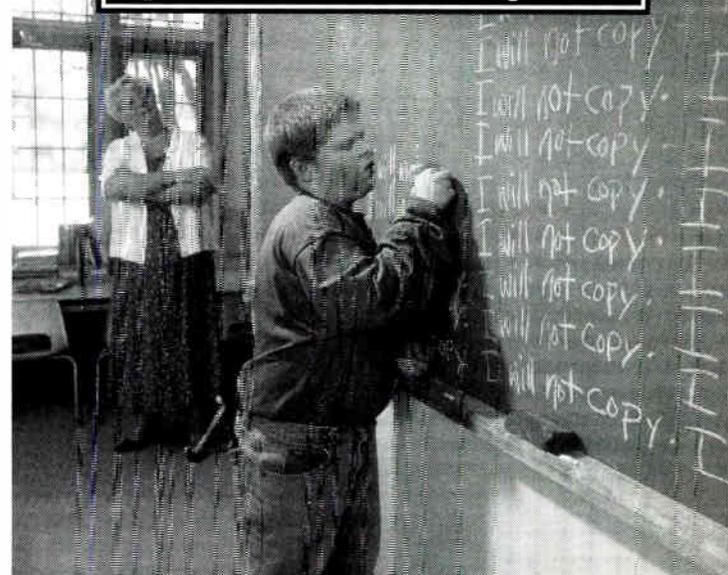
A *Viacom* spokesman would not comment.

Finally, just to make you feel at home during *NARM*, here's the latest rumor

on *Alliance*. According to knowledgeable sources, four financial players have bid on buying the *Alliance One-Stop Group*. They are *Apollo Advisors*, *A.C. Israel*, *Chilmark Partners*, and—this is a new one to me—*Dimeling*, *Schrieber*, and *Park*. Those four are now in the due-diligence stage. Meanwhile, **Bruce Ogilvie** and *Valley Media* have put in separate bids on the one-stop operation. But because of a dispute over the nondisclosure agreements, neither party has advanced to the due-diligence stage yet.

All of the above should help you engage in small talk at the *NARM* cocktail parties, so before signing off, let me wish everyone a great convention.

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Scratching A Niche: Chains' Specialist Stores Provide Opportunities For Targeted Marketing, Improved Sales

■ BY DON JEFFREY

Music retail chains have come to realize that all stores are not created equal.

For some time now, the major retailers have been designating a certain number of stores within their chains as specialists, in a sense, in certain genres of music.

Lew Garrett, VP of buying and merchandising for Camelot Music, says that some 90 to 100 stores within the 305-store chain have been recognized for their ability to sell a significant amount of urban music and that about a dozen of those stores are "hardcore" urban merchandisers. In addition, he says that about 30 to 40 stores have been singled out for being able to sell an impressive amount of adult-oriented music, and that 29 to 30 outlets have been identified as the chain's "jazz stores."

"We started because we realized one size doesn't fit all," says Garrett. "We had to make adjustments in our allocation of merchandise according to the demographics of the particular stores."

This, of course, does not mean that product from those genres is all that is sold in the stores. It just means that the locations have been identified as being particularly strong in sales of



CAMELOT'S GARRETT

those categories of music and that a wider selection of genre product has been bought, stocked and merchandised there. As chains have become more sophisticated in their tracking of sales and inventory, they have been able to isolate sales patterns store-by-store to see how deep they can go with certain titles.

"Instead of buying and putting three copies of a title in every store,

now they segment and say we only want it in the top 75 stores," says Steve Rosenblatt, VP of marketing for Capitol Records.

Retailers say that creating larger-than-usual sections for genres in specific stores works because consumers can find a deeper selection than is possible in the normal store within the chain. The merchants also say the

concept affords them an opportunity to roll out more targeted marketing campaigns. Retailers naturally look at their distributors as partners in the effort to make successful genre-friendly stores. Many industry observers also credit the market-by-market sales reports from the data-collection firm SoundScan for providing the information needed to create a genre-specific approach.

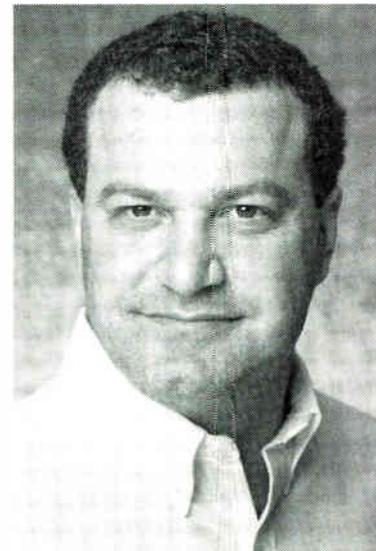
AID TO GENRE-TARGETED MARKETING

In urban music, most of the big chains have rolled out programs that are executed in the stores that sell the genre most effectively. Best Buy has its Rhythm & Grooves program, Trans World has Street Flavor, and HMV has Urban Monthly.

And it's not just traditional music retailers who feature these genre-specific programs. The wholesalers and mass merchandisers use them, too. Anderson Merchandisers, the rack-jobber that supplies Wal-Mart, has

Urban Picks, while one-stop Valley Record Distributors has Urban Ear Wax.

Label sources say that one of the chains most focused on genre-targeted marketing is the nation's biggest music merchant, Musicland. Latin music, for example, has benefited from a big push at Musicland. In 1990, the chain opened its first store in Puerto Rico and, not surprisingly, found that Latin music was a major source of business. After that, says the chain's Latin buyer, Juan Carlos Gonzales, Musicland decided to test



CAPITOL'S ROSENBLATT

In urban music, most of the big chains have rolled out programs that are executed in the stores that sell the genre most effectively. Best Buy has its Rhythm & Grooves program, Trans World has Street Flavor, and HMV has Urban Monthly.

the concept of expanding a genre by moving more inventory into the location. The approach worked, and now Latin music accounts for a significant percentage of audio sales in Puerto Rico.

The music also accounts for a strong percentage of sales in U.S. border cities like Brownsville, Texas, and in melting-pot metropolises like New York. Latin music makes up nearly 20% of total sales in some New York City stores, he points out.

But the genre specification has spread beyond the obvious locations. Gonzales notes that one of his top 20 Latin stores is in Minnesota, of all places. The reasons for that are demographics and economics. Minnesota has low unemployment and thus has had to attract a large number of Mexican migrant workers for its crop production.

STORES INSIDE STORES

Wherehouse Entertainment has taken the trend of genre specialization a notch further by testing a "store-within-a-store" concept, specifically in Latin music. Last September, Wherehouse opened its first Tu Musica, and at press time 23 of the chain's 222 stores featured this section, which contains 30 fixtures worth of Latin music in up to 1,000 square feet of space. Within the Tu Musica section, product is divided among the various sub-genres—regional Mexican, tropical, romantica, pop and so forth. And there are as many as 15 listening stations devoted just to Latin music.

Isabelle Salazar, Latin merchant for Wherehouse, says, "The labels are very positive, very happy about it. We're working to establish programs to sell to them."

Salazar, like other chain buyers, stresses that it is not enough to just

(Continued on page 90)

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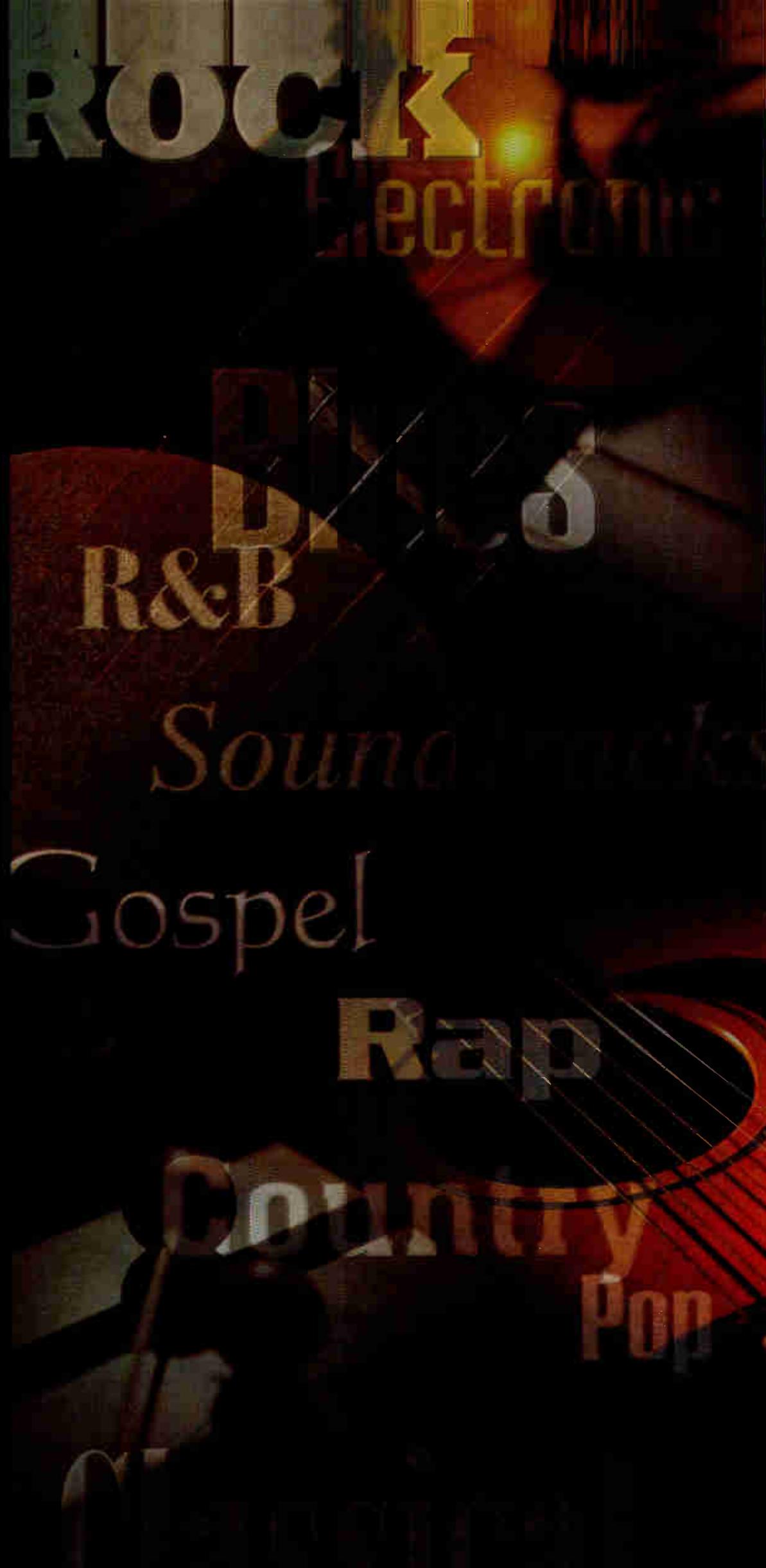
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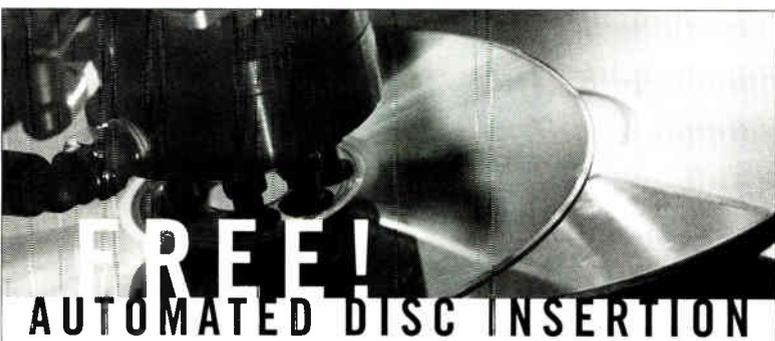
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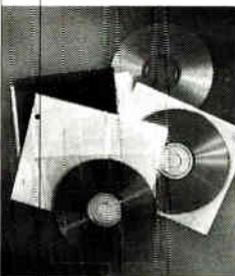
1998 NARM Convention Schedule

(Information accurate as of press time)



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FRIDAY, MARCH 13

Noon-8:00 p.m.
Registration (located outside the Yerba Buena Ballroom at the San Francisco Marriott Hotel)

3:30-6:30 p.m.
NARM/RIAA Merchandising Committee Meeting (by invitation only)

SATURDAY, MARCH 14

8:00 a.m.-8:00 p.m.
Registration (located in the North Lobby of Moscone Center)

10:00 a.m.-noon
NARM Steering Committee group meeting

9:00 a.m.-5:00 p.m.
Trade show open

2:00-3:00 p.m.
"Welcome NARM Newcomers": special session for first-time attendees

5:30-6:30 p.m.
Convention committee reception (by invitation only)

6:30-8:00 p.m.
Opening reception hosted by BMG Distribution

10:30 p.m.
PGD Zone Nightclub showcase presented by PolyGram Group Distribution

- Fastball, Hollywood Records
- Tenspeed, A&M Records
- Naked, Red Ant Records

SUNDAY, MARCH 15

8:00 a.m.-5:00 p.m.
Registration (located outside the Yerba Buena Ballroom at the San Francisco Marriott Hotel)

9:00-11:30 a.m.
Breakfast & opening session

- Performance: Jeff Foxworthy, Warner Bros. Nashville
- Welcome: Pam Horovitz, NARM president
- Performance: Sister Hazel, Universal Records
- Keynote Address: Richard Branson, the Virgin Group
- Performance: Ricardo Lemvo, Putumayo World Music

10:00 a.m.-2:30 p.m.
Family Program: Ship To Shore

noon-5:00 p.m.
Trade show open (buffet luncheon available)

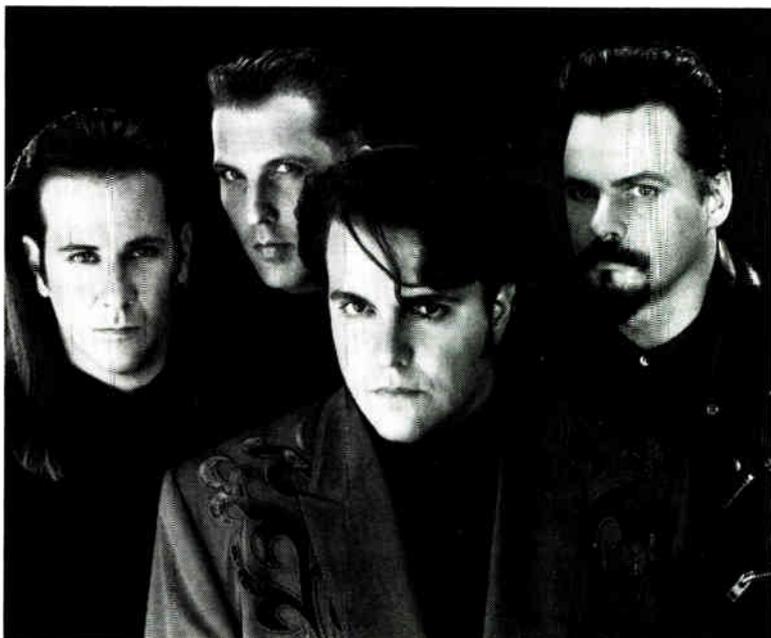
12:30-1:30 p.m.
Press luncheon (by invitation only)



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(Continued on page 76)

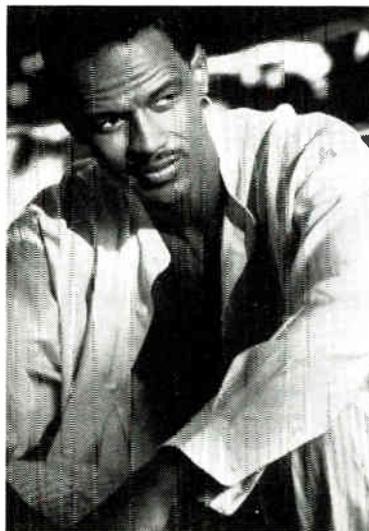
NARM '98

EXPANDED MERCHANTS & MARKETING SUPERSECTION

CONVENTION SCHEDULE

(Continued from page 74)

- 2:00-3:30 p.m.
 • Panel discussion: Breaking Acts Without Breaking The Bank (moderator: Lew Garrett, Camelot Music)
 • Research presentation: An In-Depth Look At Music Consumers (speaker: Gwen Lipsky, Sound Thinking)
- 3:45-6:00 p.m.
 Special forum on independent retail coalitions
 • Part 1: Coalition Of Independent Music Stores (moderator: Don VanCleave, Magic Platter CD)
 • Part 2: Urban Retail Coalitions (moderator: George Daniels, George's Music Room)
- 5:30-6:30 p.m.
 International reception (by invitation only)
- 8:00-10:30 p.m.
 Scholarship foundation dinner
 • Entertainment: Diana Krall, Impulse!; Billie Myers, Universal; The Mavericks, MCA Nashville
- 10:30 p.m.
 PGD Zone Nightclub showcase presented by PolyGram Group Distribution
 • Fat, A&M Records
 • Ali, Island Records
 • Montell Jordan, Def Jam
- MONDAY, MARCH 16**
- 8:00 a.m.-5:00 p.m.
 Registration (located outside the Yerba Buena Ballroom at the San Francisco Marriott Hotel)



BRIAN MCKNIGHT



KEIKO MATSUI

- Ballroom at the San Francisco Marriott Hotel)
- 8:00-8:45 a.m.
 Continental breakfast hosted by the DVD Video Group
- 9:00-10:30 a.m.
 Panel discussions
 • DVD Perspectives... Divx Prospects (moderator: Russ Solomon, Tower Records/Video)
 • Mining Continued Sales From Singles & Album-Length Cassettes (Moderator: Geoff Mayfield, Billboard)
- 10:00 a.m.-6:00 p.m.
 "The DVD Video Experience" presented by the DVD Video Group
- 10:45 a.m.-12:30 p.m.
 Closing session

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- 8:45-9:45 a.m.
 Members breakfast & annual meeting
- 10:00 a.m.-1:00 p.m.
 Panel Discussion: The Internet Retailing Phenomenon (moderator: Charly Prevost, *Album Network*)
 • Part 1: Stores Without Walls
 • Part 2: The Future Of Distribution: When Bandwidth Catches Up...
- 10:00 a.m.-6:00 p.m.
 "The DVD Video Experience" presented by the DVD Video Group
- 1:00-6:00 p.m.
 Trade show open (box lunch available)
- 2:00-5:00 p.m.
 NARM Classical/Jazz Issue Forum Meeting (by invitation only)
- 6:30-8:30 p.m.
 Store Managers Bash hosted by Tower Records
- 11:30 p.m.
 PGD Zone Nightclub showcase presented by PolyGram Group Distribution
- TUESDAY, MARCH 17**
- 8:00 a.m.-1:00 p.m. Registration (located outside the Yerba Buena
- 8:45-9:45 a.m.
 Performance: 'N Sync, RCA Records
 Performance: Keiko Matsui, Countdown Records/Unity Entertainment
 • 1997-98 NARM Chairman's Message: Bob Schneider, Anderson Merchandisers
 • Keynote address: Phil Ramone, N2K Encoded Music
 • Performance: Ronna, River North
- 12:45-2:45 p.m.
 Awards luncheon
 • Dionne Warwick, River North
 • Linda Eder, Atlantic Records
- 6:00-7:00 p.m.
 VIP Reception (by invitation only)
- 7:00-10:30 p.m.
 40th Anniversary Banquet & Awards Presentations (formal attire optional)
 • Host: Dick Clark
 • Entertainment: Fiona Apple, The WORK Group; Brian McKnight, Mercury Records; Randy Travis, DreamWorks Nashville; Bryan White, Asylum Records
- 10:30 p.m.
 PGD Zone Nightclub Showcase presented by PolyGram Group Distribution
 • Pete Belasco, Verve Records
 • Pure, Mammoth Records
 • Walter Trout, Ruf/Platinum Records

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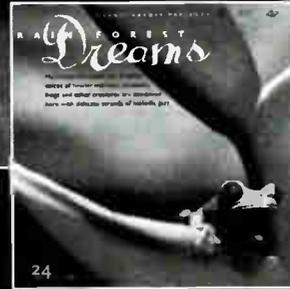
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Be sure to check stock on these Miramar titles.



Everyone's Gone To The Net

Few brick-and-mortar retailers haven't built a Web site, but are they making any money? Many say "yes," reporting steady online business and, in some cases, triple-digit growth.

BY DOUG REECE

While the desire to expand the retail pie with online sales might fall a few slivers short of satisfying many players' appetites, reports of steadily increasing numbers are spurring traditional retailers on to bolster their presence in cyberspace.

Despite the fact that players are cautious about releasing exact sales data, most spoken to for this story report a percolating online business.

Mike Farrace, VP of publishing and electronic marketing at online/offline giant Tower Records, reports Internet sales up 300% at the end of 1997.

Best Buy, which quietly launched its online music store in December, is still working out the kinks but reasons to be a formidable presence in future months. The chain's VP of concept development, Kevin Gordon, says he expects the Best Buy site to find its footing later in the year. "I would say our [online] sales are modest, though right now our site is modest," he explains. "We still have not launched our full assault, and frankly, we have not had a history of having a one-on-one customer relationship, or fulfilling [single] orders. These are competencies we're having to build.

"Ultimately," he adds, "Best Buy is a customer-driven company, and we have to be where the customer wants

sort of constant direction—not investment capital—that has made us what we are and will carry us into the future."

Camelot Records VP of marketing Bob Roberts also reports a solid year, saying the fourth quarter of 1997 proved especially sweet.



BEST BUY'S GORDON

"We had a dramatic increase due to some of the marketing and promotions," says Roberts. "We promoted our URL more obviously in-store, on signage and in newspaper circulars." In fact, Roberts is joined by most of his colleagues in the opinion that traditional retailers have not yet fully

The screenshot shows the Camelot Music website with a search bar at the top. Below it, there's a banner for a promotion: "Win a trip for you and a guest to see a Janet Jackson video shoot!". The promotion is brought to you by Camelot Music & Virgin Records. Below the banner, there are details about the prizes: "Second Prize: Win one of 50 Janet Jackson Jackets!", "Third Prize: Win a \$2 off coupon toward her release, 'Janet'", and "Fourth Prize: Win a \$1 off coupon good toward your next Camelot Music purchase of \$15.99 or more!". There's also a "Click to Go To Store Locator" button and a "Go Now" button.

newspaper insert or the Internet, we're a brand the customer comes to," he adds.

PRICING & PROMOTION

With online competition heating up, newcomers and their relative veteran counterparts are looking at competitive-pricing schemes and promotions to draw eyeballs to their sites.

While sites operated by Newbury Comics and Camelot use a different cost basis to figure store and website prices, others, such as Best Buy, will offer similar prices in store and online. For a majority of titles available online but not found in Best Buy outlets, pricing will be comparable to that of other online retailers, says Gordon.

As to whether the store's aggressive pricing strategy will cross to the Internet, Gordon says only, "We don't intend to lead a price war."

In addition to selective pricing, sites are looking to attract eyeballs with various promotions. In January, Newbury Comics Interactive sold several hundred limited-edition singles by Radioactive artist Ana Voog exclusively at the site. The site also offered prize merchandise around releases from Tori Amos, Pearl Jam and Ani DiFranco, among others.

DIRECTIONS TO STORES

Even though the main function of these retail sites is to generate new revenue, many have also found ways to tie in their individual outlets.

Tower, which launched a revised version of its site in January, has signed a deal with Zip2.com which will allow users to get highly detailed instructions on how to get from their front door to the nearest Tower store location.

Meanwhile, Roberts says Camelot

has achieved a healthy level of cross-promotion between its virtual and real space. "One [side effect] of our [online] business is all the people coming into our store because of a promotion they saw on our site, which is largely a function of the synergy between the site and the store," he says.

SECURITY: A NON-ISSUE

Other factors enhancing online

SITES OF INTEREST

Best Buy
www.bestbuy.com

Blockbuster Music
www.blockbustermusic.com

Borders Books & Music
www.borders.com
(under construction)

Camelot Music
www.camelotmusic.com

Harmony House
www.harmonyhouse.com
(under construction)

Newbury Comics
www.newbury.com

Sam Goody, Musicland
www.samgoody.com,
musicland.com

Strawberries
www.strawberries.com

Tower Records
www.towerrecords.com

(Compiled by Doug Reece)

with shopping online."

For the skittish, Best Buy—like Tower, Newbury Comics and nearly all other stores with an online shopping function—offers consumers the opportunity to order via an 800 number after browsing the net.

"By its very nature, the people surfing the web are comfortable with it," says Roberts.

New England's Newbury Comics Interactive is also faring well. Internet sales and orders grew a combined 200% from 1996 to 1997, while the chain's site averaged 110,000 hits a week.

us to be. We're the people that sold them the computer that allowed them to get on the Internet, so we better be waiting for them when they connect. It's sort of a logical place for us to be."

SPACE FOR DAVIDS

Smaller outfits such as New England's Newbury Comics Interactive are also faring well. Internet sales and orders grew a combined 200% from 1996 to 1997 while the chain's site averaged 110,000 hits a week, says executive director Kristin Lieb.

According to Lieb, there is still room for a few cyber-Davids on the Internet. "Our overall strategy is basically to pursue the organic growth that has defined our core retail business," says Lieb. "It's that

exploited the advantages of having a brick-and-mortar presence.

"We know we've got a long way to go with this," says Tower's Farrace. "The key thing we're looking to do immediately is leverage our existing media to publicize our website."

That "existing media" includes circulars and ads, as well as the chain's popular music magazine, *Pulse*.

Best Buy's Gordon concurs, saying "We drop 35 million [newspaper] inserts into homes every single Sunday. We're going to use these existing, paid-for promotions to attract people to the site, and in the long term, that is going to provide us with a significant advantage.

"Over time, you'll see us using the full force of our brand across the different ways that we touch the customer, so whether it's a television ad,

The screenshot shows the Newbury Comics Interactive website. At the top, there's a navigation bar with "Search", "Browse", "CDs", "Vinyl", "T-shirts", "Cosmetics", "Lava-Lites", and "Gift Ideas". Below that, there's a "newbury comics interactive" logo with the tagline "A WICKED GOOD TIME ONLINE". There's a "photo album" section and an "artist of the week" section featuring Ana Voog. A "SEARCH" box is present with "Entire Site" and "For:" options. Below the search box, there's a "YIELD TO WIN..." section for Pearl Jam merchandise. There are sections for "New Releases" (updated weekly), "Our Picks" (favorites from 1997), and "Top 50" (just like the sign says). At the bottom, there are "Indie CDs", "Videos", "CD Singles", and "Overstock CDs" categories, along with a "cool links" section and a "Search" bar with "Browse", "Help", "Shipping Info", and "Shopping Cart" options. There's also an "email us..." section for Newbury Comics, Inc. and a footer with "Newbury Comics Interactive" and a note: "Please note. Online prices do not reflect prices in our retail stores."

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NARM '98

EXPANDED MERCHANTS & MARKETING SUPERSECTION

After "A Terrific Year," Horovitz Sees NARM Turning 40 With Upped Attendance And A Pre-Millennial Agenda

■ BY STEVE TRAIMAN

"Overall, 1997 was a terrific year for the music retail industry," says NARM president Pam Horovitz. "From the customer side, business showed continued improvement, particularly in the fourth quarter, and

tion—3,300 at our 1994 event in San Francisco."

The 40th annual NARM Convention Guide will focus on milestones throughout the Association's four decades of service to the music industry. "Not only will we have some historic photos," Horovitz says, "but



NARM'S HOROVITZ



TOWER RECORDS SOLOMON



BILLBOARD'S MAYFIELD



ALBUM NETWORK'S PREVOST

reports indicate this has carried over into the new year.

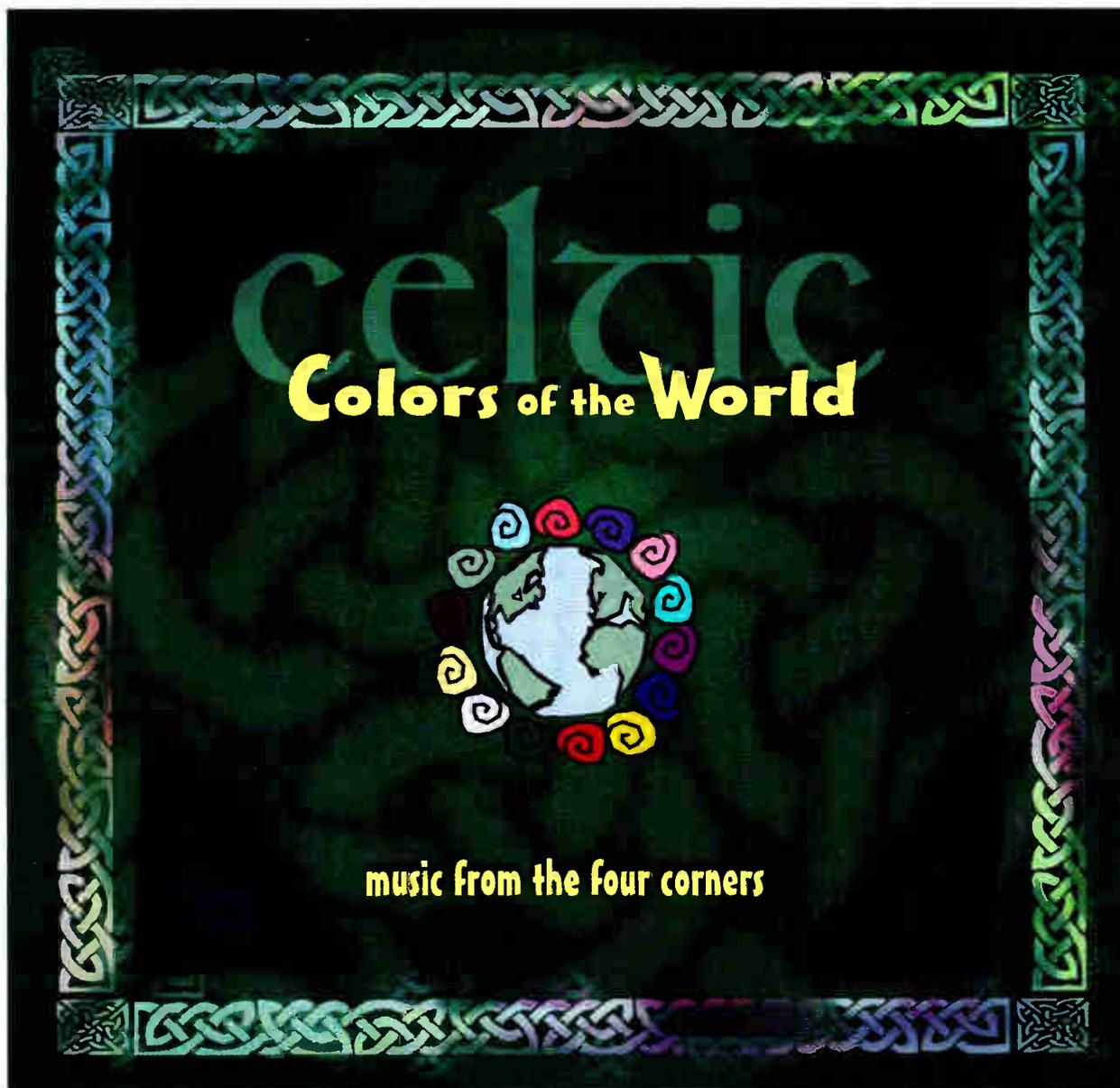
"For us, this translates into a greater willingness and ability for member companies and suppliers to attend our 40th-anniversary convention in San Francisco," she adds. "Ten weeks out, we had 1,200-plus registrants, more than doubling the 600 at the same time the prior year, when we ended up with about 2,700 attendees. We're on track for more than 3,000 and could top the biggest ever conven-

tion—there will be a lot of fun stuff throughout the exhibit hall and in a special memorabilia display."

"OTHER NICE JUNK"

Members came through with what she describes as "a ton of great stuff" in response to a request for reminiscences of conventions past. As examples, George Barry, formerly with Raccoon Records, Lafayette, La., sent his badge from the first NARM con-
(Continued on page 82)

ALLEGROSM



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- Johnny Cunningham
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- Puir A Baroque
- Peter Ratzenbeck
- Dervish
- Ensemble Galilei
- Fernhill
- Brendan Begley
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- William Jackson
- O'Sullivan/Harrington



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With a suggested retail of **\$4.98**, no one could travel to the Celtic corner for less!



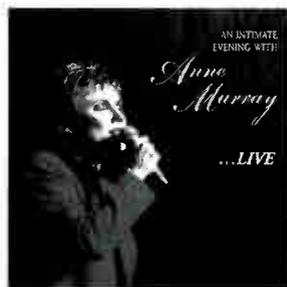
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"It's a mystery why it's taken me so long to record a live album... I hope you enjoy this very special evening."
- Anne Murray

ANNE MURRAY'S FIRST-EVER LIVE ALBUM

After spending an entire lifetime on the road as Canada's premiere songbird, Anne Murray decided it was finally time to come home.

Now, for the first time in her 29-year career, Murray has released a debut live album—giving fans and casual listeners the chance to hear that astonishing voice carry through a theatre in her native Nova Scotia.



An Intimate Evening with **Anne Murray** ...Live

Already certified gold in Canada, this album features all of her greatest hits, from *You Needed Me* to *Danny's Song* and from *Snoubird* to *Save The Last Dance For Me*, and includes guest appearances by **Jann Arden & Bryan Adams**



Throughout the month, PBS will air a televised special of this unique Anne Murray concert, which will debut on home video in June.

Check the television listings for the showtime and channel in your area.

Bring The Concert Home Forever Win your own copy of Anne Murray's live album, plus special delivery of the video in June, if your entry is chosen in our upcoming random drawing. To enter, just fax this strip, along with your name and mailing address, to 215.692.1291 by Monday, March 23. Please, no duplicate entries.

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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA 10 weeks at No. 1	343
2	14	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	180
3	2	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	455
4	6	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98/17.98)	GREASE	250
5	4	PINK FLOYD ▲ ¹³ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1094
6	3	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	291
7	—	SOUNDTRACK ▲ LONDON 448295 (10.98/16.98)	BRAVEHEART	65
8	5	BEASTIE BOYS ▲ ³ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	336
9	7	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	176
10	9	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	354
11	8	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	466
12	11	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	414
13	46	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	225
14	15	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	137
15	13	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	104
16	19	JIMMY BUFFETT ▲ ³ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	368
17	20	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	124
18	—	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	237
19	17	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	141
20	23	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	385
21	31	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	151
22	21	FLEETWOOD MAC ▲ ¹⁷ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	166
23	12	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	204
24	22	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	158
25	28	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	258
26	34	MEAT LOAF ▲ ¹³ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	222
27	32	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	211
28	25	JIMI HENDRIX ▲ ² MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	217
29	24	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	438
30	27	AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	207
31	40	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	339
32	10	BEE GEES ▲ POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	54
33	16	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	416
34	29	EAGLES ▲ ⁶ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	171
35	30	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	17
36	33	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	275
37	38	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	374
38	39	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	68
39	18	MARVIN GAYE ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	65
40	44	SANTANA ▲ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	80
41	36	METALLICA ▲ ¹ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	383
42	26	CAROLE KING ▲ ¹⁰ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	410
43	37	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	76
44	43	METALLICA ▲ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	366
45	42	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	290
46	41	AEROSMITH ▲ Geffen 24716 (12.98/17.98)	BIG ONES	82
47	35	NO DOUBT ▲ ⁸ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	114
48	—	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98/17.98)	THE CREAM OF ERIC CLAPTON	49
49	—	CREEDEENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	242
50	50	AL GREEN ▲ THE RIGHT STUFF 26530/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	34

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.

NARM '98

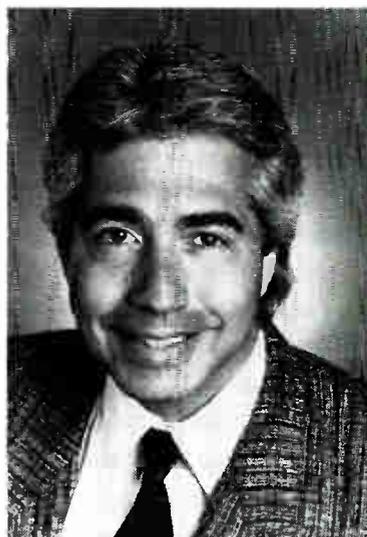
EXPANDED MERCHANTS & MARKETING SUPERSECTION

HOROVITZ

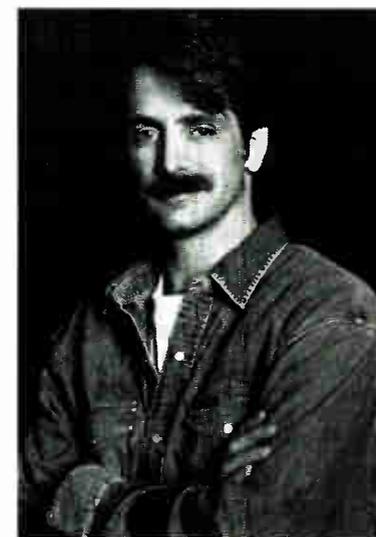
(Continued from page 80)

vention. Stuart Glassman, formerly with Radio Doctors Milwaukee one-stop, sent T-shirts and a box full of what he calls "other nice junk" given out at prior conventions. Jim

opening-session keynote address by Richard Branson of the Virgin Group are performances by Jeff Foxworthy (Warner Bros. Nashville), Sister Hazel (Universal) and Ricardo Lemvo



BMG'S VACARELLI



JEFF FOXWORTHY



FIONA APPLE

Tiedjens, NARM's first president, is bringing himself as a "personal" contribution to the gathering.

Dick Clark, host of the closing 40th-anniversary banquet and awards presentation, is bringing his own memorabilia from his "American Bandstand" show. A special video screening throughout the evening will include historic footage intended to take attendees down memory lane. Horovitz also notes that the four acts scheduled to perform not only offer a mix of musical genres, but also will include a selection from each of NARM's decades—the '50s, '60s, '70s and '80s—in addition to a recent hit. Artists and labels are Fiona Apple, The WORK Group; Randy Travis, DreamWorks Nashville; Bryan White, Asylum; and Brian McKnight, Mercury Records.

PERFORMANCE OVER PRESENTATION

As far as the convention format is concerned, "We've got to pay attention to changes in regard to the location," Horovitz notes. In place of lengthy product presentations, showcase acts will perform. Sandwiched around Horovitz's welcome and the

(Putumayo World Music). BMG is sponsoring the opening-night cocktail party, Uni the reception and entertainment for the Scholarship Foundation dinner, and PGD the popular evening Zone Nightclub showcases. The other distribution companies are contributing acts and other convention support, while Tower Records is hosting a Store Managers Bash.

SEMINAR TOPICS

Horovitz points to three key seminars that relate to the major challenges facing the industry as it heads into the 21st century. "No. 1 has to be understanding the consumer better than we do," she says, "and tailoring both our music and business policies to help our customers find and buy the music in the way and format they want." NARM and RIAA jointly funded extensive research last year that involved about 3,000 consumers reached via focus groups, phone interviews and retail intercepts (store-exit surveys). Highlights will be covered by Gwen Lipsky of Sound Thinking in the "An In-Depth Look At Music Consumers." presentation.

New technology is another vital (Continued on page 88)



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Keynoter Profile: RICHARD BRANSON

From mail-order to Megastores, the maverick entrepreneur moves onward and upward.

BY DEBBIE GALANTE BLOK

It all started when Richard Branson started a mail-order record retail business in 1970. That modest beginning led to the start-up of Virgin Records in 1973, and today Branson is chairman of the Virgin Group, which includes Virgin Atlantic Airlines, the 122-store Virgin Megastore chain, Virgin Cola and,

most recently, V2 Records.

Born in 1950, Branson showed his entrepreneurial flair first at age 17, when he established a national magazine while still in school. After inaugurating the Virgin mail-order business, he opened a record shop in London, and by 1973 he had founded Virgin Records and signed his first artist, Mike Oldfield. It was in Oxfordshire that Oldfield recorded Virgin's first

hit, "Tubular Bells." And, the rest, as they say, is history. Over the years, such artists as Steve Winwood, Peter Gabriel, Culture Club, Janet Jackson and the Rolling Stones have all called Virgin home. Virgin Records grew to become one of the most successful labels ever, but Branson sold it to Thorn EMI in 1992 to save his then-fledgling Virgin Atlantic Airlines. Under the terms of the deal, Branson was excluded from the record business until 1996. But, in December of that year, he came back with a vengeance, establishing a new label—V2 Records. At that time, he told Billboard, "We had great fun building the record business, and when it was sold in 1992, I regretted the sale almost from the word go. I hadn't realized the extent that the music business had entered my blood."

V2, which has offices in New York, London, Paris, Stockholm, Berlin, Sydney, Brussels and Holland, with



licensing partnerships in place in the Far East, functions much like Virgin used to. It has the financial backing of a bigger label, but still works like an independent, according to company spokesmen. V2 artists include 12 Rods, Marc Anthony Thompson's

Chocolate Genius, Mercury Rev, High Llamas, Billy Joe Crawford and Alice Temple. V2 has also purchased a controlling interest in Gee Street as well; that label boasts the talents of PM Dawn and RZA, among others. Most recently, V2 inked a deal with BMG for North American distribution which led to the release of Jungle Brothers and Ambersunshower albums last spring.

In that same Billboard interview, Branson gave his operating philosophy: "To be the best, treat people like people—not like financial assets—and to be at the forefront of contemporary music around the world."

Branson has also been in the film business. In 1984, his company made a movie of George Orwell's "1984" with Richard Burton and John Hurt, and Branson has recently said that movies are another place he still wants to be, although no specific plans have been announced as yet.

The coming year holds promise for Branson as well. He plans to open five Megastores while also launching Virgin Cola and Virgin Cinemas in the U.S.

ROADRUNNER RECORDS

Over the years ROADRUNNER bands and staff have hit the road to bring home artist development stories to Retail time and again. We are poised to have our best year ever in '98. Thank you for your belief and support!

For your current consideration:

	COAL CHAMBER	Over 150,000 sold and on tour forever.
Modern Rock buzzing on "Billy Club"; SPIN, MTV News, more; touring U.S. now after European Prodigy swing.	JUNKIE XL	
	SOULFLY	Ex-Sepultura (millions sold) frontman Max Cavalera's new band; on tour in April and mainstage Ozzfest this summer.
New single "Tangerine" exploding now and LOA on tour with Megadeth.	LIFE OF AGONY	
	TYPE O NEGATIVE	First home video release contains all their videos plus rare footage. New album on the way.
Hotlanta's hottest Rap label enters into partnership with Roadrunner; Freak Nasty, Cherrille, more.	POWER RECORDS	
	AUTONOMOUS RECORDS	Partnership with the label that brought the world Sister Hazel. New Jupiter Coyote album coming in June. Beth Wood AAA story growing.

ALSO ON DECK:
Fear Factory, Both Worlds, baby fox, Trona, Drugstore, Madball, Southside Reverb

ROADRUNNER: ROAD-TESTED.



Keynoter Profile: PHIL RAMONE

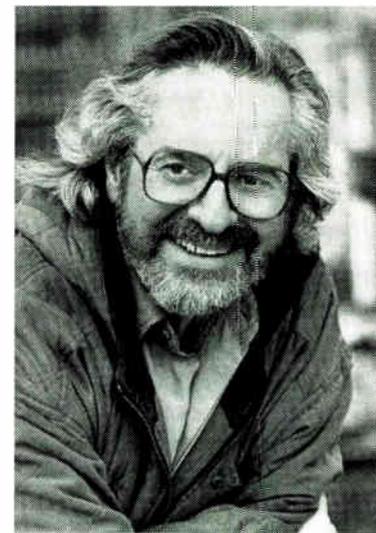
The Grammy-winning "Pope Of Pop" is known as an innovator and an inspirational force.

The press calls him "talented" and "cutting-edge." Producer colleagues call him "extraordinary." And many call him "The Pope Of Pop." A prolific producer with credits as diverse as Billy Joel and Luciano Pavarotti, Ramone has also been associated with innovations that have changed the face of the recording industry. And now, as president of N2K Encoded Music, Ramone is directly involved with new technologies and music's marriage to the Internet—a subject he will speak on Tuesday morning at NARM's 1998 convention.

How did it all begin? Playing the violin at age 3, Ramone was considered a child prodigy. At age 10, he played a Command Performance for the Queen of England. Ramone attended the Julliard School of Music and by age 18 worked as a performer and composer, traveling and appearing in clubs. In 1961, he opened his own independent studio, A&R Recording in New York. Around that time, he was asked to produce President Kennedy's famous party (where Marilyn Monroe sang "Happy Birthday"). And that wasn't his only involvement with the White House; Ramone later supervised music for the Jimmy Carter inaugural-concert special.

Ramone, who is also chairman of the National Academy of Recording Arts and Sciences, has always been among the first to adopt exciting technologies. For example, he was first to use Dolby four-track discrete sound in the 1976 motion picture "A Star is Born"; establish a satellite link between a Burbank Studio and Todd-AO; create Dolby optical sur-

round sound for the film "One Trick Pony"; make digital live recordings for Billy Joel's "Songs In The Attic"; and to use a fiber-optics system (EDNet) to record tracks in "real



time" from different locations for Frank Sinatra's "Duets I" & "II." In 1997, he added another first to that list when he produced Dave Grusin's "West Side Story" on DVD for N2K. "West Side Story" is the first DVD to have music programming produced exclusively for the new format.

Ramone has been nominated for a total of 15 Grammy awards and won the coveted prize eight times. His wins are as diverse as the artists he has produced. In 1975, Paul Simon's "Still Crazy After All These Years"

(Continued on page 86)



It's

all

in

the

bag.

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WE DO THINGS DIFFERENTLY

(Continued from page 66)

markets working with local radio, colleges, clubs, putting together local promotions. They are getting better at dealing with records breaking on a regional basis. Are they perfect? Not by a long shot. But they are getting better."

LOCAL GROWTH ISSUES

Many chains are also getting better at paying attention to the unsigned

acts that are getting a lot of attention in their local markets. For instance, the folk-rock band Rusted Root hails from Pittsburgh and had developed a large following there with its first album, which it distributed itself. National Record Mart says it bought that title on consignment and sold between 5,000 and 10,000 units, a large number for an unsigned band. When the act joined Mercury Rec-



BILL THOM

ords, NRM continued to show its support and was responsible for 25% of the national sales of the band's first major-label album in the initial months of release. Jeff Brody, senior VP of sales for Mercury, says, "They [NRM] were the biggest seller of the record in the first week. They helped break it."

NRM continues to buy music by local acts, as it did with the then-unknown Rusted Root, on a consignment basis. Bands that come into the stores are directed by the managers to the store specialty buyer at corporate headquarters.

"We won't take just anything," says Grandoni. "We'll see if the act has a following, if the product might be viable. We're not interested in a local band selling four or five records to their relatives."

A similar situation exists at Harmony House, the successful regional chain based in the Detroit suburb of Troy. Bill Thom, president of the



RUSTED ROOT

chain, says the retailer employs a buyer in the central office who listens to music from local bands and can have the albums distributed to the stores.

BEACHES OF CAROLINA

Retailers also are paying attention to certain kinds of regional music that do not break out of their geographic areas. At National Record Mart, for example, beach music, the exuberant rock of North and South Carolina, gets prominent display in those states, especially in NRM's Waves stores in the resort communities. Stores display regional recordings in a Local Music section.

But paying attention to regional differences for a national chain means more than, say, putting a lot of Latin

product in stores that happen to be situated near the Mexican border or in South Florida.

Two chains that have made a big commitment to the Latin market are Musicland and Wherehouse. But executives at these chains point out that retailers will make mistakes if they do not pay attention to the differences between, say, regional Mexican and tropical Latin music.

It is that kind of sensitivity to the subtleties of the music and to the local marketplace, the executives say, that makes the difference between success and failure when chains adopt a regional approach to selling music.

KEYNOTE PROFILE: RAMONE

(Continued from page 84)

won Album Of The Year, and in 1979, Billy Joel's "52nd Street" received the same honor. In 1983, Ramone garnered a Grammy for Best Album Of An Original Score for "Flashdance" and in 1995 won the award for Best Musical Show Album for "Passion." He even scored an Emmy Award in 1973 for "Liza With A 'Z.'"

Ramone sees the Internet as an opportunity to sell all of that music and more. "There's no way a traditional record company can go without selling in stores," he told Billboard. "The Internet can help lead people into those stores. It's just another electronic billboard. Record companies have limitations with regard to how many times a song is played on the radio. The Internet is another place to hear it, sample it and then go to your favorite store to buy it. The Internet is part of our future, and it is here now."

With a look to the future, in May 1996 Ramone told Billboard, "I will keep trying to do things that are musically challenging. I'd like to pass this information over to people...I love that the young people who are just starting out have tremendous faith in the fact that they can make it. They need to be told that they can make it. I'm looking forward to the next several years. I think they will be an incredible musical experience for all of us."
—D.G.

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NARM '98

EXPANDED MERCHANTS & MARKETING SUPERSECTION

HOROVITZ

(Continued from page 82)

focus, with the DVD Group presenting demonstrations and discussions on "The DVD Video Experience" in a separate room for two full days. Russ Solomon of Tower Records/Video is moderating a panel on "DVD Perspectives...Divx Prospects." Related to DVD Audio, Horovitz observes, "What I find frustrating is that our industry is fortunate to have an account base that is very supportive of new technology. But we have to ask consumers what combination of sound quality, portability and price they're willing to pay for. That's why this consumer research is so important in helping us interpret trends. Then we can pay for more useful stuff, and do a better job of making it work for us and our customers."

WEB SHAPES

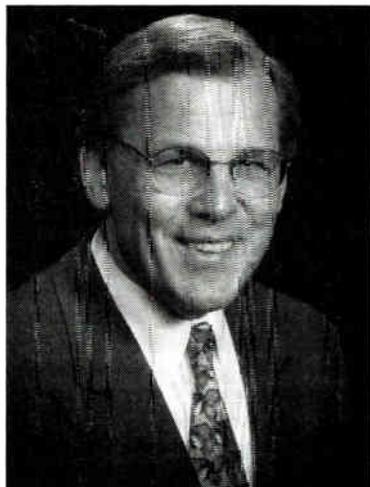
Internet sales, distribution and

marketing prospects are another technology-related interest. "More retailers are using their own World Wide Websites to enhance their own business," she says. "There are hundreds of sites related to music in some way, shape or form, with new ones created every day. The Internet presents both a challenge and an opportunity to our members."

"We're making ongoing decisions on how best to utilize our own NARM Website to benefit our retailers, suppliers and customers."

As an example, she points to amazon.com, the biggest bookseller in cyberspace. "They just announced they're adding music, joined NARM and will have several key executives at the convention," explains Horovitz.

Charly Prevost of *Album Network* will moderate a two-part seminar, "The Online Retail Phenomenon."



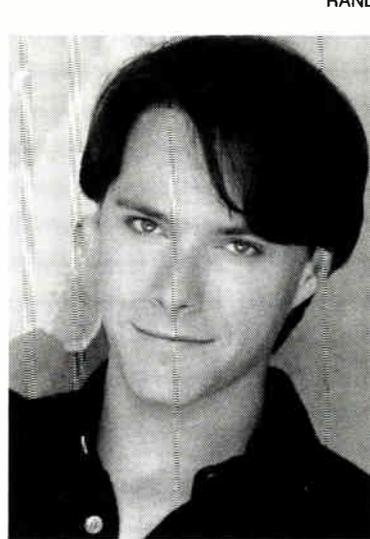
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company in the world of Internet retailing.

Horovitz sees NARM in pretty good shape for the new millennium. "Related to meeting the goals of our strategic plan and implementing the changes, we're right on track," she says. "We've strengthened our ties to other industry organizations, as evidenced by our research project with RIAA and our working with VSDA on 'The Tin Drum' lawsuit in Oklahoma City, against the attempt to pull the R-rated, award-winning film off video store shelves as 'pornography.'

"With ITA [International Recording Media Assn.], we cooperated on the very successful 'Save The Audiocassette' coalition campaign. Results will be highlighted by coalition chairman Lou Vacarelli of BMG on the panel moderated by Billboard charts director Geoff Mayfield, 'Mining Continued Sales From Singles & Album-Length Cassettes.' We just had the first steering committee meeting on an 'Entertainment Packaging' coalition, to be jointly funded by NARM and ITA, which Lou will also chair.

"The future of our business is exciting, and it's going to be fun, so stay tuned," she says.

Part One, "Stores Without Walls," will have representatives from Tower Records, Capitol Records, Columbia House, Newbury Comics Interactive, CDnow and N2K Entertainment. "The Future of Distribution: When Bandwidth Catches Up," will have participants from BMG Entertainment, Valley Record Distributors, Geffen Records, Artist Direct and Liquid Audio.

A third key area is the independent retail coalitions, which Horovitz says "are among the many survivors, because they are older, smarter and more realistic in how they do business. Their ability to break product is important, and the strong response to a presentation at our fall conference suggested a broader appeal at the convention." Another two-part seminar will kick off with "Coalition Of Independent Music Stores (CIMS)," moderated by Don VanCleave of Magic Platter, Birmingham, Ala. Panelists include representatives from Music Millennium, Fingerprints and Waterloo Records. George Daniels of George's Music Room, Chicago, will chair the "Urban Retail Coalitions" panel, with representatives from V.I.P. Records, 2 Live music, LBM Records and Serious Sounds.

THE NEXT MILLENIUM

"Our two keynote speakers are a complementary mix of the past, present and future of our industry," Horovitz notes. Opening session keynoter Richard Branson, chairman of The Virgin Group, has a diverse and unique background that includes an indie label that became a major

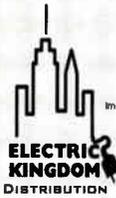
company, and a superstore retail chain. Closing session speaker Phil Ramone of N2K Encoded Music will be introduced by NARM chairman Bob Schneider, Anderson Merchandisers, following his annual state-of-the-industry message. Ramone is perhaps best-known as a producer of some of the industry's best-selling and award-winning albums and is now involved with NARAS and his new

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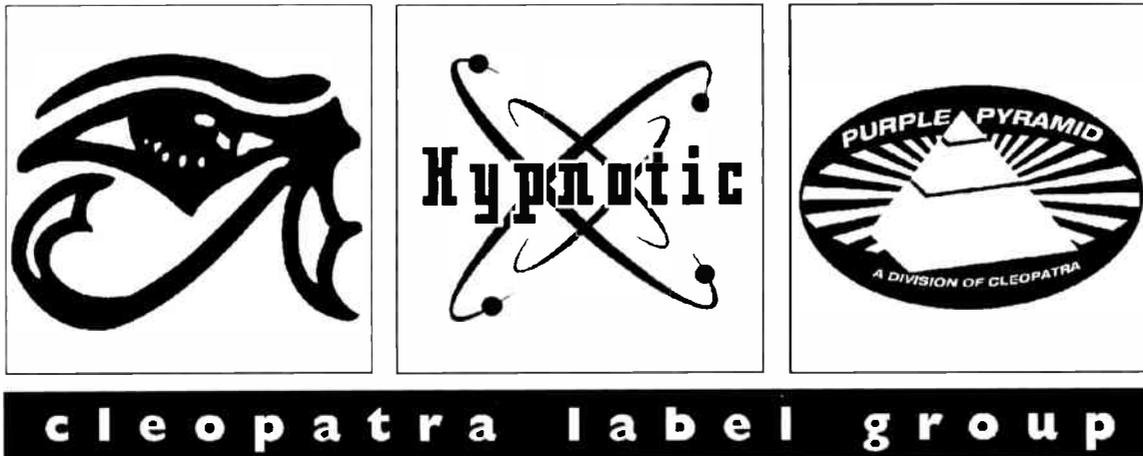
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Out Now

Various Artists, In To The Mix 2 [0194]
Various Artists, The Chemistry Set [0205]
Yes, Keys To Ascension][[0159]
Gary Numan, Exile [0200]
Switchblade Symphony, Bread and Jam for Frances [0098]
Information Society, Don't Be Afraid [0120]
Heaven 17, Bigger Than America [0187]

Coming Soon

Elton John, 16 Chart Busting Pop Hits from 1969/70 as sung by... [9811]
Jon Anderson, The More You Know [0245]
Venom, Cast In Stone [0247]
Genitorturers, Sin City [0239]

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SCRATCHING A NICHE

(Continued from page 72)

put more product in the bins and expect it to sell. Effective marketing programs have to be developed, and adequate price and positioning funds have to be obtained from the labels to make the programs work.

CLASSICAL PERFORMANCE IMPROVES

Classical labels welcome the emphasis given to the genre by many retailers, especially after years of softness in the category.

Joe Szurly, VP of sales at Sony Classical, gives high marks to Musicland—as well as to chains that have traditionally been strong in selling classical music, such as Tower, Borders, HMV and Virgin—for implementing targeted marketing programs that have been successful.

"The accounts had to do something



SONY CLASSICAL'S SZURLY

to keep any semblance of a classical business alive," says Szurly. "They've shortened SKUs and targeted individual stores. And they're performing better."

But label executives do not want to see non-pop genres of music become, in a sense, ghettoized within certain stores and ignored throughout the rest of the retail system.

"Hopefully, with the right A&R direction, records can come out of these departments and sell through the complete chains," says Szurly. Sony Classical has been able to do just that in recent months with the crossover success of the "Titanic" soundtrack, which became No. 1 on the pop albums chart.

One of the best examples of niche marketing by a chain is from Harmony House, which has operated a classical-only store in Royal Oak, Mich., a suburb of Detroit, for more than eight years.

Chain president Bill Thom says the decision was made several years ago to have a store specializing in classical because the demographics were right and the sales data indicated that the concept would be a success.

"We were trying to design a retail concept in demand by music consumers," says Thom. "Classical customers need to have selection. That's the key to being successful. But it's unwieldy to have a broad selection of classical music in every store."

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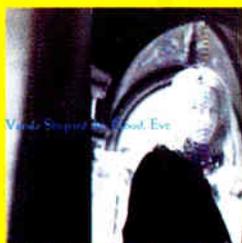


Chip Davis' Mannheim Steamroller
Christmas Live



Kenny Rogers
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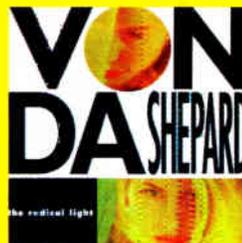
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DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

Six Degrees Leaves Island, Seeks Partner

Island Records and San Francisco-based world/roots music label Six Degrees have dissolved their label deal. Six Degrees, founded by former Windham Hill staffers Pat Berry and Bob Dusks, parted with Island in July 1996 and has released five albums through the partnership. "Island has basically become much more of a pop label since Chris Blackwell has left, and with us being a more eclectic label, we're having to find a more appropriate partner," says Berry. In addition to meeting with Blackwell, who is believed to be starting a new label, Six Degrees is in discussions with several other record companies.

MuchMusic To Air Live Madonna Chat

Madonna will do a rare live interview March 6 at MuchMusic's Toronto headquarters. "MUM" will air 6-7 p.m. EST on the cable channel. The program will also be shown live on MuchMusic USA and the French-Canadian music video network MusiquePlus.

Virgin Sues Pumpkins For Alleged Breach Of Contract

Virgin Records America Inc. has filed suit against one of its biggest acts, the Smashing Pumpkins, for alleged breach of contract and non-delivery of albums. Filed yesterday in California Superior Court for the County of Los Angeles, the suit alleges that the Smashing Pumpkins delivered only three albums instead of the seven due under the terms of the band's contract with Virgin, dated March 12, 1991. According to the suit, the Smashing Pumpkins, citing California Labor Code Section 2855, which limits personal services contracts to seven years, informed Virgin in October 1997 that they would not deliver any more albums under the contract effective Jan. 13, 1998. In the suit, Virgin contends that under the same California Labor Code section, the label is entitled to recover damages for each album the group has not delivered. The suit seeks compensatory damages, interest, and reimbursement of legal costs.

Representatives for the Smashing Pumpkins could not be reached by deadline.

Rounder Discussing Distrib Options With Majors, Indies

Rounder Records is making the rounds, looking for a distribution deal, according to sources. Among the companies with which the Cambridge, Mass.-based label is believed to have had discussions are Sire and Mercury Records. Rounder, a mainstay in the independent sector, is currently distributed by Distribution North America, the company it began as a joint venture with Vesta Entertainment and subsequently sold to the Woodland, Calif.-based wholesaler. The deal with DNA is scheduled to end in July, sources say. Rounder, Mercury, and Sire executives decline to comment. But a source says that the label also is having discussions with independent distributors and may in fact stay with DNA. However, other sources note that DNA has been aggressively signing up 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 (Bulletin, Feb. 23). Rounder's catalog contains 2,500 titles, and the label is said to have generated \$24 million in sales last year.

V2 In Global Pub Link With BMG

BMG Music Publishing has acquired world administration rights, with the exception of the U.K. and Australia, for Richard Branson's V2 Music Publishing, a sister company to his V2 label. The agreement gives BMG Music representation of V2's current writer deals with Mulu Fiske, Gilibert, and Addict. V2 also controls the In Bed Music catalog, which includes songs by Grandaddy and Skeleton Key. V2 represents itself in the U.K. Mushroom Records represents the catalog in Australia. The In Bed catalog is represented by 2 Pityers in the Benelux.

Streisand Too Sick For Grammy Show

Bonnie Streisand, who is suffering from the flu, will not perform tonight at the Grammy Awards show. Celine Dion, who was scheduled to perform the song "Tell Him" with Streisand, will instead sing "My Heart Will Go On."

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Badge Of Honor. Actor Jason Hervey, right, formerly of "The Wonder Years," and executive producer David Salzberg received the Silver Screen Award in the educational home video programming category at the U.S. International Film and Video Festival, held in Chicago. They won for their title "A Day With Officer Pete." In it, real-life Boston cop Pete Salzberg teaches parents and children basic, everyday safety lessons. Trident Entertainment in Los Angeles distributes.

Retailers Still Upbeat On Sell-Thru '97 Sales Helped By Larger No. Of Titles

BY STEVE TRAIMAN

NEW YORK—Now that the dust has settled, what word best describes sell-through '97? "Flat," according to most industry analysts. But the view from the retail trenches is different.

Sales continued to grow last year, and the holiday quarter brought a good finish to the year with a broad range of titles appealing to all ages. Adding to generally bullish reports from major chains and independents were encouraging sales of music video, DVD, and the influx of old hits repriced to \$9.98.

Certainly, duplicators churned out cassettes in volume. Industry sources

indicate that a total of nearly 232.3 million sell-through units were shipped to retailers in 1997, up 3% from '96. Deliveries included some 50 titles with minimum preorders of 50,000 units each, up from 43 in that category last year.

Retailers were definitely keeping a tighter rein on inventory. The average direct-to-sell-through release racked up 4.65 million units, roughly 10% below the previous year's average. Music, though, showed a 10% gain, net of returns, to 18.6 million tapes. The leaders were "Lord Of The Dance," which shipped 800,000 tapes, and "Hanson," at 400,000.

A LOOK BACK . . .

For Hollywood Entertainment, which last year nearly doubled its store count to 950, sell-through in established outlets was strong but not up to 1996 levels, according to senior VP for product Doug Gordon.

The chain compensated with expanded sell-through sections in the November and December editions of its in-store magazine, Hollywood Insider. In addition, the larger locations now carry up to 2,000 affordable titles, drawing customers looking for more than well-publicized hits like "Men In Black," "The Lost World: Jurassic Park," and "George Of The Jungle."

At West Coast Entertainment, "sell-through was extremely successful last year," says corporate development VP Steven Apple. "It was basically the way we purchased, merchandised, and advertised." West Coast delivered more than 2 million sales brochures and catalogs in the fourth quarter.

Inventory and space were increased substantially, particularly in older

stores. Virtually all the top holiday titles did well, with Apple noting good action in widescreen editions and boxed sets. He adds, "We're really promoting our motto as 'the movie buff's movie store.'"

John Bedard, president of Minneapolis-based Video Update, says the acquisition of the Moovies chain will enhance buying opportunities in the combined 700 outlets in the Midwest and on the East Coast. In the second half of '96, Video Update expanded sell-through space, adding significantly to inventory. Bag-stuffers highlighted new holiday titles each week, and consumer response was encouraging, Bedard says.

Tower Records video sales VP John Thrasher reports that sell-through was up approximately 15% last year at 107 locations. "Although no title came close to 'Independence Day' in 1996, we sold a much wider span of releases," he says, including 20th Century Fox Home Entertainment's "Star Wars Trilogy Special Edition" boxed set.

Two big surprises in the music category were "Lord Of The Dance" and "Riverdance," which sold "tremendously all year long," Thrasher adds. "We increased our department space for sell-through and shipped direct to the stores instead of from our central warehouse. This enabled us to keep on top of inventory much better and certainly helped our margins."

Activity scaled new heights for J&R Music World, Manhattan's largest independent music, video, and computer software outlet. Advertising director Abe Brown says that 1997 "was the best year ever for sell-through action" at retail and via mail order, which offers

(Continued on page 95)

Handleman Loses Handle On Video; Hallmark Gets A Case Of Cabin Fever

DECLINE AND FALL: Handleman, the rackjobber that once controlled sell-through deliveries to many mass merchants, continues to get hammered by video—big time.

Prerecorded cassette sales declined to \$19.6 million for the third quarter ended Jan. 31, a 72% drop from the \$70.2 million registered during the same period in fiscal 1997. A year ago, video accounted for 21% of Handleman's quarterly revenues of \$330.5 million; more recently, the figure was 6.4%. Handleman attributed the showing to "continuing increases in direct purchases . . . by major customers."

At least one of those customers is adding insult to injury. Kmart, which started buying direct in the past year or so, has chosen Warner Home Video as category manager. Kmart spokesman Dennis Wigent says the studio, which is "brand new to video," won the job over Universal, Disney, and Handleman.

Warner is expected to provide insights on everything from details like box sticking and bar codes to consumer purchasing trends. "They represent the industry on our team," Wigent says. Starting with consumables, Kmart has been installing category management for the past 18 months.

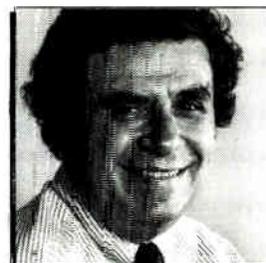
Kmart is also enthusiastic about DVD. According to Wigent, sales in the 100 superstores where the format is available "are doing really well." Player volume is modest by comparison. "It's probably close to plan, but we didn't think we were going to be selling that much," he says. Limited availability is one reason; so is the strategy of pricing units at what he calls the "enthusiasts' level"; i.e., near list. Wigent expects a significant change by fall when players should become cheaper.

DESERTED CABIN: Hallmark Home Entertainment has acquired the assets of Cabin Fever Entertainment, pulling the plug on the Stamford, Conn., independent. "We've been sold. We're out of business," said a Cabin Fever employee reached by phone. By the day after the announcement, the staff members—among them president Jonathan Nelson—had cleaned out their desks and left. It isn't known whether anyone will be shifting to Hallmark.

The sale followed close on the heels of the announcement by Cabin Fever's corporate parent, UST, that it would unload ventures outside its core business of smokeless tobacco (Picture This, Billboard, Nov. 29, 1997). Hallmark was the logical buyer, as its president, TV producer Robert Halmi Jr., had licensed Cabin Fever a bevy of programs, including "Lonesome Dove" and "The Little Rascals."

The best-selling "Dove" and related titles "Dead Man's Walk" and "Streets Of Laredo" have been placed on mora-

torium, awaiting repackaging and rerelease later this year, says operations VP Erin Meeker. She adds that there "are some nice classics" that await new marketing campaigns. In the meantime, Hallmark has begun checking with distributors on inventories of existing releases while preparing one title that Cabin Fever didn't have a chance to ship, a TV remake of Truman Capote's "In Cold Blood" starring Anthony Edwards, Eric Roberts, and Sam Neill.



by Seth Goldstein

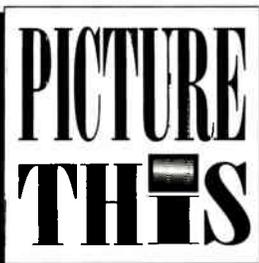
DVDOINGS: Columbia TriStar recruits "Starship Troopers" in full-screen and widescreen formats for May 19 shipment at \$24.95. Arriving May 12 are "The Adventures Of Baron Munchhausen," "The Caine Mutiny," "Maximum Risk," "My Girl," and "No Mercy." All are \$24.95 suggested list. Further illustrating Steven Spielberg's grip, Colum-

bia's rerelease of his "Close Encounters Of The Third Kind," due for heavy retail exposure, doesn't include DVD. Spielberg is said to be awaiting Divx, DVD's pay-per-view, disposable alternative.

Buena Vista Home Video adds 12 titles March 24 and April 21, all at \$29.99. Arriving this month are "Con Air," "The English Patient," "Mary Poppins," "Trainspotting," "Metro," and "Evita." Arriving April 21 are "G.I. Jane," "101 Dalmatians," "Nothing To Lose," "Mimic," "A Thousand Acres," and "Supercop" . . . Warner Home Video releases "L.A. Confidential" April 14, day-and-date with the VHS edition . . . Anchor Bay Entertainment surrenders "Prime Suspect I" and "Prime Suspect II" April 28. Ahead are the Masterpiece Theatre production of "Moll Flanders" and "Crimes Of Passion," starring Kathleen Turner and Anthony Perkins.

Simitar's stomp of approval this spring includes "Godzilla: King Of The Monsters," "Terror Of Mechagodzilla," "Godzilla Versus Mothra," "Godzilla's Revenge," and "Godzilla Versus Monster Zero." March will see releases of "Body Strokes," "Changing Habits," "I Like To Play Games," "Interactive Personal Trainer," "Julie Strain—Dark Secrets," "The Killer Inside Me," "The Royal Hunt Of The Sun," "Sworn Enemies," "Throttle Junkies," "Ticket To Heaven," and "Trapper County War" . . . On Feb. 17, LIVE Home Video released "Critical Care," "Universal Soldier," and "Capricorn One" at \$29.98 each.

This from the Optical Video Disc Assn.: "With one-twentieth the number of titles, DVD accounted for 20%-25% of laserdiscs' software revenue at retail in 1997." Laser gets no mention on the Internet; DVD rates hundreds of entries, the group says.



SPRING TRAINING.



Just in time for NARM, Playboy Home Video's got spring's hottest team: *Playboy's Sex on the Beach*, *Women Behaving Badly*, and *Girls Next Door*. A winning trio to score big for you!



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Sight & Sound Surveys DVD Markets For Dealers

SIGHT & SOUND'S SMART PLAN: St. Louis-based distributor Sight & Sound has come up with an inexpensive way for retailers to determine if their markets are ready for DVD.

Under the plan, called Smart Start, the distributor conducts a demographic profile of a dealer's market and cross-references it with the profile of the typical DVD customer.

The study costs \$20, which can be credited back to the dealer with its first DVD order. If a retailer decides to begin carrying the format based on the results

of the survey, it can get a merchandising kit for \$30 from Sight & Sound with a minimum order of 25 DVD units. With an order

of 75 units or more, the kit is free.

The kit includes an in-store banner, eight teaser shelf talkers, removable stickers that can be placed on VHS boxes to alert customers that a title is also available on DVD, bag stuffers touting DVD's benefits, and a product guide.

"There's a danger jumping into DVD with both feet if your market isn't ready for it," says Sight & Sound executive VP of sales and marketing John Jump. "We're trying to balance profitability and getting the format introduced to more dealers and consumers."

Jump says the distributor will introduce the program this month via its weekly mailer, Marquee Entertainment.

The distributor has already received inquiries from about 100 of its customers asking how, or if, they should be stocking DVD.

"My guess is that we'll get another 200 self-qualifying retailers once the program is announced," Jump says.

The demographic study, which isn't required to receive the merchandising kit, looks at income level, education, age, and other basics to give dealers a better idea if their customers are potential DVD consumers.

Sight & Sound also recommends that dealers conduct their own surveys. It also says retailers should ask local consumer electronics stores for names of people who have bought home theater systems or other upscale video equipment and alert them that they carry DVD in their stores.

In other Sight & Sound news, Jump says the company is on the mend following a tough year.

"We're doing much better, and the studios have been very cooperative," says Jump. "We've put a lot of systems into place, and we won't be making the same mistakes again."

Jump says the distributor ran into big financial trouble by overselling sell-through product into the market. "It was a real battle for us," he says.

Now, he says, the distributor carefully analyzes sales of each store to determine the right buy. In addition,

he says, the distributor won't ship reorders until 10 days after street date to avoid massive returns. "The idea is to touch product once, just like a rental title," he says.

IMAGE'S NEW IMAGE: After establishing itself as a leading distributor of laserdiscs and now DVD, Image Entertainment will begin releasing programs on videotape.

The new direction follows a licensing and distribution deal with GRB Entertainment, a reality-based production company that supplies programs to the Discovery Channel and the Learning Channel.

Under terms of the multi-year agreement, Image will distribute GRB programs on tape, DVD, laserdisc, and

in some cases DVD-ROM.

"Back when we started, it was easy to carve out a niche by acquiring the laser rights," says Image director of marketing Garrett Lee. "Now companies don't want to fragment licensing rights to different companies."

The first title scheduled for release under the new deal is "Movie Magic: Disasters At Sea."

Priced at \$14.98, the cassette is a behind-the-scenes look at the special effects created for "Titanic," "Crimson Tide," and "Deep Rising."

Street date is April 21. Yet because of the enormous success of "Titanic," Image will most likely release the title in early April. "The large chains want it yesterday," says Lee.

Laser and DVD editions, each priced at \$19.98, will follow in May.

Image will handle sales and marketing to its existing laser accounts, but Steeplechase Entertainment will handle video specialty, mass merchant, and grocery accounts.

The company, headed by former Orion Home Video executive VP Herb Dorfman and Joe Pershes, is "taking the video to the street," says Lee.

Two more "Movie Magic" releases will follow later this year, including "The Final Frontier," which examines the special effects of "Star Wars," "Independence Day," and "Starship Troopers." The title will be in stores by mid-May. There's also a documentary of the making of Columbia Pictures' "Godzilla" in the pipeline.

Other series in the GRB library are "Sea Tek," an underwater adventure series; "Anatomy Of Disaster," which looks at the aftereffects of tornadoes, hurricanes, and earthquakes; and "What Went Wrong," about man-made disasters such as explosions and airplane crashes.

The all-rights GRB deal marks the second time Image has distributed a program on video. In 1997 the company released a recording of the Broadway hit musical "Into The Woods" to retail; it had previously been sold to consumers via a direct-response campaign.



SHELF TALK
by Eileen Fitzpatrick

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★								
1	1	4	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
2	2	5	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
3	4	3	PRIVATE PARTS	Paramount Home Video 33251	Howard Stern Robin Quivers	1997	R	14.95
4	3	8	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98
5	6	3	MARILYN MANSON: DEAD TO THE WORLD	Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	1998	NR	16.95
6	30	2	PLAYBOY'S VOLUPTUOUS VIXENS II	Playboy Home Video Universal Music Video Dist. PBV0824	Various Artists	1998	NR	19.98
7	9	18	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
8	16	5	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
9	7	32	THE BLUES BROTHERS ▲	Universal Studios Home Video 83579	Dan Aykroyd John Belushi	1980	R	14.98
10	10	7	PLAYBOY'S GIRLS NEXT DOOR	Playboy Home Video Universal Music Video Dist. PBV0823	Various Artists	1997	NR	19.98
11	8	4	EVITA	Hollywood Pictures Home Video Buena Vista Home Entertainment 12096	Madonna Antonio Banderas	1996	PG	19.99
12	5	13	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
13	11	15	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
14	NEW ►		AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
15	12	3	RODGERS & HAMMERSTEIN'S CINDERELLA	Walt Disney Home Video Buena Vista Home Entertainment 12937	Brandy Whitney Houston	1998	NR	19.99
16	RE-ENTRY		PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated	1953	G	26.99
17	22	3	TRAINSPOTTING	Miramax Home Entertainment Buena Vista Home Entertainment 9440	Ewan McGregor Jonny Lee Miller	1996	R	19.99
18	18	10	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
19	NEW ►		DANTE'S PEAK	Universal Studios Home Video 83215	Pierce Brosnan Linda Hamilton	1997	PG-13	14.98
20	17	14	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
21	13	8	PLAYBOY'S COMPLETE MASSAGE	Playboy Home Video Universal Music Video Dist. PBV0806	Various Artists	1998	NR	19.98
22	14	10	AIR BUD	Walt Disney Home Video Buena Vista Home Entertainment 12587	Kevin Zegers Michael Jeter	1997	PG	29.99
23	15	13	SCREAM	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Drew Barrymore	1996	R	19.99
24	21	18	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
25	27	158	SLEEPING BEAUTY ◆	Walt Disney Home Video Buena Vista Home Entertainment 9511	Animated	1959	G	26.99
26	24	4	DONNIE BRASCO	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp	1996	R	19.98
27	19	16	HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	19.95
28	NEW ►		TO KILL A MOCKINGBIRD	Universal Studios Home Video	Gregory Peck Mary Badham	1962	NR	19.98
29	28	29	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
30	26	3	THE SIMPSONS—WAVE II	FoxVideo 4103959	Animated	1998	NR	24.98
31	29	7	RIVERDANCE-LIVE FROM NEW YORK CITY	Columbia TriStar Home Video 79940	Various Artists	1997	NR	24.95
32	23	14	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser	1997	PG	22.99
33	33	14	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
34	20	18	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
35	31	2	IL POSTINO	Miramax Home Entertainment Buena Vista Home Entertainment 5921	Massimo Troisi	1996	PG	NL
36	34	27	FLEETWOOD MAC: THE DANCE ●	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
37	32	3	EMMA	Miramax Home Entertainment Buena Vista Home Entertainment 9677	Gwyneth Paltrow Ewan McGregor	1996	PG	19.99
38	NEW ►		THE BEAUTICIAN AND THE BEAST	Paramount Home Video 334003	Fran Drescher Timothy Dalton	1997	PG	14.95
39	35	6	LEAVE IT TO BEAVER	Universal Studios Home Video 83357	Christopher McDonald Janine Turner	1997	PG	19.98
40	NEW ►		CHOW YUN-FAT: GOD OF KILLERS	Arena Home Video Xenon Entertainment 6024	Chow Yun-fat	1998	NR	19.95

● 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.

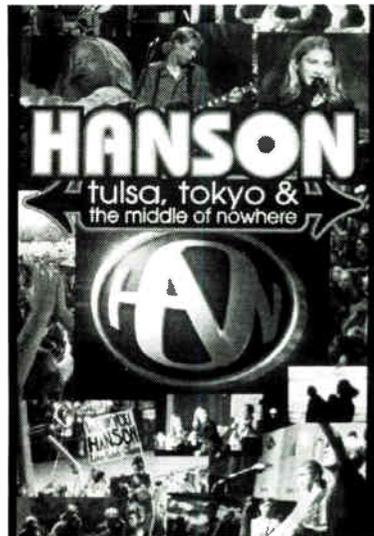
SELL-THRU

(Continued from page 93)

30,000 video titles. "This helped virtually everything sell across the board through the holidays."

... A LOOK AHEAD

What about '98? It's off to a good start, Hollywood Entertainment's Gordon reports. "A lot of the positive reaction we're seeing is due to the studios setting up good release schedules." The chain plans "to do a lot more title-specific promotions this year. We were very successful in 1997 with several pre-sells tied to multiple discount rentals."



Hanson's "Tulsa, Tokyo And The Middle Of Nowhere" provided one of the few bright spots in a lackluster holiday sales season. The PolyGram Video release propelled the music video category to new heights last year.

West Coast's Apple says that he remains bullish, citing good sales already on Columbia TriStar's "Air Force One" and excellent prospects for Fox's "Anastasia" and Disney's "Hercules," "The Little Mermaid," and "Flubber." Rentals are primary, Apple emphasizes, but all things being equal, "we'll be as aggressive as we were last year."

Bedard of Video Update is encouraged by the number of sell-through titles already announced for the first half of the year. Noting the chain's price-competitive nature, Bedard says he will be doing more promotions that tie sales to free rentals. Video Update may repeat a successful Coca-Cola promotion that offered product discounts with purchases.

Tower's Thrasher also points to a strong release schedule in the first half, highlighted by "Air Force One," "Hercules," "The Little Mermaid," "Flubber," and "Anastasia." An increasing number of sell-through cross-promotions with major packaged goods companies is contributing to increased consumer awareness, he adds.

"The momentum from the holidays for sell-through is definitely carrying through into the first half of the new year," J&R's Brown says. "We've already seen good sales for such titles as 'Air Force One,' 'Soul Food,' 'Evita,' and 'Hercules.' With 'The Little Mermaid,' 'Flubber,' and 'Anastasia' on the way, it's very encouraging."

Sales of catalog releases continue to be strong, he notes. One reason is New York's powerful attraction to tourists, many of whom visit the store to check out its breadth of widescreen and standard-dimension titles. Many walk away with a purchase or two.



THE GOODMAN BROTHERS NEVER HAD TO DELIVER MILLIONS OF PIECES OF HOME ENTERTAINMENT SOFTWARE TO 16,000 RETAILERS.

YOU DO.

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Rank Video Services America is a leader in providing major Hollywood studios with state-of-the-art VHS video cassette duplication, packaging and fulfillment programs. Programs that now include our Enhanced Distribution Services, which combine EDI order

processing with the in-line printing and application of custom stickers—with individual store prices and bar codes. Our automated sortation equipment picks and packs orders and ships them to thousands of individual stores nationwide.

Now we're taking the next step forward—with the acquisition of VI&A, Inc. Since 1987, VI&A has helped to make store level distribution happen with the integration of physical distribution, transportation, returns

processing and information support services that are now industry-standard. Last year VI&A delivered 190 million units—new releases, promotional projects and unit pick replenishments—to over 16,000 locations. That's why mass merchants trust VI&A.

So, whether you need individualized distribution services or a completely integrated set of duplication, packaging and fulfillment programs, Rank and VI&A are now ready to help you advance your direct-to-retail programs. To find the new way to the store, call 1-800-677-8421.



Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★★★ No. 1 ★★★					
1	1	4	AIR FORCE ONE (R)	Columbia TriStar Home Video 71883	Harrison Ford
2	3	5	G.I. JANE (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10441	Demi Moore
3	2	7	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
4	8	3	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
5	4	6	EVENT HORIZON (R)	Paramount Home Video 334823	Laurence Fishburne Sam Neill
6	5	9	CONSPIRACY THEORY (R)	Warner Home Video 15091	Mel Gibson Julia Roberts
7	6	10	CONTACT (R)	Warner Home Video 15041	Jodie Foster Matthew McConaughey
8	35	2	THE EDGE (R)	FoxVideo 2750	Anthony Hopkins Alec Baldwin
9	7	6	NOTHING TO LOSE (R)	Touchstone Home Video Buena Vista Home Entertainment 10440	Tim Robbins Martin Lawrence
10	NEW		MAD CITY (PG-13)	Warner Home Video 15433	Dustin Hoffman John Travolta
11	NEW		THE MAN WHO KNEW TOO LITTLE (PG)	Warner Home Video 15626	Bill Murray
12	25	2	MOST WANTED (R)	New Line Home Video Warner Home Video 4245	Keenen Ivory Wayans Jon Voight
13	9	17	FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
14	13	13	MY BEST FRIEND'S WEDDING (PG-13)	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney
15	12	13	CON AIR (R)	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack
16	10	15	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 12581	Ben Affleck Joey Lauren Adams
17	20	2	THE MATCHMAKER (R)	PolyGram Video 4400478372	Janeane Garofalo
18	14	8	HOODLUM (R)	MGM/UA Home Video Warner Home Video 906282	Laurence Fishburne Tim Roth
19	18	7	PICTURE PERFECT (PG-13)	FoxVideo 4805	Jennifer Aniston Kevin Bacon
20	15	7	SOUL FOOD (R)	FoxVideo 4493	Vanessa Williams Vivica Fox
21	11	4	HERCULES (G)	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated
22	17	20	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
23	19	4	EXCESS BAGGAGE (PG-13)	Columbia TriStar Home Video 82303	Alicia Silverstone
24	21	5	GANG RELATED (R)	Orion Home Video 4318	James Belushi Tupac Shakur
25	16	7	MONEY TALKS (R)	New Line Home Video Warner Home Video N4608	Chris Tucker Charlie Sheen
26	23	5	8 HEADS IN A DUFFEL BAG (R)	Orion Home Video 4317	Joe Pesci
27	28	5	BRASSED OFF (R)	Miramax Home Entertainment Buena Vista Home Entertainment 10486	Ewan McGregor Tara Fitzgerald
28	31	4	THE PILLOW BOOK (NC-17)	Columbia TriStar Home Video 28703	Vivian Wu Ewan McGregor
29	34	19	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
30	NEW		EVE'S BAYOU (R)	Trimark Home Video VM6437	Samuel L. Jackson Lynn Whitfield
31	37	5	STAR MAPS (R)	FoxVideo 6104	Douglas Spain
32	NEW		THE DISAPPEARANCE OF GARCIA LORCA (R)	Columbia TriStar Home Video 81383	Andy Garcia Edward James Olmos
33	40	5	KULL THE CONQUEROR (PG-13)	Universal Studios Home Video 83357	Kevin Sorbo Tia Carrere
34	27	2	GOOD BURGER (PG)	Paramount Home Video 335523	Kenan Thompson Kel Mitchell
35	22	20	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Minnie Driver
36	26	10	SPAWN (R)	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White
37	29	10	187 (R)	Warner Home Video 15432	Samuel L. Jackson
38	32	8	FIRE DOWN BELOW (R)	Warner Home Video 14914	Steven Seagal
39	24	15	MEN IN BLACK (PG-13)	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith
40	38	14	SPEED 2: CRUISE CONTROL (PG-13)	FoxVideo 6100	Sandra Bullock Jason Patric

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

'Elmo' Gets Vid, Audio Extras

ELMO ROCKS: Hot on the heels of its Feb. 20 prime-time ABC-TV broadcast, the star-studded "Sesame Street" extravaganza "Elmopalooza!" will roll into stores on home video April 14 supported by a multimillion-dollar, multitiered advertising and marketing campaign.

The \$12.98 Sony Wonder title, co-produced by Children's Television Workshop and Sony Wonder, contains footage not seen on TV, and a companion audio title, released March 3, also features bonus material. The program is also available on DVD for \$24.98.

"Elmopalooza!" features a diverse array of celebrities, including **Rosie O'Donnell, Chris Rock, Jon Stewart, David Alan Grier, and Richard Belzer** and an even more varied musical lineup.

Performances on the video include **Jimmy Buffett** with Kermit the Frog, **Shawn Colvin** with Ernie, **En Vogue** with Cookie Monster, **Gloria Estefan** with Rosita & the Oinker Sisters, **the Fugees** with Big Bird and Snuffy, and **the Mighty Mighty Bosstones** with the Count.

Exclusive-to-video footage consists of behind-the-scenes interviews, according to Sony Wonder director of marketing **John Phillips**, who notes that bonus tracks on the "Elmopalooza!" audio release are **Steven Tyler** performing Oscar the Grouch's signature tune "I Love Trash" and **Celine Dion** singing "Happy To Meet You" with Herry Monster, Big Bird, and Elmo.

"With the variety of musical guests represented, we're looking for airplay on pop, urban, and children's radio," says Phillips. The company is working to get airplay for numerous cuts off the album rather than releasing one commercial single.

"Sony Music promotion is helping us get airplay," he says, "and we're expecting national participation." TV ads will target prime-time, daytime, and cable programs.

Cross-promotional partners for the audio/video release include Dairy Queen, Discovery Zone, and Dryper's Diapers.

Dairy Queen's Kid's Pick-nic! children's meal promotion began in March, involving more than 5,000 DQ locations in the U.S. and Canada.

Four "Elmopalooza!" premiums and a coupon good for \$1 off the purchase of any "Sesame Street" video or audio product are being given away with the meals. In-store display units, posters, and customized Kid's Pick-nic! bags will also promote the "Elmopalooza!" video and audio. The promotion runs throughout this month.

The Discovery Zone tie-in is an eight-week program that begins in April.

It will feature in-store screenings of the title in all 200-plus Discovery Zone activity centers, as well as "custom 'Elmopalooza!' activities related to the video and audio," says Phillips. Both products, he notes, are packaged with two \$1-off coupons good toward the purchase of any "Sesame Street" video or audio.



by Moira McCormick

In addition, Phillips says, packages of Dryper's Diapers will contain a \$1 coupon good toward the purchase of the video, audio, book, or DVD.

He adds that Sony Theatres, "a key Sony partner," is doing its own "Elmopalooza!" promotion through

April and May.

Phillips notes that 1998 marks "Sesame Street's" 30th anniversary and that "Elmopalooza!" is the launching point for the yearlong celebration.

The title's clamshell packaging—a first for any "Sesame Street" video—is embossed with the gold-foil 30th-anniversary logo.

The "Elmopalooza!" marketing effort is "the biggest promotion Sony Wonder has ever done," notes Phillips.

"The crossover appeal is considerable because there's the fun of the Muppets for kids, songs, and guest stars adults love," Phillips says.

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
★★★ No. 1 ★★★					
1	1	3	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
2	2	184	SLEEPING BEAUTY ◆ Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	26.99
3	3	7	BELLE'S MAGICAL WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12546	1997	22.99
4	15	3	THE SIMPSONS—WAVE II FoxVideo 4103959	1998	24.98
5	5	29	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997	24.99
6	4	7	HERCULES & XENA: THE BATTLE FOR MT. OLYMPUS Universal Studios Home Video 83568	1997	19.98
7	22	3	THE BUGS BUNNY/ROAD RUNNER MOVIE Warner Family Entertainment/Warner Home Video 15715	1979	14.95
8	8	27	CATS DON'T DANCE Warner Home Video 96473	1997	19.98
9	11	53	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
10	7	153	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967	26.99
11	13	13	ANASTASIA SING ALONG FoxVideo 4804	1997	12.98
12	12	11	THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND Universal Studios Home Video 83187	1997	19.98
13	21	25	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997	19.96
14	18	133	THE LION KING Walt Disney Home Video/Buena Vista Home Entertainment 2977	1994	26.99
15	9	25	MARY-KATE & ASHLEY: OUR MUSIC VIDEO Dualstar Video/WarnerVision Entertainment 53357	1997	12.95
16	14	17	CREATURE COMFORTS BBC Video/FoxVideo 7012	1997	14.98
17	NEW		MARY-KATE & ASHLEY'S BALLET PARTY Dualstar Video/WarnerVision Entertainment	1998	12.95
18	10	215	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
19	6	25	MARY-KATE & ASHLEY'S BIRTHDAY PARTY Dualstar Video/WarnerVision Entertainment	1997	12.95
20	RE-ENTRY		PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
21	NEW		MARY-KATE & ASHLEY'S CAMPOUT PARTY Dualstar Video/WarnerVision Entertainment	1998	12.95
22	20	165	ALADDIN Walt Disney Home Video/Buena Vista Home Entertainment 1662	1992	24.99
23	24	33	FUN AND FANCY FREE Walt Disney Home Video/Buena Vista Home Entertainment 9875	1947	26.99
24	NEW		THE MAGIC SCHOOL BUS: GETTING ENERGIZED Kidvision/WarnerVision Entertainment 58107	1998	12.95
25	17	7	BARNEY: IT'S TIME FOR COUNTING Barney Home Video/The Lyons Group 2022	1997	14.95

◆ 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

► MARC COHN

Burning The Daze

PRODUCERS: John Leventhal, Marc Cohn, Malcolm Burn, Paul Samwell Smith

Atlantic 82909
Singer/songwriter Marc Cohn returns from a long absence with an album that shows sharply focused songcraft, complimentary production, and warm, lively performances. His first effort since the commercially disappointing 1993 release, "The Rainy Season"—which didn't live up to his 1991 Grammy-winning self-titled debut—"Burning The Daze" features "Already Home," a bouncy, uptempo tune about finding new love after a breakup; the soulful, beautiful "Girl Of Mysterious Sorrows"; the Bruce Springsteen-reminiscent anthem "Healing Hands"; the melodic "Lost You In The Canyon"; and the uplifting "Olana." All of the above cuts merit consideration among adult top 40, AC, pop, and triple-A outlets. An album that puts a promising artist of the early '90s back on solid footing.

SWERVEDRIVER

99th Dream

PRODUCERS: Alan Moulder & Swervedriver

Zero Hour 1230
With the trippy guitar haze and bitter-sweet melodicisms of "Mezcal Head" and "Ejector Seat Reservation," Swervedriver crafted two of the more compelling guitar-pop albums of the mid-'90s. The band has seen its share of hard times of late, though, having been dropped by its British and American labels. Here, Swervedriver takes the indie route with the New York-based Zero Hour, although the product is less distinct than group's previous efforts or its fevered live show. Yet "99th Dream" has moments of style and spirit, as on the haunting instrumental "Stellar Caprice" and the My Bloody Valentine-meets-Oasis closer, "Behind The Scenes Of The Sounds & The Times."

OHIO LIGHT OPERA

Victor Herbert: Eileen

PRODUCER: John Ostendorf

Newport Classics 85615
In this age of scholarly recordings of neglected American musical theater scores, it's only right that great operetta composer Victor Herbert should get his turn. First produced in 1917, "Eileen" is not on the order of his earlier triumphs—among them "Babes In Toyland," "Red Mill," and "Naughty Marietta"—but it's filled with appealing, Irish-flavored airs and boasts at least one exquisite song, "Thine Alone." This live performance of what is said to be the score's first full recording (on two CDs) is lovely, although stage noise occasionally mars the dialogue portions. A most welcome addition to the show music shelf; distributed by Allegro.

R & B

► THE FAMILY STAND

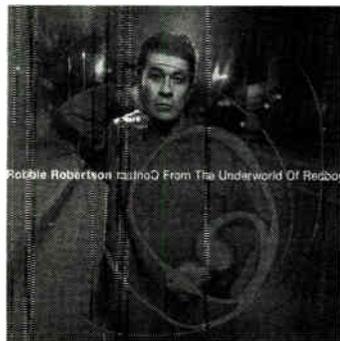
Connected

PRODUCERS: The Family Stand

Elektra 62073

Now on a new label and featuring new lead singer Jacqui McGhee, New York outfit

SPOTLIGHT



ROBBIE ROBERTSON

Contact From The Underworld Of Redboy

PRODUCERS: various
Capitol 54243
Former Band leader Robbie Robertson's exploration of his American Indian heritage takes on a new level of sophistication on his latest solo journey, which builds on the approach he used for his last effort, "Music For The Native Americans." In "Contact From The Underworld Of Redboy," Robertson seamlessly interpolates American Indian chants and melodies into an atmospheric rock bed, with help from such contributors as Rita and Priscilla Coolidge, opera singer Bonnie Jo Hunt, throat-singing duo Tujaa, and the Six Nations Singers. Robertson's only missteps occur when he preaches about the plight of American Indian peoples, as he does on "Sacrifice," a spoken-word piece narrated by imprisoned activist Leonard Peltier. Otherwise, Robertson succeeds at crafting a delightful, illuminating album that bridges his two musical identities—that of North American rock idol and that of American Indian folklorist. An album that will appeal to Robertson's fan base while opening new horizons for the artist among world music aficionados.

the Family Stand has apparently chosen not to pigeonhole itself in any one genre. The group's latest effort, "Connected," is decidedly R&B, but it ventures into rock,

SPOTLIGHT



BLINK

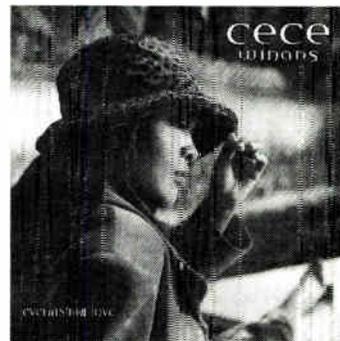
The End Is High

PRODUCERS: Blink, Steve Hillage, John O'Neill, David Pine

Mutant Sound System 0027
Sporting an explosive sound, a knack for memorable melodies, and attitude to spare, Irish rock quartet Blink brings to mind an updated version of the best of the '80s British synth pop bands—notably New Order, Eurythmics, and Frankie Goes To Hollywood. Highlights of this outstanding debut are "A Planet Made Of Rain," an uptempo, grandiose tune in the vein of Frankie's "Welcome To The Pleasuredome"; the catchy "Would You Kill For Love"; "Cello," a heavily orchestrated epic with Middle Eastern melodies reminiscent of Led Zeppelin's "Kashmir"; the gorgeous, melodic "The Girl With The Backward Skin"; and the tuneful, reved-up "Baby You Broke My Heart But You Know . . ." A band whose first album lives up to the promise of its dynamic performance at last year's Guinness Fleadh. Suitable for modern rock, college, and triple-A stations, as well as clubs.

funk, and jazz. Family Stand members Peter Lord, V. Jeffrey Smith, and McGhee—who brings to the group a streetwise quality reminiscent of Tina Turner—combine social commentary with funky rhythms on such tracks as "Keepin' You Satisfied," an ode to male-female relationships; the sensual "Butter"; the title

SPOTLIGHT



CECE WINANS

Everlasting Love

PRODUCERS: various

Sparrow 51628

Best-known for her chart-topping work with brother BeBe, CeCe Winans follows her 1995 solo debut, "Alone In His Presence," with a more R&B/pop-oriented set that should soar in both mainstream and gospel markets. Enlisting the aid of a formidable list of hit writers and producers (including Keith Crouch and Daryl Simmons), Winans delivers her messages of faith, hope, and love atop musical beds that range from gentle balladry ("Everlasting Love") to smooth and funky adult R&B ("Well, Alright"). Already a gold-selling Grammy winner her last time out, Winans is poised to dramatically increase her already formidable following.

track, which takes a spiritual look at life; and "What Must I Do Now," a two-part meditation on issues relating to the black community that includes reflections on the late Tupac Shakur.

COUNTRY

► THE MAVERICKS

Trampoline

PRODUCERS: Raul Malo, Dan Cook

MCA Nashville 70018

No one ever accused the Mavericks of complacency, and they certainly aren't guilty of ever looking back. Here they once again prove themselves capable of launching into the unknown. From the south-of-the-border horn section on "Dance The Night Away" and the R&B licks in "Tell Me Why" to the aptly named "Melbourne Mambo" and the dancehall crooning of "Delores," the Mavericks are testing uncharted ground. In spirit as well as musical feeling, this hearkens back to adventurous musical experiments by such country pioneers as Bob Wills, who initially met resistance for bringing jazz and swing elements into country. Perhaps country needs a little more of that cross-pollination to keep the music honest.

THE OZARK MOUNTAIN DAREDEVILS

13

PRODUCERS: Larry Lee, the Ozark Mountain Daredevils

New Era 19472

Like NRBQ, the Ozark Mountain Daredevils have been around for eons, delighting thousands of fans from sea to sea but never selling a proportionate share of records. The Springfield, Mo., quintet—which formed in 1971—excels at blues-soaked country, Appalachian folklore, and Southern rock. Made up of guitarist John Dillon, harpist/percussionist Steve Cash,

VITAL REISSUES

THE PAUL BUTTERFIELD BLUES BAND

An Anthology: The Elektra Years

COMPILATION PRODUCER: Bruce Harris

Elektra 62124

Chicago harmonica virtuoso great Paul Butterfield electrified blues fans in the early '60s with his soulful mastery of an instrument that few white musicians had played with authority up to that point. In doing so, he and his racially integrated band not only helped define a blues revival but also set themselves apart from such contemporary rock icons in the making as Eric Clapton and the Rolling Stones by operating totally within the blues idiom rather than watering it down for the masses. This deluxe, two-disc package spans the group's entire career—from 1965 to 1971—and represents Butterfield's most inspired work. (He died of a drug-related ailment in 1987 after frying unsuccessfully to revive his career.) An archival release that pays homage to one of the undisputed greats of the electric blues harp.

THE COUNTRY GENTLEMEN

The Early Rebel Recordings: 1962-1971

PRODUCER: none listed

Rebel 4002

This four-CD boxed set represents the first CD availability of this prominent and influential progressive bluegrass group's early years on Rebel. The Country Gentlemen were formed in Washington, D.C., in 1957 by guitarist Charlie Waller, who remained the only constant in the group's long history. The 110 cuts here (including several previously unreleased recordings) are an excellent portrayal of the group's maturation in those early years. These were the years of the classic Gentlemen lineup of Waller, John Duffey, Eddie Adcock, and Tom Gray through the later makeup of Waller, Doyle Lawson, Bill Emerson, and Bill Yates. Bluegrass historian Gary Reid contributes a 24-page illustrated history of the group and of these recordings.

bassist/mandolinist Michael "Supe" Grand, and lead guitarist Bill Brown (all of whom sing), as well as drummer Ron Grempe, the group delivers original tunes that have the ring of classics. Highlights of this consistently charming album—released by a Springfield-based indie—are the catchy "Standing On The Corner Of Live & Learn"; the rockin' "New York"; and the sweet, reflective ballads "Where Are We" and "If It's True." A group of journeymen who have amassed an ardent following over decades of unpretentious service to their craft and the dying art of winning over fans the old-fashioned way.

JAZZ

★ BRAD SHEPIK & THE COMMUTERS

The Loan

PRODUCER: Brad Shepik

Songlines 1518

Ever-active fretmaster Brad Shepik excels in a vein of ethnic improv that mines Middle Eastern and southern European sources with real wit and passion. His handiwork on electric guitar can be heard on the Paradox Trio's wonderful "Flying At A Slant," while his eloquent way with the Portuguese guitar is evident on Pachora's gorgeous eponymous debut (both sets are on Knitting Factory Works). Here with his ace band the Commuters, Shepik plays electric, acoustic, and Portuguese guitars along with such exotic axes as the electric saz. His playing has real flair, and the material is deep, spirited stuff—full of appeal not only for the avant-jazz crowd but also for world music fans and the hippie-groove contingent. Distributed in North America by Allegro.

LATIN

PRESUNTOS IMPLICADOS

Siete

PRODUCER: Various

WEA Latina 20903

On its latest album, this gifted Spanish trio texturizes its vintage, sleek pop sound with meatier arrangements, atmospheric backing vocals, and pleasing fillets of R&B and rock. Lead singer Soledad Giménez's crystalline, high voice is at its sensual best on moving love songs "Edén" and "A Tu Lado"—the album's best two shots at Latino and jazz/AC radio, the latter of which offers the best opportunity for a disc that's otherwise too stylized for U.S. Hispanic radio.

CLASSICAL

★ ALEXANDER KREIN

. . . After Scriabin

London Philharmonic, Martyn Brabbins; Cambridge New Music Players; Helen Lawrence, mezzo-soprano; Jonathan Powell, piano

PRODUCERS: Martin Cotton, Nick Morgan

Largo/EMI 56617

A real rediscovery. The long-neglected Alexander Krein (1883-1951) was a Russian-Jewish composer whose style derived its character from Jewish heritage as well as from turn-of-the-century exotics Scriabin and Debussy. His work has its own mystique, though, particularly in the Symphony No. 1, with its arabesques of melody and brassy denouement, and the glowing "Little Poem" for piano. The keening clarinet lines of the two "Jewish Sketches" are also remarkably evocative and eloquent. Perhaps the "Ornament" songs aren't so distinctive, but the closing Piano Sonata, op. 34, provides a dramatic cap to this highly appealing collection with a cascade of rich, emotive chromaticisms.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention: on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JD): New releases deemed Picks that 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).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

▶ HANSON Weird (3:59)

PRODUCER: Stephen Lironi
WRITERS: I. Hanson, T. Hanson, Z. Hanson, D. Child
PUBLISHER: not listed
REMIXERS: Desmond Child, Mick Guzauski
Mercury 388 (c/o PolyGram) (cassette single)
"Weird" is sure a long way from "Mmmmbop." Although the fourth single from the trio's massive "Middle Of Nowhere" debut has the instantly infectious nature of their breakthrough hit, it's far less giddy and notably more ambitious. The words ache with a palpable adolescent angst that the act's legion of fans will instantly bond with—if they haven't already warmly embraced "Weird" as an album cut. Meanwhile, some grown-ups may experience empathetic pangs brought on by memories of bygone days. Most, however, will simply be impressed by the inherent maturity that underlines this rock-etched ballad. There is no need to wonder whether top 40 programmers will continue to fall in line; the only question is how long it will take to happen. An easy bet would be within seconds.

▶ LUKE FEATURING NO GOOD BUT SO GOOD Raise The Roof (3:32)

PRODUCER: Luke Campbell
WRITERS: L. Campbell, J. Barry, D. Rudnick
PUBLISHERS: LCM Deep South/Warner-Tamerlane/Ensign/Pha-Eva-Phat, BMI
Island Black Music/Luke 7761 (cassette single)
Always a pop hitmaker—regardless of the subject matter or year—Luke Campbell returns to the fray with a clean party anthem, "Raise The Roof." Although it's just now being serviced to radio, the track has already become a staple at basketball games across the country. As usual, Campbell's lyrics don't offer much for the mind to ponder, but his production always ensures a packed dancefloor. One of his few absolutely clean jams, "Raise The Roof" is likely to excel at video outlets, as his antics are best displayed visually. At radio level, pop stations outside of the artist's Miami home base should also take the plunge.

★ FRANKIE VALLI Grease '98 (3:06)

PRODUCER: Barry Gibb
WRITER: B. Gibb
PUBLISHER: not listed
REMIXERS: Hamlet Luton, Tom Quick, Mozez
Polydor 4351 (c/o A&M) (cassette single)
The 20th anniversary of "Grease" is commemorated by the rerelease of the now-classic title theme, remixed to suit the current climate at radio. In its new form, the song gallops with a pleasant pop/house beat that suits the hook and Valli's performance surprisingly well. Folks who were actively buying records 20 years ago will get a nostalgic jolt out of this revision, while youngsters will have fun discovering this extremely festive effort.

★ DOLLSHEAD No Karma, No Candy (3:51)

PRODUCERS: Doll Factory, Dollshead
WRITER: not listed
PUBLISHER: not listed
Refuge/MCA 4047 (c/o Universal) (cassette single)
This is one of those rare alterna-pop singles that demands outta-da-box top 40 attention. Don't wait for modern rockers to climb aboard first. With its slinky midtempo beat and glossy techno-rock instrumental texture, it's an immediately appealing effort. The vocals crackle with Alanis Morissette-like intensity, while the sing-along hook is likely to linger in your mind for hours after an initial spin. A real winner of a

jam that is exemplary of the band's equally noteworthy debut album, "Frozen Charlotte."

R & B

▶ VERONICA 60 Wayz (4:27)

PRODUCERS: Jellybean Benitez, D-Moet
WRITERS: J. Jackson, S. Quidon
PUBLISHERS: Nzeza/Jelly's Jams, ASCAP; Concept of Success, BMI
H.O.L.A. 41054 (c/o PolyGram) (cassette single)
This is the Veronica single that R&B radio has needed to hear. The budding diva who made friends with the previous hit "Rise" is poised to break out big time with this seductive slow jam, on which she makes good on all of the past comparisons to Mariah Carey and Mary J. Blige. Veronica swims through the track's mildly percussive jeep groove with an ample amount of raw soul and a high degree of technical prowess. Producer/mentor Jellybean Benitez is also at his best here, forever squashing the perception that he can only swing on the dance tip. "60 Wayz" illustrates that he can comfortably hang with R&B's best. If you haven't checked out Veronica's debut disc, "Rise," use this lovely, hitbound single as an excuse to finally do so.

★ RANDY CRAWFORD Bye Bye (3:59)

PRODUCER: Mousse T.
WRITERS: Mousse T., E. Rennalls, I. Davis
PUBLISHERS: Merge/Rondor, ASCAP
REMIXERS: Peter Mokrin, Lafayette Carthon
Atlantic/Bluemoon 8414 (cassette single)
Crawford has not sounded so comfy, yet so committed, to a jam in years. This first single from her must-hear new collection, "Every Kind Of Mood," gives the diva plenty of room to flex her nicely matured vocal skills. Producer Mousse T. steps away from his typical dance sound to construct an arrangement that glistens with jazzy, old-school R&B colors. His groove sensibilities are put to good use here, but he also proves his talent for crafting concise pop melodies and richly textured instrumentation. The chemistry between him and Crawford displayed on this adult-leaning gem leaves the listener happily engaged and hoping for a reunion on future singles.

★ ROY AYERS Lightning Strikes Twice (no timing listed)

PRODUCER: not listed
WRITER: E. Terese
PUBLISHERS: Lightning Strikes Twice/Chrysalis, ASCAP
RAL 001 (CO single)
It's always an absolute thrill to be served a new jam by the legendary Mr. Ayers. He remains one of the finest musicians to ever grace the worlds of R&B and jazz, as evidenced by this ltry midtempo gem. His unique approach to music has a deceptively simple flair, as he deftly darts around the track's muscular funk groove and pluck keyboards. He is joined by Bonita Brisker, who adds a sensual subtext to a track that deserves immediate attention from adult-driven stations. This lovely recording is an enticing prelude to the full-length disc, "Spoken Word." With luck, it will also trigger an extensive road jaunt. Contact: 818-678-4300.

COUNTRY

▶ NEAL MCCOY Party On (3:17)

PRODUCER: Kyle Lehning
WRITERS: K. Taylor-Good, P. Williams
PUBLISHERS: K.T. Good, SESAC; WB/Hillabeans/W.B.M., ASCAP
Atlantic 8499 (CO promo)
Though the song's title might evoke images of McCoy ably inciting revelry, "Party On" is actually a powerful and poignant ballad about a man turning to the nightlife to erase the pain of a failed relationship. Penned by stellar tunesmiths Karen Taylor-Good and Paul Williams, the song is brilliantly written, and McCoy turns in a perfor-

mance equal to the material. Although he is well-known for his high-energy romps, McCoy's smooth, supple voice is capable of the subtlety and sensitivity needed to deliver such emotional ballads. It's nice to see this talented artist displaying the more serious side of his musical personality.

▶ KENNY CHESNEY That's Why I'm Here (3:55)

PRODUCERS: Buddy Cannon, Norro Wilson
WRITERS: S. Smith, M.A. Springer
PUBLISHERS: EMI-Blackwood/Mark Alan Springer, BMI
BNA 65398 (CO promo)
In the liner notes on this single, Chesney admits he was initially concerned that the song would have limited appeal. However, in performing it on the road over the last year, he has learned otherwise. The poignant lyric, about an alcoholic attending an AA meeting and hearing his life spill out in other people's stories of temptation and loss, is extremely powerful. Chesney delivers a plaintive, chilling performance. This should be a career record. The best country music holds up a mirror for people to glimpse their lives—and like Collin Raye's "Little Rock," this song poetically deals with the toll alcohol abuse takes on a family. This is an important record that has the potential to transcend entertainment—and change lives.

▶ TY HERNDON A Man Holdin' On (3:35)

PRODUCER: Byron Gallimore
WRITERS: J. Ramey, B. Taylor, G. Dobbins
PUBLISHERS: Sixteen Stars, BMI, Dixie Stars, ASCAP
Epic 78847 (c/o Sony) (CO promo)
From the opening strains of the mournful fiddle to the last hushed tones, this is one great record. Unlike some country songs that seem to rehash the same themes in uninventive ways, this song explores heart-tugging emotions from a unique perspective. Exceedingly well-written by John Ramey, Bobby Taylor, and Gene Dobbins, it offers up different lyrical snapshots of men in difficult transitions. The caliber of the song, combined with Herndon's strong vocal performance and Byron Gallimore's skilled production, should guarantee it heavy airplay at country radio.

▶ CHELY WRIGHT I Already Do (3:47)

PRODUCER: Tony Brown
WRITERS: G. Burr, C. Wright
PUBLISHERS: MCA/Gary Burr/Songs of PolyGram International/Hen-Wright, ASCAP/BMI
MCA 72044 (c/o Universal) (CO promo)
Chely Wright has arrived! And for anyone who hasn't already recognized that with her first two MCA singles, this

stunning ballad will definitely serve notice. As co-writer with Nashville hit-maker Gary Burr, Wright has penned an impressive lyric, sweetly conversational in tone and absolutely poetic in the gentle phrasing. Those who loved the sassy spark in her single "Shut Up And Drive" will absolutely melt for the tenderness and vulnerability Wright's vocal conveys on this tender love song about falling in love and the warm glow of that epiphany. Here's the perfect springtime love song country radio has been waiting for.

DANCE

★ MOLOKO Day For Night (7:07)

PRODUCERS: Moloko
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Doc Martin, Mark Bell, Quartermaster, Jahkey B.
Echo/Warner Bros. 9241 (12-inch single)
This quirky electro-pop act could enjoy a mainstream club hit, thanks to this masterfully constructed package of trance-house remixes. While purists will initially scream "sell-out," a close listen proves that these mixes are actually quite reverent toward the original track and its intention. Every version successfully combines electronic elements with widely accessible beats. The team of Doc Martin and Mark Bell fare best, as they fashion a swaggering bassline around a flurry of bubbly keyboard effects and dainty vocals. Edit this mix and watch popsters begin to happily join the party.

AC

▶ MICHAEL BOLTON Safe Place From The Storm (4:29)

PRODUCERS: Guy Roche, Michael Bolton
WRITERS: M. Bolton, D. Warren
PUBLISHERS: Mr. Bolton's/Warner-Tamerlane, BMI; Real-songs, ASCAP
REMIXER: Jon Gass
Columbia 4159 (c/o Sony) (CO promo)
Bolton continues to divide his promotional agenda between his opera outing, "Arias," and his pop-rooted collection, "All That Matters"—from which this shuffling ditty is pulled. Loyalists will instantly bond with the song's romantic tone and Bolton's typically white-knuckled belting. Others will first warm up to the song's radio-ready hook and its mildly soulful instrumentation. Acceptance from AC radio is a given, though it's completely reasonable to believe that top 40 could be cajoled into making room for this charming and ultimately satisfying effort.

JOE COCKER Could You Be Loved (4:32)

PRODUCERS: Chris Lord-Alge, Jeffrey "C.J." Vanston, Roger Davies
WRITER: B. Marley
PUBLISHERS: Bob Marley/Almo, ASCAP
REMIXER: Cantania
CMC International 87253 (c/o BMG) (cassette single)
Cocker joins the ranks of CMC International with a fine single that previews the new album, "Across From Midnight." His well-worn, raspy baritone brings a worldly quality to a classic from Bob Marley's songbook. He's backed by a posse of gospel-leaning backing singers, who add a soulful vibe to an arrangement that jiggles with a combination of reggae and classic-funk rhythms. A flourish of bright and vibrant horns is the icing on an appealing effort that could signal a sizable comeback for Cocker at AC radio.

★ ZONNA Carved In Stone (no timing listed)

PRODUCERS: Zonna, Keith Haining
WRITER: Zonna
PUBLISHER: Out of the Crowd, BMI
Out of the Crowd 001 (CO cut)
With this sensitive and intelligent acoustic pop strummer, New York singer/songwriter Zonna aims to prove that the queer-folk underground is alive

and as creatively plush as ever. Possessing a lilting soprano voice and a soulful way with words, Zonna has the potential to grow into national prominence. If you're a fan of the music of k.d. lang or Indigo Girls, this track is a logical—make that essential—addition to your collection. Contact: 516-758-1971.

ROCK TRACKS

▶ FUEL Shimmer (3:34)

PRODUCER: Steve Haigler
WRITER: C. Bell
PUBLISHER: not listed
550 Music 4574 (c/o Epic) (CO promo)
If you're tired of the same ol' thing that's crowding rock radio, dive into this intriguing guitar-charged kicker. A college radio staple for several years, the band (fronted with maximum charisma by Brett Scallions) rises from the indie scene into the major-label big leagues with a catchy track that's wrapped with an elastic hook and propelled by ballsy beats. The best thing about "Shimmer" is that it doesn't wallow in angst melodrama or reek of kiddie-pop sugar. Call it vibrant, aggressive rock'n'roll for adults.

▶ TODD SNIDER I Am Too (no timing listed)

PRODUCER: John Hampton
WRITERS: T. Snider, W. Kimbrough
PUBLISHER: not listed
MCA 4104 (c/o Universal) (cassette single)
Snider croaks and warbles his way through this shuffling, funk-fortified rocker with considerable irony and the occasional tongue-in-cheek humor. As the track builds from its jittery, rhythmic opening into a melodic yet forcefully guitar-happy climax, Snider seems to just get lost in the fun of the track, vamping and belting as if he's having the time of his life. In fact, it's hard not to imagine how much stronger this track is when he and his pals rip into it onstage. A winner from the forthcoming album "Viva Satellite."

RAP

YO YO FEATURING GERALD LEVERT Iz It Still

All Good? (Something's On Your Mind) (4:11)
PRODUCERS: Rashad Smith, Armando Colon
WRITER: not listed
PUBLISHERS: Sadiyah's/Armacion/Lil Shawn's/EMI, BMI
EastWest 9996 (c/o Elektra) (cassette single)
A West Coast pioneer of sorts, Yo Yo reminisces and questions the recent goings-on in the hip-hop world with "Iz It Still All Good?" Although her thoughts are kind of confusing and it's sometimes hard to discern where she's headed, one gets the idea that old industry friends haven't exactly been showing her the love she's become accustomed to. Not an assured radio track, this single is catchy, but listeners must work too hard to find the sense of it. She might have been better off waxing on at least three separate tracks to explain her feelings instead of packing it all into one.

NICE & SMOOTH Let It Go (3:20)

PRODUCERS: Barry M. Adams, C. Lowrie, G. Alexander, Rich Nice
WRITERS: G. Mays, D. Barnes, R. Jackson
PUBLISHERS: Greg Nice/Smooth Bee, BMI; Beauty on the Duty, ASCAP
Street Life 78154 (cassette single)
Nice & Smooth are no longer the "hip-hop junkies" of yore. They've grown up since their '80s heyday, and the duo's trademark sound now leans toward a more mature edge as they rap about life outside of macking. "Let It Go" finds them on a smoother tip discussing failed relationships and single-mother woes. If consumers stop to think about it, the track is not a bad concept, and neither is the direction of the group's growth. It just may be hard for die-hard fans to allow the duo to break out of the mold they set for themselves as one of the dilliest, yet totally illest, crews out.

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

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

ELMOPALOOZA!

Sony Wonder
45 minutes, \$12.98
This commemoration of 30 years of "Sesame Street" recently aired on ABC-TV. For fans young and old, one viewing definitely isn't enough. Here the Muppets take to New York's Radio City Music Hall to perform some of their hits, but things take a bit of a hectic turn when host Jon Stewart gets locked in his dressing room and co-host David Alan Grier starts to lose his cool. Of course the cast comes through; funny little sketches perfectly frame musical numbers that include a broad range of guests. Performing in what amounts to a series of adorned video-clips are Shawn Colvin, who sings a beautiful duet with Ernie; Jimmy Buffett, who croons with Kermit about the frog's cousin, the "Caribbean Amphibian"; and Kenny Loggins, whose "One Small Voice" is the program's pinnacle feel-good portion. Other wannabe-kid guests include Rosie O'Donnell, Gloria Estefan, En Vogue, the Mighty Mighty Bosstones, and the Fugees; gratuitous appearances are made by Cindy Crawford, Tyra Banks, and Conan O'Brien. Although longtime "Sesame Street" fans might wonder why the classic "The Rainbow Connection" is absent from the proceedings, the program is otherwise comprehensive and a load of fun.

JACKIE MASON: LOOK WHO'S LAUGHING!

WinStar Home Entertainment
45 minutes, \$19.98
In this program, which originally aired on selected public TV stations, Mason uses the line "Is it like that in this country?" as a springboard to reel in his U.K. audience and spin his trademark tales of the plights and rewards of the modern Jewish man. From getting a nose job to shopping wholesale and dressing for success, Mason leaves few cultural stones unturned—even those that would be considered taboo out of anyone else's mouth. Calling on members of his London audience to make points from time to time, he keeps the crowd—and viewers at home—engaged throughout. Material-wise, there's nothing particularly new or different for Mason here. But he conquers what could have been a tough audience for a colloquial comedian and delivers exactly the kind of laughs longtime fans have come to expect.

GRETZKY: THE GREAT ONE AND THE NEXT ONES

CBS/Fox Video
50 minutes, \$14.98
The Olympics weren't so good to Canadian native Gretzky, but even a less-than-stellar finish can't take the shine off the Great One's illustrious career on the ice. A smattering of praise from his peers and some winning game footage start things rolling, but the lion's share of this tape is dedicated to up-and-comers that ice hockey enthusiasts might want to keep their eyes on. Gretzky conducts the equivalent of a fireside chat for fans, providing his thoughts on the potential of each of the spotlighted young players as well as the specific challenges each is likely to face. Among those featured are Sergei Fedorov, Mike Modano, Peter Forsberg, Jeremy Roenick, and Jaromir Jagr. A fun ice-breaker for the next generation of hockey stars.

FIRM BASICS: SCULPTING WITH WEIGHTS

BMG Video
45 minutes, \$14.98
Bathing-suit season is just around the corner, and the folks behind "The Firm" are back with their latest answer to getting rid of that extra winter baggage. The "Firm Basics" series was designed for beginners; this tape begins with a succinct overview of weightlifting's merits, especially for men and women who are growing older. The workout itself, led by a cheerful back-to-basics instructor atop an Oriental rug, is thorough and requires only the use of a metal rod, hand weights, and a stool or a low bench. It's a good foundation to help first-timers or those with low stamina get into shape and reshape their bodies. Also new in the line are "Fat Burning Workout" and "Abs, Buns & Thighs Workout."

THE WALL THAT HEALS

R.O.C.K. Distribution
50 minutes, \$24.95
Actor Lou Gossett Jr. hosts this understated and powerful tribute to the men and women who gave their lives during the Vietnam War. The tape is being released in conjunction with the 15th anniversary of the completion of the memorial wall in Washington, D.C., that bears the names of the more than 58,000 Americans who died in that controversial war. It features commentary from Vietnam War veterans, those who lost loved ones, and some people involved in the memorial's fund-raising and construction. The program's simplicity is accentuated by the creators' decision to intersperse these clips with interviews

featuring former President George Bush, a host of U.S. senators and representatives, political consultant James Carville, and singer Country Joe McDonald.

RAW ASPHALT

In Focus Productions
30 minutes, \$14.95
For some reason, this tape's packaging is disguised to look like an item one might find on a grocery-store shelf. But inside, viewers will find 100% outdoor craziness courtesy of some aggressive in-line skaters doing their thing around New York. Fancy camera angles and footwork combine to produce a whirlwind tour of these extreme skaters on the move down cement stairs, under fountains, and through city streets; they visit Central Park, the South Street Seaport, and several other locales friendly to in-line skaters. Most of the tape includes action footage set to a hardcore soundtrack provided by the young bands Chaos Theory, Mess, Stinkbug, and Sewage, but there are interviews with some of the fearless youth as well. Contact: 914-429-7497.

FIRST BREATH: CRADLE IN THE SEA

Acorn Home Media
50 minutes each, \$19.95 each; \$49.95 for boxed set
The "First Breath" programs, which originally aired on the Discovery Channel, scream "cute" from start to finish. Baby marine mammals—from a sea otter to a spotted dolphin to a killer whale—are in the spotlight in this educational and endearing collection. Each Acorn tape contains two complete programs that follow one ani-

mal's development from birth to adulthood. What makes this series particularly accessible is that each show focuses on one specific species. Viewers get a detailed picture of each creature's development, from family matters to playtime to lurking dangers. The underwater film footage is terrific, and the narrative is engaging enough to be understood by the whole family. Contact: 800-474-2277.

WE GOT NEXT: THE STORY OF THE WNBA'S INAUGURAL SEASON

ESPN Video/Buena Vista Home Entertainment
Approx. 60 mins, \$14.99
The WNBA got a lot of attention last year, and this video shows you why. Filled with all the pain and triumph of any professional sport, this video delivers fast breaks and exciting buzzer shots, as well as the true meaning of teamwork and team pride. Unlike many videos from the WNBA's male counterparts that focus on individual stars, this tape chronicles the ups and downs of entire teams, including frustrating losing streaks, coach firings, and injuries. These events' effects on each individual's performance is also explored. In one case, the Houston Comets' Cynthia Cooper rose to the occasion when teammate Sheryl Swoopes was sidelined with an injury. Cooper was later named most valuable player when the Comets won the championship. Several other up-and-coming players are highlighted, but the video—like the players—relies on a philosophy of team effort.

ENTER*ACTIVE

BY DOUG REECE

MAGIX MUSIC MAKER

MAGIX Entertainment
Windows 95
The gap between actual recording studio software and home entertainment continues to narrow, and "MAGIX" takes the next logical step from where titles such as "Mixman" left off. This title not only ups the ante by providing an advanced format for converting the home PC into a multi-instrument arranging tool, but it allows users to create videoclips to accompany their musical creations. While a cluttered main interface screen will test users' patience, a wonderful assortment of percussion, string, keyboard, and brass instruments, as well as some great bells and whistles, should hold their interest.

WING COMMANDER PROPHECY

ORIGIN
Windows 95
With the "Wing Commander" series as the benchmark space adventure franchise, follow-up titles have had to outdo their predecessors each time. "Prophecy" surpasses all its series' predecessors in story line and battle simulation and should go a long way toward ending speculation that the game is close to losing its edge. Aboard the Midway, a massive, beautifully rendered, prototypical space warship, players get a chance to pilot a phalanx of new fighter craft. Moreover, users will enjoy unraveling the mystery of a deadly new alien enemy. More familiar foes, such as Kilrathi, are also back, as is Mark Hamill, who reprises his role as Blair in a few brief sequences.

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

THE TITANIC TRAGEDY

Edited by Aron Abrams
Read by Dave Bodin
B&B Audio
90 minutes (unabridged), \$9.95
ISBN 0-929-07151-4

Originally released in 1987, this audio documentary, like anything Titanic-related, is enjoying a surge in sales thanks to the blockbuster film. For those intrigued by the ship disaster, this audio is a fascinating and informative companion to the movie. Reader Dave Bodin tells of the sequence of events leading up to the ship's sinking and includes quotes from newspaper accounts that even as long as 24 hours after the disaster were erroneously reporting that all the passengers had been saved. The most riveting sections of the audio are the harrowing first-person accounts of survivors and rescuers. Bodin takes on the role of each person as he tells his or her harrowing story. He creates authentic-sounding voices that are scared and shaken. The result is a "you are there" immediacy. For Titanic enthusiasts, this audio is a must-listen.

SPENDING

By Mary Gordon
Read by Blair Brown
Random House Audiobooks
4 hours (abridged), \$24
ISBN 0-375-40279-9

Monica Szabo is an independent, sassy, and sarcastic artist. At a show, she encounters B., a wealthy art collector who wants nothing more than to be her "muse" and cater to all her needs. B. agrees to pay for a large studio and travel expenses, supports her so she can give up her day job, and serves as her model, secretary, and lover. Monica is attracted to both the man and the offer, but wonders if she's giving up her freedom by accepting the deal. She also wonders what's in it for B. Blair Brown does a great job as Monica, evoking her fierce independence, her confusion, and her passion for both art and B. However, she is not as believable when voicing the other characters. This is a funny, sexy, ironic, and entertaining look at modern relationships.

IN PRINT

THE LONG HARD ROAD OUT OF HELL

By Marilyn Manson with Neil Strauss
Regan Books/HarperCollins
269 pages, \$24

It should be obvious that as a kid, Brian Warner had to see and experience some bizarre events to become the controversial "anti-Christ superstar" Marilyn Manson we see today.

Child therapists would probably be baffled and amazed at the degree of these life-changing events. On the other hand, the true experiences make "The Long Hard Road Out Of Hell," the autobiography of Manson written with Rolling Stone contributor and New York Times writer Neil Strauss, more inviting than a Jerry Springer show or your average rock biography.

Already on The New York Times' best-seller list, the bio is an intelligent and philosophical tell-all tome that has it all—drugs, sex, lies, raw deals, untrustworthy managers, ejected band members, revenge, religion, black magic, civil-liberty issues, and self-mutilation.

Manson and Strauss organize the book into three parts, beginning with the subject's childhood, which describes his Catholic-school experience, losing his virginity, and listening to bootlegged Judas Priest tapes.

The middle chapters focus on the shock-rocker's early life in the music industry. Here he talks about the band's ideology, the first record and EP, label rejection, and

Florida's gothic/industrial music scene.

Finally, there's the reflective Manson, who says he earned redemption after months of self-hatred, drug abuse, paranoia, and personal loss.

The book is literally set up to follow the map of hell illustrated in "Dante's Inferno," except Manson's journey begins in the Canton, Ohio, basement of his sexually deviant grandfather. The journey ends in the enlightenment attained only after he becomes what he has most feared. The tale is lurid in nature, graphic in detail, and not for the faint at heart.

The bio is a quick read, and not because the author is only 28.



There are portions filled with intricate detail, poignant ruminations on the record industry, and gossip about the entertainment industry's major players, such as Freddy DeMann, Fiona Apple, Dave Navarro, Trent Reznor, Howard Stern, and porn queen-cum-dance-music mixmaster Traci Lords.

Mixed in with these tabloid-style stories is some surprising humor. Manson's lists of rules on homosexuality, drug addiction, and cheating—followed by explanations on which ones he's broken—actually solicit out-loud laughs.

In addition to the absorbing text, the book is littered with old band posters, illustrations, short stories and poems by Manson, rejection letters, excerpts from the tour journal, and propaganda used by protesters in an attempt to cancel the band's tour dates.

It's also worth picking up to flip through the numerous photos. Included are a Warner family album and a collage of his new-found celebrity friends.

Most of the book is fairly enjoyable, but "The Long Hard Road Out Of Hell" falters toward the final chapter under the weight of Manson's delusions of grandeur. But the opening chapters will draw readers in and command empathy for the once-rejected, now worshiped misfit. Even readers who don't consider themselves fans will most likely be enthralled with Manson's tale of a middle-class youth turned mainstream nightmare. **CARRIE BELL**

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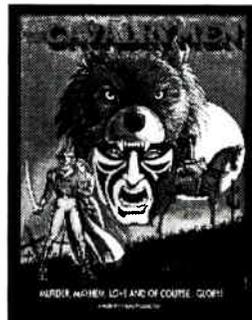
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A Radio Pilgrimage. MJ1 Broadcasting recently aired a two-hour album radio special to launch Eric Clapton's new album, "Pilgrim." Clapton's album hit retail March 10. Shown here during the interview portion of the show, from left, are Sal Cirrincione, MJ1's director of rock programming, and Clapton.

KIIS-FM Is All Cosmetic

Lucky Listener Wins Buttocks Liposuction

■ BY DOUG REECE

LOS ANGELES—While the rallying cry of "free surgery!" may not sound like the sort of thing to generate the interest of radio listeners in every market, here—where beauty is soul-deep and every other waitress and valet parker is a would-be star—a new promotion by top 40 powerhouse KIIS-FM has been a major success. No ifs, ands, or butts about it.

In fact, the station's "Win A New Rear In The New Year" promotion has not only garnered a substantial and positive response from its audience; it has opened a Pandora's box of potential new promotions.

KIIS director of marketing Von Freeman explains the origin of the buttocks-liposuction promotion, saying, "The new year was coming, and we felt like we had a good idea of what our listeners really wanted. Everybody always gives away memberships to the gym or [diet foods programs]—stuff we all know people don't commit to—but we figured it would be better to just give them the end result.

"[Plastic surgery] is something

people think a lot about and [have done], but they don't want anybody to know they're doing it," he adds. "I mean, you see a lot of people on television talking about their diet plan, but you don't see any testimonials with someone saying, 'Yeah, I went in yesterday and got 50 pounds of fat sucked out of my ass.'"

According to Freeman, the promotion struck a definite chord with its



key demo, women 18-49, though there was the occasional entry from a man.

Though the promotion might seem like a lightning rod for controversy, Freeman says there has been disappointingly little backlash.

"I'd love to get some controversy going, but I think people just find it amusing," he says. "That it's going on is just a fact of life."

Even though ratings are not yet available to show what impact the promotion had, strong phone

(Continued on next page)

Marketing Job Has Come A Long Way

Department Expected To Be A Moneymaker

This story was prepared by Kevin Carter, managing editor of Top 40 Airplay Monitor, and Marc Schiffman, managing editor of Rock Monitor.

Along with the myriad of changes consolidation has brought to radio is the evolving job description of today's promotion and marketing directors. No longer hanging banners at remotes, the job has become a corporate position, and those who hold it are now responsible for making money, not just spending it.

Bev Tilden, VP of marketing for Chancellor Media, broke into radio more than 20 years ago as a producer at WBZ Boston, moving into promotion a year later. At the time, she says, "the marketing director was not considered a department head. The GM was responsible for all the marketing plans, and the promotion director just executed them." Abigail Pollay, director of marketing for Emmis St. Louis, says, "It used to be much more of an entry-level job. It used to be a sales assistant or intern."

That's not what today's broadcast companies are looking for. "When I'm looking for a qualified promotion director today, the stereotypical line I get from management is, 'We don't want a banner-hanger,'" Tilden says. "In 1998, marketing is far more important for a number of reasons. One, there are so many more ways to market—it's not just advertising anymore. New technologies have given us so many more options, and that makes the process far more complicated." Also, she notes, consolidation "has made it more important to be a wise marketer. How do you market two or more stations in a market so that each one benefits without killing the other ones?"

Above all, Tilden notes, "marketing directors are expected to contribute to the top-line growth of the radio station today. They are expected to develop programs or events for nontraditional revenue opportunities

and/or market-wide sales programs that more than one of the company's stations can use to attract promotional dollars."

TOP-LINE GROWTH

As Natalie DiPietro, marketing director of Chancellor's WRCX (Rock 103.5) Chicago, notes, while her station may be given a nice-sized budget, she's told that "unless we make X more money, you're losing all your TV and billboard money." Paul Miraldi, marketing director at another Chancellor outlet, classic

rocker WAXQ (Q104.3) New York, adds, "Often the promotion and marketing people were known as the spenders, but the good ones are contributing to top-line growth as well as through nontraditional revenue."

Jude Heller, marketing director for triple-A KFOG San Francisco, sees herself as a special-event marketer for a company involved in publishing, World Wide Web site production, CD manufacturing, events, and, of course, radio.

"When I came to the station,"
(Continued on next page)

FCC, Congress To Face Off

Over Free Air Time Issue

■ BY BILL HOLLAND

WASHINGTON—Last month, after Republicans scuttled President Clinton's campaign-finance reform bill for the second time in this Congress, the president wrote to William Kennard, chairman of the Federal Communications Commission (FCC), asking him expressly to go to the mat on the issue of limited free air time for candidates on TV and radio.

Kennard has said that the FCC probably has the authority to chart such a course and that he has the votes to win at the commission.

The broadcast lobby, however, has long opposed any such requirement and has now taken the issue to friends on the Hill with a campaign-finance amendment introduced by Sen. Conrad Burns, R-Mont. The attached legislation would forbid the FCC from spending any money in its budget to impose or enforce a requirement for free broadcast air time for candidates as part of a broadcaster's public-interest requirement.

A hearing on the controversial amendment will be heard during the week of Monday (16) before the Sen-

ate Committee on Commerce, Science, and Transportation, chaired by Sen. John McCain, R-Ariz., who, curiously, co-sponsored the defeated campaign-finance reform bill but nevertheless opposes the FCC stepping into the breach in lieu of Congress dealing with the issue.

Further, two key lawmakers on the House side—Rep. Billy Tauzin, R-La., and Rep. John Dingell, D-Mich.—have also stated they will oppose any attempt by Kennard to move forward with an FCC requirement.

The amendment is attached to a supplemental appropriations bill before the committee that also contains money for Persian Gulf and Bosnia military operations, as well as disaster relief for El Niño-plagued states.

The questions are these: Will Clinton care enough for campaign-finance reform to oppose the bill with its "no free air time requirement" amendment attached? And will members of Congress give the FCC a chance to attempt action on an issue they have twice decided to ignore?

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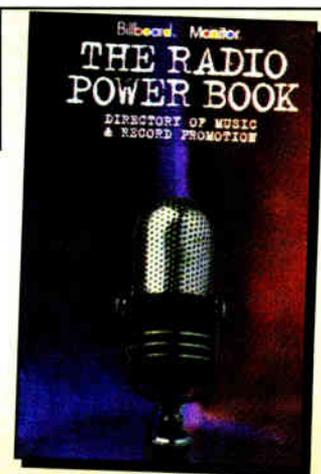
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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	15	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION 8 weeks at No. 1
2	2	2	10	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
3	6	12	4	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
4	3	3	25	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
5	5	7	9	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
6	4	4	29	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
7	10	11	8	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
8	7	6	13	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
9	9	9	36	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
10	8	5	22	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
11	11	8	23	THE GIFT WINOHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
12	15	16	6	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
13	14	19	6	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
14	18	21	4	RECOVER YOUR SOUL ROCKET ALBUM CUT/ISLAND	◆ ELTON JOHN
15	12	10	17	LOVING YOU ARISTA ALBUM CUT	KENNY G
16	13	13	34	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
17	16	20	15	LIGHT IN YOUR EYES CAPITOL 58670	BLESSID UNION OF SOULS
18	22	23	4	A PROMISE I MAKE ELEKTRA 64116/EEG	◆ DAKOTA MOON
19	19	18	29	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	◆ DARYL HALL JOHN OATES
20	21	17	26	SO HELP ME GIRL ARISTA 13428	◆ GARY BARLOW
21	20	15	21	THE BEST OF LOVE COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
22	17	14	14	BACK TO YOU A&M ALBUM CUT	◆ BRYAN ADAMS
23	28	—	2	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
24	23	24	5	SUPERHERO ARISTA 13472	GARY BARLOW
25	24	22	9	I DO GEFFEN 19416	◆ LISA LOEB

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	20	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20 6 weeks at No. 1
2	2	2	17	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
3	3	4	14	THE MUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS.	◆ LOREENA MCKENITT
4	4	3	28	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
5	5	5	10	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
6	9	18	6	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
7	6	8	19	KISS THE RAIN UNIVERSAL 56140	◆ BILLIE MYERS
8	7	7	35	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
9	10	15	13	BITTER SWEET SYMPHONY VC/HUT 38634/VIRGIN	◆ THE VERVE
10	11	12	19	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
11	16	17	12	BRICK 550 MUSIC ALBUM CUT	◆ BEN FOLDS FIVE
12	8	6	20	I DO GEFFEN 19416	◆ LISA LOEB
13	14	14	13	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
14	12	10	47	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
15	18	21	4	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
16	13	9	38	IF YOU COULD ONLY SEE POLYOR ALBUM CUT/A&M	◆ TONIC
17	15	11	31	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
18	21	24	6	SEX AND CANDY CAPITOL ALBUM CUT	◆ MARCY PLAYGROUND
19	19	19	46	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
20	17	16	24	TUBTHUMPING REPUBLIC 56146/UNIVERSAL	◆ CHUMBAWAMBA
21	23	30	3	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
22	22	25	8	I'LL BE LAVA ALBUM CUT/ATLANTIC	EDWIN MCCAIN
23	20	13	18	SWEET SURRENDER ARISTA 13453	◆ SARAH MCLACHLAN
24	26	29	6	ME IMAGO ALBUM CUT/WARNER BROS.	PAULA COLE
25	24	22	26	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN

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. 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

MARKETING JOB HAS COME A LONG WAY

(Continued from preceding page)

Heller says, "KFOG was doing movie promotions." Now she's involved in gathering ancillary income from corporate sponsorships. "If anything has made the biggest strides in how radio is achieved, it would be special-event marketing. That is the Big Kahuna of what we do at KFOG."

"As a special-event company, we have a real advantage over people who typically do special events who are begging a radio station to get involved. We can fulfill the entire promise: create a really special event that people want to come to and coordinate all the advertising and point-of-purchase and outdoor and all the elements that a corporate sponsor would want," she says.

KFOG still has its movie premieres, but now the station creates events "that the salespeople would sell the client into," as opposed to the old model of the client wanting a promotional tie-in that the salesperson would have to pitch to promotion. "Our salespeople have more than

enough things to sell, and sometimes they're overwhelmed by what we create for them."

At WRCX, as DiPietro's duties grow, "the GM comes to us more. Once you've proven that you can come up with creative ideas that can create revenue, that will bridge the gap," she says. "They look at you and say, 'Hey, pretty good for the T-shirt-and-sticker kid.' Then the demand grows even further."

LIFE UNDER CONSOLIDATION

"When consolidation hit, everyone predicted that jobs would dry up; instead, we're finding ourselves scrambling harder than ever before to find better people," says Chancellor's Tilden. With that, there's now an increasing trend toward hiring marketing directors without a broadcast background. "If I had it to do all over again, I would have gotten a business/marketing degree," she says. "In 1978, it was important to find marketing directors with radio experience."

KIIS-FM IS ALL COSMETIC

(Continued from preceding page)

response and media coverage already have KIIS staffers in a positive mood.

The contest worked so well, in fact, that after picking a thrilled housewife as the winner of the liposuction in January, KIIS started plotting other ways to parlay cosmetic surgery into its promotions.

A collagen lip injection, ideally presented to the winner by Aerosmith front man Steven Tyler and daughter Liv, is on the docket for this year, as are tentative plans to include a breast implant giveaway this coming summer that ties into the station's many beach-based promotions.

"I think a good promotion is one that you can utilize over and over again, and I also believe in consistency," says Freeman. "I laugh at these guys who spend two days working their butts off on a song parody, and it gets played a few times and it's over. You should be able to milk a good promotion more than a few times."

On a more humanitarian note, the station decided to reach out to the plastic surgery community when

KIIS listener Charlene Pradham made a special written request during a "Rick Dees pays your bills" segment.

In a fax accompanied by graphic photos, Pradham explained how she had been shot six times by her estranged husband and was living in fear of his early prison release.

She went on to request financial help in order to move to a new area to elude her boyfriend, as well as to pay for cosmetic surgery that might help repair damage from the assault.

The request, received in February, was honored by Dees and drew a fair amount of national press.

Brentwood, Calif.-based dermatologist/plastic surgeon Dr. Glynis Ablon, who happens to be married to Steve Simpson, play-by-play manager at KIIS-FM sister station XTRA, has already performed pro bono one of the surgeries needed by Pradham.

"Here is a girl who every time she looks in the mirror sees memories of this horrible event, so if we can help make those scars almost invisible, it's just a wonderful thing," says Ablon.

WFAN Remains No. 1-Billing Station In U.S.

BIA Research has ranked WFAN-AM New York as the nation's top-billing radio station of the year for the third year running.

The CBS-owned sports outlet posted 1997 revenue of \$47.4 million. Five of the top 10 highest-billing stations in '97 were based in New York, including the top four. Soft AC WLTW New York jumps from No. 7 to No. 2 with a 20.1% increase in revenue from 1996, at \$37.9 million, followed by the market's mainstream rock WXRK with an 18.2% increase at \$37.3 million and news/talk WINS-AM at \$36.5 million.

Newcomers to the list are top 40/dance WKTU New York and R&B KKBT Los Angeles.

Following are BIA's top 10 (station revenue is in millions):

1	WFAN-AM	New York	\$47.4	CBS
2	WLTW	New York	\$37.9	Chancellor
3	WXRK	New York	\$37.3	CBS
4	WINS-AM	New York	\$36.5	CBS
5	WGN-AM	Chicago	\$34.5	Tribune
6	KRTH	Los Angeles	\$34.4	CBS
6 (tie)	WKTU	New York	\$34.3	Chancellor
8	KIIS	Los Angeles	\$34.2	Top 40
8 (tie)	KKBT	Los Angeles	\$34.2	Chancellor
9	KVIL	Dallas	\$32.8	CBS

CHUCK TAYLOR

rience. Today, basic marketing knowledge is far more valuable."

Heller can attest to the growth opportunity in promotion. KFOG has "completely restructured our department," she says. "My title is marketer. My assistant was promoted to promotion director, and we have a promotion coordinator and promotion assistant. It used to be a two-person department, and now it's a four-person department, sometimes more."

WAXQ's Miraldi sees marketing elevated in the station power structure. "At the successful stations, the four people at the radio station are the GM, [general sales manager], director of marketing, and PD. Those are the four people that are going to guide the station through its course," he says. "That's the culture in this radio station and the Chancellor philosophy as well."

Here's consolidation, in a nutshell, for SFX Nashville promotion manager Keith Kaufman: "Two years ago, I was picking up tickets for one station; last year for two. Today, I picked up tickets for four stations," he says. "It's like having kids. I no longer remember a time when I used to have only one station to worry about."

SHARE THE KNOWLEDGE

In 1978, promotion directors had to learn marketing on the fly—today, Tilden and staff have what passes for an in-house marketing university, thanks to ongoing sales and marketing workshops, some held in conjunction with the annual Promax convention.

On a local level, Miraldi meets at least once a month with the promo people at his four sister stations, including top 40s WKTU and WHIZ and AC WBIX. Those stations were competitors until recently, and Miraldi says they're still feeling out their new relationship. "It's tough," he says. "You never thought outside your radio station in the past, but now I look for a way to make this a better package for venue X or client B, and I can go to my sister stations and help enhance it."

WRCX's DiPietro sees a bright future for today's marketing director, noting that some have moved into sales and offer a unique perspective to that department. "They've seen the promotion side and know what will work better than anybody," she says. "Promotion people know a lot of things about the station. They work with every department. They know the vision and see the money goals. If you can get promotion people in any aspect of the station, that's a good thing."

Only one thing hasn't changed in 20 years, according to Tilden, and that's the temperament needed for the job. "The best radio marketing directors have outgoing personalities that are suited to their show business-type environment. They love to network; they are resourceful and creative. Most important, they have to be a great salesperson in their own right," she says. "They sell their ideas up to management, to their staffs, to their clients and promo partners, to the press, even the air talent, so that they, in turn, can sell it with enthusiasm to the listeners."

With wingtip-wearing daddy-o's sipping dry martinis and foxy chicks learning to Lindy Hop in capri pants at the local speak-easy, swing culture and music are invading faster than one can say "swizzle stick."

But the eight hepcats who make up Cherry Poppin' Daddies aren't cashing in on a craze, despite the genre's newfound popularity, which has propelled its single "Zoot Suit Riot" to No. 31 on this issue's Modern Rock Tracks. These Eugene, Ore., boys got hip to the hi-fi in 1989, when grunge was the flavor of the month sweeping the Pacific Northwest.

"We've been making a living off the Daddies for a long time, so this is nothing new for us," says vocalist/guitarist Steve Perry, who was inspired by Cab Calloway and Fletcher Henderson. "We don't want

to come across as nostalgic or a back-to-the-future thing. Swing is a major influence on our sound, but we mix in punk-rock energy, the fun of ska, and the lyrical sentiment of Bob Dylan or Elvis Costello. We take the good from each era and transform it into



'We take the good from each era and transform it into something fresh and rockin'.'
—Steve Perry of Cherry Poppin' Daddies

something fresh and rockin'."

Perry also admits that ska's recent radio coup laid the groundwork for these swing kids and their jumpin'

portrait of the World War II-era Los Angeles race riots. "Ska made the mainstream audience accept the value of horns in music. Swing is more harmonic, and it's damn fun to dance to, even though I'm terrible. Much better than what we call dancing now, which is basically humping the air. The girls look so spicy."

Comments like these, a retired penis-on-wheels stage prop, and the suggestive name have gotten Perry & Co. in a few rumbles, but he swears the good ole boys meant nothing by it. "It definitely doesn't mean what people think if they giggle when they hear it. We had a show and needed a name. Being punk, we wanted an up-yours name like Butthole Surfers.

"It came from the lyrics in a race record. Now it's our cross to bear and explain in every interview. I assure you we don't cruise high schools for dates."

Billboard®

MARCH 21, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	3	WITHOUT YOU VAN HALEN III	VAN HALEN WARNER BROS.
★★★ No. 1 ★★★ 3 weeks at No. 1					
2	3	3	16	THE UNFORGIVEN II RELOAD	METALLICA ELEKTRA/EEG
3	2	2	12	GIVEN TO FLY YIELD	PEARL JAM EPIC
4	4	4	14	SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
5	5	5	9	BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
6	7	8	12	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
7	6	6	30	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
8	9	11	9	SUNSHOWER GREAT EXPECTATIONS THE ALBUM	CHRIS CORNELL ATLANTIC
9	10	9	35	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
10	12	17	4	CUT YOU IN BOGGY DEPOT	JERRY CANTRELL COLUMBIA
11	8	7	21	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
12	13	15	8	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
13	16	16	15	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
14	15	14	11	SAINT OF ME BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
15	14	10	15	TASTE OF INDIA NINE LIVES	AEROSMITH COLUMBIA
16	11	12	15	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
★★★ AIRPOWER ★★★					
17	19	22	5	TORN MY OWN PRISON	CREED WIND-UP
★★★ AIRPOWER ★★★					
18	18	18	7	WALK AWAY GRAND WORLD	COOL FOR AUGUST WARNER BROS.
19	17	13	17	THE OAF (MY LUCK IS WASTED) IN LOVING MEMORY OF...	BIG WRECK ATLANTIC
20	20	31	5	USE THE MAN CRYPTIC WRITINGS	MEGADETH CAPITOL
21	21	20	21	BACK ON EARTH THE OZZMAN COMETH	OZZY OSBOURNE EPIC
22	22	23	7	BITTER SWEET SYMPHONY URBAN HYMNS	THE VERVE VCHUT/VIRGIN
23	27	28	5	I AM A PIG VOYEURS	TWO NOTHING/INTERSCOPE
24	25	30	6	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
25	29	32	4	RAGE BROTHER TO BROTHER	VAN ZANT CMC INTERNATIONAL
26	24	29	5	IN HIDING YIELD	PEARL JAM EPIC
27	28	27	5	MY FATHER'S EYES PILGRIM	ERIC CLAPTON REPRISE
28	36	—	2	MUNGO CITY THE CHINESE ALBUM	SPACEHOG HIFI/SIRE/WARNER BROS.
29	23	19	21	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
30	30	24	19	THE GIRL I LOVE BBC SESSIONS	LED ZEPPELIN ATLANTIC
31	26	26	24	ALMOST HONEST CRYPTIC WRITINGS	MEGADETH CAPITOL
32	31	25	18	THE MEMORY REMAINS RELOAD	METALLICA ELEKTRA/EEG
33	NEW ▶	1	1	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
34	39	—	2	CEREMONY CRYSTAL PLANET	JOE SATRIANI EPIC
35	35	—	2	YESTERDAY'S NEWS STRANGERS ALMANAC	WHISKEYTOWN OUTPOST/GEFFEN
36	NEW ▶	1	1	CEMENT POLYTHEME	FEDER ECHO/ELEKTRA/EEG
37	32	21	12	SHE SAID "SCREAM 2" SOUNDTRACK	COLLECTIVE SOUL DIMENSION/CAPITOL
38	33	33	9	DAMMIT (GROWING UP) DUDE RANCH	BLINK 182 CARGO/MCA
39	RE-ENTRY	5	5	FUEL RELOAD	METALLICA ELEKTRA/EEG
40	NEW ▶	1	1	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 mainstream rock stations and 83 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

MARCH 21, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	21	SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
★★★ No. 1 ★★★ 13 weeks at No. 1					
2	2	2	17	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
3	3	3	12	GIVEN TO FLY YIELD	PEARL JAM EPIC
4	4	4	24	BITTER SWEET SYMPHONY URBAN HYMNS	THE VERVE VCHUT/VIRGIN
5	5	5	16	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
6	7	9	7	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
7	11	17	5	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
8	8	10	17	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
9	6	7	10	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
10	10	8	18	BRICK WHATEVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
11	12	11	24	DAMMIT (GROWING UP) DUDE RANCH	BLINK 182 CARGO/MCA
★★★ AIRPOWER ★★★					
12	23	—	2	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
13	9	6	20	HOW'S IT GOING TO BE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
14	14	16	8	SUNSHOWER GREAT EXPECTATIONS THE ALBUM	CHRIS CORNELL ATLANTIC
15	13	12	26	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
16	15	14	19	KARMA POLICE OK COMPUTER	RADIOHEAD CAPITOL
17	18	18	6	TORN LEFT OF THE MIDDLE	NATALIE IMBRUGLIA RCA
18	16	13	13	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
19	17	15	28	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
★★★ AIRPOWER ★★★					
20	21	26	3	CUT YOU IN BOGGY DEPOT	JERRY CANTRELL COLUMBIA
21	20	20	23	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
22	19	19	13	THE MUMMERS' DANCE THE BOOK OF SECRETS	LOREENA MCKENITT QUINLAN ROAD/WARNER BROS.
23	24	23	9	BRIAN WILSON ROCK SPECTACLE	BARENAKED LADIES REPRISE
24	22	22	15	BEAUTIFUL DISASTER TRANSISTOR	311 CAPRICORN/MERCURY
25	27	27	4	WISHLIST YIELD	PEARL JAM EPIC
26	37	—	2	SHIMMER SUNBURN	FUEL 550 MUSIC
27	25	24	7	THE OAF (MY LUCK IS WASTED) IN LOVING MEMORY OF...	BIG WRECK ATLANTIC
28	28	29	7	SUNDAY SHINING MAVERICK A STRIKE	FINLEY QUAYE 550 MUSIC
29	29	30	4	LIFE IN MONO FORMICA BLUES	MONO ECHO/MERCURY
30	31	40	3	MUNGO CITY THE CHINESE ALBUM	SPACEHOG HIFI/SIRE/WARNER BROS.
31	32	36	3	ZOOT SUIT RIOT ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES MOJO/UNIVERSAL
32	33	32	4	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
33	NEW ▶	1	1	LOSING A WHOLE YEAR THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
34	35	—	2	FROM YOUR MOUTH LIFE IN THE SO-CALLED SPACE AGE	GOD LIVES UNDERWATER 1500/A&M
35	36	31	15	JANE SAYS KETTLE WHISTLE	JANE'S ADDICTION WARNER BROS.
36	30	25	19	BRIMFUL OF ASHA WHEN I WAS BORN FOR THE SEVENTH TIME	CORNERSHOP LUAKA BOP/WARNER BROS.
37	34	28	22	MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
38	38	37	6	WAIT WE'VE BEEN HAD AGAIN	HUFFAMOOSE INTERSCOPE
39	26	21	9	ALL AROUND THE WORLD BE HERE NOW	OASIS EPIC
40	40	33	20	SWEET SURRENDER SURFACING	SARAH MCLACHLAN ARISTA



HITS! IN TOKIO

Week of February 22, 1998

- ① Madazulu / Deep Forest
- ② Given To Fly / Pearl Jam
- ③ My Heart Will Go On / Celine Dion
- ④ Tubthumping / Chumbawamba
- ⑤ Together Again / Janet Jackson
- ⑥ Only If / Enya
- ⑦ All 'Bout The Money / Meja
- ⑧ Freedom / Robert Miles Featuring Kathy Sledge
- ⑨ Off The Hook / Jody Watley
- ⑩ Movin' On / Speech
- ⑪ I'll Make Love To You And End Of The Road / Babyface
- ⑫ Happiness / Kamasutra Featuring Jocelyn Brown
- ⑬ My Father's Eyes / Eric Clapton
- ⑭ Fantasy Island / M People
- ⑮ Emaline / Ben Folds Five
- ⑯ Temper Temper / Goldie
- ⑰ Torn / Natalie Imbruglia
- ⑱ Maybe I'm Amazed / Carleen Anderson
- ⑲ Sugar Sugar Honey / Cultured Pearls
- ⑳ Too Much / Spice Girls
- ㉑ My Star / Ian Brown
- ㉒ Stop / Spice Girls
- ㉓ Be The Man / Celine Dion
- ㉔ Got It All Together / Workshy
- ㉕ Yes / Yasmine Garbi
- ㉖ Alison / Nona
- ㉗ Change The World / Babyface Featuring Eric Clapton
- ㉘ Frozen / Madonna
- ㉙ I'm A Tree / Imani Coppola
- ㉚ All Night All Right / Peter Andre Featuring Coolio
- ㉛ Far To Go / Michiru Monday
- ㉜ The Language Of Flowers / Kevyn Lettau
- ㉝ Rewind / London Electricity
- ㉞ The Tree Knows Everything / Adam F Featuring Tracy Thorn
- ㉟ Sexy Cinderella / Lynden David Hall
- ㊱ Gettin' Jiggy Wit It / Will Smith
- ㊲ Valentine's Day / Ruth
- ㊳ I Won't Be There Anymore / Pockets
- ㊴ Mutante / Clara Moreno
- ㊵ If You Love Me / Sakura
- ㊶ Everything's Gonna Be Alright / Sweet Box
- ㊷ Time To Say Goodbye (Con Te Partiro) / Sarah Brightman
- ㊸ Feel So Good / Mase
- ㊹ Back To You / Bryan Adams
- ㊺ Voulez-Vous Boom Boom / Yorgos
- ㊻ Solomon Bites The Worm / Bluetones
- ㊼ Be Strong Now / James Iha
- ㊽ Kiss The Rain / Billie Myers
- ㊾ Walking On The Sun / Smash Mouth
- ㊿ Great Five Lakes / Buffalo Daughter

Selections can be heard on "Sapporo Beer Tokyo 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>

Australia's Natalie Imbruglia Happily Tears Up Charts With Her Debut, 'Torn'

LEFT OF THE MIDDLE: It was one of those mornings charged with one irritating moment after another, recalls Natalie Imbruglia.

"First, I'd gotten a parking ticket, then I went to the grocery store and had all this food on the counter and realized I didn't have my credit card with me," says the Aussie-bred 23-year-old, who was in her current hometown of West Hempstead, England.

And then it happened. "I was back in the car bitching to my girlfriend about poor old me, and my song came on the radio. Everything melted away, and my face just completely changed. It was unbelievable."

That was last August. Just over six months later, it's unlikely that Imbruglia is as overwhelmed, since her debut RCA single, "Torn," has hit hard and fast around much of the world. Introduced to the U.K. first, the guitar-centered tale of pained detachment debuted at No. 2 on the singles chart there, selling more than a million copies. Her album, "Left Of The Middle"—just released in the U.S. March 10—has sold more than 500,000 copies in the U.K., achieving platinum status.



IMBRUGLIA

The single, written and produced by former Cure member Phil Thornalley and mixed by Nigel Godrich (Radiohead), is currently top 10 in Germany, France, Italy, the Netherlands, Spain, Denmark, Sweden, Norway, and Australia ("Mom and Dad are happy," Imbruglia cracks). On Music & Media's Eurochart, it is No. 4; on the album chart, she ranks at No. 5.

In the U.S., "Torn" is rapidly cozying up to the upper reaches of Billboard's Hot 100 Airplay chart, moving from No. 17 to 11 to 9 in the last three issues. The song has also crossed to modern adult, adult top 40, and modern rock radio, according to Airplay Monitor. No commercial single will be released in order to maximize album sales, preventing Imbruglia's first hit from flourishing on the Hot 100.

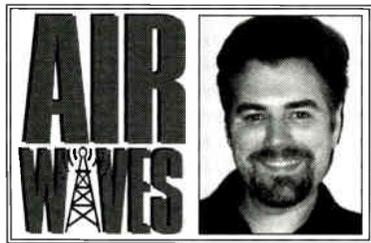
The project is the latest turn in a decade-long career that began when Imbruglia took on acting and singing lessons in her early teens, resulting in a part at age 17 on the wildly popular Australian soap opera "Neighbours," seen through much of Europe (yes, the same show that launched Kylie Minogue).

When she left the serial in 1994, "I was quite scared about my career," Imbruglia says. "But I had an attitude, a bit of false confidence. I went to London to work on the stage and rediscover the art that is contained within acting—but I couldn't get work" because

no one would grant her a work permit.

"I was so famous in London from 'Neighbours,' and I was getting all this attention, but I couldn't get work," she adds. "I started getting angry and annoyed and disillusioned and decided to make my life small. I got rid of a lot of people, stopped going out all the time, and just started writing."

It wasn't her first brush with the music industry. Back in the late '80s,



by Chuck Taylor

upon the urging of her dance teacher, she auditioned for an Australian pop girl group called Girlfriend. During the final audition, the producer told Imbruglia that she was too much an individualist to conform to the group, and, instead, she was offered a solo contract.

"I told them I'd think about it, which I think took them aback," she says. "It was my instinct to say no. I figured, I so want a career in this, but I've got my whole life. I didn't want baggage from something like this that might stick around and make my second attempt that much harder."

Which isn't to say that her destiny was clear-cut this time around. When she started writing in London, Imbruglia wasn't convinced that the move would be accepted by a region that knew her best as "Neighbours" character Beth, not as herself.

"I convinced myself that singing was a bad choice, because no one would find me credible," she says. "But once I started, I realized I didn't care if they were throwing tomatoes at me, it's what I want to do."

Teaming up with manager Anne Barrett, Imbruglia was led to RCA, where she was eagerly signed worldwide. (In the album's liner notes, Imbruglia refers to Barrett as her "best friend and guardian angel.")

She then came to the U.S. to record the project, writing 10 of the album's 12 tracks with Thornalley. One of those she did not take part in: "Torn," written (and recorded) in 1995 by Thornalley and former bandmates from Edna-swap, then also recorded by Danish singer Lis Sorensen and Norwegian

Trine Rein.

"Phil played it for me, and I said, 'Oh my God, I have to record this.' Even though it had been done before, I felt a personal relationship with it. The music and those lyrics evoke such powerful emotion, which I think everybody can relate to. It's the angst in the song. I love that feeling; I seem to wallow in it."

And how. Imbruglia explains how she used to make tapes of all sad songs "and then pretend that some guy had dumped me. I find that feeling comforting, where you have to go down to come up. In that moment where you think everything is against you, you start to come out of it."

Themes of desolation and loss are frequent in Imbruglia's lyrics, evidenced in song titles like "One More Addiction," "Leave Me Alone," and "Big Mistake," a safe bet for a second, modern rock-based single. This song surrounds the rejection of a spurred lover's efforts to reach out: "What a big mistake/I see you fallin'/Got a buzz in my head/And my flowers are dead/Can't figure out a way to rectify this situation/Don't believe what you said."

Ironically, Imbruglia wrote the lyrics during a happy-go-lucky time in her life soon after she was signed to RCA and while in a fulfilling relationship. "A lot of this is stuff that's been holed up for years," she says.

"I think I'm perceived as a lot less happy than I actually am. I sound so sad on the record, but music is a medium and songwriting is a way of expressing different sides of your personality and getting stuff out there. I take on different personas, but the emotions are honest."

During the recording process, her inspirations often came about via jam sessions with the musicians on the album. "It would start with Phil and me playing some chords on the guitar, and [producer/co-writer] Andy [Wright] with some beats," Imbruglia notes. "Melodies would just come into my head. I would go to write down an idea that I thought matched, and then suddenly I'd have written the whole song."

With the results of those spontaneous sessions now filling the headphones of new fans around the world, Imbruglia already finds herself reflecting on this first chapter of her new career.

"I'm having great success with music at the moment. With my acting, I wasn't really content with what I was doing. It wasn't really something I loved," she says.

"This feels personal and a bit more real, and that is such a beautiful thing. It's my own thing, my own creativity."

EXECUTIVE TURNTABLE

Steve Smith, director of programming for New York outlets R&B/crossover WQHT (Hot 97), adult R&B WRKS (Kiss FM), and jazz/AC WQCD (CD 101.9), is promoted to VP of programming for Emmis Broadcasting/New York. Concurrently, Hot 97 music director Tracy Cloherty is upped to PD, and Hot 97/Kiss FM operations coordinator John Mullen is promoted to PD of CD 101.9.

In other Hot 97 news, a number of affiliate stations have been told that SJS' national syndication of WQHT morning hosts Doctor Dre and Ed

Lover will end March 27.

As country WBUB Charleston, S.C., reimagines itself as WNKT (Cat Country), it reportedly sent rival WEZL a bouquet of pussy willows after signing on the week of March 2.

Michael Donovan exits the VP/GM post of Entercom Seattle's properties. Former KBIG Los Angeles VP/GM Steve Oshin joins as VP/GM of oldies KBSG-AM-FM Seattle and interim VP/GM of KNDD. KISW station manager Clark Ryan and KMTT station manager Chris Mays assume interim VP/GM duties for their respective stations.

KOME's Taylor Charts The Modern Way To San Jose

MODERN KOME San Jose, Calif., PD Jay Taylor is a modern rock programmer who came to the format from top 40. His entree to modern rock came in 1993 at KEDG Las Vegas at a time when the format was coming into its own. He moved the station from a 2.3 share to a 6.2 share, making it, he says, the nation's highest-rated modern rocker at the time.

He didn't savor the victory long before moving to San Jose. [KITS]

Live 105 [San Francisco] was the dominant alternative station at that time," he says. "There was a strong rock station, which was KSJO. I was brought in with Kevin Weatherly involved. Ron Nenni was the [operations manager], and the game plan was to attack the market on both sides, pushing out past KSJO and KITS."

Taylor describes the station they unveiled at the time as "quite unique. It was very edgy and full of attitude and unique production, and we got great jocks and became a very dominant force very quickly."

Part of that edginess came in the voice of Howard Stern, who helped the station's new persona take wing by the second book. Taylor recalls that by the third book, "we were pretty much No. 1, 18-34." KOME's success, Taylor says, made the entire market "more aggressive."

"There has been a definite change in sound over a period of years with KSJO," Taylor contends. "Their numbers have not been quite as high as they used to be. KITS was somewhat of a force in the South Bay [area]. Since then, they have concentrated their efforts in San Francisco."

And KOME took to the streets for its primary marketing strategy. Taylor credits promotion director Robin Rockwell with being "very aggressive on the streets in both the South Bay and in the city" with an emphasis on station concerts. KOME sold out two back-to-back nights of its Almost Acoustic Christmas shows, which entertained a total of 14,400 attendees. And KOME jammed two stages for a concert a year or two ago at a 22,500-seat venue. "[The] previous year, we had the world's biggest snow ramp put together, and we had top programmers from all over the country, and we brought in BMXers and all that," he says. "We don't do concerts; we do events... It's all attitude [and] lifestyle things that we do every day."

Street marketing is "what we do best," says Taylor, noting that no funds are budgeted for TV ads or billboards. "Occasionally we do print stuff, but it's just promoting [live] shows that we have done in the past, like our Kamp KOME show in the summer. It's not a lot of time spent with the media outside of being on the street."

And what about KITS? The former

rival is now a sister. "It's competitive business as usual," Taylor says. "We have a signal deficiency in the North Bay. Our focus and our concentration is always going to be San Jose and the South Bay, but there's a lot of shows we want to cover in San Francisco, and we're out there almost every single day... It's important. It's association with the product and the radio station. There are no geographic boundaries for KOME."

Nor is Taylor asking for special treatment. "It's no different for us than any other market," he says. "Our station just happens to be in San Jose, and our signal reaches four of the nine counties. San Francisco's a very spread-out area. And if you look at our numbers, they speak for themselves, and we accomplish our goals."

It might seem like a radio feeding frenzy when it comes to the San Jose/San Francisco area, with album, modern, triple-A, and modern adult stations

offering a full range of listening options. "You just have to really know what your audience is and who you're programming to. And we never lost sight of what we're doing," says Taylor. "Creed has done very well for the radio station. Beck has done well. Sublime has done well." And when it comes to female acts, "if we feel they're strong for the radio station, we're going to play some of them, and it's not one particular type of record... Fiona Apple, who just recently won a Grammy, has been one of our biggest female artists ever on the station."

Here's a recent KOME sample hour: Sublime, "Wrong Way"; Creed, "My Own Prison"; Smashing Pumpkins, "Eye"; Mono, "Life In Mono"; Stone Temple Pilots, "Sex Type Thing"; Third Eye Blind, "Losing A Whole Year"; Beck, "The New Pollution"; Marcy Playground, "Sex And Candy"; Blur, "Song 2"; Everclear, "I Will Buy You A New Life"; Jane's Addiction, "Been Caught Stealing"; and Jerry Cantrell, "Cut You In."

While other stations bemoan a lack of air talent, Taylor's stable has made itself known nationwide. "We have developed talent, which is an important aspect and philosophy of the company," Taylor says, noting that KOME alumnus Carson is now on MTV and Radley transferred to sister KROQ Los Angeles. "Jim Pratt, who's one of our production guys, has moved on to bigger and better things," he adds.

And even the jocks are brought into the street campaign. That includes the latest addition to the staff, afternoon host Shark, who joined about a year ago. Taylor says that with any newcomer, "the biggest thing you want to do... is get them in touch with the streets. The rest of it comes together."

MARC SCHIFFMAN



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212-536-5055 - FAX
Pat Rod Jennings, Kara Dioguardi
Adam Waldman

WEST/MIDWEST

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213-525-2394/5 - FAX
Lezle Stein, Jill Carrigan
Judy Yzquierdo, Dan Dodd

SOUTHEAST

615-321-4294 - PH
615-320-0454 - FAX
Lee Ann Photoglo

FLORIDA

212-536-5008 - PH
212-536-5055 - FAX
Kara Dioguardi

LATIN AMERICA

305-864-7578 - PH
305-864-3227 - FAX
Marcia Olival

UK/EUROPE

44-171-323-6686 - PH
44-171-631-0428 - FAX
Christine Chinetti, Ian Remmer

ASIA PACIFIC

HONG KONG: Alex Ho
852-2527-3525 - PH
SINGAPORE: Lyn Leong
65-338-2774 - PH

AUSTRALIA

612-9450-0880 - PH
612-9450-0990 - FAX
Linda Matich

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Aki Kaneko

Billboard®

Worldwide Specials and Directories 1998



BLUES

Issue Date: May 2 • Ad Close: April 7
Contact: Kara DioGuardi - 212-536-5008



PUTUMAYO 5TH ANNIVERSARY

Issue Date: May 2 • Ad Close: April 7
Contact: Adam Waldman - 212-536-5172



CONTEMPORARY CHRISTIAN

Issue Date: April 25 • Ad Close: March 31
Contact: Lee Ann Photoglo - 615-321-4294



VITAL REISSUES

Issue Date: April 18 • Ad Close: March 24
Contact: Jill Carrigan - 213-525-2302



LATIN MUSIC QUARTERLY II

Issue Date: April 11 • Ad Close: March 17
Contact: Gene Smith - 212-536-5001



GEORGE MARTIN TRIBUTE

Issue Date: April 11 • Ad Close: March 17
Contact: Pat Rod Jennings-212-536-5136/Ian Remmer-44-171-323-6686



1998 INTERNATIONAL TAPE/DISC DIRECTORY

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

More Actors, Artists Move Into Video Director's Chair

CROSSOVER DIRECTORS: There's a new breed of music video directors who may be fairly new at directing, but their names are already familiar to the public.

We're talking about entertainers who've crossed over to direct videos.

Country singer **Clint Black** was perhaps the first prominent music

artist to direct his own videos, beginning with 1994's "A Good Run Of Bad Luck." Other well-known music artists who've begun lensing videoclips include **Mariah Carey**, **Dr. Dre**, **Fugees** front woman **Laury'n Hill**, **Sean "Puffy" Combs**, **Dave Grohl** of the **Foo Fighters**, and producer/**BLACKstreet** leader **Teddy Riley**.

Riley recently became a first-time director with videos for teenage singer **David Miller** ("Hard To Handle") and rapper **Queen Pen** ("Party Ain't A Party"), whose recordings Riley has also produced for **Lil' Man/Interscope Records**. Having creative control seems to be the obvious reason artists may turn to directing videos, but Riley says his reasons were both artistic and financial.

"I love making videos," he says, "but the cost of making them has gotten outrageous. When I direct a video for any of my artists, I don't get paid as a director. So the money that would've gone to a director's fee can instead be used for promoting the record in other ways."

"I've been involved in making videos for so long that becoming a director seemed like a natural transition. I'll definitely be directing the next **BLACKstreet** video, and I'm open to directing videos for other artists when I have the time."

Interscope Records head of urban marketing **Michelle Thomas** says, "Having **Teddy** direct videos for us is definitely an asset, because he understands the song from the artist's point of view."

Riley adds, "When you're directing a video, you have to have more patience than if you were just the artist in the video."

ACTORS ARE DOING IT, TOO: Music artists aren't the only ones

taking on the role of video director. Actors have also increasingly made the jump into directing clips. But unlike music artists who direct videos, most actors who've directed videos have previous directing experience in feature films or TV. The actor-turned-music-video-director trend had its most noteworthy origins when **Diane Keaton** directed **Belinda Carlisle's** 1987 hit "Heaven Is A Place On Earth."

Other actors who have handled directorial duties for videoclips include **Sean Penn** (**David Crosby's** "Hero"), **Anthony Edwards** from "E.R." (the **Badlees'** "Angeline Is Coming Home"), and "Beverly Hills, 90210" star **Jason Priestley** (the **Barenaked Ladies'** "The Old Apartment"). And, not surprisingly, **Kevin Bacon** was the director of choice for "Boys In Bars," a clip for the **Bacon Brothers**, a roots-rock duo consisting of **Kevin** and his brother, **Michael**.

Dean Cain, best-known for playing **Superman** on TV's "Lois & Clark: The New Adventures Of Superman," has now added music video director to his résumé. Cain recently directed videos for country artists **Keith Harling** ("Papa Bear") and **Mindy McCready**, who happens to be Cain's fiancée ("You'll Never Know").

Both clips were produced by **Centre Films** and are being marketed by independent promotion company **AristoMedia**. **AristoMedia** VP **Craig Bann** says, "When a celebrity like **Dean** directs a video, it can get people's attention quicker. It builds curiosity." **Centre Films** producer **Ivan Stoikovitch** adds, "We didn't have any hesitation about having **Dean** as a director. He knows what he's doing, and we're very happy with his work."

Even though more entertainers are stepping into the role of music video director, it's unlikely they'll outnumber traditional video directors.

As **Interscope's Thomas** sums it up, "Record companies will still want directors with experience, and most artists would rather have a professional direct their videos instead of doing it themselves."

THE EYE



by Carla Hay

FOR WEEK ENDING MARCH 8, 1998

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



14 hours daily
1899 9th Stree NE,
Washington, D.C. 20018

- 1 Immature, Extra Extra
- 2 Mase, What You Want
- 3 Lord Tariq & Peter Gunz, Deja Vu
- 4 Master P, Make Em' Say Uhh!
- 5 Wyclef Jean, Gone Till November
- 6 Mary J. Blige, Seven Days
- 7 Puff Daddy, Been Around The World
- 8 Public Announcement, Body Bumpin'
- 9 Mariah Carey, Breakdown
- 10 JD Feat. Da Brat, The Party Continues
- 11 Ol' Skool, Am I Dreaming
- 12 K-Ci & JoJo, All My Life
- 13 Rufus Bla, Out Of Sight
- 14 Keith Washington, Bring It On
- 15 Aretha Franklin, A Rose Is Still A Rose
- 16 Brian McKnight, Anytime
- 17 K.P. & Envy, Swing My Way
- 18 Timbaland And Magoo, Luv 2 Luv U
- 19 Smooth, Strawberries
- 20 Mya Feat. Sisoq, It's All About Me
- 21 The Notorious B.I.G., Sky's The Limit
- 22 SWV, Rain
- 23 Luke, Raise The Roof
- 24 Something' For The People, All I Do
- 25 LSG, Curious
- 26 Tamia, Imagination
- 27 Allure, Last Chance
- 28 Destiny's Child, No, No, No
- 29 Usher, Nice & Slow
- 30 Next, Too Close

NEW ONS

- Sec N Sol, Change Your Ways
Outta Order, Titi Frullit
Derrick Dimitri, Get It On Tonight
Janet, I Get Lonely
Sylk 130, Last Night A DJ Saved My Life
Jackson 5 F/Black Rob, I Want You Back '98
Kompozur, Take Your Time
By Chance, Baby It's On



COUNTRY MUSIC TELEVISION
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Clay Walker, Then What
- 2 Sammy Kershaw, Matches
- 3 Bryan White, One Small Miracle
- 4 Anita Cochran, What If I Said
- 5 Trace Adkins, Lonely Won't Leave Me Alone
- 6 Trisha Yearwood, Perfect Love

- 7 David Kersh, If I Never Stop Lovin' You
- 8 The Kinleys, Just Between You And Me
- 9 Dixie Chicks, I Can Love You Better
- 10 Brooks & Dunn, He's Got You
- 11 Jo Dee Messina, Bye, Bye
- 12 Shania Twain, You're Still The One
- 13 Wade Hayes, The Day That She Left Tulsa
- 14 Toby Keith, Dream Walkin'
- 15 Martina McBride W/Jim Brickman, Valentine
- 16 Chely Wright, I Already Do
- 17 Michael Peterson, Too Good To Be True *
- 18 Sherrie Austin, Put Your Heart Into It *
- 19 Tracy Byrd, I'm From The Country *
- 20 Mark Wills, I Do *
- 21 Randy Travis, Out Of My Bones
- 22 John Anderson, Takin' The Country Back *
- 23 The Lynns, Woman To Woman *
- 24 Mindy McCready, You'll Never Know *
- 25 Gary Allan, It Would Be You *
- 26 Nitty Gritty Dirt Band, Bang, Bang, Bang *
- 27 Lila McCann, I Wanna Fall In Love
- 28 Deana Carter, Did I Save My Legs For This?
- 29 Matraca Berg, Back In The Saddle *
- 30 Sawyer Brown, Another Side
- 31 Great Divide, Never Could
- 32 Lila McCann, Almost Over You
- 33 Shania Twain, Don't Be Stupid
- 34 Keith Harling, Papa Bear
- 35 The Mavericks, To Be With You
- 36 Matt King, A Woman's Tears
- 37 Alabama, She's Got That Look In Her Eye
- 38 Paul Brandt, What's Come Over You
- 39 Daryle Singletary, The Note
- 40 Brad Hawkins, We Lose
- 41 Miya Mason, Closer To Heaven
- 42 Melodie Crittenden, Broken Road
- 43 Bellamy Brothers, Catahoula
- 44 Shane Stockton, What If I'm Right
- 45 Tracy Lawrence, One Step Ahead Of The Storm
- 46 Kevin Sharp, There's Only You
- 47 Rhett Akins, Better Than It Used To Be
- 48 Kenny Chesney, That's Why I'm Here
- 49 Reba McEntire, What If
- 50 Patsy Cline, Crazy

NEW ONS

- Chris Cummings, I Waited
Eddy Raven, Johnny's Got A Pistol
Kevin Sharp, Love Is All That Really Matters
Lee Roy Parnell, All That Matters Anymore
Wynonna, Come Some Rainy Day



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Marcy Playground, Sex And Candy
- 2 Will Smith, Gettin' Jiggy Wit It
- 3 Busta Rhymes, Dangerous

- 4 Matchbox 20, 3 AM
- 5 Puff Daddy, Been Around The World
- 6 Usher, Nice & Slow
- 7 K-Ci & JoJo, All My Life
- 8 LSG, Curious
- 9 Natalie Imbruglia, Torn
- 10 Madonna, Frozen
- 11 Rolling Stones, Saint Of Me
- 12 Mariah Carey, Breakdown
- 13 Metallica, The Unforgiven II
- 14 The Verve, Bitter Sweet Symphony
- 15 Van Halen, Without You
- 16 Savage Garden, Truly Madly Deeply
- 17 Master P, Make Em' Say Uhh!
- 18 Ben Folds Five, Brick
- 19 Celine Dion, My Heart Will Go On
- 20 Portishead, Only You
- 21 Our Lady Peace, Clumsy
- 22 Wyclef Jean, Gone Till November
- 23 Eric Clapton, My Father's Eyes
- 24 Third Eye Blind, How's It Going To Be
- 25 Lord Tariq & Peter Gunz, Deja Vu
- 26 Mase, What You Want
- 27 Jimmy Ray, Are You Jimmy Ray?
- 28 Finley Quaye, Sunday Shining
- 29 Tonic, Open Up Your Eyes
- 30 Paula Cole, Me
- 31 Foo Fighters, My Hero
- 32 Sarah McLachlan, Adia
- 33 Everclear, I Will Buy You A New Life
- 34 Billie Myers, Kiss The Rain
- 35 Roni Size, Brown Paper Bag
- 36 Brian McKnight, Anytime
- 37 Loreena McKennitt, The Mummers' Dance
- 38 Green Day, Time Of Your Life
- 39 Creed, My Own Prison
- 40 Timbaland And Magoo, Luv 2 Luv U
- 41 Mono, Life In Mono
- 42 Sublime, Badfish
- 43 Days Of The New, Shelf In The Room
- 44 Uncle Sam, I Don't Ever Want To See You
- 45 Destiny's Child, No, No, No
- 46 Radiohead, Karma Police
- 47 All Saints, I Know Where It's At
- 48 'N Sync, I Want You Back
- 49 No Doubt, Don't Speak
- 50 Mary J. Blige, Seven Days

NEW ONS

- Janet, I Get Lonely
Aqua, Turn Back Time
Busta Rhymes, Turn It Up (Remix)/Fire It Up
Jerry Cantrell, Cut You In
Montell Jordan f/Master P, Let's Ride
Silkk The Shocker, Just Be Straight With Me

Continuous programming
1515 Broadway, NY, NY 10036

- 1 Marcy Playground, Sex And Candy
- 2 Will Smith, Gettin' Jiggy Wit It
- 3 Busta Rhymes, Dangerous



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Matchbox 20, 3 AM
- 2 Celine Dion, My Heart Will Go On
- 3 Janet, Together Again
- 4 Savage Garden, Truly Madly Deeply
- 5 Madonna, Frozen
- 6 Chumbawamba, Tubthumping
- 7 Smash Mouth, Walkin' On The Sun
- 8 Natalie Imbruglia, Torn
- 9 Paula Cole, Me
- 10 Ben Folds Five, Brick
- 11 Third Eye Blind, How's It Going To Be
- 12 Billie Myers, Kiss The Rain
- 13 Rolling Stones, Saint Of Me
- 14 Mariah Carey, Breakdown
- 15 Eric Clapton, My Father's Eyes
- 16 The Wapptowers, One Headlight
- 17 Sugar Ray, Fly
- 18 Paula Cole, I Don't Want To Wait
- 19 Sarah McLachlan, Adia
- 20 Shania Twain, You're Still The One
- 21 Loreena McKennitt, The Mummers' Dance
- 22 Madonna, Take A Bow
- 23 Third Eye Blind, Semi-Charmed Life
- 24 The Verve, Bitter Sweet Symphony
- 25 Carly Simon, Every Time We Say Goodbye
- 26 Lisa Loeb, I Do
- 27 Jimmy Ray, Are You Jimmy Ray?
- 28 Matchbox 20, Push
- 29 Madonna, Like A Virgin
- 30 Jewel, Foolish Games
- 31 Bob Dylan, Not Dark Yet
- 32 Fleetwood Mac, Landslide
- 33 Toni Braxton, Un-Break My Heart
- 34 Fiona Apple, Criminal
- 35 Sarah McLachlan, Building A Mystery
- 36 Elton John, Recover Your Soul
- 37 Madonna, Vogue
- 38 Madonna, Like A Prayer
- 39 Natalie Cole/Nat "King" Cole, Unforgettable
- 40 John Mellencamp, Wild Night
- 41 Alanis Morissette, Head Over Feet
- 42 Tonic, Open Up Your Eyes
- 43 Marcy Playground, Sex And Candy
- 44 Aretha Franklin, A Rose Is Still A Rose
- 45 Madonna, Express Yourself
- 46 Michael Jackson, Black Or White
- 47 Van Halen, Jump
- 48 Madonna, Material Girl
- 49 Peter Gabriel, Sledgehammer
- 50 Bee Gees, Stayin' Alive

NEW ONS

- Mariah Carey, My All
Janet, I Get Lonely
Van Halen, Without You
Marc Collin, Already Home
Hanson, Weird

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 21, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Montell Jordan, Let's Ride

BOX TOPS

- Master P, Make Em' Say Uhh!
Puff Daddy & The Family, Been Around The World (Remix)
Backstreet Boys, Everybody
Onyx & Wu Tang Clan, The Worst
Gang Starr, Royalty
Aretha Franklin, A Rose Is Still A Rose
Celine Dion, My Heart Will Go On
Mya, It's All About Me
Next, Too Close
Snoop Doggy Dogg, Ride On
Mary J. Blige, Seven Days
K-Ci & JoJo, All My Life
Usher, Nice & Slow
LSG, Curious
Smash Mouth, Why Can't We Be Friends
Tamia, Imagination
'N Sync, I Want You Back
All Saints, I Know Where It's At
Salt-N-Pepa, Gitty Up
David Hollister, The Weekend
Lord Tariq & Peter Gunz, Deja Vu
Jimmy Ray, Are You Jimmy Ray?
Mase, Tell Me What You Want
Silkk The Shocker, Just Be Straight With Me
Young Bleed, Times So Hard
Ol' Skool, Am I Dreaming
Madonna, Frozen

NEW

- Beastie Boys, Root Down
Daft Punk, Revolution 909
Elton John, Recover Your Soul
Eric Clapton, Your Father's Eyes
Hanson, Weird
Joi, Ghetto Superstar
Nadanuf, 6 AM

Sarah McLachlan, Adia
Solid Harmonie, I'll Be There For You
Van Halen, Without You



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Elliot Smith, Miss Misery
Pulp, Like A Friend
Mighty Mighty Bosstones, Wrong Thing Right Then
Texas, Black Eyed Boy
Jeremy Toback, The World Behind Words
Jerry Cantrell, Cut You In
Agents Of Good Roots, Come On



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Pulp, This Is Hardcore (new)
David Usher, Forestfire (new)
Rusty, Soul For Sale (new)
Cleopatra, Cleopatra's Theme (new)
Mighty Mighty Bosstones, Wrong Thing, Right Then (new)
Celine Dion, My Heart Will Go On
Marcy Playground, Sex & Candy
All Saints, I Know Where It's At
Backstreet Boys, All I Have To Give
Jimmy Ray, Are You Jimmy Ray?
Our Lady Peace, 4 A.M.
Aqua, Dr. Jones
Savage Garden, Truly Madly Deeply
The New Meanies, Letting Time Pass
Janet, Together Again
Chumbawamba, Amnesia
Will Smith, Gettin' Jiggy Wit It
Destiny's Child, No, No, No
Mase, Tell Me What You Want



Continuous programming
Hawley Crescent
London NW187T

NEW

- Madonna, Frozen
Natalie Imbruglia, Torn
Spice Girls, Stop
Backstreet Boys, All I Have To Give
All Saints, Never Ever
Run DMC, It's Like That
Robbie Williams, Angels
Will Smith, Gettin' Jiggy Wit It
Cornershop, Brimful Of Asha
Janet, Together Again
Savage Garden, Truly, Madly, Deeply
Space Feat. Cerys, Ballad Of Tom Jones
The Verve, Lucky Man
Smash Mouth, Walkin' On The Sun
Georgia, Un A More Da Favola
Lighthouse Family, High
Gianluca Grignani, Baby Revolution
Prozac, Acida
Robyn, Show Me Love
Hanson, Weird



10 hours daily
909 Third Avenue
New York, NY 10022

- Daft Punk, Revolution 909
Days Of The New, Shelf In The Room
Family Stand, You Don't Have To Worry
Finley Quaye, Sunday Shining
God Lives Underwater, From Your Mouth
Los Fabulosos Cadillacs, Calaveras Y Diablos
Militia, Burn
Montell Jordan, Let's Ride
Naked, Raining On The Sky
Next, Too Close
Prince Be & Ky-mani, Gotta Be...Movin' On Up
Public Announcement, Body Bumpin'

Smooth, Strawberries
Sneaker Pimps, Post Modern Sleaze
Steven Curtis Chapman, I Will Not Go Quietly



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Ivy, I've Got A Feeling
Spacehog, Mungo City
Lunachicks, I Don't Want To
James Iha, Be Strong Now
Bran Van 3000, Drinking In L.A.
Natalie Imbruglia, Torn
Texas, Black Eyed Boy
Cola, Bike Racks
Pimp, Like A Friend
Jimmy's Chicken Shack, Droppin' Anchor
Amanda Green, Why Do I Have To Die



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Rammstein, Du Hast
Cool For August, Walk Away
Portishead, Only You
Curve, Chinese Burn
Natalie Imbruglia, Torn
Stereophonics, Traffic
Two, I'm A Pig
Spacehog, Mungo City
Incubus, Certain Shade
Jimmy Ray, Are You Jimmy Ray?
The Tories, Gladys Kravitz



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CHANGING BUSINESS CLIMATE MAKES VET EXECs HOT PROPERTIES

(Continued from page 1)

ing an impact on hiring decisions, observers say.

These factors have combined to make seasoned executives with proven track records commodities that seem almost as hot right now as the recording stars they sign, a fact that has not gone unnoticed by the executives themselves. High-ranking execs are moving between label groups with more frequency than ever, or being rumored to as contracts are renegotiated, and managers have sprung up to represent the top tiers of this new breed of music-biz talent.

The climate leaves some in the industry worrying whether the next generation of top-tier executives will be given the chance to prove themselves.

"Obviously, there are some enormously talented people out there who'd run record companies brilliantly," says Berry. "The question is, Do we give them an opportunity to show what they can do, because everyone thinks it's a bit of a gamble to take someone who hasn't run a record company and put them in charge because it's such a big game these days.

"So people are getting very, very nervous about taking someone without the history and putting them in charge of a record label. People are more inclined to hire someone who's done it all before because it is safer," Berry adds.

DreamWorks Records co-principal Lenny Waronker concurs. "Most of these companies don't have the time, so the executives don't have the ability to learn and make the mistakes they have to make to learn," he says.

The business climate underscores such concerns, executives say.

"The record business has undergone a considerable amount of change," says A&M Records (U.S.) president/CEO Al Cafaro. "There are many pressures the industry is feeling now. There's the increased cost of doing business to the difficulty at the retail level and making sure the repertoire is stocked everywhere and available to the consumer, and the continuing fragmentation of [the] broadcast [industry] and the difficulty in getting things through those individual niche outlets and into the mass marketplace."

Chris Blackwell, founder/chairman of Islandlife, adds that improved tracking devices—which measure a label's success seemingly minute by minute—have added to the competitive climate among executives.

"There is a scene that now exists among executives where their universe is judged by how successful their latest record is the first week it comes out," Blackwell says. "And I think that partly has come because, since having SoundScan, which is a very efficient system of telling you how many records sell in a given week, that's become the thing that everybody rallies around: to see that, wow!, they did that this week. So, what I think has happened from that is that this whole executive scene wants to be seen to be successful with their peers rather than through the long-term development of their artists."

These pressures, as well as boardroom conflicts, have led to a number of other changes over the last few months, including the move of respected one-time Virgin Records America president/CEO Phil Quartararo to Warner Bros. Records Inc. as president (Billboard, Oct. 4, 1997); the return of Davitt Sigerson and John Barbis to Island Records U.S. as chairman and president, respectively (Billboard, Jan. 31); the installation of George Jackson as president/CEO of Motown (Billboard, Nov. 8, 1997); and veteran manager Bob Cavallo's

appointment as chairman of the Walt Disney Music Group (Billboard, Jan. 24) with former Geffen legal counsel David Berman moving to Disney as president of the new entity (Billboard, Feb. 7), and ex-American Recordings GM Mark Di Dia joining Disney's Hollywood Records as senior VP/GM (Billboard Bulletin, March 4).

In addition, Charles Goldstuck has joined Arista as executive VP/GM, replacing Lott.

In other changes on the horizon, Elektra Entertainment senior VP/CFO Marty Greenfield is close to finalizing a deal to move to Warner Bros. Records Inc. to replace executive VP/CFO Colin Hodgson, who sources say is in discussions to join Disney's new executive team (Billboard Bulletin, March 12).

With the exception of Jackson and Cavallo, who have backgrounds in film and artist management, respectively, all these executives have prior experience running labels, often a prerequisite to landing such a job.

"The fact remains that executive talent in the record business is a commodity that there is a need for," says Cafaro. "There are enough opportunities for people to continue to enhance their careers by making moves, and there are companies that are anxious and willing to hire those folks."

Even when executives aren't ready to make a move, some have used speculation about a possible move as a bargaining chip to renew their deals, sources say.



CAFARO

In addition, many executives have hired managers, such as Encino, Calif.-based Steve Moir, to negotiate their contracts.

NO TIME TO LEARN?

Waronker says that during his tenure as president of Warner Bros. Records, he "was given the time to develop and learn." Now, however, that has changed. "If a company is struggling, they've got to move," he adds. "So if you have some young executive talent who is really green but he has the goods, if he's not given the proper amount of time, it's over."

Sony Music Entertainment president/COO Thomas D. Mottola shares the view that the executive talent pool is shrinking because the executives of the future aren't being given a chance to learn the business.

"I came up as a musician and a pretty mediocre singer on Epic Records," he says. "I had an opportunity to do all that, live in the studio, play my instrument, make records, produce records, then go to work at a publishing company, which is still one of the best spawning grounds."

"That experience is very hard to get these days. All of a sudden, because there's such a shortage of people, the new kid on the block who can get a record played quickly, boom, he's hired, and, all of a sudden, he's a senior promotion executive with no experience," he adds. "Or the A&R guy who backs into the hottest, latest, and greatest flavor and trend that week, boom, he's the hottest A&R guy, he's getting a half a million a year. It's insane, it's crazy, and what happens in the end—just like anything else—without experience and without the trial-and-error process going on in your career and your life, you can never really pull it off in the long term, never."

Allen Butler, president of Sony Music

Nashville, argues that it is only through that trial and error that the next wave of country chiefs can be cultivated.

"We've had great success in Nashville with people coming in and doing things that they've never done before, but they had the opportunity to learn it, and they had the support of the company—myself included," Butler says. "It was like that at Arista for Tim DuBois and myself—we had never run a record label before, but we were given the opportunity and support to learn."

THE HIRING DECISION

That was then, but this is now: Aside from executives' experience in heading labels, one factor often weighed heavily today in hiring is an executive's familiarity with a company's operations, label chiefs say.



WARONKER

Says Roger Ames, president of PolyGram Music Group worldwide, "There's always a scarcity of talented people, and then you have to think about whether those particular people fit your organization, and how the rest of the organization is going to react to those people, so that you don't make decisions about executives in a vacuum; you make it given the environment you're going to put them into and that they're going to have to operate within. Obviously, when you know people and have worked with people, you have a much better sense of that than if you're just hiring people blind, based on a track record, a recommendation, a feeling, an instinct, whatever it is.

"I'm not saying that there's a shallow executive pool. I'm saying that to get the combination of people that you believe are talented, and that you'll also be able to work with within your organization—those two factors narrow the pool."

Ames says both elements were factors in the appointment of Sigerson and Barbis, as well as Jackson.

"Danny [Goldberg] has known George Jackson for a long time, that we had done business with George Jackson at a film company, and had felt very, very comfortable with that experience and thought that he was a bright and talented individual who may not have been obvious as a choice to run Motown. But we think that time will hopefully show that we've been correct in that choice."

Walt Disney Studios chairman Joe Roth, who hired Cavallo, brings a unique perspective to the executive search, since he is not in the music business. He searched for months until he finally convinced Cavallo to sign on.

"It was difficult because we have had an unsuccessful operation and we're Disney, which has different meanings to different people," he says. "We have needs that are no different than any other record company, but we are Disney, so we have the Disney music and Disney image. I don't know if it was the sum total of all those influences that made it difficult, or if there is a thin managerial pool."

Rather than go with an executive who had experience running another music company, Roth opted for an artist manager.

"It's no surprise to me as an observer that people like Tommy Mottola and Danny Goldberg, who have come from artist management, are now running record companies," he says. "Managers seem to have an awful lot of views about how record companies are run from the

artists' side and having to deal with all of the specifics of their clients' needs."

For executives, a move can provide more than just a bigger salary. "Change is good," says Cafaro. "A fresh environment at the right time for an executive can mean a rejuvenation and allow the executive to play out scenarios that maybe he was not able to in the environment from which he came."

VOLATILE TIMES

With the competitive nature of the business as fierce as it is, even those executives who have dedicated their careers to a company know that a change can happen at any moment. "I'm personally in a situation that I love," says Cafaro, who has been at A&M for 20 years. "But that doesn't mean that things can't change here. Movement and change are going to happen."

Often big-name executives get the credit for a label's success, but EMI's Berry says that success is more about teamwork than any one executive. "No one person does everything by himself—you can't A&R a record and market it all by yourself; it's virtually impossible," he says. "You need a whole team.

So teams are becoming the emphasis, and it's trying to figure out the people who can build teams that's becoming something of a demand in the business."

Prospective employers must also narrow the field to executives who are not under contract or negotiate with executives' current labels to allow them out of their contracts.

"People are operating under three- or four-year contracts . . . If [we worked] the way football works in England, if you could just trade players, put them up for trade—but it doesn't work like that, fortunately or unfortunately," says Ames.

"I would much prefer it if nobody had a contract," says Blackwell, who concedes that that may no longer always be an option. "But if you want



ROTH

to get somebody good who's been at another company, they'll probably want a contract. And they have advisers that want them to have contracts, partially because those advisers get paid to draft contracts."

Waronker says DreamWorks has had the luxury to hold out and wait for the right executives for the job. "Because DreamWorks is a private company, we don't have the same kinds of pressures that most have," he says. "When we started, there were two people we really wanted, but the two we wanted, because of timing and contractual obligations, weren't doable."

One of those executives was James Stroud, who signed on to head DreamWorks' Nashville division last summer (Billboard, June 21, 1997). The other is former Motown president Jheryl Busby, who is now free of contractual obligations but is still in negotiations to join DreamWorks' R&B division.

Waronker says that rather than go with the wrong people, DreamWorks was able to wait for the executive talent it wanted to run those divisions. "We're in a fortunate position," he says. "Rather than go out and hire someone we didn't feel good about, we waited, and it has paid off."

Likewise, Warner Bros. Records Inc. waited for months for Quartararo to negotiate an exit from Virgin so he could fill the president's post, a source says.

In spite of the higher profile of executives, several allow that they are not the most important part of the music business. "There's no way the record exec is more important than the artist," says Berry.

Concludes Blackwell, "At its best, a label will assemble a team of executives who are creative and smart and can offer ideas and be a resource for the artist—so the artist will look forward to coming into the company to meet with such-and-such a person because they can get some ideas from them and learn from them. That's the ideal."

This story was prepared by Craig Rosen and Chris Morris in Los Angeles, Melinda Newman in New York, and Chet Flippo in Nashville.

JAPAN'S PONY CANYON REVIVED IN HK, S. KOREA

(Continued from page 10)

"The market is very difficult at the moment," Yip says. "But compared to local products, international and Japanese products sell for less than Cantopop. Basically I think that we will be in pretty good shape if we concentrate on Japanese product, because Cantopop is very difficult right now."

In addition to Japanese repertoire from its parent company—in the form of established new age tunesmith Kitaro and the band Le Couple—Pony Canyon will continue to represent labels such as the U.K.'s Echo, with the commercial pop act Moloko, and U.S. label Chesky, home of Rebecca Pidgeon. Yip says Japanese and international product made up as much as 70%-75% of total turnover at the Hong Kong company in the past.

Bennet Chow will remain as A&R manager of international products, and Pony Canyon will retain its former distribution operation. However, staff levels have been cut from 25 to about a dozen in Hong Kong, and pan-China initiatives can no longer count on the four-strong team at the Shanghai operation, which is now disbanded.

Anders Nilsson is managing director of Media Bank Records in Hong Kong, another independent that has

been forced to redefine its structure in the wake of a market battered by Asia's economic crisis. Media Bank discontinued its distribution deal with Pony Canyon just before Pony Canyon left the market, Nilsson says, although the contract was terminated without knowledge of Pony Canyon's impending shutdown.

"I'm happy to see them back," says Nilsson of Pony Canyon's re-emergence in Hong Kong. "But I'm also totally baffled. We've all cut staff and overheads. I can't see why they'd reopen in Hong Kong."

A source at another independent in Hong Kong also expresses surprise, saying rumors had circulated that the re-entry would be orchestrated through the company's Malaysian arm.

However, according to a Tokyo industry source, Pony Canyon's decision to move back into Hong Kong and South Korea makes sense. "They're re-establishing themselves in Hong Kong because it's the gateway to the Chinese market," the source says.

As for South Korea, the recent election of former dissident Kim Dae Jung to the presidency increases the possibility of an end to the country's ban on the broadcast and sale of Japanese music.

VH1 POLLS ARTISTS ON ROCK'S GREATS

(Continued from page 10)

Although consistent favorites Elvis Presley, the Beatles, Jimi Hendrix, and the Rolling Stones predictably have made the top 10, the survey also yields results that may be surprising to some people. David Bowie is ranked higher than Presley, and the Police are the only post-punk/MTV-era act ranked in the top 10. In addition, some acts who don't fall neatly into the rock category are on the list, including Bob Marley, Johnny Cash, Aretha Franklin, and John Coltrane.

VH1 senior VP of programming/production Jeff Gaspin and VH1 VP/editorial director of specials Bill Flanagan were key in developing the survey's concept and its televised countdown.

"I was a little surprised at some of the survey results," Flanagan says. "When you're doing a survey of musicians, they're not as hung up on 'historical importance' as much as music critics are. If it were a music historians' poll, I think Chuck Berry and other artists from the '50s would've rated much higher."

He adds, "I love the cross section that's reflected in the results. It's completely intergenerational, and it crosses musical boundaries. Musicians are also music fans, and I think the survey results show who their influences are."

RCA Records VP of strategic mar-

keting (U.S.) Michael Omansky says the VH1 countdown can only benefit the featured artists. "This kind of exposure has two noticeable effects," he says. "First, it rekindles people's interest in the artists. Second, it introduces these artists to a younger audience. Often, the end result is that people will start buying the artists' albums."

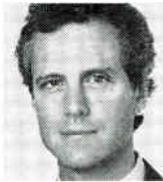
Omansky notes that VH1's coverage of Presley—RCA's best-selling artist—has been instrumental in spurring Presley catalog sales.

"When VH1 did their 'Elvis Week,' we saw an increase in sales of [Presley's] catalog," he says. "I think the '100 Greatest' countdown, to a certain extent, will also help sales. The Elvis franchise in general has been growing."

Bruce Kirkland, president/CEO of EMI-Capitol Entertainment Properties, says the Beatles, a high-ranking survey act, "have been consistent big sellers for us, and the VH1 special will obviously affect sales in a positive way." As the end of the 20th century approaches, Kirkland says, he expects to see more "best of" retrospectives

that will rank the Beatles high in music history.

Kirkland also tells Billboard, "EMI-Capitol and Apple Corp. will release new Beatles songs and market the Beatles as 'The Band Of The Millennium.' We're prepared for an intensified inter-



SYKES



FLANAGAN

est in the Beatles, and we want to promote this band to a new audience." Kirkland won't give further specifics on the new Beatles material but says, "Expect 1999 to be another milestone year for the Beatles."

Retailers are cautiously optimistic that VH1's "100 Greatest Artists Of Rock And Roll" will increase certain album sales for the featured acts.

Scott Levin, divisional director of music marketing for the Musicland Group, says, "We see the countdown program affecting some, but not all, of the back catalog titles. For instance, the Eagles' 'Greatest Hits 1971-1975' sells extremely well anyway, so it probably won't be affected.

The Eagles' 'Hotel California,' on the other hand, will probably see a rise in sales."

Todd Meehan, manager of Tower Records in West Hollywood, Calif., expresses a similar opinion. "I think the VH1 special will gradually affect sales," he says. "It won't have as big an impact on increasing sales as [an artist] winning a Grammy. The kind of people who watch VH1 are dedicated music fans, and they probably already own a lot of the albums by artists ranked in the survey."

Meehan adds that because the music business is driven by sales of new albums, an increase in catalog sales will be noteworthy but not outstanding. "After this special airs, I can see overall sales for the artists increasing 5%-10% at the most," he says.

VH1 has no plans to do this survey on an annual basis. Flanagan says, "I don't think the results would change too much from year to year, especially if we're talking about the highest-ranked artists."

Sykes concludes, "This special is part of an ongoing plan to make VH1 the consummate music television outlet for adults. We hope that 'The 100 Greatest Artists Of Rock And Roll' will be a win/win situation for the music industry and our ratings."

USA Acquiring Ticketmaster

LOS ANGELES—Media mogul Barry Diller's USA Networks Inc. has hammered out an agreement in principle with Ticketmaster Group Inc. whereby USA will acquire the portion of Ticketmaster it doesn't already own (Billboard Bulletin, March 11).

USA Networks purchased 47.5% of Ticketmaster last year (Billboard Bulletin, May 21, 1997). The deal calls for USA Networks—which consists of the USA Network cable channel and Home Shopping Network, among other holdings—to pay Ticketmaster shareholders .563 of a USA Networks share for each share of Ticketmaster.

The agreement apparently will eventually end Fred Rosen's tenure as president/CEO of Ticketmaster. Rosen says he will not remain with the company after the merger is complete. "I have about nine months left on my contract," he says. "At some time during the year, I'm sure I'll be moving on."

This story was prepared by James Zoltak, reporter for Amusement Business.

JOHN FOGERTY READIES CONCERT ALBUM, VIDEO ON REPRISE

(Continued from page 1)

Video June 9, to be followed by VH1 and PBS broadcasts of video footage.

The project follows a year in which Fogerty's "Blue Moon Swamp" album and ensuing touring netted him critical accolades and fan ecstasy, as well as his first-ever Grammy for best rock album, which was presented at last month's ceremonies in New York.

The new release in itself is remarkable, considering that Fogerty hadn't put out any product in the 10 years it took him to produce "Blue Moon Swamp" (Billboard, April 19, 1997). But what makes "Premonition" even more significant is that while it contains highlights of the Grammy-winning album, it also offers many of the late-'60s and early-'70s classic rock staples from Fogerty's Creedence Clearwater Revival catalog—songs Fogerty had shied away from due to his well-documented legal disputes with that band's label, Fantasy Records.

"I've dreamed of doing a live album like this, including my old classic songs, probably for 30 years," says Fogerty, whose first hit as front man/songwriter of Creedence registered in 1968. "Last summer Russ Thyret suggested it was a great idea to record the Blue Moon

Swamp show live, so we had the same idea independently at the same time."

Thyret, Warner Bros. Records Inc. chairman/CEO, had gone to see Fogerty perform last May during a three-night stand at the House of Blues in Los Angeles, notably while also attending the concurrent MTV tapings of Fleetwood Mac's comeback live album and video, "The Dance."

"I wish I could say this was brain surgery," Thyret says of the ensuing idea for Fogerty's live album, "but I'd always wanted to hear him do his old stuff live—though I love 'Blue Moon Swamp' and his earlier solo work. In fact, I was reluctant to bring it up because I didn't want him to think we weren't 1 million miles per hour on the current record. But there was such a reaction by me and the rest of the audience that I brought it up to him—and he said the same thing."

Fogerty, too, was struck by the "outpouring of emotion" from his audience, which was evident from the very first concert of the Blue Moon Swamp tour, his first as a solo artist in which he performed his Creedence material.

"If I'd only known 20 years ago, I might have found a way a lot sooner to bridge the gap [of the missing Creedence songs] and heal myself emotionally of the anger and frustration over the way I and the music were treated," says Fogerty. "But at this point in time, it really does feel great. Any other time, it would have been something I was talked into for monetary means, or, 'It's a great career move.'"

Final track listings of the varied "Premonition" formats haven't been determined, but current plans are for 15 cuts on the audio configuration and 22 on the home video. Each will include one new song, the title track.

"I think where I'm at now is the realization of a premonition I had back in

'68 when the first hits started to come, of fulfilling myself musically and creatively," says Fogerty. "But it was just a glimpse in those days of where I was supposed to go with my life. Now I'm there, finally."

In terms of label affiliation, "there" is now Reprise Records, following a switch from the Warner Bros. side.

"It's not 'Fleetwood Mac, Part 2,'" says Thyret, "but it's a similar project." Indeed, with the success of Fleetwood Mac's "The Dance" in bringing back a heritage rock act via a live album/video full of past hits, it made sense to all parties to have the same team that worked "The Dance" take on "Premonition."

The concert itself was recorded and filmed Dec. 12, 1997, at Warner Studios in Burbank, Calif., using an extended version of the colorful, virtual-bayou set of the Blue Moon Swamp tour. Backing Fogerty was his stellar touring band—guitarists Johnny Lee Schell and Michael Knipe, bassist Bob Glaub, and drummer Kenny Aronoff—and the Fairfield Four and Waters vocal groups. Elliot Scheiner, who co-produced "The Dance," also produced "Premonition."

Fogerty's transfer to Reprise is so recent that the label is only now formulating its marketing campaign. But Reprise executive VP/GM (U.S.) Rich Fitzgerald expects to hew to the Fleetwood Mac template, most visibly with the TV showings. They commence on VH1 the first week of June and will likely be followed by MTV screenings and a PBS special in August or November. (Song totals on the TV broadcasts will hinge on program length.)

As with "The Dance," "Premonition" will be advanced with a VH1/MTV video setup, here consisting of a clip for the title track and perhaps a Creedence classic. "Like we tried to do with Fleetwood, we'll do advance pre-pro-

motion, publicity, video, and radio play to build anticipation and drive people to showings," says Fitzgerald, adding that a "Premonition" single goes to triple-A, rock, and classic rock formats the second week of May.

"For some reason, radio geeks traditionally don't like to play live albums," says "die-hard Fogerty fan" Norm Winer, VP of programming at triple-A WXRT Chicago, who saw Fogerty perform twice last year and says he could do so every night of the week. "He's breathing new life into his vintage material with an incredible band, and there's no reason people should hesitate programming ["Premonition"], because it will invigorate the sound of any radio station geared to the upper demo."

Following concerts April 24-25 at the New Orleans Jazz & Heritage Festival, Fogerty will begin a U.S. summer shed tour June 5.

"That would be my reason to go," says Louisiana retailer Todd Ortego about the forthcoming New Orleans dates. Ortego owns the Music Machine store in Eunice, the "prairie Cajun cap-

ital," usually a three-hour drive from New Orleans and the Sanger Theater, where he and some friends headed to see Fogerty's Blue Moon Swamp show last year. "But we purposely took the old route through Morgan City, which is a little longer but passes through more swamp—since we wanted to get more into the feeling of the evening."

Accordion music authority Ortego says that Fogerty's "is probably the last guitar band show I'll ever see, because nothing else could be that good." Noting that "Blue Moon Swamp" is a "bona fide classic that snuck by a lot of people," he reports a sales spurt for the title since the Grammys and agrees with Thyret's prediction that the forthcoming live set "will be a meaningful catalog title for years."

"I knew that I was playing with fire in risking comparisons with Creedence, but I'm much better now," says Fogerty. "I've been listening to the live tapes of these songs I wrote 30 years ago and that I didn't sing for so long, and it's really strange. Not a lot of people can travel back through their own memories, but I'm doing it now, fondly."

FOR THE RECORD

The correct title of the Stabbing Westward song featured on the "Spawn" soundtrack, as well as the band's forthcoming "Darkest Days," is "Torn Apart."

Due to inaccurate information provided to Billboard, there were a number of errors in the Bonnie Raitt story that ran in the March 14 issue. The first single, "One Belief Away," went exclusively to triple-A radio March 2. It will be serviced to AC, rock, and other formats in April. Raitt will tape "Storytellers" for VH1 May 12 in New York and will join the Lilith Fair festival July 6.

'Barbie Girl' Sales Can Go On Judge Denies Mattel Injunction

■ BY EILEEN FITZPATRICK

LOS ANGELES—A U.S. District Court judge has denied Mattel Inc. a preliminary injunction that would have halted the sales of "Barbie Girl" by MCA Records group Aqua.

U.S. District Judge William Matthew Byrne Jr. delivered the decision Feb. 18, saying that the song is a parody and is therefore protected by the First Amendment.

In addition, the judge ruled Mattel's "distaste" for the lyrics was not enough to grant the injunction.

Mattel sued MCA Sept. 11, 1997, claiming trademark infringement against the company's plastic doll icon and seeking a preliminary injunction against the label (Billboard, Sept. 27, 1997). Despite the MCA victory, the original lawsuit is still active.

In denying the injunction, the court also struck down Mattel's claim that use of the name "Barbie" was trademark infringement. In his ruling, Byrne said, "Absent stronger evidence that the song actually tarnishes Barbie's image, plaintiff is unlikely to succeed on its trademark dilution claims."

TRADITION, TALENT ELEVATE GRP'S DIANA KRALL

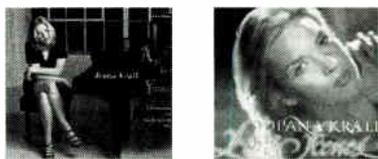
(Continued from page 1)

Peggy Lee while rising to heights that rival mainstream artists and maintaining the admiration of critics and counterparts in the jazz arena.

"She certainly seems to be creating the kind of appeal where insiders are not necessarily at odds with her popular appeal," says Larry Blumenfeld, editor in chief of *Jazziz* magazine, which featured Krall on its December cover. "I think she's being true to the music, but it's certainly not scary to a less jazz-oriented audience."

Such praise is only one sign of her times. In the last issue of *Billboard*—following her appearance on the Grammy Awards and a segment on CBS' "Sunday Morning"—"Love Scenes" topped the Heatseekers chart, catapulting from No. 21 to No. 1 in its 27th week. The project re-entered *The Billboard* 200 that issue at No. 109. On this issue's Top Jazz Albums chart, it's at No. 1, with "All For You" at No. 3.

According to SoundScan, "All For You" has rung up sales of 127,000, while



"Love Scenes" has sold 137,000 copies. Worldwide, the label reports sales of 180,000 copies of "Love Scenes."

"After her television appearances, sales doubled for us that week, says Borders Books & Music jazz buyer Jessica Sendra. "There's no one in jazz who can compare right now. She's in the same league as many of our pop artists and is consistently among the top 50 sellers overall. She outsells Sheryl Crow."

PERPETUAL CYCLE

Krall's range of activities over the past 18 months reveals why the British-Canadian artist is now in the running as an act who's discovered the recipe for long-term success. During her perpetual touring cycle, she's played the Monterey Jazz Festival, Carnegie Hall, Algonquin Hotel in New York. She has also appeared on Windham Hill's surprisingly credible "Melrose Place Jazz" album (and on the TV show), recorded a series of jazz-splashed jingles for Nieman Marcus, and performed songs in two upcoming movie projects (see story, this page). And on Sunday (15), she was scheduled to headline the National Assn. of Recording Merchandisers show in San Francisco.

"In this day and age, you have to be willing to travel and get out there and play," says Tommy LiPuma, president of GRP Records (U.S.) and Krall's producer. "She has always been completely willing to do what it takes."

Through it all, Krall has become an unintentional symbol for the endurance of traditional jazz, working in an arena where relatively few acts have retail impact outside the genre's hallowed halls.

"Krall is a jazz artist who has tremendous crossover appeal into any adult genre," says John Grandone, VP of purchasing for National Record Mart. "She looks good, she plays well, she sings well. I think she can go where Harry Connick went a few years ago, crossing beyond jazz fans into a new genre."

"Diana has a very advanced, high-profile career that has touched a nerve in a way that only a small percentage of artists do early in their careers," adds *Jazziz*'s Blumenfeld. "She's an appealing artist with legitimate skills and all the earmarks that she will continue to evolve well into the future."

Then there are the celebrity testimonials from the likes of Tony Bennett (among her icons), George Benson, and even Wyclef Jean.

"Of all the new singers today, she's the most promising I've heard," said Bennett after seeing Krall perform live in 1996.

Nice, but Krall makes it clear that praise, sales, celebrity, and charts are all a sideline to her true purpose: simply making music. "To see No. 1's and be in movies and play Carnegie Hall aren't the reasons why I'm doing this," she says. "The only thing I've ever thought about is playing music and making a living doing that. I don't consciously think about being ambitious."

NO BOUNDARIES

For Impulse/GRP, a key to marketing Krall has been presenting her as an artist with no niche boundaries. "I want to look at this album as an adult record, not as a jazz record," says LiPuma. "If we look at it as strictly a jazz project, we're doing everyone a disservice."

For her part, Krall says she accepts no limitations. "Being a jazz artist means creative freedom, whether I'm influenced by country, folk, classical, percussion, Bulgarian voices, or Celtic music," she says. "All of those elements enter into what I do. I'm a jazz artist, which, for me, means no boundaries."

Her crafty blend of allegiance to the standards, combined with her appeal to a growing mainstream following, likely trace back to Krall's neatly balanced upbringing. Growing up, she was drenched in images of olden times but was also affected by the tapestry of the '70s.

Krall and her younger sister were raised in Nanaimo, British Columbia. There, young Diana listened with equal passion to Fats Waller, Nat "King" Cole, Elton John, and Supertramp. The family would frequently gather around the piano and sing everything from blues and R&B to hymns and old-time Broadway show tunes. All the while, the Krall girls were taught that their possibilities were limitless. Krall studied classical piano and played in the high school band but was far from a music nerd.

"I used to build rockets with my next-door neighbor," she says. "I wanted to be an astronaut. My parents said, 'Do whatever you want; if you want to build rockets, great.'"

But Krall's passion for music never waned. At 15, she was playing piano for pay in a local restaurant. Two years later, she won a scholarship to Berklee College of Music in Boston, where she studied for a year and a half. From there, she played piano in hotels, restaurants, and bars, attended workshops around the country, and, in 1984, moved to Los Angeles to study with pianist Jimmy Rowles, who had worked with the likes of Billie Holiday and Peggy Lee.

It was with his encouragement that Krall developed the courage to sing in public as well—she had shied from vocals since a fourth-grade choir director told her that her alto was too low for the ensemble.

With her dual talents, Krall found it easier to get gigs, which let her develop both her style and performance demeanor in public.

"It takes time to find out what you do best, what you're most comfortable in," she says. "I really wasn't completely at ease singing until 'All For You' came out."

Her first recording came in 1993, when Montreal-based Justin Time released "Stepping Out." She made her

label debut on GRP in February 1995 with "Only Trust Your Heart," which has sold 52,000 copies, according to SoundScan.

One ingredient that helped the March 1996-released "All For You" stand apart was its clever homage to the Nat King Cole Trio, consisting of 12 songs culled from what Krall feels have been among Cole's most influential works. "It would have been easy to sing 'Mona Lisa' and 'Straighten Up And Fly Right' and say, 'OK, that's a tribute to Nat Cole,'" she says. "But I wanted it to be less about the material than how he influenced great trios like Bill Evans, Ahmad Jamal, and Oscar Peterson. I tried to capture the beauty in his music, the swing, the simplicity."

And because her own trio had been on the road for nine months with the songs, the studio experience was a natural extension. "It was the ideal way to go into a studio and make a record," she says. "It was real honest, real easy."

The album was nominated for a best jazz vocal performance Grammy; it also topped numerous top 10 lists for the year, including that of *The New York Times*. To date, the album has been lodged on *Billboard*'s Top Jazz Albums chart for 104 weeks.

LiPuma attributes the success of "All For You" to the tender treatment



LIPUMA

with which Krall approached the material. "Whether we're dealing with something that has a bit of nostalgia attached to it or not, there's got to be some sense of style and originality in the manner you present yourself with this music," he says. "Diana has charisma and the abilities as both a singer and piano player to pull it off. There's a huge passion for this music."

'LOVE SCENES'

For "Love Scenes," also Grammy-nominated, Krall and LiPuma again wanted to keep things simple. "I picked songs that I liked, keeping it simple and balancing hurt, melancholy, naughtiness, silliness, all those elements of love," Krall says. "For me, it was kind of like putting together a big dinner party. I made everything I love, hoping it will please everybody. They may not like the appetizer or the main course, but they will hopefully love the dessert."

Again, Krall took a cache of potential songs out on the road; these were eventually whittled down to a palatable dozen. Among the highlights is a cool and playful rendition of "Peel Me A Grape," written in 1926 and recorded previously by Anita O'Day and Blossom Dearie. The song is a favorite for live audiences with its whimsical lyric: "Peel me a grape, crush me some ice/Skin me a peach, save the fizz for my pillow/Poach me a prawn, talk to me nice/You gotta wine me and dine me."

The song also caught the attention of "smooth jazz" radio stations after the label edited it into an airwaves-friendly length of 3:54. By early this year, it was No. 1 in the format across the U.S., according to station playlists.

"I can't overestimate the importance of airplay," says LiPuma. "We look at local sales where the song has been played, and there are instances where sales would triple or quadruple in those markets."

"She stands out in a positive way from all the other records we're playing says WLVE Miami PD Gregg Steele. "There's enough sass and soul

TV, Film Soundtrack Exposure Helps Put Diana Krall In The Spotlight

NEW YORK—TV and film have been successful promotional vehicles for the increasingly high-profile Diana Krall, particularly an 1998 appearance on Fox's "Melrose Place" in which she performed as herself at the fictitious jazz club of the character Kyle.

Her song "I Don't Know Enough About You," co-written by Peggy Lee, appears on the "Melrose Place Jazz" soundtrack with other cuts by Tom Scott, Etta James, Earl Klugh, and Tuck & Patti.

"Isn't it great that a television show uses real jazz?" Krall offers. "All it does is help the music by sending people out to buy Nat 'King' Cole."

It also helps keep an artist from being pigeonholed, says John Grandone, VP of purchasing for National Record Mart. "Her appearances on television expand her boundaries," he says. "People hear her music and enjoy it without putting a label on it."

On the film side, Krall has appeared

on the soundtrack to "Midnight In The Garden Of Good And Evil" and has cut songs for two upcoming films: "Dance With Me," starring Vanessa Williams, and "At First Sight," with Val Kilmer and Mira Sorvino. For the latter, footage was shot of Krall performing for possible use in the movie.

Krall's photogenic good looks—seemingly a focal point in a majority of write-ups on her—certainly haven't hurt her chances for such media exposure. The vocalist/pianist, however, is growing weary of such attention.

"I've gotten some hassles from women saying, 'What's the glam thing? Are you a serious artist?' I'm a serious artist whether I'm in a paper bag or my Manolo Blahniks," Krall says.

Reassures Peter Fincham, owner of London retailer Mole Jazz, "Most people see more than the face and the figure. She's got something there."

CHUCK TAYLOR

in it to please more traditional jazz fans, and it's also contemporary enough where smooth jazz fans can appreciate it. It's a great blend."

The label has also worked hard to cross the track to new age stations, which LiPuma admits has been a challenge. Next in the label's strategy is AC radio; a push for "Peel" was scheduled to begin Monday (16).

"I had an issue being played on smooth jazz at the beginning," says Krall. "A lot of people think if you're there, you're not a serious artist anymore. Now I realize that whether I'm being played on adult contemporary, smooth jazz, or college stations, it's all jazz. If I'm played on the polka hour, as long as it's honest and people like it, I'm happy. Never underestimate your audience."

Meanwhile, her profile is also gaining momentum on the international front, with the release of "Love Scenes" around much of the world. The album has been certified gold in Canada with sales of 70,000, while it has also seen sizable success in France (40,000) and Japan (35,000).

Krall is also developing in Germany and the U.K., and at the end of the month she's playing for a week at the renowned London club Jazz at Ronnie Scotts.

"Within the jazz community here,

Diana Krall is very well-known and well-received by writers," says Peter Fincham, owner of London's Mole Jazz, a prominent retailer of the genre. "A lot of people don't like to see jazz artists being successful and glamorous and that sort of thing, but it seems she's managed to pull off the trick."

For the future, most associated with Krall's story see nothing but a rising star. A video—her first—is planned for "Peel Me A Grape," while GRP will rerelease Krall's debut disc, "Stepping Out," later this year.

In the fall, she's set to return to the studio and begin working on her next project, tentatively scheduled for release in spring 1999. "We're not going to go away from the trio field, but we may embellish some elements around the trio," adding a sprinkling of other instruments here and there, says LiPuma.

For Krall, the ride seems to continue to focus on the opportunities that persistence and respect for her art have fostered. "If you have something you just love, you have to work hard and have integrity," she says. "Whatever you're passionate about, it's all good if you hold onto that feeling. Things will come to you."

Assistance in preparing this story was provided by Dylan Siegler.



Clive's Angels. Arista Records founder and president Clive Davis hosted the label's annual pre-Grammy celebration at the Plaza Hotel in New York. The event included performances by Monica, Usher, Mary J. Blige, Sarah McLachlan, Aretha Franklin, Lauryn Hill, Whitney Houston, Mase, Sean "Puffy" Combs, Fuzbubble, Lil' Kim, Boyz II Men, and Wyclef Jean. Pictured at the event, from left, are Houston, Combs, Davis, Franklin, and TV news vet Bryant Gumbel.

CHERRY POPPIN' DADDIES AND BIG BAD VODOO DADDY SWING BIG

(Continued from page 13)

200, it has sold more than 246,000 units, according to SoundScan.

The band also attracted the attention of producer Brad Benedict, architect of Capitol's "Ultra-Lounge" compilation series, who was recording a self-financed anthology of contemporary swing acts. Lured by the offer of free studio time at Capitol's famous Studio B, Big Bad Voodoo Daddy began working with Benedict, who at the time was mulling the idea of forming a new label with veteran manager Gary Stamler. Ultimately, Stamler became the group's manager and Benedict's partner in Coolsville, and "Big Bad Voodoo Daddy" became the imprint's first release through E-Prop.

The album was not promoted with a track for radio. Instead, E-Prop's campaign was marketing-driven. In January, the label released a three-song EP, designed like a giant matchbook, as "a curtain-raiser, collectible, limited-edition attention-getter," says Stamler. The album dropped Feb. 24.

"Big Bad Voodoo Daddy" was targeted toward markets where sales on similar swing-style projects had historically taken hold. Stamler says, "We took the sales data on what we considered to be similar titles—like 'Swingers,' like Royal Crown, like Cherry Poppin' Daddies, like Squirrel Nut Zippers, like Brian Setzer—and did some analysis of where these titles broke out and where they sold."

E-Prop president Bruce Kirkland says, "We marketed where we knew the strength was. You go up to the Virgin Megastore here on Sunset [in L.A.], you'll see the flashing Big Bad Voodoo Daddy sign in the window. It looks like it's the new Alanis Morissette record. And it is, in this market."

Bob Bell, new-music buyer at the 222-store Warehouse Entertainment in Torrance, Calif., says, "There was a lot of advance setup, and that was something that the label and retail were truly partners in. We went to [distributor EMI Music Distribution] well in advance of the release and told them how excited we were by the record."

On April 13, E-Prop will finally take

When A Label Is Also Catalog Enhancer

BY CHRIS MORRIS

LOS ANGELES—EMI-Capitol Entertainment Properties (E-Prop), founded last year primarily as a catalog development and marketing entity, is basking in its first hit with a contemporary act with the L.A. swing octet Big Bad Voodoo Daddy.

This unforeseen success is the product of E-Prop's association with Coolsville Records, a production/A&R enterprise founded by Brad Benedict, producer of E-Prop's enormously successful "Ultra-Lounge" series, and manager Gary Stamler.

E-Prop president Bruce Kirkland sees a link between the company's mission and its relationship with Coolsville.

"One of the things we're trying to do here is make the catalog assets that we have appealing to a younger demographic... If we can't renew the catalog, we need to renew the audience," he says. "The association we have with Coolsville is a good one because what it allows us to do is to interface directly with this younger audience via contemporary artists, and as a result of that we will understand more about that audience. What we want to do is turn them on to Dean Martin, Nat 'King' Cole, and Frank Sinatra."

That intention was very much on the mind of Benedict, an archivist for Capitol Records, when he began compiling the first "Ultra-Lounge" anthologies, drawn from the label's vast storehouse of '40s, '50s, and '60s lounge music, in 1995.

"With the quirkiness and the novelty, we pulled in the youth market, and

now, hopefully, instead of just listening to 'Fever' on the 'Ultra-Lounge' [package], they'll go check out Peggy Lee in her normal catalog," Benedict says. "It was a way of bringing a larger demographic into the catalog business."

The colorfully packaged, thematically programmed "Ultra-Lounge" sets, which number close to 25 and are now distributed through E-Prop, proved to be a sales hit in their own right. Kirkland estimates that sales for the series have totalled more than 750,000 units.

One industry pro who dipped into the lounge/swing scene later than some was Stamler, who was introduced to the neo-swing style by Benedict, who took him to a show in 1996 at L.A.'s Viper Room.

"I was astounded that this was going on virtually under my feet, and I had no idea this was happening," Stamler says. "I was very intrigued with the crowd, with the passion, with the enthusiasm, with the whole lifestyle that the kids had gravitated to."

Alarms truly began to go off in Stamler's head when Benedict took him to see a Big Bad Voodoo Daddy set at L.A. swing showplace the Derby. Stamler says, "I began to imagine that there was a market for this kind of music... and, if there were bands as good as Big Bad Voodoo Daddy out there, that this movement could really have legs."

Benedict had begun to record some local swing and lounge acts, including Big Bad Voodoo Daddy, at Capitol's Studio B in Hollywood for a self-financed compilation.

Stamler says, "I remember saying to Brad, 'Hold off on this compilation. Don't do this. I've got an idea that we

can work together, put a label together, and use this compilation as one of the platforms to start the label.'"

In the end, Benedict and Stamler, who began managing Big Bad Voodoo Daddy in early '97, saw an association with E-Prop as a natural.

"We actually considered some other labels and approached some," Stamler says, "but at the end of the day, the 'Ultra-Lounge' umbrella [at E-Prop] actually outweighed any benefits we would have had by going somewhere else."

He adds that there was another important consideration, which came into play in the marketing of Big Bad Voodoo Daddy: "We're at a major label with enormous resources of marketing and sales, and there aren't any other front-line active young bands that are competing for their attention."

Kirkland says the relationship with Coolsville does not haringer a deeper incursion into the marketing of contemporary bands by E-Prop.

"I'm not saying we're running around trying to sign bands, because we're not," he says. "There needs to be a raison d'être for any new initiative; in this one, the raison d'être is the whole branding of the swing thing and how to reach an audience."

Regarding Coolsville's future plans, Stamler says, "We'll probably release three or four more artists in the next year, some of which will be swing/lounge-oriented and some of which won't be." One act on tap is the New York "Cajun swing" combo the Flying Neutrinos. The label also plans multi-artist compilations for this summer and Christmas.

a track, "You & Me & The Bottle Makes 3 Tonight (Baby)" (written by Morris and published by Big Bad Voodoo Music [ASCAP]), to commercial alternative radio; independent promotion firm EBT will work the track.

The group, which is booked by the Agency for the Performing Arts, will continue to promote the album with March and April club dates in the Southeast, East, and Midwest.

The Cherry Poppin' Daddies grew

out of a scene very different from the one in which Big Bad Voodoo Daddy flourished.

The eight-piece band was formed by vocalist/songwriter Steve Perry in 1989, after the punk rocker turned his back on the grunge music then developing in the region.

"My mother had bought me 'The Smithsonian Collection Of Classic Jazz,'" Perry remembers. "I got it for my birthday early in life, and I listened to it all the time... Around the late '80s I had the idea—hey, what if I fused [punk and swing]? What would that sound like? 'Cause I didn't want to do what everybody else was doin'."

Perry had little difficulty enlisting the musicians he needed to his cause—"Horn players had no gigs," he notes—but finding an immediate audience proved more problematic.

"Gigwise, there was no Derby in

Eugene or all of the Northwest," he says. "It's a real rock-oriented culture up there. The gigs that we got were all-ages gigs, and since we had horns, we played generally with ska bands... There was no nostalgia fest that we could get with. We were just oddities. We were a band nobody could figure out."

The Daddies toured widely—first in the West, then throughout the country—and released three albums between 1990-95 on their Space Age Bachelor Pad Records. Through tour mate Reel Big Fish, Perry met Mojo Records president Jay Rifkin, whom he approached about taking on the group.

"I was really impressed with him as a writer and as a person," Rifkin says. "He was really focused and saw the long-term approach to it and had been banging away for six or seven years before we even came into the picture. I admire that commitment and also that they were a road band, which is vital to our whole marketing approach."

ZOOT SUIT RIOT

"Zoot Suit Riot"—a new song written by Perry and published by Toilet Brain Music (ASCAP)—has proved to be the leadoff hit for the Daddies' Mojo debut.

The song was inspired by a dark episode in L.A. history: 1943's "zoot suit riots," in which mobs of white servicemen randomly assaulted zoot-suited Hispanics, who were part of the city's growing pachuco culture.

Perry says, "Do people know about [what it means historically]? Not many, but I get a lot of E-mail from the Chicano community and Latino community, saying that it's great that somebody addressed the riots. Bringing it to the consciousness of the public is a good thing."

Response to the song has been riotous at modern rock radio: Stations like KROQ Los Angeles, XHRM (91X) San Diego, and KEDG (the Edge) Phoenix have been spinning it heavily.

Bob Waugh, music director at WHFS Washington, D.C., says, "There seems to be a definite appetite with our listeners for this kind of music. We saw it first with the Squirrel Nut Zippers. It wasn't that much of a leap for us to get behind the Cherry Poppin' Daddies... We're getting great reaction to it, in terms of spins and phones. It's pretty close to the top [of the playlist]."

With both the track and the album still climbing, the Cherry Poppin' Daddies—who are managed by Howard Libes and booked by Tahoe Agency in Lake Tahoe, Nev.—will support the record with continuing roadwork. The group will play a series of dates with Los Fabulosos Cadillacs in April and is slotted on the Vans Warped tour, which kicks off June 30 in Phoenix.

VIDEO VENDORS JOIN FORCES ON GREAT FILMS BLITZ

(Continued from page 5)

16, when CBS trumpets AFI's celebration of "100 Years...100 Movies" in a three-hour prime-time special.

Shipments to stores, already solicited, should begin the next day. "We're trying to literally hit them" right after the telecast, Tomlinson says.

CBS represents one prong of the AFI blitz designed to incite consumer interest. The following week, the TNT cable network begins a 10-week series on the designated titles and what sets them apart from the approximately 75,000 feature-length movies Hollywood has produced since 1898.

There will also be a World Wide Web site, an AFI traveling exhibition, theatrical trailers, and a public relations campaign that will be busy through the middle of next year. AFI, meanwhile, has hired consultant Gene Silverman, formerly president of PolyGram Video and a top executive with Orion Home Video, and Los Angeles-based Simon Marketing to guide the video effort.

Home video savvy Simon assembles sell-through promotions for supermarkets and other chains. It introduced prerecorded cassettes to long-time client McDonald's, and for several years the fast-food giant offered customers who bought Happy

Meals the chance to buy movies for \$5.99 each. The practice, since ended, drew the wrath of video retailers and Disney.

Simon will provide all the in-store merchandising materials for "100 Years...100 Movies" and at least one key outlet. Client Blockbuster Entertainment is participating, says Simon executive Jay Slater, adding, "There will be a bundled aspect to the titles. Everything will have a similar look."

However, the AFI banner leaves vendors plenty of flexibility. "Studio pricing is studio pricing," says Tomlinson, who expects it to range from under \$10 to the top of the rental scale. Nor will there be uniform displays.

"We have no plan at this point to try to dictate to retailers exactly how they should display this," he says. "Every store has a different footprint to work with. Instead, we're providing the tools and telling them to do it."

RIAA PIRACY STATS

(Continued from page 5)

paign to inform university administrators and students about the legal implications of copyright infringement, which can include civil and criminal actions involving fines and even jail terms.

INTERNET FREE-FOR-ALL?

D'Onofrio is also looking ahead to the industry's biggest worry—that the Internet could soon be a free-for-all for downloading sound recordings. The RIAA is currently allocating resources to educate Internet users, but D'Onofrio adds: "We will also continue to establish

legal [court] precedents before the technologies advance to the point that large-scale online piracy runs rampant."

RECORDABLE CD

The RIAA, with help from law enforcement, has also begun confiscating illicit recordings made with the CD-Recordable format. Only 355 such bootleg discs and 87 counterfeit/pirate discs were nabbed in 1997, but that year marked their first appearance in the marketplace.

Five-Year Anti-Piracy Statistics

Counterfeit/Pirate Seizures	1993	1994	1995	1996	1997
Counterfeit/pirate cassettes	2,037,917	1,212,110	1,105,326	1,076,155	411,719
Counterfeit/pirate CDs	17,845	14,845	25,652*	208,797*	128,798
Counterfeit/pirate CD-Rs	NA	NA	NA	NA	87
Counterfeit/pirate labels	34,449,500	23,126,036	28,477,450	20,070,650	465,688

* Approximately 95% pirate CDs.

+ CD totals do not include an additional 499,081 discs that were confiscated by U.S. Customs agents during 1996 and reported in 1997.

Source: Recording Industry Assn. of America

RETAILERS FEAR ONLINE PRICE WAR

(Continued from page 1)

competitors, has also lowered the price of many front-line titles to \$12.99. (All prices are before shipping charges.)

Promotions like these don't violate music distributors' minimum-advertised-price (MAP) policies because the online retailers aren't advertising the low prices. Moreover, both CDnow and Music Boulevard buy from a wholesaler, Valley Media; therefore the majors' MAP rules don't apply to them. But the pricing has whipped up discontent among traditional retailers, who dread another debilitating price war that could extinguish hard-won margin increases.

Bob Higgins, chairman/CEO of Albany, N.Y.-based Trans World Entertainment Corp., which plans to launch an online store in September, says one of the main messages he'll send to music manufacturers at the NARM convention is that "the industry isn't totally out of the woods yet, and the labels should watch what they do."

He says the majors may support Internet retailing, which can be a plus for the business, but in doing so they should ensure that the same guidelines apply to online retailers as to anyone else. "If [online retailers] sell below cost, then they are

violating MAP. And the majors should enforce those policies, even if [the retailers] are buying from Valley," he says.

Mike Dreese, CEO of Allston, Mass.-based Newbury Comics, which has an online retail site, says, "Any idiot that wants to drive traffic can use low-priced music to get it. We [store owners] proved it at retail; now it looks like they will prove it online."

Russ Solomon, president of West Sacramento, Calif.-based Tower Records, which also sells music online, takes a different approach. He says he hopes CDnow's Grammy promotion was very successful, so the company "will lose a lot of money" by selling at such a steep discount.

While declining to be specific, CDnow reports that the Grammy promotion attracted a "record number" of new purchasers to its site. The company says 60% of purchases during the promotion were made by new customers. Its top five sellers were Bob Dylan's "Time Out Of Mind," Shawn Colvin's "A Few Small Repairs," Paula Cole's "This Fire," Sarah McLachlan's "Surfacing," and James Taylor's "Hourglass."

CDnow president Jason Olim denies that his company's promo-

tions signal an online price war. "We're 30% off the same products Best Buy's discounting," he says. "We only pick the products that are highly competitive because they're available in the physical world. They account for only 20% of our total sales. The bulk of what we sell is at standard pricing."

However, the online retailers' pricing raises more fundamental questions about the business. How can it survive with margins as low as they currently are, with losses mounting as fast as revenues?

According to public documents filed with the Securities and Exchange Commission (SEC), CDnow lost \$10.8 million on sales of \$17.4 million last year, while N2K, parent of Music Boulevard, lost \$28.7 million on revenue of \$11.3 million. The former company achieved a gross profit margin of 15%, while the latter's gross margin was 16.5%. For CDnow, online retailing is its total focus. N2K also runs a label and a business that serves as a content provider for the Internet. However, analysts say the online retail component is accounting for the bulk of N2K's sales volume.

Analysts agree that online retailers' huge marketing expenses—including the costs of forming alliances with Internet service providers and search engines—require a continuing flow of capital. For instance, N2K paid America Online \$22 million for a three-year deal to promote its Web site.

Last year, CDnow's marketing costs totaled \$9.2 million, or 53.2% of total revenue. The year before, when total sales were \$6.3 million, marketing costs were a more realistic 9.9% of total revenue. At N2K, its sales and marketing costs totaled \$11.5 million, which almost matched its revenue total. In addition to marketing costs, N2K spent \$14.8 million for operating and development of its sites and \$11.5 million for general and administrative expenses.

N2K recently filed with the SEC for a secondary offering of stock—3.8 million shares at an estimated price of about \$25, its current level. The company is selling 2 million of those shares and expects net proceeds of \$47.2 million. Of that, \$15 million will go for marketing expenses, \$5 million for expanded technical infrastructure, and \$27.2 million for working capital. N2K went public last October, selling 3.8 million shares at \$19 per share. After underwriting fees, the company netted about \$67 million. But the offering sold only 31% of the company's stock to the public, giving N2K a total valuation at press time of about \$303

million.

CDnow went public in February, raising \$65 million by selling 4.1 million shares at \$16 per share. The offering sold 33% of its common stock to the public, with insiders retaining the remainder. This gives the company a valuation of about \$306 million.

Although these online merchants have reported large losses, it hasn't stopped investors from bidding up the stocks. Wall Street sources say investors are looking for big revenue growth—not profits—at present, and these companies are delivering that.

Adam Giansiracusa, analyst with C.E. Unterberg Towbin, which helped underwrite N2K's stock offering, says, "Investors are clearly looking at the long-term potential. They're seeing that overall CD sales are down at a time when CDnow and N2K are seeing incredible growth."

Additionally, as investors sour on

hardware technology stocks, they've become more enamored of Internet companies, believing that price wars in the computer industry will put more PCs in the hands of the public and drive online commerce.

Traditional music retailers are fighting back with Web sites of their own. Two of the earliest were from Tower and Camelot. Although executives aren't saying what their online sales are, they report greatly expanded activity on their sites.

Tower is selling hits at \$13.99-\$14.99. This is a discount from list price, but it's not as deep as Best Buy's. Best Buy helped fire the first shots in the previous price war at the store level.

Meanwhile, Amazon.com, which already dominates online book-selling, has just entered the music business. The impact it will have on the dynamics of online music retailing is unclear.

WH SMITH GROUP BUYS SCOTTISH CHAIN

(Continued from page 1)

the HMV chain (Billboard, March 7), but it has now done a deal that makes it the U.K.'s second-most numerous music retailing operation.

London-based Smith has bought Scottish retail chain John Menzies, a move that gives Smith its first representation in Scotland. Subject to approval by Menzies stockholders, the deal will be completed in April, the companies say.

Smith's WHSmith stores and the Menzies chain have a product lineup that largely coincides. Both chains focus on newspapers, magazines, and books but also offer a range of chart-based music and video product in larger stores. Smith has 353 music and video departments in its 509 WHSmith stores, while Menzies has 144 music outlets across its 232 retail sites. That total of 497 music outlets makes the WHSmith/Menzies chain the second-most numerous music retail brand in the U.K., following Woolworth's with 784 music departments. According to industry sources, the joint WHSmith/Menzies chain should account for about 15% of the album market and 14% of singles sales.

Asked whether Smith will now use its newly increased purchasing power and its greater High Street representation in new ways, a spokeswoman for the group says, "It's far too early to say. We keep music as one of the product ranges, and it works well for us at Smiths."

However, one senior U.K. record company sales executive says, "The last thing we need in the current busi-

ness environment is some guy coming through the door saying, 'I've got 500 shops, and I want all my albums for a pound each.'"

The Smith source says the sale of the Wall and of book-selling chain Waterstone's to form part of the planned new HMV Media Group, a joint venture between the EMI Group and investment capital company Advent International, will not directly affect the group's plans to divest the U.K.'s Virgin Our Price chain.

Though Smith announced five months ago its intention to sell Virgin Our Price (Billboard, Oct. 25, 1997), the spokeswoman said at the time of the sale of the Wall that "selling Virgin Our Price will happen when it happens. We're in no particular hurry."

Smith owns 75% of Virgin Our Price, with the remainder being held by Richard Branson's Virgin Entertainment Group. That company's chief executive, Simon Burke, reiterates that he wants first refusal when the U.K. company does come on the market.

Separately, Smith has revealed that Waterstone's managing director, Alan Giles, who until this month represented Virgin Our Price's interests on the Smith board, will receive 607,000 pounds (\$971,000) when the sale of Waterstone's to HMV Media Group is completed. In a circular to stockholders sent March 11, Smith said the sum includes "compensation for loss of pension benefits."

LISA ZBITNEW NAMED BMG CANADA PREZ

(Continued from page 10)

major record company in Canada (Billboard Bulletin, March 10).

The appointment was made by Strauss Zelnick, president/CEO of BMG Entertainment North America, to whom Zbitnew reports.

Zbitnew's career has been on the fast track in Canada since she left in 1990 the Toronto-based independent label Alert Music, where she had been managing director. She became marketing director at Sony Music Canada and moved to EMI Music Canada as VP of marketing in 1993. In 1996, Zbitnew joined BMG Music Canada as VP of marketing and became GM in April 1997, assuming the responsibilities of president Paul Alofs, who left the company for a post at the Disney Store.

Boosted by sales of the Backstreet Boys, Puff Daddy, Mase, and Wu-Tang Clan, BMG Music Canada enjoyed a sales increase of 22% in 1997 over 1996, according to Zbitnew. "The last year has been great for us," she says. "The timing has been in my favor, certainly for urban music. We've got the leading edge on our competition, and we're going to keep it that way. We've got the benefit of [distributing] product from [American-based labels] Loud, Bad Boy, and LaFace."

While Zbitnew earns praise for heading BMG Music Canada for the past 11 months as GM, several industry sources suggest the company's weak spot is its domestic A&R. The company's Vik label roster includes veterans Crash Test Dummies, Prairie Oyster, and Charlie Major and such new acts as Julian Austin, Copyright, the Bloody Chicletts, Transistor Sound & Lighting Co., Lov Inc., Jacksoul, and Rascalz.

While Austin's 1997 debut, "What My Heart Already Knows," went gold (50,000 units sold) and he's become a major country star nationally, last year's Vik debuts by Copyright and the Bloody Chicletts have yet to break through.

Zbitnew argues that BMG's A&R is in a transitory stage. "I stand behind the roster as a great music roster, but we are taking time [to develop acts]," she says. "Our A&R team of Keith Porteous, Chris Wardman, and Juliana Raeburn has been in place for less than two years. In a two-year period, that's just [time] to discover the act, sign them, and develop and record them. First [albums] of Transistor Sound & Lighting Co., Lov Inc., Jacksoul, and Rascalz are just starting to come out now."

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Hot 100 Airplay

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THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	14	MY HEART WILL GO ON	CELINE DION (550 MUSIC) 8 wks at No. 1
2	2	19	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)
3	3	22	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)
4	6	14	ALL MY LIFE	K-CI & JOJO (MCA)
5	4	21	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)
6	5	35	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)
7	7	34	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)
8	10	4	FROZEN	MADONNA (MAVERICK/WARNER BROS.)
9	11	6	TORN	NATALIE IMBRUGLIA (RCA)
10	8	21	TOGETHER AGAIN	JANET (VIRGIN)
11	9	30	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
12	13	14	KISS THE RAIN	BILLIE MYERS (UNIVERSAL)
13	12	14	THE MUMMERS' DANCE	LOREENA MCKENITT (QUINLAN ROAD/WARNER BROS.)
14	19	19	SEX AND CANDY	MARCY PLAYGROUND (CAPITOL)
15	15	21	BITTER SWEET SYMPHONY	THE VERVE (VIRGIN)
16	17	19	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/EEG)
17	16	14	NICE & SLOW	USHER (LAFACE/ARISTA)
18	14	38	FLY	SUGAR RAY (LAVA/ATLANTIC)
19	21	15	BRICK	BEN FOLDS FIVE (550 MUSIC)
20	22	16	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)
21	28	7	ANYTIME	BRIAN MCKNIGHT (MERCURY)
22	20	34	HOW DO I LIVE	LEANN RIMES (CURB)
23	18	16	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)
24	24	26	SHOW ME LOVE	ROBYN (RCA)
25	30	5	MY FATHER'S EYES	ERIC CLAPTON (REPRISE)
26	25	51	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/EEG)
27	26	46	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)
28	23	27	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
29	27	16	DAMN IT I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
30	29	42	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)
31	33	45	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)
32	32	44	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)
33	36	7	I WANT YOU BACK	'N SYNC (RCA)
34	35	6	SWING MY WAY	K.P. & ENVYI (EASTWEST/EEG)
35	38	8	WHAT YOU WANT	MADE (FEAT. TOTAL) (BAD BOY/ARISTA)
36	34	29	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/A&M)
37	31	20	I DO	LISA LOEB (GEFFEN)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	45	9	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
39	37	11	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
40	39	64	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)
41	41	17	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
42	42	34	LOVE YOU DOWN	INOJ (SO SO DEF/COLUMBIA)
43	49	3	THE WAY	FASTBALL (HOLLYWOOD)
44	44	48	HOW BIZARRE	OMC (HUH/MERCURY)
45	43	9	ARE YOU JIMMY RAY?	JIMMY RAY (EPIC)
46	63	2	DO YOU REALLY WANT ME	ROBYN (RCA)
47	50	3	ME	PAULA COLE (IMAGO/WARNER BROS.)
48	51	5	TOO CLOSE	NEXT (ARISTA)
49	40	8	TOO MUCH	SPICE GIRLS (VIRGIN)
50	54	4	TURN BACK TIME	AQUA (MCA)
51	72	4	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)
52	48	12	GIVEN TO FLY	PEARL JAM (EPIC)
53	55	4	I WILL BUY YOU A NEW LIFE	EVERCLEAR (CAPITOL)
54	56	5	MY OWN PRISON	CREED (WIND-UP)
55	—	1	SOUTHAMPTON	JAMES HORNOR (SONY CLASSICAL/WORK)
56	62	6	GONE TILL NOVEMBER	USHER (LAFACE/ARISTA)
57	68	2	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)
58	52	22	HEAVEN	NU FLAVOR (REPRISE)
59	53	3	BREAKDOWN	MARSH CREEK FEAT. BONE THUGS-N-HARMONY (COLUMBIA)
60	57	14	LIGHT IN YOUR EYES	BLESSID UNION OF SOULS (CAPITOL)
61	74	2	LET'S RIDE	WAZELLA JOHNSON FEAT. MASTER P & SHAGgy (DEF JAM/MERCURY)
62	58	15	WHAT WOULD HAPPEN	MEREDITH BROOKS (CAPITOL)
63	71	5	WE BE CLUBBIN'	ICE CUBE (HEAVYWEIGHT/A&M)
64	59	13	CLUMSY	OUR LADY PEACE (COLUMBIA)
65	60	4	DEJA VU (UPTOWN BABY)	LORD TARQ & PETER GUNZ (CODEINE/COLUMBIA)
66	75	2	LANDSLIDE	FLEETWOOD MAC (REPRISE)
67	67	8	DAMN IT I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
68	64	18	SWEET SURRENDER	SARAH MCLACHLAN (ARISTA)
69	70	6	MY HERO	FOO FIGHTERS (ROSWEEL/CAPITOL)
70	—	1	CLOSING TIME	SEMI-CHARMED LIFE (REPRISE)
71	—	1	ROMEO AND JULIET	SYLK-E. FLYNE FEATURING CHILL (RCA)
72	65	11	BEEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
73	69	8	ALL MY LOVE	QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE)
74	66	2	DO FOR LOVE	2PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
75	61	6	RAIN	SWV (RCA)

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

65	32	FLAVORS	(Righteous Babe, BMI)
66	AIN'T THAT JUST THE WAY	(MCA-Duchess, BMJ/MCA-On Backstreet, ASCAP) HL	
44	ALL FOR YOU	(Music Corp. Of America, BMI/Cherry, BMJ/Crooked Chimney, Inc., BMI) HL	
47	ALL I DO	(Blue Joli, BMJ/Junkie Funk, BMI)	
39	ALL MY LOVE	(Lil Lu Lu, BMJ/EMI Blackwood, BMJ/Donri, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP/EMI April, ASCAP/Uncl Ronnie's, ASCAP) HL/WBM	
58	AM I DREAMING	(Irving, BMJ/Liesrika, BMI) WBM	
43	ARE U STILL DOWN	(Sony/ATV, BMJ/Yam, BMJ/Vibelect, BMJ/Music Corp. Of America, BMJ/Joshua's Dream, BMJ/BMG, ASCAP/Black Hipanic, ASCAP) HL	
15	ARE YOU JIMMY RAY?	(MCA, ASCAP/Universal, ASCAP/Songs Of PolyGram Int'l, BMI) HL	
69	AT THE BEGINNING	(TCF, ASCAP) WBM	
23	BEEN AROUND THE WORLD	(Jones, ASCAP/RZD, BMJ/Careers-BMG, BMJ/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL	
14	BODY BUMPIN' YIPPIE-YI-YO	(Smelzgood, ASCAP)	
73	BREAKING ALL THE RULES	(Shark Media, BMJ/Warner-Tamerlane, BMJ/Humassive, ASCAP) WBM	
78	BRIAN WILSON	(Treat Baker, SDCAN/WB, ASCAP) WBM	
64	BRING IT ON	(Fred Jerkins III, BMJ/K-Shreve, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL	
61	BURN	(Chop-Shop, BMJ/AA, BMJ/Can I Kick It, ASCAP)	
60	BYE BYE	(EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM	
52	THE CITY IS MINE	(Lil Lu Lu, BMJ/EMI Blackwood, BMJ/Warner-Tamerlane, BMJ/Donri, ASCAP/Zomba, ASCAP/Red Cloud, BMJ/Night River, ASCAP) HL/WBM	
45	DANGEROUS	(T'Ziah's, BMJ/Zadyiah's, BMJ/Longtude, BMJ/Warner-Tamerlane, BMJ/Armacion, BMI) WBM	
11	DEJA VU (UPTOWN BABY)	(MCA, BMI) HL	
27	DO FOR LOVE	(Ungie Fever, BMJ/EMI Blackwood, BMJ/Soulvarg, BMJ/Joshua's Dream, BMJ/Music Corp. Of America, BMJ/Lindseyanne, BMJ/The Music Force, BMJ/Longtude, BMI)	
99	DON'T BE STUPID (YOU KNOW I LOVE YOU)	(Songs Of PolyGram Int'l, BMJ/Loon Echo, BMJ/Zomba, ASCAP) WBM	
37	FATHER	(LL Cool J, ASCAP/Def Jam, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Twelve And Under, BMJ/Jumping Bean, BMI) HL	
8	FROZEN	(WB, ASCAP/Webo Gir' ASCAP/No Tomato, ASCAP)	
46	GET AT ME DOG	(Boomer X, ASCAP/Copyright Control, ASCAP/Damon Blackmon, ASCAP/Frankly, BMI)	
1	GETTIN' JIGGY WIT IT	(Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Warner Chappell, ASCAP/Bernard's Other, BMJ/Sony/ATV Songs, BMJ/Gambi, BMI) HL/WBM	
51	GIVEN TO FLY	(Jumping Cat, ASCAP/Innocent Bystander, ASCAP)	
80	GOING BACK TO CALI	(Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/B Mo EZ, ASCAP/Saja, BMJ/Songs Of Lastrada, BMJ/Rubber Band, BMI) HL/WBM	
7	GONE TILL NOVEMBER	(Sony/ATV Tunes, ASCAP/Tele San Ko, ASCAP) HL	
48	HEAVEN	(O.C.D., BMI)	
12	HOW DO I LIVE	(Realsongs, ASCAP) WBM	
19	HOW'S IT GOING TO BE	(3EB, BMJ/Cappagh, BMJ/EMI Blackwood, BMI) HL	
16	I DON'T EVER WANT TO SEE YOU AGAIN	(Vanderpool, BMJ/Ensign, BMI) HL	
21	I DON'T WANT TO WAIT	(Hingface, BMJ/Ensign, BMI) HL	
41	I DO	(Furious Rose, BMJ/Music Corp. Of America, BMI) HL	
76	IF I NEVER STOP LOVING YOU	(Acutt-Rose, BMI) WBM	
49	IF YOU THINK I'M JIGGY	(Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D. Blackmon, ASCAP/Music Of Unicef, ASCAP/Full Keel, ASCAP) HL/WBM	
40	I KNOW WHERE IT'S AT	(Copyright Control, BMJ/Copyright Control, ASCAP/MCA, ASCAP/SPZ, BMI) HL	
68	IMAGINATION	(So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP)	
96	IN A DREAM	(Rocks, ASCAP)	
62	IT'S ALL ABOUT ME	(D Xtraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMJ/Perfect Songs, BMI)	
72	IT'S UP TO YOU	(Beast Dr Angel?, ASCAP/Tutt And Babe)	
89	IT'S YOUR LOVE	(EMI Blackwood, BMI) HL	
17	I WANT YOU BACK	(Cheiron, ASCAP/BMG, ASCAP) HL	
57	I WILL COME TO YOU	(Jam N' Bread, ASCAP/Heavy Harmony, ASCAP/Dyad, BMI) WBM	
98	JEALOUSY	(Edition Get Into Magic, GEMA/Neue Welt Musikverlag GmbH, GEMA/Warner-Tamerlane, BMI) WBM	
66	JUST BE STRAIGHT WITH ME	(Big P, BMJ/Burnin Ave, BMI)	
74	JUST CLOWNIN'	(Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) HL	
22	KISS THE RAIN	(EMI Blackwood, BMJ/DESMOPHOBIA, ASCAP/Polygram Int'l, ASCAP/Human Boy, ASCAP/WB, ASCAP) HL/WBM	
63	LET'S RIDE	(Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMJ/Big P, BMI)	
70	LIFE IN MONO	(Chrysalis, ASCAP/MCA-Northern, ASCAP) HL/WBM	
56	LIGHT IN YOUR EYES	(EMI April, ASCAP/Tosha, ASCAP/Bases Loaded, ASCAP/MCA, ASCAP/EMI Christian, ASCAP) HL	
92	LULLABY (CANDYMAN)	(MCA, ASCAP/MCA Scandinavia AB, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Warner Chappell Denmark, ASCAP/Warner Chappell Denmark, KDDA/EMI Blackwood, BMJ/EMI Casadda, BMI) HL/WBM	
35	LOVE YOU DOWN	(MCA, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP/Unicity, ASCAP) HL	
26	MAKE EM' SAY UHH!	(Burrin Ave., BMJ/Big P, BMI)	
87	THE MEMORY REMAINS	(Creeping Death, ASCAP)	
18	THE MUMMERS' DANCE	(Quinlan Road, SDCAN/Quinlan Road, BMI)	
3	MY HEART WILL GO ON	(Famous, ASCAP/Irving, BMJ/Blue Sky Rider, BMJ/Ensign, BMJ/TCF, ASCAP/Fox Film, BMI) HL	
83	MY HEART WILL GO ON	(Famous, ASCAP/Irving, BMJ/Blue Sky Rider, BMJ/Ensign, BMJ/TCF, ASCAP) HL	
2	NICE & SLOW	(So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL	
4	NO, NO, NO	(3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMJ/Sang Mele, BMJ/Ms. Mary's, BMJ/Milkman/Nitty & Capone, BMI) WBM	
97	THE NOTE	(Sixteen Stars, BMJ/Walter Haynes, BMJ/CMI, BMI) HL	
86	NOTHIN' MOVE BUT THE MONEY	(Paniro's, ASCAP/Jae'wons, ASCAP)	
77	OFF THE HOOK	(Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hitquarterz, ASCAP) HL/WBM	
30	THE PARTY CONTINUES	(EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throwin' Tantrums, ASCAP/All Seeing Eye, ASCAP/Cameo-5, ASCAP) HL	
31	PINK	(Swag, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP/Colegms, ASCAP/Super Supa, ASCAP) HL	
82	A PROMISE I MAKE	(PolyGram, ASCAP/Sundance Kid, ASCAP/Warner-Tamerlane, BMJ/Sell The Cow, BMJ/Bases Loaded, ASCAP/MCA, ASCAP/Sunhill, BMJ/Mike More, ASCAP)	
42	QUIT PLAYING GAMES (WITH MY HEART)	(Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP) WBM	
75	REALITY	(Hanes, ASCAP/Hill, ASCAP/Valentine, ASCAP)	
29	ROMEO AND JULIET	(Mike's Rap, BMJ/EMI Virgin, ASCAP/A La Mode, ASCAP) HL	
34	A ROSE IS STILL A ROSE	(Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/MCA, ASCAP/Geffen, ASCAP/Withrow, ASCAP/Enlightened Kitty, ASCAP/Strange Mind, ASCAP/Edie Brickell, ASCAP) HL	

Recruits are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	4	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA) 2 wks at No. 1
2	2	9	NICE & SLOW	USHER (LAFACE/ARISTA)
3	3	17	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
4	4	7	GONE TILL NOVEMBER	USHER (LAFACE/ARISTA)
5	7	9	DEJA VU (UPTOWN BABY)	LORD TARQ & PETER GUNZ (CODEINE/COLUMBIA)
6	6	8	WHAT YOU WANT	MADE (FEAT. TOTAL) (BAD BOY/ARISTA)
7	8	5	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
8	5	12	SWING MY WAY	K.P. & ENVYI (EASTWEST/EEG)
9	11	6	TOO CLOSE	NEXT (ARISTA)
10	15	5	ARE YOU JIMMY RAY?	JIMMY RAY (EPIC)
11	14	8	MAKE EM' SAY UHH!	MASTER P (INO LIMIT/PRIORITY)
12	19	6	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY) (NASHVILLE)
13	10	16	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
14	—	1	DO FOR LOVE	2PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
15	12	40	HOW DO I LIVE	LEANN RIMES (CURB)
16	22	3	THE PARTY CONTINUES	JD FEAT. DA BRAT (SO SO DEF/COLUMBIA)
17	—	1	FROZEN	MADONNA (MAVERICK/WARNER BROS.)
18	16	6	TOO MUCH	SPICE GIRLS (VIRGIN)
19	13	19	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
20	24	6	ROMEO AND JULIET	SYLK-E. FLYNE FEATURING CHILL (RCA)
21	18	14	TOGETHER AGAIN	JANET (VIRGIN)
22	17	15	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
23	23	3	I WANT YOU BACK	'N SYNC (RCA)
24	21	4	PINK	AEROSMITH (COLUMBIA)
25	29	2	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)
26	20	8	FATHER	LL COOL J (DEF JAM/MERCURY)
27	30	8	ARE U STILL DOWN	JON B. (YAB YUM/550 MUSIC)
28	26	10	DANGEROUS	BUSTA RHYMES (ELEKTRA/EEG)
29	9	4	MY HEART WILL GO ON	CELINE DION (550 MUSIC)
30	28	16	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/EEG)
31	31	7	I KNOW WHERE IT'S AT	ALL SAINTS (LONDON/ISLAND)
32	25	7	ALL MY LOVE	QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE)
33	—	1	VICTORY	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
34	36	4	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOX) (DEF JAM/MERCURY)
35	39	5	STRAWBERRIES	SMOOTH (PERSPECTIVE/A&M)
36	33	5	ALL I DO	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
37	37	3	THE MUMMERS' DANCE	

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

RECORD-SETTING AIRPLAY: Savage Garden's "Truly Madly Deeply" (Columbia) may have topped the Hot 100 two months ago, but the song has quietly been gaining steam at radio, and at No. 2 on the Hot 100 Airplay list, the song has reached the magical marker of 100 million audience impressions. Clearly, Celine Dion's record-breaking audience of 117 million for "My Heart Will Go On" (550 Music) has eclipsed the success of "Truly Madly Deeply," which is just 2 million audience impressions away from surpassing Donna Lewis' "I Love You Always Forever" (Atlantic) as having the second-highest audience since Billboard began using Broadcast Data Systems to compute its airplay charts. For a frame of reference, the difference between "Truly Madly Deeply" and the No. 3 title, matchbox 20's "3 AM" (Lava/Atlantic), is 24 million audience impressions.

FROSTY: At No. 8, Madonna's "Frozen" (Maverick/Warner Bros.) matches her best Hot 100 debut, which was for 1995's "You'll See." The single scanned 42,000 units to bow at No. 17 on Hot 100 Singles Sales, while the song has garnered nearly 52 million audience impressions and is ranked at No. 8 on Hot 100 Airplay. If you think Madonna's foray into electronica is a radical departure for her, keep in mind that her current producer, William Orbit, remixed "Justify My Love," "Erotica," and "I'll Remember."

TITANIC: At this point, I am beginning to wonder when the luster of all things "Titanic" will start to tarnish. Fueled in part by the Tony Moran dance remix, Celine Dion's "My Heart Will Go On" continues to dominate the airwaves to the tune of 115 million audience impressions. However, the single's sales are off a dramatic 62%, down to 24,000 units, because the retail stock is nearly depleted.

It appears that the "Jerry Maguire" edit phenomena, in which film clips are mixed together with soundtrack songs, is not exclusive to radio in the U.S. While surfing the World Wide Web recently, I heard the Italian "Titanic" version of "My Heart Will Go On" on Radio DJ in Milan. The mix was odd because Dion's vocals were in English and the snippets from the movie were in Italian. I've heard the English-language "Titanic" mix so many times that I was able to translate the dialogue and pick up a little Italian in the process. Incidentally, composer James Horner's instrumental "Southampton" (Sony Classical/Work) enters Hot 100 Airplay at No. 55 with 12.6 million audience impressions from airplay at 86 monitored Hot 100 stations. Kenny G's version of "My Heart Will Go On" (Arista) has 3 million audience impressions from airplay at 44 monitored stations.

RANDOM NOTES: Hot 100 Singles Spotlight would like to send congratulations to Columbia Records. The label has four singles—Nos. 1, 4, 5, and 7—in the top 10 of the Hot 100... In addition to Natalie Brown's remake of Natalie Imbruglia's "Torn" (Interhit/Priority), Under the Cover Records will service retail with its own dance version of the song by Natural Innocent March 24. The same day, the label is also releasing a version of K-Ci & JoJo's "All My Life" (MCA) by cover band Krazi & Judo. MCA's single of "All My Life" is slated to arrive at retail on Tuesday (17).

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

Atlantic, New Line Sign Hoop Deal With CBA Label's Acts To Promote League; Film, TV Projects Planned

BY BRADLEY BAMBARGER

NEW YORK—Atlantic Records has teamed with New Line Television and the Continental Basketball Assn. (CBA) as part of an ambitious, entertainment-oriented makeover designed to heighten the league's national profile.

Atlantic's developing acts will not only be singing the national anthem at CBA games but will be featured in halftime performances; in some cases, performers will be touring with CBA teams. All-4-One is the first confirmed Atlantic act to perform as part of the CBA arrangement, with the platinum a cappella quartet scheduled to sing the national anthem and a couple of halftime songs at the league's all-star game May 21 in Los Angeles.

The nine-team CBA has a long tradition; established in 1936, the league is one year older than the National Basketball Assn (NBA). With its teams spread from Hartford, Conn., to Sioux Falls, N.D., the CBA has served as the farm league for the NBA for the past 19 years. According to league statistics, nearly one-third of the NBA's players once played in the CBA.

Philmore Anderson, senior director of marketing for urban music at Atlantic (U.S.), says the attraction of the CBA deal for the label is "the opportunity to gain grass-roots visibility for our acts beyond the usual avenues of

exposure." Radio and retail promotion for Atlantic's acts will be coordinated with their CBA appearances, starting with All-4-One.

Also as part of the CBA deal, DJs at the various arenas will be spinning songs from such hit Atlantic performers as Jewel, matchbox 20, Brandy, All-4-One, and LeAnn Rimes during downtime in the games. Atlantic CDs, cassettes, and videos will also be sold at the arenas. Although details are fuzzy, the label also has plans for its acts to record theme songs for each CBA franchise.

Atlantic also plans to incorporate its videos into game telecasts. Some CBA teams' games are broadcast locally, although negotiations are under way for a national cable deal, according to Chris Russo, executive VP of franchise programming and marketing for New Line Television.

In an initial two-year arrangement, the CBA recruited New Line and then Atlantic in an effort to "build the league as a distinctive brand," says CBA commissioner Steve Patterson.

"The competition for the sports dollar is increasingly tough, so we would like to position the CBA not just as a night of basketball but as an all-around entertainment alternative," Patterson adds. "New Line was behind [the acclaimed basketball documentary] 'Hoop Dreams.' And Atlantic is not only No. 1 in the business but has a really diverse stable of artists that could appeal across our

varied audience."

Patterson and Russo agree that what plays in Hartford may not play in Sioux Falls, so they're working with Atlantic to tailor musical offerings to each market—R&B aimed at Hartford, for instance, and country for Sioux Falls.

An Atlantic/CBA compilation album will be issued this fall to coincide with the start of the league's September-April season. The disc will incorporate tracks from Atlantic' hitmakers and baby acts; CBA "highlight" videos will be a multimedia feature.

Russo says New Line looks to tap the CBA for future film and TV projects along the lines of 1994's "Hoop Dreams" and its other basketball-oriented features: "The Basketball Diaries," "Above The Rim," and "Heaven Is A Playground." Eyeing the proposed CBA telecasts, he adds that New Line aims to turn the league into "total-access basketball" beyond what's available with NBA broadcasts. On-court mikes will be fitted to the players, and cameras will be in locker rooms at halftime.

The CBA teams include the Connecticut Pride (based in Hartford); the Sioux Falls Skyforce; the Fort Wayne (Ind.) Fury; the Rockford (Ill.) Lightning; the Quad City Thunder (based in Moline, Ill.); the Grand Rapids (Mich.) Hoops; the Idaho Stampede (based in Boise); the Lacrosse (Wis.) Bobcats; and the Yakima (Wash.) Sun Kings.

RIAA DECRIES TOP COURT'S 'IMPORTED EXPORTS' RULING

(Continued from page 10)

tribution of copyrighted hair products, the ruling will have ramifications for all copyrighted U.S. products sold abroad at a discount, including sound recordings, according to the RIAA and other International Intellectual Property Alliance members that had filed amicus briefs in support of the position against unauthorized imports.

Cary Sherman, senior executive VP/general counsel for the RIAA, characterizes the decision as "unfortunate" and says that while the "imported exports" currently make up a small part of the industry's business, the decision by the court "ignores the established practices in copyright industries for marketing products worldwide" and sets a precedent for chaos and misunderstanding.

For example, he says, "in situations where there are different demand characteristics [for releases] in different countries, this could have a big negative impact."

Sherman also says that the ruling could affect many areas of the business, from pricing to release dates and publicity coordination, and that "other countries might not understand [the change] and lower their barriers."

Last year, the 9th U.S. Circuit Court of Appeals overturned the initial federal court ruling favoring the third-party goods buyer Quality King and sided instead with the manufacturer L'Anza, which had argued against the legality of unauthorized imports. Quality King appealed.

The similar issue of parallel imports—product manufactured in other countries, offered at lower

prices, and then imported—is red hot in Australia. On Dec. 9, 1997, Australia's Senate rejected government copyright reforms that would relax existing import restrictions in order to foster lower prices for consumers. Earlier this month, the government paid \$750,000 Australian (\$500,000) to mount a publicity campaign to counteract claims by the music industry about the damaging repercussions. Lawmakers there

have accused the industry of inflated CD pricing and have turned the subject into a pro-consumer issue, saying the public will benefit from the lower-priced imports.

The parallel-imports issue also looms in Norway, currently not a member of the European Union, where the Parliament was scheduled to debate the issue. If Norway legalizes the practice, insiders say, the decision could set a precedent for EU member companies.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	GOTTA BE...MOVIN' ON UP PRINCE BE FEAT. KY-MANI (GEE STREET/V2)
2	11	4	6 A.M. (WE BE ROLLIN') NADANUF (REPRISE)
3	3	4	I'M FROM THE COUNTRY TRACY BYRD (MCA NASHVILLE)
4	2	3	THAT'S WHY I'M HERE KENNY CHESNEY (BNA/RLG)
5	7	6	GET READY TO BOUNCE BROOKLYN BOUNCE (EDEL AMERICA)
6	9	3	SUPERHERO GARY BARLOW (ARISTA)
7	8	4	SHUT 'EM DOWN ONYX (FEAT. DMX) (JMJ/DEF JAM/MERCURY)
8	6	3	NEAR ME JANA (CURB)
9	10	5	YOU'LL NEVER KNOW MINDY MCCREARY (BNA/RLG)
10	15	2	SAY IT VOICES OF THEORY (H.O.L.A.)
11	12	3	WELL, ALRIGHT CCE WINANS (PIONEER)
12	—	1	LONELY WON'T LEAVE ME ALONE TRACE ADKINS (CAPITOL NASHVILLE)
13	17	3	ANOTHER RIOT KINGPIN SKINNY PIMP (40 STREET)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
14	5	4	MAMBO ANGELINA (UPSTAIRS)
15	—	1	SO IN LOVE WITH YOU DUKE (4 PLAY)
16	18	4	NOTHIN' BUT THE TAILLIGHTS CLINT BLACK (MCA (NASHVILLE)/RLG)
17	13	6	IT'S LIKE THAT RUN D M.C. VS. JASON NEVINS (SM-) E/PROFIL/D
18	23	6	HANDLE UR BIZNESS M.O.P. (RELATIVITY)
19	20	39	ALIVE PEARL JAM (EPIC)
20	16	8	SILLY TARAL (MOTOWN)
21	19	22	DANCE HALL DAYS WANG CHUNG (GEFFEN)
22	24	34	EVEN FLOW PEARL JAM (EPIC)
23	21	7	JUST A MEMORY 7 MILE (GRAVE)
24	—	4	WANNA B LIKE A MAN SIMONE JAY (VU/VIRGIN)
25	—	1	24/7 24/7 (LOUD/RCA)

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

Record-Sticker Bill Defeated In Georgia

WASHINGTON, D.C.—A state bill in Georgia that would have made it a misdemeanor to sell an album with a parental-advisory logo to a minor was defeated in that state's House of Representatives March 6.

The bill was voted out of a House committee last month (Billboard, Feb. 21).

The bill's defeat was a victory for the entertainment-industry groups that had lobbied against it. Joining the Recording Industry Assn. of America (RIAA) in efforts to defeat the bill, H.B. 1170, were Georgia retailers, more than 1,000 employees of the Sony CD-manufacturing plant in Carrollton, Ga., and representatives of the National Assn. of Recording Merchandisers, the Media Coalition, and the Motion Picture Assn. of America.

The groups convinced lawmakers that the bill "took a voluntary program meant to provide guidance for

parents and turned it into the basis for convicting somebody of a crime," according to Joel Flatow, the RIAA's VP of government affairs and artist relations.

The RIAA is also fighting similar sticker bills in Tennessee and Wisconsin and another bill in Wisconsin that would prevent the state Investment Board from investing in companies that produce music with objectionable lyrics. A similar bill is on the legislative docket in Virginia.

The trade group is also lobbying against a "community standards" obscenity bill in Pennsylvania that would allow towns and municipalities to create their own definitions of obscenity, in effect making it impossible for companies to distribute within the state any albums with even a whisper of controversy about them. A similar bill has been introduced in South Dakota. **BILL HOLLAND**

Billboard HOT 100 SINGLES

MARCH 21, 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	4	GETTIN' JIGGY WIT IT POKE & TONE (W.SMITH,S.J.BARNES,B.EDWARDS,N.RODGERS,J.ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	1
2	3	3	9	NICE & SLOW ▲ J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND,B.CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
3	2	1	4	MY HEART WILL GO ON W.AFANASIEFF,J.HORNER (J.HORNER,W.JENNINGS)	◆ CELINE DION (C) (D) (T) (X) COLUMBIA 78825	1
4	4	6	17	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	4
5	5	5	16	TRULY MADLY DEEPLY ● C.FISHER (D.HAYES,D.JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
6	8	9	8	WHAT YOU WANT ● N.MYRICK (M.BETHA,K.SPIVEY,N.MYRICK,S.COMBS,C.MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	6
7	9	12	7	GONE TILL NOVEMBER ● W.JEAN (N.JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	7
				*** Hot Shot Debut ***		
8	NEW ▶		1	FROZEN MADONNA,W.ORBIT,P.LEONARD (MADONNA,P.LEONARD)	◆ MADONNA (C) (D) (V) MAVERICK 17244/WARNER BROS.	8
9	7	4	14	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
10	6	7	13	SWING MY WAY ● MIXZO (M.O.JOHNSON,J.HALL)	◆ K.P. & ENVY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	6
11	12	15	15	DEJA VU (UPTOWN BABY) ● KNS (D.FAGEN,W.BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	11
12	10	10	40	HOW DO I LIVE ▲ C.HOWARD,W.C.RIMES,M.CURB (D.WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
13	14	22	6	TOO CLOSE MAYGIE D. LIGHT (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	13
14	17	23	5	BODY BUMPIN' YIPPIE-YI-YO E.ROBINSON (F.DAVIS,E.GRAY,M.GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	14
15	13	17	5	ARE YOU JIMMY RAY? ● C.FITZPATRICK (I.RAY,C.FITZPATRICK)	◆ JIMMY RAY (C) (D) (T) (X) EPIC 78816	13
16	11	8	20	I DON'T EVER WANT TO SEE YOU AGAIN ● N.MORRIS (N.MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	6
17	23	25	3	I WANT YOU BACK D.POP,M.MARTIN (D.POP,M.MARTIN)	◆ 'N SYNC (C) (D) (T) (X) RCA 65348	17
18	19	19	3	THE MUMMERS' DANCE L.MCKENITT (L.MCKENITT)	◆ LOREENA MCKENITT (C) (D) (V) QUINLAN ROAD 17241/WARNER BROS.	18
19	18	16	16	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
20	24	26	6	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568452	20
21	21	18	21	I DON'T WANT TO WAIT P.COLE (P.COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
22	22	21	20	KISS THE RAIN D.CHILD (B.MYERS,E.BAZILIAN,D.CHILD)	◆ BILLIE MYERS (C) (D) UNIVERSAL 56140	15
23	16	14	16	BEEN AROUND THE WORLD ▲ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE)	◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) BAD BOY 79141/ARISTA	2
24	15	11	6	TOO MUCH ABSOLUTE (SPICE GIRLS,WATKINS,WILSON)	◆ SPICE GIRLS (C) (D) VIRGIN 38630	9
25	20	13	15	A SONG FOR MAMA ▲ BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	7
				*** Greatest Gainer/Airplay ***		
26	26	28	8	MAKE EM' SAY UHH! ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL 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	26
27	NEW ▶		1	DO FOR LOVE SOULSHOCK,KARLIN (T.SHAKUR,C.SHACK,K.KARLIN,B.CALDWELL,A.KETTNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) AMARU 42516/JIVE	27
28	25	20	31	YOU MAKE ME WANNA... ▲ J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	2
29	33	50	6	ROMEO AND JULIET G.BAILLERGEAU,V.MERRITT (JOHN,WARNER JR.,WINBUSH,MOORE)	◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) RCA 64973	29
30	34	39	3	THE PARTY CONTINUES J.DUPRI (J.DUPRI,DA BRAT,L.BLACKMON,JN.LEFTENANT,C.SINGLETON,T.JENKINS)	◆ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	30
31	27	29	4	PINK K.SHIRLER,AEROSMITH (S.TYLER,R.SUPA,G.BALLARD)	◆ AEROSMITH (C) (D) COLUMBIA 78830	27
32	28	24	24	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ▲ C.THOMAS,G.MARTIN (E.JOHN,B.TAUPIN)	◆ ELTON JOHN (C) (D) (V) ROCKET 568108/A&M	1
33	30	31	19	SHOW ME LOVE ● D.POP,M.MARTIN (ROBYN,M.MARTIN)	◆ ROBYN (C) (D) (T) (V) (X) RCA 64970	7
				*** Greatest Gainer/Sales ***		
34	43		2	A ROSE IS STILL A ROSE L.HILL (L.HILL) J.W.BUSH,K.WITHROW,J.HOUSER,A.ALY,E.BRICKELL	◆ ARETHA FRANKLIN (C) (D) ARISTA 13465	34
35	29	30	7	LOVE YOU DOWN C.ROANE (M.RILEY)	◆ INOJ (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	25
36	37	38	38	SEMI-CHARMED LIFE ● S.JENKINS (S.JENKINS)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64173/EEG	4
37	31	27	8	FATHER POKE & TONE (J.T.SMITH,J.C.OLVIER,S.BARNES G.MICHAEL,G.OVERBIG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	18
38	35	35	28	TUBTHUMPING CHUMBAWAMBA (CHUMBAWAMBA)	◆ CHUMBAWAMBA (D) (T) REPUBLIC 78746/UNIVERSAL	6
39	32	34	7	ALL MY LOVE T.RILEY (S.CARTER,T.RILEY,L.WALTERS,L.VANDROSS)	◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	28
40	36	36	8	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
41	38	37	21	I DO J.PATINO,L.LOEB (L.LOEB)	◆ LISA LOEB (C) (D) GEFEN 19416	17
42	41	42	39	QUIT PLAYING GAMES (WITH MY HEART) ▲ M.MARTIN,K.LUNDIN (M.MARTIN,H.CRICHLOW)	◆ BACKSTREET BOYS (C) (D) (T) (V) JIVE 42453	2
43	46	49	8	ARE U STILL DOWN T.SHAKUR (JON B.,T.SHAKUR,JOHNNY J)	◆ JON B. (C) (D) YAB YUM 78793/550 MUSIC	29
44	44	48	37	ALL FOR YOU P.EBERSOLD (K.BLOCK,SISTER HAZEL)	◆ SISTER HAZEL (C) (D) UNIVERSAL 56135	11
45	40	32	11	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
46	48	52	4	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	46
47	47	53	5	ALL I DO A.MCCLINTON,SOMETHIN' FOR THE PEOPLE (A.MCCLINTON,J.YOUNG,R.HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) WARNER BROS. 17282	47
48	42	41	24	HEAVEN G.ST.CLAIR (R.LUNA,F.PANGELINAN,J.CENICEROS)	◆ NU FLAVOR (C) (D) (T) (V) (X) REPRISE 17408	27

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	39	33	7	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) BAD BOY 79115/ARISTA	30
50	NEW ▶		1	VICTORY PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) BAD BOY 79155/ARISTA	50
51	55	55	9	GIVEN TO FLY B.O'BRIEN,PEARL JAM (M.MCCREARY,E.VEDDER)	◆ PEARL JAM (C) (D) (V) EPIC 78797	21
52	57	96	8	THE CITY IS MINE T.RILEY (S.CARTER,T.RILEY,K.GAMBLE,L.HUFF,G.FREY,J.TEMPCIN)	◆ JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	52
53	58	60	5	STRAWBERRIES L.ALEXANDER,PROF. T. (L.ALEXANDER,T.ROBERT,J.CARTER,P.RUSHEN,L.DAVIS,F.WASHINGTON)	◆ SMOOTH (C) (D) PERSPECTIVE 587596/A&M	53
54	51	44	6	SWEET SURRENDER P.MARCHAND (S.MCLACHLAN)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13453	28
55	50	46	4	WHAT WOULD HAPPEN D.RICKETS (M.BROOKS)	◆ MEREDITH BROOKS (C) (D) (V) CAPITOL 58681	46
56	53	54	6	LIGHT IN YOUR EYES EMOSIA (E.SLOAN,T.SIMS)	◆ BLESSID UNION OF SOULS (C) (D) (V) CAPITOL 58670	48
57	54	51	17	I WILL COME TO YOU ● S.LIRONI (I.HANSON,T.HANSON,Z.HANSON,B.MANN,C.WEIL)	◆ HANSON (C) (D) (T) (V) (X) MERCURY 568132	9
58	56	47	7	AM I DREAMING K.SWEAT (S.DEES)	◆ OL SKOOL (FEATURING KEITH SWEAT & XSCAPE) (C) (D) (T) KEA 56163/UNIVERSAL	31
59	52	40	15	WE'RE NOT MAKING LOVE NO MORE ● BABYFACE (D.SIMMONS (BABYFACE))	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	13
60	61		2	BYE BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,M.BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	60
61	60	58	11	BURN E.DEAN (D.SILAS,J.SMITH,E.DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	52
62	82		2	IT'S ALL ABOUT ME D.PEARSON (D.PEARSON,M.ANDREWS,N.DUDLEY,T.HORN,J.JECALIK,G.LANGAN,P.MORLEY)	◆ MYA FEATURING SISGO OF DRU HILL (C) (D) INTERSCOPE 97024	62
63	67	84	3	LET'S RIDE T.BISHOP (M.JORDAN,MASTER P,SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (C) (D) (T) DEF JAM 568475/MERCURY	63
64	64	65	3	BRING IT ON F.JERKINS III (F.WASHINGTON (F.JERKINS III,K.WASHINGTON,M.NELSON))	◆ KEITH WASHINGTON (C) (D) SILAS 55430/MCA	64
65	62	56	16	32 FLAVORS E.TUTON (A.DIFRANCO)	◆ ALANA DAVIS (C) (D) ELEKTRA 64129/EEG	37
66	NEW ▶		1	JUST BE STRAIGHT WITH ME ◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK CRAIG B. SILKK THE SHOCKER, MASTER P, DESTINEY'S CHILD, O'DELL, MO B. DICK	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINEY'S CHILD, O'DELL, MO B. DICK (C) (D) (T) NO LIMIT 53305/PRIORITY	66
67	59	59	12	WHAT IF I SAID J.E.NORMAN,A.COCHRAN (A.COCHRAN)	◆ ANITA COCHRAN (DUET WITH STEVE WARINER) (C) (D) (V) WARNER BROS. (NASHVILLE) 17263	59
68	NEW ▶		1	IMAGINATION J.DUPRI (J.DUPRI,M.SEAL,B.GORDY,A.MIZELL,F.PERREN,D.RICHARDS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS.	68
69	63	63	20	AT THE BEGINNING T.HORN (L.AHRENS,S.FLAHERTY)	◆ RICHARD MARX & DONNA LEWIS (C) (D) ATLANTIC 84037	45
70	70	70	6	LIFE IN MONO M.VIRGO (M.VIRGO,J.BARRY)	◆ MONO (T) (X) ECHO 568285/MERCURY	70
71	66	71	7	THEN WHAT? J.STROUD,C.WALKER (R.SHARP,J.VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17262/REPRISE (NASHVILLE)	66
72	NEW ▶		1	IT'S UP TO YOU D.EVENRUDE (C.BRANDON,G.MARSHALL)	◆ THE TUESDAY (C) (D) ARISTA 13469	72
73	68	61	20	BREAKING ALL THE RULES THE BERMAN BROTHERS (C.BERMAN,F.BERMAN,J.COPLAN,M.DEXTER)	◆ SHE MOVES (C) (D) (T) (X) GEFEN 19415	32
74	71	64	15	JUST CLOWNIN' WC,CRAZY TOONES (W.CALHOUN,K.GILLIAM)	◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	56
75	85		2	REALITY MASS ORDER (E.HANES,K.VENEY,M.VALENTINE,L.HILL)	◆ ELUSION (C) (D) (T) RCA 64933	75
76	72	67	6	IF I NEVER STOP LOVING YOU P.MCMAKIN (D.KEES,S.EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	67
77	73	73	5	OFF THE HOOK M.PENDLETON (C.PENDLETON,C.LUCAS,D.FLOYD)	◆ JODY WATLEY (C) (D) (T) (V) (X) ATLANTIC 84071	73
78	74	74	18	BARENAKED LADIES G.MACKILLOP (S.PAGE)	◆ BARENAKED LADIES (C) (D) (V) REPRISE 17290	68
79	65	57	20	SPICE UP YOUR LIFE ● R.STANNARD,M.ROWE (SPICE GIRLS,R.STANNARD,M.ROWE)	◆ SPICE GIRLS (C) (D) (T) VIRGIN 38620	18
80	69	62	16	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
81	75	66	14	SAY YOU'LL STAY T.BISHOP,B.SALEMAN (T.BISHOP)	◆ KAI (C) (D) (T) (X) TIDAL WAVE 19419/GEFFEN	59
82	NEW ▶		1	A PROMISE I MAKE M.MORE A LOGAN (G.KENNEOY,W.KIRKPATRICK,T.SIMS,A.LOGAN,M.MORE)	◆ DAKOTA MOON (C) (D) ELEKTRA 64116/EEG	82
83	78		2	MY HEART WILL GO ON ALMIGHTY ASSOCIATES (J.HORNER,W.JENNINGS)	◆ DEJA VU (C) (T) (X) INTERHIT 54020/PRIORITY	78
84	93		2	WHO AM I J.HARDING (M.DAVIS,J.HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARD 6160/VP	84
85	79	72	7	SEND MY LOVE/SEND ONE YOUR LOVE S.REMI (S.WONDER)	◆ BORN JERICHO (C) (D) DELICIOUS VINYL 71903	72
86	80	76	5	NOTHIN' MOVE BUT THE MONEY ◆ MIC GERONIMO FEAT. DMX & BLACK ROB N.MYRICK (M.MCDERMION,N.MYRICK,E.SIMMONS,R.ROSS)	◆ MIC GERONIMO FEAT. DMX & BLACK ROB (C) (D) BLUNT 4939/TVT	70
87	77	69	17	THE MEMORY REMAINS B.ROCK,HETFIELD,ULRICH (HETFIELD,ULRICH)	◆ METALLICA (C) (D) ELEKTRA 64126/EEG	28
88	76	68	12	AIN'T THAT JUST THE WAY D.BENN,J.LAROSI,D.PAPALEXIS,R.YACOB (G.LARSON,S.PHILLIPS,B.BELLAND)	◆ LUTRICIA MCNEAL (C) (D) (T) (X) CRAVE 78764	63
89	NEW ▶		1	IT'S YOUR LOVE THE BERMAN BROTHERS (S.SMITH)	◆ SHE MOVES (C) (D) GEFEN 19421	89
90	NEW ▶		1	THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	90
91	81	81	7	TIC TIC TAC MICHAEL A. P. GALATI (B.LIMA)	◆ FRUIT DE LA PASSION (C) (T) (X) AUREUS 414/WARLOCK	81
92	84	75	15	LOLLIPOP (CANDYMAN) J.JAM DELGADO,S.PASTOR,C.MORREAN (S.PASTOR,C.MORREAN,NYSTROM,R.DIF.HARTMANN,LANGHOFF)	◆ AQUA (C) (D) (T) MCA 55110	23
93	87	87	5	SO LONG (WELL, WELL, WELL) K.K. JACKSON,LILL RICK (K.K.JACKSON,R.WHITE,E.ROBERSON)	◆ PHAJJA (C) (D) WARNER BROS. 71308	87
94	94	94	3	SAINT OF MOTHER THE DUST BROTHERS,THE GLIMMER TWINS (M.JAGGER,K.RICHARDS)	◆ THE ROLLING STONES (C) (D) (T) (V) (X) VIRGIN 38626	94
95	91	82	13	ROXANNE '97 - PUFF DADDY REMIX THE POLICE,S.COMBS,STEVIE J.,J.DUB (STING,FULL FORCE U.F.T.O.G.REDD,J.CROSBY)	◆ STING & THE POLICE (M) (T) (X) A&M 582449	59
96	96	80	9	IN A DREAM J.TUCCI,B.BROWN (R.TAYLOR WEBER)	◆ ROCKELL (C) (T) (X) ROBBINS 72012	80
97	90	90	4	THE NOTE D.JOHNSON,J.HOBBS (B.MOORE,M.RAY)	◆ DARYLE SINGLETARY (C) (D) (V) GIANT (NASHVILLE) 17268/REPRISE (NASHVILLE)	

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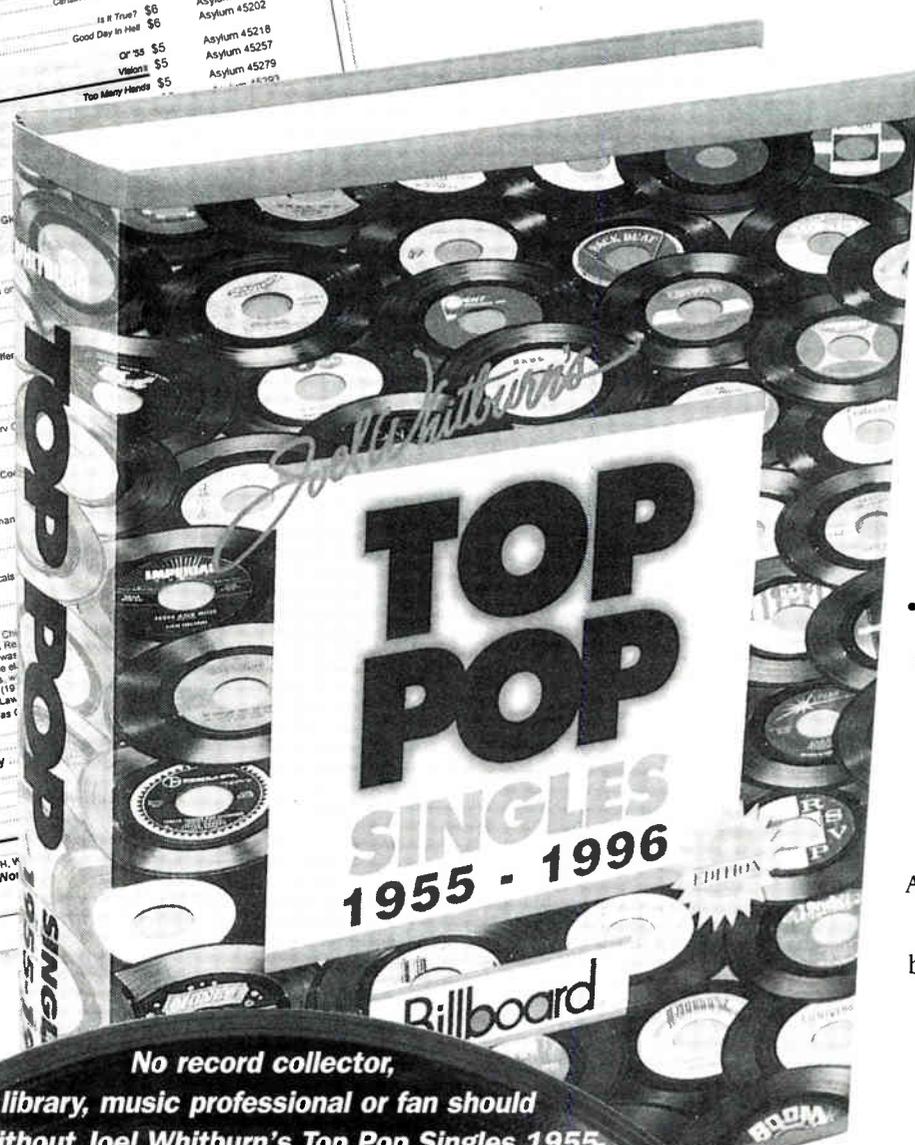
• Top 3 or 5 hits of an artist with 10 or more charted hits appear below the artist's bio • Biggest hit of an artist with 5 or more hits is underlined • Top 10 hits are shaded with light grey • ① marks all #1 hits • Peak positions of 5 or more consecutive Top 20 hits are shaded with light grey.

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 Highlights records reaching #1 on other major Billboard charts and artists with other "Mainstream Rock" or "Modern Rock Tracks" chart hits.

Updated Record Price & Picture Sleeve Guides!

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DEBUT	PEAK	WKS	Gold	A-side (Chart Hit)	B-side	Label & Number
8/3/72	12	11		1) One Of These Nights	2) Heartache Tonight	Asylum 11005
9/9/72	9	13		3) Peaceful Easy Feeling	4) Tequila Sunrise	Asylum 11008
12/30/72	22	8		5) Outlaw Man	6) Already Gone	Asylum 11013
6/23/73	64	8		7) James Dean	8) Best Of My Love	Asylum 11017
9/15/73	59	8		9) One Of These Nights	10) Lyin' Eyes	Asylum 11025
5/4/74	32	15		11) Take It To The Limit	12) New Kid In Town	Asylum 11036
9/21/74	77	5		13) Hotel California	14) Life In The Fast Lane	Asylum 45202
11/30/74	1	17		15) Please Come Home For Christmas	16) Heartache Tonight	Asylum 45218
5/31/75	2	14		17) The Long Run	18) I Can't Tell You Why	Asylum 45257
9/13/75	4	23		19) Seven Bridges Road	20) Get Over It	Asylum 45279
12/20/75	1	15		21) Love Will Keep Us Alive	22) Learn To Be Still	
12/18/76	1	19		23) Love Me All Up	24) Romeo & Juliet	
2/26/77	1	11		25) Slowly	26) Earth, Wind & Fire	
5/14/77	1	18		27) Earth Opera	28) Home To You	
12/9/78	1	15		29) Earth, Wind & Fire	30) Evil	
10/6/79	1	16		31) Keep Your Head To The Sky	32) Mighty Mighty	
12/6/79	8	16		33) Kallmba Story	34) Devotion	
2/23/80	8	16		35) Hot Dawg	36) Shining Star	
12/20/80	21	14		37) Sun Goddess	38) Ramsey Lewis and Earth, W	
10/29/84	31	14		39) That's The Way Of The Wor	40) Sing A Song	
12/31/84	Alr	28				
8/24/89	Alr	5				
11/16/91	26	19				
2/22/92	27	12				
6/20/92	52	9				
6/27/94	38	8				
12/15/92	24	9				
4/26/99	97	1				
7/3/71	93	5				
8/4/73	50	11				
11/17/73	52	11				
3/9/74	29	15				
7/13/74	55	9				
9/28/74	33	7				
1/18/75	50	6				
2/15/75	50	6				
3/22/75	44	7				
7/5/75	12	16				
11/22/75	5	17				



Essential Chart Data On Every Billboard "Hot 100" Single!

- Peak position
- Chart debut date
- Total weeks charted
- Original label and number
- Peak position on Billboard's multiple weekly '55-'58 Pop singles charts ("Top 100," "Best Sellers," "Juke Box" and "Disc Jockey")
- Peak position on Billboard's special weekly '84-'96 "Hot 100 Airplay" and "Hot 100 Sales" charts
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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 21, 1998

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	13	SOUNDTRACK ▲ SONY CLASSICAL 63213 (10.98 EQ/17.98)	*** No. 1 *** TITANIC	1
2	NEW	1	1	MADONNA MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
3	2	2	16	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
4	NEW	1	1	SCARFACE RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	4
5	4	4	47	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	4
6	3	3	3	SILKK THE SHOCKER NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
7	8	11	38	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	7
8	6	6	30	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
9	5	9	5	SOUNDTRACK MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
10	7	7	25	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
11	9	10	53	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
12	22	12	15	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	*** GREATEST GAINER *** SEVENS	1
13	14	16	15	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	10
14	13	13	18	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
15	12	8	18	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
16	10	5	5	PEARL JAM EPIC 68164* (10.98 EQ/16.98)	YIELD	2
17	11	32	4	VARIOUS ARTISTS GRAMMY 11752/MCA (10.98/17.98)	1998 GRAMMY NOMINEES	11
18	18	17	23	LOREENA MCKENITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
19	15	14	19	MASE ▲ BAO BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
20	16	15	24	BRIAN MCKNIGHT ● MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	13
21	17	19	33	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
22	19	21	26	LEANN RIMES ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
23	21	18	24	CHUMBAWAMBA ▲ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
24	28	45	34	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
25	25	25	16	MARCY PLAYGROUND ● CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	25
26	24	23	17	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
27	23	37	29	FLEETWOOD MAC ▲ REPRIS 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
28	20	40	57	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	20
29	26	24	25	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
30	33	34	23	CREED ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	30
31	34	30	48	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	30
32	29	20	57	SPICE GIRLS ▲ VIRGIN 42174* (10.98/16.98)	SPICE	1
33	31	27	23	THE VERVE ● VCHUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
34	32	26	16	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
35	35	33	17	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	33
36	27	122	23	BOB DYLAN ● COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
37	43	44	28	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
38	42	41	22	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
39	36	29	8	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	3
40	37	57	36	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
41	40	46	16	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
42	39	47	44	HANSON ▲ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
43	30	—	2	SOUNDTRACK NOO TRYBE 45451/VIRGIN (10.98/15.98)	CAUGHT UP	30
44	50	35	26	AQUA ▲ MCA 11705 (10.98/16.98)	AQUARIUM	7
45	38	28	25	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
46	41	—	2	C-BO AWOL/NOO TRYBE 45496/VIRGIN (10.98/15.98)	TIL' MY CASKET DROPS	41
47	48	43	12	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
48	47	38	34	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
49	49	—	2	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	49
50	NEW	1	1	JOE SATRIANI EPIC 68018 (10.98 EQ/16.98)	CRYSTAL PLANET	50
51	45	36	7	YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	10
52	46	42	17	BARBRA STREISAND ▲ COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
53	52	48	25	BEN FOLDS FIVE ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	53	49	16	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
55	51	39	9	SOUNDTRACK ● ATLANTIC 83058/AG (10.98/17.98)	GREAT EXPECTATIONS: THE ALBUM	25
56	44	31	5	SOUNDTRACK UNIVERSAL 53116 (10.98/17.98)	BLUES BROTHERS 2000	12
57	56	61	28	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
58	54	50	25	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
59	55	59	46	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
60	57	68	37	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVA... FEAT. REFUGEE ALLSTARS	16
61	58	60	17	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
62	141	—	2	+ NPG 9871 (50.98 CD)	*** PACESETTER *** CRYSTAL BALL	62
63	63	63	40	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	2
64	59	55	38	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
65	76	—	2	JOHN LENNON PARLOPHONE 21954*/EMI-CAPITOL (10.98/16.98)	LENNON LEGEND — THE VERY BEST OF JOHN LENNON	65
66	65	52	28	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
67	61	76	78	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
68	62	53	108	JEWEL ▲ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
69	69	67	25	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
70	90	87	14	ANDREA BOCELLI ● PHILIPS 539207 (10.98/16.98) HS	ROMANZA	44
71	66	56	24	BOYZ II MEN ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
72	75	71	10	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	68
73	67	58	21	GREEN DAY REPRIS 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
74	68	70	17	ENYA REPRIS 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
75	73	69	3	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	69
76	70	66	104	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
77	72	64	15	2PAC ▲ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	2
78	60	22	3	ANI DIFRANCO RIGHTEOUS BABE 012 (10.98/16.98)	LITTLE PLASTIC CASTLE	22
79	64	—	2	BIG BAD VOODOO DADDY COOLVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64
80	81	78	22	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
81	78	75	28	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
82	71	62	18	YANNI VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
83	87	73	18	SAMMY KERSHAW ● MERCURY (NASHVILLE) 536318 (10.98 EQ/16.98)	LABOR OF LOVE	49
84	77	72	51	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
85	80	82	51	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
86	84	80	19	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
87	82	84	18	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 555120/A&M (10.98/17.98)	PURE DISCO 2	71
88	88	83	24	OUR LADY PEACE ● COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	76
89	85	85	42	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
90	91	81	84	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
91	93	93	8	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) HS	GROWING PAINS	91
92	86	77	18	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
93	98	97	41	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
94	83	86	18	B.B. KING MCA 11711 (10.98/17.98)	DEUCES WILD	73
95	95	117	12	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	95
96	92	79	26	BLINK 182 ● CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	67
97	94	120	69	SOUNDTRACK ▲ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
98	89	74	15	VARIOUS ARTISTS ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	15
99	96	88	26	VARIOUS ARTISTS ▲ TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
100	79	65	3	VARIOUS ARTISTS MOTOWN 530849 (29.98 CD)	MOTOWN 40 FOREVER	65
101	74	54	3	SOUNDTRACK TOMMY BOY 1227* (110.98/17.98)	RIDE	54
102	104	94	37	ROBYN ● RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	68
103	100	92	36	SOUNDTRACK ▲ COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
104	101	89	66	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
105	97	91	16	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
106	102	95	17	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
107	112	111	22	KENNY WAYNE SHEPHERD BAND	REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...
108	103	173	56	ERYKAH BADU	▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUISM
109	107	100	6	VARIOUS ARTISTS	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	
110	105	112	88	THE WALLFLOWERS	▲ INTERSCOPE 90055 (10.98/16.98)	BRINGING DOWN THE HORSE
111	121	113	20	BARENAKED LADIES	● REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
112	154	145	24	JON B. YAB YUM	550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX
113	116	109	10	QUEEN PEN	LIL' MAN 90151*/INTERSCOPE (10.98/16.98)	MY MELODY
114	108	99	15	VARIOUS ARTISTS	● TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98
115	110	102	36	PRODIGY	▲ XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND
116	118	114	13	THREE 6 MAFIA	RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION
117	114	107	87	LEANN RIMES	▲ CURB 77821 (10.98/15.98)	BLUE
118	115	98	32	JOE	● JIVE 41603* (11.98/16.98)	ALL THAT I AM
119	119	104	55	JONNY LANG	▲ A&M 540640 (10.98/16.98)	LIE TO ME
120	117	116	23	SWV	RCA 67525* (10.98/16.98)	RELEASE SOME TENSION
121	136	162	4	CHERRY POPPIN' DADDIES	MOJO 53081/UNIVERSAL (8.98/12.98)	ZOOT SUIT RIOT
122	123	90	29	CLINT BLACK	● RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS
123	99	51	6	JOHN TESH	GTSP 539804 (10.98/17.98)	GRAND PASSION
124	111	—	50	SHAWN COLVIN	● COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS
125	126	106	15	SUBLIME	● GASOLINE ALLEY 11714/MCA (10.98/16.98)	SECOND-HAND SMOKE
126	106	108	44	MEREDITH BROOKS	▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES
127	130	128	23	THE ROLLING STONES	▲ VIRGIN 44909* (11.98/17.98)	BRIDGES TO BABYLON
128	128	121	46	GEORGE STRAIT	▲ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME
129	120	148	60	JAMIROQUAI	▲ WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING
130	147	159	36	CLAY WALKER	● GIANT (NASHVILLE) 24674/WARNER BROS. (NASHVILLE) (10.98/16.98)	RUMOR HAS IT
131	122	96	37	SUGAR RAY	▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED
132	113	103	34	MISSY "MISDEMEANOR" ELLIOTT	▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY
133	129	115	11	CHICO DEBARGE	KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE
134	153	143	6	DIXIE CHICKS	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98)	WIDE OPEN SPACES
135	132	138	75	TOOL	▲ FREEWORLD 31087* (10.98/16.98)	AENIMA
136	127	110	16	LED ZEPPELIN	▲ ATLANTIC 83061/AG (19.98/24.98)	BBC SESSIONS
137	131	127	3	DEEP FOREST	550 MUSIC 68726/EPIC (11.98 EQ/17.98)	DEEP FOREST III — COMPARSA
138	139	135	21	VARIOUS ARTISTS	COLD FRONT 6254-K-TEL (12.98/17.98)	CLUB MIX '98
139	137	119	21	JOHN MICHAEL MONTGOMERY	▲ ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS
140	133	136	28	COLLIN RAYE	● EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS
141	142	134	78	DEANA CARTER	▲ CAPITOL NASHVILLE 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?
142	161	—	2	ABOVE THE LAW	TOMMY BOY 1233 (10.98/16.98)	LEGENDS
143	124	101	20	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE	AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM
144	143	141	97	DAVE MATTHEWS BAND	▲ RCA 66904 (10.98/16.98)	CRASH
145	160	140	18	VARIOUS ARTISTS	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	
146	151	133	19	DAVE MATTHEWS BAND	▲ BAMA RAGS 67587/RCA (19.98 CO)	LIVE AT RED ROCKS 8.15.95
147	RE-ENTRY	2	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA	NEMO STUDIO 56511/ANGEL (9.98/16.98)	TIME TO SAY GOODBYE	
148	158	—	30	JOHN FOGERTY	● WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP
149	145	146	28	INSANE CLOWN POSSE	ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO
150	169	150	49	TONIC	▲ POLYDOR 531042/A&M (10.98/16.98)	LEMON PARADE
151	148	131	21	LL COOL J	▲ DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON
152	134	155	3	DAVID KERSH	CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
153	157	137	71	ALAN JACKSON	▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	159	147	35	LILA MCCANN	ASYLUM 62042/EEG (10.98/16.98)	LILA
155	146	129	45	VARIOUS ARTISTS	▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS
156	125	105	5	VARIOUS ARTISTS	EASTWEST 62088/EEG (11.98/17.98)	PARTY OVER HERE '98
157	165	139	6	CARMAN	SPARROW 51640 (10.98/16.98)	MISSION 3:16
158	138	132	19	THE CRYSTAL METHOD	CITY OF ANGELS/OUTPOST 30003*/Geffen (8.98/12.98)	VEGAS
159	135	—	24	JAMES TAYLOR	● COLUMBIA 67912 (10.98 EQ/17.98)	HOURGLASS
160	187	—	2	DARYLE SINGLETARY	GIANT (NASHVILLE) 24696/WARNER BROS. (NASHVILLE) (10.98/16.98)	AIN'T IT THE TRUTH
161	156	125	17	LISA LOEB	GEFFEN 25141 (10.98/16.98)	FIRECRACKER
162	140	142	46	VARIOUS ARTISTS	● POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO
163	162	156	6	SOUNDTRACK	CAPITOL 23338 (10.98/16.98)	GOOD WILL HUNTING
164	174	180	3	MONO	ECHO 536676/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
165	171	192	3	VARIOUS ARTISTS	WWF WORLD WRESTLING FEDERATION THE MUSIC VOL. 2	
166	NEW	▶	1	MICHAEL CRAWFORD	ATLANTIC 83076/AG (10.98/16.98)	ON EAGLE'S WINGS
167	155	151	23	LUTHER VANDROSS	● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2
168	144	126	42	SISTER HAZEL	● UNIVERSAL 53030 (10.98/15.98)	SOMEWHERE MORE FAMILIAR
169	150	123	3	JAGGED EDGE	SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
170	152	—	2	VARIOUS ARTISTS	MTV PRESENTS: HIP HOP BACK IN THE DAY	
171	198	177	90	TONI BRAXTON	▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS
172	163	144	12	ICE CUBE	PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE
173	109	—	6	DIANA KRALL	IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
174	NEW	▶	1	RICHIE SAMBORA	MERCURY 536972 (10.98 EQ/16.98)	UNDISCOVERED SOUL
175	176	163	92	METALLICA	▲ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD
176	166	152	31	311	▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR
177	164	154	20	TRACE ADKINS	● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME
178	184	—	2	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG (17.98 CO)	BUENA VISTA SOCIAL CLUB
179	172	157	22	MACK 10	● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY
180	167	118	4	RICKY MARTIN	SONY DISCOS 82653/SONY (9.98 EQ/14.98)	VUELVE
181	149	124	13	BRYAN ADAMS	A&M 540831 (10.98/17.98)	MTV UNPLUGGED
182	170	149	72	ELTON JOHN	▲ MCA 11481 (10.98/16.98)	LOVE SONGS
183	178	130	7	VARIOUS ARTISTS	MADACY 6806 (9.98/15.98)	BEST OF LOVE — 16 GREAT SOFT ROCK HITS
184	194	178	17	SAVE FERRIS	STARPOOL 68183/EPIC (7.98 EQ/11.98)	IT MEANS EVERYTHING
185	181	187	44	TRU	▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME
186	NEW	▶	1	VARIOUS ARTISTS	CTW/SESAME STREET 63432/SONY WONDER (9.98 EQ/13.98)	ELMOPALOOZA!
187	175	—	2	SOUNDTRACK	RISING TIDE 53058 (10.98/16.98)	THE APOSTLE
188	NEW	▶	1	CRYSTAL LEWIS	MYRRH 5401/WORD (10.98/15.98)	GOLD
189	177	164	32	BONE THUGS-N-HARMONY	▲ RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR
190	186	188	53	MASTER P	● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN
191	179	158	6	WADE HAYES	COLUMBIA (NASHVILLE) 68037/SONY (NASHVILLE) (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT
192	173	160	18	SOUNDTRACK	● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA
193	RE-ENTRY	39	BOB CARLISLE	▲ DIADEM 41613/JIVE (10.98/16.98)	BUTTERFLY KISSES (SHADES OF GRACE)	
194	RE-ENTRY	16	PORTISHEAD	GO! BEAT 539189*/LONDON (10.98/16.98)	PORTISHEAD	
195	195	195	62	MAKAVELI	▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY
196	NEW	▶	1	BEENIE MAN	SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
197	200	183	4	ANITA COCHRAN	WARNER BROS. (NASHVILLE) 46395 (10.98/16.98)	BACK TO YOU
198	185	186	40	WU-TANG CLAN	▲ LOUO 66905*/RCA (19.98/24.98)	WU-TANG FOREVER
199	NEW	▶	1	VARIOUS ARTISTS	COLD FRONT 6321/K-TEL (13.98/17.98)	DIGITAL EMPIRE — ELECTRONICA'S BEST
200	NEW	▶	1	THE INSYDERZ	SQUINT 7035/WORD (10.98/15.98)	THE INSYDERZ PRESENTS SKALLELUIA!

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 77	Busta Rhymes 69	Nature 143	K-Ci & Jojo 7	Sarah McLachlan 24	Joe Satriani 50	Sugar Ray 131	Motown 40 Forever 100
311 176	Mariah Carey 29	Everclear 80	David Kersh 152	John Mellencamp 105	Savage Garden 5	SWV 120	MTV Party To Go 98 114
Above The Law 142	Bob Carlisle 193	Fleetwood Mac 27	Sammy Kershaw 83	Metallica 34, 175	Save Ferris 184	James Taylor 159	MTV Presents: Hip Hop Back In The Day 170
Bryan Adams 181	Carman 157	John Fogerty 148	B.B. King 94	Mono 164	Scarface 4	John Tesh 123	Party Over Here '98 156
Trace Adkins 177	Deana Carter 141	Ben Folds Five 53	Diana Krall 173	John Michael Montgomery 139	Kenny Wayne Shepherd Band 107	John Blind 31	Pure Disco 162
Aerosmith 84	C-Bo 46	Foo Fighters 89	Jonny Lang 119	Billie Myers 91	Siikk The Shocker 6	Three 6 Mafia 116	Pure Disco 2 87
Fiona Apple 67	Cherry Poppin' Daddies 121	Kenny G 54	Led Zeppelin 136	Mystikal 61	Daryle Singletary 160	Timbaland And Magoo 35	Pure Moods 155
Aqua 44	Chumbawamba 23	God's Property From Kirk Franklin's Nu Nation 93	John Lennon 65	Next 95	Sister Hazel 168	Tonic 150	The Source Presents Hip Hop Hits — Volume 1 47
Jon B. 112	Anita Cochran 197	Green Day 73	Crystal Lewis 188	The Notorious B.I.G. 85	Smash Mouth 48	Tool 135	Ultimate Dance Party 1998 86
Backstreet Boys 8	Shawn Cole 28	Hanson 42	LL Cool J 151	Oi Skool 49	Will Smith 13	Tru 185	WOW-1998: The Year's 30 Top Christian Artists And Songs 145
Erykah Badu 41, 108	Michael Crawford 166	Wade Hayes 191	Lisa Loeb 161	Ozzy Osbourne 106	SOUNDTRACK	Usher 10	WOW Gospel 1998 — The Year's 30 Top Gospel Artists And Songs 109
Barenaked Ladies 111	Creed 30	Ice Cube 172	The Lox 39	Our Lady Peace 88	Anastasia 192	Shania Twain 14	WWF World Wrestling Federation The Music Vol. 2 165
Beenie Man 196	The Crystal Method 158	Insane Clown Posse 149	LSG 26	Pearl Jam 16	The Apostle 187	Uncle Sam 72	The Verve 33
Big Bad Voodoo Daddy 79	Days Of The New 81	The Insyderz 200	Mack 10 179	Portishead 194	Blues Brothers 2000 56	Usher 10	Clay Walker 130
Clint Black 122	Chico DeBarge 133	Alan Jackson 153	Madonna 2	Prodigy 115	Caught Up 43	Luther Vandross 167	The Wallflowers 110
Mary J. Blige 59	Deep Forest 137	Jagged Edge 169	Makaveli 195	Puff Daddy & The Family 21	Good Will Hunting 163	VARIOUS ARTISTS	Wu-Tang Clan 198
Slink 182 96	Destiny's Child 75	Jamiroquai 129	Marcy Playground 25	Queen Pen 113	Great Expectations: The Album 55	1998 Grammy Nominees 17	Yanni 82
Andrea Bocelli 70	Anti-Def Branco 78	Janet 38	Ricky Martin 180	Radiohead 40	Men In Black—The Album 103	Best Of Love — 16 Great Soft Rock Hits 183	Trisha Yearwood 57
Bone Thugs-N-Harmony 189	Celine Dion 3, 76	Jay-Z 92	Mase 19	Collin Raye 140	My Best Friend's Wedding 64	Club Mix '98 138	Young Bleed 51
Boyz II Men 71	Dixie Chicks 134	Wyclef Jean Featuring Refugee Allstars 60	Master P 37, 190	LeAnn Rimes 22, 117	Ride 101	Digital Empire — Electronica's Best 199	
Tronix 171	Dru Hill 104	Jewel 68	Matchbox 20 11	Robyn 102	Soul Food 45	Elmopalooza! 186	
Sarah Brightman & The London Symphony Orchestra 147	Bob Dylan 36	Joe 118	Dave Matthews Band 144, 146	The Rolling Stones 127	Space Jam 97	ESPN Presents: Jock Jams Volume 3 99	
Brooks & Dunn 58	Missy "Misdemeanor" Elliott 132	Elton John 182	Martina McBride 66	Richie Sambora 174	Titanic 1	In Tha Beginning...There Was Rap 98	
Garth Brooks 12	Enya 74		Lila McCann 154		The Wedding Singer 9		
Meredith Brooks 126	NAS Escobar, Foxy Brown, AZ And		Tim McGraw 63		Spice Girls 15, 32		
Buena Vista Social Club 178			Loreena McKennitt 18		George Strait 12B		
			Brian McKnight 20		Barbra Streisand 52		
					Sublime 90, 125		

RIVERSIDE'S MANLEY FINDS FANS FOR JAMAICAN FOLK

(Continued from page 13)

city. I never thought the album would appeal to a cross section of society; I thought it would have limited appeal. It was very touching. All of a sudden, people are asking me to do shows, like Red Bone Cafe and Liberty Mutual Jazz in Kingston."

Thanks to Hussey, Nuff Tings (the album's Jamaican-based distributor), other innovative radio hosts like IRIE-FM's Elise Kelly, and a groundswell of listeners, "culture" music playlists in Jamaica now intermingle Manley's quietly radiant songs with the latest misses from top reggae warriors like Sizzla and Luciano.

There's no trace of reggae in "Ashes," but Manley's songs pack as much political insight as those of any roots reggae artist, and she cites Bob Marley and Peter Tosh as early influences. If "Ashes" is rooted anywhere, it's in the borderless turf occupied by the international-minded. Other key influences include Joan Armatrading; Carly Simon; Cat Stevens; James Taylor; Carole King; Joni Mitchell; Crosby, Stills & Nash; and "Janis Ian particularly," says Manley, "because of the richness of her lyrics."

Like them, Manley's brilliance is subdued, glowing rather than blazing. She finds universal truths not in sweeping proclamations but by sifting for meanings within her own experiences.

A dentist's daughter born in Montego Bay, Manley first heard Ian at age 15. That year, she and her family moved to farm country in Canada's snow belt, two hours from Toronto. "I took a Bob Marley album to a friend's house and said, 'You've got

to listen to this,'" Manley says. "And she was saying to me, 'You've got to listen to [Ian].'"

Manley had studied piano, guitar, and singing, and she sang hymns in her Catholic church in Jamaica. However, she says, "I didn't do much for about two years [in Canada] until I started York University and took part in Latin American and Caribbean cultural activities."

At 19, she married Joseph Manley, son of the late Jamaican Prime Minister Michael Manley. The young couple went to live in Cuba for four years, where Della began writing and performing.

After the couple's return to Jamaica in 1983, Manley appeared infrequently in public. "They'd ask me to sing a Whitney Houston song, something the people knew, instead of my own stuff," Manley recalls. "I'd sing Janis, Carole, and Carly songs, but I was never inclined to sing soul. And I wondered, 'How will anyone ever hear my own songs unless I sing them?'"

Michael Manley sent Della's song "Ashes On The Window Sill," which she wrote after the U.S. invaded Grenada, to Harry Belafonte and other influential people in the U.S. music industry. "But they weren't interested," says Della, "and I don't think my voice was ready. The recording was rushed."

In 1988, Manley's cousins Brian and Wayne Jobson, who had founded the reggae group Native, had a deal with music executive Lou Adler. "He was interested in songs I'd written," says Manley. "He wanted to work with me, but I started working on their

[Native's] album. They wanted me to cover 'Wonderful World,' but I ended up just doing background vocals and becoming pregnant with Rhea [her daughter, now 8 years old]."

Manley began recording the album "Ashes" more than a year ago, prior to Michael Manley's death. She worked closely with musician/producer Ray Hitchens. He, with partner Mark Golding, heads the Riverside Music label and co-executive-produced "Ashes" with Joseph Manley. "Te Amare," the album's only cover, was written by famed Cuban musician Silvio Rodriguez.

That song and the title track were recorded at Nyumbani, Michael Manley's home in the hills; Della Manley says the name means "welcome to my home" in Swahili. The hillside home also inspired the lead track, "City Lights," which appears in two versions on the album and illustrates the Manley family talent for vivifying harsh political truths: "Looking down from the hillside/Looking up from the shore/A thousand fireflies/How do I close my eyes/To the truth that is a lie?/The skyline's a front line/The skyline's a lie/Another night, in Paradise/Sleeping on a sidewalk/He calls home."

The album track "Little Children" was inspired by a poem by Joseph Manley. "He was showing me his poetry after we married," says Della, then laughs and adds, "I used the poem for the first verse; his name should have gone on the CD." A favorite track is "Bittersweet"—"about my relationship with Joseph and the tremendous support I've received from him all these years," says Manley. "Angel" captures the desolation of Jamaica after Hurricane Gilbert, a late-'80s storm with devastating force. "The Dream" re-creates the shadow moment when morning light tugs at a nighttime dreamer.

Neither the art of the production nor any single element on the album—not even Manley's beautifully nuanced performances—calls attention to itself. Everything is tightly joined: lyrics, melodies, arrangements, and Manley's darkly rich vocals. The producers called on several of Jamaica's finest for the project, including violinist Peter Ashbourne, bassist Michael Fletcher, and pianists Jimmy Peart and Monty Alexander.

"You can't apply reggae production techniques to this type of music," says Hitchens, whose Riverside Music shared production costs with Joseph Manley. "You need to handcraft each track, and that costs much more."

At the moment, Jamaican radio is focusing on "City Lights." Della adds, "I've been hearing more requests for 'Bittersweet,' especially from women. It's most likely to be the first single release. Paul [Banks of Nuff Tings] is pushing for a 45 [vinyl piece] to supply places in the countryside—country shops and so on."

Interest from abroad is building. "Dermott has been sending it out to his contacts," says Manley. "I don't have any. They're asking, 'Do you have a video?' Everyone here does a video, at the beach or in front of someone's house, with 'nuff teeth and shiny clothes."

As more and more Jamaicans accustom themselves to Manley's style—which definitely does not include "'nuff teeth and shiny clothes"—she finds herself writing more than ever before. "I haven't felt this good for years," she says. "I must be affirmed by the reaction to the CD."

BETWEEN THE BULLETS



by Geoff Mayfield

BRIGHT LIGHT: Her album may be called "Ray Of Light," but that title is too subtle to describe the intensity of Madonna's much-anticipated chart debut. With first-week sales of 370,500 units, this could more aptly be termed a sunburst.

Folks outside the music industry will likely pay too much attention to the fact that the album is unable to displace the steady-as-she-goes "Titanic" soundtrack at No. 1, but Pearl Jam and Celine Dion can vouch that there's no shame in playing runner-up to a once-in-a-lifetime phenomenon. Meanwhile, insiders will be wowed by "Ray Of Light's" volume. Not only is this the largest opening week of 1998; it is also the largest first week by any female act since The Billboard 200 adopted SoundScan data in May 1991. This also marks the biggest first week by any album distributed by the Warner Bros. label during the SoundScan era.

The splash mirrors all the media attention, including a flank of rave reviews, that has been generated by the Material-turned-Maternal Girl's return and the widespread airplay heaped on lead single "Frozen," which bullets 10-8 on Hot 100 Airplay. Thus, the new album more than doubles the largest of the four previous opening weeks she has seen in the SoundScan era, her previous high opener being the 167,000 units scored when "Erotica" bowed at No. 2 in 1992.

Among music retailers, Madonna actually led "Titanic" by a score of 302,000 units to "Titanic's" 234,000. However, at mass merchants, "Ray Of Light" debuted at No. 3 with 69,000 pieces, compared with 243,5000 for "Titanic" and 121,500 for Dion (who ranks No. 3 on The Billboard 200 with an overall sum of 224,000). Her mass-merchant numbers will no doubt grow.

So, does this album have a prayer of becoming Madonna's first No. 1 since "Like A Prayer" rang the bell in 1989? That depends on how much the public reacts to her upcoming TV appearances—I know 1996's "Evita" soundtrack had a resurgence when she made a non-performing stop at that year's Billboard Music Awards telecast—and on how much steam "Titanic" has left. With a 5.5% decline, the soundtrack maintains a still-handsome sum of 477,000 units.

Madonna was scheduled to sing on Rosie O'Donnell's March 13 show, the singer's first performance since last year's Academy Awards, and on March 23, she will be a presenter at the Oscars. Then again, with a certain movie garnering 14 nominations, the Oscars show just might spark a sales rally for that "Titanic" album. Stay tuned.

BIG BANGS: Does Garth Brooks work for NBC or does NBC work for Garth Brooks? Specials on the Peacock network have been a big weapon in Brooks' arsenal throughout the '90s, and in kind he delivers NBC a sought-after music audience. The double-whammy of Brooks' Feb. 28 "Saturday Night Live" stop and his March 4 concert special, which easily won its time slot and ranked No. 20 for the week with a 10.6 rating and a 17 share, brings Brooks a 52% increase and the Greatest Gainer trophies on The Billboard 200 (22-12) and Top Country Albums (3-1) . . . With Best Buy stores finally getting their complement of product—hey, this stuff happens when you create your own label from scratch—the Artist (who was formerly known as Prince) grabs the big chart's percentage-based Pacesetter crown with a whopping 154% gain. His "Crystal Ball" does 21,500 units this issue, as it leaps 141-62, outselling the Crystal Method (No. 158) but less than Joe Satriani's "Crystal Planet," which debuts at No. 50 (25,000 units) . . . Speaking of "crystals," half or more of the sales that prompt Billboard 200 debuts for Broadway star Michael Crawford (No. 166) and Crystal Lewis (No. 187) come from Christian outlets . . . As the Warner Bros. team basks in this issue's noteworthy Madonna numbers, it also anticipates next issue's debut by another veteran, Eric Clapton. The label projects a debut in the top 10 . . . The 21.5% gain that boosts Toni Braxton to No. 170 seems to come from the "Oprah Winfrey Show" stop in which she complained about her recording contract.

POSTSCRIPT: With the exception of Will Smith (No. 13), Sarah McLachlan, and Ry Cooder's Buena Vista Social Club, who each maintain Billboard 200 bullets, each of the acts that benefited from the Feb. 25 Grammy Awards telecast on last issue's chart sees sales declines. The Grammys, by the way, ranked No. 3, not No. 4 as reported here, and I neglected to mention that bullets scored last issue by performer Fiona Apple (now No. 67) and winning band the Wallflowers (now No. 110) seemed to stem from the awards show. I have equal-opportunity forgetfulness, as, in the Feb. 14 issue, when I chronicled bullets delivered by the American Music Awards, I overlooked those earned by winner/performer Mary J. Blige and winner George Strait.

WHAT'S IN A NAME? The Heatseekers chart is confined to acts whose names have not been featured in the billing of an album that reached the top half of The Billboard 200, which sometimes cuts a fine line. In 1992, Tom Cochrane was ineligible because the band Red Rider was billed during part of its career as Tom Cochrane & Red Rider. A similar situation exists now for CMC International's Van Zant, fronted by brothers Johnny and Donnie Van Zant, because Johnny Van Zant Band peaked at No. 48 in 1980. If Van Zant's "Brother To Brother" were eligible, it would have debuted at No. 34 on last issue's Heatseekers and stood this issue at No. 38.

MAIRE BRENNAN

(Continued from page 14)

a bit of it . . . People relate my music to the Celtic kind of sound, and it's lovely to be able to bring the Lord's message to it."

Another misconception Brennan says she wants to dispel is that Clannad is a new age group. "I've never considered Clannad really to be a new age band," she says. "I think of it more as world music because it's a cultural kind of thing."

Word VP of marketing Linda Klosterman says Brennan's music will have strong appeal in the Christian music market. "Lots of artists in the Christian market have done a great job of employing the Clannad sound, but we have the real deal," she says.

CASSETTE SAMPLER

According to Klosterman, the label is releasing a cassette sampler of Brennan's music to retail and is partnering with the Parable Group to create a world music promotion. "We agreed to create P-O-P [point-of-purchase material] if we could make sure Máire had the lead presence in this promotion," she says. "We've got reversible P-O-P that for the month of March allows the store to [merchandise] their world music sale. Then at the end of March they can turn it around, and it's artist-driven, focusing on Máire . . . The cassampler includes a \$2 bounce-back coupon for customers," who can return during the week of release to buy the record.

Lisa Wilson, director of special projects/music marketing for the San Luis Obispo, Calif.-based Parable Group, which has a network of 330 Christian retailers in North

America, says the company is promoting world music as a genre in a flier, distributed by Parable through newspapers, that generates 3.5 million impressions. Parable is also promoting world music through its World Wide Web site and the company's "information on hold" phone system.

"Linda has put together the cassampers for our stores along with endcap merchandise," Wilson says. "So from top to bottom we are well-covered. I think Máire's album has incredible potential."

RETAIL PUSH

Klosterman says the company is also sending copies of the CD with countertop displays for music retailers to give to neighboring stores. The goal is to prompt other retailers to play Brennan's album and direct interested consumers to the nearby record store.

Other components in the marketing plan include a radio special, "Through Irish Eyes," hosted by Bob Lepine and featuring Brennan. "Perfect Time" will also be heavily promoted on the label's Web site and on video monitor or "telescan" units at retail. Brennan has also sent postcards to radio from Ireland.

In addition, Word is partnering with Epic to expose Brennan's project to mainstream consumers. The companies are working on plans to have the album played in theaters throughout the U.S. The label is also planning placement on retail listening posts that will include such mainstream chains as Tower and Borders Books & Music.

MVP ENTERTAINMENT SUES FORMER EXECs

(Continued from page 10)

filed with the Los Angeles Police Department Feb. 24, according to MVP attorney Stuart M. Richter.

The lawsuit states that Knowles, who was fired from the company on Nov. 24, 1997, for unrelated reasons, had a non-compete clause in his employment contract that barred him from engaging in a similar business until March 1, 1998. He was hired by

MVP when the company was formed in 1995.

London-based MVP owner Mike Campbell is now running the company.

Shuffield, according to the document, was fired Jan. 29 when her involvement in KVP was discovered. However, she remains a member of MVP's board of directors.

In a separate action, Knowles and Shuffield consented to an injunction that terminated distribution of KVP product. The injunction was signed Feb. 4 and 5, according to Richter.

Although the lawsuit was filed recently, Richter says his client alleges that Knowles and his cohorts could have been siphoning money from MVP for several years.

"We have payments received that date back over two years ago," says Richter.

In the lawsuit, MVP claims that while under its employ, Knowles and Shuffield "entered into illegal and improper contracts" with vendors and duplicators that charged excessive fees. The "co-conspiring" vendors then paid kickbacks to Knowles and Shuffield.

Duplicators International Video Innovation, I.Z.L. Enterprises, and Zeev Lavy are also named as defendants in the lawsuit.

The lawsuit also charges that Knowles and Shuffield signed over MVP checks to their personal accounts and paid "themselves and their family members improper bonuses and

salaries," according to the lawsuit.

In addition, the lawsuit alleges that Knowles, Shuffield, and the other defendants stole at least 92 tape masters that are missing from MVP's inventory.

MVP owns or licenses between 300 and 400 video titles, according to Richter.

Richter says the company "is still trying to calculate" the actual amount the defendants allegedly embezzled.

"The defendants have caused significant damage, and we're in the process of recovery," says Richter, "but this is a healthy company, notwithstanding Mr. Knowles' actions."

Richter says MVP will "aggressively" proceed with the civil suit unless instructed differently by the L.A. police.

He says the company decided to file the suit in order to prevent unlawful competition and recover damages.

Richter says that some videos have been released under the KVP brand, but he did not know the titles' names. Some may be properties licensed by

MVP, he says.

"As far as we know, they're still in business and continue to sell products to MVP customers," Richter says.

Knowles' attorney Arthur Greenberg says KVP commenced business March 2 as stipulated in his client's employment contract.

"I have no response to the lawsuit," says Greenberg. "If this case gets to Superior Court, and that's a big if, Mr. Knowles will enter an appropriate response."

Greenberg denied that his client is in possession of any tape masters. Shuffield's attorney Jack O'Donnell says, "I'm sure when all of this comes out in the wash, my client will be cleared of all wrongdoing."

Based in Canoga Park, Calif., MVP made a name for itself when it distributed "Cops: Too Hot For TV," which is owned by Real Entertainment.

The company has also been successful with the "BabyMugs" series and most recently distributed "Spice Exposed," a racy video containing nude photos of Spice Girls member Geri Halliwell.

RISING TIDE

(Continued from page 10)

Prior to his Rising Tide Nashville appointment, Levitan had been partners with Will Botwin in Vector/Side One Partners in New York, which managed such artists as Lyle Lovett, John Hiatt, Joe Ely, and Los Lobos.

At that 1995 party, Levitan announced his first hire: respected producer Emory Gordy Jr. as head of A&R. Other key staffers included VP of sales and marketing Joel Hoffner, senior director of A&R Steve Fishell, creative services director Teresa Blair, and Rick Moxley, who had just been promoted to VP of promotion.

Rising Tide Nashville was distributed by Universal Music and Video Distribution. In addition to MCA and Decca, Universal is represented here by the Curb/Universal label, whose roster includes Wynonna and Lovett.

BUY CYCLES

(Continued from page 65)

researcher SoundScan. But Soundata's findings come from a panel of "heavily involved purchasers," says Lipsky, adding that the task force wanted to "look at the market in totality."

For the retail survey, the pollers concentrated on "general music purchasing behavior," says Lipsky. Some things the researchers asked about were the consumers' experience in the stores that day, why they didn't buy something, what brought them into the store, what kind of music they listen to, and what kinds of configurations they buy.

For the phone survey, the questions had more to do with attitudes: why people buy or don't buy much music, the importance of music in their lives, and how their interest in music has changed over the years.

The surveys were completed before the holiday selling season, which traditionally begins the day after Thanksgiving.

At 2 p.m. on Sunday (15) in the Moscone Center in San Francisco, the results will be disclosed publicly for the first time.

Says Lipsky, "We went into it with a pretty strong general observation that younger people [18-24] are a lot more involved in buying music than older people. That was true, but what was surprising was that a lot of older people buy a lot of music and a lot of younger people are less involved in music than we would have imagined."

Another finding that surprised the researchers was that a relatively small amount of people were responsible for a great deal of music buying. Twelve percent of those surveyed accounted for 45% of sales.

To Lipsky this finding indicates an opportunity. "A lot of people have a lesser degree of involvement, and they represent the future of the

industry."

Through the telephone survey, the researchers were able to divide music consumers into nine segments, according to their attitudes and their degree of interest in purchasing music. Lipsky emphasizes that these groupings are "attitudinal rather than demographic." Three of those segments are mentioned here.

One is dubbed the "audiophiliacs." These are people in their 40s and 50s who buy more than 50 recordings a year—a substantial amount. They're only 6% of the survey, but they are obviously an important group and one that should not be ignored by music marketers.

Another segment is termed "growin' up," and virtually all of its members are under 25. What's interesting about this segment is that it is a very large group (19% of the sample) that "buys very few records," says Lipsky—an average of eight CDs a year. "They have a very different attitude toward music than we would have expected. They listen to and watch music video and radio in place of buying music."

A third segment is the "rock fans." These are males in their 20s and 30s who buy an average amount of music but not as much as might be expected. "Now's not a big era for big white rock bands," says Lipsky. "They're looking for new music."

Summing up, Lipsky says, "For the first time we have a really clear idea of exactly how the market breaks out." What's key now is "how to keep them in the fold or stimulate them to be more interested in listening to and buying music."

There will be some follow-up research, but, more important, the trade groups will use the findings to develop strategies for selling more music.

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"Coming Home"
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Big Bad Voodoo Daddy
"Big Bad Voodoo Daddy"
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TEJANO AWARDS

(Continued from page 14)

category and Ricardo Castillon and La Diferencia winning best song for "Mundo Sin Guitarras" (Arista/Latin).

Veteran singer Shelly Lares, a Sony Discos artist, was finally rewarded with her first award for female vocalist, edging out Elida Reyna and Peña.

Co-hosting this year's awards were comedian Carlos Mencia, actress Apollonia, and actors Erik Estrada and Mike Gomez. Special performances included country group the Mavericks, led by singer Raul Malo, performing "Dance The Night Away" from their forthcoming album "Trampoline." Also, Selena guitarist Chris Perez debuted his new group, the Chris Perez Project. The band—John Garza, vocals; Rudy Martinez, bass; Joe Ojeda, keyboards; Jesse Esquivel, drums; and Perez, guitar—performed two songs, an original ballad, "Agua Bendita," written by the band and a guitar-fueled bilingual version of the Beatles' "Revolution."

Officials also presented a special performance by Tejano legends Agustin Ramirez, Freddie Martinez, Sunny Ozuna, and Carlos Guzman. They performed a medley of their hits, "Tres Ramitas," "Te Traigo Estas Flores," "Sangre De Indio," and "Vestida De Blanco."

The top 11 awards were voted on by the public, while video of the year was determined by industry officials.

A complete list of winners follows.
Most promising band: Jennifer Y Los Jets.

Tejano crossover: "Donde Estes," Bobby Pulido, EMI Latin.

Male entertainer: Bobby Pulido.

Female entertainer: Jennifer Peña.

Male vocalist: Bobby Pulido.
Female vocalist: Shelly Lares.

Tejano norteño: Grupo Limite.

Album (conjunto tradicional): "Un Recuerdo Especial," Michael Salgado, Joey Records.

Album: "Llegaste A Mi Vida," Bobby Pulido, Joey Records.

Showband: Eddie Gonzalez Y Grupo Vida.

Song: "Mundo Sin Guitarras," La Diferencia, Arista/Latin.

Video: "Le Pedire," Bobby Pulido.

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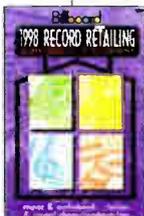
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Record Retail Directory Stocks Essential Store Data

Billboard's 1998 Record Retailing Directory is now available. This information resource contains the most up-to-date, thoroughly researched compilation of record retailers available. It features all major chains with their headquarters and independents in the U.S.

The eighth addition of this essential guide contains a total of 7,000 listings. Each listing includes the store name, address, phone and fax numbers, and the store planners and buyers. The store's music special-



ization is included in the listing, making it easy to pinpoint the key players in any genre of music.

The 1998 Record Retailing Directory packs all this information into an easy-to-read format that features a handy index by store name, state, city and page number for easy reference. The directory is available for \$165. For more information or to order a directory call 1-800-344-7119. For diskette sales call Joellen Sommer at 212-536-5094.

What's In Your Stars? Find Out On Billboard Online

In its ongoing effort to serve all the needs of music fans and professionals, Billboard Online has added MusicScopes, a weekly look at the stars by recording artist Francis Dunnery. In MusicScopes, Dunnery offers his star-guided insights, with a special slant for music lovers.

Dunnery's latest album, "Let's Go Do What Happens," due next month, is his debut on Razor & Tie, following two critically acclaimed releases for Atlantic. Before commencing his solo career, Dunnery was a member of the progressive rock band It Bites. He has

also recorded with and toured the world as lead guitarist for Robert Plant.

Dunnery's extensive studies of psychological and metaphysical arts led him to a second career in astrology, where in addition to giving personal readings and editing astrology columns in various publications, he also consults Time Cycles Research in the development of new software for astrology students.

See what Dunnery sees in your stars every week at Billboard Online (www.billboard.com).



DUNNERY

PERSONNEL DIRECTIONS

Marc Giaquinto has been promoted to associate specials production editor for Billboard magazine. He joined Billboard in 1991 as a composition technician and took on the added responsibility of Airplay Monitor at its inception in 1993.



GIAQUINTO

Giaquinto also actively participated in the migration of Billboard and the Monitors toward computerized pagination. Before joining Billboard Giaquinto worked at Digital Prepress Center.

Paul Page has been named advertising production coordinator for both Billboard and the Monitors. He was previously assistant chart production manager from

May 1990 to July 1996. Page left Billboard to record and tour with the Pupa Chubby Band in 1996. Page returned to Billboard in 1997 as a freelancer. In his spare time, Page plays the bass in New York area bands as well as with 50's and 60's recording artists.

David Tay has joined the editorial production department as composition technician. Tay was previously a freelance contractor. He has worked with Rizzoli International, Prentice Hall and Electronic Publishing Center. Tay studied film and media arts at the School of Visual Arts.



PAGE



TAY

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Chart 'Frozen' As Madonna Bows

WITH A DOUBLE DEBUT, Madonna equals her previous best opening positions on both the Hot 100 and The Billboard 200. On the singles chart, "Frozen" (Maverick/Warner Bros.) is new at No. 8, making it only the second Madonna title to enter in the top 10. It equals the debut position of "You'll See," which went on to peak at No. 6 the week of Dec. 16, 1995. The only other Madonna songs to begin their chart lives in the top 20 were "Rescue Me," which debuted at No. 15 in March 1991; "Erotica," which opened at No. 13 in October 1992; and "Don't Cry For Me Argentina," which entered at No. 17.

"Frozen" is the 31st top 10 hit on the Hot 100 for Madonna. The only artists with more are Elvis Presley (38) and the Beatles (34). That makes it likely that Madonna could surpass the Fab Four and even catch up with the King, if not with singles from "Ray Of Light," then some subsequent album—although the task was made more difficult this month with the report that EMI would be releasing new material by the Beatles (Billboard Bulletin, March 12).

If "Frozen" ices the top of the chart, it will be Madonna's 12th No. 1. That would tie her with Mariah Carey as the solo female artist with the most No. 1 singles. And as soon as the single breaks into the top five, it will tie a record set by Carey, according to Neal H. Stutt of Raleigh, N.C. It would mark the fourth consecutive studio album in which the first single had a one-word title that went top five. Madonna's streak began with "Vogue" and continued with "Erotica" and "Secret." Carey did it with "Emotions," "Dreamlover," "Fantasy," and "Honey."

Over on the album chart, "Ray Of Light" enters at No. 2, unable to budge "Titanic." Still, the founder of Maverick has many reasons to celebrate (see Between the Bullets, page 120). If "Ray" eventually captures the top spot, it will be Madonna's first No. 1 album of the '90s and her first since "Like A Prayer" led the list in April 1989. So far, it is Madon-

na's fifth album to peak at No. 2, following "I'm Breathless," "The Immaculate Collection," "Erotica," and "Evita."

Meanwhile, "Titanic" is still sailing at No. 1 for the ninth consecutive week. That is the longest an album has had an uninterrupted run in pole position since the soundtrack to "The Lion King" reigned for 10 weeks in the summer of 1994.

ROSE'S TURN: Last issue, I wrote about Aretha Franklin's longevity on the Hot 100; her latest single gives her an even more impressive chart span on Billboard's R&B singles list. "A Rose Is Still A Rose" (Arista) hullets 10-8 some 37 years and five months after her first chart appearance with "Today I Sing The Blues," which peaked at No. 10. The only artists with longer R&B chart spans are Nat "King" Cole (48 years and seven

months), Ray Charles (44 years), B.B. King (40 years and two months), and Johnny "Guitar" Watson (39 years and two months).

"Rose" is Franklin's 96th R&B chart entry, the second-highest total in history (James Brown has 118). It's also her 52nd top 10 hit. The only artists with more are Brown (58) and Louis Jordan (54). If the Lauryn Hill-produced "Rose" goes to No. 1, Franklin will have 21 chart-toppers, putting her in first place all by herself. Right now she's tied with Stevie Wonder at 20.

'U'P-UP AND AWAY: The most successful Norwegian act on the U.S. charts in the '90s has been Secret Garden, with two long-running albums on the Top New Age Albums chart. This week, another act from Norway makes its U.S. chart debut, as the Tuesdays bow on the Hot 100 at No. 72 with "It's Up To You" (Arista). I first heard them in 1996 in Oslo when they were called the Tuesday Girls, and I have been anticipating their Billboard debut ever since.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1997	1998
TOTAL	134,879,000	145,939,000 (UP 8.2%)
ALBUMS	112,861,000	123,300,000 (UP 9.3%)
SINGLES	22,018,000	22,639,000 (UP 2.8%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998
CD	85,880,000	99,115,000 (UP 15.4%)
CASSETTE	26,733,000	23,914,000 (DN 10.5%)
OTHER	248,000	271,000 (UP 9.3%)

OVERALL UNIT SALES THIS WEEK
15,044,000
LAST WEEK
14,620,000
CHANGE
UP 2.9%
THIS WEEK 1997
13,888,000
CHANGE
UP 8.3%

ALBUM SALES THIS WEEK
12,364,000
LAST WEEK
12,048,000
CHANGE
UP 2.6%
THIS WEEK 1997
11,309,000
CHANGE
UP 9.3%

SINGLES SALES THIS WEEK
2,680,000
LAST WEEK
2,572,000
CHANGE
UP 4.2%
THIS WEEK 1997
2,579,000
CHANGE
UP 3.9%

	TOTAL YEAR-TO-DATE UNIT SALES BY STORE TYPE		
	1997	1998	CHANGE
CHAIN	69,941,000	73,493,000	UP 5.1%
INDEPENDENT	14,961,000	17,483,000	UP 16.9%
MASS MERCHANT	27,716,000	31,499,000	UP 13.6%
NONTRADITIONAL	244,000	825,000	UP 238.1%

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FOR WEEK ENDING 3/8/98

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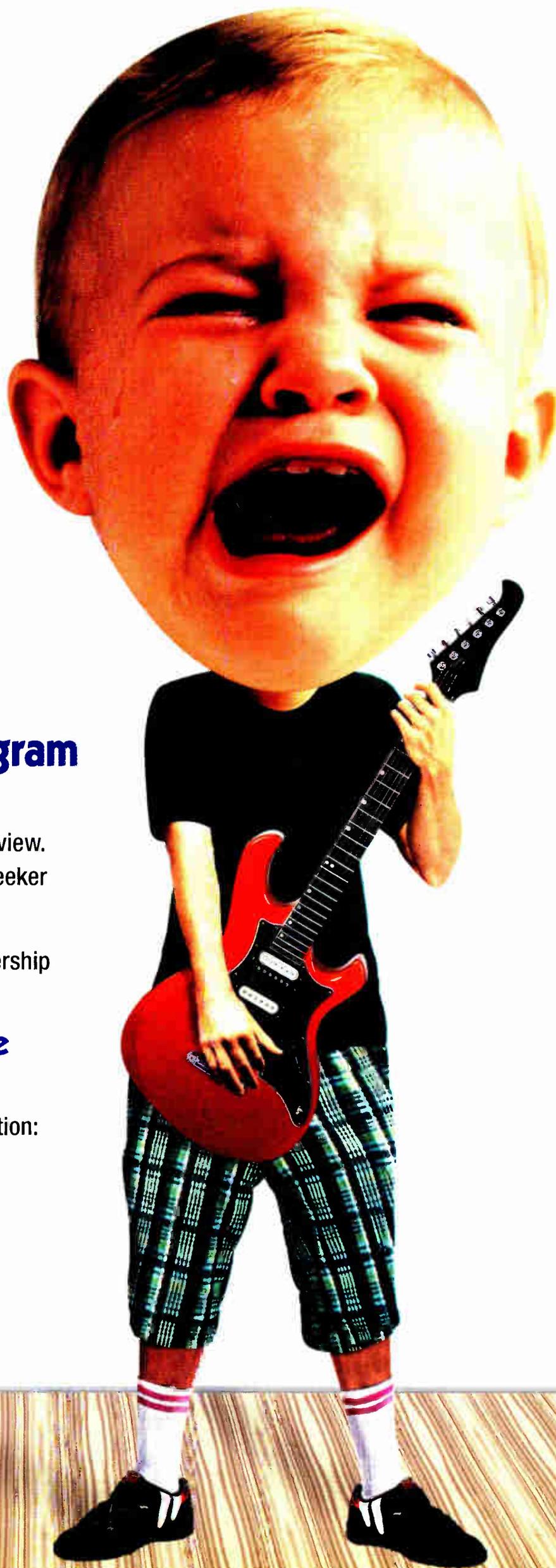
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