#### IN MUSIC NEWS



**New York's** Hangdogs **Find Fans** For Their Country Sound PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 28, 1998

#### ADVERTISEMENT Lollapalooza MCAC78 11733 **May Not Be On** The New Album **Summer Slate** eeling strangely ■ BY MELINDA NEWMAN

NEW YORK—With only weeks to go before the start of the summer concert season, the organizers of Lollapalooza are still without a confirmed headliner, leaving the fate of this year's festival in question.

"I'd say it's 60-40 that Lollapalooza will happen this year," says Ted Gardner, who, along with Perry Farrell and the William Morris Agency, is one of the fest's three owners.

Farrell himself is why this year's Lollapalooza is running behind. Farrell intended to have the re-formed Jane's Addiction headline this year's event. However, at the end of February, "he (Continued on page 69)

## **INTERNET SALES, DVD ARE KEY TOPICS FOR RETAILERS Young Format A Hit**

**Online Debate Rages** 

■ BY DON JEFFREY

SAN FRANCISCO—While traditional music retailers continue to warn labels and distributors not to compete with them by selling music online, many retail chains, labels, online mer-

chants, and technology firms have announced new alliances and deals that will hasten the growth of music sold on the Internet.

At the National Assn. of Recording Merchandisers (NARM) Convention here March 14-17, top industry executives were generally bullish about the online opportunities for advertising and promoting music and creating (Continued on page 71)

■ BY MARILYN A. GILLEN

SAN FRANCISCO—As retailers were meeting here last week at the National Assn. of Recording Merchandisers (NARM) Convention, the 286-unit Best Buy was selling its 1 mil-

lionth unit of DVD software.

The number was only one of the eyeopening figures

attached to the year-old format. Columbia TriStar executive VP Paul Culberg says the company has sold 200,000 copies of "Air Force One" on DVD-conceivably one for every DVD home in North America; Musicland Group chairman/CEO Jack Eugster (Continued on page 76)

#### MUSIC TO MY EARS



Atlantic's Athenaeum One Of The Best & Brightest **New Alterna-Pop Bands** PAGE 3

### SoundScan, VNU **Form Partnership For Info Services**

NEW YORK-SoundSean Inc. and VNU Marketing Information Services, a division of VNU USA, have formed a partnership, Entertainment Marketing Information Services.

Under this name, the two companies will jointly develop marketing information products and services for the music, video, and book industries. The deal also calls for VNU Marketing Information Services to assume 60% ownership of the partnership.

SoundScan gathers point-of-sale data from music retailers and provides sales information to the music industry. The information is used as the basis for Billboard's sales-related charts. The Hartsdale, N.Y.-based company was founded in 1991 and draws its information from more than 14,000 locations nationwide. In recent years, SoundScan has developed similar activities for the video and book industries with VideoScan and BookScan.

(Continued on page 77)

## Legacy Taps **Quintet For 3rd Miles Box**

■ BY BRADLEY BAMBARGER

NEW YORK-In the public imagination, Miles Davis certainly had more famous associations than his mid-'60s quintet, such as the band with John





Coltrane and Bill Evans that produced "Kind Of Blue" or the partnership with arranger Gil Evans that yielded such chamber-jazz evergreens as "Sketches Of Spain." But among those who know, (Continued on page 66)

# **Eluding Mainstream Visibility, Spoken-Word Sets Still Thrive**

**NEWS ANALYSIS** 

■ BY CARRIE BELL

LOS ANGELES-A few years after spoken word was slated to be the next big thing to move from the indie trenches to the major labels, the genre lives on as a labor of love for its most talented

practitioners and dedicated supporters.

"For a while, the major industry players were expecting the big bang, says Henry Rollins, front man of Rollins Band and a Grammy-winning spoken-word artist, currently on a monologue tour. "Majors set up small chapters dedicated to it. MTV had a show. Rolling Stone wrote about it as the cool-kid thing to do. But when it didn't move the units majors expect, it was handed back to the few who really care about poetry."

Considering the statistics, financiers of spoken-word projects are definitely pushed by passion. Most albums or boxed sets don't make The Billboard 200 and are geared to

devout fans, as opposed to mainstream audiences.

"Most people don't pay attention to the genre, affectionately known as 'miscellaneous' in many ordering catalogs, which is a shame because there are a lot of masterful records being produced," says Brian McClemens, the spoken-word buyer for the Ann Arbor, Mich.-based Borders Books & Music chain. "People just don't know (Continued on page 69)

#### HEATSEEKERS

emisonic

Mojo's Cherry Poppin' **Daddies Swing To Top** PAGE 16

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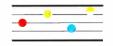
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# THE 'RADIANCE' OF ATHENAEUM

TO MY EARS

by Timothy White

The quiet enlightenment in the plain-spoken sound of North Carolina's Athenaeum may be the most revelatory aspect of the band's handsome pop-rock, the inclusive aura of its austere rite-of-passage storysongs reminding one that the whole sky can be reflected in a single raindrop on the sidewalk.

"I guess the songs capture the way I grew up," says singer/songwriter/guitarist Mark Kano of "Radiance," Athenaeum's first major-label album (Atlantic, due April 7), and "What I Didn't Know," its initial single. "I always felt like I was an onlooker," explains the band's 24-year-old Korean-American leader. "I was watching other people have a brilliant time, not being a part of their lives but being affected in some way. Being the lone person in the corner, you end up gathering all these insights. I didn't know, until the recent four-year period in which most of the songs on the record were written, how much all those past observations meant to me."

Debuting seven years ago at a Valentine's Day dance at Greensboro (N.C.) Day School in the heart of the New South's so-called Piedmont Triad, Athenaeum is named for the Kentucky-based high school literary society whose membership has included Hunter S. Thompson,

Pulitzer Prize-winning author Robert Penn Warren ("All The King's Men"), and the father of the band's drummer, Nic Brown. Despite its seemingly high-minded and difficult-to-pronounce tag (Ath-a-NEE-um), the four-man combo evolved from regular entertainers at frat parties and local bars (Somewhere Else Tavern, the Elbow Room, Lizard and Snake Cafe), their set salted with Eagles, Rush, and Led Zeppelin covers, to a respected Greensboro act with a steady-selling, self-issued 1994 cassette of original material, "The Unofficial Demo." Over time, Alex McKinney replaced the initial bassist, and shortly after a guitarist departed in 1995, the temporary trio released an eponymous eightcut indie CD (including enduring regional favorites "Summertime" and "Haircut") on its own Athenaeum Music label. The \$2,200 production cost of the record which has since sold 10,000 units—was raised from fraternity gigs and Kano's salary as a cook at Greensboro's

"'Haircut' is this really quirky song about losing a bet and shaving my friend's head," says Kano. "'Summertime' is our oldest song, and our biggest song down

here. It's very poppy, extreme pop, and sounds like nothing we have ever written," he notes with a laugh. "We still like them both, and I'd like to go back and put out some of these 'zits,' as I call them, once we've proven ourselves with the new album." Signed to EMI Blackwood Music by Rick Krim in April 1996, Athenaeum was picked by Break magazine in Charlotte as the region's best band (nosing out the Squirrel Nut Zippers) and was included on a sampler of hot acts issued by Chicago's AWARE Records. In November of '96, Athenaeum signed a two-album deal with Atlantic. Replacement guitarist Grey Brewster joined the group at Master Control studio in Burbank, Calif., in January '97 to cut "Radiance" (titled after Radiance Drive in Greensboro, the band's former address) with producer/engineer Gavin McKillop (Toad The Wet Sprocket, the Rembrandts). Jack Joseph Puig (Tonic, the Verve Pipe) provided the final mix.

Now managed by John Scher's Metropolitan Entertainment Group, Athenaeum has created in "Radiance" what will surely be considered one of the best albums of 1998, its instantly arresting tunefulness buttressed by a broody but bracing lyrical and instrumental momentum on tracks like "What I Didn't Know," "On My Mind," the tense, triumphant "Unnoticed," the poetic "Anyone," and finally "No One" and "Different Situation," two resplendent power ballads destined, with any justice, to take their place among the biggest modern rock radio smashes to arrive on the threshold of the new millennium.

However, such studio accomplishments were not the ultimate stimulus for this column, which was prompted instead by an Athenaeum show March 4 at the Mercury Lounge in lower Manhattan. The plain fact is that most alterna-pop acts falter badly in live performance, losing the delicate threads of their best material's melodic fabric, while failing to supply a forceful onstage dimension that relates directly to the actual settings in which they encounter their public. But with skillful song-to-song élan, an easy way with in-concert cross talk and crowd badinage, and a truly exceptional ability to drive the well-structured music to original levels of concentrated intensity, Athenaeum brought down the dangerously packed house with a show that was intimate, uncluttered, and honest.

While the band itself deserves maximum credit for such on-site ingenuity, its underlying strength may be in the elemental insights of its largely Mark Kano-penned compositions, which are linked to but transcend his unique background. Born Jan. 2, 1974, in High Point, N.C. (where, incidentally, Atlantic jazz legend John Coltrane was also

reared). Mark was the son of Hyung Jong Kim and the former Lois Marie Layell, "My mother was never married," says Kano, "so I never met my father, a Korean; he split before I was born. She raised me with my grandmother until I was around 7 or 8. Then she found a guy she fell in love with, and we moved to Greensboro. My stepfather's name is Tetsuei Ike Kano. He's a Japanese chef-my mom had a thing for Asian menand he adopted me.

"My mother suppressed a lot of her feelings while growing up with me, so I also learned that when I was unhappy I shouldn't be very vocal about it, I wasn't taught to express myself through one-on-one communications. North Carolina is a reserved, often judgmental part of the country, and the suburban life of High Point/Greensboro is built around high school sports, church, college life, bars, and hanging out. At 17, I opted to become a recluse and started playing guitar, moving out of the house when I was close to 18. I was never upset about not having a father; I didn't know there was supposed to be somebody else there. When my stepfather came along, there were problems but def-

initely a bond of love. The songs on 'Radiance' are about relationships I've had and how I was always looking so hard for acceptance and belief." As Kano sings on "Lifeline": "I hate to be the one/Telling you that

everything's OK/Cause what kind of god would give you life/And take it all away?

"I was never a big believer in Christianity," Kano explains, "and Buddhism was forced on me at a young age, so I had to find things out for myself. A big book for me was 'Siddhartha' [by Hermann Hesse, a symbolic novel of the life of the Buddha, Siddhartha Gautama, and the spiritual loneliness of all artists]. Any time a book touches on the philosophy that life always existed and always will"-which arises from the Zen Buddhist concept of satori or enlightenment-"and there aren't all the rules society puts on us, those things just grab my heart.

"All your life," adds Kano, "you hear songs on radio and TV that seem to lay out an emotional map for you. When I found myself inside music as a writer, it brought me joy. To realize you can make that map for yourself, while finally connecting with others, is an exciting thing."

Like a puddle after an evening downpour, "Radiance" mirrors the night sky hovering over it, and in the words of an ancient Zen muse, "the moon does not get wet, nor is the water broken" by the reflected expanse. Yet the clarity of everything in heaven and earth is revealed.

# The Shooting Gallery Creates Soundtrack Imprint

■ BY CARRIE BELL

LOS ANGELES-Independent film production company the Shooting Gallery has launched its own soundtrack label, TSG Records, and inked a distribution deal with V2 Records.

Industry veteran Phil Carson, an artist manager and former Atlantic executive who is credited with the development of Led Zeppelin and Yes, has been appointed president.

The new position reunites Carson with Virgin Group founder and chairman Richard Branson, whom Carson recruited into the Atlantic family when Branson started his first label, Virgin Records. Branson has since launched V2.

"It will be great to work with Richard again," says Carson, who will be based in Los Angeles and continue to manage Jason Bonham. "He has a music vision that matches the independent fire and creativity of the Shooting Gallery. Plus, it brings another aspect of movie-making under the company's roof."

The deal gives V2 a two-year, first-look

option on all TSG recordings. If the company chooses to pass on a release. TSG has the right to shop it to outside labels, as the Shooting Gallery did with releases prior to the label's creation. The "Sling Blade" set was licensed to PolyGram, and the two volumes of "New Jersey Drive" found a home at Tommy Boy. The titles sold 33,000, 392,000, and 95,000 units, respectively, according to SoundScan.

The first TSG release will be the soundtrack to "Niagara, Niagara," which includes performances by the Cowboy Junkies, Lori Carson, Patty Griffin, and Richard Davies. The movie, which garnered Robin Tunney a best actress award at the 1997 Venice Film Festival, entered U.S. movie theaters March 20, predating the April 7 album release.

The soundtrack also includes a performance by the Blue Heelers, an act that features the film's male lead, Henry Thomas. Carson says, "We thought adding a spot by the actor might give the soundtrack that extra something. We are dedicated to making these releases special in a flooded market.

Other marketing schemes TSG has cooked

up include a possible concert by the album's acts to benefit Tourette's syndrome, the disease that afflicts a main character in "Niagara," An upcoming release written and directed by Twisted Sister leader Dee Snider, "Strangeland," will have a heavy-metal-intensive soundtrack backed by a full-blown, multiact promotional tour. Acts scheduled to appear on the album include Marilyn Manson, Megadeth, Coal Chamber, and Sevendust.

Former MTV associate producer Christopher Covert, also producer for the upcoming Tibetan Freedom Concert documentary, has been brought aboard as a music supervisor. Carson feels the youthful and creative nature of the company's employees and the growing mainstream interest in indie flicks will draw in good talent and, inevitably, help the company succeed.

"Although I'm relatively new to the film game, it is obvious that the general public has become more interested in the stories of small directors and smaller companies, since 'Sling Blade' and 'Fargo' were up for Oscars last year," Carson says.

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#### No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

#### CLASSICAL

★ VIAGGIO ITALIANO • ANDREA BOCELLI • PHILIPS

#### CLASSICAL CROSSOVER

\* TIME TO SAY GOODBYE

SARAH BRIGHTMAN & LONDON SYMPHONY ORCH. • NEMO STUDIO/ANGEL

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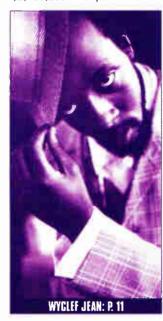
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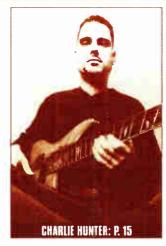
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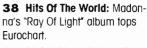
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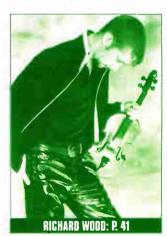
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# The Murky Waters Of The 'Seven-Year Rule'

BY KIA KAMRAN

How do dissatisfied artists emancipate themselves from record contracts they view as oppressive? In light of two recent highprofile lawsuits involving the recording acts Toni Braxton and the Smashing Pumpkins and their record companies, the legal basis du iour for breaking a long-term record contract under California law is a notorious but mostly overrated statute—the so-called "Seven-Year Rule." This states that a contract for personal services "may not be enforced" beyond seven years, even if its language provides otherwise. This law is of particular importance to the music industry, where record contracts often exceed seven years in duration.

However, while it may seem that the mandate of the Seven-Year Rule is rather straightforward, the law's real effect on the music business is anything but absolutely clear:

There are several reasons for this. First, the recording industry has carved itself a rather vague exemption from this law that, if ever applied, may seriously undermine its

'The true extent of this statute's effect on the recording industry has yet to be fully tested in the courts'

Kia Kamran practices music law in Los Angeles.

purpose. In addition, the duration of recording contracts, an erratic concept in itself, is often undeterminable because these contracts are frequently suspended, renegotiated, and amended as the career of an act or artist grows. As a result, it becomes unclear whether the outcome is a single contract or several different ones, each starting a new clock ticking.

Furthermore, the true extent of this statute's effect on the recording industry has yet to be fully tested in the courts; hence, its consequences remain unclear. Due to this uncertainty, this law is mainly used either to influence contract renegotiations or to force out-of-court settlements. It's rarely taken through to a full-blown trial. Accordingly, the Seven-Year Rule provides ammunition to both sides of the dispute in a negotiating scenario.

By its wording, California Labor Code 2855 provides that "[a] contract to render personal service may not be enforced against the employee beyond seven years from the commencement of service under

(Continued on page 60)

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

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# **'Pay For Play' Comes To Radio On KUFO**

This story was prepared by Marc Schiffman, managing editor of Rock Airplay Monitor.

LOS ANGELES-Mainstream rock outlet KUFO Portland, Ore., owned by American Radio Systems (ARS). has become the first station and Flip/ Interscope the first label to overtly engage in the hotly debated practice of "pay for play" since the long-running controversy resurfaced last fall.

Dave Numme, operations manager of KUFO and modern AC sister KBBT, startled the audience at a March 13 panel on pay for play at the Pollack Media Convention in Los

KUFO had been paid for 50 spins of Limp Bizkit's "Counterfeit" over five weeks between late January and early March.

The station used a produced sweeper before the track identifying it as "a new song brought to you by Flip/Interscope." Numme would not say what the station was paid.

Representatives from Interscope Records declined to comment on the

Numme called KUFO's decision a chance to "share in the risk and opportunity on these projects. It's (Continued on page 68)

# **U.S. Assailed For Homestyle Rule** EU Commission Attacks Royalty Exemption

■ BY KEN STEWART and JEFF CLARK-MEADS

DUBLIN-The European Commission is claiming that a deficiency in U.S. copyright law is unfairly depriving European composers of their rightful income. The body, the governmental civil service of the European Union. says American practices contravene World Trade Organization (WTO)

Supporting a complaint filed by the Irish Music Rights Organisation (IMRO), the European Commission has attacked the U.S.' so-called "homestyle" exemption, which allows some shops, bars, and restaurants to play radio and TV broadcasts of music for customers without paying royalties.

The commission also states that U.S. collecting societies are lax in their licensing of smaller business premises.

The commission warns that a bill wending its way through the U.S. Congress could further exacerbate the issue; the bill seeks to grant even greater royalty exemptions to restaurateurs and tayern owners. A vote on the bill is expected in the House of Representatives by Thursday (26). The legislation is sponsored by Sen. Jesse Helms, R-N.C., and Rep. James Sensenbrenner Jr., R-Wis.

The commission says that "there is a serious imbalance between the [European] Community's share of the U.S. performing rights societies' royalty distributions and the Community's share of radio communication of music in the U.S." and calls for "action . . . to eliminate this measure and to prevent the adoption of new measures which would prove even more detrimental to the Community's rights.'

The commission adds, "In spite of the high share of Community music played on U.S. radios, less than 5% of the U.S. performing rights organizations' total royalty distributions are distributed to the Community.

IMRO, supported by European authors' body GESAC, last year took issue with the exemptions clause contained in Section 110 (5) of the 1976 U.S. Copyright Act, arguing that Irish and other composers from EU member states were losing millions of dollars in royalties as a result of the homestyle exemption.

"This conclusion by the European Commission is a major achievement, says IMRO chief executive Hugh Duffy, "particularly against a background where the U.S. has been so critical of copyright protection in Europe.

The commission's conclusion comes after a six-month investigation. Specifically, its report says, Section 110 (5) contravenes the Berne Convention on copyright and is therefore contrary to the WTO's Trade Related Aspects of Intellectual Property agreement, It notes without comment that IMRO describes this practice as "comparable

The commission says the EU should take action "to ensure that the U.S. eliminates this unlawful measure." Saying that the commission will pursue the matter directly with U.S. authorities, the report notes that if agreement cannot be reached, the commission will refer the matter to the WTO in Geneva, Switzerland, for resolution.

The commission's report says U.S. authorities failed to complete a commission questionnaire that asked how the homestyle exemption could be compatible with the Berne Convention.

Noting the fact that the homestyle exemption is a strong disincentive for collecting societies to effectively police

(Continued on page 68)

## **Billboard's Latin Coverage To Be Greatly Expanded**

Effective with this week's issue, Billboard now includes coverage of the Latin American music markets in its international section. The articles will augment the Latin music coverage that can be found in John Lannert's "Latin Notas" column.

This week's story, written by Lannert, explores how record labels in Latin America are scoring greater sales for their artists worldwide (see story, page 37).

The inclusion of Latin American coverage broadens the international section's position as a key industry resource for news from all continents. In addition, the move will bolster the magazine's continuing coverage of the Latin American region in its unfront news pages and in special sections known as the Latin Music Quarterlies.

"This expansion of our Latin coverage," says Billboard editor in chief Timothy White, "is part of an ongoing determination to both chronicle and communicate to our readers the great pan-cultural growth in the importance (Continued on page 68)

## **Billboard Ends Licensing Deal** With L.A. Group

LOS ANGELES-Billboard magazine has ended its licensing deal with the Billboard Live nightclub on Sunset Boulevard in West Hollywood to regain the California territory and return to its core concept of larger entertainment facilities.

Plans are under way to open a larger venue sporting the Billboard name in Los Angeles by this summer.

Under the agreement, signage featuring the Billboard name and logo was removed from the club. The club was opened Aug. 4, 1996, by an L.A.-based investment group headed by Jerrold and Keith Pressman.

The club remains open and on March 20 was slated to begin operating under the name the Key Club.

Billboard Music Group senior VP/general counsel Georgina Challis (Continued on page 68)



No Secret. MCA Records acts Jonatha Brooke, Kami Lyle, and folk/pop trio Uma pose backstage after a concert at Atlanta's Cotton Club March 5. The show was part of the acts' national 16-city Secrets and Lies tour, which wraps up with dates in San Francisco on Wednesday (25); San Diego, Friday (27); and Los Angeles, Saturday (28), Brooke's solo tour is set to debut April 17 in Portland, Maine, with a final show in Austin, Texas, May 8, Shown, from left, are Uma members Sally Dworsky and Chris Hickey, Brooke, Uma member Andy Kamman, and Lyle.

### **Web Downloading Gains Fans** Labels Contemplating Retail Effects

■ BY DOUG REECE

LOS ANGELES—While many believe digitally downloaded music sales are inevitable, most major labels continue to sidestep the issue by avoiding the actual sale of music and tying retail into their online promotions.

An AT&T project, a2b music, announced that the company's digitaldownload platform would be used in promotions with EMI-Capitol Entertainment Properties (E-Prop), TVT Records, and Loud Records (Billboard Bulletin, March 16).

All three labels will offer free downloadable singles in April. The singles will all be accompanied by discount coupons redeemable at traditional retail outlets.

Meanwhile, Tower Records VP of publishing/electronic marketing Mike Farrace announced at this month's National Assn. of Recording Merchandisers (NARM) conference that a2b music and the retailer will be offering exclusive, free downloadable tracks to consumers who purchase albums from Tower outlets or the chain's World Wide Web site (Billboard Bulletin, March 17).

The first two songs will come off of forthcoming Bonnie Raitt and Tori Amos albums, with a Lilith Fair-related title bowing this summer.

As Geffen new-media executive Jim Griffin asserted at a panel on online retailing during the NARM conference: "The time is now for digital distribution of singles" (Billboard Bulletin, March 17).

In spite of the increased activity, Mark Mooradian, group director of (Continued on page 68)

# **Goldstuck Gets Wide Mandate From Arista**

■ BY CRAIG ROSEN

LOS ANGELES-In his new role as executive VP/GM of Arista Records (U.S.), Charles Goldstuck's mandate from Arista president Clive Davis is to oversee the label's day-to-day operations while charting a strategic course for the company's future.

"Arista has become a very big company," says Goldstuck. "To take it to the next level is going to be a major challenge for everyone at the company, so strategic management is going to become more important than it has been in any other time in the company's history.

The appointment is part of one of the

most scrutinized executive shuffles in recent memory (Billboard, March 21), as Goldstuck replaces 19-year Arista veteran Roy Lott. In the new post, Goldstuck reports directly to Davis and will be based in the label's New York offices.

Although Lott began work March 16 at the Capitol Records tower in Hollywood, Calif., in the position of deputy president of EMI Records North America, his appointment has yet to be officially announced.

Goldstuck, who comes to Arista after serving as executive VP/CFO of Capitol Records, says he knows replacing Lott "is a tall order, given that [Davis and Lott] had worked so closely for so long.

It was in late fall that Goldstuck was first contacted by Davis as a potential replacement for Lott. "Before that, I really knew him by reputation only," Goldstuck says.

"I knew that Clive is not only one of the most demanding, but dedicated individuals in this business." Goldstuck adds. "I knew that this would be a very, very demanding role, but who better for me to work with and learn from than someone who has been one of the defining forces of what the music business is today."

In a prepared statement, Davis said, "Charles has already had a very distinguishing career marked by considerable accomplishment and achievement. He is joining us at a time when we are poised to enjoy even more growth, and I know he will be in the thick of it playing a key leadership role.'

Aside from his financial expertise, Goldstuck's insight into business relations has earned him praise from his (Continued on page 67)

## Granada Video Launched Pact Creates U.K. Home Vid Giant

BY SAM ANDREWS

LONDON-U.K. media and retail conglomerate Granada Media Group (GMG) will launch its own home video label in a joint venture with independent multimedia group Video Collection International (VCI).

The new label, Granada Video, will launch in September and is part of a five-year joint venture that may also include book publishing. At present, the deal has no fixed date for renewal, but VCI managing director Steve Ayres says that a date would be discussed in the deal's third or fourth year.

The deal brings VCI a huge library of approximately 15,000 hours of programming from GMG's ITV networks,

which include Granada Television, London Weekend Television, Tyne Tees, and Yorkshire Television.

The venture also includes future GMG-produced shows and made-forvideo projects that will be jointly produced by VCI and GMG.

The deal, however, does not include GMG's feature-film product. But VCI will pitch for the video rights on an individual basis.

As the last major library of TV product to be unpublished in Britain, the deal could boost VCI market share by at least 5%. The company has between 5% and 8% of market share in the U.K.'s 800 million-pound sell-through video market.

(Continued on page 77)

BILLBOARD MARCH 28, 1998

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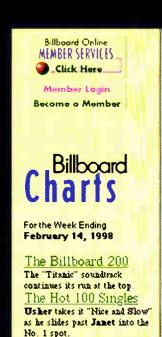
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# Indie Sugar Free No Farm Team Chicago Label Aggressive On Acts' Behalf

■ BY MOIRA McCORMICK

CHICAGO—Not yet 2 years old, upstart indie label Sugar Free Records has already become one of the most-talked-about imprints on the Chicago scene. It has done so through its distinctive signing philosophy, commit-

ment to its artists, and hands-on approach to getting its music into the marketplace.

"If you're waiting for a [major-label] deal and spend all your time showcasing in pursuit of that end," then



MILLS

don't expect Sugar Free to function as a farm team, says Thaddeus Rudd, who formed the label with three partners, about the signing approach. "It's important that none of our bands have said, 'What we really want is to be on Atlantic.' We're not trying to be one step ahead of the majors."

What Sugar Free does try to be for

What Sugar Free does try to be for its stylistically varied artist roster—which includes veteran indie rocker Jon Langford (of the Mekons and the Waco Brothers), roots-oriented singer/song-writer Chris Mills, intriguingly hard-to-categorize alternative combo Sunset Valley, and atmospheric, homespun foursome Wheat—is the most-attentive, actively involved record label it can be.

"We are not just [a label]," says Rudd. "We are a de facto booking agency as well and help out with management concerns." "The artists have a say in everything, every step of the way," says Doug Lefrak, Rudd's Chicago-based partner, "and they know they can reach us any time of the day or night."

Those who do business with Sugar Free—from distributors and retailers to the artists themselves—agree that

its personnel are uncommonly enthusiastic about rolling up their sleeves and getting down to work.

"They are more hands-on than a lot of indie labels," says Mark Anthony, pop-music buyer for Tower Records in Chicago's Lincoln Park. While Anthony says reps from some of Chicago's most-prominent independent record companies "come into the store maybe every six months, these guys are in here once a week, bringing posters, helping with displays. They'll come in just to see how things are going."

how things are going."

Jon Langford, whose bands the Mekons and the Waco Brothers record for Chicago indies Touch and Go and Bloodshot Records, respectively, indicates that there had been major-label interest regarding the Sugar Free solo album, his first.

But Langford, who had made records at Warner, Virgin, and A&M in the past, says, "I didn't want anybody telling me what the single had to be or how I couldn't put this or that track on. I wanted to be somewhere where I could do what I wanted."

The Sugar Free partners "are

enthusiasts, and they have the business sense to pull the whole thing off," he adds. "They had enough money to allow me to do a proper job making the record ["Skull Orchard," a concept album of sorts about his native land of South Wales]. The songs are melodic and simple, [but] it's a very wordy



CUMPET VALLEY

album. I wanted to make sure it was packaged right. I liked the idea of someone getting behind it and supporting it the way Sugar Free does."

"They trust the artist, which is a great thing," says Mills. "They trust they've picked the right individual and let you make your record the way you want. They're more than willing to share their opinions, but even if you disagree, they let you go ahead. They're young, but what they might lack in experience they make up for in commitment and hard work."

Washington, D.C., native Rudd and Lefrak, who hails from St. Louis, met at Northwestern University (NU) in the early '90s. Lefrak was booking concerts, bringing future stars like the Verve and the Wallflowers to NU, and Rudd ran a publication called Art & Performance in the office adjoining Lefrak's.

Upon his graduation in 1994, Rudd took a job in Los Angeles as director of Virgin Records' college marketing division, supervising 40 campus reps doing grass-roots marketing. Two of his best field people were David Simkins, now based in New York, and Matt Mirande, in Boston. Rudd formed Sugar Free in 1996 with those two and Lefrak, who had returned to Chicago (after a postgraduate stint in the Navy) to book prominent showcase room Schuba's, a rig he still handles

gig he still handles.

"In '96, when indie rock was at its height, Chicago labels like Drag City and Thrill Jockey had acquired commercial as well as artistic reputations, which was really inspiring," says Rudd. He was inspired enough to start his own label, despite there being "no guarantee of success—just blind trust that if you made good signing choices, then you'd be OK."

He left Virgin and Los Angeles, having had enough of the major-label experience, not to mention L.A. "I came back to Chicago for good reasons," he says. "Here, you can do what you want without being scrutinized under the [industry] microscope the way you are in L.A."

Sugar Free "didn't have a big launch," according to Rudd. "We start-(Continued on page 77) Hangdogs' Twang Is Picking Up New Fans

■ BY DYLAN SIEGLER

NEW YORK—The Hangdogs have always depended upon the kindness of strangers.

When the members of the New York-based country outfit set their sights on the music business, they didn't need a guidance counselor to tell them that connections often pave an act's way to recognition. The slow-burning success of the Hangdogs' two gritty country-rock recordings has been driven by the group's raucous live shows—but vital help has come from a few good friends in the entertainment business, including an unexpected ally in Janeane Garofalo.

Formed in New York in the winter of 1993 to play six country tunes

at a holiday office party, the Hangdogs went over so well that the group—after finding bassist J.C. Chmiel through an ad in the paper—decided to record a demo. Peddling



GAROFALO

the living-room recording of streetsmart country songs to indie labels unconvinced of the viability of socalled "alternative country" proved frustrating. So after gaining a following at live gigs in New York and points south, the group decided in 1995 to put out its first record, an EP called "Same Old Story," on its own. The set has sold some 7, 000 copies, according to the band.

"We had a number of offers from indie labels, but the way record companies work, if you sign a deal and then don't perform up to expectations, suddenly you're a failure," says Automatic Slim, the Hangdogs' lead guitarist. "Meanwhile, we've got fans coming up to us in every city loving us. So we decided to take it directly to them."

Thus was born Crazyhead Records L.L.C., the independent label created by and for the Hangdogs. The band's second album, "East Of Yesterday," was released Jan. 15. "We're flying by the seat of our pants right now," says bespectacled front man and primary lyricist Matthew "Banger" Grimm, who is also an editor at Brandweek, a sister publication of Billboard. "We're breaking down costs and doing it now without a middleman, with the exception of the loose-knit, ad hoc network that's taken us up."

That network consists of a publicist and a radio promotion rep, whom the Hangdogs say they suspect charges the band lower-than-usual



THE HANGDOGS

fees as a favor. These are two of the music-industry relationships that the band says have been indispensable. "When we meet someone we like to work with, we latch on to them," says guitarist Slim. Drummer Kevin Baier agrees: "There's a common enthusiasm for the music, for this kind of left-of-center country."

The band handles sales through direct mail order and at shows and keeps up with fans through a print newsletter and via E-mail and a World Wide Web page. Its songs are published by Dog Tired Music/ASCAP

Baier, who has handled most of Crazyhead Records' business over the past few years, says balancing business and still paying attention to creative pursuits is an empowering challenge. "It's wonderful to do," he says. "I admire [acts] like Superchunk and Ani DiFranco, because I now know how hard that is. We don't have that promotional muscle; we don't have a staff."

The Hangdogs' DIY ethic, a punkrock modus operandi the band carries over into the country genre, shows up in the music as well as in their business practices. From the band's self-labeled "punk-rock stage banter" at live shows to the albums' raw production values, the Hangdogs align themselves with a type of country often overshadowed by the current Nashville sound, which the band calls "happy country music." The Hangdogs' style is an earnest brand of country music that rings with the influence of acts as diverse as Jason & the Scorchers, Steve Earle, and AC/DC.

"We're not real big fans of the [cleanly] produced album," says Baier, while Grimm says he hopes the band's recordings will evoke the spirit of their live show. "It's been our trademark that we're the band you really want to be there for on a Saturday night," Grimm says.

Dallas community radio station KNON recognizes that quality in the Hangdogs. The station, one of the first in its market to play roots music, has been another important music-business connection for the band. "We love the Hangdogs here." says

(Continued on page 76)



What's The Score? Capitol recording artist Michael Franti has composed the score for the HBO drama "Always Outnumbered," starring Laurence Fishburne and Cicely Tyson. Franti is currently in the studio working on a new album with his band Spearhead. Shown in a cameo spot from "Always Outnumbered," from left, are Spearhead members Armond Livingston, Franti, and Carl Young.

BILLBOARD MARCH 28, 1998

# **Industry Mourns Tim** Maia, Brazilian Soulster

SÃO PAULO, Brazil—Singer/songwriter Tim Maia, who helped introduce R&B and soul music to Brazilian audiences, died March 15 in Niterói, Brazil, near Rio de Janeiro. He was 55.

The cause of death was an infection caused by emphysema. Maia, known as "Brazil's godfather of soul," had been hospitalized in a Niterói hospital since March 8, when he fell ill during a concert there.

Maia was an emotive performer who applied his gravelly voiced baritone to an assortment of R&B and soul tunes colored with Brazilian-

directed lyrical imagery. His best-known hits include "Primavera (Vai Chuvar)," "Gostava Tanto De Você," "O Descobridor Dos Sete Mares.' and "Do Leme Ao Pontal.



Maia, who influenced virtually all of Brazil's contemporary R&B artists, is considered an idol and inspiration by many of Brazil's bestknown singers. Among the prominent Brazilian artists who have covered Maia's hits are Os Paralamas Do Sucesso, Fernanda Abreu, Kid Abelha, and Lulu Santos.

Upon learning of his passing, dozens of Brazilian stars expressed admiration for Maja's artistry.

Savs Abreu: "Tim Maia was the father of Brazilian soul."

Roberto Carlos, Brazil's superstar crooner who once played in Maia's band, describes his death as "a great sorrow. He had a great talent and a beautiful voice.

Nando Reis, band member of hot Brazilian rock act Titas, adds that he did not know Maia personally, "but he was the model for us.'

João Marcello Boscoli, son of Elis Regina, who is actively involved in Brazil's contemporary R&B scene,

observes that Maia broke new ground for Brazil's ever-evolving music.

"Tim Maia as a singer is a [musical] reference for Brazil," says Boscoli. "He was one of the first artists who paid attention to American black music like R&B and blues back in the late '50s and early '60s. He knew how to fuse those sounds with Brazilian music."

The 18th of 19 sons, Maia was born Sebastião Rodrigues Maia in Rio de Janeiro. In the late 1950s, Maia formed a hand fronted by famed Brazilian singer Erasmo Carlos with Roberto Carlos (no relation), who sang background vocals. Funk/ samba maven Jorge Benjor also performed shows with the group.

In 1959, when his father died, Maia moved to New York, where he played in a band while working odd jobs. Arrested for possession of marijuana in 1964, Maia spent six months in jail before returning to Brazil, where he launched his musical career in

Maia's U.S. stint allowed him to become well-acquainted with stateside R&B and soul artists of Stax and Motown fame.

Fortified by his exposure to soul music, Maia jump-started his career in the 1970s with ballads such as his first hit, "Primavera (Vai Chuvar),' and "Gostava Tanto De Você." Soon thereafter, Maia began delving into grittier funk-rooted sounds with hits like "Acenda O Farol" and "Sossego."

Maia's popularity in the 1970s paralleled the growing interest in U.S. R&B music during that decade, and he became a high-flying musical figure admired by Roberto Carlos and

But at the height of his popularity in the 1970s, Maia developed a reputation as a rather eccentric, unreliable performer who often missed shows or played them under the influence of one substance or anoth-

Always overly rotund for his short (Continued on page 67)

media services at Sony Classical in

New York. She was VP of interna-

MCA Records Nashville promotes

Sarah Brosmer to senior director of

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Laura Doede to Midwest regional

sales manager in Des Plaines, Ill.,

and Bill Paige to director of corpo-

# Johnnie Taylor's 'Disco' Revival Malaco Soul/Blues Artist Riding High Again

■ BY CHRIS MORRIS

LOS ANGELES—On April 7, Malaco Records is launching "Taylored To Please," veteran soul/blues singer Johnnie Taylor's follow-up to his 1996 smash "Good Love!" The launch kicks off with a blast from Taylor's storied R&B past.

On Tuesday (24), the label will drop a CD and cassette single of "Disco Lady 2000," a remake of Taylor's No. 1 1976 pop and R&B hit, "Disco Lady"; the single will feature four different mixes of the revamped track.

Asked about his chances in 1998, the disco-era chart-topper says, "I think it can get a lot of attention . . . It's kinda hard for lightnin' to strike in the same place twice. But I think it'll give [the album] a lot of identity, because of the fact that there's a new generation of kids. And it did so well before, it could surprise us all."

"Good Love!" supplied its share of surprises for Malaco and Taylor. The album, released in mid-1996, spent 12 weeks at No. 1 on Billboard's Top Blues Albums chart; it stands at No. 11 on the chart this issue. The set peaked at No. 15 on Billboard's Top R&B Albums chart, while the title single rose into the top 40 of the Hot R&B Singles chart.

Nearly two years into its life, the album is getting a renewed shot of life from a current single, "Slide On," which is No. 97 this issue on the Hot

R&B Singles chart, in its fourth week. "Good Love!" proved to be Taylor's most substantial success since the original "Disco Lady" became the first single ever certified platinum by the Recording Industry Assn. of America.

Of the recent upswing in his career, Taylor says, "I was livin' in joyful hopes, because if you don't think it, you'll never reach your goals. You gotta think that this is possible. I thought all the time that if we had the proper tunes to work with, that we could be as competitive as anybody else in the market. I was always of the persuasion that if you want to dig a nice ditch, you can't use a toothpick—you got to have the right kinds of tools.

Taylor is no stranger to big records.

He began his career in the '50s as a gospel singer and replaced Sam Cooke in the Soul Stirrers. He went on to cut his first secular numbers in 1961 for Cooke's SAR Records. During the '60s, he recorded a string of top five R&B hits for Memphis' Stax Records. In 1976, he segued to Columbia, where 'Disco Lady" brought him crossover

The vocalist says frequent requests to cut "Disco Lady" with contemporary R&B acts led to his decision to remake the 22-year-old tune.

Rerecording his biggest R&B hit may also be Taylor's way of reinstating his credentials as a soul singer; he's clearly uncomfortable with his recent type-

casting as a blues vocalist.

"They call me a blues singer," he says. "Like Ray Charles said, I can sing the blues, but most of the hits I've had were not blues.

He continues. "I TAYLOR was in New Orleans

one time, down at the Fairmont [Hotel], and there was a big record shop across the street. I walked in, the guy didn't recognize me, and he had my album in the blues rack. I asked him, I said, 'Why do you have this album in the blues rack?' He said, 'Well, it's Malaco.' And they automatically categorized it [in blues] because it was [on Malaco]. And he said, 'Hell, I don't know why we've got it in the blues [bin].' So he took it out and put it in [with] the rhythm & blues."

No matter where Taylor's records may be stocked, Malaco has seen his sales develop from a strong mom-andpop base in R&B markets.

According to SoundScan, "Good Love!" has sold 312,000 units to date. But Malaco marketing director Greg Preston says the company has sold an additional 100,000 units of the album in non-SoundScan outlets.

What [the SoundScan figure] doesn't take into account is mom-andpop shops who haven't heard about or don't care what SoundScan is," Preston

says. "They have sold ["Good Love!"] day in and day out since the beginning They account for probably 25% of what we have sold altogether, as opposed to what the chains have done."

Preston says three-quarters of the initial shipment for "Taylored To Please"—between 75,000 and 80,000 units-will be allotted to major chains, while the remaining quarter will ship to mom-and-pop stores

One R&B-oriented outlet that experienced strong sales for "Good Love!" anticipates a hearty welcome for "Taylored To Please." Sadik McNeil, assistant manager at the Soundwaves location in southeast Houston-one of four Soundwaves stores in the city—says, "Johnny Taylor is a big name over here, and anything we have on him is going to sell... He's very popular down here. That last album was a very good one. It crossed over to R&B-it didn't just stay with blues.'

Preston says "Disco Lady 2000" is scheduled to be serviced to R&B and R&B adult radio March 20.

"Radio is still the primary vehicle for this record," Preston says. "It'll probably never see MTV, VH1, any of that. Radio, in the secondary markets in the South, through Baton Rouge [La.], Shreveport [La.], through the Delta, these stations will also be very important, as far as getting this first single out there ... It continues to be a very grass-roots type of project."

However, Preston does not discount a move into other promotional areas if 'Disco Lady 2000" begins to take off. "If this thing starts looking like it's going to break into the top 20, we'll probably be shooting a video," he says.

Taylor, who is self-managed and booked by Roger Redding & Associates, will tour this summer; he says dates will include a June show at House of Blues in Los Angeles.

Taylor expresses gratitude for the latest bountiful chapter in his long-running career. "I've been feeling real blessed to have been able to sustain [my life in the music business] and feel good about it and not get bored with it. the 60-year-old vocalist says. "And the people still seem to love what I do."

#### XECUTIVE TURNTABLE

rate publicity in Downers Grove, Ill.

They were, respectively, sales and

marketing coordinator at Platinum

and publicity manager at Playboy.
Intersound Records in Nashville

names Diane Zandstra Southeast

regional sales manager. She was GM

Roadrunner Records appoints

Kevin Estrada A&R director in Los

Angeles, Stacey Topkin Southeast

regional sales director in New York,

and Rob Weldon West Coast pro-

motion director in Los Angeles. They

were, respectively, A&R rep at Hol-

of River North Studios.

RECORD COMPANIES. Geffen Records in Los Angeles names Steve Kline head of top 40 promotion; Tracy Skelly director of top 40, West Coast: and Kevan Rabat top 40 director, East Coast, in New York. They were, respectively, top 40 director, L.A. regional promotion manager, and D.C. regional promotion manager.

Columbia Records promotes James Diener to senior director of A&R/marketing in New York. He was director of marketing and A&R

Arista Records in New York names Peter Ganbarg senior director of A&R. He was VP of A&R at

Koch Records in New York names John C. Porter VP of A&R/GM. He was an artist manager at Mike Robertson Management.

Cynthia Elliott is promoted to VP of international editorial and new



Records.

tional editorial services.









olution Records.



lywood Records, assistant director of

purchasing at AEC One Stop Group,

and local promotion manager at Rev-

PUBLISHING. Rhino Entertainment

in Los Angeles names Michael

Nieves senior director of licensing

and music publishing. He was direc-



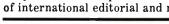


EMI Music Publishing in New York names John J. Melillo VP of music resources. He was director of

music resources. BMG Songs/Nashville appoints Michelle Berlin professional manager. She was director of publishing at Randy Scruggs Music.

RELATED FIELDS. Ken Alston is named director of sales and marketing at House of Blues Music Co. in Los Angeles. He was product manager at Platinum Entertainment.

tor of music publishing. Word/Idea Entertainment in Nashville names Shawn McSpadden VP and GM. He was partner and president at McSpadden-Smith Music.





# **Danny Wilde's Life After 'Friends'**

## Elektra Pushes Versatility Of Rembrandts Leader

■ BY STEVE KNOPPER

CHICAGO-Though the Rembrandts' Danny Wilde has just reconfigured his band and finished another strong album of catchy power pop songs, an interview with him inevitably dissolves into one word. He's friendly and polite about it, but he knows the word is coming and has heard it many, many times in the last three years.

The word is "Friends."

"It's OK!" he says, during a 30minute phone interview, from his home in Rancho Santa Rosa Valley, Calif. "I'm a big boy. I'm not going to look a gift horse in the mouth.

"Besides, now everyone's doing it-BoDeans did 'Party Of Five,' and that 'Dawson's Creek' song, who did that? Paula Cole. Maybe there is some respect in it. Man, if the Presidents Of The United States [of America] can do it [for "The Drew Carey Show"], right

Obviously, Wilde would rather talk about his new album-"Spin This," due April 28 on Elektra Records-than the Rembrandts' ubiquitous "Friends" theme song, "I'll Be There For You." But it's still relevant because, as Wilde and staffers at his label acknowledge, many people still think of the Rembrandts as "that 'Friends' band."

"The upside to this is people go, 'Oh yeah, I know that guy,' which is not such a bad thing,



says Dana Brandwein, Elektra's New York-based senior marketing director. "But we are treating this with sensitivity. This is a band that has sold albums before.

They weren't just 'I'll Be There For You'—they've certainly established themselves. They've toured, and they've sold quite a few records. Our strategy is just to take that success but refocus people—Danny Wilde is a singer/songwriter, and he's been that for quite some time.'

"Spin This," which includes Wilde's collaborations with veteran producer Van Dyke Parks and Gin Blossoms guitarist Jesse Valenzuela, is the first Rembrandts album without co-founder Phil Solem. The singer/songwriter, tired of touring and music-industry

routines in general, quit the group shortly after 1995's "LP" went multiplatinum. So Wilde, along with longtime bassist Graham Edwards and drummer Dorian Crozier, altered the band's name to Danny Wilde & the Rembrandts.

It's a transitional name for Wilde, who plans to drop the Rembrandts tag entirely after a few albums, when the time is right. "I felt to go straight to go with Danny Wilde, I'd be cutting myself off at the knees," he says.

"Up until the last album, I don't think people knew who we were. I didn't feel like starting over, but it wasn't fair to Phil to call it just the Rembrandts.'

Another in a long line of albums that has descended from the Beatles' "Yesterday... And Today," the catchy, ring-

(Continued on page 15)



Atlantic Says Jump! Atlantic Records imprint Breaking Records, owned by Hootie & the Blowtish and their manager, Rusty Harmon, have signed Charleston, S.C.-based Jump, Little Children. According to Atlantic, the band's 1996 independent release, "Licorice Tea Demos," has sold more than 22,000 copies. Shown in the back row, from left, are band manager Robert Hicks; Breaking Records head of business affairs Richard "Gus" Gusler; Harmon; Atlantic Group co-chairman/co-CEO Val Azzoli; Atlantic Records executive VP/GM Ron Shapiro; Breaking Records VP/GM John Caldwell; Deena Frooman, who works with the band's management; and Craig Kallman, Atlantic Records executive VP/office of the chairman. Band members in the front row, from left, are Evan Bivens, Jonathan Gray, Ward Williams, Jay Clifford, and Matt Bivins.

# **Earth, Wind & Fire Joins Forces With** Wyclef, Wu-Tang; 4 Sets Of Santana

by Melinda Newman

N THE STUDIO: The Fugees' Wyclef Jean is producing the new Earth, Wind & Fire album, which he says will be released on his Sony-distributed imprint. Refugee Camp. Jean, who is co-producing with EW&F founder Maurice White, says the first single will be a remake of the group's 1975 No. 1 hit, "Shining Star." The track will feature EW&F performing with Wu-Tang Clan . . . As if they weren't busy enough, both Missy "Misdemeanor" Elliott and R. Kelly are producing film soundtracks. Elliott is working on the soundtrack to "Why Do Fools Fall In Love," the Frankie Lymon story, while Kelly is producing the soundtrack to Eddie Murphy's film "Lifers."

Included on the project is a new tune from Mary J. Blige . . . Puff Daddy is preparing a gospel compilation album for release this summer. But instead of featuring new gospel acts, it will feature performers already on his Bad Boy roster, such as Mase, singing gospel tunes.

STUFF: Look for DreamWorks to release a cast album to "The Capeman" in June or July, despite the

play's atrocious reviews. The Paul Simon musical will end its Broadway run Saturday (28). The troubled show opened Jan. 29... Following the demise of Guardian Records, Ray Davies has inked a deal with EMI-Capitol Entertainment Properties, better known as E-Prop. The label will release "Ray Davies: The Storyteller" April 21. The album was recorded live during Davies' 1997 one-man show . . . Jesus Jones of "Right Here, Right Now" fame has signed with Combustion Records, a new label started by SBK/EMI vet Mike Mena. The band's first album in years, "Already," will be released April 21 on Combustion, with distribution through Koch International . . . Boyz II Men have just launched a clothing line called Groove. "We have a female line called Groove Girl in some stores, and the male line should be out this fall," says the band's Shawn Stockman . It was bound to happen. Mercury will release Hanson's "Three Car Garage: The Independent Recordings '95-'96" in May. The album features 12 tunes from the trio's two self-released albums, including original versions of 'Mmmbop" and "Thinking Of You.'

APPY ANNIVERSARY: Carlos Santana, 1996 recipient of Billboard's Century Award, will celebrate his 30th anniversary of making music with the reissue of his first three albums and a new greatest-hits collection on Columbia/Legacy. On March 31, the label will rerelease "San-

Also coming out March 31 will be "The Best Of Santana," the greatest-hits collection, with a "family tree" of the band featuring the lineup changes from 1969 until

STARR TRACKERS: Look for Ringo Starr to release a new album with some high-profile guest stars this summer. The release reunites Starr with Beatle-mates George Harrison and Paul McCartney. Other guests include Alanis Morissette and Aerosmith's Steven Tyler (who join Starr on a remake of "Drift Away") and Brian Wilson. Mark Hudson produced the project. According

to a source, Starr is in discussions with Mercury Records about releasing the project.

In other Starr news, he will do a European tour with his All-Starr Band this summer. Band members include Peter Frampton, Mark Rivera, and Jack Bruce.

Frampton, as well as Clarence Clemons, Paul Shaffer, and Felix Cavaliere, will be among the artists joining the British Rock Sympho-

ny April 22, when the orchestra pays tribute to the music of the Beatles, the Rolling Stones, the Who, Led Zeppelin, and Pink Floyd at the Beacon Theatre in New York. A potential worldwide tour by the orchestra is in the

MASTER CLASSES: TNT launches its new "TNT Master Series" April 15 with "Bacharach: One Amazing Night." The special will feature artists such as Elvis Costello, Sheryl Crow, Luther Vandross, and, of course, Dionne Warwick, performing songs by Burt Bacharach (and Hal David). The ongoing series will spotlight masters in entertainment, sports, and other areas . . . Speaking of Warwick, she has signed a new label deal with River North Records. The five-time Grammy winner will record "Dionne Sings Dionne," with rerecorded versions of past Bacharach/David hits and new material. The set is due for release this fall.

ON THE ROAD: Amy Grant starts a theater tour March 27 in Las Vegas. The outing will last through the spring .The members of BLACKstreet will tour with Janet Jackson on the singer's U.S. tour late this year . . . Boyz II Men will embark on a U.S. tour in April . . . The Monsters of Folk tour hits the road April 7. The club tour features HighTone Records artists Dave Alvin, Ramblin'

# **Razor & Tie Aims To Break Francis Dunnery As Pop Act**

**■** BY SUSAN NUNZIATA

NEW YORK—Razor & Tie Records is banking on the April 28 release of Francis Dunnery's "Let's Go Do What Happens" as a chance for the independent label to attain pop success. Dunnery sees the release as a new beginning that will bring him the "fame, money, and power" he says he desires.

Dunnery joined Razor & Tie last year after a stint on Atlantic Records, where he released two critically acclaimed albums, "Fearless" (1994) and "Tall Blond Helicopter" (1995).

"Razor & Tie, symbolically speaking, represents that part of me that is prepared to go out there and do what's needed to be done . . . It's like, 'Get off



your big, fat ass and get something going," Dunnery says. "They're enthusiastic, and they really care. And they believe in me."

Indeed, Razor & Tie co-president Cliff Chenfeld considers Dun-

nery a "marquee act" for the label. Chenfeld says that when Dunnery came to the label he was "looking to come to a place where he would be a major priority. We have too much at stake with Francis in terms of the time, money, and staff we put behind him. He can't fall through the cracks here. Francis is to us what the next Jewel record will be to Atlantic.

Chenfeld, who runs the label with partner Craig Balsam, says Razor & Tie's main priority will be achieving a radio breakthrough for Dunnery, which

BILLBOARD MARCH 28, 1998

given the eclectic nature of Dunnery's album. The first single, "My Own Reality," is being serviced to triple-A stations this month and to college radio in April. Chenfeld says he sees the modern AC and pop formats as logical steps for Dunnery, although he notes that "Francis is [also] a logical alternative person. He is quirky like Ben Folds, interesting, and provocative and doesn't sound like everything else out

By working triple-A first, the label will be capitalizing on an already established base for Dunnery. "Francis rules," says Bruce Warren, music director at triple-A WXPN Philadelphia. "They're not going to have any problems getting airplay for Francis in Philadelphia. We supported his career since his first album came out on Atlantic.'

WXPN is already playing "My Own Reality," and Warren says it has been getting positive response. "There is a lot of curiosity about this record here in Philadelphia. We've been playing the song three to four times a day, which for us is a lot, and it's getting really good phones.'

Warren adds that "there are three or four really magical songs" that radio can play from the album.

Anchored by standout tracks like "My Own Reality," "Sunflowers,"
"Jonah," and "Riding On The Back," the album feels like a psychedelic spring day, with Dunnery's gruff yet melodic vocals surrounded by his often intense guitar work. Dunnery recorded and produced the set in his own

Jack Elliott, Tom Russell, and Chris Smither . . . And facility, Sunshine Sound in New York. tana," "Abraxas," and "Santana III." Each set will include looking ahead, both Will Smith and Barbra Streisand A magnetic live performer, Dunnery three live tracks recorded the same year that the album was originally put out. The remixed sets will include new are looking into the possibilities of touring in 1999 (not has amassed a faithful following with his intelligent and uplifting songwritliner notes and unpublished photos. together, of course). (Continued on next page) he acknowledges should be a challenge,

#### RAZOR & TIE AIMS TO BREAK FRANCIS DUNNERY AS POP ACT

(Continued from preceding page)

ing. A student of metaphysics and astrology (he writes MusicScopes, a weekly look at the stars, for Billboard Online), Dunnery has developed his own unique philosophy on life, which can only be described as positive realism. With an understanding of life's shortcomings, Dunnery's outlook remains upbeat and empowered.

"It's rare to have this combination of pop genius and interesting perspective in an artist," says Chenfeld. "I'm hoping we'll be able to rewrite a few rules with Francis, [like the belief] that a label like us can't pull off a pop success and that artists who are melodic and aren't disposable can't break through."

At retail, Razor & Tie will have the

advantage of its new distribution deal with BMG (Billboard, Jan. 17).

"BMG provides services not available in the realm of independent distribution," says Sebough Yegparian, senior director of sales and marketing for Razor & Tie. "They have the clout to make presentations. There's more of a sense of confidence at retail for releases coming from a major like BMG."

Yegparian adds that Dunnery has strong recognition at the BMG distribution branches. "There was a clear sense of what he is. It's reassuring to me that they like this guy, they like the music. He has already made inroads into people's tastes."

Yegparian says the label initially

plans to rekindle interest in outlets where Dunnery has had success with his previous releases: Tower Records, Barnes & Noble, and Borders Books & Music.

He adds that the label is reviewing an international release strategy for the project but that no release dates have been determined outside the U.S. The label is distributed internationally by a network of regional distributors.

Tour plans have not yet been finalized; Dunnery is seeking a booking agent, according to his manager, Lisa Barbaris. She says she is working to get him placed on a summer festival lineup.

"We're looking to keep him on the road all summer," she says. "Once people get to see him, they'll get it, because he's even better live than on record. With it being so tough to get on radio these days, he's got to be out there touring."

ing."
Dunnery retains his own publishing for the current album; publishing for his previous two releases was handled by EMI Music Publishing.

The singer's outlook on the music business reflects the positive realism found in his music (see story, this page). "If you're in the music business, then be in the music business. Don't complain about being in the business.

"That's what happens. If you're the shopkeeper and you're not selling any goods, they'll shut you down. It's just like that. You've got to make the most of it, so when someone gives you the ball, run with it; keep running, you know, go fast, just keep running."

# For Dunnery, Success Is A Personal Responsibility

NEW YORK—Tales abound in the music industry of artists who felt they were deserving yet could not achieve breakthrough success on a major record label. But singer/songwriter Francis Dunnery applies a standard of personal accountability to his experience and is planning to use the lessons he learned to propel his latest release, "Let's Go Do What Happens" on indie label Razor & Tie.

"You get what you concentrate on," says Dunnery. "If you concentrate on being a nice guy, that's what you'll get. And everybody [at] the major label thinks I'm a nice guy, so there's no point in me screaming at them, saying, 'Why didn't you push my records?,' because I didn't ask them to. I was asking them to think I was a nice guy... The artists themselves are responsible ultimately for how they're treated in the record industry. Things don't just happen to you

when you're badly treated. We make that happen."

Dunnery adds, "There's no point screaming for record sales if you're not concentrating on getting record sales... It doesn't mean you're a good person to sit there and pretend you don't want to have a successful life."

Dunnery's two albums for Atlantic, "Fearless" (1994) and "Tall Blond Helicopter" (1995), sold a combined total of 28,000 units, according to SoundScan.

Ron Shapiro, GM of Atlantic Records, says, "The relationship between a record company and an artist is a business partnership and is often like a marriage as well. Sometimes business partnerships and marriages don't work out. But Francis Dunnery is a very talented artist, and we wish him nothing but success."

After leaving Atlantic last year, Dunnery signed with Razor & Tie. He says the indie had been expressing interest since "Tall Blond Helicopter."

"I kept on hearing this little thing, like a birdie on my shoulder, saying, 'If only we had Francis we could go to there with him,' " says Dunnery. "A friend pointed out that 'those Razor & Tie guys always come to your gigs.' When I left Atlantic I went to a few of the major labels, and I found exactly the same thing I had with Atlantic. It was no different. Razor & Tie were constantly just around, all over the place."

Razor & Tie co-president Cliff Chenfeld says he and partner Craig Balsam had been fans of Dunnery's while he was on Atlantic. "He struck us as something of a pop genius who just wasn't getting out of the gate at Atlantic . . . The label just had not worked him as much as he would have liked, but where they worked him it was to a very good response."

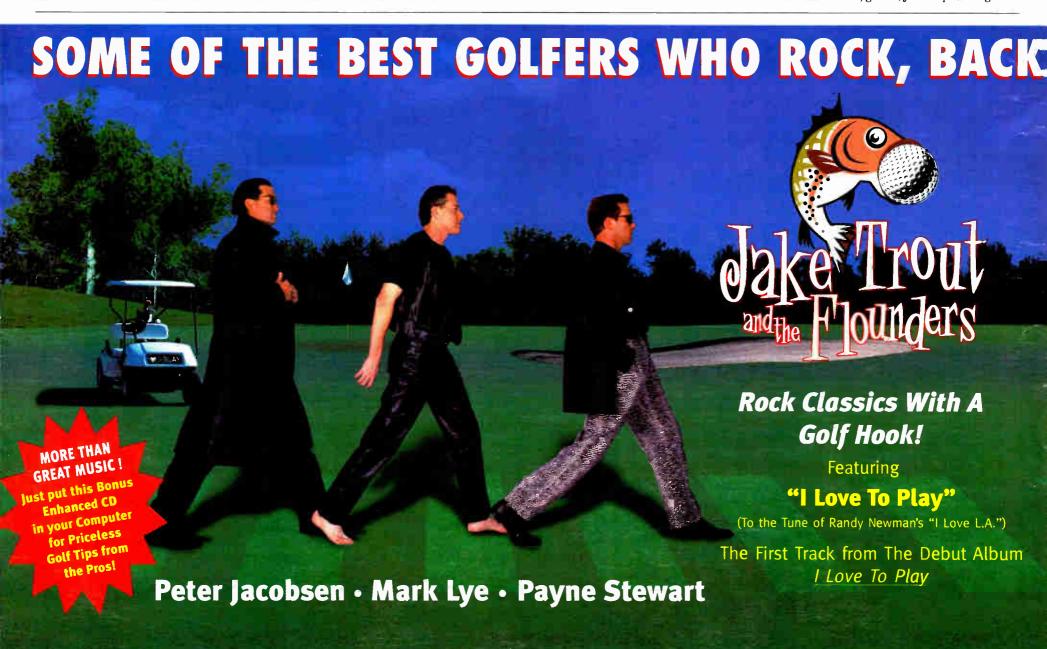
Dunnery launched his career with

the progressive British rock band It Bites before moving to New York to pursue a solo career. While writing "Fearless," Dunnery toured with Robert Plant's Fate of Nations tour; he also played guitar on two tracks on Plant's album of that name. Dunnery also cut a solo album for Virgin in the U.K. in 1992 that was released only in Japan.

"The four [solo] albums that I did

seem attached somehow...It's a time of my life now that I can let go," says Dunnery. "'Let's Go Do What Happens' kind of ends a chapter. It's like a six-year chapter. I went from being a dick feeling sorry for himself to celebrating a great album of my life. When I get a bit older, I'm gonna study business, and when I do that, you better look out: pay-back time."

SUSAN NUNZIATA



# Work Group's Esthero Entices With Acid-Jazz/Trip-Hop Mix

■ BY LARRY LeBLANC

TORONTO—How does an unknown Canadian acid-jazz/trip-hop duo named Esthero, without either a performing or recording background, so impress top executives at the Sony Music-affiliated Work Group that the label is releasing its debut, "Breath From Another," in the U.S. on April 28?

The answer lies in the duo—19-year-old singer Esthero and 22-year-old guitarist/MIDI programmer Doc—creating demos of self-produced, self-penned songs that are too striking to be ignored. After being pitched by Rick Krim, senior VP of talent acquisition and marketing for EMI Music Publishing (U.S.), and Michael McCarty, president of EMI Music Publishing (Canada), seven U.S. and Canadian labels competed last year to sign the act (Billboard, Aug. 2, 1997).

According to Jeff Ayeroff, co-president of the Work Group (U.S.), signing the duo was "a no-brainer . . . The demos were great. It's that simple. We then had a meeting with [Esthero and Doc] and found them to be two young, attractive people, full of personality and attitude. But it wasn't easy [signing them]. There was a big bidding war between labels. We, of course, won."

Ayeroff's partner, Jordan Harris, was also smitten by the demos.

"When I heard [the first demo], I was in my car, and I couldn't believe it," he says. "The reaction we've had for the album from [Sony Music affiliates], particularly in France, Japan, and Britain, makes us feel it can be a major international priority."

Esthero, with a waifish appearance and flaming red hair, is enthralled by the activity surrounding the release of the duo's debut. "I'm loving it all," she says. "I'm loving seeing new places, talking to new people, and playing our music. People are interested in me. That's kind of cool."

Produced by Doc at his home MIDI studio, dubbed Sourpuss Studios, the album also features a number of the duo's friends, including Malik Worthy (bass), Jason Ray (drums), Bryden Baird (trumpet), Evan Cranley (trombone), Ewan Miller (tenor sax), and David Williams and Oliver MacDonald (keyboards).

The album has, according to Doc, "about three-quarters" of Esthero's original demo vocals. Another key difference on the album, he says, is that the Toronto Symphony's string section has been added to such tracks as "Half A World Away," "Heaven Sent," "Country Living (The World I Know)," and "Lounge." The latter song is also featured on the Work Group soundtrack to the film "Zero Effect."

In mid-December, the Work Group

sent out advances of the album to select U.S. media contacts. On Jan. 10, the label sent out remixes by DJ Krus, Talvin Singh, Abacus, and Charlie Klouser of the title track, "Breath From Another," to U.S. clubs and DJs, contacts at underground radio programs, and National Public



**ESTHERO** 

Radio stations.

In late January, 15,000 copies of a four-track sampler, featuring "Breath From Another," "Heaven Sent," "Country Living" and "That Girl" were sent to Sony Music staff worldwide, as well as to independent retailers, promoters, agents, and industry figures in U.S. and Canada.

figures in U.S. and Canada.

Although the Work Group issued "Breath From Another" in mid-December as the album's advance track, the label's strategy is to focus first on advance industry word-of-mouth and print media, rather than radio or video airplay.

"'Breath From Another' is an imaging track to introduce people to the band," explains Diarmuid Quinn,

senior VP of marketing for the Work Group (U.S.). "The campaign is intended to make people aware of Esthero. The first mainstream [radio] track will be 'Heaven Sent,' which will come out shortly after the album's release."

The Work Group has, however, sought early media support for Esthero, bringing the duo to Los Angeles and New York for interviews.

The album is being released in Canada April 14. "There's a street buzz here, and it's essential for us to quickly build a [mainstream] campaign on that," says Don Oates, senior VP of sales, Sony Music Entertainment (Canada).

"Their sound can't be pigeonholed into any specific style of music," says Kevin Blackwood, manager of the dance department at HMV Canada's Yonge Street flagship store in Toronto. "Their sound covers everything from acid jazz to trip-hop with a bit of rock and a Latin flavor. I saw them [at a label showcase], and they were really good."

Since mid-January, Doc and Esthero have been rehearsing an eight-piece band in Toronto for U.S. and European showcase dates in May.

The St. Paul, Minn.-born Doc credits Toronto's diverse ethnic cultures for inspiring the album's musical direction. "In Minneapolis, I was [performing] punk rock and hip-hop from the time when I was young, but

the music I've been exposed to in Toronto, I would have never heard [being] in Minneapolis."

Esthero, who moved to Toronto from the rural town of Harriston, Ontario, three years ago, reels off a slew of influences including Patsy Cline, Otis Redding, Sly & the Family Stone, and Swedish singer Stina Nordenstam. "I love all music," she says. "I had a music overload growing up. My mom was into classical, and my dad exposed me to a lot of jazz."

Through Zack Werner of Venus Management, Esthero and Doc met at the EMI Music Publishing office in Toronto in January 1996; Werner is now the duo's co-manager. It was McCarty who suggested the two link-up.

up.
"We wrote 'Superheroes' one night, and she took me with her voice," recalls Doc. "A month later, we wrote 'Indigo Boy' and 'That Girl.' I didn't see her until August 1996. Then we got together again and wrote 'Heaven Sent' in one night. I had the music structure already, and she came in and blessed it. I thought, 'This is a real big song.' Then we wrote 'Lounge,' 'Anyways,' and 'Breath From Another.'"

Adds Esthero, "Doc's a brilliant, disciplined musician. I'm the crooner who will freestyle for eight minutes on a song and ask, 'Why can't we do that? I don't care what the rules are.' Doc brings order to my chaos."

# ED BY SOME OF THE BEST ROCKERS WHO GOLF.

Album Features Special Guest Musicians Alice Cooper Kevin Cronin (R.E.O. Speedwagon) Glenn Frey Graham Nash

Darius Rucker (Hootie & The Blowfish)
Stephen Stills

And Special Guest Comments by John Daly Clint Eastwood Fluff Bill Murray Leonard Nimoy Greg Norman Arnold Palmer

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Segment on Jake Trout aired last November.

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**Teaser Ads & Announcements** have run in **Golf** magazine and the **Pebble Beach Pro-Am** program.

**Year-Long Ad** running in **Tour** magazine distributed at all PGA events through '98.

**Direct Response TV Spots**Initially targeted at golf consumers begin in April with a mainstream buy to follow.

In-Flight Programming begins in May.

Mailings to *Golf* magazine subscriber list (65,000+) and *Golf* credit card holders (31,000+).

Postcard in Over 40,000 Welcome Bags for attendants of Nicklaus/Flick and John Jacobs Golf Schools through the year.

**Website at www.jaketrout.com** features information about the band plus a weekly PGA update from Peter Jacobsen.

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## **BET Likely To Revert To Private Ownership**

#### Network Expanding Cable Presence, Other Ventures

■ BY CARLA HAY

NEW YORK—With an anticipated move back into the private sector, Black Entertainment Television (BET) is undergoing a metamorphosis that includes ambitious expansion plans such as the acquisition of Festival Productions, new spinoff channels, and new restaurant, casino, and night-club ventures.

On March 16, BET Holdings Inc., BET's parent company, said its board of directors accepted an acquisition offer from BET chairman/CEO Robert Johnson, Liberty Media, and Johnson and Liberty's newly formed BTV Acquisition Corp. (Billboard Bulletin, March 19).

BET, headquartered in Washington, D.C., has been a public company for the past seven years. If the deal with Johnson and his associates becomes official, it would revert the

organization back to private ownership.

"A vote by minority shareholders will be held this summer," says Johnson, "and I'm confident that the deal will be approved."

Johnson's first bid to bring BET back to the private sector began in September 1997, with an offer of \$48 per share, but that offer was rejected by the BET board. The board now has reportedly accepted an offer of \$63 a share, or \$387 million. The day news broke of the accepted offer, BET shares rose 11%; they have since been hovering in the \$60 range.

Johnson, who founded BET in 1980, explains why he felt the time was right to make BET a private company again:

"When BET went public in 1991, we had three objectives," he says. "First, to raise liquidity; second, to establish a price on the company; and third, to

raise capital. In 1998, we've reached those objectives. Now we have strategies that are focusing on long-term valuation instead of short-term earnings."

Soon after BET announced the acceptance bid, the company revealed it was buying 80% of Festival Productions Inc. That company produces approximately 50 events a year, including the JVC Jazz Festival.

The acquisition of Festival, which is being made for an undisclosed sum, is expected to benefit the fledgling cable network BET on Jazz: The Cable Jazz Channel, which BET launched in 1996.

"Our objective is to marry the two organizations and integrate their assets," Johnson says.

Johnson confirms that Festival president/CEO George Wein will "stay with the company as long as he wants to stay. George is a treasure to the jazz world, and he brings a wealth of expertise to the company."

The sale is expected to be finalized "in 30-45 days," according to Johnson. As for other changes at Festival after the sale to BET, Johnson says, "We don't anticipate that anyone will be laid off. In fact, we plan to expand the Festival staff. The plan is to promote Festival events with BET on Jazz in ways that are mutually beneficial. BET on Jazz is skewed to a younger audience than what we normally see at a JVC Jazz Festival, and I think you'll see changes in [Festival Productions] events that will show us reaching out to a younger audience."

He adds, "We also plan to stage fes-

He adds, "We also plan to stage festivals in smaller, urban cities, especially those that don't yet have BET on Jazz. We're hoping to build BET on Jazz's cable distribution in those markets."

According to the network, BET on Jazz reaches approximately 3 million U.S. households. BET, whose programming mainly consists of videoclips and other entertainment geared to African-Americans, reaches 53 million U.S. households, according to the network.

Don Lucoff, a spokesman for the jazz label Blue Note Records, says of the BET/Festival Productions deal: "Ideologically, this is a sound partnership, but it's too early to tell how it will work out. It'll be interesting to see how this new structure will deal with artists booked for their festivals and played on BET on Jazz. Will they cut special deals with certain artists? If the new BET structure is a success, it could open the doors for more record companies to free up more marketing and promotion dollars for [jazz] artists."

BET Holdings has operations that also include BET Movies, the BET Action pay-per-view service, Emerge and BET Weekend magazines, MSBET (a Microsoft/BET venture), BET Financial Services, and a BET SoundStage restaurant in Largo, Md.

BET also plans to open two new establishments in June: a BET Sound-Stage nightclub in Orlando, Fla., and a BET on Jazz restaurant in Washington, D.C. BET has also partnered with Hilton Hotels Corp. to build a hotel and casino in Las Vegas.

According to the network, BET (Continued on page 68)



#### **EDITED BY CATHERINE APPLEFELD OLSON**

STRICTLY BAZ: Leave it to director Baz Luhrmann to create a commercial album out of what initially was a compilation of music he put together to play through the phone when callers to his studio in Sydney, Australia, were placed on hold. Capitol Records will release Luhrmann's "Something For Everybody" April 7 in the States.

The director of "Romeo + Juliet" and "Strictly Ballroom," among other films, has had a longtime relationship with 20th Century Fox; he says the relitionally correct exploration of the allows? general is

politically correct explanation of the album's genesis is that it was released to help generate a buzz on the high-tech studio Fox is building in Sydney. That studio will serve as a hub for film and music projects of Luhrmann and other directors, including the upcoming "Babe 2."

"The serious reason we wanted to do a small music project is to get the music part of the organization going," he says. "But the truthful story was that we have at the office that call-waiting music, and we first put on the Gregorian chanting and that Garbage track [from the "Romeo + Juliet" sequel album], so there was a lot of sort of dark music coming through. Then I started hearing



LUHRMANN

that people were being traumatized, saying every time they came off call waiting they were really depressed. So we thought, 'Why don't we put together a CD with the really positive, romantic tracks from all the works we've created that make you feel good?'"

When some callers began to ask if they could purchase the music—which kind of makes you wonder how long they were on hold!—Luhrmann says he decided to take the opportunity to get imaginative and create a new album. He rerecorded the songs using a variety of artists and voice-overs. Some stick closely to the originals; others are complete reworkings that bear little resemblance to their predecessors.

"I think of it as a lounge music album for swingers," he says. "It's meant to be comical in a way. We are introducing pieces of music you don't usually hear. It's a soundtrack for summer."

Several of the songs are from "Romeo + Juliet," including "When Doves Cry," "Angel," "Lovefool," and a really funky incarnation of "Everybody's Free" that winds around the now-infamous faux **Kurt Vonnegut** speech that swept through the Internet community last year before it was revealed that it had actually been written by a Chicago journalist. There are also a few tunes from "Strictly Ballroom": "Love Is In The Air," "Perhaps Perhaps," and "Os Quindos De Ya Ya" among them. There are also a few songs Luhrmann hand-picked from various musicals and operas and even a song, "Jupiter," from an election campaign.

"Jupiter," from an election campaign.
"Something For Everybody" was released last November in Australia, and it already has gone platinum in that country after the usually conservative Australian radio contingency jumped on board. The first Australian single was the spoken-word cut "Everybody's Free (To Wear Sunscreen) Mix."

"They played it on the alternative station, and they said they had never had as many phone calls about anything and . . . suddenly it was on classical FM on high rotation," Luhrmann says. "We decided to release it to rest of the world based on such an incredible reaction."

UBE TALK: Whether or not they are flying off retail shelves, TV sound-tracks continue to pique the interest of record labels. The latest player to make the move is Sony Music Soundtrax. On May 5, Sony will release the soundtrack to Fox series "Ally McBeal" through 550/Epic. The company has plans to release at least two additional TV soundtracks in 1998; among them will be the soundtrack to Comedy Central's "South Park" on American Recordings/Columbia (Billboard, Feb. 21).

Glen Brunman, executive VP of Sony Music Soundtrax, says Sony previously hadn't jumped on the TV soundtracks bandwagon because of the difficulty in promoting music on the small screen. "We've avoided them because the television medium limits your ability to have substantial musical use," he says. "When you have a 30-minute show, which is really 22 minutes with commercials, it's kind of hard to lay in songs in a major way. But each of these shows in different ways is, or will shortly be, showing how to transcend the limitations of the television medium." As a case in point, Brunman points to Vesper Alley recording artist Vonda Shepard's recurring role as a musical muse in "Ally McBeal." Aside from selected Shepard performances from the show, including its theme song, "Ally McBeal" also will include selections from the score.

Sony's first TV soundtrack project, however, is actually for a miniseries. On March 31, the company will debut the album complement to a highly touted HBO miniseries, "From The Earth To The Moon." The series is a chronicle of all the Apollo space missions, with **Tom Hanks** as executive producer. The album will be released on Play-Tone/Epic, the label made famous in Hanks' film "That Thing You Do!" The "Earth" soundtrack contains a collection of '60s feel-good hits as well as a few key instrumental cues.

In other TV soundtrack news, Mercury Records on March 31 will release "Fame L.A.," which contains new material from Motown Records group 98°, Brian McKnight, and newcomer Debelah Morgan.

# <u>amusement</u>

b u s i n e s s BOXSCORE

Gross

Attendance

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2	Tokyo Dome Tokyo	March 5	\$2,439,230 (305,757,481 yen) \$71,42/\$63,49	<b>34,265</b> 38,000	Tokyo Dome Enter- tainment Corp. TNA International Ltd.
U2	Osaka Dome Osaka, Japan	March 11	\$1,404,722 (179,481,330 yen) \$71.42/\$63.49	19,735 25,000	Tokyo Dome Enter- tainment Corp TNA International Ltd
GARTH BROOKS TRISHA YEARWOOD	Reunion Arena Dallas	Feb. 13-15	\$1,059,494 \$21.10	50,213 52,000, three shows, one sellout	C&M Prods. Glenn Smith Presents
GARTH BROOKS TRISHA YEARWOOD	Fort Worth/Tarrant County Convention Center Fort Worth, Texas	Feb. 20-22	\$781,017 \$21.10	37,015 three sellouts	C&M Prods. Estrellia Entertain- ment Group
PUFF DADDY & THE FAMILY DRU HILL LIL' KIM MACE	CoreStates Center Philadelphia	March 15	\$592,399 \$45.75/\$40.75	14,394 15,000	Haymon Entertainment
BRYAN ADAMS	General Motors Place Vancouver	Feb. 26	\$405,570 (\$575,910 Canadian) \$40	11,440 15,569	Paul Mercs Concerts
EROS RAMAZZOTTI	National Auditorium Mexico City	March 11	\$249,245 (2,143,510 pesos) \$52,32/\$12,79	9,801 sellout	Ocesa Presents/CIE
LUIS MIGUEL	Selland Arena Fresno, Calif	March 6	\$246,945 \$65/\$40/\$20	5,626 7,073	Villalobos Entertainment
LEANN RIMES Bryan White	John F. Savage Hall, University of Toledo Toledo. Ohio	March 3	\$165,145 \$32.50/\$22.50	<b>6,454</b> 8,200	Belkin Prods
BROOKS & DUNN TERRI CLARK	Sioux Falls Arena Sioux Falls, S.D.	March 7	\$147,539 \$24.50	6,369 sellout	Steve Litman

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#### **DANNY WILDE'S LIFE AFTER 'FRIENDS'**

(Continued from page 11)

ing guitar-laden "Spin This" will likely win over the same radio programmers who embraced Toad The Wet Sprocket and the Gin Blossoms. Despite slight literary references in the opening "Shakespeare's Tragedy" (one of two songs coproduced by Parks), the album is predominantly simple, love-obsessed power pop songs, such as the catchy first single, "Long Walk Back," co-written with Valenzuela.

The Rembrandts' fourth album has an excellent summertime quality, which Wilde considers to be his specialty. "When I write, I don't write to be weird or different," he says. "I feel that I'm a pop craftsman, and I definitely want to bowl people over with a killer hook, because that's what works for me. It's not like I'm a poet and I try to create these deep heavy messages. I love to write a great pop song."

Solem's absence, Wilde says, is most obvious in the album's guitar playing, because his ex-partner used to do the trickier bits. (Mark Karan, formerly a guitarist with singer Sophie B. Hawkins, is responsible for the complex power chords on "This Close To Heaven" and most of the lead solos.) But because the Rembrandts used to function separately—they sang together but handled lead vocals for their own songs—Wilde thinks few fans will be shocked by the change.

"We harmonized great, so that's missing. And his guitar style is very unique and hard to duplicate. I wouldn't even try to do that," Wilde says. "But I think,

songwise, there's not a lot of difference."

The Rembrandts, who formed in 1990 after Wilde had released three largely unheard solo albums, first experienced chart success with 1990's "That's Just The Way It Is Baby," which caught on at adult alternative stations like WXRT Chicago and KBCO Denver, but they never expected to be superstars.

That changed with "Îll Be There For You," which blew up as "Friends" became a smash sitcom in 1995. Elektra asked the Rembrandts to include the song on 1995's "LP," and the duo reluctantly agreed—but only as a bonus track at album's end, after a 10-second pause. Soon they had a massive hit, but a growing backlash against "Friends" led to a similar backlash against the song.

"I think we'd be silly if we didn't capitalize on the success of that song," Wilde says. "But you know the record company: That's what it's about with them; they want to capitalize on the marquee value. They wanted me to do stuff on the advance CD—like, 'Hi, remember me? I'm Danny Wilde from the Rembrandts, and I did "I'll Be There For You." I ain't doing that shit. I'm not going down that road.

"I just want to be around for a long time, creating music, and have a fan base, like John Prine or something," he adds. "I have no aspirations to be Jon Bon Jovi or Madonna or someone like that. I just want to be left alone to do what I do and hopefully get enough exposure to keep doing what I want to do."





by Steve Graybow

LOWNING AROUND: When was the last time you saw a jazz album with a malevolent clown on the cover?"

"It's different, that's for sure," says Charlie Hunter, referring to the 1970s black light poster-inspired artwork on his new CD, "The Return Of The Candyman," released March 10 on Blue Note. He could just as well be talking

about the music created by his new group, **Pound** For **Pound**, or about his eight-string guitar, on which he simultaneously plays melodies and bass lines. For "Candyman," his fourth Blue Note release, Hunter has (at least temporarily) retired his alto/tenor saxophone front line; "Candyman" has him joined by longtime drummer **Scott Amendola**, percussionist **John Santos**, and rising star vibraphonist **Stefon Harris**.



According to Hunter, the inspiration for this project was the vibraphone, an instrument identified more with the classic sounds of **Lionel Hampton** and **Bobby Hutcherson** than with contemporary grooves. "I play a kind of nutty, fringe instrument [eight-string guitar], so the vibraphone complements my playing well, both sonically and harmonically," says Hunter. "I like to put an instrument into a place where it doesn't usually function, to see how it sounds in that particular world. Vibes give the music a real traditional-jazz feel. Tonally, it's a good, unique blend."

Long before Hunter started making a name for himself in the San Francisco Bay Area, he was busking on Paris subways and on the streets of Germany, Amsterdam, and Switzerland. It was here that his interest in percussion and rhythm developed. "I was brought up as a street musician," Hunter says. "Playing in the street, if I didn't entertain, I didn't get paid. Rhythm is an important component of entertaining people, and I quickly found that the more rhythmic the music, the more coins I received."

Hunter says his fan base ranges from "older folks, real jazz fans" to younger "music fanatics" who trade tapes of his live shows. To capitalize, Blue Note's marketing plan concentrates on traditional outlets for jazz as well as unconventional retail territory. "We've serviced in-store play copies to non-traditional retail stores like Urban Outfitters and Diesel, in addition to skate and surf shops," says senior director of sales Saul Shapiro. Likewise, the label plans to work tracks from "Candyman" to both traditional-jazz radio and alternative college stations, to maximize Hunter's exposure at both ends of his fan spectrum.

Hunter will tour throughout the spring; the touring lineup of Pound For Pound features Hunter, along with vibes player Monte Croft and drummer Willard Dyson.

HE TURNS 80 THIS SEPTEMBER, but composer,



14/II CO1

arranger, and bandleader Gerald Wilson shows no sign of slowing down. The centerpiece of his "Theme For Monterey" (MAMA) is a large-scale work commissioned by the Monterey Jazz Festival to celebrate its 40th anniversary. The suite, which consists of five distinct variations on a 40-bar theme, debuted on the festival's closing night last year. This is its first appearance on CD.

In addition, the album features Wilson's own arrangements of Gershwin's "Summertime" and Charlie Parker and Dizzy Gillespie's "Anthropology" (based on the (Continued on page 31)

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#### BILLBOARD'S HEATSEK **S** ALBUM CHART

		NOL	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SoundScan	8
THIS	LAST	WKS. O	ARTIST MARCH 28, 1998	
ΞŽ	22	₹2	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/	CD) TITLE
0			* * * No. 1 * * *	
=	3	8		SUIT RIOT
2	1	63		SPECTACLE
3	NE		FASTBALL HOLLYWOOD 162130 (8.98/12.98)  ALL THE PAIN MONE	Y CAN BUY
4	4	7	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) WIDE OF	EN SPACES
<b>(5)</b>	NE	w Þ	JIMMY RAY EPIC 69104 (10.98 EQ/16.98)	JIMMY RAY
<b>6</b>	8	5	MONO ECHO 536676/MERCURY (8.98 EQ/12.98) FORM	IICA BLUES
	9	4	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)  A Ja	AGGED ERA
8	7	3	DARYLE SINGLETARY GIANT (NASHVILLE) 24696/WARNER BROS. (NASHVILLE) (10.98/16.98)  AIN'T I	T THE TRUTH
9	22	11	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
10	6	4	DAVID KERSH CURB 77905 (10.98/16.98)  IF I NEVER STOP L	OVING YOU
1	NE	w Þ	TWO NOTHING 90155/INTERSCOPE (10.98/16.98)	VOYEURS
12	13	5	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98) MANY MOODS	OF MOSES
13	10	29	DIANA KRALL IMPULSE! 233/GRP (10.98/16.98)	VE SCENES
14	11	20	BUENA VISTA SOCIAL CLUB WORLO CIRCUIT/NONESUCH 79478/AG (17.98 CO)  BUENA VISTA	SOCIAL CLUB
15	16	25	ALEJANDRO FERNANDEZ ● SONY OISCOS 82446/SONY (9.98 EQ/14.98) ME ESTOY EN	NAMORANDO
<b>16</b> )	NE	w Þ	ALL SAINTS LONDON 828997/ISLAND (10.98/16.98)	ALL SAINTS
17	18	25	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98) JUST BETWEEN	YOU AND ME
18	12	2	CRYSTAL LEWIS MYRRH 5041/WORD (10.98/15.98)	GOLD
19	14	11	ANITA COCHRAN WARNER BROS. (NASHVILLE) 46395 (10.98/16.98)	CK TO YOU
20	17	35	MICHAEL PETERSON REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98) MICHA	EL PETERSON
<b>(21)</b>	NE	w Þ	C-MURDER NO LIMIT 50723/PRIORITY (10.98/16.98)	OR DEATH
22	21	37	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)  THREE DOLLAR	BILL, Y'ALL
23	20	49	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98) HOMEWORK	
24	25	11	AVALON SPARROW 51639 (10.98/15.98) A MAZE	OF GRACE
<b>25</b>	NE	w Þ	TORTOISE THRILL JOCKEY 50* (13.98 CD)	TNT
			<u> </u>	

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

<b>26</b>	N	EW >	CURVE ESTUPENDO 53121/UNIVERSAL (16.98 CD)	COME CLEAN
27	15	2	THE INSYDERZ SQUINT 7035/WORD (10.98/15.98) THE	INSYDERZ PRESENT SKALLELUIA!
28	24	45	ALLURE ● TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98	B) ALLURE
29	34	6	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES
30	23	13	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
31	26	25	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15	.98) THIS TIME IT'S PERSONAL
32	31	19	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN
33	30	3	BIG TYMERS CASH MONEY (11.98/16.98)	HOW U LUV THAT?
34	29	28	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/	16.98) TIME FOR HEALING
35	28	44	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.	LEE ANN WOMACK
36	35	2	WAYNE WATSON WORD 69147/EPIC (10.98 EQ/16.98)	THE WAY HOME
37	27	4	PROPHET POSSE PROPHET 4406 (11.98/16.98)	BODY PARTS
38)	44	5	CHANTAL KREVIAZUK COLUMBIA 67926 (7.98 EQ/11.98)	UNDER THESE ROCKS AND STONES
39	37	21	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
40	32	8	BIG WRECK ATLANTIC 83032/AG (10.98/15.98)	IN LOVING MEMORY OF
41	42	20	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 4310	98/VERITY (10.98/16.98) STRENGTH
42	39	84	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
43	N	EW >	SMOOTH PERSPECTIVE 549033/A&M (10.98/16.98)	REALITY
44)	45	11	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
45	43	8	MILA MASON ATLANTIC (NASHVILLE) 83059/AG (10.98/16.98)	THE STRONG ONE
46	33	25	CORNERSHOP LUAKA 80P 46576/WARNER 8ROS. (10.98/15.98)	WHEN I WAS BORN FOR THE 7TH TIME
<u>47</u> )	N	EW >	FINLEY QUAYE 550 MUSIC 68506/EPIC (10.98 EQ/16.98)	MAVERICK A STRIKE
48)	47	47 2 DAVID ARKENSTONE WINDHAM HILL 11246 (10.98/16.98) THE CELTIC BOOK OF E		THE CELTIC BOOK OF DAYS
49	36	7_	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 826	35/SONY (8.98/14.98) INOLVIDABLE
(50)	N	EW >	PHIL PERRY PEAK/PRIVATE 82163/WINDHAM HILL (10.98/16.98	ONE HEART ONE LOVE

#### CHART . BY DOUG REECE

STRENGTH IN NUM-BERS: Developing acts in several genres are hitting the festival circuit en masse in the coming months, carrying along the notion that one plus one often equals three in the music business.



Soul Survivors, Push Records act Luxx, whose self-titled, Ron Saint-Germain-produced debut was released March 10, is building out-of-the-box airplay with its first single, 'Soul Of Me," at rock stations like WBAB and WRCN on New York's Long Island. The song, says Luxx singer Katrina Chester, was inspired by a negative encounter with a major-label executive but has since taken on greater meaning. "Since the actual recording, it has really started to be relevant to me in so many different situations," she says. "I think that's why a lot of people are able to relate to it."

Multi-artist bills rolling into your town soon include the Ska Against Racism (Good Works, Billboard, March 7) and Funkungfusion tours, as well as the (hide your daughters) Monsters of Folk festival.

Ska Against Racism, which will benefit organizations such as Artists for a Hate-Free America, kicks off Friday (27) in Seattle and features acts like Kemuri, Five Iron Frenzy, and the Blue Meanies.

Ninja Tune's Funkungfusion tour, which launches the first of 22 dates March 30 in Vancouver, will feature label

acts Herbaliser, DJ Vadim, Chocolate Weasel, Neotropic, and Animals On Wheels. All tour acts will be featured on Ninja Tune's "Ninja Cuts 3—Funkungfusion" compilation, which bows April 27.

HighTone Records is also pushing its wares via a festival—its Monsters of Folk tour.

Dave Alvin, whose next album, "Black Jack David," will be released in

June, and Ramblin' Jack Elliott, whose HighTone debut, "Friends Of Mine," bowed March 17, are half of a lineup that also includes labelmates Tom Russell and Chris Smither.

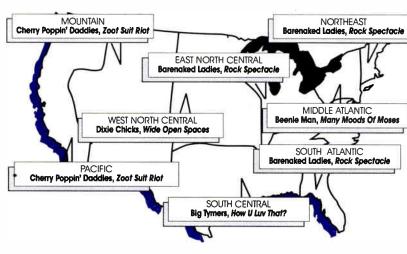
The show starts April 7 in

The Guinness Fleadh festival returns for a second year,



Meant For You. Former Rugburns member Steve Poltz, perhaps best-known for co-writing Jewel's "You Were Meant For Me," flies solo with his Mercury debut, "One Left Shoe." The first single from the album, which was released March 17, is "Silver Lining.

#### REGIONAL HEATSEEKERS NO.18



#### THE REGIONAL ROUNDUP

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

#### EAST NORTH CENTRAL

- ed Ladies Rock Spectacle

- Jimmy Ray Jimmy Ray
  C-Murder Life Or Death
  Dixie Chicks Wide Open Spaces
  Two Voyeurs
  Cherry Poppin' Daddies Zoot Suit Riot
- 7. Sevendust Sevendust 8. Fastball All The Pain Money Can Buy 9. Daryle Singletary Ain't It The Truth 10. Anita Cochran Back To You

#### SOUTH ATLANTIC

- Barenaked Ladies Rock Spectacle
  Jagged Edge A Jagged Era
  Cherry Poppin' Daddies Zoot Suit Riot
  Dixle Chicks Wide Open Spaces
  Lite Chicks Wide Open Spaces
  Chicks Wide Open Spaces
  Of Chicks Wide Open Spaces
  Chicks Wide Open Spaces
  Lore Singletary Ain't It The Truth
  Co-Murder Life Or Oeath
  Beenie Man Many Moods Of Moses
  Alejandro Fernandez Me Estoy Enomor
  Jose Luis Rodriguez With Los Panchos Inol

expanding from New York into new markets Chicago and San Francisco.

The June festival, which also features artists such as Sinéad O'Connor, will showcase developing artists like Altan. Saw Doctors, Donal Lunny Band, Luka Bloom, and Mary Black.

HOADWORK: Speaking of touring, do yourself a favor and check out China/Sire's Morcheeba, on the road April

12 (Portland, Ore.) through May (Washington, D.C.). The band's monumental new album, "Big Calm," was released March 17.

MY WAY: Though the actions of David (pronounced Dahveed) Garza have sometimes left industry armchair career advisers scratching their collective noggins, that hasn't stopped the artist from producing a solid, instantly likable

debut on Lava/Atlantic, "This Euphoria," which is due April

Austin, Texas-based Garza, a former member of Twang Twang Shock-A-Boom. walked away from the band just as it began getting courted by record labels.

Subsequently, Garza selfreleased nine albums through his own Wide Open Records, including the critically welcomed EP "Four Track Manifesto.'

The only snag? The EP, put out in conjunction with Artists for a Hate-Free America, was available only on the Internet and at shows.

The first single from "This Euphoria" will be "Disco Ball



No Breaks. The Great Divide has spent the past six years building a loyal following in Texas and Oklahoma, Atlantic rereleased the act's album. "Break In The Storm." March 17. The first single from the rock-influenced country band is "Never Could." They play Saturday (28) at City Limits in Stephensville, Texas.

World," which was included on the artist's EP and, as a result. is already getting spins at college radio.

Meanwhile, Atlantic placed album cut "Slave" on the "Great Expectations" soundtrack and has Garza opening for Ben Harper Friday (27)-March 29 in Texas.



Thanks For The Music. Songwriters Lamont Dozier, Brian Holland, and Eddie Holland were honored at a recent BMI luncheon celebrating the legendary songwriters. Known as Holland/Dozier/Holland, the trio was the staple of the "Motown Sound" and penned more than 400 songs, including "Baby Love," "I Can't Help Myself," and others. Pictured at the event, from left, are Eddie Holland; Barbara Cane, BMI's assistant VP of writer-publisher relations; Wayne Henderson, member of the Jazz Crusaders; Brian Holland; s nger Hadda Brooks; vocalist/guitarist Bobby Womack; Dozier; Rick Riccobono, BMI's VP of writer-publisher relations, and Cheryl Dickerson, BMI's senior director of writer-publisher relations.

# **Night Bird's Foster Takes Flight**

## Vocalist Mixes Genres On Her Debut Set

BY ANITA M. SAMUELS

LOS ANGELES—On her debut album, "Just What You Like," slated for release April 28 on Night Bird Records, vocalist Eboni Foster fuses R&B with rock, gospel, and jazz.

"My songs have no color lines; that's what will keep me in my own category," she says. Her first single, "Crazy For You," was serviced to R&B radio Feb. 23-24 and will be released commercially April 7. It has already garnered 507 spins at radio, according to Broadcast Data Systems.

Foster says her musical influences run a gamut of genres—from Etta James and Anita Baker to Hall & Oates and Dolly Parton. "I enjoyed working on my album," she says. "Every song portrays my personality. Some songs are sexy and sensual, which doesn't take away from the fact that I live my life just like everyone else. It's not a gimmick someone put together; it's me."

The videoclip for "Crazy For You" was serviced to BET Feb. 24 and is in medium rotation. The clip, which was directed by Cirri Nottage, will be supported by appearances on "Planet Groove" and "Teen Summit." The video has just begun to be played by the Box.

On the album, Foster worked with a variety of writers and producers, including Troy E. Wright, Taura Stinson, Alonzo Jackson, E-Smooth (who is also her manager), Mike Manni, and Derek Clark.

Wright is also president of Hendrix Records, which established Night Bird in 1997 as an avenue for R&B acts. Hendrix also launched Trinity Records, which focuses on contemporary Christian and gospel music. Hendrix has a long-term licensing and distribution agreement with MCA Records.

Foster is the first act released on Night Bird and the only artist signed to the label thus far. "A friend gave me her tape during a party at Narada Michael Walden's house. Her voice just cut through the tape," Wright says. "Although it's common for a new label to go out and hire a lot of artists, I decided that I didn't just want someone who could sing, nor did I want one who wanted to sing and just get rich. We wanted our first artist to portray to the public a normal, young, beautiful woman with the ability to relate to everyone"

A key marketing factor, according to Wright, is the fact that the vibrant singer is confident of her abilities. "Eboni has great vocals and the atti-

tude," he says. "In this industry it takes more than just great vocals. She can sing, and she can act. She's a lot of fun to be around, and a lot of artists don't have that charismatic quality. Some artists take classes to be like that."

Foster is no stranger to the industry. She began singing at local talent shows in Sacramento, Calif., and the San Francisco Bay Area. By the time she reached her teens, Foster had joined



**EBONI FOSTER** 

Nuttin' Nyce as lead singer, replacing a former member. They recorded an album and toured extensively, but she left the group in 1994.

"I never really saw myself in a group. I always sang by myself," she says. Still, being in the act provided valuable experience she needed, she

According to Marilyn Batchelor, national director of marketing at MCA Records, the label plans an extensive campaign targeting a 12-24 demographic. The album will be worked at both R&B and R&B crossover stations. MCA will have her doing TV appearances on "Vibe," "Showtime At The (Continued on page 20)

# Sibling Act Melky Sedeck Debuts On MCA; C-BO Gets 90 More Days For Drug Use

A NEW HOUSEHOLD NAME? Sister and brother duo Melky Sedeck was signed as an R&B act to MCA Records March 9. Melky and Sedeck Jean are the siblings of Wyclef Jean of the Fugees.

"When people hear our music, they say it's different but common," says Melky, who sings and writes all their music. A hip-hop fan trained in classical music, Melky says she originally thought she would pursue a career teaching classical music. Sedeck handles all the production and instrumentation for their music and sings as well. "We are self-contained, and we work from each other," he says. But versatility is what they hope will make their music stand out. Sedeck says his sister writes like a rapper and can freestyle as well as sing.

The duo's debut album, "Melky-Sedeck Da Joint," due in late summer or early fall, will intertwine hip-hop, jazz, gospel, opera, and classical music. Melky will even do some "scatting" on one of the songs. "I compare it to yodeling," she says

The duo says its album doesn't fit any one format, and it will include ballads with a '50s and '60s feel. Melky says

she and her siblings come from a musical background. Their lives, she adds, were strictly about going to school and to church.

The three of them began performing as children. "We had a family band with the three of us and did church tours. Our concerts were sold out," she says.

Sedeck has already written songs for Regina Belle's upcoming album as well as for the Fugees. He and Melky performed the title song of the "Love Jones" soundtrack last year. Sedeck is also producing tracks for KRS-One and Cypress Hill.

T'S ALL 'RELATIVE': On Tuesday (24), HBO and Relativity Records will release the soundtrack to "Butter" for the world premiere of the movie. According to writer/director Peter Gaithings Bunche, the film is a murder-mystery set in the black pop-music industry: "It's more in the world of Clarence Avant or Babyface, rather than our incarcerated kingpins," he says.

Bunche notes that the soundtrack captures the full spectrum of contemporary black music. "We ranged from gangsta rap to contemporary gospel—and an old-school renake of the classic 'Smiling Faces Sometimes' by the Undisputed Truth—to straight-up R&B," he says.

The movie stars an array of actors, including Ernie Hudson, Nia Long, Shemar Moore, Donald Faison, and Salli Richards, and concerns not a struggling artist but the ones who are making it, says Bunche. And unlike standard hip-hop movies, there are no performances.

Among the tracks on the set are first single "Work" from Arista act Naughty By Nature and "Superhero" by as-yet-unsigned Christopher Williams. Titles from Relativity acts include "No Ways Tired" by Nancey Jackson, the Beatnuts, Fatal, R&B singer Michelle Mitchell, and Indo G. "I wanted to pay homage to the future and the past on the soundtrack and in the movie with the Ohio Players' classic 'Pain,' one of the few songs that hasn't been sampled from their catalog," Bunche says. With "Superhero," the director says, he wanted to make a new song with Williams' vocals because he wanted the artist's spirit to permeate the record. "He's an R&B singer who has lived a hip-hop life," he says.



slated for June release.

by Anita M. Samuels

The

Rhythm

and the

Blues

On another Relativity note, producer/artist Darryl "Delite" Allamby's label Millennium 2000 Music, a division of his production company 2000 Watts Inc., has signed a deal with Relativity Entertainment Inc. (Billboard Bulletin, March 17). Under the agreement, Relativity will market and distribute upcoming Millennium 2000 releases. The deal will be launched with the debut of Link's album "Sex Down,"

The first single from that album, "Whatcha Gone Do," is scheduled for release to radio March 31; street date is May 5. Delite and Link have had success with LSG's hit "My Body," which the two co-wrote with Antoinette Robinson. The trio has also written Silk's upcoming album, which was produced by Delite. The same songwriting and production team will produce Gerald Levert's next release, as well as songs for Keith Sweat's next set.

MORE WOES FOR C-BO: Rapper Shawn Thomas, aka C-BO, who was to be released from prison March 18, has been given 90 more days after testing positive for marijuana use. He had served two weeks after being arrested March 3 or charges that lyrics from his album "Til' My Casket Drops," on AWOL'Noo Trybe Records, violated the terms of his parole (Billboard March 14).

His parole agreement required that he "not engage in any behavior that promotes gang lifestyle, criminal behavior, and or/violence against law enforcement." Thomas' lawyers had negotiated an agreement with the California Prison Board to have all charges dropped.

In a press release, Thomas' camp claims he has received "unusually harsh" punishment because this is his first incident as a parolee. His camp also says that other such offenders are not given additional prison time but are required to be drug-tested over a longer period of time.

"Til' My Casket Drops" is No. 10 on the Top R&B Albums chart this issue and No. 66 on The Billboard 200.



Making Hits. Columbia recording artist Kenny Lattimore takes a break from recording tracks for his sophomore set, "From The Soul Of Man." The album is slated for a June 9 release. Pictured in the back row, from left, are Kenny Lerum, Ivan Barias, Kipper Jones, Vidal Davis, Keith Pelzer, Jeff Townes, and Carvin Haggins. Shown in front, from left, are Andre Harris, Lattimore, and Darren Henson.

BILLBOARD MARCH 28, 1998

# Bilboard HOT R&B SINGLES

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COL-LECTED, COMPILED, AND PROVIDED BY

MA	RCH	28, 1	998		
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	20	21	6	★ No. 1 ★ ★ ★  LET'S RIDE 1 week at No. 1 ◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER  T.BISHOP (M.JORDAN,MASTER P,SILKK THE SHOCKER) (C) (D) (T) DEF JAM 568475 MERCURY	1
2	1	2	18	NO, NO, NO ▲  W.JEAN,Y.HERBERT,R.FUSARI (Y.HERBERT,R.FUSARI,M.BROWN,C.GAINES)  C() (D) (T) (X) COLUMBIA 78618	1
3	2	1	10	NICE & SLOW ▲ USHER  J.DUPRI (J.DUPRI, M.SEAL, U.RAYMOND, B.CASEY) (C) (D) (T) (X) LAFACE 24290/ARISTA	1
4	6	7	6	BODY BUMPIN' YIPPIE-YI-YO E.ROBINSON (F. DAVIS,E.GRAY,M.GRAY)  ◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	4
(5)	5	8	7	TOO CLOSE   ∧ NEXT  KAYGEE, D. LIGHTY, R.L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)  (C) (D) (T) (X) ARISTA 13456	5
				* * * HOT SHOT DEBUT * * *	
<b>6</b>	NE	NÞ	1	ALL MY LIFE   ♦ K-C1 & JOJO  J.HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)  (C) (D) MCA 55420	6
(7)	NE	N Þ	1	RAIN         ◆ SWV           B A MORGAN (B A.MORGAN)         (C) (D) RCA 65402	7
8	3	3	9	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	3
9	4	6	24	DEJA VU [UPTOWN BABY] ●  KNS (D FAGEN,W.BECKER)  C) (D) (T) (X) CODEINE 78755/COLUMBIA	4
(10)	11		2	DO FOR LOVE   ◆ 2PAC FEATURING ERIC WILLIAMS	10
11	8	10	3	SOULSHOCK, KARLIN (T.SHAKUR,C.SHACK, K.KARLIN, B.CALDWELL, A. KETTNER) (C) (D) (T) AMARU 42516/JIVE  A ROSE IS STILL A ROSE  ♦ ARETHA FRANKLIN	8
(12)	12	17	7	L.HILL (L.HILL, J.W.BUSH, K.WITHROW, J.HOUSER, A.ALY, E.BRICKELL) (C) (D) ARISTA 13465  ROMEO AND JULIET   SYLK-E. FYNE FEATURING CHILL	12
13			9	G.BAILLERGEAU, V.MERRITT (JOHN, WARNER JR., WINBUSH, MOORE) (C) (D) (T) RCA 64973  GONE TILL NOVEMBER    ◆ WYCLEF JEAN	9
	9	9		W.JEAN (N.JEAN) (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA  1 DON'T EVER WANT TO SEE YOU AGAIN ◆ UNCLE SAM	2
14	10	4	21	N.MORRIS (N.MORRIS) (C) (D) STONECREEK 78689/EPIC	5
15	7	5	15	MIX20 (M.O.JOHNSON,J.HALL) (C) (D) (M) (T) (X) EASTWEST 64.135/EEG  ALL I DO   ◆ SOMETHIN' FOR THE PEOPLE	
16	15	15	6	A MCCLINTON, SOMETHIN' FOR THE PEOPLE (A.MCCLINTON, J.YOUNG, R.HOLIDAY) (C) (D) (T) WARNER BROS 17282  MY BODY ▲  LSG	15
17	16	11	23	DELITE (D.ALLAMBY, L. BROWDER, A. ROBERSON) (C) (D) EASTWEST 64132/EEG	1
(18)	18	18	6	STRAWBERRIES LALEXANDER, PROF T (LALEXANDER, T. ROLBERT, J. CARTER, P. RUSHEN, L. DAVIS, F. WASHINGTON) (C) (D) PERSON TO THE STREET OF THE ST	18
(19)	19	19	6	GET AT ME DOG  → DMX (FEATURING SHEEK OF THE LOX)  PK,GREASE (E SIMMIONS A.FIELDS, D.BLACKMON, S.TAYLOR)  (M) (T) (X) DEF JAM 568523**MERCURY	19
20	14	14	6	THE PARTY CONTINUES ● JD FEATURING DA BRAT JDUPRI (J. DUPRI (J. D	14
21	17	13	8	AM I DREAMING  k.SWEAT (S.DEES)  ◆ OL SKOOL [FEATURING KEITH SWEAT & XSCAPE]  (C) (D) (T) KEIA 56163/UNIVERSAL	5
<b>(22)</b>	27	36	3	IMAGINATION  → TAMIA  J.DUPRI (J.DUPRI, M.SEAL, B.GORDY, A.MIZELL, F. PERREN, D.RICHARDS) (C) (D) QWEST 17253;WARNER BROS.	22
23)	23	23	7	OFF THE HOOK  M.PENDLETON (C.PENDLETON, C.LUCAS, D.FLOYD)  M.PENDLETON (C.PENDLETON, C.LUCAS, D.FLOYD)  (C) (D) (T) (V) (X) ATLANTIC 84071	23
24	24	20	9	MAKE EM' SAY UHH! ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL KLC (MASTER P,FIEND,SILKK THE SHOCKER,MIA X,MYSTIKAL) (C) (D) (T) NO LIMIT 53302/PRIORITY	18
25)	25	26	9	THEY DON'T KNOW/ARE U STILL DOWN  T.KELLEY,B.ROBINSON,T.SHAKUR, JOHN B., T.KELLEY,B.ROBINSON,T.SHAKUR,JOHNNY J)  (C) (D) YAB YUM/550 MUSIC 78793/EPIC	9
				* * * GREATEST GAINER/SALES * * *	
<b>26</b> )	29	-	2	VICTORY PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES STEVIE J.,S.COMBS (C.WALLACE, J.PHILLIPS, S.COMBS, S. JORDAN, B.CONTI) (C) (D) BAD BOY 79155/ARISTA	26
27	13	12	6	GETTIN' JIGGY WIT IT  POKE & TONE (W.SMITH, S.J.BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)  (C) (D) (V) COLUMBIA 78804	6
28	21	16	16	A SONG FOR MAMA ▲ BABYFACE (BABYFACE)  (C) (D) (V) MOTOWN 860720	1
29	22	22	4	BRING IT ON  FJERKINS III,K WASHINGTON (F JERKINS III,K WASHINGTON,M.NELSON)  (C) (D) SILAS 55430/mCA	22
30	28	27	17	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS   PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) RUMBRIG D ANGLETTIC SOWNS STRIPE. ID ROME: LSTRAFFEED A MORRES DEWARCE OWNLOKED METHAS COMMERCE IN MEMBERS. (ICIDITY OF OR 90 507 79) AND STATES.	7
31	26	24	16	WE'RE NOT MAKING LOVE NO MORE ● ◆ DRU HILL	2
	20		10	BABYFACE, D. SIMMONS (BABYFACE) (C) (D) LAFACE 24295/ARISTA  * * * GREATEST GAINER/AIRPLAY * *	
(32)	33	61	3	IT'S ALL ABOUT ME	32
33	30	25	12	DANGEROUS   R.SMITH (T.SMITH,R.SMITH,H.STONE,F.STONEWALL,A.COLON,L.DERMER)  C(C) (D) (M) (T) (X) ELEKTRA 64131/EEG	4
34)	34	38	3	REALITY       ♦ ELUSION         MASS ORDER (E.HANES,K.VENEY,M.VALENTINE,L.HILL)       (C) (D) (T) RCA 64933	34
35	31	28	32	YOU MAKE ME WANNA ▲  J.DUPRI (J DUPRI,M.SEAL,U.RAYMOND)  (C) (D) (T) (X) LAFACE 24265,ARISTA	1
36)	36	_	2	JUST BE STRAIGHT WITH ME ◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MD B. DICK CRAIG B (SILKK THE SHOCKER,MASTER P, DESTINEY'S CHILD,O'DELL,MO B. DICK) (C) (D) (T) NO LIMIT 53305 PRIORITY	36
37)	NE	w >	1	CHEERS 2 U   ↑ PLAYA  TIMBALAND (S.GARRETT, T. MOSLEY)   (C) (D) DEF JAM 568214/MERCURY	37
38	37	32	31	WHAT ABOUT US   TOTAL  TIMBALAND,M.ELLIOTT (T.MOSLEY,M.ELLIOTT)  (C) (D) (T) (X) LAFACE 24272/ARISTA  (C) (D) (T) (X) LAFACE 24272/ARISTA	4
(39)	47	56	4	WHO AM I         ♦ BEENIE MAN           J.HARDING (M.DAVIS,J.HARDING)         (C) (T) (X) 2 HARD 6160/VP	39
40	32	30	8	ALL MY LOVE   QUEEN PEN FEATURING ERIC WILLIAMS T.RILEY (S.CARTER,T.RILEY,L.WALTERS,L.VANDROSS) (C) (D) LIL' MAN 97023/INTERSCOPE	17
(41)	NE	w Þ	1	GITTY UP ♦ SALT-N-PEPA	41
42	35	29	16	C.ELLIOTT, A. WEST (C.JAMES, R.MOORE, R.JAMES) (C) (D) (T) RED ANT/LONDON 570100/ISLAND  TOGETHER AGAIN   A JANET  A JAN	8
(43)	-	W Þ	1	J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS,R.ELIZONDO, JR.) (C) (D) (T) (V) (X) VIRGIN 38623  RAISE THE ROOF  • LUKE FEATURING NO GOOD BUT SO GOOD	43
44	38	33	13	L.CAMPBELL (L.CAMPBELL, J.BERRY, D.RUDNICK) (C) (D) (T) LUKE RECORDS II 572250/ISLAND  BURN  ◆ MILLITIA	26
45	41	35	8	E.DEAN (D.SILAS,J.SMITH,E.DEAN) (C) (D) (T) RED ANT 119006  IF YOU THINK I'M JIGGY   ◆ THE LOX	21
46	42	39	30	D.GREASE (S.JACOBS.J.PHILLIPS,D.STYLES,D.BLACKMON,R.STEWART,C.APPICE,D.HITCHINGS) (C) (D) BAD BOY 79115/ARISTA  BUTTA LOVE   ◆ NEXT	4
46	-	-		KAYGE, D.LIGHTY, L.ALEXANDER, PROF. T. (L.ALEXANDER, T. TOLBERT, R.L. HUGGAR, A. CLOWERS, D.LIGHTY) (C. (D) (T) (X) ARISTA 13407  EVERYTHING  MARY J. BLIGE	5
-	45	43	27	J.JAM.T.LEWIS (J.HARRIS III,T.LEWIS.R.EI,H.NAKAMURA,T.BELL,L.CREED,J.BROWN,F.WESLEY) (C) (D) (T) (X) MCA 55353  I CARE 'BOUT YOU ●	10
48	50	44	31	BABYFACE (BABYFACE) (C) (D) (T) (X) LAFACE 24264/ARISTA  FATHER   ◆ LL COOL J	+
49	40	31	9	POKE & TONE (J.T.SMITH. J.C.OLIVIER, S.BARNES, G.MICHAEL, G.OVERBIG) (C) (D) DEF JAM 568332/MERCURY	12

WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) . IMPRINT & NUMBER PROMOTION LABEL	PEAK
50	43	40	14	4, 3, 2, 1 → LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P ESERMON (J.T.SMITH,E.SERMON,R.RUBIN.A.YAUCH,A.HOROVITZ,R.NOBLE,C.SMITH,E.SIMMONS) (T) DEF JAM 568321*MERCURY	24
51)	51	53	4	WELL, ALRIGHT ♦ CECE WINANS	51
52	44	37	13	K.CROUĆH (J.SMITH,K.CROUCH,C.WINANS) (C) (D) PIONEER 97977  THE CITY IS MINE	37
53	39	34	16	T.RILEY (SCARTER, T RILEY, K.GAMBLE, L.HUFF, G.FREY, J.TEMPCHIN) (C) (D) (T) ROC A FELLADEF JAM 568592/MERCURY  SO LONG (WELL, WELL, WELL)  PHAJJA	30
54	48	41	16	K.K. JACKSON,LIL' RICK (K.K.JACKSON,R WHITE,E.ROBERSON) (C) (D) WARNER BROS. 17308  JUST CLOWNIN' ◆ WC FROM WESTSIDE CONNECTION	18
(55)	NE\		1	JUST CLOWNIN'  WC, CRAZY TOONES (W.CALHOUN, K.GILLIAM)  STILL PO' PIMPIN'  DO OR DIE FEATURING JOHNNY PAND TWISTA	55
56	52		7	MR. LEE (D.ROUND,D SMITH,C.MITCHELL,L WILLIAMS)  NOTHIN' MOVE BUT THE MONEY  ◆ MIC GERONIMO FEAT. DMX & BLACK ROB	31
=		49		N.MYRICK (M.MCDERMON,N.MYRICK,E.SIMMONS,R.ROSS) (C) (T) (X) BLUNT 4939/TVT  SAY IT   ◆ VOICES OF THEORY	57
57)	66	81	3	S.MORIAS, JELLYBEAN (R. BASORA, S. MORIAS, G. MCKETNEY)  C) (C) (D) H.O.I.A. 341032/RED ANT  FREAK IT  LATHUN FEATURING DA BRAT	38
58	53	51	8	J.SMITH,P.LEWIS (LGRADY,J.SMITH,P.LEWIS,T.BUTLER) (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA  ANOTHER RIOT KINGPIN SKINNY PIMP	-
59	54	58	5	SMK (D.HILL, Z DOG, A.K., BIG HILL) (C) (D) 40 STREET 4043  BEAUTIFUL BLACK PEOPLE JAMES GREAR & CO.	54
60)	78		2	R.GEORGE (J.GREAR, R.GEORGE, J.BENNETT, I.FERGUSON) (C) BORN AGAIN 777	60
61)	61	66	5	SHUT 'EM DOWN  SELF (F.SCRUGGS,K.JONES,T.TAYLOR,E.SIMMONS)  6 A.M. (M/E BE DOLLIN')  A NADANIE	61
62	55	65	6	M.LITTLE, I. HARRIS (I. HARRIS, M.LITTLE, M. STANDIFER, D. PHILPOT, A. GRIFFIN, R. CHIARELLI) (C) (D) (T) (X) REPRISE 17273-WARNER BROS.	55
63	63	_	2	24/7  J.WEST (J.WEST, D.KEYES)	63
64	NE	N >	1	BEFORE WE START  T.DOFAT,HEAVY D (H.BROWN,T.DOFAT,HEAVY D,E.MILTEER)  C(C) (D) (T) UPTOWN 56165/UNIVERSAL	64
65	56	55	13	JUST A MEMORY         ♦ 7 MILE           STEVIE J. (S.JORDAN, K.GREENE)         (C) (D) (T) CRAVE 78733           SADDI F YOU UP         ♦ STRAWBERRI	45
66	59	59	9	SADDLE YOU UP  M.ROOFE (STRAWBERRI,R.WRIGHT)  ♦ STRAWBERRI (C) (D) (T) (X) JHR 2201,EAST POINTE	59
<b>67</b> )	NE	N Þ	1	THROW YO HOOD UP MR. MONEY LOC FEATURING ABOVE THE LAW E.COSTON (MR. MONEY LOC,ABOVE THE LAW) (C) (D) LOC-N-UP 70714	67
68	60	60	8	SEND MY LOVE/SEND ONE YOUR LOVE BORN JAMERICANS S.REMI (S.WONDER) (C) (D) DELICIOUS VINYL 71903	60
<b>69</b>	70	73	5	BODY ROCK S.J PERIOD (D.SMITH,K.FAREED,R.SMITH,S.JONES)  MOS DEF FEATURING Q-TIP & TASH (C) (D) (T) OPEN MIC 157/RAWKUS	69
70)	NE	w <b>&gt;</b>	1	I CAN FEEL IT ♦ GHETTO MAFIA	70
71	62	64	17	GOING BACK TO CALI ● THE NOTORIOUS B.I.G.	31
72	58	57	15	EASY MO BEE (C.WALLACE, O. HARVEY, R. TROUTMAN) (C) (D) (T) (X) BAD BOY 79131/ARISTA  YOUNG, SAD AND BLUE  ◆ LYSETTE	32
73	67	67	5	CARLOS,DADA (L.TITI,B.TILLMAN,C.THORNTON)  (C) (D) (T) FREEWORLD 34277  LET ME  PHIL STORM FEATURING KIM SMITH	62
74	73		17	P.STORM (P.STORM) (C) (D) 40 STREET 4044  YOU KNOW MY STEEZ   ◆ GANG STARR	32
-		71		YOU KNOW MY STEEZ  DJ PREMIER (K.ELAM. CMARTIN)  I WONDER IF HEAVEN GOT A GHETTO  ◆ 2PAC	14
75	57	52	16	SOULSHOCK,KARLIN (T.SHAKUR,L.GOODMAN,M.MCDOWELL,R.TROUTMAN,L.TROUTMAN) (T) AMARU 42500°/JIVE  YOURS FAITHFULLY  • REBBIE IACKSON	
76)	76		2	E.KENNEDY, P.SHEYNE (E.KENNEY, P.SHEYNE) (C) (D) MJJ/WORK 78777/EPIC SAY YOU'LL STAY KAI	76
77	74	74	8	T.BISHOP,B.SALEMAN (T.BISHOP) (C) (D) (T) (X) TIDAL WAVE 19419 GEFFEN	58
78	69	72	8	HANDLE UR BIZNESS M.O.P.  L.E.LAZE (L.ELLIOTT, J.GRINNAGE, E.MURRY) (C) (D) (T) RELATIVITY 1664  ROXANNE '97 - PUFF DADDY REMIX ◆ STING & THE POLICE	6
79	65	69	14	THE POLICE, S.COMBS, STEVIE J., J-DUB (STING, FULL FORCE, U.F.T.O., G. REDD, J.CROSBY) (M) (T) (X) A&M 582449*	20
80)	88	89	3	P.M.DAWN (A.CORDES,K.MARLEY,E.DILLON,S.JOLLEY,J.SWAIN,L.JOHN,A.INGRAM,J.BARRY) (C) (D) GEE STREET 33513/V2	80
81	68	70	6	LOST TO LOVE P.KLINGBERG,A.HEWITT (J.BUTLER,L.LAURIE,B.LAURIE)  JONATHAN BUTLER (D) N2K ENCODED 10031	68
82	75	62	16	SILLY TARAL  E.FERRELL, T.SHIDER (D. WILLIAMS) (C) (D) MOTOWN 860738  THICK ME IN KIMBERLY SCOTT	54
83	64	68	16	TUCK ME IN  E.PHILLIPS (E.PHILLIPS)  ← KIMBERLY SCOTT  (C) (D) (T) (X) LONGEVITY 78685/COLUMBIA	2
84	72	78	4	DOO DOO BROWN     DJ NASTY KNOCK       M. ST. JUSTE,K.FLEMING (M. ST. JUSTE)     (C) (D) STREET STREET 30009	73
85	71		2	THANK YOU BEBE WINANS L.VEGA, K.GONZALEZ (B.WINANS, R.LAWRENCE, T. POTTS) (T) ATLANTIC 84085*	7
86	77	82	11	TEAR DA CLUB UP '97  D.J.PAUL JUICY J. (GANGSTA BOO, CRUNCHY BLACK, LORD INFAMOUS, JUICY J, D.J. PAUL, C.KINCCA)  THREE 6 MAFIA  (T) RELATIVITY 1657*	70
87	80	79	18	THA HOP  DANNY D (J.MARRS)  KINSU  (C) (T) (X) BLUNT 4417/TVT	5
88	86	86	8	YOU DON'T HAVE TO WORRY THE FAMILY STAND THE FAMILY STAND (P.LORD, V.J.SMITH) (C) (D) EASTWEST 64166/EEG	6:
89	84	76	6	A REAL LADY (SOMETIMES I'M A B!T@H)  UNCLE JAMZ,E-BO,GUY WES (S.JOHNSON,E.BOBO,G.WESTMORELAND,J.STAPLES)  (C) (T) (X) ALL NET 2288	7
90	82	88	5	CHINESE CHECKERS LOIS LANE	8
91	85	85	7	BABY IT'S ON ♦ BY CHANCE	8
92	92	-93	19	B.MOSS, J.FOXX (L.HARRIS, P.MARKAVICH, B.MOSS)  SHOWDOWN  C() (D) (T) PERSONA 0600  E-A-SKI FEATURING MONTELL JORDAN	5
93	93	-	10	E-A-SKI,CMT (E-A-SKI,CMT,M.JORDAN)         (C) (D) (T) RELATIVITY 1643           THE STONE GARDEN         THE PSYCHO REALM	6
		87		JACKEN (G.GONZALEZ, J.GONZALEZ, L.FREESE) (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA  I'M THINKING ◆ CARL HENRY	6
94	79	75	17	J.VON (C. HENRY, J.VON)   (C) (D) (T) CMC MUSIC 0106/T0UCHW000	-
95	95	95	10	LATIEF (C.SMITH,C.WOODS,F.SCRUGGS,K.JONES,T.TAYLOR,A.LONG)  VOTTOM WY 4367  (T) TOMMY BOY 4367  SHAQUEEN	6
96	83	83	17	KOOL T (S.PEARCE, T. WILSON, M.RAPLEY) (C) (T) (X) MIGHTY 0001	6
97	87	100	4	R:CASON (S.MOSELY, R.JOHNSON) JOHNNIE TAYLOR (C) (X) MALACO 2321	8
98	97	96	16	SO FLY         MYRON           H.HICKS,S.BROWN (M.DAVIS)         (C) (D) (T) ISLAND 572178	5
99	90	91	3	IT'S LIKE THAT  R:SIMMONS,L:SMITH,J:NEVINS (L:SMITH,J:SIMMONS,D:MCDANIELS)  R:SIMMONS,L:SMITH,J:NEVINS (L:SMITH,J:SIMMONS,D:MCDANIELS)  C) (T) (X) SM:)E 9065⊮PROFILE	9
100	96		2	DING-A-LING HI-TOWN DJ'S DA JOINT D.RAHMING, Q-MAQ, R.KEYZ (T.HLLUMS, D.RAHMING) (C) (D) (T) RESTLESS 72961	9

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 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. (C) Communications and SoundScan, Inc.

# Hot R&B Airplay...

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			** NO.1 **	(38)	47	8	GET AT ME DOG DMX (FEAT, SHEEK OF THE LOX) (DEF JAM/MERCURY)
1	1	15	ALL MY LIFE K-CI & JOJO (MCA) 3 wks at No. 1	39	49	4	TURN IT UP (REMIX) /FIRE IT UP BUSTA RHYMES (ELEKTRA/EEG)
2	2	18	ANYTIME BRIAN MCKNIGHT (MERCURY)	40	36	23	A DREAM MARY J. BLIGE (ARISTA)
3	3	20	NICE & SLOW USHER (LAFACE/ARISTA)	41	40	6	IMAGINATION TAMIA (QWEST/WARNER BROS.)
4	4	18	SEVEN DAYS MARY J. BLIGE (MCA)	42	41	22	TYRONE ERYKAH BADU (KEDAR/UNIVERSAL)
5	7	19	NO, NO, NO DESTINY'S CHILD (COLUMBIA)	43)	44	6	BRING IT ON KEITH WASHINGTON (SILAS/MCA)
6	5	17	WHAT YOU WANT MASE (FEAT, TOTAL) (BAD BOY/ARISTA)	44)	45	46	EVERYTHING MARY J. BLIGE (MCA)
7	6	19	I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC)	45	38	33	PUT YOUR HANDS WHERE MY EYES COULD SEE BUSTA RHYMES (ELEKTRA/EEG)
8	9	26	MY BODY LSG (EASTWEST/EEG)	(46)	55	3	THEY DON'T KNOW JON B. (YAB YUM/550 MUSIC/EPIC)
9	11	10	TOO CLOSE NEXT (ARISTA)	47	46	5	THE PARTY CONTINUES JD FEAT, DA BRAT (SO SO DEF/COLUMBIA)
10	8	13	RAIN SWV (RCA)	48	43	23	DANGEROUS BUSTA RHYMES (ELEKTRA/EEG)
11	12	7	LET'S RIDE MONTELL JORDAN FEAT, MASTER P & SILKK THE SHOCKER (DEF. JAM)	49)	66	2	ROYALTY GANG STARR (NOO TRYBE/VIRGIN)
12	10	10	AM I DREAMING OL SKOOL (FEAT, KEITH SWEAT & XSCAPE) (KEIA-UNIVERSAL)	50	42	15	4, 3, 2, 1 LL COOL J, M. MAN, REDMAN, DMX, CANIBLIS AND MASTER P (DEF JAM)
13	13	12	SWING MY WAY K.P. & ENVYI (EASTWEST/EEG)	51	50	31	BUTTA LOVE NEXT (ARISTA)
14)	18	21	I GET LONELY JANET (VIRGIN)	52	53	21	ARE U STILL DOWN JON B, (YAB YUM/550 MUSIC/EPIC)
(15)	17	7	A ROSE IS STILL A ROSE ARETHA FRANKLIN (ARISTA)	(53)	68	4	WHO AM 1 BEENIE MAN (2 HARD/VP)
(16)	19	9	WE BE CLUBBIN' ICE CUBE (HEAVYWEIGHT/A&M)	(54)	62	33	I CARE 'BOUT YOU MILESTONE (LAFACE/ARISTA)
17)	27	9	PARTY AIN'T A PARTY QUEEN PEN (LIL' MANVINTERSCOPE)	(55)	56	3	CLOCK STRIKES TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
18)	21	9	BODY BUMPIN' YIPPIE-YI-YO PUBLIC ANNOUNCEMENT (A&M)	56	48	8	SOMEONE LIKE YOU PATTI LABELLE (MCA)
19	15	10	BEEP ME 911 MISSY MISDEMEANOR ELLIOTT (FEAT, 702 & MAGOO) (EASTWEST)	57	57	8	THE MAN RIGHT CHEA MYSTIKAL (BIG BOY/NO LIMIT/JIVE)
20	16	10	DO FOR LOVE 2PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)	58	51	16	ALL MY LOVE QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE)
(21)	22	20	DEJA VU [UPTOWN BABY] LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	59	54	7	ONLY IN CALIFORNIA MACK 10 FEAT. ICE CUBE AND SNOOP DOGGY DOGG (PRIORITY)
22	20	20	LUV 2 LUV U TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)	60	58	10	IF YOU THINK I'M JIGGY THE LOX (BAD BOY/ARISTA)
23)	25	16	GONE TILL NOVEMBER WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	61	52	20	HOLD ON (CHANGE IS COMIN') SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)
24	14	23	BREAKDOWN MARIAH CAREY (FEAT, BONE THUGS N-HARMONY) (COLUMBIA)	62)	67	5	REALITY ELUSION (RCA)
25	24	25	WE'RE NOT MAKING LOVE NO MORE DRU HILL (LAFACE/ARISTA)	63	60	11	I WON'T LET YOU DO THAT TO ME LUTHER VANDROSS (LV/EPIC)
26	26	37	YOU MAKE ME WANNA USHER (LAFACE/ARISTA)	64)	71	2	THEY DON'T DANCE NO MO GOODIE MDB (LAFACE/ARISTA)
27	23	23	A SONG FOR MAMA BOYZ II MEN (MOTOWN)	<b>(65)</b>	65	3	GOTTA BE JAGGED EDGE (SO SO DEF/COLUMBIA)
28	29	9	OFF THE HOOK JODY WATLEY (ATLANTIC)	(66)	75	16	GETTIN' JIGGY WIT IT WILL SMITH (COLUMBIA)
29	28	9	CURIOUS LSG FEAT. LL COOL J, BUSTA RHYMES & MC LYTE (EASTWEST)	67	64	2	ZOOM DR. DRE & LL COOL J (AFTERMATH/INTERSCOPE)
30	31	4	MONEY, POWER & RESPECT THE LOX [FEAT, DMX & LIL' KIM] (BAD BOY/ARISTA)	(68)	_	1	357 CAM'RON (UNTERTAINMENT/EPIC)
31	30	6	ROMEO AND JULIET SYLK-E. FYNE FEATURING CHILL (RCA)	69)	_	1	THE ARMS OF THE ONE WHO LOVES YOU XSCAPE (SO SO DEF/COLUMBIA)
(32)	32	34	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	70		1	IT'S ALL ABOUT ME MYA FEAT. SISQO OF DRU HILL (INTERSCOPE)
(33)	33	34	WHAT ABOUT US TOTAL (LAFACE/ARISTA)	71	69	3	JUST BE STRAIGHT WITH ME SILKK THE SHOCKER (NO LIMIT/PRIORITY)
34)	37	7	STRAWBERRIES SMOOTH (PERSPECTIVE/A&M)	72	70	47	IT'S ALL ABOUT THE BENJAMINS PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
35)	39	14	MAKE EM' SAY UHH! MISTER P FEAT FIEND, SLICK THE SHOOKER, MAX & MISTIKAL BIO LIMIT)	73)		1	CRAZY FOR YOU EBONI FOSTER (HENDRIX/MCA)
36	35	14	ALL I DO SOMETHIN' FOR THE PEOPLE (WARNER BROS.)	74	72	2	BYE BYE RANDY CRAWFORD (BLUEMOON/ATLANTIC)
37	34	22	5 STEPS DRU HILL (ISLAND)	75	73	8	BURN MILITIA (RED ANT)
닉	Page	rde u	with the greatest airplay gains. © 1998 Billb	oard/6	2010	omm	

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

#### HOT RAR RECIIRRENT AIRDI AV

		HOI HOD HEAD
2	2	IN MY BED DRU HILL (ISLAND)
_	1	MY LOVE JS THE SHHH! SOMETHIN' FOR THE PEOPLE FEAT, TRINA & TAMARA (WB)
_	1	FEEL SO GOOD MASE (BAD BOY/ARISTA)
3	2	SOCK IT 2 ME MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST)
1	6	MO MONEY MO PROBLEMS THE NOTORIOUS BJ.G (FEAT PUFF DADDY & MASE) (BAD BOY)
5	6	STOMP GOD'S PROPERTY (B-RITE/INTERSCOPE)
6	19	THE SWEETEST THING REFUGEE CAMP ALL STARS FEAT, LAURYN HILL (COLUMBIA)
7	7	I CAN LOVE YOU MARY J. BLIGE IMCA)
14	13	FOR YOU KENNY LATTIMORE (COLUMBIA)
10	57	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
9	9	SHOE WAS ON THE OTHER FOOT PATTI LABELLE (MCA)
18	7	HONEY MARIAH CAREY (COLUMBIA)
11	2	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)
		- 1 3 2 1 6 5 6 6 19 7 7 14 13 10 57 9 9 18 7

ľ	H	T.	I A	IIKPLAY
	14	12	7	NEVER MAKE A PROMISE DRU HILL (ISLAND)
	15	17	21	NEXT LIFETIME ERYKAH BADU (KEDAR/UNIVERSAL)
	16	4	29	HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
	17	22	15	CAN WE SWV (JIVE)
	18	8	2	IN HARM'S WAY BEBE WINANS (ATLANTIC)
	19	-	5	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT FEAT. MASE (MERCURY)
	20	21	9	NOT TONIGHT LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)
	21	15	12	OTHERSIDE OF THE GAME ERYKAH BADU (KEDAR/UNIVERSAL)
	22	_	7	THE LOVE SCENE JOE (JIVE)
	23	_	24	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)
	24	13	53	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
	25	24	21	RETURN OF THE MACK MARK MORRISON (ATLANTIC)
	_			

#### **R&B SINGLES A-Z**

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

24/7 (Ros World, ASCAP/Protoons, ASCAP/Lickshot Lyrics,

ASCAP/Aries School, BMI)
4, 3, 2, 1 (LL Cool I, ASCAP/Def Jam, ASCAP/Erick Sermon
ASCAP/Zomba, ASCAP/Zo So, ASCAP/Brooklyn Dust,
ASCAP/Tunky Noble, ASCAP/Timber Trace, ASCAP) WBM
6 A.M. (WE BE ROLLIN') (Too Slow U Blow, BMI/True Rap BMt/Nine-Twenty Four, BMI/Aaron Babyboy, ASCAP/Magic Melodee Man, ASCAP/Metro Beat, BMI)

ALL I DO (Bleu Joli, BMI/Junkie Funk, BMI)
ALL MY LIFE (EMI April, ASCAP/Cord Kayla, ASCAP/Hee

BEE Doint, ASCAP)
ALL MY LOVE (Lil Lu, BMI/ZMI) Blackwood, BMI/Donit, ASCAP/ZMISA, BMI) WBM
ANOTHER RIOT (Edward, ASCAP/Jasmine, ASCAP/Kionna,

ANOTHER KIOT (LEWAR), ASCAP/ASSIMIE, ASCAP/ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASSIMIE, ASCAP/ASSIM 91 60

ASCAP/Playhard, ASCAP)
BEAUTIFILE BLACK PEOPLE (Alva, BMI/Jones & Williams, BMI/Sweet Still Voice, BMI)
BEER AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (Jones, ASCAP/RZO, BMI/Careers-BMG, BMI/Big
Life, PRS/BMIC, PRS/Big Poppa, ASCAP/Justin Combs,
ASCAP/BMI April, ASCAP) HI
BEFORE WE START (Reifman, ASCAP/Dofat, BMI/WamerTamerlane, BMI/Soul On Soul, ASCAP/Prin Milteer, ASCAP)
BODY ROCK (Medina Sound, BMI/Jazz Merchant,
ASCAP/BMAD, ASCAP/BMI, Depriod, ASCAP)
BURN (Chop-Shop, BMI/Ma, BMI/Canl Tikek III, ASCAP/Personal 21, ASCAP/MCA, ASCAP)
BURN (Chop-Shop, BMI/MA, BMI/Canl Tikek II, ASCAP)
BUTTA LOVE (Honey Jars And Diapers, ASCAP/JI, Oh,
ASCAP/AM Ayni, ASCAP, Do What I Gotta, ASCAP/WB,
ASCAP/AM Ayni, ASCAP, Do What I Gotta, ASCAP/MB,
ASCAP/AM Ayni, ASCAP, Do What I Gotta, ASCAP/MB,
ASCAP/EMI Ayni, ASCAP, Do What I Gotta, ASCAP/CMI
CHEERS 2 U (Herbilicious, ASCAP/Mignia) Beach, ASCAP)
CHINESE CHECKERS (Crystal Iske, BMI)
THE CITY IS MINE (LI) LU, BMI/PMI Blackwood,
BMI/Wamer-Tamerlane, BMI/Jonril, ASCAP/Jomba,
ASCAP/Red Cloud, BMI/Night River, ASCAP) HL/MBM
DANGEROUS (T'Ziah's, BMI/Zadiyah's, BMI/Longitude,
BMI/Wamer-Tamertane, BMI/Mrmacien, BMI)
DOF OR LOVE (Unige Fever, BMI/EMI Blackwood,
BMI/Soulvang, BMI/Joshua's Dream, BMI/Music Corp. Of
America, BMI/Lindseyanne, BMI/The Music Force,
BMI/Longitude, BMI) HI.
DOD OD DO BROWN (MS.), BMI)

EMILLONG, PHILLINGSYANNE, BMI/The Music Force, BMI/Longitude, BMI) HL DOO DOO BROWN (MSJ, BMI) EVERTHING (EMI April, ASCAP/Flyte Tyme, ASCAP/Warmer-Tamerlane, BMI/Dynatone, BMI/Bee BMI) HL/WBM

BMI) HL/WBM FATHER (LL Cool J, ASCAP/Def Jam, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Twelve And Under, BMI/Jumping Bean, BM

HL
FREAK IT (21 st Century, ASCAP/Smith & Lewis,
BMI/Whooping Crane, BMI/Ground Control, BMI/EMI
Blackwood, BMI)
GET AT ME DOG (Boomer X, ASCAP/Copyright Control,
ASCAP/Damon Blackmon, ASCAP/Frankly, BMI)
GETTIN' JIGGY WIT IT (Treyball, ASCAP/Slam U Well,
ASCAP/Jelly's Jams, ASCAP/Warner Chappell,
ASCAP/Bermard's Other, BMI/Sony/ATV Songs, BMI/Gambi,
BMII) HI/WBM

GITTY UP (PolyGram, ASCAP/Ambush, ASCAP/Jobete,

ASCAP)
GOING BACK TO CALI (Big Poppa, ASCAP/Justin Combs,
ASCAP/EMI April, ASCAP/B Mo EZ, ASCAP/Saja, BML/Songs
Of Lastrada, BML/Rubber Band, BMI) HL/WBM
GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tete San
KA, ASCAP).

Ko, ASCAP) HL
GOTTA BE...MOVIN' ON UP (MCA, ASCAP/Ky-mani,
BMI/Schmood, BMI/Aunt Hilda's, ASCAP/Zomba,
ASCAP/EMI Befrast, BMI)
HANDLE UR BIZNESS (Blind Man's Bluff, ASCAP/Rapid

I CAN FEEL IT (Dathods, BMI)
I CARE 'BOUT YOU (Sony/ATV Songs, BMI/ECAF, BMI/Fox

I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool,

BMI/Ensign, BMI) HI
IF YOU THINK I'M IIGGY (Sheek Louchion,
ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs,
ASCAP/Jewons, ASCAP/D. Blackmon, ASCAP/Music Of
Unicef, ASCAP/Full Keel, ASCAP HL/WBM
IMAGINATION (So So Def, ASCAP/EMI April, ASCAP/Slack

IMMAINATION SO SO BEP, ASCAP/EMI ADIT, ASCAP/SIBCK AD, ASCAP/Jobet, ASCAP/EMI, ASCAP/Boethrus II, SOCAN) IT'S ALL ABOUT ME (D Xtraordinary, ASCAP/Marmer Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect.

BMI) WBM
IT'S LIKE THAT (Protoons, ASCAP/Rush-Groove, ASCAP)
IT'S LIKE THAT (Protoons, ASCAP/Rush-Groove, ASCAP)
IT'S LIKE THAT (Protoons, ASCAP/Rush-Groove, ASCAP)
BMI/Music Corp. Of America, BMI/Saja, BMI/Songs Of
Lastrada, BMI/Lawhouse, ASCAP) HL
JUST A MEMORY (Frabensha, ASCAP/Steven A. Jordan,

65

ASCAP)
JUST BECAUSE (Might Is Right)
JUST BE STRAIGHT WITH ME (Big P, BMI/Burnin Ave., BMI)
JUST CLOWNIN' (Base Pipe, ASCAP/Vent Noir,
ASCAP/Famous, ASCAP) HL
LET ME (Edward, ASCAP/Jasmine, ASCAP/Kionna,
ASCAP/Santangelo, ASCAP/GOD Music Works, ASCAP)
LET'S RIDE (Hudson Jordan, ASCAP/Wizen, ASCAP/Mood
Swing, BMI/Big P, BMII)
LOST TO LOVE (Zomba, ASCAP/Zomba, PRS/Sony/ATV
Sones BMI/)

81

MAKE EM' SAY UHH! (Burrin Ave., BMI/Big P, BMI)
MY BOOY (Toni Robi, ASCAP/2000 Watts, ASCAP/WB,

ASCAP) WBM
NICE & SLOW (So So Def, ASCAP/Slack A.D., ASCAP/BMG Songs, ASCAP/U.R. IV, ASCAP/Them Dami Twins, ASCAP/EMI April, ASCAP/EMI April, ASCAP/ HIM. NO, NO, NO, 15 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Wamer-Tamerlane, BMU/Sang Melee, BMU/Ms, Mary's, BMI/Milkmari/Nitly & Capone, BMI) WBM NOTHIN MOVE BUT THE MONEY (Paniro's, ASCAP/Jae'wons, ASCAP)

23

ASCAP/Jae wons, ASCAP)
OFF THE HOOK (Zavy, ASCAP/BMG, ASCAP/Wamer
Chappell, ASCAP/Hitquarterz, ASCAP) HL/WBM
THE PARTY CONTINUES (EMI April, ASCAP/So So Def,
ASCAP/Air Control, ASCAP/Throwin Tantrums, ASCAP/All
Seeing Eye, ASCAP/Cameo-5, ASCAP) HL
RAIN (Bam Jams, BM/MCA, BMI)
RAISE THE ROOF (ICM Deep South, BMI/WarnerTamerlane, BMI/Ensign, BMI/Pha-eva-phat, BMI/Warner
Chappell, BMI)

Chappell, BMI)
REALITY (Hanes, ASCAP/Hill, ASCAP/Valentine, ASCAP)
A REAL LADY (SOMETIMES I'M A BITCH) (Pride And Joy, L/E-Bo Funk, BMI/Guy Wes, BMI/Gitonic, BMI/T'Hill

Hoop'N, BMI)
ROMEO ANO JULIET (Mike's Rap, BMI/EMI Virgin, ASCAP/A

La Mode, ASCAP) HL
A ROSE IS STILL A ROSE (Sony/AIV Tunes,
ASCAP/Meres Creation, ASCAP/MCA, ASCAP/Ceffen,
ASCAP/Meres Creation, ASCAP/MCA, ASCAP/Strange
Mind, ASCAP/Edie Brickell, ASCAP) HL
ROXANNE "3" - PUFF DAD/OY REMIX (EMI Blackwood,
BMI/Magnetic, PRS/ADRA, BMI/Madoc, BMI/Mokojumbi,
BMI/Magnetic, PRS/ADRA, BMI/MAdoc, BMI/Mokojumbi,

66 SADOLE YOU UP (JHR. BMI/East Pointe, BMI)

Billboard.

**MARCH 28, 1998** 

# **Hot R&B Singles Sales**™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			* * NO. 1 * *	38	35	17	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
1	45	2	WHILL DROWN HAT MATER PLANS THE SHOOTE DEF JAM   1 w e to 1	39	33	8	ALL MY LOVE QUEEN PEN FEAT. ERIC WILLIAMS (UL' MAN/INTERSCOPE)
2	4	6	BODY BUMPIN' YIPPIE-YI-YO PUBLIC ANNOUNCEMENT (A&M)	(40)	46	2	WHO AM I BEENE MAN (2 HARD/VP)
3	1	18	NO, NO, NO DESTINY'S CHILD (COLUMBIA)	41	34	13	BURN MILITIA (RED ANT)
4	2	14	DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	42	36	16	JUST CLOWNIN' WC FROM WESTSIDE CONNECTION (PAYDAY/FFRR)
(5)	5	7	TOO CLOSE NEXT (ARISTA)	43	38	7	NOTHIN' MOVE BUT THE MONEY MIC GERONIMO FEAT. DMX & BLACK ROB (BLUNT/TVT)
6	3	10	NICE & SLOW USHER (LAFACE/ARISTA)	44	28	15	SO LONG (WELL, WELL, WELL) PHAJJA (WARNER BROS.)
0	11	2	DO FOR LOVE 2PAC FEAT_ERIC WILLIAMS (AMARU/JIVE)	<b>(45)</b>	_	1	STILL PO' PIMPIN' DO OR DE FEAT, JOHNNY P AND TWISTA IN EGHECHHOLO WATCHNOO TRIBLO
(8)	_	1	RAIN SWV (RCA)	46	40	5	ANOTHER RIOT KINGPIN SKINNY PIMP (40 STREET)
9	8	9	GONE TILL NOVEMBER WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	47	41	6	6 A.M. (WE BE ROLLIN') NADANUF (REPRISE/WARNER BROS.)
10	12	7	ROMEO AND JULIET SYLK-E. FYNE FEATURING CHILL (RCA)	48	37	8	AM I DREAMING OL SKOOL (FEAT, KEITH SWEAT & XSCAPE) (KEIWUNIVERSAL)
11	17	2	VICTORY PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	49	39	8	IF YOU THINK I'M JIGGY THE LOX (BAD BOY/ARISTA)
12	10	3	A ROSE IS STILL A ROSE ARETHA FRANKLIN (ARISTA)	50	44	16	WE'RE NOT MAKING LOVE NO MORE DRU HILL (LAFACE/ARISTA)
13	7	9	WHAT YOU WANT MASE (FEAT, TOTAL) (BAD BOY/ARISTA)	51	42	7	FREAK IT LATHUN FEAT. DA BRAT (SO SO DEF/COLUMBIA)
14	13	5	THE PARTY CONTINUES JD FEAT. DA BRAT (SO SO DEF/COLUMBIA)	52	48	22	I'M NOT A PLAYER BIG PUNISHER (LOUD)
15	14	6	ALL I DO SOMETHIN' FOR THE PEOPLE (WARNER BROS.)	(53)	_	.1	THROW YO HOOD UP MR. MONEY LOC FEAT, ABOVE THE LAW (LOC-N-UP)
16	6	6	GETTIN' JIGGY WIT IT WILL SMITH (COLUMBIA)	(54)	_	1	I CAN FEEL IT GHETTO MAFIA (DOWN SOUTH/FULLY LOADED)
17	16	6	STRAWBERRIES SMOOTH (PERSPECTIVE/A&M)	(55)	50	8	SADDLE YOU UP STRAWBERRI (JHR/EAST POINTE)
18	15	6	GET AT ME DOG DMX (FEAT, SHEEK OF THE LOX) (DEF JAM/MERCURY)	(56)	51	4	WELL, ALRIGHT CECE WINANS (PIONEER)
19	9	15	SWING MY WAY K.P. & ENVYI (EASTWEST/EEG)	(57)	57	5	LET ME PHIL STORM FEAT. KIM SMITH (40 STREET)
20	20	9	MAKE EM' SAY UHH! MASTERP FEAT. FIEND, SLIKK THE SHOCKER, MAX, & MASTIKAL (HO LIMIT)	(58)		1	BEFORE WE START MCGRUFF (UPTOWN/UNIVERSAL)
21	19	9	THEY DON'T KNOW/ARE U STILL DOWN JON B. (YAB YUM/550 MUSIC/EPIC)	59	43	23	MY BODY LSG (EASTWEST/EEG)
(22)	25	3	IMAGINATION TAMIA (QWEST/WARNER BROS.)	60		1	BODY ROCK MOS DEF FEAT, Q-TIP & TASH (OPEN MIC/RAWKUS)
23	21	3	IT'S ALL ABOUT ME MYA FEAT. SISQO OF DRU HILL (INTERSCOPE)	61	49	14	YOUNG, SAD AND BLUE LYSETTE (FREEWORLD)
24	22	4	BRING IT ON KEITH WASHINGTON (SILAS/MCA)	62)	_	1	BEAUTIFUL BLACK PEOPLE JAMES GREAR & CO. (BORN AGAIN)
25	18	21	I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC)	63	47	30	BUTTA LOVE NEXT (ARISTA)
(26)	_	1	CHEERS 2 U PLAYA (DEF JAM/MERCURY)	64)	68	8	SAY YOU'LL STAY KAI (TIDAL WAVE/GEFFEN)
(27)	32	2	JUST BE STRAIGHT WITH ME SLOK THE SHOCKER FEAT, MISTER P, DESTINYS CHLD, O'DELL, MO (NO LIMIT)	<b>65</b> )	58	2	<b>24/7</b> 24/7 (LOUD)
28	24	12	DANGEROUS BUSTA RHYMES (ELEKTRA/EEG)	66	55	8	SEND MY LOVE/SEND ONE YOUR LOVE BORN JAMERICANS (DELICIOUS VINYL)
(29)	_	1	RAISE THE ROOF LUKE FEAT. NO GOOD BUT SO GOOD (LUKE RECORDS II)	67	53	26	THEY LIKE IT SLOW H-TOWN (RELATIVITY)
30	26	7	OFF THE HOOK JODY WATLEY (ATLANTIC)	68	52	22	IN HARM'S WAY BEBE WINANS (ATLANTIC)
31	23	9	FATHER LL COOL J (DEF JAM/MERCURY)	69	61	27	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)
32	27	16	A SONG FOR MAMA BOYZ II MEN (MOTOWN)	70	66	17	YOU KNOW MY STEEZ GANG STARR (NOO TRYBE/VIRGIN)
33	30	3	REALITY ELUSION (RCA)	71	64	29	THINGS JUST AIN'T THE SAME DEBORAH COX (ARISTA)
34)		1	GITTY UP SALT-N-PEPA (RED ANT/LONDON/ISLAND)	72	54	22	FEEL SO GOOD MASE (BAD BOY/ARISTA)
35	31	3	THE CITY IS MINE JAY-Z (FEAT. BLACKSTREET) (ROC-A-FELLA/DEF JAM)	73	67	22	SO GOOD DAVINA (LOUD)
36)		1	ALL MY LIFE K-CI & JOJO (MCA)	74	59	17	GOING BACK TO CALI THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
37	29	16	TOGETHER AGAIN JANET (VIRGIN)	75	69	9	SILLY TARAL (MOTOWN)
Ď	Reco	ords v	with the greatest sales gains. © 1998 Billbook	ard/BF	l Co	mmu	

- 57 SAY IT (Stingray, ASCAP/Jelly's Jams, ASCAP/Million Dollar Steve, BMI/Jumping Bean, BMI/Gem, ASCAP)
  77 SAY YOU'LL STAY (Gorgeous Clamour, BMI)
  88 SEND MY LOWES/END ONE YOUR LOVE (Black Bull, ASCAP/Jobete, ASCAP) WBM
  92 SHOWDDWN (Ski & CMT, ASCAP/Sony/ATV Tunes, ASCAP/Wiven, BMI)
  61 SHUT 'EM DDWN (Mad Face, ASCAP/Zomba, ASCAP/EMI, ASCAP/Boomer X, ASCAP)
  82 SILLY (Rosebud, ASCAP)
  93 SILIDE ON (Malaco, BMI/Sabo, BMI)
  94 SO FLY (M Double, BMI)

SO FLY (M Double BMI)

SO LONG (WELL, WELL, WELL) (K Jack Top Ten, ASCAP/Baxter, ASCAP/Blue Error Soul, ASCAP)
A SONG FOR MAMA (Sony/ATV Songs, BMI/ECAF, BMI/Fox

Film, BMI) WBM STILL PO' PIMPIN' (Still N-The Water, BMt/N-The Water,

ASCAP)
THE STONE GARDEN (Psycho Realm, ASCAP/Music Of The
Mask, ASCAP/Hits Form Da Bong, ASCAP/BMG, ASCAP)
STRAWBERRIES (New Perspective, ASCAP/Zomba,
ASCAP/Fe-Mac, ASCAP/Baby Fingers, ASCAP/Love-Ly-NDivine, ASCAP/Fe-ddie Dee, BMI) WBM

Divine, ASCAP/Freddie Dee, BMI) WBM
SWING MY WAY (Horrible, ASCAP)
TEAR DA CLIB UP '97 (Temoise, BMI)
THA HOP (DutchMastas SESAC)
THANK YOU (EMI Blackwood, BMI/Benny's Music,
BMI/Rhethyme, ASCAP/PMB, ASCAP/Travon,
ASCAP/Motown, ASCAP/PolyGram, ASCAP)
THEY DON'T KNOW/ARE U STILL DOWN (Sony/ATV Songs,
BMI/Yab Yum, BMI/Vibzelect, BMI/Tyme For Flyte,
BMI/Music Corp. Of America, BMI/Joshua's Dream,
BMI/BMG, ASCAP/Black Hipanic, ASCAP) HL
THROW YO HOOD UP (Kerason, BMI) 67 THROW YO HOOD UP (Kerason, BMI)

42 TOGETHER AGAIN (Black Ice, BMI/EMI April, ASCAP/Flyte

TOGETHER AGAIN (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
TOO CLOSE (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Copyright Control, ASCAP/Meutral Gray, ASCAP/Pure Love, ASCAP/MB, ASCAP) WBM
TUCK ME IN (Philesto, BMI)
VICTORY (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Jae wons, ASCAP/Steven A. Jordan, ASCAP/EMI Unart, BMI) HL/WBM
WELL, ALRIGHT (Dango, ASCAP/Edwardfunkyhandz, ASCAP/EMI Unart, BMI) HL/WBM
WELL, ALRIGHT (Dango, ASCAP/Edwardfunkyhandz, ASCAP/Little Pooky's, BMI)
WE'RE NOT MAKING LOVE NO MORE (Sony/ATV Songs, BMI/ECAF, BMI/Fox Flin, BMI) WBM
WHAT ABOUT US (Virginia Beach, ASCAP/Mass Confusion, ASCAP/Wamer Chappell, ASCAP) WBM
WHAT ABOUT WANT (M. Betha, ASCAP/Total's Thing,

WHAT YOU WANT (M. Betha, ASCAP/Total's Thing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nash Mack,

ASCAP/Wamer-Tamerlane, BMI) HL/WBM
WHO AM 1 (Deadly, ASCAP/STB, ASCAP/Shocking Vibes,
ASCAP)

ASCAP)
THE WORST (Careers-BMG, BMI/Razor Sharp, BMI/Zomba,
ASCAP/111 Posse, ASCAP/Mad Face, ASCAP/Ilhilibility'z,
BMI/Bluebag, BMI/Last Descendant Of Funk, ASCAP)
YOU DON'T HAVE TO WORRY (LeoSun, ASCAP)Arvermal,

YOU DON'T HAVE TO WORRY (LeoSun, ASCAP/Arvermal, ASCAP/Mapri, ASCAP)
YOU KNOW MY STEEZ (EMI April, ASCAP/III Kid, ASCAP/Cifted Pearl, ASCAP), ASCAP/III Kid, ASCAP/Cifted Pearl, ASCAP), ASCAP/Sabck A.D., ASCAP/U.R. IV, ASCAP/BMG Songs, ASCAP) H.
YOUNG, SAO ANO BLUE (Melody Myriad, ASCAP/Hot Sauce, ASCAP/Beanie Tribe, ASCAP)
YOUNG SAO THE COMPANY OF T

72

76 ASCAP)



# RHYTHM SECTION

SADDLE UP: Although Destiny's Child had at least a two-week run atop Hot R&B Singles in mind, Montell Jordan had other plans, as his "Let's Ride" (Def Jam/Mercury), which features rapper Master P, leaps to No. 1. While Jordan's audience stands at 27 million, 8 million less than Destiny's "No, No, No," the impact of new configurations at retail gives him the muscle for the 20-position jump.

"Let's Ride" spent its first five weeks on the chart as a 12-inch-only single. A cassette single and CD single were released March 10, spawning a 1,500% unit increase and 6,000 extra chart points. The title also wins the crown on our component Hot R&B Singles Sales chart.

At radio, the tune sees an 8% growth since last issue, with leaders including KXHT Memphis, KBXX Houston, WJMH Greensboro, N.C., and WBLX Mobile, Ala. "It was imperative with Montell Jordan that we re-establish him with younger demos, the Master P and 'This Is How We Do It' consumer," says Def Jam GM Kevin Lyles. "We put heavy emphasis on personal appearances and gaining airplay in an effort to provide retail with enough momentum to scan over 50,000 units." The title scanned more than 94,000 units at the full Sound-Scan panel.

STAY TUNED: As mentioned here last issue, given the 53 million listeners held by K-Ci & JoJo's "All My Life" (MCA), that song seemed poised to take over at No. 1 on Hot R&B Singles in the April 4 issue. However, a few anxious retailers had other plans, forcing the record to enter the Hot R&B Singles Sales list at No. 36. Billboard rules state that if a title enters a component sales chart, it must also enter the overall list. Thus, "All My Life" has an early debut at No. 6 on Hot R&B Singles, capturing the Hot Shot Debut crown. Pretty impressive, considering that the single sold only a few thousand units at the R&B core panel. Sales of 8,500 units at the full panel force the song onto the Hot 100 Singles chart at No. 15; it entered Hot 100 Singles Sales at No. 61

SWV's "Rain" (RCA) makes its way onto Hot R&B Singles at No. 7 after spending 14 weeks at radio. However, the song's audience peaked in the March 14 issue and now stands at 29 million listeners.

S TAY PUFF: Puff Daddy & the Family's "Victory" (Bad Boy/Arista) springs 29-26 on Hot R&B Singles and wins the Greatest Gainer/Sales trophy. The label has still not officially gone for airplay on the song, and it only has 600,000 listeners across 15 stations for the tracking week. The single still posts a 23% boost at retail, stemming from the momentum of the song's B-side, which is a new remix of "Been Around The World." The remix, which is combined with airplay of the original version, raises that song's total R&B audience by

Despite having a higher audience than "Victory," "Been Around The World" does not get listed first on Hot R&B Singles since it has already charted as a separate song with "It's All About The Benjamins." The original version of "Been Around The World" stands at No. 30.

# BUBBLING UNDER HOT R&B

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)		
1	6	7	SOMEONE TO HOLD VERONICA FEAT, BIG PUNISHER & CUBAN LINK (H.O.L.A.)		
2	4	23	UM BAH AREAL (THATZ ENTERTAINMENT/COPPER SUN)		
3	1	20	PAPI CHULO FUNDODO EST FEAT DAZ DILUNGER AND CORRA RED (BUZZ TONE PCA)		
4	3	25	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)		
5	_	1	BIG BOOTY GIRLS M.C. SHY-D (BENZ)		
6	_	2	RAIDA'S THEME THE X ECUTIONERS (AUDIO SOUL/ASPHODEL)		
7	2	5	ILL NA NA 12 GAUGE (POWER/T.Y.S.)		
8	24	12	COME AND PARTY 2GM (MARASCHINO)		
9	12	8	ME NAME JR. GONG > DAMIAN MARLEY FEAT, GRAND PUBA (TUFF GONG LIGHTYEAR)		
10	9	16	AZ SIDE NASTYBOY KLICK FEAT, MANDI (NASTYBOYIGLASSNOTE/MERCURY)		
11	_	10	BLACK NOSTALJACK (AKA COME ON) CAMP LO FEAT, RUN AND KID CAPRI (PROFILE)		
12	15	19	IT'S RAINING MENTHE SEQUEL MARTHA WASH FEAT. RUPAUL (LOGIC)		
13		11	MONEY CAN'T BUY YOU LOVE YOUNG DRE FEAT SANDY WHAT'T (OF THE COASTERS, WC3 GROUND LEVEL)		

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
14	25	16	DOWN LOW FREAKNASTY (HARD HOOD/POWER/TRIAD
15	7	23	PARTY PEOPLE GP WU (MCA)
16	21	14	LET ME SEE YOU SQUIRREL SQUIRREL (ATTITUDE)
17	10	25	A SMILE LIKE YOURS NATALIE COLE (ELEKTRA/EEG)
18	_	5	THE NIGHT THE EARTH CRIED GRAVEDIGGAZ (GEE STREET V2)
19	16	4	THE WAY I PARLAY TROOP (WARRIOR/ICHIBAN)
20	5	5	UNEXPLAINED GRAVEDIGGAZ (GEE STREET/V2)
21	_	24	PUT THE MONKEY IN IT DAZ AND SOOPAFLY (TOMMY BOY)
22	-	18	HOMIE LOVE WILDLIFFE SOCIETY (BLUNT/TVT)
23	8	5	MY STEEZ RAW ELEMENTS FEAT, MEN-AT-LARGE (BIG PLAY/SOLID DISCS)
24	-	18	HOLIDAY WITCHDOCTOR (ORGANIZED NOIZE/INTERSCOPE
25	19	26	TEAR DA CLUB UP THREE 6 MAFIA (BRUTAL/PRIORITY)

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

R&B



Gotcha! Sean "Puff Daddy" Combs was the subject of "blast from the past" clips on a recent episode of Keenen Ivory Wayans' talk show. The broadcast was dedicated to the artist's varied history in the music business. Pictured onstage, from left, are Mike Tyson, Combs, Heavy D, and Wayans.

#### **EBONI FOSTER**

(Continued from page 17)

Apollo," and "All That" and on Nickelodeon and MTV programs that cater to the R&B crossover audience.

"It allows us to go after the 'tweens' audience," she says. In addition, MCA plans to use television sitcoms such as "Friends" to position the music on the show or have her make guest appearances. It is also targeting daytime television talk shows such as Rosie O'Donnell's, as well as soap operas.

On March 10, Foster will join the L.A. Clippers for the Team Up celebration (formerly the NBA Stay in School Jam) to encourage students to stay in school.

Later this spring she'll be doing spot dates opening for Brian McKnight and K-Ci & JoJo.

To capitalize on Foster's image, MCA is attempting to get her placed in clothing ads for fashion designers. Batcheior says the singer is both fashionable and funky. "No matter what she does, she displays her feminity," she says. "She's not bubblegum or daisies. She's like every other young girl in her 20s." Batchelor says Foster may perform at DKNY's launch of its spring line.

Where her image as a young woman is concerned, Foster says everything she's done so far is very tactful. "I respect myself," she says. "Even if a lot of people don't like the album, at least they'll respect me. I brought a lot of class back to things without being 'hoochie.'"

Both the single and the album will be released internationally later this spring. Batchelor says that while the U.K. is already responding to the single, there is no official release date there for the album.

Tiffany Green, music director at WJBT Jacksonville, Fla., says she expects the song to be a summer hit. "It's a feel-good song," she says.

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# Hot Rap Singles...

	_			J 3 <b>U</b> 3
THIS WEEK LAST	WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®  TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL  ARTIST
<b>1</b> 1		1	14	★★★ No. 1★★★  DEJA VU [UPTOWN BABY] ◆ LORD TARIQ & PETER GUNZ  (C) (D) (T) (X) CODEINE 78755/COLUMBIA 4 weeks at No. 1
(2) 6			2	DO FOR LOVE   ◆ 2PAC FEATURING ERIC WILLIAMS
3 4		5	9	(C) (D) (T) AMARU 42516/JIVE  GONE TILL NOVEMBER   ◆ WYCLEF JEAN
<b>4</b> ) 7	1	8	7	(C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA  ROMEO AND JULIET  ◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) RCA 64973
	1			* * * GREATEST GAINER * * *
<b>5</b> 1	0	_	2	VICTORY PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) BAD BOY 79155/ARISTA
6 3		4	10	WHAT YOU WANT ●  (C) (D) (T) (X) BAD BOY 79141/ARISTA
7 8		6	6	THE PARTY CONTINUES ● ↓ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA
8 2		2	6	GETTIN' JIGGY WIT IT  (C) (D) (V) COLUMBIA 78804  ◆ WILL SMITH
9 9		7	6	GET AT ME DOG ◆ DMX (FEATURING SHEEK OF THE LOX (M) (T) (X) DEF JAM 568523*/MERCURY
10 5		3	15	<b>SWING MY WAY</b> ●
<b>11</b> 1	1	9	10	MAKE EM' SAY UHH!   ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAI (C) (D) (T) NO LIMIT 53302/PRIORITY
12 1	5	31	3	JUST BE STRAIGHT WITH ME ◆ SILKK THE SHOCKER FEAT. MASTER P, DESTIN'S CHILD, D'OELL, MO B. DIC (C) (D) (T) NO LIMIT 43305/PRIORITY
13 1	3	12	12	DANGEROUS ●
14) N	ΙE۷	٧	1	RAISE THE ROOF
<b>15</b> 1	2	10	10	FATHER
16 N	EV	<b>V &gt;</b>	1	GITTY UP  (C) (D) (T) RED ANT/LONDON 570100/ISLAND  ◆ SALT-N-PEPA
<b>17</b> 1	4	14	8	THE CITY IS MINE
<b>18</b> 1	8	13	17	BEEN AROUND THE WORLDITTS ALL ABOUT THE BENJAMINS ▲ PUFF DADDY & THE FAMILY IFEAT. THE MOTORIOUS BLG & MASE  (C) (D) (T) (X) BAD BOY 79130/ARISTA
19 1	6	11	4	ALL MY LOVE   ◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL MAN 97023/INTERSCOPE
<b>20</b> 2	4	36	3	<b>WHO AM I</b> (C) (T) (X) 2 HARD 6160WP
<b>21</b> 1	7	15	13	BURN (C) (D) (T) RED ANT 119006/MERCURY   ◆ MILITIA
<b>22</b> 1	9	16	16	JUST CLOWNIN' → WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FRR 570043/ISLAND
<b>23</b> 2	0	17	7	NOTHIN' MOVE BUT THE MONEY  ♦ MIC GERONIMO FEAT. DMX & BLACK ROS (C) (T) (X) BLUNT 4939/TVT
24) N	ΙE۷	<b>V &gt;</b>	1	STILL PO' PIMPIN' → DO OR DIE FEAT, JOHNNY P AND TWISTA (C) (D) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN
<b>25</b> 2	2	19	5	ANOTHER RIOT KINGPIN SKINNY PIME (C) (D) 40 STREET 4043
<b>26</b> 2	3	21	5	6 A.M. (WE BE ROLLIN')  (C) (D) (T) (X) REPRISE 17278/WARNER BROS.  ◆ NADANUI
<b>27</b> 2	1	18	9	IF YOU THINK I'M JIGGY (C) (D) BAD BOY 79115 ARISTA  ◆ THE LOX
28 2	5	20	22	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA  ◆ BIG PUNISHER
29 N	IE۷	N Þ	1	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAV
(30) N	IEV	<b>V</b> ▶	1	I CAN FEEL IT  (C) (T) DOWN SOUTH 4003/FULLY LOADED  ◆ GHETTO MAFIA
31 N	١E٧	v <b>&gt;</b>	1	BEFORE WE START   (C) (D) (T) UPTOWN 56165/UNIVERSAL  ◆ MCGRUFI
<b>32</b> 3	5	38	5	BODY ROCK MOS DEF FEATURING Q-TIP & TASH (C) (D) (T) OPEN MIC 157/RAWKUS
<b>33</b> 2	8	_	2	<b>24/7</b>
<b>34</b> 2	7	23	8	SEND MY LOVE/SEND ONE YOUR LOVE BORN JAMERICANS (C) (D) DELICIOUS VINYL 71903
<b>35</b> 3	2	25	18	YOU KNOW MY STEEZ . ♦ GANG STARF (C) (D) (T) NOO TRYBE 38624/VIRGIN
<b>36</b> 2	6	24	22	FEEL SO GOOD ▲
<b>37</b> 2	9	22	17	GOING BACK TO CALI ● THE NOTORIOUS B.I.G (C) (D) (T) (X) BAD BOY 79131/ARISTA
<b>38</b> 3	1	32	4	DOO DOO BROWN (C) (D) STREET STREET 30009  DJ NASTY KNOCI
39 3	0	28	7	HANDLE UR BIZNESS (C) (D) (T) RELATIVITY 1664
40 3	3	26	32	BACKYARD BOOGIE (C) (D) (T) PRIORITY 53282  ♦ MACK 10
<u>41</u>	۱E۱	N Þ	1	GOTTA BEMOVIN' ON UP (C) (D) GEE STREET 33513/V2  ◆ PRINCE BE FEAT. KY-MAN
42 3	14	27	15	ROXANNE '97 - PUFF DADDY REMIX  (M) (T) (X) A&M 582449*  ◆ STING & THE POLICE
43 4	3	29	4	A REAL LADY (SOMETIMES I'M A B!T@H)  (C) (T) (X) ALL NET 2288  ◆ D'MEKA
44 4	2	43	39	NOT TONIGHT ▲ ◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINE.  (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG
(45) I	RE-E	NTRY	9	THE STONE GARDEN (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA
46	14	48	10	THE WORST  (T) TOMMY BOY 436*  ◆ ONYX + WU-TANG CLAI
47 3	37	35	21	MOURN YOU TIL I JOIN YOU (C) (D) (T) TOMMY BOY 7427  ◆ NAUGHTY BY NATUR
48	10	37	24	IF I COULD TEACH THE WORLD ◆ BONE THUGS-N-HARMON (C) (D) RUTHLESS 6344/RELATIVITY
(49) I	RE-E	NTRY	22	MAN BEHIND THE MUSIC (C) (D) (T) LIL' MAN 97020/INTERSCOPE  ◆ QUEEN PEN FEAT. TEDDY RILE
ٔ اِت				SHOWDOWN ◆ E-A-SKI FEATURING MONTELL JORDAI

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.

# Bilboard TOP R&B ALBUNS

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

		S	NO			N
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EC	TITLE	PEAK
<b>⊢</b> >	>	WA	>0	$\star\star\star$ No. 1 $\star\star\star$	201VALENT FOR CASSETTE/CD)	0.0
1	1	57	3			
-	_		-		at No. 1 MY HOMIES	1
3	3	2	5	SILKK THE SHOCKER NO LIMIT 50716*/PRIORITY (10.98/16.98)		1
3	3		39	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
4	NE	<b>N</b> ▶ ,	1	★ ★ HOT SHOT DEBUT KILLAH PRIEST GEFFEN 24971* (10.98/16.98)	★ ★ ★  HEAVY MENTAL	4
5	4	3	25	BRIAN MCKNIGHT ● MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	1
6	5	5	26	USHER ▲2 LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
7	7	7	18	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
8	8	8	10	THE LOX ● BAD BOY 73015**(ARISTA (10.98/16.98)	MONEY, POWER & RESPECT	1
9	9	11	21	MASE ▲² BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
10	6	4	3	C-BO AWOL/NOO TRYBE 45496/VIRGIN (10.98/15.98)	TIL' MY CASKET DROPS	4
11	12	12	48	MARY J. BLIGE ▲2 MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
12	10	10	3	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	10
13	14	13	19	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
14)	20	23	23	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
15	16	15	29	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
16	15	14	18	TIMBALAND AND MAGOO   ■ BLACKGROUND/ATLANTIC 92772*/AG (9.98/)	5.98) WELCOME TO OUR WORLD	9
17	13	9	8	YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98) ALL I HAVE IN THIS WORL	D, ARE MY BALLS AND MY WORD	1
				* * * HEATSEEKER IMPAC	T* * *	
18)	25	31	13	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98)	MY MELODY	18
19	17	16	18	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
20)	22	26	24	NEXT ARISTA 18973 (10.98/15.98)	RATED NEXT	20
21	_11_	6	3	SOUNDTRACK NOO TRYBE 45451/VIRGIN (10.98/15.98)	CAUGHT UP	6
22	18	17	16	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
23	19	19	4	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
24	21	21	26	MARIAH CAREY ▲ 3 COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
25	23	22	35	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10		1
26	26	24	20	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
27)	31	41	26	JON B. YAB YUM 550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	25
28	24	20	26	SOUNDTRACK ▲² LAFACE 26041 ARISTA (10.98/16.98)	SOUL FOOD	1
29	29	32	17	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
30)	NEV	<b>N</b>	1	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	_ 30
31	28	30	27	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES	1
32	30	18	4	SOUNDTRACK TOMMY BOY 1227* (11.98/17.98)	RIDE	13
33	36	29	4	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
34	35	34	33	JOE ● JIVE 41603* (11.98/16 98)	ALL THAT I AM	4
35	34	35	22	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98)	UNCLE SAM	24
36	40	38	38	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974 COLUMBIA (10.98 EQ.16.98) WYCLEF JEAN PRESE	NTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
37	27	28	17		TILL DOWN? [REMEMBER ME]	1
38	37	39	43	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATI		1
39)	44	46	52	B-RITE 90093/INTERSCOPE (10.98/16.98)  THE NOTORIOUS B.I.G. ▲ 7 BAD BOY 73011*/ARISTA (19.98/24.	OD) LIEF AFTED DEATH	1
40	42	40	19			18
41			3		CHPT. 2: WORLD DOMINATION	
41	43	43	_	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES	41
	38	36	69	DRU HILL & ISLAND 524306 (10.98/16.98)	DRU HILL	5
-	33	33 25	31	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
43	AC	1/5	4	BIG TYMERS CASH MONEY 9617 (11.98/16.98)	HOW U LUV THAT?	25
43 44)	46	23		CAT DAT		
43 44 45	39		2	FAT PAT WRECK SHOP 1111 (10.98/15.98)	GHETTO DREAMS	-
43 44 45		44	2 25	BOYZ II MEN ▲ 2 MOTOWN 530819* (11.9&17.98)	GHETTO DREAMS EVOLUTION	39
42 43 44) 45 46	39				GHETTO DREAMS EVOLUTION	-

_			1 7		
28	* * PACESETTER * *  KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98) IBS FINALLY KAREN	19	51	58	(49)
1	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10 98/17.98)  THE FIRM — THE ALBUM	22	37	41	50
15	KENNY G ▲ ARISTA 1899] (10.95 17 98) KENNY G GREATEST HITS	17	48	52	51
24	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) TIME FOR HEALING	33	47	51	52
1	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98 16.98)  SUPA DUPA FLY	36	40	47	53
10	PATTI LABELLE MCA 11642 (10.98/16.98) FLAME	38	53	49	54
17	LUTHER VANDROSS   ONE NIGHT WITH YOU. THE PEST OF LOVE VOLUME 2	24	52	48	55
	LV 68220/EPIC (10.98 EQ/17.983)				56)
56	SMOOTH PERSPECTIVE 549033/A&M (10.98/16.98) IS REALITY	1		NE\	$\equiv$
20	IMMATURE MCA 11668 (10.98/16.98)  THE JOURNEY  VARIOUS ARTISTS  THE SOURCE SESSENTS AND ADDRESS AND AD	13	67 45	53	57) 58
25	POLYGRAM TV 536204 (8.98/17.98)  THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1				
59	C-MURDER NO LIMIT 50723/PRIORITY (10.98/16.98) HS LIFE OR DEATH	1		NE	59)
1	ERYKAH BADU ▲ ' KEDAR 53027*/UNIVERSAL (10.98/15.98)  BADUIZM	57	55	56	60
2	<b>TRU ▲</b> <sup>2</sup> NO LIMIT 50660*/PRIORITY (12.98/18.98)  TRU 2 DA GAME	56	56	57	61
3	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)  ICE CREAM MAN	94	64	62	62
10	SALT-N-PEPA ● RED ANT/LONDON 828959*/ISLAND (10.97/17.98)  BRAND NEW	21	60	50	63
1	MAKAVELI ▲  DEATH ROW 90039*/INTERSCOPE (10.98/16.98)  THE DON KILLUMINATI: THE 7 DAY THEORY	72	68	65	64)
4	VARIOUS ARTISTS ● PRIORITY 50639* (11.98/17.98)  IN THA BEGINNINGTHERE WAS RAP	17	49	55	65
12	H-TOWN RELATIVITY 1596 (10.98/15.98)  LADIES EDITION	20	50	54	66
6	PHIL PERRY PEAK/PRIVATE 82163/WINDHAM HILL (10.98/16.98) S ONE HEART ONE LOVE	5	92	80	67)
4	PEGGY SCOTT-ADAMS MISS BUTCH 4005 MARDI GRAS (9.98/14.98)  CONTAGIOUS	18	61	74	68
3	SOMETHIN' FOR THE PEOPLE	25	74	61	69
	WARNER BRUS. 46753 (9.98) 15.98)	1		NE\	70)
7	WATAZ FULLY LOADED 2041 (10.98/15.98)  NATURAL HIGH				
8	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) ★S MAXWELL'S URBAN HANG SUITE	102	87	70	71
]	SOUNDTRACK ● NO LIMIT 50643 PRIORITY (10.98/16.98)  I'M BOUT IT	43	70	68	72
4	LL COOL J ▲ DEF JAM 539186*/MERCURY (11.98 EQ:17.98) PHENOMENON	22	66	60	73
5	中 NPG 9871 (50.98 CD) . CRYSTAL BALL	3	73	59	74
1	RAKIM ● UNIVERSAL 53113* (10.98/16.98)  THE 18TH LETTER	20	65	67	75
2	THE WHISPERS INTERSCOPE 90111 (10.98/16.98)  SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	16	71	72	76
3	VARIOUS ARTISTS MOTOWN 530849 (29.98 CD) MOTOWN 40 FOREVER	4	54	66	77
4	GP WU MCA 11587 (10.98/16.98) IS DON'T GO AGAINST THE GRAIN	7	86	78	78
3	HOT BOYS CASH MONEY 9614 (10.98/17.98)	16	NTRY	RE-E	79)
5	SOUNDTRACK ▲ 5 WARNER SUNSET/ATLANTIC 82961/AG (11.98 17.98) SPACE JAM	60	79	88	80
1	WU-TANG CLAN ▲⁴ LOUD 66905*/RCA (19.98/24.98) WU-TANG FOREVER	41	89	77	81
1.	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) #S ADRENALINE RUSH	38	78	89	82
3	BEBE WINANS ATLANTIC 83041/AG (10.98 16.98)  BEBE WINANS	20	69	76	83
1	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) IIS KENNY LATTIMORE	87	84	91	84
5	PROPHET POSSE PROPHET 4406 (11.98/16.98) IS BODY PARTS	4	63	71	85
1	BIG BUB KEDAR 53074" UNIVERSAL (10.98 16.98) IS TIMELESS	21	83	96	86
6	SOUNDTRACK ● ARISTA 18975 (10.98/16.98) MONEY TALKS — THE ALBUM	30	90	75	87
7	RANDY CRAWFORD BLUEMOON/ATLANTIC 92785/AG (10.98/16.98) EVERY KIND OF MOOD — RANDY, RANDI, RANDEE	5	80	97	88
4	MJG ◆ SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)  NO MORE GLORY	17	58	84	89
	MACK 10 ◆ PRIORITY 50675* (10.98/16.98)  BASED ON A TRUE STORY	26	77	64	90
	D. G. C. T. T. T. C. C. T. C. C. C. C. T. T. T. C.		_	NEV	91)
_	VARIOUS ARTISTS GHETTO POLITIK	1			$\rightarrow$
9	THUMP 1100* (10.98/15.98)  GHE ITO POLITIX	1		0.4	92
9	THUMP 1100* (10.98/15.98)  TONI BRAXTON ▲* LAFACE 26020/ARISTA (10.98/16.98)  SECRETS	90	-	94	02
9	THUMP 1100* (10.98/15.98)         GHETTO POLITIX           TONI BRAXTON ▲ S LAFACE 26020/ARISTA (10.98.16.98)         SECRETS           MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)         MTV UNPLUGGED EP	90	98	95	-
9 1 1 . 8	THUMP 1100* (10.98/15.98)         GHETTO POLITIX           TONI BRAXTON ▲* LAFACE 26020 ARISTA (10.98 16.98)         SECRETS           MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)         MTV UNPLUGGED EP           LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)         LUNITIK MUZIK	90 35 18	85	95 93	94
9 1 1 . 8	THUMP 1100* (10.98/15.98)         GHETTO POLITIX           TONI BRAXTON ▲* LAFACE 26020/ARISTA (10.98/16.98)         SECRETS           MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)         MTV UNPLUGGED EP           LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)         LUNITIK MUZIK           LUKE LUKE RECORDS II 524448/ISLAND (10.98/16.98)         CHANGIN' THE GAME	90 35 18 18	85 94	95 93 86	94 95
9 1 1 1 8 4 9	THUMP 1100* (10.98/15.98)         GHETTO POLITIX           TONI BRAXTON ▲* LAFACE 26020/ARISTA (10.98/16.98)         SECRETS           MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)         MTV UNPLUGGED EP           LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)         LUNITIK MUZIK           LUKE LUKE RECORDS II 524448/ISLAND (10.98/16.98)         CHANGIN' THE GAME           BONEY JAMES WARNER BROS. 46548 (10.98/16.98)         SWEET THING	90 35 18 18 26	85 94	95 93 86 73	94 95 96
9 1 1: 8 4: 4:	THUMP 1100* (10.98/15.98)  TONI BRAXTON & LAFACE 26020/ARISTA (10.98/16.98)  SECRETS  MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)  LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)  LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)  LUNIZ LUKE LUKE RECORDS II 524448/ISLAND (10.98/16.98)  BONEY JAMES WARNER BROS. 46548 (10.98/16.98)  SWEET THING  5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98)  USUAL SUSPECTS	90 35 18 18 26 17	85 94 — 72	95 93 86 73 82	94 95 96 97
9	THUMP 1100* (10.98/15.98)         GHETTO POLITIX           TONI BRAXTON ▲* LAFACE 26020/ARISTA (10.98/16.98)         SECRETS           MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)         MTV UNPLUGGED EP           LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)         LUNITIK MUZIK           LUKE LUKE RECORDS II 524448/ISLAND (10.98/16.98)         CHANGIN' THE GAME           BONEY JAMES WARNER BROS. 46548 (10.98/16.98)         SWEET THING	90 35 18 18 26	85 94	95 93 86 73	93 94 95 96 97 98

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ARIAA 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. Is indicates past or present Heatseeker title. 91998, Billboard/BPI Communications, and SoundScan, Inc.

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# A Warm Summer Night Overheats Carnegie Hall

FOR A SPLIT SECOND, the imposing, ornate walls of Carnegie Hall seemed to literally shake. After nearly two hours of appropriately mature ovations and controlled excitement, the remarkably well-behaved audience could no longer be contained-and it was apparent that nothing could have pleased Donna Summer more.

The pure delight in her eyes was unmistakable as fans rushed down the room's plush, red-carpeted aisles-

many of the men whipping off their suit jackets and ties, while a number of the women (and a smattering of drag queens) hiked up their skirts-all in a frenzied effort to more closely bask



in the magic unfolding onstage. Surveying the cheering crowd after a salacious, guitar-drenched rendition of "Hot Stuff," Summer giggled and declared that the notoriously stodgy venue might never be the same.

It certainly proved to be an evening that would reverberate in the minds and hearts of the loyalists who plunked down a sizable chunk of change (seats ranged in price from \$50 to \$500) to experience the reigning queen of disco in an unusual yet deservedly dignified setting. Although it was organized by Randolph Duke, Alice Harris, and Stanley Harris as a fundraiser to benefit the Gay Men's Health Crisis, the March 16 show, which raised \$400,000, ultimately served as a shrewdly timed precursor to what will easily be a triumphant career renaissance for Summer

In addition to an armful of well-preserved classics, she unveiled two tunes from "Ordinary Girl," a stage musical she's written and is planning to bow on

Broadway next year. She charmed the hit-hungry audience into submission as she described the dramatic scenario of each number with the glee of a child in a classroom exercise of show and

by Larry Flick

"I feel such an incredible sense of pride when I think about what's already been accomplished with the show," Summer says, adding that she believes the musical will strike a universal chord. "It's about an ordinary person who does something extraordinary. That's something that we all have the potential for."

The lovely "Not An Ordinary Love Song" twinkles with the golden pop appeal of a Disney power ballad, while the stunning "My Life" washes over the senses like a sequel to her classic Last Dance"—as its soft, introspective preamble blossoms into an anthemic dance number. The audience stood frozen, seemingly dissecting and digesting every syllable, while Summer tore through the song's tale of self-doubt, pain, and eventual victory with palpable empathy. Given the right studio treatment, "My Life" could transcend its theatrical intentions and introduce pop radio to a seasoned, decidedly arty Summer.

In keeping with the tone of her new material, Summer led a 22-piece orchestra and eight-piece pop band through gems like "This Time I Know It's For Real" and "She Works Hard For The Money" with a notably more adult vibe.

Also taking on a radically different personality was "Dim All The Lights," which was delivered with acousticrock flair. She introduced this version of the song by revealing that she originally penned the tune for Rod Stew-

"I chickened out of playing it for him," she said with a self-deprecating laugh. "Obviously, it was a good thing that I kept it for myself, but I often wonder what would've have happened had he recorded [the song].

Elsewhere in the show, the orchestra's symphonic undercurrent gave material like "MacArthur Park" and "Could It Be Magic" a wonderfully grand flavor that made her transition into a brief segment of pop standards as smooth as silk.

Actually, this segment triggered the evening's most stirring, defining moment, as Summer dove into "Don't Cry For Me Argentina" with white-knuckled passion. Though her recorded version of the song from "Evita" didn't quite capture its lyrical essence, her live reading dripped with heartfelt honesty and occasional irony that reached miles beyond writer Tim Rice's words. Midway through the number, Summer could barely be heard as the audience cheered to deafening decibels. The song's context of an occasionally controversial, almost

messianic ruler professing loyalty to her subjects took on an undeniably autobiographical twist for the singer. Touching the hands of fans while belting the line "I kept my promise, don't keep your distance," Summer's eyes spoke volumes—and the audience understood and appreciated every

THE SINGLE LIFE: With the delightfully swishy "Angel Street," M People are enjoying their biggest international turntable success in many a moon. It's a nice respite from the mildly rocky road the band has traveled in recent times. It seems that not everyone in clubland has bonded with the mature, markedly more R&B-shaded current album, "Fresco"-and that's a shame. While the project isn't M People's most instantly infectious, it wears quite well with time, indicating that Mike Pickering and pals are more than a one-sound

In its original form, "Angel Street" thumps with appropriate house authority, while Heather Small sashays with diva finesse around a fluid, Philly-soul sax solo. Joey Negro contributes a fab remix that enhances the tune with lush retro-disco reverence, while Genius 3 (aka Paul Birchall. Russ Marland, and Shovell) go a tad deeper and are more underground-minded in their funky revi-

Folks who have been patiently awaiting the stateside release of "Fresco" will be rewarded in early July, when Epic plans to issue a reconfigured version of the set. A final track listing and first U.S. single are still to be confirmed.

How's this for an intriguing combination of talent? Pop chameleon Boy George, soul stylist Mica Paris, and rapper Spee swap vocals under the guidance of reggae-dub renegade Richie "Drumhead" Stevens on a cover of the Junior Murvin/Lee Perry chestnut "Police & Thieves." RecordSneaking Into Heaven. Gloria Estefan offered club DJs a sneak peek into her

forthcoming Epic collection, "Gloria!," with a party at the Cardozo Hotel in Miami. The dance-intensive set will be officially unveiled later this month when the label ships test pressings of the first single, "Heaven Is What I Feel." Emilio Estefan and Tony Moran's original production has been remixed to suit a wide variety of formats by Trouser Enthusiasts, Victor Calderone, Prince Quick Mix, and Love To Infinity. The track hits retail May 5, while the album is commercially available June 2. Pictured, from left, are Emilio Estefan; Gloria Estefan; Frank Ceraolo, senior director of marketing/A&R, Epic; Moran; and Frank Amadeo, VP of Estefan Enterprises.

ed under the moniker Dubversive, the tune (also successfully covered by the Clash) is exclusively available in Jamaica on a Crystal Records 7-inch

pressing-although Protocol Music U.K. is due to release the single with drum'n'bass remixes by Stevens and (Continued on next page)

## **Germany's Sash! Making U.S. Ties**

NEW YORK-As Sash! makes the transition from stateside dancefloor stardom to mainstream pop viability with its latest Ultra/ffrr single, "Stay," the German act is also aggressively elevating its club profile as a leading DJ/remix entity. It's a feat the act accomplishes by literally being in several places at once.

"Actually, it's a matter of equally dividing the responsibilities," says front man/DJ Sascha, who maintains a hectic schedule of turntable gigs

and other assorted personal appearances while his partners-DJ Thomas "Alisson" Ludke and musician Ralf Kappmeier—often remain locked in a Cologne, Germany, recording studio. "It's an agreement that suits us extremely well."

Even with the delegated labor, the act finds it tricky to keep pace with the demands of life in the dance-music fast lane. While actively promoting "Stay" (which features guest vocals by San Francisco divaon-the-rise La Trec) to radio stations in the States, Sash! is also stomping in support of its current European 12-incher, "La Primavera," on X-It/Metro Records. Simultaneously. the act is furiously laving down tracks for a new album due in Europe this summer and revamping recent singles for Kylie Minogue, Space Frog, and Jean-Michel Jarre, among numerous others.

Sash! is directly signed to Germany's X-It/Metro and is licensed to U.S.-based Ultra/ffrr. "The pressure is incredible," Sascha says. "But we can handle it. In fact, we thrive on the opportunity to do so many things. We've worked so hard

to get to this point."

Sash! was formed in 1995 after Sascha decided to parlay the underground interest generated by his first studio effort, a production of "Indian Rave" by Careca, into his own recording group. After enlisting pals Ludke and Kappmeier, the single "It's My Life" was born—and became an immediate hit throughout much of Europe.

The follow-up, "Encore Une Fois," transcended the act's club founda-

tion, entering the U.K. pop charts at No. 2 and lingering in the top 10 for several weeks after. Both tracks, along with "Stay," have gone on to top Billboard's Hot Dance Music/Club Play chart over the past 12 months.



SASCHA & LA TREC

The act has earned high marks for its deft blend of NRGetic techno with retro-disco à la Giorgio Moroder and Cerrone. It's a sound that permeates the act's fulllength debut, "It's My Life," a largely instrumental effort with a modest sprinkling of guest singers.

We decided that the first album would emphasize catchy melodies and strong beats," Sascha says. "With the next album, we are planning to be more vocal-oriented. We are writing songs that are the middle distance between the clubs and pop radio."

As Sash! moves toward a more traditional, song-driven sound, it's also planning to expand its performance palette beyond the turntable decks. In fact, Sash! is hoping to embark on a full-scale concert tour this summer. replete with a full band and a lineup including several singers and a dance LARRY FLICK

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THAT ELVIS TRACK SOL BROTHERS

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DREAM LOVER MARINA MRK

#### **MAXI-SINGLES SALES**

SABROSURA DJ LAZ PANDISC

THE PATH IS CLEARING LOW PASS FEAT. JENNIFER FOLKER TWISTED GITTY UP SALT-N-PEPA RED ANT

TURNTABLIST ANTHEM BUGS, ROCKS & VAMPIRES

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

# oard. HOT DANCE MUSIC.

		, -			
(X)	<b>⊢</b>	KS	WKS. ON CHART	CLUB PLAY  COMPILED FROM A NATIONAL SAMPLE  OF DANCE CLUB PLAYLISTS.	ADTIOT
THIS	LAST WEEK	2 WKS AGO	CHA	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				* * * No. 1 * * *	
1	2	5	7	REMEMBER PERFECTO/KINETIC 43970/REPRISE 1 week at N	0. 1 ◆ BT
(2)	3	4	7	IT'S OVER LOVE LOGIC 54697   ◆ TODD TER	RRY FEATURING SHANNON
3	7	12	6	TEMPTATION CHAMPION 332	STAXX
4	8	15	5	I'M LEAVIN' ARISTA PROMO	LISA STANSFIELD
(5)	6	8	7	MEET HER AT THE LOVE PARADE TWISTED 55417 MCA	HANS
6	4	3	10	WE HAVE THE HOUSE SURROUNDED CALIMA 1202 THE C	COLOMBIAN DRUM CARTEL
7	1	2	10	STAY ULTRA/FFRR 009/ISLAND ♦ S	SASH! FEATURING LA TREC
8	12	22	4	FUN SUBLIMINAL 001 STRICTLY RHYTHM DA MOB FEA	ATURING JOCELYN BROWN
9	9	10	8	HIGH TIMES WORK 78781	◆ JAMIROQUAI
10	5	1	9	YOU MAKE ME FEEL (MIGHTY REAL) NERVOUS 20295	◆ BYRON STINGILY
$\overline{1}$	15	21	6	KRUPA 550 MUSIC PROMO/EPIC	◆ APOLLO FOUR FORTY
12)	17	24	6	REVOLUTION 909 SOMA PROMO/VIRGIN	◆ DAFT PUNK
13	11	7	9	OFF THE HOOK ATLANTIC 84070	◆ JODY WATLEY
14	13	13	8	FLY AWAY (BUTTERFLY REPRISE) COLUMBIA PROMO	◆ MARIAH CAREY
15	10	6	9	SPILLER FROM RIO (DO IT EASY) GROOVILICIOUS 040/STRICTLY RHYTHM	LAGUNA
16	19	25	6	EVERYONE WANTS TO BE ELEKTRA PROMO/EEG ZIGGY MARLE	Y & THE MELODY MAKERS
(17)	23	29	5	MUSIC TAKES YOU JELLYBEAN 2533 PULSE FEATURING	G ANTOINETTE ROBERSON
18	16	9	14	EVERYTIME HOOJ CHOONS PROMO/POPULAR	LUSTRAL
19	22	28	6	PRISONER OF LOVE (LA-DA-DI) COLUMBIA PROMO	TANIA EVANS
20	18	20	8	ICY LAKE JELLYBEAN 2534	DAT OVEN
(21)	29	37	4	HAPPINESS EPIDROME PROMO/EPIC KAMASUTRA FEA	ATURING JOCELYN BROWN
(22)	32	39	4	HAPPY ELEKTRA PROMO/EEG	TOWA TEI
	-			* * * POWER PICK * * *	
(23)	37	S. <del>-S</del> 31	2	UNTIL THE DAY TWISTED 55424/MCA	FUNKY GREEN DOGS
(24)	28	32	5	SHAKE THAT ASS!! STRICTLY RHYTHM 12531	DIVINE SOUL
25	21	14	10	DON'T GIVE UP ZYX 8742	MICHELLE WEEKS
26)	35	42	3	THE RHYTHM MAXI 2065 TH	E NEW HIPPIE MOVEMENT
27	26	27	6	LAST NIGHT A DJ SAVED MY LIFE OVUM/RUFFHOUSE 78575/COLUMBIA	◆ SYLK 130
28	14	11	14	YOU ONLY HAVE TO SAY YOU LOVE ME ARIOLA DANCE 53603/BMG	HANNAH JONES
29	25	18	9	THE ONE I GAVE MY HEART TO BLACKGROUND 95567/ATLANTIC	◆ AALIYAH
30	33	43	3	I SURRENDER BIGBANG IMPORT	ROSIE GAINES
(31)	31	36	4	FLYING HIGH (GO) CUTTING 422	TRAUMA
(32)	36	44	3	I THOUGHT IT WAS YOU FFRR/LONDON 570085/ISLAND	SEX-O-SONIQUE
33	24	17	14	TAKE ME UP (GOTTA GET UP) UNDERGROUND CONSTRUCTION 275 RALPHI RC	OSARIO FEAT. DONNA BLAKELY
34)	38		2	THANK YOU ATLANTIC 84085	BEBE WINANS
<u>35</u>	39	49	3	THE REAL BASS EDEL AMERICA 3770	◆ BROOKLYN BOUNCE
36	30	26	7	RESCUE ME OVUM/RUFFHOUSE 78609/COLUMBIA JAMIE MYERSON (	(FEATURING CAROL TRIPP)
(37)	41		2	MIRACLE RCA PROMO	◆ OLIVE
-				* * * HOT SHOT DEBUT * *	*
(38)	NE	N Þ	1	FROZEN MAVERICK 43993/WARNER BROS.	◆ MADONNA
39	20	19	12	CRO-MAGNON (WHAT ABOUT OUR LOVE) SUBLIMINAL 002 STRICTLY RHYTHM	CONSTIPATED MONKEYS
40	34	30	8	MEET HER AT THE LOVE PARADE KOSMO IMPORT	DA HOOL
41	27	16	12	ELEMENTS TWISTED 55408/MCA	DANNY TENAGLIA
(42)	NE		1	I GET LONELY VIRGIN 38632	
(43)	50		2	THE FUTURES OVERRATED KINETIC 43961/REPRISE	◆ JANET  ◆ ARKARNA
44	40	33	8	THIS IS HOW MY DRUMMER DRUMS FFRR/LONDON 570067/ISLAND	DJ ICEY
45	42	46	4	OPEN YOUR MIND INTERHIT 54017/PRIORITY	USURA
(46)	49		2	READY LOGIC 53466	◆ BRUCE WAYNE
(47)	NE	W	1	I GOT A MAN SFP 9620	SHAMPALE CARTIER
(48)	NE		1	LOVE IS SO NICE KING STREET 1073 URBAN SOUL FEAT. CEYBIL JE	
49	46	45	6	COMPUTER DREAMS (THE NASTY COUNTDOWN) NERVOUS 20229	TRACK BUMS
50	43	38	11		
20	40	00	11	SANDMAN PLAYLAND 53294/PRIORITY	THE BLUEBOY

	L¥	KS	WKS. ON CHART	MAXI-SINGLES S  COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALISTORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN	E) EQUIPPED KEY DANCE RETAIL , INC. SoundScan®
THIS	LAST	2 WKS AGO	WKS	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
7-70				***No. 1***	
1	1	l	6	GET AT ME DOG (M) (T) (X) DEF JAM 568523/MERCURY 5 weeks at No. 1	DMX (FEAT. SHEEK OF THE LOX)
2	2	4	10	DEJA VU [UPTOWN BABY] (T) (X) CODEINE 78762/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
3	4	2	5	NICE & SLOW (T) (X) LAFACE 24307/ARISTA	♦ USHER
4	9	10	5	TOO CLOSE (T) (X) ARISTA 13457	♦ NEXT
				* * * HOT SHOT DEBUT	* * *
5	NE	N►	1	BODY BUMPIN' YIPPIE-YI-YO (T) (X) A&M 582445	◆ PUBLIC ANNOUNCEMENT
6	3	6	3	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
7	7	3	7	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
8	5	5	4	WHAT YOU WANT (T) (X) BAD BOY 79142/ARISTA	◆ MASE (FEATURING TOTAL)
9	13	Į	2	WHO AM I (T) (X) 2 HARD 6160/VP	◆ BEENIE MAN
10	6	8	9	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	◆ WYCLEF JEAN
11	8	35	5	OFF THE HOOK (T) (X) ATLANTIC 84070/AG	◆ JODY WATLEY
12	- 11	12	5	BODY ROCK (T) (X) OPEN MIC 157/RAWKUS MO	S DEF FEATURING Q-TIP & TASH
13	10	7	18	NO, NO, NO (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
14)	NE	NÞ	1	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
15)	14	17	4	MY HEART WILL GO ON (T) (X) ZYX 8798	CLUELESS
16)	NE	N Þ	1	FRIGHT TRAIN (T) FORBIDDEN 1234	ROBBIE TRONCO
17	12	9	15	TOGETHER AGAIN (T) (X) VIRGIN 38623	◆ JANET
				* * * GREATEST GAINER	+++
18)	23	18	3	TWISTED (T) (X) FFRR/LONDON 570111/ISLAND	WAYNE G
19)	NE	N Þ	1	SAY YOU'LL STAY (T) (X) TIDAL WAVE 22309/GEFFEN	KAI
20	15	47	12	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
21)	NE	w <b>.</b>	1	YOUR LOVE IS TAKING ME OVER (T) (X) DEEPER 0014	KNIGHT BREED
22	25	33	13		
23)	NE		13	ELEMENTS (T) (X) TWISTED 55408/MCA	DANNY TENAGLIA
24	30	14	3		PAC FEATURING ERIC WILLIAMS
25	17	11	4	REMEMBER (T) (X) KINETIC/REPRISE 43970/WARNER BROS.	♦ BT
26)	NE\		1	UNTIL THE DAY (T) (X) TWISTED 55424/MCA	FUNKY GREEN DOGS
27	20	22	4	BEFORE WE START (T) UPTOWN 56165/UNIVERSAL	◆ MCGRUFF
28	24	13	3	I WANT YOU BACK (T) (X) RCA 65373	♦ 'N SYNC
29	27	32	38		AY-Z (FEATURING BLACKSTREET)
30)	41	39	8	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	◆ DEBORAH COX SILKK THE SHOCKER, MIA X, & MYSTIKAL
31	21	15	7		
32	28	27	25		D TERRY FEATURING SHANNON
			_	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
33	18	19	7		ERONIMO FEAT. DMX & BLACK ROB
34)	42	45	9	MEET HER AT THE LOVE PARADE (T) (X) TWISTED 55417/MCA	HANS
35	22	23	12	DANGEROUS (M) (T) (X) ELEKTRA 63892/EEG	◆ BUSTA RHYMES
36	32	26	16	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (T) (X) BAD BOY 79126/A	
37	36	36	42	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
38	19	29	3	THANK YOU (T) ATLANTIC 84085/AG	BEBE WINANS
39	16	20	9	SWING MY WAY (M) (T) (X) EASTWEST 63899/EEG	◆ K.P. & ENVYI
40	38	16	7	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 53603/	
41	31	31	22	I'M NOT A PLAYER (T) LOUD 64909/RCA	◆ BIG PUNISHER
42)	NE		1		E FEAT. NO GOOD BUT SO GOOD
43)	NE		1	MAMBO (T) UPSTAIRS 129	ANGELINA
44	43	30	6		MASTER P & SILKK THE SHOCKER
45)	_	NTRY	3	DISTORTION (T) SUBLIMINAL 003/STRICTLY RHYTHM	PIANOHEADZ
46	39	_	2	24/7 (T) LOUD 65400/RCA	◆ 24/7
47	35	_	2		DERGROUND SOUND OF LISBON
48)	NE		1	DANCE WITH ME (T) (X) ARPEE 54146	◆ RON PERKOV
49)	RE-E	NTRY	7	ROCK THE FUNKY BEAT (T) (X) WARNER BROS. 43957	◆ NATURAL BORN CHILLERS
50	33	28	14	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449	◆ STING & THE POLIC

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 below the top 20. ♦ 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. (C) CD maxi-single

#### DANCE TRAX

(Continued from preceding page)

Dogs Deluxe in mid-spring. Trippy good fun with its booming bassline and chunky guitar licks, "Police & Thieves" will be the centerpiece of a full-length Dubversive collection on which Stevens will match musical wits with a variety of vocalists. We can hardly wait.

N THE MIX: Just when it looked like Junior Vasquez's fledgling Pagoda Records might be down for the count, he and partner Jane Brinton are renewing the label's life by entering into a joint venture with Drive

Entertainment, a Los Angeles-based music company. Meanwhile, Drive has also just entered a distribution agreement with Navarre for all Drive/Pagoda product in the States.

The first project resulting from the deal will be "Junior Vasquez Live, Volume 2," a two-CD compilation due in stores April 21. Among the artists featured on the set are Club 69, Deborah Cox, No Mercy, Hyper Trophy, and Kevin Aviance.

Speaking of Aviance, he's nearing completion of his debut disc for Wave Music. "Box Of Chocolates" is due in late June, and it matches La K with producers Vasquez, Gomi, Ian Appell, and Manny Ward. In addition to "Din Da Da" (a No. 1 smash on the Hot Dance Music Club Play chart), the album will cover the full spectrum of dance styles, held firmly together by Aviance's lip-smackin', in-your-face vamps. Should be quite fierce.

In other Wave Music news, the label is doing deservedly well with "We Had A Good Thing," a yummy single by **Abstract Truth**. Although nothing can beat the act's original uptempo version, radio mix-show programmers are gravitating toward the rich downtempo interpretation of the song by Jay Dennis of San Francisco's reliably fab Naked Music Productions posse. In fact, Frisco's KMEL was among the first stations to pump the track. If you haven't investigated this winner, don't be lazy and wait for it to catch full crossover fire. Be among the heroes to herald it now, when it can truly benefit from your support.

It seems like every actor in enter-

tainment wants to be a recording artist—even those in the "adult" field. Famed actress Sharon Kane is currently shopping a cute little jam called "Break Free," a Euro-spiced trancedisco ditty with anthemic potential. Kane has a surprisingly powerful, feline voice, which she puts to excellent use atop the track's snug arrangement of bubbly synths and percolating beats. It's an impressive effort that deserves serious consideration from labels seeking a track with unique promotional possibilities.

# A Rejuvenated Earl Thomas Conley Finds His Voice Again

■ BY DEBORAH EVANS PRICE

NASHVILLE-After taking several years away from the music business to heal his voice, concentrate on his songwriting, and generally regroup, Earl Thomas Conley is back with a new album on Intersound Country, "Perpetual Emotion," due April 28.

Produced by Conley, Randy Scruggs, and Curly Corwin, the album features five new songs co-written by Conley and new versions of his hits "Don't Make It Easy For Me," "Holding Her And Lov-



ing You," "Your Love's On The "Your Line," "I Can't Win For Losing You," and "Once In A Blue Moon."

"Earl hasn't been in the marketplace for the last four or five years, but his fans

are out there," says Intersound Country GM George Collier. "These songs he rerecorded are sonically a little better than the original recordings. Half of it [the album] is No. 1 hits, and the other half is new tunes."

Collier admits there are questions about Conley's voice. "Everybody is asking, 'Can Earl sing?' He had a little problem. Everybody knows that," says Collier. "It's public record. Well, that problem is over. Earl is singing now better than he ever did."

Conley says he had a small nodule removed from his vocal chords, but he says the bulk of his problem stemmed from allergies. "I discovered I had allergies the hard way," he says. "Then I discovered Claritin-D, and it really helps. I think my voice is better now than it's ever been.'

When his vocal problems started, Conley had reached a point where he was ready to take a break. "My dad died, and all this started happening,' he says. "I was pretty crispy around the edges, and I was disappointed with the business. So I had to regroup. I didn't have any desire to record at that time or go looking for another deal. I didn't feel like I had anything to offer mentally or emotionally or anything else at that time."

A native of Portsmouth, Ohio, Conley began as a songwriter. Conway Twitty cut his "This Time I've Hurt Her More Than She Loves Me," and the late Mel Street hit with Conley's "Smokey Mountain Memories."

Conley had his first chart hit with "I Have Loved You, Girl (But Not Like This Before)" on the GRT label in 1975. He released two more singles on that label and a few on Warner Bros. before signing with Sunbird. "Silent Treatment" and "Fire & Smoke" were released on Sunbird, with the latter single going to No. 1 in April 1981 before he was recruited by RCA. During his tenure with RCA, he went on to become one of the 1980s' top country acts, and he holds the distinction of being the first artist in any musical genre to spawn four No. 1 singles from the same album.

From 1981 to 1989 Conley scored 18 No. 1 hits on Billboard's Hot Country Singles & Tracks chart.

However, by the time he released the album "Yours Truly" in 1991, Conley had become unhappy and ready to take a break. "I didn't want to do something I wasn't happy with," Conley says. "I had a real good record of having good records, and I didn't want to ruin it. So I did the right thing.

"I never stopped working the road. I slowed way down on the road, but I didn't have any desire to record until I had the right material and enough material to ease my way back in the studio," he adds. "The way this album took place was the most fun I ever had. It was probably the most me I've been, and I'm real happy about it."

Conley is currently managing himself; he's booked by Entertainment Artists and is signed with Harris-Gordon Music. Though he's been doing a lot of writing, he says, he's mostly been holding onto his songs for this new project. "My stuff was, is, and probably always will be so left field," Conley says. "I try to do something new every time I sit down to write."

Collier says the label plans a major

push on "Perpetual Emotion" that will include securing key retail space, listening posts, a radio tour, and several

"With Intersound, the first thing we do, and we do very well, is get product in the marketplace," Collier says. "We go out and try to get it in every retail outlet in the United States in the right quantities. We try to do as much advertising, or more sometimes, than a major company will do. I think pound for pound and dollar for dollar, we spend a little bit more per unit than a major company does to get shelf space, step downs, listening posts, in-store advertising, and in-store play. That shows the retailers we're totally convinced this is something that will work

(Continued on page 27)

# Rising Tide's Dirt Band Lands At Decca; Twain, Krauss, Gill Hitting The Road

ABEL-HOPPING: Part of the fallout from the closing of Rising Tide Records (Billboard, March 21) has been speculation about the fate of the label's 10 artists. Although parent company Universal has made no announcements about which artists would be picked up by its Nashville labels (MCA and Decca), the Nitty Gritty Dirt Band's Jeff Hanna confirms to Nashville Scene that Decca has taken the group.

"It was a really close-knit family at Rising Tide. It was very sad to see this happen," says Hanna, adding that the group's forthcoming album, "Bang, Bang, Bang," is still set for an April 21 release and that the current single, of the same name, is already being worked by Decca. It's at No. 56 with a bullet on this issue's Hot Country Singles & Tracks chart.

Hanna says the Dirt Band will observe its 32nd birth-

day this May. He offers no easy explanations for the

group's longevity. "I've lost track of how many albums

we've done," he says. "There've been a number of compilations and reissues. We've always tried to make eclectic

records." He points out that the new album has three pro-

ducers (Emory Gordy Jr., Steve Fishell, and Josh Leo),

who worked separately on the project, and includes songs

by the likes of Jim Lauderdale, Al Anderson, and Mac

the first record," he says. "We've never had the extreme

mountains and extreme valleys a lot of groups have had.

I guess we've kept our equilibrium. Plus, we really enjoy

playing music together. And we've got a really loyal fan

base—the DirtHeads have always stuck by us. They're a

He says they'll begin touring to support the album and

Hanna added that the group's historic 1972 three-album

set, "Will The Circle Be Unbroken" (on which yours truly

sang background vocals), has finally been certified plat-

"I guess we're lucky we didn't sell 5 million copies of

"It's the first time we've been on country radio since 1989 with 'Fishin' In The Dark," says Hanna,

"I guess we've always been pretty lucky," he says, noting that his wife, singer/songwriter Matraca Berg. whose debut album was on Rising Tide, was not picked up by MCA or Decca. She is out label shopping, he says. "And she got great press and is selling records.'

McAnally.

will work through late fall.

inum. "That's a good feeling," he says.

by Chet Flippo

her long-awaited tour. Beginning May 29 at the Sudbury Arena in Sudbury, Ontario, the first leg of her World Tour will cover 42 North American dates, ending Aug. 29 in Chicago at a venue to be determined. International dates as well as more North American dates will be announced later, and the tour is expected to continue through the summer of 1999. She's been rehearsing with a nine-piece road band.

Vince Gill takes to the road with a 60-date tour kicking off June 13 in Virginia Beach, Va. The newly re-formed Restless Heart, Patty Loveless, and Chely Wright will take turns as opening acts. The tour runs through Nov. 8 at Caesars Palace in Las Vegas.

Alison Krauss & Union Station's 1998 tour will again be sponsored by Martha White Foods. The tour begins May

2 in Columbia, S.C., at the Koger Center for the Arts.

Doc Watson has signed up 72 artists and groups for his annual Merlefest, set for April 23-26 in Wilkesboro, N.C. Artists who will perform range from Ricky Skaggs to Del McCoury to Kim Richey to Ralph Stanley to Gillian Welch.

BE THERE: The Ever-

ly Brothers perform a rare concert April 29 at the Ryman Auditorium.

**U**N THE ROW: While guesting at the Grand Ole Opry March 14, Diamond Rio received an onstage surprise. Opry GM Bob Whittaker invited the group to become Opry members. As such, they'll be the first group to join the show since the Whites signed on in 1984. Diamond Rio

becomes the 71st member of the Opry.

The group's lead singer, Marty Roe, debuted on the Opry stage in 1982 as a member of the Tennessee River Boys. The previous year he had worked at Opryland on its Sky Ride. Diamond Rio vocalist Dana Williams is the nephew of Opry veterans the Osborne Brothers.

Mercury Nashville is releasing to retail 30,000 copies of the Terri Clark/Sammy Kershaw duet of the single "Love Of My Life." The label says the song has become the mostrequested wedding song in the country.

The Nashville Songwriters Assn. International has scheduled its Tin Pan South festival for April 14-18. Paul Williams will host the Legendary Songwriters Acoustic Concert April 14. Talent lineup for the more than 60 concerts scheduled that week will be announced.

BellSouth and the Country Music Assn. are holding their second MINT conference (for Music Industry & New Technologies) May 13 at the Nashville Arena. The event is a comprehensive multimedia workshop.

## Country Radio Warms Up To Laid-Back Caribbean Sounds

BY LAUREN SCHMITZER

NASHVILLE—Three current singles are indicating a resurgence of Caribbean infusion in country music. David Kersh's "If I Never Stop Loving You," Clay Walker's "Then What?, and Garth Brooks' "Two Piña Coladas" all contain Caribbean elements in either production or theme.

Threads of island savor peppered country charts for most of the '70s and then seemed to fade into the background. In that decade, singles such as Charley Pride's "You're My Jamaica," Johnny Rodriguez's "Ridin' My Thumb



To Mexico," and Sonny James' "Caribbean" all had chart success. And Jimmy Buffett spawned a cult following with his feel-good sounds.

Since then, numerous artists such as Clint Black

("The Gulf Of Mexico") and Tracy Lawrence ("Livin' In Black And White") have stocked this brand of country on their albums vet refrained from releasing them as singles. But the mixture of country and Caribbean ingredients has proven a winning chart combination for

Kersh, Walker, and Brooks. Walker's latest album, "Rumor Has It," includes two songs in this vein: his current single and "I Need A Margarita." "To me," he says, "music should provoke some type of emotion in people, whether it be sad, romantic, or happy. And 'Then What?' is definitely a pick-me-upper.'

Walker says the biggest response to the single has come from his live show. "As an entertainer, being on the road so much, I hope to have a song that will go over good live. And this is probably the best song live that we've had since my first single, 'What's It To You.' ' Giant Nashville president Doug

Johnson says the single is gaining chart position because "it's captured the imagination of people, and it sounds different. You can tell Clay's in love with it by the way he delivers it." Released Jan. 12, the timing was no

coincidence. Johnson says, "Part of [the release-date decision] was, yeah, what would it be like to have a summertime record when it was cold outside and snowing and miserable?"

The video's Key West, Fla., backdrop, with Walker in an unbuttoned shirt and flip-flops, also furthers the fantasy appeal. "We've gotten incredible response on the fun of the video and the way Clay looks in it," says Johnson.

With positive feedback mounting, "Then What?" and its Caribbean chart contemporaries have nudged the coun-

try envelope further.

"I think the important thing is not staying the same," remarks Walker.

David Kersh is also widening his styl-

istic range with "If I Never Stop Loving You." No. 4 on this issue's Hot Country Singles & Tracks chart. He cites Garth Brooks and Shania Twain as forerunners in broadening the music's parameters. "By bringing in the not-so-normal country influences, it expands the boundaries and gives you a different sound," Kersh says. "You are creating something that's definitely your own."
(Continued on page 27)

UN THE ROAD: Shania Twain has confirmed dates for

# Two Airlines Fly Nonstop To Los Angeles.

# Here's Why There's No Competition.

AMERICAN AIRLINES (	OTHER NONSTOP AIRLINE
PRE-RESERVED SEATING	NO
ADVANCE BOARDING PASSES	NO
HOT INFLIGHT MEAL SERVICE	NO
FIRST CLASS SEATING	NO
WORLDWIDE FREQUENT FLYER PROGRAM	NO
PREMIUM BONUS FREQUENT FLYER MILES For First Class Passengers	NO
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# Bilboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 164 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

MARCH 28, 1998					
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK
				* * * No. 1 * * *	
	1	2	20	NOTHIN' BUT THE TAILLIGHTS 2 weeks at No. 1 CLINT BLACK J.STRDUD,C.BLACK (C.BLACK,S.WARINER) (C) (D) (V) RCA 65350	1
2	4	6	11	PERFECT LOVE  ↑ TRISHA YEARWOOD  T.BROWN,T,YEARWOOD (S.RUSS,S.SMITH)  (V) MCA NASHVILLE 72034	2
3	3	3	16	LITTLE RED RODEO CRAYE, P. WORLEY, B. J. WALKER, JR. (C. BLACK, P. VASSAR, R. M. BOURKE) CRAYE, P. WORLEY, B. J. WALKER, JR. (C. BLACK, P. VASSAR, R. M. BOURKE) EPIC ALBUM CUT	3
4	6	10	17	IF I NEVER STOP LOVING YOU   ◆ DAVID KERSH	4
5	5	5	22	P.MCMAKIN (D.KEES,S.EWING)         (C) (D) (Y) CURB 73045           THE DAY THAT SHE LEFT TULSA (IN A CHEVY)         ◆ WADE HAYES           D.COOK (M.D. SANDERS,S.DIAMOND)         (C) (D) (C) COLUMBIA 78745	5
6	2	1	14	ROUND ABOUT WAY GEORGE STRAIT T.BROWN,G.STRAIT (S.DEAN,W.NANCE) (V) MCA NASHVILLE 72028	1
7	11	12	15	THEN WHAT?   J.STROUD,C.WALKER (R.SHARP,J.VEZNER)   CLAY WALKER  (C) (D) (V) GIANT 17262/REPRISE	7
8	8	11	23	I CAN LOVE YOU BETTER ♦ DIXIE CHICKS	8
9	12	14	11	P.WORLEY,B.CHANCEY (KOSTAS,P.B.HAYES)  BYE BYE  B,GALLIMORE,T.MCGRAW (P.VASSAR,M.BOURKE)  C() (D) MONUMENT 78746  ◆ JO DEE MESSINA  (C) (D) (V) CURB 73034	9
10	15	23	5	THIS KISS  B.GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)  (C) (D) (V) WARNER BROS. 17247	10
11	7	4	12	SHE'S GONNA MAKE IT GARTH BROOKS	2
(12)	13	15	15	A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)  CAPITOL ALBUM CUT/CAPITOL NASHVILLE  JUST BETWEEN YOU AND ME  R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,R.ZAVITSON,J.KINLEY,D.ZAVITSON)  (C) (D) EPIC 78766	12
(13)	18	19	13	VALENTINE   MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN D.SHEA (J.BRICKMAN, J.KUGELL)  (C) (D) (V) RCA 64963	13
(14)	17	20	10	YOU'RE STILL THE ONE   ♦ SHANIA TWAIN	14
15	9	7	34	JUST TO SEE YOU SMILE TIM MCGRAW	1
16	14	16	16	COME SOME RAINY DAY WYNONNA	14
17	10	8	21	WHAT IF I SAID ♦ ANITA COCHRAN (DUET WITH STEVE WARINER)	1
(18)	19	21	9	J.E.NORMAN A COCHRAN (A.COCHRAN) (C) (D) (V) WARNER BROS. 17263  DREAM WALKIN'   ◆ TOBY KEITH  TOBY FIRST	18
19	16	17	× 11 =	DREAM WALKIN'  J.STROUD,T.KEITH (T.KEITH,C.CANNON)  LONELY WON'T LEAVE ME ALONE  S.HENDRICKS (M.DANNA,J.A.SWEET)  OUT OF MY BONES  ↑ TRACE ADKINS  (C) (D) (V) CAPITOL NASHVILLE 58697	16
(20)	23	30	4	OUT OF MY BONES  JSTROUD,B.GALLIMORE,R.TRAVIS (G.BURR,S.VAUGHN,R.LERNER)  DREAMWORKS ALBUM CUT	20
(21)	24	24	9	TO HAVE YOU BACK AGAIN  E.GORDY.JR. (A.ROBOFF.A.ROMAN)  PATTY LOVELESS EPIC ALBUM CUT	21
				* * * AIRPOWER * * *	
22	25	25	9	TOO GOOD TO BE TRUE  REDRALL, JLEO (M.PETERSON, G.PISTILLI)  **MICHAEL PETERSON REPRISE ALBUM CUT	22
23	22	13	23		2
(24)	39	64	15	LOVE OF MY LIFE  K.STEGALL (K.STEGALL.D.HILL)  TWO PINA COLADAS  CARTH BROOKS  GARTH BROOKS	24
25	20	18	10	TWO PINA COLADAS GARTH BROOKS A.REYNOLDS (S.CAMP, B.HILL, S.MASON) CAPITOL ALBUM CUT/CAPITOL NASHVILLE A HOUSE WITH NO CURTAINS ALAN JACKSON	18
26)	28	33	8	K.STEGALL (A.JACKSON,J.MCBRIDE) (V) ARISTA NASHVILLE 13070  I'M FROM THE COUNTRY    ◆ TRACY BYRD	26
27	21	9	22	T.BROWN (M.BROWN,R.YOUNG,S.WEBB) (C) (D) (V) MCA NASHVILLE 7204D  YOU'VE GOT TO TALK TO ME  LEE ANN WOMACK	2
28	26	22	27	M.WRIGHT (J.O'HARA) (V) DECCA 72023  I WANNA FALL IN LOVE   ♦ LILA MCCANN	3
(29)	30	32	11	M.SPIRO (M.SPIRO,B.BROCK)  YOU'LL NEVER KNOW  ASYLUM ALBUM CUT  MINDY MCCREADY	29
30	27	27	24	D.MALLOY (K.RICHEY,ANGELO) (C) (D) (V) BNA 65394 <b>HE'S GOT YOU</b> ♠ BROOKS & DUNN	2
_	33	34	7	D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE) (V) ARISTA NASHVILLE 13101  SHE'S GOT THAT LOOK IN HER EYES   ♦ ALABAMA	31
(31)		-	<u> </u>	D.COOK,ALABAMA (R.OWEN,T.GENTRY)         (C) (D) (V) RCA 65409           CLOSER TO HEAVEN         ♦ MILA MASON	31
(32) (33)	31	43	17	B.MEVIS (A.MAYO,B.LUTHER)  HOLES IN THE FLOOR OF HEAVEN  STEVE WARINER	33
(34)	35		<u> </u>	S.WARINER (S.WARINER, B.KIRSCH)  CAPITOL NASHVILLE ALBUM CUT  LEAVING OCTOBER  SONS OF THE DESERT	34
=	-	35	9	J.SLATE, D. JOHNSON (D. WOMACK, T. DOUGLAS)  SAY WHEN  LONESTAR	35
35)	36	37	ļ ·	D.COOK,W.WILSON (P.NELSON,L.BOONE,J.RICH) (C) (D) (V) BNA 65395  DON'T BE STUPID (YOU KNOW I LOVE YOU) SHANIA TWAIN	6
36	34	29	20	R.J.LANGE (S.TWAIN,R.J.LANGE) (C) (D) (V) MERCURY 568242  LOVE WORKING ON YOU JOHN MICHAEL MONTGOMERY	37
(37)	44	74	3	C.PETOCZ (C.WISEMAN,JIM COLLINS)  ATLANTIC ALBUM CUT  IT WOULD BE YOU  ♦ GARY ALLAN	
(38)	38	42	7	M.WRIGHT,B.HILL (K.ROBBINS,D.OGLESBY)  (C) (D) (V) DECCA 72039	38

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THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAP
39	40	39	9	PUT YOUR HEART INTO IT E.SEAY, W. RAMBEAUX (S. AUSTIN. W. RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13122	39
40	37	36	19	LONGNECK BOTTLE A.REYNOLDS (S.WARINER,R.CARNES)	GARTH BROOKS (V) CAPITOL 19851/CAPITOL NASHVILLE	1
<b>41</b>	45	48	5	I DO [CHERISH YOU] C.CHAMBERLAIN (K.STEGALL,D.HILL)	◆ MARK WILLS (C) (V) MERCURY 568602	41
<b>42</b> )	47	44	11	BROKEN ROAD B.GALLIMORE,S.SMITH (M.HUMMON.B.E.BOYD,J.HANNA)	◆ MELODIE CRITTENDEN ASYLUM ALBUM CUT	42
43)	50	58	4	THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	43
44)	48	45	8	CONNECTED AT THE HEART R.CHANCEY,E.SEAY (S.EWING,D.KEES)	RICOCHET COLUMBIA ALBUM CUT	44
<b>45</b> )	49	46	5	WOMAN TO WOMAN D.COOK (P.LYNN,P.LYNN,P.RUSSELL)	◆ THE LYNNS (C) (D) (V) REPRISE 17248	45
46)	51	53	4	PAPA BEAR W.WILSON (K.HARLING)	◆ KEITH HARLING (C) (D) (V) MCA NASHVILLE 72D42	46
<b>47</b>	61	72	3	MATCHES K.STEGALL (R.SPRINGER,S.EWING)	◆ SAMMY KERSHAW (C) (V) MERCURY 568524	47
48)	52	49	5	I SAW THE LIGHT C.HOWARD (T.RUNDGREN)	HAL KETCHUM CURB ALBUM CUT/MCG	48
49	42	41	11	TAKIN' THE COUNTRY BACK K.STEGALL (C.WRIGHT,M.STUART)	◆ JOHN ANDERSON (V) MERCURY 568796	41
50	57	62	3	I MIGHT EVEN QUIT LOVIN' YOU M, WRIGHT (M, CHESNUTT, R, SPRINGER, S, MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	50
				* * * Hot Shot		
(51)	NE	WÞ	1	COMMITMENT W.C.RIMES (T.COLTON, T.MARTY, B.WOOD)	◆ LEANN RIMES CURB ALBUM CUT/MCG	51
52	43	38	18	ONE SMALL MIRACLE B.J.WALKER,JR.,K.LEHNING (B.ANDERSON,S.WARINER)	◆ BRYAN WHITE ASYLUM ALBUM CUT	16
(53)	54	56	4	ALMOST OVER YOU M.SPIRO (C.RICHARDSON-WALKER,J.KIMBALL)	◆ LILA MCCANN ASYLUM ALBUM CUT	53
54)	56	55	8	TO BE WITH YOU R.MALO,D.COOK (R.MALO,J.HOUSE)	◆ THE MAVERICKS (C) (D) (V) MCA NASHVILLE 72D35	53
55	55	51	7	BACK IN THE SADDLE E.GORDY, JR. (M.BERG, S. LYNCH)	◆ MATRACA BERG (V) RISING TIDE 65409	51
56	60	60	5	BANG BANG BANG J.LEO (A.ANDERSON,C.WISEMAN)	◆ THE NITTY GRITTY DIRT BAND DECCA ALBUM CUT	56
<b>(57)</b>	59	63	5	A WOMAN'S TEARS G.MORRIS (M.KING, J.HARGROVE, M.CHRISTIAN)	◆ MATT KING ATLANTIC ALBUM CUT	57
58	64	68	11	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN WITH BRYAN WHITE MERCURY ALBUM CUT	58
59	72	_	2	LOVE IS ALL THAT REALLY MATTERS C.FARREN (A.ROBOFF,A.ROMAN)	KEVIN SHARP 143 ALBUM CUT'ASYLUM	59
60	68	73	3	ONE OF THESE DAYS B.GALLIMORE, J. STROUD, T. MCGRAW (K. RAINES, M. POWELL,	M.HUMMON) TIM MCGRAW CURB ALBUM CUT	60
<b>61</b>	NE	w Þ	1	WHAT IF I'M RIGHT M.WRIGHT (S.STOCKTON)	◆ SHANE STOCKTON (C) (D) (V) DECCA 72043	61
62	67	65	3	JUST SOME LOVE M.POWELL,K.URBAN (C.RAWSON,S.PHELPS)	THE RANCH CAPITOL NASHVILLE ALEUM CUT	62
63	58	50	7	ALL THAT MATTERS ANYMORE L.PARNELL, THE HOT LINKS (L.R.PARNELL, G.NICHOLSON)	LEE DOV DADNELL	50
64	69	61	19	STILL IN LOVE WITH YOU D.WAS,T.TRITT (T.TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	23
65	65	52	20	JUST DON'T WAIT AROUND TIL SHE'S LEAT. BROWN (D.L.MURPHY)	DAVID LEE MURPHY (V) MCA NASHVILLE 72024	37
66	71	71	5		THE THOMPSON BROTHERS BAND (C) (D) (V) RCA 64998	66
67	53	47	10	BETTER THAN IT USED TO BE J.STROUD (M.D. SANDERS,N.THRASHER)	◆ RHETT AKINS (V) DECCA 72036	47
68	NE	w►	1	I ALREADY DO T.BROWN (G.BURR,C.WRIGHT)	◆ CHELY WRIGHT MCA NASHVILLE ALBUM CUT	68
69	NE	w Þ	1	PARTY ON K.LEHNING (K.GOOD, P. WILLIAMS)	NEAL MCCOY ATLANTIC ALBUM CUT	69
70	73	69	5	WE LOSE C.HOWARD,S.DIAMOND (R.SCRUGGS,R.BOWLES)	◆ BRAD HAWKINS (C) (D) (V) CURB 56097/UNIVERSAL	69
71	63	59	6	WAKE UP AND SMELL THE WHISKEY G.BROWN (D.MILLER,B.JAMES)	DEAN MILLER CAPITOL NASHVILLE ALBUM CUT	57
72	RE-E	NTRY	2	WONDERFUL TONIGHT P.MCMAKIN (E.CLAPTON)	DAVID KERSH CURB ALBUM CUT	72
73	62	54	10	CHEATIN' ON HER HEART C.HOWARD (M.D. SANDERS, P.HOWELL)	JEFF CARSON CURB ALBUM CUT/MCG	52
74	NE	w►	1	A MAN HOLDIN' ON B.GALLIMORE (J.RAMEY,B.TAYLOR,G.DOBBINS)	TY HERNDON EPIC ALBUM CUT	74
75)	RE-E	ENTRY	2	MY FIRST, LAST, ONE AND ONLY J.STROUD, W. WILSON (JIM COLLINS, B. REGAN, C. WATERS)	JIM COLLINS ARISTA NASHVILLE ALBUM CUT	73

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

**MARCH 28, 1998** 

# Billboard. Top Country Singles Sales...

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

SoundScan@

					-5	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL		ARTIST
				* * * No. 1	***	
(1)	1	2	8	YOU'RE STILL THE ONE MERCURY 568452	2 weeks at No. 1	SHANIA TWAIN
2	2	1	41	HOW DO I LIVE ▲3 CURB 73022		LEANN RIMES
3	3	4	3	BYE BYE CURB 73034		JO DEE MESSINA
4	5	5	9	THEN WHAT? GIANT 17262/WARNER BROS.		CLAY WALKER
(5)	7	_	2	THIS KISS WARNER BROS. 17247		FAITH HILL
6	4	3	17	WHAT IF I SAID WARNER BROS. 17263 ANITA CO	CHRAN (DUET	WITH STEVE WARINER)
7	6	6	8	IF I NEVER STOP LOVING YOU CURB 73045		DAVID KERSH
8	13	14	5	I'M FROM THE COUNTRY MCA NASHVILLE 72040		TRACY BYRD
9	9	10	14	THE NOTE GIANT 17268/WARNER BROS.		DARYLE SINGLETARY
10	17	16	6	YOU'LL NEVER KNOW BNA 65394/RLG		MINDY MCCREADY
11	12	9	16	I CAN LOVE YOU BETTER MONUMENT 78746/SONY		DIXIE CHICKS
12	8	11	46	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGI	RAW (WITH FAITH HILL)
13	14	12	4	THAT'S WHY I'M HERE BNA 65399/RLG		KENNY CHESNEY

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	8	16	WHAT IF MCA NASHVILLE 72026	REBA MCENTIRE
15	10	7	18	DON'T BE STUPID (YOU KNOW I LOVE YOU) MERCURY 568242	SHANIA TWAIN
16	15	13	15	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) COLUMBIA 78745/SONY	WADE HAYES
17	22	_	2	PUT YOUR HEART INTO IT ARISTA NASHVILLE 13122	SHERRIE AUSTIN
18	18	25	3	LONELY WON'T LEAVE ME ALONE CAPITOL NASHVILLE 58697	TRACE ADKINS
19	16	15	29	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES
20	20	18	6	NOTHIN' BUT THE TAILLIGHTS RCA 65350/RLG	CLINT BLACK
21	19	17	25	LOVE GETS ME EVERY TIME ● MERCURY 568062	SHANIA TWAIN
(22)	23	23	4	IT WOULD BE YOU DECCA/MCA NASHVILLE	GARY ALLAN
23	21	20	22	DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672	DEANA CARTER
24	25	22	27	VALENTINE/A BROKEN WING RCA 64963.RLG MARTINA MCBRIDE WITH SPECIAL GUE	ST ARTIST JIM BRICKMAN
25	24	21	20	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW

 $\bigcirc$  Records with the greatest sales gains this week.  $\blacksquare$  Recording Industry Assn. of America certification for sales of 500,000 units.  $\blacktriangle$  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



bu Wade Jessen

BOUNCING BACK: "Having been off the road for a year, and 21/2 years between albums, we're incredibly excited about this top 10 debut," says the Mavericks' manager, Frank Callari, as "Trampoline" (MCA Nashville) bounces in with Hot Shot Debut honors at Nc. 9 on Billboard's Top Country Albums and opens at No. 96 on The Billboard 200. With 14,000 scans, "Trampoline" misses the group's prior opening-week benchmark set in the Oct. 14, 1995, issue, when "Music For All Occasions" popped on the country chart at No. 9 with 16,000 pieces. With 21,000 scans, that set turned in its biggest numbers during Christmas week '96, and the Mavericks' prior album, "What A Crying Shame," entered with 5,000 units on Feb. 19, 1994. That set provided the group's fattest week to date, 24,000 units during Christmas week of 1995. The Mavericks' debut set, "From Hell To Paradise," was released in the spring of '92 but didn't make an impact our album charts.

Although the Mayericks have built a loval and active fan base, the group's performance at country radio has been sporadic, with three out of 11 singles peaking inside the top 20 on Hot Country Singles & Tracks and only three others breaking into the top 40. In its eighth week on our radio list, With You," the lead single from "Trampoline," rises 56-54, with airplay at 90 of our 164 monitored stations. New airplay is detected at KRST Albuquerque, N.M., WKIS Miami, WLWI Montgomery, Ala., WNKT Charleston, S.C., and WROO Jacksonville, Fla.

THE CHECKERED FLAG: Clint Black's "Nothin' But The Taillights" (RCA) increases 119 plays to dominate Hot Country Singles & Tracks for a second week, outpacing Trisha Yearwood's "Perfect Love" (MCA Nashville) by 230 detections. Yearwood's song (4-2) increases 386 spins.

Of Black's 33 charted titles on our country radio chart, 11 have reached the top of the page, and "Nothin' But The Taillights" is his fifth No. 1 title to hold that slot for two consecutive weeks. If the song controls No. 1 next issue, Black will add a fourth weekly notch to his belt. Black's "Nobody's Home" ('89), "Summer's Comin'" ('95), and "Like The Rain" ('96) each reigned for three

YOU'VE COME A LONG WAY, BABY: It is no surprise that Garth Brooks' "Two Piña Coladas" (Capitol) gains 1,604 plays to score the week's biggest increase on Hot Country Singles & Tracks (39-24), but the Capitol Nashville team also hooks the second-largest jump on that chart with Steve Wariner's "Holes In The Floor Of Heaven." Wariner's track increases 708 spins to vault 41-33, with airplay at 143 monitored stations. Heavy airplay (more than 35 spins) is detected at KYNG Dallas and KUPL Portland, Ore.

Considering modern country radio's notorious resistance to more established artists during the early-'90s "suburban cowboy" period, it's no small feat for an artist whose hitmaking period began prior to 1980. Only three artists who cut their teeth in the '70s-including Wariner, who first charted in 1978appear on our airplay chart. John Anderson (No. 49) first hit the chart in '77, and the Nitty Gritty Dirt Band (No. 56) reaches back to '72 for its debut single on the country chart.

ANNE OF A THOUSAND DAYS: "An Intimate Evening With Anne Murray . Live" (EMI Capitol) opens at No. 53 on Top Country Albums, with 2,000 scans following an hourlong PBS special of the same name, which began airing in U.S. markets Feb. 28. Murray is touring PBS affiliates nationwide.

#### A REJUVENATED EARL THOMAS CONLEY FINDS HIS VOICE AGAIN

(Continued from page 24)

for them and we're 110% behind it."

The new album's first single, "Scared Money Never Wins," will be released April 13 and will be supported by a video. "Videos are very important to us," says Collier. "We'll probably release two or three videos from this project. Every time we put out a single, we'll do a video. We hire Jeff Walker and the Aristo people to promote the videos, and they do a wonderful job."

Collier says Intersound Country commits to working singles for a long period of time. "We don't look at promoting a record for three weeks," he says. "We promote records for 12 to 18 weeks on a particular single because radio play, to us, means sales."

Conley received such an enthusias-

tic reception at the recent Country Radio Seminar that Collier is optimistic about his chances at radio.

"I think the radio part of this is going to be a little easier than what we normally do, because we've had such a great reception from radio people just knowing that Earl has a new deal,' says Collier.

"I think radio wants variety," Conley says, "something you can separate with your ears and mind as well as your emotions. I think individualism is coming back. I think everybody gets bored with hearing the same thing over and over."

KSOP Salt Lake City PD Don Hilton is anxious to hear Conley's new record. "We're still programming Earl," he says, adding the station recently received a call from an 18-year-old who really liked Conley. The caller thought he was a new artist and phoned to get information on him.

"He has a very distinctive voice, and lyrically, his songs are right on," Hilton says. "He's an all-around good artist for this format. I think people like him coming back in is a great idea."

Collier sees the climate improving for veteran acts who are trying to return to radio. "You always have to have new acts," he says. "They are the lifeblood of our business. But I think when we have established acts that have a proven fan base and a proven track record at radio and retail, that's always acceptable. Good is good, and it keeps getting better."

#### **COUNTRY RADIO WARMS UP TO LAID-BACK CARIBBEAN SOUNDS**

(Continued from page 24)

Curb VP of promotion John Brown points to the single's blend of lyric and rhythm. "It has strong lyrics like a ballad would have," he says, "but with a great midtempo kind of 'up' quality,"

Curb's A&R department didn't base its Dec. 1, 1997, release date on expectations of winter escapism. "That was not in our plan, but it was lucky," remarks Brown.

Kersh's album branches out into other directions besides Caribbean. including a cover of Eric Clapton's hit "Wonderful Tonight." But despite the

favorable reception of "If I Never Stop Loving You," Brown says there is still a struggle with radio.

"Outside influences are more accepted, but when we have one, I notice the battle



remains the same," he says. A lot of radio will come at you with a position of 'I don't like it.' But the object is to get through radio to the audience. And as you build your story, they re-evaluate your position."

WSIX Nashville PD/music director Dave Kelly says he thinks it's a coincidence that these songs are hitting now. "I don't remember any track record of this happening," he says. "I think the country envelope has been pushed, and artists are able to bring more onto their albums now. [But] I don't feel like that will translate into country radio accepting more. I mean, I still feel that for the most part, a lot of country radio stations are extremely conservative. They're looking for mainstream-type stuff.

Garth Brooks' island-flavored song "Two Piña Coladas" has been charting as an album cut since Nov. 28, 1997, and Capitol Nashville formally shipped it as a single Feb. 27.

Co-writer Benita Hill says the song came out of a cold February day. "We just started fantasizing about drinking piña coladas, and [co-writer] Sandy [Mason] said, 'Yeah, two—one for each hand.'

Hill admits the song resonates with Buffett elements. "Of course it would be like Jimmy Buffett," says Hill. "He's the one who made popular the Caribbean style; he made it mainstream."

The writers first thought of pitching the tune to Buffett. But assuming that Buffett only cuts his own material, they didn't. "So we really didn't pitch the song," Hill says. "It just happened that Allen Reynolds [Brooks' produc-er] heard it and loved it. Then he played it for Garth.'

Hill compares the Caribbean style to the relaxed manner of veteran country act the Bellamy Brothers. "They had a ton of hits, and lots of their songs had that feel that was laid-back and relaxed."

Artist and songwriter Mike McClure of Atlantic's the Great Divide is aware of this historical blend. "We did a lot of Jimmy Buffett covers," he says, "and we kind of got that label at the beginning of our career a little bit, because we put out an independent album with a lot of Caribbean flare."

The Great Divide's new album, "Break In The Storm," features the island-tempered cut "Pour Me A Vacation." Co-writers McClure and Randy Taylor wanted to "do something along that Caribbean vein but with more lyrics that people could relate to.

McClure says this style is prominent in Texas under the category "coastal and western." The resurgence of this hybrid genre on the charts suggests to McClure that "the general public is getting kind of tired of hearing the same



BROOKS

old thing. And I'm hoping, because I do a lot of the writing, that it swings more toward earthy songs with down-home, honest lyrics."

Kevin Sharp's new single, "Love Is All That Really

Matters," echoes McClure's message. A call to a return to life's basics, the song is based on a Caribbean percussive foundation.

Country veteran Jerry Jeff Walker's new album, "Cowboy Boots & Bathin" Suits," follows this organic notion. Although his themes have been historically escapist, this effort, recorded in and around his home in Belize, adds a Caribbean-flavored production. Despite the album's island infusion, Walker and his Gonzo Compadres still consider their music country. "We just don't know what country it is," he says.

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

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

- ALL THAT MATTERS ANYMORE (Songs Of PolyGram Int'l, BMI/Lee Roy Pamiell, BMI/Gary Nicholson, ASCAP) HL ALMOST OVER YOU (Car Load Of Us, BMI/Ensign, BMI/Atlantic, BMI/Michael H. Goldsen, ASCAP/Sweet 53
- BMI/AUADRU, DING MINISTRANCE AND ARREL ASCAP) HL
  BACK IN THE SAOOLE (August Wind, BMI/Longitude,
  BALL Creat Broad, BMI/The Night Rainbow, ASCAP/Matan-
- BMI/Great Broad, SMN/The Hight Hamboon, zas, ASCAP) HL/WBM BACK ON THE FARM (Sony/ATV Tree, BMI/Peanuts &
- 56
- 42 9
- Zas, ASLARY, INLINOIS
  BACK ON THE FARM (Sony/ATV Tree, BMI/Peanuts &
  Crackerjacks, BMI) HL
  BANG BANG BANG (AI Andersongs, BMI/Mighty Nice,
  BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
  BETTER THAN IT USEO TO BE (Starstruck Writers Group,
  ASCAP/MCA, ASCAP/Rio Bravo, BMI) HL/WBM
  BROKEN ROAO (Careers-BMG, BMI/Floyd's Dream,
  BMI/Jeff Diggs, BMI/Bug, BMI) HL
  BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Roy
  Bourke, BMI) HL/WBM
  CHEATIN' ON HER HEART (Starstruck Writers Group,
  ASCAP/HDH, ASCAP) HL/WBM
  CLOSER TO HEAVEN (Careers-BMG, BMI) HL
  CLOSER TO HEAVEN (Careers-BMG, BMI) HL
  CLOSER TO HEAVEN (Careers-BMG, BMI) HL
  COME SOME RAINY OAY (Red Brazos, BMI/Kidbilly,
  BMI/Salzillo, BMI/Millermoo, BMI/Wanted Woman, BMI)
- HL/WBM COMMITMENT (Rick Hall, ASCAP/Monkids, SESAC/Rio
- CONNECTEO AT THE HEART (Acuff-Rose, BMI) WBM
  THE OAY THAT SHE LEFT TULSA (IN A CHEVY)

- (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
  DON'T BE STUPID (YOU KNOW I LOYE YOU) (Songs Of PolyGram Int'I, BMI/Loon Echo, BMI/Comba, ASCAP) WBM
  OREAM WALKIN' (Songs Of PolyGram Int'I, BMI/Tokeco
  Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL
  FROM THIS MOMENT ON (Songs Of PolyGram Int'I,
  BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
  HE'S GOT YOU (Sony/SIV Tree, BMI/Showbilly, BMI/Wamer-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
  HOLES IN THE FLOOR OF HEAVEN (Steve Wariner,
  BMI/Red Brazos, BMI/Vallie, BMI) WBM 33
- BMI/Red Brazos, BMI/KidJulie, BMI) WBM A HOUSE WITH NO CURTAINS (WB, ASCAP/Sony/ATV
- 41
- A HOUSE WITH NO CURTAINS (WB, ASCAP/Sony/ATV Cross Keys, ASCAP/MI Village, ASCAP) HL/WBM

  I ALREADY OO (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL

  1 CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL

  1 DO (CHERISH YOU) (Smash Vegas, BMI/Big Picture, BMI/If Oreams Had Wings, ASCAP) WBM

  I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC)

  I MIGHT EVER QUIT LOVING YOU (ALI) Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL

  I SAW THE LIGHT (Screen Gems-EMI, BMI/Earmark, BMI/Wamer Chappell, BMI/HL/WBM

  IT WOULD BE YOU (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP) WBM
- 48

- I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words,
- BMI/Acuff-Rose, BMI) WBM
  JUST BETWEEN YOU AND ME (We've Got The Music,
  BMI/Songs Of PolyGram Int'i, BMI/Tazmaraz, BMI/For The
  Music, ASCAP/Polygram Int'i, ASCAP) HL
  JUST OON'T WAIT AROUNO TIL SHE'S LEAVIN' (Old
  Desperados, ASCAP/N2 D, ASCAP)
  JUST SOME LOYE (EMI Tower Street, BMI/Pugwash,
  BMI/BAImuri, BMI) HL
- BMI/Balmur, BMI) HL
  JUST TO SEE YOU SMILE (Music Corp. Of America,
  BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby 15
- Mae, BMI) HL/WBM
  LEAVING OCTOBER (Emdar, ASCAP/Texas Wedge, ASCAP/Womacute Conceptions, ASCAP/Full Keel, ASCAP/SonyATV Tree, BMI) HL/WBM
  LITTLE RED ROOEO (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI) HL/WBM
  LONELY WONT LEAVE ME ALONE (MKD, BMI/Ensign, BMI/IORE) CATE FLAVE ME ALONE (MKD, BMI/Ensign, BMI/IORE)
- 40
- LONELY WON'T LEAVE ME ALONE (MKD, BMI/Ensign, BMI/Joé's Cafe, BMI) HL CHONGNECK BOTTLE (Steve Wariner, BMI/P'S O Limited, ASCAP/Songs Of Peer, ASCAP) HL/WBM LOVE IS ALL THAT REALLY MATTERS (JAmo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/ANW, ASCAP/WBM LOVE OF MY LIFE (EMI lower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/ff Dreams Had Wings, ASCAP)
- HL LOVE WORKING ON YOU (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Jelinda, BMI) HL/WBM A MAN HOLOIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP)
- ASCAP)
  MATCHES (EMI April, ASCAP/Acuff-Rose, BMI) HL/WBM
  MY FIRST, LAST, ONE ANO ONLY (EMI Blackwood,
  BMI/Jelinda, BMI/BMG, ASCAP/Sony/ATV Tree, BMI/Chris
- Waters, ASCAP) HL

  NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve

- Wariner, BMI) WBM
  ONE OF THESE DAYS (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Raines, BMI)
- HL/WBM ONE SMALL MIRACLE (Sony/ATV Tree, BMI/Mr. Bubba,
- ONE SMALL MIRACLE (Sony/ATV Tree, BMI/Mr. Bubb. BMI/Steve Wariner, BMI) HL
  OUT OF MY BONES (MCA, ASCAP/Gary Burr,
  ASCAP/Sharondity, ASCAP/Puckalesia, BMI/Nomad-Noman, BMI/Wamer-Tamertane, BMI) HL/WBM
  PAPA BEAR (Music Corp. Of America, BMI) HI
  PARTY ON (K.T. Good, SESAC/WB, ASCAP/Hillabeans,
  ASCAP)
- PARTY ON (K.1. 0000, SESMO-WD, NS-G-W/TIMBADBAINS, ASCAP) PERFECT LOVE (Starstruck Angel, BM/Missoula, BM/EMI Blackwood, BMI/Singles Only, BMI) HL PUT YOUR HEART INTO IT (Reynsong, BMI/Bayou Boy, 2
- BMI) HL
  ROUND ABOUT WAY (Tom Collins, BMI/Sbil Working For
  The Man, BMI/O-Tex, BMI) HL/WBM
  SAY WHEN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV
  Cross Keys, ASCAP) HL
  SHE'S GONNA MAKE IT (Careers-BMC, BMI/A Hard
  SHE'S GONNA MAKE IT (Careers-BMC, BMI/A Hard
  SHE'S BANKSONYATV Cross Kous ASCAP/Kim 35
- Day's Write, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/WBM SHE'S GOT THAT LOOK IN HER EYES (Maypop, BMI)
- WBM STILL IN LOVE WITH YOU (Post Oak, BMI) HL TAKIN THE COUNTRY BACK (Famous, ASCAP/Curtis Wright, ASCAP/Wamer-Tamerlane, BMI/Marty Party, BMI) HI AMBIA
- THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer RMI) HI
- Springer, BMI) HL
  THEN WHAT? (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Wamer-Tamerlane, BMI/Minnesota Man, BMI)
- 10 THIS KISS (Puckalesia, BMI/Nomad-Noman, BMI/Wam

- Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC
- ASCAP) WBM
  TO BE WITH YOU (EMI Blackwood, BMI/Rumbalo,
  BMI/Sony/ATV Tree, BMI/Raul Malo, BMI/Taylor Rose,
- BMI) HL TO HAVE YOU BACK AGAIN (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation. ASCAP/ WBM
  TOO GOOD TO BE TRUE (Wamer-Tamerlane, BMI/Milene
- TWO PINA COLAOAS (Foreshadow, BMI/CMI, BMI/Shawn Carmp, BMI/Good, ASCAP) VALENTINE (Brickman Arrangement, SESAC/Swimmer, SESAC/EMI April, ASCAP/Doxie, ASCAP) HL/WBM WAKE UP ANO SMELL THE WHISKEY (Sony/ATV Tree, BMI/Longitude, BMI/August Wind, BMI/Coyote Moon, BMI) HI /WRM 24
- 13

- HL/WBM WE LOSE (Warner-Tamerlane, BMI/Randy Scruggs, BMI/Maypop, BMI/Wildcountry, BMI) WBM WHAT IF I'M RIGHT (EMI Blackwood, BMI/Dos Vacas, BMI) 61
- WHAT IF I SAIO (Wamer-Tamerlane, BMI/Chenowee, 17
- BMI) WBM
  A WOMAN'S TEARS (Rocking K, ASCAP/Warmer Chappell,
  ASCAP/Loghtythm, BMI) WBM
  WOMAN TO WOMAN (Sony/ATV Cross Keys, ASCAP/King
  Coal, ASCAP/Dur Songsmith, ASCAP/Warmer-Tamerlane, 45
- BMI) HL/WBM WONOERFUL TONIGHT (Eric Palmer Clapton,
- BMI/Junichappell, BMI) HL
  YOU'LL NEVER KNOW (Mighty Nice, BMI/Wait No More,
  BMI/Polygram Int'l, ASCAP) HL
  YOU'RE STILL THE ONE (Songs Of PolyGram Int'l,
  BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
  YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic
- 27

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# Billboard TOP COUNTRY ALBUMS

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

			<del>,</del>		
PEAK POSITION	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	WKS. ON CHART	2 WKS AGO	LAST WEEK	THIS WEEK
	* * * No. 1 * * *		-		
1	GARTH BROOKS ▲ 5 CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98) 12 weeks at No. 1 SEVENS	16	3	1	1
1	SHANIA TWAIN ▲³ MERCURY 536003 (10.98 EQ/16.98) COME ON OVER	19	1	2	2
1	LEANN RIMES ▲ 4 CURB 77885 (10 98/16 98)  YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	27	2	3	3
2	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)  THE GREATEST HITS COLLECTION	26	4	5	4
4	MARTINA MCBRIDE ● RCA 67516 RLG (10.98/16.98) EVOLUTION	29	7	7	5
1	TIM MCGRAW ▲² CURB 77886 (10.98/16.98) EVERYWHERE	41	6	6	6
1	TRISHA YEARWOOD ▲ <sup>2</sup> MCA NASHVILLE 70011 (10.98/16.98)  (SONGBOOK) A COLLECTION OF HITS	29	5	4	7
5	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)  LABOR OF LOVE	19	8	8	8
	* * * Hot Shot Debut * * *				
9	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)  TRAMPOLINE	1	N Þ	NEV	9
	* * * GREATEST GAINER * *				
10	DIXIE CHICKS MONUMENT 68195/SONY (10.98 EQ/16.98) IS WIDE OPEN SPACES	7	17	13	(10)
4	CLAY WALKER ● GIANT 24674 WARNER BROS. (10.98/16.98) RUMOR HAS IT	49	16	12	11
4	CLINT BLACK ● RCA 67515/RLG (10.98/16.98) NOTHIN' BUT THE TAILLIGHTS	33	10	10	12
l	LEANN RIMES ▲ <sup>5</sup> CURB 77B21 (10.98/15.98) BLUE	88	9	9	13
1	GEORGE STRAIT ▲ 2 MCA NASHVILLE 11584 (10.98/16.98) CARRYING YOUR LOVE WITH ME	47	11	11	14
4	COLLIN RAYE ● THE BEST OF COLLIN RAYE — DIRECT HITS  EPIC 67893 SONY (10.98 EQ/16.98)	29	12	15	15
5	JOHN MICHAEL MONTGOMERY ◆ ATLANTIC 83060/AG (10.98/16.98) GREATEST HITS	22	14	14	16
2	DEANA CARTER ▲ 3 CAPITOL NASHVILLE 37514 (10.98/15.98)   S  DID I SHAVE MY LEGS FOR THIS?	80	15	16	17
18	DARYLE SINGLETARY GIANT 24696/WARNER BROS. (10.98/16.98) IS AIN'T IT THE TRUTH	3	24	20	18
1	ALAN JACKSON ▲² ARISTA NASHVILLE 18813 (10.98/16.98) EVERYTHING I LOVE	72	18	18	19
8	LILA MCCANN	39	19	19	20
13	DAVID KERSH CURB 77905 (10.98/16.98) IS IF I NEVER STOP LOVING YOU	4	13	17	21
7	TRACE ADKINS       CAPITOL NASHVILLE 55856 (10.98/16.98)  BIG TIME	21	20	21	22
9	WADE HAYES COLUMBIA 68037/SONY (10.98 EQ/16.98) WHEN THE WRONG ONE LOVES YOU RIGHT	7	22	23	23
21	SOUNDTRACK RISING TIDE 53058 (10.98/16.98) THE APOSTLE	4	21	22	24
22	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) IS JUST BETWEEN YOU AND ME	25	23	26	25
24	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98) IS BACK TO YOU	15	26	24	26
17	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) IS MICHAEL PETERSON	3 <b>5</b>	27	25	27
5	WYNONNA ● CURB 53061/UNIVERSAL (10.98/16.98) THE OTHER SIDE	21	30	30	28)
12	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)  IF I DON'T STAY THE NIGHT	19	29	28	29
7	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)  THE RIGHT PLACE	25	25	27	30
l	LEANN RIMES ▲²  CURB 77856 (10.98/15.98)  UNCHAINED MELODY/THE EARLY YEARS	57	28	29	31
8	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)  DREAM WALKIN'	38	33	32	32)
9	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) IS LEE ANN WOMACK	44	31	31	33
34	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	21	37	36	34
6	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) ■ DREAMIN' OUT LOUD	90	34	34	35
10	KENNY CHESNEY BNA 67498/RLG (10.98/16.98) ! WILL STAND	35	36	37	36

PEAK POSITION	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASETTE/CD)	WKS. ON CHART	2 WKS AGO	LAST WEEK	THIS WEEK
9	PATTY LOVELESS EPIC 67997/SONY (10 98 EQ/16.98) LONG STRETCH OF LONESOME	24	32	33	37
38	MILA MASON ATLANTIC 83059/AG (10.98/16.98) IS THE STRONG ONE	8	39	40	38
16	JOHN DENVER  A CELEBRATION OF LIFE/THE LAST RECORDINGS	17	35	35	39
2	RIVER NORTH 161360 (10.98/16.98)  CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)  THE GREATEST HITS	77	41	42	40
15	DELBERT MCCLINTON  ONE OF THE FORTUNATE FEW	23	42	39	
	POV D MEDCED				41
42	CAPITOL NASHVILLE 54781 (9.98/15.98) HS HOW BIG'A BOY ARE YA? VOLUME 1	45	44	43	42
5	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98) GREATEST HITS	40	40	38	43
8	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98) GREATEST HITS	35	38	41	44
45	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	41	47	47	45
6	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98) GREATEST HITS	41	<b>4</b> 3	45	46
23	NEAL MCCOY ATLANTIC 83057/AG (10.98 16.98)  BE GOOD AT IT	20	45	44	47
48	MATRACA BERG RISING TIDE 53047 (10.98:16.98) SUNDAY MORNING TO SATURDAY NIGHT	12	53	53	(48)
25	* * PACESETTER * * *  CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) (IS)  LET ME IN	27	58	56	49
8	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)  THE BEST OF JOHN DENVER LIVE	32	48	48	50
41	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS WORDS	34	51	49	51
33	RHETT AKINS DECCA 70001/MCA NASHVILLE (10.98/16.98) IS WHAT LIVIN'S ALL ABOUT	9	49	51	52
53	ANNE MURRAY EMI-CAPITOL 59604 (10.98/16.98) AN INTIMATE EVENING WITH ANNE MURRAYLIVE	1	v Þ	NE	<b>(53)</b>
4	ALISON KRAUSS & UNION STATION ● SO LONG SO WRONG ROUNDER 0365 (9.98/15.98)	51	46	46	54
5	MINDY MCCREADY ▲ BNA 66806/RLG (9.98/15.98)   TEN THOUSAND ANGELS	98	56	58	(55)
40	VARIOUS ARTISTS  AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	23	57	52	56
8	SAWYER BROWN CURB 77883 (10.98/16.98)  SIX DAYS ON THE ROAD	48	52	55	57
4	<b>KEVIN SHARP</b> ● 143/ASYLUM 61930/EEG (10.98/15.98) <b>IS</b> MEASURE OF A MAN	74	54	54	58
47	ALABAMA RCA 66848/RLG (4.98.9.98)  SUPER HITS	82	59	59	59
5	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) IS HERE'S YOUR SIGN	61	63	62	60
1	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98) WHAT IF IT'S YOU	71	55	57	61
16	LONESTAR BNA 67422/RLG (10.98/16.98) CRAZY NIGHTS	39	60	60	62
3	VINCE GILL ▲ MCA NASHVILLE 11422 (10.98/16.98) HIGH LONESOME SOUND	92	50	50	63
45	RICKY SKAGGS ROUNDER 0801 (9.98/14.98)  BLUEGRASS RULES!	17	61	61	64
5	ALABAMA ● RCA 67426/RLG (10.98/16.98)  DANCIN' ON THE BOULEVARD	49	64	64	65
9	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98) COLLECTION	49	65	65	(66)
38	SONS OF THE DESERT EPIC 67619/SONY (7.98 EQ/11.98) (SOURCE STIRST)	15	_	70	<b>67</b> )
7	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98) BETWEEN NOW AND FOREVER	102		71	68)
18	MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98) GREATEST HITS	65	67	67	69
1	GEORGE STRAIT ▲ 2 MCA NASHVILLE 1142B (10.98/16.98) BLUE CLEAR SKY	99	68	68	70
66	THE LYNNS REPRISE 46754/WARNER BROS. (10.98/16.98)  THE LYNNS	4	71	69	71
1	BROOKS & DUNN ▲² ARISTA NASHVILLE 18810 (10.98/15.98) BORDERLINE	100	69	72	(72)
26	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	37	72	73	73
29	ROY ORBISON VIRGIN 42350 (10.98/16.98) THE VERY BEST OF ROY ORBISON	14	NTRY	RE-E	74
1	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98) LOVE & GRAVITY	33	66	66	75

O 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. Is 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®

IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) ALAN JACKSON ▲ <sup>3</sup> ARISTA NASHVILLE 18801 (10.98/16.98) 13 weeks at No. 1 THE GREATEST HITS COLLECTION 125 GARTH BROOKS ▲ 13 CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98) 363 NO FENCES THE WOMAN IN ME 162 3 SHANIA TWAIN ▲ 10 MERCURY 522886 (10.98 EQ/16.98) IS HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98) GREATEST HITS, VOL. 1 WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98) SUPER HITS 188 THE CHARLIE DANIELS BAND ▲3 EPIC 38795 SONY (7.98 EQ/11.98) GARTH BROOKS ▲7 CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98) TIM MCGRAW ▲5 CURB 77659 (9.98/15.98) 12 GREATEST HITS FRESH HORSES 120 GARTH BROOKS ▲ CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98) 10 11 PURE COUNTRY (SOUNDTRACK) 11 GEORGE STRAIT ▲ 5 MCA NASHVILLE 10651 (10.98/15.98) 12 GARTH BROOKS ▲6 CAPITOL NASHVILLE 80857/EMI-CAPITOL (10.98/16.98) 13 GARTH BROOKS ▲<sup>11</sup> CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98) ROPIN' THE WIND 211

THIS	LAST	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIV)	TITLE  NLENT FOR CASSETTE/CD)	TOTAL CHAR WEEKS				
14	14	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)  SUPER HI						
15	15	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98) GRE	ATEST HITS — FROM THE BEGINNING	126				
16	18	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SU <b>P</b> ER HITS	28				
17	17	JOHN DENVER ● RCA 10374 (10.98/16.9B)	JOHN DENVER'S GREATEST HITS	22				
18	19	GEORGE STRAIT ▲3 MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	524				
19	16	VINCE GILL ▲ 3 MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	193				
20	21	GEORGE STRAIT ▲2 MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	602				
21	25	GEORGE JONES ▲ EPIC 40776 SONY (5.98 EQ/9.98)	SUPER HITS	356				
22	20	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	115				
23		HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98) 2	OF HANK WILLIAMS GREATEST HITS	30				
24	_	ANNE MURRAY SBK 31158/EMI-CAPITOL (10.98/16.98)	THE BESTSO FAR	2				
25	24	CHRIS LEDOUX  ■ CAPITOL NASHVILLE 28458/EMI-CAPITOL (10.98/15.98)	BEST OF CHRIS LEDOUX	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 Top Country Albums and Top Country Catalog. Recording Industry Assn. 0f America (RIAA) certification for sales of 500,000 units. A 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. Is indicates past Heatseeker title.

# In the SPIRIT



by Lisa Collins

 $oldsymbol{\mathsf{A}}\mathsf{ND}$  THE WINNER IS . . . : Topping the list of winners at the Gospel Music Workshop of America (GMWA) Excellence Awards was Kurt Carr with four awards, including contemporary album of the year ("No One Else"), group of the year, and producer of the year. Marvin Sapp was named contemporary male vocalist, James Moore took traditional male vocals, and Kirk Franklin won urban contemporary male vocal honors. Vickie Winans was named traditional female vocalist, and Karen Clark was awarded contemporary female vocalist. Artist of the year honors went to God's Property. The awards were the highlight of the three-daylong GMWA winter board meeting, which was held March 10-12 at the Nassau Marriott in the Bahamas. The meeting served as a planning session for the group's forthcoming summer confab, slated for Aug. 8-15 in

VIRGIN TERRITORY: It isn't the sales, awards, or growing notoriety that has gained Allen & Allen clout on the gospel scene. Instead, it's the consistency of the 8-year-old Florida-based duo of Allen T. Wiggins and Bruce Allen. The duo, which all but pioneered gospel jazz, has coined the term "inspirational jazz" to describe its spiritually infused syncopated rhythms, which it says are inspired by God. Next month, the duo celebrates the release of its fifth album, "A New Beginning" a smooth-jazz set that the duo and its Roswell, Ga.-based label, CGI

Records, hope to take into mainstream territory.

"We chose this route because of our success in jazz venues," notes Wiggins. "You can get to a point where there's a glass ceiling in the church. God has placed in our hearts that we must infiltrate the devil's territory. Our new CD is aggressive evangelism targeting the jazz marketplace. No traditional hymns. All original music, except for a remake of Earth, Wind & Fire's "True Devotion," which was altered to make the message stronger. It's just as jazzy as a Najee or Gerald Albright, but the message is there."

The duo coined the term "inspirational jazz" with the release of its sophomore project, "A Blazing Grace."

"When you say gospel jazz, because of the stigma connected to gospel, it keeps you from entering a great many doors," notes Allen. "The first response from the jazz marketplace back in 1993 was that they were not going to play anything to do with gospel. Just because the name 'gospel' was on the cover, they wouldn't even open it. We began calling it inspirational jazz in order to get people to listen." . . Also making headway into jazz is opera impresario Jubilant Sykes, whose recording debut on Sony Classical (due April 17) features renditions of classic spirituals like "Go Down Moses" and "Were You There" in new arrangements from renowned jazz trumpeter Terence Blanchard.

BRIEFLY: Releases out this month include Rev. Isaac Whittmon and the Greater Metropolitan Church Of Christ from AMIR Records and Kenny Smith's "So Real" from Seattle-based Trinity Records . . . Finally, the Thompson Community Choir commemorates its 50-year anniversary with a special concert April 4 at Christ Universal Temple in Chicago. Word Records will mark the occasion with the release of "Fifty Blessed Years" May 20. The album includes seven of the Grammy-winning choir's best-loved songs along with two new tunes and a special R&B remix of "My Mind's Made Up," the group's biggest-selling song.

# Classical KEEPING SCORE



by Bradley Bambarger

N BLACK AND WHITE: The piano is more than just the sovereign instrument of Western music; from the delicate fortepianos of Mozart's day to the glori-

TheDiano

ous modern concert grand, the piano has resonated with all manner of socio-economic significance. An engaging introduction to the fascinating history of the piano can be found in British critic/broadcaster Jeremy Siepmann's "The Piano," a compact marvel published late last year as an entry in Knopf's Everyman's Library of Music Companions. Accompanied by a wealth of

illustrations, Siepmann's tale traces the legacy of the piano with an eye to both the art and commerce of the instrument, noting not only the greatest composers and virtuosos of the keyboard but the piano's rise as a cultural/technological icon of the industrial age.

Like other entries on Bach and Mozart in the Everyman series, "The Piano" was produced in conjunction with EMI Classics and comes packaged with three illustrative CDs. The discs mine EMI's great archive for golden-age recordings of Vladimir Horowitz in Schumann, Artur Rubinstein in Chopin, Artur Schnabel in Mozart, Walter Gieseking in Debussy, Arturo Benedetti Michelangeli in Brahms, Dinu Lipatti in Ravel, and Solomon in Beethoven. And included from the contemporary era

are Peter Donohoe in Gershwin, Andrei Gavrilov in Prokofiev, Michel Béroff in Liszt, and Lars Vogt in Haydn, among others. "The Piano" makes for a modest yet compelling collection, an ideal prelude to a treasure of great music that seems to grow richer by the day.

HERE'S BEEN SOMETHING of a bonanza in solo piano music of late (with both major labels and indies surely seeing keyboard-only sessions as an economical alternative in these days of constrained budgets). A great new archival release is a tribute to the late Russian virtuoso Sviatoslav Richter from Deutsche Grammophon (DG). Featuring perceptive (though alltoo-brief) liner notes from Jeremy Siepmann, the two-CD "In Memoriam" anthology draws from Richter's live and rare studio recordings for the label from 1959-65, including exquisite excerpts from Bach's "Well-Tempered Clavier" and Debussy's "Preludes," as well as Schumann's "Abegg Variations."

Another new DG issue is dedicated to the memory of Richter's wandering spirit: Maria João Pires'



PIRES

Schubert collection "La Voyage Magnifique." Celebrated as a great Mozartian for years, the reserved Portuguese pianist became a star of nearly pop proportions with the phenomenal success of her '96 recording of Chopin's "Nocturnes"—the two-CD set has shipped 150,000 copies worldwide, according to DG. Befitting Pires' enhanced profile, "Le Voyage Magnifique"—two discs of the

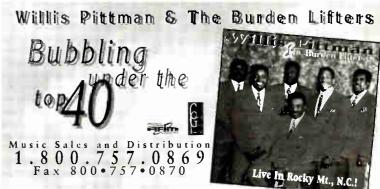
"Impromptus" and other pieces—comes in a deluxe package, including one booklet featuring atmospheric prose, poetry, and photography on the questing theme and a second spotlighting her catalog of solo, chamber, and concerto recordings. For those who want to catch Pires' poetic ways in the flesh, she makes a (Continued on next page)

# Top Gospel Albums...

Billboard

EK	EK	CHART	Compiled from a national sample of retail store and rack sales Sounds reports collected, compiled, and provided by	
THIS WEEK	AST WEEK	WKS. ON	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	
-		>	* * NO. 1 * *	т
1	1	43	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲² B-RITE 90093/INTERSCOPE 42 weeks at No. 1 GOD'S PROPER	RTY
2	2	7	VARIOUS ARTISTS VERITY 43109 WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SOI	NGS
3	4	19	KAREN CLARK-SHEARD ISLAND 524397 ES FINALLY KAR	EN
4	3	20	BEBE WINANS ATLANTIC 83041/AG BEBE WINA	NS
3	5	21	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY [13] STRENG	TH.
6	6	68	SOUNDTRACK ▲² ARISTA 18951 THE PREACHER'S W	IFE
1	9	38	VICKIE WINANS CGI 161279 LIVE IN DETR	OIT
8	8	72	DONNIE MCCLURKIN WARNER ALLIANCE 46297 DONNIE MCCLURI	KIN
9	7	9	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024 [15]	AIN
10	10	3	O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46845 REFLECTION	SNC
11	12	35	THE CANTON SPIRITUALS VERITY 43021 [13] LIVING THE DREAM: LIVE IN WASHINGTON [	D.C.
12	15	3	COLORADO MASS CHOIR FEATURING JOE PACE VERITY 43111 SO GOO	
13	16	94	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 [5] THE SPIRIT OF DA	
14	13	46	SHIRLEY CAESAR WORD 68003/EPIC S A MIRACLE IN HARL	
15	18	54	VARIOUS ARTISTS CGI 165252 TODAY'S GOSPEL MUSIC COLLECTI	ON
16	14	44	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	
(17)	24	24		LET DLD
18	19	44	VIRTUE VERITY 43020 VIRT	UE
19	17	99	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127 WHATCHA LOOKI	N' 4
20	11	3	BEVERLY CRAWFORD WARNER ALLIANCE 46580 NOW THAT I'M HI	ERE
21	22	72	BEBE & CECE WINANS SPARROW 37048/EMI GREATEST H	IITS
22	25	43	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO STILL STAND	ING
23)	27	39	OLETA ADAMS HARMONY 1601 COME WALK WITH	ME
24)	28	52	KURT CARR SINGERS GOSPO CENTRIC 72138 NO ONE EL	LSE
25	21	44	MARVIN SAPP WORD 68039/EPIC GRACE AND MER	RCY
26	26	57	T.D. JAKES INTEGRITYWORD 67931JEPIC  T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOC	SED!
27)	NE	WÞ	DENIECE WILLIAMS HARMONY 1655 THIS IS MY SO	NG
28	29	98	RICHARD SMALLWOOD WITH VISION VERITY 43015  ADORATION: LIVE IN ATLAN	ATA
29	23	23	THE MOTOR CITY MASS CHOIR INTEGRITYWORD BELIEFEC SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CH	HOIR
30	20	57	CARLTON PEARSON WARNER ALLIANCE 46354 IS LIVE AT AZUSA 2 PRECIOUS MEMOR	
31	30	88	YOLANDA ADAMS VERITY 43027 YOLANDA LIVE IN WASHINGT	
(32)	RE-E	NTRY	L.A. MASS CHOIR CGI 161320 BACK TO THE DRAWING BOA	RD
33	31	36	DOTTIE PEOPLES ATLANTA INT'L 10233 TEST	IFY
34	33	72	ANOINTED WORD 67804/EPIC TS UNDER THE INFLUEN	NCE
(35)	37	26	THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS ALEHO INT'L MUSIC 20155/STARSONG SO YOU WOULD KN	ΩW
36	32	22	WILLIAM BECTON & FRIENDS CGI 161318 HEART OF A LOVE SC	
37	35	10	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10239 GOD'S PROM	IICE
38	34	29	VARIOUS ARTISTS	
-55	Ė	91	PLATINUM/LIGHT 161304/CGI GOSPEL'S GREATEST HITS VOLUME MISSISSIPPI MASS CHOIR	
(39)	34		MALACO 6022 📆 I'LL SEE YOU IN THE RAPTU	INF
(39) (40)	39 <b>RE-E</b>		REV. JAMES MOORE MALACO 6026  IT AIN'T OVER (TILL GOD SAYS IT'S OVER) — LIVE IN PITTSBU	

sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a unitiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicate vinyi available. [IS] indicates past or present Heatseeker titles. ○ 1998, Billboard/BPI Communications.



available in Cass CGP7859, CD's CGP7859CD, and Video CGP7859VD

# HIGHER GROUND



by Deborah Evans Price

WELCOME BACK: We've all heard the old expression "Good things are worth waiting for." Wayne Watson's new album, "The Way Home," is a prime example. After seven albums on Word Records, Watson left to join Warner Alliance in 1995. After one album, "Field Of Souls," he's returned to Word with a new album and an accompanying devotional book, both of which were released March 3. The album debuted at No. 14 on last issue's Top Contemporary Christian album chart.

What prompted his return to Word? "We went to Warner Alliance in 1995, and things began to change pretty soon after I went there. It was really no one's fault over at Alliance, but a bigger corporate decision that was handed down from California or maybe the other coast. The personnel changes and the limitations they had there were pretty damaging to what Alliance is trying to do," he says of the label, which was trimmed from 14 staffers to seven. "It just got worse and worse. It felt like the right thing to do again, to be back at Word"

thing to do again, to be back at Word."

Coinciding with the turmoil at the label, Watson was experiencing a season of growth in his personal life. His father died last May, and he and his wife, Lynn, have been experiencing the empty-nest syndrome, as their two sons are grown, and one son, Neal, married and moved away from their hometown. Houston.

How did he process those emotional experiences into his new record? "Part of it is age, part of it is experience, and hopefully some growing," he says. "I think I have a better perspective now because of

some bad things that have happened. It tends to put things in perspective that before seemed to be ominous and overwhelming. I tend to look at things a little broader and say now, more often, that life is not always fair, and it doesn't always feel good, but that's OK, and it helps you get through sometimes."

"Growing" is a song on the album that captures those emotions. "I thought it might be a little too honest and a little too much reality," Watson says of the tune, the lyrics of which say, "I'm growing, I don't like it/I'm growing and it hurts/I love you, but God I'm tired/I guess I've got a lot to learn." "Sometimes people turn to music because they don't want reality. Someone asked me the other day, 'Why do you think Christian music hasn't blown up into this huge thing? Do you think it's because it's not real enough?' I said, 'No, I think it's because sometimes it's too real."

"Frankly, people turn on the radio to escape the reality of their convictions. They turn on the radio to sometimes escape the reality of decisions they know they should make . . . Sometimes Christian music tends to remind us that we are spirit and flesh, and we consider eternal things as well as the right now. A lot of people don't want to reminded of that. You try to be honest and forthright, but as a writer you try to wrap it in compassion and tenderness, too. As you get a little older, you realize how to do that."

One of the most moving songs on the album is "What Are You Still Doin' Here?," which Watson penned for his wife. "I remember coming down the stairs when I was working on this music, and we'd had a particularly bad day," he says. "We had not spoken kindly to each other. We were tense and stressed. I remember looking at her going about what she does, and thinking, 'Why are you still here?' A woman with less strength and less of a (Continued on next page)

## KEEPING SCORE

(Continued from preceding page)

rare U.S. appearance April 22-25 and April 28, playing Mozart with the Boston Symphony Orchestra under Robert Spano.

Some other major piano luminaries have recent releases of note: Mitsuko Uchida with a Philips disc of Schubert's sonata D894 and the lovely unfinished "Reliquie" Sonata: Richard Goode with his first Chopin recital for Nonesuch; Nikolai Demidenko with a majestic take on Mussorgsky's "Pictures At An Exhibition" and Prokofiev's "Romeo And Juliet" and Toccata on Hyperion; and Evgeny Kissin with an RCA set of Beethoven's "Moonlight" Sonata, Franck's "Prelude, Choral Et Fugue," and Brahms' "Paganini Variations" that's the essence of poetry in motion. Two other keyboard wizards have notched entries in ongoing series: Leslie Howard with the kinetic "Paganini Etudes" in volume 48 of his monumental Liszt edition for Hyperion; and Michel Béroff with 'Suite Bergamasque" and more on the third disc in a fine Debussy cycle for Denon. Also, controversial striver João Carlos Martins just completed his complete survey of Bach's keyboard works on Concord Concerto with a set of assorted fantasias and fugues.

There is, of course, a raft of great pianists beyond those with marquee names, and some of those lesserknowns have produced the most interesting discs. In EMI's laudable Debut series is young Siberian Konstantin Scherbakov's album of virtuoso transcriptions of famous waltzes by Johann Strauss II: the dark, dense "Improvisation On The Blue Danube" by Reger is a highlight. Joanne Polk has "Under The Stars," her second Arabesque album to make a strong case for the unsung American Romantic Amy Beach, and Roger Muraro offers an intense vision of Albeniz's prismatic "Iberia" on the French Accord label. Also, though the sound of a period fortepiano may not be for everyone, the gifted Jos van Immerseel has a thought-provoking twodisc Sony Vivarte collection titled 'Mozart: The Vienna Years.

Some of the freshest music-making on disc comes from pianists working in tandem, exploring the repertoire for piano duo and piano four-hands. The Canadian sisters Katia and Marielle Labéque are one of the best-known piano pairs, and their new Debussy album on Philips, "En Blanc Et Noir," shows them at their best. My favorite keyboard team, though, is the German duo of Evelinde Trenkner and Sontraud Speidel, who record for the German audiophile label MD&G. Trenkner & Speidel's latest album includes Schoenberg's duet arrangements of Schubert's

music for "Rosamunde"; last year, the duo issued a two-disc set featuring Reger's ingenious arrangement of Bach's "Brandenburg Concertos," and previously, they released an inspired take on Bruckner's Third Symphony (arranged by Mahler) that evokes "a cathedral in sound" as much as any orchestral rendering. Those discs, along with recordings of Mahler's Sixth and Seventh symphonies, are well worth seeking out (MD&G is distributed in the U.S. by Koch).

One of the most enterprising boutique labels around is a piano specialist: the New York-based audiophile imprint Connoisseur Society. run by producer Alan Silver for nearly four decades. The company recently released the piano album I've listened to more than any other in recent months: a disc of Rachmaninov's gorgeous suites for two pianos played by Cynthia Raim and David Allen Wehr. Distributed in the U.S. by Silver's firm In Sync Laboratories (and available via mail order), Connoisseur Society's excellent catalog includes such standouts as Wehr's set of Liszt's Wagner transcriptions, a world-premiere recording of Busoni's arrangement of Bach's "Goldberg Variations" played by David Buechner, and Bach's "Art Of The Fugue" by the acclaimed duo of Millette Alexander and Frank Daykin.

# Top Contemporary Christian...

Billboard.

THIS WEEK	AST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by.  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL  TITLE	can®
F		\$	* * No. 1 * *	
1	1	27	LEANN RIMES ▲4	
(2)	4	4	CURB 77885/WCD 27 weeks at No. 1 YOU LIGHT UP MY LIFE — INSPIRATIONAL SO  MICHAEL CRAWFORD ATLANTIC 83076/WCD ON EAGLE'S WINC	20
-	_	-	MICHAEL CRAWFORD ATLANTIC 83076/WCD ON EAGLE'S WING  VARIOUS ARTISTS ●	33
3	2	19	SPARROW 1629/CHORDANT WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SON	
4	3	7	CARMAN SPARROW 1640/CHORDANT MISSION 3:1	_
5	6	4	SOUNDTRACK SPARROW 53059/RISING TIDE THE APOST	_
7	5	2	CRYSTAL LEWIS MYRRH WORD S GOL	
-	11	11	AVALON SPARROW 1639/CHORDANT S A MAZE OF GRAC	
8	10	27	AMY GRANT • MYRRH 7008/WORD BEHIND THE EYI	_
9	8	2	THE INSYDERZ SQUINT 7035/WORD IS THE INSYDERZ PRESENT SKALLELU	_
10	12	21	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT GREATEST HI	_
11	7	90	BOB CARLISLE ▲² DIADEM 1139/PROVIDENT SHADES OF GRACE	_
12	13	26	JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT MUCH AFRA	
13	9	20	BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT BEBE WINAN	_
14	14	2	WAYNE WATSON WORD 9972 III THE WAY HON	ΛE
15	15	95	JACI VELASQUEZ MYRRH 6995/WORD S HEAVENLY PLACE	CE
16	17	79	POINT OF GRACE ● WORD 9694 LIFE LOVE & OTHER MYSTERII	ES
17	16	3	THE BROOKLYN TABERNACLE SINGERS WARNER ALLIANCE 46751/WCD 🖽 SONGS FROM THE ALTA	٩R
18	20	3	MICHELLE TUMES SPARROW 1546/CHORDANT LISTE	EN
19	28	2	CINDY MORGAN WORD 9962 🖼 THE LOVING KIN	۷D
20	25	17	AUDIO ADRENALINE FOREFRONT 5182/CHORDANT SOME KIND OF ZOME	BIE
21	19	5	BILL & GLORIA GAITHER SPRING HOUSE 0801/CHORDANT DOWN BY THE TABERNAC	LE
22	18	3	DELIRIOUS SPARROW 1622/CHORDANT CUTTING EDG	GE
23	21	20	VARIOUS ARTISTS FOREFRONT 5183/CHORDANT WW.	JD
24	23	74	CRYSTAL LEWIS MYRRH 5039/WORD  BEAUTY FOR ASH	ES
25	22	57	RICH MULLINS REUNION 0116/PROVIDENT IS SON	GS
26	27	29	<b>DC TALK</b> FOREFRONT 5184/CHORDANT LIVE IN CONCERT — WELCOME TO THE FREAK SHO	)W
<b>27</b> )	33	41	THE SUPERTONES BEC 7401/CHORDANT SUPERTONES STRIKE BA	CK
28	32	55	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD DONNIE MCCLURK	(IN
29	24	11	JENNIFER KNAPP GOTEE 3832/WORD IS KANS.	AS
30	26	5	SIERRA STAR SONG 0166/CHORDANT STORY OF LI	FΕ
31	31	9	STEVE GREEN SPARROW 1638/CHORDANT S THE FAITHF	UL
32	30	23	VARIOUS ARTISTS SPARROW 1583  AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSF	EL
33	NE	w▶	MAIRE BRENNAN WORD 9965 PERFECT TIN	
34)	NE	w>	LARNELLE HARRIS BRENTWOOD 50030/PROVIDENT FIRST LO	VE
35	35	5	AARON JEOFFREY STAR SONG/SPARROW 0168/CHORDANT THE CLIN	ИB
36)	RE-I	NTRY	CLAY CROSSE REUNION 10005/PROVIDENT HS STAINED GLA	SS
37	36	27	THE GAITHER VOCAL BAND SPRING HILL 5407/CHORDANT LOVIN' GOD & LOVIN' EACH OTH	ER
38	38	50	CARMAN SPARROW 1565/CHORDANT I SURRENDER ALL—30 CLASSIC HYM	
(39)	RE-I	NTRY		UL
=	$\vdash$		SARAH MASEN RE:THINK/SPARROW 1632/CHORDANT CARRY US THROU	GH

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

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## **Artists & Music**

#### **HIGHER GROUND**

(Continued from preceding page)

covenant with God—and therefore a covenant with me—would not put up with this. We have our good seasons and our bad seasons. You draw on your commitment to the Lord to help you stay together... There are lots of songs about young love, new love, and first love. Those are easy, but I wanted to write this because I wanted to honor my wife, who has been with me through seasons up and down for 24-plus years. I wanted to write it as a tribute to her."

The album is filled with wonderful songs, all written or co-written by Watson, including "Coming Home," which he describes as "a photo album of feelings I've had as

a father," and "For Such A Time As This," which was written for his friend, former Green Bay Packer Ken Ruettegers, after he retired from football

Michael Omartian produced the album, and Watson says he's thoroughly pleased with the sound. "We intentionally cut it very simply," he says. "These are as true to the original conception of the song [as] I've ever done before. These songs came out exactly as I wrote them, and the simplicity of these messages and the contentment I feel in these messages is best wrapped in this kind of production"

#### **BLUE NOTES**

(Continued from page 15)

changes for Gershwin's "I Got Rhythm"), both commissioned by the Ira and Leonore Gershwin Foundation in 1996.

"Gerald's music is a reflection of who he is, of his positive outlook on life," says Doug Evans, MAMA's GM. "He has so much energy, and that energy is heard in his music and his band, which includes older bebop players and younger, modern-sounding players. Gerald knows that there is an energy that youth has, and he utilizes it in his music."

**Tim Jackson**, GM of the Monterey Jazz Festival, agrees. "I feel that Gerald truly captured the spirit of Monterey. A 40th anniversary is such a special, happy event, and 'Theme For Monterey' captures the mood of both the festival and the anniversary."

SEEING JAZZ, a traveling exhibition organized by the Smithsonian Institution, explores the influence of jazz on noted authors such as Langston Hughes and Toni Morrison, as well as on the works of a number of established and up-and-coming artists. A selection from the exhibit can be seen through April 5 at the Jazz Gallery in New York. The full exhibit will be seen at the Western Gallery in Bellingham, Wash.; other showings include Utica, N.Y.; Chattanooga, Tenn.; and Huntington, W.Va.

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#### Billboard

#### TOP REGGAE ALBUMS...

**MARCH 28, 1998** 

THIS WEEK	AST WEEK	WKS. ON CHART	Compiled from a national s reports collected, o	sample of retail store and rack sales compiled, and provided by
Ē	LAS	₹Ş	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	★ ★ MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP IS	NO. 1 ★ ★  5 weeks at No. 1
2	2	12	MAVERICK A STRIKE 550 MUSIC 68506/EPIC HS	FINLEY QUAYE
3	3	16	INNA HEIGHTS GERMAIN 2068*/VP	BUJU BANTON
4	4	18	STRICTLY THE BEST 19 VP 1519	VARIOUS ARTISTS
5	7	13	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
6	5	43	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
7	6	8	RIGHT ON TIME HELLCAT 80406*/EPITAPH ES	HEPCAT
8	10	29	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
9	11	18	STRICTLY THE BEST 20 VP 1520	VARIOUS ARTISTS
10	12	30	FALLEN IS BABYLON Z ELEKTRA 62032/EEG	IGGY MARLEY & THE MELODY MAKERS
11	9	40	YARDCORE DELICIOUS VINYL 5018*/RED ANT HS	BORN JAMERICANS
12	8	23	THINK LIKE A GIRL WORK 67959/EPIC	DIANA KING
13	13	25	DREAMS OF FREEDOM — AMBIENT TRANSLA AXIOM 524419*/ISLAND	ITIONS OF BOB MARLEY IN DUB BOB MARLEY
14)	14	23	RAGE. AND FUR'Y MESA/BLUEMOON/ATLANTIC 92767/AG	STEEL PULSE
15	15	15	I TESTAMENT AFRICAN STAR/DEF JAM 536380*/MERCUI	CAPLETON

#### TOP WORLD MUSIC ALBUMS...

			★★ NO.1 ★	<b>∀</b> ★
1	1	24	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS. 20 W	LOREENA MCKENNITT veeks at No. 1
2	2	25	ROMANZA ● PHILIPS 539207 IS	ANDREA BOCELLI
3	3	3	DEEP FOREST III — COMPARSA 550 MUSIC 68726	DEEP FOREST
4	4	26	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
5	6	9	LONG JOURNEY HOME UNISPHERE 68963/RCA VICTOR	VARIOUS ARTISTS
6	8	39	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
7	7	2	LANDMARKS ATLANTIC 83083	CLANNAD
8	5	17	CELTIC MOODS VIRGIN 44951	VARIOUS ARTISTS
9	9	32	CELTIC PRIDE COLUMN MACOIREACHTAI	GH & THE IRISH CEILI BAND
10	10	54	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757	RONAN HARDIMAN
11	11	3	THE CELTIC HEARTBEAT COLLECTION 2 CELTIC HEARTBEAT 1271/UNIVERSAL	VARIOUS ARTISTS
12	NE	W►	LEAHY NARADA 72438	LEAHY
13	12	3	MAMALOSHEN NONESUCH 79459	MANDY PATINKIN
14)	NE	wÞ	SENSUAL SENSUAL ATLANTIC 83080	B-TRIBE
<b>15</b>	RE-E	NTRY	THE MAGIC OF IRELAND FEAT. LORD OF THE DANCE MADACY 0352	IRISH CEILI BAND & SINGERS

#### TOP BLUES ALBUMS...

4 No 4 4 4

			★ ★ NO. 1 ★ ★					
1	1	6	BLUES BROTHERS 2000 ● UNIVERSAL 53116 6 weeks at No. 1	SOUNDTRACK				
2	2	19	DEUCES WILD ● MCA 11711	B.B. KING				
3	3	23	TROUBLE IS KENNY REVOLUTION 24689/WARNER BROS.	WAYNE SHEPHERD BAND				
4	4	59	LIE TO ME ▲ A&M 540640 <b>ES</b>	JONNY LANG				
5	5	23	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON				
6	6	33	LIVE AT CARNEGIE HALL STEVIE RAY VAUGH	IAN AND DOUBLE TROUBLE				
	NE	w►	LIVE IN NYC '97 POINTBLANK 45527/VIRGIN	JOHNNY WINTER				
8	7	34	DON'T LOOK BACK POINTBLANK 42771/VIRGIN	JOHN LEE HOOKER				
9	8	19	CONTAGIOUS MISS BUTCH 4005/MARDI GRAS	PEGGY SCOTT-ADAMS				
10	11	35	SENOR BLUES PRIVATE MUSIC 82151/WINDHAM HILL	TAJ MAHAL				
11	9	86	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR				
12	13	2	LIVE ON BEALE STREET MALACO 7489	BOBBY "BLUE" BLAND				
13	10	9	SING IT! MARCIA BALL, IRMA ROUNDER 2152	THOMAS, TRACY NELSON				
14	12	91	JUST LIKE YOU OKEH 67316/EPIC ES	KEB' MO'				
<u>15</u> )	RE-E	NTRY	PAINT IT, BLUE - SONGS OF THE ROLLING ST HOUSE OF BLUES 13152	ONES VARIOUS ARTISTS				

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units: A 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 isses and/or lapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. Is indicates past and present leatseekers titles & 1998, Billboard/BPI Communications and SoundScan, Inc.



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5 Minneapolis MN
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9 Chicago IL 14 Grand Rapids MI 15 Taylor MI 16 Geneva NY

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# Songwriters & Publishers

# **A Weekend Of Gershwin Galore**

## Opening Of Library Of Congress Room Celebrated

■ BY SUSAN ELLIOTT

WASHINGTON, D.C.—It was a weekend of revelation and celebra-

For the official opening of the George and Ira Gershwin Room at the Library of Congress in Washington, D.C., about 300 performers, music historians, composers, orchestrators, and Gershwin friends and family members presented-for one another—panel discussions, informal lectures, personal reminiscences, and refreshingly knowl-edgeable performances. The program, called 'The Gershwins And Their World,' was held March 13-16 in the Library's newly refurbished Coolidge Auditorium.

In a Saturday-morning performance bearing the title "Songs By Oscar Levant, Johnny Green, Burton Lane, And Others Whose Careers Intertwined With The Gershwins,' singer/pianist Michael Feinstein complained about how hard it was to choose repertoire. "I apologize if I don't sing a song by your relative," he said, "since some body representing everybody is here.'

Among them was English Strunsky, a brother-in-law who remembered, as a young man, playing the three horns for "An American In Paris," with George at the keyboard. ("He told me, 'When I nod my head this way, play this horn; when I nod my head that way, play that one.")

From Oslo came 86-year-old Anne Wiggins Brown, the original Bess in "Porgy And Bess," recounting with razor-sharp recall how, after singing French, Russian, and German lieder in her audition for George, she had sung the spiritual "City Called Heaven" a cappella and nailed the part.

Coordinated by Gershwin artistic adviser Robert Kimball and Library officer Betty Auman, the program elegantly balanced the human

aspects of George and Ira with the scholarly. Music theorist Alan Forte argued that Gershwin's music was influenced by Alban Berg and other

Artis Wodehouse played selected piano rolls from George's "rollography" (between 1915 and 1925 he made about 140 rolls, earning \$25 for each), demonstrating ragtime influ-

ences. Music theater historian Gerald Bordman addressed the influence of Irving Berlin and Jerome Kern on the Gershwins and vice versa. Berlin biograph-

er Kimball said, "Irving Berlin told me, 'Always remember: George was a composer; the rest of us were songwriters.'

A panel on orchestration-which included John McGlinn, Rob Fisher, Larry Moore, Russell Warner, and Jonathan Tunick-addressed the process of restoring and reconstructing the long-lost musicals of the era, and historian Mary Henderson provided context in discussing 1920s Broadway, when there were 80 theaters, about 225 new productions a season, and the top ticket price was \$4.

Calling themselves "curators—well, maybe embalmers" of American song, William Bolcom and wife Joan Morris eloquently essayed the work of Vincent Youmans with different collaborators, including Arthur Francis, né Ira Gershwin. (Like George's, the centennial of Youmans' birth is next September.) Morris particularly excelled in the intimate ballads; "Someone To Watch Over Me" was nothing short of exquisite.

Cabaret queen Mary Cleere Haran offered a glitzier approach to the harmonically rich songs of Vernon Duke, accompanied with twofisted fluidity by composer/arranger Richard Rodney Bennett. "April In Paris" seemed perfectly suited to the golden quality of Haran's voice.

Other notables on the weekend program included Michael Tilson Thomas, Angie Dickinson, Kay Duke-Ingalls, Dick Hyman, Max Morath, and Ned Rorem.

The rationale behind the rich four days is the George and Ira Gershwin Room, which artfully displays the photos, letters, manuscripts, and other treasures of which the Library is now the pre-eminent repository. "This was my Aunt Lee's dream, said Gershwin trustee Mike Strunksy, Lee (Leonore) and Ira Gershwin nephew. "It's full of memories."

Those include George's 1925 Steinway Grand; Ira's typewriter; a 1936 self-portrait of George; the Congressional Gold Medal awarded posthumously to the brothers by Ronald Reagan in 1988; original manuscripts of "I've Got A Crush On You," "I Got Rhythm," and dozens more; a 1924 photo of the littleknown dance team of Fred and Adele Astaire; a 1952 photo of Leontyne Price and Cab Calloway as Bess and Sporting Life, respectively, in the State Department's European tour of "Porgy"; and a June 10, 1937, letter from George to his mother, Rose, telling her of his work on the Goldwyn Follies and of a "slight dizziness" he had been feeling. It was a warning sign of the brain tumor that would lead to his death just one month later.

In addition to the Gershwins, American musical theater luminaries whose archives reside at the Library include Leonard Bernstein, Jerome Kern, Youmans, Richard Rodgers, Cole Porter, Vernon Duke (with 17,500 items), Irving Berlin, and Burton Lane.



Hit Dudes. Blink 182, the pop-punk trio with a hit album, "Dude Ranch," on the Cargo/MCA label, has made a worldwide deal with EMI Music Publishing. Shown after a performance at San Bernardino, Calif.'s Orange Pavilion, from left, are Rick Bonde of the Tahoe Agency; Rick DeVoe, manager; Scott Raynor, Mark Hoppus, and Tom DeLonge of Blink 182; and Matt Messer, West Coast creative director at EMI Music.

#### 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

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#### HOT R&B SINGLES

LET'S RIDE • Montell Jordon, Master P, Silkk The Shocker • Hudson Jordon/ASCAP, Wixen/ASCAP, Mood Swing/BMI, Big P/BMI

#### HOT RAP SINGLES

DEJA VU [UPTOWN BABY] • Donald Fagan, Walter Becker • MCA/BMI

HOT LATIN TRACKS

NO SE OLVIDAR • Kike Santander • FIPP/BMI

## A Full Comeback For 'Cabaret': 'Barney' Soundtrack In The Wings

WILKOMMEN BACK! "Cabaret," John Kander and Fred Ebb's 1966 Broadway (and 1972 film) triumph, is coming back in more ways than one. An important revival opened March 19 on Broadway, and RCA Victor expects to produce the revival cast album. But "Cabaret," in both music print and on disc, will have more to show for itself.

Carlin America, which publishes the score, is producing an "Author's Edition" version-sporting new arrangements by Kander—which will include all the songs performed on Broadway, three songs written by Kander and Ebb for the film version, and four of the songs cut from the show before its Broadway opening.

One of the cut songs, "I Don't Care Much," has been restored to the revival's score. Those four songs

are performed on a songwriters' demo that will appear on a new Sony version of its 1966 cast album, due in June. Warner Home Video has also marketed a 25th

anniversary video of the film, which starred Liza Minnelli and won multiple Oscars. Last year, MCA Records rereleased its soundtrack version of that production.

As for "Cabaret" in music print, it's being produced by Hal Leonard Corp, with a list of \$16.95.

Last year, Carlin America produced a similarly conceived folio of Stephen Sondheim's "Company." As Bob Golden, Carlin America's VP of marketing, who headed both projects, puts it, "As with recording reissues, the costs [of producing these folios] are relatively minimal, and these national treasures richly deserve to be celebrated in definitive, permanent, and accurate published documents of their own.

Speaking of musical treasures, Golden also reports to Words & Music that Carlin America has acquired administration rights in the U.S. to the Arthur Schwartz Music Ltd. catalog, which contains the composer's writer share of some 200 songs, including such classics as "Dancing In The Dark," "Alone Together," "You And The Night And The Music," "By Myself," and "Then I'll Be Tired Of You." The agreement was finalized by Caroline Bienstock, CEO of the Carlin group of companies owned by her father, Freddy Bienstock.

SONG FOR 'BARNEY': The inhouse music label of Dallas-based Lyrick Studios, which produces the children's TV hits "Barney & Friends" and "Wishbone," is releasing March 31 the soundtrack to the PolyGram feature film "Barney's Great Adventure: The Movie," which opens at New York's Radio City Music Hall Thursday (26) (Billboard Bulletin, March 9).

The soundtrack's title song is penned by Broadway songwriter Jerry Herman, National release is April 3 (see story, page 9).

No stran-GER TO THE BLUES: The music print unit of music publisher TRO has marketed the folio "Lead Belly - No Stranger To The



by Irv Lichtman

which the company introduced recently at the 10th annual Folk Alliance conference in Memphis, reports company print manager Judy Bell. She adds that Lead Belly, who was born Huddie Leadbetter in 1888 and died in 1949, was given a Lifetime Achievement Award at the event. There, she also appeared on the panel "Lead Belly: National Treasure" with Lead Belly's niece Tiny Robinson and label presidents Bill Nowlin (Rounder) and Tony Seeger (Smithsonian Folkways). The folio carries a list price of \$19.95 and contains 31 songs with musical transcriptions from Lead Belly's original recordings by Harry Lewman, along with a history of each selection.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:
1. Metallica, "Re-Load."
2. "Titanic," Vocal Selections.
3. John Denver, "A Celebration Of

- Life.
- 4. Metallica, "Load."
- 5. "Jekyll & Hyde," Vocal Selections.



Playing For 'Miracles.' Jefferson Airplane founder and singer/songwriter Marty Balin, second from left, recently visited BMI's Los Angeles office to accept a plaque recognizing that his song "Miracles" has reached 2 million performances, equivalent to 11 years of airplay. Balin, center, is on tour with a new Trove Records' album, "Freedom Flight." With Balin, from left, are Rich Landers of M.A.G. Management; Rick Riccobono, BMI's VP of writer/publisher relations in Los Angeles; and Todd Pfifer, VP of operations for Trove.

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BILLBOARD MARCH 28, 1998

# Studio Action

# **Cassette Campaign Praised**

#### Duplicators, Raw-Materials Suppliers Benefit

■ BY STEVE TRAIMAN

NEW YORK-A campaign last summer by the International Recording Media Assn.'s (ITA) Audio Cassette Coalition to stem the steep decline in cassette album sales benefited not only music retailers and record labels. It also had a positive effect on cassette duplicators and suppliers of raw materials, according to industry sources (Billboard, Feb. 7).

Joe Ryan, president/CEO of EMTEC Pro Media, the U.S. distributor of BASF audio pancakes and other professional and consumer tape prod-



An ad from the International Recording Media Assn.'s Audio Cassette Coalition, featuring country artist Pam

ucts, says the campaign "definitely slowed the decline of our pancake sales to the audio duplicators the second half of the year. With our estimated 30% U.S. market share, and in talking to other ITA members, we believe our industry segment benefited from the coordinated approach to the problem.

"We debated heavily about pitching in when the coalition idea was first broached within ITA," Ryan continues, "but we're very glad we got involved. If even more is done in a campaign framework in the future, we could slow the decline in album tape sales even

Al Marquis, president of Olamon Industries in Old Town, Maine, a leading manufacturer of audiocassette shells and cases and CD jewel boxes, shares Ryan's positive outlook. "We had a very strong season from August throughout November last year," he says, "and given the steep drop in cassingles, logically more of the business went to tape albums. In my opinion, the campaign had to have helped. Certainly, cassettes are more visible, and it's tough to predict how steep the slide would have been without the campaign. We felt it vital for all suppliers to support what was a very worthwhile ef-

On the duplicator side, Dave Rubenstein, president of Cinram U.S. Holdings in Anaheim, Calif., says, "From our perspective, the second half of 1997 was a record year for production of cassettes. With about 80% of our busi-

ness dedicated to music products, we believe that a significant portion of the increase is attributable to the campaign. The follow-through on behalf of the labels, our key accounts, certainly led to projecting tape albums as greater values for the consumer.

"There are good indications for 1998 as well," adds Rubenstein. "The success of the second half of last year has taught us all a valuable lesson. As long as consumers are aware that cassette albums are more available, the campaign should feed upon itself. We're definitely optimistic and are committed to continuing the efforts.'

The focus of the spring/summer campaign was 16 weeks of trade advertising in Billboard, with endorsements by such artists as Pam Tillis, Billy Ray Cyrus, Le Click, and "Weird Al" Yankovic, among others. Using the slogan "Where'd Ya Hide the Cassettes?," the ads explained that consumers still want to buy cassettes but are frustrated that they can't find them at many of their record stores.

After a 22% drop in sales of cassette albums in the first half of 1997, the year ended with total sales of 146 million units, down only 12.5% from 1996, according to Mike Shalett, COO of SoundScan (Billboard, Feb. 7).

The Recording Industry Assn. of America (RIAA), which tracks net shipments (minus returns) to accounts, showed cassette album sales of 167 million units in 1997, a 26% decline from the 1996 total. (In 1996 and 1995, the declines in cassette albums were 17.4% and 21.1%, respectively.)

While the RIAA's 1997 figure seems to contradict SoundScan's, the RIAA measures net shipments to all accounts, including the direct-sales and special-markets sectors, which the association says experienced a drop of approximately 50% in sales of cassette albums from 1996 to 1997.

Excluding non-retail accountswhich according to the RIAA make up 21% of the total market—shipments of cassette albums declined 19% from 1996 to 1997, according to the RIAA. That figure is considerably closer to SoundScan's 12.5%, which is based on over-the-counter sales.

The ratio of CD sales to cassette sales for album units in 1997 was 77% to 23%, according to SoundScan, compared with 73% to 27% for 1996. Using RIAA figures for net album unit shipments (minus returns). CDs first passed tapes in 1992 with a ratio of 53% to 47%. The gap has widened ever since, accelerating in recent years.

Despite the success of the "Where'd Ya Hide the Cassettes?" campaign, more work still needs to be done, says ITA executive VP Charles Van Horn.

"We hope to continue the battle to save the cassette album this year," he says. "We are surveying all the participants on their response to the very positive results for all concerned. If the label distributors are willing to do it again and continue their creative marketing efforts, ITA is willing to take the lead again with another summer/ fall campaign.

Reflecting on the success of the

campaign, Van Horn says, "The greatest thing we did in going into this campaign was to get everyone involved. We reviewed past campaigns that did not work because they involved only one constituency's membership with its own parochial view. We started with our members-the suppliers and manufacturers of cassette tape, [tape shells, cassette] boxes, our duplicators and our packagers, and then went out to include the label distributors and the retail community.

"To the best of my knowledge," he adds, "this is the first campaign in the music industry to bring together all the 'players,' each with something positive to gain. In particular, we opened the door between ITA and the National Assn. of Recording Merchandisers [NARM], which already has led to cooperation in other key areas of interest, such as entertainment software packaging."

Even though ITA member companies spent millions of dollars in improving prerecorded-cassette quality, consumers appeared to have lost interest in the format, according to Lou Vacarelli, VP of production, manufacturing, and merchandising at BMG Entertainment North America and chairman of the Audio Cassette Coalition. "What ITA found out, in concert with NARM,



Boys On Film, Via ISDN. Duran Duran lead singer Simon LeBon, center, worked at Kampo Audio Video in New York on a song for the upcoming Mario Van Peebles film "Love Kills." LeBon's vocal track was sent via ISDN to SYN Studio in Tokyo, a facility he owns with composer Nick Wood. Shown, from left, are Kampo engineer Jim McNamara and Kampo marketing manager Arthur Steuer.

is that consumers hadn't lost interest—they just couldn't find cassettes in stores." he says.

In a Sept. 6, 1997. Billboard Commentary column, SoundScan's Shalett wrote, "Right now we are missing an opportunity to sell additional albums to a segment of consumers who are frustrated when they can't find the tape they were looking for to purchase. This represents additional profit margins for all concerned."

This loss of potential business prompted the launch of the Audio Cassette Coalition—made up of manufacturers and distributors of recorded media-early last year. "Until last spring, ITA had little or no contact with record retailers," Vacarelli recalls, "It was apparent that a format near and dear to the hearts and bottom line of ITA members was rapidly on the way to oblivion.

"We came to several immediate conclusions," Vacarelli adds. "First of all, we blamed ourselves. We had not correctly communicated the profitability of the cassette format to our accounts. We hadn't developed programs to encourage those accounts to stock more cassettes.

"Finally, we had never stopped to realize that, with no alternative format on the horizon, a one-format music business was in nobody's best interest. As an industry, we had all misread the trends and were ready to bury the cassette format before its time.

# **PRODUCTION CREDITS**

**BILLBOARD'S NO. 1 SINGLES (MARCH 21, 1998)** 

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	GETTIN' JIGGY WIT IT Will Smith/ Poke & Tone (Columbia)	NO, NO, NO Destiny's Child/ W. Jean, V. Herbert, R. Fusari (Columbia)	NOTHIN' BUT THE TAILLIGHTS Clint Black James Stroud, Clint Black (RCA)	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	CHUNG KING (New York, NY) Alex Olsson	CONWAY (Hollywood, CA) Julian King	SABELLA RECORDING STUDIOS (Roslyn, NY) Jim Sabella, Ken Gioia	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson
RECORDING CONSOLE(S)	SSL 9000J	Neve Capricorn	Neve VR 72	Neve 8068 MKIII	Neve VRSP72
RECORDER(S)	Studer A800	Sony PCM 3348	Mitsubishi X880	Studer A80	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 467	Quantegy 467	Quantegy 456	Quantegy 467
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Rich Travali	CHUNG KING (New York, NY) Warren Riker	LOUD RECORDING (Nashville, TN) Julian King	SABELLA RECORDING STUDIOS (Roslyn, NY) Ken Gioia, Jim Sabella	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson
CONSOLE(S)	Neve VRP 60ff	Neve VRP 72	SSL 4000E/G	Neve 8068 MKIII	SSL 9096J
RECORDER(S)	Studer A827	Studer A827	Mitsubishi X850	Studer A80	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 456	Quantegy 467
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	BERNIE GRUNDMAN MASTERING Brian Gardner	MASTERFONICS Glenn Meadows	MASTERDISK Greg Calbi	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	Sony	Sony	BMG _	EMI-LTD	Sony

© 1998, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.

# **Seda To Host Latin Music Awards**

MC SEDA: Actor Jon Seda, a star of the NBC-TV police drama series "Homicide." is scheduled to host Billboard's Fifth Annual Latin Music Awards April 7 at Club Tropigala in Miami Beach, Fla.

A busy performer on both the large and small screens, Seda has appeared



SEDA

in several Latinothemed movies such as "Selena," starring opposite Jennifer López, "I Like It Like That," and "Carli-to's Way."

Among Seda's other film credits are "Sunchaser,"

"Dear God," "Primal Fear," and "12 Monkeys." Seda also is appearing in the upcoming independent picture "The Price Of Kissing."

Complementing Seda's movie pro jects have been guest roles on TV shows like "NYPD Blue" and "New York Undercover." Seda, 27, also has appeared in the HBO films "Mistrial" and "Daybreak." Most recently, Seda appeared on "Oz," HBO's first dramatic series.

Seda has been nominated for two best actor awards: the Independent Feature Projects Committee's Spirit Award (for "I Like It Like That") and the Palme D'Or Award at the Cannes Film Festival (for "Sunchaser"). Seda recently co-authored his first screenplay, "The Harder They Fall."

Born in New York and reared in New Jersey, Seda was a Golden Gloves boxer before launching his acting career as a pugilist in the 1992 film "Gladiator."





by John Lannert

An accomplished drummer and keyboardist, Seda is currently honing his talents as a songwriter.

CONFERENCE ROUNDUP: Billboard's aforementioned Latin Music Awards will feature performances by acts such as Ariola/BMG rap act Ilegales, Sony Discos pop starlet Fey, and WEA Latina rock idols Maná.

Recipients of Billboard's special awards of recognition will be Sony Discos' Willy Chirino (Spirit Of Hope) and Vicente Fernández (Hall Of Fame) and RMM Records president Ralph Mercado (El Premio Billboard).

The post-awards soiree, sponsored by SESAC Latina, will take place at the Miami Beach, Fla., nightspot Bash, owned by Simply Red vocalist Mick Hucknall and actor Sean Penn.

Billboard's Latin Music Awards will crown the ninth edition of Billboard's International Latin Music Conference, slated to take place April 5-7 at the Biscayne Bay Marriott in Miami.

The three-day confab, the longestrunning and the only one of its kind, kicks off April 5 with an opening-night showcase sponsored by People En Español magazine and Caliente Entertainment.

Scheduled to perform at the Marriott's Grand Ballroom are Leo Vanelli (Sonolux/Sony), Fiel A La Vega (CDT), Patricia Loaiza (Caïmán), and Elvis Crespo (Sony Discos/Sony). Newly confirmed to play April 5 is Chris Pérez, the husband of the late Tejano superstar Selena; Pérez will make his formal debut at the showcase.

On April 6, the keynote address by Maná bandmates Alex González and Fher will officially launch the confer-

Panels scheduled to take place April 5 are "Inside The Studio" and "Where's The Talento?" Panelists confirmed for "Inside The Studio" are Charles Dye, studio manager of Gentleman's Club; José Quintana, president of Quinta Notas Productions: Kike Santander of Estefan Enterprises; and producer/songwriter Lawrence Dermer.

Panelists confirmed for "Where's The Talento?" are David Herrera, intern director of Curb Music Business Program, Belmont University; Oscar Llord, VP/GM of Sony Discos; James Progris, director of music business and entertainment industries, University of Miami; and Peter Alhadeff of the Berklee College of Music.

A cocktail party at the Starfish restaurant in Miami Beach will precede the April 6 showcase. Compose Tropico and Johnnie Walker Black are sponsoring the early-evening fiesta.

Booked to play the April 6 showcase at the Onxy nightclub in Miami Beach are Lisette Meléndez (WEA Latina), Dayanara (Tropix/Sony Discos), Ley Alejandro and Ralph Anthony (Ariola/BMG), and DJ Laz (Pandisc).

The April 7 panels are "En Concierto" and "Scanning The Benefits."

Slated to participate in the "En Concierto" panels are Henry Cárdenas, president of Cárdenas, Fernández & Associates; Arie Kaduri, president of the Arie Kaduri Agency; Mitch Morales, director of concerts, Madison Square Garden; Jorge Pinos, VP of the William Morris Agency's international department; and Susan Rosenbluth, VP of Nederlander Con-

Confirmed participants in the "Scanning The Benefits" panel are Geoff Mayfield, Billboard's director of charts; Mike Shalett, COO of SoundScan; Ana María Cesena, marketing director of Ritmo Latino; Fernando Ramos, executive VP of Tropix/Sony; and Jeff Young, VP of sales and distribution of Sony Discos.

Passing the baton: Effective this issue, my duties as manager of Billboard's Latin music charts will come to an end (see story, page 78). Ricardo Companioni, who has done a superb job of assisting me off and on during my 61/2-year tenure, will take over the reins. Ricardo can be reached at 212-536-5150. Labels should send their CDs and CD singles to Ricardo c/o Billboard, 1515 Broadway, New York, N.Y. 10036.

It has been most satisfying to have taken part in the many positive changes that have been put into effect on the charts, including the conversion of the retail chart to SoundScan in 1993, when it became known as the Billboard Latin 50 chart, and the 1994 conversion of the Hot Latin Tracks chart to Broadcast Data Systems (BDS) monitoring.

(Continued on page 36)

# **Hot Latin Tracks**,

Billboard<sub>®</sub>



	COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIES DATA SYSTEMS' RADIO TRACK SERVICE. 97 LATIN MUSIC STA TRONICALTY MONITORED 6 AM TO 12 MIDNIGHT. 7 DA				
THIS	LAST	2 WKS. AGO	WKS. 0 CHART	ARTIST TITLE IMPRINT/PROMOTION LABEL PROOUCER (SONGWRITER)	
				* * * NO. 1 * * *  ALEJANDRO FERNANDEZ  NO SE OLVIDAR	
1	1	1	6	SONY DISCOS/SONY 3 weeks at No. 1 E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)	
2	5	9	7	MANA COMO DUELES EN LOS LABIOS FHER,A.GONZALEZ (FHER)	
3	3	7	10	JUAN GABRIEL ARIOLA/BMG ARIOLA/BMG ARIOLA/BMG ASI FUE J.GABRIEL (J.GABRIEL)	
4	2	2	10	CELINE DION 550 MUSIC/EPIC/SONY  MY HEART WILL GO ON W.AFANASIEFF, I.HORNER (J.HORNER, W.JENNINGS)	
(5)	6	3	7	RICKY MARTIN SONY DISCOS/SONY  R.ROSA,K.C.PORTER (F.DE VITA)	
6	4	4	5	LOS TEMERARIOS POR QUE TE CONOCI FONOVISA A.ANGEL ALBA (A.ANGEL ALBA)	
1	21	13	4	* * * GREATEST GAINER * * *  SERVANDO Y FLORENTINO UNA FAN ENAMORADA WEA LATINA YMARRUFO (R.MONTANER)	
8	9	8	7	RICARDO MONTANER PARA LLORAR WEA LATINA P.CASSANO (P.CASSANO, R.MONTANER)	
9	7	5	28	ALEJANDRO FERNANDEZ SONY DISCOS/SONY  SONY DISCOS/SONY  E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)	
10	10	16	21	ANA GABRIEL SONY DISCOS/SONY  A PESAR DE TODOS A.GABRIEL (A.GABRIEL)	
(11)	13	20	4	ENRIQUE IGLESIAS FONOVISA  AL DESPERTAR R.PEREZ-BOTIJA (E.IGLESIAS, R.MORALES)	
(12)	11	14	10	ALEJANDRO SANZ	
(13)	14	6	9	OLGA TANON         EL FRIO DE TU ADIOS           WEA LATINA         O.TANON (Y.MONROUZEAU)	
14	8	15	8	MARC ANTHONY SI TE VAS	
15	16	11	10	INDIA	
16	12	19	29	RMM 1.INFANTE (R.BARRERA)  CRISTIAN  ◆ LO MEJOR DE MI	
(17)	28	36	3	ARIOLA/BMG R.PEREZ (R.PEREZ) TONY VEGA SI TU SUPIERAS	
18	19	21	11	RMM H.RAMIREZ, I. INFANTE (K.SANTANDER)  LOS TIGRES DEL NORTE CON QUE DERECHO	
19	22	24	8	FONOVISA E.HERNANDEZ,LOS TIGRES DEL NORTE (D.VITE)  LOS TUCANES DE TIJUANA HACEMOS BONITA PAREJA	
(20)	NE	w Þ	1	EMI LATIN G.FELIX (M.QUINTERO LARA)  RİCKY MARTIN SONY DISCOSSONY RROSA,D.CHILD,K.C.PORTER (D.CHILD,RROSA,LGOMEZ ESCOLAR)	
21	18	17	10	MARCO ANTONIO SOLIS ME VAS A HACER LLORAR	
22	20	23	17	FONOVISA  ALBIANDRO FERNANDEZ FEAT. GLORIA ESTEFAN  ♦ EN EL JARDIN	
23	17	10	7	SONY DISCOS/SONY E.ESTEFAN JR. (K.SANTANDER)  VICTOR MANUELLE EL AGUILA	
24	15	12	5	SONY DISCOS/SONY NOT LISTED (PUBLIC DOMAIN)  GILBERTO SANTA ROSA ESA PARTE DE MI (PERDONA)	
(25)	32	37	9	SONY DISCOS/SONY J.M.LUGO,G.SANTA ROSA (O.N.MUNOZ)  GRUPO LIMITE SENTIMIENTOS	
(26)	33		2	POLYGRAM LATINO J.CARRILLO (A.VILLAREAL)  JOSE MANUEL FIGUEROA POR TI	
27	24	27	5	RCA/BMG J.SEBASTIAN (J.SEBASTIAN)  EROS RAMAZZOTTI FEAT. TINA TURNER  ◆ COSAS DE LA VIDA	
(28)	30		2	DDD/BMG P.CASSANO, E.RAMAZZOTTI, C. VALLI (E.RAMAZZOTTI, A. COGLIATI)  INTOCABLE ERES MI DROGA	
(29)	34	38	17	EMI LATIN J.L.AYALA (M.MENDOZA)  BANDA ARKANGEL R-15 VOY A PINTAR MI RAYA	
(30)		NTRY	7	LUNA/FONOVISA A.DE LUNA (J.NAVARRO)  DOMINGO QUINONES SI PUDIERA VOLVER A VERTE	
(31)	_	w Þ	1	RMM C.SOTO D.QUINONES (R.MONCLOVA)  FIEL A LA VEGA FABULA DE LOS TRES HERMANOS	
(32)		w Þ	1	NEXO NO ME DIGAN NADA	
(33)	37	31	14	EMI LATIN L.MENDEZ (R.VASQUEZ)  DINASTIA NORTENA ACABO DE ENTERARME	
(34)	-	W Þ	1	J.R.ESPARZA (M.RUIZ)  JOSE GUADALUPE ESPARZA  DEJA QUE TE QUIERA	
35	25	25	4	CHICHI PERALTA + SON FAMILIA SOL DE VERANO	
36	23	18	16	CAIMAN C.PERALTA (C.PERALTA, O.PERALTA)  LUIS MIGUEL CONTIGO (ESTAR CONTIGO)	
37	39	35	23	WEA LATINA  L.MIGUEL (B.SILVETTI, S.RIERA IBANEZ)  GRUPO LIMITE  HASTA MANANA	
(38)	-	W Þ	1	POLYGRAM LATINO J.CARRILLO (F.RIVA,K.CAMPOS)  LOS ANGELES AZULES ME HACES FALTA TU	
(39)	_	w Þ	1	DISA/EMI LATIN D.CHAVEZ MORENO (J.MEJIA AVANTE)  VICENTE FERNANDEZ COMO DICE EL REFRAN	
(40)		w Þ	1	SONY DISCOS/SONY PRAMIREZ (R.PEREZ Y SOTO)  ROCIO DURCAL ASI SON LOS HOMBRES	
40)	ME		1	ARIOLA/BMG J.GABRIEL (J.GABRIEL)	

19 STATIONS
1 MANA WEA LATINA COMO
DUELES EN LOS LABIOS 2 ALEJANDRO FERNANDEZ
SONY DISCOS/SONY NO SE.
3 CELINE DION 550 MUSIC/EPIC/SONY MY HEART
4 RICKY MARTIN SONY DIS-
COS/SONY VUELVE 5 RICARDO MONTANER WE
LATINA PARA LLORAR
6 ALEJANDRO SANZ WEA LA NA CORAZON PARTIO
7 CRISTIAN ARIOLA/BMG
LO MEJOR DE MI 8 ENRIQUE IGLESIAS FONO-
VISA AL DESPERTAR
9 ALEJANDRO FERNANDEZ
SONY DISCOS/SONY SI TU.:: 10 JUAN GABRIEL ARIOLA/BM
ASI FUE

WEA LATI-

POP

11 RICKY MARTIN SONY DIS-COS/SONY LA COPA DE LA... 12 ANA GABRIEL SONY DISCOS/SONY A PESAR DE... 13 SERVANDO Y FLORENTINO WEA LATINA UNA FAN...

WEA LATINA UNA FAN...

14 EROS RAMAZZOTTI FEAT. TINA
TURNER DDD/BMG COSAS DE LA.

15 FIEL A LA VEGA CDT FABULA DE LOS TRES

16 STATIONS 1 SERVANDO Y FLORENTINO WEA LATINA UNA FAN.
2 MARC ANTHONY RMM

TROPICAL/SALSA

2 MARC ANTHONY RMM
SI TE VAS
3 OLGA TANON WEA LATINA
EL FRIO DE TU ADIOS
4 INDIA RMM
MI MAYOR VENGANZA
5 TONY VEGA RMM
SI TU SUPIERAS
6 MANA WEA LATINA COMO
DUELES EN LOS LABIOS
7 CELINE DION 550
MUSICIPICISONY MY HEART.
8 VICTOR MANUELLE SOND
DISCOSSONY EL AGUILA
9 RICKY MARTIN SONY DISCOSSONY LA COPA DE LA
10 GILBERTO SANTA ROSA

COS/SONY LA COPA DE L 10 GILBERTO SANTA ROSA 11 ALEJANDRO FERNANDEZ

12 DOMINGO QUINONES RMM SI PUDIERA VOLVER A

13 NEXO EMI LATIN
NO ME DIGAN NADA

NO ME DIGAN NADA
14 RICARDO MONTANER WEA
LATINA PARA LLORAR
15 FIEL A LA VEGA CDT
FABULA DE LOS TRES...

POR QUE TE CONOCI 2 LOS TIGRES DEL NORTE 3 LOS TUCANES DE TIJUANA EMILATIN HACEMOS...
4 JUAN GABRIEL ARIOLA/BMG
ASI FUE

**REGIONAL MEXICAN** 

**69 STATIONS** 

1 LOS TEMERARIOS FONOVISA

ASI FUE
5 GRUPO LIMITE PCLYGRAM
LATINO SENTIMIENTOS
6 MARCO ANTONIO SOLIS
FONOVISA ME VAS A.
7 INTOCABLE EMI LATIN

ERES MI DROGA 8 BANDA ARKANGEL R-15 LUNA/FONOVISA VOY A....
9 DINASTIA NORTENA PLATI-

NO/FONOVISA ACAB SA DEJA

11 GRUPO LIMITE POLYGRAM LATINO HASTA MANANA
12 LOS ANGELES AZULES

13 VICENTE FERNANDEZ SONY

DISCOS/SONY CUMU DICE...

14 BANDA LA COSTENA FONOVISA AVIENTAME VISA AVIENTAME

15 ROCIO DURCAL ARIOLA/BMG ASI SON LOS HOMBRES

more than 20 weeks will not receive a build; even if it registers an increase growth. If two records are tied in audience size, the record being played on from the chart after 26 weeks. © 1998 Billboard/BPI Communications, inc eatest Gainer indicates song with largest audien laced first. Records below the top 20 are removed

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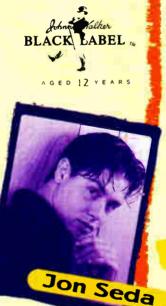
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- Showcases at ONYX nightclub
- Showcasing performers: Ley Alejandro, Elvis Crespo, Chris Perez, Fiel a la Vega, Patricia Loaiza, Lisette Meléndez, Leo Vanelli, Dayanara, Ralph Anthony, DJ Laz
- Billboard's Annual Latin Music Awards Banquet at Club Tropigala, Fountainbleu Hilton Performances by: Maná, Ilegales, Fey Hosted by Jon Seda
- Special Award Presentations of Billboard's Lifetime Achievement Award - Ralph Mercado Hall of Fame - Vicente Fernández Spirit of Hope - Willy Chirino
- After Awards Party at sponsored by SESAC



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	I'm Paying By:	☐ Check	□Visa/MC	□Amex	☐Money O	rder				
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late.)

Cancellation Policy: All cancellations must be submitted in writing. Refunds will be issued after the conference. No refund will be issued for cancellations received after March 20th.

## Artists & Music

#### NOTAS

(Continued from page 34)

In 1995, songwriter and producer credits were added to Hot Latin Tracks. That same year, the Latin Tracks A-Z listing of publishers and performance societies was added as well.

It's rewarding to see most record labels nowadays listing songwriter, producer, and publishing credits on their albums. It should also be noted that the No. 1 song on Hot Latin Tracks is one of only five songs featured weekly in the No. 1 Song Credits

In 1997, Billboard switched the calculation of Hot Latin Tracks from detections to audience impressions. Other Billboard charts are expected to make similar conversions.

Record label folks, like most people, inherently dislike change. Some of the aforementioned alterations weren't greeted with unanimous approval from executives in the U.S. Latino industry. Still, most record-label brass would agree that Billboard's current chart technology is infinitely superior to the antiquated method of producing charts via inconsistent information collected from too-busy PDs, distributors, and retailers.

There have been many team-oriented players at Billboard, BDS, and SoundScan without whom the chart modifications would not have been undertaken: Howard Lander, Tim White, Geoff Mayfield, Michael Ellis, Joe Wallace, Mike Fine, Mike Shalett, and Bill Schulz.

Also deserving serious mention for their consistently fine assistance and enlightenment over the years are Nancy Erlich, Linda Johnson Sabournin, Michael Cusson, Anthony Colombo, Steve Graybow, Silvio Pietroluongo, Jan Marie Perry, and Rosalia Bobé.

Finally, I have to thank all of the executives from the publishing companies, performance societies, and record labels for staying a difficult course. The trip has been worth it.

I will continue my duties as Latin American/Caribbean bureau chief. My emphasis now will be directed toward editorial coverage of Latin Americaone of the world's fastest-growing music regions.

ALABINA BEDAZZLES NYC: Amid a sea of waving handkerchiefs, gyrating bodies, and raucous crowd chants, the Middle East melodies and throbbing Gypsy guitars of Alabina combined to enthrall a near-sellout crowd March 14 at the Manhattan Center in New York. The concert was a benefit for the Rocky H. Aoki Foundation and the G&P Charitable Foundation for Leukemia Research.

The band is actually three artistic entities. One is Middle Eastern, as heard in the powerful voice of the tall, sultry, and lithe chanteuse Ishtar (once known as Eti). Another is the splendid, revved-up flamenco/pop sound of Ishtar's accompanying quartet, Los Niños De Sara. The third is a beguiling blend of Ishtar and Los Niños, a hybrid of haunting Arab-language harmonies of the Middle East interlaced with the galloping staccato of Gypsystyle Spanish.

Backed by an airtight, scintillating 18-piece band, Alabina rolled through a show of one hour and 45 minutes, mainly performing songs from its eponymous Astor Place debut. The



Sony Salutes Its Grammy Stars. Sony Music recently held a dinner honoring its acts nominated for Grammys. Sony Discos' Tejano act La Mafia later won a Grammy in the best Tejano-Mexican/American category, Pictured, from left, are Jorge Pino, Sony Latin GM; Angel Carrasco, Sony Music Mexico VP/GM; David de ia Garza, La Mafia member; Oscar Llord, Sony Discos VP/GM; Gloria Estefan, Epic/Sony recording artist; Tim Ruiz, La Mafia member; Frank Welzer, Sony Music International Latin America president; Albita, Epic/Crescent Moon/Sony recording artist and Grammy nominee; Alejandro Fernández, Sony Discos recording artist and Grammy nominee; Oscar de la Rosa, La Mafia member; Ray Martínez, VP/GM Sony Discos Texano; Mando Lichtenberger Jr., La Mafia member; Jon Secada, 550 Music/Epic/Sony recording artist; and Emilio Estefan Jr., Estefan Enterprises president.

biggest cheers came (predictably) for the band's titular hit, which has snagged considerable stateside club play, and "Lolaï (Ya Habibi Ya Eyni)."

Exhorted in Arabic by Ishtar and in Spanish by Los Niños, the mixed bag of Arabs, Anglos, and Latinos embraced virtually every upbeat entry, often hopping on chairs to catch a better glimpse of Ishtar's ample, yet classily understated, pulchritude.

Alabina continued its bicoastal North American swing March 20 in Chicago. Other scheduled shows include Vancouver on Saturday (21): Los Angeles on Sunday (22) and Wednesday-Friday (25-27), and San Francisco on Saturday (28).

The group's sophomore set is due in May. The album will be distributed by Sony in Europe, Ark 21 in Latin America, and Sun Brand in Japan.

CHART NOTES, RETAIL: In-store appearances in New York and Los Angeles the weekend of March 13 helped Ricky Martin's "Vuelve" (Sony Discos/Sony) reverse a four-week sales slide and recapture the No. 1 slot on this issue's Billboard Latin 50 chart.

Sales of "Vuelve" increased 18% to 8,000 units. "Vuelve" stays atop the pop genre chart for the fifth issue in a row.

Though "Vuelve" ended the oneweek reign of Buena Vista Social Club's eponymous album, the World Circuit/Nonesuch/AG CD is still camped out at No. 1 on the tropical/ salsa chart for the fourth week running. Ry Cooder, architect of Buena Vista, is currently in Cuba cutting another disc of home-grown tunes.

Los Temerarios' "Como Te Recuerdo" (Fonovisa) owns the longest chart streak as the top 10 album holds the uppermost slot of the regional Mexican chart for the sixth consecutive issue.

For the third successive issue, overall sales of titles appearing on the Billboard Latin 50 hovered around 94,000 units. The tally this issue came out to 93,500 pieces. Sales for the same issue last year were 82,500 units.

CHART NOTES, RADIO: In its third week at No. 1 on Hot Latin Tracks. Alejandro Fernández's third charttopper, "No Sé Olvidar" (Sony Discos/Sony), shows no signs of relinguishing the throne.

Making big strides, however, toward

the top of the chart is Maná's "Como Dueles En Los Labios" (WEA Latina). The hit ballad, which picked five stations this issue, is Maná's highestcharting single to date.

"Como Dueles En Los Labios" replaces "No Sé Olvidar" as the top entry in the pop genre chart. Also new on the tropical/salsa chart is Servando Y Florentino's bubblegum-salsa track "Una Fan Enamorada.

At No. 1 on the regional Mexican chart is "Por Que Te Conocí" by Los Temerarios. For the second week in a row, the pop/ballad grupo rules the regional Mexican charts both at radio and retail.

#### LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist. A PESAR DE TODOS (Sony Discos, ASCAP) ACABO DE ENTERARME (Mar Y Sol, BMI)
- AL DESPERTAR (Fonomusic, SESAC/MCA, ASCAP)
  ASI FUE (BMG Songs, ASCAP)
  ASI SON LOS HOMBRES (BMG Songs, ASCAP)
- COMO DICE EL REFRAN (Phamsa)
  COMO DUELES EN LOS LÁBIOS (Yelapa Songs,
- ASCAP/EMI April, ASCAP)
- CON OUE DERECHO (TN Ediciones BMI CONTIGO (ESTAR CONTIGO) (P S () Limited,
- ASCAP/EMI April, ASCAP)
- CORAZON PARTIO (Copyright Control)

  COSAS DE LA VIDA[CAN'T STOP THINKING OF YOU]
- (BMG Songs, ASCAP)

  DEJA QUE TE QUIERA (Edimusa, ASCAP/Vander,
- EL AGUILA (Cupyright Control)
  EL FRIO DE TU ADIOS (Casa Editora Yaidelice,
- ASCAP)
- EN EL JARDIN (FIPP, BMI)
- ERES MI DROGA (Copyright Control)
- ESA PARTE DE MI (PERDONA) (PMC. ASCAP) FABULA DE LOS TRES HERMANOS (Copyright Con-
- HACEMOS BONITA PAREJA (Mas Flamingo, BMI)
- HASTA MANANA (W.B.M. Music, SESAC)
- LA COPA DE LA VIDA (Traco Cornelius, BMI/DESMO
- PHOBIA, ASCAP/ SGAE, ASCAP) LO MEJOR DE MI (JKMC)
- ME HACES FALTA TU (Edimonsa, ASCAP)
- ME VAS A HACER LLORAR (Crisma, SESAC)
  MI MAYOR VENGANZA (Lidasocapi, ASCAP)
- MY HEART WILL GO ON (Famous, ASCAP/Blue Sky Rider Songs, BMI)
- NO ME DIGAN NADA (Convright Control)
- NO SE OLVIDAR (FIPP, BMI)
  PARA LLORAR (EM! April, ASCAP)
- POR QUE TE CONOCI (Editora Anna Musical, SESAC)
  POR TI (Vander, ASCAP)
  SENTIMIENTOS (Copyright Control)

- SI PUDIERA VOLVER A VERTE (PMC La Editora, ASCAP/Samalea Songs, ASCAP) SI TE VAS (Songs Of PolyGram Int'I, BMI)
- SI TU SUPIERAS (FIPP, BMI) SI TU SUPIERAS (FIPP, BMI)
- SOL DE VERANO (Copyright Control)
  UNA FAN ENAMORADA (EMI April, ASCAP)
- VOY A PINTAR MI RAYA (De Luna, BMI) VUELVE (Sony Discos, ASCAP)

# ™Billboard。Latin 50

WKS. ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL \* \* \* GREATEST GAINER/NO. 1 \* \* \*  $\bigcirc$ RICKY MARTIN SONY DISCOS 82653/SONY 4 weeks at No. 1 VUELVE 2 25 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG 👪 BUENA VISTA SOCIAL CLUB ALEJANDRO FERNANDEZ ● SONY DISCOS 82446/SONY 
■S ME ESTOY ENAMORANDO 3 3 25 4 4 32 LUIS MIGUEL ● WEA LATINA 19798 ROMANCES 5 5 JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 82635/SONY 👪 INOLVIDABLE 15 LOS TEMERARIOS FONOVISA 0515 COMO TE RECUERDO 6 6 6 7 7 19 MARC ANTHONY RMM 82156 CONTRA LA CORRIENTE (8) 9 39 CHARLIE ZAA ● SONOLUX 82136/SONY IIS SENTIMIENTOS 8 SUENOS LIQUIDOS 9 23 MANA WEA LATINA 20430 LOS TIGRES DEL NORTE FONOVISA 6072 **10** 10 13 ASI COMO TU 13 11 19 EROS RAMAZZOTTI DDD 53047/BMG **EROS** 12 14 21 GRUPO LIMITE POLYGRAM LATINO 539331 SENTIMIENTOS 13 11 CRISTIAN UNIVERSAL LATIND 40092 MIS MEJORES MOMENTOS 20 (14) 20 15 ALEJANDRO SANZ WEA LATINA 20281 18 24 CRISTIAN ARIOLA 52205/8MG LO MEJOR DE MI 15 16 15 INDIA RMM 82157 EIS SOBRE EL FUEGO 27 17 16 LOS TUCANES DE TIJUANA EMI LATIN 23461 17 DE FIESTA CON. 18 16 JUAN GABRIEL ARIOLA 53172/8MG CELEBRANDO 25 ANOS DE. 7 19 19 20 ANA GABRIEL SONY DISCOS 82563/SONY CON UN MISMO CORAZON 12 20 11 BANDA ARKANGEL R-15 LUNA 7049/FONOVISA LA 4 X4 21 21 38 INTOCABLE EMI LATIN 56694 HS IV 22 GIPSY KINGS NONESUCH/ATLANTIC 79466/AG COMPAS 31 **(23)** 27 3 TONY VEGA RMM 82220 HOY QUIERO CANTARTE 24 24 15 AFRO-CUBAN ALL STARS WORLD CIRCUIT/NONESUCH 79476/AG A TODA CUBA LE GUSTA

24	24	13	APRO-COBAIN ALL STARS WORLD GROUT/NONESOCH 79476	MG A TODA CODA EL GOSTA
25	33	31	DLG SONY DISCOS 82340/SONY	SWING ON
26	23	59	ENRIQUE IGLESIAS ▲ FONOVISA 0001	VIVIR
27	26	3	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN !	52973 TOUR 98
28	31	18	PEDRO FERNANDEZ POLYGRAM LATINO 539222 CANTA	A A JOSE ALFREDO JIMENEZ
29	28	74	GRUPO LIMITE POLYGRAM LATINO 533302	PARTIENDOME EL ALMA
30	35	14	RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG INTE	RODUCINGRUBEN GONZALEZ
31)	39	25	BOBBY PULIDO EMI LATIN 57522	LLEGASTE A MI VIDA
32)	40	16	VARIOUS ARTISTS J&N 82379/SONY	MERENHITS '98
33 NEW▶		★ ★ HOT SHOT DEBUT ★ ★ NEW ► SERVANDO Y FLORENTINO WEA LATINA 21390		
34	25	6	BANDA EL RECODO FONOVISA 80726 HISTORICO:	BANDA EL RECODO EN VIVO
35	NE	wÞ	LA TROPA F EMI LATIN 23626 DESI	DE EL CORAZON DE TEXAS
36	30	7	LOS ACOSTA DISA 93228/EMI LATIN	HASTA LA ETERNIDAD
37	36	69	JULIO IGLESIAS ● COLUMBIA 67899/SONY	TANGO
38	38	23	LAURA FLORES UNIVERSAL LATINO 40004	ME QUEDE VACIA
39	34	41	VICTOR MANUELLE SONY DISCOS 82334/SONY	A PESAR DE TODO
40	41	16	SHAKIRA SONY DISCOS 82512/SONY	THE REMIXES
41	32	3	LOS HURACANES DEL NORTE FONOVISA 6074	AIRES DE MI NORTE
42	43	37	THALIA EM! LATIN 57977	AMOR A LA MEXICANA
43	45	47	LOS TUCANES DE TIJUANA EMI LATIN 56921 HS	TUCANES DE ORO
44	42	3	TIRANOS DEL NORTE SONY DISCOS 82463/SONY	SOL
45	47	19	GRUPO MANIA SONY DISCOS 82438/SONY	ALTO HONOR
46	44	23	MARCO ANTONIO SOLIS FONOVISA 0514	MARCO
<b>47</b>	RE-ENTRY		OLGA TANON WEA LATINA 18733	LLEVAME CONTIGO
48	50	14	EDDIE GONZALEZ SONY DISCOS 82430/SONY	MI CHARCHINA

#### LOS TIGRES DEL NORTE • FONOVISA 80711 IFFE DF IFFES TROPICAL/SALSA REGIONAL MEXICAN

#### POP 1 BUENA VISTA SOCIAL CLUB

TITO ROJAS M.P. 6226

1 RICKY MARTIN SONY DIS-

37

50 49 39

- COS/SONY VUELVE

  2 ALEJANDRO FERNANDEZ SONY OISCOS/SONY ME ESTOY ENAMORANDO

  3 LUIS MIGUEL WEA LATINA
  ROMANCES
- 4 JOSE LUIS RODRIGUEZ
  WITH LOS PANCHOS SONY
  DISCOS/SONY INOLVIDABLE
  5 MANA WEA LATINA

- 5 MANA WEA LATINA
  SUENOS LIQUIDOS
  6 EROS RAMAZZOTTI
  DDD/BMG EROS
  7 CRISTIAN UNIVERSAL LATINO
  MIS MEJORES MOMENTOS
  8 ALEJANDRO SANZ WEA LATINA MAS
  9 CRISTIAN ARIOLA/BMG
  LO MEJOR DE MI
  10 JUAN GABRIEL ARIOLA/BMG
  CELEBRANDO 25 ANOS DE...
  11 GIPSY KINGS NONESUCH/
  ATLANTIC/AG COMPAS
  12 ENRIQUE IGLESIAS FONOVISA VIVIR
  13 JULIO IGLESIAS COLUMBIA/
  SONY TANGO

- SONY TÂNGO
  14 LAURA FLORES UNIVERSAL
  LATINO ME QUEDE VACIA
  15 SHAKIRA SONY DISCOS/SONY
  THE REMIXES
- 1 BUENA VISTA SOCIAL CLUB
  WORLD CIRCUIT/NONESUCHIAG
  BUENA VISTA SOCIAL CLUB
  2 MARC ANTHONY RMM
  CONTRA LA CORRIENTE
  3 CHARLIE ZAA SONOLUXSONY
  SENTIMIENTOS
  4 INDIA RMM SOBRE EL FUEGO
  5 TONY VEGA RMM
  HOY QUIERO CANTARTE
  6 AFRO-CUBAN ALL STARS
  WORLD CIRCUIT/NONESUCHIAG

- WORLD CIRCUIT/NONESUCH/AG A TODA CUBA LE GUSTA 7 DLG SOM DISCOSSONY SWING ON 8 RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH/AG INTRO-DUCING... RUBEN GONZALEZ 9 VARIOUS ARTISTS JEN/SONY MERENHITS '98
- MERENHITS '98
  10 SERVANDO Y FLORENTINO 10 SERVANDO Y FLORENTINO
  WEA LATINA LOS PRIMERA
  11 VICTOR MANUELLE SONY DISCOSSONY A PESAR DE TODO
  12 GRUPO MANIA SONY DISCOSSONY ALTO HONOR
  13 OLGA TANON WEA LATINA
  LLEVAME CONTIGO
  14 TITO ROJAS M.P. PUEBLO
  15 VARIOUS ARTISTS WEA LATINA
  MERENGON 2

- 1 LOS TEMERARIOS FONDVISA COMO TE RECUERDO
  2 LOS TIGRES DEL NORTE
  FDNOVISA ASI COMO TU
  3 GRUPO LIMITE POLYGRAM
  LATINO SENTIMIENTOS
  - 4 LOS TUCANES DE TIJUANA EMI LATIN DE FIESTA CON.... 5 ANA GABRIEL SONY DISCOSSONY
  - CON UN MISMO CORAZON 6 BANDA ARKANGEL R-15

**PUEBLO** 

- 6 BANDA ARKANGEL R-15
  LUNAFOROVISA LA 4 X4
  7 INTOCABLE EMI LATINI V
  8 DAVID LEE GARZA Y LOS
  MUSICALES EMI LATINI TOUR 98
  9 PEDRO FERNANDEZ POLYGRAM LATINO CANTA A JOSE
  ALFREDO JIMENEZ
  10 GRUPO LIMITE POLYGRAM LATIND PARTIENDOME EL AL MA
  11 BOBBY PULIDO EMI LATIN
  LLEGASTE A MI VIDA
  12 BANDA EL RECODO FONOVISA HISTORICO: BANDA
  13 LA TROPA F EMI LATIN DESDE
  EL CORAZON DE TEXAS
  14 LOS ACOSTA DISA/EMI LATIN
  HASTA LA ETERNIDAD
  15 LOS HURACANES DEL NORTE
  FONOVISA AIRES DE MI NORTE

- Albums with the greatest sales gains this week. Pecording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A 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. Createst Cainers shows chart's largest unit increase. Is indicates past and present Heatseeker titles. P1998, Billboard/BPI Communications and SoundScan, inc.

# nternationa

# **Latino Acts Score Worldwide**

#### Labels Target European And Asian Markets

■ BY JOHN LANNERT

Labels in Latin America are eyeing greater sales for their acts in key international markets. European and Asian success of Latin music and the growing popularity of non-Anglo music worldwide is giving the industry more

Recent hits scored by Hispanic stars outside Latin America have underlined the growing prominence and diversity of artists from that region.

Ricky Martin, Sony's heartthrob from Puerto Rico, scored a smash single last year in Europe with a pumpedup samba/pop shaker, "(Un, Dos, Tres) María." In 1996, "Tic Tic Tac" by Brazil's boi-bum-ba group Carrapicho became a huge hit in continental Europe. The shuffling track released by BMG spawned numerous covers.

Fonovisa's Spanish balladeer Enrique

**Court: Tenors**'

**Concerts Are** 

**Pop Shows** 

MANNHEIM, Germany-The

Appeal Court here has con-

firmed that, in rights terms, the

3 Tenors' German concerts

were pop shows rather than

The decision means that pro-

moter Hoffmann Konzerte must pay \$856,000 in performance

royalties rather than the \$20,000

that would have been due if the

THE 3 TENORS WITH ZUBIN MEHTA, FRONT

shows were deemed classical

a decision made in favor of Ger-

man authors' body GEMA by the

Patent Office Arbitration Panel

in the summer (Billboard, July

26, 1997) relating to shows pro-

moted by Hoffmann Konzerte

Aug. 24, 1996, in Dusseldorf and,

Placido Domingo, and José Car-

reras were too flamboyant to be

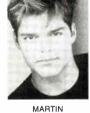
GEMA has argued that the shows by Luciano Pavarotti,

The Appeal Court has upheld

concerts.

later, in Munich.

classical music events.



Iglesias has notched a gold record (100,000 units sold) in France and a gold disc (50,000 units sold) in Belgium.

Also gaining chart notice in Germany in 1997 was Soraya, a Colombian-born singer/songwriter on Poly-Gram who has cut albums in Spanish and English.

Meanwhile, in Southeast Asia, Iglesias has made headway into several markets and has scored platinum discs (50,000 units sold) in Taiwan and Thailand. Martin has got his eyes set on Asia with his recently released album "Vuelve" (Billboard, Feb. 14). Martin will be named MTV Asia artist of the month for May.

The export of artists from Latin America is not an entirely new phenomenon. Over the past 20 years, numerous Brazilian luminaries, such as Warner's Gilberto Gil and PolyGram's Caetano Veloso, have secured loyal audiences in Europe, the U.S., and Japan.

In 1989, the lambada dance craze swept through continental Europe with the pulsating rhythms of Portuguesespeaking ensemble Kaoma.

Two years later, Dominican singer/ tunesmith Juan Luis Guerra hit the Holland with his Karen Records smash "Bachata Rosa."

In 1997, "Garota Nacional," a smash Brazilian hit by Sony's reggae/pop idols Skank, became the first Portugueselanguage song to top Spain's radio charts. Sony's axé/pop siren Daniela Mercury has moved 200,000 units in Portugal of her 1996 album "Feijão Com

Dance remixes like "María" often serve as an ideal vehicle to garner attention for Latin American sounds. In the past two years, Argentinian acts DJ Deró and King Africa, both of whom record for the Buenos Aires imprint Oid Mortales, have notched club and radio hits courtesy of pulsating blends that have found an audience in Europe.

France has been the ideal non-Hispanic territory in Europe for most Latin American acts, partly because French producers have piloted Brazilian projects such as Carrapicho and

Industry sources credit the upswing in interest of Latin American sounds around the world to the region's exotic music. Also, the music scenes in the U.S. and Europe are widely viewed by many executives as tired territories in need of new sonic ideas and rhythms.

The label most active in promoting its Latino talent outside of Latin America

"Ricky opened the door for us, and we want to try to build on his success," says Sony VP of international marketing Luana Pagani, who is based in Miami.



Heart Beat. Chinese recording stars Jeff Chang and Coco Lee relax with Sony Music Singapore personnel after taking part in a TV charity fundraiser for the city-state's National Heart Association. More than \$600,000 was raised during the event. Shown, from left, are Sony promotion staffer June Tan, Chang, Lee, Sony managing director Terence Phung, and label marketing managers Joey Leong and Paul Khor.

# **Song Festival Names Asia's Top Tunesmiths**

■ BY STEVE McCLURE

MANILA, Philippines—Singaporean vocalist Tanya Chua, who took up songwriting only last year, won the grand



prize in the unpublished song category at the third annual Asia Song Festival, held here March 14.

'Hear Me" is a mid-tempo rocker with lyrics and music by 22-year-old

Chua, who performed the song live at the awards ceremony. The song won out over entries from China, Hong Kong, Indonesia, Japan, South Korea, Malaysia, the Philippines, and Taiwan. Second prize went to Philippine lyricist/composer JunGee Marcelo for the ballad "Handle With Care," which was performed by Lani Misalucha, while third prize went to Japan's Naomi Motomura and Sayoko Takahashi. They wrote the music and lyrics, respectively, to "Kokoro No Chisana Kakera" (Small Piece of My Heart), which Sayoko performed.

The award for best performer went

to Misalucha. The awards ceremony was broadcast later the same evening on Philippine TV.

The festival's lyricist and AS-



panel of judges included famed

ČAP board member Hal David and well-known Philippine producer/composer Ryan Cayabyab.

The Minoru Endoh Award, presented by Endoh, chairman of the Japanese Society for Rights of Authors, Composers, and Publishers, went to Indonesia's "Inikah Saatnya" (Is This The Time?), which was written by composer Elfa Secioria Hasbullah and lyricist Wieke Gur Salameh; it was performed by the duo of Shakila and Harvey Malaihollo.

The festival was presented by the Organization of Filipino Composers and the Minoru Endoh Music Foundation, with support from the Nippon Foundation.

Held concurrently with the festival was a symposium at which representatives of Asian composers' groups compared notes on the state of the music (Continued on page 42)

# (Continued on page 42) BMG's Mecano Set For Revival In Spain

■ BY HOWELL LLEWELLYN

MADRID—As the Spanish record business continues its steady recovery, the industry here is taking heart at the return of Mecano, the most successful pop-rock act in the country's history.

The band has broken a six-year

silence with a new BMG/Ariola Spain album, which industry insiders are confident will be a millionseller like many of its '80s and early-'90s predecessors.

"Ana, José, Nacho," released Monday (23), is a double album containing just seven new songs and a remastered old favorite among the 30 tracks. The rest of the material is from the band's previous albums, although it's not being marketed as

a greatest-hits package.

BMG/Ariola Spain international exploitation director Laly García says that in just six years, a new record-buying generation has



MECANO

1980s pop.

Between its 1982 album "Mecano" and the 1991 release "Aidalai," Mecano sold some 13 million total units, calculates BMG/Ariola president José María Cámara. "Aidalai" was followed by a two-year world

"Aidalai" and the 1988 album "Descanso Dominical" (Sunday Break) each sold more than a million units in Spain alone, the only occasions on which a Spanish poprock group has performed that feat. A French-language single from "Descanso Dominical"—"Une Femme Avec Une Femme" (originally titled "Mujer Contra Mujer," against meaning "woman woman")—set a record by topping the French singles charts for eight consecutive weeks. García says Mecano is again a pri-

ority act for her label. "I am completely certain the album will sell more than a million in Spain alone, continuing the domestic industry's recovery over the past year," she says. The album's release was preceded by the March 9 launch of the single "El Club De Los Humildes" (The Club Of The Humble), which received heavy radio airplay. Javier Pons, director of Spain's most popular national top 40 network, Cadena SER's Los 40 Principales, describes the album's release as 'the event of the year.'

"The single immediately went on maximum red rotation," says Pons. "And from March 14-20, we exclusively premiered the songs on the album, culminating in a live one-

(Continued on page 40)

deemed classical concerts and emerged that isn't familiar with the (Continued on page 40) quintessential sound of Spanish

# HITS OF THE WORLD



JAP	AN	(Dempa Publications Inc.) 03/23/98	GE	RM/	NY (Media Control) 03/17/98	U.I	Cha	irt-Track) 03/16/98	FR	ANC	E (SNEP/IFOP/Tite-Live) 03/14/98
THIS				LAST	CINOLEC	THIS	LAST			LAST	CINOLEC
WEEK		SINGLES	1	WEEK	SINGLES MY HEART WILL GO ON CELINE DION COLUMBIA	WEEK 1	WEEK 9	SINGLES IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS		WEEK	SINGLES MY HEART WILL GO ON/THE REASON CELINE
1 2	NEW 1	BE YOURSELF! V6 AVEX TRAX MY GRADUATION SPEED TOY'S FACTORY	1 2	1 2	FROZEN MADONNA WEA	1	9	SMILE COMMUNICATIONS	1	1	DION COLUMBIA
3	2	TIME GOES BY EVERY LITTLE THING AVEX TRAX	3	3	ALANE WES EPIC	2	13	STOP SPICE GIRLS VIRGIN	2	2	TOGETHER AGAIN JANET JACKSON VIRGIN
4	4	NAGAI AIDA KIRORO VICTOR	4	5	COSE DELLA VITA/CAN'T STOP THIS EROS RAMAZZOTTI & TINA TURNER ARIOLA	3 4	1 2	MY HEART WILL GO ON CELINE DION EPIC FROZEN MADONNA MAVERICK/WEA	3 4	3 4	FROZEN MADONNA WEA VIVO PER LEI ANDREA BOCELLI/HELENE SEGARA
5	NEW 5	GIRL ASKA TOSHIBA-EMI LOVE AFFAIR SOUTHERN ALL STARS VICTOR	5	8	OPEN YOUR EYES GUANO APES ARIOLA	5	11	WHEN THE LIGHTS GO OUT SIVE RCA			POLYDOR
7	NEW	AI NO SHIRUSHI PUFFY EPIC SONY	6	4	GUILDO HAT EUCH LIEB! GUILDO HORN & DIE	6	5	BRIMFUL OF ASHA CORNERSHOP WILLIA	5	5	TORN NATALIE IMBRUGLIA RCA
8	7	AOI HEKIREKI T.M. REVOLUTION ANTINOS RECORDS	7	6	ORTHOP AEDISCHEN STRUEMPFE EMI IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS	7 8	NEW 3	UH LA LA LA ALEXIA DANCE POOL THE BALLAD OF TOM JONES SPACE FEATURING	6	6	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA
9	3	IKI MO DEKINAI ZARD B-GRAM	′	"	EPIC			CERYS MATTHEWS GUT	7	8	MY OH MY AQUA UNIVERSAL
10 11	9 10	YOZORA NO MUKOU SMAP VICTOR BRAVE LOVE THE ALFEE TOSHIBA-EMI	8	NEW	SUPER SONIC MUSIC INSTRUCTOR EASTWEST	9	NEW	SAY WHAT YOU WANT/INSANE TEXAS FEATURING	8	7	ALARMA 666 PANIC RECORDS/POLYGRAM
12	8	SANPO MICHI JUDY AND MARY EPIC SONY	9 10	7 10	TORN NATALIE IMBRUGLIA RCA WALK ON BY YOUNG DEENAY WEA	10	6	WU-TANG-CLAN MERCURY TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	9	12	ROCK ME PILLS MERCURY  COSE DELLA VITA/CAN'T STOP THIS FEELING
13	6	NISHIE HIGASHIE MR. CHILDREN TOY'S FACTORY	11	9	TOGETHER AGAIN JANET JACKSON VIRGIN	11	4	HOW DO I LIVE LEANN RIMES CURB/HIT LABEL			EROS RAMAZZOTTI & TINA TURNER DDD/BMG
14	14	WINTER FALL L'ARC-EN-CIEL KI/OON/SONY	12	12	BREATHE MIDGE URE ARIOLA	12	7	BIG MISTAKE NATALIE IMBRUGLIA RCA	11	NEW	POP HERTZ DJ FRED AND ARNOLD T AIRPLAY/POLY-
15 16	13 12	NE!-ONNA, JYONETSU MAKI OHGURO B-GRAM HERON TATSURO YAMASHITA WARNER MUSIC JAPAN	13	15 16	FIGHT FOR YOUR RIGHT N.Y.C.C. EDEL OPEN UP YOUR MIND R'N'G MOTOR MUSIC	13 14	8 NEW	DOCTOR JONES AQUA UNIVERSAL THE ANGEL & THE GAMBLER IRON MAIDEN MER-	12	9	GRAM JE T'AIME LARA FABIAN POLYDOR
17	NEW	TSUYOKU HAKANAI MONOTACHI COCCO VICTOR	15	11	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL			CURY	13	11	EMMENE MO! ALLAN THEO EMI
18	NEW	SYOZAI NAKI YUME SUPER!?TENSIONS ONE UP	16	13	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/ROUGH TRADE	15 16	10	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY SHE LEFT ME ON FRIDAY SHED SEVEN POLYDOR	14	NEW	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX
19	18	MUSIC TOKAI NO MELODY SYARAN Q BMG JAPAN	17	19	WOLFGANG PETRY DIE LAENGSTE SINGLE DER	17	NEW	REMEMBER YOU'RE A WOMBLE WOMBLES	15	16	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA
20	15	ASHITA GA KIKOERU J-FRIENDS JOHNNY'S ENTER-			WELT ARIOLA		١	COLUMBIA	16	17	BARBIE GIRL AQUA UNIVERSAL
1	-	TAINMENT	18 19	NEW 20	NEVER EVER ALL SAINTS LONDON/MOTOR DIE KARAWANE ZIEHT WEITER HOEHNER	18 19	14 NEW	EVERLASTING LOVE CAST FROM CASUALTY BBC THE PROMISE ESSENCE MERCURY	17 18	15 NEW	LA FIESTA PATRICK SEBASTIAN POLYDOR CHANTER PAGNY FLORENT MERCURY
, ,		ALBUMS	1	-	EMI	20	17	NEVER EVER ALL SAINTS LONDON	19	14	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
1	NEW	ERIC CLAPTON PILGRIM DUCK/WARNER MUSIC JAPAN	20	14	DOCTOR JONES AQUA UNIVERSAL			ALBUMS	20	13	BANG BANG BLACK ATTACK RCA
2	3	BOOWY THIS BOOWY TOSHIBA-EMI			ALBUMS	1	1	MADONNA RAY OF LIGHT MAVERICK/WEA	1		ALBUMS
3 4	1 2	MY LITTLE LOVER PRESENTS TOY'S FACTORY THE YELLOW MONKEY PUNCH DRUNKARD FUN	1	1	MADONNA RAY OF LIGHT WEA	2	2	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
-	-	HOUSE	2	2 NEW	SOUNDTRACK TITANIC SONY CLASSICAL ERIC CLAPTON PILGRIM DUCK/WEA	3	8	ERIC CLAPTON PILGRIM DUCK/REPRISE CELINE DION LET'S TALK ABOUT LOVE EPIC	2	2	MADONNA RAY OF LIGHT WEA FLORENT PAGNY SAVOIR AIMER MERCURY
5	4	L'ARC-EN-CIEL HEART KI/OON/SONY	4	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	5	4	THE VERVE URBAN HYMNS HUT/VIRGIN	4	3	LARA FABIAN PURE POLYDOR
6	NEW	VAN HALEN VAN HALEN III—LIMITED EDITION	5 6	6	PUR MAECHTIG VIEL THEATER INTERCORD PETER MAFFAY BEGEGNUNGEN ARIOLA	6 7	5 NEW	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS SPACE TIN PLANET GUT	5	13 5	ERIC CLAPTON PILGRIM DUCK/WEA JANET JACKSON THE VELVET ROPE VIRGIN
7	NEW	WARNER MUSIC JAPAN  F-BLOOD F-BLOOD PONY CANYON	7	5	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	8	NEW 10	SOUNDTRACK THE FULL MONTY RCA VICTOR	7	11	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-
8	5	SOUNDTRACK TITANIC SONY CLASSICAL	8	8	EROS RAMAZZOTTI EROS ARIOLA	9	7	FINLEY QUAYE MAVERICK A STRIKE EPIC			PHERIQUE/SONY
9	7	MADONNA RAY OF LIGHT WARNER MUSIC	9	7 NEW	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA GUILDO HORN & DIF ORTHOPAEDISCHEN	10	NEW	BLUETONES RETURN TO THE LAST CHANCE SALOON SUPERIOR QUALITY RECORDS	8	7 12	EROS RAMAZZOTTI EROS DDD/BMG ANDRE RIEU VALSES PHILIPS
10	12	MEJA SEVEN SISTERS EPIC SONY	10	INEAA	DANKE! EMI	11	9	VARIOUS ARTISTS FANTASTIC 80'S SONY MUSIC TV	10	6	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
11 12	14 19	T.M. REVOLUTION TRIPLE JOKER ANTINOS RECORDS ENYA PAINT THE SKY WITH STARS—THE BEST OF	11	9	AQUA AQUARIUM UNIVERSAL	12	NEW	VARIOUS ARTISTS BOX HITS '98 TELSTAR	11	16	AQUA AQUARIUM UNIVERSAL
		ENYA WEA JAPAN	12	17 12	GUANO APES PROUD LIKE A GOD ARIOLA WOLFGANG PETRY ALLES ARIOLA	13	12	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	12	9	VERONIQUE SANSON INDESTRUCTIBLE WEA ANDREA BOCELLI & HELENE SEGARA ROMANZA
13	13	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	14	11	ERA ERA MERCURY	14	14	TEXAS WHITE ON BLONDE MERCURY	13	"	POLYDOR
14 15	8 10	TOKO FURUUCHI TOKO—BEST SELECTION SONY NAMIE AMURO 181920 AVEX TRAX	15	NEW	RICHIE SAMBORA UNDISCOVERED SOUL MERCURY	15	NEW	VARIOUS ARTISTS SUPERWOMAN VIRGIN/EMI	14	15	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
16	6	YUKO HARA LOVING YOU VICTOR	16 17	19	WOLFGANG PETRY NIE GENUG ARIOLA BELL BOOK & CANDLE READ MY SIGN ARIOLA	16 17	6 NEW	AQUA AQUARIUM UNIVERSAL SHANIA TWAIN COME ON OVER MERCURY	15 16	14 10	ERA ERA MERCURY  JOE SATRIANI CRYSTAL PLANET EPIC
17	17	GLAY REVIEW—BEST OF GLAY PLATINUM	18	16	SOUNDTRACK COMEDIAN HARMONISTS EMI	18	NEW	VARIOUS ARTISTS OH WHAT A NIGHT SONY MUSIC	17	20	WILL SMITH BIG WILLIE STYLE COLUMBIA
18	11	HELLOWEEN BETTER THAN RAW VICTOR	19	NEW	MICHAEL FLATLEY LORD OF THE DANCE MERCURY			TV	18	17	JOHNNY HALLYDAY CE QUE JE SAIS MERCURY
19 20	9 NEW	FANTASTIC CRISIS ONE-ONE FOR ALL FOR LIFE VARIOUS ARTISTS LOVE RING TOSHIBA-EMI	20	13	STATUS QUO WHATEVER YOU WANT—THE VERY BEST OF MERCURY	19 20		ALL SAINTS ALL SAINTS LONDON MAVERICKS TRAMPOLINE UNIVERSAL	19	18 19	PASCAL OBISPO SUPERFLU EPIC ALAIN BASHUNG FANTAISIE MILITAIRE BARCLAY
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CAI	NAD	A (SoundScan) 03/28/98	NE	THE	RLANDS (Stichting Mega Top 100) 03/21/98	AU	STR	<b>ALIA</b> (ARIA) 03/22/98	1TA	LY	(Musica e Dischi/FIMI) 03/16/98
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THIS	LAST		THIS WEEP	LAST WEEK	SINGLES MY HEART WILL GO ON CELINE DION COLUMBIA	THIS WEEK	LAST	SINGLES NEVER EVER ALL SAINTS LONDON/POLYGRAM	THIS	LAST WEEK	
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(FEAT, PUFF DADDY & MASE) ARISTA DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ COLUMBIA AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVEZOMBA TOGETHER AGAIN JANET JACKSON VIRGIN NO, NO, NO DESTINY'S CHILD SONY GONE TILL NOVEMBER WYCLEF JEAN COLUMBIA WHAT YOU WANT MASE (FEATURING TOTAL) ARISTA I WILL COME TO YOU HANSON MERCURY NICE & SLOW USHER LAFACE/ARISTA DON'T BE STUPID (YOU KNOW I LOVE YOU) SHA- NIA TWAIN MERCURY TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA TOO MUCH SPICE GIRLS VIRGIN ARE YOU JIMMY RAY? JIMMY RAY EPIC ALBUMS SOUNDTRACK TITANIC SONY CLASSICAL MADONNA RAY OF LIGHT WARNER BROS. 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Hits Of The World is compiled at Billboard/London by Dominic Pride and Alison Smith. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

# HITS OF THE WORLD

EUI	ROC	HART 03/28/98 MUSIC & MEDIA	SP	AIN	(AFYVE/ALEF MB) 03/18/98
THIS	LAST			LAST	
WEEK	WEEK 1	SINGLES  MY HEART WILL GO ON CELINE DION EPIC/COLUM-		WEEK	· · · ·
_		BIA	1 2	NEW 1	FROZEN MADONNA WEA
2	2 5	FROZEN MADONNA MAVERICK/SIRE/WARNER IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS	3	2	TORN NATALIE IMBRUGLIA RCA
3		PROFILE	4	4	ALL I HAVE TO GIVE BACKSTREET BOYS VIRGIN
4 5	3 4	TOGETHER AGAIN JANET JACKSON VIRGIN TORN NATALIE IMBRUGLIA RCA	5	6	MY HEART WILL GO ON CELINE DION COLUMBIA
6	8	COSE DELLA VITA EROS RAMAZZOTTI & TINA	6 7	3	RESCUE ME BELL BOOK & CANDLE ARIOLA BREATHE MIDGE URE ARIOLA
		TURNER DDD	8	5	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL
7 8	6 NEW	NEVER EVER ALL SAINTS LONDON STOP SPICE GIRLS VIRGIN	9	10	MY OH MY AQUA UNIVERSAL
9	7	ALANE WES SAINT GEORGE/SONY	10	8	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL
10	10	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA			ALBUMS
		ALBUMS	1	2	SOUNDTRACK TITANIC SONY CLASSICAL
1 2	2	MADONNA RAY OF LIGHT MAVERICK/SIRE/WARNER SOUNDTRACK TITANIC SONY CLASSICAL	2	1	MADONNA RAY OF LIGHT WARNER
3	3	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUM-	3 4	3	RICKY MARTIN VUELVE COLUMBIA ALEJANDRO SANZ MAS WEA
4	NEW	BIA  ERIC CLAPTON PILGRIM DUCK/REPRISE	5	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
5	4	AQUA AQUARIUM UNIVERSAL	6	6	OBK SINGLES 91-98 HISPAVOX
6 7	5	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA EROS RAMAZZOTTI EROS DDD	7	NEW	ERIC CLAPTON PILGRIM DUCK/WARNER
8	7	THE VERVE URBAN HYMNS HUTAVIRGIN	8	9	ETERNAL THE BEST OF EMI-ODEON
9 10	8	ALL SAINTS ALL SAINTS LONDON ERA ERA MERCURY	9	8 7	AQUA AQUARIUM UNIVERSAL  MONICA NARANJO PALABRA DE MUJER EPIC
	1			<u>'</u>	
MA	LAY:	SIA (RIM) 03/17/98	HO	NG	KONG (IFPI Hong Kong Group) 03/08/98
THIS	LAST			LAST	
VEEK	WEEK	ALBUMS		WEEK 2	
1	1	VARIOUS ARTISTS MAX 3 WARNER MUSIC	1	4	AARON KWOK AARON KWOK 24K GOLD MASTER- SONIC COMPILATION II WARNER
2	2 3	SOUNDTRACK TITANIC SONY CLASSICAL CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	2	NEW	CASS PHANG YI QIAN LING YI WAN EMI
3 4	7	MADONNA RAY OF LIGHT WARNER	3 4	NEW 5	ALAN TAM TAKE TO HEART POLYGRAM  DANIEL CHAN CLOSE FEELING POLYGRAM
5	4	ZIANA ZAIN BEST OF ZIANA ZAIN BMG	5	1	ANDY HUI CAN FLY GO EAST
6	NEW	THE CORRS TALK ON CORNERS WARNER	6	3	LESLIE CHEUNG THOSE YEARS ROCK
7	NEW	VARIOUS ARTISTS BA MIAN LING LONG 2 ROCK	'	4	ANDY HUI 'MAN 30'—30 GREATEST HITS BY AND' HUI CAPITAL ARTISTS
8	NEW	RECORDS FAUZIAH LATIFF G 98 EMI	8	8	VARIOUS ARTISTS THE BEST OF BEST WARNER
9	6	SITI NURHALIZA CINDAI SUWAH ENTERPRISE	9	7	BEYOND HERE AND THERE ROCK ANITA MUI GREATEST LOVE SONGS BY ANITA MUI
10	1 1	SPICE GIRLS SPICEWORLD EMI	10	"	CAPITAL ARTISTS
IDI	TI AN	ID.	DE	I CII	UM (Promuvi) 03/20/98
	ELAN	U (IRMA/Chart-Track) 03/12/98	+	_	
	LAST	SINGLES		LAST	
1	1	MY HEART WILL GO ON CELINE DION EPIC	1	1	MY HEART WILL GO ON CELINE DION COLUMBIA
2	NEW	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS	2	2	FORMULA DJ VISAGE EMI
3	NEW	SMILE COMMUNICATIONS STOP SPICE GIRLS VIRGIN	3	3	FROZEN MADONNA MAVERICK/WARNER BROS. TOGETHER AGAIN JANET JACKSON VIRGIN
4	4	FROZEN MADONNA MAVERICK/WARNER BROS.	5	6	5.6.7.8 STEPS JIVE
5	3	BRIMFUL OF ASHA CORNERSHOP WIIIJA	6	5	TORN NATALIE IMBRUGLIA RCA
6 7	NEW 2	UH LA LA LA ALEXIA DANCE POOL/SONY ANGELS ROBBIE WILLIAMS CHRYSALIS	7 8	7 8	NEVER EVER ALL SAINTS LONDON VIVO PER LEI ANDREA BOCELLI & HELENE
8	NEW	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY			SEGARA POLYDOR
9	6	ALL CRIED OUT ALLURE CRAVE/SONY	9	9	NOBODY'S WIFE ANOUK DING
10	5	DOCTOR JONES AQUA UNIVERSAL	10	NEW	SLAM DUNK DA FUNK FIVE RCA
	,	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	ALBUMS SOUNDTRACK TITANIC SONY CLASSICAL
1 2	1 2	MADONNA RAY OF LIGHT MAVERICK WARNER BROS.	2	2	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.
3	3	THE VERVE URBAN HYMNS HUT/VIRGIN	3	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
4	4 5	CELINE DION LET'S TALK ABOUT LOVE EPIC	4 5	5	EMMA SHAPPLIN CARMINE MEO EMI NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
5	2	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	6	10	SCHATTEMAN & COUVREUR VOICE TO VOICE
6	NEW	SOUNDTRACK THE FULL MONTY RCA VICTOR			ALORA ARCADE
7	NEW	KIERAN GOSS WORSE THAN PRIDE RTE	7	6	AQUA AQUARIUM UNIVERSAL
8 9	6	AQUA AQUARIUM UNIVERSAL ALL SAINTS ALL SAINTS LONDON	8	NEW 8	ERIC CLAPTON PILGRIM WARNER BROS ALL SAINTS ALL SAINTS LONDON
		FINLEY QUAYE MAVERICK A STRIKE EPIC	-	7	
A1.	CTD	10	614	/ T7	EDI AND
	T	A (Austrian IFPI/Austria Top 40) 03/17/98	_	T	ERLAND (Media Control Switzerland) 03/22/98
	LAST	SINGLES		LAST	1
WEEK 1	2	ALANE WES SONY	1	1	MY HEART WILL GO ON CELINE DION SONY
2	1	MY HEART WILL GO ON CELINE DION SONY	2	2	FROZEN MADONNA WARNER
3	3	FROZEN MADONNA WARNER	3	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS
4 5	8	MAKEEMA TWO IN ONE EMI TRULY MADLY DEEPLY SAVAGE GARDEN SONY	4	3	TORN NATALIE IMBRUGLIA BMG
6	6	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS	5	7	NEVER EVER ALL SAINTS POLYGRAM
		SONY	6	6	TOGETHER AGAIN JANET JACKSON VIRGIN ALANE WES SONY
7	8	WALK ON BY YOUNG DEENAY WARNER	8	8	COSE DELLA VITA/CAN'T STOP THINKING OF YOU
8 9	5 7	BREATHE MIDGE URE BMG HERMANN MAIER MINI BYDLINSKI BMG			EROS RAMAZZOTTI & TINA TURNER BMG
10	9	TORN NATALIE IMBRUGLIA BMG	9	9 NEW	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL
		ALBUMS	10	NEW	
1	1	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	1	NEW	ALBUMS MADONNA RAY OF LIGHT MERCURY/WARNER
2	2	MADONNA RAY OF LIGHT WARNER	2	2	SOUNDTRACK TITANIC SONY CLASSICAL
3	3	SOUNDTRACK TITANIC SONY CLASSICAL ERIC CLAPTON PILGRIM WARNER BROS.	3	3	CELINE DION LET'S TALK ABOUT LOVE SONY
4 5	NEW 5	FALCO GREATEST HITS VOL. 1 BMG	5	NEW 4	ERIC CLAPTON PILGRIM SONY ALL SAINTS ALL SAINTS POLYGRAM
6	4	MUSICAL TANZ DER VAMPIRE POLYGRAM	6	NEW	
7	6	CELINE DION LET'S TALK ABOUT LOVE SONY	7	5	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
8	9	AUSTRIA 3 AUSTRIA 3 BMG WES WELENGA SONY	8 9	9 7	PUR MAECHTIG VIEL THEATER INTERCORD AQUA AQUARIUM UNIVERSAL
10	NEW	FALCO GREATEST HITS VOL. 2 BMG	10	8	EROS RAMAZZOTTI EROS BMG

# GLOBAL MUSIC PULSE

#### THE LATEST MUSIC NEWS FROM AROUND THE PLANET

#### **EDITED BY DOMINIC PRIDE**

U.S./INTERNATIONAL: Need proof that the U.S. and the rest of the world have divergent tastes? Look at "It's Like That" by Run-D.M.C. Vs. Jason Nevins, which this issue adds Australia and the U.K. to its seven No. 1 placings in all countries in the Germany/Switzerland/Austria, Nordic, and Benelux regions. Meanwhile, the record has only charted in genre-based charts in its home territory. "That's the story of house music," says John Sharp, London-based head of international for Profile Records, which released the single on its Sm:)e Communications house imprint. "It's popular everywhere but America." With radio support and extensive play on music-TV channels such as Germany's Viva, the single has notched about 1.5 million sales, according to the label, since being released last September through a network of indies and majors worldwide. Epic Records, which has the track for Germany, recently celebrated platinum status (500,000 units sold) for the single.

SPAIN: Miguel Bosé's latest album, "11 Maneras De Ponerse Un Sombrero" (11 Ways To Wear A Hat), released March 16 by Warner Bros., is an agreeable stroll around the Latino musical world, featuring 11 well-known songs from the Latin region. Being an actor and musician, Bosé prefers the word "interpretations." As he wanted "an English sound" for the album, he chose Greg Walsh and Chris Cameron to produce the record in Milan, Madrid, and London. The "songs that have grown up with me" were written by three Cubans—Pablo Milanés, Silvio Rodríguez, and Carlos Varela—plus Fito Páez, Charles Trenet, Agustin Lara, Luis Eduardo Aute, and Jacques Brel, among



BOSE

others. Bosé's albums regularly sell up to 1 million units across Europe and Latin America, but apart from a promotional visit to Mexico, his best market outside Spain, there are no plans for a tour.

HOWELL LLEWELLYN

CUBA: "Los Zafiros, Locura Azul," a film about Cuban vocal act Los Zafiros, has been playing to packed houses in Cuba since its release in December. "I never expected such an enthusiastic response," says Hugo Cancio, who came up with the idea for a biopic of the group as a tribute to his father, Miguel, the lone surviving member of the quartet known in the 1960s as "the Cuban Platters." Father and son reside in Miami, but the film was made in Havana with government approval, making it the first Cuban-American coproduced movie since the revolution. Miguel co-authored the script and coached the actors on their singing and dancing. The movie is scheduled to be shown at upcoming film festivals in Cartagena, Colombia (Thursday [26]-April 2), and Montevideo, Uruguay (April 9-16) and at the Chicago Latin Film Festival (April 17-27). The movie soundtrack, which contains Los Zafiros' Spanish cover of the Platters' "My Prayer," is available on Hugo's own HMC Records.

U.S./U.K.: The heavenly voices of gospel diva Queen Esther Marrow and the Harlem



MARROW

Records.

Gospel Singers choir have been spreading "Inspiration" on a successful three-city U.K. tour, with a Feb. 23 to March 15 run at London's Hackney Empire. The tour mixes traditional gospel such as "Nobody But You Lord" with inspirational songs drawn from musicals and pop, including Bill Withers' "Grandma's Hands." The tour has had wide attraction for both the church and secular worlds. "The essence of the show is to bring inspiration to the people and the awareness of God to humanity," explains Marrow, who devised the show with supervising producer Roseanne Kirk. The European tour, produced by Germanbased BB Promotions, ends March 29 in Paris, where the band last year recorded "Live In Paris," released by Switzerland-based Intershow

AUSTRALIA: New South Wales band Grinspoon is relocating to San Clemente, Calif., for six months, starting in late March. Championed by the influential Triple J radio network, the band is signed worldwide to Universal. Its debut album, "A Guide To Better Living," went platinum here (70,000 units sold) and will be issued in the U.S. in October, with the "Licker Bottle Cozy" EP out there in late March. Grinspoon is not daunted by the world's biggest market. "We've done it all before here, just to a smaller size," says guitarist Pat Davern with a shrug. "Their bands don't scare us." Grinspoon's Apollo Management has appointed Rick Sales co-manager for the U.S. and Paul Craig of Sound Management for the U.K.

**CZECH REPUBLIC:** The onstage buffoonery of Czech folk-rock sextet **Buty** (BMG-Ariola) during its performance of its current single, "Az Budu Svaty" (When I'll Be A Saint), provided the perkiest moments at this year's Czech Music Awards, held March 7 at Prague's Lucerna ballroom. Buty also supplied the biggest surprise by winning the band of the year award (an accolade it also collected two years ago), along with pop-rock band and videoclip honors (awarded to director **Zdenek Suchy**). The major winners at the event, previously known as the Czech Grammys, were, predictably,



BUTY

last year's biggest sellers: Middle-of-the-road singer Lucie Bilá won female vocalist of the year, and her labelmate at Monitor-EMI, fervent soloist Daniel Hulka, took home trophies for male vocalist and discovery of the year.

MICHELE LEGGE

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# **Dutch Edison Awards To Be Revamped**

#### Plans Call For Expanded Jury, More Youth Appeal

■ BY ROBBERT TILLI

AMSTERDAM-The main music industry honors here, the Edison Music Awards, are to be restyled. The next ceremony, April 22 in Hilversum, will be based for the first time on an expanded jury and will be rejuvenated to boost its appeal to young consumers, who make up the bulk of the CD buying audience.

Edison Music Awards coordinator Jan Corduwener, formerly managing director at Mercury Holland and VP at PolyGram International, explains the reason for the radical changes. "The Edisons have existed since 1960, and they were getting a bit rusty. Because of a small jury of experts, the event came across quite snobbishly," he observes.

#### **TENORS' CONCERTS**

(Continued from page 37)

should instead be considered popular entertainment. The concert promoter countered that the stature of the performers and the nature of their material made the shows classical.

Of the Appeal Court's ruling, Hoffmann's attorney Thomas Naegele says, "We are very disappointed by the court's decision. However, no decision has been made vet as to whether company owner Mathias Hoffmann, who is serving time in prison for tax evasion, will appeal the decision.

Says GEMA managing director Reinhold Kreile in a statement, "We are pleased that a German court has again helped us to recover royalties, thereby ensuring that artists receive a reasonable commercial share of the fruits of their works.

"Although we have not yet received the written reasons, we are pleased that in its oral proceedings the court fundamentally upheld GEMA's entitlement to recover the royalties."

The Appeal Court ordered Hoffmann to disclose all business

WOLFGANG SPAHR

"In the crowd attending the show, only VIPs dressed in tuxedos and evening dresses were to be spotted." Corduwener continues. "It should be less of a gala and more of a boost for record sales. Awarding unknown artists with an Edison like in the past won't help you. Real stars are required to pull in media attention. Compared to trendy award shows in other countries, such as the Brit Awards in the U.K. and the Echo Awards in Germany, the Edisons needed a face lift."

Corduwener wanted to learn from the British experience and had several meetings with Brit Awards executive producer Lisa Anderson, a former colleague of his at Poly-Gram International.

For Corduwener, the extension of the jury from a handful of people to a cross section of 100 industry executives, along with retail and media representatives, is vital. In addition, parts of the Edisons have now been extended even beyond that.

"As we're living in the interactive era, two prizes voted for by the public have been introduced, namely best single and best Dutch artist/band of the year." Corduwener says. "Also, instead of industry hotshots only, 900 fans of the nominated artists will be present at the Edisons, which have been rejuvenated by introducing two young stars hosting the ceremoniesnamely Dutch MTV VJ Katja Schuurman and RTL TV celebrity Carlo Boszhard. All in all, we expect the appeal of the awards to have gone up considerably."

Traditionally, the Edisons have been televised by public broadcaster AVRO, but this year the show is switching to commercial station RTL4. "Since our relationship with AVRO has always been good, we contacted it first," says Corduwener. "It wanted the Edisons to tie in with its [75th] jubilee celebrations. which was OK with us. In the original blueprint, the event had to take place in the Amsterdam Arena.

"Unfortunately, AVRO wanted an early confirmation of artists to perform on the ceremonies on April 22, which conflicts with the nature of an awards show. After it pulled out, within 24 hours RTL4 came aboard," he says.

# **Ireland's IRMA Awards Postponed To October**

DUBLIN-The 13th annual Irish Recorded Music Assn. (IRMA) Awards, which were to have been televised by the national RTE Network 2 March 17, have been postponed until later this

"Last autumn, it seemed like a great idea to do a show on St. Patrick's night," says Freddie Middleton, managing director of BMG Ireland and a member of the awards committee. "It was to be a celebration of Irish and international music. But early this year is looked like potential winners, especially Irish artists, would be performing abroad that night."

Middleton adds that managers were reluctant to break other engagements and have their acts attend the IRMA

show unless the artists were in line for an award. "We decided that unless we could get a really fantastic lineup of guests who were not winners, we would have a problem," says Middleton.

As for the future, Middleton says, "RTE have told us that they want an awards show within six weeks of the autumn schedule, which begins on Aug. 30. We're looking at mid-October, and that's definite.

'Sponsorship is open at the moment, but Pepsi are the most likely sponsors,' he continues. "And we think we need a promoter who deals with agents throughout the year so that invitations to artists would not come from the record companies.

KEN STEWART

#### BMG'S MECANO SET FOR REVIVAL IN SPAIN

(Continued from page 37)

hour interview . . . with all three Mecano members."

The live interview was scheduled to be a six-way affair, with five winners of a Mecano fan competition also interviewing the band in London from studios in Barcelona, Bilbao, Sevilla, Valladolid, and Madrid. The ambitious interview was planned as Los 40's first such experiment.

Since 1992, each of the group's three members has followed moderately successful solo careers. Singer Ana Torroja topped the album charts for four weeks last summer with her debut solo effort, "Puntos Cardinales" (Cardinal Points), also on BMG/Ariola. The album stayed on the charts for 27 weeks, selling nearly 500,000 units, says Garcia.

Nacho Cano released two albums on Virgin Records España that hovered between pop and more mystical realms. Each went platinum, with sales of 100,000, according to

Nacho Cano's brother José Maria Cano, who like him lives in London, has spent nearly six years, and most of his fortune, writing a modern opera and recording it with leading Spanish opera singers such as Plácido Domingo and Ainhoa Arteta. Called "Luna" (Moon), it has sold some 60,000 units (triple platinum in the classical arena) on Cano's own label, CNR-Santa Teresa, according to the label. The opera gets its world premiere June 15 in Valencia.

'In the past six years we have each followed very different musical paths and learned many things," says Nacho Cano. "We have evolved in many senses, and the time arrived to combine our experiences for this new project."

Torroja says the new Mecano album "is a journey through the past and present of Mecano and pretty certainly a bridge to the future." The band is coy about committing itself to future plans, but García says the members will probably pursue solo careers while still working together on occasional pro-

"Mecano still has much to offer, and more than any other was the band that revolutionized 1980s pop in Spain," she says.

We expect record sales, although there is the danger that Mecano will be seen as a 1980s phenomenon,' says Juan Donoso, manager of the Madrid city-center music store Madrid Rock. "Still, Ana Torroja made a successful comeback just a few months ago."

# newsline...

MICHAEL JACKSON arrived in Munich March 14 to provide moral support to concert promoter Marcel Avram, who on April 1 starts a 31/2year term for tax evasion in the city's Landsberg/Lech detention center. "It is very painful for me to see my friend Marcel Avram being sent back to prison in spite of his age and the delicate state of his health," said Jackson. "As long as Marcel needs me, I will stay with him." It is Jackson's second trip to Munich to see Avram—he paid a surprise visit last May. While spending almost nine months in jail last year awaiting trial, Avram became seriously ill and underwent surgery for a stomach ulcer and prostate trouble. The impresario was convicted Dec. 22, 1997, for withholding 5 million deutsch marks (\$2.76 million) of tax after channeling fees to acts such as Pink Floyd, Chris deBurgh, and Joe Cocker via a "letter box" company in the Netherlands.

WOLFGANG SPAHR

KICK KLIMBIE, formerly VP of international marketing at Londonbased EMI Classics, has joined European budget label Disky Com-



munications as senior VP of international. He will support the company's regional expansion—it now has operations in a dozen European countriesand develop business elsewhere. EMI Music has a controlling interest in the firm, acquired in 1995. Netherlands-based Disky sold 18 million budgetprice CDs last year, according to Klimbie, who held various management and marketing posts during a 33-year EMI tenure. He has also served

as chairman of the Dutch affiliate of the International Federation of the Phonographic Industry. ADAM WHITE

**COLLECTION SOCIETIES** from 90 countries will meet Sept. 6-9 in Berlin for the 41st Confédération Internationale des Sociétés d'Auteurs et Compositeurs (CISAC) World Congress, hosted by the German rights bodies GEMA, VG Wort, and VG Bild-Kunst. The theme of the congress—which takes place every other year—will be "Authors' Rights In The 21st Century—A Cultural Commitment In The Digital Information Society." German president Roman Herzog will open the event; the country's foreign minister, Klaus Kinkel, is expected to make a speech asserting the significance of culture in a unified Europe and reaffirming the federal government's commitment to protecting all authors' rights.



WOLFGANG SPAHR

RUPERT MURDOCH'S Festival group of companies has named Jeremy Fabinyi group managing director, effective June 1. Currently chief executive of the Australasian Mechanical Copyright Owners Society, Fabinyi has a background in managing artists, including the act Mental As Anything. Festival CEO/chairman Roger Grierson, who recently joined the company from PolyGram (Billboard Bulletin, Nov. 14, 1997) says Fabinyi's appointment "sends a clear signal with regard to Festival's commitment to Australian music."

 $\textbf{HAMBURG-BASED} \ \text{musicals company Stella Music is setting up a record}$ label. Its first release—slated for April —will be the German-language cast album of Disney's "Beauty And The Beast," which Stella staged in Stuttgart. Previous cast albums of Stella-promoted musicals such as "Cats," "Les Misérables," "Phantom Of The Opera," and "Miss Saigon" were released through Polydor. Stella Music's roster includes German musical star Sabine Hettlich, Danish singer Sophia Rosen, and two Cuban acts: vocalist Livam and the band Klimax. The company is currently negotiating a distribution deal. ELLIE WEINERT

BMG ARIOLA managing director Matthias Gibson is to depart April 1. He is said to be planning to launch his own, as yet unnamed, company. A 12-year veteran of BMG, Gibson headed the company's distribution operation before his appointment as managing director in 1995. "With the help of my team, I succeeded in opening new niches for BMG Ariola," he says. "Now I feel it is time to channel my energies to realize my longtime desire to run my own company." Gibson is expected to continue to work on projects for BMG. Says BMG Entertainment Germany/Switzerland/Austria president Thomas M. Stein, "We regret Matthias' decision to leave. In his three years as MD he has established a number of highly successful acts, such as 'N Sync and Marla Glen, in the German market."

CHRISTIAN LORENZ

KINGFISHER, the U.K.-based retail group whose assets include Woolworths, music and video chain MVC, and rackjobber Entertainment U.K. (EUK), made a record operating profit of 518.8 million pounds (\$866.4 million) in the fiscal year ending Jan. 31 on revenue—also a record—of 6.4 billion pounds (\$10.7 million). EUK, the U.K.'s largest distributor of music and video, registered a 22.4% rise in sales to 507.8 million pounds (\$848 million), according to the group. MARK SOLOMONS

# Prince Edward's Wood Fiddles Up Storm On 'Fire Dance'

■ BY LARRY LeBLANC

TORONTO-Blessed with blindingly quick feet and lightning-quick fiddle technique, 19-year-old Prince Edward Island step dancer/fiddler Richard Wood is drawing attention to a fiddling style often overshadowed by the more popular sounds of neighboring Cape Breton Island.

His fourth album, "Fire Dance," was independently released by Wood in



August and distributed in Canada hy Halifax, Nova Scotia-based Tidemark Music and Distribution. It has sold only "a few thousand copies," according to Wood, mostly in the Atlantic Canada

However, despite the minimal sales, there is industry interest in Wood's blossoming career.

At the East Coast Music Awards in February, Wood won top instrumental artist and roots/traditional artist honors. For many, Wood's wins are significant because they draw attention to Prince Edward Island, which has one of the oldest and most vibrant traditional cultures in Canada. Many young fiddlers are now patterning their styles on Cape Breton fiddlers/stepdancers Ashley MacIsaac and Natalie MacMaster, and the fiddling of Prince Edward Island is often overlooked.

Unlike MacIsaac, to whom he's often been compared and with whom he shares traditional Cape Breton fiddle influences, Wood plays with a lot of rhythmic swing, showing jazz, Acadian, and Appalachian-style touches.

To date, Wood has released three albums independently, all now distributed by Tidemark Music. These are "Cutting The Bow" (1991), "All Fired Up" (1994), and "Celtic Touch" (1995). Only "Celtic Touch" and "Fire Dance" have been available outside Canada: they were released in Scotland via Glasgow's Iona Records, a division of Lismor Recordings. "Fire Dance" was issued Feb. 9 in Scotland.

Lismor's stock in trade is bagpipe music, or simply piping, as it is known in Scotland. The company's product is sold in Scotland through established retailers and in its own racks at tourist attractions. Lismor also exports extensively to North America and throughout Europe.

Wood was introduced in the U.K.'s traditional folk marketplace in 1996 by Lismor as part of a 12-album campaign dubbed "The Canadians Are Coming," featuring releases by contemporary Celtic-styled Canadian acts like the Barra MacNeils, John Allen Cameron, Oliver Schroer, and J.P. Cormier.

While the campaign largely fizzled, Ronnie Simpson, president of Lismor Recordings, says that Wood has had an impact in the U.K. "'Celtic Touch' has sold well because he came here three times," he says. "Now with him coming for a tour in the summer which includes several big festivals, we can really get behind this new album." Wood is slated to return to Scotland April 16 for a BBC-Scotland program with Capercaillie and Aly Bane.

Despite his rising fortunes, few Canadians outside of Atlantic Canada had taken notice of Wood until, as part of a trio of fiddlers, he backed fellow Canadian Shania Twain on "Late Show With David Letterman" Dec 15, 1997, and on "Good Morning America" the following day

Wood was recommended to Twain by Samantha Miller, national publicity manager of Mercury Records (Canada). After those appearances, Wood was asked by Twain to join her concert tour this year. Wood turned down the offer, citing commitments to his band: keyboardist Brad Fremlin and guitarist Gordon Belsher.

"I've worked hard getting my career off the ground," says Wood. "[Accepting] would have meant touring with Shania full time for, perhaps, two years. When that all comes to an end, and I'd have to go back to my own [career], it'd be like starting over again.

Twain's tour director, George Travis, says, "Richard was very upfront about his commitments to his band. We would have liked to have taken it further with him.'

Pembrook, Ontario-born Wood began performing as a step-dancer at age 8 while his family was living in Gagetown, Nova Scotia. With his Acadian-styled stepping "very high off the floor with a lot of body movement," he says, he was soon winning awards in local competitions and dancing in competitions in Ontario, Quebec, Saskatchewan, and

Wood took up fiddling at age 11, following the family's move the previous year to Charlottetown on Prince Edward Island. Wood says he was influenced by his father's recordings of renowned Cape Breton fiddler Winston "Scotty" Fitzgerald. He was first taught by a local classically trained teacher, Cathrine DauSchmidt, but Wood quickly outpaced his fellow students. Within a year, he had developed ears so sharp he could absorb the essence of a traditional fiddle tune in a couple of listens, and he had won the prestigious Don Messer Memorial Trophy for being Atlantic Canada's top fiddler.

#### **DISTINCTIVE STYLES**

Like Charlottetown fiddlers such as Elliot Wight, Angus McPhee, Leonard McDonald, and Eddy Arsenault, Wood was exposed to two distinctive Prince Edward Island fiddle styles: the Acadian style from the western part of the island and the Celtic-based Cape Breton sound of the east. Eventually, his style moved toward the Cape Breton sound. "What influenced me mostly has been a lot of the Celtic players like Winston 'Scotty' Fitzgerald, Angus Chisholm,

and Howie MacDonald," Wood says.

For several years, Wood performed on Canada's traditional fiddling competition circuit. When he was 13, he made his first recording, "Cutting The Bow," which was released only on cassette. "I had a lot of people trying to discourage me [in recording] because they didn't think I was ready," he says. "I thought I was ready. It's a good straight-ahead, Celtic album."

An intriguing aspect of all of Wood's recordings, including his debut, is that they are dominated by his own fiddling compositions as well as traditional tunes and songs from older Atlantic Canada players. "The music I was writing then wasn't as hard as the music I'm writing now," says Wood. "Still, many of things I was writing then are pretty original.'

His recordings, co-produced with his longtime collaborators, guitarist Skip Holmes and pianist Kimberly Holmes, have been group efforts, but Wood says he has final control. "Everybody on the albums has input in what goes on, but I want to do exactly what represents me on the albums," he says.

"Since [starting out in fiddling], I've also learned a great deal by listening to [recordings by] Stéphane Grappelli and Mark O'Connor: As well, playing in different countries and hearing different styles of fiddling, you obviously absorb it. There's so many tunes out there, millions of tunes from all over the place, that I'm finding it hard now to [write] a

# On May 18, the Music Industry in Asia Will **Come Face-To-Face With Tigers and Dragons** and Tackle The 900-Pound Gorilla

We can't ignore what's happening in Asia economically - something we call the 900-pound Gorilla.

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Which is why the MTV-Billboard Asian Music Conference will include industry leaders, keynote speakers and panels on new talent & artist development, the growing synergies between music and movies, copyright protection and piracy and the effect of emerging technologies on music and home entertainment.

Like music itself, this is an opportunity for all of us to get together and make ourselves heard. Very loudly.

Date: 18 May 1998

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For enquiries, or to register, contact Laxmi at: tel: +65 420 7162. fax: +65 221 6016.



# Update

#### **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 22, **Juno Award**s, 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 Building, New York. 914-354-4154.

March 25, Tangled In The Web: Music Pub-

lishing And The Internet, panel sponsored by the Assn. of Independent Music Publishers, BMI Building, 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, **Music & The Law**, legislative roundup 1998, Georgetown University Law Center, Washington, D.C. 202-393-2826, extension

March 26-27, **Bra!nCamp²**, Coleman Center, New York. 516-593-5494.

March 28, Rock On: Music & The Government, WBAI 99.5 FM, New York. 718-693-1280.

March 29. Not In Our Name—Dead Man

#### **GOOD WORKS**

N THE NAME OF LOVE: Tim Robbins and Sr. Helen Prejean will host "Not In Our Name," a benefit concert for Murder Victim Families for Reconciliation and Hope House, March 29 at Los Angeles' Shrine Auditorium. The show will feature performances by artists on the "Dead Man Walking soundtrack and special guests, including Eddie Vedder, Jeff Ament, Ani DiFranco, Tom Waits, Lyle Lovett, Michelle Shocked, Nusrat Fateh Ali Khan, Steve Earle, and film score composer David Robbins. Tickets, at \$30, \$50, \$75, and \$100, are being sold through Ticketmaster. VIP ticket-holders will be able to attend an after-party with the artists. In conjunction with the event, a guitar signed by numerous celebrities will be auctioned off. Contact: Kim Teevan at 415-387-1148.

GET-WELL-WISHERS: Folk and blues musician "Spider" John Koerner, who has cut albums for Elektra and Red House, recently underwent emergency triple-bypass surgery and is now facing large hospital bills without health insurance. His friends in the industry, including Bonnie Raitt, have established a fund. Donations can be sent to the John Koerner Fund, PO. Box 14770, Minneapolis, Minn. 55414-0770. Contact: Mary Jane Mueller-Ray at 612-724-3055.

**S**EALED WITH A KISS: Instead of the usual telethon, Easter Seals opted to produce "Hollywood Salutes Easter Seals," a two-hour entertainment special that will benefit the group, which is dedicated to helping people with disabilities. It will premiere the weekend of Saturday (28) and will be rerun nationally April 4 and April 11. The Bacon Brothers will perform. Contact: Joanne Howell at 212-727-8444.

C AFE CELEBRATION: Many Nashville songwriters will come together at the Broken Spoke Songwriters Cafe to celebrate the life of musician Terry Hinely and raise money for his orphaned daughter; who survived a car accident with an uninsured motorist that killed her father. There will be a raffle and a silent music auction. Contact: Robin English at 615-331-5557.

GOOD WILL GUITARS: ABC Radio Network's Real Country Network raised \$4,000 for St. Jude Children's Research Hospital through an on-air auction of a Fender Squire Stratocaster signed by Travis Tritt, Drew Carey, Hank Williams Jr., and others. Contact: Dave Nicholson at 602-966-6236.

JUST DONATE IT: The Verve allocated the \$175,000 it earned from Nike's use of "Bitter Sweet Symphony" in a U.S. TV advertisement to two British charities—N.C.H. Action for Children's House Our Youth 2000 campaign and the British Red Cross Landmine Appeal. Virgin Records donated its earnings from the spot to the Mines Advisory Group. Contact: Ambrosia Healy at 718-522-7171.

Walking Concert, Shrine Auditorium, Los Angeles. 415-837-1148.

March 29-31, The Theme Restaurant & Nightclub Forum III, Inter-continental Hotel, Chicago. 800-285-2332.

March 31, **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.

#### APRII

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, El Niño Snowboarding And Music Festival, Sugar Bowl, Calif. 800.225.BASS. www.onboardent.com.

April 4, **Music Supervisors**, panel sponsored by the Assn. of Independent Music Publishers, ASCAP Building, New York. 212-758-6157.

April 5-7, **Billboard Latin Music Conference**, Biscayne Bay Marriott, Miami. 212-536-5002.

April 5, **Kelsi Hinley Benefit**, Broken Spoke Songwriters Cafe, Nashville. 615-331-5557.

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.

#### **LIFELINES**

#### **BIRTHS**

Girl, Emilie Karen, to Deborah and James Kern, Jan. 8 in New York. Mother was formerly in marketing at Blue Thumb Records. Father is an investment banker at Bear Stearns.

Boy, Kory Scott, to Ruth Anne and Tom Taylor, Feb. 16 in Pasadena, Calif. Mother is associate general council for Warner Bros. Records.

Girl, Lillian Grace, to Marci Dodds and Jon "Cody" Sokolski, March 3 in Champaign, Ill. Mother is editor of Scope, a monthly music magazine. Father is owner of Periscope Records.

Girl, Gillian Parrish La Gorce, to Tammy and John La Gorce, March 11 in New Jersey. Mother is a Billboard copy editor in New York.

#### **DEATHS**

Robert C. Jeniker, 53, of cancer, Feb. 13 in Seattle. Jeniker owned Park Avenue Records and was a partner in Golden Triangle Productions, which maintained offices in Woodstock, N.Y., and Tokyo. He worked with several artists as a producer, including NRBQ, Orleans, Robbie Dupree, John Simon, and Tony Levin. He was also an avid collector of vintage guitars and records and a passionate fisherman. He is survived by his longtime companion, Sue Cook

Marv Brooks, 53, of a heart attack, Feb. 23 in Silver Spring, Md. As a DJ in 1968, Brooks was instrumental in creating the country's first all-oldies station at WMOD-FM Washington, D.C. He served as the morning-drive host through the early '70s. Previously, he was one of the Good Guys at Washington, D.C.'s WPGC (1580 AM and 95.5 FM) for four years. After leaving WMOD, he did additional radio work for Voice of America. He was also the public address announcer at Capital Centre for Washington Bullets basketball games from 1975 to 1993 and for Washington Capitals hockey games from 1974 to 1995.

Laurie Beechman, 44, of complications from ovarian cancer, March 8 at her home in White Plains, N.Y. Beechman was a Broadway and cabaret singer who recorded several albums for the Atlantic and DRG labels, among others. She played key roles in Broadway and national touring companies of such shows as "Cats" and "Les Misérables." For five years, she sang the hit "Memory" from "Cats" in the Broadway production. She is survived by her husband. Neil Mazella; her parents, Dr. Nathan and Dolly Beechman Schnall of Philadelphia; and two sisters, Jane Segal and Claudia Cohen. Funeral services were held March 11 in Philadelphia.

Dayton Phillips, 58, of an apparent heart attack while playing softball. Phillips was former GM of rhythmic top 40 KHQT (Hot 97.7) San Jose, Calif. He was working as a senior account executive for crosstown modern rock station KOME.

#### LATINO ACTS SCORE WORLDWIDE

(Continued from page 37)

"Doing remixes allows us to enter not only radio but it helps us get into clubs and video channels."

Following the game plan employed for "María," Sony is planning to promote a remix by Puerto Rican singer/ actor Chayanne titled "Baila Baila." Pablo Flores, who helmed the reconstruction of "María," also remixed "Baila Baila."

And as with "María," Sony Music France is the lead European label that will try to break "Baila Baila," through its Tristar imprint. The single, which was just released, will be targeted to power radio. An accompanying video will be featured on music channel M6, the station instrumental in breaking

Pagani notes, as well, that a compilation of hits by U.S. R&B-Latino act DLG is being dropped in most of Europe in the next two weeks. A remix of the recent U.S. hit "La Quiero A Morir" has been released by Sony Music Spain. DLG is supporting the release with April showcases in Spain and Germany.

As music in Spanish and Portuguese makes unprecedented inroads into international markets, the question remains: Who is the next Latino act that could break big outside of Latin Americs?

One immediate candidate is Luis Miguel, the superstar crooner from Mexico who has sold millions of albums throughout Latin America. His best-selling titles and sellout live shows have been based on contemporary covers of Spanish-language evergreens.

One problem labels will face in pro-

moting Latin acts in the international sphere is their availability. Anne-Marie Nicol, VP of artist development for Warner Music International, says that Luis Miguel's music has huge potential, especially in Southeast Asia.

"The bolero is very appealing to some countries there, as it's very similar to a lot of their own local music," she says. Miguel's last album, "Romances," has sold close to 4 million copies worldwide, says Nicol, with Asia-Pacific—especially Taiwan and Thailand—accounting for 50,000 of those sales. Spain remains his key market outside the Latin region, with close to half a million cooles.

Yet, says Nicol, "the problem is finding time to fulfill his ambitions within his touring schedule in South and North America." Being away from the Latin market can have a significant impact on an artist's fan base.

Other acts from Mexico who appear to be strong bets for global prosperity are Luis Miguel's Warner labelmate Maná, a Latin-rooted rock act, and Alejandro Fernández, a ranchero/mariachi singer whose latest Sony album, "Me Estoy Enamorando," spent 22 weeks on The Billboard 200—a record tally for a non-crossover Latino artist.

One artist for whom Sony is planning an international thrust is Colombia's sultry singer/songwriter Shakira. Pagani says a remix of the leadoff single from her forthcoming CD—due in June—will be worked in European markets.

Assistance in preparing this story was provided by Dominic Pride in London.

#### SONG FESTIVAL NAMES ASIA'S TOP TUNESMITHS

(Continued from page 37)

industry in their respective parts of the region. The consensus was that while Asia's current economic crisis is having a major negative effect on the industry, one positive development is the increasing sophistication of the region's songwriters. That augers well for the future health of domestic repertoire and the music business's long-term prospects.

In the short term, however, the Asian music business is going through a decidedly rough patch. Symposium participants cited various indicators showing the downturn in the region's music business, including a 17% decline in sales of domestic product in Hong Kong in 1997 compared with 1996. Other factors were a 60% drop in sales of cassettes (which account for 95% of the market) in Indonesia in January and February compared with the same months in 1997, as well as label cutbacks of release schedules and promotional budgets in several countries.

Gene Lau, president of the Beijingbased production company Zoom Music International, gave an unusually blunt assessment of what's happening in China.

"To put it simply, the Chinese music industry is in a depression," he said. "It is facing a maze of problems, and it is hard to say when it will emerge from the maze."

One major difficulty, he noted, was government censorship, which Lau said is still a big problem for Chinese songwriters.

"The government still views the recording industry as under the purview of propaganda and therefore imposes many restrictions on pricing and content," Lau said.

Following are some of the region's positive developments that were men-

tioned at the meeting.

- The Chinese government closed
   52 illegal CD production facilities in
   1997.
- In the next few months a law is set to be passed in Hong Kong that will require all imported CD production equipment to be registered, all CD factories to be licensed, and each CD to have a permanent imprint showing where it was manufactured.
- There is increased copyright protection in the region, including changes to the Philippines' intellectual property code.
- A recent media boom in Taiwan has resulted in several new FM and cable TV outlets, resulting in a wider variety of music becoming available.

Japan's Ben Okano, honorary vice chairman of the festival, said the recent TK News deal between Japanese producer/songwriter Tetsuya Komuro and Rupert Murdoch's News Corp. shows that Asian composers have an important role to play in promoting the region's music to the rest of the world.

The symposium did not reach any firm conclusion about how best to promote Asian music outside the region, although Ahmad Merican, executive director of Malaysia's Natseven TV network, said that promoting Asian music within the region is the main priority as far as he's concerned.

#### FOR THE RECORD

Desmond Child is also a co-writer of "Kiss The Rain," a song mentioned in a March 14 story about Billie Myers.

# Merchants & Marketing

# Altitunes' Airport Sales Take Off

#### Retail Music Outlets A Hit With Travelers

BY D.A. KAPLAN

NEW YORK—With sales cruising at approximately \$2,000 per square foot, Altitunes, the 13-unit chain located in airports, hopes to watch its bottom line roar into the stratosphere with the 15 stores it plans to open this year.

Despite the small size of its outlets-which are mostly free-standing kiosks averaging 250-300 square feet-Altitunes' founder/CEO, Amy Nye-Wolf, 29, is a firm believer that good things come in small packages, and she also appreciates the beauty of selling to a captive audience. "Nobody's going to spend an hour and a half browsing in our stores,' she says. "They're going to come in, they're going to look for what they want, and they're going to buy it. All we're doing is making it easy for them.'

With sales of approximately \$2 million for 1997, Altitunes-whose customers are travelers and airport employees-seems to be making it very easy for customers to find their wallets.

The New York-based Altitunes, which reports its sales to Sound-Scan, boasts two retail formats: smaller kiosks, which offer around 1,000 titles, and larger in-line stores, which average approximate-



ly 500 square feet and offer about 3,000 titles. "I will always do a kiosk when given the opportunity," Nye-Wolf says. "But when they renovate certain airports, there is more of an in-line space available; if the potential volume substantiates it. we're flexible enough to do both formats."

She notes that it costs twice as much to build a store in an airport. "They require more expensive building materials, approvals, and labor," Nye-Wolf says. "Not only do they make you put every wire in a fire-proof conduit, but you're not going to be able to use plastic laminates [to decorate]; they're going to

want you to use marble."

Nye-Wolf founded the company in 1994 after working at Goldman Sachs & Co. in investment banking and at the Zandl Group, a market research firm.

Her inspiration for the chain came when she was 17 and saw a similar kind of store at London's Heathrow Airport. "I bought a whole bunch of cassettes there, even though they were overpriced," she says. "And I wondered why this wasn't being done back home.'

Actually, there is a music presence in U.S. airports, but only WH (Continued on next page)

# **EMI's 'Ultra-Lounge' Brand Swings Into A Retail Outlet**

■ BY EILEEN FITZPATRICK

LOS ANGELES-If the Rat Pack were still together, they'd probably be shopping at the Ultra-Lounge store in the Fashion Square Mall in Sherman Oaks. Calif.

The 1,200-square-foot space featuring music, videos, furniture, martini accessories, apparel, and everything else lounge is the brainchild of owner Jackie Harris and ERE Yarmouth, the Atlanta-based company that manages the Fashion Square Mall.

Harris licensed the store's name from EMI-Capitol Entertainment Products



The Ultra-Lounge store in Sherm Oaks, Calif., is a mecca for all things lounge. Emphasizing ambience, the store also carries an array of music and video titles.

(E-Prop), which distributes the 22-title 'Ultra-Lounge" album series.

Fifty percent of the merchandise in the store has the Ultra-Lounge logo, and 80% of the music sold there is from EMI, says Ricky Mintz, E-Prop VP of marketing and creative services. EMI has co-creative approval with Harris on non-music product sold in the store.

"We try to encourage retailers that have a unique store idea," says Fashion Square administrative manager Gary Mattison. "We like to incubate ideas, and this store has become a major success."

The store's revenue averages \$500-\$600 per square foot, says Harris.

Harris also runs Jumping Dog, a home furnishings and apparel store in the same mall. She opened Ultra-Lounge in an arrangement that lets her sign a month-to-month lease at reduced rent instead of an expensive long-term lease. Harris says the store's name was originally supposed to be Bark-O-Lounge, but Mintz came into the picture because he was a Jumping Dog cus-

"We jumped in real fast and are now

Harris says the point of the store is to "develop affordable lounge products." Those can include lava lamps, a briefcase with a bar inside, refrigerator magnets, TV trays, poker chips, lunch

#### **Software Aims To Personalize Net Retailing** Filtering Programs Focus On Each Consumer's Taste

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—It's highly accessible. It's global. But it's not the most personal retail environment around. Taking a cue from this oft-heard complaint about the Internet, Net Perceptions during the past year and a half has quietly been amassing a client roster of more than 30 online merchants that license its filtering/recommendation software.

And the Minneapolis-based company has found a niche among music and video retailers, including CDnow, N2K, Spree.com, Amazon.com, and E!Online. The company reportedly is in talks with Tower Records as well.

Net Perceptions' GroupLens recommendation engine works in several ways. It determines which artists and genres potential shoppers like based on their previous purchases. GroupLens also can recommend selections by asking users to list several artists they like and then searching its database for other people who listed the same

artists and matching their recent purchases. Still another usage is to ask users to rate a list of albums or movie titles and then cross-reference the ratings to make recommendations.

When GroupLens works best, vis-

itors to the World Wide Web sites that use it don't know the software is at work. On the CDnow site, for example, GroupLens is embedded in the Album Adviser section, formerly called Gift Rec-

ommender.

"Our job is to make our customers look good and establish a closer relationship with their customers," says Net Perceptions CEO Steven Snyder. "We interface with their database and can tweak the engine as we find the nuances of that particular domain that would make the engine perform in an optimal way.'

Steve Larsen, Net Perceptions VP of marketing, says the software performs the job of a good salesperson. "If someone comes into the store looking to buy a

CD for a friend, a good salesman will ask, 'Who does he listen to now?' and make recommendations based on

it needs to be a people expert." Larsen says interest in Group-

that informa-

tion. Our engine

doesn't need to

be a content

expert to work;

Lens has been mounting because it provides Internet prowess that escapes many brick-and-mortar merchants. "The skill set that most of these retailers, especially traditional retailers, have used to get them where they are in the real world includes where to locate stores, how to manage inventory. how to hire pleasant and knowl-(Continued on page 45)

focusing on designing it to make it what we want it to be," says Mintz.

pails, and clocks.

"When I first came here, the mall (Continued on page 45)

Billboard's Record Retailing Directory is the essential tool for those who service or sell products to the record retailing community.

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CD WAREHOUSE, a chain of stores that specialize in buying and selling used CDs, reports that net profit more than doubled in 1997 to \$386,000 from \$176,000 the year before, on an 82% rise in revenue to \$9.1 million from \$5 million. Total sales from all 150 company-operated and franchised stores increased 34% to \$36.5 million from \$27.3 million. The company says sales from stores open at least a year rose 22% in the fourth quarter and 14% in the year from the corresponding periods the year before. The stores sell new CDs as well as used

QVC, the TV shopping network, is launching the fourth release on its



proprietary label, OnQ Music: a new double album by Judy Collins called "Both Sides Now." The title will be promoted by Collins with performances on the network Monday (23) and Tuesday (24). The two-CD set is priced at \$20; the two-cassette set is \$16. A spokeswoman says the album will not be available initially at retail

but will be in stores later.

MUSICLAND reports that sales for stores open more than a year increased 11.7% in the four weeks ended Feb. 28 from the same period a year ago. Total sales for the 1,363-store chain were up 8.6% in February to \$129.1 million.

National Record Mart, operator of 150 music stores, says that samestore sales in the month were up 14.5% to \$9.3 million.

TICKETMASTER GROUP says net income jumped to \$8.1 million in the fiscal year that ended Jan. 31 from \$1.8 million the year before. Revenue rose 48% to \$341 million from \$231 million and cash flow (earnings before interest, taxes, depreciation, and amortization) more than doubled to \$52.6 million from \$22.6 million. The company sold more than 70 million tickets last year. Ticketmaster has been acquired by USA Networks in a stock deal valued at \$386 million (Billboard, March

GRP RECORDS has teamed with DirecTV, the satellite TV company, to promote a pay-per-view special Saturday (28) of a David Benoit concert with the Los Angeles Philharmonic. The service costs \$14.95. GRP has targeted NAC radio stations around the country for the promotion.

RECOTON, the consumer electronics manufacturer, reports a 62.1% in-

crease in net profit to \$13.6 million in the year that ended Dec. 31, 1997, on a 51.4% rise in revenue to \$502 million. The company notes that "although sales of traditional consumer electronics



accessories were flat" last year, Recoton posted sales gains from its multimedia and video game products.

NARADA PRODUCTIONS has formed a North American distribution deal with Los Angeles-based new age, world, and smooth jazz label Domo Records. Releases from Domo, whose roster includes Kitaro and Kip Winger, will be sold by Narada's major distributor, EMI Music Distribution. Narada was acquired by Virgin Records last year.

K-TEL INTERNATIONAL announces expansion of its European operations through the acquisition of U.K.-based direct-response marketing firm Regal Shop International Ltd. In other news, K-tel has agreed to provide publishing administration and secure repertoire licensing deals for electronic music company Brooklyn Music Limited, which operates the labels X-Sight Records, DigitalHut, Thrust, Sugar Spliff, eatSmart, and Hyperspace. K-tel's Cold Front imprint will issue BML's releases.

#### **ALTITUNES' AIRPORT SALES TAKE OFF**

(Continued from preceding page)

Smith, which just sold the Wall chain to Camelot (Billboard, March 14), pursues that type of real estate. In fact, the eight Wall stores located in airports were not part of the acquisition by Camelot. WH Smith, which runs airport newsstands among other retailer businesses, kept ownership of the airport record stores.

Like the Wall, Altitunes' in-line stores usually consist of permanent walls and a glass front and are located in the small retail power centers springing up in airports across the nation.

The great amount of foot traffic and sales volume that these strips represent has not gone unnoticed by some larger corporate entities and mall development firms. One of them, Host Marriott Corp., has become a major player in airport real estate and, through an unwritten agreement, considers Altitunes one of its key brand names.

"For the most part, they're our landlord," Nye-Wolf says, noting that Altitunes signed its first lease with the conglomerate last April. Host Marriott, which bids against other development companies for the right to sub-lease space at airports. generally tends to stick with a number of key retailers, such as Starbucks as its representative coffee shop, the Samuel Adams Brewery as a representative bar, and Altitunes as a music retailer.

The executive stresses that neither company has any financial interest in one or the other. "The way that they operate is they develop a stable of sub-tenants that they like to work with," she says. "And we've just become one of the concepts that they like to use. It certainly helps our growth; it's kind of like having someone out there working on your behalf."

International airports within the continental U.S. have already proved to be lucrative locations, as units located at such international airports as JFK in New York and Baltimore/Washington International in Maryland offer a tailored merchandise mix that includes a selection of consumer electronics, such as Sony Discmans, Walkmans, and video games. Most of the units feature light boxes, and listening stations that offer 10 titles are becoming the norm, as are Muze computer termi-

The chain's customers primarily consist of businesspeople in their 30s and 40s. "The demographic is not your typical 13-year-old boy," Nye-Wolf says. "Typically, an international passenger will spend two to three times as much as a domestic passenger at our stores. They're usually a much wealthier individual, they have more time at the airport, and we're offering them a much bigger value because [overseas] a CD can cost almost twice a much.'

In 1997, the chain started with five stores and grew to 10 by year's end. Altitunes plans to have 28 outlets by the end of 1998, including its first non-airport site in New York's Grand Central Station, set to open this summer. Nve-Wolf says that the company may be able to set up sites at travel plazas along the New Jersey and Maryland turnpikes.

For the Grand Central Station and turnpike plaza outlets, the company

#### 'The demographic is not your typical 13-year-old boy'

is considering a name change. "We're actually in development right now with a new name for the train station," she says. "The consistency would be in the 'Tunes,' and we would keep the logo consistent, too, but instead of a plane it would be a train or a car.'

New airport locations include Philadelphia; Minneapolis; Tampa, Fla.; Sacramento, Calif.; and Ontario, Calif., located 30 minutes east of Los Angeles. She notes, "We are clearly looking to expand internationally in the next 12 months, but there's nothing in the works right now."

The music mix at the new stores will follow a merchandising strategy similar to that of the current units. The music mix varies slightly from city to city. For example, the Altitunes unit in Memphis International Airport may feature more blues, while the company's two locations at JFK offer a large selection of Broadway cast recordings. Overall though, the mix mostly consists of about 80% rock and pop, with the remaining 20% broken down among reggae, Latin, gospel, new age, classical, and other genres. "Most of the music is the general Billboard charts type of mix," Nye-Wolf says.

"An R&B act that might be more popular in urban areas might be a little less popular in our stores because of the demographics of the airport," explains Jay Rosenberg, a consultant for the company. "The sales basically reflect what's going on nationally. Sometimes they lean more towards a middle of the road artist or even some new age stuff. I was amazed how an artist like [new age classical guitarist] Ottmar Liebert has sold with us vs. what you would expect him to sell nationally.'

For most part, the stores sell titles at around list price, with new releases and top 100 albums sold for \$2 off list. Nve-Wolf says that the company is designing a new section for midline and budget-priced products. "We'd like to set it up so that you would be able to buy three for \$29," she says.

According to Nye-Wolf, 15% of Altitunes' customer base is airport employees. "They do a tremendous amount of special ordering," she says. "They're also a very large part of our public relations campaign because if they're directing people to your store, you're at a terrific advantage." For these customers, Altitunes has the "crew-card," a discount promotion primarily directed at airport personnel. It's also available to passengers who might be frequent travelers or might find themselves in a number of the chain's locations across the country, she says.

#### TURNTABLE EXECUTIVE

**HOME VIDEO.** Republic Entertainment in Los Angeles names Mimi Wunderlich executive director of marketing. She was director of sales promotions and public relations.

Columbia Tristar in Culver City, Calif., names Michael Dawson regional sales manager, sell through, and Dale Moyer regional sales manager. They were, respectively, branch manager at East Texas Distributor and national sales director at Rabbit Ears.

Harvey Home Video in Los Angeles names Don Gold senior VP. He was senior VP of sales and marketing at Tri-



WUNDERLICH



mark Pictures.

CHILDRENS. Scholastic Entertainment in New York appoints  $\mathbf{Scott}\ \mathbf{J.}\ \mathbf{Fuller}$ executive director of marketing. He was director of marketing at the Topps Co.

**DISTRIBUTION.** Leighton Singleton is promoted to senior VP of sales and marketing at Platinum Entertainment PolyGram Group Distribution in

ORGANIZATIONS. Video Software Dealers Assn. in Toronto names Mark Halliday as VP. He was global product manager at Bauer Inc.

**RELATED FIELDS.** Showtime Networks Inc. names Joey Plager VP of program enterprises and distribution. He was executive VP of movies and miniseries at Zaloom-Mayfield Productions.

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#### SOFTWARE AIMS TO PERSONALIZE NET RETAILING

(Continued from page 43)

edgeable salespeople, etc.," he says. "These are all skills developed to run a successful enterprise in the real world. Unfortunately, when you get on the Internet, the same skills don't transfer."

The software's two key selling points, he says, are its ability to build repeat traffic and its ability to sell catalog product—a particular boon for music retailers.

"When people go to a site for one particular CD, it lets the site present the customer with the option of an additional purchase that has the highest probability of success in terms of a customer picking it," Larsen says. "One of the biggest benefits of the engine is that it sells more catalog vs. top 10 titles, and that tends to be a more profitable sale."

The company is continuing to add functionality to GroupLens, and it released the latest version of the software March 11 at the Internet World convention in Los Angeles. The new GroupLens 3.0 contains a function called Busi-

#### FOR THE RECORD

The location of radio station WLTQ was incorrectly identified in an article on Michael Bolton (Billboard, Feb. 14). The station is located in Milwaukee.

ness Rules Integration, which lets a site further customize the software for its specific needs. A music merchant now, for example, could set up its recommendation area so it wouldn't suggest an album with explicit lyrics to individuals who note in their profile that they're younger than 18.

Net Perceptions has also expanded its relationship with N2K, which will use GroupLens to create a custom page of recommendations for each customer of its online store, Music Boulevard. As it expands its Internet pres-



ence, Net Perceptions is also looking to make a mark in kiosks. "Several of our customers are looking at the kiosk market as a very active

market that will evolve quickly," Larsen says. "Because Net Perceptions works in real time, there is no reason we couldn't use it at any store that sells discs or movies. When someone comes through the checkout and buys a Mariah Carey or Green Day album, for example, the engine at the point of sale would automatically send a request for this particular individual of what CDs this person is likely to purchase next."

Larsen says the register could then print coupons on the customer receipt specifically for albums targeted to that shopper.

Net Perceptions isn't alone in the recommendation software market. A company called Firefly has also been developing a similar type of engine, while the N2K and CDnow competitor SonicNet rolled out its own filtering/recommendation software on its site earlier this month (Billboard, March 14).

#### EMI'S 'ULTRA-LOUNGE' BRAND SWINGS INTO A RETAIL OUTLET

(Continued from page 43)

management was curious about what would sell," says Harris. "And they said, 'Why don't you try the lounge concent?"

Both Jumping Dog, which opened in 1997, and Ultra-Lounge are in the process of obtaining permanent longterm leases at the Fashion Square Mall, Harris says.

Ultra-Lounge is more about atmosphere than high-pressure sales. On Saturdays a lounge singer serenades customers as they shop for that perfect martini shaker.

Other in-store events include an upcoming appearance by Nancy Sinatra to promote her new DCC Compact Classics album, "Sheet Music," a collection of her favorite love songs. The album is due in stores in mid-May.

"We try to have everything to outfit

the bachelor or bachelorette pad," says store manager Lincoln Myerson. "Hugh Hefner would feel right at home here."

The store's selection of music and video, however, is a bit limited. Ultra-Lounge carries about 250 music titles and only about 12 video titles. But if you're looking for copies of "Robin & The Seven Hoods" or "Ocean's Eleven," which each feature the Rat Pack, Ultra-Lounge is guaranteed to stock them.

In addition to the Ultra-Lounge series, the store carries "some very strange imports," says Myerson. Those titles include incidental music from British TV shows and a title called "Celebrities At Their Worst."

But Harris says the selection of music and video is about to widen. "I'd like to get about 3,000 CDs and 100 video titles in here eventually," she says.

The store also relies on trends. Although lounge is still a hot commodity, Harris says it could change in a flash. "Stores have to change, and I've always been prepared for it," says Harris.

In fact she's already preparing Ultra-Lounge by taking in some swing music and other lounge collections from different eras. The store now concentrates on lounge from the late '50s to the early '60s.

Harris takes her cue from consumer trends and her own experience of more than 20 years of retailing.

"At Jumping Dog we were into the cigar craze, but we're phasing it out now," she says. "My philosophy is that we have to be in before anyone else and out when someone else starts doing it."

She says she is "shocked" that no one has opened up a lounge store before.

"Stores don't make money on just selling music," says Harris, "but there are tons of alternative ways that the record industry can sell more product."

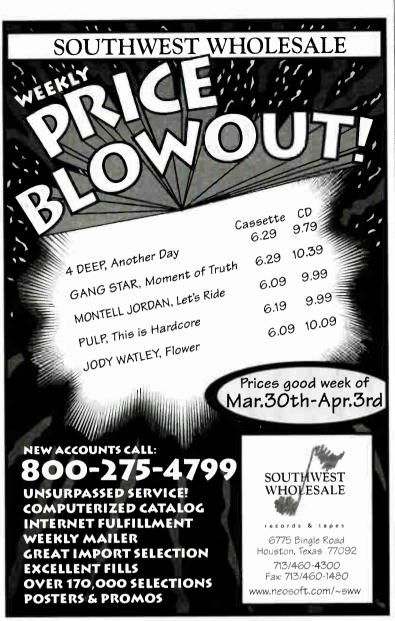
The Ultra-Lounge customer also steers clear of many traditional retail stores. As an example, Harris says one customer wanted a title that Ultra-Lounge didn't carry but refused to go to another outlet that carried it. "She said she didn't like going to record stores [and] would just rather order it from us and wait for it to come in."

Although both Harris and Mintz say the store could develop into a franchise, new Ultra-Lounge stores won't be opening up any time soon.

"It's a small store that caters to an upper-level clientele," says Mintz. "It isn't at a point where we'd say, 'Let's open a million locations tomorrow.'"

RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON russ solomon RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS CLOMO russ solomon russ solomon SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON RUSS SOLOMON 動 FUJJI

BILLBOARD MARCH 28, 1998



# **Music Chains Grab Wall Street's Attention After Years Of Neglect**

THE FLOODGATE IS open. After almost four years in which music chains have been considered pariahs by public securities markets, Wall Street appears to be hungry for music retail investment opportunities.

The change in Wall Street's stance began about 15 months ago. Growth was led by Trans World Entertain-

ment, which saw its stock rise from about \$7 to the equivalent of about \$53.75 a share. if the company's stock split isn't taken into consideration. With the

December stock split, the stock is now trading at \$26.75. During that time, National Record Mart (NRM) and the Musicland Group have also seen their stocks rise appreciably, although not to the same degree as Trans World. Spec's Music also appears ready to become a beneficiary of the change in Wall Street's attitude. At of the close of trading March 17, NRM was trading at \$5.93, Musicland at \$10.437, and Spec's at \$1.75.

Today, thanks to the turnaround of music retail and the rising fortunes of those publicly traded chains, a number of chains are currently considering testing the waters of the financial markets, according to sources at the National Assn. of Recording Merchandisers' annual convention, held March 14-17 in San Francisco.

Leading off the kickoff is Hastings Entertainment, formerly known as Hastings Books, Music & Video, which released a press release noting its intention to do a \$51 million equity offering (Billboard Bulletin, March 15).

So far, it has registered with the Securities and Exchange Commission (SEC). At this point in the process, it's unclear as to what percentage of the company the offering represents.

After the SEC completes its review process, the company will file a prospectus that will show how Hastings' investment banks are valuing the com-

pany. (New York-based Solomon Smith Barney will be the lead manager of the offering, while A.G. Edwards & Sons in St. Louis will be the co-manager.)

Billboard estimates that the chain, which was founded in 1972 in Amarillo, Texas, as an outgrowth of Sam Marmaduke's rackjobbing business, has annual revenue of about \$350 million. According to the company's press release, 91% of the shares being offered will be issued by the owners, the Marmaduke family. The remaining 9% will be issued by the estate of Sam Marmaduke, the chain's founder, who passed away in 1993.

Hastings, which pioneered the combination of music and books, has long been one of the best-managed chains in the music business. In fact, while the rest of the music retail industry was suffering from some serious pain from (Continued on page 48)



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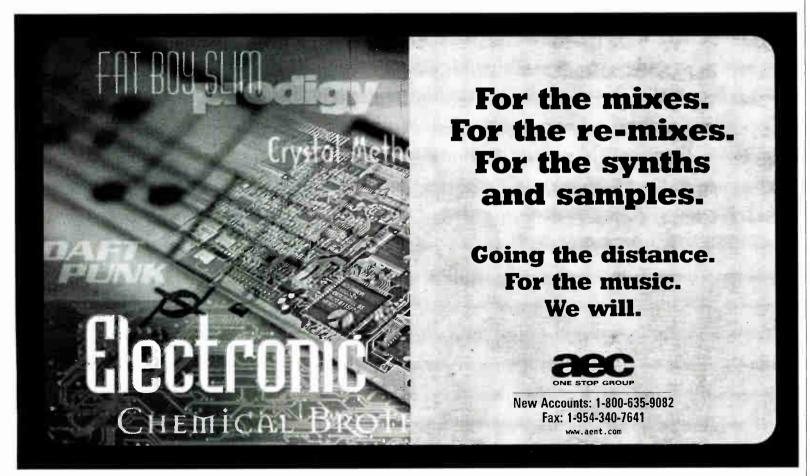
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# **Navarre Names Chiado To Lead Its Music Distribution**

NEW TOPPER AT NAVARRE: In a clear attempt to restore some stability to its music division, Navarre Corp. in New Hope, Minn., has appointed James Chiado Jr. VP/GM of its music-distribution division. Chiado will report to Navarre COO Guy Marsala.

Chiado comes to Navarre with a solid résumé. He was most recently senior VP of sales at Simitar Entertainment, a Plymouth, Minn., audio/video firm. Chiado was previously senior VP of sales and marketing at Essex Entertainment and senior VP of sales and distribution at Arista. He had a long tenure as a branch manager in the Sony and CBS distribution systems.

The appointment of Chiado will fill a vacuum at the top of Navarre's struggling music-distribution operation; there has been no dedicated topper on that side of the operation since former VP of music distribution Mike Gaffney departed last year: A Navarre spokeswoman says that in his role as VP/GM of music, Chiado will take on more responsibilities than those once assumed by Gaffney.

Navarre's music-distribution business has accounted for a declining percentage of the company's total volume; its software sales now eclipse music's share. Despite the stated intention of Navarre CEO/president/chairman Eric Paulson to restore the company's presence in music, the firm has seen some tough sledding in the last year. Its music division was reorganized twice in 1997, and it has seen the defection of several of its most prominent labels to the majors.

Only recently, Domo Records, which features new-age instrumentalist Kitaro, pacted with Narada Productions, which was purchased last year by Virgin and is distributed by EMD (Billboard Bulletin, March 12). Domo joins Thump Records (now with Universal) and Velvel Records (now with BMG) on the list of imprints that have exited Navarre within the last six months.

QUICK HITS: The Welk Music Group/Vanguard Records in Santa Monica, Calif., has appointed Steve Buckingham senior VP. Buckingham will sign talent to the label and oversee production and creative aspects of the acts' albums. He was VP of A&R at Columbia from 1979-1985 and has produced such artists as Dolly Parton (with whom he founded Blue Eye Records, a joint venture with MCA/



by Chris Morris

Universal), Mary Chapin Carpenter, Ricky Skaggs, Alison Krauss, Willie Nelson, Vince Gill, and Emmylou Harris... Bayside Distribution in West Sacramento, Calif., has signed a U.S. distribution deal with CEI (Cymekob Enterprises Inc.) Records in San Francisco. The label has released audiophile recordings featuring such talents as Taj Mahal, Maria Muldaur, Dr. John, Sir Roland Hanna, David Grisman, and the late Stéphane Grappelli and Jerry Garcia, as well as developing singer/songwriters Will Taylor and Terry Silverlight.

Now WE'VE SEEN IT ALL: In the publicity materials for its new Trashmen set, "Bird Call!," Coxsackie, N.Y.based Sundazed Records has been poking fun at its own "craziness" for releasing a four-CD box devoted to the Minneapolis band essentially known for one hit, 1963's "Surfin' Bird."

Eccentric, maybe. But if you want *crazy*, check out the latest effort by Extreme Records, the noise-oriented Australian indie label with offices in Toronto and Cologne, Germany.

The company is releasing "Merzbox," a 50-CD (!?!) boxed set devoted to the works of the Japanese noise band Merzbow. Included in the package with the 50 discs (30 reissues, 20 previously unreleased albums) are a 100-page full-color book, a CD-ROM, a T-shirt, post-cards, stickers, a poster, and a commemorative bronze medallion. The collection comes with what is described as a "fetish rubber" carrying case (in case you want to take these albums to a party, apparently) and a custom-designed handmade box, with name-plate, to house the CDs.

We swear we're not making this up. According to Extreme's North American promotion and publicity rep Fergus Burland, "Merzbox" will retail for about \$500 in the U.S. and is being created in an edition of 1,000. Dutch East

is distributing it in the States.

LAG WAVING: Royal Trux has put the pedal to the metal and blasted back to Chicago-based Drag City, the company that released the Virginia-based band's first records, for its new release, "Accelerator," due April 21.

Royal Trux's return to indiedom follows two albums on Virgin, "Thank You" and "Sweet 16."

"The money was really good, and that's about it," says guitarist/vocalist Neil Hagerty, who is partnered in the group with vocalist Jennifer Herrema.

Hagerty, who says RT was signed by Virgin during a period when major labels were binging on alternative guitar bands, adds, "We had to sacrifice a lot of things for creative control, and [Virgin] reserved the right to blow us off... They came at us pretty hard, trying to intim-

idate us. They poked us with a stick.'

To announce its homecoming at Drag City, Royal Trux issued a sprawling two-CD retrospective, "Singles, Live, Unreleased," in late 1997. The package is a monolithic statement of RT's independent intent, a rackety two-hour opus that finds Hagerty, Herrema, and sundry supporting cast members wending through chunky Rolling Stonesinspired riffage, detonating huge explosions of punk noise along the way. "We kept putting it off," says Hager-

"We kept putting it off," says Hagerty, noting that the anthology was originally slated for release on Virgin. "We didn't want to put out too much stuff, and the more we put it off, the bigger it got."

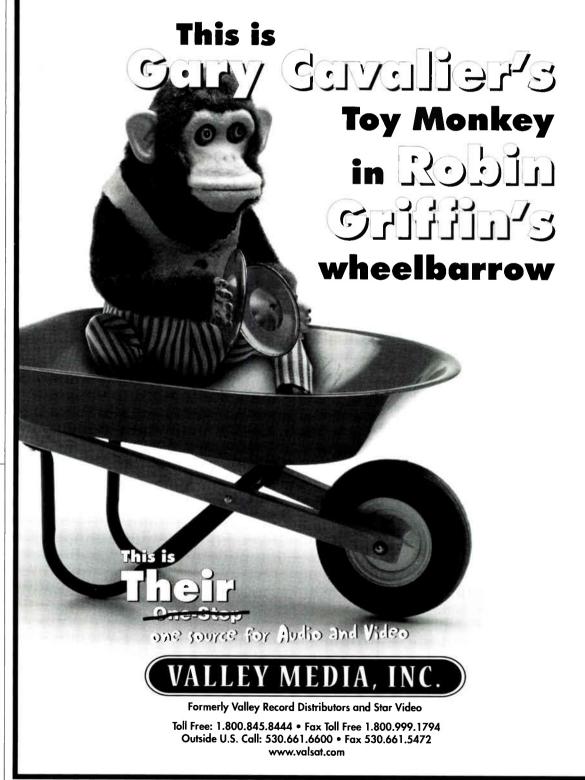
"Accelerator" is virtually the antithesis of the anthology in terms of scope—a tight 35-minute set of relatively compact songs. "We tried to simplify some things," says Hagerty. "Simplify the

lyrics, make them more declarative sentences."

The album still sports a high abrasion quotient. "On this one, it was [about] trying to make it really raw," Hagerty says. "We'd have five guitars playing on one track... I don't think there's any track on it that's not processed."

While the record does include such looned-out outbursts as the hard-rocking, nonsensical "Juicy, Juicy, Juice," it also features tight and affecting numbers like "Yellow Kid" and "Liar." In all, "Accelerator" may be one of RT's most inviting and controlled offerings.

Hagerty and Herrema—now thankfully clean after a period of well-advertised substance abuse that made them punk's junkie poster children—are assembling a band for a tour of the Southwest, mid-South, and Southeast that will begin in March.





# Merchants & Marketina

#### **RETAIL TRACK**

(Continued from page 46)

a price war and an overabundance of music retail space, Hastings has been thriving in the niche it has set out for itself: tertiary markets in the South and the Midwest.

On March 18, the Musicland Group announced that it plans to issue \$150 million, 10-year senior subordinated notes to replace existent debt. Although the company didn't specify which piece of its debt structure will be replaced, sources speculate that the company will use the funds as a stepping stone to negotiate for a new revolving-credit facility.

Currently, Musicland is said to have drawn down about \$200 million from its revolver. With the new funds, Musicland will be able to pay down that revolver to the \$50 million range and then replace it with one that has less strict financial covenants.

In addition to its revolver, Musicland has \$110 million in 9% debentures outstanding; these are currently trading at a yield of 9.4% to maturity, or about 98 cents on the dollar, says one Wall Street source.

When the new debt issue is completed, Musicland will have \$260 million in long-term debt. But with its strong turnaround, the company is probably going to generate \$100 million in earnings before interest, taxes, depreciation, and amortization this year, allowing the company to then further pay down debt.

If it can pull all this off, Musicland will be in the final stages of completing its miracle turnaround from what seemed to be, in early 1997, an almostcertain Chapter 11 filing.

In addition to Hastings and Musicland, sources say a number of music retail chains are thinking about testing the capital markets. Camelot Music, which became a publicly traded chain after emerging from Chapter 11 on Jan. 27, is waiting to be listed on Nasdaq. Once that happens, its equity holders-who got their stake in Camelot when their claims against the company were converted into stock-will have a more liquid investment, allowing the original stakeholders to sell their positions. At the same time, it will make Camelot Music a truly independent company, one that's beholden to all shareholders, not just the ones with large stakes in the company.

But besides Camelot, Hastings, and Musicland, sources say other music chains are actively walking the hallways of Wall Street. For instance, Tower Records/Video is said to be on the verge of refinancing its debt. Moreover, the newly formed HMV Media Group is said to be in the debt market, talking about issuing debentures.

Meanwhile, sources say, National Record Mart's deal to do a \$15 million to \$20 million private placement is done but for the signing of the paperwork. The deal so far has survived the sudden departure of the company's president, Larry Mundorf, who rejoined Camelot Music, as well as the closure of the investment bank putting the deal together, Rodman & Renshaw, which announced March 13th that it was closing its doors. When the deal is completed, NRM will use the funds to remodel existing stores.

Finally, Valley Media will do a recapitalization of the company, probably before early summer. Valley has hired J.P. Morgan to explore whether to do a private placement or a public offering, sources say. Valley, the largest, strongest, and best one-stop in the U.S., needs funds to refinance its acquisition of Star Video and possibly pay for the acquisition of the Alliance One-Stop Group. According to sources, Valley is one of six parties looking to acquire Alliance.

# **Kinnoin's Latest Brings Kids Back To Earth**

New Album Celebrates Ecology; Other Projects In The Works

DAVE'S WORLD: From time to time Child's Play has filled you in on the doings of singer/songwriter Dave Kinnoin, one of the most successful children's performers in the business. Kinnoin's success is an ongoing process, a combination of talent, energy, exemplary devotion to his craft, and creative self-promotion. For the last few years, the South Pasadena, Calif.-based artist has been concentrating on marketing his songwriting and production talents; as a result he's regularly been hired in those capacities by the Walt Disney Co., Jim Hen-



son Productions, and others.

Now, though, he says, "I'm still active as-and still enjoy being-a songwriter and producer. But increasingly I've become interested in building the part of my business where I have creative control over the whole thing and own more of it. It's great getting a songwriter's paycheck, but I'm now doing more from the ground level." Kinnoin is as busy as ever as a hired gun; what's new is that his song-



by Moira McCormick

writing income has increased to the point that he can spend more time on projects that are strictly his own.

One of those is Kinnoin's solo album, "Getting Bigger," released last September on his label Song Wizard Records. There's also Song Wizard's brand-new album, "The Earth's Birthday Sing-Along," released March 3. Kinnoin wrote and recorded the album at the request of a Santa Fe, N.M.-based not-for-profit group, the Earth's Birthday Project, Kinnoin and longtime collaborator John Hoke co-produced.

'It's a great organization," says Kinnoin of the Earth's Birthday Project, which aims to foster a sense of "environmental stewardship" in children. "I've been involved with them since the late '80s, writing songs for their Earth Day events.'

"The Earth's Birthday Sing-Along" consists of eight "fun but empowering" songs; music and lyrics are included. Copies are being sent by the Earth's Birthday Project as part of a package to 2,500 classrooms around the country that participate in the programs, with grade levels ranging from kindergarten to sixth grade.

but it helps kids stay interested in enjoying the earth," says Kinnoin. The album, he adds, "fills a need in the educational market," being a constructive and informative music project for kids. And releasing it himself, he says, is a good business move.

Kinnoin has a number of other selfcontrolled projects in the works, including "developing a TV show concept with an animator" and working with children's book illustrator Tom Ross ("Eggbert") on a "tender bedtime story" book and cassette called "Little Boat." But that's just the beginning. "Because I've had success as a songwriter," he says, "I now have capital coming in which I can allocate where I think it will help my business grow best.'

To that end, he's hired children's industry veteran Regina Kelland, a consultant who previously ran A&M Records' kids' division, among other credits (Billboard, Jan. 31.). Her company, Kelland Consulting, is marketing "Getting Bigger" and "The Earth's Birthday Sing-Along.

"It gives me more time," Kinnoin says. "If I don't have to do radio mailings myself, for example, I can maintain my usual level of songwriting and producing while doing more live concerts and projects."

And the ideas just keep coming, Kinnoin says. "Now that I've seen how the [major] companies do it, I'm able to apply that knowledge to my own work. Those companies use focus groups to test their ideas; I've done the same thing, putting together groups of parents and kids in the neighborhood."

Kinnoin's wife, Mary, is an advertising executive who has been a major guiding force in that regard, he says, as well as in how to "fine-tune ideas to be pitched, until they're in pitchable

Kinnoin is performing more live shows these days as well. "Most independent artists sell the bulk of their records at their concerts," he says, noting that he goes a step farther, working with retailers in locales where I perform. I also work closely with my distributors, Rounder Kids, Silo Music, and Baker & Taylor, taking out ads in their monthly newsletters and full pages in their catalogs.

And, of course, the songwriting gigs keep rolling in. With frequent songwriting partner Jimmy Hammer, Kinnoin composed the theme song for Buena Vista Home Entertainment's video "Goofy's Greatest Hits"; both also penned a tune for the company's bilingual series "Fun With English" called "La Escuela Is Out." On his own, Kinnoin composed the track "At The Carnival" for Disney's new Spot video "Spot And His Parents Go To The Carnival." Another "Fun With English" song, "Welcome To Mi Casa," was written with Harry Arends.

Kinnoin has finished his second season as one of a group of songwriters who work on the Nickelodeon TV series "The Wubbulous World Of Dr. Seuss" and is beginning a season of composing songs (again, as part of a group) for the Disney Channel's preschool show "Bear In The Big Blue House." Both programs are produced by Jim Henson Productions.

Kinnoin says it's good to know that he can always write and produce on demand for the big companies "if all else doesn't work out." But now his (Continued on next page)

"It's not heavy-handed or didactic,



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# **Merchants & Marketing**

#### **CHILD'S PLAY**

(Continued from preceding page)

sights are set on making his own business happen. "It's not that I wasn't serious before about being an artist and running my label," he says. "I'm just bolder now."

WHATZUP WITH KIDZUP: Kidzup Productions, the Montrealbased independent label that donates 40% of its profits to charity, is reviewing submissions in its recent Canadawide songwriting contest. Kids aged 13 and younger were invited to enter an audiotape or video performance of their songs. The first-prize winner will get to record on the Kidzup label and receive a Sony Discman and set of Kidzup CDs. (The multilingual label currently boasts eight English, five French, and four Spanish titles.) Second-prize winners land a Sony Walkman with a set of Kidzup cassettes. Both winners, as well as 23 third-place winners, will have their songs played on the Kidzup World Wide Web site (www.kidzup.com).

"We wanted to empower kids," says Wendy Wiseman, co-founder of Kidzup and one of its singer/songwriters. "Songwriting does that, and it's fun. For Kidzup, teacher awareness of the contest gives us an introduction into the educational market.'

Wiseman notes that Kidzup titles, which include "Country Kid," "Let's Talk Music," and "Bodymusic," are being tested at 12 FAO Schwarz stores, as well as in the Borders Books & Music, Shopko, and Meijer's

#### Billboard .

**MARCH 28, 1998** 

TOY STORY

# **Top Kid Audio**...

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack soundScan® sales reports collected, compiled, and provided by  ARTIST/SERIES  IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)
1	1	2	* * No. 1 * * *  SESAME STREET MUPPETS SONY WONDER 63432/EPIC (9.98 EQ/13.98)  ELMOPALOOZA!
2	2	115	VARIOUS ARTISTS ▲3 DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)
3	15	2	READ & SING ALONG PETER PAN WALT DISNEY 60962 (1098 Cassette)
4	3	134	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)
5	4	132	BARNEY ▲² BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)
6	NE	NÞ	READ-ALONG THE ORIGINAL STORY OF WINNIE THE POOH WALT DISNEY 60279 (6.98 Cassette)
7	5	42	READ-ALONG HERCULES WALT DISNEY 60287 (6.98 Cassette)
8	ΝE	N Þ	MY FIRST SING-ALONG WINNIE THE POOH: SILLY OLD BEAR SONGS WALT DISNEY 60629 (6.98 Cassette)
9	6	134	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)
10	9	112	SING-ALONG ● WINNIE THE POOH WALT DISNEY 60889 (10.98 Cassette)
11	12	67	CEDARMONT KIDS CLASSICS TODDLER TUNES BENSON 056 (3.98/6.98)
12	7	70	VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)
13	8	18	READ-ALONG THE LITTLE MERMAID WALT DISNEY 60297 (6.98 Cassette)
14	11	106	READ-ALONG ▲² THE LION KING WALT DISNEY 60254 (6.98 Cassette)
15	14	98	CEDARMONT KIDS CLASSICS ACTION BIBLE SONGS BENSON 217 (3.98/6.98)
16	10	18	SPACE GHOST SPACE GHOST'S MUSICAL BAR-B-QUE KID RHINO 72875/RHINO (9.98/15.98)
17	13	97	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)
18	16	36	VARIOUS ARTISTS CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60909 (10.98/15.98)
19	17	80	VARIOUS ARTISTS ▲ 2 DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)
20	18	86	CEDARMONT KIDS CLASSICS SUNDAY SCHOOL SONGS BENSON 218 (3.98/6.98)
21	NE	wÞ	VARIOUS ARTISTS WINNIE THE POOH: FRIENDS FOREVER WALT DISNEY 60963 (10.98/16.98)
22	19	2	BOB CARLISLE BUTTERFLY KISSES & BEDTIME PRAYERS BENSON 830610407 (16.98)
23	23	64	CEDARMONT KIDS CLASSICS SILLY SONGS BENSON 220 (3.98/6.98)
24	20	15	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITES VOLUME 3 WALT DISNEY 60740 (6.98/13.98)
	T -		TOV CTORY

WALT DISNEY 60265 (6.98 Cassette) Children's recordings: original motion picture soundtracks excluded. 

Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. 

RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the numb of discs and/or tapes. Most albums available on cassette and CO. "Asterisk indicates vinyl LP is available. Most tape prices, and CO prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CO prices, are equivalent prices, whi are projected from wholesale prices. 
1998, Billboard/BPI Communications, and Soundscan, Inc. CO prices, are equivalent prices, which

Billboard

**MARCH 28, 1998** 

# Top Pop. Catalog Albums.

COMPILEO FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES

Eks	⊬¥	COMPILEO FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTEO, COMPILEO, AND PROVIDEO BY SoundScan®  ARTIST TITLE	TOTAL CHART WEEKS
THIS	LAST	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE	TOT
		* * No. 1 * *	
1	11	METALLICA         METALLICA           ELEKTRA 61113*/EEG (10.98/16.98)         11 weeks at No. 1	344
2	4	SOUNDTRACK A® GREASE	251
		POLYDOR 825095/A&M (10.98/17.98)  BOB MARLEY AND THE WAILERS ▲°  LEGEND	456
3	3	TUFF GONG 846210*/ISLAND (10.98/17.98)  BEASTIE BOYS ▲ 5 LICENSED TO ILL	
4	8	DEF JAM 527351/MERCURY (7.98 EQ/11.98)  PINK FLOYD ▲ 13 DARK SIDE OF THE MOON	337
5	5	CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)  SARAH MCLACHLAN A <sup>2</sup> FUMBLING TOWARDS ECSTASY	109
6	2	NETTWERK 18725/ARISTA (10.98/15.98) HS	181
7	6	WARNER BROS. 25801 (9.98/16.98)	292
8	9	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup> GREATEST HITS CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	177
9	10	GUNS N' ROSES ▲ 14 APPETITE FOR DESTRUCTION GEFFEN 24148 (6.98/11.98)	355
10	_	THE NOTORIOUS B.I.G. ▲ <sup>2</sup> READY TO DIE BAO BOY 73000*/ARISTA (9.98/16.98)	78
11	11	PINK FLOYD ▲ <sup>22</sup> THE WALL COLUMBIA 36183* (15.98 EQ/31.98)	467
12	12	METALLICA ▲ 5 ELEKTRA 60812/EEG (10.98/16.98) AND JUSTICE FOR ALL	415
		VARIOUS ARTISTS ▲ <sup>2</sup> JOCK JAMS VOL. 1	
13	14	TOMMY BUFFETT ▲ <sup>5</sup> SONGS YOU KNOW BY HEART	138
14	16	MCA 5633* (7.98/11.98)  2PAC ▲ <sup>7</sup> ALL EYEZ ON ME	369
15	15	DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)  JAMES TAYLOR A 11 GREATEST HITS	105
16	20	WARNER BROS. 3113* (7.98/11.98)	38
17	21	MCA 42293 (7.98/12.98)	15
18	19	ALANIS MORISSETTE ▲ 15 JAGGED LITTLE PILL MAYERICK 45901/WARNER BROS. (10.98/16.98)   ■ JAGGED LITTLE PILL	142
19	22	<b>FLEETWOOD MAC ▲</b> <sup>17</sup> RUMOURS WARNER BROS. 3010 (7.98/15.98)	16
20	17	ALAN JACKSON ▲³ THE GREATEST HITS COLLECTION ARISTA NASHVILLE 18801 (10.98/16.98)	12
21	13	MADONNA ▲° SIRE 26440°/WARNER BROS. (13.98/18.98)  THE IMMACULATE COLLECTION	220
		GARTH BROOKS ▲13 NO FENCES	238
22	18	CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)  JIMI HENDRIX ▲³  THE ULTIMATE EXPERIENCE	
23	28	MCA 10829 (10.98/17.98)  SOUNDTRACK ▲ BRAVEHEART	213
24	7	LONDON 448295 (10.98/16.98)  SOUNDTRACK ▲ <sup>7</sup> TOP GUN	66
25	25	COLUMBIA 40323 (7.98 EQ/11.98)  TOM PETTY AND THE HEARTBREAKERS ▲  GREATEST HITS	25
26	27	MCA 10813 (10.98/17.98)	21:
27	32	BEE GEES ▲² BEE GEES GREATEST POLYDOR 800071/A&M (13.98/22.98)	55
28	31	STEVE MILLER BAND A GREATEST HITS 1974-78 CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	34
29	_	ELTON JOHN ▲6 GOODBYE YELLOW BRICK ROAD ROCKET 528159/A&M (10.98/17.98)	111
30	38	SUBLIME ● 40 OZ. TO FREEDOM GASOLINE ALLEY 11474/MCA (7.98/12.98) IS	69
31	34	EAGLES ▲ <sup>7</sup> HELL FREEZES OVER	17
		JOURNEY ▲ 9 JOURNEY'S GREATEST HITS	43
32	29	CELINE DION ▲⁴  THE COLOUR OF MY LOVE	
33	23	550 MUSIC 57555/EPIC (10.98 EQ/16.98)  AC/DC ▲ 16 BACK IN BLACK	20
34	30	ATLANTIC 92418/AG (10.98/16.98)  MAN MORPISON A 3	20
35	37	ATLANTIC 92418/AG (10.98/16.98)  VAN MORRISON ▲ 3 POLYDOR 841970/A&M (10.98/17.98)  THE BEST OF VAN MORRISON POLYDOR 31970/A&M (10.98/17.98)	37
36	24	MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	15
37	33	ELTON JOHN ▲¹³ GREATEST HITS  ROCKET 512532/A&M (7.98/11.98)	41
38	44	METALLICA ▲ * RIDE THE LIGHTNING MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	36
39		ORIGINAL LONDON CAST & PHANTOM OF THE OPERA HIGHLIGHTS POLYDOR 831563*/A&M (10.98/17.98)	35
	10	ERIC CLAPTON ▲ THE CREAM OF ERIC CLAPTON	50
40	48	POLYDOR 527116/A&M (10.98/17.98)  MILES DAVIS A KIND OF BLUE	
41	35	COLUMBIA 64935 (7.98 EQ/11.98)  CREEDENCE CLEARWATER REVIVAL ▲  CHRONICLE VOL. 1	18
42	49	FANTASY 2* (12.98/17.98)  AEROSMITH A DATE OF THE STANDARD AEROSMITH'S GREATEST HITS	24
43	36	COLUMBIA 57367 (7.98 EQ/11.98)	27
44	43	DEF LEPPARD ▲ VAULT — GREATEST HITS 1980-1995  MERCURY 528718 (10.98 EQ/16.98)	7
45	41	METALLICA ▲	38
46	26	MEAT LOAF ▲¹³ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)  BAT OUT OF HELL	22
47	47	NO DOUBT ▲* TRAGIC KINGDOM TRAUMA 92580*/INTERSCOPE (10.98/16.98)	11
	4/	ERIC CLAPTON ▲7 TIME PIECES - THE BEST OF ERIC CLAPTON	30
48	+-	POLYDOR 800014/A&M (7.98/11.98)  SANTANA ▲ 2 GREATEST HITS	
49	40	COLUMBIA 33050 (7.98 EQ/11.98) <b>AEROSMITH</b> ▲⁴  BIG ONES	81
50	46	GEFFEN 24716 (12.98/17.98)  as are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reis	8

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. ■ indicates past or present Heatseeker title. 

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UNDER THE COVERS

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previously unreleased trocks, live recordings
and bonus remixes, including "Higher
Ground" and "Castles Made of Sond," and
onnotated with Flea's own liner notes.



#### ESSENTIAL

PET SHOP BOYS

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# **DVD Gets 'Soft Launch' In Britain**

#### 30 Titles Will Accompany The First Players

■ BY SAM ANDREWS

LONDON-At long last. Britain's video distributors formally announced the spring arrival of DVD earlier this

After fears that the launch would be pushed to autumn, Simon Turner, chairman of the U.K. DVD Forum and Philips Consumer Electronics (U.K.) managing director, confirms what is being termed a "soft launch." A limited range of some 30 titles will be released initially alongside the first play-

Says Turner, "It is the first major launch to have the full support of hardware and software producers, who are united in supporting one format in order to deliver an outstanding product for consumers.'

The forum consists of PolyGram Filmed Entertainment, Columbia TriStar Home Video, Carlton Home Entertainment, MGM, Sony Music Europe, VCI, Warner Home Video, and WarnerVision Entertainment.

Predictably, vendors are upbeat about DVD's prospects.

Julian Stanford, senior VP of MGM Europe, says, "I really believe in DVD. It is far sexier than VHS, which has in some ways held back the industry because it takes up so much room on the shelf and has had a downmarket reputation. DVD, like CD, is high-tech and looks great.

"There are a lot of cynical people in the consumer and trade press here who like to throw rotten eggs at the format," Stanford continues. "That is incredibly short-sighted, because now that the main players have agreed to run it, there should be nobody interested in suppressing it.

But there has been criticism of the scale of the launch. Leading independent rental retailer Michael Senker of the London-based VidBiz chain says, We are very, very pro-DVD and have been ever since its conception, but the 'soft launch' is the most ridiculous thing out. There's nothing to play. I mean, I've got 'Lethal Weapon' on VHS. I don't need it on DVD.

Other retailers have been positive but cautious about the new format. National chains such as Virgin are backing it from day one, while others, like Woolworths, are keeping a watching brief before committing to it.

Independents such as video and record retailer Adrian Rondeau of Adrian's in Wickford, Essex, says he would definitely stock DVD on a sellthrough basis. But his commitment will be tempered by the terms on which he is supplied.

"Whenever you get a new-technology launch on the audio side, you normally get supplied on a sale or return basis," he says. "The public here is very suspicious of any new format; you only have to look at the launch of both Mini-Disc and DCC [digital compact cassette], one of which failed and the other has only built very slowly.'

Rondeau believes that rental is not an option yet. "I don't see how you will persuade people to buy a machine in order to rent what is at the moment a very limited amount of product.

His caution was matched by other rental retailers. Mac Rasul, owner of the 220-store Global Video chain based in Glasgow, Scotland, says he would not be stocking DVD to start with but 'eventually would be looking at it.'

PolyGram has led the launch, detailing a slate of pan-European releases for April 27. It will put out eight titles on a sell-through basis, and it has said it will be releasing them to the rental market, as with VHS titles.

The first releases include "Dead Man Walking," "Fargo," "Four Weddings And A Funeral," "Sleepers," (Continued on page 53)

No Cop-Out. New York retailer Marc Oringer sponsored a "Battle Of The Boros' boxing match Feb. 12 in New York to benefit two city police officers injured in the line of duty. The event, supported by New Line Home Video and HBO Home Video, raised \$100,000. Pictured at ringside, from left, are Nicholas Turturro of "N.Y.P.D. Blue"; Steven Scavelli, president of Flash Distributors; Champagne Video's Oringer; and Michael Karaffa, executive VP of New Line

# **Rentrak Enjoys New Prominence As Blockbuster Joins Its Rivals In PPT**

RENTRAK REDUX: These are the best of times for Ron Berger. Rentrak, the company he founded in the mid-'80s and still controls, has come in from the cold.

After years of fighting the home video establishment, Berger's revenue-sharing scheme—trademarked as payper-transaction (PPT)—could be the salvation of rental. Rentrak and Blockbuster, which used to hate the very idea of revenue sharing, now are joined in a PPT arrangement that could benefit both significantly.

Berger and his sales team once preached the PPT

mantra exclusively to small and mid-sized operators. PPT, they said, would let bit players compete against the Blockbusters of the world, who had the money to go deep on every big release. The Rentrak alternative of borrowing cassettes at a unit cost of about \$8 and sharing the revenues let participating stores match that depth.

With Blockbuster on board, the 6,600 stores Berger currently services might grumble that they've lost the competitive edge and take their business elsewhere. But, in fact, there's nowhere else to go. The only other revenuesharing venture, Disney-owned SuperComm, focuses almost exclusively on supermarkets. So Rentrak should have the best of both worlds: If the mom and pops are to remain viable, they need PPT because Blockbuster has it.

Don't think Wall Street hasn't noticed, breaking a long spell of benign neglect. After the bright beginning typical of an initial public offering, Rentrak stock retreated to a fraction of its Nasdaq high. It didn't help that Berger diluted his balance sheet with some losing acquisitions, like a licensed sports-apparel chain and a European foray that never took hold. Simultaneously, the rental market was drifting into a nether world of substandard growth, preceding the actual declines in two of the past three years.

Unloading his losers, Berger got himself into fighting trim in time for the rental renaissance that began about six months ago when the studios realized their cash cow was going dry. Share price has responded, more than doubling in recent weeks. Some observers think there's a lot more good news ahead. A late-December report from Stonegate Securities estimates Rentrak will net \$5.5 million on fiscal 1999 sales of \$136.2 million; both results would be well ahead of previous years.

Stripped to its core business, Rentrak "has operated quite profitably over the past several years and has generated strong cash flow," according to Stonegate, which initiated coverage with a "strong buy" rating. Stonegate suggested Rentrak might want to take another look at overseas markets, particularly Asia, where the company owns 10%

of the successful Rentrak Japan.

If Rentrak stock lives up to expectations, publicly held video chains Hollywood Entertainment and Video Update, each a PPT customer, likely will rejoice. Their shares, long underwater, should resurface as well. The question is, for how long? A reinvigorated rental market would buck a decade-old trend that established sell-through as the engine driving home video.

Despite the hoopla surrounding the studios' new commitment to rental, the Video Software Dealers Assn.'s Vidtrac

service reports little difference in retail revenues between February 1997 and February 1998. (Rentrak stores, by the way, are major contributors to the weekly survey.)

It's doubtful the studios will reverse the strategy of pricing the most popular titles for sale. No matter how many copies video retailers purchase for

their rental inventories, sell-through shifts the locus of activity to the mass merchants, not Rentrak's home turf. Finally, there's the matter of DVD.

For all the talk a year ago about rental pricing, most discs are \$25 suggested list and about \$20 at retail. The margins are respectable, as far as mass merchants are concernedcertainly better than tape—but they appear to offer little

UVDOINGS: MGM Entertainment paints itself into a "Red Corner," starring Richard Gere, April 28. Also arriving then are "Wargames," "The Dirty Dozen," and "Annie Hall." Discs are \$24.98 suggested list . . . LIVE Entertainment releases "L.A. Story," "On Golden Pond," and 'Chaplin" May 19 at \$24.98.

Image Entertainment has entered into an exclusive multi-year agreement with GRB Entertainment for the licensing and distribution of programming on a wide variety of formats, including DVD. The deal gives Image the first post-broadcast and cable option on 30 hours a year, including GRB's "Movie Magic" series. "Movie Magic: Disasters At Sea" is the initial release.

VIDBITS: Congratulations to associate Home Video editor Eileen Fitzpatrick on her election as president of VIAAC, the Video Industry AIDS Action Committee. Other officers are Maria LaMagra of Universal, West Coast VP; Nan Halperin of Children's Television Workshop, East Coast VP; Jere Rae-Mansfield of monterey home video, secretary; Jeff Jenest of Playboy, East Coast treasurer; and Bo Beatty of Entertainment Promotions, East Coast treasurer.

# A Year After Its Acquisition, **Miramar Emerges As A Force**

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—What a difference a year makes. As the mid-March anniversary of its acquisition by Unapix Entertainment approaches, Miramar has all but shed the shell of a small label and emerged with stronger content and distribution.

The Seattle-based company, perhaps

best-known for its "Mind's Eye' computer animation videos, now serves as the distributor of its own titles as well as all of New Yorkbased Unapix's sell-through fare, including docu-



SULLIVAN

mentaries and health and wellness programming, And Unapix and Miramar are looking to introduce children's and other genres in 1998, according to Miramar president Paul Sullivan.

Sullivan says the Unapix relationship-coupled with its new distribution agreement with Distribution North America-has enabled Miramar to grow in ways it could never have done

"We discovered our own path in the

video world with our very unique product," he comments. "But operational money is always difficult to come by, and we were getting our funding from a single stream of revenue—sales. We didn't have the flexibility to maintain the growth available to us and take advantage of opportunities.'

Since last spring Miramar has nearly doubled its staff to almost 40 employees and will be adding sales help in the coming months. The help is needed.

Through Unapix, Miramar now has the "Inner Dimension" mind/body wellness tapes; U.S. News & World Report documentaries, which it will begin to release in April; and an expanded relationship with Smithsonian, Additionally, the ink is barely dry on a deal to distribute selected Discovery Channel titles that are not included under another arrangement with BMG Video.

Sullivan says the Discovery Channel pact will see Miramar begin to distribute as many as 30 titles shortly. Miramar also is in talks to acquire kid-vid programs, expanding its foothold in that genre beyond its limited catalog of kiddie-oriented computer-animated titles such as "Imagine It" and "Elroy's

Because the children's video mar-(Continued on page 54)

BILLBOARD MARCH 28, 1998

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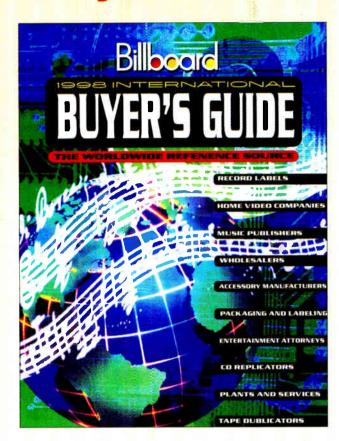


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#### Billboard® MARCH 28, 1998

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# **Top Video Sales...**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				* * * No. 1 * * *  Walt Disney Home Video				
1	2	6	HERCULES	Buena Vista Home Entertainment 9123	Animated	1997	G	26.9
2	1	5	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.9
3	14	2	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.9
4	16	74	PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated	1953	G	26.9
5	3	4	PRIVATE PARTS	Paramount Home Video 33251	Howard Stern Robin Quivers	1997	R	14.9
6	5	4	MARILYN MANSON: DEAD TO THE WORLD	Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	1998	NR	16.9
7	4	9	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.9
8	6	3	PLAYBOY'S VOLUPTUOUS VIXENS II	Playboy Home Video Universal Music Video Dist. PBV0824	Various Artists	1998	NR	19.9
9	9	33	THE BLUES BROTHERS ▲•	Universal Studios Home Video 83579	Dan Aykroyd John Belushi	1980	R	14.9
10	10	8	PLAYBOY'S GIRLS NEXT DOOR	Playboy Home Video Universal Music Video Dist. PBV0823	Various Artists	1997	NR	19.9
11	7	19	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.9
12	11	5	EVITA	Hollywood Pictures Home Video Buena Vista Home Entertainment 12096	Madonna Antonio Banderas	1996	PG	19.9
13	8	6	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.9
14	12	14	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.9
15	18	11	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.9
16	15	4	RODGERS & HAMMERSTEIN'S CINDERELLA	Walt Disney Home Video Buena Vista Home Entertainment 12937	Brandy Whitney Houston	1998	NR	19.
17	24	19	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.5
18	21	9	PLAYBOY'S COMPLETE MASSAGE	Playboy Home Video Universal Music Video Dist. PBV0806	Various Artists	1998	NR	19.9
19	22	11	AIR BUD	Walt Disney Home Video Buena Vista Home Entertainment 12587	Kevin Zegers Michael Jeter	1997	PG	29 9
20	33	15	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24 9
21	13	16	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.9
22	20	15	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.9
23	27	17	HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	19.5
24	23	14	SCREAM	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Drew Barrymore	1996	R	19.
25	17	4	TRAINSPOTTING	Miramax Home Entertainment Buena Vista Home Entertainment 9440	Ewan McGregor Jonny Lee Miller	1996	R	19.
26	31	8	RIVERDANCE-LIVE FROM NEW YORK CITY	Columbia TriStar Home Video 79940	Various Artists	1997	NR	24.
27	30	4	THE SIMPSONS—WAVE II	FoxVideo 4103959	Animated	1998	NR	24.
28	32	15	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser	1997	PG	22.
29	NE	w <b>&gt;</b>	JESUS CHRIST SUPERSTAR	Universal Studios Home Video 83600	Ted Neeley	1973	G	14.
30	NE1	w <b>&gt;</b>	CRASH	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader	1996	NC-17	19.
31	NE	w <b>▶</b>	POLTERGEIST REPORT	Central Park Media 1636	Animated	1998	NR	19.
32	29	30	WILLIAM SHAKESPEARE'S	FoxVideo 8737	Leonardo Dicaprio Claire Danes	1996	PG-13	14.
33	26	5	DONNIE BRASCO	Columbia TriStar Home Video 82513	Al Pacino	1996	R	19.
34	28	2	TO KILL A MOCKINGBIRD	Universal Studios Home Video	Johnny Depp Gregory Peck	1962	NR	19.
35	25	159	SLEEPING BEAUTY ◆	Walt Disney Home Video	Mary Badham Animated	1959	G	26.
36	37	4	EMMA	Buena Vista Home Entertainment 9511  Miramax Home Entertainment	Gwyneth Paltrow	1996	PG	19.
37	19	2	DANTE'S PEAK	Buena Vista Home Entertainment 9677  Universal Studios Home Video 83215	Ewan McGregor Pierce Brosnan	1997	PG-13	14.
38	NE'		EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Linda Hamilton  Bruce Campbell	1987	NR	14.
39	36	28	FLEETWOOD MAC: THE DANCE ●	Warner Reprise Video 3-38486	Sarah Berry Fleetwood Mac	1997	NR	19.
JJ	100	20	TELL WOOD WAC: THE DANCE	Miramax Home Entertainment	- ICCLWOOD INIAC	1331	1411	13.

<sup>■</sup> RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ❖ 1998, Billboard/BPI Communications.

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# **VSDA Rebuffs Endorsement** Of AFI's '100 Years' Push

by Eileen Fitzpatrick

V<sub>SDA</sub> NIXES AFI PROMO: Conspicuously absent from the "100 Years . . . 100 Movies" campaign of the American Film Institute (AFI) is any mention of involvement by the Video Software Dealers Assn (VSDA).

The campaign, which has the participation of 13 studios and independents, will take place in video stores in June and July. It will promote 100 of the greatest motion pictures made in America since 1898. These films have been chosen from a list of 400 by a panel of 1,500 writers, directors, actors, studio executives, critics, and film historians.

The AFI has collected more than \$30 million for the promotion, which will include a CBS show announcing the selected fea-

tures, TV advertising, and point-ofpurchase materials for in-store merchandising (Billboard, March 21).

The plan sounds like it would be a good starting place for the longawaited, much-delayed VSDA homevideo awareness campaign. But the trade group thinks otherwise.

"AFI could not find an appropriate way for us to be involved," says VSDA VP of marketing and communication Cathy Scott. "They were looking for sponsorship for the television show and wanted a seven-figure money commitment from us." Scott adds that the VSDA and the AFI were in discussions for more than a year and that the trade group's board of directors twice vetoed participation.

In addition to the huge requested financial commitment, Scott maintains retailers aren't interested in promoting catalog titles. "AFI has put together a great program, but retailers feel the most important message they want to communicate to consumers is that new titles come to home video first. That's why consumers go to video stores and new releases are 75% of their business." she savs.

VSDA has notified retailers via its newsletter of the promotion and urges members to participate individually. But an AFI spokesman says the institute is "baffled" by VSDA's lack of interest in the program.

Even though the two groups couldn't come to terms, it would have cost VSDA nothing to publicly endorse a plan backed by the most prestigious film society in the country and every major home video vendor.

In other VSDA news, the association has landed veteran newsman Dan Rather as the keynote speaker for its 17th annual convention, scheduled for July 8-11 in Las Vegas. Rather will relate his personal views about the growth of the business and how it has influenced news gathering.

ARVEY ON THE MOVE: Harvey Entertainment is expanding its video operations; it named former Trimark Home Video executive Don Gold as senior VP of a new video division.

Gold will head up the company's

emerging Harvey Home Video, which plans on releasing direct-to-video titles based on its "Casper" franchise and other licensed characters. Last year Harvey inked a long-term deal with 20th Century Fox Home Entertainment and Saban Entertainment to co-produce and distribute the direct feature "Casper, A Spirited Beginning."

The Fox deal also includes productions based on Richie Rich and Wendy the Witch, two other Harvey properties. This fall, Fox releases the follow-up "Casper" title, "Casper Meets Wendy." Another title, "Richie Rich: A Christmas

Wish," will be out in time for the holiday season.

Three other direct-to-video titles are slated for 1999 shipment. Gold will

act as liaison between Fox and Saban and will be responsible for developing the Harvey brand name at retail.

NAT GEO TAKES A HOLIDAY: Club Med and Continental Airlines have signed up for cross-promotion of two titles in National Geographic Video's "Amazing Planet" series.

"Lava Blast" and "Shark-A-Thon" will each contain discount travel coupons for Continental and Club Med. The latter is worth \$100 off per adult at the company's Family Villages locations, where kids stay free. Travel must be booked by April 20. 1999. Continental, meanwhile, is offering discounts on air travel, which vary according to the cost of the ticket. Travel must be booked by March

The National Geographic titles arrive in stores April 7. On-pack stickers will alert consumers to the Club Med and Continental offers.

SELENA REMEMBERED: A commemorative edition of the biopic "Selena" will be released by Warner Home Video on Tuesday (24), the third anniversary of the singer's death. Priced at \$19.98, the title will contain eight minutes of new documentary footage shot at her last concert at the Houston Astrodome. Starring Jennifer Lopez in the title role, the video will be available in Spanish or with Spanish subtitles in widescreen or standard format.

GODZILLA' NOTES: Simitar Entertainment has five of the original movies starring the fire-breathing reptile ready for sale.

Titles available are "Godzilla: King Of The Monsters," "Terror Of Mechagodzilla," "Godzilla Versus Mothra," "Godzilla's Revenge," and "Godzilla Versus Monster Zero."

Each title, released on VHS and DVD, comes loaded with extras including digitally remastered soundtracks, trailers, photos, and widescreen format. Price points are \$9.95 for the EP VHS version, \$12.95 for the SP VHS version, and \$19.98 for DVD. The street dates are April 8 for VHS and May 5 for DVD.

#### **DVD GETS 'SOFT LAUNCH' IN BRITAIN**

(Continued from page 50)

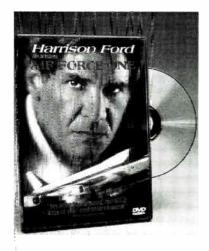
"Trainspotting," and "The Usual Suspects." To these, PolyGram is adding 'Lord Of The Dance" and "The Three Tenors."

PolyGram has lined up a further eight for the balance of the year, including "Bean," "Spiceworld—The Movie," and "The Borrowers."

Stewart Till, PolyGram's president of international, says, "Following the highly promising progress of DVD in the U.S., we are eager to bring our best programming on this exciting new format to our customers in Europe.'

The company, which has previously released 13 DVD titles in the U.S. and eight in Asia, expects the European releases to retail for about \$29. It has chosen the new "super jewel box" package, an elongated and enhanced version of the existing jewel box for

PolyGram will be joined in the April rollout by VCI, which is looking at releasing musical titles such as "River-"Les Misérables," and "Heathcliff." Elsewhere, DVD's chief champi-Warner Home Video, has





Columbia TriStar's "Air Force One" and PolyGram Video's "When We Were Kings" are likely candidates for the DVD rollout this spring in Britain.

announced a roster of 10 titles, including "Batman & Robin," "The Client,"
"Tin Cup," and "Mars Attacks!" Thus far it is unable to give an exact ship-

Columbia TriStar has lined up 14 releases headed by "Jerry Maguire." Sony Music Europe is scheduled to release "Michael Jackson: HIStory On Film 2" and "Oasis: There And Then."

Billboard.

**MARCH 28, 1998** 

# Ton Cnacial Interset Video Cales

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WEEK S. AGO	Z.	Compiled from a national sample of retail stores sales reports.	ited	ÆEK	. AGO	NO.	Compiled from a national sample of retail stores sales reports.
2 WKS	WKS. CHART	TLE rogram Supplier, Catalog Number	Suggested List Price	THIS V	2 WKS	WKS. (	TITLE Program Supplier, Catalog Number

#### RECREATIONAL SPORTS.

++ NO 1++

1	1	3	★ ★ NO. 1 ★ ★ DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS PolyGram Video 4400464433	19.95
2	3	3	GRETZKY: THE GREAT ONE AND THE NEXT ONES FoxVideo (CBS/Fox) 2758	14.98
<b>3</b> 2 17		17	THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097	19.98
4	8	21	PURE PAYTON PolyGram Video 4400464413	19.95
5	9	69	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
6	14	315	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
7	10	69	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95
8	5	51	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
9	4	97	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
10	11	5	NBA 2000 FoxVideo (CBS/Fox) 2759	14.98
11	RE-E	NTRY	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98
12	RE-E	NTRY	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98
13	7		FOOTBALL FOLLIES PolyGram Video 4400475033	9.95
13	,	21	1 diyarani 11aco 4 10047 0000	
14	12	39	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
_	_		TIGER WOODS: SON, HERO & CHAMPION	14.98
14	12	39	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098 MUHAMMAD ALI: THE WHOLE STORY	109.9
14 15	12	39	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098  MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586  MICHAEL JORDAN: COME FLY WITH ME◆	109.98
14 15 16	12 19	39 39 410	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098  MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586  MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173  MICHAEL JORDAN: AIR TIME	19.98
14 15 16 17	12 19 15 6	39 39 410 247	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098  MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586  MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173  MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770  LESLIE NIELSEN'S BAD GOLF MADE EASIER	

2 WKS	WKS. (	TITLE Program Supplier, Catalog Number	

1		22	* * NO. 1 * *  OPRAH: MAKE THE CONNECTION	
1	1	23	Buena Vista Home Entertainment 60428	2
2	3	69	Anchor Bay Entertainment SV10092	
3	7	19	THE GRIND WORKOUT: FAT BURNING GROOVES Sony Music Video	1
4	9	115	THE GRIND WORKOUT: FITNESS WITH FLAVA◆ Sony Music Video 49796	1
5	5	23	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	1
6	2	11	STEP REEBOK: INTENSE MOVES BMG Video 80358-3	1
7	17	13	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	1
8	4	17	FIRM BASICS: SCULPTING WITH WEIGHTS BMG Video 80341-3	1
9	12	133	THE GRIND WORKOUT HIP HOP AEROBICS♦ Sony Music Video 49659	1
10	10	179	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	1
11	RE-E	ENTRY	CRUNCH: TURBO SCULPT Anchor Bay Entertainment SV10027	
12	8	73	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	1
13	11	13	FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT BMG Video 80343-3	1
14	13	11	STEP REEBOK: RHYTHMIC POWER BMG Video 80360-3	1
15	6	15	STEP REEBOK: POWER BLAST BMG Video 80359-3	1
16	15	23	DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 9C9	1
17	20	55	THE GRIND WORKOUT: STRENGTH AND FITNESS♦ Sony Music Video 49805	1
18	16	215	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9
19	RE-E	NTRY	ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	2
20	14	73	THE FIRM: AEROBIC INTERVAL TRAINING	1

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. \$1998 Billboard/BPI Communications.

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# **Top Video Rentals...**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
				No. 1 * * *	1111
1	3	8	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
2	2	6	G.I. JANE (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10441	Oemi Moore
3	1	5	AIR FORCE ONE (R)	Columbia TriStar Home Video 71883	Harrison Ford
4	4	4	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
5	8	3	THE EDGE (R)	FoxVideo 2750	Anthony Hopkins Alec Baldwin
6	5	7	EVENT HORIZON (R)	Paramount Home Video 334823	Laurence Fishburn Sam Neill
7	10	2	MAD CITY (PG-13)	Warner Home Video 15433	Oustin Hoffman John Travolta
8	6	10	CONSPIRACY THEORY (R)	Warner Home Video 15091	Mel Gibson Julia Roberts
9	7	11	CONTACT (R)	Warner Home Video 15041	Jodie Foster Matthew McConaug
10	9	7	NOTHING TO LOSE (R)	Touchstone Home Video Buena Vista Home Entertainment 10440	Tim Robbins Martin Lawrence
11	11	2	THE MAN WHO KNEW TOO LITTLE (PG)	Warner Home Video 15626	Bill Murray
12	12	3	MOST WANTED (R)	New Line Home Video Warner Home Video 4245	Keenen Ivory Waya Jon Voight
13	17	3	THE MATCHMAKER (R)	PolyGram Video 4400478372	Janeane Garofalo
14	30	2	EVE'S BAYOU (R)	Trimark Home Video VM6437	Samuel L. Jacksor Lynn Whitfield
15	16	16	CHASING AMY (R)	Miramax Home Entertainment	Ben Affleck
16	13	18	FACE/OFF (R)	Buena Vista Home Entertainment 12581  Paramount Home Video 330553	Joey Lauren Adam John Travolta
17	14	14	MY BEST FRIEND'S	Columbia TriStar Home Video	Nicolas Cage Julia Roberts
18	24	6	WEDDING (PG-13)  GANG RELATED (R)	82723  Orion Home Video 4318	James Belushi
19	19	8	PICTURE PERFECT (PG-13)	FoxVideo 4805	Tupac Shakur Jennifer Aniston
20	21	5	HERCULES (G)	Walt Oisney Home Video	Kevin Bacon Animated
				Buena Vista Home Entertainment 9123  New Line Home Video	Chris Tucker
21	25	8	MONEY TALKS (R)	Warner Home Video N4608  MGM/UA Home Video	Charlie Sheen  Laurence Fishburr
22	18	9	HOODLUM (R)	Warner Home Video 906282 Touchstone Home Video	Tim Roth Nicolas Cage
23	15	14	CON AIR (R)	Buena Vista Home Entertainment 10484  Columbia TriStar Home Video	John Cusack
24	23	5	EXCESS BAGGAGE (PG-13)	82303 New Line Home Video	Alicia Silverstone Michael Meyers
25	22	21	AUSTIN POWERS (PG-13)	Warner Home Video N3965	Elizabeth Hurley  Vanessa Williams
26	20	8	SOUL FOOD (R)	FoxVideo 4493  Miramax Home Entertainment	Vivica Fox Ewan McGregor
27	27	6	BRASSEO OFF (R)	Buena Vista Home Entertainment 10486	Tara Fitzgerald
28	31	6	STAR MAPS (R)	FoxVideo 6104	Oouglas Spain
29	26	6	8 HEADS IN A DUFFEL BAG (R)	Orion Home Video 4317	Joe Pesci
30	NE	wÞ	THE PEACEMAKER (R)	Universal Studios Home Video 83485	George Clooney Nicole Kidman
31	29	20	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
32	28	5	THE PILLOW BOOK (NC-17)	Columbia TriStar Home Video 28703	Vivian Wu Ewan McGregor
33	35	21	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Minnie Oriver
34	NE	wÞ	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
35	36	11	SPAWN (R)	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White
36	37	11	187 (R)	Warner Home Video 15432	Samuel L. Jackso
37	33	6	KULL THE CONQUEROR (PG-13)	Universal Studios Home Video 83357	Kevin Sorbo Tia Carrere
38	NE	wÞ	THE MYTH OF FINGERPRINTS (NR)	Columbia TriStar Home Video 86943	Noah Wyle Julianne Moore
39	39	16	MEN IN BLACK (PG-13)	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith
40	38	9	FIRE DOWN BELOW (R)	Warner Home Video 14914	Steven Seagal

♦ 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.

#### **MIRAMAR EMERGES**

(Continued from page 50)

ketplace is so crowded, however, Sullivan says the company will take its time and continue to assess the landscape. "The children's market is a different animal," he says. "We need more mass in that area to really be able to get product out to places with different price points necessary.'

The Unapix relationship has further served to bring the Miramar name to a broader universe of retail outlets, including Sam's Club, Target Stores, and a new account, the GNC health chain. With so many genres now in its repertoire, Miramar is focusing on stratifying its product lines in the hopes of enticing even more merchants that might have overlooked the company in

the past.
"Miramar was not always able to address the price points certain retailers want," Sullivan says. "We have begun to broaden our offerings by having product that's able to go out at different price points and satisfy mass merchants and other clients. Now we have \$9.98 product, \$19.98 product, and all points in between. We are selling into 'knowledge' stores, bookshops and we have some private label deals."

Sullivan is spinning a larger marketing web, which includes a videoclip licensing business and a direct-response catalog, including U.S. News releases. This diversification appears to have come at a good time.

Although he says the in-house Miramar Productions titles are still "closest to our heart," Sullivan acknowledges that interest appears to be waning for some of the company's marquee animation, longform music, and nature videos. "It is fair to say the traditional marketplace is not embracing our video line like they once did. We've always been on the leading edge, like with the 'Mind's Eye,' which really created a buzz," he says. "But now when you watch the opening credits of 'Star Trek' or watch 'Toy Story' as a fully automated computer animation film, [computer animation] is not as novel as it

However, because many of the Miramar tapes appeal to techie types, Sullivan anticipates that DVD will re-energize its catalog. "Miramar has a terrific application to the early adopters in the DVD world," he adds. "People want to see their new machines perform with surround-sound imagery and, at least in the initial stages, they are not interested in plot or dialogue—they just want to see what their machines can

Sullivan says Miramar's stance on DVD is as aggressive as some of the heavy hitters in Hollywood. Last fall the company released one of the first direct-to-DVD titles in the market animation kaleidoscope "TeleVoid"and it has one like it in production, tentatively called "Team Avatar."

"We are doing these releases primarily as a way to establish Miramar as a leading-edge DVD company," Sullivan says.

Most of Miramar's near-term growth is earmarked for video, but Sullivan says he wants to strengthen the company's CD business as well. Set to debut this spring is the Miramar Comedy label-primarily audio product with some video components-and the "Wild Sanctuary" environmental audio releases.

The company will be enlarging its repertoire to include contemporary jazz artists. "We'll be redefining Miramar as an adult music label," Sullivan says. "We can be a good distributor, but also an innovator. That's what gets us excited every day."

# Billboard. Top Music Videos.

THIS WEEK	AST WEEK	WKS. ON CHARI	COMPILED FROM A NATIONAL SAMPLE OF RETAIL ST REPORTS COLLECTED, COMPILED, AND PROVIDED B TITLE, Label Distributing Label, Catalog Number		Type	Suggested
1	1	7	★ ★ NO. 1 ★ ★	Spice Girls	LF	19.
2	3	5	Virgin Music Video 92111 DEAD TO THE WORLD	Marilyn Manson	LF	16.
3	-	17	Interscope Video Universal Music Video Dist. 90150  TULSA, TOKYO AND THE MIDDLE OF NOWHERE	Hanson	LF	19.
-	4		PolyGram Video 4400479233  GARTH LIVE FROM CENTRAL PARK	Garth Brooks	LF	19
4	2	9	Orion Home Video 10119  THE DANCE ●			
5	6	29	Warner Reprise Video 3-38486  ONE HOUR OF GIRL POWER	Fleetwood Mac	LF	19
6	5	17	Warner Home Video 363553  ROMANZA IN CONCERT	Spice Girls	LF	14
7	11	13	PolyGram Video 4400553973  RAGE AGAINST THE MACHINE	Andrea Bocelli  Rage Against	LF	24
8	7	16	Epic Music Video Sony Music Video 19 V50160-3	The Machine	LF	19
9	9	21	TRIBUTE Virgin Music Video 77849	Yanni	LF	24.
10	8	16	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF	24
11	13	4	LIVE Word Video BMG Video 43108-3	Fred Hammond & Radical For Christ	LF	19
12	14	4	LIVE IN HYDE PARK Warner Reprise Video 3-38473	Eric Clapton	LF	19
13	10	6	DOWN BY THE TABERNACLE Spring Hill Video Chordant Dist. Group 104	Bill & Gloria Gaither	LF	19
14	12	18	3-WATCH IT GO Elektra Entertainment 40195	Pantera	LF	19
15	15	9	SINGIN' WITH THE SAINTS Spring Hill Video Chordant Dist. Group 102	Bill & Gloria Gaither	LF	19
16	16	34	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19
17	19	76	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24
18	17	4	WOW-GOSPEL 1998 Word Video BMG Video 43109-3	Various Artists	ŀ	19
19	21	7	RUMOURS Rhino Home Video 2381	Fleetwood Mac	LF	19
20	25	25	OUR MUSIC VIDEO  Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12
21	20	41	I'M BOUT IT ▲² No Limit Video Priority Video 53423	Master P	LF	19
22	23	20	THE BEST OF THE DOORS Universal Studios Home Video 83297	The Doors	LF	14
23	18	7	THE ABSOLUTE BEST VIDEOS Sparrow Video Chordant Dist. Group 43201-3	Carman	LF	19
24	22	19	WOW-1998 Sparrow Video Chordant Dist. Group 43226	Various Artists	LF	12
25	24	124	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19
26	31	16	SUBLIME MCA Music Video Universal Music Video Dist. 11712	Sublime	LF	12
27	29	144	PULSE ▲² Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24
28	26	50	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19
29	30	210	LIVE AT THE ACROPOLIS A 5 Private Music BMG Video 82163	Yanni	LF	19
30	28	52	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19
31	33	30	THE COLOUR OF MY LOVE CONCERT Epic Music Video Sony Music Video 50136	Celine Dion	LF	19
32	34	173	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9
33	36	69	THE COMPLETE WOMAN IN ME  PolyGram Video 4400450893	Shania Twain	LF	9
34	37	7	GREATEST HITS VOLUME III-THE VIDEO	Billy Joel	LF	14
35	NE	w Þ	Columbia Music Video Sony Music Video 14 V50162  PRESENTS THE FLORIDA A&M UNIV. CHOIR Chardest Dist Crown 24201	Twinkie Clark-Terrell	LF	19
36	32	220	Chordant Dist. Group 24301  LIVE SHIT: BINGE & PURGE ▲ 10	Metallica	LF	85
37	ļ	NTRY	Elektra Entertainment 5194  ALLEYS & MOTORWAYS	Bush	LF	19
38	35	22	Interscope Video Universal Music Video Dist. 90106  LIVING THE DREAM: LIVE IN WASHINGTON, D.C	_	LF	19
39	-	w Þ	BMG Video 43021-3  CLOSE TO YOU: REMEMBERING THE CARPENTER:		LF	19
JJ	TE	••	MPI Home Video MP7278	The carpenters	L.r	1,,

O RIAA gold cert. for sales of 25,000 units for video singles;  $\blacksquare$  RIAA gold cert. for sales of 50,000 units for SF or LF videos;  $\triangle$  RIAA platinum cert. for sales of 50,000 units for video singles;  $\blacktriangle$  RIAA platinum cert. for sales of 100,000 units for SF or LF videos;  $\triangle$  RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991;  $\spadesuit$  RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. @1998, Billboard/BPI Communications.

# Reviews Previews

#### POP

VAN HALEN

PRCDUCERS: Mike Post & Edward Van Halen

Warner Bros. 46662

In its third incarnation, the veteran rock band seems unwilling to rock the boat, and as a result turns out a lackluster album that will probably explode out of the box but not go down in history as one of its masterpieces. Lead singer Gary Cherone, formerly of Extreme, seems to have forsaken that band's penchant for well-crafted lyrics and his own crys talline voice, which animated such hits as "Hole Hearted" and "More Than Words," Instead, he brings to Van Halen a coarsened voice that possesses an uncanny-and unfortunate-resemblance to that of departed vocalist Sammy Hagar. The business-as-usual approach is best exemplified by lead single "Without You," which is No. 1 this issue on Mainstream Rock Tracks, It boasts Edward Van Halen's pyrotechnical guitar wizardry and an epic-sounding chorus reminiscent of such Hagar-era hits as "Right Now." Despite the success of that cut, "III" comes across as a wasted opportunity to breathe new life into a now-tired formula.

#### ► VARIOUS ARTISTS

Legacy: A Tribute To Fleetwood Mac's Rumours
PRODUCER: Mick Fleetwood

Atlantic/Lava 83054

If ever an album possessed the songwriting mettle to warrant a series of far-flung reinterpretations, it would be Fleetwood Mac's "Runours." However, this tribute album rarely does more than slavishly imitate the originals and thereby fails to shed new light on material that has already undergone a nostalgia-driven regurgitation with Fleetwood Mac's own "The Dance." From the Cranberries' "Go Your Own Way," Elton John's "Don't Stop," and the Goo Goo Dolls' "I Don't Want To Know" to Sister Hazel's "Gold Dust Woman" and Tonic's "Second Hand News," the tunes here mimic the instrumental arrangements and vocal phrasings of the original "Rumours" tracks. Exceptions include Jewel's imaginatively drawn out "You Make Loving Fun" and the Corrs' "Dreams," which opens with a Celtic tin whistle and segues into a peppy dance track. An album that will ring familiar chimes but seldom point listeners to new facets of Fleetwood Mac's time-hon-

#### ★ SEMISONIC Feeling Strangely Fine PRODUCER: Nick Launay

Minneapolis rock trio that got a taste of the recognition it so deserves with "F.N.T.," a Modern Rock Tracks chart hit from its delightful 1996 set "Great Divide," returns with an intimate album that leans away from its signature powerpop sound toward more reflective, song-based material. Featuring the smooth. charming tenor of lead vocalist/guitarist Dan Wilson, the otherworldly harmonies of bassist John Munson (both formerly of the sadly overlooked Trip Shakespeare),

#### SPOTLIGHT



#### THE TUESDAYS

PRODUCERS: Ole Evenrude, Eivind Skondabl Arista 19001

It's the kind of stuff that makes label executives salivate: five attractive women from Sweden who sing irresistibly catchy pop tunes about romance, sex, and girl power (à la Spice Girls), play all their instruments (à la the Go-Go's or the Bangles), and exude a vaguely exotic Scandinavian look and sound (à la Abha). With these factors in the equation and a bunch of good songs in the can, there's no reason to think the Tuesdays couldn't con-quer the world with the same degree of success as Hanson has had in the past year. Highlights of a set loaded with commercial potential include pop gems "It's Up To You" and "I'll Be Here," ballad "Changin' The Moods," and jangly, mid-tempo rocker "I Was Thinking Of You." Any of the above, and other cuts, could easily do the trick at top 40 radio, MTV, and any other mainstream outlets.

and the imaginative drumming of Jacob Slichter, Semisonic shines on first single 'Closing Time," a quiet ballad that builds into an explosive rocker; the catchy. melodic "Never You Mind"; the Beatlesinspired rocker "All Worked Out"; and touching acoustic tunes "Secret Smile" and "DND." Those cuts could make the grade at modern rock, mainstream rock, triple-A, and college outlets, as well as top 40 stations with open-minded programmers.

#### SPOTLIGHT



#### MACH FIVE

PRODUCERS: Steven Haigler & Mach Five Island 314 524 467

Self-titled debut from New York rock quartet bristles with electric energy, buoyant lyrics by front man Jeff Darien, and a power-pop sensibility that measures up to the best of the recent crop of tune-minded rockers from both sides of the Atlantic. From the first single, "I'm Alive"—an anthemic rocker with a catchy hook and irresistible jangliness-to such and irresistione janginess—to such other highlights as the super-charged "Can't Stop It," the psychedelic "SpaceMantra," the hypnotic "Chuck," and the Lennon-esque "Here's A Call" (peppered by guitarist Dan Gingold's hypnotic "Mack Fine" in a caption horn riffs), "Mach Five" is a consistently appealing album packed with potential for mainstream rock, modern rock, and harder-edged pop outlets. A band that has all the markings of a success story in the making.

#### VARIOUS ARTISTS

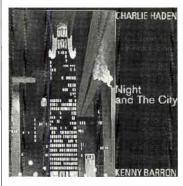
Music From The Motion Picture Soundtrack Primary Colors; Music By Ry Cooder

PROD-JCER: Ry Cooder

MCA 11775

The soundtrack to the controversial Mike Nichols movie starring John Travolta and Emma Thompson as the president and first lady of the U.S., "Primary Colors" is the latest film vehicle in which Ry Cooder exercises his deep knowledge of Americana, his compositional zeal, and his ability to harness diverse musical sources into a cohesive whole. Comprising a mixture of new originals, a Perez Prado track, songs

#### SPOTLIGHT



#### **CHARLIE HADEN & KENNY BARRON** Night And The City

Verve 314 539 961

Evoking eventide and empty glasses in a lonely hotel bar, "Night And The City" is Charlie Haden's urban analog \*Beyond The Missouri Sky (Short Stories)," the bassist's recent charttopping, Grammy-winning duet disc with guitarist Pat Metheny. This album features Haden crafting spontaneous poetry of a similarly high order with pianist Kenny Barron, recorded live at the New York's Iridium a couple of years ago. Tin Pan Alley standards like "Body And Soul" and "The Very Thought Of You" are the emphasis, although Barron's future classic "Twilight Song" starts the set, and Haden's always-disarming "Waltz For Ruth" comes later. Everything is possessed by a free-flowing, painterly pulse and a lyricism informed rather than hobbled by sentiment. "Spring Is Here" is absolute genius, as Haden and Barron essay nostalgia in glowing tones, suggesting a heartache that's abstract yet ever-present.

written by Cooder's son Joachim, remakes of such American classics as "Camptown Races" and "Tennessee Waltz," and a tune from a previously released collaboration hetween Ry Cooder, Jon Hassell, and Ronu Majumdar, "Primary Colors" is a multifaceted musical gem that reflects the many colors-primary and otherwise-that make up the fabric of American society.

#### R & B

#### ► KEITH WASHINGTON K₩

RCDUCER- Louil Silas Jr. MCA 11744

Veteran balladeer Keith Washington brings his no-nonsense ballads and think-on-it, midtempo tracks to the table on his latest set, "KW." His first single, "Bring It On," has already scored on the Hot R&B Singles chart, and other tracks are waiting to follow suit. Among the highlights are Washington's remake of Marvin Gave's You Sure Love To Ball," a reasonable effort, though it lacks the feeling of the original; "I Love You," a soulful duet with Chantê Moore in which Washington is a bit outdone by Moore's pipes; "I Warned You," a classic, midtempo male "beggin' " song that speaks of female infidelities and the vulnerabilities of the man who won't leave the relationship; and such other cuts as "Smile," "You Let Me Down," ballad "Long Ago," and the sex-themed "Tell Me (Are You With It)." It will be interesting to see how Washington fares against such other balladeers as R. Kelly and Maxwell.

#### COUNTRY

THE GREAT DIVIDE

Break In The Storm ODUCER: Lloyd Maines

Atlantic 83086

Debut album by this self-contained quartet reflects the group's roadhouse roots in Oklahoma and Texas. The Great Divide sounds equally at home with dance-hall shuffles and a burly uptempo ballad like the title cut. There's an unlikely lament for the Brooklyn Dodgers, the boozy Caribbean-tinged sentiments of "Pour Me A Vacation," an obligatory highway song ("Round That Bend"), and a paean to a vanished way of country life ("Used To Be"). The Great Divide is dedicated to music in the vein of Steve Earle, Chris Knight, Big House, Jack Ingram, and a whole generation of like-minded, intro-

#### LATIN

MIGUEL BOSÉ

11 Maneras De Ponerse Un Sombrero

spective, populist hell-raisers.

ODUCERS: Greg Walsh, Chris Cameron WEA Latina 20629

Tasty disc of covers by arty Spanish baritone consists of simultaneously earthy and ethereal explorations of mostly classic tracks from Spain, Cuba, France, Argentina, and Brazil. Jazz/AC and college radio could be tempted to snare deliciously pulsating, French-language "La Mer"-known in English as "Beyond The Sea"-while gently swaying reggae cut "Sólo Pienso En Ti" and skipping, atmospheric pop takes of "Un Vestido Y Un Amor" and "Usted Abusó" might perk ears at Latino radio.

#### CLASSICAL

#### ★ PATRICIA O'CALLAGHAN

PRODUCER: Patricia O'Callagha

Marquis Classics 7747 81217 With youthful insouciance, Canadian chanteuse Patricia O'Callaghan enlivens a set of cabaret and art songs by Satie, Poulenc, and Weill. The selection is enlightened, as relative rarities like Weill's "Berlin Lit Up" abut favorites like his wonderful "Youkali." Satie's "Elegie" and Poulenc's "Queen Of Hearts" are other high points, with pianist Jenny Crober an enviable partner throughout. A thoroughly charming album. The Canadian Marquis Classics label is distributed in the U.S. by Allegro.

#### CONTEMPORARY CHRISTIAN

► MICHELLE TUMES Listen

Sparrow 7243-8-51546

This project by Australian-born Michelle Tumes has been one of the Christian music community's most eagerly anticipated projects since the talented singer/songwriter made her bow during 1996's Gospel Music

Week festivities. She lives up to the high expectations she's been generating with her live performances by turning in an album that is fresh, heartfelt, and awash in soothing sounds. Produced by Dove Award-winning Charlie Peacock and mixed by David Leonard (Shawn Colvin, Indigo Girls), the project has a peaceful ambience that perfectly complements Tumes' ethereal voice and evocative lyrics. Among the best cuts are "Heaven Will Be Near Me," "Christ Of Hope," "Life Is Beautiful," and "He's Watching Over You."

#### VITAL REISSUES®

#### MILES DAVIS QUINTET 1965.'68

ORIGINAL PRODUCERS: Irving Townsend, Howard A.

Roberts, Teo Macero REISSUE PRODUCERS: Michael Cuscuna, Bob Belder Columbia Legacy 67398

The third and latest installment in Columbia Legacy's ongoing Miles Davis reissue program is a six-disc box that covers the incomparable Miles Davis Quintet period, which featured the late trumpet legend molting his bebop skin with four adventurous young musicians who would eventually reach cult status in their own right: tenor saxophonist Wayne Shorter, key-boardist Herbie Hancock, bassist Ron Carter, and prodigious drummer Tony Williams. The entirety of that group's transcendent output—the mid- to late-'60s studio albums "E.S.R," "Miles Smiles," "Sorcerer," "Nefertiti," "Miles In The Sky," and "Filles De Kilimanjaro," plus tracks from the later releases "Water Babies," "Circle In The Round," "Directions," and "The Columbia Years"—is represented here, along with previously unreleased alternate versions of "Masqualero," "Hand Jive,"
"Madness," "Teo's Bag," "I Have A
Dream," "Speak Like A Child," "Country Son," "Black Comedy," and "Tout De Suite." In addition, the set features the first commercial release of the newly unearthed Davis original "Thisness," as well as the full 33-minute version of his "Circle In The Round." Remixed from the original four-track tapes with a transparency that honors the sanctity of the original while bringing out all of its subtle details, the 'Quintet" boxed set stands as a monument to the improvisational and compositional brilliance of one of the most influential jazz combos of all time. Next up: the "Bitches Brew" box.

ALBUNS • 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 (J): 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 althums commercially available in the U.S. are e'igible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 1036. 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: Inv Lichtman (Broadway/cabaret/N.Y.); Brad Bambarger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

BILLBOARD MARCH 28, 1998

# **Reviews & Previews**



#### POP

#### ► LeANN RIMES Commitment (4:03)

WRITERS: T Colton T Marty B Wood PUBLISHERS: Rick Hall, ASCAP; Monkids, SESAC; Rio Bravo, BMI

For a while, it seemed like the massive, astonishingly enduring "How Do I Live" might never cool off. Now that the track is finally descending on the Hot 100 Singles chart, Rimes returns with a jam that harks back to her country roots. Her already-remarkable voice is showing signs of increased maturity, as she strikes a convincingly assertive diva pose within an arrangement that carefully blends a rock-spiked midtempo beat with jangly guitars. With this title track from her forthcoming fourth collection, Rimes should have no trouble mending fences with country purists who fear having forever lost her to the pop world. At the same time, however, look for top 40 to find this a downright irresistible playlist addi-

#### ★ JONATHA BROOKE Secrets And Lies (3:57)

PRODUCER: Alain Mallet WRITER: J. Brooke PLIBLISHER: not listed

#### Refuge/MCA 4138 (CD promo

This single glistens with the potential to transform Brooke from a critical darling into the mega pop star she deserves to be. "Secrets And Lies" sports the kind of concise and contagious chorus that top 40 requires, while also possessing lyrics that are notably more literate than your standard brainless pop ditty. Brooke weaves her romantic tale in brief yet instantly empathetic terms during the verses, breaking into a toe-tapping sing-along at the chorus. All the while, a subtle rock beat shuffles along, as lush harmonies waft and weave around a tightly woven interplay of acoustic and electric guitars. A fine offering from the artist's wonderful current album, "10¢ Wings.

#### TAJA SEVELLE A Lot Like You (3:42)

PRODUCER: R.J. Rice WRITERS: G. McMahon, T. Sevelle PUBLISHERS: WB/I.W., ASCAP: Longitude/Rat Mac, BMI REMIXER: Frankie Knuckles
550 Music 5852 (c/o Epic) (cassette single)

Sevelle made a few key friends at radio with her widely underappreciated previous single, "I&I." Perhaps it was simply too smart or adventurous. With "A Lot Like You," Sevelle offers a safer, more commercially viable single without sacrificing her intelligence as a lyricist. She gets down and soulful atop the track's breezy pop/hip-hop groove, displaying serious diva potential. The song draws airplay appeal from Frankie Knuckles' sultry, disco-inflected remix. This incarnation of the cut has the muscle to push its way onto crossover stations.

#### ANGEL GRANT Lil' Red Boat (4:25)

PRODUCERS: Jimmy Jam, Terry Lewi WRITERS: J. Harris III, T. Lewis, J. Wright, A. Grant PUBLISHER: not listed

Universal 1257 (cassette single)

The House Boat remix of "Lil' Red Boat" contains a lovely and joyful beat, with a tone of uncertainty that creates a certain mysterious element—giving this single a unique aura. Grant's crystalline voice is melodic and refreshing, adding flavor to a great single. All things kept equal, the extroverted dance beat wonderfully mixes with the introverted and intimate significance of the little red boat Angel sings of Quite different.

#### THE FIXX Two Different Views (4:11)

PRODUCERS: The Fix WRITERS: The Fixx PUBLISHER: Yadu, ASCAP

REMIXER: S. Churchyard

CMC International 87255 (c/o BMG) (cassette single) The first single from the band's new album, "Elemental" (in stores at the end of April), is full of energy and passion. The chaotic acoustic guitars give this track an appealing attitude. Written and produced by the band, the lyrics are indeed honest, realistic, and rife with emotion. Looks like the Fixx may just have a huge comeback hit on its hands.

#### EVELYN FOREVER Double Dip (3:10)

PRODUCER: Crawfo WRITER: not listed

PUBLISHER: J.L. Malone, ASCAP Airplay 0017 (CD single)

Wow, talk about a major flashback! Evelyn Forever takes listeners back to the '60s on a wild train ride of memories. The harddriving guitars and heavy-yet-spirited harmonies are reminiscent of the Beatles. The generation of listeners that grew up with that band will be among the first to absolutely fall in love with "Double Dip."

#### R & B

#### ► XSCAPE The Arms Of The One Who Loves You

(3:38) PRODUCER: Guy Roche WRITER: Diane Warren

PUBLISHER: Realsongs, ASCAP So So Def/Columbia 4180 (c/o Sony) (cas From the group whose singles "Just Kickin' It" and "Who Can I Run To" reached platinum status comes a charming ballad as soothing and melodic as the calming waves of the sea. The single is pleasant and full of honest emotion, as evidenced in lyrics like "If someone makes you cry, I'll be there to hold you/I'll be standing by." With wonderful lyrics like these, "The Arms Of The One Who Loves You" is bound to be a success. The single also has a smooth and unbeatable R&B beat that is systematically coordinated with the background drums, guitar, and piano. From the act's forthcoming fulllength release.

#### ★ COOLBONE Use Me (4:05)

PRODUCER: Eric Kupper WRITER: B. Withers PUBLISHER: Interiors, BMI REMIXERS: Wyclef Jean, Eric Kupper Hollywood 10788 (cassette single)

This left-field outfit has been hustling and scratching for some long-deserved main-stream attention, and it just might get it on the strength of this winning revision of Bill Withers' classic. Boasting guest vocals by John Forte and Black Rose, this track sparkles with Coolbone's flair for combining elements of old-school soul with acidfunk and sultry jazz. Although its brilliant original version should be enough to make programmers grin with excitement, this single's best bet for success is Wyclef Jean's smokin', street-savvy remix-which will draw kudos not only from discerning tastemakers but also from kids who just like to rock hard to the beat. From the act's must-hear album "Brass-Hop."

★ BIG BUB Settle Down (no timing fisted) PRODUCERS: Kedar Massenburg, Teddy Riley WRITERS: T. Riley, L. Drakeford, T. Jefferson, C. Hannibal S. Blair

PUBLISHERS: Donril/Zomba/Chauncey Black/Keep Me Humble, ASCAP: Davone Rayone/Tom Bomb, BMI

Kedar 1256 (c/o Universal) (cassette single)
Radio and video have been slow to back the second shot at a solo career by the beautiful balladeer Big Bub. It's a definite shame, considering Bub's current work and his history with acts like Today, early Bobby Brown, and Mary J. Blige. "Settle Down" proves that his vocal chops and songwriting savvy are showing no signs of aging, Longtime collaborator Teddy Riley produces and sings backup vocals on this heart-tugging single, a track with timeless airplay potential. Programmers should

take a break from today's soulless outings and spend a little time recouping with some real contemporary R&B music, compliments of Big Bub.

#### COUNTRY

#### ▶ BRYAN WHITE Bad Day To Let You Go (3:43)

PRODUCERS: Billy Joe Walker Jr., Kyle Lehning WRITERS: B. White, D. George, B. DiPiero PUBLISHERS: Seventh Son/Behind The Beat/Self eliance, ASCAP; Little Big Town/American, BM Asylum 9980 (CD pror

After proving that he could really deliver the goods on a solid country ballad with his last single, "One Small Miracle," White resumes his course in more pop-oriented fodder with this strong uptempo effort. There are flashes of steel guitar that add an appealing touch. For the most part, however, this is a straight-ahead pop tune with some tasty little R&B flourishes. That's not to say country programmers won't readily embrace this cut. White has carved a healthy base with country consumers and country radio, and this wellperformed tune should continue his

#### ► DARYLE SINGLETARY That's Where You're Wrong (3:29)

PRODUCERS: Doug Johnson, John Hobbs

WRITER: J. Crossan

PUBLISHERS: Pugwash/Balmur Entertainment/Honest To

Giant 9212 (CD promo

Singletary tears into another powerful country ballad from his stunning new album, "Ain't It The Truth." Like its predecessor, "The Note," this fine single shows a master traditional country balladeer at the peak of his form. This is a strong song that—combined with Singletary's achingly brilliant performanceshould make this another hit. Years from now, when people look back at Singletary's career, they'll point to this excellent work as the turning point that helped boost him to star status.

#### ★ SHANE STOCKTON What If I'm Right (3:04)

PRODUCER: Mark Bright

WRITER: S. Stockton
PUBLISHERS: EMI-Blackwood/Dos Vacas, BMI

Decca 72043 (CD promo)
This Decca Records newcomer hits the ground running with a winning song and potent performance that showcases his abilities as both a writer and a singer. His smooth voice captures the angst of a man who commits too late to treating his woman right and is now trying to convince her to give him one more chance. It's well-traveled emotional territory for country artists, but Stockton brings a fresh spin to the lyric and lots of emotion to the performance.

#### DANCE

► ULTRA NATÉ Found A Cure (no timing listed) PRODUCERS: Mood II Swing, Danny Madden WRITERS: U. Naté, Mood II Swing PUBLISHER: not listed

Strictly Rhythm 5432 (12-inch single)

It's not easy to follow a single like "Free," which is easily among the most revered dance singles of the last five years. Naté fearlessly faces the challenge with a jam that smartly doesn't aim to duplicate the tone of her now-classic hit. Instead, she and collaborators Mood II Swing and Danny Madden have cooked up a tune that has an infectious pop feel and a sturdy, club-credible house groove. The diva is in fine voice here and is matched by a muscular bassline and keyboard/guitar interplay that oozes with funk flavor. Not only an excellent way of introducing Naté's long-awaited new album, "Situation Critical," "Found A Cure" positions her for another lengthy reign atop many a DJ's playlist.

#### ► WINK Sixth Sense (7:52)

PRODUCER: Josh Wink WRITERS: J. Wink, U. Rucker

PUBLISHERS: Wink Like That/EMI-April/U-Sun, ASCAP

REMIXERS: Josh Wink, Kevin Yost

Ovum/Ruffhouse/Columbia 78726 (c/o Sony) (12-inch

Enigmatic producer/artist Josh Wink previews his much-anticipated new album, "HereHear," with a dreamy trip into trance-disco bliss. He is joined by vocalist Ursula Rucker, who fleshes out the track with a round of ethereal chants and whispers. Not for punters with a taste for mainstream music, "Sixth Sense" is a treat for left-leaning listeners hungry for something fresh and completely apart from standard turntable fodder.

#### ★ MAW FEATURING LOUIS SALINAS Pienso En Ti (I Think Of You) (11:30)

PRODUCERS: "Little" Louie Vega, Kenny "Dope" Gonzalez WRITERS: L. Salinas, L. Vega, K. Gonzalez PUBLISHER: not listed

REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez

MAW 024 (12-inch singles)

The musical output of longtime production partners "Little" Louie Vega and Kenny "Dope" Gonzalez has never been same since helming last year's revered Nuyor ican Soul project—and that's a real good thing. They've been having a field day infusing the Latin-jazz flavor of that band into almost everything they've touched. On this stunning collaboration with enigmatic singer Salinas, they've built the per fect bridge between the Latin and house music communities. They effectively combine live acoustic instrumentation with muscular computerized sounds, creating a sound that will linger on turntables for months while also drawing raves from

hardcore Latin listeners. Underground jocks who require a harder edge will appreciate the dubs, which are backed with rattling percussion and elastic bass riffs. A record not to be missed.

#### AC

#### ► PETER CETERA She Doesn't Need Me Any-

PRODUCERS: Mark Bright, Peter Cetera WRITERS: P. Cetera, W. Aldridge

PUBLISHERS: Claire Pauls/BMG/Rick Hall/Watertown

River North 4660 (c/o BMG) (cassette si

Cetera's career retrospective, "A Collection," gains another adult-pop hit in the form of this sweeping power ballad. His distinctive tenor range is put to good use within an arrangement that opens with a softly percussive groove and builds into an appropriately grand, rock-etched climax. If you're among the mature radio listeners put off by the in-your-face nature of most top 40 releases, you should find this a welcome change of pace. The track's warmth and the familiarity of Cetera's performance is nearly impossible to argue with.

#### ROCK TRACKS

MATCHBOX 20 Real World (3:50)

PRODUCER: Matt Serletic

WRITER: R. Thomas

PUBLISHERS: EMI-Blackwood/Bidnis, BMI

Lava/Atlantic 7045 (CD promo)

The latest offering from the band's break-through album, "Yourself Or Someone Like You," is another instantly engaging rocker that masterfully merges the classic-rock sound of vets like John Fogerty with the aggression of modern contemporaries like Foo Fighters. Tucked between the two is a pure pop melody that permanently sticks to the brain upon impact. It doesn't hurt that Rob Thomas has vocal charm that won't quit. His earthy performance will be the key to transferring the imminent rock radio success of "Real World" into widespread top 40 play.

#### RAP

#### DR. DRE & LL COOL J Zoom (4:15)

WRITERS: Dr. Dre. LL Cool J. Glove, R. Vick PUBLISHERS: W/B/Ain't Noting Going On But Funkin'/Sony/ATV Tunes/LL Cool J/Hard Working Black

Folks, ASCAP; City Housing, BMI Interscope 6309 (cassette single

What's gotten into Dre and LL? Who really knows, but their single "Zoom"-the first offering from the forthcoming "Bulworth" soundtrack—is Pure D. LL attempts a sing-songy lyric that isn't too bad . . . but isn't exactly good, either. The concept is clearly to meld Craig Mack's early "Zoom, Zoom, Zoom" flavor with Teddy Riley's definition of the same phrase in "Rump Shaker." Other than that, "Zoom" shows two veteran rappers carelessly stroking their egos at the public's listening expense. But who knows; the track carries Dre's signature production. It may fly at radio, or at least in the clubs, where ladies love to hear anything either of the artists puts out.

#### TIMBALAND AND MAGOO Clock Strikes (3:43)

PRODUCERS: Barry Hankerson, Jomo Hankerson, Timba

WRITERS: T. Mosley, M. Barcliff, G. Larson, S. Phillips PUBLISHERS: Virginia Beach/Magoo/WB, ASCAP; Music Corporation of America, BMI

REMIXERS: Timbaland, Michael Knight Blackground/Atlantic 8435 (cassette sinj

Although Timbaland did the Michael Knight remix first, "Clock Strikes" is likely to suffer at radio and video at the hands of Busta Rhyme's "Turn It Up/Fire It Up" remix that uses the same sample. The single shows Timbaland And Magoo at their usual laid-back, country-flavored, and sometimes trite lyrical banter-which accounts for the track's most prominent setback in its competition with a hyperactive Busta Rhymes

#### NEW & NOTEWORTHY

#### DIMITRI FROM PARIS Sacre Français (7:20)

PRODUCER: Dimitri From Paris WRITER: not listed PUBLISHER: not listed

REMIXERS: Davidson Ospina, Johnny "D" DeMairo, Todd Edwards, Bob Sinclair, Konishi Yabuharu

Atlantic 2466 (12-inch single) The French invasion of clubland heats up with the onset of this quirky ditty from one of Paris' most intriguing and star-powered exports. In its original version, the track rattles with equal parts of classic-disco and retro-funknot to mention a hook that could make top 40 programmers take notice. Before attempting a pop radio crossover, however, Atlantic is wisely building a firm stateside club founda tion first, servicing DJs with a pile of trend-smart remixes. Todd Edwards delivers an appropriately edgy deep-house sound, while Davidson Ospina tweaks the track with a festive, hornladen vibe that will help make peakhour parties quite pleasurable. Fun

stuff that will hopefully draw a few ears to Dimitri's fab debut disc, "Sacre Blen.

#### S.O.A.P. This is How We Party (3:19)

PRODUCERS: Renee & Halger WRITERS: Renee & Halger PUBLISHER: not listed

40 saturation.

Crave 5825 (c/o Sony) (cassette single)
Feel like a little "spice" but are weary of the actual Spice Girls? Well, the onslaught of sound-alike acts has begun. This charismatic Denmark sister act is, by far, the best of the batch. They're as cute as can be on this spunky, synth-happy pop shuffler. Their harmonized vocals are feather-light, which suits the song's "let's have fun" tone just fine. Hipsters will be loathe to give this one an ounce of public props. But they'll likely be among the many privately bopping and singing along to the song's sticky chorus. A guilty pleasure destined for top

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, viryl 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.)

## **Reviews & Previews**



#### HOME VIDEO BY CATHERINE APPLEFELD OLS

#### AMERICAN POP

Columbia TriStar Home Video 95 minutes, \$13.95

Available for the first time on video, this saga about four generations of musical souls from animator Ralph Bakshi should create some retail heat from those who have been waiting to grab this slice of American pie, Bakshi-style. The unique style of animation from the man behind "Fritz The Cat" perfectly complements the irreverent story of four men who have music pumping through their veins and a sense of wanderlust in their hearts. The animation is punctuated by scant doses of real archival footage (most of it of the various wars that broke out during the covered time periods) and a phenomenal soundtrack that covers ground from George Gershwin and Cole Porter to Elvis Presley and Sam Cook to the Mamas & the Papas and Bob Dylan.

#### ONE IN A MILLION: JEFF GORDON'S 1997 CHAMPIONSHIP SEASON

60 minutes, \$14.95

For NASCAR enthusiasts, 26-year-old Jeff Gordon needs no introduction. Gordon's phenomenal 1997 season saw the up-and-comer claim 10 victorious races, including the coveted Winston Million and the NASCAR championship. This video lets fans relive all the highlights as well as get to know the driver a little better via interviews with him, his peers, his family members, and his cherished crew. In addition to providing an insider's view of the highlights of each race, Gordon also lets fans in on some of the emotions he experienced through the phenomenal season, including when he and his Rainbow Warrior teammates learned that their owner, Rick Hendrick, was diagnosed with leukemia.

#### **ROY FIRESTONE'S GREATEST MOMENTS IN** SPORTS

Real Entertai

50 minutes, \$14.99

ESPN personality Firestone takes sports fans on a tour of his most memorable moments in sports, from the football field to the golf course to the boxing ring. These "Greatest Moments" are divided into such categories as "Battles Of The Century," "Unbelievable Upsets," "The Big Plays," "In The Zone," and "Last Second Heroics"; all are punctuated by exclamation points, of course. Firestone sets the scene for such thrills as the Jets' upset victory over the Colts in Super Bowl III, Reg-gie Jackson's three homers in one World Series game, Kerri Strug's Olympic gymnastics glory day, and Tiger Woods' masterful Masters victory. The footage itself cuts to the chase, providing the visual accompaniment to these jewels in sports history. This one would make a great gift for the sports fan who seems to have everything.

#### INTO THE THIN AIR OF EVEREST

GoldHil Home Media

120 minutes, \$19.95

Piggybacking on the popularity surrounding the book and TV movie "Into Thin Air," this fascinating documentary rounds out the picture for those who may want to know more about Mount Everest and other expeditions to it. This two-tape boxed set contains the 1953 Academy Award-nominated documentary "The Conquer Of Everest, which details the story of the British

team that became the first to reach Éverest's summit. Equally as intriguing is the second video, which provides a brief history of the mountain and some recent climbs, including the first Americans to reach the peak, the first woman to climb Everest, and the two men who reached its summit without the use of supplementary oxygen. Contact: 805-

#### MY SERGEI

#### 90 minutes, \$14.98

The love affair between Olympic gold medal-winning figure skaters Ekaterina Gordeeva and Sergei Grinkov was the stuff of fairy tales. The story unfolds slowly from their first pairing on the ice when they were teens through their 1994 Olympic victory and the birth of their daughter. Then, in 1995, the fairy tale was suddenly cut short when Grinkov collapsed on the ice and died; skating enthusiasts and romantic souls every where mourned the tragedy with Gordeeva. This slightly saccharin but well-conceived video is based on Ekaterina's best-selling book and includes firstperson accounts of their relationship. Also included are interviews with peers. including Scott Hamilton, Kristi Yamaguchi, and Viktor Petrenko, plus lots of beautiful footage of the couple on and off

#### W.A.S.P.: WORD ASSOCIATION OF STUPID **PEOPLE**

Harvest Entertainmen

30 minutes, \$14.95

If a ridiculous script, overdramatic characters, and a general sense of purposelessness make a good comedy these days, then this one is a winner. Conceived on the Internet, the series is out to prove (as if we need more proof) that people really do and say stupid things, particularly when they're arguing. Thus, this first edition finds protagonist Bill getting into it with his family and friends as he ponders the pros and cons of marrying his next-door neighbor. The story line culminates with Bill's run-in with his bride-to-be's brother, who thinks he's Chuck Norris and goes into attack mode. The box cover art features take raves from reviewers such as WASP Weekly and the Comedy Surgeon General, which is all the praise this tape is likely to get. Contact: 305-598-9259.

#### **BATS & BALLS**

45 minutes, \$14.98

The story behind the story of America's favorite pastime is the latest installment in MPI's live-action "Show & Tell" kids' video series. Two children visit their local baseball memorabilia store to find

out where bats come from and what's on the inside of a baseball. During their quest they find Chicago White Sox third baseman Robin Ventura. With the help of good sport Ventura and his handy book of information, they uncover how baseballs, bats, and gloves are made from start to finish. Their journey takes them to a forest in upstate New York where ash trees that provide wood for majorleague bats are grown; they also visit a small town in Costa Rica where the insides of baseballs are woven together. This clever tape covers all the bases and provides a fun twist on the "how things work" category, just in time for the start of the baseball season.

#### ENTER \* ACTIVE

#### ADDICTED TO NOISE

Only a handful of music news sites on the World Wide Web successfully mesh the best aspects of print magazines with the flexibility and multimedia abilities of a digital publication. Addicted to Noise, an online zine produced monthly, is one of those sites. Addicted to Noise eschews the "everything but the kitchen sink" approach adopted by so many music news sites and provides some real content with a well-organized and attractive layout. Regular features

include music news from around the world, RealAudio radio broadcasts, and reviews of live shows. Extensive detail is in the feature articles, which focus on high-profile figures in the music business. The entertaining and in-depth interviews also incorporate RealAudio clips, digitized video excerpts, and numerous photos. Log in and you could find yourself addicted.

w.vidnetusa.com

Vidnet has finally launched its online music-video-on-demand channel after several delays and a failed stab at charging a subscription fee to users. But the kinks still aren't all worked out. Divided into top 20, rock/alternative, urban, pop, dance, country, jazz, and archives, the site has its bases covered on the surface. A little digging, however, yields a paltry selection, most likely because record labels were unwilling to hand over proprietary content to such a small player. The site's jazz catalog, for instance, consists of three Herbie Hancock clips and one by Taj Mahal. Meanwhile, the archives area is sadly empty. Internet video VJs Cherise, Adam, and Marisa are not properly integrated into the programming, and unlike other sites, Vidnet has forgone the idea of providing a programmed, continual stream of videos. On top of it all, Vidnet's preferred streaming software, the VivoActive Player, delivers an inordinate amount of choppiness and

#### ON \* STAGE

#### THE SOUND OF MUSIC

Directed by Susan H. Schulman Choreographed by Michael Lichtefeld Music direction by Michael Raffer Music by Richard Rodgers; lyrics by Oscar Hammerstein It; book by Howard Lindsay and Russet Crouse Starring Rebecca Luker and Michael Siberry Martin Beck Theatre. New York

With the 1965 movie version considered a family classic and the lead role of Maria so powerfully linked to Julie Andrews, a Broadway revival of "The Sound Of Music" is a daunting task. But those behind the Hallmark-produced "The Sound Of Music" at the Martin Beck have delivered a technically impressive rival that only occasionally is unsatisfying.

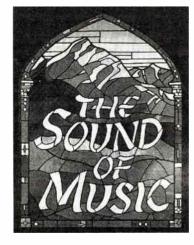
The ultimate success or failure of the show rests on Rebecca Luker ("Show Boat," "The Secret Garden"), the lucky-or unluckyactress cast as Maria. When Luker first enters, she is singing the title song in her bright, buoyant, seemingly effortless soprano. But it is when she is not singing that she runs into trouble.

Her interpretation of Maria is a trifle too wise and too old. (She is 36, compared with Andrews, who turned 30 the year the movie was released.) And for those of us who were raised with the film, it is impossible not to compare Luker with Andrews. For example, during the scene when she confronts the captain, Luker comes off as somewhat too forceful, too American, whereas Andrews kept an edge of deference.

But to focus on Luker would detract from the fine ensemble cast that has been assembled here. Jan Maxwell is delightful as Elsa Schraeder, the captain's millionaire fiancée who urges him to not oppose the Nazis. She and Fred Applegate (family friend Max Detweiler) get many of the best adult lines, which are infused with the perfect amount of savvy and humor. They sing "How Can Love Survive?," a sardonic song about the realities of love among the wealthy that was cut from the movie and, sadly, isn't that familiar to audiences.

Michael Siberry is a fine Captain Georg von Trapp, but he lacks the right amount of chemistry with his co-star. He conveys the sense of moral responsibility resting on Georg's shoulders, but his character is more of an enigma than a father figure. He is best in the cynical "No Way To Stop It," in which he provides a counterpoint to Elsa and Max.

The children are portrayed by a vivacious group of youngsters, who, happily, play roles very close to their actual ages. It works well when Sara Zelle sings "Sixteen Going On Seventeen"; she could be referring to herself as well as the



eldest von Trapp child, Liesl. Tracy Alison Walsh, as the precocious Brigitta, gets many of the best kids' lines, and the interaction among the seven youngsters provides much of the life behind the show

The nuns contribute their own form of energy, which is displayed in "Maria" while they're making pottery and debating the character of their black sheep postulant. All are splendid, especially Jeanne Lehman (Sister Margaretta) and Patti Cohenour (Mother Abbess).

The show incorporates music from both the movie and the stage production, such as "Something Good" and "I Have Confidence" from the film and "How Can Love Survive?" and "No Way To Stop It" from the stage show. However, "An Ordinary Couple," which was replaced by "Something Good" in the film, is omitted.

The producers have said that they want people in the audience to hear the songs as if for the first time, and for the most part, they will. When sung from a stage and not in front of the Austrian mountains on the big screen, the lyrics take on a more prominent role, allowing one to thoroughly enjoy songs like "Sixteen Going On Seventeen" and "How Can Love Survive?

At the same time, one cannot ignore the timeless nature of these songs, which have become a part of popular culture since the show's 1959 stage debut. In that regard, this new version of Rodgers and Hammerstein's last and arguably most maligned musical continues to live up to its film and stage pre-BETH RENAUD

#### A U D I O B O O K S

WORKING WOUNDED

By Bob Rosner

Read by the author Time Warner AudioBooks 90 minutes (abridged), \$12.98 ISBN 1-57042-555-8

Real-life Dilberts who are fed up with office politics and bureaucracy would do well to pick up this tape. With an engaging manner and plenty of humor, syndicated columnist Rosner offers practical. common-sense strategies for dealing with common workplace difficulties. For example, if a supervisor refuses to try new ideas, present your suggestion as an extension of existing policy. If a boss rejects all ideas except his own, play up his idea as brilliant, then offer your own modifications as a way of "strengthening" his already-great idea. Rosner has an enthusiastic, congenial voice (he sounds similar to actor John Ritter) and is very easy to listen to.

#### DOMINIC

By William Steig

Read by Peter Thomas

2½ hours (unabridged), \$16.98 ISBN 0-8072-7893-9

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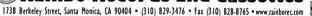
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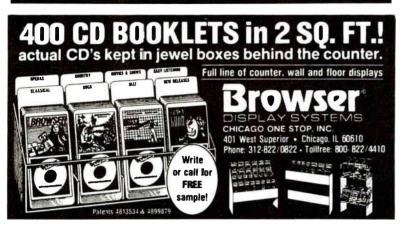
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#### COMMENTARY

(Continued from page 4)

it." It was originally enacted in 1872 to limit personal-service contracts to two years, but it was lengthened in 1919 to five years and again in 1931 to its current length of seven years. In 1944, during the era of Hollywood's "star system," when studios kept their actors under long-term exclusive contracts, actress Olivia de Havilland successfully used this law to invalidate her contract with Warner Bros. Studios. Although an appellate court in that case rendered an opinion providing some guidelines, its applicability to the music business is subject to much speculation and debate.

To better understand this puzzle, it's important to clarify some misconceptions about the Seven-Year Rule, First. although this law renders contracts for personal services "unenforceable" beyond seven years, this isn't the same as "void from the outset." Accordingly, an unhappy artist in the third year of her 10-year recording agreement cannot invoke the Seven-Year Rule to invalidate the entire contract because it exceeds seven years. Most likely, the contract is perfectly valid, but only for another four years.

In addition, if she were to invoke it in the ninth year, she could only use it to terminate her future obligations to "render personal [recording] services," but she wouldn't succeed in forcing the record company to, for example, return the copyrights of the masters she recorded in her eighth and ninth

Furthermore, this statute is solely for the benefit of artists, not record companies. A record company cannot invoke it to escape its commitment to an act or artist, regardless of the seven-year limitation.

However, the Seven-Year Rule does not unconditionally benefit the act or artist. Through a 1987 amendment to the Seven-Year Rule, the record companies substantially diminished its harmful effect on their industry. After extensive lobbying by the Recording Industry Assn. of America, the California legislature amended the Seven-Year Rule to allow record companies to recover "damages" for the number of albums that were supposed to have been delivered during the seven years that the act or artist "failed" to deliver. However, because these amendments have yet to be interpreted by the courts, the concept of "damages" under such circumstances is unclear.

Even if a record company succeeds in obtaining a judgment for "damages" for undelivered albums, the same reasons that make such damages too speculative may render them so grossly excessive that, as a practical matter, the artist or act may not be free at all.

Also adding to the confusion is the ambiguous concept of "duration" in record contracts. Typically, the "term" of such contracts includes an "initial period" that commences at a specified time and continues until one year from the commencement date, or seven to 10 months from the delivery or release date of an album, whichever comes later. In addition, record companies have several options to extend the term of these contracts by additional "option periods" that begin and end in the same manner as the "initial period." Assuming an artist can consistently write hit songs on demand, put all the creative elements together quickly, and deliver great performances without any difficulties, he or she can theoretically satisfy a seven-album recording commitment in seven years.

However, this scenario is obviously not realistic, as most albums take longer than a year to produce and promote. Record companies are also usually entitled to suspend the term of a contract for the time period in which an act or artist decides to take time off or do side projects. Accordingly, unless the courts resort to an unrealistic onealbum-a-year formula, the determination of how many albums the artist should have delivered but failed to cannot be made with any level of accuracy.

Furthermore, as record contracts are frequently renegotiated and amended in mid-term more favorably for the act or artist (usually in exchange for additional options in the record company's favor), this practice raises the issue of whether a renegotiated contract constitutes a new one that should start another seven-year period or whether it's merely an extension of the first contract.

Arguably, contract renegotiations may be avoided altogether if the parties to a record contract have enough foresight to tie in sufficient royalty escalations and bonuses with increased record sales. If not, it's generally recognized that a foolproof way for record companies to proceed during such contract renegotiations would be to unconditionally release an artist from the existing agreement and allow her or him an "open market break" to shop around for other competitive deals. Then the company could offer the artist a contract that he or she is free to either take or leave. For obvious reasons, however, it's unlikely that a record company would be so compassionately reckless.

Although not yet tested in the courts, a slightly less drastic but equally unattractive approach would be to give the artist an "open market break" but require a "right of first negotia-tion/last refusal" before the artist could sign with another company.

Other methods of circumventing the applicability of the Seven-Year Rule may not necessarily be effective, however. For example, many record contracts expressly contain provisions stating that another state's laws shall apply in the event of a lawsuit. By way of illustration, if a contract requires by its wording that New York law be applied (as reportedly does Toni Braxton's contract with Arista), a California court may rule that the Seven-Year Rule nevertheless applies if an inadequate relationship or nexus exists between the parties and the chosen forum, or if applying New York law would be "contrary to the fundamental policy of California law."

Likewise, contract provisions seeking to waive the application of the Seven-Year Rule are invalid. And characterizing an artist as an "independent contractor" is equally ineffective because a recording artist is legally considered an "employee" for the purposes of this statute.

Although absence of the likelihood for perfect execution is no basis to invalidate laws, a law that is so bogged down in uncertainty and the potential for abusive misapplication is no law at all. If ever applied against a party by a court of law, the Seven-Year Rule may have extreme consequences. As a result, parties to such lawsuits create their own middle ground and usually settle out of court.

For better or worse, the result is that the uncertainties surrounding the Seven-Year Rule have turned this law into a negotiation device rather than a formula to establish the parties' rights.

Kia Kamran practices music law in Los Angeles.

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newsline...

BP AND JRN JOIN MULTI-MARKET SYNDICATION FIELD. Two programming services join the "virtual radio" field. Broadcast Programming (BP) introduces Total Radio, a "satellite-delivered, voice-tracked digital format service" similar to the Research Group's rival service, Virtual Radio. BP's Klem Daniels is overseeing the service. Rival Jones Radio Networks taps veteran PD Tom Watson for its new Jones Radio Programming Services.

**AFTRA CHARGES CBS WITH UNFAIR LABOR PRACTICES.** The American Federation of Television and Radio Artists (AFTRA) has filed unfair-labor-practice charges with the National Labor Relations Board against CBS Radio, in response to changes CBS implemented in its employees' benefits Jan. 1.

**BEHIND THE NUMBERS.** Between January 1997 and January 1998, there were 2,029 station sales, 3,688 GM changes, and 1,724 format changes at U.S. stations, according to the upcoming eighth edition of the M Street Directory. In an average year, about 10% of U.S. stations are sold, but that figure was 16.5% last year. Also, about 10% of stations change format in an average year. In 1997, 14% did.

**CALLING ALL DETROIT RADIO FOLK!** If you ever worked at a radio station in the greater Detroit area, The Motor City Radio Reunion is looking for you. The event, for radio and record professionals, will be held April 25 at the Novi Hilton. Contact Art Vuolo at 248-355-0022 for details. Already confirmed are Casey Kasem, Soupy Sales, Joey Reynolds, and Super Max Kinkel.

**ON THE SCENE.** WAXQ (Q 104.3) New York morning host Darian O'Toole took part in a recent episode of "Candid Camera," playing an artist in a downtown New York tattoo parlor who alarms customers when she develops a case of the shakes.

**UP THE LADDER.** Former KKFR Phoenix PD Don Parker is named operations manager of Chancellor R&B oldies outlet KCMG (Mega 100) Los Angeles . . . WERQ (92Q) Baltimore PD Tom Calococci signs a new two-year deal with Radio One and is elevated to operations manager for WERQ and three others.

**JOYNER JOINS CLINTON IN AFRICA.** Tom Joyner, host of ABC Radio Networks' "Tom Joyner Morning Show," will accompany President Clinton on a portion of his upcoming trip to Africa. Joyner and crew will give listeners a personal account of the trip with live broadcasts Wednesday-Friday (25-27) from Cape Town, South Africa. The show is heard on 95 stations nationwide.

D.C. RIVALS CONTINUE TO CLASH. The war between Washington, D.C., R&B rivals WPGC-FM and WKYS continues with reports of parking-lot clashes involving the stations' vehicles. In one incident, sources say, WKYS van and promotion staffers circled the WPGC van with cars and draped it with WKYS banners while it was broadcasting from a parking lot adjacent to the WKYS office. WKYS staffers also blasted the WPGC van with their van's sound system in an attempt to disable live call-ins. Jousting between WPGC's \$2 million "Dollar Bill Game" and WKYS' \$16 million "Powerball Ticket Giveaway" continues, with WKYS tagging its promos "And you don't need a dollar bill to win" and WPGC reportedly tagging its "This ain't no lottery ticket."

# Sports, AC, N/T Lead Power Ratios Study Ranks Formats' Advertising Strength

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

Sports talk, adult contemporary, and news/talk lead the way in the latest "power ratios" study, which measures the sales strength of 15 individual formats.

The new study, released by North Hollywood, Calif., accounting firm Miller, Kaplan, Arase & Co., LLP, also brings good news for classic rock, top 40, and modern rock, but bad news for country, which would have been down even further if some of its weaker outlets hadn't recently exited the format. Also off were soft AC, Spanish, R&B, jazz, classical, and adult standards. Album rock and oldies were unchanged from the previous year's study.

In the newly compiled 1997 study, sports talk has a power ratio of 1.65, which means that in a market where each audience share point is worth \$1 million in advertising revenue, a sports talk station can expect to bill \$1.65 million (or 165%) of its share

value. The sports talk figure, the format's best to date, is up from 1.59 in 1996 and way up from 1.48, when the format was first measured separately in 1995.

In second place is AC, scoring its best-ever power ratio of 1.57, up from 1.52 in 1986 and up significantly from its 1.41 ratio 10 years ago. George Nadel Rivin is the partner in charge of broadcast services at Miller, Kaplan, which has been compiling the annual power ratios study for the last 11 years. He notes, "Unlike five years ago when you may have had three or even four ACs in some major markets, today most markets are down to one and two at the most, such that those that have survived have become heritage stations that fare very well."

N/T, also scoring its best-ever ratio, took third place with a 1.47, up from 1.37 in 1996 and 1.43 10 years ago. N/T was the biggest gainer of any format in '97. Rivin attributes N/T's boost to the rise of syndicated programming, which

gave stations outside the top 25 markets access to better talent, and to its reputation for affluent listeners.

Fourth-place classic rock's 1.41 power ratio in 1997 was up from 1.36 in 1996 and 1.13 10 years ago. Classic rock is off slightly from its 1994 high of 1.43, but its music continues to appeal to listeners who are now "right in the heart of that 25-54 cell," Rivin says.

#### **TOP 40: 25-34 FRIENDLY**

Other '97 winners include the ninth-place top 40 format, which scored a 1.18 power ratio, up from 1.10 in 1996 and 1.07 10 years ago. The 1997 figure is top 40's best power ratio to date. Top 40 "has improved with some positive changes in the music mix that appeal to 25-34s, perhaps more so than 18-24s," says Rivin. "Back in the early '90s, when the format was having trouble topping a 1.0 in terms of power ratio, the format was dominated by rap. Today, with (Continued on next page)

#### Radio Outlets Minding Their B's, Q's, And Frogs

Talk about alphabet soup.

More than 150 radio stations utilize the "Q" moniker in their on-air handles, while 99 outlets favor "B."

The quirky revelation, which comes from M Street Research, also shows that 120 stations use "Mix," 98 use "Magic" or "Majic," and 76 use "Kicks" or "Kix."

Next in line are "Kiss" or "Kissin'" by 76 stations; "Lite" by 72; "Kool" by 35; and "Love," "Fox" or "Foxy," and "Froggy" or "Frog" by 26.

Among the more popular newcomers over the past decade are "Eagle" (34), "River" (29), and "Arrow" (19).

For sports stations, the leaders are "Ticket," "Score," and "Team."

CHUCK TAYLOR



**Koz I Said So.** The rapidly burgeoning AMFM Radio Networks has signed "The Dave Koz Radio Show" to its roster of syndicated programming. The two-hour weekend program will debut in April on more than 100 station affiliates. Pictured following the announcement are Koz, left, and David Kantor, senior VP of Chancellor Media. which owns AMFM.

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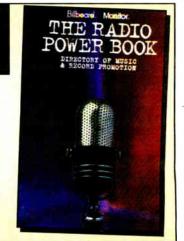
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BILLBOARD MARCH 28, 1998

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25 15 ◆ BACKSTREET BOYS

JOHN TESH FEAT. JAMES INGRAM

◆ RICHARD MARX & DONNA LEWIS

◆ PAULA COLE

◆ ELTON JOHN

**◆ LEANN RIMES** 

◆ SHANIA TWAIN

**♦ ELTON JOHN** 

◆ FLEETWOOD MAC

◆ BACKSTREET BOYS

DAKOTA MOON

**◆ MICHAEL BOLTON** 

**◆ LOREENA MCKENNITT** 

KENNY G

◆ MADONNA

AMY GRANT

◆ SPICE GIRLS

◆ MATCHBOX 20

◆ SAVAGE GARDEN

◆ SMASH MOUTH

**◆** CELINE DION

◆ BILLIE MYERS

◆ PAULA COLE

◆ THE VERVE

◆ THIRD EYE BLIND

♦ BEN FOLDS FIVE

◆ ERIC CLAPTON

◆ SISTER HAZEL

◆ GREEN DAY

◆ LISA LOEB

◆ SUGAR RAY

◆ MADONNA

EDWIN MCCAIN

◆ PAULA COLE

◆ CHUMBAWAMBA

♦ SARAH MCLACHLAN

◆ MEREDITH BROOKS

BACKSTREET BOYS

◆ MARCY PLAYGROUND

**♦** TONIC

**◆ LOREENA MCKENNITT** 

◆ NATALIE IMBRUGLIA

KENNY G

BLESSID UNION OF SOULS

◆ DARYL HALL JOHN OATES

VANESSA WILLIAMS

**Adult Contemporary** 

\* \* \* No. 1 \* \* \*

THE GIFT JIM BRICKMAN FEAT, COLLIN RAYE & SUSAN ASHTON

\* \* \* No. 1 \* \* \*

\* \* \* AIRPOWER \*

TITLE
IMPRINT & NUMBER/PROMOTION LABEL

MY HEART WILL GO ON

TRULY MADLY DEEPLY

AS LONG AS YOU LOVE ME

SOMETHING ABOUT THE WAY YOU LOOK TONIGHT

I DON'T WANT TO WAIT

GIVE ME FOREVER (I DO)

OH HOW THE YEARS GO BY

HOW DO I LIVE

LANDSLIDE

AT THE BEGINNING

YOU'RE STILL THE ONE

RECOVER YOUR SOUL

A PROMISE I MAKE

LIGHT IN YOUR EYES

THE BEST OF LOVE

LIKE I LOVE YOU

тоо мисн

**LOVING YOU** 

FROZEN

PROMISE AIN'T ENOUGH

MY HEART WILL GO ON

THE MUMMERS' DANCE

TRULY MADLY DEEPLY

THE MUMMERS' DANCE

WALKIN' ON THE SUN

MY HEART WILL GO ON

I DON'T WANT TO WAIT

HOW'S IT GOING TO BE

IF YOU COULD ONLY SEE

ALBUM CUT/ATLANTIC

RICK 17244/WARNER BROS

BUM CUT/ATLANTIC

IMAGO ALBUM CUT/WARNER BROS.

AS LONG AS YOU LOVE ME

WHAT WOULD HAPPEN

SWEET SURRENDER

SEX AND CANDY

**TUBTHUMPING** 

TIME OF YOUR LIFE (GOOD RIDDANCE)

**BITTER SWEET SYMPHONY** 

KISS THE RAIN

BRICK

**ALL FOR YOU** 

I DO GEFFEN 19416

FROZEN

I'LL BE

ME

FLY

MY FATHER'S EYES

Adult Top 40

QUIT PLAYING GAMES (WITH MY HEART)

MY FATHER'S EYES

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#### Radio

#### PROGRAMMING

SPORTS, AC, N/T LEAD POWER RATIOS (Continued from preceding page)

ARTIST some of the artists, especially the **◆ CELINE DION** female artists, that have emerged over the last year or two that seem SAVAGE GARDEN **◆ ERIC CLAPTON** 

to be getting some airplay on [top 40], there is more of an appeal to the older segment of the 18-34 demo that has resulted in three straight years of a 1.10 or better.' The modern rock category, which

includes triple-A, was up 1.06-1.15 from 1996 and, like top 40, scored its best power ratio to date in the new study. Modern rock has increased from a 1.01 ratio since the format was first tracked separately in 1993 and ranked 10th of the 15 formats tracked in the latest study. The format was second to N/T as '97's biggest gainer. Artists like the Wallflowers, Rivin says, have helped drive "that very desirable 35-54 demo, and that movement toward greater listenership in the upper end has helped the format [improve] from its early years when it was hovering around a 1.0."

#### **COUNTRY TAKES A DIP**

On the downside, sixth-ranked country was off 1.31-1.29 in 1997 and way off from its high of 1.49 a decade ago. Rivin says "for the most part, country is holding pretty steady. The format survived a very significant increase in the number of competing stations over the past five years and has managed to hold a pretty stable power ratio." The more recent decline in the number of country outlets, Rivin says, "has been responsible for stemming off any significant erosion. If there had not been some stations that exited the format, it's likely [the format's] 1.29 would be closer to a 1.25."

Eighth-place format soft AC was off slightly 1.23-1.21 from 1996, down a bit from 1.24 10 years ago, and off sharply from its 1.36 high score in 1989. Spanish was off 1.11-1.00 in '97, down from 1.27 10 years ago and way off from its high of 1.33 in 1991. After jazz, the 11th-ranked Spanish format was 1997's secondbiggest share loser. But Rivin says that "the only reason for Spanish dropping is that considerably more stations are signing on and, therefore, there is some dilution. I see it as a temporary dilution. As the newer stations mature, I expect the power ratio will be right back up in the 1.1 [range]."

All four formats with less than a 1.00 share were down in '97. The R&B category, which also includes adult R&B outlets, dipped to a .87 ratio in 1997 from its high point of .90 the previous year. However, the format is still way up from the .75 share it had 10 years ago. It ranked 12th overall

#### **ALL THAT JAZZ IS NOT GOLD**

Jazz was off .96-.82 in '97 and is way down from the 1.15 power ratio it scored in 1988 and its 1.30 high point the following year. The 13thranked jazz format declined more than any other format in the 1997 study. "The main reason that format has seen a significant decline for four straight years is the great number of additional stations that have signed on in smaller markets where there is less of a population for a tertiary format," says Rivin.

"Prior to [passage of] the Telecom [Act], it was not cost-effective for an operator outside the top 10 markets to run a [jazz-]formatted station. Today a [jazz station] in any of the top 75 markets can be a good addition to a stable of contemporary spectrum stations. [Also,] many of these stations signed on in '96-'97 and have vet to mature.

Fourteenth-place classical was off .67-.65 in the new study and is way down from its 1.26 of 10 years ago and from its high of 1.28 the following year. Adult standards, which placed 15th of the 15 formats tracked, fell .47-.40 in 1997. That format is down from its .83 score of 10 years ago and from its high of .88

Fifth-place album rock maintained its highest-ever score of 1.35 from 1996, but was up from 1.13 a decade ago. Calling the album rock format "consistent," Rivin says it has "aged gracefully along with its audience, which is clearly 25-54 and, therefore, in the prime demo."

Seventh-ranked oldies was flat at 1.23 and has increased from a 1.12 power ratio in 1988, despite being off from its 1990 high score of 1.39. Although he calls the format "stable," Rivin notes that oldies "may have lost out a little bit to [modern]

rock," especially with the latter format having become more accessible to an older audience. "With the desire of baby boomers to keep a young attitude and appearance, there is a segment of that population that considers always listening to oldies a stigma and wants to be in on new music," says Rivin. But, he adds, "a significantly larger segment will remain loyal to oldies, so that format will likely always be at a 1.2 or higher."

Also tabulated in the new study is the percentage of individual stations in each format that billed more than 100% of their Arbitron-based value. AC led this pack with 91%, followed by sports talk and soft AC, which tied at 89%. They were followed by album rock (85%), classic rock (82%), N/T (77%), country (75%), oldies (74%), modern rock (68%), top 40 (67%), Spanish (48%), R&B (33%), jazz (20%), and classical

The power ratios are based on monthly polls of approximately 700 radio stations. The latest figures cover the Arbitron ratings periods from summer '96 through spring '97. In order to minimize distortion, the three highest and three lowest ratios in each format are not included in the power ratio computation.



In The Raw. Ski, CEO and in-house producer of the newly formed Roc-A-Blick Records, hangs in the studio with Angie Martinez, on-air personality at WQHT (Hot 97) New York, during the recording of "Raw Footage," a sampler to celebrate the label's inception.

## **Power Ratio Trends By Format**

Format	1997 Ratio	1996 Ratio	Highest Ratio	1988 Ratio
AC	1.57	1.52	1.57 (1997)	1.41
Adult Standards	.40	.47	.88 (1993)	.83
Album Rock	1.35	1.35	1.35 (1996/97)	1.13
Classical	.65	.67	1.28 (1989)	1.26
Classic Rock	1.41	1.36	1.43 (1994)	1.13
Country	1.29	1.31	1.49 (1988)	1.49
Jazz	.82	.96	1.30 (1989)	1.15
Modern Rock	1.15	1.06	1.15 (1997)	
News/Talk	1.47	1.37	1.47 (1997)	1.43
Oldies	1.23	1.23	1.39 (1990)	1.12
R&B	.87	.90	.90 (1996)	.75
Soft AC	1.21	1.23	1.36 (1989)	1.24
Spanish	1.00	1.11	1.33 (1991)	1.27
Sports/Talk	1.65	1.59	1.65 (1997)	
Top 40	1.18	1.10	1.18 (1997)	1.07

#### week, regardless of ch me. © 1998, Billboar

BY CARRIE BELL

ot since the glittery era of "Ziggy Stardust" or the energetic "Just A Gigolo" days of David Lee Roth has glam rock had such fabulous spokesmen as the lads from Leeds who make up Spacehog.

Transplanted from England to Manhattan in 1994. Spacehog continues its retro assault with "Mungo City," No. 23 on this issue's Modern Rock Tracks. This first single from the band's second effort, "The Chinese Album," benefits from an open-mouthed Ozzy Osbourne chorus, one-legged hopping guitar, two-fisted climactic drums, and full-body video theatrics directed by McG.

"We don't have that Radiohead mentality where we take everything we sing super seriously," says guitarist/vocalist Antony Langdon. "It's about fun music and self-indulgence. Hopefully, with time, our body

Billboard

of work will stay progressive and interesting."

The song is about an unused unemployment building in the band's hometown constructed during Margaret Thatcher's reign, and more figuratively, the track describes the band's escape from England and ascent



MARCH 28, 1998

'That's total turkey
from some fruitcake in the record
industry who probably hasn't even
met us.'
—Antony langdon, Spacehog

into fame. "It's a cynical tune with a strident, optimistic feel. We were taking a stab at the biz and the whirlwind you go through to get noticed," Langdon says.

Needless to say, the song doesn't follow the Asian theme that the video, album cover, promo pictures, or press release promote. "You can't believe that PR shit. That's total turkey from some fruitcake in the record industry who probably hasn't even met us," says Langdon, who once lived in Hong Kong. "We named the album after a Cecil Beaton photo book. It had no bearing on what we'd recorded, and it sounded cool. People make stuff up to give it weight."

Langdon, who started the band with brother Royston, is gung-ho about getting their flashy product onto film soundtracks. "Our music suits many situations." He doesn't mind acting in films either, as he has a part in Todd Haynes' anticipated homage to glam, "Velvet Goldmine." "I play an over-the-top musician. You could say the director typecast me.'

#### Billboard<sub>®</sub>

**MARCH 28, 1998** 

# **Mainstream Rock Tracks**

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1	1	1	4	★ ★ No. 1 ★ ★ WITHOUT YOU VAN HALEN III
2	5	5	10	BLUE ON BLACK TROUBLE IS  * KENNY WAYNE SHEPHERD BAND REVOLUTION
3	2	3	17	THE UNFORGIVEN II   ◆ METALLICA  RELOAD  ELEKTRA/EEG
4	4	4	15	SEX AND CANDY  MARCY PLAYGROUND  CAPITOL  CAPITOL
5	3	2	13	GIVEN TO FLY YIELD  PEARL JAM EPIC
<b>6</b>	6	7	13	SHELF IN THE ROOM  DAYS OF THE NEW  DAYS OF THE NEW  OUTPOST/GEFFEN
7	7	6	31	MY OWN PRISON  MY OWN PRISON  ◆ CREED WIND-UP
8	8	9	10	SUNSHOWER GREAT EXPECTATIONS THE ALBUM  CHRIS CORNELL ATLANTIC
9	10	12	5	CUT YOU IN  BOGGY DEPOT  DIETRY CANTRELL COLUMBIA
10	9	10	36	TOUCH, PEEL AND STAND  DAYS OF THE NEW  OUTPOST/GEFFEN  OUTPOST/GEFFEN
11	12	13	9	MY HERO THE COLOUR AND THE SHAPE  ↑ FOO FIGHTERS ROSWELL/CAPITDL
12	11	8	22	3 AM  YOURSELF DR SOMEONE LIKE YOU  AVAATLANTIC
13	13	16	16	CLUMSY  CLUMSY  ◆ OUR LADY PEACE COLUMBIA  COLUMBIA
14	14	15	12	SAINT OF ME BRIDGES TO BABYLON  STREET  THE ROLLING STONES VIRGIN  OFFER  OFFE
15	17	19	6	TORN CREED WIND-UP WIND-UP
16)	18	18	8	WALK AWAY GRAND WORLD  GRAND WORLD  GRAND WORLD  GRAND WORLD  GRAND WORLD  WARNER BROS.
17	16	11	16	TIME OF YOUR LIFE (GOOD RIDDANCE)  STATEMENT OF TABLE ASSOCIATION
18	15	14	16	TASTE OF INDIA NINE LIVES COLUMBIA COLUMBIA
(19)	20	20	6	USE THE MAN MEGADETH CRYPTIC WRITINGS CAPITOL
20	NE	WÞ	1	I LIE IN THE BED I MAKE BROTHER CANE VIRGIN
21)	24	25	7	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW  CAPITOL  APPLICATION  CAPITOL
(22)	25	29	5	RAGE VAN ZANT BROTHER TO BROTHER CMC INTERNATIONAL ACTIVITY OF THE CONTRACTOR OF THE
23	21	21	22	BACK ON EARTH THE OZZMAN COMETH  MUNGO CITY  ◆ OZZY OSBOURNE EPIC  ◆ SPACEHOG
(24)	28	36	3	THE CHINESE ALBUM HIFI/SIRE/WARNER BROS.
25	23	27	6	I AM A PIG  VDYEURS  OTHING/INTERSCOPE  BITTER SWEET SYMPHONY  ◆ THE VERVE
26	22	22	8	URBAN HYMNS COUNTY/IRGIN FUEL METALLICA
(27)	39		6	
28	26	24	6	N   N   N   N   N   N   N   N   N   N
29)	33	-	2	DARKEST DAYS  THE OAF (MY LUCK IS WASTED)   BIG WRECK
30	19	17	18	IN LOVING MEMDRY OF ATLANTIC
31	27	28	6	MY FATHER'S EYES  PICRIM  PERIC CLAPTON REPRISE
(32)	40	_	2	CLOSING TIME         SEMISONIC           FEELING STRANGELY FINE         MCAC           THE GIRL I LOVE         LED 7EPPELIN
33	30	30	20	BBC SESSIONS ATLANTIC
34	31	26	25	ALMOST HONEST  CRYPTIC WRITINGS  CAPITOL  CENTRAL STATEMENT CAPITOL  CENTRAL STATEMENT CAPITOL  CENTRAL STATEMENT CAPITOL  CENTRAL STATEMENT CAPITOL  CAPITO
(35)	36		2	CEMENT FEEDER POLYTHENE ECHO/ELEKTRA/EEG
36	34	39	3	CRYSTAL PLANET PENALTIS PROTESTAL PLANET
37	32	31	19	THE MEMORY REMAINS  RELOAD  RELOAD  RELOAD  RELOAD  RELOAD  RELEVERY OWN
38	35	35	3	YESTERDAY'S NEWS WHISKEYTOWN STRANGERS ALMANAC OUTPOSTGEFFEN  MASH T AMAY  PLACE ARE
39	29	23	22	WASH IT AWAY YOUR BODY ABOVE ME DGGGEFFEN  NO AND
(40)	NE	w Þ	1	DROPPING ANCHOR PUSHING THE SALMANILLA ENVELOPE  → JIMMIE'S CHICKEN SHACK ROCKET/ISLAND

# Modern Rock Tracks...

	۲ X ۳	2 WKS	WKS	TRACK TITLE  ALBUM TITLE (IF ANY)	ARTIST MPRINT/PROMOTION LABEL
1	1	1	22	★ ★ No. 1 ★ ★ SEX AND CANDY MARCY PLAYGROUND  **A ★ No. 1 ★ ↑	★ IARCY PLAYGROUND
2	2	2	18	TIME OF YOUR LIFE (GOOD RIDDANCE)	◆ GREEN DAY REPRISE
3	7	11	6	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
4	3	3	13	GIVEN TO FLY YIELD	PEARL JAM EPIC
5	6	7	8	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
6	4	4	25	BITTER SWEET SYMPHONY URBAN HYMNS	◆ THE VERVE VC/HUT/VIRGIN
7	5	5	17	CLUMSY CLUMSY	◆ OUR LADY PEACE COLUMBIA
3	12	23	3	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
9	8	8	18	MY OWN PRISON MY OWN PRISON	◆ CREED WIND-UP
10	9	6	11	MY HERO THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS  ROSWELL/CAPITOL
11	11	12	25	DAMMIT (GROWING UP)	◆ BLINK 182
12	10	10	19	BRICK	◆ BEN FOLDS FIVE
13	13	9	21	HOW'S IT GOING TO BE	◆ THIRD EYE BLIND
14	14	14	9	THIRD EYE BLIND SUNSHOWER	CHRIS CORNELL
(15)	17	18	7		NATALIE IMBRUGLIA
16	16	15	20	KARMA POLICE	RADIOHEAD
17	15	13	27		CAPITOL  DAYS OF THE NEW
18	18	16	14	WASH IT AWAY	OUTPOST/GEFFEN BLACK LAB
19)	20	21	4	YOUR BODY ABOVE ME CUT YOU IN	JERRY CANTRELL
20	19	17	29	BOGGY DEPOT  EVERYTHING TO EVERYONE	◆ EVERCLEAR
-	13			so much for the afterglow  ★★AIRPOWER★	CAPITOL
21)	26	37	3	SHIMMER SUNBURN	FUEL 550 MUSIC
(22)	25	27	5	WISHLIST	PEARL JAM
(23)	30	31	4	MUNGO CITY	◆ SPACEHOG
	33		2	THE CHINESE ALBUM	HIFI/SIRE/WARNER BROS.
(24)			1 4	LOSING A WHOLE YEAR	THIRD EYE BLIND
24) 25	21	20	2 24	THIRD EYE BLIND  3 AM	
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Week of March 1, 1998

① All 'Bout The Money / Meja

- 2 My Heart Will Go On / Celine Oion
- 3 Madazulu / Oeep Forest
- 4 Given To Fly / Pearl Jam
- (5) Together Again / Janet Jackson
- ® Tubthumping / Chumbawamba Movin' On / Speech
- ® Everything's Gonna Be Alright / Sweet Box
- 9 Fantasy Island / M People
- 1 Only If / Enya
- 1 Freedom / Robert Miles Featuring Kathy Sledge
- 1 Happiness / Kamasutra Featuring Jocelyn Brown
- (3) Maybe I'm Amazed / Carleen Anderson
- (1) Frozen / Madonna
- (3) Off The Hook / Jody Watley
- 1 Be Strong Now / James Iha 11 Make Love To You And End Of
- The Road / Babyface
- <sup>®</sup> Be The Man / Celine Oior
- 19 Torn / Natalie Imbruglia
- @ Sugar Sugar Honey / Cultured Pearls
- Milktea / UA
- My Father's Eyes / Eric Clapton
- 3 Temper Temper / Goldie
- 3 Stop / Spice Girls
- 3 Yes / Yasmine Garb
- 3 Mutante / Clara Moreno Tar To Go / Michiru Monday
- 2 Alison / Nona
- Why / Sybil
- 39 Emaline / Ben Folds Five 1 Too Much / Spice Girls
- 3 Sexy Cinderella / Lynden Oavid Hall
- 3 My Star / Ian Brown
- 3 Got It All Together / Workshy (3) Kiss The Rain / B'llie Myers
- 3 Tsutsumikomuvouni... / Misia
- 3 All Night All Right / Peter Andre Featuring Coolin
- 3 All Around The World / Oasis
- 3 Not Alone / Bernard Butler
- 1 The Language Of FLowers / Kevyn Lettau 1 Walking On The Sun / Smash Mouth
- @ Forget Me Not / Bonnie Pink
- 4 You Make Me Feel (Mighty Real) / Byron Stingily
- **®** Solomon Bites The Worm / Bluetones
- 1 No, No, No / Oestiny's Child
- 6 Feel So Good / Mase
- 1 Picture Of You / Boyzone
- ⊕ I Won't Be There Anymore / Pockets
- (9) I'm A Tree / Imani Coppola
- @ Gettin' Jiggy Wit It / Will Smith Selections can be heard on
- "Sapporo Beer Tokio Hot 100"
- every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

#### 81.3FM J-WAUE

Station information available at: http://www.j-wave.co.jp

Compiled from a national sample of airpilay 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, Bit

# **Queen Of Hearts Juice Newton Aims To Make Splash With Cross-Genre Comeback**

GRADE-A JUICE: As Juice Newton picks up the phone from her San Diego home, she pauses and explains, "I was outside painting the house."

Appropriate, perhaps, given the upcoming release of "The Trouble With Angels"—her first new album in 11 years, containing three new songs and a fresh coat over seven of her biggest hits from the last decade.

It's an intriguing time for the '80s mainstay of top 40, country, and AC to mark her return, given the current climate between pop and country radio. In 1981—when Newton broke simultaneously into the hit zone of the Hot 100 Singles, Hot Country Singles, and Adult Contemporary charts with her remake of "Angel Of The Morning"—the lines between country and popwere blurred without self-consciousness, making artists like Kenny Rogers, Dolly Parton, Ronnie Milsap, and Eddie Rabbitt core for both formats.

Those boundaries are just now being tested again, with artists like LeAnn Rimes, Shania Twain, Martina McBride, and Trisha Yearwood making the unorthodox jump to AC and top 40 from their country roots.

Will Newton again be able to make the grade? "Maybe the angels will be with me," she says. "I love to work, to perform. I can't wait to be out and do that. It's a real giving situation. I'm ecstatic and appreciative of the opportunity."



NEWTO

The 40-something artist brings to the table a celebrated past as one of the five most successful crossover female vocalists of the 1980s. In all, she scored seven top 40 hits (on Capitol) between 1981 and 1983; three of those were also No. 1s on the Adult Contemporary chart. She also had 16 hits (some on RCA) within the top 40 of the Hot Country Singles chart between 1979 and 1989, including the No. 1s "The Sweetest Thing (I've Ever Known)" in 1981, "You Make Me Want To Make You Mine" and "Hurt" in 1985, and "Both To Each Other" with Rabbitt in 1986. Her breakthrough album "Juice" was certified platinum, followed by the gold "Quiet Lies" and a gold greatesthits album.

Newton was nominated for four Grammy Awards; in 1982 she won as best pop female vocalist for "Break It To Me Gently." She also was named best female vocalist that year at the People's Choice Awards. In 1981 she was Billboard's No. 1 new female pop album artist, top new female country album artist, and the No. 5 AC artist. Her new label. River North, last

month announced a transition from pop/country to AC/pop. It has on its roster artists like Peter Cetera, Crystal Bernard, Ronna Reeves, and Dionne Warwick; it intends to focus Newton on the more adult-oriented AC side of radio. The first single, which ships to radio March 31, is a new track: "When I Get Over You," an acoustic folk-pop ode to eternal love. Newton first heard the song at a benefit last



by Chuck Taylor

year featuring Vanguard recording act Venice, which includes four sons of the Lennon Sisters.

"I heard that song and related to it immediately as a musician and on a personal level," Newton says.

"I loved the line 'We've got pseudo big plans.' Sometimes, you know, if you've got these grandiose plans, you feel too greedy," she adds with a laugh. "I sat there and immediately thought, 'Oh, wow, I've got to hear that again.'"

She bought the band's CD and played the song for her album producer, Richard Landis (Vince Gill, Lorrie Morgan), who has worked with Newton through most of her hitmaking career. "We both loved it," she says, adding that she has yet to tell the boys of Venice that she covered their song

The other two new tracks are more country in flavor, particularly the rollicking, hook-soaked "The Trouble With Angels," written by Los Angeles songwriter Terry Wilson, which country radio would eat up if it let its guard down; and "Red Blooded American Girl," penned by Nashville writers Kevin Montgomery and Lawrence Gottlieb.

Newton found the latter song while browsing through used CD/record stores, among her favorite ways to find new material. "I don't think too many artists go through the bargain bin looking for songs to record," she says, laughing. "Sometimes I'm attracted by song titles or an interesting cover photo and have absolutely no idea what the music inside sounds like."

In all, the album, due April 28, came together in the short course of three weeks. "Her vocals were sung in four days. There were no glitches," says producer Landis. "Juice was a gem to work with, very prepared and professional."

Among the classics Newton rejuvenates on her album are "Queen Of Hearts," "Love's Been A Little Bit Hard On Me," "Break It To Me Gently," "The Sweetest Thing," and, of course, "Angel Of The Morning." That one, she says, was particularly affecting to revisit, given that it was her first substantial hit and the first song that she worked on with Landis, who also served as her manager for six "On a performance level, that song has evolved and morphed through the years," Newton says. "We relied more on my physical reading of the songs and less on production. We leaned it out and made it more real.

"It was a cool thing. What I found wonderfully refreshing is that I didn't feel in competition with myself."

Adds Landis, "I admit I got a little misty over that one. [In 1980,] Juice had already made several albums, and nothing had succeeded. I was on staff at Capitol and encouraged her to do the song. After the record came out, the head of marketing called and said, 'We have a hit record here. Get her off the road and out of these little bars.' I flew out to Albuquerque [N.M.], where she was driving around in a mobile home, and she didn't believe me."

The new readings of her seven well-known hits are exceedingly imaginative, containing alternative phrasing, simpler arrangements, and a relaxed vocal performance that actually surpasses past efforts. From song to song, Newton turns from subtle to soaring as only a practiced vocalist might.

"I was very aware that you can't recreate the past, and frankly, we had no desire to make a carbon copy," she says. "The core of what a writer is still is there, but there's always a different interpretation. How many ways can you have salmon? A bunch. That's the way we looked at these tunes."

Newton adds that there were moments in the studio where she would forget the recipes. "With some of these, I'd be in the heat of the tune and just look up to the glass at Richard, because I'd gone totally blank. What the hell's the next word? I'd have to leave the room, and we'd gather the old CDs and find the lyric. You'd think those songs are so indelibly printed in your mind, but in the studio setting, it was like they were being re-created."

"She recorded differently this time,"
Landis says. "We used to do more stop
and start with her vocals. This was
much more straight-through performance. We made the conscious decision
to approach it more organically."

Which is also how Newton has approached her life over the past decade. In an article in People magazine several years back, she outlined her priorities: "to be a lover, a wife, parent, counselor, cook, shuttle driver. horse trainer." In 1985, she married Tom Goodspeed, president of the San Diego Polo Club and winner of six U.S. Open Arena championships, the most in polo history. The couple has two children: 10-year-old Jessica and 7year-old Tyler. Newton is also an accomplished equestrian, competing in polo matches and training horses for competition. Currently, Newton and Goodspeed own more than a dozen horses (all of which, she notes, are named).

During this time, she has continued to tour throughout the U.S. and parts of Europe; she says she would eagerly crank up her touring schedule if radio reacts favorably to her new project.

"I'm very blessed," she says. "My kids and my husband are healthy; I have a car; I have a job. But it would be a kick in the pants for it to happen all over."

# **Taylor Ends Decade-Long Top 40 Drought In Memphis**

Billboard.

BROADCASTER

OPTHE WEEK

CHRIS TAYLOR

**Operations Manager** 

**WKSL Memphis** 

AT AN AGE WHEN most of us were worrying about being grounded, Chris Taylor, operations manager of Flinn Broadcasting's WKSL (107.5 Kiss FM) and KXHT (Hot 107) Memphis, was already on the radio.

At age 13, Taylor landed his first gig, doing the Sunday-night top 20 countdown on suburban Washington, D.C.'s WPRW Manassas, Va. "Hey, I was a persistent kid," Taylor says with a grin. After the person doing the

show left, and after wondering who they could possibly get to do a crummy, two-hour Sunday-night shift, Taylor swears that somebody actually spoke the immortal words, "Hey, what about that kid?"

Because he started so young, Taylor has had more spare time than most to pad his résumé. Other career benchmarks include two stints at WNVZ Norfolk, Va., and a bunch of D.C. stops, including former top 40s WAVA (under Matt Farber), WBMW, and WRQX (Q107) twice.

He was also assistant PD of WQHT (Hot 105) Miami and jock at WRVQ Richmond, Va., dabbled in programming at the late WDFX (the Fox) Detroit with Chuck Beck, and then landed his first PD gig at WXLK (K92) Roanoke, Va., before rejoining Beck as assistant PD/music director of triple-A WHPT Tampa, Fla. Late last year, the chance to sign on a new top 40 in Memphis proved too good to pass up.

"As challenging as it was to step out of top 40 and into triple-A, here I was, sitting in Tampa, competing against a very good top 40, WFLZ, at a time when all this great top 40 music was coming out, like Hanson, Spice Girls, Backstreet Boys," he says. "It was killing me not to be doing it. The fun was back in the format, and that's what energized me into making this move." Plus, Taylor really wanted to do his first turnaround or sign-on. However, he admits that the initial thought of going to work for a small local owner, the polar opposite of where most of the industry was headed, gave him pause. "I was scared at first," he says. But, after meeting with Vallie-Richards consultants Dan Vallie and Mike Donovan, then owner Dr. George Flinn, and GM Mary Norman, he was ready to go. "There was no question that they had a commitment level that no big corporation could match," he says. "Doc [Flinn] owns a cluster of stations in his hometown: it's personal for him. The thought of working for someone who shares the passion as I do for this business is exciting."

Although Flinn batted a few format options around, top 40 kept rising to the top because it was the largest format hole. "Although [rival] WMC-FM [FM100] is known in the industry as a hot AC, in the market they had been perceived as the top 40," says Taylor.

That perception has since changed. "We're six months into this thing, and people are now realizing that there's a whole genre of music and an approach to this format that had not been previously explored."

Instead of the usual stunting that precedes many sign-ons, Vallie-Richards opted to just put the format on the air last August. "The hole was so big, and they wanted to plug it immediately," Taylor says of Kiss,

which ran jockless for the first two months. "Our main goal was to identify our musical niche in the market to the audience."

In November, Taylor hired Robin Cole from WZYP Huntsville, Ala., as music director/middays. "She makes great eye contact with her listeners," says Taylor, who does afternoons, followed by J.P. Powers, whom he found at KFRX Lincoln, Neb. He also scoured smaller markets before finding morning jock Scott Logan at WWKZ (KZ103)

in nearby Tupelo, Miss.

"I love to look outside of big markets to find talent; it's out there," he says. "These people are eager and excited to be in a market the size of Memphis. They come here with no pre-existing bad habits, and they're learning how to build a career. They've worked for what they've gotten. Nothing is handed to you in a smaller market. I wanted to capture that vibe and bring it to Kiss."

Here's a recent 6 p.m. hour on WKSL: Celine Dion, "My Heart Will Go On"; Planet Soul, "Set U Free"; Chumbawamba, "Tubthumping"; Fun Factory, "I Want To Be With You"; Boyz II Men, "4 Seasons Of Loneliness"; Gina G, "Ooh Aah . . . Just A Little Bit"; matchbox 20, "Push"; Robyn, "Do You Really Want Me"; Usher, "You Make Me Wanna . . . "; Backstreet Boys, "Everybody (Backstreet's Back)"; Modern English, "Melt With You"; K-Ci & JoJo, "All My Life"; Spice Girls, "Wannabe"; Will Smith, "Gettin' Jiggy Wit It"; and Blind Melon, "No Rain."

"Say what you want about this music; it's still what drives this format," he says. "While we might share a couple of acts like matchbox 20 with a number of stations, we own 'N Sync, Spice Girls, Hanson, etc. That's what's selling and requesting. Young adults in this market were looking for a place to go, and as soon as Kiss signed on they had a home," he says.

"Although our target is 18-34, we're going to have to win the loyal-ty of the larger portion of 25-34 females before they switch from their existing first-choice station. FM100 is not limping, by any means. People are not just going to turn them off. We are two different radio stations that can certainly co-exist."

KEVIN CARTER

## From Apple To Spice, The **MVPA '97 Video Nominees**

by Carla

Hay

MVPA AWARDS: The Music Video Production Assn. (MVPA) has announced the nominees for its seventh annual awards show, and videoclips from Janet Jackson ("Got 'Til It's Gone") and Fiona Apple ("Criminal") rule the list with the most nominations so far. Also receiving multiple nominations were "Elektrobank" from the Chemical Brothers and "Smack My Bitch Up" from Prodigy.

At press time, the MVPA was still tallying votes for the categories of video of the year, director of the year, directorial debut of the year, interna-

tional video of the year. and longform concert video of the year. Nominees in these categories will be published in next issue's Eye column.

Videoclips eligible for this year's awards show were produced between Jan. 1-Dec. 31, 1997. Nominations could be made by anyone, but the final lists of nominees and winners are voted on by MVPA members. The MVPA Awards will be held April 1 at the Directors Guild in Los Angeles.

Here's a select list of nominees in the major cat-

Pop video of the year: Ben Folds Five, "Brick"; Bjork, "Bachelorette"; Lisa Stansfield, 'Never, Never Gonna Give You Up"; Sugar Ray, "Fly"; Janet Jackson, "Got 'Til It's Gone.

Urban/R&B video of the year: 112, "Cupid"; Maxwell, "Whenever Wherever Whatever"; Notorious B.I.G., "Sky's The Limit"; Puff Daddy, "Benjamins Rock Remix"; Wyclef Jean, "Gone Till November."

Rap video of the year: Busta Rhymes, "Put Your Hands Where My Eyes Can See"; Jungle Brothers, "Jungle Brothers"; LL Cool J, "Phenomenon"; Wyclef Jean with Celia Cruz and Lauryn Hill, "Guantanamera

Rock video of the year: Aerosmith, "Pink"; David Bowie, "Dead Man Walking"; Marilyn Manson, "Man That You Fear"; Spacehog, "Mungo City"; Tool, "Aenema."

Alternative video of the year: Air, 'Sexy Boy"; David Bowie featuring Trent Reznor, "I'm Afraid Of Americans"; Foo Fighters, "Everlong"; Portishead, "Only You"; Tricky, "Makes Me Wanna Die"; the Verve, "Bitter Sweet Symphony."

Country video of the year: John Anderson, "Small Town"; Marv Chapin Carpenter, "Better To Dream Of You"; Sara Evans, "Three Chords And The Truth"; Patty Loveless, "You Don't Seem To Miss Me"; Chely Wright, "Shut Up And Drive."

Adult contemporary video of the year: Harry Connick Jr., "Let's Just Kiss"; Paula Cole, "I Don't Want To Wait"; Shawn Colvin, "Sunny Came Home"; Cool For August, "Walk Away"; Alana Davis, "32 Flavors."

Dance video of the year: Aphex Twin, "Come to Daddy"; the Chemi-

cal Brothers, "Elektrobank"; Death in Vegas, "Dirt"; Fatboy Slim, "Going Out of My Head"; Prodigy, "Smack My Bitch Up.".

Feature film video of the year: Beck, "Deadweight"; Bush, "Mouth"; Coolio, "When Do I Get There"; INXS, "Don't Lose Your Head"; Duncan Sheik, "Wishful Thinking.'

Best cinematography: Fiona Apple, "Criminal"; Portishead, "Only You"; Prodigy, "Smack My Bitch Up"; Tool, "Aene-ma"; Wyclef Jean, "Gone Till November."

Best art direction: Fiona Apple, "Criminal"; Bjork, "Bachelorette"; Foo Fighters, "Everlong"; Janet Jackson, "Got Til It's Gone"; Marilyn Manson, "Man That You Fear."

Best editing: Fiona Apple, "Criminal"; the Chemical Brothers, "Elektrobank" and "Block Rockin' Beats"; Prodigy, "Smack My Bitch Up"; Spacehog, "Mungo City."

Best special effects: 311, "Transistor"; Air, "Sexy Boy"; Spice Girls, "Spice Up Your Life"; En Vogue, "Too Gone, Too Long."

MUSIC VIDEO CONFAB: Mark your calendars: The dates for this year's Billboard Music Video Conference and Awards have been set for Nov. 4-6 at the Sheraton Universal in Universal City, Calif. If you plan to attend the conference and have any suggestions or comments, feel free to contact me by phone at 212-536-5019, by fax at 212-536-5358, or by e-mail at chay@billboard.com. For information about registration, accommodations, or sponsorship, contact Michele Jacangelo Quigley at 212-536-5002.

# **PRODUCTION NOTES**

#### **LOS ANGELES**

Ringan Ledwidge directed Bond's video for "Nothing Fits (Fictitious Circle)."

She Moves shot the video for "It's Your Love" with director Mary Lam-

**NEW YORK** 

Hype Williams lensed the DMX clip

"Get At Me Dog."

Public Announcement's remix of "Body Bumpin' Yippie-Yi-Yo" was directed by David Nelson.

#### NASHVILLE

The Mavericks shot the video for "To Be With You" with director Gerry Wenner.

#### FOR WEEK ENDING MARCH 15, 1998

# 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 Y THE NETWORKS (NOT BY BD

5 Wade Hayes, The Day That She Left Tulsa
6 The Kinleys, Just Between You And Me
7 Trace Addins, Lonely Won't Leave Me Alon
8 Shania Twain, You're Still The One
9 David Kersh, If I Never Stop Lovin' You
10 Sammy Kershaw, Matches \*
11 Kevin Sharp, Love Is All That Really Matters
12 Martina McBride Willin Brickman, Valentine
13 Trisha Yearwood, Perfect Love
14 Jo Dee Messina, Bye, Bye
15 Chely Wright, I Already Do
16 Daryle Singletary, The Note
17 Wynonna, Come Some Rainy Day
18 Alabama, She's Got That Look in Her Eyes \*
19 Michael Peterson, Too Good To Be True \*
20 John Anderson, Takin' The Country Back
21 Mindy McCready, You'll Never Know \*
22 Nitty Gritty Dit Band, Sang, Bang, Bang
23 Mark Wills, I Do (Cherish You) \*
24 Sherrie Austin, Put Your Heart Into It \*
25 Randy Travis, Out Of My Bones \*
26 Anita Cochran, What If I Said
27 Brooks & Dunn, He's Got You
28 Gary Allan, It Would Be You \*
29 The Lynns, Woman To Woman \*
30 Tracey Byrd, I'm From The Country \*
31 Kenny Chesney, Thats Why I'm Here
32 Chris Cummings, I Waited
33 Tracy Lawrence, One Step Ahead O't The St
34 Lila McCann, Almost Over You
35 Rhett Akins, Better Than It Used To Be
36 Paul Brandt, What's Come Over You
37 Matraca Berg, Back In The Saddle
38 Shania Twain, Don't Be Stupid



- 1 Mase, What You Want
  2 Janet, I Get Lonely
  3 Queen Pen, Party Ain't A Party
  4 Wyclef Jean, Gone Till November
  5 Destiny's Child, No, No, No
  6 Lord Tariq & Peter Gunz, Deja Vu
  7 Next, Too Close
  8 K-Ci & Jojo, All My Life
  9 Puff Daddy, Been Around The World
  10 Master P, Make Em' Say Uhh!
  11 Goodle Mob, They Don't Dance No Mo
  12 The Lox, If You Think I'm Jiggy
  13 Angel Grant, Lif' Red Boat
  14 Immature, Extra Extra
  15 Luke, Raise The Roof
  16 Smooth, Strawberries
  17 Eboni Foster, Crazy For You
  18 Montell Jordan W/Master P, Let's Ride
  19 Aretha Franklin, A Rose Is Still A Rose
  20 JD Feat. Da Brat, The Party Continues
  21 OI Skool, Am I Dreaming
  22 Keith Washington, Bring It On
  3 Public Announcement, Body Bumpin'
  24 LSG, Curious
  25 Lee Cithe We Be Clubbin

- 24 LSG, Curious 25 Ice Cube, We Be Clubin 26 Tamia, Imagination 27 Brian McKnight, Anytime 28 Mariah Carey, Breakdown 29 Mary J. Blige, Seven Days 30 SWV, Rain

#### \* \* NEW ONS \* \*

Lil' Keke, Southside C-Murder, A-2nd Chance Mariah Carey, My All Busta Rhymes, Turn It Up U.P.T.F. Latosha Scott. Only Life I Know Lie I.P. Latosia Scott, only Life I v Timbaland & Magoo, Clock Strikes La Tanya F/Twista, What U On Robyn, Do You Really Want Me Jody Watley, Off The Hook (Remix)



Continuous programm 2806 Opryland Dr., Nashville, TN 37214

- 1 Dixie Chicks, I Can Love You Better 2 Toby Keith, Dream Walkin' 3 Clay Walker, Then What 4 Bryan White, One Small Miracle
- 1 Marcy Playground, Sex And Candy 2 K-Ci & Jojo, All My Life 3 Busta Rhymes, Dangerous

35 Rhett Akins, Better Indin it USEO 10.2
36 Paul Brandt, What's Come Over You
37 Matraca Berg, Back In The Saddle
38 Shania Twain, Don't Be Stupid
39 Brad Hawkins, We Lose
40 Melodie Crittenden, Broken Road
41 Keith Harling, Papa Bear
42 Bellamy Brothers, Catahoula
43 Shane Stockton, What If I'm Right
44 Mask Line A Woman's Tears

43 Shane Stockton, What If I'm Right 44 Matt King, A Woman's Tears 45 Patsy Cline, Crazy 46 Sawyer Brown, Another Side 47 Great Divide, Never Could 48 The Mavericks, To Be With You 49 Eddy Raven, Johnny's Got A Pistol 50 Mila Mason, Closer To Heaven

\* \* NEW ONS\* \*

Hal Ketchum, I Saw The Light John Michael Montgomery, Love Working On You Terri Clark, Now That I Found You

\* Indicates Hot Shots

- 4 Will Smith, Gettin' Jiggy Wit It 5 Matchbox 20, 3 AM 6 Natalle Imbrugila, Torn 7 Madonna, Frozen 8 Wyclef Jean, Gone Till November 9 LSG, Curious 10 Van Halen, Without You

- 8 Wyclef Jean, Gone Till November
  9 LSG, Curious
  10 Van Halen, Without You
  11 Ben Folds Five, Brick
  12 The Verve, Bitter Sweet Symphony
  13 Usher, Nice & Slow
  14 Master P, Make Em' Say Uhh!
  15 Metallica, The Unforgiven II
  16 Mariah Carey, Breakdown
  17 Celine Dion, My Heart Will Go On
  18 Savage Garden, Truly Madly Deeply
  19 Our Lady Peace, Clumsy
  20 Third Eye Blind, How's It Going To Be
  21 Lord Tariq & Peter Gunz, Deja Vu
  22 Finley Quaye, Sunday Shining
  23 Propellerheads, History Repeating
  24 Hanson, Weird
  25 Brian McKnight, Anytime
  26 Mase, What You Want
  27 Janet, I Get Lonely
  28 Paula Cole, Me
  29 U2, If God Will Send His Angels
  30 Foo Fighters, My Hero
  31 Sarah McLachlan, Adia
  32 Everclear, I Will Buy You A-New Life
  33 Rolling Stones, Saint Of Me
  34 Jimmy Ray, Are You Jimmy Ray?
  35 Eric Clapton, My Father's Eyes
  36 Tonic, Open Up Your Eyes
  37 Roni Size, Brown Paper Bag
  38 Puff Daddy, Been Around The World
  39 Creed, My Own Prison
  40 Loreena McKennitt, The Mummers' Dance
  41 Uncle Sam, I Don't Ever Want To See You
  42 Destiny's Child, No, No, No
  43 The Notorious B.I.G., Hypnotize
  44 Toni Braxton, You're Makin' Me High
  45 Spacehog, Mungo City
  46 Fiona Apple, Criminal
  47 LL Cool J, Doin It
  48 Sarah McLachlan, Building A Mystery
  49 SWV, Rain
  50 Billie Myers, Kiss The Rain

- \*\* Indicates MTV Exclusive

#### \* \* NEW ONS \* \*

Mariah Carey, My All Fastball, The Way Radiohead, No Surprises Scott Weiland, Barbarella Backstreet Boys, Everybody (Backstreet's Back) Robyn, Do You Really Want Me

#### \* \* NEW ONS\* \*

Fastball, Kiss The Rain Sister 7, Know What You Mean Barenaked Ladies, Brian Wilson

# THE CLIP LIST.



1221 Collins Ave mi Beach, FL 33139

AMERICA'S NO. 1 VIDEO

**ROY TOPS** 

Master P, Make Em' Say Uhh!

Puff Daddy & The Family, Been Amund The World (Remix) Backstreet Boys, Everybody Mary J. Blige, Seven Days Mva. It's All About Me Onyx & Wu Tang Clan, The Worst K-Ci & Jojo, All My Life Aretha Franklin, A Rose Is Still A Rose

Next, Too Close Celine Dion. My Heart Will Go On Usher, Nice & Slow
Do Or Die, Still Po Pimpin' Montell Jordan, Let's Ride 'N Sync, I Want You Back

Tamia, Imagination LSG. Curious Goodie Mob. They Don't Dance No Mo' David Hollister, The Weekend Jimmy Ray, Are You Jimmy Ray Young Bleed, Times So Hard

lase, Tell Me What You Want Smash Mouth, Why Can't We Be Friends Daz Dillinger, In California

n Reality

Aqua, Tum Back Time Billy Porter, Borrowed Time Busta Rhymes, Turn It Up (Remix) C-Bo, Money By The Tons Jackson 5, I Want You Mariah Carey, My All Mary Lou Lord, Lights Are Changing Outta Order, Tutti Frutti Jump Rufus Blaq, Out Of Sight Sneaker Pimps, Post-Modern Sleaze Spacehog, Mungo City Tuesdays, It's Up To You U2, If God Will Send His Angels



1515 Broadway New York, NY 10036

Jungle Brothers, Jungle Brother Aphrodite Mix Sister 7. Know What You Mean The Getaway People, She Gave Me Love Busta Rhymes, Turn It Up (Remix) Delinquent Habits, Here Come The Horns Jimmie's Chicken Shack, Dropping Anchor Sneaker Pimps, Post-Modern Sleaze Mary Lou Lord, Lights Are Changing



299 Queen St West

Fastball, The Way (new)

Aqua, Dr. Jones

Agua, Tum Back Time (new) The Watchman, Stereo (new) Fat, Numb (new) Sass Jordan, Desire (new) Serial Joe. Skidrow (new) Pulp, This Is Hardcore
Marcy Playground, Sex And Candy All Saints, I Know Where It's At Madonna, Frozen Celine Dion, My Heart Will Go On Jimmy Ray, Are You Jimmy Ray Our Lady Peace, 4 A.M. Backstreet Boys, All I Have To Give Will Smith, Gettin' Jiggy Wit It
The New Meanies, Letting Time Pass 'N Sync, I Want You Back



1111 Lincoln Ro Miami Beach, FL 33139

All Saints, I Know Where It's At (Heavy) Enrique Bunbury, Alicia (Heavy)
Eric Clapton, My Father's Eyes (Heavy)
Jarabe De Palo, El Lado Oscuro (Heavy) Lighthouse Family, Raincloud (Heavy) Sarah McLachlan, Sweet Surrender (Heavy) Smash Mouth, Why Can't We Be-Friends (Heavy) Alejandro Sanz, Amiga Mia (Medium) Ansia, Mermelada Tabu (Medium) Aterciopelados, Juegale Apuestale (Medium)

Duncan Sheik, Wishful Thinking (Medium) Foo Fighters, My Hero (Medium) Jimmy Ray, Are You Jimmy Ray (Medium)
Los Amigos Invisibles, Sexy (Medium) Mono, Life In Mono (Medium) Paula Cole, Me (Medium)

#### **LIGHT MUSIC**

Run D.M.C., It's Like That (Medium)

Signal Hili Dr Wall, PA 15148

World Wide Message Tribe, Revolution Gina, Majesty Hokus Pick, I'm So Happy Carman, America Again Rebecca St. James, You're The Voice Kirk Franklin, Stomp
Tony Vincent, Must Be The Season Wayne Watson, It's Time John Jonethis, Flood Mary Kathryn, Lofty Eves



223-225 Washington St Newark, NJ 07102

John Lennon, #9 Dream Spacehog, Mungo City Natalie Imbruglia, Torn Jimmy Ray, Are You Jimmy Ray? Sneaker Pimps, Post-Modern Sleaze Dimitri From Paris, Sacre Français Sarah McLachian, Adia LL Cool J. Father Bran Van 3000, Drinking In L.A. Black Eyed Peas, Fallin' Up Savage Garden, Truly, Madly, Deeply Naked, Raining On The Sky

CMC CALIFORNIA MUSIC CHANNEL

10227 E 14th St

mature. Extra Extra JD Feat. Da Brat, The Party Continues K-Ci & Jojo, All My Life Tamia, Imagination
Mase, Tell Me What You Want Ice Cube, We Be Clubbin' Master P, Make Em' Say Uhh! Usher, Nice & Slow





Continuous programming 1515 Broadway, NY, NY 10036

- 1 Celine Dion, My Heart Will Go On 2 Madonna, Frozen 3 Janet, Together Again 4 Matchbox 20, 3 Am 5 Savage Garden, Truly Madly Deeply 6 Smash Mouth, Walkin On The Sun 7 Chumbawamba, Tubthumping 8 Eric Clapton, My Father's Eyes 9 Ben Folds Five, Brick 10 Third Eye Blind, How's It Going To Be 11 Natalie Imbrugila, Torn 12 Paula Cole, Me 13 Sarah McLachlan, Adia 14 Billie Myers, Kiss The Rain

- 11 Natalie Imbrugila, Torn
  12 Paula Cole, Me
  13 Sarah McLachlan, Adia
  14 Billie Myers, Kiss The Rain
  15 Fleetwood Mac, Landslide
  16 Sugar Ray, Fly
  17 Rolling Stones, Saint Of Me
  18 Third Eye Blind, Semi-Charmed Life
  19 Paula Cole, I Don't Want To Wait
  20 Shanla Twain, You're Still The One
  21 Harry Connick, Jr., Learn To Love
  22 The Wallflowers, One Headlight
  23 Matchbox 20, Push
  24 Jewel, Foolish Games
  25 The Verve, Bitter Sweet Symphony
  26 Aretha Franklin, A Rose Is Still A Rose
  27 Lorean McKennit, The Mummers' Dance
  28 Mariah Carey, Breakdown
  29 Elton John, Recover Your Soul
  30 Madonna, Take A Bow
  31 Sarah McLachlan, Building A Mystery
  32 Carly Simon, Ev'ry Time We Say Goodbye
  33 Jimmy Ray, Are You Jimmy Ray?
  34 James Horner, Southampton
  35 Toni Braxton, You're Makin' Me High
  36 Sheryl Crow, Everyday Is A Winding Road
  37 Madonna, Like A Prayer
  38 Michael Jackson, Billie Jean
  39 Human League, Don't You Want Me
  40 J. Geils Band, Centerfold
  41 Paul McCartney & Michael Jackson, Say Say
  42 Duran Duran, Rio
  43 Jewel, Who Will Save Your Soul
  44 Ebba Forsberg, Lost Count
  45 Whitney Houston, I'm Every Woman
  46 Bobby McFerrin, Don't Worry Be Happy
  47 Olivia Newton-John, Physical
  48 Tina Turner, What's Love Got To Do With
  49 Rolling Stones, Start Me Up
  50 Kim Carnes, Bette Davis Eyes

She Moves, Breaking All The Rules

Oakland, CA 94603

Texas, Black Eyed Boy

Fric Clanton, My Father's Eyes

Three 6 Mafia, Tear Da Club Up '97

(Continued from page 1)

his group with Ron Carter, Herbie Hancock, Wayne Shorter, and Tony Williams ranks as one of the supreme outfits in jazz history.

"That quintet was totally integrated, empathetic, telepathic—they moved like a ballet troupe," says Michael Cuscuna, co-producer with Bob Belden of "The Miles Davis Quintet (1965-68)," a six-CD boxed set due from Columbia/Legacy Tuesday (24).

"There are so few bands in history where you could say that each of its members were made to play with each other, but that Miles quintet was one," Cuscuna adds. "They had the chops, intelligence, and sensitivity to take the music wherever they wanted to go. And they took it right to the edge."

"The Miles Davis Quintet" is the latest in a series of Legacy collections masterminded by Cuscuna that aims to present the trumpeter's three decades of work on Columbia in state-of-the-art archival fashion. The quintet set follows the Grammy-winning "Miles Davis & Gil Evans: The Complete Columbia Recordings" (Billboard, Aug. 24, 1996) and the acclaimed "Complete Live At The Plugged Nickel," which documented the '60s quintet in performance (Billboard, March 25, 1995).

Covering the sessions that produced the epochal albums "E.S.P.," "Miles Smiles," "The Sorcerer," "Nefertiti," and "Miles In The Sky," "The Miles Davis Quintet" boxed set also features material from "Filles De Kilimanjaro," "Water Babies," and such later compilations as "Circle In The Round" and "Directions." The set comes in the same deluxe slipcase configuration as the "Miles & Gil" package and retails for \$109.98.

Since the Davis quintet worked at such an ideally attuned level—"Miles Smiles" consists entirely of first takes—there isn't the wealth of previously unreleased material that can be found on the "Miles & Gil" and "Plugged Nickel" sets. But one fresh find is "Thisness," an oblique, bittersweet ballad taken from a mono rehearsal tape in Davis' personal collection.

The 56 tracks and more than seven hours of "The Miles Davis Quintet" also feature alternate versions of several tracks, including "Masqualero" and "Country Son." And there are such bonuses as a rehearsal take on Hancock's "Speak Like A Child" and an extended version of "Circle In The Round." Remixed and remastered by

# Miles Revisited By Producer Bill Laswell

■ BY BRADLEY BAMBARGER

NEW YORK—The Miles Davis of 1969's "In A Silent Way" was quite a way from the Miles Davis of the acoustic-quintet records just a few years before. "In A Silent Way" forwarded the bold abstractions of his previous band into moody electroambient soundscapes, yet the music was still passionate, original, and remarkably prescient.

Producer Bill Laswell has revisited Davis' pioneering electric era with the Columbia album "Panthalassa: The Music Of Miles Davis, 1969-74," due April 28. Drawing from the multitrack tapes of "In A Silent Way" and its successors "On The Corner" and "Get Up With It," Laswell presents a sort of "greatest hits" suite from the trumpeter's studio work of the period—or "a modern mix translation and reconstruction in sound," as he puts it.

Although "Panthalassa" is more reverential of its source material, the album follows in the footsteps of "Dreams Of Freedom: Ambient Translations Of Bob Marley In Dub," Laswell's radical exhumation project issued last year on his Axiom/Island imprint. Davis' music is in Laswell's blood as much as dub: His productions with Material and scores of other genre-defying albums draw freely from the aesthetic of Davis' electric period (including such epic live sets as "Dark Magus" and "Live-Evil," reissued by Columbia/Legacy last year).

Asked what struck him on first hearing "In A Silent Way" and the other albums, Laswell says, "I don't know by what, but 'struck' is definitely the word. Those records were a wake-up call. They were for a lot of

Mark Wilder, all the material is pre-

sented with sonics vastly superior to

the original, LP-master-derived CDs,

with the excess compression and echo

stripped away to reveal the dynamic

Among the unique characteristics of

the Davis quintet was the fact that each

of its subsidiary members were not

only stellar instrumentalists but origi-

nal composers and leaders in their own

right. Pianist Hancock and saxophon-

beauty of the band.

people—they're historic.

"A record like 'On The Corner' was especially ahead of its time—its emphasis on tone and texture wasn't that well-received—but time has caught up with the music," Laswell adds. "Now I don't know if people working in drum'n'bass have actually heard 'On The Corner,' but they've definitely heard things that were influenced by it. I hear a lot of what Miles was doing with density and drones in some of the electronic music of today. It's a different dialogue but the same language."

Laswell says "retranslating" some of Davis' music from the early '70s is justified, since the original albums were themselves manipulated cutand-paste style by producer Teo Macero from hours of studio improvisations. "This sort of music lends itself to sonic reinterpretation," Laswell explains. "I haven't added anything to the performance, of course. I've just tried to add clarity and impact to the sound, to produce a fresh listening experience."

Laswell has received at least one special blessing for his work: Former Davis keyboardist Joe Zawinul, who composed the title track to "In A Silent Way," told him that the ebb and flow of "Panthalassa" "feels great."

Taking a cue from the fact that the music world is just catching up with Davis' electric inventions, Columbia aims to introduce a younger audience to the jazz legend's work via "Panthalassa." The label's director of jazz marketing, Gabrielle Armand, says promotions will stress the disc's contemporary vitality as well as take advantage of Davis' unique profile.

"Marketing 'Panthalassa' is a challenge in that it's not a strict reissue

ist Shorter were making classic Blue

Note albums simultaneous to the Davis

sessions and went on to become fusion

superstars as well as collaborate on last

year's "1+1" on Verve (Billboard, June

Williams joined the Davis band as a

17-year-old drumming prodigy and left

as a potent bandleader/composer in his

own right. He died unexpectedly last

year, leaving behind such inspired al-

bums as "Emergency" (Polydor), "Live

and it's not the product of a live act," Armand says. "But because it's outside the usual range, it also opens up enormous possibilities. Miles not only has credibility at the most high-brow level, he has an enormous cool factor on the street. So, we can reach out to both Miles completists and the kids who are aware of his legacy but might be more drawn to the album's remix element."

Reaching out to the kids entails Columbia commissioning a series of remixes of Laswell's remix—the first being DJ Krush's take on the track "Rated X." The remixes will be served to college radio and indie retail, with the initial white-label 12-inches gathered onto a CD-5 later. Columbia has also enlisted the New York promotion outfit Giant Step to help with clublevel marketing and listening parties.

"Panthalassa" has been garnering good reviews since its winter release in Europe; certainly, Laswell's dusting off of "Rated X" and the haunting "He Loved Him Madly" from "Get Up With It" should be appreciated, since the original album is only available as an expensive Japanese import.

Laswell says he would like to see "Panthalassa" as the first in a series of remixes of neglected electric-jazz albums of the early '70s. He says the grooves of Herbie Hancock's "Sextant" are ripe for reinvention, and he sees a questing spirit in the air today that could make people appreciate the meditative qualities of Alice Coltrane and Carlos Santana's "Illuminations."

With hindsight, Laswell says, it's more apparent than ever that "there's a subtlety, a strength in the electric Miles and some of these other records that goes way beyond the notes."

In Tokyo" (Blue Note), and "The Last Wave" (DIW). Carter has become one of the most highly regarded bassists of all time, with an ever-expanding dis-

cography (see story, this page).

Carter hopes "The Miles Davis Quintet" boxed set will put the group in perspective as a historic collective that straddled tradition and the unknown with élan. "You can hear how we were really charting new territory, expanding forms, harmonically and

rhythmically," he says. "It was an intense and challenging atmosphere.

"Miles was the leader clearly, and Wayne was writing all those advanced compositions, but it was a very democratic, interactive group," Carter continues. "And Miles was playing great, man, but he had to—everybody did. If you didn't keep up, you'd get washed away. It was in-the-moment creation, which is what the best jazz always is."

A critical mass behind the Davis legacy has been piling up in the past year or so that should help Columbia/ Legacy make a broad case for his catalog, including not only the boxed sets but the series of live electric albums from the '70s reissued last year (Billboard, June 7, 1997). For instance, "Kind Of Blue," one of the biggest-selling jazz albums of all time, was recently certified platinum by the Recording Industry Assn. of America. And Davis just received his star on the Hollywood Walk of Fame.

The Smithsonian Institution's excellent "Miles Davis Reader" could also cultivate interest, and on another level, N2K's Jazz Central Station World Wide Web site is collaborating with the Davis estate on the elaborate Web site milesdavis.com. The milesdavis.com preview site is up now, with the full version to debut on Davis' birthday, May 26; it will offer a Davis timeline, chapters in a serial biography, exclusive artwork, soundclips, and an annotated list of recordings, books, and videos linked to N2K's Music Boulevard retail site.

Legacy itself is "sparing very little" in its promotion of the quintet set and the rest of the Davis catalog, says the label's director of jazz marketing, Seth Rothstein. The boxed set will be touted in a 25-second TV ad that will run on the A&E channel in April and May, featuring high-quality footage of the quintet playing in Stockholm in '68; the full video will be used as an educational item with press and the Sony sales team, as will a CD sampler of the boxed set that also goes to indie retail. In addition, there'll be high-profile print ads and enhanced co-op funding.

On the point-of-purchase front, Legacy has gone all out, having produced two two-sided, free-standing "Miles On Columbia" bins to show off Davis' catalog. One display is designed to hold 150 CDs and the other 60, including boxed sets and individual titles as well as such peripheral items as

(Continued on next page)

# **Bassist Ron Carter Chases Challenges Long After Davis Quintet**

NEW YORK—Ron Carter is one of the most-recorded bass players in history, from his work with Miles Davis to countless sessions for other bandleaders and a growing number of solo albums. His place in the pantheon of legendary jazz rhythm men is secure after some four decades of work. Yet he still has a restless muse.

As a leader and soloist, Carter is signed to Japanese label Somethin' Else, an imprint of Toshiba-EMI; Blue Note releases his albums in the U.S. He's called the shots on seven discs in the past few years, including the new "So What." Just out in Japan and scheduled for a June 30 U.S. release, the set teams Carter with pianist Kenny Barron and drummer Lewis Nash on some of the bassist's favorite tunes.

Although Carter laments the fact that his albums aren't distributed in Europe (home of some of the world's most receptive jazz audiences), he appreciates his Toshiba-EMI deal. "The state of jazz on record in the marketplace is pretty woeful these days," he says. "Most jazz labels don't seem to have any verve at all, pardon the pun.

"But EMI Japan seems a lot more enthusiastic than most," Carter adds. "At least they're interested in reaching beyond the usual narrow confines. This music can touch a lot of people."

Carter's other recent albums include last year's "The Bass And I," with Nash, pianist Stephen Scott, and percussionist Steve Kroon, and 1995's quintet disc "Mr. Bow-Tie," featuring pianist Gonzalo Rubalcaba and saxophonist Javon Jackson. But the bassist drew considerable attention for a trio of albums in which he put an improvisational spin on the classical repertoire he loves: "Brandenburg Concerto" ('96), "Friends" ('93), and "Ron Carter Meets Bach" ('92).

Critics could be pretty tough on the first two of those classical-improv

albums, although Carter swayed more people with "Brandenburg Concerto" and its characterful takes on Ravel's "Pavane" and one of Bartók's "Hungarian Dances." At the very least, they show a musician still striving to challenge himself and grow.



CARTER

Although Carter has turned down sideman gigs by the score, he continues to mix it up live and on record with the cream of the jazz crop. One of his finest sideman outings of late found him laying it down

gutbucket-style with drummer Joey Baron, saxophonist Arthur Blythe, and guitarist Bill Frisell on Baron's aptly titled Intuition album "Down Home." He also played a sold-out run with the group at New York's Knitting Factory: future dates may be in the offing.

Most recently, Carter played a couple of weeks at the Village Vanguard club with his regular quintet featuring Scott, Nash, Kroon, rhythm bassist Leon Maleson, and Carter on lead piccolo bass. One of Carter's albums as a leader in the '70s was named for his penchant for that instrument—"Piccolo" on Milestone. A survey of his Milestone years can be found in the anthology "The Standard Bearers," which features Carter not heading up various ensembles but in duets with guitarist Jim Hall and pianist McCoy Tyner. Prior to his Milestone output, Carter led such notables as reed hero Eric Dolphy on "Where?" (OJC).

The 60-year-old Carter continues to work hard not only on his music but on that of others: For years, he has been passing on the tradition as head of the jazz department at the City University of New York. Besides the theory and practice of being a musician, Carter

aims to impart the spirit. In particular, he emphasizes the kind of meeting of minds that made the days of the great '60s Davis quintet—and the classic Blue Note sessions with his fellow quintet vets Herbie Hancock and Wayne Shorter—something special.

"There was a whole lot of listening going on in that music," Carter says. "That sort of intensity and focus could only have come from talented musicians coming together with different ideas and then communicating, working through to a resolution.

"It's hard to find that sort of giveand-take these days," Carter adds. "Bands don't play three sets a night over a weekend stand anymore, carrying each other's instruments on and off the stage. Now it's six roadies for a quintet and five different guys going five different ways, except on payday. Experience shows that there's something to camaraderie in music."

BRADLEY BAMBARGER

#### **GOLDSTUCK GETS WIDE MANDATE FROM ARISTA**

(Continued from page 6)

former colleagues. Says Warner/ Chappell Music (U.S.) president Rick Shoemaker, "I have never met anybody that has keener insights to people and situations than Charles does."

#### INTERNATIONAL HITS

It wasn't only Davis' legend that drew Goldstuck to Arista. "Being on the outside looking in, it has always impressed me that this was a company that year upon year can deliver megahits—multi-platinum records," he says. "What also impressed me was that they were the kind of hits that generally translated well from an international standpoint."

The fact that Arista has also managed to score success in R&B, hip-hop, country, pop, and to some extent rock was also a factor in Goldstuck's decision to move to Arista.

"In a nutshell, the cross-section of music here and the quality of leadership was such that it was a situation that I couldn't turn down, as much as I loved it at Capitol in Los Angeles," he says.

After serving as VP/worldwide controller of Warner-Chappell Music for five years, Goldstuck joined Capitol in 1993 as senior VP/CFO, becoming a vital part of the label's new executive team headed by president/CEO Gary Gersh. Goldstuck was upped to executive VP of finance/CFO in December 1997 (see story, this page).

"It was difficult leaving my life at Capitol, because we had a team of people that worked very, very hard," Goldstuck says. "I built very strong relationships over the years, and it was very hard to leave behind."

#### **LEGACY'S THIRD MILES DAVIS BOXED SET**

(Continued from preceding page)

Columbia's "Panthalassa"—an upcoming "retranslation" of some of Davis' electric studio recordings by Bill Laswell (see story, page 66). The bins will also contain CD-size Davis catalogs, which will eventually be slipped into every newly pressed Davis title.

Rothstein says he hopes retailers will take advantage of the "Miles On Columbia" bins to display the breadth of Davis' career—not just umpteen copies of "Kind Of Blue." The displays are to be in all Borders Books & Music locations for at least the entire spring, and there will be a Borders "value-added" campaign in which the purchase of two Davis CDs will earn the customer a unique Davis poster.

#### 'CAN'T MISS'

Tower Records may have the "Miles On Columbia" bins in place on a semi-permanent basis, since the chain sells more of the trumpeter's product than any other outlet. "It's ridiculous how much Miles sells for me—every title turns over," says Larry Isacson, jazz buyer at the Tower in New York's Greenwich Vil-

lage. "The 'Miles & Gil' box and 'Live-Evil' have done very well, but I can't wait for the quintet box—that should do even better. But you really can't miss with Miles."

In the fall, Legacy will follow up the quintet boxed set with a best-of disc, along with reissues of the individual albums (plus bonus tracks) covered in the full set. Also, as with the "Miles & Gil" and "Plugged Nickel" sets, Cuscuna's Stamford, Conn.-based Mosaic Records is offering the quintet collection via mail-order as a \$180 10-LP package (on 180-gram vinyl).

The next entry in Legacy's Davis reissue series will be the two-disc "Live At Carnegie Hall," due March 31. According to Cuscuna, the next boxed set will come in the fall with a four-disc package covering the "Bitches Brew" phase. Next year bring surveys of the "In A Silent Way" and "Kind Of Blue" periods; after that, there will be collections for the "Jack Johnson" sessions and the "Seven Steps To Heaven" era, as well the issue of "The Complete Live At The Blackhawk" and various other concert sets.



The Miles Davis Quintet in performance. From left, Wayne Shorter, Ron Carter, Tony Williams, and Miles Davis. Herbie Hancock is obscured behind Shorter. The group's pioneering studio work on such albums as "Miles Smiles" and "Nefertiti" is covered in the new Columbia/Legacy boxed set "The Miles Davis Quintet (1965-68)." Produced by Michael Cuscuna and Bob Belden, the remixed and remastered six-disc collection includes previously unreleased alternate takes, rehearsal sequences, and the ultra-rare Davis ballad "Thisness." Cuscuna characterizes the mid-'60s Davis quintet as one of greatest bands in jazz history, with an interplay that was "telepathic—they moved like a ballet troupe." The quintet set is the third in a series of Legacy packages designed to present Davis' career on Columbia from 1955-85 in a state-of-the-art archival fashion.

# **Goldstuck On The 'Macro-Picture'**

Six Questions is a new Billboard feature that focuses on noteworthy industry people, ranging from senior executives to artists. This week's subject, Charles Goldstuck, 39, was recently appointed to his Arista Records post (see story, page 6) and is the twin brother of Billboard South African correspondent Arthur Goldstuck. The interview was conducted by Craig Rosen.

#### How did you become involved in the music business?

The biggest influence in terms of getting me into the music business was my twin brother. We grew up in a farming community [in South Africa], went to boarding school, and eventually found our way to the University of Witwatersrand in Johannesburg. We were involved on the fringes of the music business, in terms of the underground scene that existed at the university.

He was studying languages and journalism, and I was studying finance and business. In a sense, our two worlds were really very different, but we both shared a love of music.

It was Arthur that challenged my musical instincts and forced me to explore music in a broader sense rather than just absorbing what came from the traditional channels, whether it be South African radio, which at the time was very limited, or the retail establishment, which was limited because there was certain music that they couldn't carry.

I started working for Arthur Young & Co. [today known as Ernst & Young], which didn't have that much of an entertainment practice but had some clients that were subsidiaries of the multinationals. After a few years, at the beginning of 1985, I transferred to New York and worked virtually exclusively for the entertainment segment. My first client happened to be the Harry Fox Agency. At that point, I was hooked on the music business.

#### Does the fact that you were born and raised in South Africa give you more of a global perspective on the music business than American-born executives?

Growing up outside of America definitely has its advantages in that you have to see the world as a whole. Most of the musical influences in South Africa were American- or British-inspired, even though we had a very healthy environment in terms of local repertoire.

We got to look at the primary drivers of the business in a different light because we were on the periphery, especially in South Africa, being so far geographically from that creative world.

The real advantage that I had was,

developing in such a local and small environment, I was able to understand the macro-picture a lot easier.

When I went to business school, I had to understand what the Johannesburg Stock Exchange was. You could put your arms around that and know every stock and the history about just about every company. In America, not only are there many stock exchanges, but each one of them has thousands of listings. So you have to be very specialized in this country.

Growing up in South Africa, most of us had a very generalist idea about the world and a generalist orientation of careers.

I don't see the world as just America. America represents a third of the music business. Two-thirds of all records sold are sold outside of America.



# What do you consider your greatest accomplishment in the music business?

What I'm most proud of is the work we did in Latin America [as VP of Warner/Chappell Music], at a time when we were at risk of losing our businesses and faced with getting rid of a lot of people who had been with those companies for a long time (Latin Notas, Billboard, April 17, 1993). The fact we stabilized those companies, rebuilt them, and they now actually show massive growth will for me always be the mark of what can be done. It wasn't just about having success, it was about affecting people's lives, [people] who had been loyal to these companies, and having them see their situations go from potential closure to growth.

# There's a perception in the music business that executives in charge of finance are "bean counters" and not real music lovers like their cohorts with A&R backgrounds. What do you think of this?

It's always easy for the creative establishment to have that opinion, because it falls on those people who represent the business side to deliver the results that are required. Especially in these days when bottom-line growth is so critical to most of the record business.

How do you deliver consistent bottom-line growth without taking a serious business-minded look at your operation?

As a consequence, you always have the clash between the business culture and the creative culture. Very rarely do you have that balance that creates a fluid, comfortable, easygoing relationship between those two sides of the business.

In times when you're hot and selling a lot of records, it's less of an issue. But in times when business is tough, you're struggling to make your numbers, and you're not selling records. Sometimes you have to cut costs and streamline, which is always at odds with the creative process, which in a perfect world shouldn't be interfered with.

So over the years, it's become fashionable for the creative side to take that position that because you are in the business side, you have no idea about music or no interest in music. But the fact is, can you say that someone who lives in Tennessee and listens to Alan Jackson has any less of a music sensibility [than] someone living in New York listening to Alice In Chains?

#### What are your favorite records?

My current favorites are two records that came out on A&M in the last couple of years. One is the Leonard Cohen tribute record "Tower Of Song," which came and went with very few people having actually bought it. The Tori Amos track on that record ["Famous Blue Raincoat"] and the Jann Arden track ["If It Be Your Will"] were just spectacular. Also, the leponymous] Jann Arden record that A&M put out about 18 months ago. I love those two records and play them over and over. It's just odd that they are on the same label.

Also, the current Radiohead record, "O.K. Computer," is just a stunning record. Again, it is a record I can listen to over and over again.

# What do you think are the most important challenges facing the music business right now?

Let me start off by saying, contrary to what a lot of people think, it's my opinion that the underlying nature of the music business is as robust as any time that it has been in its history.

Culturally, music is as relevant as it has ever been, but we do face this one massive challenge, which overshadows any others that we face. The consumer today has so many choices and options. It has become much more difficult to get the consumer's attention. Arista isn't necessarily competing [only] with Columbia or Atlantic, but the motion picture world, the Blockbusters of this world, the Simon & Schusters. The consumer has so many options in terms of what to do with their leisure time.

The challenge is getting the attention of the consumer day after day, week after week, and month after month.

#### **INDUSTRY MOURNS TIM MAIA, BRAZILIAN SOULSTER**

(Continued from page 10)

height, Maia never bothered to conceal his problems with alcohol and drugs. He ran into legal disputes with promoters when they booked the artist, who seemed unable to comply with his contracts.

To escape from the "record sharks," as he dubbed recording companies, Maia founded his own label, Seroma, in the 1970s. He put out more than 20 titles through Seroma and another of his labels, Vitória Régia.

As he was releasing product on his own, Maia also was putting out albums on major Brazilian labels, including Continental and BMG. In 1997 alone, the always-prolific Maia put out four CDs on his own.

In the 1990s, Maia was discovered by a new generation of fans who filled his full slate of sellout concerts—if he bothered to show up. Santos scored a major hit with his dance take of "O Descobridor Dos Sete Mares." Years of excessive living eventually caught up with Maia, whose health had become increasingly frail in recent years. He even remarked recently, with his trademark humor, "Nowadays, I don't drink; I don't do coke; I don't smoke joints; I don't get laid. My only sin is to lie a little bit."

Assistance in preparing this article was provided by John Lannert.

#### WEB DOWNLOADING GAINS FANS

(Continued from page 6)

consumer content for research group Jupiter Communications, says it's still early in the game. "There's a long way in between record labels doing a promotional single and actually getting on board with the technology," he says.

According to TVT Records VP of marketing Paul Burgess, the label will provide a coupon to users downloading the Connells' "Crown" single that can only be redeemed at the two-store. Raleigh, N.C.-based School Kids Records chain. The idea, says Burgess, is to focus on the Connells' Southeastern fan base.

The label will also work with a2b on a Gravity Kills digital download, although the retail partner and the single on the project are undetermined.

Plans have been set to E-mail a digital version of a Gravity Kills song to fans on TVT's mailing list. The song could be stored to users' hard drives and played for a limited, still-undetermined time.

"Everyone is curious about the power of the Internet to deliver music direct to consumers," says Burgess. "However, I have to say I'm a bit skeptical at this stage of its development. The primary way to sell music in what-

#### **New Web Venture To Sell Albums From South African Labels**

The Qradio Network, an Internet venture devoted to South African music and culture, has entered into deals with several major South African record companies to sell their wares via the World Wide Web.

Qradio.net is a collaboration between Quincy Jones and the Washington, D.C.-based Internet provider American Broadband Productions.: the outlet began relaying live transmissions from the South African Broadcasting Corp. over its Web site last December (Billboard, Jan. 10). The site, located at www.q radio.net, also features a database of South African music with sound and video samples, as well as features and news on South African history and culture.

#### **200 ALBUMS AVAILABLE**

As of this month, Qradio.net has nearly 200 albums available for purchase online from such labels as BMG Africa, PolyGram South Africa, EMI Music SA, Gallo Music International, and Ghetto Ruff. The titles are selected by Qradio executive producer Caiphus Semenya, with Jones as a sounding board.

"We're offering the greatest music of South Africa-a lot of it hard to find in American stores. Semenya says. "There's everything from South African jazz and R&B to classic township jive and new kwaito, South African hip-hop.'

According to Don Brown, president of Qradio.net and American Broadband, the discs cost consumers \$10-\$14, plus shipping and handling charges from Qradio's warehouses in Washington, D.C., and Seattle. Brown says there are plans to eventually offer music on Qradio from the rest of Africa as well as the Caribbean and South America.

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ever form is through retail, and that's one of the great things about this program; the synergy with the retail environment is perfect."

A2b music COO Larry Miller says the company is seeing increasing interest in all areas of the music business as a result of this idea.

"Certainly, the indies have a lot more flexibility when it comes to the issue of digital download," says Miller. But we are finding that more major music companies are happy to work with us based on our recent operating history of being able to show that we

are able to embrace brick-and-mortar retail as well as online distribution channels."

According to Miller, a2b, which does not currently have its own streaming technologies, will make a major announcement next month.

Another of a2b's announced partnerships is a deal with the New York jazz club Birdland. Seven live performance albums, for which the club owns the masters, are for sale via digital download at a2bmusic.com.

Though Birdland managing partner Andy Kaufman believes the future is bright for digi-commerce, he says the current project is mainly a means to promote the club.

On April 28, Loud Records and a2b will launch the a2b/LOUD listening station Web site. The act Big Punisher Big will be the first of several acts offering an exclusive, free single download. Future participants will include Wu-Tang Clan, Mobb Deep, and Flex.

Meanwhile, E-Prop tentatively plans on offering Jake Trout & the Flounders' "We Love To Play."

A2b music's main competitor, Liquid Audio, has also been active. The Redwood City, Calif.-based company is now saying it will launch its Liquid Music Network in coming months.

AT&T and Liquid Audio hesitate to declare a turf war, but market-share dominance is at stake, says Jupiter's Mooradian.

"When you look toward [online audio and video streaming specialists] Real-Networks, they claim an installed base of 15 or 16 million," he says. "Now that's not digital-download numbers, but it gives you an idea of how that could scale very rapidly. The major thing that the a2bs and Liquid Audios of the world have to focus on is distribution, and if they want their player to become a standard, they have to get that software in the hands of a lot of people.'

In the past, digital-download companies have enticed users with content from acts such as Duran Duran, the Verve Pipe, and David Bowie.

Though details remain sketchy, Liquid Audio VP of marketing Scott Burnett describes the Liquid Music Network as a search engine containing thousands of songs from major labels and indies. Plans are to syndicate the network to high-traffic Web sites.

"Our general strategy is to provide a new place where people can come and experience high-quality streaming and download tracks, whether it's for commercial or promotional efforts," says Burnett.

As intriguing as digital download may be, the technological limitations have been at least partly to blame for keeping its growth in check.

That could change dramatically as a new wave of broad-band distributors invade homes, cutting the time of download dramatically.
Santa Monica, Calif.-based Inter-

tainer Inc., a broad-band distribution

service co-chaired by Richard Baskin and Jonathan Taplin, already has plans to offer music for digital download.

According to Taplin, the company, working with Liquid Audio, hopes to offer digital download singles this summer from Sony and Geffen.

'Singles have traditionally been loss leaders, so if we have a simple way of getting them out there charging \$.95 or \$.85, that seems a very smart place to begin," says Taplin. "We would like to go further by offering albums and, in the next phase, selling deep catalog."

Intertainer, which also offers music videos and pay-per-view films, is available through cable giant US West's high-speed Internet subscribers.

Because distributing music by digital download is relatively inexpensive. Taplin advocates a price structure that favors digital tracks over those that are distributed traditionally.

Burnett notes that Liquid Audio has other broad-band announcements forthcoming.

**LATIN COVERAGE** (Continued from page 6)

of international repertoire—in this case Latin music—and the business of satisfying the vast global appetite for its artists and releases. Billboard appears in 110 countries a week, and the desire for information on the Latin markets' output transcends all national and social boundaries."

Lannert, Billboard's Latin America/Caribbean bureau chief, will work closely with the magazine's international news editor, Jeff Clark-Meads, and international music editor, Dominic Pride, in coordinating the coverage. In addition to Lannert, coverage will be provided by Billboard's network of contributors in the region, including Enor Paiano (Brazil), Teresa Aguilera (Mexico), Marcelo Fernández Bitar (Argentina), Pablo Márquez (Chile), and Miami-based Judy Cantor (Cuba).

"Latin music is selling outside its markets of origin more than ever," says Adam White, Billboard's international editor in chief. "So it's the right time for us to change the way our editorial coverage is organized and to show how the music industry is going after all the opportunities which come with such worldwide growth."

#### **U.S. ASSAILED FOR HOMESTYLE RULE**

(Continued from page 6)

smaller premises, the report continues, "During the investigation, the Commission found clear indications that the U.S. performing right organizations have abandoned the field, and do not even try to license small and medium-size premises.

Ben Palumbo, ASCAP's government affairs specialist, says that the charge is "absolutely untrue. ASCAP is in the process of assembling evidence for a successful strategy of enforcing rights to protect our songwriters." Palumbo says ASCAP plans to initiate lawsuits against restaurateurs violating current law.

He adds that ASCAP is "involved in a day-in, day-out guerrilla warfare struggle" to defeat the pending legis-

Expressing some confusion over references to U.S. radio in the commission's complaint, a BMI spokesman says that the "decision of the European commission has nothing to do with radio and is solely directed to the homestyle exemption on small stores and current restaurant legislation."

The homestyle exemptions were originally carved out for small mom-and-pop taverns and restaurants that use small radios, behind-the-bar TVs, and phonographs and not for the larger venues with their pro audio systems, which are

now calling for royalty exemptions. Helms' interest in pushing the U.S. exemptions bill has abated since his primary concerns were with separate royalty exemptions for religious broadcasters, an issue nullified by a court decision last year (Billboard, Oct. 4,

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

#### **BET TO PRIVATE OWNERSHIP**

(Continued from page 14)

SoundStage will be a 9,000-squarefoot club with more than 40 fullscreen video monitors, and it will be the location of selected BET programming. A BET spokeswoman says the club will have R&B music in a "DJ-dancing and music-video environment, with occasional live perfor-

BET's most recent financial figures show that its second-quarter earnings in 1998 were \$8.3 million, a 26% increase from second-quarter earnings in 1997. The company attributes the increase to revenue gains from BET, the BET SoundStage restaurant, and advertising revenue from BET Weekend magazine. The company's operating losses came primarily from BET on Jazz and development costs from BET's restaurant and nightclub expansion plans.

Johnson says BET plans to stay competitive in the digital-cable marketplace. The Box music video net-

work launched four spinoff channels (including an R&B-only channel) in November 1997, and MTV Networks says it will debut six new channels in July. Two of those new MTV Networks channels will be VH1 Soul and a jazz/new age channel called VH1 Smooth (Billboard, Dec. 6, 1997).

Johnson says BET "has similar plans to launch new channels.' Declining to elaborate, he adds, "We're going to announce the details in May

BET is also seeking to broaden its international expansion. "BET On Jazz was recently launched in Japan and Spain," Johnson says, "and we expect all our channels to be in more territories over the next several months. The changes in BET's structure and our development plans are all part of our continuing effort to leverage the BET brand name into even more successful ventures.

#### **BILLBOARD ENDS LICENSING DEAL**

(Continued from page 6)

says the split is due to differences in strategies.

"The club in Los Angeles didn't correspond to the core concept of developing a larger entertainment complex," Challis says.

The club is located on the crowded Strip area of West Hollywood, near clubs such as the Viper Room, the Whisky a Go Go, and the Roxy.

"We're a different niche," says Key Club president Keith Pressman. "Billboard Live wants to operate on a grand scale. Both concepts are great, but they're different."

Pressman says the Key Club will concentrate on providing L.A. area music fans with an intimate venue.

Aside from the new L.A. Billboard Live location, another club is scheduled to be part of the Grand Venetian Hotel & Casino, which is opening in the spring of 1999 in Las

Challis adds that the company and new partners are scouting for future locations in New York, Miami, and Orlando, Fla., as well as the Far East and Canada.

#### 'PAY FOR PLAY' COMES TO RADIO ON KUFO

(Continued from page 6)

our risk when we choose not to play [Alice In Chains'] 'Man In The Box but play a new and unfamiliar artist."

Numme says that he approached the label about the Limp Bizkit spins and that Flip/Interscope is getting a better return than it might have from another promotion or other incentive in that its act is given significant airplay.

"It's a more efficient use of money for the record companies," Numme says, because that promotion money usually "concerns getting the record promoted to the PDs. This would take the money and get the record to the audience." At the end of the day, Numme asks, is pay for play "any different than if you added a record for a promotion?"

Time for the spins does not come out of the sales department's inventory but out of Numme's programming time. He says, "This doesn't work if you try to put crap on the radio. And it won't work for labels to buy [space for] crap. If the PDs are seeking out quality projects to approach the labels about, then

it's going to work."

As for chart eligibility, "our policy thus far is that whether a play is sponsored or not, a play is a play," says Billboard director of charts Geoff Mayfield. "We do ask Broadcast Data Systems to remove what appear to be abridged plays, but if a song is played in its entirety, it counts. We will continue to study this practice as it evolves."

KUFO parent ARS will soon be absorbed into CBS, which began the latest round of the full-length paid-airplay controversy—one that goes back to the mid-'70s—by floating the possibility last fall of paid spots in its country special programming. It has since publicly backed away from any connection to overt pay for play.

Calls to a number of radio station PDs present at the Pollack convention had not been returned by press time.

Assistance in preparing this story was provided by Chuck Taylor in New

#### **ELUDING MAINSTREAM VISIBILITY, SPOKEN-WORD SETS STILL THRIVE**

(Continued from page 1)

what to look for. Radio, the media, friends, and traditional retailers aren't telling them what to buy. It doesn't draw the dollars in the store, but it makes a store complete."

Harvey Kubernik, a veteran Los Angeles producer of spoken-word projects, agrees that stores don't dedicate enough time to titles like his early-'80s releases by Rollins and others. "There are so many elements competing for





GINSBERG

our entertainment time, especially with retailers now carrying audiobooks, videos, and books," he says. "Spoken word gets racked together like a petting zoo. It's a noble try, but [it] ghettoized artists."

Shouldering the responsibility of spreading the spoken word are majorlabel affiliated imprints such as Rhino's Word Beat and Mercury's Mouth Almighty and a web of independent labels like Rollins' 2.13.61 and the Olympia, Wash.-based Kill Rock Stars.

"You never know where the next Beck or Bob Dylan will come from, and the spoken-word scene is as good a place as any to keep my antenna up," says Mercury Records Group chairman/CEO (U.S.) Danny Goldberg. "Music subcultures like ska and grunge have paid off big in the past, and as long as the pop pays the bills, then we can afford to make inexpensive spokenword albums and wait for the audience to grow organically and the payoff to come later."

Goldberg is such a firm believer in spoken word that in June the Mercury label itself will release a monologue album by Spalding Gray with music by James Taylor. "It's A Slippery Slope" marks Gray's first foray into the record industry.

Mercury's Mouth Almighty, run by president Bill Adler and two A&R executives/poets, Bob Holman and Sekou Sundiata, began in 1996 with the release of the PBS series soundtrack "The United States Of Poetry," a various-artists collection that has sold 4,000 copies, according to SoundScan.

The label has continued its reign with 15 releases by the likes of Timothy Leary, Allen Ginsberg, and "Closed On Account Of Rabies: Poems And Tales Of Edgar Allan Poe," featuring Gabriel Byrne, Iggy Pop, Jeff Buckley, and Christopher Walken.

Mouth Almighty scored a coup with Maggie Estep's debut, "No More Mister Nice Girl," which has sold 11,000 copies, according to SoundScan. The label hopes to top that with the definitive four-CD set "The Best Of William Burroughs On Giorno Poetry Systems," which was released March 17.

"It was an extravagant thing for us to do, but we wanted to memorialize his talents justly, and we expect it to sell forever," Adler says of the package, which has a \$64.95 suggested list price. "At this point, it's all uncharted territory. The very fact that we have remained in existence, plan to do so for the foreseeable future, and haven't lost the faith of Danny or the label is beyond our expectations."

Adler's strategy on continued success includes scouting new talent ferociously and exploring new avenues of promotion and tie-ins, such as books and TV shows.

The 15-date Life, Liberty, and the Pursuit of Poetry tour with Holman, Estep, Sundiata, and the Last Poets will celebrate April as National Poetry Month. "We want to wrestle poetry from its ivory-tower prison and return it to its original, heard form for all to enjoy," says Holman, whose album "In With The Out Crowd" hits stores April 7. "The label and our artists have a pop sensibility and recording form. We have what it takes to break."

James Austin, Rhino's senior director of A&R and special projects, says Word Beat concentrates on hard-to-get recordings and anthologies rather than scouting fresh faces. The label released a Maya Angelou compilation March 17 and is still riding high on the sales of sets such as "The Jack Kerouac Collection," "The Beat Generation," and "Great Speeches Of The 20th Century." According to SoundScan, those sets have sold 20,000, 21,000, and 15,000 units, respectively.

"We aren't talking instant stars here in the sense of Celine Dion or Puff Daddy," says Austin. "A niche audience has to be reached. It's the kind of stuff English majors, café kids, libraries, and specialty catalogs eat up. A slow burn as opposed to a quick one. And the audience is usually a well-educated, older one. But there is always demand, and we get requests for new projects all the time."



ROLLINS

The independent front also manages to hold its own as a bastion of spoken works.

"Majors always found a small place in the catalog for spoken word but concentrate on the already-famous and

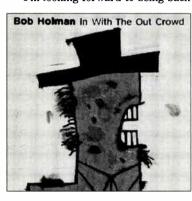
the dead," Kubernik says. "Independent producers and boutique labels do a better job overall at finding new talent and working together."

The Berkeley, Calif.-based Fantasy label just reissued an out-of-print recording of Ginsberg's 1959 work "Howl And Other Poems," now on CD for the first time. Pennsylvania's Appleseed Recordings included spoken interpretations of "Blessed Be The Nation" and "Oh, Sacred World" by Studs Terkel and "All My Children Of

The Sun" by Tim Robbins on a new tribute, "Where Have All The Flowers Gone: The Songs Of Pete Seeger."

Gil Scott-Heron, once on Arista, has been given new life by TVT Records. The label will distribute his Rumal-Gia imprint, which starting in late March will unveil reissues of the artist/ activist's old works, a greatest-hits set, a live release, and a new studio album.

"I'm looking forward to being back



in the studio to make an album that can entice today's kids to intelligence and poetry," he says. "There are obstacles to my goal. I figure there are about 100 TV channels. I have never seen the 'Madagascar Cooking Show,' but somebody has. That means there is somebody who would be interested in my revolution."

Scott-Heron will also be in charge of looking for new talent. "There aren't a lot of constraints on who we can produce," he says. "I'm looking to work with one of the original Last Poets and Pulitzer Prize winner Gwendolyn Brooks. There is nothing wrong with good art, and I won't stop doing it just because it earns aluminum-foil records as opposed to platinum ones."

Olympia, Wash.-based Kill Rock Stars owner Slim Moon started the label, the former home of Mary Lou Lord and Elliott Smith, as a home for spoken word and admits music was an afterthought. This year he plans to add three spoken-word albums to the label's existing spoken catalog of four albums and nine singles, which includes his personal outing, "Will You Dance With This Man?"

Meanwhile, Edwin Torres' "Holy Kid," which mixes electronica and poetry, is due from Kill Rock Stars in April. May brings a new effort by Miranda July, and a compilation of duets between techno DJs and poets is in the works.

"I'm committed to spoken word despite the fact that it will probably never sell well in our short-attention-span world," Moon says. "One way to make it less scary is to broaden the definition. You can add music, sound effects, or a light show, as long as talking is the primary thing."

#### **MUSIC SMOOTHS THE WAY**

Label owner and punk-folk troubadour Ani DiFranco pledged her allegiance to rant'n'roll by adding a poem to her 1996 release "Not A Pretty Girl" and by making the first non-Ani release on Righteous Babe a talker: Utah Phillips' "The Past Didn't Go Anywhere."

"Ani put my stories to new production and music to see that I was embraced by her audience, which worked, and I am eager to do it again," Phillips says. "It wasn't a big moneymaker, but I think most poets and performance artists have seen what happens to mainstream musicians and their music when it is forced to be commercially reliable. And they aren't interested."

But that sentiment might change as all involved hope outside influences help propel the products; these factors include the recent deaths of many famous artists such as Ginsberg and



Burroughs and the rise of spoken word's kissing cousin, rap.

It doesn't hurt that musicians like DiFranco, Erykah Badu, Michael Stipe, Exene Cervenkova, and Spearhead's Michael

Franti keep the beat alive on their own releases. Others speak their piece on collections and tributes, including memorable appearances by Eddie Vedder, Thurston Moore, Morphine, Steven Tyler, and Juliana Hatfield on Rykodisc's 1997 release "Kerouac—Kicks Joy Darkness."

"The questioning looks in the sales forces of the retail world will give way as rock stars keep pushing for poetry to have its own bin," Holman says.

Also boding well: The top prize win-

ner at January's Sundance Film Festival was "Slam," a gritty look at poetry-in-prison picked up by Trimark Pictures for \$2.5 million with a late-1998 release scheduled.

"I was inspired to write the film based on research we'd done for a documentary on prisoners of the war on drugs and by a Saul Williams performance I saw," says the film's director, Mark Levin. "My partners and I were





SCOTT-HERON

in a 'fuck Hollywood' mood, and it worked for us. The climax of the film is the choice between prison and spoken word, a slam one way or another."

The buzz has created a bidding war for the soundtrack, with word specialists and rap houses interested in releasing the combination of DJ Spooky's score, spoken-word bits, and new R&B tracks, much like last year's Columbia soundtrack to "Love Jones."

Levin adds, "Saul and other poets from the film all have their own recordings done or coming, and this soundtrack could be a way for the mainstream to get charged by audio poetry. The record companies seem to have gotten into it quicker than the movie studios."

But how long will they and consumers remain interested? Fortunately for the world's wordsmiths, most labels don't seem to need validation from the masses to continue spending time and money on spoken-word projects.

"The market has yet to be truly

exploited, and to get all the voices out there for public consumption, we have to find allies in smaller labels like Righteous Babe and major competitors like Rhino," Holman says. "The poetry movement is on its way to the center of pop/culture, but it's still the best-kept secret in the music biz. The records don't hit and disappear; they develop. This is a difficult strategy for record companies to understand, but many are trying. The scrutiny of the business angle just keeps us poets on our toes to say something worthwhile."

#### **LOLLAPALOOZA IN SEARCH OF HEADLINING ACT**

(Continued from page 1)

informed us that Jane's Addiction wouldn't be an entity this summer," says Gardner. "We waited until then [to start asking about other headliners], which put us three or four months behind in contacting anybody ... We got ourselves in this situation by being told someone is going to tour, and when that didn't occur, that put us a little backward."

Among the acts that have turned down the headlining slot because of other obligations or lack of new releases are Garbage, Green Day, Foo Fighters, and Marilyn Manson. Gardner says, "We're talking to a number of other people, but we haven't made any other firm offers." Additionally, Gardner says, Lollapalooza is in continuing discussions with several artists whom the festival had approached about appearing on Lollapalooza as support acts.

Because of the lack of a headliner, Lollapalooza's organizers have already pushed back the routing of the tour four weeks, from a mid-June kickoff to mid-July. The amphitheater tour is expected to last until the end of August. "We've been talking to a lot of promoters and getting ideas from them what a good package will be," says Gardner. "We want to put the emphasis back on the music, without all the peripheral sideshow."

He adds that Lollapalooza will still include some food and crafts booths. "But we're also talking about having DJs in tents, to let the kids get away from the sun."

"When you have six or seven festivals in eight or nine weeks, you better have strong talent to drive the shows. Booths and beads won't do it," says Irv Zuckerman, president of St. Louisbased Contemporary Productions.

Despite its late start, Zuckerman predicts that Lollapalooza can still succeed if its lineup is strong. "The day of a festival standing on its own without strength in artists is gone," he says. "The question for Lollapalooza is, are they going to come up with the substantial talent to pull it off this year?"

Like many festivals, Lollapalooza had some difficulties attracting audiences last summer. But Gardner stresses that the '97 edition, which featured Tool and Snoop Doggy Dogg, was profitable. "It wasn't as much of a moneymaker as in past years, but we paid our bills; we owe no one any money."

He says average attendance at last summer's shows was 11,000 people. "There were stronger festivals out there. Ozzfest and Lilith Fair were the predominant festivals out there, but Lollapalooza wasn't the disaster that a lot of people would like others to believe," he says.

The proliferation of festivals in the wake of Lollapalooza has made for a much more competitive playing field, Gardner admits. "Everybody looked at Lollapalooza and said, 'We can do this' and started niche tours. Except for the Warped tour, the other tours have become very personalized. H.O.R.D.E. is synonymous with Blues Traveler, and when they didn't play last year, it affected them. What you have with Lollapalooza is a scenario where we try to put together a package of bands where it isn't so [dependent] on one personality. It's a group of things that make up

the Lollapalooza pie."

Lilith and Ozzfest will both be on the road again this year. Headliners for the former include Sarah McLachlan, Bonnie Raitt, Erykah Badu, and Sinéad O'Connor, while the latter boasts Ozzy Osbourne, Tool, and Megadeth.

Promoters remain excited about Lollapalooza's concept but concede that fans can only attend so many festivals a season. "I think Lollapalooza is a great event," says Danny Zelisko, president of Phoenix-based Evening Star Productions, who says he's heard "very little" about this year's lineup. "There are people like Perry Farrell who are the visionaries, and then there's everyone else who is intelligent enough to jump on the bandwagon. Now, there's 10 tours loosely based on that concept, and the problem is there are only so many days someone can take off of work to attend an all-day festival."

Lollapalooza was launched in 1991 by Farrell and his then partners, Stephen Perkins, Marc Geiger, and Don Muller.

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BILLBOARD MARCH 28, 1998

# Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 338 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
П			* * NO.1 * *	38	37	21	I DO LISA LOEB (GEFFEN)
1	1	15	MY HEART WILL GO ON CELINE DION (550 MUSIC) 9 wks at No. 1	39	46	3	DO YOU REALLY WANT ME ROBYN (RCA)
2	2	20	TRULY MADLY DEEPLY SAVAGE GARDEN (COLUMBIA)	40	39	12	LUV 2 LUV U TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
3	3	23	3 AM MATCHBOX 20 (LAVA/ATLANTIC)	41	43	4	THE WAY FASTBALL (HOLLYWOOD)
4	4	15	ALL MY LIFE K-CI & JOJO (MCA)	42	40	65	ONE HEADLIGHT THE WALLFLOWERS (INTERSCOPE)
(5)	5	22	AS LONG AS YOU LOVE ME BACKSTREET BOYS (JIVE)	43	47	4	ME PAULA COLE (IMAGO/WARNER BROS.)
6	6	36	WALKIN' ON THE SUN SMASH MOUTH (INTERSCOPE)	44	42	35	LOVE YOU DOWN INOJ (SO SO DEF/COLUMBIA)
7	9	7	TORN NATALIE IMBRUGLIA (RCA)	45	48	6	TOO CLOSE NEXT (ARISTA)
8	8	5	FROZEN MADONNA (MAVERICK/WARNER BROS.)	46	44	49	HOW BIZARRE OMC (HUH!/MERCURY)
9	7	35	I DON'T WANT TO WAIT PAULA COLE (IMAGO/WARNER BROS.)	47	41	18	A SONG FOR MAMA BOYZ II MEN (MOTOWN)
10	10	22	TOGETHER AGAIN JANET (VIRGIN)	48	51	5	I'LL BE EDWIN MCCAIN (LAVA/ATLANTIC)
11	11	31	YOU MAKE ME WANNA USHER (LAFACE/ARISTA)	49	45	10	ARE YOU JIMMY RAY? JIMMY RAY (EPIC)
12)	14	20	SEX AND CANDY MARCY PLAYGROUNO (CAPITOL)	50	50	5	TURN BACK TIME AQUA (MCA)
13	12	15	KISS THE RAIN BILLIE MYERS (UNIVERSAL)	51	57	3	YOU'RE STILL THE ONE SHANIA TWAIN (MERCURY)
14)	20	17	GETTIN' JIGGY WIT IT WILL SMITH (COLUMBIA)	52	_	1	UNINVITED ALANIS MORISSETTE (REPRISE)
<u>15</u> )	16	20	HOW'S IT GOING TO BE THIRD EYE BLIND (ELEKTRA/EEG)	53	53	5	I WILL BUY YOU A NEW LIFE EVERCLEAR (CAPITOL)
16	15	22	BITTER SWEET SYMPHONY THE VERVE (VC/HUT/VIRGIN)	54	65	5	DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
17	13	15	THE MUMMERS' DANCE LOREENA MCKENNITT (QUINLAN ROAD/WARNER BROS.)	55	71	2	ROMEO AND JULIET SYLK-E. FYNE FEATURING CHILL (RCA)
18	17	15	NICE & SLOW USHER (LAFACE/ARISTA)	56	63	6	WE BE CLUBBIN' ICE CUBE (HEAVYWEIGHT/A&M)
19	21	8	ANYTIME BRIAN MCKNIGHT (MERCURY)	57	52	13	GIVEN TO FLY PEARL JAM (EPIC)
20	19	16	BRICK BEN FOLOS FIVE (550 MUSIC)	58	56	7	GONE TILL NOVEMBER WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
21	18	39	FLY SUGAR RAY (LAVA/ATLANTIC)	59	70	2	CLOSING TIME SEMISONIC (MCA)
(22)	25	6	MY FATHER'S EYES ERIC CLAPTON (REPRISE)	60	55	2	SOUTHAMPTON JAMES HORNER (SONY CLASSICAL/WORK)
23	23	17	TIME OF YOUR LIFE (GOOD RIDDANCE) GREEN DAY (REPRISE)	61	66	3	LANDSLIDE FLEETWOOD MAC (REPRISE)
24	22	35	HOW DO I LIVE LEANN RIMES (CURB)	62	54	6	MY OWN PRISON CREEO (WINO-UP)
25	27	47	IF YOU COULD ONLY SEE TONIC (POLYDOR/A&M)	63	60	15	LIGHT IN YOUR EYES BLESSIO UNION OF SOULS (CAPITOL)
26	24	27	SHOW ME LOVE ROBYN (RCA)	64	68	19	SWEET SURRENDER SARAH MCLACHLAN (ARISTA)
27	26	52	SEMI-CHARMED LIFE THIRD EYE BLIND (ELEKTRA/EEG)	65	61	3	LET'S RIDE MONTELL JORDAN FEAT MASTER P& SILVALTHE SHOCKER (DEF JAMANERCURY)
28	29	17	I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC)	66	49	9	TOO MUCH SPICE GIRLS (VIRGIN)
29	35	9	WHAT YOU WANT MASE (FEAT, TOTAL) (BAO BOY/ARISTA)	67	-	1	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS (JIVE)
30	30	43	PUSH MATCHBOX 20 (LAVA/ATLANTIC)	68	-	1	I GET LONELY JANET (VIRGIN)
31	28	28	TUBTHUMPING CHUMBAWAMBA (REPUBLIC/UNIVERSAL)	69	64	14	CLUMSY OUR LADY PEACE (COLUMBIA)
32	31	46	ALL FOR YOU SISTER HAZEL (UNIVERSAL)	70	-	1	PARTY AIN'T A PARTY QUEEN PEN (LIL' MAN/INTERSCOPE)
33	33	8	I WANT YOU BACK 'N SYNC (RCA)	71	-	1	AMNESIA CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
34	32	45	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS (JIVE)	72	69	7	MY HERO FOO FIGHTERS (ROSWELL/CAPITOL)
35)	38	10	NO, NO, NO DESTINY'S CHILO (COLUMBIA)	73	72	12	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
36	34	7	SWING MY WAY K.P. & ENVYI (EASTWEST/EEG)	74	74	3	DO FOR LOVE 2PAC FEAT, ERIC WILLIAMS (AMARU/JIVE)
37	36	30	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN (ROCKET/A&M)	75	62	16	WHAT WOULD HAPPEN MEREDITH BROOKS (CAPITOL)

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

#### HOT 100 RECURRENT AIRPLAY

			HOI IOO HEOO					HILL EAST			
1	1	5	MO MONEY MO PROBLEMS THE NOTORIOUS B.L.G. (FEAT, PUFF DADDY & MASE) (BAD BOY/ARISTA)		14	11	52	1 LOVE YOU ALWAYS FOREVER DONNA LEWIS (ATLANTIC)			
2	2	6	SUNNY CAME HOME SHAWN COLVIN (COLUMBIA)		15	16	33	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)			
3	4	5	YOU WERE MEANT FOR ME JEWEL (ATLANTIC)	]	16	17	4	ONE MORE NIGHT AMBER (TOMMY BOY)			
4	3	5	FOOLISH GAMES JEWEL (ATLANTIC)		17	20	16	DO YOU KNOW (WHAT IT TAKES) ROBYN (RCA)			
5	5	15	BARELY BREATHING DUNCAN SHEIK (ATLANTIC)		18	_	1	HEAVEN NU FLAVOR (REPRISE)			
6	6	13	DON'T SPEAK NO DOUBT (TRAUMA/INTERSCOPE)		19	21	19	BITCH MEREOITH BROOKS (CAPITOL)			
7	7	6	ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)		20	18	20	LOVEFOOL THE CARDIGANS (TRAMPOLENE/STOCKHOLM/MERCURY)			
8	8	2	MY BODY LSG (EASTWEST/EEG)		21	14	8	EVERYTHING TO EVERYONE EVERCLEAR (CAPITOL)			
9	9	2	FEEL SO GOOD MASE (BAD BOY/ARISTA)		22	22	8	BUILDING A MYSTERY SARAH MCLACHLAN (ARISTA)			
10	13	83	MISSING EVERYTHING BUT THE GIRL (ATLANTIC)		23	-	1	AT THE BEGINNING RICHARD MARX & DONNA LEWIS (ATLANTIC)			
11	15	17	RETURN OF THE MACK MARK MORRISON (ATLANTIC)		24	-	24	WHERE HAVE ALL THE COWBOYS GONE? PAULA COLE (IMAGO/WARNER BROS.)			
12	12	9	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT, 112) (BAD BOY/ARISTA)		25	19	16	THE FRESHMEN THE VERVE PIPE (RCA)			
13	10	13	CRASH INTO ME DAVE MATTHEWS BANO (RCA)		Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.						

**HOT 100 A-Z** 

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

TITLE (Publisher — Licensing Org.) Sheet Music Oist.

32 FLAVDRS (Righteous Babe, BMI)
AIN'T THAT JUST THE WAY (MCA-Duchess,
BM/MCA-On Backstreet, ASCAP) HL
ALL FDR YOU (Music Corp. Of America, BMI/Cherry,
BMI/Crooked Chimney, Inc., BMI) HL
ALL 10 O (Bleu Joli, BMI/Junkie Funk, BMI)
ALL MY LIFE (EMI April, ASCAP/Cord Kayla,
ASCAP/Thee Bee Doinit, ASCAP)
ALL MY LOYE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Donril,
ASCAP/Thee Bee Doinit, ASCAP/Linky Mama,
ASCAP/EMI April, ASCAP/Lince Ronnie's, ASCAP) HL/WBM
AM I DREAMING (Irving, BMI/Lijesrika, BMI) WBM
ARE U STILL DOWN (SonyAIV, BMI/YAD Yum,
BMI/Vibzelect, BMI/Music Corp. Of America, BMI/Joshua's
Dream, BMI/BMG, ASCAP/Black Hipanic, ASCAP) HL
ARE YOU JIMMY RAY! (MCA, ASCAP/VIniversal,
ASCAP/Songs Of PolyGram Int'l, BMI) HL
BEEN AROUND THE WORLD (Jones, ASCAP/RZO,
BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa,
ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
BITTER SWEET SYMPHONY (ABKCO, BMI)
BODY BUMPIN' YIPPIE-YI-YO (Smelzgood, ASCAP)
BRIAN WILSON (Treat Baker, SOCAN/WB, ASCAP) HB
BRING IT ON (Fred Jerkins III, BMI/K-Shreve, ASCAP) HB
BRING IT ON (Fred Jerkins III, BMI/K-Shreve, ASCAP) HB
BRING IT ON (Fred Jerkins III, BMI/K-Shreve, ASCAP)
BRIAN WILSON (Treat Baker, SOCAN/WB, ASCAP)
BUEN (Chop-Shop, BMI/A), BMI/Can I Kick It, ASCAP)
BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory
BOURKE, BMI) HL/WBM
CHEERS 2 U (Herbilicious, ASCAP/Virginia Beach,
ASCAP)
THE CITY IS MINE (Lil Lu, BMI/EMI Blackwood,

CHEER'S 2 U (Herbilicious, ASCAP/Virginia Beach, ASCAP)
THE CITY IS MINE (Lii Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP HL/WBM DANGEROUS (T'Ziah's, BMI/Zadiyah's, BMI/Longitude, BMI/Warner-Lamerlane, BMI/Armacien, BMI) WBM DEJA VU (UPTOWN BABY) (MCA, BMI) HL DO FOR LOVE (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Joshu's Dream, BMI/Mussc Corp. Of America, BMI/Lindseyanne, BMI/The Music Force, BMI/Longitude, BMI) HL FATHER (LL Cool, JASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Iwelve And Under, BMI/Jumping Bean, BMI) HL FROZEN (WB, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM 52

ASCAP) WBM
GET AT ME DOG (Boomer X, ASCAP/Copyright Control,
ASCAP/Damon Blackmon, ASCAP/Frankly, BMI)
GETTIN JIGGY WIT IT (Treyball, ASCAP/Slam U Well,
ASCAP/Jelly's Jams, ASCAP/Amer Chappell, ASCAP/Bernard's
Other, BMI/Sony;AIV Songs, BMI/Gamb, BMI) HL/WBM
GITTY UP (PolyGram, ASCAP/Ambush, ASCAP/Jobete,
ASCAP).

IVEN TO FLY (Jumping Cat, ASCAP/Innoce 61

GIVEN 10 FLY LUMPINIB CAT, ASCAR / MINISTER SHEET STATEMENT ASCAP)

GOING BACK TO CALL (Big Poppa, ASCAP/Sustin Combs, ASCAP/EMI April, ASCAP/B Mo EZ, ASCAP/Saja, BMI/Songs of Lastrada, BMM/Rubber Band, BMbI HL/WBM GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP) HL
GOTTA BE...MOVIN' ON UP (MCA, ASCAP/Ky-mani, BMI/Schmood, BMI/Aunt Hilda's, ASCAP/Zomba, ASCAP/EMI Belfast, BMI)
HOW DO 1 LIVE (Realsongs, ASCAP) WBM
HOW DO 1 LIVE (Realsongs, ASCAP) WBM
HOW'S IT GOING TO BE (3 EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL

BMI/EMI Blackwood, BMI) HL I DON'T EVER WANT TO SEE YOU AGAIN

BMI/EMI Blackwood, BMI) HL
I DON'T EVER WANT TO SEE YOU AGAIN
(Yanderpool, BMI/Ensign, BMI) HL
I DON'T WANT TO WAIT (Hingface, BMI/Ensign, BMI) HL
I DO (Furious Rose, BMI/Music Corp. Of America, BMI) HL
I DO (Furious Rose, BMI/Music Corp. Of America, BMI) HL
I'T NEVER STOP LOVING YOU (Acuff-Rose, BMI) WBM
IF YOU THINK I'M JIGGY (Sheek Loudhon, ASCAP/Bae'wors, ASCAP/BMIO, ASCAP/MIO, ASCAP/MIO, ASCAP/MIO, ASCAP/MIO, ASCAP/MIO, ASCAP/MIO, ASCAP/MIO, ASCAP/MIO, ASCAP/MIC Control, ASCAP/MIO, ASCAP/MIC CONTO, ASCAP/MIO, ASCAP/SIG, BMI/Copyright Control, BMI/Copyright Control, BMI/Copyright Control, BMI/Copyright Control, ASCAP/MIO, ASCAP/SIG, BMI/COPYRIGH, ASCAP/MIO, A

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Billboard.

# **Hot 100 Singles Sales...**

SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			* * NO. 1 * *	38)	42	3	BYE BYE JO DEE MESSINA (CURB)
1	3	18	NO, NO, NO DESTINY'S CHILD (COLUMBIA) 1 wk at No. 1	39	36	6	ALL I DO SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
2	1	5	GETTIN' JIGGY WIT IT WILL SMITH (COLUMBIA)	40	30	17	HOW'S IT GOING TO BE THIRD EYE BLIND (ELEKTRA/EEG)
3	2	10	NICE & SLOW USHER (LAFACE/ARISTA)	41)	46	2	JUST BE STRAIGHT WITH ME SLAV THE SHOOKER FEAT MASTER P, DESTINY'S CHILD, ODELL, NO AND LIMIT PRIDRIFTS
4	_	1	LET'S RIDE Montell Jordan Feat Master P & Sluak The Shocker (def Jamanercury)	42	44	3	IT'S ALL ABOUT ME MYA FEAT, SISQO OF DRU HILL (INTERSCOPE)
5	4	8	GONE TILL NOVEMBER WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	(43)	-	1	RAISE THE ROOF LUKE FEAT, NO GOOD BUT SO GOOD (LUKE RECORDS INSLAND)
<b>6</b>	7	6	BODY BUMPIN' YIPPIE-YI-YO PUBLIC ANNOUNCEMENT (A&M)	44	40	8	LOVE YOU DOWN INOJ (SO SO DEF/COLUMBIA)
7	5	10	DEJA VU [UPTOWN BABY] LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	45	39	18	I WILL COME TO YOU HANSON (MERCURY)
3	9	7	TOO CLOSE NEXT (ARISTA)	46	32	8	ALL MY LOVE QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MANVINTERSCOPE)
9	6	9	WHAT YOU WANT MASE (FEAT, TOTAL) (BAD BOY/ARISTA)	(47)	53	2	IMAGINATION TAMIA (QWEST/WARNER BROS.)
10	14	2	DO FOR LOVE 2PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)	48	45	4	BRING IT ON KEITH WASHINGTON (SILAS/MCA)
(11)	10	6	ARE YOU JIMMY RAY? JIMMY RAY (EPIC)	49	-	1	GITTY UP SALT-N-PEPA (REO ANT/LONOON/ISLANO)
(12)	12	7	YOU'RE STILL THE ONE SHANIA TWAIN (MERCURY (NASHVILLE) )	50	43	25	SOMETHING ABOUT THE WAY/CANDLE IN THE WIND 1997 ELTON JOHN (ROCKET/A&M)
(13)	20	7	ROMEO AND JULIET SYLK-E, FYNE FEATURING CHILL (RCA)	51	51	6	THEN WHAT?  CLAY WALKER (GIANT (NAS-HVILLE)/REPRISE (NASHVILLE))
14)	17	2	FROZEN MADONNA (MAVERICK/WARNER BROS.)	(52)	-	1	CHEERS 2 U PLAYA (OEF JAM/MERCURY)
15	11	9	MAKE EM' SAY UHH! MASTER P (NO LIMIT/PRIORITY)	53	50	25	HEAVEN NU FLAVOR (REPRISE)
16	8	13	SWING MY WAY K.P. & ENVYI (EASTWEST/EEG)	54	41	8	IF YOU THINK I'M JIGGY THE LOX (BAD BOY/ARISTA)
(17)	16	4	THE PARTY CONTINUES JD FEAT. OA BRAT (SO SO OEF/COLUMBIA)	(55)	55	3	REALITY ELUSION (RCA)
18)	23	4	I WANT YOU BACK 'N SYNC (RCA)	(56)		1	THIS KISS FAITH HILL (WARNER BROS, (NASHVILLE))
19		1	BITTERSWEET SYMPHONY THE VERVE (VC/HUT/VIRGIN)	57	47	12	WHAT IF I SAID ANTA COCHRAN (DUET WITH STEVE WARNER) (WARNER BROS (MASHVILLE))
(20)	_	1	RAIN SWV (RCA)	(58)	67	3	MY HEART WILL GO ON DEJA VU (INTERHIT/PRIORITY)
21	15	41	HOW DO I LIVE LEANN RIMES (CURB)	59	57	7	IF I NEVER STOP LOVING YOU DAVID KERSH (CURB)
(22)	25	3	A ROSE IS STILL A ROSE ARETHA FRANKLIN (ARISTA)	60		1	STILL PO' PIMPIN' DO OR DIE FEAT JOHNNY PAND TWISTA INGIGHBORHOOD WATCHRAP A-LOTANISMI
23	18	7	TOO MUCH SPICE GIRLS (VIRGIN)	61		1	ALL MY LIFE K-CI & JOJO (MCA)
24	13	17	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	62	56	10	BURN MILITIA (REO ANT)
(25)	33	2	VICTORY PUFF DADDY & THE FAMILY (BAO BOY/ARISTA)	63	48	8	AM I DREAMING OL SKOOL IFEAT. KEITH SWEAT & XSCAPE) (KEIA/UNIVERSAL)
26	22	16	A SONG FOR MAMA BOYZ II MEN (MOTOWN)	64	58	7	SWEET SURRENDER SARAH MCLACHLAN (ARISTA)
27	24	5	PINK AEROSMITH (COLUMBIA)	65	29	5	MY HEART WILL GO ON
28	21	15	TOGETHER AGAIN JANET (VIRGIN)	66	49	16	WE'RE NOT MAKING LOVE NO MORE DRU HILL (LAFACE/ARISTA)
29	19	20	I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC)	67	61	21	SPICE UP YOUR LIFE SPICE GIRLS (VIRGIN)
30	26	9	FATHER LL COOL J (OEF JAM/MERCURY)	68	54	14	KISS THE RAIN BILLIE MYERS (UNIVERSAL)
31	27	9	ARE U STILL DOWN JON B. (YAB YUM/550 MUSIC)	69	65	22	FEEL SO GOOD MASE (BAO BOY/ARISTA)
32	38	3	THE CITY IS MINE  JAY-Z IFEAT. BLACKSTREET) (ROC-A-FELLA/DEF JAM/MERCURY)	70	59	22	MY BODY
33	35	6	STRAWBERRIES SMOOTH (PERSPECTIVE/A&M)	71	-	12	LSG (EASTWEST/EEG)  KAI SAY YOU'LL STAY (TIDAL WAVE/GEFFEN)
34	28	11	DANGEROUS BUSTA RHYMES (ELEKTRA/EEG)	72	66	5	OFF THE HOOK
35	31	8	I KNOW WHERE IT'S AT	73	68	17	GOING BACK TO CALI
36	37	4	THE MUMMERS' DANCE	74	71	7	THE NOTORIOUS B.I.G. (BAO BOY/ARISTA)  LIGHT IN YOUR EYES
37	34	5	LOREENA MCKENNITT (QUINLAN ROAD/WARNER BROS.)  GET AT ME DOG	75	60	5	BLESSIO UNION OF SOULS (CAPITOL)  WHAT WOULD HAPPEN
$\perp$			omx (FEAT, SHEEK OF THE LOX) (DEF JAM/MERCURY) with the greatest sales gains. © 1998, Bill				MEREDITH BROOKS (CAPITOL) nunications and SoundScan, Inc.

59 RAISE THE ROOF (LCM Deep South, BMI/Warner-Tamerlane BMI/Ensign, BMI/Pha-eva-phat, BMI/Warner Chappell, BMI

REALITY (Hanes, ASCAP/Hill, ASCAP/Vale ROMEO AND JULIET (Mike's Rap, BMI/EMI Virgin, ASCAP/A La Mode, ASCAP) HL

A ROSE IS STILL A ROSE (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/MCA, ASCAP/Geffen, ASCAP/Withrow, ASCAP/Enlightened Kitty

ASCAP/Time, ASCAP/Timelin, ASCAP/Timelin, ASCAP/Timeline vity,
ASCAP/Strage Brickel, ASCAP/Bull
SAINT OF ME (Promopub B.V., ASCAP) WBM
SAY YOU'LL STAY (Gorgeous Clamour, BM)
SEMI-CHARMED LIFE (3 EB, BMI/EM Blackwood, BMI) HL

SEND MY LOVE/SEND ONE YOUR LOVE (Black Bull, ASCAP/Jobete, ASCAP) WBM SHOW ME I DVE (Heavy Rotation BMI/Cheiron

ASCAP/BMG, ASCAP) HL SOMETHING ABOUT THE WAY YOU LOOK 

BMI/Fox Film, BMI) WBM
STILL PO'PIMPIN' (Still N-The Water, BMI/N-The

STRAWBERRIES (New Perspective, ASCAP/Zomba

STRAWBERRIES (New Perspective, ASCAP/Zomba, ASCAP/Fe-Mac, ASCAP/Baby Fingers, ASCAP/Love-Ly-N-Divine, ASCAP/Freddie Dee, BMI) WBM
 SWEET SURRENDER (Somy/AIV Songs, BMI/Yde, BMI) HL
 SWING MY WAY (Horrible, ASCAP)
 THEN WHAT? (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM
 THIS KISS (Puckalesia, BMI/Nomad-Noman, BMI/Warner-

Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM TIC TIC TAC (Edicoes Musicais Tapajos, BMI/EM) Blackwood, BMI) HL

14 TDGETHER AGAIN (Black Ice, BMI/EMI April.

TOGETHER AGAIN (DISCK ICE, BMI/CMI APRI,
ASCAP/Flyte Tyme, ASCAP) HL/WBM
TOO CLOSE (Naughty, ASCAP/Do What I Gotta,
ASCAP/Uh, Oh, ASCAP/Copyright Control, ASCAP/Neutral
Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP) WBM
TOO MUCH (Full Keel, ASCAP/Windswept Pacific,
ASCAP/19 Music, PRS/BMG, ASCAP) HL/WBM 11

6

TRULY MADLY DEEPLY (Rough Cut/EMI Australia APRA/EMI Blackwood, BMI) HL TUBTHUMPING (Chumbawamba/Leosong) WBM

VICTORY (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Jae wons, ASCAP/Steven A. Jordan, ASCAP/EMI Unart, BMI) HL/WBM WE'RE NOT MAKING LOVE NO MORE (Sony/ATV

. BMI/ECAF. BMI/Fox Film. BMI) WBM Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, 80

WHAT WOULD HAPPEN (EMI Blackwood, BMI/Kissing

10

WHAT YOU WANT (M. Betha, ASCAP/Total's Thing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nash Mack, ASCAP/Warner-Tamerlane, BMI) HL/WBM WHO AM I (Deadly, ASCAP/STB, ASCAP/Shocking

YOU MAKE ME WANNA... (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP/BMG 31

Songs, ASCAP) HL YOU'RE STILL THE ONE (Songs Of PolyGram Int'I, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM 19

#### INTERNET COMMERCE DRAWS ATTENTION AT NARM

(Continued from page 1)

additional sales. "The Internet's the next wave of selling," said Barney Cohen, chairman of Valley Media, whose wholesaling arm fulfills most of consumers' orders for music online. "You've got to be there."

Internet issues were urgently discussed here as industry executives cited projections that music sales online would amount to \$2 billion \$5 billion by the year 2002, or as much as 15% of the business.

But the music accounts warned labels about competing with them in selling product. Bob Schneider, executive VP of Anderson Merchandisers, which racks Wal-Mart with music, singled out a promotional device by Sony's 550 Music for Celine Dion in which cards are packaged with the CD that direct consumers to World Wide Web sites where albums may be purchased. Schneider said NARM questioned "the legality [of] forcing retailers to carry advertising for their competition, particularly when the competition is their supplier." He also mentioned a Web site for Nettwerk Records in Canada offering Sarah McLachlan's albums for sale worldwide at the equivalent of

#### RETAIL SHIFT

With new alliances being formed all the time between online retailers and other marketers, a shift from selling music at traditional brick-and-mortar retail is definitely under way, many executives say. After the convention ended, newly launched online entertainment retailer Total E, owned by direct marketer Columbia House, announced that it had forged a deal with the Pathfinder Network, Time Warner's Web site, that will link consumers from content in the company's magazines such as People and Entertainment Weekly to the Total E Web site, where they can buy music and videos they have read about through Pathfinder. (Columbia House is coowned by Time Warner and Sony.)

During a hugely attended convention seminar on online issues, Mike Farrace,

#### TO OUR READERS

The Hot 100 Singles Spotlight column will return next week.

VP at Tower Records, said that the growing trend by labels of adding to CDs software that links consumers to label Web sites amounted to a "Trojan horse strategy" for bypassing retailers in the delivery of music for sale.

Tower and other retailers, however, used the convention to announce deals that will enable them to use the Internet for their own purposes (see story, page 6).

Labels also are increasingly seeing the value of the Internet as a promotional tool, especially the use of samples or full tracks to sell albums. Jim Griffin, director of technology for Geffen Records, said, "Now is the time to distribute singles digitally—to drive consumers into stores to buy albums."

Another online company, Liquid Audio, which markets technology for transmitting and downloading music over computers, is launching this spring its Liquid Music Network, which will provide syndicated online programming and include "virtual end caps" for the promotion and sale of music, primarily from independent labels, said CEO Gerry Kearby. He also said the company was testing a new method of downloading music that could cut the time-consuming process to as little as four seconds for an entire album—if the user had a computer capable of receiving it.

Another retailer that disclosed imminent plans for an Internet presence is Virgin Megastores. Founder Richard Branson, who delivered a keynote speech at the convention, said afterward that a Virgin retail Web site would be up in the U.K. in weeks, that a U.S. site would be operating in four months, and that the goal was to have in one year a single site serving the entire world and offering different prices for product in different countries.

The issues of pricing and selling

product across national borders are prickly for the music industry. Retailers fear price wars on the Internet that will rob sales and squeeze margins at a time when many of the store merchants are seeing profits and rising stock prices for the first time in years. Labels are upset when accounts sell their products to overseas customers, undercutting the major distributors' own subsidiaries in foreign lands. BMG North America senior VP of marketing Kevin Conroy said, "Cross-border shipping is not acceptable."

But executives of online retailers and their wholesale fulfillment firms denied that pricing and overseas shipping were problems. Nora Moore Jiminez of Valley Media said that the amount of product sold internationally was not significant. Jason Olim, founder of CDnow, said that most of the product sold outside North America was hard-to-find deep catalog.

J.J. Rosen, president of N2K's networks division, which operates the Music Boulevard online retail site, said his company "was not instigating a price war over the Internet. We're a strong believer in maintaining margin. We're not selling below cost like some retailers today on the Net."

The reference was clearly to CDnow, which had angered the retail community with a televised Grammy promotion offering winning titles at 50% off (Billboard, March 21). Olim said here that his company has no plans to repeat that promotion.

Meanwhile, the industry is trying to get a handle on what the Internet means to its future. PolyGram Group Distribution has established an Internet committee to evaluate the Net, and NARM has added the Internet to its list of issue forums to be held during the year. Next year's NARM convention will be in Las Vegas in March.

# **NARM Urges Source-Tagging**

#### Still No Consensus On Security Methods

BY DON JEFFREY

SAN FRANCISCO—Retailers and officials of the National Assn. of Recording Merchandisers (NARM) have urged music manufacturers to start source-tagging CDs, challenging them to install the electronic anti-theft tags on product by the third quarter.

During a speech at the NARM convention here March 14-17, Bob Schneider, outgoing chairman of NARM, pointed out that source-tag-

NARM NEWS ging was first proposed in 1985. He told attendees, "It's no longer pie in the sky. Let's make it happen without further delay."

But distribution executives, speaking on condition of anonymity, said their two main concerns about the process continue to be the threat of lawsuits and technical issues that could disrupt the manufacturing, warehousing, and return of product.

Retailers pressed the record companies to take action. Terry Currier, owner of the Portland, Ore.-based Music Millennium, said the Coalition of Independent Music Stores fully supports source-tagging. Currier said it would cut retailers' labor costs and time and let them commit more resources to promoting music. He added that elimination of anti-theft keepers would allow for the stocking of more product.

The coalition distributed flyers at the convention that stated, "Attention record industry! What are you waiting for? We can go to Mars, but we can't source tag."

Schneider said that more than 80% of retail accounts had installed the anti-theft technology recommended by NARM. Musicland announced at the convention that it was putting the NARM-approved Sensormatic Ultramax system in all 1,500 of its stores.

But some retailers are apparently resigned to the lack of progress on this issue. Tower Records is said to be committing itself financially to the plastic keepers used to reduce theft of CDs from stores. And at least one fixture manufacturer, Alpha, is developing thinner keepers that take up less room in store bins.

Distribution executives say source-tagging stopped following a lawsuit filed two years ago by Target against NARM, Sensormatic, and PolyGram Group Distribution, which had begun to tag CDs at the time. Target, which has about 5% music market share, was using another anti-theft system and objected to NARM's recommendation of a technology that the retailer didn't use and that would cost a significant amount of money to implement.

Some distribution executives say problems still remain with the process itself. They fear that they will have to tag CDs with more than one company's tags or else maintain dual inventories for different accounts. They also cite other issues like fractional tagging (putting tags on just some CDs) and tag pollution (activation problems when more than one tag is applied to a product).

# **Working Group Issues Draft Of DVD Audio Spec**

■ BY PAUL VERNA

NEW YORK—The Working Group (WG-4) of electronics manufacturers and content providers established to hammer out a DVD Audio specification has issued a draft of what it hopes will become the next-generation digital audio carrier.

As anticipated, the WG-4 has addressed the wishes of the International Steering Committee (ISC) on DVD Audio by proposing a system that delivers higher-quality audio than the current CD but is backward-compatible with CD. Furthermore, the new format would accommodate multichannel sound at higher-than-CD resolution, DVD Video and DVD-ROM content, and copyright-identification and anti-piracy features.

The WG-4's proposed DVD Audio spec is based on line ar-pulse-code modulation (LPCM, or PCM), the core technology behind most professional and consumer digital audio formats, including CD, DAT, MiniDisc, and digital multitrack recorders.

The WG-4 says its current draft is also compatible with such proprietary encoding processes as Dolby AC-3, MPEG, Digital Theater Systems (DTS), and SDDS. Furthermore, DVD Audio is designed to be "extensible for future technologies" such the Sony-Philips' Direct Stream Digital (DSD) encoding system, according to Warner Music Group (WMG) senior VP of marketing Jordan Rost, who spoke at a March 12 DVD Audio listening demo for journalists and recording professionals.

In addition to WMG, which supplied music selections for the session, WG-4 members JVC, Panasonic, Pioneer, Toshiba, and Samsung provided prototype hardware on which the programs were played.

Other members of the roughly 40

companies that constitute the WG-4 include Balzers Process Systems, Daewoo Electronics, DTS, Dolby Laboratories, EMI International, IBM, Intel, Kenwood, Matsushita Electric Industrial, Meridian Audio, Mitsubishi Electric, NEC, Nippon Columbia, Philips Electronics, Sharp, Sonic Solutions, Sony, and Yamaha.

Sony and Philips, besides being on the WG-4, are working on their own proposal for a digital audio carrier based on their proprietary DSD process, which differs substantially from PCM. Sources say Sony and Philips—which were not present at the demo and declined to comment on it—are expected to make an announcement soon regarding the status of their proposed format.

The WG-4's DVD Audio spec calls for sampling-rate and bit-depth combinations of up to 192 kilohertz and 24 bits, respectively. The current CD samples sound at 44.1 kHz and 16 bits

DVD Audio producers would have choices in how they allocate the bits and sample rates, according to Rost. For example, a producer wishing to have the highest-possible-quality stereo sound on a disc might want to encode audio at 192 kHz and 24 bits. On the other hand, someone wishing to exploit the format's multichannel potential and video capabilities could have the audio spread out over six channels at a lower level of resolution, i.e., 48 kHz and 16 bits. Alternatively, content providers could use higher

sampling rates and bit depths on the front and rear channels, depending on their needs.

Producers will also have a choice of putting separate two-channel and multichannel mixes on the disc or supplying a single multichannel program along with a set of instructions that would tell the DVD Audio player how to "fold down" that mix to stereo.

Furthermore, the DVD Audio architecture allows for control data that would tell players how to digitally simulate the acoustical properties of the environment in which the program was recorded.

The video portion of DVD audio discs would be compatible with current DVD Video players, according to Rost. Similarly, the interactive multimedia content would conform to the DVD-ROM standard.

Although current DVD Video players are not equipped to play DVD audio at the proposed level of resolution, all DVD audio players—starting from the first generation—would be able to play a minimum of two-channel PCM audio, ensuring that a full album will always be playable on all DVD audio units, even if the technology develops to accommodate future enhancements, according to the WG-4.

The WG-4 expects to have the next version of the DVD Audio spec—Version 1.0—on the table by June of this year, according to Rost. At that point, the ISC will decide whether the proposal meets its standards.

# BUBBLING UNDER... HOT 100° SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
,1	3	5	I'M FROM THE COUNTRY TRACY BYRD (MCA NASHVILLE)
2	2	5	6 A.M. (WE BE ROLLIN') NADANUF (REPRISE)
3	15	2	SO IN LOVE WITH YOU DUKE (4 PLAY/UNIVERSAL)
4	5	7	GET READY TO BOUNCE BROOKLYN BOUNCE (EDEL AMERICA)
5	10	3	SAY IT VOICES OF THEORY (H.O.L.A.)
6	9	6	YOU'LL NEVER KNOW MINDY MCCREADY (BNA/RLG)
7	7	5	SHUT 'EM DOWN ONYX (FEAT. DMX) (JMJ/DEF JAM/MERCURY)
8	4	4	THAT'S WHY I'M HERE KENNY CHESNEY (BNA/RLG)
9	_	1	BEFORE WE START MCGRUFF (UPTOWN/UNIVERSAL)
10	_	1	PUT YOUR HEART INTO IT SHERRIE AUSTIN (ARISTA NASHVILLE)
11	11	4	WELL, ALRIGHT CECE WINANS (PIONEER)
12	25	2	<b>24/7</b> 24/7 (LOUD/RCA)
13	8	4	NEAR ME JANA (CURB)

THIS WE	LAST WI	WEEKS	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
14	_	1	CAN'T KEEP MY HANDS OFF YOU REACT (COLUMBIA)
15	-	1	BODY ROCK MOS DEF FEAT, Q-TIP & TASH (OPEN MIC/RAWKUS)
16	12	2	LONELY WON'T LEAVE ME ALONE TRACE ADKINS (CAPITOL NASHVILLE)
17	14	5	MAMBO ANGELINA (UPSTAIRS)
18	_	1	MAGIC ORGASM HOUSE HEROES (TWISTED/MCA)
19	_	1	DING-A-LING HI-TOWN DJ'S (RESTLESS)
20	17	7	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS (SM:) E/PROFILE)
21	16	5	NOTHIN' BUT THE TAILLIGHTS CLINT BLACK (RCA (NASHVILLE) /RLG)
22	6	4	SUPERHERO GARY BARLOW (ARISTA)
23	13	4	ANOTHER RIOT KINGPIN SKINNY PIMP (40 STREET)
24	18	7	HANDLE UR BIZNESS M.O.P. (RELATIVITY)
25	_	1	IT WOULD BE YOU GARY ALLAN (DECCA/MCA NASHVILLE)

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

BILLBOARD MARCH 28, 1998

# Bilboard HOT 100 SINGLES

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 COL-LECTED, COMPILED, AND PROVIDED BY SoundScan®

1007	non	28, 1	550	(R)	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	5	★ ★ No. 1 ★ ★  GETTIN' JIGGY WIT IT 3 weeks at No. 1 ♦ WILL SMITH POKE & TONE (W.SMITH,S.J.BARNES,B.EDWARDS,N.RODGERS.J.ROBINSON) (C) (D) (V) COLUMBIA 78804	1
2	2	3	10	NICE & SLOW ▲ J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND,B.CASEY)  (C) (D) (T) (X) LAFACE 24290/ARISTA	1
3	4	4	18	NO, NO, NO ▲  W.JEAN, J.HERBERT, R. FUSARI, (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)  O DESTINY'S CHILD  (C) (D) (T) (X) COLUMBIA 78618	3
4	3	2	5	MY HEART WILL GO ON ●	1
5	8	_	2	FROZEN  MADONNA, MAOONNA,W.ORBIT,P.LEONARD (MAOONNA,P.LEONARD)  (C) (D) (T) (V) (X) MAVERICK 17244/WARNER BROS.	5
6	5	5	17	TRULY MADLY DEEPLY ●	1
1	63	67	4	LET'S RIDE   ♦ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER T.BISHOP (M.JORDAN,MASTER P,SILKK THE SHOCKER) (C) (D) (T) DEF JAM 568475/MERCURY	7
8	7	9	8	GONE TILL NOVEMBER ●  WJEAN (N.JEAN)  (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	7
9	- 11	12	16	DEJA VU [UPTOWN BABY] ●	9
10	6	8	9	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
11)	13	14	7	TOO CLOSE ●	11
12	14	17	6	BODY BUMPIN' YIPPIE-YI-YO EROBINSON (F.DAVIS,E.GRAY,M.GRAY)  ♣ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	12
		=		* * * HOT SHOT DEBUT * *	
13	NE	N Þ	1	BITTER SWEET SYMPHONY  YOUTH, THE VERVE (M. JAGGER, K. RICHARDS, R. ASHCROFT)  ◆ THE VERVE (C) (D) VC/HUT 3B634/VIRGIN	13
14	9	7	15	TOGETHER AGAIN ● ◆ JANET JJAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS,R.ELIZONDO, JR.) (C) (D) (T) (V) (X) VIRGIN 38623	1
15	NE	N Þ	1	ALL MY LIFE              ◆ K-C1 & JOJO            J.HAILEY,R.BENNETT (J HAILEY,R.BENNETT)         (C) (D) MCA 55420	15
16	15	13	6	ARE YOU JIMMY RAY? ◆  CFITZPATRICK (J.RAY,C.FITZPATRICK)	13
17	17	23	4	WANT YOU BACK	17
18	10	6	14	SWING MY WAY ●         ♠ K.P. & ENVYI           MIXZO (M.O.JOHNSON,J.HALL)         (C) (D) (M) (T) (X) EASTWEST 64135/EEG	6
19	20	24	7	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN,R.J.LANGE)  ♦ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568452	19
20	12	10	41	HOW DO I LIVE ▲³	2
(21)	27		2	DO FOR LOVE  ◆ 2PAC FEATURING ERIC WILLIAMS SOULSHOCK,KARLIN (T.SHAKUR,C.SHACK,K.KARLIN,B.CALDWELL,A KETTNER) (C) (D) (T) AMARU 42516/JIVE	21
				*** GREATEST GAINER/SALES & AIRPLAY ***	
22	29	33	7	ROMEO AND JULIET   ◆ SYLK-E. FYNE FEATURING CHILL  G.BAILLERGEAU, V. MERRITT (JOHN, WARNER JR., WINBUSH, MOORE) (C) (D) (T) RCA 64973	22
23	18	19	4	THE MUMMERS' DANCE ♦ LOREENA MCKENNITT L.MCKENNITT (L.MCKENNITT) (C) (D) (V) QUINLAN ROAD 1724 I,WARNER BROS.	18
24	19	18	17	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
25)	26	26	9	MAKE EM' SAY UHH!   ↑ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL KLC (MASTER P,FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL)  (C) (D) (T) NO LIMIT 53302/PRIORITY	25
26	16	11	21	I DON'T EVER WANT TO SEE YOU AGAIN ●	6
27	22	22	21	KISS THE RAIN  D.CHILD (B.MYERS,E.BAZILIAN,D.CHILD)  ♦ BILLIE MYERS (C) (D) UNIVERSAL 56140	15
28	21	21	22	I DON'T WANT TO WAIT  P.COLE (P.COLE)  C() (D) (V) IMAGO 17318/WARNER BROS.	11
29	30	34	4	THE PARTY CONTINUES ●  JD FEATURING DA BRAT  J.DUPRI (J,DUPRI,DA BRAT,LBLACKMON,N.LEFTENANT,C.SINGLETON,T.JENKINS)  (C) (D) (M) (T) (X) SO SO DEF 78807;COLUMBIA	29
30	24	15	7	TOO MUCH  ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)  SPICE GIRLS (C) (D) VIRGIN 38630	9
31	28	25	32	YOU MAKE ME WANNA ▲  J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)  (C) (D) (T) (X) LAFACE 24265/ARISTA	2
(32)	NE	N Þ	1	RAIN         ◆ SWV           B.A.MORGAN (B.A.MORGAN)         (C) (D) RCA 65402	32
33	23	16	17	BEEN AROUND THE WORLD ▲ ◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) RUMPERCED ANGELETIES COVISS STEVE. I DIBINIEL STANSFELD ANGRIS I DEVANET. CWALLACE M BETHAS COVISS RUMPERCED. (CUDY IT IN BAD BOY 79)	2
34)	34	43	3	A ROSE IS STILL A ROSE  LHILL (L.HILL,J.W.BUSH,K.WITHROW,J.HOUSER,A.ALY,E.BRICKELL)  ◆ ARETHA FRANKLIN (C) (D) ARISTA 13465	34
35	25	20	16	A SONG FOR MAMA ▲         BOYZ II MEN           BABYFACE (BABYFACE)         (C) (D) (V) MOTOWN 860720	7
36	31	27	5	PINK K.SHIRLEY,AEROSMITH (S.TYLER,R.SUPA,G.BALLARD)  ♦ AEROSMITH (C) (D) COLUMBIA 78830	27
(37)	50	-	2	VICTORY PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES STEVIE J., S. COMBS (C. WALLACE, J. PHILLIPS, S. COMBS, S. JORDAN, B. CONTI) (C) (D) BAD BOY 79155; ARISTA	37
38	32	28	25	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ▲ 11 ◆ ELTON JOHN C.THOMAS,G.MARTIN (E.JOHN,B.TAUPIN) (C) (D) (V) ROCKET 568108/A&M	1
39	35	29	8	LOVE YOU DOWN C.ROANE (M.RILEY)  (C) (D) (T) (X) SO SO DEF 7880 I/COLUMBIA	25
40	33	30	20	SHOW ME LOVE   → ROBYN  D.POP,M.MARTIN (ROBYN,M.MARTIN)  (C) (D) (T) (V) (X) RCA 64970	7
M	36	37	39	SEMI-CHARMED LIFE ●	4
A STATE OF THE STA	38	35	29	TUBTHUMPING  CHUMBAWAMBA  CHUMBAWAMBA  CHUMBAWAMBA)  CHUMBAWAMBA  CHUMBAWAMBA)  CHUMBAWAMBA  CHUMBAWAMBA)	6
43	44	44	38	ALL FOR YOU P.EBERSOLD (K.BLOCK,SISTER HAZEL)  → SISTER HAZEL (C) (D) UNIVERSAL 56135	11
44)	46	48	5	GET AT ME DOG  DMX (FEATURING SHEEK OF THE LOX)  PK,GREASE (E.SIMMONS,A.FIELDS,D.BLACKMON,S.TAYLOR)  (M) (T) (X) DEF JAM 568523*/MERCURY	44
15	40	36	9	I KNOW WHERE IT'S AT  k.GORDON,C.MCVEY,M.FIENES (K.GOROON,S.LEWIS,W.BECKER,D.FAGEN)  (C) (D) (V) LONOON 570112/SLAND	36
46	43	<b>4</b> 6	9	ARE U STILL DOWN T.SHAKUR (JON B.,T.SHAKUR,JOHNNY J)  C(C) (D) YAB YUM 78793/550 MUSIC	29
47	42	41	40	QUIT PLAYING GAMES (WITH MY HEART) ▲ BACKSTREET BOYS M.MARTIN,K.LUNDIN (M.MARTIN,H.CRICHLOW) (C) (D) (T) (V) JIVE 42453	2
49	37	31	9	FATHER  POKE & TONE (J.T.SMITH,J.C.OLIVIER,S.BARNES,G.MICHAEL,G.OVERBIG)  (C) (D) DEF JAM 568332/MERCURY  (C) (D) DEF JAM 568332/MERCURY	18
49	41	38	22	I DO         ◆ LISA LOEB           J.PATINO,L.LOEB (L.LOEB)         (C) (D) GEFFEN 19416	17

Part					тм [8 ] [ 11 ]	
99 65 40 67 12 PANCEROUS ● ABUNDER TOWN OF STONEWALL COLONIL DETAILS	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART		PEAK POSITION
31   47   47   5   ALL LIDO   ANDLESH PROPER DIA MOCUNTO   ANDLESH PROPER PROPER DIA MOCUNTO   CONTROL						
39   52   57   9   THE CITY IS MINE	51	47	47	6	ALL I DO ♦ SOMETHIN' FOR THE PEOPLE	47
33   58   6   STRAWBERRIES   LAGAMORE PART IL ALDROCKY PARISON JOHNS PARCH LONG, IN PROCESS PRINCE PART IN A PROCESS	<b>(52)</b>	52	57	9	THE CITY IS MINE   ◆ JAY-Z (FEATURING BLACKSTREET)	52
33   32   5   TALL MY LOVE   TALL TO SUPERIOR   QUEEN PEN LEATURING SHOW INLANS   28   TALL TO SUPERIOR   SHOW IN THE SUBJECT   SH	)			6	STRAWBERRIES ♦ SMOOTH	53
1					ALL MY LOVE   ◆ QUEEN PEN FEATURING ERIC WILLIAMS	28
Second   S	55		-	,	SWEET SURRENDER ♦ SARAH MCLACHLAN	1
5  5  5  5  5  7	_	-			P.MARCHAND (S.MCLACHLAN) (C) (D) ARISTA 13453  IT'S ALL ABOUT ME   ♦ MYA FEATURING SISQO OF DRU HILL	-
Second	=	-			D.PEARSON (D.PEARSON,M ANDREWS,N.DUOLEY,T.HORN,J.JECZALIK,G.LANGAN,P.MORLEY) (C) (D) INTERSCOPE 97024	-
10   10   10   10   10   10   10   10	_				B.GALLIMORE,T.MCGRAW (P.VASSAR,M.BOURKE) (C) (D) (V) CURB 73034	+
CAMPBELL IL COMPBELL IS CAMPBELL IS CAMPBELL IS CAMPBELL IN COMMENTAL TO A CONTROL TO A CONTR	_	<u> </u>			EMOSIA (E.SLOAN,T.SIMS) (C) (D) (V) CAPITOL 58670	
20	=	NE	N <b>&gt;</b>		L.CAMPBELL (L.CAMPBELL, J.BERRY, D.RUDNICK) (C) (D) (T) LUKE RECORDS II 572250/ISLAND	+
10   31   32   32   32   33   33   34   35   35   35   36   36   36   37   37   37   38   38   38   39   38   38   39   38   39   38   39   38   39   39	<u>(60)</u>	66		2	CRAIG B (SILKK THE SHOCKER, MASTER P, DESTINEY'S CHILO, O'DELL, MO B. DICK) (C) (D) (T) NO LIMIT 53305/PRIORITY	60
3   39   39   39   8   8   FYDUTHINK I'M JESALE BOODY A MUELL, PERREIN, DIRCHARDOS (CL) DI OND STET 1775-SWARNER RENO.   1	61	51	55	10	B.O'BRIEN, PEARL JAM (M.MCCREADY, E. VEDDER) (C) (D) (V) EPIC 78797	21
50   50   50   50   50   50   50   50	<b>62</b>	68	-	2		62
90   50   50   50   50   50   60   60   6	63	49	39	8		30
68	64	55	50	5		46
666   NEW   1   CELITY UP   CLIDITA WEST (CLAMES R MODRE RAMES)	65	61	60	12	BURN ♦ MILITIA	52
1	<b>66</b>	NE	N Þ	1	GITTY UP ♦ SALT-N-PEPA	66
68   64   64   64   64   64   7   FERRING IT ON   CITY ON   CIT	67	57	54	18	I WILL COME TO YOU ● ◆ HANSON	9
689   72	68	64	64	4	BRING IT ON ♦ KEITH WASHINGTON	64
70   58   56   8   AM   DREAMING	69)	72		2	IT'S UP TO YOU ♦ THE TUESDAYS	69
1.   1.   1.   6.   8.   HEN WHAT   JISTROUD. WALKER (R. SHARP, J. VERNER) (C.) (D) (V) GAINT (NASHVILLE) 1726/PREPISIK (NASHVILLE)   1.   1.   1.   1.   1.   1.   1.   1	_		56		AM I DREAMING ♦ OL SKOOL [FEATURING KEITH SWEAT & XSCAPE]	
17   10   00   0   JSTROUDC WALKER (R.SHARP, LYZEVER)						-
TIMBALAND (S. GARRETT, MOSELY)	$\overline{}$				J.STROUD,C.WALKER (R.SHARP,J.YEZNER) (C) (D) (V) GIANT (NASHVILLE) 17262/REPRISE (NASHVILLE)	-
74   70   70   70   70   70   70   71   15   15   15   15   15   15   15	_	-			TIMBALAND (S.GARRETT,T.MOSLEY) (C) (D) DEF JAM 568214/MERCURY	+
15			52		BABYFACE, D. SIMMONS (BABYFACE) (C) (D) LAFACE 24295/ARISTA	-
17		70	70	7	M.VIRGO (M.VIRGO, J.BARRY) (T) (X) ECHO 568285*/MERCURY	70
1	$\stackrel{\smile}{=}$	75	85	3	MASS ORDER (E.HANES,K.VENEY,M.VALENTINE,L.HILL) (C) (D) (T) RCA 64933	75
18   90	(76)	84	93	3	J.HARDING (M.DAVIS, J.HARDING) (C) (T) (X) 2 HARD 6160/VP	76
190	<u>(11)</u>	82		2	M.MORE,A.LOGAN (G.KENNEDY, W.KIRKPATRICK, T.SIMS, A.LOGAN, M.MORE) (C) (D) ELEKTRA 64116/EEG	77
19	78)	90		2	B.GALLIMORE, F.HILL (R.LERNER, A.ROBOFF, B.N.CHAPMAN) (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	78
81 83 78 3	79	81	75	15		59
1	80	67	59	13		59
82         78         74         19         BRIAN WILSON G.MACKILLOP (S.PAGE)         ◆ BARENAKED LADIES (C) (D) (V) REPRISE 17290         68           83         65         62         17         32 FLAVORS E.TUTON (A.DIFRANCO)         ◆ ALANAD ADVIS (C) (D) ELEKTRA 64129EGG         37           84         76         72         7         IF I NEVER STOP LOVING YOU P.MCMARIN (D.KEES, E.WING)         ◆ DAVID KERSH (C) (D) (U) (U) CURB 73045         67           85         NEW I         1         STILL PO' PIMPIN' P.M.D. DO OR DIE FEATURING JOHNNY P.AND TWISTA MR. LEE (D. ROUND,D. SMITH,C.MITCHELL,L.WILLIAMS)         (C) (D) NEIGHBORRHOOD WATCH/RAP. ALOT 3865/AVIRGIN         85           86         77         73         6         OFF THE HOOK M.P. PRINCETON,C.LUCAS,D.FLOYD)         (C) (D) (T) (VI) ATLANTIC 84071         73           87         74         71         16         JUST CLOWNIN' W.C.CRAZY TOONES (W.CALHOUN,K.GILLIAM)         ◆ WC FROM WESTSIDE CONNECTION         56           88         80         69         17         GOING BACK TO CALI ◆ E.S. W.CALHOUN,K.GILLIAM)         ◆ WC FROM WESTSIDE CONNECTION         56           89         89         2         11"S YOUR LOVE SEAS MARIES (E.WALLOE, CHARVEY, R.TROUTMAN)         (C) (D) (T) (X) BAD 80Y 7913/JARISTA C.D. (C) (D) (T) (X) BAD 80Y 7913/JARISTA C.D. (C) (D) (T) (X) GRAW 7913/JARISTA C.D. (C) (D) (T) (X) GRAW 7913/JARISTA C.D. (C) (D) (T) (X) GRAW 7913	81	83	78	3		78
83   65   62   17   32 FLAVORS	82	78	74	19	BRIAN WILSON ♦ BARENAKED LADIES	68
84	83	65	62	17	32 FLAVORS ♦ ALANA DAVIS	37
STILL PO' PIMPIN'	84	76	72	7	IF I NEVER STOP LOVING YOU   ◆ DAVID KERSH	67
86         77         73         6         OFF THE HOOK (M.PENDLETON (C.PENDLETON, C.LUCAS, D.FLOYD)         ◆ JODY WATLEY (D. (D.) (T.) (Y.) ALTANTIC 84071         73         87         74         71         16         JUST CLOWNIN' (W.C.CRAZY TOONES (W.CALHOUN, K.GILLIAM)         ◆ WC FROM WESTSIDE CONNECTION (C.) (D.) (T.) PAYDAY/FRR 570043/ISLAND         56           88         80         69         17         GOING BACK TO CALI ◆ (C.) (D.) (T.) (X.) BAD BOY 79131/ARISTA         26           89         89         2         IT'S YOUR LOVE (T.) (A.) (D.) (T.) (X.) BAD BOY 79131/ARISTA         26           89         89         2         IT'S YOUR LOVE (T.) (D.) (T.) (X.) BAD BOY 79131/ARISTA         26           90         85         79         8         SEND MY LOVE/SEND ONE YOUR LOVE (D.) (D.) (D.) (D.) (D.) (D.) (D.) (D.)	(85)	NE	W Þ	1	STILL PO' PIMPIN'   ◆ DO OR DIE FEATURING JOHNNY P AND TWISTA	85
### ### ### ### ### ### ### ### ### ##	86	77	73		OFF THE HOOK   ♦ JODY WATLEY	73
88 80 69 17 GOING BACK TO CALI ◆ CASY MO BEE (C. WALLACE, O.HARVEY, R.TROUTMAN) (C) (D) (T) (X) BAD BOY 7913], ARISTA  89 89 — 2 IT'S YOUR LOVE THE BERMAN BROTHERS (S.SMITH)  90 85 79 8 SEND MY LOVE/SEND ONE YOUR LOVE SEND MY LOVE/SEND ONE YOUR LOVE (C) (D) DELICIOUS VINYL 71903  91 NEW ▶ 1 GOTTA BE MOVIN' ON UP P.M.DAWN (A.CORDES, K.MARLEY, E.DILLON, S.JOLLEY, J.SWAIN, L.JOHN, A.INGRAM, J.BARRY) (C) (D) GEE STREET 33513N/2  92 88 76 13 AIN'T THAT JUST THE WAY O.BENN, J.LAROSSI, D. PAPALEXIS, R. YACOUB (G.LARSON, S. PHILLIPS, B.BELLAND) (C) (D) (T) (X) CRAVE 78764  93 87 77 18 THE MEMORY REMAINS B. ROCK, HETFIELD, ULRICH (HETFIELD, ULRICH) (C) (D) ELECTRA 64126/EEG  94 91 81 8 TIC TIC TAC MICHAEL A., P. GALATI (B.LIMA) (C) (T) (X) AUREUS 414/WARLOCK  95 96 96 10 IN A DREAM IN A DREAM J.THUCCL, B.BROWN (R. TAYLOR-WEBER) (C) (T) (X) ROBBINS 72012  98 89 89 8 16 LOLLIPOP (CANDYMAN) J.JAM, DELGADOS, RASTED, C. NORREEN (S. RASTED, C. NORREEN, L. NYSTROM, R. DIF, HARTMANN, LANGHOFF) (C) (D) (T) MCA 55410  96 97 90 5 D.JOHNSON, J. HORBER  PHENDOTE AND THE NOTE D.JOHNSON, J. HORBER A SAINT OF ME  • THE ROLLING STONES 94	-				JUST CLOWNIN' ♦ WC FROM WESTSIDE CONNECTION	-
89 89 — 2 IT'S YOUR LOVE					GOING BACK TO CALI ● THE NOTORIOUS B.I.G.	
90 85 79 8 SEND MY LOVE/SEND ONE YOUR LOVE BORN JAMERICANS 72  91 NEW ▶ 1 GOTTA BEMOVIN' ON UP PRINCE BE FEATURING KY-MANI P.M.DAWN (A.CORDES, K.MARLEY, EDILLON, S.JOLLEY, J.SWAIN, L. JOHN, A. INGRAM, J. BARRY) (C) (D) GELETRET 33513/V2 91  92 88 76 13 AIN'T THAT JUST THE WAY O.BENN, JLAROSSI, D. PAPALEXIS, R. YACOUB (G. LARSON, S. PHILLIPS, B. BELLAND) (C) (D) (T) (X) CARVE 78764 63  93 87 77 18 THE MEMORY REMAINS DENCK, HETFIELD, ULRICH (HETFIELD, ULRICH) (C) (D) ELEKTRA 64126/EEG (C) (D) ELEKTRA 64126/EEG (C) (T) (X) AUREUS 414/WARLOCK 81  94 91 81 8 TIC TIC TAC FRUIT DE LA PASSION (C) (T) (X) AUREUS 414/WARLOCK 81  95 96 96 10 JIN A DREAM CONTROL (C) (T) (X) ROBBINS 72012 80  96 92 84 16 LOLLIPOP (CANDYMAN) AUROUS 414/WARLOCK 81  97 86 80 6 NOTHIN' MOVE BUT THE MONEY → MIC GERONIMO FEAT. DMX & BLACK ROB N.MYRICK (M. MCDERMON, N. MYRICK, E. SIMMONS, R. ROSS) (C) (T) (X) BLUNT 4939/TVT 70  98 98 98 89 8 JEALOUSY N.KATZWANN, J.ZIMMERMANN, J.ZIMMERMANN, N.KATZWANN) (C) (D) (T) DANCIN' MUSIC 572158/ISJAIND 89  99 97 90 5 D.JOHNSON, J. HOBBS (B. MOORE, M. RAY) (C) (D) (V) GIANT (NASHVILLE) 17268/REPRISE (NASHVILLE) 1	$\overline{}$	-	03		IT'S YOUR LOVE SHE MOVES	
91   NEW   1   P.M.DAWN (A.CORDES, K.MARLEY, EDILLON, S.JOLLEY, J.SWAIN, L.JOHN, A.INGRAM, J.BARRY)   (C) (D) GEL STREET 33513V2   91     92   88   76   13   AIN'T THAT JUST THE WAY O.BENN, J.LAROSSI, D.PAPALEXIS, R.YACOUB (G.LARSON, S.PHILLIPS, B.BELLAND)   (C) (D) (T) (X) CRAVE 78764   63     93   87   77   18   THE MEMORY REMAINS B.ROCK, HETFIELD, ULRICH (HETFIELD, ULRICH)   (C) (D) ELEKTRA 64126/EEG     94   91   81   8   TIC TIC TAC FRUIT DE LA PASSION (C) (T) (X) AUREUS 414/WARLOCK     95   96   96   10   J. M. A DREAM (C) (T) (X) AUREUS 414/WARLOCK     95   96   96   10   J. M. A DREAM (C) (T) (X) ROBBINS 72012     96   92   84   16   LOLLIPOP (CANDYMAN)	$\overline{}$	-	70		THE BERMAN BROTHERS (S.SMITH) (C) (D) GEFFEN 19421  SEND MY LOVE/SEND ONE YOUR LOVE BORN JAMERICANS	-
92 88 76 13 AIN'T THAT JUST THE WAY (DEANN, J. LARGOS). PAPALEXIS, R. YACOUB (G. LARSON, S. PHILLIPS, B. BELLAND) (C) (D) GEE STREET 33513/V2 93 87 77 18 THE MEMORY REMAINS (C) (D) ELEKTRA 64126/EEG 28 94 91 81 8 TIC TIC TAC (C) (D) ELEKTRA 64126/EEG (C) (T) (X) AUREUS 414/WARLOCK (C) (T) (X) AUREUS 414/WARLOCK (C) (T) (X) ROBBINS 72012 80 96 96 10 IN A DREAM (C) (T) (X) ROBBINS 72012 80 11	=		-		S.REMI (S.WONDER) (C) (D) DELICIOUS VINYL 71903	-
93 87 77 18 THE MEMORY REMAINS 94 91 81 8 TIC TIC TAC 95 96 96 10 J. LOCIC, B. BROWN, R. TAYLOR-WEBER) 96 92 84 16 J. LOCI, D. CANDYMAN) 97 86 80 6 NOTHIN' MOVE BUT THE MONEY MIC GERONIMO FEAT. DMX & BLACK ROB N. MYRICK (M. MCDERMON, N. MYRICK, E. SIMMONS, R. ROSS) 98 99 97 90 5 D. JOHNSON, J. HOBBE (B. MOORE, M. RAY) 100 04 04 04 5 SAINT OF ME  THE MEMORY REMAINS  D. C. (C) (D) (ELEKTRA 64126/EEG 28  PMETALLICA 28  PMETALLICA 28  FRUIT DE LA PASSION (C) (T) (X) AUREUS 414/WARLOCK (C) (T) (X) AUREUS 414/WARLOCK (C) (T) (X) ROBBINS 72012  PROCKELL 80  10 J. LOCI, BROWN (R. TAYLOR-WEBER) (C) (T) (X) ROBBINS 72012  97 86 80 6 NOTHIN' MOVE BUT THE MONEY → MIC GERONIMO FEAT. DMX & BLACK ROB N. MYRICK (M. MCDERMON, N. MYRICK, E. SIMMONS, R. ROSS) (C) (T) (X) BLUNT 4939/TVT (T) BLUNT 493/TVT (T) BLUNT	$\overline{}$		W <b>&gt;</b>	1	P.M.DAWN (A.CORDES, K.MARLEY, E.DILLON, S.JOLLEY, J.SWAIN, L.JOHN, A.INGRAM, J.BARRY) (C) (D) GEE STREET 33513/V2	
94 91 81 8 TIC TIC TAC FRUIT DE LA PASSION 81  95 96 96 10 IN A DREAM (C) (T) (X) ROBBINS 72012 80  96 92 84 16 LOLLIPOP (CANDYMAN) AND ELAN DIF, HARTMANN, LANGHDFF) (C) (D) (T) (X) ROBBINS 72012 30  97 86 80 6 NOTHIN' MOVE BUT THE MONEY → MIC GERONIMO FEAT. DMX & BLACK ROB N.MYRICK (M.MCDERMON, N.MYRICK, E.SIMMONS, R.ROSS) (C) (T) (X) BLUNT 4939/TVT 70  98 98 89 8 JEALOUSY N.KATZMANN, J.ZIMMERMANN (J.ZIMMERMANN, N.KATZMANN) (C) (D) (T) DANCIN' MUSIC 572158/ISLAND 89  99 97 90 5 THE NOTE D.JOHNSON, J.HOBBS (B.MOORE, M.RAY) (C) (D) (V) GIANT (NASHVILLE) 17268/REPRISE (NASHVILLE) 190  100 94 94 8 SAINT OF ME → THE ROLLING STONES 94	-	-			O.BENN, J.LAROSSI, D. PAPALEXIS, R. YACOUB (G. LARSON, S. PHILLIPS, B. BELLAND) (C) (D) (T) (X) CRAVE 78764	+
95 96 96 10 IN A DREAM ROCKELL 80  96 92 84 16 LOLLIPOP (CANDYMAN)	93	87	77	18	B.ROCK, HETFIELO, ULRICH (HETFIELD, ULRICH) (C) (D) ELEKTRA 64126/EEG	28
96 92 84 16 LOLLIPOP (CANDYMAN) 97 86 80 6 NOTHIN' MOVE BUT THE MONEY ◆ MIC GERONIMO FEAT. DMX & BLACK ROB N.MYRICK (M.MCDERMON, M.MYRICK, E.SIMMONS, R.ROSS) 98 98 89 8 JEALOUSY (M.KATZMANN), J.ZIMMERMANN (J.ZIMMERMANN, N.KATZMANN) (C) (D) (T) DANCIN' MUSIC 572158/ISLAND 99 97 90 5 THE NOTE DJOHNSON, J.HOBBS (B.MOORE, M.RAY) (C) (D) (V) GIANT (NASHVILLE) 17258/REPRISE (NASHVILLE) 100 94 94 8 SAINT OF ME  • THE ROLLING STONES 94	94	91	81	8	MICHAEL A., P. GALATI (B. LIMA) (C) (T) (X) AUREUS 414/WARLOCK	81
96 92 84 16 LOLLIPOP (CANDYMAN)  JJAM,DELGADO,S.RISTED,C.NORREEN (S.RASTED,C.NORREEN,L.NYSTROM,R.DIF,HARTMANN,LANGHDFF) (C) (D) (T) MCA 55410  97 86 80 6 NOTHIN' MOVE BUT THE MONEY ◆ MIC GERONIMO FEAT. DMX & BLACK ROB NOTHIN' MOVE BUT THE MONEY ◆ MIC GERONIMO FEAT. DMX & BLACK ROB NOTHIN' MOVE BUT THE MONEY ◆ MIC GERONIMO FEAT. DMX & BLACK ROB NOTHIN' MOVE BUT THE MONEY ◆ MIC GERONIMO FEAT. DMX & BLACK ROB NOTHIN' MOVE BUT THE MONEY ◆ MIC GERONIMO FEAT. DMX & BLACK ROB NOTHIN' MOVE BUT THE MONEY (C) (T) (X) BLUNT 4939/TVT  98 98 89 8 JEALOUSY KIM SANDERS N.KATZMANN,J.ZIMMERMANN,U.ZIMMERMANN,N.KATZMANN) (C) (D) (T) DANCIN' MUSIC 572158/ISLAND 89  99 97 90 5 THE NOTE ◆ DARYLE SINGLETARY 90  100 94 94 8 SAINT OF ME ◆ THE ROLLING STONES 94	95	96	96	10	LTUGGED DEGUNE OF TAKEON WEREAU	80
97         86         80         6         NOTHIN' MOVE BUT THE MONEY → MIC GERONIMO FEAT. DMX & BLACK ROB N.MYRICK (M.MCDERMON, N.MYRICK, E. SIMMONS, R. ROSS)         70           98         98         89         8         JEALOUSY N.KATZMANN, J.ZIMMERMANN (J.ZIMMERMANN, N.KATZMANN)         (C) (D) (T) DANCIN' MUSIC 572158/ISLAND RSY         89           99         97         90         5         THE NOTE D.JOHNSON, J.HOBBS (B.MOORE, M.RAY)         (C) (D) (V) GIANT (NASHVILLE) 17268/REPRISE (N	96	92	84	16	LOLLIPOP (CANDYMAN)   ◆ AQUA	23
98         98         89         8         JEALOUSY N.KATZMANN, J.ZIMMERMANN (J.ZIMMERMANN, N.KATZMANN)         (C) (D) (T) DANCIN' MUSIC 5721 58/ISLAND         89           99         97         90         5         THE NOTE D.JOHNSON, J.HOBBS (B.MOORE, M.RAY)         (C) (D) (V) GIANT (NASHVILLE) 17256/REPRISE (NASHVILLE)         90           100         94         94         \$ SAINT OF ME         ◆ THE ROLLING STONES         94	97	86	80	6	NOTHIN' MOVE BUT THE MONEY ◆ MIC GERONIMO FEAT. DMX & BLACK ROB	70
99 97 90 5 THE NOTE D.JOHNSON,J.HOBBS (B.MOORE,M.RAY)  100 94 94 6 SAINT OF ME  → DARYLE SINGLETARY 90  C() (D) (V) GIANT (NASHVILLE) 17268/REPRISE (NASHVILLE)  → THE ROLLING STONES 94	98	98	89	8	JEALOUSY KIM SANDERS	89
100 94 94 A SAINT OF ME ♦ THE ROLLING STONES 94	99	97	90	5	THE NOTE   ◆ DARYLE SINGLETARY	90
THE DUST BUILDING THE COMMENT OF THE PROPERTY	100	94	94	4	SAINT OF ME   ♦ THE ROLLING STONES	94
THE THIS I WAS THE THE PROPERTY OF THE PARTY	_				D.JOHNSON, J.HOBBS (B.MOORE, M.RAY) (C) (D) (V) GIANT (NASHVILLE) 17268/REPRISE (NASHVILLE)  SAINT OF ME   ◆ THE ROLLING STONES	+

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. A RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single, regular cassette single unavailability. (D) CD single availability. (D) CD maxi-single availability



# Billboard. 200.

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



MARCH 28, 1998

νÄ	FΞ	, KS	WKS. ON CHART		PEAK POSITION
THIS	LAST WEEK	2 WKS AGO	CHA	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEA
				* * * No. 1 * * *	
1	1	1	14	SOUNDTRACK ▲ 9 SONY CLASSICAL 63213 (10.98 EQ/17.98) 10 weeks at No. 1 TITANIC	1
3	3	2	17	MADONNA MAVERICK 46847/WARNER BROS. (10,98/17.98)  RAY OF LIGHT  CELINE DION ▲ 7 550 MUSIC 68861/EPIC (10.98 EQ/17.98)  LET'S TALK ABOUT LOVE	2
	3	2	17	* * * HOT SHOT DEBUT * * *	1
4	NE	wÞ	1	ERIC CLAPTON DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)  PILGRIM	4
5	5	4	48	SAVAGE GARDEN ▲2 COLUMBIA 67954 (10.98 EQ/16.98) SAVAGE GARDEN	4
6	7	8	39	K-CI & JOJO ▲ MCA 11613* (10.98/16.98) LOVE ALWAYS	6
7	9	5	6	SOUNDTRACK MAVERICK 46840/WARNER BROS. (11.98/17.98) THE WEDDING SINGER	5
8	8	6	31	BACKSTREET BOYS ▲³ JIVE 41589 (10.98/16.98)  BACKSTREET BOYS	4
9	4	<u> </u>	2	SCARFACE RAP-A-LOT 4547 I/VIRGIN (19.98/22.98) MY HOMIES	4
(10)	NE	W	1	NATALIE IMBRUGLIA RCA 67634 (10.98/16.98)  LEFT OF THE MIDDLE	10
11	10	7	26	USHER ▲² LAFACE 26043/ARISTA (10.98/16.98)  MY WAY	4
12	6	3	4	SILKK THE SHOCKER NO LIMIT 50716*/PRIORITY (10.98/16.98) CHARGE IT 2 DA GAME	3
13	11	9	54	MATCHBOX 20 ▲5 LAVA/ATLANTIC 92721/AG (10.98/15.98) ■S YOURSELF OR SOMEONE LIKE YOU	5
14	12	22	16	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)  SEVENS	1
15 16	14	13	19 16	SHANIA TWAIN ▲ 3 MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98) COME ON OVER  WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98) BIG WILLIE STYLE	10
17	15	12	19	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)         BIG WILLIE STYLE           SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)         SPICEWORLD	3
18	18	18	24	LOREENA MCKENNITT & QUINLAN ROAO 46719/WARNER BROS. (10.98/16.98) THE BOOK OF SECRETS	17
19	16	10	6	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)  YIELD	2
20	19	15	20	MASE ▲² BAD BOY 73017*/ARISTA (10.98/16.98) HARLEM WORLD	1
21	20	16	25	BRIAN MCKNIGHT   MERCURY 536215 (10.98 EQ/16.98)  ANYTIME	13
22	21	17	34	PUFF DADDY & THE FAMILY ▲* BAD BOY 73012*/ARISTA (10.98/17.98) NO WAY OUT	1
23	25	25	17	MARCY PLAYGROUND ● CAPITOL 53569 (10.98/15.98)  MARCY PLAYGROUND	23
24	NE	W Þ	1	KILLAH PRIEST GEFFEN 24971* (10.98/16.98) HEAVY MENTAL	24
<b>25</b> )	31	34	49	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) IS THIRD EYE BLIND	25
<u>26</u>	30	33	24	CREED ▲ WIND-UP 13049 (10.98/16.98) ■ MY OWN PRISON	26
27	27	23	30	FLEETWOOD MAC ▲3 REPRISE 46702/WARNER BROS. (10.98/17.98)  THE DANCE	1
28	23	21	25	CHUMBAWAMBA ▲ ³ REPUBLIC 53099/UNIVERSAL (10.98/16.98) TUBTHUMPER	3
29	24	28	35	SARAH MCLACHLAN ▲ ² ARISTA 18970 (10.98/16.98) SURFACING	2
30	26	24	18	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)  LEVERT.SWEAT.GILL	4
31	22	19	27	LEANN RIMES ▲ 4 CURB 77885 (10.98/16.98)  YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
32	17	11	5	VARIOUS ARTISTS ● GRAMMY 11752/MCA (10.98/17.98) 1998 GRAMMY NOMINEES	11
33	29	26	26	MARIAH CAREY ▲3 COLUMBIA 67835 (10.98 EQ/17.98) BUTTERFLY	1
(34)	38	42	23	JANET ▲ VIRGIN 44762 (11.98/17.98)  THE VELVET ROPE	1
35	34	32	17	METALLICA ▲² ELEKTRA 62126°/EEG (10.98/16.98)  RELOAD	1
36)	37	43	29	MASTER P ▲² NO LIMIT 50659*/PRIORITY (10.98/16.98)  GHETTO D	1
37	35	35 29	18 58	TIMBALAND AND MAGOO   ■ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98) WELCOME TO OUR WORLD  SPICE GIRLS    © VIRGIN 42174* (10.98/16.98) SPICE	33
39	70	90	15	SPICE GIRLS ▲6 VIRGIN 42174* (10.98/16.98)         SPICE           ANDREA BOCELLI ● PHILIPS 539207 (10.98/16.98)         ROMANZA	39
40	28	20	58	PAULA COLE A IMAGO 46424/WARNER BROS. (10.98/15.98) (IS THIS FIRE	20
41	33	31	24	THE VERVE ● VC/HUT 44913/VIRGIN (10.98/16.98)  URBAN HYMNS	23
41	39	36	9	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98)  WONEY, POWER & RESPECT  MONEY, POWER & RESPECT	3
43	40	37	37	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)  OK COMPUTER	21
44	44	50	27	AQUA ▲² MCA 11705 (10.98/16.98)  AQUA M² MCA 11705 (10.98/16.98)  AQUA M² MCA 11705 (10.98/16.98)	7
45	48	47	35	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) IS FUSH YU MANG	19
46	47	48	13	VARIOUS ARTISTS  THE SOURCE PRESENTS HIP HOP HITS VOLUME 1	38
47	53	52	26	POLYGRAM TV 536204 (8.98/17.98)  BEN FOLDS FIVE   CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)  WHATEVER AND EVER AMEN	42
48	41	40	17	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	42
49	45	38	26	SOUNDTRACK ▲2 LAFACE 2604 I/ARISTA (10.98/16.98)  SOUL FOOD	4
50	54	53	17	KENNY G ▲ ARISTA 18991 (10.98/17.98) KENNY G GREATEST HITS	19
51	42	39	45	HANSON ▲⁴ MERCURY 534615 (11.98 EQ/17.98) MIDDLE OF NOWHERE	2
52	58	54	26	BROOKS & DUNN ▲ THE GREATEST HITS COLLECTION	4
	36	27	24	ARISTA NASHVILLE 18852 (10.98/16.98)	
53	ا مد	41	_ 4	BOB DYLAN ● COLUMBIA 68556 (10.98 EQ/16.98)  TIME OUT OF MIND	10

				MANOII 20, 1330	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
54	60	57	38	WYCLEF JEAN FEAT. REFUGEE ALLSTARS A WYCLEF JEAN PRESENTS THE CARNIVAL FEAT REFLIGEF ALLSTARS	16
55	52	46	18	RUFFHOUSE 67974°/COLUMBIA (10.98 EQ/16.98)  BARBRA STREISAND ▲ 3 COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND	1
56	49	49	3	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)  OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)  OL SKOOL	49
- 00	13	75	-	* * * GREATEST GAINER * * *	7.5
57	166	_	2	MICHAEL CRAWFORD ATLANTIC 83076/AG (10.98/16.98)  ON EAGLE'S WINGS	57
58	64	59	39	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98) MY BEST FRIEND'S WEDDING	14
59	61	58	18	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) #S UNPREDICTABLE	3
60	66	65	29	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98) EVOLUTION	24
61	59	55	47	MARY J. BLIGE ▲² MCA 11606* (10.98/16.98) SHARE MY WORLD	1
62	56	44	6	SOUNDTRACK ● UNIVERSAL 53116 (10.98/17.98) BLUES BROTHERS 2000	12
63	55	51	10	SOUNDTRACK ● ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM	25
64	63	63	41	TIM MCGRAW ▲² CURB 77886 (10.98/16.98) EVERYWHERE	2
65	57	56	29	TRISHA YEARWOOD ▲ <sup>2</sup> MCA NASHVILLE 70011 (10.98/16.98)  (SONGBOOK) A COLLECTION OF HITS	4
66	46	41	3	C-BO AWOL/NOO TRYBE 45496/VIRGIN (10.98/15.98) TIL' MY CASKET DROPS	41
67	51	45	8	YOUNG BLEED NO LIMIT 50738*PRIORITY (10.98/16.98) ALL I HAVE IN THIS WORLD, ARE MY BALLS AND MY WORD	10
68	69	69	26	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98) WHEN DISASTER STRIKES	3
69	68	62	109	JEWEL ▲8 ATLANTIC 82700*/AG (10.98/15.98) <b>IS</b> PIECES OF YOU	4
70	85	80	52	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98) LIFE AFTER DEATH	1
71	147	_	3	* * PACESETTER/HEATSEEKER IMPACT * * *  SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA  NEMO STUDIO 5651 LANGEL (9.98/16.98) INS  TIME TO SAY GOODBYE	71
72	65	76	3	JOHN LENNON	65
(73)	80	81	23	PARLOPHONE 21954*/EMI-CAPITOL (10.98/16.98)  EVERCLEAR ● CAPITOL 36503* (10.98/15.98)  SO MUCH FOR THE AFTERGLOW	33
74	43	30	3	SOUNDTRACK NOO TRYBE 45451/VIRGIN (10.98/15.98)  CAUGHT UP	30
75	71	66	25	BOYZ II MEN ▲² MOTOWN 530819* (11.98/17.98) EVOLUTION	1
76	75	73	4	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)  DESTINY'S CHILD	69
$\overline{11}$	81	78	29	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) (IS DAYS OF THE NEW	54
78	67	61	79	FIONA APPLE ▲² CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) IS TIDAL	15
79	74	68	18	ENYA REPRISE 46835WARNER BROS. (11.98/17.98) PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
80	50	_	2	JOE SATRIANI EPIC 68018 (10.98 EQ/16.98)  CRYSTAL PLANET	50
81	72	75	11	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) IS UNCLE SAM	68
82	73	67	22	GREEN DAY REPRISE 46794/WARNER BROS. (10.98/16.98)  NIMROD.	10
83	82	71	19	YANNI ▲ VIRGIN 44981 (11.98/17.98) TRIBUTE	21
84	76	70	105	CELINE DION ▲ 10 550 MUSIC 67541/EPIC (10.98 EQ/17.98) FALLING INTO YOU	1
85	87	82	19	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 555120/A&M (10.98/17.98) PURE DISCO 2	71
86	95	95	13	NEXT ARISTA 18973 (10.98/15.98) IS RATED NEXT	86
87	88	88	25	OUR LADY PEACE   Columbia 67940 (10.98 EQ/16.98)   CLUMSY	76
88	79	64	3	BIG BAD VOODOO DADDY COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98) BIG BAD VOODOO DADDY	64
89	83	87	19	SAMMY KERSHAW ● MERCURY (NASHVILLE) 536318 (10.98 EQ/16.98) LABOR OF LOVE	49
90	86	84	20	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98) ULTIMATE DANCE PARTY 1998	38
91	84	77	52	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) NINE LIVES	1
92	91	93	9	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) IS GROWING, PAINS	91
93	90	91	85	SUBLIME ▲3 GASOLINE ALLEY 11413/MCA (10.98/16.98) SUBLIME	13
94	77	72	16	2PAC ▲* AMARU 41630*/JIVE (19.98/24.98) R U STILL DOWN? [REMEMBER ME]	2
95	96	92	27	BLINK 182 ● CARGO 11624*/MCA (10.98/16.98) IS DUDE RANCH	67
96	NE		1	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)  TRAMPOLINE	96
97	102	104	38	ROBYN ● RCA 67477 (10.98/16.98) IS ROBYN IS HERE	68
98	94	83	19	B.B. KING ● MCA 11711 (10.98/17.98)  DEUCES WILD	73
99	78	60	4	ANI DIFRANCO RIGHTEOUS BABE 012 (10.98/16.98)  LITTLE PLASTIC CASTLE	22
100	113	116	11	* * * HEATSEEKER IMPACT * * *  QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) IS MY MELODY	100
101	89	85	43	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98) THE COLOUR AND THE SHAPE	10
102	92	86	19	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98) IN MY LIFETIME, VOL. 1	3
103	121	136	5	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (8.98/12.98) IS ZOOT SUIT RIOT	103
104	93	98	42	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲  GOD'S PROPERTY  B-RITE 90093/MTERSCOPE (10.98/16.98)	3
105	107	112	23	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)  TROUBLE IS	74

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. A 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 Heatsee kers this week. Is indicates past or present Heatseeker title. 1998, Billboard/BPI Communications, and SoundScan, Inc.

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MARCH 28, 1998

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
106	99	96	27	VARIOUS ARTISTS ▲ ESPN PRESENTS: JOCK JAMS VOLUME 3	23
(107)	112	154	25	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98) COOL RELAX	107
108)	111	121	21	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) ■S ROCK SPECTACLE	108
109	98	89	16	VARIOUS ARTISTS ● IN THA BEGINNINGTHERE WAS RAP	15
(110)	116	118	14	PRIORITY 50639* (11.98/17.98)  THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)  CHPT. 2: WORLD DOMINATION	40
	NE	-	1	FASTBALL HOLLYWOOD 162130 (8.98/12.98) IS ALL THE PAIN MONEY CAN BUY	111
112	97	94	70	SOUNDTRACK A <sup>5</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)  SPACE JAM	2
113	103	100	37	SOUNDTRACK ▲3 COLUMBIA 68169* (10.98 EQ/17.98) MEN IN BLACK—THE ALBUM	1
114	62	141	3	- <del>1</del> NPG 9871 (50.98 CD) CRYSTAL BALL	62
115	106	102	18	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)  THE OZZMAN COMETH	13
116	105	97	17	JOHN MELLENCAMP ● THE BEST THAT I COULD DO 1978 - 1988	33
117	101	74	4	MERCURY 536738 (11.98 EQ/17.98)  SOUNDTRACK TOMMY BOY 1227* (110.98/17.98)  RIDE	54
118	101	101	67	DRU HILL ▲ ISLAND 524306 (10.98/16.98)   ■ DRU HILL ■ DRU HILL	23
				PARRIE DARETTON	-
(119)	NE		1	CAPITOL 54243 (10.98/15.98)	119
(120)	134	153	7	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) IS WIDE OPEN SPACES	120
121	119	119	56	JONNY LANG ▲ A&M 540640 (10.98/16.98) ■ LIE TO ME	44
122	100	79	4	VARIOUS ARTISTS MOTOWN 530849 (29.98 CD) MOTOWN 40 FOREVER	65
123	115	110	37	PRODIGY ▲ 2 XL MUTE/MAYERICK 46606/WARNER BROS. (10.98/16.98) THE FAT OF THE LAND	1
124	114	108	16	VARIOUS ARTISTS ● TOMMY BOY 1234 (12.98/17.98) MTV PARTY TO GO 98	50
125	109	107	7	VARIOUS ARTISTS VERITY 43109 (17.98/19.98) WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	100
126	110	105	89	THE WALLFLOWERS ▲ 'INTERSCOPE 90055 (10.98/16.98) ■ BRINGING DOWN THE HORSE	4
<b>(127)</b>	130	147	37	CLAY WALKER ● GIANT (NASHVILLE) 24674 WARNER BROS. (NASHVILLE) (10.98/16.98) RUMOR HAS IT	32
128	118	115	33	<b>JOE</b> ● JIVE 41603* (11.98/16.98) ALL THAT I AM	13
129	1 <b>2</b> 2	123	30	CLINT BLACK ● RCA (NASHVILLE) 67515/RLG (10.98/16.98) NOTHIN' BUT THE TAILLIGHTS	43
130	1 <b>2</b> 7	130	24	THE ROLLING STONES ▲ VIRGIN 44909* (11.98/17.98)  BRIDGES TO BABYLON	3
(131)	NE	w Þ	1	JIMMY RAY EPIC 69104 (10.98 EQ/16.98) (18 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	131
132	117	114	88	<b>LEANN RIMES</b> ▲ <sup>5</sup> CURB 77821 (10.98/15.98) BLUE	3
133	131	122	38	SUGAR RAY ▲ ² LAVA,ATLANTIC 83006/AG (10.98/15.98) FLOORED	12
134	128	128	47	GEORGE STRAIT ▲ MCA NASHVILLE 11584 (10.98/16.98) CARRYING YOUR LOVE WITH ME	1
135	123	99	7	JOHN TESH GTSP 539804 (10.98/17.98) GRAND PASSION	45
136	125	126	16	SUBLIME	28
.137)	164	174	4	MONO ECHO 536676/MERCURY (8.98 EQ/12.98) IS FORMICA BLUES	137
138	108	103	57	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)  BADUIZM	2
139	133	129	12	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)  LONG TIME NO SEE	86
140)	149	145	29	INSANE CLOWN POSSE ISLAND 524442 (10.98/16.98)  THE GREAT MILENKO	63
141	126	106	45	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)  BLURRING THE EDGES	22
142	135	132	76	<b>TOOL</b> ▲ FREEWORLD 31087* (10.98/16.98) AENIMA	2
<b>(143)</b>	NE	WÞ	1	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	143
(144)	163	162	7	SOUNDTRACK CAPITOL 23338 (10.98/16.98)  GOOD WILL HUNTING	144
145	124	111	51	SHAWN COLVIN ● COLUMBIA 67119 (10.98 EQ/16.98)  A FEW SMALL REPAIRS	39
146	144	143	98	DAVE MATTHEWS BAND ▲ * RCA 66904 (10.98/16.98)         CRASH	2
147	136	127	17	LED ZEPPELIN ▲ ATLANTIC 83061/AG (19.98/24.98)  BBC SESSIONS	12
148	180	167	5	RICKY MARTIN SONY DISCOS 82653/SONY (9.98 EQ/14.98)  VUELVE	81
	146	151	20	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)  LIVE AT RED ROCKS 8.15.95	3
149	_			COLLIN RAYE ● THE BEST OF COLLIN RAYE — DIRECT HITS	22
149 150	140	133	29	EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	33
	140 139	133	29		33

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
<b>(153)</b>	NE	N Þ	1	ANDREA BOCELLI PHILIPS 533123 (16.98 CD) VIAGGIO ITALIANO	153
154	145	160	19	VARIOUS ARTISTS ● WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS SPARROW 51629 (15.98/17.98)	52
155	120	117	24	SWV RCA 67525* (10.98/16.98) RELEASE SOME TENSION	24
156	150	169	50	TONIC ▲ POLYDOR 531042/A&M (10.98/16.98) ■ LEMON PARADE	28
157	158	138	20	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/GEFFEN (8.98/12.98) VEGAS	92
158	162	140	47	VARIOUS ARTISTS ● POLYDOR 535877/A&M (10.98/16.98) PURE DISCO	83
159	141	142	79	DEANA CARTER ▲ 3 CAPITOL NASHVILLE 37514 (10.98/15.98)   © DID I SHAVE MY LEGS FOR THIS?	10
160	129	120	61	JAMIROQUAI ▲ WORK 67903/EPIC (10.98 EQ/16.98) TRAVELING WITHOUT MOVING	24
161	155	146	46	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98) PURE MOODS	10
(162)	169	150	4	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) ES A JAGGED ERA	123
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# **Indie Retail Fears Tipping Its Hand**

#### May Not Share Data With Labels, SoundScan

■ BY ED CHRISTMAN

SAN FRANCISCO—A number of independent store owners and regional chains attending the National Assn. of Recording Merchandisers (NARM) annual convention, held here March 14-17, say they are considering whether they should continue to provide sales information to SoundScan and record labels.

The rethinking of what information retailers should share with the industry is being led by Mike Dreese, CEO of 17-unit, Boston-based Newbury Comics, who says he is considering pulling out of SoundScan.

At NARM, Dreese met with the Coalition of Independent Music Stores (CIMS) to explain his thinking on the topic. Apparently as a result of that meeting, Don Van Cleave, who runs the 26-company, 67-store coalition, said during the CIMS seminar at the convention, "We think we can smell things a little better [than the large chains] when it comes to new music, and we always enjoy a window of opportunity because of that. But now we are very concerned that our data is being used way quicker than we want it to be."

Dreese argues that thanks to information available from SoundScan and Broadcast Data Systems, as well as the general computerization of the industry, large accounts like Musicland, Handleman, and Trans World Entertainment can get on a hot record within nine days of it breaking at leading-edge accounts (Billboard, March 21).

In addition to SoundScan, Dreese says he is concerned about the move toward vendor-managed inventory, whereby record labels co-manage inventory with music merchants. Currently, Handleman and Camelot Music allow major distributors to help manage inventory, while Tower Records/Video has an ongoing experiment in that strategy with Universal Music and Video Distribution and BMG Distribution. In these instances, Dreese argues that large accounts can benefit because of information provided to labels and SoundScan by leading-edge accounts.

Although Newbury Comics appears to be leaning toward pulling out of SoundScan, CIMS members say they want to carefully review the issue before making a decision. Van Cleave said he realizes that "cutting off the modem will hurt an artist's career." Also, other CIMS members acknowledge that withdrawing from reporting to SoundScan could hurt them, because it would probably affect their relationships with record labels.

Billboard uses SoundScan and Broadcast Data Systems data in compiling its charts.

Since forming two years ago, CIMS has become the darling of alternative music marketers, who eagerly spend cooperative dollars and provide promotional tools for the music merchants to work with in breaking new and developing acts.

In addition to CIMS, a number of regional chains say they also are concerned with how the sales information they provide can be used to help their competition.

In an interview with Billboard, Dreese said that "the main thing has to do with the transparency of data, but a whole lot of other issues go along with it."

He said a mid-sized indie chain with a strong local market "could be hurt by the transparency of data. When Best Buy and Blockbuster come into that market, they have the advantage of having SoundScan DMA [designated metropolitan area] data, which was probably largely influenced by the indie's information, so those chains could set up model stock for their stores in that state."

In addition to reporting national sales totals on music titles, SoundScan breaks out data regionally and by the 100 largest DMAs.

Dreese said Best Buy and Blockbuster benefit by having access to "regional smarts."

As for the issue of vendor-managed inventory, the owner of a small region-



al chain said he is very concerned about the idea of having a sales representative who is also managing inventory for a competitor. "With

the sales rep watching what I do, he can avoid my failures and duplicate my successes," that merchant complained.

Barney Cohen, chairman of Valley Media, told Billboard, "Mike Dreese is 100% right. If independent stores and small chains give their information away for nothing, then they are losing their uniqueness. They are giving away the only advantage they have in the marketplace."

Mike Shalett, a principal in Hartsdale, N.Y.-based SoundScan, said, "Dreese has a real issue. The rapid dissemination of information allows people to react more quickly. But this isn't about SoundScan; it is an age-old issue.

"The music business has always been about breaking records from wherever it bubbles up," he adds. "Now, we have more sophisticated tools to help that process."

He added that this issue is not unique to the record industry. "All

areas of business are moving more quickly to respond to opportunities. That is just a sign of the times," he said.

Most label sales executives say that they hope that retailers continue to report their sales data to SoundScan. But some of those executives also privately say that they hope this serves as a wake-up call for SoundScan. They complain that because SoundScan a monopoly on the service it provides to the U.S. music industry, it can sometimes be unresponsive to its customer base.

Distribution executives say that while they are sympathetic to the issue, they urge all retailers to continue reporting sales data to SoundScan.

Jim Caparro, president/CEO of PolyGram Group Distribution, said, "I understand Mike [Dreese's] point, but SoundScan has become such a valuable resource for the industry I would hate there to be a conflict."

Pete Jones, president of BMG Distribution, urged Dreese to reconsider his position. "Mike is a very bright retailer, and Newbury Comics is a very successful one which enjoys the loyalty of its customers because of the shopping experience, the quality of service, and the range of selection it provides. I don't think Newbury should be concerned about the risk of losing its customers to others."

Jones said that the industry should be making the most of the tools it has to sell music. "We should spend the collective resources of this industry as intelligently as possibly, chasing the opportunities that present themselves and sharing the music with everybody. I think that is to the larger interests and to the smaller interests—to the narrower interest and broader interest. I would hope we all come to that same conclusion" on this issue.

#### **DVD A HIT AT NARM**

(Continued from page 1)

says that DVD as a percentage of all video sales at his chain has grown from 1% in mid-1997, to 3% by Christmas, to 8% the day after and rising; Best Buy pegs its DVD percentage at a full 20% of total video sales right now and plans to double the floor space devoted to the product line in its stores to 64 square feet by the end of July, according to media manager for movies Dusty Bowling: and hardware and software companies alike predict that 1 million hardware units will be in U.S. homes by year's end, while Microsoft foresees 15 million DVD-ROMequipped computers in place by then.

"DVD for us at Tower is the fasteststart-up configuration we've ever had," said Russ Solomon, president of Tower Records/Video. "Our rate of sale this year has doubled from last year. The number of discs sold per player [in homes] is amazing."

"DVI) is going to be huge," summed up Trans World Entertainment chairman/CEO Bob Higgins of the sentiment among major retailers here. "It's the right product at the right time."

The young format still has weighty issues to tackle—from decisions about the best packaging and merchandising approaches to thornier questions of trans-shipments and holdouts among film studios. All were chewed over at a packed DVD panel during the show and in suites and hallways throughout the convention center.

On the packaging front, the consensus reached among retailers apparently was that bigger is better. "Not the jewel box, please," said Solomon. Musicland's Eugster further called for suppliers to begin source-tagging product as quickly as possible—a thorny issue for the music industry (see story, page 71)—and asked that titles be top-spined, since the chain plans to move to using browsers to merchandise titles.

Urgent pleas also went out to holdouts Fox, Paramount, and Steven Spielberg to make their movies available on DVD. And arguments arose both over how much shipment of DVD titles from the U.S. to overseas markets is actually taking place (possibly accounting for that 200,000-unit "Air Force One" tally, some suggested) and how worrisome the phenomenon should be considered.

"It's a short-term problem associated with supply and demand," said Warren Lieberfarb, president of Warner Home Video. "Once we get the product out into all territories, we'll see this clear up."

Lieberfarb later predicted that a \$14.98 list for DVD titles—or a \$10 street price—is "doable" in the U.S. within the next three to five years. Major studio titles now list for a minimum of about \$25.

Generating the most fireworks here, (Continued on next page)



by Geoff Mayfield

COUNT TO 10: Big just gets bigger, as the "Titanic" soundtrack logs a 10th consecutive week atop The Billboard 200, surpassing the nine straight weeks that the soundtrack from "The Lion King" ruled the chart in 1994. The last album to post a longer consecutive-week run at No. 1 was another soundtrack, from "The Bodyguard," which held the throne for 13 straight weeks, from the Dec. 22, 1992, issue through the March 6, 1993, Billboard.

The numbers behind the numbers are even more remarkable, because even with a decline of 6%, the "Titanic" album surpasses 400,000 units for a ninth straight week, this time with a sum of 448,000. No other album in the SoundScan era, which dates back to May 1991, even comes close. "The Bodyguard" and Garth Brooks' "Sevens" are tied for a distant second place, each exceeding 400,000 units for but five weeks.

I understand that the movie "Titanic" has sold more than a few tickets, too.

YOUNG AND OLD(ER): There are two debuts in The Billboard 200's top 10, one by a seasoned performer, one by a newcomer. Climbing in at No. 4 is Eric Clapton, as the guitar god pulls in sales of 168,000 units. It is EC's second-largest opening week in the SoundScan era, as blues homage "From The Cradle" debuted at No. 1 with 218,000 units in 1994. His '92 release, "Unplugged," which eventually became a No. 1 album in the wake of Grammy Awards exposure, opened with 96,000 units.

Checking in at No. 10 is the much-anticipated U.S. debut of Australian Natalie Imbruglia, with 84,000 units. She becomes the third first-time artist to debut in the top 10 this year, following rap acts the Lox, which bowed at No. 3 in the Jan. 31 issue, and Young Bleed, who entered at No. 10 in the Feb. 7 issue.

In 1997, rookie albums by Spice Girls, Erykah Badu, Hanson, and Mase each debuted in the top 10, with Mase ringing the bell at No. 1.

The mix of young and seasoned actually dots the entire chart. Other vets making bows this week are the Mavericks (No. 96), Robbie Robertson (No. 119), and Keith Washington (No. 143). Newer faces in the crowd include Fastball (No. 111), Jimmy Ray (No. 131), Sevendust (No. 169), Two (No. 176), and All Saints (No. 200).

HIGH JUMPS: The album of inspirational material by Broadway star Michael Crawford earns the big chart's Greatest Gainer honor, as it flies 166-57. Sales almost triple, as "On Eagle's Wings" posts a 117.5% increase.

Crawford's potent week is a cocktail of TV exposure, with a stop at Rosie O'Donnell's daytime show at the same time his special made the rounds at public TV. Since the start of the month, Crawford actually made studio appearances at PBS stations in Los Angeles, San Francisco, Washington, D.C., and New York; his visits to L.A. and S.F. set one-night pledge records at both stations.

PBS pledge drives are also big for Sarah Brightman and Andrea Bocelli. The former wins the Pacesetter award with a 121% gain (147-71). In addition to PBS action, including a stop in New York, she was also on "Good Morning America" and "Live With Regis & Kathie Lee."

Bocelli's "Romanza" jumps 70-39 with a 64% gain, while "Viaggio Italiano" realizes a 67% gain, good for a Billboard 200 bow at No. 153. Following Crawford's formula, Bocelli visits O'Donnell's show March 30.

AROUND THE HORN: The new Puff Daddy single featuring the Notorious B.I.G. and Busta Rhymes, "Victory," races 10-5 on Hot Rap Singles. That track, and attention surrounding the anniversary of B.I.G's death, seems to have stimulated the slain rapper's album sales. His latest sees a 13% gain to bullet 85-70 on The Billboard 200, while the earlier "Ready To Die" sees a 75.5% gain, large enough to prompt a re-entry on Top Pop Catalog Albums ... Janet Jackson bullets at No. 34 on The Billboard 200, which probably reflects MTV's rotation on "I Get Lonely," that song's continued rise on R&B radio (18-14 on Hot R&B Airplay), and news of her upcoming tour.

#### **HANGDOGS**

(Continued from page 9)

Dave Chaos, PD at KNON. "We play artists that don't necessarily fall into one genre or another. We were surprised they were from New York." Tracks from the Hangdogs' in-studio show at the station are popular.

"Here's another situation where we became partners in spirit with someone who's going to spread the word about our 'missionary agenda,' " quips Grimm. "We're treated like royalty down there now."

The ultimate connection coup in the band's estimation was meeting actress/comic Garofalo, the subject of their love song to cynicism, "Hey Janeane," at one of their shows. Even better, she agreed to appear in the video for the

song, which will be submitted to M2.

"I was flattered to be asked," says Garofalo, who hosts MTV's monthly show "Indie Outing." "I love the song, and I love the CD a lot. My taste tends to run to lo-fi [rock]. but I love the Hangdogs." If the tune doesn't catch viewers attention, Garofalo's presence in the video could help turn heads.

In the estimation of Grimm, the Hangdogs' music "just happens to have twang, a little bit of fire, and the notion that not everything is right with the world. People say, 'I don't want to hear about all that doomsaying.' But I say, 'This is the last punk rock we've got left.'"

#### **DVD A HIT AT NARM**

however, was the unanswered question of how, or if, the rollout of DVD spinoff Divx will affect the retail mar-

At the trade show, Divx president Paul Brindze announced that the 76store, California-based Good Guys! chain has committed to carrying Divx hardware and software titles in its 19 Bay Area stores when Divx begins the first phase of its rollout this spring.

Until now, only Divx Entertainment majority owner Circuit City was on board to support the product launch at retail. Five studios have announced support for the format—Disney, Universal, DreamWorks, Fox, and Paramount-along with six hardware manufacturers.

Divx titles are designed to be sold to consumers at about \$4.50, which includes a two-day viewing period. After that time, buyers can either toss the disc (or return it to a store as part of a planned recycling campaign revealed here) or convert it to unlimited viewing for an additional charge through the Divx player via a phone connection.

Divx hardware units, which will be priced about \$100 higher than DVD players, will play standard DVD discs, but Divx titles will not play in current DVD decks.

With a planned \$100 million Divx marketing campaign scheduled in the next year, some dealers fear consumer confusion, at least initially, over what might be perceived as dueling formats.

#### **MUSIC ANGLE EMPHASIZED**

Meanwhile, aiming to clear up any lingering confusion among music retailers that DVD is just for movies, the DVD Video Group mounted a splashy presentation at NARM highlighting the growing number of music-based titles available in the format from the likes of Fleetwood Mac, Oasis, Eric Clapton, and Madonna, Currently, about 10% of all DVD titles fall into the category, with predictions that the number will eventually rise to 20%.

With the DVD Audio format still in the draft-specification stages (see story, page 71), the DVD Video format offers the best available sound and video quality for the presentation of music video product, said John Beug, senior VP of film and video production and marketing (U.S.) at Warner Bros.

"We as a record company have kept the idea that this is an audio format as well as a video format," Beug said, "And artists have really responded to the medium.

Retailers have, as well, "I believe the success of DVD is going to be the real success of [longform] music video,' said Tower's Solomon. "I think when enough machines are in people's hands, they will start lapping up music videos as collectibles like never before.'

#### GMG, VCI PACT TO FORM GRANADA VIDEO

(Continued from page 6)

Ayres is confident that the deal will have a huge effect on VCI's growth.

"All in all, we will probably be No. 2 after the BBC in the TV sector. If we're not No. 2, then we will have done something wrong," he says. "I don't think there has been a bigger video deal done in the U.K. for a long time."

Since 1995, VCI has distributed videos from Thames TV and, until 1996, had distributed programs from Central TV.

"But we always viewed GMG as the absolute jewel in the crown, if you like," says Ayres.

GMG's controller of media product, Tony Greenwood, says the deal represents a step toward developing ancillary markets to exploit the com-

pany's library.
"I think it is fair to say that the ITV companies are now much more aware of the growth potential of secondary rights," says Greenwood.

Greenwood will not disclose the new label's initial product slate, but GMG TV series such as "Jewel In The Crown" and "Brideshead Revisited" are among the most-requested titles by retailers.

In addition, successful spinoffs from soaps, such as "Coronation Street," "Heartbeat," and "Emmerdale," will most likely be prominently featured on the label's initial offerings.

Sources indicate that GMG is also set to launch a major merchandising initiative on "Emmerdale," furthering its video-debut chances.

Greenwood says VCI's ability to distribute a wide range of product appealed to the production company.

VCI had a runaway hit with the video "Riverdance," but it also owns the publishing arm Andre Deutsch and Music Collection International.

'Video and books are what keep a kids' product in front of kids when it's not on the TV, and VCI's experience as a multimedia publisher is very important to us," says Greenwood.

VCI also has distribution deals in

place with Channel 4 for feature film and TV production, Columbia Tri-Star's budget-film label Cinema Club, and the Feature Film Co.

Greenwood hints that the joint ven-

ture may also look at exploiting the potential of GMG's 450 Granada Technology retail outlets, formerly known as Granada Rental.

Once Granada Video titles get to British retailers, they are likely to receive a warm welcome.

Virgin Retail's campaign and promotion manager Mark Oakley says that with careful handling, GMG's stock of nostalgia programming, particularly in the children's area, could hold huge potential and that there is also room for growth with GMG's documentary programs.

#### CHICAGO INDIE SUGAR FREE

(Continued from page 9)

ed slowly that October with Chris Mills' EP, 'Nobody's Favorite,' and [a self-titled] four-track album by Blazing Rains [New York singer/songwriter Tim Hanford]."

Then came "The Trackhouse, The Valley, The Liquor Store Drive-Thru" by birddog (the nom de disque of Portland, Ore.-based Bill Santen) last July, followed by Wheat's "Medeiros" in October. Mills' new album, "Every Night Fight For Your Life," and Langford's "Skull Orchard" streeted Feb.

24; Sunset Valley's "The New Speed" hits stores April 7.

"We got a nice recording budget and tour support from Sugar Free," says bandleader Herman Jolly of Portland-based Sunset Valley, "and they're completely respectful of what we're up to. I think they completely have their shit together-I don't like to curse, but that describes those guys perfectly.'

Its four principals operate Sugar Free as an equal partnership, with Simkins and Mirande remaining in their respective cities. "We have conference calls a couple times a week," says Simkins, who notes that all four pitch in wherever they're needed.

A&R is a 100% group effort. As Rudd observes, "It would be a different label if one person were making the decisions.

As part of the Chicago-based Symbiotic Label Group, a collective of eight independent labels wholesaled by M.S. Distributing, Sugar Free product is carried in national webs such as Tower, Blockbuster Music, and Trans World; an indie distribution network handles mom-and-pop stores.

"Trans World will probably be doing a regional East Coast spread on Wheat, who are from Boston,' notes Symbiotic president Bryan Stubbs, "and Blockbuster's doing a Chicago regional spread with Jon Langford.

Not surprisingly, mainstream radio airplay is tough to come by, though modern rock outlet WKQX Chicago has aired the Langford and Mills albums on its weekly program "Local Music Showcase,'

"In a perfect world, only the music would matter," says the show's host, James VanOsdol, "and a Chris Mills would have as good a chance [of having a hit record] as anyone."

Sugar Free is at present "in the process of negotiating some private financing for the label's future," Rudd says. "Currently, the plan is not to be owned by the man anytime soon. We're here to stay.'



#### **Exclusive Concert Reviews**

Donna Summer Carnegie Hall, N.Y.

Celtic Fiddle Festival Symphony Space, N.Y.

#### **Exclusive Album Reviews**

Bond

"Bang Out Of Order" (Work)

Joe Dee Messina "I'm Alright"

#### (Curb) Propellerheads

"Decksanddrumsandrockandroll" (DreamWorks)

#### Spacehog

"The Chinese Album" (Sire/Warner Bros.)

#### Various Artists

"Welcome To The Epidrome" (Epidrome/Epic)

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A new Billboard Challenge begins every Thursday This week's champ is Scott Glenn of the Bronx, N.Y.

News contact: Julie Taraska

jtaraska@billboard.com

#### SOUNDSCAN, VNU FORM PARTNERSHIP (Continued from page 1)

"SoundScan is a very solid franchise," says Simon Kooyman, executive VP/GM of VNU USA and the entertainment information group of VNU MIS, adding that he anticipates no changes in SoundScan's staff or base of operation. "Our goal is to add to its successful operation. The partnership is a terrific opportunity for all parties involved, as well as the indus-

Mike Shalett, COO of SoundScan, agrees. "The synergy between our company and VNU USA makes this very exciting. Mike Fine [CEO of SoundScan] and I believe the opportunities that lie ahead by dealing with a company with such great tools are without boundaries.

VNU MIS is among the largest sup-

VNU is a Netherlands-based international publishing and information company whose operations include consumer magazines, educational textbooks, and business information services. VNU USA is the parent company of Bill Communications, BPI Communications, Standard Rate Data Services (SRDS), and VNU MIS.

pliers of marketing information in the U.S. Its activities include precision marketing through subsidiaries such as Claritas and Spectra; consumer behavior information, primarily via Scarborough Research (a joint venture with Arbitron); and entertainment information via National Research Group and Broadcast Data Systems.

#### Film Co. Regency Buys Trauma Label

■ BY CRAIG ROSEN

tries covered."

LOS ANGELES—In a deal that will increase Regency Enterprises' presence in the music business, the independent film company has acquired Trauma Records for \$35 million, according to sources.

The deal, anticipated for months, brings Trauma under the Regency banner with Restless Records, whose co-presidents, Joe Regis and Bill Hein, were instrumental in engineering the pact. Sources say Regency has pledged \$100 million over the next five years to market and promote Trauma titles.

Trauma will remain in its Sherman Oaks-based offices, with co-principals Rob Kahane and Paul Palmer continuing to run the label. The pair will be joined by Craig Lambert, recently appointed senior VP/GM of the company. Jim Martone, formerly VP of marketing, has been upped to assistant GM/senior VP of marketing.

Although it was believed that Trauma releases would go through BMG, since Restless/Regency has a deal with the distributor, sources say that Trauma is in discussions with others.

"After meeting with virtually every major label, Paul Palmer and I decided that Regency Enterprises had the most to offer," Kahane says.

The first release under the pact is an album by Eva Trout on June 2. Bush's next album, with the working title "Run With The Hunted," is tentatively due Nov. 17. It will be distributed by Interscope, per its agreed split with Trauma.

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BILLBOARD MARCH 28, 1998

#### 'Homicide' Star To Liven Up Billboard's Latin Awards

Billboard's fifth annual Latin Music Awards will be hosted by actor Jon Seda from NBC-TV's "Homicide." The award show will take place April 7, at Club Tropigala in Miami Beach, Fla.

Seda, 27, has appeared in several Latino-themed movies such as

"Selena," "I Like It Like That," and "Carlito's Way." He has also appeared in "Sunchaser," "Dear God," "Primal Fear," and "12 Monkeys." Besides his work on the big screen. Seda has been spotted in guest roles on TV shows such as "NYPD Blue" and

"New York Undercover." He has also been seen in the HBO films "Mistri-

al" and "Daybreak" and in "Oz," HBO's first dramatic series.

LATIN

Seda has been nominated for two best actor awards: the Independent Feature Projects Committee's Spirit Award (for "I Like It Like That") and the Palme D'Or Award at the Cannes Film Festival (for "Sunchaser").

Seda is hosting the awards ceremony, which will include special honors for Willy Chirino, Vicente Fernández, and Ralph Mercado. Sony Discos' Willy Chirino will receive the Spirit of Hope Award, which is given annually to a Latino recording artist who participates in civic or humanitarian causes. Vicente Fernández will be the sixth inductee into Billboard's Latin Music Hall of Fame, and RMM president Ralph Mercado will be

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

The awards show will also feature performances by Ariola/BMG rap act Ilegales, Sony Dis-

cos pop starlet Fey, and WEA Latina rock idols Maná.

MUSIC

Billboard's Latin Music Awards will close out Billboard's ninth annual International Latin Music Conference, slated to run April 5-7 at the Biscayne Bay Marriott in Miami.

For more information see John Lannert's column, Latin Notas, on page 34 or contact Michele Quigley at 212-536-5088. For discounted room rates, make your reservations now by calling 305-671-2601.

## NARM Honors Billboard In Expanded Awards Program

The National Association of Recording Merchandisers (NARM) presented Billboard magazine with the first-ever award for related

products and services suppliers in the medium division March 17, at the 40th NARM Convention in San Francisco. The NARM Awards recognize outstanding

achievement and excellence in five member categories: retailers, distributors, wholesalers, entertainment software suppliers, and suppliers of related products and services. Companies competed for recognition against other companies of like size in accordance with NARM categories.

At the NARM Awards luncheon, host Dionne Warwick presented the impressive crystal and wood trophy to Billboard, which has participated in all 40 of the trade group's conventions. Accepting for the magazine, were the Billboard Music Group director of strategic develop-

ment Ken Schlager, the publication's director of charts Geoff Mayfield, senior retail editor Ed Christman, and merchants & marketing editor Don Jeffrey.

Nominees in the related products and services suppliers category were chosen in a vote by all NARM member companies, and winners were selected by special judging panels. The nominees were judged based on a number of criteria, including quality of product, ability to communicate information about the product, staffing, marketing efforts, ethics, and a record of "giving back to the community."

Billboard's 1998 International Latin Music Conference & Awards
Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998
Billboard's Fifth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 8-10, 1998
Billboard/Airplay Monitor Radio Seminar & Awards
Pointe Hilton at Tapatio Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998
The 20th Annual Billboard Music Video Conference & Awards
Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998
For more information, contact Michele Jacangelo Quigley at 212-536-5002

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# Girls' Latest 'Stops' Short Of No. 1

THE TITLE TURNS OUT to be incredibly prophetic, as Spice Girls' unprecedented run of having every single release in the U.K. hit the top of the chart has apparently stopped with "Stop," their pseudo-Motown effort that leaps 13-2 on the British singles chart (see Hits of the World, page 38). The pop quintet has plenty of reasons to be proud of its album, which finds its first six singles all going to No. 1, from "Wannabe" to "Too Much."

But having a seventh chart-topper proved too much to hope for, as the new No. 1 title in the U.K. is "It's Like That" by Run-D.M.C. Vs. Jason Nevins. That's a remake of Run-D.M.C.'s very first chart entry on Bill-board's Hot R&B Singles chart. The original "It's Like That" debuted the week of May 21, 1983, and peaked at No. 15. The New York rap trio had 10 R&B chart singles before making its first appearance on the Hot 100 in

August 1986 with "Walk This Way," a collaboration with Aerosmith. The updated "It's Like That" is Run-D.M.C.'s first British No. 1, and it comes almost 12 years after their first U.K. chart entry, "My Adidas"/"Peter Piper," which peaked at No. 62. The rappers' previous British best was "Walk This Way," a No. 8 hit.

While there's still the slimmest of possibilities that "Stop" could go higher, given the pattern of singles sales in Britain, it's highly unlikely. Still, Spice Girls are way out in front when it comes to any act having a run of No. 1 singles with their initial releases. Tied for second place, with their first three singles achieving pole position, are Gerry & the Pacemakers, Frankie Goes To Hollywood, Jive Bunny & the Mastermixers, and Robson & Jerome.

**B**IRMINGHAM BOUND: In just a month and a half, the U.K. will host the 43rd annual Eurovision Song Contest. The 25 participating countries are choosing their entries now, and the first to reach the top 10 in its own land is the

German entry. "Guildo Hat Euch Lieb!" by Guildo Horn & Die Orthopaedischen Strumpfe (EMI) debuted last issue at No. 4 on the Hits of the World Germany chart and this issue falls to No. 6. Horn's German fans are wondering if his modern schlager music will be embraced by the rest of Europe, or if he'll walk away from the contest with the dreaded "nul points." We'll find out on May 9.



by Fred Bronson

TILL 'JIGGY' AFTER ALL THESE WEEKS: Will Smith has the longest-running No. 1 single of 1998, as "Gettin' Jiggy Wit It" (Columbia) remains on top of the Hot 100 for a third week. The four previous No. 1 titles of this calendar year all had two-week runs.

SHIP SHAPE: There's also no change at the top of The Billboard 200, where the "Titanic" soundtrack (Sony

Classical) is No. 1 for the 10th consecutive week. That ties it with "The Lion King" as the second-longest running No. 1 soundtrack of the '90s, surpassed only by the 20-week run of "The Bodyguard." Nine albums have been No. 1 for 10 weeks or longer this decade; the longest reign at No. 1 was "Please Hammer Don't Hurt 'Em" by Hammer, at 21 weeks. "Titanic" is already in the top eight film soundtracks of the last 30 years. The only soundtracks with longer runs at No. 1 since 1968 are "Saturday Night Fever" and "Purple Rain" (24 weeks each), "The Bodyguard" (20), "Dirty Dancing" (18), and "Grease" (12). In addition to "The Lion King," "Footloose" also had 10 weeks at No. 1.

AIR TODAY: Two longtime airplay hits move to the Hot 100. The Verve scores its first chart entry with "Bitter Sweet Symphony" (VC/Hut) taking Hot Shot Debut honors at No. 13. The song is in its 22nd week on Hot 100 Airplay. "All My Life" (MCA) by K-Ci & JoJo, in its 15th week on Hot 100 Airplay, enters the main chart at No. 15.

# MARKET WATCH

#### YEAR-TO-DATE OVERALL UNIT SALES

TOTAL 148,700,000 160,761,000 (UP 8.1%)
ALBUMS 124,025,000 135,381,000 (UP 9.2%)
SINGLES 24,675,000 25,380,000 (UP 2.9%)

THER 274,000 SO2,000 (UP 10.2%)

OVERALL UNIT SALES THIS WEEK 14,823,000

15.044.000

DOWN 1.5%

13,820,000

HANGE

UP 7.3%

12,081,000

LAST WEEK

12,364,000

CHANGE

DOWN 2.3%

THIS WEEK

11,164,000

CHANGE UP 8.2% SINGLES SALES THIS WEEK 2,742,000 LAST WEEK 2,680,000

> UP 2.3% HIS WEEK

2,656,000 CHANGE

UP 3.2%

ALBUM SALES BY FORMAT THIS WEEK 1997 **LAST**WEEK WEEK CHANGE CHANGE DN 1.4% UP 15% 9,775,000 8,384,000 9,638,000 DN 5.7% DN 12.4% CASSETTE 2,755,000 2,413,000 2,559,000 OTHER NONE LIP 20% 30,000 30,000 25,000 ROUNDED FIGURES

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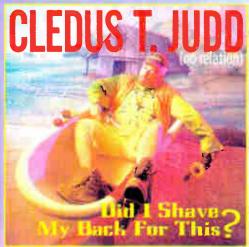
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