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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • MAY 9, 1998

IN THE NEWS



Thomas Mottola Is Awarded CEO Stripes At Sony Music Entertainment
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Paid Play Changing Biz Landscape

Rise Of Direct Label/Radio Pacts Sparks Wide-Ranging Debate

This article was prepared by Chuck Taylor with additional staff reports.

NEW YORK—The rules that have long defined how record labels and radio stations interact are being dramatically recast amid a fast-emerging spate of lucrative deals in which record labels are paying millions of dollars to have radio stations “partner” in the promotion process.

The scope of these agreements, which range from one-shot pay-for-play pacts to long-term contracts involving dozens of stations in markets across the nation, is bringing to light sobering questions about the integrity of these practices, their impact on the credibility of U.S. radio among listeners, and their ultimate limitations.

Labels, too, are mulling whether this new demand on their marketing dollars, spurred in part by the rise of radio conglomerates, will replace—or merely add to—the current high cost of doing business. Labels can spend hundreds of thousands of dollars on consultants, tip sheets, gifts to radio programmers, and promotions with stations that don’t necessarily guarantee airplay (see story, page 82).

Some claim the new deals will replace the age-old practice of labels privately offering radio programmers expensive trips and lavish gifts in exchange for airplay, thus provoking honor out of admission. But others condemn any form of paid audio programming, saying it’s little more than a way for overextended radio groups to create new revenue streams, moving on-air priorities out of programmers’ hands and onto the bottom line.

In either case, discussion of the new costs of doing business is rippling heartily across all areas of the industry, dividing opinions among radio programmers, label promotion executives, radio consultants, and

Rick Torcasso backed away from the pay-for-play concept.

Soon after, it surfaced that American Radio Systems’ mainstream rock KUFO Portland, Ore., was paid around \$5,000 by Flip/Interscope Records to play “Counterfeit” by new hip-hop/metal act Limp Bizkit 50 times during a five-week period.

Radio has since introduced new methods in which labels “sponsor” non-spot air time. One budding trend is “pay-for-say,” in which labels agree to pay stations to back-announce a song’s title and artist and mention where it can be purchased locally. These deals are aimed at the four primary current-based formats: top 40, country, rock, and R&B.

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NEWS ANALYSIS

independent labels about the direction of the music business at large.

Last fall, CBS reactivated the long-dormant issue of pay-for-play with the news that it was floating a proposal to labels on Nashville’s Music Row that included paid spins as one option. But at the Country Radio Seminar in February in Nashville, CBS group programmer

Pop Thrives In Nashville

BY CHET FLIPPO

NASHVILLE—A growing musical universe that parallels the established worlds here of country and Christian music is emerging, and that rock and pop side of Nashville is beginning to make itself known.

This is a music-rich town where there can be no definitive, delineated lines drawn between musical genres and where talented rock and jazz musicians regularly play country gigs, tours, and sessions because that’s where the money is. Lines blur between alt.country and power pop, between Christian rock and country, between all genres.

The town is full of state-of-the-industry studios, a burgeoning spate of new music clubs, and eager A&R executives seemingly on every street corner looking for the next big coun-

try thing—and even what’s beyond country. And there is a marked proliferation of young rock and pop artists, labels, and support businesses springing up here.

There is a snake in this musical Eden, though. “I call it the ‘615’ stigma,” says Bob Halligan, referring to Nashville’s area code. Halligan, who has written songs for artists ranging from Cher to Judas Priest and now

(Continued on page 81)

Daft Punk, Sacem Dispute Has Wide Implications In EU

BY JEFF CLARK-MEADS

LONDON—These Punks are not so Daft. The century-old pattern of author-rights administration in Europe is being challenged by a product of the new



order. If an agreement between the new and the old cannot be found, one of the continent’s longest-established and most respected authors’ bodies may have to defend its ways of working in front of the European Commission.

At the center of the dispute is *(Continued on page 85)*

Domestic Push Seen As A Cure For '97's Flat Global Sales

BY JEFF CLARK-MEADS

LONDON—The international record industry is looking in its own backyard for new people to sell music to. In addition to pressing into new markets around the world, record companies are exploring ways of boosting relatively flat global music sales by seeking buyers closer to home.

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EMI Group Confirms That An Unnamed Suitor Is Seeking To Buy Company

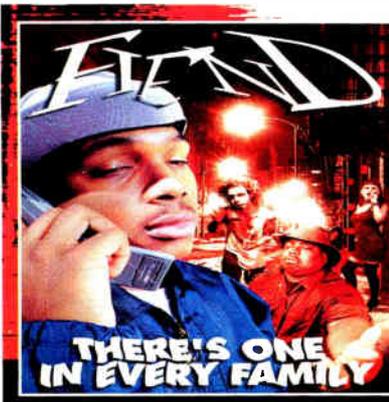
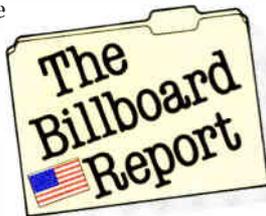
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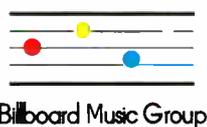
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Atlantic Vows Royalty-Reform Payouts

BY BILL HOLLAND

WASHINGTON, D.C.—Atlantic Records has yet to make good on a royalty-reform promise announced 14 months ago that would bring its royalty rate for legendary performers in line with the industry standard of 10%.

Artists whose material was released on the label from 1948 to 1969 were to be eligible for the increased royalty rate. The paychecks of hundreds of former Atlantic R&B, rock, pop, and jazz artists are affected. All the artists are over 50 years old, and many are in their 60s and 70s.

According to former Atlantic artists contacted by Billboard, the label continues to send out royalty statements that reflect only the 2%-4% rates in the artists' 30- to 50-year-old contracts. Further, they say that Atlantic has never written to them announcing the rate hike.

Many of the artists are now American music icons and have been honored world-

wide. In most cases, the far-reaching R&B, jazz, rock, and pop music these artists gave to the world has been reissued and presented to new audiences in deluxe boxed sets and compilations.

In its announcement last year, Atlantic promised to increase the royalty to its heritage artists to the industry standard of 10% and to forgive "unrecouped royalty balance" charges incurred before Jan. 1, 1970 (Billboard, March 15, 1997).

Tony O'Brien, executive VP/CFO of the Atlantic Group, says that Atlantic has been working to implement the increase and that the heritage artists will receive the updated royalty statements—but not until August. The new payments will be retroactive to March 1, 1997.

Why the holdup? "The reason is, there's been a vast amount of work to do," O'Brien says. The label, he notes, has assigned three employees to the project, which deals with "225 artists and between 250 and 500 selections."

He adds that "perhaps . . . when we put out this [announcement], we didn't realize it was going to take this long, and we didn't know which particular artists were going to be affected by this. I suppose we could have gone back and said, 'OK, well, let's take the top 50 or 100 [artists] and send them a

note.'"

O'Brien stresses that the company's royalty system normally works "pretty smoothly" but that the royalty reform was a large undertaking. "Having almost completed that task, things will flow normally," he says.

The label, owned by Warner Bros. since 1971, came to prominence in the '50s as the most successful indie of its time as a result of hit recordings from that era. It celebrates its 50th anniversary this year.

The held-up increases could total an estimated \$500,000-\$1 million in overdue royalty payments for the last year.

Among the artists who say they have yet to receive the new royalties are Carl Gardner, founder and lead singer of the Coasters; jazz tenor saxophonist David "Fathead" Newman, who became an Atlantic solo artist in 1959 after coming to prominence as a member of Ray Charles' band; and jazz singer Chris Connor.

"I think it is a crying shame," says the 70-year-old Gardner, from his home in St. Lucie, Fla. The Coasters produced a two-decade string of classic hits for the label, including "Charlie Brown," "Searchin'," "Yakety Yak," and many others. The 65-year-old, still-active Newman says, "I don't

(Continued on page 84)

Canadian Broadcasters Get Looser Ownership Rules, Higher CanCon Regulations

BY LARRY LeBLANC

TORONTO—A proposal that changes radio station ownership rules and calls for an increase in the amount of Canadian-generated music that commercial stations air was announced April 30 here.

Multiple-license ownership is a policy decision by the Canadian Radio-television and Telecommunications Commission (CRTC) that immediately goes into effect, while the music-content proposal could be integrated into new national broadcasting regulations expected to be issued for industry review later this year.

The proposal recommends that broadcasters be allowed to own as many as two AM and two FM stations in any given language in markets that have eight or more radio stations. In markets with fewer than eight commercial stations, a broadcaster will be permitted to own as many as three stations operating in a language, with a maximum of two

(Continued on page 87)

Islandlife Eyes Rykodisc Deal

BY MELINDA NEWMAN

NEW YORK—Islandlife, the new entertainment company started by Chris Blackwell following his departure from PolyGram, is already making waves throughout the music community.

Among the nascent company's first moves is a bid to purchase Rykodisc. Islandlife has signed a short-term marketing and distribution deal with Rykodisc to distribute the first four releases through Islandlife's new record, film, and DVD division, Palm Pictures.

However, according to sources, Islandlife also signed a letter of intent to buy Rykodisc in March and is proceeding with due diligence. Sources add that Blackwell, Islandlife's chairman, is offering to pay approximately \$35 million in cash and stock for the Salem, Mass.-based company.

Blackwell acknowledges that the two companies are in discussions. "We met with the people at Rykodisc because I'm very

keen to go through indie distribution instead of major distribution. We've been talking, and hopefully we'll be able to come up with some agreement."

Rykodisc president Don Rose declines to comment on the alleged letter of intent. "As a matter of policy, we do not comment on the type or extent of our business relationships," he says. However, he adds, "I think there's opportunities to broaden the relationship with [Islandlife] beyond the distribution deal, and I would certainly welcome that."

Blackwell founded Island Records in 1959 and sold the label to PolyGram in 1989. However, he split with PolyGram, following months of tension between himself and PolyGram president/CEO Alain Levy, in November 1997. "I asked them if I could take the name Island Digital Media because at one time that was going to be the new entity, but they declined," says Blackwell.

(Continued on page 87)

LETTERS

HIP-HOP & LIVE BASICS

I want to let Shawnee Smith know how on-point she was in her column about live rap shows (Words & Deeds, Billboard, April 18); I've seen a lot, and most were disappointing. Smith's DJ paragraph was the one that made me throw down the magazine and say, "Damn, somebody else feels the way I do!" Stop pausing the DAT button and do some work on those turntables that will make your boys set up onstage; that's the way it used to be and still should be. Styles may change, but the DJ is timeless!

Bruce Negrin
 Instep Marketing
 New York

I greatly enjoyed Smith's column on live

show basics. The rap world would be a better place if more artists took her words to heart.

Max Nichols
 A&R, Tommy Boy Music
 New York

PAUL ROBESON'S LASTING LEGACY

Timothy White's scholarly column on Paul Robeson (Music to My Ears, Billboard, April 11) was brilliant and did service to both history and the humanities. My reminiscences of Robeson were as a youngster mesmerized each summer by his performances at Lewisohn Stadium. Robeson touched a rainbow of Americans who felt social and civil injustices and were uplifted by his presence and contributions, particularly his "Ballad For

Americans." Read or hear its words in the context of '90s America and see a national treasure! Thank you for reawakening America to Robeson.

Cy Leslie
 Chairman
 The Leslie Group
 New York

I thank Timothy White for the beautiful piece on Paul Robeson. As a 7-year-old child, I was present at many of the concerts where license plate numbers [of attendees' cars] were taken down, including the Peekskill riots and a Wallace for president rally (Henry, not George!) in 1948.

Wendy Newton
 Green Linnet Records
 Danbury, Conn.

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

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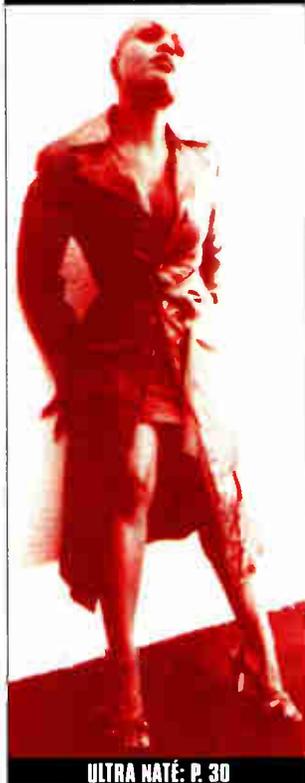
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EDITORIAL

Industry Should Heed Lessons Of Death Row Saga

The purportedly questionable business practices of Death Row Records, which continue to dog the label in court, pale beside its depraved standard operating procedure that is brought to light in the book "Have Gun Will Travel: The Spectacular Rise And Violent Fall Of Death Row Records," by Ronin Ro (Doubleday). Ro, a journalist and former rapper who has written for the Source, Spin, Rolling Stone, and Vibe, documents an alleged reign of terror perpetrated by Death Row founder Marion "Suge" Knight, who is serving a nine-year prison sentence for a probation violation.

Threats and violence reportedly were the norm for Death Row artists and employees. The book accuses Dr. Dre of a number of assaults, including one on a young woman. It details the assault on two aspiring rappers that resulted in Knight's probation deal, subsequent violations of which landed him in prison in 1996. It ex-

plores the gang culture that surrounded the label and its acts, and the endemic violence of that lifestyle.

For the music industry, this saga of Death Row, while isolated, must serve as a wake-up call to examine its business practices. It should force us to address the issue of accountability beyond the activities of one label, to follow the money trail to the doors of corporate partners, radio stations, retailers, lawyers, business managers, concert promoters, and all parties who choose to turn a blind eye and a deaf ear for the sake of a better bottom line.

Not surprisingly, many of those involved have since tried to distance themselves from this ugly situation, but where were any responsible parties when, according to Ro's book, Death Row drew up a three-page, handwritten contract for the late artist Tupac Shakur, while he was incarcerated, that bore little resemblance to standard industry contracts? Where were

they when errant Death Row employees were taken for a "beat down" by Knight's gang-member henchmen in a torture room at the label's offices? Why did the industry ignore the rumors that were surely bubbling up about Death Row's practices?

In the early days of the music industry, Mafia connections were rumored to have had influence on a number of artists and some record companies. Other books, like Frederic Dannen's "Hit Men" (Vintage/Random House), have detailed unsavory, illegal, and sometimes violent behavior in the industry. Other artists besides those on Death Row may have faced extortion and intimidation at the hands of a record company before.

There is no denying that the success of the label's acts helped propel rap to a new level. Certainly, Knight was not standing at the door of every record (Continued on page 85)

NATALIE MERCHANT

OPHELIA

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MANAGEMENT: JON LANDAU MANAGEMENT
JON LANDAU AND BARBARA CARR

WIPO Moves Ahead In U.S.

Senate Committee Opens Door For Ratification

BY BILL HOLLAND

WASHINGTON, D.C.—Representatives of the recording industry and other copyright-related industries are optimistic that two World Intellectual Property Organization (WIPO) copyright treaties will be ratified this year, following the passage of enabling legislation April 30 by the Senate Judiciary Committee.

The 18-0 vote was a victory for software manufacturers and the music and movie industries, which have been pressing for more than a year for the bill's passage. The two WIPO treaties offer greater global copyright protection in cyberspace.

"It was a win for a coalition of

copyright owners, users, and online companies," says Hilary Rosen, president/CEO of the Recording Industry Assn. of America.

"We're over a big hump, that's for sure," adds Steve Metalitz, VP/general counsel of the International Intellectual Property Alliance.

Under U.S. law, enabling legislation signals to Congress that a majority of its members approve of the treaties, thereby opening the gateway for Senate ratification. The Senate is the governmental body that ratifies international treaties. The full Senate and House must next vote on the

(Continued on page 81)

EMI U.K., Ireland Names Wadsworth As Prez/CEO

BY ADAM WHITE

LONDON—Tony Wadsworth, the new president/CEO of EMI Records Group U.K. and Ireland, is walking proof that, on occasion, a major record company can be headed by an ex-musician.

Wadsworth, 39, once a songwriter/guitarist with a little-known British band called the Young Bucks, was elevated April 27 to the top of the EMI Group's flagship record company in the U.K. (Billboard Bulletin, April 28). He succeeds Jean-Francois "JF" Cecillon, whose exit was announced at the same time. The latter is "considering his options," according to an EMI statement; he was president/CEO for exactly three years.

Radiohead, Blur, Supergrass, and Mansun are among the successful British acts closely associated with

Wadsworth, who has been managing director of the Parlophone Records unit of EMI in the U.K. since 1993. "He is a true music man, both highly respected and liked within our industry," said EMI Music Europe president/CEO Rupert Perry in prepared remarks.

When Wadsworth's elevation was announced at a companywide meeting in EMI's West London headquarters, he was, according to attendees, cheered by staff. "People are smiling here," says one senior director. "This is a popular appointment." Perry, Wadsworth, and Cecillon were not available for further comment about the reorganization, but Perry's statement called Cecillon a successful "agent of change" for the firm.

The changes are positive from the perspective of Brian Message, partner in Courtyard Management, which handles Radiohead and Supergrass. "As well as being a lovely guy, Tony's been very helpful in the careers of Radiohead and Supergrass," he says. "He always let the bands make the record they wanted. [EMI has] always been good on the marketing side of things, too, listening to what we have to say and putting together plans that develop the careers of bands."

Wadsworth will now report to Perry; previously, he was accountable to Cecillon. The new president is expected to name his Parlophone successor soon, and this will likely be from within.

The EMI Group continues to be the subject of intense media scrutiny and speculation that it will be acquired by Seagram, while the latest U.K. changes are being linked to the departure of EMI Music president/CEO Jim Fifield (Billboard, May 2). When Cecillon was asked by Billboard last year whether his 1995 rise to the top of the U.K. company was due to Fifield's patronage, he said he had "close" relationships with Fifield and Perry. "But I also discovered Ken Berry, who is an amazing character."

(Continued on page 92)

MTV Aims For Tighter Music Focus

BY CARLA HAY

NEW YORK—Starting in late May, MTV will embark on a new image campaign that will include a tighter playlist, new music programs, and a revised marketing strategy aimed at the music industry and consumers.

"The goal is to give MTV more focus to our viewers," says MTV GM Van Toffler. "We want to give people more incentive to watch."

Toffler explains, "For example, in any given week, we may have about 67 different videos in some level of rotation, but a lot of those might get played once or twice. It's hard to make an impact with that kind of programming. We want to tighten the playlist so that of the videos we do play, we play them more often, so that we're shouting louder about the artists to our audience" (Billboard Bulletin, April 28).

In addition to a more selective playlist, MTV will change its weekday prime-time lineup to include more music programs, a move that began in April (Billboard, April 11). Beginning Memorial Day weekend, MTV will add programs based on music videos to its 6-8 p.m. EDT time slot, replacing the talk show "MTV Live" (which will move to an earlier slot) and reruns of the teen drama "My So-Called Life."

EMI Admits Bid 'Approach'

BY MARK SOLOMONS

LONDON—Media analysts were expressing relief after EMI Group ended months of bid speculation and acknowledged in a statement April 30 that it had received "an approach about a possible offer for the company" from an unnamed suitor.

"From wherever the shot comes, I just want to see the price on the screen," says David Chermont, London-based media analyst for Merrill Lynch, which through its Mercury Asset Management subsidiary controls just less than 10% of EMI stock. "Who cares who it is, as long as they've got the cash?"

Published reports in the U.K. have suggested that the intended suitor's bid reflects a 20% premium over the traded share price. Market observers suggest that EMI would be unlikely to accept such a bid, although they add that the company is not expected to enter a drawn-out takeover battle.

"They are in no position to be hostile to anybody," commented one analyst.

"We simply don't know who [the bidder] is," another London-based analyst tells Billboard. "Since time began it's been Seagram, but ultimately if it was Disney I wouldn't be that surprised."

"If it's Seagram, a deal would make sense," adds Chermont. "There would be scope for cost-cutting in several areas, especially in distribution, and they are a really nice fit geographically. And they are unlikely to run into regulatory hurdles."

Seagram's Universal Music subsidiary has distribution deals with BMG in Europe, some of which are

This summer, MTV will launch other music-based shows: "Revue," featuring artists performing in intimate settings while telling life stories connected to their songs; "Bio-rhythm," a biography show told from the artist's point of view; and "Fantic," where fans get to meet their favorite music stars.



"I think it's fabulous that MTV is cleaning up its non-music programs from its prime-time lineup," says Capitol Records VP of visual marketing (U.S.) Linda Ingrisano. "MTV isn't making these changes because record companies are complaining about MTV not showing enough music. I think MTV is realizing that they need to go back to attracting loyal viewers and that some of the non-music programs weren't working on that level."

As for the changes in MTV's playlist, Ingrisano says, "I think MTV is trying as many ideas as possible and seeing what sticks."

But one longtime video promoter, who asked not to be identified, expresses doubts. "MTV doesn't seem to stick with their shows," the promoter says. "If VH1 dumped every new program after a few

months, [VH1] would never have made the progress they've made in their ratings."

According to the Broadcast Data Systems report for April 21-27, MTV played 140 different videos, with approximately 55% played fewer than three times. The top five videos played on MTV during that period were played between 28 and 38 times.

"The change in MTV's playlist doesn't bother me at all, as long as they're showing more hours of music," says Jeff Amato, national director of video promotion at independent promotion company Vis-Ability.

MTV also has discontinued plans to launch the spinoff channel MTV Indie, which was to focus on independent-label music. "We found that M2 plays a lot of independent

(Continued on page 87)

GRP Recording Co. Shuffles Executives, Aims For Wide Appeal

BY CRAIG ROSEN

In a move designed to bolster GRP Recording Co.'s marketing efforts and help its acts garner exposure outside the jazz world, Universal Music Group (UMG) has upped Tommy LiPuma to chairman of the label and named Ron Goldstein president (Billboard Bulletin, April 28).

Concurrent with the change, senior VP/GM David Steffen, who has been with GRP since March 1996, resigned from his post.

LiPuma, a Grammy-winning producer, has been president of the New York-based jazz/adult label since 1994.

Goldstein, who will officially assume the presidency of GRP July 1, is expected to consult the label in the interim. He served as president/CEO of Private Music for a decade, until BMG Entertainment North America opted to merge the label into Windham Hill/High Street Records in January 1997.

According to UMG president Zach Horowitz, the company attempted to lure Goldstein to GRP two years ago, but the timing wasn't right.

"For us, this has been a long process of trying to get the right guy to come in and work with Tommy," Horowitz says. "We think the combination of Tommy and Ron can do for us in the jazz genre what [MCA Nashville president] Tony Brown and [MCA Nashville chairman] Bruce Hinton do for us in the country genre. It's a really fabulous combination."

The hiring of Goldstein, who will jointly oversee the label's day-to-day

(Continued on page 84)



LIPUMA



Programming Co. Sunbow Acquired By Sony Wonder

BY SETH GOLDSTEIN

NEW YORK—Will Wonder never cease? On the heels of its most successful release—"Elmopalooza!," which shipped 1 million audio and video units (Billboard, April 25)—and a new co-venture with Golden Books, Sony Wonder has acquired Sunbow Entertainment, a veteran producer and distributor of TV-bound children's programming. Sunbow currently has "Salty's Light-house" on PBS and the Discovery Channel and is prepping an animated series, "Brothers Flub," for Nickelodeon.

The purchase gives Sony Wonder access to domestic and international TV markets, where exposure can greatly enhance home video values. Until now, much of the company's

(Continued on page 75)

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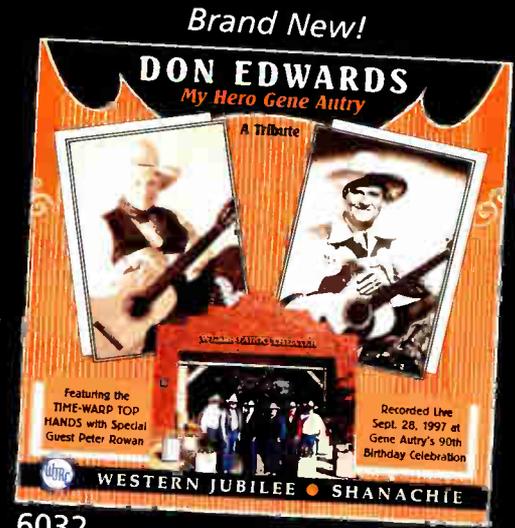
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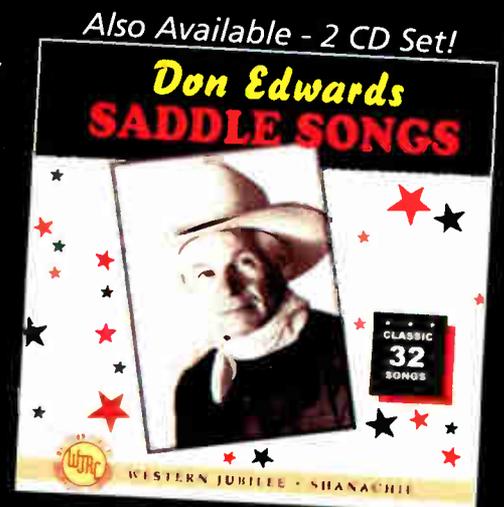
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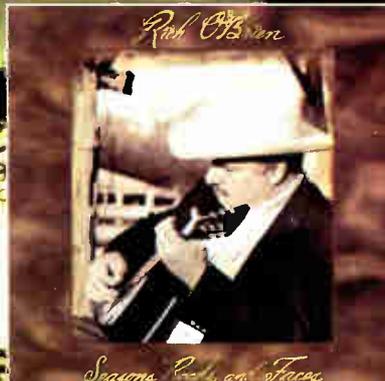
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Legrand Among ASCAP Honorees

BY CARRIE BELL

LOS ANGELES—Five-time Grammy and three-time Oscar winner Michel Legrand received the Henry Mancini Award for Lifetime Achievement, as ASCAP celebrated musical achievements by songwriters, composers, and publishers at its 13th annual Film and Television Awards. The event was held April 28 at the Beverly Hilton Hotel here.

Legrand, known for his scores for "Yentl," "The Summer Of '42," and "Prêt-À-Porter," was presented the award by his longtime associates, ASCAP president/chairman Marilyn Bergman, Quincy Jones, director Norman Jewison, and lyricist Alan Bergman, all of whom gave lengthy tributes containing bits of song.

The evening's highlight was when the French composer, after delivering a moving speech of his own, played two songs at the piano, including the "Theme To The Thomas Crown Affair (Windmills Of My Mind)."

In the regular awards categories, James Newton Howard, Joseph LoDuca, and Jonathan Wolff were the big winners, with three awards.

Newton Howard was presented with honors for his work on "Dante's Peak," "My Best Friend's Wedding," and "E.R." LoDuca won top television series for "Hercules: The Legendary Journeys" and "Xena: Warrior Princess" and most-performed underscore. Wolff's work on "The Naked Truth" and "Seinfeld" earned him two top television-series nods and a most-performed-theme award.

Diane Warren ("For You I Will" from "Space Jam" and "How Do I Live" from "Con Air") was the only songwriter to win two awards for most-performed songs in motion pictures. Other double-fisted winners included Ed Alton, Michael Karp, Dan Foliart, John Debney, Michael Skloff, Mark Snow, and David Zippel.

Marc Shaiman, who earned recognition for his "George Of The Jungle" music, didn't let his single-honor status stop him from stealing the spotlight by singing an unrehearsed, original song composed for the evening and making a job at triple-winner Wolff for his "simple 'Seinfeld' theme."

Bill Conti, who won an award for

his work on the TV series "Prime-time Live," added to his streak; he is the only person to have won awards at all 13 ASCAP Film & Television Awards ceremonies.

A complete list of winners follows.

Henry Mancini Award: Michel Legrand.

Top box office films: Marco Beltrami, "Scream" and "Scream 2"; Carter Burwell, "Conspiracy Theory"; John Debney, "I Know What You Did Last Summer" and "Liar, Liar"; John Frizzell, "Dante's Peak"; Elliot Goldenthal, "Batman & Robin"; James Horner, "Titanic"; James Newton Howard, "Dante's Peak" and "My Best Friend's Wedding"; Joel McNeely, "Air Force One"; John Powell, "Face/Off"; Marc Shaiman, "George Of The Jungle"; Alan Silvestri, "Contact"; and David Zippel, "Hercules."

Most-performed songs—motion pictures: "Don't Let Go (Love)"

(Continued on page 75)

Heads Of European Labels Encouraged After Russian Trip

BY JEFF CLARK-MEADS

LONDON—The promise of record companies having smoother rides through Russian bureaucracy is being welcomed by the Western industry. New Prime Minister Sergei Kireyenko is reported to have promised label chiefs that he'll bring under one roof the wide range of agencies that music companies currently must deal with.

"That will be a giant leap forward," says Paul Russell, president of Sony Music Europe and part of an International Federation of the Phonographic Industry (IFPI) delegation that visited Moscow April 23-24. The delegation included the European heads of all major labels. Russell says they were told during a meeting with Mikhail Krasnov, legal adviser to president Boris Yeltsin,

(Continued on page 92)

Sony's Mottola Adds CEO To His Nameplate

BY DON JEFFREY

NEW YORK—With Sony Music emerging as the leading record company this year, parent Sony Corp. has given its music unit's president, Thomas D. Mottola, the additional title of CEO.

Mottola has been overseeing worldwide operations of Sony Music Entertainment as president/COO; the COO title will be retired. His responsibilities will not change.

Mottola says that the new title "will not effect any changes day to day whatsoever. It's a recognition of what's happened the past few years at Sony, a real acknowledgement of the stability and strength of our management team and of our results."

So far this year, Sony has made a remarkable recovery. For the year's first quarter, its U.S. market share soared to first place with 19.5% of total albums sold, up from 12.6% a year ago. It accounted for 21.9% of new, or current, albums, up from 11.6% in the same period last year.

The company has had the top two albums of the year in the "Titanic" soundtrack (Sony Classical) and

Celine Dion's "Let's Talk About Love" (550 Music/Epic), which were the No. 1 and No. 2 albums, respectively, on The Billboard 200 for several weeks this year.

Mottola maintains that the stability of his management team—



MOTTOLA

striking in comparison to executive realignments at other major record companies in recent years—is an important element in Sony's recent success (Billboard, Feb. 21). Mottola has been with Sony (and its predecessor, CBS Records) for 10 years, and many of his top managers have been there for more than eight years.

"I think it's important when you select strong managers that you stay with them and work with them, for the purposes of continuity and follow-through," he says.

Mottola, who was named president/COO in 1993, continues to report to Sony Corp. chairman Norio Ohga and president Nobuyuki Idei.



Barenaked Ladies Clothed. Reprise/Warner act Barenaked Ladies hit the No. 1 spot on the Heatseekers album chart with their album "Rock Spectacle" before becoming a Heatseeker Impact act. Here, the group members sport the Heatseekers T-shirts awarded to them for that achievement. The band's next album, "Stunt," is due July 7 and will be preceded by the single "One Week," which ships to radio in June. Barenaked Ladies appear on the H.O.R.D.E. tour beginning July 9. Pictured, from left, are Kevin Hearn, Jim Creeggan, Tyler Stewart, Steven Page, and Ed Robertson.

Conjunto Vet Bernal Dies

BY RAMIRO BURR

SAN ANTONIO, Texas—As the 17th annual Tejano Conjunto Festival prepares to get under way May 12-17 at Rosedale Park here, the industry is mourning the passing of *conjunto* pioneer/*bajo sexto* player Eloy Bernal.

Bernal was killed April 22 when his tour bus flipped over on the outskirts of Corpus Christi, about 150 miles southeast of here. He was 61.

According to officials, the Bernal family was returning to their home in Kingsville, Texas, after a Christian concert. Bernal's son, Edward,

27, and daughter, Rita, 23, were taken to Memorial Hospital in Corpus Christi with what were described as serious but not life-threatening injuries.

Bernal, with his brother, noted accordionist Paulino Bernal, formed the nucleus of the seminal group El Conjunto Bernal, which from the late '50s to the early '70s was considered the premier conjunto ensemble.

While still in their teens, the brothers started performing as Los Hermanitos Bernal in 1952, but by (Continued on page 85)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Capitol Records in Los Angeles promotes **Phil Costello** to senior VP of promotion and marketing and **Perry Watts-Russell** to senior VP of A&R. They were, respectively, senior VP of promotion and VP of A&R.

Diarmuid Quinn is named senior VP of marketing at the Work Group in Santa Monica, Calif. He was senior VP of marketing at Hollywood Records.

Virgin Records in Los Angeles names **Todd Roberts** VP of A&R. He was an editor at Urb magazine.

A&M Records in Hollywood names **John Rotella** VP of marketing and promotes **Stacy Kreisberg** to VP of business and legal affairs. They were, respectively, VP of sales and field marketing at Polydor Records/A&M Associated Labels and executive director of business and legal affairs.



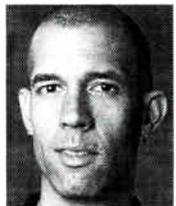
COSTELLO



WATTS-RUSSELL



QUINN



ROBERTS



ROTELLA



KREISBERG



HILL



KAYE

Arista Records in New York appoints **Adam Lowenberg** associate director of artist development, **Shari Rothstein** associate director of A&R administration, and **Charley Londono** Northeast regional director of promotion. They were, respectively, product manager at EMI Records, manager of A&R administration at Arista, and national director of alternative, West Coast/national director, triple-A, at A&M Records.

Warner Bros. Records Inc. in New

York promotes **Helena Coram** to international artist relations manager. She was artist relations manager.

Kenyatta Galbreth is promoted to director of A&R at Jive Records in New York. He was associate director of A&R.

Edel Records America in New York promotes **Katie Scandalios** to director of publicity. She was manager of company development and publicity.

Walt Disney Records in Burbank, Calif., names **Nicole Johnson-**

Phillips manager of marketing and **Laura Johnson** publicist, media relations. They were, respectively, marketing manager of network licensing at Disney Consumer Products Licensing and publicist at JAG Entertainment.

Velvet Records in New York names **Christina Battani** director of production and creative services. She was director of production at Volcano Entertainment.

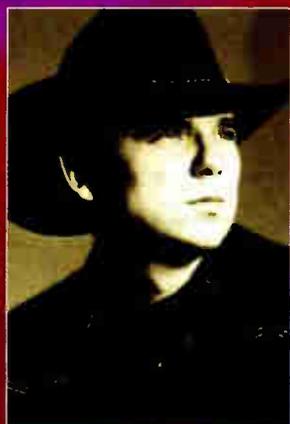
PUBLISHING. Greg Hill is named

creative director at EMI Music Publishing Nashville. He was GM at Magnatone Music Publishing.

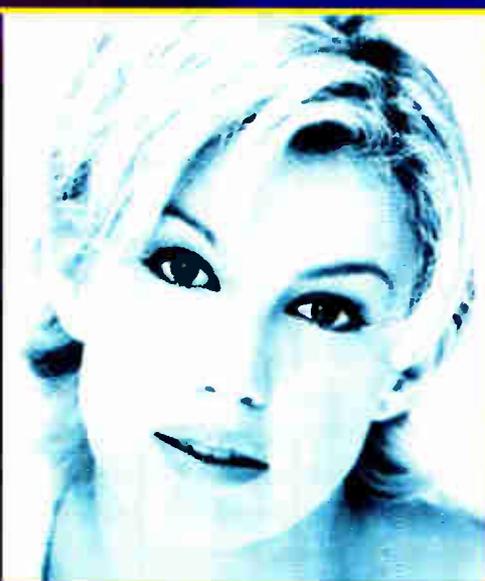
Molly Kaye joins the publishing department at DreamWorks Music Publishing in Los Angeles. She was director of catalog marketing at BMG Music Publishing.

PolyGram Music Publishing in Los Angeles names **Scott H. Baumann** director of legal affairs. He was manager at Scott H. Baumann Personal Artist Management.

BMI Songwriters won THE Night

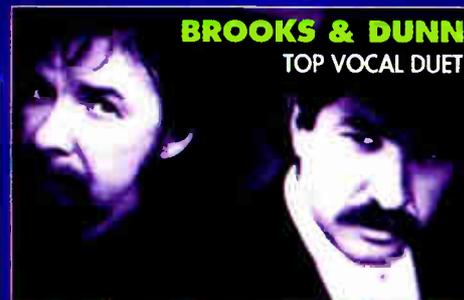


KENNY CHESNEY
TOP NEW MALE VOCALIST

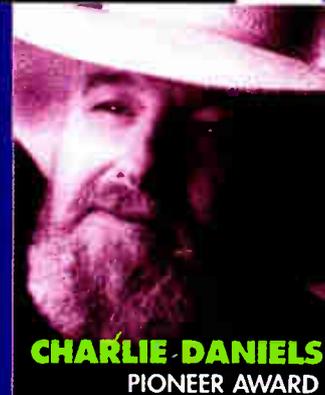


"IT'S YOUR LOVE"
TIM MCGRAW WITH FAITH HILL

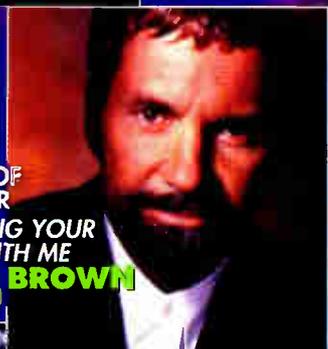
SONG, SINGLE RECORD, VIDEO, TOP VOCAL EVENT



BROOKS & DUNN
TOP VOCAL DUET



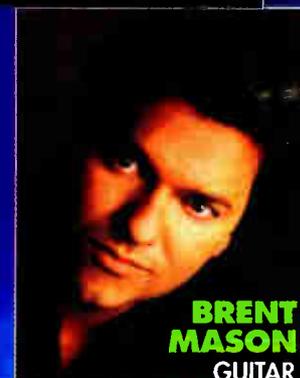
CHARLIE DANIELS
PIONEER AWARD



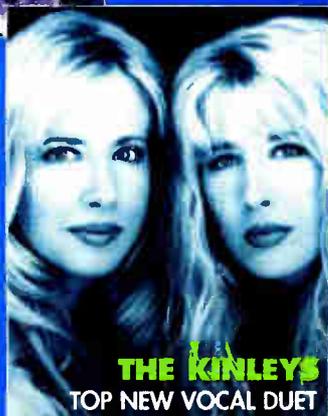
ALBUM OF THE YEAR
CARRYING YOUR LOVE WITH ME
TONY BROWN
(PRODUCER)



JAY DEE MANESS
STEEL GUITAR



BRENT MASON
GUITAR



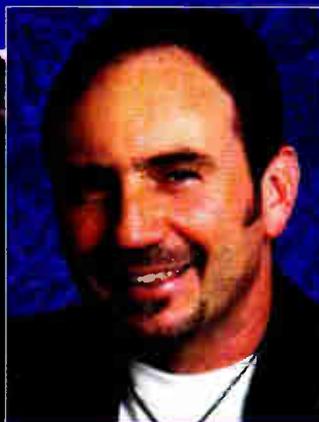
THE KINLEYS
TOP NEW VOCAL DUET



SINGLE RECORD OF THE YEAR
"IT'S YOUR LOVE"
JAMES STROUD
(PRODUCER)



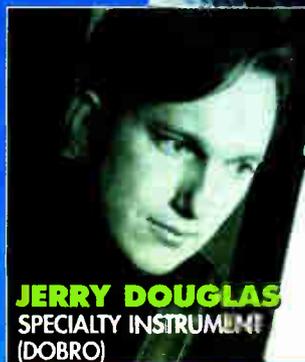
SONG OF THE YEAR
"IT'S YOUR LOVE"
EMI-BLACKWOOD MUSIC, INC.
STEPHONY SMITH
(SONGWRITER)



SINGLE RECORD OF THE YEAR
"IT'S YOUR LOVE"
BYRON GALLIMORE
(PRODUCER)



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Artists & Music

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

Gloria Estefan Storms Dancefloor On Epic Set

BY LARRY FLICK

NEW YORK—With the June 2 street date for Gloria Estefan's intoxicating new collection, "gloria!," drawing near, Epic Records is knee-deep in an extensive marketing blitz designed to affirm the enduring diva's youthful vitality and commercial viability.

Opening the set with the bouncy first single, "Heaven's What I Feel," Estefan sets the stage for an unabashedly upbeat album that sheds the introspective, acoustic tone of



ESTEFAN

1996's "Destiny" in favor of state-of-the- turntables dance grooves. Wrapped in arrangements that range from lush to gritty, "gloria!" shows Estefan belting with palpable confidence.

"The goal of this album was to cut loose and have fun," she says. "I was having a great time while we were recording, and I think it shows."

So far, all signs point toward "gloria!" being her most successful pop effort since 1992's
(Continued on page 74)

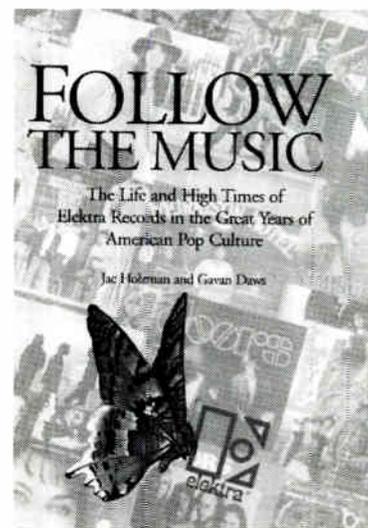
Book Recalls Elektra's Pioneer Days

BY JIM BESSMAN

NEW YORK—Elektra's famous eye-catching butterfly logo design of 1967 suggested the sense of airy freedom so characteristic of the



HOLZMAN



label, relates founder Jac Holzman in his new tome, "Follow The Music: The Life And High Times Of Elektra Records In The Great Years Of American Pop Culture."

Co-authored with Gavan Daws, the \$26.95 book, to be published May 30 by First Media/Publishers Group West, offers not only an oral history of the pioneering indie, as told by Holzman and scores of other major industry figures and artists, but a vivid portrait of a pivotal period in popular music and culture.

It started as an "intelligent, New

York, folky label"—to borrow a quote from Elektra's former West Coast office head, David Anderle—with its name deriving from Electra, the Greek demi-goddess who presided over the artistic muses.

Launched on Oct. 10, 1950, with a \$600 investment, Elektra issued its first album, "New Songs By John

Gruen," the following March. However, it was the second release—"Jean Ritchie Singing Traditional Songs Of Her Kentucky Mountain Family"—that pointed the way



COLLINS



MORRISON

toward Elektra's initial folkie focus (exemplified by its 1954-era logo of a guitarist sitting on a conga-shaped barrel). Later releases encompassed the likes of Theodore Bikel, Phil Ochs, Tim Buckley, and Judy Collins.

But the late '60s and early '70s turned Elektra into a progressive rock powerhouse, thanks to such varied signings as the Doors, the MC5, the Stooges, the Butterfield Blues Band, Carly Simon, Bread, Jackson Browne, and Queen.

"There was a steady direction, yet
(Continued on page 92)

Radio Boosts Heatseekers

'Counterfeit' Pays Off For Flip/Interscope's Limp Bizkit

MCA's Semisonic Strikes A Chord With 'Closing Time'

BY DOUG REECE

LOS ANGELES—Limp Bizkit may have made headlines recently because of its pioneering role in pay-for-play (see story, page 1), but "the story of Limp Bizkit is actually several little stories," says Interscope head of marketing and sales (U.S.) Steve Berman, describing the formula that kept the act's Flip/Interscope debut album, "Three Dollar Bill, Y'All," simmering on the Heatseekers chart for 41 weeks.

"The idea was that we had a band with incredible music and an amaz-
(Continued on page 93)

LOS ANGELES—Dan Wilson, lead singer of MCA rock act Semisonic, writes hit songs in spite of himself.

"Honestly speaking, we really pulled right on the reins and turned to a completely different direction during the recording of this album," he says, comparing the shiny, infectious pop of the band's 1996 debut, "Great Divide," to its equally hooky current hit album, "Feeling Strangely Fine."

"I kind of warned everyone in the beginning that I was in a murky folk-song mood, writing stuff with just an acoustic guitar, so I could give them
(Continued on page 93)



Columbia Readies Buckley Release

BY BRADLEY BAMBARGER

NEW YORK—The first posthumous release of work by the late singer/songwriter Jeff Buckley is a bittersweet affair, as its signal quality underlines the tragedy of his death at age 30 in a drowning accident last spring (Billboard, June 14, 1997).

Due May 19, the two-disc Columbia set "Sketches (For My Sweetheart, The Drunk)" features Buckley's final studio recordings along with a batch of his home demos. The first disc comprises the fruit of

his sessions with former Television leader Tom Verlaine as producer; although Buckley had decided against releasing that material and planned to go into the studio with producer/engineer Andy Wallace just before his death, the songs were complete and



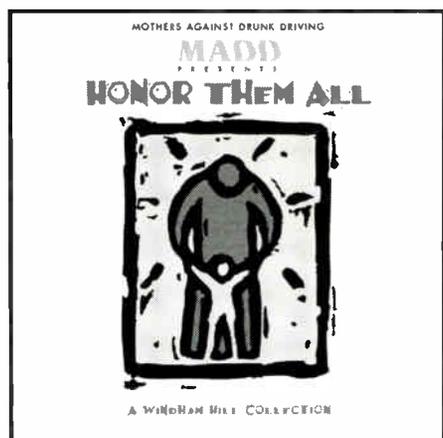
BUCKLEY

reflect a definite progression from those of his first Columbia album,

1994's "Grace."

The second half of "Sketches" consists of rough, revealing 4-track demos Buckley taped by himself, including later versions of tracks he recorded with Verlaine, new songs, and cover tunes. As a fitting conclusion to the entire set, the album ends with the folk/blues number "Satisfied Mind," in a solo performance taped live for radio broadcast.

Buckley's mother, Mary Guibert, was instrumental in compiling "Sketches," starting with persuad-
(Continued on page 85)



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Grant Lee Buffalo Rides Again

Slash/Warner Bros. Act Revitalizes Sound With 'Jubilee'

BY CRAIG ROSEN

LOS ANGELES—When Grant Lee Buffalo parted company with Paul Kimble last year, fans of the band feared the worst. After all, Kimble, the trio's bass player and producer since its 1993 debut, was an integral part of its sound.

Surprisingly, those fears seemed to be unfounded. The departure of Kimble—who is continuing to produce other acts—not only hasn't hurt the band, it's invigorated it. Followers of GLB and label staffers are calling the band's fourth album, "Jubilee," due June 9 on Slash/Warner Bros., its best album to date.

"We had, up until this point, been a pretty insular group, producing the records inside the band, and basically shutting the outside world out," explains singer/guitarist Grant Lee Phillips. "We just reached a certain point where it was time to shake it all up and try things in a different fashion."

Kimble departed the band after it completed tracks for the soundtrack to "Velvet Goldmine," an upcoming glam-rock-inspired film, which is being produced by Michael Stipe's

production company.

With the band reduced to Phillips and drummer Joey Peters, the pair



GRANT LEE BUFFALO

played a series of impromptu gigs at L.A.'s Largo, picking up former Tonic bassist Dan Rothschild as a support player.

Based on the recommendation of friend Robyn Hitchcock and its manager, Peter Leak of the New York End Ltd., GLB recruited producer Paul Fox (XTC, Hitchcock, 10,000 Maniacs) to helm the sessions at A&M Studios in Hollywood.

"He was quite frank about his feeling concerning our previous records and the record he felt we should make," Phillips says. "He went through our records like a surgeon. A lot of it hit home, and some of it

pushed buttons. Tempers flared to a certain degree, but by the end of that first meeting, I found myself sitting at his piano, working through my songs, and realized that there was an honest rapport."

With Fox in the control booth and the band seemingly taking to heart the advice of the title of "Jubilee" track "Change Your Tune," GLB went on to record the dozen songs (published by Storm Hymnal Ltd./BMI) with a revived spirit and sense of purpose. As Phillips explains, the

(Continued on page 14)



Shine On. Elektra Entertainment executives surround the Scott Thomas Band following its show at New York's Shine. The quartet's debut album, "California," will be released May 26. Shown standing, from left, are bassist Curt Schneider, senior VP of promotion Greg Thompson, VP of promotion Bill Pfordresher, senior director of marketing Dane Venable, co-producer/guitarist Andrew Williams, and VP of marketing Brian Cohen. Sitting, from left, are drummer Sandy Chila, singer/guitarist/producer Scott Thomas, executive VP/GM Alan Voss, and senior VP of marketing Steve Kleinberg.

Was (Not Was) Back In The Present Tense; EMI Publishing's Lamberg In A Capitol Deal

WAS (NOT WAS) IS: Good news for fans of that distinct crossbreed of rock, funk, soul, and dance music that can only be categorized as Was (Not Was). Don Was and David Was are at it again. Although they don't yet have a label deal, the two are quietly collaborating on a new album while each continues separate producing gigs. "We are just going to do it," says Don. "Our approach is going to be to make the record first." Then, he says, the duo will "see who likes it and who would like to be responsible for selling it."

Commenting on the long separation between the pair, who have been friends since growing up in Detroit in the '60s, Don cryptically jokes, "We were just temporarily insane. Now we're cured."

Was (Not Was) has not released an album in eight years, and the reunion's timing coincides with the completion of high-profile film soundtracks by both members. David helmed "The X-Files" for Elektra; Don oversaw "Hope Floats" for Capitol. "We reached a point where other interests took precedence; it's easier to run someone else's project than your own," says David of their decision to split in the early '90s. "But then you reach a point where you're too full of responsibility . . . and you want to go back to some sort of Zen-like regimen."

That regimen is shaping up to be a true meeting in the middle of the pair's divergent producing styles. "We've been talking and starting to figure out what songs we have in our heads," David says. "My vision is different from Don's. He has become this avatar of live music. And for me, on some tracks I'm proud to say that there is not any live music; there are not even any living musicians." The album is expected to be finished by the end of the summer, with a label arrangement to be announced within a few months. The act's last two albums—1988's "What Up, Dog?" and 1990's "Are You Okay?"—were both released on Chrysalis.

STUFF: Look for Evan Lamberg, senior VP of creative for EMI Music Publishing, to add A&R stripes at Capitol Records to his duties. In a one-of-a-kind deal, Lamberg will sign pop and R&B artists to Capitol while continuing to ink talent to the publishing company. Among the artists Lamberg brought to EMI are Hootie & the Blowfish, matchbox 20, and Sean "Puffy" Combs . . . Combs and Jimmy Page will appear on "Saturday Night Live" on Saturday (9) to perform their "Godzilla" soundtrack contribution, "Come With Me" . . . Following their departure from Elektra, the Afghan Whigs have signed with Columbia Records. According to Columbia A&R exec Tim Devine, who signed the band, the Greg Dulli-led group

is recording a new album, slated for September release.

"People who know them know that Greg Dulli has a love and fascination of great soul music," says Devine. "This record infuses horns and strings, which they've had a little bit before, but it's heavier here." An expanded lineup of the band will hit the road shortly after the album's release . . . Blondie (with the exception of bassist Nigel Harrison) are working on an album of new material for Beyond Records with producer Craig Leon. The band, which vetoed a greatest-hits album with two new tracks that was slated to come out more than a year ago, "wanted to make a bold statement" with all-new material, a representative says. The album will be out this fall and will be followed by a world tour.

The album will be out this fall and will be followed by a world tour.

GLUTTONS FOR PUNISHMENT: Bad Religion will have a tent at the Warped tour where amateur acts can drop off demo tapes. The Atlantic act promises to listen to each and every tape and select a winner a few weeks after the tour's conclusion. The

winner receives a demo deal with Atlantic Records. No word yet on whether the band members will produce the winner's record.

The tent will also feature Bad Religion's pirate radio station, where the group will be playing music from some of their favorite signed and unsigned bands.

Bad Religion's newest album, "No Substance," comes out Tuesday (5) on Atlantic. The band kicks off the Warped tour June 30 in Phoenix. The tour will go to Europe starting in August; Bad Religion will headline that leg as well.

TRIBUTE CALLING: No Doubt, Cracker, and Indigo Girls are among the acts cutting tracks for a Clash tribute album due Aug. 25 on Epic. They've cut "Hateful," "White Riot," and "Clampdown," respectively.

Other acts include Afghan Whigs ("Lost In The Supermarket"), MxPx ("Janie Jones"), Rancid ("Cheat"), Silverchair ("London's Burning"), Moby and Heather Nova ("Straight To Hell"), the Mighty Mighty Bosstones ("Rudie Can't Fail"), the Urge ("This Is Radio Clash"), and 311 ("White Man In Hamersmith Palais"). The tentative first single is a cover of "Should I Stay Or Should I Go?" by Ice Cube, Mack 10, and Korn.

The Clash's Joe Strummer has given the project his blessing and has final approval of each track. He chose the High Risk Youth Program of Los Angeles' Children's Hospital to receive part of the album's proceeds.

Assistance in preparing this column was provided by Catherine Applefeld Olson.

Sub Pop's Jesus & Mary Chain Returns Head On With 'Munki'

BY CARRIE BELL

LOS ANGELES—Over the last 14 years, the Jesus & Mary Chain has been on a crusade for the perfect modern fuzzy pop gem. Eight albums, a Lollapalooza gig, drug and assault arrests, a few soundtracks,



JESUS AND MARY CHAIN

and a beer commercial later, the brothers Reid think they've found it with their first Sub Pop release, "Munki."

"We've been refining this collection of songs for three years as we settled label deals and personal strife, so we just want to get it out there for public scrutiny," says Jim Reid, 36-year-old singer/songwriter/instrumentalist, who is joined in the band by his brother, William, and Ben Lurie. "There is a similar thread running through the new album as our older records. If you know and like the Mary Chain, you will probably like 'Munki.'"

The album, recorded at the Reids' studio, the Drugstore, will be released June 1 in Europe through Creation Records and June 23 in the U.S. on Sub Pop. Sub Pop's GM, Megan Jasper, says the label didn't

seek out the JAMC album but jumped at the chance when Sub Pop COO John Schuch learned it was available for U.S. distribution.

"He thought it would be a wise move on our part," Jasper says. "Everyone here flipped, because they were either old Jesus fans or thought it would mean good sales. When we got the tape, it was all you could hear blasting out of all the offices."

Reid says the enthusiasm made him eager to work with the Sub Pop team and rejuvenated his feelings about the new songs, which are published by BMG.

"We just went over to Seattle a month ago to do press and meet the staff," he says. "They are young, charismatic, and into music as opposed to just making a career out of it."

The label's excitement translates into one of the largest and most expensive marketing campaigns the Seattle-based indie has ever organized.

"We will definitely donate more money and time to the project than we do to most of our releases," Jasper says. "We have to be realistic. This band has a much bigger following and history than most of our acts, although we expect the new Sunny Day Real Estate and Sebadoh releases to give it a run for the money. We went over old SoundScan numbers and tried to gauge what markets to hit hard and how many copies to order."

The label plans to ship 25,000

(Continued on page 18)

JESSE COOK



JESSE COOK

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★ ★ ★ ★

Belgium Group k's CHOICE Plots 'Cocoon Crash' Course Via Sony

BY MARC MAES

BRUSSELS—With the release of k's CHOICE's third album, "Cocoon Crash," June 9 on 550 Music in the U.S., the Belgian band hopes to expand its international career.

The album was produced by Gil Norton (Pixies, Foo Fighters) and will become the first major project to benefit from Double T Music's new pact with Sony Independent Networks Europe (SINE). Double T is the group's label in Belgium.

In January, SINE took a substantial stake in the Belgian indie, launched with former BMG chief Jan Theys and PolyGram product manager Kristof Turckin as co-managing directors in September 1992. Since then it has built a reputation in the Belgian music industry with acts like k's CHOICE and Ashbury Faith.

"SINE's participation in Double T Music will work in two directions," explains Theys, "as we will, together with our companies in France, Holland, and Germany, operate as an A&R department for SINE."

"Whereas before we had a distribution deal with Sony Belgium, who secured the worldwide exploitation for k's CHOICE, we now have SINE as our license partner," adds Turckin. "SINE has proved, with bands like Oasis, that their division is better equipped in personnel and experience than the local Sony company on its own."

The label says k's CHOICE's "The Great Subconscious Club" (1993) and "Paradise In Me" (1995) have sold more than 800,000 units combined worldwide, paving the way for "Cocoon Crash" on a broad international level.

Double T released the album April 6 in Belgium, where the first single, "Believe," has hit No. 1 on the singles chart. The album was released in the

rest of Europe April 13 and was doing well, especially in the Netherlands, where it had reached No. 5.

In the U.S., the first single will be "Everything For Free," which goes to modern rock and active rock outlets the beginning of May.

"The thing with k's CHOICE is it's never jamming the record down people's throats," says Vince Bannon, senior VP of artist development for 550 Music. "It's about winning people. The single shows up at your desk and people tell you to check it out. People become believers by finding it out for themselves."

One of k's CHOICE's strengths is its ability to perform live—its appearances at international festivals on continental Europe in 1996, such as at Netherlands' Pinkpop and Germany's Rock Am Ring—opened the gates to a U.S. concert tour with Alanis Morissette, followed by a nationwide U.S. tour in 1997.

In fact, Bannon credits Morissette and her manager, Scott Welch, for giving k's CHOICE invaluable state-side exposure. "The greatest thing that happened at [1996's] Pinkpop is Scott fell in love with the band," says Bannon. "He did the greatest thing by giving us 23 Alanis dates. At that point, the band wanted to crack America; they've had good success in continental Europe. What a great entree for them to come to the U.S. to open for Alanis."

That opening slot led the way for "Paradise In Me," which came out in the U.S. in 1996 and sold more than 200,000 units, according to SoundScan. The single "Not An Addict" peaked at No. 5 on Billboard's Modern Rock Tracks chart.

Not surprisingly, touring is a big part of the plan to propel "Cocoon Crash."

This year, after returning to the

Pinkpop festival June 1, k's CHOICE will headline the second stage at Lilith Fair in the U.S. starting June 19.

Again, k's CHOICE will not play



K'S CHOICE

Belgium's biggest music festival, the Torhout-Werchter festival July 4-5. Instead, the group will play the Axiom Beach Rock festival July 18 in Belgium, as co-headliner with the Cure.

In the past, k's CHOICE singer Sarah Bettens has not always believed that Belgian concert promoters supported the band. "Somehow we had the feeling that [Belgian] promoters thought we were too 'commercial,'" says Bettens. "But just because our music isn't incredibly difficult, [it doesn't mean] that k's CHOICE is a 'fake band.' I was hurt to see that this [idea] was going round, and I regretted playing Pinkpop and other major festivals—but not at home."

Adds Theys, "You could indeed say there have been some problems on the home front, but the platinum success in the Benelux still makes them the most popular pop/rock band here."

"Cocoon Crash" was recorded at the Brussels studio ICP and mixed at Master Rock Studios in London. All 14 tracks reveal various aspects of the band's songwriting abilities, showing a more mature sound that is closer to the band's live work. "The collaboration with Gil Norton was incredible," says Bettens, "and he was able to empathize with the [group's] 'vibes.' Gil played an important role in the pre-production as well, and he had a

positive influence on the songs."

The title track, which was written by Sarah's brother and fellow band member Gert Bettens, "is a metaphor referring for [us] stepping outside the protection of [our] own home into a new world," says Sarah. "It's kind of autobiographical and very important to us: sharing your emotions and discovering new things in the process of growing up."

She is also confident that the initial skepticism about 'being Belgians' will melt away—she reckons that part of it has to do with the fact that only a few Belgian acts have met with worldwide success. "Today, people know how international we sound, and they don't care where we come from."

Also, in the U.S., "'success' is not a dirty word—they believe you can still earn credibility after having sold 1 million albums. I'm convinced that a Belgian band [can] have the same

opportunities abroad like an British act."

In fact, outside of its native Belgium is where Theys expects the band to find its greatest success. "In Belgium and Holland, we honestly cannot expect to increase sales substantially, but we can do better in France and Germany; in the U.S., our goal is at least 1 million units, and apart from Australia and Canada, Japan will become a priority," he says. "By being successful in those territories, we want to show the U.K. that they have been wrong to neglect k's CHOICE."

K's CHOICE is managed by Wil Sharpe. In the U.S., it is booked by Monterey Peninsula Artists; in Europe, by Primary.

Assistance in preparing this story was provided by Melinda Newman in New York.

amusement

business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES BOB DYLAN	Iberaquiera Sao Paulo, Brazil	April 13	\$2,591,148 \$176.67/\$22.08	48,606 sellout	Rock & Pop Ocesa Presents CIE TNA International Ltd.
THE ROLLING STONES BUDDY GUY	United Center Chicago	April 23	\$2,234,920 \$300/\$30	18,672 sellout	TNA USA Jam Productions
THE ROLLING STONES WIDE MOUTH MASON	SkyDome Toronto	April 26	\$2,222,969 (\$3,198,977 Canadian) \$41.69/\$27.45	54,986 sellout	TNA International Ltd. Universal Concerts Canada
GEORGE STRAIT TIM MCGRAW JOHN MICHAEL MONTGOMERY FAITH HILL LEE ANN WOMACK LILA MCGRAW, ASLEEP AT THE WHEEL	Oakland-Alameda County Stadium Oakland, Calif.	April 26	\$2,015,435 \$47.50/\$20	49,739 sellout	PACE Touring
GEORGE STRAIT TIM MCGRAW JOHN MICHAEL MONTGOMERY FAITH HILL LEE ANN WOMACK LILA MCGRAW, ASLEEP AT THE WHEEL	Edison Field Anaheim, Calif.	April 25	\$1,482,413 \$47.50/\$20	37,809 sellout	PACE Touring
THE ROLLING STONES	Molson Centre Montreal	April 19-20	\$1,339,778 (\$1,902,553 Canadian) \$42.67	32,087 two sellouts	TNA International Ltd. Universal Concerts Canada
THE ROLLING STONES BOB DYLAN	Sambadromo Rio de Janeiro, Brazil	April 11	\$1,253,277 \$57.42/\$27.98	27,984 sellout	Rock & Pop Ocesa Presents CIE TNA International Ltd.
THE ROLLING STONES OUR LADY PEACE	Carrier Dome Syracuse University Syracuse, N.Y.	April 17	\$1,231,694 \$75/\$39.50	26,047 28,000	TNA USA Delsener/Slater Enterprises
GARTH BROOKS TRISHA YEARWOOD	Pete Maravich Assembly Center Louisiana State University-Baton Rouge Baton Rouge, La	April 23-25	\$863,255 \$20.50	42,110 three sellouts	C&S Productions
ERIC CLAPTON DISTANT COUSINS	FleetCenter Boston	April 14	\$841,307 \$65/\$50/\$28.50	14,994 sellout	Blackstone Don Law Co.

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GRANT LEE BUFFALO RIDES AGAIN

(Continued from page 12)

feel of "Jubilee"—such as the smoldering, groove-oriented "Testimony" and the pure pop celebration of "Truly, Truly"—"gets to you in a physical way. Maybe even before it gets to your head, it gets to your body," he adds. "That's a new way to make records for us."

Contributing to the band's new nerve was that fact that GLB invited a number of friends into the studio to lend a hand after it completed the basic tracks with Rothschild and multi-instrumentalist Jon Brion.

"Even at that point, the record had a mood and essence, but it seemed like an exciting idea to open the doors and allow some of these other personalities to come into play," Phillips says. "With Robyn Hitchcock, for instance, it's enjoyable to have him in the studio. He gets everyone rolling on the floor."

Other guests include the Wallflowers' Rami Jaffe on Hammond B3 organ, Greg Leisz on steel guitar, and Phil Parlapiano on accordion. Stipe, the Williams Brothers' Andrew

Williams, and the eels' E contribute backing vocals.

"We feel like this is the best record they've ever made," says Warner Bros. (U.S.) VP of product management Peter Standish.

Warner Bros. intends to share its enthusiasm by mailing advance copies of the album to hundreds of artists and managers, aside from the usual suspects at press, radio, and retail, to raise awareness for the group within the music community.

As proof of the immediate favorable response to the album, Standish says, the band has already secured a June 25 performance on "Late Show With David Letterman."

The album's focus track, "Truly, Truly," will ship to modern and mainstream rock and triple-A.

The label will also service commercial and college radio and press with "Yours Truly," a four-track EP, which includes album tracks "Truly, Truly" and "My, My, My," plus the bonus track "Were You There" and the 4-track demo of "Mockingbirds." The

EP will also be packaged with a forthcoming issue of Alternative Press.

Warner Bros. will also hit retail with a variety of point-of-purchase material tied into the carnival-themed album artwork, including a cigar box that includes playing cards, postcards, and stickers. The label will also utilize its World Wide Web site to promote "Jubilee."

Bob Say, executive VP of the six-store, Reseda, Calif.-based Moby Disc, is optimistic that the push will help reacquaint fans with the band. "We will put it on sale out of the box and give it plenty of in-store play, since we have fans of the band that work in our stores," he says.

In addition, the label will distribute a three-track cassette, featuring "Truly, Truly," "The Hook," and a cover of the Velvet Underground's "Candy Says," to people who attend a pre-release club tour.

That tour, booked by William Morris, kicked off April 29 with dates at Largo and will run through May 26.

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N2K's Arturo Sandoval Taps Afro-Cuban Big-Band Spirit

BY JOHN LANNERT

After cutting a straight-ahead jazz album that failed to live up to sales expectations, Arturo Sandoval has returned to his Cuban musical roots with "Hot House," an Afro-Cuban jazz/big-band disc due in the U.S., Canada, and Europe on May 19 from N2K Encoded Music. Attic is handling distribution in Canada, while Newnote is distributing it in 12 European countries.

Sandoval's label debut marks the first time the famed trumpeter has recorded a big-band album. He previously recorded seven albums for GRP, including his last disc, 1996's "Swingin'."

The "Hot House" concept originated from N2K's executive staff, including Sandoval's longtime producer Carl Griffin, who recalls suggesting to Sandoval that his next record should address Sandoval's musical heritage through the hallowed tradition of Cuban big-band leaders such as Machito and Mario Bauzá.

"I really wanted Arturo to make a statement coming out on a new label with his first record," says Griffin, "by re-establishing him in the Afro-Cuban market while still getting the respect of the jazz market."

Also important, says Sandoval, is that "Hot House" could appeal to a

wider audience than "Swingin'."

"This album is more accessible," says Sandoval, 48. "People can follow the melodies and enjoy the combination of those melodies with rhythms that are not only from Cuba but also Brazil and Puerto Rico."

As proof of the album's broad potential, Sandoval relates that a friend who heard "Closely Dancing," a seductive bolero track from the CD, said Sandoval's playing reminded him of the legendary big-band trumpeter Harry James.

"I said, 'God bless your heart,'" relays Sandoval. "James is one of my heroes, and I would love in a second to sound like him."

"Hot House," whose title track was a staple of Sandoval's mentor Dizzy Gillespie, may not catapult Sandoval to the heights of popularity enjoyed by James. But the N2K executives now mulling over the album's marketing and promotion plans are confident that its sonic versatility can be exploited in several markets, especially the Latino sector.

"We are looking to see if we can get some activity at Latin radio as well as jazz radio for this record," says Sandra Trim-DaCosta, N2K's VP of artist and product development. "Arturo still is considered a jazz trumpeter, but this project does have

a Latin flavor to it that we want to capitalize on."

The track likely to be worked at Latin radio is "Tito," a stirring tribute to timbales legend Tito Puente that features Puente and Cuban salsa artist Rey Ruiz.

Trim-DaCosta says the instrumental tune "Sandunga" is being considered for a remix to be serviced for club play. Griffin says another song, "Only You (No Sé Tú)," a bilingual ballad sung by Patti Austin, may be worked at jazz/AC radio.



SANDOVAL

Sandoval composed seven of the set's 11 tracks, including "Tito" and "Sandunga." His songs are published by Sandoval Enterprises of America/Jelly's Jams, LLC.

"Arturo has grown as a composer and as a musician," says Griffin, adding that the hard-blowing Sandoval "doesn't have to rely on his tricks anymore." Trim-DaCosta says N2K's Latin thrust will be helped by upcoming appearances by Sandoval on Spanish-language TV. N2K also is taking out ads in Latino magazines to announce the album's release.

Further, a World Wide Web page

being set up for Sandoval may be used in cross-linking initiatives with Latino Web sites. A teaser page already has been set up for pre-sales.

Trim-DaCosta also is counting on Sandoval's June 27 show at New York's Carnegie Hall with Puente and Cuban singing luminary Celia Cruz to "add more visibility to Arturo" in the Latino arena.

Sandoval's Carnegie Hall performance will cap off a nine-city U.S. trek to support "Hot House." Trim-DaCosta says N2K will augment Sandoval's tour activities, which are primarily being booked by Berkeley and CAMI, with a retail campaign featuring listening station buys, in-store visits to non-record retail stores like Macy's, and a possible online cyber-cast of a performance.

N2K also is working with the cable channel BET on Jazz to put together a one-hour Sandoval special that would air later this year.

Trim-DaCosta stresses that "Hot House" is a "retail-driven release, and the bonus is that we have access to the Internet. Through the Web site at [N2K-owned] Jazz Central Station, we will be able to communicate with other potential customers. Anyone visiting Jazz Central Station would be getting updated on information about releases and would know about

Arturo's release."

Notwithstanding N2K's extensive retail plans, if it wants to hook "Hot House" into the Latin market it must break a track at radio, says Dave Massry, president of the 24-chain Latino retail indie Ritmo Latino.

"You can't run before you walk," says Massry. "First you have to get Latin radio. Then to get the best out of the radio push, you could put end-caps in my stores."

Born in the small Cuban town of Artemisa, Sandoval was a founding member of Irakere, a critically hailed ensemble that fused rock, classical, and Cuban idioms. In 1977, Sandoval met Gillespie, with whom he recorded and performed. In 1990, Sandoval was granted political asylum in the U.S., but he has been unable to gain citizenship.

Sandoval's sets for GRP ranged from jazz to Afro-Cuban jazz to classical. He won a '95 Grammy for Cuban roots disc "Danzón (Dance On)."

Sandoval's manager, Carl C. Valdejuli, says that on July 3, Sandoval, Puente, and Steve Winwood are slated to launch their Latin Crossings tour, which is being overseen by BPR, at the Montreal Jazz Festival.

Valdejuli adds that Warner Bros., in conjunction with HBO, has signed a deal to do a biopic on Sandoval.

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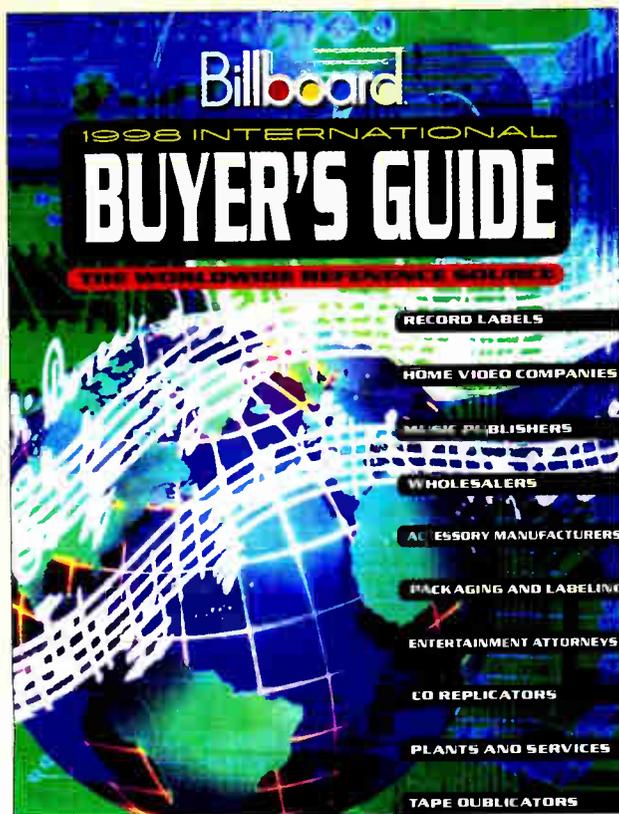
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Artists & Music

JESUS & MARY CHAIN

(Continued from page 12)

copies of the album to retail, where posters, window decals, and T-shirts will accompany in-store play copies and clean samplers for listening stations (to ensure nobody is offended by spicy language).

"We are concentrating on big one-stops, influential indies, and mid-sized chains like Tower and Borders," Jasper says. "Although the band has name recognition and cult status, they haven't had an album in a long time. We have to do everything possible to gain the confidence of older fans without losing the possibility of attracting new ones."

The band's past sales and chart performances have been mediocre. According to SoundScan, 1989's "Automatic" (Warner Bros.) has sold 60,000 copies, 1992's "Honey's Dead" (Def American) has moved 122,000 units, and 1994's "Stoned & Dethroned" (American) has sold 121,000.

"We've done OK with all their releases, especially in the days of the cassette, but never great," says Renee Hodges, head buyer for the nine-store Record Den, based in Mayfield Village, Ohio. "But to sell well in mall stores, they need to get a song popular on radio. If not, the Jesus followers will come out the first week to pick it up, and it'll die off."

Jasper hopes to cultivate the needed interest at radio, which was good to the band's last single, "Sometimes Always." The 1994 track, a duet with Mazzy Star's Hope Sandoval, peaked at No. 4 on Modern Rock Tracks. Although Sandoval lends her voice to "Perfume Tree" on "Munki," the label chose as the album's first single "I Love Rock'N'Roll." Jim's reaction to William's closing track, "I Hate Rock'N'Roll." The release date is May 19, and campaigns will be made at public, college, and modern rock stations, as well as at specialty shows.

Jim McGuinn, PD at modern rock WPLY (Y100) Philadelphia, says JAMC is, unfortunately, stuck in a gray area. "They are theoretically modern rock heritage artists, but stations will deal with them like breaking artists because it has been so long since America heard from them," he says. "It's definitely going to be an interesting battle."

Another option is "Moe Tucker," which marks the first collaboration of Jim and William with their sister, Linda. "She's never sung in a band, but she turned out to be a natural, and we recorded it in one take," Reid says.

The band tried to increase its exposure with three concert dates in March. JAMC, which is managed by Colin Wallace, will be back to tour the States and do in-stores in the fall.

"Touring is more fun now than it has been," Reid says. "In the beginning, we weren't sure about how our songs would come out live and lacked confidence. Our answer to that was to get really fucked-up drunk. Now I know people will come out, even though we don't fill stadiums. So I just have a few beers to relax me. We're basically a bunch of alcoholics, but we're good ones."

SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

HOPE SOARS: Set in the heart of Smithville, Texas, and overflowing with a sentiment of survival, 20th Century Fox's romantic drama "Hope Floats" exudes a distinctive American vibe. And true to the film, the soundtrack is like a big slice of warm apple pie. Executive-produced by director **Forest Whitaker** and **Don Was** (in a rare role as producer of an entire soundtrack), the album seeps through traditional demographic lines. It features a striking blend of covers and original material from a lineup including **Garth Brooks** (with his first soundtrack contribution), **Bob Seger**, **Sheryl Crow**, **Lyle Lovett**, **Deana Carter**, **the Rolling Stones**, and **Whiskeytown**.

Capitol Records, which will release the album May 19, is piecing together a plan that covers the strata of musical outlets. "We are doing a broad campaign across a lot of genres so that we can cover Don's vision of the album," says Capitol executive VP **Liz Heller**. The label is shipping the first two singles—Brooks' cover of **Bob Dylan's** "To Make You Feel My Love" and the **Seger/Martina McBride** duet of the Seger-penned "Chances Are"—to country and AC radio, "but we want to go to pop very quickly after that," Heller says.

Couch potatoes can catch three "Hope Floats" programs on VH1, one of which will feature film stars **Sandra Bullock** and **Harry Connick Jr.**, who, surprisingly, does not contribute to the soundtrack. Capitol is also working with Ticketmaster to provide discount coupons for the soundtrack at an as-yet-undetermined national chain on the tickets of selected soundtrack artists who are touring this summer. Retailers will also be inundated with posters, bin cards, and dump bins.

Capitol is also tying in with Capitol Nashville's promotions for Brooks' forthcoming boxed set, which also contains "To Make You Feel My Love." Also in the works is a series of in-flight programs that will be available on six airlines beginning in May and a hefty amount of Internet banner advertising—the label's first such campaign for a soundtrack. "We are doing a lot of very aggressive marketing for it because we really feel it is an unusual soundtrack," Heller says. "There's something for everyone. It's a cross between the kind of music you might listen to if you're a Bob Seger fan or a Whiskeytown fan."

The label is also securing product placement at locales ranging from carwashes and airports—"all these things we don't normally get to do so aggressively right from the beginning," Heller says. "The racks and malls have responded early on. Usually when you launch a record like this, it takes a while to build this kind of support, but these people have come in very early because of the caliber of the artists."

Capitol senior VP of sales **Joe McFadden** attributes the early support for the album to its collection of top-selling acts. "We see this as being a big mass-merchant chain album, and it will also do well with the independents. It's not too often you see this diversity of so many multi-platinum artists."

Transcending the marketability of the soundtrack artists was a strong vision of the music that inspired the creative team from the beginning, according to **Laura Ziffren**, VP of music and creative affairs for 20th Century Fox. "We had always talked about that the soundtrack should be really organic to the region in the sense that it would be very American and could transcend categories and genres," she says. "We wanted it to be really American and something everyone could embrace."

"The movie is set in Texas, but it could be anywhere in America, and I think that is paralleled somewhat in the musical tastes of the people who live in this country," says Was. "The same people who buy Garth Brooks records might also buy Rolling Stones albums. Radio tends to format things, but this is not the way people listen to music."

However, befitting the film's story line, the final glory was hard-won, notes Was. "It was a long haul. We had a master plan of taking seemingly disparate artistic leanings and weaving them together in the fabric musically."

"But ultimately you are beholden to the picture, and when songs you think are perfect don't fit into the scene, you have to go with the movie first."

Was says working alongside Whitaker was particularly enlightening as he gears up to direct his first movie, "The Knockout Artist," based on the novel by **Harry Crews**. "I learned a great deal about everything from filmmaking to how to deal with the pressures of living up to your benefactors' expectations," Was says of his "Hope Floats" experience.



THE REEL THING

B I L L B O A R D S P O T L I G H T S S O U N D T R A C K S



FROM LEFT TO RIGHT: "THE SWEET HEREAFTER," "TITANIC," "THE WEDDING SINGER"

Soundtracks' Ship Has Come In

Demand For Popular Compilations And Scores Has Increased
The Cost And The Success Of Soundtrack Albums

BY CATHERINE APPLEFELD OLSON

It used to be that the movie-soundtracks business was a cyclical phenomenon. Every few years, a big film with an equally big soundtrack would bowl over consumers and pique the interest of record labels that traditionally didn't dabble in that side of the business. But, based on increasingly swelling sales during the past several years, it looks like film soundtracks are here to stay—and are being joined by a growing number of television soundtracks as well.

Even before Sony Classical's unsinkable "Titanic" hit multi-platinum status this winter, soundtracks had been taking on a more integral role in record companies' bottom lines. "Every company has a very aggressive soundtracks area, and now the film studios all have got tremendous and very savvy music departments, all run by very strong music executives. As opposed to one-off patronizations and experiments, soundtracks are a significant element of each company's performance," says Danny Bramson, senior VP of soundtrack development at Warner Bros. (U.S.), which recently released the high-caliber "City Of Angels" soundtrack complete with new tracks from Peter Dinklage, the Goo Goo Dolls and Alanis Morissette. "What were considered unique, synergistic marketing moves between records and movies and videos have become all but pro forma now."

FILM EXPOSURE

Aside from benefiting labels, the boom in soundtracks is also a boon for artists looking to broaden their horizons into the film world. "Artists are approached by many more filmmakers to be on soundtracks these days," says Liz Heller, executive VP of Capitol Records (U.S.), which hopes to hire a new person to oversee soundtracks in the near future. The label has been without a dedicated soundtracks executive since Karyn Rachtman departed last year. "It's like a domino effect," says Heller. "The landscape is much more complex; there are many more people in the field and many more choices for the artists. Artists are able to ask for more money, which is a good

thing for them but not such a good thing for us [labels]. Then the issue becomes, Can you pull it off? Recoupability becomes an issue because there is potentially more nonrecoupability in soundtracks than there used to be because artists have done more and can demand more." Capitol will release the Don Was-produced soundtrack to "Hope Floats" in early May, to be followed by soundtracks from "Clubland," "The Chinese Box" and "Dogma," among others.

Of course, the decision on which music will appear in a given film still rests largely in the hands of the filmmakers. "So much of the business is driven by the film companies," says Charlie D'Atri, marketing director at Hollywood Records. "Some are more progressive and aggressive about using music as a viable element of the appeal of the film and working with the soundtrack. When done right, the music markets the film implicitly. A great action song does more in 30 seconds to position the appeal of the picture than any amount of dialogue they could use."

Although conversations between film company and record label generally take place long before a movie even begins shooting, decisions about the accompanying music still often come down to the 11th hour, some executives note. "The focus of the film company is to make the film," says Paul Burgess, TVE Records (U.S.) VP of marketing, "and the ancillary properties like the soundtrack are secondary, even though very important." Just out from TVE (April 21) is the soundtrack to

"The Big Hit," which features two new Mark Wahlberg tracks and a slew of other hip-hop artist contributions.

"The existence of nonlinear editing has really changed the process," notes Capitol's Heller. "You used to have more time and more breathing room, but for a lot of films now, the postproduction process is so short that some release dates seem impossible to make. It changes the deadline schedule and the ability to let [the film music] breathe, and if it doesn't work, to try something else," she adds. "And it doesn't help when you have artists on the road, etc. Sometimes ideas are ruled out because an artist is not available at that exact moment."

HIGH STAKES

With so many hands in the pot, the stakes have gotten much higher in terms of securing a particular artist and/or track in a film; likewise, soundtrack deals are becoming ever more expensive by most accounts. The bidding wars "definitely separate the men from the boys," says Maureen Crowe, Arista Records (U.S.) VP of A&R, soundtracks. "If there is a strong project that has a strong musical package, the studios want to have someone to come up to the plate, and it is a little more difficult for small labels in general to get that stronger financial layout." However, Crowe points out that there is a flip side to the equation as well. "When there is a big financial commitment, it becomes much more critical for the record company to make sure it is successful, and this creates a stronger burden on the director to use an artist that is going to deliver for a big audience," she says. "If you were thinking about going more eclectic but you are going into a \$1 million-plus deal for a soundtrack, the eclectic move might be riskier."

Toby Pienick, COO of Milan Records, agrees that the market has gotten much more competitive. "To some extent, this is good in the sense that there's a greater awareness of soundtracks," he says. "On the other hand, it is bad in that it raises the competition and also probably creates a scenario in the industry that says, 'If we want this soundtrack album to do well, we better put a lot of songs in the film.' And that

Continued on page 26

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Keeping Scores

"Background" Music Takes Center Stage As Composers Bring Instrumental Music To A Receptive Film-Going Audience

BY CATHERINE APPLEFELD OLSON

While an increasing number of compilation soundtracks are generating big bucks, a score album is generally considered a success if it sells 50,000 copies. Most sell far fewer than that. Enter Sony Classical's "Titanic," which has sailed to 8 million units sold in a record 19 weeks. While in past years such score albums as "Braveheart" and "Chariots Of Fire" have caught the music industry's ear, the "Titanic" phenomenon is causing labels to take a second look at film scores and their potential to generate big sales.

"Every couple of years, there is usually a romantic epic with a wonderfully emotional score that sells between 1 million and 1.5 million albums in America and a similar amount overseas," says Glen Brunman, executive VP of Sony Music Soundtrax. "One of the reasons we so confidently acquired 'Titanic' is we had the feeling that 'Titanic' would be the next album in that line of succession." However, Brunman is quick to note his company's long-standing interest in score music. "We've always done score albums," he says. "We didn't need 'Titanic' to pique our interest in score albums."

But "Titanic" might just pique the interest of some labels that had not considered score albums to be a particularly viable aspect of their repertoire, according to Michael Solomon, a VP at newly established soundtrack-marketing and composers' agency Soundtrack Music Management in Los Angeles. "If any single event would change their thinking, 'Titanic' would be it," he says.

Sony Classical (U.S.) president Peter Gelb agrees that the album could have a domino effect. "One advantage of the success of 'Titanic,' at least in the short term, is that a lot of directors and producers and movie studios are so impressed with it as a score album they are trying to think of ways of emulating that success themselves," says Gelb. However, he is quick to caution that copycat schemes rarely pay off: "It's also been proven in the past that there are no formulas for success, and when you just try to copy things that have been successful, it rarely works."

Gelb says Sony Classical has become increasingly involved with film-score music because it provides an ideal opportunity to introduce classical music to a broader audience. "Because I run a classical record label, I think of composers of symphonic film music as composers of classical music. And I think of films as a vehicle for exposing new classical music to a broad audience, as well as an end to itself in terms of the individual project," he says. "A lot of classical music today is written without an audience in mind. My interest is in working with composers who are interested in writing for an audience, who are delighted with the opportunity of having a film or

television show."

As such, the label has been working with a growing number of composers who are not generally known for contributions to film. For example, the label has high expectations for the upcoming "The Red Violin," which is being scored by John Corigliano, who scored Ken Russell's "Altered States" back in the '70s but is not widely known as a film composer. "It is an opportunity for his very serious but highly accessible and emotional music to be heard by a large audience," Gelb says.

AN AGING AUDIENCE

Among other factors in the rising interest in score music is the aging of the baby boomers, according to Soundtrack Music's Solomon. "The same people who were into rock 'n' roll in the '60s and '70s are gravitating to soundtracks and are open to interesting styles of music," he says.

Solomon also thinks "Titanic" is going to increase the instance of labels mingling a single with score music. "People are going to look to have vocal songs on score albums, not only from the marketing and creative point of view, but there are a lot of composers out there who would like to write songs, and who come from a songwriting background," he says. "Instead of just writing a score for the end title, why don't we take the theme for the end motif and collaborate with an artist and make something we can get on the radio?"

Toby Pienick, COO of Milan Records, which releases primarily score albums, says he would prefer to work score albums with "at least one or a couple of songs on them." He cites the label's "Ghost," which has sold 3 million units, and "Bed Of Roses" scores as examples of albums where a pop song has helped generate more exposure.

Nevertheless, some label executives are wary that "Titanic" could lead to unrealistic expectations on the part of a record label or film company. "This is a lemming business, and 'Titanic' might make some new deals less do-able," says Charlie D'Atri, marketing director at Hollywood Records. "It will elevate some people's idea about what their score project can do, and, realistically, unless the people in the business of picking up these projects are careful, somebody is going to get burned."

SOME COMPOSERS STILL LEERY

Yet, despite the general enthusiasm on the part of the labels, some longtime Hollywood composers paint a less rosy picture of the score-album sensation. "Mysterious" is how composer Carter Burwell describes the process of whether or not the score music from a film makes it onto a commercial album. "It is very difficult to predict whether a score is going to get onto an album," says Burwell, who has scored all of Joel and Ethan Coen's films, most recently "The Big Lebowski." "There are so many factors involved that have little to do with the music. It is one of the darker mysteries of the industry."

Burwell does acknowledge, however, that the business is opening up. "The fact that there are more record labels [releas-



Peter Gelb, Sony Classical



Toby Pienick, Milan Records

Charting The 'Tracks

THE BIGGEST HITS OF THE YEAR TO DATE

The recaps in this spotlight are based on information compiled from Billboard's weekly Hot 100 Singles and The Billboard 200 album charts from the start of the chart year (December 6, 1997) through the April 4 issue. For singles, rankings are determined by combining monitored radio airplay gathered by Broadcast Data Systems and accumulated sales, compiled by SoundScan. Album rankings are based solely on sales and thus are determined exclusively from information compiled by SoundScan.

The recaps in this spotlight were prepared by Anthony Colombo, Michael Cusson, Jan Marie Perry and Alex Vitoulis.

TOP SOUNDTRACK ALBUMS

Pos. TITLE—Imprint/Label

- 1 **TITANIC**—Sony Classical
- 2 **SPICEWORLD**—Virgin
- 3 **SOUL FOOD**—LaFace/Arista
- 4 **MEN IN BLACK—THE ALBUM**—Columbia
- 5 **MY BEST FRIEND'S WEDDING**—WORK/Epic
- 6 **THE WEDDING SINGER**—Maverick/Warner Bros.
- 7 **ANASTASIA**—Atlantic/AG
- 8 **SPACE JAM**—Warner Sunset/Atlantic/AG
- 9 **GREAT EXPECTATIONS: THE ALBUM**—Atlantic/AG
- 10 **SCREAM 2**—Dimension/Capitol

TOP SOUNDTRACK SINGLES

Pos. TITLE—Artist—Imprint/Label

- 1 **MY HEART WILL GO ON (TITANIC)**—Celine Dion—550 Music
- 2 **A SONG FOR MAMA (SOUL FOOD)**—Boyz II Men—Motown
- 3 **FEEL SO GOOD (MONEY TALKS)**—Mase—Bad Boy/Arista
- 4 **WE'RE NOT MAKING LOVE NO MORE (SOUL FOOD)**—Dru Hill—LaFace/Arista
- 5 **SPICE UP YOUR LIFE (SPICEWORLD)**—Spice Girls—Virgin
- 6 **FOOLISH GAMES (BATMAN & ROBIN)**—Jewel—Atlantic
- 7 **TOO MUCH (SPICEWORLD)**—Spice Girls—Virgin
- 8 **WHAT ABOUT US (SOUL FOOD)**—Total—LaFace/Arista
- 9 **AT THE BEGINNING (ANASTASIA)**—Richard Marx & Donna Lewis—Atlantic
- 10 **I CARE 'BOUT YOU (SOUL FOOD)**—Milestone—LaFace/Arista

ing score soundtracks] does make it easier," he says. "It partly has to do with demographics. There's an older record-buying public and baby boomers that might want to hear instrumental music, but not the same music their parents listen to."

Composer Elliot Goldenthal, whose recent scores include "Butcher Boy" and "Sphere," says little has changed in terms of getting score music out to the public. Goldenthal cites his instrumental score for "Batman And Robin," which never made it onto an album, as a case of a label—in that instance, Warner Bros.—not letting the score rise to its potential. "There was not even a score album for that movie. All they were willing to put out was a song collection," he says. "The only time [the major labels] seem to use scores is when there's a pop star involved, when they think they can go ahead and sell a lot of records."

"Ultimately, the movie company is in the driver's seat of what music goes into a film," says Sony Classical's Gelb. "We are only interested in albums that are completely score or mostly score. One reason serious composers might be particularly interested in being on a classical record label as opposed to pop labels is that they don't have to worry about losing in favor of a pop-concept album." ■

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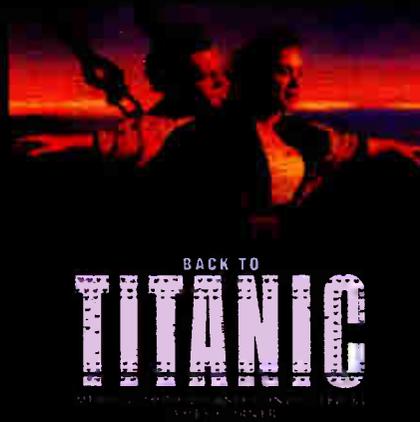
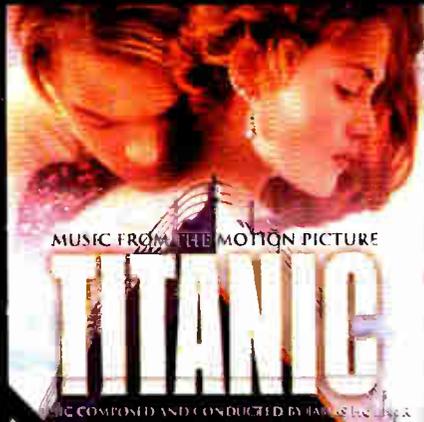
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Global Soundtracks Pulse

Soundtrack News From Around the Planet

Dual Roles

Leading Ladies And Men Get In On The Act Of Making Music For Film

BY CARRIE BELL

When Audrey Hepburn replaced Julie Andrews in the film version of "My Fair Lady," she knew she had big singing shoes to fill. In order to get her musical chops primed, she spent 14 hours a day with a voice teacher, a dance instructor and a linguist—only to have her singing dubbed over by vocalist Marni Nixon in the end without her knowledge.

Modern versions of this song and dance still happen in the Hollywood trenches. Just last year, Drew Barrymore's voice didn't make the cut in Woody Allen's musical "Everyone Says I Love You." But Ed Norton, Woody Allen, Julia Roberts, Billy Crudup, Alan Alda, Tim Roth and Goldie Hawn did hit high notes on screen and on the BMG/RCA Victor soundtrack.

These seven A-listers join numerous other silver-screen stars with a penchant for crooning, including Michelle Pfeiffer, Steven Seagal, Nicolas Cage, Kevin Costner and Shaquille O'Neal, who take movie roles one step further by contributing to the soundtracks.

"Talent often manifests itself in many mediums," says Phil Carson, president of new soundtrack label TSG Records. "Ron Wood is a brilliant painter. Twisted Sister's Dee Snider wrote and directed one of our next films. David Bowie and Sting have had several film parts. So why wouldn't actors want to take a stab at music? Whether they should or not is a different question."

More and more celebrities not known for musical prowess are throwing caution to the wind and stepping up to the mike. Kevin Spacey, Clint Eastwood and Alison Eastwood delivered jazzy standards for the Warner Bros. "Midnight In The Garden Of Good and Evil" soundtrack. Lysa Flores served as the music director and contributed two tracks to the Geffen Records soundtrack for "Star Maps." Mike Myers collaborated with Matthew Sweet and Susanna Hoffs (under the moniker Ming Tea) for Hollywood Records' groovy "Austin Powers." And the cast of actors in TV's "Fame L.A." are featured on the Mercury Records soundtrack.

"This is definitely a growing trend that will surely continue because of the novelty for starstruck audiences," says Geoff Kulawick, an A&R executive for Virgin (Canada) who worked with musical celebs on soundtracks for Oscar-nominated "The Sweet Hereafter" and the upcoming "Hanging Garden."

SYNERGY IN ACTION

"It's fantastic to see actors taking a larger role in the music side of a film. It can only benefit a film to have both sides working together," Kulawick continues. "A driving force behind the trend is that more scripts have characters that do something artistic, like sing or paint. If the actor can do it, it's more original and heartfelt—not to mention cheaper."

This duality is certainly behind many examples. Jennifer Jason Leigh and Mare Winningham played battling musician sisters in 1996's "Georgia," lending raw vocals to the

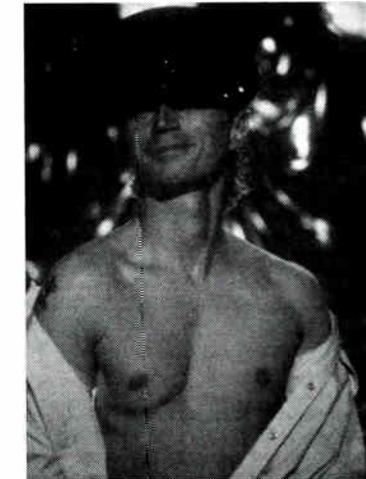


Kevin Spacey



Henry Thomas

LONDON—"The Full Monty" now ranks as the most commercially successful British film in history, and its home-video release in Britain during March had a significant effect on sales of the RCA Victor album soundtrack in the film's home market. The disc climbed to No. 1 in the U.K. compilation charts for the first time in its six-month chart tenure and has surpassed the U.K. double-platinum mark of 600,000 units. The sales success of the soundtrack is an added bonus to the film's music supervisors Robert Kraft and Laura Ziffren, respectively executive VP and VP of Fox Music in Los Angeles. "It was a wonderful movie, and it was a really good experience," says Ziffren, who admits the popularity of the soundtrack has taken them by surprise. There was no market research and no statistical analysis of the tracks selected. "It was all just luck," confesses Kraft, "stuff that we could chuck in the film that sounded good and they could dance to." The pair attributes some of that luck to the unique partnership between themselves and director Peter Cattaneo and producer Uberto Pasolini. "They were very active and had lots of suggestions," says Kraft, who has worked on 30 films, including "Titanic," since "The Full Monty." One track that all agreed to include was "You Can Leave Your Hat On," in a soulful cover by Tom Jones. The song has given Jones' profile a boost, and he performed it at this year's Brit Awards in London and on TV shows on both sides of the Atlantic. Steve Harley, whose Cockney Rebel hit "Make Me Smile (Come Up And See Me)" is featured on the soundtrack, has recently embarked on an extensive U.K. tour. However, it is Errol Brown of Hot Chocolate who has benefited most directly from the success of the film. It gave a new lease on life to "Hot Chocolate's Greatest Hits," which re-entered the U.K. top 10 last November more than four years after its release and rekindled interest in the group as far away as Australia and New Zealand. Brown's upcoming U.K. tour will give those hits another airing and also allow him to introduce some new solo material. "I loved the film," says Brown. "I'm most grateful that the music and the songs have lasted all this time."



"The Full Monty"

—SALLY STRATTON

MILAN—Rome-based soundtracks specialist label and distributor CAM sponsors the unique Premio Rota award each October in the Eternal City, recognizing the lifetime achievement of a soundtrack composer. The award is named after Nino Rota, who scored many films for Federico Fellini (the most notable being "La Dolce Vita"), and the winners of the first three annual awards have been Ennio Morricone (1995), Luis Bacalov (1996) and

Nicola Piovani (1997). Instead of releasing a compilation of these composers' best-known works, a special concert—including an original performance of previously unreleased material from each of the winners—is performed during the awards ceremony and released by CAM. Last year's winner, Nicola Piovani, was honored with a performance that included some of his more recent experimental work with Italian theater. Piovani has composed more than 100 film scores for Italian and international movies, including Fellini's "Ginger & Fred" and Nanni Moretti's "Caro Diari (Dear Diary)." Ennio Morricone presides on the jury for the Premio Rota, and a newer prize for aspiring young film composers was introduced in 1996. CAM's Web site (www.cam-ost.it) contains an application form for young composers and details of CAM's new releases and catalog, including sound samples. There are also details of another of CAM's latest projects, a three-CD set celebrating one of Italy's greatest film satirists, Toto, who was born in Naples 100 years ago.

—MARK DEZZANI

TOKYO—In Japan, animated features form a huge chunk of the movie business. Among the biggest recent anime hits were the two "Evangelion" feature-length films that came out in 1997. Without going into too much detail (Japanese anime and "manga" comics usually feature plot lines of Byzantine complexity), "Evangelion" deals with a group of 14-year-olds who find themselves saving the Earth from some nasty

alien types after the Antarctic icecap melts. The box-office success of the films was matched to a large degree by the solid sales racked up by the album and singles of soundtrack material. Pop vocalist Yoko Takahashi sold 880,000 copies of her single "Tamashi Rufuran (Soul Refrain)," which was culled from the soundtrack album of "Evangelion: Death And Evangelion: Rebirth" released by King Records' Starfield label in February 1997. The film's soundtrack album, a collection of instrumental pieces by Shirou Sagisu, sold some 540,000 copies. "These are unusually high sales figures for film soundtracks," points out Takashi Yoshioka, of Starfield's A&R department. "But, in this case, I think the music really suited the scenes in the films." The second entry in the series, "The End Of Evangelion," was released last July, and this time the single Starfield culled from the soundtrack, "Thanatos-If I Can't Be Yours," was by U.K. soul unit Loren & Mash. It sold some 600,000 copies, an extraordinary figure for a foreign single in Japan. The film's soundtrack album, another grab-bag of orchestral, pop and computer music by Sagisu, moved 412,000 units. Look for more examples of the anime-music connection in the years to come.

—STEVE MCCLURE

soundtrack. Dan Aykroyd and John Goodman reprised their singing mission for the "Blues Brothers 2000" film and Universal soundtrack. Sarah Polley portrays a small-town girl whose hobby is playing guitar and singing songs in "The Sweet Hereafter."

"Sarah had never sung before," Kulawick says. "But it was part of her character, so she tried, and we discovered she had a very sweet and workable voice."

It's also why Adam Sandler and Ellen Dow are captured on Maverick's "The Wedding Singer" soundtrack, which spent several weeks in the top 10 of The Billboard 200.

"Especially in a film like this, an audience becomes endeared to the song the way it appears in the movie," says music supervisor Michael Dilbeck. "Adam's schtick is quirky songs. And Ellen doing 'Rapper's Delight' is hilarious."

MUSIC LOVERS

There are also the actors who do it out of love for music, not as an extension of the role, like Kel Mitchell in "Good Burger," Will Smith in "Men In Black," Howard Stern in "Private Parts" and Mark Wahlberg in "Boogie Nights."

Henry Thomas, a member of the band Blue Heelers, had the right bag at the right time, says "Niagara, Niagara" director Bob Gosse. "When he showed up for rehearsals, I noticed he had a guitar case among his bags. When I inquired, he gave me his band's CD. I listened to it while I was editing the movie. I needed a jukebox track for a bar scene, and Henry's song happened to speak to the scene. So I decided to use it."

David Arquette, whose band Ear2000 contributed "The Race" to the Capitol soundtrack for "Scream 2," sums up the motivation to rock. "In a film, you do a character; music is all about the personal you," he says. "Besides, actor or not, everyone dreams of being a rock star, and soundtrack work is also good practice for your band's first CD." ■

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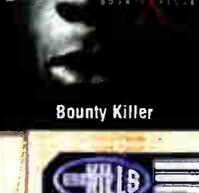
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THE REEL THING

SOUNDTRACKS' SHIP

Continued from page 19

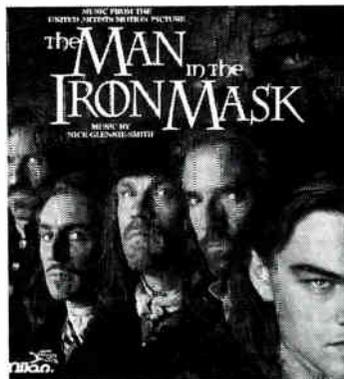
doesn't always work. Not every film should have a lot of songs in it." New from Milan is the score soundtrack to "The Man In The Iron Mask."

Pienick says Milan's experience releasing score soundtrack albums sometimes gives the company an edge over some of its major-label brethren that are more accustomed to artist-driven projects. "Some of the labels that go into the soundtracks business really aren't aware of the nuances associated with soundtrack records," he says. "When a record company is artist-driven, there are costs that are invested in artist development, long-term contracts, etc. You have much greater control of the release schedule, and cash flow is

predicated based on those releases. Soundtrack albums are one-shot deals. It is a very different environment."

"The cost to get the rights to some songs has definitely risen in the past few years, as artists have seen that those songs have become hit singles and really important pieces of real estate for a film," says TVT's Burgess. "And the competition between labels to secure rights to film music has become pretty fierce as well."

But like Pienick, Burgess says there are some benefits TVT can offer a film company that the more cumbersome conglomerates cannot. "We can give the stu-



dios some advantages over some other labels, because we have a wide variety of music like the major labels but we can move a lot more swiftly than most of the major companies can. And this is a major issue with film soundtracks, because the music is being locked in so late in the production process," he says.

Relativity Records recently broadened its video division to include film soundtracks and in late March released its first project, the soundtrack to the HBO miniseries "Butter." "Since we are such a niche-specific label working primarily with harder rap artists, we can afford to go out and look at different compilations that larger labels

might not consider," says Sean Fernald, senior director of film and video. Fernald says there is definitely room in the market for indie players as demand for compilation soundtracks continues to rise. "Consumers are becoming increasingly frustrated with full albums they buy with only one or two good songs and the rest filler. But they can go buy a soundtrack and there are more chances for hits than misses," he says.

The heightened competition for soundtrack projects affects the major labels as well. "When everyone does compilations, the stakes are higher," says Hollywood's D'Atri. "The game is becoming tougher. It's supply and demand, and a project that could have been gotten at a reasonable cost becomes more expensive."

With expenses rising for soundtracks projects—a deal in the millions of dollars is not rare these days—a new wave of cooperative soundtracks deals is arising within broad entertainment conglomerates that own music and film subsidiaries as well as between otherwise unrelated studios and labels. During the past six months, several such deals have been struck, including Capitol Records' head-turning partnership with Miramax films and MCA Records' new distribution pact with Danny De Vito's Jersey Films/Jersey Records.

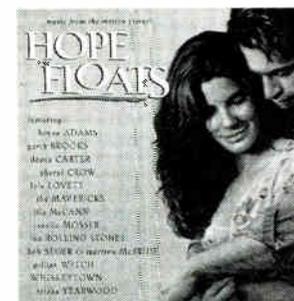
"The soundtrack business has changed in a sense that it is more competitive on the one hand, but there are fewer titles selling large numbers of units and even fewer titles are selling tonnage," says MCA Records president Jay Boberg. Boberg says the current soundtracks environment has made MCA much more selective about the kinds of soundtrack projects it takes on. "The prices and the types of deals have really escalated to another level," he says. "And the Jersey situation provided us the opportunity to work with the team that has been responsible for 'Pulp Fiction,' 'Reservoir Dogs,' 'Get Shorty'—a string of successful soundtracks. And they really understand how to incorporate music not only into the marketing and promotion of a movie, but into the fabric of the movie as well."

The first soundtrack to come under the MCA-Jersey deal is "Sliding Doors"—featuring Aqua, Jamiroquai and Elton John, among others—and Boberg says MCA will release between eight and 10 soundtracks in 1998. Also upcoming from the label (and not part of the Jersey arrangement) will be the R&B/hip-hop soundtrack to "How Stella Got Her Groove Back," which is being music-supervised by Jimmy Jam and Terry Lewis.

MADE FOR TV

As film soundtracks continue their assault on retail, soundtracks to television series are heating up as well. Among the companies that are ensconced in the TV-tracks genre are Mercury Records, which recently released the "Fame L.A." soundtrack, and Warner Bros., which will release a "Friends" soundtrack sequel this spring. Another heavy hitter, Sony Music Soundtrax, is also getting into the TV-soundtracks game for the first time. Slated for May on 550/Epic Records is the album accompaniment to "Ally McBeal," with soundtracks to "Touched By An Angel" and "South Park" to follow on Sony labels.

"It's not very different from the movies, except that you have a shorter time period to make the statement with music," says Glen Brunman, executive VP of Sony Music Soundtrax. "We will be doing television soundtracks for situations in which music is an important part of the telling of the story." Sony also has a full plate of film soundtracks in the works, including "Last Days Of Disco," "Godzilla," "Have Plenty," "Zorro" and "Dance With Me." ■



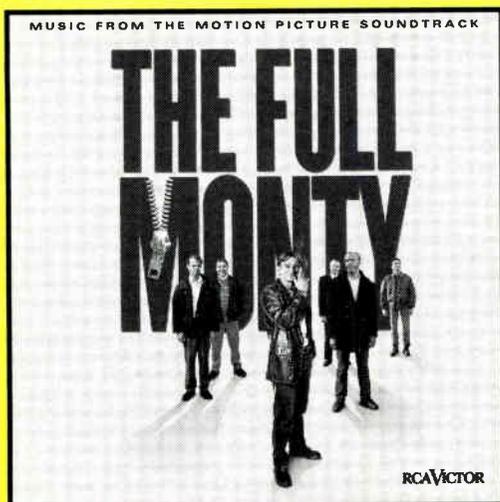
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Playing The Part Of Music Supervisor...

Profiles Of Pros Explain What Goes Into Placing Music In A Film

BY CATHERINE APPLEFELD OLSON

Before a record label even begins to crank the marketing machine for a soundtrack comes the business of filling the music cues for a given film with the most appropriate source and score music. This is the work of the music supervisor, the behind-the-scenes person who works with the director to help set the aural atmosphere of the movie. Following are snapshots of a few music supervisors who represent some of the various flavors of work in the film-music world.

SHARON BOYLE & JOHN HOULIHAN

The team of Sharon Boyle and John Houlihan has been going strong since 1992, when Houlihan packed up life as a band manager in New Jersey and relocated to Los Angeles. "I knew I wanted to be a music supervisor, so I went to the soundtrack section in a record store and wrote down the name of the music supervisor on the ones I liked. Sharon's name kept coming up again and again," he says.

Calling Houlihan "the only one who could keep up with me," Boyle says the pair does a lot of work together these days and also keeps some individual projects. Their recent joint efforts have included "Music From Another Room," "Phoenix" and "Mortal Kombat: Annihilation"; Boyle recently music supervised "The End Of Violence," and Houlihan oversaw music for "Austin Powers."

Boyle and Houlihan recently launched the music-supervision department of a new company called Soundtrack Music Associates, which also operates a composers agency and a soundtrack-marketing firm. "The film-music landscape is more complex and political than ever, and we saw that it would be very beneficial to have partners and a better network to draw from, as well as an international contact base," says Houlihan.

Boyle, who has been in the business since the mid-'80s, says the process of selecting film music "has become a bigger committee effort than it ever was before. There is a lot more involvement from the labels at every level, which can be very supportive when everyone is working in sync. When we're not creatively on the same page, it can be a killer."

Houlihan says the tough part these days is securing strong talent. "There are so few viable hit singles out there and so many soundtracks competing for them," he says. "The problem is not finding the second single, it's finding the first single that can cut through and have an impact on MTV in time to help open your film."

RANDY GERSTON

After serving as music supervisor on "Titanic," Randy Gerston has been in the headlines plenty in recent months. Gerston's ties to director James Cameron go back more than six years, when Gerston left his job as head of West Coast

A&R at Arista Records to run the music department at Cameron's Lightstorm Music. It was at Lightstorm that Gerston music-supervised his first two films—"True Lies" and "Strange Days"—and he hasn't looked back since.

After spending several years at Lightstorm, Gerston moved over to Rysher Entertainment, where he built a music department from the ground up and has been overseeing that department and music-supervising in-house film and television projects. With Rysher's recent decision to get out of the theatrical arena and focus solely on television, Gerston is getting the itch to strike out on his own.

With a résumé that includes everything from sci-fi "Strange Days" to period piece "Titanic," Gerston is not tied to any particular genre of film. "I'm all over the board musically speaking, but, from a personality perspective, I tend to take an A&R approach to music supervision. I like the discovery of new talent, either for source music or new, young, interesting composers. I don't just go down the A-list and get all the acts everyone wants. I try to get into the discovery mode whenever a project allows."

Next up for Gerston is the movie remake of "The Mod Squad," which he says is a breath of fresh air after doing three straight period pieces—"Titanic," "Thirteenth Floor" and "Legionnaire." "I needed to do something modern and cutting-edge again," he says.

KATHY NELSON

While Kathy Nelson, president of music at the Walt Disney Motion Picture Group, is way too busy these days to music supervise even a fraction of the films being churned out at Disney, she does still keep her hands in the pot on selected projects.

"I have long-standing relationships with certain filmmakers that are used to working with me, and right now that's probably the most obvious reason I would actually be a music supervisor," says Nelson. "Then there are movies where I closely supervise but bring other people in. For the very heavy music projects, where we need the music to do a certain thing—or if there is a lot of potential for a hit soundtrack—it helps to have someone else on board."

Luckily for Disney and other studios, the pool of talented guns for hire is growing. "There are more and more music supervisors working on pictures, and everyone is caring much more about having really specific music in their films," Nelson says. "The appetite for music has definitely grown, and there is a lot more competition. Now all the artists want to do soundtracks, and everyone does sort of fight over the same artists. But I think it's more fun to find someone perfect that's not on everyone's top 10 list."

With a background in the music industry, Nelson is also acutely aware of the delicate line of communication that exists between studio and record company. "That was one of the things I was very conscious of when I came here," she says. "Some of the problems that seemed to occur were really nothing more than a lack of communication." To help smooth any potential wrinkles, Nelson brought in two staffers to specifically coordinate between Disney and the various labels that release soundtracks to the studio's films. "I believe it has been successful for me here because we have liaisons to bridge these gaps," she says.

ALEX STEYERMARK

One of a somewhat rare breed of East Coast-based music supervisors, Alex Steyermark has built a niche for himself zigzagging between the worlds of independent production house and major studio. "It has been helpful to be in New York," he says. "It enabled me to get involved with the kinds of films I like to work on initially, and I have been able to grow out of that to working on studio films. It was nice to establish myself in the indie film world first."

Among the films Steyermark recently music-supervised are "The Object Of My Affection," "I Know What You Did Last Summer" and "He Got Game"; upcoming is Ang Lee's new film, "To Live On." Although nowadays much of his supervision work is of the major-studio ilk, he also helps indie label IMI Records, which releases what are often more obscure soundtracks through Metropolitan Entertainment's Hybrid Recordings. "There are certain films I supervise that are major contenders for a major-label release, and my label is a way, for the time being, to get involved with cutting-edge films," Steyermark says.

Like many independent music supervisors these days, Steyermark is affiliated with a music publishing house—in his case, Windswept Pacific. "You need some kind of support system, an infrastructure to create situations where you have different relationships that will be beneficial to the films and, at the same time, benefit the people you have relationships with," he says. ■



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	NEW		THE URGE	MASTER OF STYLES
2	3	5	SYLK-E. FYNE	RAW SYLK
3	5	12	EDWIN MCCAIN	MISGUIDED ROSES
4	7	4	FUEL	SUNBURN
5	6	11	BEENIE MAN	MANY MOODS OF MOSES
6	4	10	JAGGED EDGE	A JAGGED ERA
7	NEW		WITCHDOCTOR	...A S.W.A.T. HEALIN' RITUAL
8	2	7	ALL SAINTS	ALL SAINTS
9	10	17	SEVENDUST	SEVENDUST
10	NEW		ROY D. MERCER	HOW BIG'A BOY ARE YA? VOLUME 4
11	15	41	MICHAEL PETERSON	MICHAEL PETERSON
12	1	2	CLUTCH	THE ELEPHANT RIDERS
13	8	3	THE SUICIDE MACHINES	BATTLE HYMNS
14	26	17	AVALON	A MAZE OF GRACE
15	11	3	DAVINA	BEST OF BOTH WORLDS
16	20	31	THE KINLEYS	JUST BETWEEN YOU AND ME
17	16	10	DAVID KERSH	IF I NEVER STOP LOVING YOU
18	13	5	CLEDUS T. JUDD	DID I SHAVE MY BACK FOR THIS?
19	9	7	JIMMY RAY	JIMMY RAY
20	39	50	LEE ANN WOMACK	LEE ANN WOMACK
21	14	11	MONO	FORMICA BLUES
22	NEW		CANNIBAL CORPSE	GALLERY OF SUICIDE
23	12	4	PULP	THIS IS HARDCORE
24	NEW		MARVALESS	FEARLESS
25	19	55	DAFT PUNK	HOMEWORK

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

26	21	5	GOD LIVES UNDERWATER	LIFE IN THE SO-CALLED SPACE AGE
27	28	6	MORCHEEBA	BIG CALM
28	27	3	KEIKO MATSUI	FULL MOON AND THE SHRINE
29	NEW		MARGARET BECKER	FALLING FORWARD
30	22	31	ALEJANDRO FERNANDEZ	ME ESTOY ENAMORANDO
31	25	26	BUENA VISTA SOCIAL CLUB	BUENA VISTA SOCIAL CLUB
32	24	17	COAL CHAMBER	COAL CHAMBER
33	29	4	HARVEY DANGER	WHERE HAVE ALL THE MERRYMAKERS GONE?
34	17	8	WAYNE WATSON	THE WAY HOME
35	37	8	CRYSTAL LEWIS	GOLD
36	33	35	DIANA KRALL	LOVE SCENES
37	18	2	MAC DRE	STUPID DOO DOO DUMB
38	34	3	JOHN SCOFIELD	A GO GO
39	43	2	ELVIS CRESPO	SUAVEMENTE
40	31	9	DARYLE SINGLETARY	AIN'T IT THE TRUTH
41	23	2	LISA GERRARD & PIETER BOURKE	DUALITY
42	48	3	BROTHER CANE	WISHPOOL
43	32	27	ROY D. MERCER	HOW BIG'A BOY ARE YA? VOLUME 3
44	46	2	RAMMSTEIN	SEHNSUCHT
45	36	25	KAREN CLARK-SHEARD	FINALLY KAREN
46	42	3	ALEJANDRO SANZ	MAS
47	RE-ENTRY		BLACK LAB	YOUR BODY ABOVE ME
48	40	35	BONEY JAMES	SWEET THING
49	NEW		JOHNNY P	THE NEXT
50	30	5	DJ HONDA	HII

POPULAR UPRIISINGS

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

SCHOOLHOUSE ROCK: On "By Myself," the debut single from Litany's debut full-length set, "Peculiar World"—due May 19 on Time Bomb—the Australian act manages to mix an angelic



Moonrise. Elektra's Dakota Moon, whose eponymous debut bowed April 14, launched its album with an appearance on "The Rosie O'Donnell Show" and performed on "Vibe" April 20. The group is in the midst of shooting a video for the single "A Promise I Make," which has been serviced to top 40 and AC radio. Meanwhile, the act will travel to Europe after performing Friday (8) in San Diego. Dakota Moon is already popular in Germany thanks to the success there of another single, "Another Day Goes By" (Global Music Pulse, Billboard, May 2).

chorus with driving guitar crashes in a perfectly fluid and natural way.

But it's not something that came easily, says Litany's drummer/vocalist, **Stephanie Bourke**.

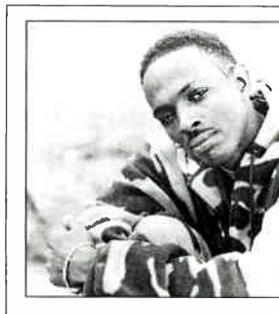
"I've been playing classical music since age 3, but we're very into rock music like Sepultura," she says. "Stylistically, we're all over the place, so it took us a couple years to pull it all together and make our own sound."

In Australia, where the single has already become a hit, the act is also known for its association with Rock 'n Roll High School (RnRHS), a nonprofit music school founded by Bourke.

"I started teaching piano when I was in high school and I had little kids coming and wanting to play a Pixies song," says Bourke. "It's hard to teach pieces like that on the piano. They don't really sound like that."

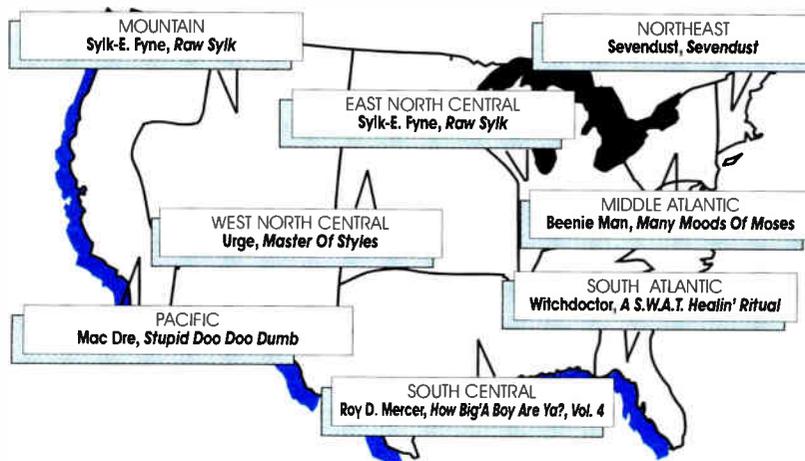
Beginning with used and borrowed instruments and eventually offering classes in publicity, booking, and other necessary subjects, RnRHS became the breeding ground for Litany and other signed acts, such as **Bindie** and **Gritty Kitty**.

In fact, the band's first EP was released on the RnRHS label, and while Litany tours, some students—or "desk bitches," as they are fondly



Roots, Rap, Reggae. Kingston, Jamaica-born artist Yankee B. crosses reggae and hip-hop wires on his debut Gee Street album, "Mucho Dinero," due July 14. A 7-inch single of "Live By The Gun" was serviced to college radio stations and street teams in March, while mix-show DJs received a 12-inch version April 7.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
MOUNTAIN	NORTHEAST
1. Sylk-E. Fyne <i>Raw Sylk</i>	1. Sevendust <i>Sevendust</i>
2. Cannibal Corpse <i>Gallery Of Suicide</i>	2. Fuel <i>Sunburn</i>
3. Edwin McCain <i>Misguided Roses</i>	3. Beenie Man <i>Many Moods Of Moses</i>
4. Michael Peterson <i>Michael Peterson</i>	4. Edwin McCain <i>Misguided Roses</i>
5. David Kersh <i>If I Never Stop Loving You</i>	5. Caroline's Spine <i>Monsoon</i>
6. The Kinleys <i>Just Between You And Me</i>	6. God Lives Underwater <i>Life In The So-Called Space Age</i>
7. The Suicide Machines <i>Battle Hymns</i>	7. Andre Rieu <i>In Concert</i>
8. Sevendust <i>Sevendust</i>	8. Rammstein <i>Sehnsucht</i>
9. Clutch <i>The Elephant Riders</i>	9. John Scofield <i>A Go Go</i>
10. Daft Punk <i>Homework</i>	10. The Suicide Machines <i>Battle Hymns</i>

referred to by Bourke—have been recruited to run the school.

The act, which is booked by William Morris, will open for **Perfect** in coming months.

Bad Boy Entertainment seems to be making a move to diversify its roster with the signing of **Fuzzbubble**, an act that—along with artists such as **Dave Grohl**, **Rob Zombie**, and **Tommy Stinson**—backed Sean "Puff Daddy" Combs on the rock remix of his "It's All About The Benjamins" single.

Prior to pacting with Bad Boy, Fuzzbubble already had a version of its album in the can co-produced by **Redd Kross'** Eddie Kurdziel. **Dave R**, VP of A&R at Royalty Records, the band's former home, describes the act as "the Beatles meets **Foo Fighters** power-pop."

A revamped version of the album, which includes some new material and production by **Mike Clink**, will be released later this year by Bad Boy.

In spite of backing appearances during a video for the "It's All About The Ben-

jamins" rock remix and live performances of the song on MTV's "NBA Jams" special and "The Keenen Ivory Wayans Show," Fuzzbubble has remained relatively low-



The Mouse That Roared. Though "The Lonesome Crowded West," the sophomore full-length from Up Records act Modest Mouse, was released in October 1997, it continues to build in the Northwest. The three-store, Seattle-based retailer Cellophane Square, for instance, reports the album is a consistent top seller. What's more, the story is beginning to spread, as Spin and Rolling Stone highlight the group.

profile so far:

Still, the act's song "Out There" will be included on the forthcoming "Godzilla" soundtrack, and the band will also be touring in the coming months.

Royalty will also release **REO Speedealer's** new album in June.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

▶ STABBING WESTWARD

Darkest Days
 PRODUCERS: Dave Jerden, Stabbing Westward, Ulrich Wild
 Columbia 68006

Although its title accurately conveys its content, Stabbing Westward's third Columbia offering is more likely to signal bright days ahead for the Chicago-based quintet. Progressing seamlessly beyond its hard-rock core, Stabbing Westward proves it can master electronic beats and grooves, notably on the propulsive "Drugstore." Other highlights include mainstream and modern rock hit "Save Yourself" and a remixed version of its "Spawn" soundtrack entry, "Torn Apart." A band with the potential to build on its already considerable fan base.

MARY CLEERE HARAN WITH RICHARD RODNEY BENNETT

Pennies From Heaven
 PRODUCER: Joel Moss
 Angel 56625

Though dedicated to movie songs that eased the pain and brought hope during the Depression, there is no attempt in this appealing album to reproduce any of the musical sounds of that era. That's OK, for Mary Cleere Haran and pianist/vocalist Richard Rodney Bennett treat the material with the charm and respect it deserves. It's an easy cabaret style that brings back such gems as the title song, "Love Is Just Around The Corner," "I Only Have Eyes For You," and several forgotten goodies. The theme notwithstanding, it's only musical good times here.

ORIGINAL CAST RECORDING

The Songs Of Craig Carnelia—Eric Michael Gillett
 PRODUCER: Eric Michael Gillett, Vicki Dvorin
 Harbinger 1504 (distributed by DRG Records)
 Few songwriters today touch the heart as well as the mind better than Craig Carnelia, who is perhaps the best among many who have been inspired by Stephen Sondheim, yet has developed his own voice. In this collection of Carnelia songs from various sources, presented as a revue, singer Eric Michael Gillett is at one with Carnelia's ironic insights culled from ordinary experiences (Carnelia makes some vocal appearances). Five of the 19 songs are getting their first recordings, which enhances the cabaret/show bins fortunes of this powerful effort.

JOANNE O'BRIEN & LEE LESSACK

An Enchanted Evening—The Music Of Broadway
 PRODUCER: none listed
 LML 104

Male and female cabaret/concert song duos are kind of rare these days, and with the great youthful appeal of singers O'Brien and Lessack, one wonders why this is so. At any rate, there's plenty of romantic sentiment and joy in this collection of vintage and contemporary show/film selections, including a seven-song Andrew Lloyd Webber medley that includes the composer's poignant, neglected collaboration with lyricist Don Black, "Love Changes Everything" from "Aspects Of Love." The pair is accompanied by lovely piano work, all the setting that's needed in this highly attractive album. Contact: 213-856-9202.

▶ ORIGINAL CAST RECORDING

Ragtime—The Musical
 PRODUCER: Jay David Saks
 RCA Victor 63167

Musically, "Ragtime" is as lavish as its staging, a point that is perhaps lost at

SPOTLIGHT

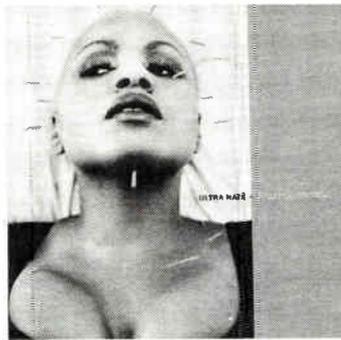


TORI AMOS
 from the choirgirl hotel
 PRODUCER: Tori Amos

Atlantic 83095
 Having mastered the solo piano format, Tori Amos has turned her attention toward producing, arranging, and performing as an instrumentalist/vocalist within a band—an approach she tested on her 1996 opus, "Boys For Pele." On this, her fourth full-length solo effort, Amos is in full bloom as the leader of an inspired, experimental ensemble that helps her realize her large artistic visions. Also distinguished by its more melody-friendly tunes, this album is likely to expand Amos' huge global fan base, which is among the most ardent in the industry. Highlights of "choir-girl" include the soulful, plaintive "Playboy Mommy"; the dark, tribal "Cruel"; the gorgeous "Black-Dove (January)"; and lead single "Spark," a hit on the Modern Rock Tracks chart. An album with tremendous potential at alternative rock, triple-A, college, and pop radio, as well as among club spinners, who are encouraged to check out the electrifying "Raspberry Swirl."

times as its score is presented onstage. The score, by Stephen Flaherty (music) and Lynn Ahrens (lyrics), is a melodic history lesson on America's early 20th-century social and political values that seems a little too basic and literal. But the title song, "New Music," the persuasive love anthem "Wheels Of A Dream," and many others still manage to envelop the senses with a remarkable sense of the period. A bonus in this two-CD set is an eight-minute-plus suite conducted by John Mauceri (David Loud is the stage and cast-album conductor). Producer Jay David Saks has once again brought:

SPOTLIGHT



ULTRA NATÉ
 Situation: Critical
 PRODUCERS: Mood II Swing, Al Mack, Danny Madden, D-Influence, Masters At Work

Strictly Rhythm 331
 With 1997's universally revered worldwide smash "Free," Ultra Naté firmly proved that a hardcore club jam could tickle the fancy of the pop masses. On her first full-length set in more than three years, she ambitiously aims to make lightning strike twice, while also sowing the seeds for a future beyond the disco round. Although it's impossible to duplicate the magic of "Free," several tunes on "Situation: Critical" come mighty close, starting with the thumping, guitar-laced "Found A Cure." Unlike most dance music albums, each song here is knee-deep in intelligent, often somber wordplay. However, Naté is a master of injecting optimism in the darkest, most heart-breaking theme, and she is supported by a bevy of underground producers and composers who weave grooves that range from hearty house to funk-induced R&B. Ironically, the strongest tune, "It's Crying Time," never rises above a languid ballad pace. It's an intriguing indication that Naté's best work is clearly still ahead of her.

Broadway sparkle to the studio.

COUNTRY

▶ RANDY TRAVIS
 You And You Alone

PRODUCERS: James Stroud, Byron Gallimore, and Randy Travis

DreamWorks 50034
 Randy Travis' return to prominence in country music is a welcome signal that the genre has returned to its core strengths: simplicity, traditional values, and songs that tell stories. Experienced

VITAL REISSUES®

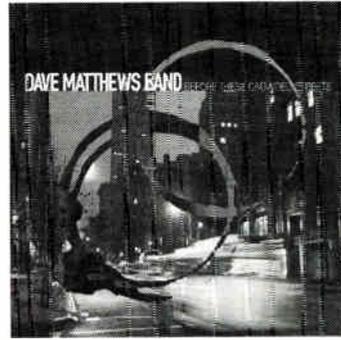
JOHN COLTRANE
 Living Space

REISSUE PRODUCER: Michael Cuscuna
 ORIGINAL PRODUCERS: Bob Thiele, John Coltrane
 Impulse! 246

Collecting some of the last tracks recorded by the great John Coltrane Quartet as an integral unit, "Living Space" is the latest in Impulse!'s exemplary reissue of the jazz giant's legacy. The album includes four tracks taped in 1965 by Coltrane, pianist McCoy Tyner, drummer Elvin Jones, and bassist Jimmy Garrison, all 10 minutes or longer: the searching, serpentine title number; featuring Coltrane in counterpoint with himself via a second, overdubbed soprano sax line; the shadow-boxing "Dark-Dawn"; and two untitled works, the second especially potent. All four tracks were previously released on the Impulse! LP "The Mastery Of John

Coltrane—Volume One: Feelin' Good." An additional number, "The Last Blues," comes as a bonus: It's a 12-bar excursion that was lost for decades and recently recovered in the form of a mono tape in the Coltrane family archives. As usual with reissue producer Michael Cuscuna's work, the entire set sounds fresh and strong, with excellent packaging besides. Let's hope Impulse! will reissue "Transition" in digitally remastered form with a Digipak cover. Also just out in "The New Thing" series of Impulse!'s '60s reissues: a single-disc compilation of the master takes from the recent "John Coltrane: The Complete 1961 Village Vanguard Recordings" boxed set, as well as the febrile Archie Shepp disc "Mama Too Tight" from '66 and additional sets by Shepp, Jones/Garrison, Sun Ra, and Pharoah Sanders.

SPOTLIGHT



DAVE MATTHEWS BAND
 Before These Crowded Streets
 PRODUCER: Steve Lillywhite

RCA 67660
 On their third album, South African-born rocker Dave Matthews and his band muster a passion and verve that they only hinted at on "Under The Table And Dreaming" and "Crash." The epic grandeur of the Peter Gabriel-inspired hit single "Don't Drink The Water" and "Halloween," the adventurous orchestrations of "The Stone" and opening instrumental "Pantala Naga Pampa," and the northern African exoticism of "The Last Stop" all bespeak an act in the midst of a creative effusion. Furthermore, colorful contributions from banjo virtuoso Béla Fleck, alternative rock star Alanis Morissette, and experimental string ensemble the Kronos Quartet enhance an already beautiful picture. Easily Matthews' finest work to date—one that will only further his enviable standing as a cult icon and commercial stalwart.

emotion, rather than attitude, is what separates a veteran country artist like Travis from newer hat acts whose artistry is often wafer-thin. Travis, who rallied country music back to its center in the late '80s, may be doing the same again with this collection of strong songs. The first single, "Out Of My Bones"—a well-crafted song by veteran writers Gary Burr, Sharon Vaughn, and Robin Lerner—is Travis at his introspective best. Vince Gill, Melba Montgomery, and Alison Krauss & Union Station make guest appearances.

▶ STEVE WARINER

Burrin' The Roadhouse Down
 PRODUCER: Steve Wariner
 Capitol Nashville 94482

Like the resurgence of country veteran Randy Travis, Steve Wariner's return to a vital recording career shows that country music is beginning to respect its roots again. Wariner had enjoyed substantial chart success in the past but had languished until recently moving to Capitol Nashville. Besides being a guitar wizard, Wariner is also a gifted songwriter and singer, and he displays all of his talents on this album. The title song (which he cowrote with Rick Carnes) is a fiery duet with Garth Brooks, and Wariner invokes the glories of country traditions with such songs as "A Six Pack Ago." Wariner cowrote every song here but his duet with Anita Cochran on the hit "What If I Said." The album is a solid validation of Wariner's career.

RAP

▶ VARIOUS ARTISTS

Bulworth—The Soundtrack
 PRODUCERS: various
 Interscope 90160

The courageous political nature of Warren Beatty's movie "Bulworth" lends itself to

a collage of musical twists and turns. The set contains a variety of street-political tracks, like the title track, which features KRS-One, Method Man, Prodigy, and KAM; the RZA's "The Chase"; Capadonna's "Run"; Public Enemy's "Kill 'Em Live"; the innovatively apocalyptic "How Come," which melds the African musings of Youssou N'Dour with the hip-hop lyricism of Canibus; and the pop-leaning "Ghetto Supastar," with Pras Michel, Mya, and Ol' Dirty Bastard. With all its high points, the project does have a few lows, like the totally misplaced LL Cool J and Dr. Dre collaboration "Zoom" and D-Fyne's unimaginative "Bitches Are Hustlers Too." Most of the tracks on the set can soar as singles, speaking to listeners of all musical ilks.

LATIN

★ LARRY HARLOW'S LATIN LEGENDS BAND 1998

PRODUCER: Larry Harlow
 JMM/Sony 82449

The loose, hard-swinging arrangements found on exhilarating selections from the debut set by Harlow's famed veterans often hark back musically to the '70s, when the noted pianist/producer was a major player in the New York salsa scene. While "La Boda De Anna" and "Naufrago" are natural picks for tropical radio, old-time fans of Afro-Cuban grooves are likely to latch onto *descarga*-minded "Latin Legend Theme" and *danzón*-laced jazz instrumental "Rain-bow People."

CLASSICAL

★ MAGNUS LINDBERG: FERIA, CORRENTE II, Arena Finnish Radio Symphony Orchestra, Jukka-Pekka Saraste

PRODUCER: Risto Rätty
 Ondine 911

The recent creations of young Finnish composer Magnus Lindberg are so sensual that you can almost see them: They're kinetic sculptures in sound, ever-shifting kaleidoscopes of rhythm, harmony, and texture. The orchestral pieces here—"Feria," "Corrente II," and "Arena"—are prime examples of his work; Berg and Lutoslawski come to mind as models, although Lindberg has a highly individual sense of instrumental color and interactive structure. Conductor and fellow Finn Jukka-Pekka Saraste reveals the passion in the precision, and Ondine's sound makes the most of the music's tactile brilliance. Here's hoping the label rushes to record Lindberg's latest orchestral work, "Fresco," which was just given an electrifying U.S. premiere in New York under Esa-Pekka Salonen. Ondine is racked in the U.S. and U.K. by Koch.

CONTEMPORARY CHRISTIAN

MARGARET BECKER

Falling Forward
 PRODUCERS: Tedd T., Monroe Jones, Robbie Nevil
 Sparrow 1552

After a three-year hiatus, Margaret Becker is back with her most powerfully moving album ever. Always an impressive vocalist, equally capable of rocking out or rivaling Celine Dion in delivering an emotional ballad, Becker is at her most personal and passionate on this stunning collection, which features her poignant and introspective lyrics. In "Horses," she muses on the brevity of life and the desire to live it to the fullest; other highlights are "I Don't Know How," "Irish Sea," "Coins And Promises," and the beautiful ballad "Clay And Water." Though she is a core Christian artist, Becker's music is too expansive to be limited to one genre. Mainstream outlets would do well to investigate this major talent.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40229. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

► **BRANDY & MONICA** *The Boy Is Mine* (4:00)
 PRODUCERS: Rodney Jerkins, Dallas Austin
 WRITERS: R. Jerkins, Brandy, L. Daniels, F. Jerkins, J. Tejada
 PUBLISHERS: EMI-Blackwood/Bran-Bran/Henchi/Famous, BMI
Atlantic 8495 (cassette single)
 Teen sensation Brandy previews her long-anticipated sophomore outing, "Never Say Never," with a surprisingly subdued, ultimately sleek and soulful jam. Joined by fellow jeep ingénue Monica, TV's "Moesha" reveals a markedly matured style and a far more flexible range. Meanwhile, Monica whets appetites for her own forthcoming disc with a deliciously driven performance that is rife with subtext. Hot-shot producers Rodney Jerkins and Dallas Austin dress the singers in plush synths and quietly insinuating beats that will have seasoned listeners reminiscing about the heyday of Barry White and the Love Unlimited Orchestra. This isn't the obviously poppy or immediately infectious single one might have expected as the preview to Brandy's new disc, but after a second spin, you won't be able to shake the subtle hook from your brain. That should ensure a long and lofty run at both top 40 and R&B radio.

► **BABYFACE & DES'REE** *Fire* (no timing listed)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Yab Yum 5982 (c/o Epic) (cassette single)
 The first offering from the juicy soundtrack to "Hav Plenty" (which features new material by Erykah Badu, Faith Evans, and BLACKstreet, among others) is a pleasant revision of a tune made famous by the Pointer Sisters. Babyface and Des'ree's instantly recognizable voices are highly compatible, and they deftly swap lines over an arrangement that is faithful to its '70s predecessor—but with a few timely funk twists. Needless to say, pop and AC programmers will trip over themselves to prop this gem. It will be interesting to see if R&B programmers also embrace this soulful, if mildly unorthodox R&B radio entry.

► **SUNZ OF MAN FEATURING OL' DIRTY BASTARD AND EARTH, WIND & FIRE** *Shining Star* (3:51)
 PRODUCER: Wyclef Jean
 WRITER: not listed
 PUBLISHER: not listed
Red Ant 562 (cassette single)
 "Shining Star" gets a makeover for the millennium as Sunz Of Man, Ol' Dirty Bastard, Wyclef Jean, and Earth, Wind & Fire redo the single in hip-hop form. SOM's lyrics add volumes to EWF's chorus, as they tell young hip-hop listeners their personal worth. Jean's savvy hip-hop/pop production makes the track jeep- and air-playable, luring listeners with intricate keyboard and guitar riffs.

► **MICHAEL W. SMITH** *Love Me Good* (3:55)
 PRODUCERS: Mark Heimermann, Michael W. Smith
 WRITERS: M.W. Smith, W. Kirkpatrick
 PUBLISHERS: Milene/Deer Valley, ASCAP; Warner-Tamerlane/Sell the Cow, BMI
Jive/Reunion 10010 (cassette single)
 With previous hits like "Place In This World" and "I Will Be Here For You," Smith already has fans at AC radio. With this single from his new "Live The Life" disc, Jive is looking for top 40 to join the party. The prognosis looks great for widespread acceptance. Co-written by Smith and longtime collaborator Wayne Kirkpatrick (who co-wrote Eric Clapton's Grammy-winning "Change The World"), the song has an absolutely infectious melody, quirky verses, and a big chanting

chorus that is made for radio. The fact that the commercial single includes a bonus cut, "Evening Show," not available anywhere else should propel retail activity—as should the fact that Smith opened the recent Dove Awards with this number.

► **DIANA KING** *Find My Way Back* (3:39)
 PRODUCER: Andy Marvel
 WRITERS: D. King, A. Marvel
 PUBLISHERS: Dekopa, BMI; World of Andy/Annotation/WB, ASCAP
 REMIXER: Mark Godwin
Work 5892 (c/o Sony) (cassette single)
 "Think Like A Girl" spawns another potential hit—thanks in large part to Mark Godwin's deft hi-NRG remix. In its original form, "Find My Way Back" is a languid, R&B-inflected reggae ballad. It's mildly appealing in its original Andy Marvel production, mostly on the strength of King's chest-pounding performance. However, Godwin's revved-up, disco-kissed interpretation brings out the chorus's hook, while also giving much-needed motion to the verses. Programmers who embraced King's cover of "I Say A Little Prayer" will want to check this one out. It has similar zest.

► **COLOR ME BADD** *Remember When* (4:18)
 PRODUCER: Louis "Kingspin" Biancianiello
 WRITERS: S. Watters, M. Calderon, K. Thornton, B. Abrams, L. Biancianiello
 PUBLISHERS: S.M.Y./27th G-May, ASCAP
Epic 5863 (c/o Sony) (cassette single)
 With all the world in love with harmonizing cutie-pies, this is the perfect time for Color Me Badd to hit the comeback trail. This peek into their imminent Epic debut shows the group members in excellent voice and getting all warm and romantic over the kind of pop/R&B ballad that top 40 listeners never seem to tire of. Pitted against the tepid fare of most boy groups currently vying for space on the airwaves, "Remember When" is several quality notches above most. Give it a fair listen . . . and you will likely agree.

► **THE CONNELLS** *Crown* (no timing listed)
 PRODUCER: Jim Scott
 WRITERS: The Connells, T. Harper
 PUBLISHER: White Rhino, ASCAP
TVT 9030 (CO promo)
 If there were ever a time for this enduring rock band to crack the pop mainstream, this is it. Taken from its new album, "Still Life," this easygoing jam has the strumming pop feel of a Hootie & the Blowfish hit. Front man Doug MacMillan brings a worldly vocal quality to the song, as he's surrounded by swirling organs and tightly woven threads of acoustic and electric guitars. An easy bet for rock radio, this song will need a little extra TLC from the folks at TVT Records to make it the top 40 smash it deserves to be.

► **MARGARET BECKER** *Clay And Water* (5:03)
 PRODUCER: Tedd T.
 WRITERS: M. Becker, T. Leah
 PUBLISHERS: His Eye/Maggie Bees, SESAC; EMI-Christian/Titania, BMI
Sparrow 1552 (CO promo)
 Becker has a warm, emotion-laden voice that brings both a sense of wonder and a worldly wisdom to this passionate ballad about personal evolution. Also a gifted lyricist, Becker has a keen observer's eye—and she's not afraid to turn that eye on herself and share those revelations in song. Her lyrics are easy to relate to, such as in the chorus, when she sings, "I am clay and I am water/Falling forward in this order/While the world spins 'round so fast/Slowly I'm becoming who I am." The quality of the song and the strength of the delivery should garner this fine tune widespread attention.

R & B

► **DOROTHY MOORE** *Lie To Me* (4:28)
 PRODUCERS: Tommy Couch, Wolf Stephenson
 WRITER: D. James
 PUBLISHER: Troppo Forte, BMI
Malaco 0034 (cassette single)
 Yum, yum . . . few divas can cook up lip-

smackin' blues better than Moore. She makes it really hard for a listener to return to the weak offerings of most jeep/soul wannabes by delivering a vocal that literally sends shivers up and down the spine—and she does it with deceptive ease. A ballad soaked in old-school flavor, "Lie To Me" is further fueled by tight rhythms and horns that effectively frame this tale of heartbreak. In a just world, R&B programmers would toss one of the tired jams they're currently pounding in order to make room for this jewel. But, alas, listeners hungry for music with true substance will probably have to seek out Moore's flawless new disc, "More Moore," on their own.

COUNTRY

► **TRISHA YEARWOOD** *There Goes My Baby* (3:49)
 PRODUCERS: Tony Brown, Trisha Yearwood
 WRITERS: A. Roboff, A. Roman
 PUBLISHERS: Alma/Anwa/Romanesque/Annotation, ASCAP
MCA 72048 (CO promo)
 Fresh from her victory at the Academy of Country Music Awards in the top female vocalist category, Yearwood demonstrates why she took home the prize with this mighty fine single. The soaring chorus gives her a chance to show off her range, and she delivers the perfect amount of emotional punch during the verses. This is a prime example of contemporary country at its best.

► **DWIGHT YOAKAM** *Things Change* (3:45)
 PRODUCER: Pete Anderson
 WRITER: D. Yoakam
 PUBLISHERS: Coal Dust West/Warner-Tamerlane, BMI
Reprise 9256 (c/o Warner Bros.) (CO promo)
 The first single from Yoakam's forthcoming "Long Way Home" disc is a well-written treatise on the mercurial nature of relationships—nicely set against a backdrop of tasty guitar riffs. Yoakam's distinctive vocals are perfectly complemented by Pete Anderson's production, which as always helps give Yoakam his readily identifiable sound. Yoakam's acting career may be steadily gaining ground, but with singles this strong, country radio will always be part of his career path.

► **RESTLESS HEART** *No End To This Road* (3:17)
 PRODUCERS: Scott Hendricks, Tim DuBois
 WRITERS: N. Thrasher, M. Dulaney, K. Blazy
 PUBLISHERS: Rio Bravo/Michaelhouse/Ensign/Want to Hold Your Songs/Reysong, BMI
RCA 65482 (c/o BMG) (CO promo)
 Restless Heart dominated country radio airwaves during the '80s with a string of hits including "That Rock Won't Roll," "I'll Still Be Loving You," and "Wheels." Now, lead vocalist Larry Stewart and bandmates John Dittrich, Greg Jennings, and Paul Gregg have reunited, and if this great new single is an accurate indication,

chances for repeat success look good. Like their previous hits, this well-crafted single features the group's stellar harmonies, enhancing Stewart's distinctive lead vocal. This is the first single from Restless Heart's May 19 release, "Hits +," which will feature 10 previous hits and three fresh songs.

DANCE

► **ESTHERO** *Breath From Another* (no timing listed)
 PRODUCERS: Doc, Esthero
 WRITERS: Esthero, M. McKinney
 PUBLISHERS: EMI-April/Stinkyinky/Grumpy, ASCAP
 REMIXERS: DJ Krust, Charlie Clouser, Abacus, Doc, Talvin Singh
Work 78820 (c/o Sony) (12-inch single)
 Still in search of electronica that has equal parts pop accessibility and underground credibility? Look no further. The title cut from Esthero's glorious debut disc has all that and a little more. Listen closely and you'll hear complex keyboard lines sewn into jittery grooves that dart from hip-hop to drum'n'bass. All the while, Esthero oozes with ethereal charm, while also giving weight to the song's fluttering hook. A wide variety of remixes is offered, none of which make the mistake of flirting with happy-house punters. The vibe remains deep and dark at all times. In the end, however, no alternate version can match the quirky charm of the album mix, which demands immediate attention.

AC

► **YANNI** *Love Is All* (3:50)
 PRODUCER: Yanni
 WRITERS: Yanni, P.L. McNeill, D. McNeill
 PUBLISHERS: 23rd Street, ASCAP, Listening Room, BMI
Virgin 13121 (cassette single)
 This interlude from the album "Tribute" is primed for widespread AC radio consumption. Yanni's intricate arrangement and grand instrumentation are complemented by budding diva Vann Johnson's equally melodramatic guest vocals. Fans of the exalted new-age icon are already lapping up this cut, which has minor operatic passages slotted between the chorus and bridge. For the scant unformed, if you like music with the over-the-top tone of an old-fashioned movie theme, this is going to leave you breathless and smiling.

► **DAVID CASSIDY** *I Think I Love You* (no timing listed)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Slamajama 001 (cassette single)
 Cassidy plumbs through his Partridge Family catalog and chooses to revamp this classic ditty into a springy funk/pop shuffler. Although his voice is still in amazing shape, it takes a while to get used to the song in this radically different arrangement. Unfortunately, the groove

NEW & NOTEWORTHY

► **DAZE** *Superhero* (3:22)
 PRODUCERS: Johnny Jam, Delgado
 WRITERS: J. Tonnoy, Sieber
 PUBLISHERS: L&G/Warner/Chappell/WB, ASCAP
Columbia 4481 (c/o Sony) (cassette single)
 Is there still a little steam left in the Euro-NRG movement? When the material is as giddy and catchy as this, you bet. This exuberant trio—fronted by the chirpy Bix and helmed by the producers behind Aqua—speeds through a rave-ish groove and a sea of cotton-candy synths. Bix is not an extraordinary vocalist, but she's several notches above her European contemporaries, vamping with notable dexterity and confidence. The hook is sticky good fun and perfect car-radio fodder. Expect it to be blasting from rhythm-crossover and top 40 stations well into the early summer season.

► **FIVE EASY PIECES** *Lovers* (3:57)
 PRODUCERS: Five Easy Pieces
 WRITERS: M. Dauer, J. Schwartz
 PUBLISHER: not listed
MCA 4160 (cassette single)
 Aaahh, there's not much better than a rollicking barroom rocker. Lead by the wildly charismatic Marc Dauer, Five Easy Pieces leave the frills to the competition and cut loose with a foot-stomping, immediately infectious jam that has an ear-tickling country twang. However, don't peg this band as laid-back or lightweight. It storms through "Lovers" with an aggressive rhythm section and the kind of sharp guitar work that will grab the respect of programmers at all levels of rock radio. An excellent, appetizing preview into the band's forthcoming eponymous album.

ROCK TRACKS

► **KIM FOX** *Sweetest Revenge* (3:17)
 PRODUCER: Paul Mahern
 WRITER: K. Fox
 PUBLISHERS: BMG Songs/Riticolous Songs, ASCAP
 REMIXER: Patrick Leonard
DreamWorks 5059 (CO promo)
 Fox has not yet gotten her fair shake at rock radio—mostly due to an overwhelming glut of female troubadours. However, the wonderfully quirky and playfully rambling "Sweetest Revenge" proves that Fox is not merely another heart-on-her-sleeve tunesmith. Rather, she is clever and amusing, with a delicious flair for bringing a Tin Pan Alley feel to her compositions. Factor in a gorgeous, technically flexible voice, and you have a single worthy of play on modern rock and triple-A stations. If this gem grabs your attention, use it as an excuse to investigate last year's woefully underappreciated "Moon Hut" album.

RAP

► **JOHN FORTE** *Ninety Nine (Flash The Message)* (3:44)
 PRODUCERS: Wyclef Jean, Pras, Jerry "Te Bass" Duplessis
 WRITERS: J. Fahrenkrog-Peterson, K. Karges, J. Forte
 PUBLISHERS: EMI Songs/Additions Hate/EMI-April, ASCAP
Ruffhouse 3852 (c/o Columbia) (cassette single)
 John Forte, the next Refugee Camp rapper to blow, brings a little street edge to the collective's game with "Ninety Nine (Flash The Message)," the first single from his debut set, "Poly Sci." A flip on Nena's '80s pop hit, "99 Luftballons," Forte's saga muses on how selling drugs scatters folks—jail, death, addiction, etc. A revised recording of the "Ninety Nine" chorus (sung superbly by Jeni Fujita) serves to remind kids that 1999 is just around the corner while subtly advising listeners to get their shit together. "Flash the message something's out there," the song says, something other than living in a drug-centered environment.

► **MILITIA** *Who's The Next* (3:46)
 PRODUCER: not listed
 WRITERS: J. Smith, M. Fields, O. Thompson, A. Jones, E. Dean
 PUBLISHERS: Chop Shop/FMB/Can/KickIt/Deviz/Da Entity/Cavalistic Ass/PhatPak Soundz, ASCAP
 REMIXER: Chris "the Glove" Taylor
Red Ant 62 (CO promo)
 The second single from Militia, "Who's The Next," is a braggadocious rhyme about lyrically slaying inept MCs. The members who perform on the track are exacting in their skill and ferocity as each weaves a different tale of a verbal beat down.

► **GP WU** *1st Things First* (3:30)
 PRODUCERS: Gary Davis, GP Wu, Hank Shocklee, Daddy-O, RNS
 WRITERS: R. Briggs, L. Booker, J. Wilson, A. Quinn
 PUBLISHER: not listed
MCA 4150 (cassette single)
 The unfortunate thing about protégé acts is that many of them wind up emulating the style of their predecessors without being nearly as groundbreaking. Such is the case with GP Wu, who, admittedly or not, is among the various offshoots of Wu-Tang Clan. "1st Things First" effectively grabs listeners at the start, with an intro of witty production, but soon settles into a familiar Wu-sounding groove. While folks can argue that it is unfair to judge a group on its predecessors, when the track plays itself out on its own merit, the lyrics remain uneventful, uninspired, and not at all "Against The Grain" of contemporary hip-hop.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.)

Reviews & Previews

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

ALBERT LEE: COUNTRY LEGEND

Warner Bros. Publications
90 minutes, \$59.95
Warner Bros. Publications steps off its traditional course of straightforward instructional videos to present this multi-faceted two-video celebration of "hot country" guitarist Albert Lee. An introduction by Vince Gill segues into Lee discussing the evolution of country and rockabilly guitar; he includes a comprehensive history of the genres and discusses musicians who influenced his work. Lee also explains the various types of guitars he uses to generate different sounds. He offers ample demonstrations of his lead guitar technique, including his signature flat-picking and "hybrid" picking methods. There's plenty of performance footage here, and collectors will happily note the inclusion of a 32-page booklet that contains transcriptions of the lessons. Contact: 305-620-1500.

WWJD

ForeFront Records
59 minutes, \$14.95
The letters stand for the hip Christian-based credo "What would Jesus do?" ForeFront's album of the same name has sold more than 100,000 copies since its release five months ago. Taking into account the album's popularity and a groundswell of Christian rock fans, this companion longform music video should see strong sales with its target audience. The tape is wall-to-wall music; it includes 14 videoclips with no interviews or "making of" material. Represented are some of the hottest names in contemporary Christian music; they present a package that can't help but have broad appeal. On the roster are Steven Curtis Chapman, dc Talk, Grammatrain, Bleach, and the O.C. Supertones, whose ska-flavored (and aptly titled) track "What Would Jesus Do?" is a highlight. Contact: 615-771-2900.

THE PHOTOGRAPHERS

National Geographic Home Video/Warner Home Video
55 minutes, \$19.98
A picture paints a thousand words, and on this tape the extraordinary photographers whose work has graced the covers of National Geographic get to tell their stories as well. This feature, which accompanies a glorious coffee-table book, delves beneath the photos' glossy surfaces to uncover anecdotes from the photographers who took the amazing shots. While every job has its downside, these devotees often battle severe sleep deprivation, loneliness, adverse weather conditions, dangerous animals, disease, and other life-threatening conditions. One photographer talks about how he's contracted malaria 12 times, and another describes how the plane he was traveling on to a photo shoot crashed. Many of their stories would make the less courageous among us shudder, but the photographers' clear love of their work shines through. Without a doubt, viewers walk away with a greater respect for these artists whose job isn't as glamorous as one might think.

MEN ARE FROM MARS, WOMEN ARE FROM VENUS—BUT WE HAVE TO LIVE ON EARTH

MPI Home Video
90 minutes, \$19.98
Here's an interesting piece of trivia: John Gray's book "Men Are From Mars, Women Are From Venus" has sold more hardcover copies in the '90s than any other book except the Bible. This fact was enough to pique the interest of ABC News, which with the help of Barbara

Walters put a microscope to the personal lives of six married couples who agreed to be guinea pigs for eight months. This video follows these candid souls like a shadow, and at times their exchanges could fill a second tape titled "12 Angry Men And Women." The couples agreed to meet with each other for taped rap sessions and attended a workshop conducted by Gray, whose theory is that men and women communicate so differently that they might as well be from different planets. Most people will feel they're getting to know the subjects a little better than they'd care to, and this is where the fast-forward button comes in handy. But overall the video makes for some interesting viewing.

TOWSER: VOLUME 1

White Star Home Video
65 minutes, \$14.95
This new animated series starring an endearing little terrier named Towser has the look and sound of a treasured storybook. This inaugural volume introduces a cast of recurring characters who are listed on the front of each cover and categorized into "good guys" and "not-so-good guys."

The program is a string of five-minute shorts that are tailored for short attention spans and repeated viewing. There are more good guys than not-so-good guys, and with names like the Terrible Thing, the Goblin Gobble, and Captain Rat, the not-so-good guys are about as scary as the creature from "Where The Wild Things Are." Quirky, resourceful, and endlessly imaginative, Towser makes a wonderful friend and role model for his preschool audience. Contact: 800-458-5887.

WISHBONE: DOG DAYS OF THE WEST

Lyrick Studios
92 minutes, \$14.95
Inspired by a collection of short stories by O. Henry, this video harks back to the days where men were men and dogs were, well, men. The plot line begins at a present-day carnival, where the protagonist, Wishbone, longs to rid himself of his leash and be free like his Wild West ancestors. His imagination transforms him to a dusty town at the turn of the century, where he takes on Henry's character of "Long Bill" Longley. Long Bill is from Chaparosa, Texas, and he strives to tame the disappearing American frontier.

Interspersed with scenes of gunfights, cattle herding, and stagecoach rides is the story of the awful situation of one of Wishbone's friends. First she's held up as a local hero after she saves a child at the carnival, but then she's condemned when a news anchor twists her life story into a tabloid-style scandal. The themes of truth and justice take center stage in both eras. Terrific acting, a clever script, and sleek production combine to make this one a winner.

is simple and intuitive; players use directional controls to move about Virtual Nashville. Other buttons lead to hints, a map, and an inventory list. Players have the option of listening to various RealAudio files as the game progresses, and they can share hints with fellow players in a chat room. The best part, though, is that you don't need to be a country music fan to enjoy Virtual Nashville. This complex game is certain to provide hours of interactive fun.

JOE'S PRODUCTION & GRILLE INC.

www.joesgrille.com
Although this new retail site deserves praise for its low-priced selection of indie and unsigned-artist product, several bugs still need to be worked out. Snafus such as inaccessible links and a clumsy search engine that leads from Wu-Tang Clan to Celine Dion to Donna Cristy in its "like sounding" artists section make the site frustrating, unwieldy, and downright laughable at times. Meanwhile, a "Blue Plate Special" section promising streamed music from indie acts wasn't working when we visited. A cynic might wonder whether Joe is more interested in hawking his CD-manufacturing service, which is prominently featured on the site, rather than providing a quality outlet for indie product.

ENTER*ACTIVE

BY DOUG REECE

VIRTUAL NASHVILLE

www.virtualnashville.com
There's a new crop of interactive games on the World Wide Web, and Virtual Nashville stands out as one of the best. The goal of this absorbing game is to land a virtual recording contract in country music's mecca. The task isn't easy, and it most likely won't be accomplished in one sitting, but players can save games and return to them later. The game's interface

IN PRINT

"Land Of A Thousand Dances: Chicano Rock 'n' Roll From Southern California"
By David Reyes and Tom Waldman
University of New Mexico Press
167 pages; hardcover \$50, paper \$18.95

With this book, David Reyes and Tom Waldman, who also compiled Rhino Records' 1997 three-CD series "Brown Eyed Soul: The Sound Of East L.A.," set out to cover 50 years of Mexican-American music that originated from Southern California. Certainly it's a worthy subject, but "Land Of A Thousand Dances" is hampered by its stifling structure.

The culture's musical history is filled with stories of remarkable style fusions and talents that teetered on crossing over but were quashed by frustrating twists of fate that often pulled success from their grasp.

On the tragic side there's the story of Pacima, Calif., teen Ritchie Valens, and on the triumphant side there's the crossover success story of East L.A.-based Los Lobos.

The book shows how the mandate to assimilate during the early rock era led Mexican-American kids to absorb various musical influences while denying their own heritage. In order to market them out of the barrio, otherwise well-intentioned promoters and producers encouraged young musicians to Americanize their last names. Hence, Reyes became Rey, Valenzuela became Valens, and Vasquez became Vegas.

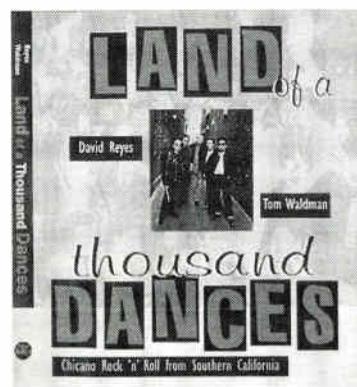
Musicians developed their talent in a small circuit of clubs and parties in front of audiences that demanded versatility. The groups had to be able to play a surf-tinged rock song right after a doo-wop slow dance. The overall result was a number of tight party bands that,

though heroes at home, didn't fit into any established A&R category. Some parlayed their local celebrity into gigs on Midwestern tours or opening slots on larger bills, but nothing more developed.

But the music changed drastically in the late '60s when American-born offspring of Mexican immigrants started the Chicano movement. Bands that once delivered fun rock'n'roll became obsolete, as fans turned to psychedelic rock and old Mexican 78s. Some bands tried to keep up with the times, but most fell out, changed careers, and started families.

During this time, the new Chicano bands that came out of East L.A. had names that embraced their ethnicity, like El Chicano and Tierra. This new breed also emphasized writing their own material and incorporated Latin sounds into funk, jazz, and disco formats. The late-'70s punk scene brought about a third major shift—the return of rock that could be both loud and fun.

It's clear that the authors have done a lot of research for the book. They know the music well and quote scores of interview sources. However, much of "Land Of A Thousand Dances" drags like an undergrad textbook.



Sections of each chapter, like fleshy résumés, cover the trajectories of nearly every performer. The cumulative effect is that the reader feels liked he or she has passed through the genre rather than getting a detailed picture of the music's history.

But at times, the book is absorbing, especially when it focuses on the songs. There's the anecdote about how Eddie Davis, producer on the Blendells' cover of Clarence Paul's "La La La," brought a car club into the studio so the band members, who were more accustomed to performing in front of an audience, could relax enough to get the right take.

The catchy "na nana na na" riff in Cannibal & the Headhunters' cover of "Land Of 1000 Dances" came when the lead singer improvised over a forgotten lyric. Wilson Pickett copied the riff in his version.

When beloved local act The Midneters' "Whittier Boulevard," a song they recorded as a joke and put on the B-side to one of their singles, got picked up by radio, the band was surprised and disappointed. But the song got them a Grammy nomination—the first for a Chicano rock band—and has become an East L.A. anthem.

Also interesting are portions of the book that profile the listening habits of East L.A. Even today, the community is fiercely loyal to acts, to songs, and to DJs from yesteryear.

As an example, KRLA's on-air personalities Art Laboe and Huggy Boy still play much of the same music that they did when they started at the station in the mid-'50s. Their audience now includes the children and grandchildren of their original listeners.

PORTER HALL

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

BRAVE NEW WORLD

By Aldous Huxley
Read by Michael York
Audio Partners
8.5 hours (unabridged), \$29.95
ISBN 1-57270-064-5

Michael York gives a truly masterful reading of Huxley's 1932 science fiction classic about a dystopian society. Six decades after its original publication, Huxley's view of the future remains frighteningly modern. In a society run by technology, all babies are from a test tube, most people are clones, and pleasure is the main goal. At the slightest hint of worry or sadness, a person simply pops a pill, and all is right with the world again. Original thinking and discussing ideas are taboo, and people spend their leisure time having casual sex, watching TV, and going to "feelies," which are virtual-reality movies that engage all five senses. But, of course, this orderly world is thrown out of whack by a radical thinker: Listening to York, one can truly see this ominous society and understand the seductiveness of trading freedom for pleasure and laziness. York perfectly captures all the characters and their personalities. Highly recommended.

THE MOTHER DANCE

By Harriet Lerner, Ph.D.
Read by the author
HarperAudio
3 hours (abridged), \$18
ISBN: 0-694-51974-X

Harriet Lerner, author of the best sellers "The Dance Of Anger" and "The Dance Of Intimacy," turns her attention to motherhood, spanning pregnancy to the empty nest. Freely drawing on her own experiences, she makes salient points with plenty of wit, wisdom, compassion, and humor. Recalling her experience hiring a good child-care worker, she recalls the shockingly poor candidates who applied. "We reread our classified ad to make sure there hadn't been a grave misprint—that it didn't mistakenly read 'Psycho/Weirdo wanted to hang out in our house and snort cocaine. References not required.'" Unfortunately, Lerner's reading is not up to the level of her prose. Her words are engaging, witty, and insightful, but she reads slowly and deliberately, as though she's never seen the words before. Her lack of warmth and humor drains the text of much of its appeal.



Keeping A Promise. Elektra recording act Dakota Moon recently performed its single "A Promise I Make" at Terrance Cardinal Cooke Hospital in New York's Harlem. The event was held in conjunction with the Hearts & Voices program of LIFEbeat, the music industry's AIDS organization. The program sponsors musical performances for hospital-bound AIDS patients in New York. Pictured, from left, are group members Ray Artis, Malloy, Ty Taylor, and Joe Dean.

Latifah Is Back In Motown's 'Court'

BY ANITA M. SAMUELS

LOS ANGELES—Flavor Unit Records/Motown will usher in "Order In The Court," the latest album by Queen Latifah, with a "Midnight Madness" in-store appearance June 15 at the Virgin Megastore in New York. The rapper will be carried into the store on a throne by muscle-bound men.

Latifah will follow with another in-store June 17 at the Virgin Megastore in Los Angeles.

"Order In The Court," due June 16 worldwide on Flavor Unit/Motown, is her fourth album.

The first single, "Bananas" (featuring Apache), was serviced to



QUEEN LATIFAH

crossover and R&B radio April 17 with a May 19 airplay date. However, the label has no plans to release it commercially.

Jay Stevens, music director for R&B WPGC Washington, D.C., says there is great anticipation for Latifah's new album. "We need a strong project like this for this format. She's hitting at a good time."

Latifah, born Dana Owens, helped pave the way for a number of female rappers over the years. It was her positive lyrics on such albums as 1989's "All Hail The Queen," with singles like "Ladies First," and 1991's "Nature Of A Sista," with tracks like "Latifah's Had It Up 2 Here," that made her a household name.

In 1994, Latifah won a Grammy for the single "U.N.I.T.Y.," from the album "Black Reign," which peaked at No. 60 on The Billboard 200 and has sold more than 491,000 units, according to SoundScan.

In her time away from music, Latifah—who is managed by Flavor Unit partner Shakim Compere and booked by the William Morris Agency—has been busy with her acting career, garnering acclaim for her roles in the movie "Set It Off," and her syndicated TV sitcom, "Living Single." She'll appear in two other films, "Sphere" and "The Kiss," later this year. But now, Latifah is focusing her attention back on her music career.

The rapper says the title of her album has a lot to do with the fact that so many things have happened in the hip-hop community since the release of "Black Reign," which she says ended with a "vein of unity."

Latifah, whose songs are published by Queen Latifah Music Inc./ASCAP, says that "Order In The Court" is focused on positivity. "This is like a wake-up call on a hip-hop tip, but it's a listenable album that's like a party album, it keeps moving," she says.

In "Black On Black Love," which features Next, she dreams about changing the black community by bringing back order, respect, and love. Later in the song, she wakes up, but realizes that it isn't too late to change.

Latifah says the track "What You Gonna Do," is a sequel to "Winki's Scene," the last song on "Black Reign." Both are dedicated to her

brother. "This song brings it back to God. I don't think a lot of people have God in their lives," she says. "I'm saying that no matter what's going on in your life, you can give it to God."

Oscar Fields, executive VP/GM at Motown (U.S.), says "Order In The Court" shows tremendous growth. "I'm predicting it to be multi-platinum," he says. "Saleswise, we have retail excited about it, from the major chains to the indies. We feel we'll have a great run at retail with this."

Violet Brown, urban buyer for the Torrance, Calif.-based Wherehouse Entertainment, says she is anticipating the album. "[Latifah's] coming back with a good project. There will be a lot of interest in her; her label just has to work to put the product out," Brown says.

Among the writers and producers who worked on the project were Pras of the Fugees, Marcus DL and Markita Ferguson, Diamond D., Clark Kent, and Kay Gee of Naughty By Nature. Latifah and Compere are executive producers on the album. Faith Evans, Nikki D., Femme Fatale, Dru Hill's Sisqo, and the group Next also contribute their vocal talents to the album.

According to Virgil Sims, senior VP of marketing at Motown (U.S.), the label is planning a "full-fledged, superstar" campaign that will include the "Queen's army," a group of 20 young women who will distribute postcards and gavels at music industry conferences across the country, such as the Impact convention, which was to be held April 29-May 4 in Reno, Nev.

Flavor Unit, Sims says, will spearhead the marketing campaign, which will include streamers, T-shirts, and snippet cassettes being distributed at barbershops, hair salons, nightclubs, indie stores, major street mix shows, and other street-oriented venues. For the month of June, Sims says, the label is planning a snipe campaign and a massive "coming soon . . ." and "coming in . . ." billboard campaign in New York's Times Square. The same campaign is planned for Los Angeles.

Sims says the advertising campaign for "Order In The Court" will target MTV, BET, the Box, and "The Jerry Springer Show." Motown is planning a weeklong contest on the Box, in which listeners will be able call a 800 number to enter. The grand-prize winner will be flown to one of Queen Latifah's record release parties in June in Los Angeles or New York. Some runners-up will receive a copy of the album. According to Sims, plans are also in the works for a larger contest on MTV.

In addition to the "Midnight Madness" campaign, Latifah plans to visit indie stores around the country. Sims notes that there will be
(Continued on next page)

A Star-Studded Motherhood Celebration; Lionel Richie Makes 'Time' For Comeback

MOTHER'S DAY, HICKS STYLE: One hundred and fifty mothers from the New York and Philadelphia areas will attend "A Celebration of Mothers and Motherhood," hosted by Salt 'N' Pepa and Hiram Hicks, president of Island's black music division. The celebration will be held Saturday (9) at the Tavern on the Green restaurant in New York's Central Park.

According to Hicks, about 25 of the mothers live in New York City shelters and were selected to attend based on compositions by their children, students, friends, or mates who wrote about why those particular women were strong and dedicated parents. Island's black music division will provide transportation for those outside of the New York and New Jersey areas.

In addition to the Mother's Day brunch, the mothers will be treated to performances by the Isley Brothers, Dru Hill, and the new Island artist Kelly Price.

Some celebrity moms will also be on hand to share their parenting experiences, including Janice Combs, mother of Sean "Puffy" Combs; Voletta Wallace, mother of the late Christopher Wallace, aka the Notorious B.I.G.; and Rita Owens, Queen Latifah's mother.

Hicks hopes "A Celebration of Mothers and Motherhood" will become a national event next year. In a written statement, he said that he doesn't intend to overlook fatherhood but hopes the event will serve as a catalyst for recording artists and executives to "honor the unique and special role mothers play in our country's inner-city communities."

LIONEL'S TIME: Lionel Richie is set to shoot a videoclip in Los Angeles for "Time," a single from his upcoming album of the same name. The album is due June 23 on Mercury Records.

SOUNDTRACK AWARDS: The soundtracks to the 1997 films "Eve's Bayou," "Rosewood," "Love Jones," "Soul Food," and "Metro" have been nominated for the best soundtrack award at the Acapulco Black Film Festival, which will be held July 12-17 in Acapulco, Mexico.

The nominees were chosen from a national ballot distributed through bookstores, movie theaters, video rental stores, and direct mail. The ballots were tabulated by Donald Stakes & Co. LLP.

A NEW SADE? Latina vocalist Deborah Franco has burst onto the R&B scene with her blend of Latin jazz and R&B elements. Franco released an EP in 1997 featuring a remake of the "Ain't No Sunshine"; she recorded the duet with Philip Ingram in both Spanish and English. According to Levi Booker, a DJ at KJLH Los Angeles, R&B listeners prefer the Spanish-language version of the classic. The track is also featured on Franco's 1997 self-titled album, released on her own label, Qué Pasa Records. The album was picked up for sale by Blockbuster stores in the California area. After selling 2,000 copies of the album through Blockbuster,

Franco signed a deal with City Hall Records, which will distribute the album on a wider scale in major retail chains like the Virgin Megastore, Wherehouse, Blockbuster, and Tower Records, as well as indie music stores throughout the western U.S.

WHAT'S IN A NAME: Sneazy, Sherri, and Pooh make up Amari, the latest

female trio on Tommy Boy Records. In true **Boyz II Men** fashion, the group's strong point is harmonizing. Its debut album, "Sunshine," is scheduled for release July 21. Its first single, "Callin'," offers an answer of sorts to men who sing and rap about how much women want them. The song also appears on the soundtrack to the movie "Ride" and has production credits that include James Mtume, Rodney Jerkins, and Jerome Jefferson.

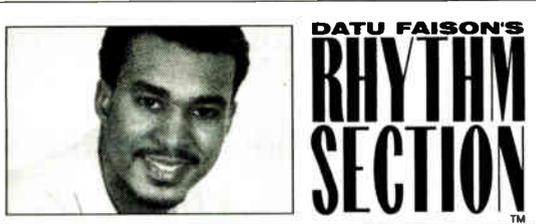
GERMAN HIP-HOP: Shiro Gutzie, president of Endou' Entertainment in Los Angeles—which encompasses Endou' Records and Endou' Films—has formed Lavish Recordings, a label that will specialize in hip-hop, R&B, and pop music. The Los Angeles-based label will be distributed only in Germany by Sony Music Germany.

The label is looking for high-end producers and production companies to develop new talent for the labels. At present, Lavish Records has enlisted the production skills of Denzil Foster, Thomas McElroy, Emanuel Dean, Michael "Flip" Joyner, Marlon McClain, and Wendell Wellman.

In a written statement about the new label, Gutzie said, "Initially we will concentrate on releasing our product throughout Europe, but I want our company
(Continued on next page)



by Anita M. Samuels



TOP BILLING: Mariah Carey's "Breakdown"/"My All" (Columbia) nails the Hot Shot Debut at No. 4 on Hot R&B Singles, based primarily on its showing at the R&B core-store panel. Carey racked up nearly 25,000 units at those stores, earning the No. 1 spot on Hot R&B Singles Sales. Sales contributed to more than 90% of her R&B chart points. The song earns a double-sided listing since the single's B-side contains the noncommercial hit "Breakdown," which gets listed first because it still has a larger audience than "My All." "Breakdown" has 6.5 million listeners vs. 5.2 million for "My All," so the former's radio points help determine the single's chart position.

BOOTLEGGERS: There's a new recording from Fugees diva Lauryn Hill titled "Can't Take My Eyes Off You" that has everyone scratching their heads. The single was not serviced to radio by Ruffhouse/Columbia, yet managed to garner 188 R&B spins, according to Broadcast Data Systems (BDS). Lana Goodman at BDS headquarters in Kansas City, Mo., tells the Rhythm Section that BDS was not serviced with a copy of the song on any format for encoding, the process of assigning a song with identification that will be recognized by BDS computers. She claims that the record was first heard on KMEL San Francisco, at which time the staff did a manual identification from radio airwaves.

The song was aired again in April on top 40/rhythm KUBE Seattle, and additional patterns were assigned. According to a source at Columbia, the song was featured in the film "Conspiracy Theory"; although it did not appear on the soundtrack, somehow a pirate recording was made that was pressed onto CD and DAT. It is also possible that someone who had access to the recording and/or master tapes could have also made pirate copies. Nonetheless, the track is getting airplay on WBHJ Birmingham, Ala. (58 plays), KTBT Baton Rouge, La. (82 plays), KKBT Los Angeles (34 plays), and KMEL (14 plays). The first radio single from Hill's forthcoming solo project will be "Doo Wop," scheduled for a June release.

ROUND THREE: Several weeks ago, I wrote that a verse LL Cool J delivered on "4,3,2,1" (Def Jam/Mercury) had caused some ill feelings for rapper Canibus, leading the latter to respond with "Second Round K.O." (Universal), now No. 4 on Hot Rap Singles. Just when you thought you heard all the punch lines you could stand, a new chapter develops, as LL Cool J responds with "The Ripper Strikes Back," which debuts at No. 63 on Hot R&B Airplay. The song has sparked a heated debate and split demo lines according to age and in some cases gender, with most people strongly supporting one rapper or the other. WQHT New York recently put the two songs against each other in its nightly "Battle of The Beats" contest, in which songs go head to head and callers pick the winner. Listener response was so overwhelming that the contest was extended over a three-day period, with LL winning on the third night. However, insiders tell me that Fugees member Wyclef Jean, who caught a few jabs in LL's response record, is planning to return the favor in a forthcoming single of his own.

After one full week at radio, "The Ripper Strikes Back" already has an audience of 6.9 million across 28 stations.

R&B

QUEEN LATIFAH

(Continued from preceding page)

ads for the album in a number of consumer magazines, including Vibe, Rolling Stone, Details, Ebony, Essence, and Teen People.

The label will also target black hair magazines such as Hype Hair and fanzines such as Black Beat and Right On!. In addition, Sims says, Motown will aggressively target rap fanzines like the Source, Blunt, and XXL.

Plans are in the works for the rapper to appear on "The Rosie O'Donnell Show," "Good Morning America," "Vibe," and MTV.

As part of Motown's album awareness campaign, Sims says, "Order In The Court" will be serviced to radio and retail via mock "summons."

A number of radio appearances are being scheduled. A promotional tour is in the works for mid- to late June. In addition, the rapper will perform at the Lilith Fair dates July 22-27 in Raleigh and Charlotte, N.C., Atlanta, and West Palm Beach and Orlando, Fla.

Three weeks before the album is released, a commercial teaser campaign is planned on BET, MTV, and the Box.

A videoclip for "Bananas" will be shot by director Paul Hunter May 18 in Los Angeles. It will be serviced to BET, MTV, and the Box.

Details on international release plans were unavailable at press time. Flavor Unit/Motown is distributed internationally by Polydor.

RHYTHM AND BLUES

(Continued from preceding page)

to be the first truly global hip-hop company." Another part of Gutzie's plan, according to the statement, is to develop new artists outside the U.S. to let them have a fresh perspective on how they write material.

In its first year of operation, the label plans to release hip-hop albums by Flip, Madd Flo, Emanuel Dean Presents: "Shanni & Shaff," Chappie Chap, the Lavish All-Stars, and the R&B group I.D.

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				CDMPLED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPDRTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				*** No. 1/GREATEST GAINER ***	
1	19	—	2	TURN IT UP (REMIX)/FIRE IT UP (C) (D) (T) (X) ELEKTRA 64104/EEG	BUSTA RHYMES 1 week at No. 1
2	2	2	6	MONEY, POWER & RESPECT ● (C) (D) (T) (X) BAD BOY 79156/ARISTA	THE LOX (FEAT. DMX & LIL' KIM)
3	4	4	8	VICTORY ● (C) (D) (T) (X) BAD BOY 79155/ARISTA	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
4	3	3	6	SECOND ROUND K.O. (C) (D) (T) UNIVERSAL 56175	CANIBUS
5	1	1	13	ROMEO AND JULIET ● (C) (D) (T) GRAND JURY 64973/RCA	SYLK-E. FYNE FEATURING CHILL
6	7	8	12	GET AT ME DOG (C) (D) (M) (T) (X) DEF JAM 568862/MERCURY	DMX (FEAT. SHEEK OF THE LOX)
7	13	13	7	RAISE THE ROOF (C) (D) (T) LUKE II 572250/ISLAND	LUKE FEAT. NO GOOD BUT SO GOOD
8	14	14	5	I GOT THE HOOK UP! (C) (D) (T) NO LIMIT 53311/PRIORITY	MASTER P FEAT. SONS OF FUNK
9	5	5	20	DEJA VU (UPTOWN BABY) ● (C) (D) (T) (X) CODEINE 78755/CDLUMBIA	LORD TARIQ & PETER GUNZ
10	8	36	3	CLOCK STRIKES (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG	TIMBALAND AND MAGOO
11	6	6	15	GONE TILL NOVEMBER ▲ (C) (D) (M) (T) (X) RUFFHOUSE 78752/CDLUMBIA	WYCLEF JEAN
12	12	7	8	DO FOR LOVE ● (C) (D) (T) AMARU 42516/JIVE	2PAC FEATURING ERIC WILLIAMS
13	15	15	9	WHO AM I (C) (T) (X) 2 HARD 6160/VIP	BEENIE MAN
14	9	10	7	GITTY UP (C) (D) (T) RED ANT/LONDON 570100/ISLAND	SALT-N-PEPA
15	11	11	16	WHAT YOU WANT ● (C) (D) (T) (X) BAD BOY 79141/ARISTA	MASE (FEATURING TOTAL)
16	16	12	16	MAKE EM' SAY UHH! (C) (D) (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
17	10	9	12	THE PARTY CONTINUES ● (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	JD FEATURING DA BRAT
18	17	16	7	STILL PO' PIMPIN' (C) (D) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	DO OR DIE FEAT. JOHNNY P AND TWISTA
19	18	21	4	OUT OF SIGHT (YO) (C) (D) PERSPECTIVE 587594/A&M	RUFUS BLAQ
20	22	17	9	JUST BE STRAIGHT WITH ME (C) (D) (T) NO LIMIT 43305/PRIORITY	SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK
21	21	33	7	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
22	23	26	28	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	BIG PUNISHER
23	24	25	19	BURN (C) (D) (T) RED ANT 119006/MERCURY	MILITIA
24	20	19	16	FATHER (C) (D) DEF JAM 568332/MERCURY	LL COOL J
25	31	28	22	JUST CLOWNIN' (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	WC FROM WESTSIDE CONNECTION
26	27	20	14	THE CITY IS MINE (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	JAY-Z (FEATURING BLACKSTREET)
27	30	27	4	JAM ON IT (C) (D) (T) PENALTY 7228/TOMMY BOY	CARDAN (FEATURING JERMAINE DUPRI)
28	28	32	11	6 A.M. (WE BE ROLLIN') (C) (D) (T) (X) REPRISE 17278/WARNER BROS.	NADANUF
29	26	18	12	GETTIN' JIGGY WIT IT (C) (D) (V) COLUMBIA 78804	WILL SMITH
30	29	22	23	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BEJAMINS ▲ (C) (D) (T) (X) BAD BOY 79130/ARISTA	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & MASE
31	NEW ▶	1		CHOKE (C) (T) (X) SELECT 25059	B. L. H. U. N. T.
32	35	48	10	DOO DOO BROWN (C) (D) STREET STREET 30009	DJ NASTY KNOCK
33	40	—	2	COME & GET IT (C) (D) (T) KURUPT 004	DARQ AGE
34	32	37	3	SHAWTY FREAK A LIL' SUMTIN' (C) (T) (X) MIRROR IMAGE 479/ICHIBAN	LIL JON AND THE EAST SIDE BOYZ
35	41	—	4	TAKE YOUR TIME (C) (T) (X) ALL NET 2290	KOMPOZUR
36	37	38	3	SOUTHSIDE (C) (D) JAM DOWN/BREAKAWAY 482000/ISLAND	LIL' KEKE
37	25	23	18	DANGEROUS ● (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	BUSTA RHYMES
38	44	31	3	THE MOST BEAUTIFUL GIRL (C) (D) (T) TIGHT 2 DEF/BREAKAWAY 482001/ISLAND	RAHEEM
39	42	29	11	BODY ROCK (C) (D) (T) OPEN MIC 157/RAWKUS	MOS DEF FEATURING Q-TIP & TASH
40	33	41	7	I CAN FEEL IT (C) (T) DOWN SOUTH 4003/FULLY LOADED	GHETTO MAFIA
41	34	24	21	SWING MY WAY ● (C) (D) (M) (T) (X) EASTWEST 64135/EEG	K.P. & ENVYI
42	RE-ENTRY	7		A REAL LADY (SOMETIMES I'M A BIT@H) (C) (D) (T) ALL NET 2288	D'MEKA
43	39	35	3	BODY (C) INTERSOUND 8129	MIKE CITY
44	38	30	10	ALL MY LOVE (C) (D) LIL' MAN 97023/INTERSCOPE	QUEEN PEN FEAT. ERIC WILLIAMS
45	47	—	29	IMMA ROLLA (C) (T) (X) LOC-N-UP 70310	MR. MONEY LOC
46	45	42	6	2 LIVE PARTY (C) (D) (T) LIL' JOE 897	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAKNASTY)
47	36	34	13	NOTHIN' MOVE BUT THE MONEY (C) (T) (X) BLUNT 4939/TVT	MIC GERONIMO FEAT. DMX & BLACK ROB
48	NEW ▶	1		DING-A-LING (C) (D) (T) RESTLESS 72961	HI-TOWN DJ'S
49	48	43	11	ANOTHER RIOT (C) (D) 40 STREET 4043	KINGPIN SKINNY PIMP
50	49	45	14	SEND MY LOVE/SEND ONE YOUR LOVE (C) (D) DELICIOUS VINYL 71903	BORN JAMERICANS

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.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	5	4	DO YOU HEATHER B. (FREEZE/REPLAY)
2	6	10	MY STEEZ RAW ELEMENTS FEAT. MEN AT LARGE (BIG PLAY/SOLID DISCS)
3	2	2	HOLD ON TO YOUR DREAMS THE CHI-LITES (COPPER SUN/PPI)
4	1	5	HERE COMES THE HORNS DELINQUENT HABITS (RCA)
5	8	27	COME ON EVERYBODY (GET DOWN) US 3 (BLUE NOTE/CAPITOL)
6	9	4	LET IT GO NICE & SMOOTH (STREET LIFE/ALL AMERICAN)
7	10	6	THEY BE JUMPIN MICHAEL LONG FEAT. KCHILZ & TETRAZ (MAJOR TURNOUT/50 LONG/ALADDIN)
8	—	1	60 WAYZ VERONICA (H.O.L.A./RED ANT)
9	12	4	I KNOW YOU WANT ME... NASTYBOY KLICK FEAT. CECE PENISTON (NASTYBOY)
10	13	5	SABROSURA D.J. LAZ (PANDISC)
11	11	6	BLAST FIRST PARIS (UNLEASHED/WHIRLING)
12	15	31	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)
13	17	13	SOMEONE TO HOLD VERONICA FEAT. BIG PUNISHER & CUBAN LINK (H.O.L.A./RED ANT)
14	7	5	TOMIKA MR. INTERNATIONAL (ALBATROSS)
15	18	3	SOUND CLASH SHABAAM SAHDEEQ (RAWKUS)
16	14	11	ILL NA NA 12 GAUGE (POWER/T.Y.S.)
17	—	1	OH MARY DON'T YOU WEEP TRIN-I-TEE 5-7 (B-RITE/INTERSCOPE)
18	—	1	DO WHAT YOU FEEL FREAKNASTY (POWER/T.Y.S.)
19	20	17	SO HOT DJ S&S FEATURING B.B.O. (LETHAL)
20	22	26	PAPI CHULO PUMPOORST FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONERCA)
21	—	11	ME NAME JR. GONG DAMIAN MARLEY FEAT. GRAND PUBA (TUFF GONG/DUQUYER)
22	19	20	AZ SIDE NASTYBOY KLICK FEAT. MANDI (NASTYBOY/GLASSNOTE/MERCURY)
23	25	3	SOUTHSIDE RUFFTOWN MOB FEAT. VOICE (LIL' JOE)
24	21	6	BIG BOOTY GIRLS M.C. SHY-D (BENZ)
25	—	4	RAIDA'S THEME THE X-ECUTIONERS (AUDIO SOUL/ASPHODEL)

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

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Billboard TOP R&B ALBUMS

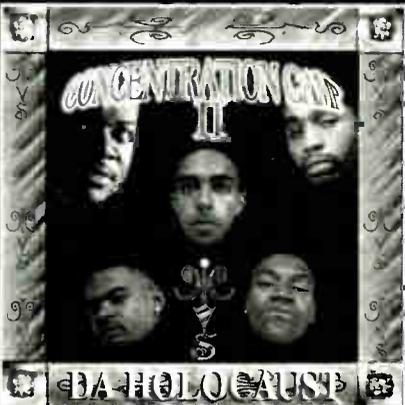
MAY 9, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	4	SOUNDTRACK NO LIMIT 50745*/PRIORITY (11.98/17.98) 3 weeks at No. 1	I GOT THE HOOK-UP!	1
2	2	4	6	SOUNDTRACK HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
3	3	2	3	GOODIE MOB LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
*** GREATEST GAINER ***						
4	72	—	2	SOUNDTRACK INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	4
5	4	3	3	DO OR DIE NEIGHBORHOOD WATCH/RAP-A-LOT 45612*/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	3
6	8	17	32	JON B. ● YAB YUM/550 MUSIC 67805*/EPIC (10.98 EQ/16.98)	COOL RELAX	6
7	5	6	5	GANG STARR NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	1
8	7	7	7	C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
9	11	13	45	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
10	9	14	29	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
11	10	12	4	MONTELL JORDAN DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
12	13	9	11	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
13	14	15	31	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
*** Hot Shot Debut ***						
14	NEW ▶	1	1	SONS OF FUNK NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK	14
15	6	5	4	AZ NOO TRYBE 56715*/VIRGIN (10.98/16.98)	PIECES OF A MAN	5
16	16	19	30	NEXT ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
17	15	16	5	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	7
18	21	23	24	LSG ▲ EASTWEST 62125*/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
19	12	8	5	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	2
20	NEW ▶	1	1	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	20
21	20	18	9	SCARFACE RAP-A-LOT 45471*/VIRGIN (10.98/22.98)	MY HOMIES	1
22	17	10	6	CAPPADONNA ● RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE	1
23	19	—	2	TAMIA QWEST 46213*/WARNER BROS. (10.98/16.98)	TAMIA	19
24	24	32	23	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
25	22	20	32	USHER ▲ LAFACE 26043*/ARISTA (10.98/16.98)	MY WAY	1
26	25	24	35	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
27	23	21	19	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	13
28	18	11	5	COCOA BROVAZ DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	3
29	29	28	25	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620*/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
30	26	22	4	FATAL RELATIVITY 1622* (10.98/15.98)	IN THE LINE OF FIRE	10
31	28	26	16	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	1
32	27	33	32	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
33	35	36	7	KEITH WASHINGTON SILAS 11744*/MCA (10.98/16.98)	KW	27
34	32	29	5	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
35	33	31	22	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
36	30	25	27	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
37	NEW ▶	1	1	WITCHDOCTOR ORGANIZED NOIZE 90146*/INTERSCOPE (10.98/16.98) HS	...A.S.W.A.T. HEALIN' RITUAL	37
38	34	30	24	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
39	31	27	54	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
40	37	40	10	JAGGED EDGE SO SO DEF 68181*/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
41	40	42	44	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
42	38	37	5	PLAYA DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	19
43	NEW ▶	1	1	MARVALESS AWOL/NOO TRYBE 45675*/VIRGIN (10.98/15.98) HS	FEARLESS	43
44	42	39	9	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98) HS	MANY MOODS OF MOSES	35
45	41	43	10	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
46	36	35	41	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
47	47	47	14	YOUNG BLEED ● NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	1
48	44	48	39	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	4

49	46	45	24	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
50	39	34	3	DAVINA LOUD 67536*/RCA (10.98/16.98) HS	BEST OF BOTH WORLDS	34
51	43	38	9	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	10
52	45	41	33	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
53	52	50	23	2PAC ▲ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	1
54	50	51	49	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093*/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
55	48	49	26	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
56	49	44	3	JOHNNIE TAYLOR MALACO 7488 (10.98/14.98)	TAYLORED TO PLEASE	44
57	56	56	58	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
58	53	54	5	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98) HS	RAW SYLK	47
59	51	57	6	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
60	NEW ▶	1	1	BIG PUNISHER LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	60
61	NEW ▶	1	1	DJ JUBILEE TAKE FO' 206 (11.98/16.98)	TAKE IT TO THE ST. THOMAS	61
62	58	55	9	C-BO AWOL/NOO TRYBE 45496*/VIRGIN (10.98/15.98)	TIL' MY CASKET DROPS	4
63	63	64	62	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
64	NEW ▶	1	1	JOHNNY P C-TOWN/RAP-A-LOT 45628*/VIRGIN (10.98/16.98) HS	THE NEXT	64
65	67	90	24	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	49
66	69	61	25	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
67	57	53	32	SOUNDTRACK ▲ LAFACE 26041*/ARISTA (10.98/16.98)	SOUL FOOD	1
68	55	52	7	KILLAH PRIEST GEFEN 24971* (10.98/16.98)	HEAVY MENTAL	4
69	74	65	4	TEDDY PENDERGRASS PHILADELPHIA INTERNATIONAL/THE RIGHT STUFF 36994/EMI-CAPITOL (9.98/15.98)	GREATEST HITS	65
70	59	46	5	DAS EFX EASTWEST 62063*/EEG (10.98/16.98)	GENERATION EFX	10
71	RE-ENTRY	2	2	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC (10.98/14.98) HS	DON'T GIVE UP	71
72	61	60	75	DRU HILL ▲ ISLAND 524306 (10.98 EQ/16.98) HS	DRU HILL	5
73	65	71	39	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98 EQ/16.98) HS	TIME FOR HEALING	24
74	66	62	25	KAREN CLARK-SHEARD ISLAND 524397 (10.98 EQ/17.98) HS	FINALLY KAREN	28
*** PACESETTER ***						
75	85	74	31	BOYZ II MEN ▲ MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
76	64	59	28	UNCLE SAM ● STONECREEK 67731*/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	24
77	80	87	11	PHIL PERRY PEAK/PRIVATE MUSIC 82163*/WINDHAM HILL (10.98/16.98) HS	ONE HEART ONE LOVE	67
78	70	63	23	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
79	71	73	78	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
80	54	—	5	VARIOUS ARTISTS THUMP 1100* (10.98/15.98)	GHETTO POLITIX	54
81	75	66	26	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
82	76	88	30	IMMATURE MCA 11668 (10.98/16.98)	THE JOURNEY	20
83	60	—	2	MAC DRE ROMP 1050 (9.98/15.98) HS	STUPID DOO DOO DUMB	60
84	83	78	44	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
85	78	75	5	VARIOUS ARTISTS JAKE 90188*/INTERSCOPE (11.98/17.98)	D.J. MAGIC MIKE PRESENTS BOOTYZ IN MOTION	57
86	62	58	10	SOUNDTRACK TOMMY BOY 1227* (11.98/17.98)	RIDE	13
87	84	67	5	LIL' KEKE JAM DOWN/BREAKAWAY 481000/ISLAND (10.98 EQ/16.98) HS	COMMISSION	37
88	89	94	49	SOUNDTRACK ● NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
89	81	96	11	RANDY CRAWFORD BLUEMOON/ATLANTIC 92785/AG (10.98/16.98)	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE	70
90	68	70	37	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
91	RE-ENTRY	9	9	BIG TYMERS CASH MONEY 9617 (11.98/16.98) HS	HOW U LUV THAT?	25
92	87	76	30	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
93	82	81	32	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
94	73	68	19	VARIOUS ARTISTS ● POLYGRAM TV 536204 (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	25
95	RE-ENTRY	21	21	5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 45117*/VIRGIN (10.98/15.98)	USUAL SUSPECTS	26
96	79	77	28	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
97	92	89	17	ROBYN ▲ RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	51
98	95	92	62	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
99	88	84	5	DJ HONDA RELATIVITY 1613* (10.98/15.98) HS	HII	57
100	94	—	43	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13

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



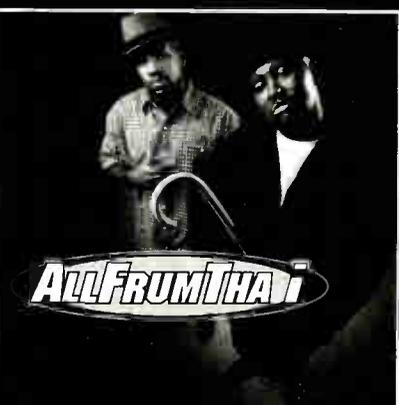
The Group That Brought you
"How Ya Do Dat"
The follow up to the Gold album from Young Bleed
MY BALLS AND MY WORD

THE ALBUM
DA HOLOCAUST
IN STORES MAY 12

PRIORITY RECORDS

Includes hit singles:
County Jail
Fill My Cup
Dopest On Tha Planet

FEATURING THA HOMIES
ICE CUBE, MACK 10, AND
THA WESTSIDE CONNECTION
ALBUM IN STORES MAY 5



All From Tha

Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★						
1	1	21	ALL MY LIFE	K-CI & JOJO (MCA) 9 wks at No. 1	38	35	43	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
2	2	27	I GET LONELY	JANET (VIRGIN)	39	38	4	APPLE TREE	ERYKAH BADU (KEDAR/UNIVERSAL)
3	4	16	TOO CLOSE	NEXT (ARISTA)	40	44	4	CAN'T LET HER GO	(41) 50 3
4	3	24	ANYTIME	BRIAN MCKNIGHT (MOTOWN)	42	62	3	I GOT THE HOOK UP!	MASTER P FEAT. SONS OF FUNK (NO LIMIT/PRIORITY)
5	12	4	BE CAREFUL	SPARKLE (ROCK LAND/INTERSCOPE)	43	48	6	NO GUARANTEE	CHICO DEBARGE (KEDAR/UNIVERSAL)
6	7	13	IT'S ALL ABOUT ME	MYA WITH SPECIAL GUEST SISQO (UNIVERSITY/INTERSCOPE)	44	72	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	FRAS MICHAEL FEAT. Q. DERRY BISHOP & INTRODUCING MYA (INTERSCOPE)
7	5	13	LET'S RIDE	MONTELL JORDAN FEAT. MASTER P & SLUX THE SHOCKER (DEF JAM/MERCURY)	45	47	9	CLOCK STRIKES	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
8	7	13	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)	46	45	28	5 STEPS	DRU HILL (ISLAND)
9	13	25	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)	47	42	31	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)
10	6	24	SEVEN DAYS	MARY J. BLIGE (MCA)	48	46	26	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
11	10	23	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)	49	39	20	MAKE EM' SAY UHH!	MASTER P (NO LIMIT/PRIORITY)
12	15	15	WE BE CLUBBIN'	ICE CUBE (HEAVYWEIGHT/A&M)	50	41	14	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOX) (DEF JAM/MERCURY)
13	9	26	NICE & SLOW	USHER (LAFACE/ARISTA)	51	49	29	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
14	18	6	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE (LOUD)	52	53	5	CHEDDAR	WC (RED ANT/LONDON/ISLAND)
15	11	15	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)	53	58	9	GOTTA BE	JAGGED EDGE (SO SO DEF/COLUMBIA)
16	14	15	PARTY AIN'T A PARTY	QUEEN PEN (LIL' MAN/INTERSCOPE)	54	52	7	CRAZY FOR YOU	EBONI FOSTER (HENDRIX/MCA)
17	16	10	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIMI) (BAD BOY/ARISTA)	55	56	8	THEY DON'T DANCE NO MO'	GOODIE MOB (LAFACE/ARISTA)
18	19	7	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)	56	59	4	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
19	24	9	THEY DON'T KNOW	JON B. (Y&B YUM/550 MUSIC/EPIC)	57	51	5	SECOND ROUND K.O.	CANIBUS (UNIVERSAL)
20	27	2	MY WAY	USHER (LAFACE/ARISTA)	58	64	3	SHORTY (YOU KEEP PLAYIN' WITH MY MIND)	IMAJIN FEATURING KEITH MURRAY (JIVE)
21	17	12	ROMEO AND JULIET	SYLK-E-FYNE FEAT. CHILL (GRAND JURY/RCA)	59	60	4	ALL THAT I AM	JOE (JIVE)
22	22	16	AM I DREAMING	OL SKOOL FEAT. KEITH SWEAT & XSCAPE (KEDAR/UNIVERSAL)	60	63	5	CHEERS 2 U	PLAYA (DEF JAM/MERCURY)
23	20	25	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)	61	55	11	REALITY	ELUSION (RCA)
24	23	16	DO FOR LOVE	2 PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)	62	—	1	THE RIPPER STRIKES BACK	LL COOL J (DEF JAM/MERCURY)
25	25	12	IMAGINATION	TAMIA (QWEST/WARNER BROS.)	63	54	29	BREAKDOWN	MARIAH CAREY (FEAT. KRAYZIE BONE & WISH BONE) (COLUMBIA)
26	29	12	BRING IT ON	KEITH WASHINGTON (SILAS/MCA)	64	67	2	HIT 'EM WIT DA HEE	MISSY "MISSEDOANOR" ELLIOTT (FEAT. LIL' KIMI & MO'NIE) (EASTWEST/EEG)
27	32	22	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	65	70	5	WELL, ALRIGHT	CECE WINANS (PIONEER)
28	28	32	MY BODY	LSG (EASTWEST/EEG)	66	68	8	BYE BYE	RANDY CRAWFORD (BLUEMOON/ATLANTIC)
29	31	10	WHO AM I	BEENIE MAN (2 HARD/VP)	67	—	1	DO YOUR THING	7 MILE (CRAVE)
30	21	19	RAIN	SWV (RCA)	68	66	2	PULL IT	CAMFRON (UNIVERSAL/EPIC STREET/EPIC)
31	36	10	TURN IT UP (REMIX)/FIRE IT UP	BUSTA RHYMES (ELEKTRA/EEG)	69	—	1	MY ALL	MARIAH CAREY (COLUMBIA)
32	26	16	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	70	—	1	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
33	34	40	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	71	65	27	ARE U STILL DOWN	JON B. (Y&B YUM/550 MUSIC/EPIC)
34	43	3	THE ONLY ONE FOR ME	BRIAN MCKNIGHT (MOTOWN)	72	—	5	357 (MAGNUM P.I.)	CAMFRON (UNIVERSAL/EPIC STREET/EPIC)
35	33	6	MONEY	CHARLI BATHMORE (UNIVERSAL/EPIC STREET/EPIC)	73	—	12	SOMEONE LIKE YOU	PATTI LABELLE (MCA)
36	30	18	SWING MY WAY	K.P. & ENVYI (EASTWEST/EEG)	74	—	26	DA DANGEROUS	BUSTA RHYMES (ELEKTRA/EEG)
37	37	5	VICTORY	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	75	—	9	THE PARTY CONTINUES	JD FEATURING DA BRAT (SO SO DEF/COLUMBIA)

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

HOT R&B RECURRENT AIRPLAY

1	—	1	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)	14	9	6	I CARE 'BOUT YOU	MILESTONE (LAFACE/ARISTA)
2	1	5	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/EEG)	15	19	25	THE SWEETEST THING	REFUGEE CAMP ALL-STARS FEAT. LAURYN HILL (COLUMBIA)
3	3	2	EVERYTHING	MARY J. BLIGE (MCA)	16	14	30	DON'T LEAVE ME	BLACKSTREET (INTERSCOPE)
4	5	6	HOLD ON (CHANGE IS COMIN')	SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)	17	17	27	NEXT LIFETIME	ERYKAH BADU (KEDAR/UNIVERSAL)
5	4	8	IN MY BED	DRU HILL (ISLAND)	18	13	4	BUTTA LOVE	NEXT (ARISTA)
6	2	2	A DREAM	MARY J. BLIGE (ARISTA)	19	18	19	FOR YOU	KENNY LATTIMORE (COLUMBIA)
7	7	7	MY LOVE IS THE SHHH!	SOMETHIN' FOR THE PEOPLE FEAT. TINA & TAMIKA (WARNER BROS.)	20	16	21	CAN WE	SWV (JIVE)
8	11	7	FEEL SO GOOD	MASE (BAD BOY/ARISTA)	21	25	59	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
9	6	12	STOMP	GOD'S PROPERTY (B-RITE/INTERSCOPE)	22	21	35	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
10	10	12	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)	23	20	13	NEVER MAKE A PROMISE	DRU HILL (ISLAND)
11	12	13	I CAN LOVE YOU	MARY J. BLIGE (MCA)	24	23	8	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)
12	15	8	SOCK IT 2 ME	MISSY "MISSEDOANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)	25	—	12	SHOE WAS ON THE FOOT	PATTI LABELLE (MCA)
13	8	4	TYRONE	ERYKAH BADU (KEDAR/UNIVERSAL)					

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

R&B SINGLES A-Z

90	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	24/7 (Ros World, ASCAP/Protons, ASCAP/Licksdot Lyrics, ASCAP/After School, BMI)
84	LIVE PARTY (Lil' Joe Wein, BMI/Harrick, BMI/Longitude, BMI)	
86	4, 3, 2, 1 (Lil' Cool J, ASCAP/Def Jam, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP/So So, ASCAP/Brooklyn Dust, ASCAP/Funky Noble, ASCAP/Timber Trace, ASCAP/WBM 6 A.M. (WE BE ROLLIN') (Too Slow U Blow, BMI/True Rap, BMI/Nine-Twenty Four, BMI/Aaron Babyboy, ASCAP/Magic Melodee Man, ASCAP/Metro Beat, BMI)	
58	ALL I DO (Bleu Joli, BMI/Junkie Funk, BMI)	
6	ALL MY LIFE (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM	
57	ALL MY LOVE (Lil' Lu Lu, BMI/EMI Blackwood, BMI/Donni, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mamma, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) HL/WBM	
32	AM I DREAMING (Irving, BMI/Liesnika, BMI) HL	
89	ANOTHER RIOT (Edward, ASCAP/Jasmine, ASCAP/Kionna, ASCAP/Santangelo, ASCAP)	
5	THE ARMS OF THE ONE WHO LOVES YOU (Realsongs, ASCAP) WBM	
66	BEAUTIFUL BLACK PEOPLE (Ava, BMI/Jones & Williams, BMI/Sweet Still Voice, BMI)	
34	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (Jones, ASCAP/R20, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL	
98	BEFORE WE START (Reifman, ASCAP/Dofat, BMI/Warner-Tamerlane, BMI/Soul On Soul, ASCAP/Erik Miltner, ASCAP/EMI April, ASCAP)	
9	BODY BUMPIN' YIPPIE-YI-YO (Smelzgood, ASCAP)	
82	BODY ROCK (Medina Sound, BMI/Jazz Merchant, ASCAP/Zomba, ASCAP/Alkaholiks, BMI/period, ASCAP)	
85	BODY (JustMike, BMI/Mike City, BMI)	
4	BREAKDOWN/MY ALL (Sony/ATV, BMI/Rye, BMI/EMI April, ASCAP/Siet, ASCAP/Wishbone, ASCAP/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP)	
26	BRING IT ON (Fred Jenkins III, BMI/K-Shreve, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL	
53	BURN (Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)	
16	CHEERS 2 U (Herbilibious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM	
72	CHOKÉ (B.L.H.U.N.T., BMI/Fict, BMI)	
71	THE CITY IS MINE (Lil' Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donni, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP) HL/WBM	
28	CLOCK STRIKES (Virginia Beach, ASCAP/Magoo, ASCAP/WB, ASCAP/Music Corp. Of America, BMI) HL/WBM	
78	COME & GET IT (GCHM, ASCAP/Big N. Mage, BMI)	
44	COME OVER TO MY PLACE (Davina, BMI)	
45	CRAZY FOR YOU (MCA)	
55	DANGEROUS (T'Zah's, BMI/Zadyah's, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Armani, BMI) WBM	
20	DEJA VU (UPTOWN BABY) (MCA, BMI) HL	
32	DISCO LADY 2000 (Longitude, BMI)	
21	DO FOR LOVE (Jungle Fever, BMI/EMI Blackwood, BMI/Soulrang, BMI/Joshua's Dream, BMI/Music Corp. Of America, BMI/Lindseyanne, BMI/The Music Force, BMI/Longitude, BMI) HL/WBM	
73	DOO DOO BROWN (MSJ, BMI)	
36	DO YOUR THING (Chocolate Factory, ASCAP/Copyright Control)	
79	EVERYDAY (Dirty Bruce, BMI/2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP)	
69	FATHER (Lil' 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, BMI) HL	
81	FREAK IT (21st Century, ASCAP/Smith & Lewis, BMI/Whooping Crane, BMI/Ground Control, BMI/EMI Blackwood, BMI)	
70	FULL COOPERATION (Erick Sermon, ASCAP/Illotic, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Sheronda, BMI)	
24	GET AT ME DOG (Boomer X, ASCAP/Copyright Control, ASCAP/Damon Blackmon, ASCAP/Frankly, BMI)	
56	GETTIN' JIGGY WIT IT (Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambi, BMI/Warner Chappell, ASCAP/Warner-Tamerlane, BMI) HL/WBM	
42	GITTY UP (PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL	
23	GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP) HL	
99	HANDLE UR BUSINESS (Blind Man's Bluff, ASCAP/Rapid Fire, ASCAP)	
83	I CAN FEEL IT (Dathods, BMI)	
30	I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI) HL	
64	IF YOU THINK I'M JIGGY (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D. Blackmon, ASCAP/Music Of Unicef, ASCAP/Full Keel, ASCAP) HL/WBM	
25	I GOT THE HOOK UP! (Big P, BMI/Burrin Avenue, BMI)	
14	IMAGINATION (So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP) HL	
91	INDEPENDENCE DAY (Zomba, BMI/Srand, BMI/Zomba, ASCAP/Illotic, ASCAP/Quinton "Black" Banks, ASCAP)	
2	IT'S ALL ABOUT ME (D Xtraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect, BMI) WBM, ASCAP) WBM	
68	JAM ON IT (Suite 28, ASCAP/Full Keel, ASCAP/So So Def, ASCAP/EMI, ASCAP)	
96	JUST A MEMORY (Frabensha, ASCAP/Steven A. Jordan, ASCAP)	
49	JUST BE STRAIGHT WITH ME (Big P, BMI/Burrin Ave., BMI/EMI April, ASCAP/Flyte Tyme, ASCAP)	
97	LET ME (Edward, ASCAP/Jasmine, ASCAP/Kionna, ASCAP/Santangelo, ASCAP/GOD Music Works, ASCAP)	
3	LET'S RIDE (Hudson Jordan, ASCAP/Wisen, ASCAP/Mood Swing, BMI/Big P, BMI)	
54	LIL' RED BOAT (EMI April, ASCAP/Flyte Tyme, BMI) WBM	
75	LOST TO LOVE (Zomba, ASCAP/Zomba, PRS/Sony/ATV Songs, BMI)	
50	LOVE LETTERS (LeoSun, ASCAP/Avemal, ASCAP/Irving, BMI/Rondor, PRS/EMI April, ASCAP)	
33	MAKE EM' SAY UHH! (Burrin Ave., BMI/Big P, BMI)	
59	MOAN & GROAN (GEMA/WB, ASCAP/Playhard, ASCAP/Ankine, ASCAP) WBM	
11	MONEY, POWER & RESPECT (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Boomer X, ASCAP/Mystery System, BMI/WB, ASCAP) HL/WBM	
74	THE MOST BEAUTIFUL GIRL (Tight 2 Def, ASCAP/Red Lowe, ASCAP/Hestone, BMI)	
35	MY BODY (Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP) WBM	
19	NICE & SLOW (So So Def, ASCAP/Slack A.D., ASCAP/BMG Songs, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL	
11	NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms. Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM	
88	NOTHIN' MOVE BUT THE MONEY (Paniro's, ASCAP/Jae'wons, ASCAP)	
40	OFF THE HOOK (Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hittuquartz, ASCAP/WB, ASCAP/Cassandra Lucas Designee, ASCAP) HL/WBM	
93	ON THE MIC (Sony, ASCAP/Danica, ASCAP/Entertaining, ASCAP/Jobete, ASCAP/EMI April, ASCAP)	
52	OUT OF SIGHT (YO) (All Blac, ASCAP/Back 2 Da Getto, ASCAP/Polygram Int'l, ASCAP/Al West, BMI) HL	
39	THE PARTY CONTINUES (EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throwin' Tantrums, ASCAP/All Seeing Eye, ASCAP/Cameo-5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM	
29	RAIN (Bam Jams, BMI/MCA, BMI) HL	

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★						
1	—	1	BREAKDOWN/MY ALL	MARSHAY FEAT. KRAYZIE BONE & WISH BONE (COLUMBIA) 1 week at No. 1	38	37	6	LOVE LETTERS	ALI (ISLAND)
2	2	13	TOO CLOSE	NEXT (ARISTA)	39	36	7	STILL PO' PIMPIN'	DO OR DIE (NEIGHBORHOOD WATCH/RAP-A-LOT/VIRGIN)
3	1	8	LET'S RIDE	MONTELL JORDAN FEAT. MASTER P & SLUX THE SHOCKER (DEF JAM/MERCURY)	40	39	4	OUT OF SIGHT (YO)	RUFUS BLAQ (PERSPECTIVE/A&M)
4	3	9	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)	41	34	9	REALITY	ELUSION (RCA)
5	40	2	TURN IT UP (REMIX)/FIRE IT UP	BUSTA RHYMES (ELEKTRA/EEG)	42	47	8	JUST BE STRAIGHT WITH ME	SILKK THE SHOCKER (NO LIMIT/PRIORITY)
6	4	2	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)	43	45	7	THROW YOU HOOD UP	MR. MONEY LOC FEAT. ABOVE THE LAW (LOC-N-UP)
7	9	7	CHEERS 2 U	PLAYA (DEF JAM/MERCURY)	44	46	4	MOAN & GROAN	MARK MORRISON (ATLANTIC)
8	7	6	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIMI) (BAD BOY/ARISTA)	45	43	27	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
9	11	8	VICTORY	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	46	42	22	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
10	8	6	SECOND ROUND K.O.	CANIBUS (UNIVERSAL)	47	48	28	I'M NOT A PLAYER	BIG PUNISHER (LOUD)
11	5	12	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)	48	41	12	ALL I DO	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
12	6	13	ROMEO AND JULIET	SYLK-E-FYNE FEAT. CHILL (GRAND JURY/RCA)	49	—	1	STAY	ROOM SERVICE (EASTWEST/EEG)
13	10	9	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)	50	49	19	BURN	MILITIA (RED ANT)
14	12	9	IMAGINATION	TAMIA (QWEST/WARNER BROS.)	51	56	7		

MAY 9, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'TOO CLOSE', 'IT'S ALL ABOUT ME', 'LET'S RIDE', 'BREAKDOWN/MY ALL', 'THE ARMS OF THE ONE WHO LOVES YOU', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'JUST BE STRAIGHT WITH ME', 'LOVE LETTERS', 'WELL, ALRIGHT', 'OUT OF SIGHT (Y.O.)', 'BURN', 'LIL' RED BOAT', etc.

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

William Orbit Gains Attention With The Speed Of 'Light'

WILLIAM ORBIT delights in the fact that his musical association with **Madonna** has resulted in more than a fistful of fat paychecks.

In the eight weeks since "Ray Of Light" hit the streets, the Maverick project's primary producer has enjoyed a rush of interest in his rich catalog of material. Retailers are prominently racking past albums that Orbit cut under the names **Strange Cargo** and **Bass-o-matic** to ardent underground response. We even witnessed a minor scuffle between several folks over the last copy of an Orbit disc at a shop in New York.

"Needless to say, it's all working out quite well," he says with a smile. "But I'm still in a period of adjustment. It's like living in a trailer park your whole life and then being given the keys to a mansion."

And the best is apparently still to come, now that the namesake jam of "Ray Of Light" is being served to salivating DJs on a promo pressing. While **Sasha** and **Victor Calderone** provide appropriately trendy break-beat and tribal-house mixes, respec-



by Larry Flick

tively, neither has the sheer rhythmic intensity nor bottomless barrel of ear-tickling musical goodies that make up Orbit's brilliant renovation of his own original production.

Within a framework of metallic guitars, his remix is fueled by a steamrollin' new bassline and hard-edged trance beats that eventually dissolve into a fierce hand-clap breakdown that's fondly reminiscent of "Dancing In The Streets" by **Martha & the Vandellas**. All the while, La M's vocals dart from the now-familiar rants of the album mix into a cheeky faux-operatic spree. Each element adds up to a track that nourishes the brain while also inspiring frenetic, potentially uncontrollable body movement. With luck, this mix will be among the cuts on the remix album **Madonna** is considering

for an end-of-year release.

As much as Orbit has been enjoying the promotional ride sparked by "Ray Of Light," he confesses he's "bursting to get back to work." He got a brief studio fix last month, when he tweaked **Sarah McLachlan's** "Black" into an ambient epic for Elektra's upcoming soundtrack to "The X-Files: The Movie."

He hasn't yet decided on the parameters of his next project, opting instead to "let the structure present itself. At this moment, I'm doing a lot of writing and feeling good about what I'm coming up with so far."

CH-CH-CHANGES: It hasn't been a banner week for the business end of clubland.

After 14 years at MCA Records, veteran promoter **Bobby Shaw** has been relieved of his duties; he was the VP of dance music at the label. The move is one of a few internal changes being made at the label.

"It was a surprise, to say the least, but I'm choosing to view this as an opportunity to focus more on my first love—making music," he says, noting that he's on the hunt for an A&R gig.

Meanwhile, Shaw will maintain his active sideline as a club DJ. He's also pondering the idea of starting his own dance label. Regardless of his future direction, we're optimistic that he'll be a smashing success. You don't rise the level Shaw has and maintain it for so long without an immeasurable degree of talent.

Also, Popular Records is undergoing a severe restructuring in the wake of the recent bankruptcy of the label's partner, Critique Records. Although Popular president **Jurgen Korduletsch** will keep the label functioning on some level, much of the staff has been encouraged to begin seeking new gigs. It remains



Blunted Steve. Steve Stoll is trekking across the U.S. in support of his first NovaMute collection, "The Blunted Boy Wonder." The native New Yorker makes the label transition after recording on his own Proper indie label for several years. The project shows Stoll continuing to mine aggressive techno ground while incorporating elements of funk and ambient pop. While DJs are embracing the tribalistic single "Model T," "The Blunted Boy Wonder" has a wealth of turntable-worthy jams—most notably "Mosquito," with its unabashedly happy disco feel, and "Reciproheat," a frenetic anthem ripe with radio potential.

to be seen where label acts like **France Joli** and **Rozalla** will land.

BACK IN ACTION: Are ya ready for the return of the **B-52's**?

The venerable new wave band is currently prepping for its first tour in nearly a decade, as well as firing up the promotion machine in support of "Time Capsule: Songs For A Future Generation," a Reprise best-of collection due May 26.

The set boasts 18 cuts, including the classics "Rock Lobster," "Private Idaho," and "Love Shack." It also sports the new tunes "Debbie" and "Hallucinating Pluto," which reunite the band's surviving members. Both cuts show the B-52's in exceptional form.

The group hits the road for a summer-long jaunt with co-headliners the **Pretenders**, starting June 18 in Holmdel, N.J. Along the way, they'll also be playing a string of radio station festivals.

"We've been performing over the past year, and we do get together," says vocalist **Fred Schneider**. "We're still friends. We've gone our separate ways in a lot of ways, but we're still committed to our friendship and the B-52's."

Although all is rosy among the members, don't get too excited; it looks like this reunion will be temporary at best. "We have to really get together and work on it," says Schneider. "Everybody lives in different places. But who knows; maybe this will start the fire under our butts. But I don't want to get fans' hopes up."

IN THE MIX: Budding L.A.-rooted

producer **Stephen Nicholas** continues to make a solid argument for more thoroughly investigating the underappreciated club wares of Left Coast groovemeisters. He is among the many remixers who have cooked up a new version of **Ultra Naté's** red-hot single "Found A Cure"; he's also remixed "Dreamweaver" by **Erin Hamilton** (**Carol Burnett's** daughter, by the by), "Shed Your Skin" by **Indigo Girls**, and "Hopelessly Devoted To You" by **Olivia Newton-John**. He's also writing material with **Kristine W.** and **Wild Orchid** for their future albums.

Speaking of "Hopelessly Devoted To You," where is that record, anyway? In addition to Nicholas, **Victor Calderone** has reconstructed the song for the house generation. It would seem that it's time for Polydor to release this intriguing 12-inch package in coordination with the recent film revival of "Grease." Talk about a lost opportunity.

The painfully hip French duo **Air** is seriously courting the mainstream with its forthcoming Astralwerks single, "Kelly, Watch The Stars." Not only has it lensed a spiffy video with director **Mike Mills**, but it's also recorded a new version of the song



Twirlin' At Twilo. World-renowned DJs **Sasha**, left, and **John Digweed** recently celebrated their one-year anniversary behind the turntables at Twilo in New York. The famed nightclub is one of a handful of spots around the U.S. they hit on a regular basis—both as a team and individually. In addition to touring, Sasha is cutting tracks for his long-anticipated second album of original material. Meanwhile, Digweed has contributed a recording of a recent gig in Australia for Global Underground U.K.'s popular series of beat-mixed compilations.

with **Etienne de Crecy**.

Whilst we have Astralwerks on the brain, we're pleased to report that electronic dynamo **Luke Vibert** has signed his act **Wagon Christ** to the label. Import-hounds will note the act from its brief run on the now-defunct U.K. label **Rising High**. Look for the EP "The Power Of Love" in mid-June and the album "Tally Ho!" in September.

Crave In Lather Over S.O.A.P.

BY MICHAEL PAOLETTA

NEW YORK—In the case of Crave act **S.O.A.P.**, sisters are truly doin' it for themselves.

Siblings **Heidi** and **Line** (pronounced "lee-nah") **Sorensen** are the latest European act to come down the slippery, increasingly crowded "girl power" pike created by **Spice Girls**. Unlike many of their contemporary wannabes, however, the Denmark natives are making an impressive splash in the States with their first single, the buoyant "This Is How We Party."

"Quite honestly, we couldn't have asked for a better start," says Michael Ellis, VP of A&R at Crave. "The duo arrives to this country with a single that spent 10 weeks in the top five of Denmark's chart. It also has the distinction of being the most-played song on Danish radio."

Shipped to domestic retail March 31, "This Is How We Party" was receiving radio airplay before its March 16 airplay solicitation date. The song has been getting exposure on stations like **WWZZ** Washington, D.C., **WHTZ** New York, **KDWB** Minneapolis, and **KKLQ** San Diego.

Lisa Wolfe, VP of pop promotion at the label, attributes the song's radio success to hard work, luck, and—most important—timing.

"Right now, there are many huge ballads on radio, and then along comes this upbeat, feel-good record," she says. "It's worked in our favor because radio was looking for a song to balance the numerous ballads."

While Crave executives are working hard to spread the gospel according to **S.O.A.P.**, the **Sorensens**

are trekking across Europe on a press and promotional tour. They arrive on these shores May 1. "We can't wait to come to America," says the 18-year-old Heidi with a giggle. "My sister and I are

really looking forward to meeting everybody who likes the music we make."

And that's a good thing, because **Hakim Abdal-Khallaq**, senior director of marketing and artist development at Crave, has big plans for the sisters. "Since the song is doing so well at radio, we must now concentrate on putting a face with the music. We will accomplish this in two phases. The first being a radio, press, and retail tour that will start in May and go through July. In August, we'll start phase two, which is an official mall tour in 10 major markets. It will include live performances, fashion shows, and in-store signings. It will allow people to touch them."

(Continued on page 40)



S.O.A.P.

Billboard. **Dance** HOT Breakouts

MAY 9, 1998

CLUB PLAY

1. MY ALL **MARIAH CAREY** COLUMBIA
2. THE DAY **BOBBY D'AMBROSIO** FEAT. MICHELLE WEEKS DEFINITY
3. GIVE ME RHYTHM **BLACK CONNECTION** EDEL AMERICA
4. REACH OUT **PREACHER** TODD TERRY SAVE THE VINYL
5. FOUND LOVE **JOI CARDWELL** EIGHTBALL

MAXI-SINGLES SALES

1. DANCE FLOOR DELIGHT **CROOKLYN CLAN** AV8
2. IF GOD WILL SEND HIS ANGELS **U2** ISLAND
3. NEVA UNDERSTOOD WHY **KRYSTAL** PAYTOWN
4. LAND OF LOVE **HARLAN** LOGIC
5. I NEED LOVE **PAUL MAIN** PROJECT FEAT. RENEE GROOVILICIOUS

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

5TH ANNUAL DANCE MUSIC SUMMIT

JULY 8-10, 1998

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WIN a chance to perform in Billboard's exclusive, invitation-only artist showcases. Here's your chance to strut your stuff along-side clubland's biggest stars.

TO ENTER: Submit one song, biographical information, and a picture with a check for \$35 to: Michele Quigley, Billboard, 1515 Broadway, New York, NY 10036. (Please make sure tapes are clearly labeled).

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

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REGISTRATION FEES

	REGULAR	BILLBOARD DJs & RECORD POOL DIRECTORS
<input type="checkbox"/> Early bird - payment received by May 29	\$ 275	\$ 199
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<input type="checkbox"/> Full registration - after June 19th and Walk up	\$ 375	\$ 249

Fill out form and mail with payment to: Billboard Dance Music Summit, Michele Quigley, 1515 Broadway, 14th Floor, NY, NY 10036 or FAX to (212) 536-1400. Make all payments to Billboard Magazine. Please allow 10 business days for confirmation of receipt. This form may be duplicated. Please type or print clearly.

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



CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	3	5	5	FOUND A CURE STRICTLY RHYTHM 12534 1 week at No. 1	ULTRA NATE
2	2	2	8	UNTIL THE DAY TWISTED 55424/MCA	FUNKY GREEN DOGS
3	1	1	7	FROZEN MAVERICK 43993/WARNER BROS.	MADONNA
4	7	13	6	TWISTED FRFR/LONDON 570111/ISLAND	WAYNE G
5	13	29	4	SHOUT TO THE TOP JBO 27520/2	FIRE ISLAND FEATURING LOLEATTA HOLLOWAY
6	6	9	8	THANK YOU ATLANTIC 84085	BEBE WINANS
7	12	20	6	DISTORTION SUBLIMINAL 003/STRICTLY RHYTHM	PIANOHEADZ
8	4	3	10	HAPPY ELEKTRA PROMO/EEG	TOWA TEI
9	20	30	4	A ROSE IS STILL A ROSE ARISTA 13484	ARETHA FRANKLIN
10	11	16	8	MIRACLE RCA PROMO	OLIVE
11	5	7	10	HAPPINESS EPIDROME PROMO/EPIC	KAMASUTRA FEATURING JOCELYN BROWN
12	8	4	10	FUN SUBLIMINAL 001/STRICTLY RHYTHM	DA MOB FEATURING JOCELYN BROWN
13	10	14	7	I GET LONELY VIRGIN 38632	JANET
14	18	25	5	DO IT AGAIN GROOVILICIOUS 041/STRICTLY RHYTHM	RAZOR N' GUIDO
15	17	21	8	THE FUTURES OVERRATED KINETIC 43961/REPRISE	ARKARNA
16	19	23	7	I GOT A MAN SFP 9620	SHAMPALE CARTIER
17	23	27	7	LOVE IS SO NICE KING STREET 1073	URBAN SOUL FEAT. CEYBIL JEFFRIES & TROYETTA KNOX
18	16	10	9	I THOUGHT IT WAS YOU FRFR/LONDON 570085/ISLAND	SEX-O-SOUIQUE
19	15	8	9	THE RHYTHM MAXI 2065	THE NEW HIPPIE MOVEMENT
20	25	32	5	HANDS TO HEAVEN GEFFEN 22402	PURE SUGAR
21	9	6	11	MUSIC TAKES YOU JELLYBEAN 2533	PULSE FEATURING ANTOINETTE ROBERSON
22	30	36	4	STRINGS OF LIFE NITEGROOVES 1078/KING STREET	RALPHI ROSARIO
23	21	17	10	FLYING HIGH (GO) CUTTING 422	TRAUMA
24	32	39	4	SACRE FRANCAIS ATLANTIC 83081	DIMITRI FROM PARIS
★★★ Power Pick ★★★					
25	38	—	2	MIDNIGHT BIG BEAT 84088/ATLANTIC	ROBIN S.
26	34	41	4	LIFT UP THE NEEDLE TANTRUM 001	JOHN CREAMER PRESENTS ELLIS D
27	14	11	11	I'M LEAVIN' ARISTA PROMO	LISA STANSFIELD
28	24	19	9	THE REAL BASS EDEL AMERICA 3770	BROOKLYN BOUNCE
29	26	24	12	KRUPA 550 MUSIC PROMO/EPIC	APOLLO FOUR FORTY
30	37	45	3	SUNCHYME ETERNA/KINETIC PROMO/REPRISE	DARIO G
31	36	42	3	PROLOGUE JACKPOT 1009/4 PLAY	TENTH CHAPTER
32	27	26	9	I SURRENDER BIGBANG IMPORT	ROSIE GAINES
33	31	31	6	BUTTERFLY PERFECTO/KINETIC 43892/REPRISE	TILT
34	45	—	2	GET INTO THE RHYTHM CLASSIFIED/TIMBER! 0455/TOMMY BOY	JOCELYN ENRIQUEZ
35	46	—	2	BUMPIN' AND JUMPIN' NERVOUS 20303	KIM ENGLISH
36	40	44	3	SIXTH SENSE OVUM/RUFFHOUSE 78726/COLUMBIA	WINK
37	22	12	12	TEMPTATION CHAMPION 332	STAXX
38	44	—	2	I NEED LOVE GROOVILICIOUS 042/STRICTLY RHYTHM	PAUL MAIN PROJECT FEATURING RENEE
39	47	—	2	DAY FOR NIGHT ECHO PROMO/WARNER BROS.	MOLOKO
★★★ Hot Shot Debut ★★★					
40	NEW ▶	1	1	HORNEY PEPPERMINT JAM IMPORT	MOUSSE T
41	NEW ▶	1	1	WHERE DO WE GO STRICTLY RHYTHM 12538	WAMDUE PROJECT
42	NEW ▶	1	1	BEAUTIFUL DAY TOMMY BOY SILVER 468/TOMMY BOY	HYPERTROPHY
43	NEW ▶	1	1	PRIDE UNIVERSAL PROMO	RACHID
44	33	28	12	REVOLUTION 909 SOMA PROMO/VIRGIN	DAFT PUNK
45	NEW ▶	1	1	HISTORY REPEATING DREAMWORKS PROMO/GEFFEN	PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY
46	28	18	13	REMEMBER PERFECTO/KINETIC 43970/REPRISE	BT
47	NEW ▶	1	1	THE FUNKY GENERATION BLOW UP IMPORT/INTERCORD	THE FUNKY REVEREND
48	43	38	8	READY LOGIC 53466	BRUCE WAYNE
49	29	22	13	MEET HER AT THE LOVE PARADE TWISTED 55417/MCA	HANS
50	42	40	5	MY FUNNY VALENTINE SNAPT 2066/MAXI	BIG MUFF

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1/Hot Shot Debut ★★★					
1	NEW ▶	1	1	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 1 week at No. 1	MARIAH CAREY
2	1	1	12	GET AT ME DOG (M) (T) (X) DEF JAM 568523/MERCURY	DMX (FEATURING SHEEK OF THE LOX)
★★★ Greatest Gainer ★★★					
3	11	—	2	TURN IT UP (REMIX)/FIRE IT UP (T) (X) ELEKTRA 63844/EEG	BUSTA RHYMES
4	2	5	8	WHO AM I (T) (X) 2 HARD 6160/VP	BEBE WINANS
5	3	4	7	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	MADONNA
6	NEW ▶	1	1	VICTORY (T) (X) BAD BOY 79164/ARISTA	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
7	5	3	4	MONEY, POWER & RESPECT (T) (X) BAD BOY 79157/ARISTA	THE LOX (FEAT. DMX & LIL' KIM)
8	7	7	11	TOO CLOSE (T) (X) ARISTA 13457	NEXT
9	26	29	7	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
10	4	—	2	CLOCK STRIKES (T) (X) BLACKGROUND/ATLANTIC 95533/AG	TIMBALAND AND MAGOO
11	6	2	4	FOUND A CURE (T) (X) STRICTLY RHYTHM 12534	ULTRA NATE
12	8	6	5	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	ARETHA FRANKLIN
13	9	8	5	SECOND ROUND K.O. (T) UNIVERSAL 56175	CANIBUS
14	13	11	4	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	BACKSTREET BOYS
15	10	17	7	BODY BUMPIN' YIPPIE-YI-YO (T) (X) A&M 582445	PUBLIC ANNOUNCEMENT
16	16	14	24	NO, NO, NO (T) (X) COLUMBIA 78687	DESTINY'S CHILD
17	24	12	18	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	BROOKLYN BOUNCE
18	14	10	13	HOW DO I LIVE (T) (X) CURB 73047	LEANN RIMES
19	12	9	16	DEJA VU [UPTOWN BABY] (T) (X) CODEINE 78762/COLUMBIA	LORD TARIQ & PETER GUNZ
20	17	15	9	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
21	31	21	12	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 54443/BMG LATIN	HANNAH JONES
22	29	26	5	ON THE MIC (T) RELATIVITY 1692	DJ HONDA FEAT. CUBAN LINK, JU JU, A. L. AND MISSIN' LINX
23	22	16	11	BODY ROCK (T) (X) OPEN MIC 157/RAWKUS	MOS DEF FEATURING Q-TIP & TASH
24	23	23	11	OFF THE HOOK (T) (X) ATLANTIC 84070/AG	JODY WATLEY
25	25	—	2	FULL COOPERATION (T) DEF JAM 568779/MERCURY	DEF SQUAD
26	27	—	5	IMMA ROLLA (T) (X) LOC-N-UP 70310	MR. MONEY LOC
27	15	19	10	WHAT YOU WANT (T) (X) BAD BOY 79142/ARISTA	MASE (FEATURING TOTAL)
28	18	13	15	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	WYCLEF JEAN
29	41	—	13	MAGIC ORGASM (T) (X) TWISTED 55433/MCA	HOUSE HEROES
30	35	40	4	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
31	36	28	14	MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
32	34	25	7	RAISE THE ROOF (T) LUKE II 572251/ISLAND	LUKE FEATURING NO GOOD BUT SO GOOD
33	32	43	4	HANDS TO HEAVEN (T) GEFFEN 22402	PURE SUGAR
34	37	24	7	DO FOR LOVE (T) AMARU 42504/JIVE	2PAC FEATURING ERIC WILLIAMS
35	42	45	12	LET'S RIDE (T) DEF JAM 568475/MERCURY	MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER
36	33	27	10	UNTIL THE DAY (T) (X) TWISTED 55424/MCA	FUNKY GREEN DOGS
37	19	—	16	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95534/AG	AALIYAH
38	NEW ▶	1	1	DO YOU WANT MORE? (T) VELOCITY 61015	SUBMISSION
39	RE-ENTRY	2	2	SUPERHERO (T) (X) COLUMBIA 78787	DAZE
40	20	22	11	NICE & SLOW (T) (X) LAFACE 24307/ARISTA	USHER
41	39	32	13	IT'S OVER LOVE (T) (X) LOGIC 54697	TODD TERRY FEATURING SHANNON
42	NEW ▶	1	1	THE HORN SONG (T) STRICTLY RHYTHM 12539	THE DON
43	RE-ENTRY	7	7	TWISTED (T) (X) FRFR/LONDON 570111/ISLAND	WAYNE G
44	RE-ENTRY	2	2	JAM ON IT (T) PENALTY 7228/TOMMY BOY	CARDAN (FEATURING JERMAINE DUPRI)
45	RE-ENTRY	5	5	THANK YOU (T) (X) ATLANTIC 84085/AG	BEBE WINANS
46	44	42	8	WANNA B LIKE A MAN (T) (X) VU 38615/VIRGIN	SIMONE JAY
47	NEW ▶	1	1	BEAUTIFUL DAY (T) TOMMY BOY SILVER 468/TOMMY BOY	HYPERTROPHY
48	NEW ▶	1	1	INDEPENDENCE DAY (T) SHORT 46600/JIVE	TOO SHORT WITH KEITH MURRAY
49	NEW ▶	1	1	KICKIN' ASS/DIRTY WHITE GROOVE (T) TWISTED 55419/MCA	DIRTY WHITE BOY
50	30	35	30	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER

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

GRAVE IN LATHER OVER S.O.A.P.

(Continued from page 38)

Written and produced by Remeé Zhivago, the group's eponymous album is a smooth blend of sultry ballads ("Wishing"), funk jams ("Stand By You"), and dance grooves ("Romeo & Juliet"). It was released in March on Sony/Pladecompaniet under the title "Not Like The Other Girls." The project is set to hit state-side retail later this spring.

"It's a range of a lot of music we like," says Line. "There's something for everybody."

"Even though we didn't write any of the lyrics, the songs do detail what my sister and I go through in life, the problems we have, all that kind of stuff," explains Heidi. "We tell Remeé everything. He is a very close friend."

Line continues, "It's really a book about our lives. So, it has a meaning; it has a message. People can relate to it. As my sister and I say, 'Be yourself. Be simple. And make every day in life something special.'"

With a Danish father and a Malaysian mother, Heidi and Line spent much of their childhood traveling between Malaysia and Denmark. Both parents were amateur musicians and encouraged their daughters to sing and dance, nudging them to partake in local charity shows and talent contests.

In 1995, Heidi befriended Zhivago, who was a Danish pop star with his own group, Sound Of Seduction. At the time, Heidi was working at

Teen magazine and wanted to do a story on him. "He was performing in a disco, and since I was too young to go alone, I brought my father along," Heidi recalls. "After, the show, I interviewed Remeé, and at one point during our talk my father mentioned to him that I sing. Remeé became very interested. He asked if I wanted to make a solo album. I said no and explained that I always sing together with my sister." One year later, S.O.A.P. was formed and the

three were in the studio.

"Everything about them is different compared to other stateside acts," enthuses Abdal-Khallaq. "They have a different look, a different attitude. They have a definite European feel to them. Let's face it, kids are looking for something that is a little different. These girls are young, they have great energy, and they offer a fresh perspective. They really are the perfect pop package. Every element is there."



Hall Of Fame. Kathy Mattea, Emmylou Harris, and Marty Stuart joined honorary chairman Garrison Keillor at a black-tie dinner at the Grand Ole Opry House in Nashville celebrating the launch of the \$15 million capital campaign for a new Country Music Hall of Fame. Shown, from left, are Mattea, Keillor, Harris, Hall of Fame director Bill Ivey, and Stuart.

Arista's B&D Set Ties In With Reba

BY DEBORAH EVANS PRICE

NASHVILLE—On the heels of their successful greatest-hits package, Brooks & Dunn are set to deliver their most artistically ambitious collection to date with the June 2 release of "If You See Her."

The title takes its name from the current single the duo recorded with Reba McEntire, "If You See Her/If You See Him." Her album, "If You See Him," also comes out June 2. Arista and MCA are working in tandem to promote the projects.

"I think it's an incredibly strong album," Arista/Nashville president Tim DuBois says of Brooks & Dunn's new set. "Any time an artist comes to

the point where they can legitimately have a greatest-hits album, it's time to look back and reflect a little bit, then forge forward. I think that's exactly what the guys have done with this album."

Resting on their laurels isn't an option. "There is nothing comfortable about it," Brooks says. "We're as scared to death as we were when the first single came out. We're much more familiar with failure than we are with success."

One of the more intriguing cuts is "Born And Raised In Black & White," written by Don Cook and John Barlow Jarvis. It is about two brothers—one a convicted murderer, the other a preacher, with Brooks taking the former role and Dunn the latter. "It's the first time the duet has really been a duet," says DuBois.

The album was co-produced by Brooks, Dunn, and Don Cook, with the exception of the duet with McEntire, which was produced by DuBois and MCA Nashville president Tony

Brown. Brooks takes the lead on "South Of Santa Fe," which DuBois describes as a "great story song." Brooks co-wrote the song with Paul Nelson and Larry Boone. "It once again chases that Southwest thing Ronnie and I have always done," Brooks says.

Dunn sings lead on "I Can't Get Over You," which DuBois describes as a "classic Ronnie Dunn thing."

The duo also does an appealing cover of Roger Miller's "Husbands And Wives," which Dunn says came about on the spur of the moment.

DuBois says there are two layers of marketing for the album.

"First, there's been an unprecedented kind of cooperation between us and MCA," he says. "I don't think anything like this has ever been tried before, where two major labels worked to line up their calendars and line up their muscle behind a single and have simultaneous album releases."

The second layer of the campaign (Continued on page 44)



BROOKS & DUNN

Hal Ketchum Changes His Mood On 'Light'; Heather Myles Hits 'Highways' At Full Speed

CHECKING IN WITH: Hal Ketchum has always occupied a special place in country music. The thoughtful, insightful writer of such gems as "Small Town Saturday Night" has always been very much his own man to the point of punching out promoters who have cheated him. Last year, he recorded a dark and brooding album, "Hal Yes," that in fact proved to be so dark and brooding that he and Curb Records decided to not release it.

"I had just been through a bad divorce, and things were really down for me," the Greenwich, N.Y., native tells Nashville Scene. "Chuck Howard [his producer at Curb] is a man I really respect, and he came to me and said, 'We can put this out if you really want to. But I want you to think it through.' So I did, and I'm glad we decided to redo it."

Since then, Ketchum says, his life and music have turned around. He's remarried, to movie stylist Gina Giglio, and they're moving from Austin, Texas, to a spread outside of Santa Fe, N.M. "I'm feeling really, really good now,"

he says. "Gina's touring with me, and she likes the road. We're playing everything from the House of Blues to honky-tonks to bluegrass festivals."

The new album, "I Saw The Light," due May 19, includes some of the Stephen Bruton-produced cuts from "Hal Yes," but overall it is a much brighter and lighter work.

The title cut and current radio single is a remake of rocker Todd Rundgren's 1972 hit. "Chuck played that for me," says Ketchum. "It's an EMI demo done country, and we said, 'Why not?' I've heard that Todd has heard it and likes it. The thing about that song, there are people hearing it now who weren't alive when it first came out. It's 25 years old. So it's like a new song."

ON THE RECORD: Not since the first albums by Sara Evans and Lee Ann Womack have I heard a country release as striking and fresh as Heather Myles' "Highways And Honky Tonks," due June 9 from Rounder Records. Tammy Wynette meets Buddy Holly in this by-God, in-your-face, turbocharged country assault.

Not to put too fine a point on it, Myles has more brass than a hardware store, and she boldly steps out

with this big, swaggering assemblage of stone country. She more than holds her own—and shows off her heartthrob voice—in a duet with Merle Haggard on "No One Is Gonna Love You Better," and she makes Charley Pride's hit "Kiss An Angel Good Morning" her own. And there are actual radio singles on the album. Start with "True Love" or "Love Me A Little Bit Longer" or Myles' muscular remake of the old Ray Price hit "I'll Be There If You Ever Want Me." This is showcase country.

Mercury is putting out a Tom T. Hall 20th-anniversary commemorative album. "Essentials: 20th Anniversary Collection, The Story Songs" contains 20 cuts and features liner-note tributes by fans ranging from writer Kurt Vonnegut to former president Jimmy Carter.

ON THE ROW: Martina McBride has been added to the Lilith Fair lineup. She'll appear July 1 in Oklahoma City and July 2 in Bonner Springs, Kan. . . . Steve Wariner and the Kinleys have been added to Fruit of the

Loom CountryFest '98, scheduled for June 20 at the Nashville Arena. Warner/Avalon, a Time Warner and TBA Entertainment Inc. joint venture, will produce the show. CBS will tape the concert for a two-hour special, tentatively scheduled for an Aug. 5 airing.

The Red Lobster restaurant chain has signed on to sponsor the current LeAnn Rimes/Bryan White tour. The company will use the tour as a fund-raising vehicle for Special Olympics . . . Jon Randall is expected to be the first signee for the new Asylum hierarchy.

Vince Gill's annual Vinny golf tournament has been set for Aug. 3-4 at the Golf Club of Tennessee in Kingston Springs . . . New Country magazine has suspended publication. It may resume in the fall as a bi-monthly.

The CMT Presents WalMart Music Across America Tour '98 launched April 27 in Amarillo, Texas, with the Thompson Brothers Band, Sons Of The Desert, and Kacey Jones. This leg of the tour, which will break for Fan Fair in June, will run through Texas, Oklahoma, Missouri, and Arkansas with Sara Evans, Daryle Singletary, David Kersh, Steve Wariner, Ty Herndon, Gary Allen, Jason Sellers, and Eddy Raven.



by Chet Flippo



Int'l Artists Drawn To Music City

BY LAUREN SCHMITZER

NASHVILLE—International artists from various genres are increasingly targeting Nashville as both a recording center and label base.

Musicians from Brazil to Japan are being lured by the city's quality package of musicians and studios, and more and more international artists are joining Nashville label rosters.

Studio manager Robert De La Garza of Starstruck Studios has observed this influx. "They've been starting to come little by little, but for the last four to six months, there's been a whole lot of interest in the Nashville recording community from the international community," he says. "I think a lot of it is just that Nashville people have been talking Nashville up like crazy."

But Starstruck's best advertisement has been the studio itself. Recent country/pop Brazilian clients Dolar De Prata were wooed by the virtual tour at www.starstruckstudios.com. De LaGarza walked their producer Carlos Duttweller through the World Wide Web site, and "as soon as he saw everything, he booked in for a month."

Starstruck also has acts without any ties to country music. Swedish pop group Ace Of Base, Australian folk/pop veterans the Seekers, and Japanese pop/jazz artist Tomohiko Nishimura have all logged studio time in recent months. De La Garza is not surprised. He says, "There's been a real concerted push from day one to attract people who would not normal-

ly come to Nashville to record and bring them in and let them see what we're all about, then walk away with a big smile on their face and tell all their friends."

De La Garza links the current international interest to the quality and diversity of studios, musicians, writers, and engineers that Nashville touts. Noting the city's concentrated musical community, he says, "It really is a community here. I mean, when you can walk down the street and talk to any record label or publisher you want in five minutes, it's amazing."

But despite this communal synergy, a stigma remains for non-country artists trying to break. De La Garza agrees that "there probably is that perception still out there, but more and more people here are getting into production of music other than country as well."

He adds, "A very talented country producer could turn around and produce a great pop record or R&B or alternative. And those kinds of things are starting to happen in town. That's how I think we're going to break things out of Nashville."

One international artist contradicting the norm is Mercury Nashville's William Topley, a British singer/songwriter who is now mixing his next album in Nashville following his first solo effort, "Black River," released in January 1997. Originally lead vocalist for the Blessing, Topley is the first non-country act signed to Mercury Nashville. In his music, Van Morrison-like vocals cut through melody grounded in American R&B but with reggae and gospel touches.

(Continued on page 44)



TOPLEY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★						
1	NEW		1	GEORGE STRAIT MCA NASHVILLE 70020 (10.98/16.98) 1 week at No. 1	ONE STEP AT A TIME	1
2	NEW		1	FAITH HILL WARNER BROS. 46790 (10.98/16.98)	FAITH	2
3	1	1	25	SHANIA TWAIN ▲ ³ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
4	2	2	22	GARTH BROOKS ▲ ⁹ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
★ ★ ★ GREATEST GAINER ★ ★ ★						
5	3	4	47	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
6	NEW		1	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
7	NEW		1	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
8	4	3	33	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
9	6	6	35	MARTINA MCBRIDE ● RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
10	5	5	35	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
11	7	7	32	BROOKS & DUNN ▲ ¹ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
12	9	8	13	DIXIE CHICKS MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	8
13	12	12	53	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
14	8	9	6	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
15	10	10	25	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
16	11	11	55	CLAY WALKER ▲ GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
17	16	22	41	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
18	13	13	39	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
19	14	17	45	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
20	15	14	86	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
21	18	18	28	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
22	19	19	35	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
23	17	15	94	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	1
24	NEW		1	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	24
25	23	23	41	MICHAEL PETERSON ● REPRIS 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
26	26	27	44	TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
27	21	21	3	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	21
28	20	16	7	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
29	28	28	31	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
30	25	25	10	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
31	22	20	5	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
★ ★ ★ PACESETTER ★ ★ ★						
32	37	36	50	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
33	24	24	25	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
34	35	34	30	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
35	27	26	78	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
36	29	29	27	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
37	44	55	3	GEORGE JONES MCA NASHVILLE 70005 (10.98/16.98)	IT DON'T GET ANY BETTER THAN THIS	37
38	34	31	63	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
39	30	41	9	DARYLE SINGLETARY GIANT 24696/WARNER BROS. (10.98/16.98) HS	AIN'T IT THE TRUTH	18
40	31	35	27	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
41	32	30	27	WYNONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
42	40	40	96	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
43	41	38	83	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
44	33	32	10	SOUNDTRACK DECCA 53058/MCA NASHVILLE (10.98/16.98)	THE APOSTLE	21
45	38	39	5	JOHN DENVER RCA 67604 (11.98/16.98)	GREATEST COUNTRY HITS	36
46	39	42	51	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
47	42	37	31	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
48	36	33	13	WADE HAYES COLUMBIA 68037/SONY (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	9
49	48	47	88	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	46
50	49	48	41	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
51	43	46	47	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
52	50	50	47	PAM TILLIS ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
53	47	45	46	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
54	45	43	21	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98) HS	EACK TO YOU	24
55	46	44	40	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
56	58	62	4	LORRIE MORGAN BNA 67632/RLG (4.98/9.98)	SUPER HITS	56
57	52	54	33	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
58	53	51	29	DELBERT MCCLINTON CURB 53042/RISEING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
59	59	49	29	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
60	51	59	5	KEITH WHITLEY RCA 66850/RLG (4.98/9.98)	SUPER HITS	51
61	56	53	26	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
62	73	—	3	ALABAMA RCA 67631/RLG (4.98/9.98)	SUPER HITS VOLUME 2	62
63	64	63	55	ALABAMA ● RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
64	55	56	104	MINDY MCCREADY ▲ BNA 66806/RLG (9.98/15.98) HS	TEN THOUSAND ANGELS	5
65	60	70	45	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
66	57	57	18	MATRACA BERG RISING TIDE 53047 (10.98/16.98)	SUNDAY MORNING TO SATURDAY NIGHT	48
67	54	52	23	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
68	67	58	38	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
69	69	68	15	RHETT AKINS DECCA 70001/MCA NASHVILLE (10.98/16.98) HS	WHAT LIVIN'S ALL ABOUT	33
70	63	65	67	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
71	61	61	54	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
72	71	71	55	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
73	70	66	77	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
74	66	72	4	WAYLON JENNINGS RCA 66849/RLG (4.98/9.98)	SUPER HITS	66
75	68	73	73	CLEDUS T. JUDD RAZOR & TIE 82825 (10.98/16.98) HS	I STOLED THIS RECORD	23

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

Billboard Top Country Catalog Albums

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

MAY 9, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	168
2	2	ALAN JACKSON ▲ ¹ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	131
3	5	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	175
4	3	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	194
5	4	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866/EMI CAPITOL (9.98/13.98)	NO FENCES	369
6	7	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	214
7	12	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	437
8	6	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	204
9	8	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	362
10	10	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	292
11	9	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	579
12	13	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	369
13	14	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	57

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	19	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	530
15	17	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	34
16	16	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	132
17	21	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	199
18	18	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	217
19	23	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	608
20	11	GEORGE JONES & TAMMY WYNETTE EPIC 67133/SONY (5.98 EQ/9.98)	SUPER HITS	3
21	24	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	107
22	20	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	126
23	—	CHRIS LEDOUX ● CAPITOL NASHVILLE 28458/EMI-CAPITOL (10.98/15.98)	BEST OF CHRIS LEDOUX	37
24	—	TIM MCGRAW ▲ ⁷ CURB 77800 (10.98/16.98)	ALL I WANT	112
25	22	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 80857/EMI-CAPITOL (10.98/16.98)	IN PIECES	150

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Two Airlines Fly Nonstop To Los Angeles For The Same Fare.*

Here's Why There's No Competition.

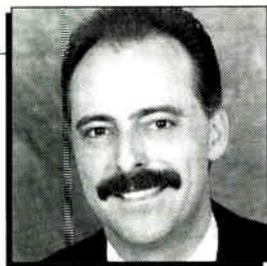


AMERICAN AIRLINES	OTHER NONSTOP AIRLINE
PRE-RESERVED SEATING	NO
BOARDING PASS WITH SEAT ASSIGNMENT	NO
HOT INFLIGHT MEAL SERVICE	NO
WORLDWIDE FREQUENT FLYER PROGRAM	NO
ADMIRALS CLUB® IN NASHVILLE AND LOS ANGELES	NO

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COUNTRY CORNER



by Wade Jessen

THE LAND OF SILK & MONEY: With three hours of prime-time network TV exposure during country music's annual westward migration, the April 22 Academy of Country Music (ACM) Awards gala on CBS won its time slot for the night with a 12.1% rating and chimed in at No. 10 for the week. As the last shuffle of sturdy-gaited cowboy boots echoed from the sidewalks of Los Angeles, the ACM show inspired viewers to purchase sets by winners and performers.

Perennial fave **George Strait**, who took trophies for top male vocalist and album of the year for "Carrying Your Love With Me," opens at No. 1 on Top Country Albums with "One Step At A Time" (MCA Nashville) and stacks up an impressive collection of trophies on The Billboard 200 (see Between the Bullets, page 92).

With more than 85,500 scans, **Faith Hill** bows in the runner-up position on the country chart with "Faith" (Warner Bros.) after capturing four awards with husband **Tim McGraw** for "It's Your Love." That track appears on McGraw's "Everywhere" set (Curb), which increases 12,500 units to take double Greatest Gainer awards at No. 5 on the country chart and No. 28 on the big tally. Hill also performed "This Kiss," the lead single from her new set.

PAYOFF FOR PLAY: It's not unusual for awards show performers to benefit more at the cash register than those who win without performing, but the Top Country Albums chart displays evidence that it's not necessarily the prevailing rule. Rising 37-32 on the country chart with a 53% gain, traditionalist **Lee Ann Womack**, who didn't perform on the show, collected the ACM's top new female vocalist award and earns our Pacesetter ribbon on Top Country Albums with her self-titled debut package (Decca), which also bullets 39-20 on Heatseekers. Likewise, **Kenny Chesney** didn't sing but was handed the award for top new male vocalist. His "I Will Stand" set (BNA) bullets at No. 17 with a 30% gain on Top Country Albums while rising 188-135 on The Billboard 200.

Garth Brooks took the night's granddaddy trophy for entertainer of the year and performed a duet with **Steve Wariner**; yet his "Sevens" (Capitol) set declines more than 1,500 units. The duet is the title track from Wariner's "Burnin' The Roadhouse Down" (Capitol Nashville), which debuts at No. 6 on Top Country Albums with more than 28,000 units. That's his biggest opening week in the SoundScan era, which began in May '91. Wariner opens at No. 41 on The Billboard 200.

Meanwhile, another seasoned pro, **Randy Travis**, DreamWorks' first Nashville signing, parlays the ACM spotlight into a debut at No. 7 on Top Country Albums with "You And You Alone"; it's at No. 49 on the big chart, his highest standing since "Greatest Hits, Vol. 1" peaked at No. 44 in '92. Southern country rocker **Charlie Daniels** was presented with the ACM's prestigious Pioneer Award, and his "Super Hits" posts the largest increase of any title on Top Country Catalog Albums, up approximately 1,500 scans (5-3). Meanwhile, his "A Decade Of Hits" scans 4,000 units to rise 12-7.

ARISTA'S B&D SET TIES IN WITH REBA

(Continued from page 41)

will focus on the album as whole. "We always work it from the angle of using Kix and Ronnie to do what they do most effectively," DuBois says. "They do press great, and they do any kind of public appearance thing great. And we'll be out there pricing and positioning and doing all the stuff we hope we do great."

DuBois admits it's an unusual move for Arista and MCA to release both Brooks & Dunn's and McEntire's albums on the same day. "Both companies are aware we may split the market a little bit," DuBois says. "We may sell, in the first few weeks, a bit less than if it were just one of us coming with an album, because there will be some people that come in and just buy the song. They're not going to buy Kix and Ronnie and Reba both. It's such an event, we're hoping two plus two equals five."

DuBois says premiering the song on the Academy of Country Music Awards show was a big boost. The single moves to No. 19 this issue on Hot Country Singles & Tracks.

"I think it's going to be a huge No. 1 smash for them," says KZLA-FM Los Angeles PD John Sebastian. "It's

a very powerful song, and I think their rendition of it and their articulation of it—both Reba and Brooks & Dunn—is excellent. I think it's a home run."

KSON San Diego PD Mike Shepard agrees. "I think it's an adrenaline shot for the format," he says. "It's an event record. It sounds great on the radio, and it's caused lots of excitement. This has done a lot for the format, and I think it's going to do a lot for them as well."

With two labels and two major acts involved, there was a lot to be worked out in order for the single to happen. Dunn says he was hesitant about the two acts touring again. "I felt like once was enough; make it an event, and go on from there," he says. "Everyone else wanted to take it into a second year because it had been so successful. I felt like if it was going to be so successful again, it needed a shot in the arm. Not that there was any indication of losing momentum at all, but we needed something musically different. We needed an event song."

Songwriters Tommy Lee James, Jennifer Kimball, and Terry McBride provided the tune. According to Dunn,

James took it McEntire, and McBride brought it to Brooks & Dunn. Dunn says McEntire put it on hold first and in the beginning wasn't sure whom she was going to duet with.

Dunn credits DuBois with getting all parties involved and making the duet happen.

"There was some question at one point in time whether we were going to be able to do this, whether or not the two acts were going to be able to line up their scheduling for both touring and for recording purposes," he says. "There was a chance that it might have slipped away and gone to somebody else, and I fought very strongly to not let that happen. In the end, we were able to nail things down and get them done. Once it was decided we were going to do it, there's been nothing but total cooperation on both sides."

The two acts resume touring July 15 and go through the end of the year. Dunn says the duo is also working on a CBS-TV special recognizing the 50th anniversary of NASCAR.

Brooks & Dunn are managed by Titley/Spalding & Associates and booked by the William Morris Agency.

INT'L ARTISTS DRAWN TO MUSIC CITY

(Continued from page 41)

Topley's latest project is scheduled for mid- to late-summer release. Mercury Nashville is also rereleasing the Blessing's original MCA albums.

With encouraging reviews for Topley's debut, Mercury Nashville's [national director of alternative artist development/promotion] Chris Stacey is looking outside the country realm. And although Topley is the label's only non-country artist, Mercury Nashville is no stranger to acts that defy categorization. Kim Richey, for example, is worked to triple-A.

"Kim's next album will be much more of a pop project," says Mercury Nashville president Luke Lewis. "We're going to break one yet out of this little village."

Warner/Reprise is currently focused on Dutch country singer/songwriter Ilse de Lange. Lange signed in 1997 and hasn't been placed

with either division yet. According to Warner/Reprise international marketing manager Yumi Kimura, her debut project has been mastered and will be released soon in Holland.

Producer Barry Beckett says the album "attempts to bridge European and American country styles to appeal to both demographics." Beckett, who also produced Topley's "Black River," suggests that Nashville's international appeal is that "it's one of the few places where you can record with musicians who understand the tastes of both Europe and America."

Warner/Reprise plans to establish Lange in Holland first, "then use that success to market her in the States," Kimura says.

Kimura sees an overseas base as paramount for separating Lange from other international country acts, such as Australian Sherrié Austin

and Canadians Paul Brandt, Terri Clark, and Shania Twain.

Citing Warner/Reprise's geographically diverse roster—Dwight Yoakam in Los Angeles and Detroit's Anita Cochran—Kimura adds, "I don't think we limit ourselves to where a person comes from. If the talent's there, we are always looking for anybody. You can be from Mars; if you sound good, we don't care."

De La Garza says, "I feel like all of Nashville is growing by leaps and bounds still, especially to the outside world. I think a lot of times we don't realize what kind of impact we have into other areas until you start meeting folks from other countries who, in some ways, know more about you than you do. They remember all the records you worked on. So I think Nashville's impact is really strong and will continue to be so."

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

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

- 44 ALMOST OVER YOU (Car Load Of Us, BMI/Ensign, BMI/Atlantic, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP) HL
- 49 ALWAYS WILL (Sony/ATV Tree, BMI/John Hadley, BMI) HL
- 63 BACK ON THE FARM (Sony/ATV Tree, BMI/Peanuts & Crackerjacks, BMI) HL
- 31 BAD DAY TO LET YOU GO (Seventh Son, ASCAP/Behind The Beat, ASCAP/Self Reliance, ASCAP/Little Big Town, BMI/American Made, BMI) WBM
- 59 BIG TIME (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/Grand Musique, ASCAP)
- 39 BUCKAROO (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) HL
- 70 BURNIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Steve Wariner, BMI)
- 7 BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM
- 17 COMMITMENT (Rick Hall, ASCAP/Monkies, SESAC/Rio Bravo, BMI/Congregation, SESAC) WBM
- 66 DANCE IN THE BOAT (We've Got The Music, BMI/Ashwoods, BMI/Songs Of PolyGram Int'l, BMI/Almo, ASCAP) WBM
- 6 DREAM WALKIN' (Songs Of PolyGram Int'l, BMI/Token Tunes, BMI/Wacissa River, BMI/EMI, BMI) HL
- 56 DRIVIN' MY LIFE AWAY (Screen Gems, ASCAP/EMI, ASCAP) HL
- 64 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 48 HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
- 74 HOLDING HER AND LOVING YOU (Rick Hall, ASCAP) WBM
- 8 HOLES IN THE FLOOR OF HEAVEN (Steve Wariner, BMI/Red Brazos, BMI/KidJulie, BMI) WBM
- 45 I ALREADY DO (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI) HL
- 43 I CAN STILL FEEL YOU (Willdawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) H./WBM
- 16 I DO ICHERISH YOU (Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP) WBM
- 18 IF I NEVER STOP LOVING YOU (Acuff-Rose, BMI) WBM
- 19 IF YOU SEE HIM/IF YOU SEE HER (Still Working For The Man, BMI/Songs Of PolyGram Int'l, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 9 I JUST WANT TO DANCE WITH YOU (Big Ears, ASCAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL
- 5 I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC) HL/WBM
- 28 I MIGHT EVEN QUIT LOVIN' YOU (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL
- 54 I'M NOT THAT EASY TO FORGET (Sony/ATV Tree, BMI/Chris Waters, BMI/Zomba, BMI/HopeChest, BMI/Bentley And Bentley, BMI) HL/WBM

- 36 I SAW THE LIGHT (Screen Gems-EMI, BMI/Earmark, BMI/Warner Chappell, BMI) WBM
- 75 I SHOULD'VE KNOWN (EMI April, ASCAP/Melodie's Melodies, ASCAP/703, ASCAP)
- 21 IT WOULD BE YOU (Irving, BMI/Coller Bay, BMI/Neon Sky, ASCAP) WBM
- 26 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
- 73 LEAVING OCTOBER (Emdar, ASCAP/Texas Wedge, ASCAP/Womacote Conceptions, ASCAP/Full Keel, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 30 LITTLE RED RODEO (EMI Blackwood, BMI/Flybridge, BMI/Phil Ths, BMI/Rory Bourke, BMI) HL/WBM
- 37 LONELY WON'T LEAVE ME ALONE (MKD, BMI/Ensign, BMI/Joe's Cafe, BMI) HL
- 67 LOVE IS ALL THAT REALLY MATTERS (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
- 14 LOVE WORKING ON YOU (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Jelinda, BMI) HL/WBM
- 29 A MAN HOLDIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
- 27 MATCHES (EMI April, ASCAP/Acuff-Rose, BMI) HL/WBM
- 25 NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve Wariner, BMI) WBM
- 35 NOW THAT I FOUND YOU (WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Consh, ASCAP) HL/WBM
- 11 ONE OF THESE DAYS (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Rains, BMI) HL/WBM
- 60 ORDINARY PEOPLE (Almo, ASCAP/Daddy Rabbit, ASCAP/Careers-BMG, BMI/Music Hill, BMI) WBM
- 4 OUT OF MY BONES (MCA, ASCAP/Gary Burr, ASCAP/Sharondipity, ASCAP/Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) HL/WBM
- 71 OVER MY SHOULDER (Careers-BMG, BMI/Floyd's Dream, BMI/Tom Collins, BMI/Murrah, BMI) HL/WBM
- 32 PAPA BEAR (Music Corp. Of America, BMI) HL
- 52 PARTY ON (K.T. Good, SESAC/WB, ASCAP/Hillabeans, ASCAP) WBM
- 13 PERFECT LOVE (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
- 50 PUT YOUR HEART INTO IT (Reynson, BMI/Bayou Boy, BMI) HL
- 42 ROUND ABOUT WAY (Tom Collins, BMI/Still Working For The Man, BMI/O-Tex, BMI) HL/WBM
- 24 SAY WHEN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 38 SHE'S GONNA MAKE IT (Careers-BMG, BMI/A Hard Day's Write, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/WBM
- 22 SHE'S GOT THAT LOOK IN HER EYES (Maypop, BMI) WBM
- 20 THE SHOES YOU'RE WEARING (Blackened, BMI) WBM
- 61 SMALL TALK (Travelin' Zoo, ASCAP/Beginner, ASCAP)
- 47 SOMEBODY TO LOVE (Lil' Isabelle, ASCAP/Lazy Kato, BMI/Patrick Joseph, BMI)
- 40 TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 53 THAT'S WHERE YOU'RE WRONG (Pugwash, BMI/Balmur, BMI/Honest To Goodness, BMI) WBM
- 23 THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
- 15 THEN WHAT? (Wedgewood Avenue, BMI/Areles, BMI/Longtude, BMI/Warner-Tamerlane, BMI/Mnnesota Man, BMI) WBM
- 57 THERE GOES MY BABY (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP)
- 41 THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnasong, BMI) WBM
- 65 THINGS CHANGE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
- 2 THIS KISS (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
- 68 THIS SMALL DIVIDE (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/MCA, ASCAP/Gary Burr, ASCAP)
- 62 TIME ON MY HANDS (BMC, ASCAP/EMI April, BMI/CLD, BMI/WB, ASCAP) HL/WBM
- 12 TO HAVE YOU BACK AGAIN (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP) WBM
- 10 TOO GOOD TO BE TRUE (Warner-Tamerlane, BMI/Mienc, ASCAP) WBM
- 72 TOTALLY COMMITTED (Max Lafts, BMI/James Hollihan, ASCAP)
- 69 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM
- 1 TWO PINA COLADAS (Foreshadow, BMI/EMI, BMI/Shawn Camp, BMI/Good, ASCAP)
- 34 VALENTINE (Brickman Arrangement, SESAC/Swimmer, SESAC/EMI April, ASCAP/Doxe, ASCAP) HL/WBM
- 55 WHAT IF I'M RIGHT (EMI Blackwood, BMI/Dos Vacas, BMI) HL
- 51 WHEN THE WRONG ONE LOVES YOU RIGHT (EMI Blackwood, BMI/Song Island, BMI) HL
- 46 A WOMAN'S TEARS (Rocking K, ASCAP/Warner Chappell, ASCAP/Logrythm, BMI) WBM
- 58 WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL
- 33 YOU'LL NEVER KNOW (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP) HL
- 3 YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM

Billboard HOT COUNTRY SINGLES & TRACKS

MAY 9, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	3	6	21	TWO PINA COLADAS A.REYNOLDS (S.CAMP,B.HILL,S.MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
2	4	4	11	THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. 17247	2
3	1	2	16	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568452	1
4	6	9	10	OUT OF MY BONES J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,S.VAUGHN,R.LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59007	4
5	7	10	14	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72046	5
6	5	7	15	DREAM WALKIN' J.STROUD,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY 574950	5
7	2	1	17	BYE BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,R.M.BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
8	10	12	10	HOLES IN THE FLOOR OF HEAVEN S.WARINER (S.WARINER,B.KIRSCH)	◆ STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	8
9	13	22	4	I JUST WANT TO DANCE WITH YOU T.BROWN,G.STRAIT (R.COOK,J.PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	9
10	11	13	15	TOO GOOD TO BE TRUE R.E.ORRALL,J.LEO (M.PETERSON,G.PISTILLI)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	10
11	14	16	9	ONE OF THESE DAYS B.GALLIMORE,J.STROUD,T.MCGRAW (K.RAINES,M.POWELL,M.HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	11
12	15	14	15	TO HAVE YOU BACK AGAIN E.GORDY,JR. (A.ROBOFF,A.ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	12
13	9	5	17	PERFECT LOVE T.BROWN,T.YEARWOOD (S.RUSS,S.SMITH)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE 72034	1
14	16	17	9	LOVE WORKING ON YOU C.PETOCZ (C.WISEMAN,JIM COLLINS)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84103	14
15	8	3	21	THEN WHAT? J.STROUD,C.WALKER (R.SHARP,J.VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	2
16	18	24	11	I DO [CHERISH YOU] C.CHAMBERLAIN (K.STEGALL,D.HILL)	◆ MARK WILLS (C) (D) (V) MERCURY 568602	16
17	17	18	7	COMMITMENT W.C.RIMES (T.COLTON,T.MARTY,B.WOOD)	◆ LEANN RIMES (C) (D) (V) CURB 73055/MCG	17
18	12	8	23	IF I NEVER STOP LOVING YOU P.MCMARKIN (D.KEES,S.EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	3
19	32	—	2	IF YOU SEE HIM/IF YOU SEE HER T.BROWN,T.DUBOIS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	◆ REBA/BROOKS & DUNN (V) MCA NASHVILLE/ARISTA NASHVILLE 72051	19
20	28	34	5	THE SHOES YOU'RE WEARING C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK (C) (D) (V) RCA 65454	20
21	23	28	13	IT WOULD BE YOU M.WRIGHT,B.HILL (K.ROBBINS,D.OGLESBY)	◆ GARY ALLAN (C) (D) (V) DECCA 72039	21
22	21	21	13	SHE'S GOT THAT LOOK IN HER EYES D.COOK,ALABAMA (R.OWEN,T.GENTRY)	◆ ALABAMA (C) (D) (V) RCA 65409	21
23	25	30	10	THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	23
24	24	26	15	SAY WHEN D.COOK,W.WILSON (P.NELSON,L.BOONE,J.RICH)	LONESTAR (C) (D) (V) BNA 65395	24
25	20	15	26	NOTHIN' BUT THE TAILLIGHTS J.STROUD,C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK (C) (D) (V) RCA 65350	1
26	26	25	40	JUST TO SEE YOU SMILE B.GALLIMORE,J.STROUD,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW (C) (D) (V) CURB 73056	1
27	30	31	9	MATCHES K.STEGALL (R.SPRINGER,S.EWING)	◆ SAMMY KERSHAW (C) (V) MERCURY 568524	27
28	31	32	9	I MIGHT EVEN QUIT LOVIN' YOU M.WRIGHT (M.CHESNUTT,R.SPRINGER,S.MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	28
29	34	36	7	A MAN HOLDIN' ON B.GALLIMORE (J.RAMEY,B.TAYLOR,G.DOBBS)	◆ TY HERNDON (C) (D) EPIC 78904	29
30	27	23	22	LITTLE RED RODEO C.RAYE,P.WORLEY,B.J.WALKER,JR. (C.BLACK,P.VASSAR,R.M.BOURKE)	COLLIN RAYE EPIC ALBUM CUT	3
31	37	39	5	BAD DAY TO LET YOU GO B.J.WALKER,JR.,K.LEHNING (B.WHITE,D.GEORGE,B.DIPIERO)	BRYAN WHITE ASYLUM ALBUM CUT	31
32	35	37	10	PAPA BEAR W.WILSON (K.HARLING)	◆ KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	32
33	19	19	17	YOU'LL NEVER KNOW D.MALLOY (K.RICHEY,ANGELO)	◆ MINDY MCCREADY (C) (D) (V) BNA 65394	19
34	29	20	19	VALENTINE D.SHEA (J.BRICKMAN,J.KUGELL)	◆ MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN (C) (D) (V) RCA 64963	9
35	40	40	6	NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN,J.A.SWEET)	◆ TERRI CLARK (C) (D) (V) MERCURY 568746	35
36	38	38	11	I SAW THE LIGHT C.HOWARD (T.RUNDGREN)	HAL KETCHUM (C) (D) (V) CURB 73051/MCG	36
37	22	11	17	LONELY WON'T LEAVE ME ALONE S.HENDRICKS (M.DANNA,J.A.SWEET)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58697	11
38	33	27	18	SHE'S GONNA MAKE IT A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	2
39	41	41	6	BUCKAROO M.WRIGHT (M.D.SANDERS,E.HILL)	◆ LEE ANN WOMACK (V) DECCA 72041	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	43	43	6	TEXAS SIZE HEARTACHE D.COOK (Z.TURNER,L.WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	40
41	44	44	5	THERE'S YOUR TROUBLE P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	41
42	36	33	20	ROUND ABOUT WAY T.BROWN,G.STRAIT (S.DEAN,W.NANCE)	GEORGE STRAIT (V) MCA NASHVILLE 72028	1
43	46	52	3	I CAN STILL FEEL YOU C.RAYE,P.WORLEY,B.J.WALKER,JR. (K.TRIBBLE,T.HYLER)	◆ COLLIN RAYE EPIC ALBUM CUT	43
44	45	42	10	ALMOST OVER YOU M.SPIRO (C.RICHARDSON-WALKER,J.KIMBALL)	◆ LILA MCCANN ASYLUM ALBUM CUT	42
45	48	50	7	I ALREADY DO T.BROWN (G.BURR,C.WRIGHT)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72044	45
46	47	47	11	A WOMAN'S TEARS G.MORRIS (M.KING,J.HARGROVE,M.CHRISTIAN)	◆ MATT KING ATLANTIC ALBUM CUT	46
47	51	53	5	SOMEBODY TO LOVE D.CRIDER,S.BOGGUSS (S.BOGGUSS,D.CRIDER,M.BERG)	SUZY BOGGUSS CAPITOL NASHVILLE ALBUM CUT	47
48	59	70	3	HAPPY GIRL M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)	MARTINA MCBRIDE RCA ALBUM CUT	48
49	54	61	3	ALWAYS WILL B.MAHER (H.STINSON,J.HADLEY)	WYNONNA CURB ALBUM CUT/UNIVERSAL	49
50	42	35	15	PUT YOUR HEART INTO IT E.SEAY,W.RAMBEAUX (S.AUSTIN,W.RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13122	34
51	53	58	5	WHEN THE WRONG ONE LOVES YOU RIGHT D.COOK (L.SATCHER)	WADE HAYES COLUMBIA ALBUM CUT	51
52	50	51	7	PARTY ON K.LEHNING (K.GOOD,P.WILLIAMS)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	50
53	52	55	6	THAT'S WHERE YOU'RE WRONG D.JOHNSON,J.HOBBS (J.CROSSAN)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	52
54	49	49	6	I'M NOT THAT EASY TO FORGET J.STROUD,L.MORGAN (C.WATERS,G.TEREN,S.BENTLEY)	LORRIE MORGAN (C) (D) (V) BNA 65440	49
55	55	57	7	WHAT IF I'M RIGHT M.WRIGHT (S.STOCKTON)	◆ SHANE STOCKTON (C) (D) (V) DECCA 72043	55
56	57	64	4	DRIVIN' MY LIFE AWAY F.LIDDELL,G.DROMAN (E.RABBITT,D.MALLOY,E.STEVENS)	◆ RHETT AKINS (V) DECCA 72049	56
				*** Hot Shot Debut ***		
57	NEW		1	THERE GOES MY BABY T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	57
58	65	67	8	WONDERFUL TONIGHT P.MCMARKIN (E.CLAPTON)	DAVID KERSH CURB ALBUM CUT	58
59	NEW		1	BIG TIME S.HENDRICKS (P.NELSON,L.BOONE,K.BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	59
60	62	—	2	ORDINARY PEOPLE J.STROUD,C.WALKER (C.WISEMAN,E.HILL)	CLAY WALKER GIANT ALBUM CUT/REPRISE	60
61	61	60	5	SMALL TALK M.MILLER,M.MCANALLY (M.A.MILLER,M.MCANALLY)	SAWYER BROWN CURB ALBUM CUT	60
62	64	73	4	TIME ON MY HANDS C.YOUNG,B.CHANCEY (D.DODD,S.DECKER,C.DAY)	◆ DERYL DODD COLUMBIA ALBUM CUT	62
63	58	59	11	BACK ON THE FARM B.LLOYD,THE THOMPSON BROTHERS BAND (D.HENRY)	◆ THE THOMPSON BROTHERS BAND (C) (D) (V) RCA 64998	58
64	67	65	17	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT	57
65	66	—	2	THINGS CHANGE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT	65
66	74	—	2	DANCE IN THE BOAT R.ZAVITSON,T.HASELDEN,P.GREENE (T.HASELDEN,C.BICKHARDT)	THE KINLEYS EPIC ALBUM CUT	66
67	60	54	8	LOVE IS ALL THAT REALLY MATTERS C.FARREN (A.ROBOFF,A.ROMAN)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	51
68	NEW		1	THIS SMALL DIVIDE C.FARREN (J.SELLERS,G.BURR)	◆ JASON SELLERS BNA ALBUM CUT	68
69	69	—	2	TRUE T.BROWN,G.STRAIT (M.GREEN,J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	69
70	NEW		1	BURNIN' THE ROADHOUSE DOWN S.WARINER (R.CARNES,S.WARINER)	STEVE WARINER WITH GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	70
71	RE-ENTRY		2	OVER MY SHOULDER C.HOWARD (M.HUMMON,R.MURRAH)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	66
72	70	—	2	TOTALLY COMMITTED J.HOLLIHAN,JR.,D.GRAU (J.FOXWORTHY,J.HOLLIHAN, JR.)	◆ JEFF FOXWORTHY WARNER BROS. ALBUM CUT	70
73	56	46	17	LEAVING OCTOBER J.SLATE,D.JOHNSON (D.WOMACK,T.DOUGLAS)	SONS OF THE DESERT EPIC ALBUM CUT	31
74	73	72	4	HOLDING HER AND LOVING YOU NOT LISTED (W.ALDRIIDGE,T.BRASFIELD)	CLAY WALKER ABC RADIO NETWORKS (LIVE TRACK)	72
75	NEW		1	I SHOULD'VE KNOWN B.GALLIMORE,S.SMITH (M.CRITTENDEN,E.SILVER)	MELODIE CRITTENDEN ASYLUM ALBUM CUT	75

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

Billboard Top Country Singles Sales

MAY 9, 1998

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	14	YOU'RE STILL THE ONE ● MERCURY 568452 8 weeks at No. 1	SHANIA TWAIN
2	2	3	4	COMMITMENT CURB 73055	LEANN RIMES
3	3	5	8	THIS KISS WARNER BROS. 17247	FAITH HILL
4	4	4	9	BYE BYE CURB 73034	JO DEE MESSINA
5	5	2	47	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
6	7	10	3	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
7	6	6	15	THEN WHAT? GIANT 17262/WARNER BROS.	CLAY WALKER
8	8	7	4	OUT OF MY BONES DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
9	9	8	11	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
10	10	—	2	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW
11	11	9	14	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
12	12	14	5	I DO [CHERISH YOU] MERCURY 568602	MARK WILLS
13	13	11	10	THAT'S WHY I'M HERE BNA 65399/RLG	KENNY CHESNEY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	12	12	YOU'LL NEVER KNOW BNA 65394/RLG	MINDY MCCREADY
15	23	—	2	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS
16	15	13	8	PUT YOUR HEART INTO IT ARISTA NASHVILLE 13122	SHERRIE AUSTIN
17	NEW		1	NOW THAT I FOUND YOU MERCURY 568746	TERRI CLARK
18	18	15	26	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
19	16	17	10	IT WOULD BE YOU DECCA 72039/MCA NASHVILLE	GARY ALLAN
20	17	19	52	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
21	NEW		1	A MAN HOLDIN' ON EPIC 78904/SONY	TY HERNDON
22	21	20	6	WOMAN TO WOMAN REPRISE 17248/WARNER BROS.	THE LYNNIS
23	20	18	20	THE NOTE GIANT 17268/WARNER BROS.	DARYLE SINGLETARY
24	19	16	23	WHAT IF I SAID WARNER BROS. 17263 ANITA COCHRAN (DUET WITH STEVE WARINER)	
25	NEW		1	I SAW THE LIGHT CURB 73051	HAL KETCHUM

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

Top Gospel Albums

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	5	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
2	2	49	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
3	3	13	VARIOUS ARTISTS VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
4	4	25	KAREN CLARK-SHEARD ISLAND 524397	FINALLY KAREN
5	5	26	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
6	6	27	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
7	NEW		FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110	{PAGES OF LIFE} CHAPTERS I & II
8	7	78	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
9	9	74	SOUNDTRACK ARISTA 18951	THE PREACHER'S WIFE
10	8	44	VICKIE WINANS CGI 161279	LIVE IN DETROIT
11	16	52	SHIRLEY CAESAR WORD 68003/EPIC	A MIRACLE IN HARLEM
12	10	15	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024	LIVE IN OAKLAND — HOME AGAIN
13	13	41	THE CANTON SPIRITUALS VERITY 43021	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
14	12	60	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
15	11	100	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046	THE SPIRIT OF DAVID
16	14	50	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023	LIVE IN LONDON AT WEMBLEY
17	17	105	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
18	15	9	COLORADO MASS CHOIR FEATURING JOE PACE VERITY 43111	SO GOOD!
19	33	3	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC	DON'T GIVE UP
20	23	78	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
21	22	45	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
22	21	58	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
23	20	49	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
24	19	50	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
25	28	50	VIRTUE VERITY 43020	VIRTUE
26	27	7	DENIECE WILLIAMS HARMONY 1655	THIS IS MY SONG
27	25	30	ANGIE AND DEBBIE ATF 9760/DIAMANTE	BOLD
28	29	63	CARLTON PEARSON WARNER ALLIANCE 46354	LIVE AT AZUSA 2 PRECIOUS MEMORIES
29	31	6	DERRICK MILAN AND PETER'S ROCK MASS CHOIR NINE 2224/SOUND OF GOSPEL	OVER AND OVER
30	18	9	O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46845	REFLECTIONS
31	34	29	THE MOTOR CITY MASS CHOIR INTEGRITY/WORD 68144/EPIC	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
32	36	63	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
33	24	9	BEVERLY CRAWFORD WARNER ALLIANCE 46580	NOW THAT I'M HERE
34	26	94	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
35	32	4	DFW DALLAS FORT WORTH MASS CHOIR CGI 161319	I'D RATHER HAVE JESUS
36	38	64	WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
37	30	104	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
38	RE-ENTRY		ANOINTED WORD 67804/EPIC	UNDER THE INFLUENCE
39	RE-ENTRY		LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10239	GOD'S PROMISE
40	RE-ENTRY		VARIOUS ARTISTS PLATINUM/LIGHT 161304/CGI	GOSPEL'S GREATEST HITS VOLUME III

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. [PS] indicates past or present Heatseeker titles. © 1998, Billboard/BPI Communications.

In the SPIRIT



by Lisa Collins

BREAKING THROUGH: For all his pioneering efforts and success as host of BET's "Bobby Jones Gospel," one of the nation's highest-rated gospel TV shows, success on record has long eluded Bobby Jones. "It has always been my wish to have a hit album," Jones says, "and this time it appears that all of my friends have come to my rescue."

Indeed it does, with the help of guest vocalists James Moore, Vicki Winans, Vanessa Bell Armstrong, Donald Lawrence, Maya Angelou (who offers the opening dialogue on "Just A Closer Walk With Thee"), and John P. Kee (who penned the lead single, "Lord, I Love You," especially for Jones). There's also the backing of Gospo Centric Records.

The 20-year gospel veteran may finally be on the verge of breaking through. "I hear it," says an excited Jones, who assembled some of Nashville's finest professional singers into the "Super Choir" that accompanies him on the release, "Just Churchin'," his first recording in more than three years. "Everybody doesn't have cable, and I wanted to reach another segment," says Jones. Besides, he says, pausing, "I like to tell the story, too."

Later this month (May 20-21), Jones will host his third annual National Recording Executives Retreat at the Rio Hotel in Las Vegas. The forum, frequented by

leading gospel-label executives, will offer an in-depth exchange on the current state of the industry.

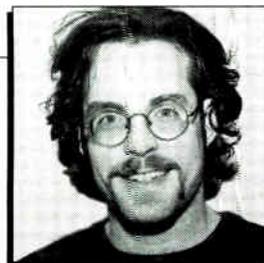
COMING ON STRONG: A glut of late-spring releases will make for some pretty stiff competition for air time at gospel radio this month, not the least of which is "Never Seen Your Face," the sophomore release from Blackberry Records' Melvin Williams. Released April 14 and co-produced by his brother Doug, Williams' latest effort features duets with Marvin Winans, Shirley Caesar, and Canton Spirituals lead Harvey Watkins Jr. and vocal backing from the Mississippi Mass Choir.

The set is getting a great deal of attention from gospel announcers and an equally impressive number of adds. Williams, who is winding down from the Power '98 tour, recently put the finishing touches on a new recording by the Greater St. Stephens Mass Choir (featuring Bishop Paul S. Morton), due in early fall. On May 16, Blackberry, his Summit, Miss.-based label, will record the sophomore effort from the Bolton Brothers live in Mobile, Ala. Then, next month it's back to the studios for a Williams Brothers Christmas album, which is slated to be in stores by September.

A FAMILY AFFAIR: Kirk Franklin & the Family member Dalon Collins tied the knot with fellow Family member Carrie "Mousey" Young April 25 in Dallas. Collins is in the midst of recording his first solo release, featuring tracks produced by Kirk Franklin and Fred Hammond. It is due early next year.

BRIEFLY: Kirk Franklin recently became the proud owner of 15 Church's Chicken Franchises, the first of which is scheduled to open June 1 in Dallas... Finally, the Soul Stirrers recently inked a recording pact with Jewel Records. A new release, "Lotto Man," is expected this summer.

Classical KEEPING SCORE



by Bradley Bamberger

CHARGING AHEAD: Government funding for the arts in America dissipates by the hour it seems, so it is up to private entities to take up the fiscal slack. Of course, edifying the public is not the goal of any corporation—market share and profits are. Yet the demographic usually associated with classical music lovers is one of high education and high income, and now a financial company has come along to try to tap into those potential customers by aligning with some of the nation's finest orchestras. It's not exactly the National Endowment for the Arts, but perhaps the end result—fostering great music and exposing it to the public—can be similar.

Last year, Visa began teaming with the Orchestral PartnerShip (TOPS) to develop exclusive promotions and preferred-card programs with the orchestras of San Francisco, Cleveland, Philadelphia, and St. Louis. Now the effort has been stepped up several notches in the form of a national campaign linking Visa and the San Francisco Symphony with RCA/BMG, the label of San Francisco's music director, Michael Tilson Thomas. The centerpiece of the effort features Thomas leading the San Francisco

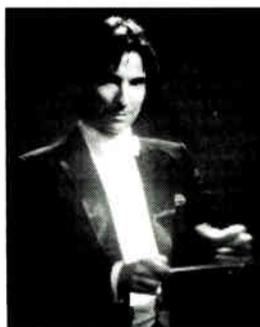
Symphony in a flashy 30-second TV ad in Visa's "Everywhere you want to be" campaign. Spotting a performance of Prokofiev's "Romeo & Juliet" in San Francisco's Davies Symphony Hall, the commercial debuted in late March during CBS' broadcast of the NCAA's "final four" basketball championships and will recur throughout the year.

Since the ad started running, the San Francisco Symphony has received call after call "from people wanting to know what that music is, where they can buy a recording of it, and if the orchestra will be performing it next season," says the group's director of marketing and publications, Patricia Gessner. Also on the board of TOPS—a 33-member coalition of orchestras nationwide—Gessner says that while the TV campaign has helped Visa increase its visibility with a desirable audience, it has also generated tangible audience interest in such events as Thomas' Celebration of Mahler festival June 11-28 in San Francisco.

Since assuming the reins in San Francisco three years ago (following Herbert Blomstedt), the 53-year-old Thomas has helped bring on an infusion of new blood; with an energetic, youthful presence that belies his wealth of experience, the native Californian has contributed to a 27% increase in new subscribers as well as a huge jump in single-ticket sales to a younger, more diverse audience. Helping matters, Thomas has a high profile as an exclusive RCA Red Seal artist. Thomas' first RCA disc with the San Francisco Symphony—showcasing his own arrangement of the Prokofiev "Romeo & Juliet"—earned a '97 Grammy for best orchestral performance. Since that album, the label has released a beguiling Thomas/San Francisco take on Mahler's "Das Klagende Lied," as well as the fine "Copland The Modernist," which includes Garrick Ohlsson in Copland's underrated Piano Concerto. New this month is an album of Berlioz's "Symphonie Fantastique" and excerpts from "Lélio."

Thomas is also principal guest conductor of the Lon-

(Continued on page 48)



THOMAS

When God's children get together...you get beautiful young voices raised in glorious song praising Him... and you get the exciting new release from The Mississippi Children's Choir and The Malaco Music Group

MALACO

MCD 6028

Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

Wings Classic To Get Anniversary Reissue
Sources say Capitol Records will reissue this fall its 25th anniversary edition of Paul McCartney & Wings' 1973 album "Band On The Run" still McCartney's best-selling post-Beatles album. Plans call for the inclusion of two new tracks of previously unreleased Wings performances.

McLennan Gets Sire A&R Post in Nashville
The Sire Records Group has raised its presence in Nashville by tapping Andy McLennan as VP of A&R. McLennan, who will be based in Nashville, is former GM of the Tennessee-based Spangolath Records.

Social Distortion Splits From Sony
After two albums for Epic and one for Sony Music, Social Distortion has amicably split from Sony. The band composed a three-night stand at the Roxy in West Hollywood, Calif., next night, which was recorded for a live album that will be released on major label on June 19, 1990.

Mystery Suitor Has Eyes For Spec's Music Chain
An unnamed suitor is involved in negotiations with Spec's Music that could result in a "business combination" with the Miami-based chain. According to Spec's, which is publicly traded, the deal would be valued at \$3 or more per share. The terms "business combination" seems to suggest either a merger or a sale of the chain. It is a stock deal. While Spec's hasn't formally put a bid on the block, sources say that over the last six months the chain has been eyed by Warehouse Entertainment, National Record Mart, Trips World Entertainment, and Carlinville Music. Spec's was put up for sale unsuccessfully at least twice in recent years. PaineWebber represented Spec's then and is cold to be handling the chain's current negotiations. The stock closed yesterday up 22 cents to \$2.75.

All-Star Event For War Child
Lionel Pavesich will host his annual charity concert, June 9, in his hometown of Modena, Italy. Artists who will join include Jon Bon Jovi, Natalia Cole, the Corras, Pino Daniele, Celtic Dots, Florent Pagny, Eros Ramazzotti, and Spice Girls. Vangelis Williams, Steve Wonder, Zucchero, and Tina Turner will also perform. An album and video of the event will be released in the fall by PolyGram's London Records. Victoria Philharmonie is producing the concert and album. Spike Lee will direct the video.

Mellencamp To Columbia
Mellencamp has signed a four-album worldwide recording contract with Columbia. The singer left Mercury Records his label in 1989. The singer left Mercury Records his label in 1989. The singer left Mercury Records his label in 1989. The singer left Mercury Records his label in 1989.

DreamWorks Moves Into R&B With Busby
With the naming of former Motown president CEO Jherri Busby as head of urban music, DreamWorks has officially entered the R&B and hip-hop arena. DreamWorks already has several R&B projects in the works, including "Straight No Chaser," an album from Detroit-based rapper J. Cole, and "2 Sides 2 Every Story" by R&B singer David Hollister, a former member of Funky Bunch. Both albums are scheduled to be released July 14.

ASCAP, Liquid Audio Team For Web Music
ASCAP has teamed up with Liquid Audio to "advance the legal portion of music on the Internet," according to a statement. Liquid Audio, which develops online music delivery systems, will encourage its Web site clients to secure appropriate performance fees from ASCAP. Liquid Audio will handle automated rights reporting to ASCAP from the sites and will facilitate the collection and payment of royalties for music sold and played on the Web.

Lilith Fair To Play More Dates In '98
This year's Lilith Fair tour, featuring founder Sarah McLachlan, Bonnie Raitt, Martina McBride, Paula Cole, Sinead O'Connor, Diana King, and Missy Elliott, opens June 19 in Portland, Ore., and closes Aug. 31 in Los Angeles (June 27), Toronto (July 6, 7, 8), and Boston (Aug. 15, 16). The tour is expected to gross \$7 million as opposed to \$3 million last year.

PC Wise Fined For Trade Offenses
The Crown Court in Swansea, Wales, has fined PC Wise, a manufacturer of CD manufacturers, £81,000 for fire offenses under the U.K.'s Trade Descriptions Act and ordered the company to pay costs of £38,300 (\$149,000). The penalties follow a case in which PC Wise owner Alan Watkins was found not guilty of producing private CDs but guilty of printing misleading information on discs. Two other defendants, Andrew Warren and John Bradley, pleaded guilty to the piracy offenses. They are due to be sentenced this month.

WHAT'S ON
Green Day appears on MTV's "Live From The 10 Spot" tonight.
Billie Myers, Ultra Naté, Ultra, K-Ci & JoJo, Ben Folds Five, and Mavis featuring total are on BBC1's "Top Of The Pops" tonight.
Sugar Ray's Mark McGrath visits "Politically Incorrect" tonight.
Gloria Estefan, Duncan Sheik, and Lil play ABC's "In Concert" tonight.
Sinead O'Connor and World Party play PBS "Sessions At West 54th" tomorrow.

Texas Bill Rider Thrown Out
A Texas state court yesterday threw out a controversial rider to a state appropriations bill that would have banned state recordings. The Travis County District Court in Austin, Texas, threw out the rider, which was unconstitutional. The rider was unconstitutional. The rider was unconstitutional. The rider was unconstitutional.

Sanz Tops Premios Awards
Werner Alejandro Sanz swept the second annual Premios de la Música Awards in Madrid last night. He took honors for pop composer, artist, song ("Corazon Partio"), video, new composer and new artist and the latter for flamenco composer and flamenco artist. Argentina's Fito Paez for flamenco flamenco singer Enrique Morente received a lifetime achievement award.

PolyGram VP Dennis Exits Far East For Int'l Post
PolyGram Far East regional marketing VP Dennis is to become the VP of catalog marketing at PolyGram International in London, reporting to David Munn, senior VP of international product manager at PolyGram U.K. in 1990, was replaced by Matthieu Laurent-Froest, who has returned to his native France to head BMG France's Ariola imprint. American Eric Leddel is promoted to regional marketing manager (international pop) to the new post of director of artist development. In an internal document obtained by Billboard, he tells staff that in addition to other duties, Leddel will international marketing function in the region.

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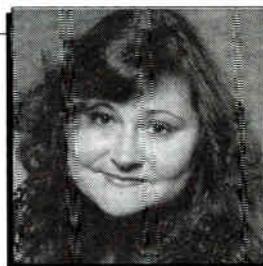
Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by. 				
★ ★ No. 1 ★ ★				
1	1	33	LEANN RIMES ▲ ⁴ CURB 77885/WCD	33 weeks at No. 1 YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
2	2	6	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
3	3	3	4HIM BENSON 82205/PROVIDENT	OBVIOUS
4	5	25	VARIOUS ARTISTS ● SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
5	4	10	MICHAEL CRAWFORD ATLANTIC 83076/WCD	ON EAGLE'S WINGS
6	6	5	TWILA PARIS SPARROW 1627/CHORDANT	PERENNIAL — SONGS FOR THE SEASON OF LIFE
7	7	4	ANDY GRIFFITH SPARROW 1666/CHORDANT	JUST AS I AM
8	10	17	AVALON SPARROW 1639/CHORDANT 	A MAZE OF GRACE
9	9	33	AMY GRANT ● MYRRH 7008/WORD	BEHIND THE EYES
10	11	27	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
11	28	63	RICH MULLINS REUNION 16205/PROVIDENT 	SONGS
12	NEW		MARGARET BECKER SPARROW 1552/CHORDANT 	FALLING FORWARD
13	13	13	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
14	12	32	JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
15	8	8	WAYNE WATSON WORD 9972 	THE WAY HOME
16	15	8	CRYSTAL LEWIS MYRRH 5041/WORD 	GOLD
17	23	3	VARIOUS ARTISTS BRENTWOOD 10481/PROVIDENT	THE 1998 DOVE AWARDS NOMINEES
18	NEW		PETRA WORD 9967	GOD FIXATION
19	17	85	POINT OF GRACE ● WORD 9694	LIFE LOVE & OTHER MYSTERIES
20	14	10	SOUNDTRACK SPARROW/DECCA 53059/MCA NASHVILLE	THE APOSTLE
21	16	26	BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
22	20	9	MICHELLE TUMES SPARROW 1546/CHORDANT	LISTEN
23	32	47	THE SUPERTONES BEC 7401/CHORDANT 	SUPERTONES STRIKE BACK
24	19	26	VARIOUS ARTISTS FOREFRONT 5183/CHORDANT	WWJD
25	NEW		SKILLET FOREFRONT 5190/CHORDANT	HEY YOU, I LOVE YOUR SOUL
26	24	8	THE INSYDERZ SQUINT 7035/WORD 	THE INSYDERZ PRESENT SKALLELUIA!
27	22	5	VARIOUS ARTISTS SPRING HILL 0802/CHORDANT	BECAUSE HE LIVES/THE BEST—LOVED SONGS OF BILL & GLORIA GAITHER
28	18	5	BIG TENT REVIVAL ARDENT/FOREFRONT 5186/CHORDANT 	AMPLIFIER
29	21	23	AUDIO ADRENALINE FOREFRONT 5182/CHORDANT	SOME KIND OF ZOMBIE
30	30	17	JENNIFER KNAPP GOTEE 3832/WORD 	KANSAS
31	31	4	VARIOUS ARTISTS BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
32	26	9	DELIRIOUS SPARROW 1622/CHORDANT	CUTTING EDGE
33	25	61	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD 	DONNIE MCCLURKIN
34	27	11	BILL & GLORIA GAITHER SPRING HOUSE 0801/CHORDANT	DOWN BY THE TABERNACLE
35	33	8	CINDY MORGAN WORD 9962 	THE LOVING KIND
36	36	29	VARIOUS ARTISTS SPARROW 1583/CHORDANT	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL
37	35	11	SIERRA STAR SONG 0166/CHORDANT	STORY OF LIFE
38	29	35	DC TALK FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
39	34	2	VARIOUS ARTISTS HOSANNA/INTEGRITY 12852/WORD	AMERICA'S 25 BEST PRAISE & WORSHIP SONGS VOLUME 2
40	RE-ENTRY		CHRIS RICE ROCKETTOWN 1528/WORD 	DEEP ENOUGH TO DREAM

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.

Artists & Music

HIGHER GROUND



by Deborah Evans Price

GMA WRAP-UP: It was a night of long-overdue recognition. The 29th annual Dove Awards, held April 23 at the Nashville Arena, recognized such perennial favorites as Steven Curtis Chapman, but the evening also served up several surprises. Big-voiced Crystal Lewis was a radiant first-time winner, taking home the female vocalist and Spanish-language album accolades. "It's almost too much for me to handle," Lewis said.

It's nearly impossible to believe that Kathy Troccoli, winner of inspirational recorded song for "A Baby's Prayer," had never won a Dove. Such recognition was long overdue.

The most often overlooked artist to win a Dove was the evening's artist of the year—the late Rich Mullins.



TROCCOLI

There was mixed reaction to Mullins winning the award. Everyone agrees that he was more than deserving, but the fact that he was never recognized while he was alive made the victory bittersweet. "I'm sure he would have had a lot of things to say," noted Mullins' brother David.

"Since he's in heaven, I think he's finally over any hang-ups he had about this whole business," Chapman said. "I hope he has a sense that this

was the best way we know how... as a community, to pay tribute to him and honor his commitment."

As for the Dove program itself, there were some technical glitches, but overall it was an entertaining evening. Chapman commented backstage, "I watch all the awards shows, and, not to put any of the other ones down, I still think we have the best talent, the most diversity, and the greatest singers and songwriters."

There were numerous great performances, Chapman's included, and one of the highlights was Bob Carlisle's "We Fall Down." One of the disappointments was that the gifted and gracious Michael Crawford appeared as a presenter, but didn't perform.

According to GMA president Frank Breeden, attendance was about 1,900, about the same as last year.

Monday morning, during the opening ceremonies, Phil Vischer accepted the Grady Nutt Humor Award for the popular "Veggie Tales" series. Provident chairman/CEO Jim Van Hook accepted the Impact Award on behalf of Clive Calder and Zomba. CCM Communications publisher/president John Styll accepted the Lifetime Achievement Award. The International Award went to the U.K.'s World Wide Message Tribe. The family of Rob Gregory accepted the first Scott Campbell Award on the late broadcaster's behalf. Wade Jessen and I were honored to receive the Mainstream Contribution to Gospel Music Award for Billboard. I can't tell you how much I appreciate our efforts being recognized. In my nervousness while making my acceptance speech, I neglected to acknowledge that we couldn't live without our intrepid assistant, Mary DeCroce.

During the week, ASCAP, BMI, and SESAC recognized their top songwriters and publishers. Chapman, Toby McKeehan, and Troccoli were honored at BMI's event. Charlie Daniels and Les Beasley were award-

(Continued on next page)

KEEPING SCORE

(Continued from page 46)

don Symphony Orchestra and artistic director of Miami's New World Symphony, and RCA has issued recent albums of him leading the former ("Stravinsky In America") and the latter ("Music Of Villa-Lobos"). An album featuring Thomas and the New World in jazz-inflected works by the likes of George Gershwin, Milhaud, Hindemith, Bernstein, and John Adams is due this fall. And to help celebrate the Gershwin centenary, Thomas and the San Francisco Symphony will open Carnegie Hall's season with an all-Gershwin program Sept. 23 that will be taped for PBS' "Great Performances." The release of a two-disc Gershwin set—including "Catfish Row," "An American In Paris," and the Piano Concerto (with Ohlsson)—will coincide with the performances. The Visa promotion will continue, with Thomas' discs carrying an "as seen on TV/remember to use your Visa card" sticker; moreover, a nationwide retail program is in the works with the Musicland chain.

For BMG—which has had a co-branded card with Visa for a couple of years—the Visa/San Francisco Symphony campaign is the epitome of its alternative marketing efforts, with the goal being to "connect the music to the artists and make it more tangible for the consumer," says Scott Richman, director of marketing for BMG Entertainment. And Visa sees tying into classical music—at least classical music as embodied by a big-city orchestra like San Francisco's and a readily appealing conductor like Thomas—as akin to cash-

ing in on the cachet of pinnacle sports events. Says Visa USA VP of corporate relations Albert Coscia, "We consider a great symphony orchestra an aspirational property, like the Triple Crown, the Super Bowl, or the Olympics."

THE LONG GOODBYE: Sir Simon Rattle is in the midst of his farewell world tour as music director of the City Of Birmingham Symphony Orchestra, a group he joined as a 25-year-old principal conductor in 1980. Having covered Europe, Rattle and company start a U.S. trek May 11 in Iowa City, Iowa, and take in Chicago, Washington, D.C., New York, and Montclair, N.J., before winding up May 20 in Los Angeles. The May 17-18 stop at New York's Avery Fisher Hall is part of Lincoln Center's Great Performers series and features a suite from Rameau's "Les Boreades," Haydn's Symphony No. 86, and Beethoven's "Eroica" Symphony in the first concert and Oliver Knussen's Symphony No. 3 and Mahler's Symphony No. 7 in the second. After the Los Angeles date, Rattle and the Birmingham band go to Japan; they finish the summer with a run at the Salzburg Festival in Austria a before an Aug. 31 grand finale at Birmingham's Symphony Hall. That last concert showcases Mahler's Symphony No. 2, the work that initiated a long line of stellar Rattle/Birmingham recordings for EMI with a Gramophone record of the year award in 1988.

An exclusive EMI artist for more than a decade, Rattle has some 60 recordings to his credit, including a raft of Gramophone Award winners beyond that Mahler Second. His recent albums with Birmingham include a stunning account of Bruckner's Symphony No. 7 from earlier this year, an acclaimed reading of Elgar's Violin Concerto with Kennedy, and a just-released take on Mahler's Symphony No. 4 with soprano Amanda Roccoft. Upcoming Rattle releases include a pairing of Mahler's Symphony No. 9 and Richard Strauss' "Metamorphosen" with the Vienna Philharmonic Orchestra on a September album and a coupling of Walton's Symphony No. 1 and "Belshazzar's Feast" with Birmingham and baritone Thomas Hampson for October. And long an eloquent proponent of Szymanowski's music, Rattle will record the composer's opera "King Roger" later this year.

Widely regarded as the most talented conductor of his generation, the 43-year-old Rattle worked wonders at Birmingham on his way to becoming one of the prime movers in British music. Although he has been bandied about as a likely successor to Berlin Philharmonic music director Claudio Abbado when he steps down in a couple of years, Rattle has said he plans to freelance and stick close to London for the foreseeable future, with Wagner taking up a good chunk of his time at Glyndebourne, Covent Garden, and the Netherlands Opera.

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Artists & Music

HIGHER GROUND

(Continued from preceding page)

ed special certificates for their contributions. Entertainment included **Wes King**, the **Voices Of Metropolitan**, **Kelli Williams**, an all-star gospel chorus performing **Jacky White's** "When Men Pray," and **Daniels** closing with "How Great Thou Art."

Mark Heimermann was honored as ASCAP's songwriter of the year. **Crystal Lewis'** hit "Beauty For Ashes" was honored as song of the year; with EMI netting the publisher accolade. The evening also marked the first time ASCAP honored the 25 most-performed Christian songs of the year. **Chris Rice** and **Michael W. Smith** were also honored for their Dove nominations in the songwriter of the year category. In addition, ASCAP announced the formation of the ASCAP/Rich Mullins Scholarship.

At SESAC's awards, **Regie Hamm** was named songwriter of the year for the third consecutive year. After the awards, Hamm entertained the crowd with his own version of "Butterfly Kisses" that included lines like "I never knew I could make so much money off a song I didn't write." (Hamm wrote other cuts on Carlisle's multi-platinum album "Shades Of Grace.") SESAC also recognized its songwriter and publisher affiliates who received Dove nominations.

Congratulations to Breeden on his first GMA Week as president of the organization. In a wrap-up interview, he said the week had "the best spiritual emphasis ever. I think there was more depth and planning in our seminars. The Southern Gospel Music Guild [including its SpiritFest event] was a smashing success. We had a great Canadian task force, which talked about organizing a chapter. We had a great meeting with European and U.K. leaders."

GMA Week '98 offered informative seminars on everything from getting signed to effectively surveying your

market. In another video seminar, **Whiteheart's Mark Gersmehl** and **Newsong's Russ Lee** were among those talking about music video and ministry. One of the best-attended sessions was the standing-room-only "town meeting" with label presidents, which covered such topics as the age-old question of balancing music business and ministry, as well as retail-oriented issues.

GMA Week also featured many announcements, including:

- The introduction of a new "Veggie Tales" character, **Madame Blueberry**, who will make her bow in a video slated for release July 21. Also, "Veggie Tunes 2" will hit the streets May 20.

- **De Talk and God's Property** will hit the road this summer on the 1998 ERACE (Eliminating Racism and Creating Equality) festival tour with 13 dates. **Out Of Eden**, the **Katinas**, **Grits**, and comedian **John Gray** will also appear on the tour.



OUT OF EDEN

- **Benson** has signed **Russ Taff**.
- **Daywind Records** will release the first-ever Broadway show album in Christian music, "Smoke On The Mountain."

- **ForeFront** will celebrate its 10th anniversary with a double album, "X: The Birthday Album," due July 14.

- A new radio show, "Live From The Lamb's," will debut in July from the Lamb's Theater.

The main attraction of GMA Week was music, music, music. Every genre was well-represented, from the Southern sounds of the **Bishops** to the modern rock of **Sixpence None The Richer** and the **Altered** to such major Christian pop acts as **Smith** and **Jaci Velasquez**. The **Gotee Joint** was the place to be for the sounds of **Out Of Eden**, **Temple Yard**, **Zilch**, **Curious Fools**, **Jennifer Knapp**, **Grits**, and the **Katinas**.

TO OUR READERS

The Jazz Blue Notes column is on hiatus for this issue.

IMPORT & EXPORT

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Billboard

MAY 9, 1998

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WAS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
			★★ NO. 1 ★★	
1	1	19	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP [CS]	BEENIE MAN
2	3	22	INNA HEIGHTS GERMAIN 2068*/VP [CS]	BUJU BANTON
3	4	3	DANCEHALL KINGS III BLUNT 6330*/TVT	VARIOUS ARTISTS
4	2	18	MAVERICK A STRIKE 550 MUSIC 68506/EPIC [CS]	FINLEY QUAYE
5	5	24	STRICTLY THE BEST 19 VP 1519*	VARIOUS ARTISTS
6	8	19	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
7	6	49	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
8	9	14	RIGHT ON TIME HELLCAT 80406*/EPITAPH [CS]	HEPCAT
9	7	6	THE COMPLETE WAILERS 1967-1972 PART I JAD 1002/KOCH	BOB MARLEY
10	10	35	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
11	14	29	THINK LIKE A GIRL WORK 67959/EPIC	DIANA KING
12	12	31	THE BEST OF ZIGGY MARLEY AND THE MELODY MAKERS (1988-1993) VIRGIN 44098	ZIGGY MARLEY & THE MELODY MAKERS
13	NEW		RAGGA RAGGA RAGGA 10 GREENSLEEVES 247*	VARIOUS ARTISTS
14	15	4	FRIENDS ELEKTRA 62164/EEG	SLY & ROBBIE
15	RE-ENTRY		FALLEN IS BABYLON ELEKTRA 62032/EEG	ZIGGY MARLEY & THE MELODY MAKERS

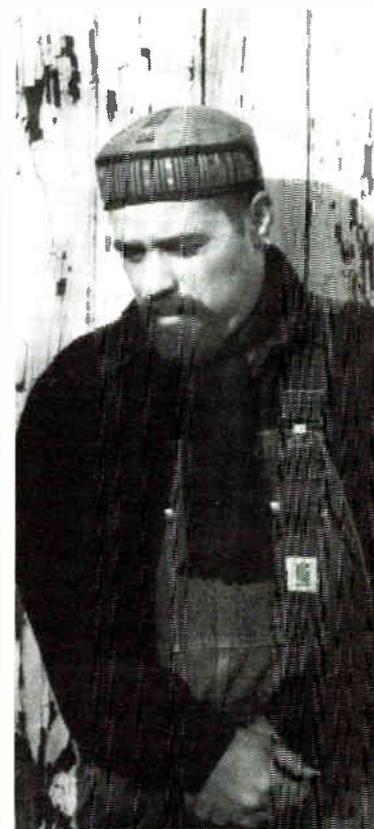
TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WAS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	2	31	ROMANZA ● PHILIPS 539207 [CS]	ANDREA BOCELLI
2	1	30	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
3	4	32	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [CS]	BUENA VISTA SOCIAL CLUB
4	3	2	DUALITY 4AD 46854/WARNER BROS. [CS]	LISA GERRARD & PIETER BOURKE
5	5	8	MAMALOSHEN NONESUCH 79459/AG [CS]	MANDY PATINKIN
6	7	45	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
7	6	9	DEEP FOREST III — COMPARSA 550 MUSIC 68726	DEEP FOREST
8	9	4	GYPSY SOUL-NEW FLAMENCO NARADA 45506/VIRGIN	VARIOUS ARTISTS
9	8	8	LANDMARKS ATLANTIC 83083/AG	CLANNAD
10	10	23	CELTIC MOODS VIRGIN 44951	VARIOUS ARTISTS
11	11	60	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 [CS]	RONAN HARDIMAN
12	12	7	LEAHY NARADA 42955/VIRGIN [CS]	LEAHY
13	14	34	COMPAS NDNESUCH/ATLANTIC 79466/AG	GIPIY KINGS
14	13	7	SENSUAL SENSUAL ATLANTIC 83080/AG	B-TRIBE
15	RE-ENTRY		A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WAS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	29	TROUBLE IS... REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
2	2	25	DEUCES WILD ● MCA 11711	B.B. KING
3	3	65	LIE TO ME ▲ A&M 540640 [CS]	JONNY LANG
4	4	12	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
5	5	3	SACRED ISLAND PRIVATE MUSIC 82165/WINDHAM HILL	TAJ MAHAL & HULA BLUES BAND
6	7	29	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON
7	6	39	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
8	14	97	JUST LIKE YOU OKEH 67316/EPIC [CS]	KEB' MO'
9	8	25	CONTAGIOUS MISS BUTCH 4005/MARDI GRAS	PEGGY SCOTT-ADAMS
10	9	11	ESSENTIAL WOMEN IN BLUES HOUSE OF BLUES 161257	VARIOUS ARTISTS
11	RE-ENTRY		SING IT! ROUNDER 2152	MARCIA BALL, IRMA THOMAS, TRACY NELSON
12	10	7	LIVE IN NYC '97 POINTBLANK 45527/VIRGIN	JOHNNY WINTER
13	11	65	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS [CS]	PEGGY SCOTT-ADAMS
14	12	92	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
15	13	8	LIVE ON BEALE STREET MALACO X	BOBBY "BLUE" BLAND

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



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Studio Action

ARTISTS & MUSIC

Dawson Brings His Audience Home

Artist Uses Apartment/Recording Space For Live Sessions

BY JIM BESSMAN

NEW YORK—Veteran adult contemporary singer/songwriter Jim Dawson, sick of the rotten sound systems so common in the club circuit, has found a solution: He's moved the concert club into his living room recording studio.

Living room/bedroom, to be precise . . . and dining room. He's converted the former living room in his apartment on the Upper West Side of Manhattan into an all-purpose room, and twice-monthly, a tight performance space where, for \$25 a pop, up to 18 Dawson fanatics (not including two hip run-of-the-studio cats) fill the dining room chairs, sofas, and bed—all wired into the soundboard via bring-your-own headphones (except for said cats David Luzinski and Miss Peanut).

Fans have been alerted to the concerts by notices sent out to the 700 people currently on Dawson's tri-state mailing list. They then get to watch Dawson and longtime collaborator Seth David Walter perform for two hours in a homey, intimate setting with studio sound quality, with their admission fees funding the production of a forthcoming series of "J.D. & Walter: The Studio

Concerts" albums compiled from the live tapings.

The control room, meanwhile, is in what formerly was Dawson's bedroom and is linked to the living room proceedings via taped-down cables running from the instruments, mikes, and headphones through the adjacent kitchen and hallway and into the control room. For straight recording sessions on other projects, there's a vocal booth created out of a hall closet, for which the ceiling was dropped four times and the floor raised. It's opposite a table facing the apartment door displaying Dawson albums and apparel for sale—just like at a real concert.

"The idea for 'The Studio Con-



Jim Dawson, right, and longtime collaborator Seth David Walter perform in their apartment/studio in front of a live audience.

certs' is that people always say, 'Jim, you're so great live—but that doesn't come across on record,'" says Dawson, whose nine-album recording career includes three discs for Kama Sutra/Buddah and two for RCA. "And as for playing concerts, if I have to sing through one more shitty sound system or pair of monitors, I think it will drive me crazy!"

After all, notes Dawson, next to the music, sound is the key element in the live concert environment. "What we do is sound," he says, "and I've become a crazy old man about the sound. I feel that the audience is cheated—and we're cheated—if the sound isn't perfect. It's like saying Yankee Stadium is already booked, so we're putting the Yankees game in a sandlot in the Bronx: Yes, they're playing baseball, but it's not the same game! So we're offering—for a \$25 fee—to let fans bring in their own headphones, snacks, and drinks, and wire them into the music in a comfortable, unhassled live concert environment, instead of paying just to go into a studio. But it's a session, not an actual concert: You feel the people on the tape, and it's live—

(Continued on next page)



Hawkins At Ocean Way. Columbia Records artist Sophie B. Hawkins worked at Ocean Way in Hollywood on her upcoming, self-produced album, which was executive-produced by Peter Asher. Shown at the facility's Studio One, from left, are assistant engineer Al Sanderson, engineer Kevin Killen, Hawkins, and drummer Steve Ferrone. Ocean Way's Studio One sports a custom, 80-input Neve console, one of the largest all-discrete boards of its type in the world. (Photo: David A. Goggin)

newsline...

THE MUSIC PRODUCERS GUILD OF THE AMERICAS (MPGA) is set to hold its first 5.1 Multichannel Music Mixing conference Saturday (2) at the Doubletree Hotel in New York. The all-day program includes panels and presentations featuring MPGA president Ed Cherney, Windham Hill A&R executive Larry Hamby, and producers and engineers Tom Jung, Bob Ludwig, George Massenburg, Phil Ramone, Nile Rodgers, Elliot Scheiner, Al Schmitt, and David Smith. Among the scheduled events are a producer/engineer panel, a demo of multichannel and DVD audio systems at Quad Recording Studios, a Solid State Logic (SSL)-sponsored presentation on hardware for surround mixing, a technical panel chaired by Massenburg, and a cocktail reception by SSL and Digital Theater Systems.

THE NASHVILLE ASSN. OF PROFESSIONAL RECORDING SERVICES has elected the following board members to two-year terms: Fred Bogert (Studio C Productions), Melissa Brannan (Sound Emporium), Grant Fowler (Love Shack Recording), Lee Groitzch (Battery), Heather Johnson (Woodland Studios), Kathy Marshall (Bennet House), and Cathy White (Music Mill). Members elected to two-year terms in 1997 include Milan Bogdan (Emerald Sound), Marty Craighead (Javelina), Robert De La Garza (Starstruck), Michael Koreiba (Sound Stage), Jozef Nuyens (the Castle), Chas Sandford (Secret Sound), Robert Solomon (Woodland), Preston Sullivan (Sixteenth Avenue Sound), and Carl Tatz (Recording Arts).

MEALIA PEAVEY, president of Peavy Electronics Corp. of Meridian, Miss., died March 7 of cardiac arrest caused by a diabetic coma, according to a statement from the company. Peavey is survived by her husband, company founder/CEO Hartley Peavey, and two sons, Joe and Marc Peavey.

QUANTEGY INC. of Peachtree City, Ga., has named Alex Sorokin president/CEO. Sorokin is a veteran of the satellite mapping and automotive industries who has been instrumental in business development. In another executive appointment, Quantegy named Tony Wilson VP of sales and customer service for the U.S. and Canada. Prior to joining Quantegy, Wilson was VP of general aviation marketing for AlliedSignal's Aerospace Division.

DREAMHIRE, the pro audio rental specialist with operations in New York and Nashville, has added three high-end platforms to its rental menu: the Digidesign ProTools 24 system; the Sony PCM 3348HR 24-bit 48-track recorder; and the Genex GX8000A 24-bit, 96-kilohertz 8-track recorder. Dreamhire GM Chris Dunn says, "The sonic quality of these units is fantastic. ProTools 24 is used for nonlinear recording, editing, and mastering. The Sony 3348HR will be, without doubt, the new industry standard for digital tape-based recording, while the Genex GX8000A is the first magneto-optical recorder capable of recording up to three tracks of 24-bit, 96-kHz audio when used with external analog-to-digital converters such as the DB Technologies AD122-96, which is also available from Dreamhire."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 2, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	TOO CLOSE Next/ Kay Gee, D. Lighty (Arista)	TOO CLOSE Next/ Kay Gee, D. Lighty (Arista)	YOU'RE STILL THE ONE Shania Twain R.J. Lange (Mercury)	THE WAY Fastball/ Julian Raymond, Fastball (Hollywood)	GET AT ME DOG DMX (Feat. Sheek Of The Lox) / Dane Grease (Def Jam)
RECORDING STUDIO(S) Engineer(s)	DA MILL (Orange, NJ) Kay Gee, D. Lighty	DA MILL (Orange, NJ) Kay Gee, D. Lighty	MASTERFONICS (Nashville, TN) Jeff Balding	A&M STUDIOS (Hollywood, CA) Joe Barresi	CHUNG KING D. Anthony Johnson
RECORDING CONSOLE(S)	Mackie 64 analog	Mackie 64 Analog	SSL 9000J	Custom Neve 4972 w/ flying faders	Neve VR 72
RECORDER(S)	Akai DR16	Akai DR16	Studer D827	Mitsubishi X-850	Studer A827
MASTER TAPE	3M 996	3M 996	Quantegy 467	BASF 900	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Angela Piva	HIT FACTORY (New York) Angela Piva	MASTERFONICS (Nashville, TN) Mike Shipley	IMAGE RECORDING (California) Chris Lord-Alge	CHUNG KING (New York) D. Anthony Johnson
CONSOLE(S)	SSL 4072G	SSL 4972G	SSL 9000J	SSL 4056E/G	Neve VR72
RECORDER(S)	Studer 827	Studer 827	Studer D827	Sony 338	Studer A827
MASTER TAPE	Quantegy 499	Quantegy 499	BASF 900	Quantegy 467	Ampex 499
MASTERING Engineer	HIT FACTORY Chris Gehringer	HIT FACTORY Chris Gehringer	MASTERFONICS Glenn Meadows	BERNIE GRUND- MAN MASTERING Brian Gardner	MASTERDISK Tony Dawsey
CD/CASSETTE MANUFACTURER	BMG	BMG	PGD	EMI-LTD	PGD

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NEW PRODUCTS & SERVICES

DBX PROFESSIONAL PRODUCTS of Sandy, Utah, introduces its Silver Series with the 586 dual-channel tube microphone preamplifier. A two-rack unit, the 586 sports phantom power, a 20-decibel pad, a phase inverter, a low-cut filter, and large VU meters that monitor drive level, gain reduction, or output levels.

Furthermore, the 586—which carries a suggested list price of \$1,000—is fitted with a three-band equalizer with sweepable mids and adjustable mid Q, plus an insert chain and a patented limiting technology. The unit uses 12AU7 vacuum tubes, which are known for their warmth and tonal versatility. Among the optional features for the 586 are dbx's patent-pending Type IV analog-to-digital conversion system, which can communicate in the AES/EBU or S/PDIF formats at either 16 or 20 bits.

Dbx has also unveiled its DDP Digital Dynamics Processor, a noise gate, compressor, limiter, and de-esser that works in the digital domain. Delivered with balanced XLR and TRS connectors, the DDP can be optionally fitted with AES/EBU or S/PDIF digital outputs, which in turn let users access Type IV conversion.

In other product news, dbx has introduced an upgraded version of its 266A compressor/gate, popular among project-studio users. Now known as the 266XL, the unit features XLR-balanced inputs and outputs in addition to TRS-balanced connections, plus improved, light-pipe switches for its over-easy, bypass, and stereo coupling functions.



TC ELECTRONIC, a Danish high-end manufacturer with U.S. offices in Westlake Village, Calif., has pacted with Yamaha Corp. of Buena Park, Calif., to offer TC Unity, the first plug-in effects card for Yamaha's groundbreaking 02R digital recording console. Equipped with two independent, 24-bit, mono-in/stereo-out signal-processing engines, TC Unity offers reverb, chorus, delay, pitch shifting, and other effects. Sends to TC Unity can be routed digitally from any of the 02R's eight auxiliary sends or from its group sends or stereo bus; the TC Unity's effects output can be summed as one stereo signal or remain discrete.

TC Unity is available in two versions: one with an eight-channel AES/EBU digital input/output connector and one without, at respective suggested list prices of \$1,495 and \$1,195. Users who purchase TC Unity without the card will be able to upgrade to the AES/EBU version for \$395.

In other TC Electronic news, the company unveiled MasterX, a mastering plug-in for Digidesign's popular ProTools digital recording/editing platform. Available for a suggested list price of \$1,000, MasterX provides integrated multi-band expansion, compression, and limiting, all optimized for mastering applications. Crossover points and gain adjustments for the three bands in MasterX are accessible via a large graphic display, and overall processing characteristics are controlled via "target curves."

DAWSON BRINGS HIS AUDIENCE HOME

(Continued from preceding page)

but it goes straight to 16-track hard drive or DAT."

Indeed, Dawson at the start admonishes his living room attendees that "he who applauds gets chucked out the door!" and in fact, all is silent during the tapings except Dawson on guitar and piano, Walter on keyboards, harmonica, and duet vocals, and the barely perceptible hum of an aquarium on a dresser in the opposite corner next to the bed. Dawson and Walter, who released an album last year on German Triangolo Records titled "Secrets Of The Heart," deliver new songs, older ones like "Hand Of Fate" (the title track of Dawson's self-released 1992 album for DW Records) and "Simple Song" (an airplay hit for Dawson in the early '70s), and covers like Leonard Cohen's "Song Of Bernadette."

"We record straight to an Akai DR-16 digital hard-drive recorder, and later, if we choose to sweeten the tracks, we use a Roland MC-300 sequencer to put in keyboards, strings, horns, bass, and drums," says Dawson. Other equipment used in the control room under engineer Paul "Morty" Morgenthaler's supervision includes a Panasonic SV-3500 DAT, a Tascam board, a Roland JV-1080 64-voice synthesizer module, and an Otari MX50 two-track analog recorder and an old Tascam 8-track analog, both "to get kids in who don't want to spend money for the hard drive," says Dawson, who with Walter runs Dawson-Walter Productions, a full-service production/recording company, out of the facility.

Dawson and Walter now look to get "J.D. & Walter: The Studio Con-

certs, Volume One" out in time for a summer gig at the Turning Point in Piermont, N.Y. Dawson says it will be the first of five volumes before he releases a solo album, to be followed by a Walter solo disc, all this "without having to rely on a major label and distribution—which requires giving something up."

Aiding in this endeavor, Dawson notes, is the just-up www.jimdawson-songman.com World Wide Web site. "That's the real thrust in this business these days for us and millions like us," he says. "We have to do it all ourselves. The upside is that on a much smaller scale, we can make enough to keep living indoors by becoming a mini-Home Shopping Network. We also get to regroup all my fans from 'the old days'—and keep the career going."

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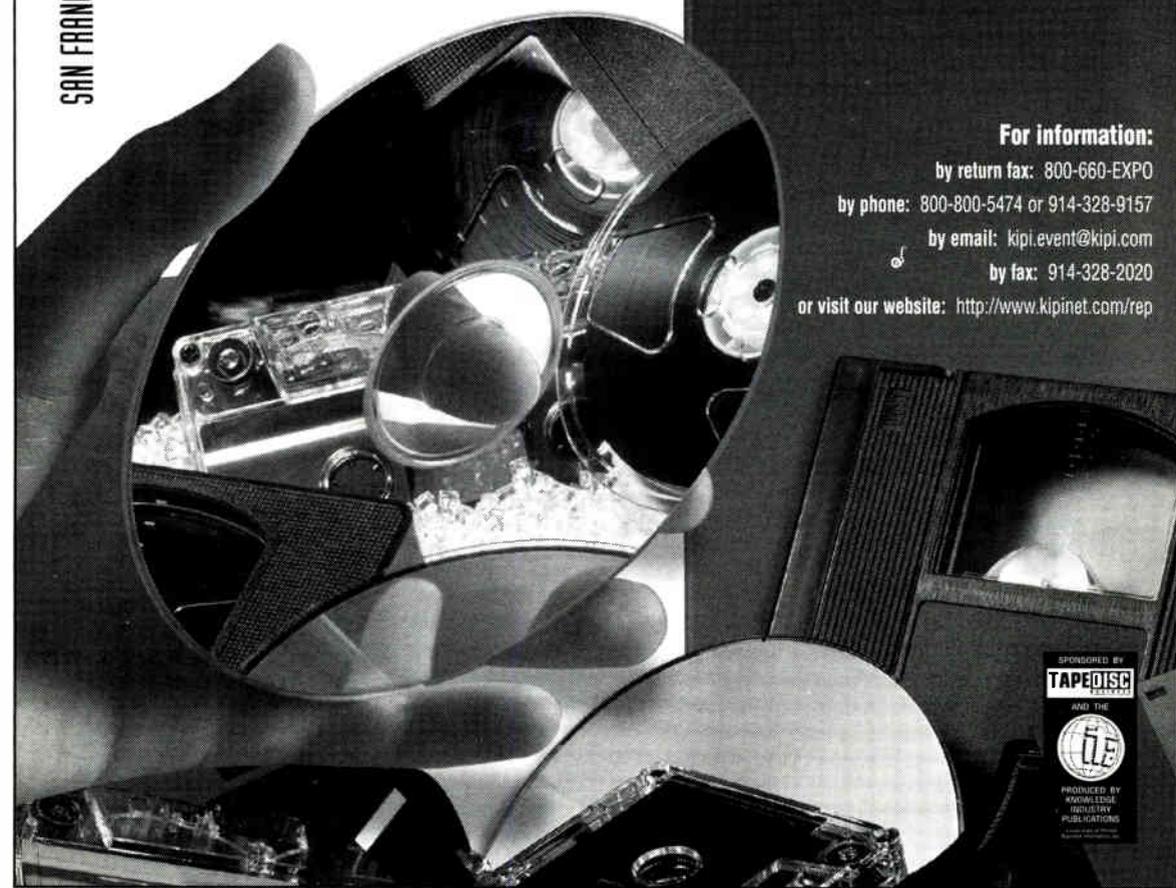
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Songwriters & Publishers

ARTISTS & MUSIC

Contest Spotlights Mcasso Music

BY NIGEL HUNTER

LONDON—For the winners of song contests, such competitions can be shortcuts to success and fame. Yet even for those who don't win, the surrounding publicity can still lead to good things for the songwriters and performing artists, especially when the finalists receive nationwide TV exposure.

Mike Connaris and his music company, Mcasso Music, were hoping for good news on March 21, when the results of the 1998 Great British Song Contest were announced on BBC-TV's "National Lottery," a show with an audience in the millions. The finalists had previously been announced on the show.

With Paul Brown, Connaris had written "Don't It Make You Feel So Good" for the 17-year-old performer Alberta. The song was one of the top four from which the audience got to vote for a winner; it came in second.

The song that won—and that will represent the U.K. in this year's Eurovision Song Contest, to be held Sunday (9) in Birmingham—is "Where Are You," written by Scott English, Phil Manikiza, and Simon Stirling and performed by Imaani.

"Of course it was disappointing," acknowledges Connaris, especially as the results were pretty close. Imaani got 70,421 votes, while Alberta's total was 66,278.

"Nevertheless, RCA is very impressed by Alberta, who was up against some experienced, professional singers in the contest," Connaris adds. "And we're now into stage two after a meeting with them right after the show. A video was planned for the end of April, and

her single will be released in June or July. Paul and I are busy writing songs for her first album."

Mcasso Music was formed in 1979. Despite what its name might suggest, it has no African connections. The name was derived from the initials of its three founding members: Mike Connaris, Alan Swinden, and Stefan Oprych. During the '60s, the three partners worked together in bands like Whistle, which recorded for the erstwhile York Records. Later they were in Rambler, which toured in the mid-'70s with Gary Glitter and Scott Fitzgerald.

Connaris, Swinden, and Oprych set up a 4-track studio in the Battersea area of south London at the same time they formed Mcasso Music. It was the end of the '70s, and they felt their days of touring in bands were numbered. For a period Connaris also worked for the Sounds Aquarian studio off Carnaby Street, doing demos and masters for West End jingle companies.

In 1983, Mcasso Music opened its current offices in Carnaby Street. It's now involved in music publishing, film and TV themes, incidental music, and production (including music for commercials and corporate films). It also manages a roster of record producers, acts, and songwriters. Among those producers is Toby Jarvis, who works with Ben Keen under the remixing identities of Twink, BBB, and Defenin'. Connaris tips Ben Smith as a Mcasso songwriter to watch.



CONNARIS

Connaris has been involved in music since an early age. "My first songwriting effort was called, appropriately, 'The First Time,'" he recalls. "I was 13 at the time and thought you had to write out all the notes rather than a top line and chords. It took me days to do it. I've written about 100 now, although not all of them are in a finished state. I haven't concentrated full time on writing, although I would love to. I write mostly with other people. My last chart success, however, was 'Blue Day,' which I wrote on my own. [It was] recorded by Suggs as the new anthem for the Chelsea Football Club."

Song contests have always figured prominently in Mcasso's activities. Two years ago, the company had two of the top eight candidates in the Song for Europe event (the previous name of the Great British Song Contest). One of them—"For The Life You Don't Yet Know," sung by Sam Blue—made it to the top four.

Connaris appreciates and uses the latest technological resources, particularly digital sound. But he has words of caution for those who expect too much of it.

"All the latest equipment and drum loops won't write the song for you," he says. "It's still a hard slog at the keyboard. You must work out the song first and get the basics right before starting the production and putting on other tracks. A good song will always be the necessary starting point. Budding songwriters should listen to the Beatles' package of original mixes and then get the 'Anthology' and see how those songs were developed. And why not write more songs instead of constantly remixing existing ones?"



Three For One. Three publishers—Hamstein Publishing, MCA Music Publishing, and Glitterfish Music—hosted a party in Nashville recently to honor songwriters Tony Martin and Mark Nesler, along with Curb Records' Tim McGraw, to celebrate his No. 1 country hit "Just To See You Smile." Shown standing, from left, are Scott Siman, president of RPM Management; Bart Butler, associate director of creative services at MCA; Richard Perna, VP of creative affairs at Hamstein; Byron Gallimore, co-producer; McGraw; James Stroud, co-producer; Chip Hardy, VP of creative services at Hamstein; Martin; and Harry Warner, assistant VP of writer/publisher relations at BMI Nashville. Kneeling, from left, are Jody Williams, president of MCA Music Publishing/Nashville; Jeff Carlton, VP/GM at Hamstein; Nesler; and Christy Fields, VP at Crutchfield Music Group.



Playing Ground. ASCAP's Diane Snyder, second from left, is shown with Capitol Records' hitmakers Marcy Playground after a recent show at New York's Tramps. Also shown, from left, are band drummer Dan Rieser, singer/guitarist John Wozniak, and bassist Dylan Keefe.



Another Solid Hit. Arista Records' Brooks & Dunn were the recent guests of honor at a Nashville party celebrating the duo's No. 1 country single, "He's Got You." BMI and Sony/ATV Tree Publishing hosted the event. Shown, from left, are BMI's Roger Sovine, Kix Brooks, Sony/ATV Tree president/CEO Donna Hilley, Ronnie Dunn, and songwriter Terry McBride.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
TOO CLOSE	K. Gist, Darren Lighty, R.L. Huggar, R. Brown, R.A. Ford, D. Miller, J.B. Moore, K. Walker	Naughty/ASCAP, Do What I Gotta/ASCAP, Uh, Oh/ASCAP, Copyright Control/ASCAP, Neutral Gray/ASCAP, Pure Love/ASCAP, WB/ASCAP
HOT COUNTRY SINGLES & TRACKS		
TWO PINA COLADAS	Shawn Camp, Benita Hill, Sandy Mason	Foreshadow, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP
HOT R&B SINGLES		
TOO CLOSE	K. Gist, Darren Lighty, R.L. Huggar, R. Brown, R.A. Ford, D. Miller, J.B. Moore, K. Walker	Naughty/ASCAP, Do What I Gotta/ASCAP, Uh, Oh/ASCAP, Copyright Control/ASCAP, Neutral Gray/ASCAP, Pure Love/ASCAP, WB/ASCAP
HOT RAP SINGLES		
TURN IT UP (REMIX)/FIRE IT UP	T. Smith, Glen Larson, Stu Phillips	T'Ziah's, BMI/Music Corp. Of America, BMI
HOT LATIN TRACKS		
UNA FAN ENAMORADA	Ricardo Montaner	EMI April, ASCAP

Earliest Ode To Linda McCartney; A 'Seinfeld' Tribute Hits The Stores

SONG TRIBUTES: Fans of pop music of another era were reminded of a big 1947 hit—"Linda," as recorded by Buddy Clark on Columbia Records—with news of the death of Linda McCartney on April 17 (Billboard, May 2). Her dad, the late famed entertainment attorney/publisher Lee Eastman, apparently requested that songwriter Jack Lawrence, one of his clients, write a song for his young daughter, noting that his wife, Louise, his other daughter, Laura, and his son, John, each had existing songs with their names in the titles. None, however, existed for Linda.

Five years later, the song was recorded by Clark, and it has been covered many other times through the years. "Linda" also resides within the MPL publishing catalog established by Eastman's son-in-law Paul McCartney, who paid tribute to his wife in a number of songs he wrote in his

Words & Music



by Irv Lichtman

post-Beatles career. Lawrence, who celebrated his 86th birthday April 7, has written or co-authored several other hits, including "Tenderly," "If I Didn't Care," and "Beyond The Sea," all of which are published by MPL. In 1975, he was elected to the Songwriters' Hall of Fame.

A few years before "Linda" made the charts, another standard evolved from a tribute to the daughter of a well-known personality. It is Nancy Sinatra who inspired "Nancy (With The Smiling Face)," as penned by Phil Silvers and James Van Heusen. Of course, her dad made the best-known recording of the 1945 copyright.

A SONG ABOUT NOTHING: Another kind of song tribute has also come to the attention of Words & Music in the form of a song called "Goodbye Seinfeld" by Soda 7 on Jamie Records, the famed indie recently revived by its affiliate, Universal One Stop in Philadelphia. According to Jamie's Frank Lipsius, a release date of April 28 was arranged within a two-week period

to take advantage of the show's May finale. The back of the album features 11 "Seinfeld"-related questions that serve as a contest for which Jamie is contributing prizes. The release is Jamie's first newly recorded effort in 30 years.

MORE DEALS: Billy Meshel's ever-active Los Angeles-based Music & Media International operation has made a number of publishing deals.

It has acquired the songs written and owned by the Smithereens' lead vocalist, Pat DiNizio, and his firm, Famous Monsters Music, the songs of which have been assigned to Music & Media's Lehsem Songs (BMI). It has also acquired the songs of Capitol Nashville record-

ing artist Chris LeDoux and his publishing firm, Wyoming Brand Music, with its catalog assigned to Lehsem Music.

Meshel's company has acquired the catalogs Little Horn Music and Bigger Horn Music, owned by songwriter/producer Nathan Crow. In addition to Lehsem's BMI affiliate, songs have been entered into an ASCAP firm, Lehsem LLC.

Meshel has made a co-publishing and administration agreement with writer/producer Kenny McCloud, including several compositions from the first two best-selling albums by Bone Thugs-N-Harmony, notably "Thuggish Ruggish Bone." A similar agreement has been reached with writer/artist Weldon Irvine Jr. for the composition "Lie To Kick It," included on the 2Pac album "R U Still Down? (Remember Me)."

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

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

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
				*** No. 1 ***	
1	3	2	10	SERVANDO Y FLORENTINO WEA LATINA	UNA FAN ENAMORADA S. GEORGE (R. MONTANER)
				*** GREATEST GAINER ***	
2	6	15	3	ELVIS CRESPO SONY DISCOS/SONY	SUAVEMENTE R. CORA, E. CRESPO, L. A. CRUZ (E. CRESPO)
3	1	1	12	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	NO SE OLVIDAR E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
4	4	3	16	JUAN GABRIEL ARIOLA/BMG	ASI FUE J. GABRIEL (J. GABRIEL)
5	2	6	7	RICKY MARTIN SONY DISCOS/SONY	LA COPA DE LA VIDA R. ROSA, D. CHILD, K. C. PORTER (D. CHILD, R. ROSA, L. GOMEZ ESCOLARI)
6	5	7	34	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	SI TU SUPIERAS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
7	7	8	27	ANA GABRIEL SONY DISCOS/SONY	A PESAR DE TODOS A. GABRIEL (A. GABRIEL)
8	9	4	11	LOS TEMERARIOS FONOVISIA	POR QUE TE CONOCI A. ANGEL ALBA (A. ANGEL ALBA)
9	8	10	13	RICKY MARTIN SONY DISCOS/SONY	VUELVE R. ROSA, K. C. PORTER (F. DE VITA)
10	10	5	9	TONY VEGA RMM	SI TU SUPIERAS H. RAMIREZ, J. INFANTE (K. SANTANDER)
11	13	9	5	CRISTIAN ARIOLA/BMG	LLORAN LAS ROSAS R. PEREZ (A. MATHEUS)
12	12	30	3	ALVARO TORRES EMI LATIN	EL ULTIMO ROMANTICO A. TORRES (A. TORRES)
13	20	17	3	YURI POLYGRAM LATINO	Y TU COMO ESTAS A. ZEPEDA (C. BAGLIONI)
14	11	13	16	CELINE DION 550 MUSIC/EPIC/SONY	MY HEART WILL GO ON W. AFANASIEFF, J. HORNER (J. HORNER, W. JENNINGS)
15	15	16	15	GRUPO LIMITE POLYGRAM LATINO	SENTIMIENTOS J. CARRILLO (A. VILLAREAL)
16	16	22	3	ANDREA BOCELLI FEAT. MARTA SANCHEZ POLYGRAM LATINO	VIVO POR ELLE M. MALAVASI (V. ZELI, M. MENGALI, G. PANCERI)
17	18	14	7	JOSE GUADALUPE ESPARZA FONOVISIA	DEJA QUE TE QUIERA J. GUADALUPE ESPARZA (J. GUADALUPE ESPARZA)
18	23	36	3	JARABE DE PALO EMI LATIN	LA FLACA JARABE DE PALO (JARABE DE PALO)
19	26	11	13	RICARDO MONTANER WEA LATINA	PARA LLORAR P. CASSANO (P. CASSANO, R. MONTANER)
20	24	18	4	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU P. AGUILAR (J. ATO)
21	21	23	8	INTOCABLE EMI LATIN	ERES MI DROGA J. L. AYALA (M. MENDOZA)
22	NEW ▶		1	MANNY MANUEL MERENGA/ZOIRMM	COMO DUELE W. DRULLARD (R. VAZQUEZ)
23	NEW ▶		1	MARC ANTHONY RMM	NO ME CONOCES C. PENA (F. FARIAS)
24	39	—	2	ALEJANDRO SANZ WEA LATINA	AMIGA MIA E. RUFFINENGO, M. A. ARENAS (A. SANZ)
25	17	21	7	LOS ANGELES AZULES DISA/EMI LATIN	ME HACES FALTA TU D. CHAVEZ MORENO (J. MEJIA AVANTE)
26	28	—	25	LUIS MIGUEL WEA LATINA	EL RELOJ L. MIGUEL (R. CANTORAL)
27	14	12	14	LOS TUCANES DE TIJUANA EMI LATIN	HACEMOS BONITA PAREJA G. FELIX (M. QUINTERO LARA)
28	19	20	14	MARC ANTHONY RMM	SI TE VAS A. PENA, M. ANTHONY (P. FERNANDEZ)
29	NEW ▶		1	MYRIAM HERNANDEZ SONY DISCOS/SONY	HUELE A PELIGRO H. GATICA (A. MANZANERO)
30	27	26	4	PEDRO FERNANDEZ POLYGRAM LATINO	UN MUNDO RARO H. PATRON (A. JIMENEZ)
31	32	—	2	GISELLE RCA/BMG	LO QUIERO OLVIDAR B. CEPEDA (B. CEPEDA, B. CRUZ)
32	22	—	14	INDIA RMM	MI MAYOR VENGANZA J. INFANTE (R. BARRERA)
33	25	28	5	JOSE LUIS RODRIGUEZ FEAT. LOS PANCHOS SONY DISCOS/SONY	RAYITO DE LUNA H. MASELLI, J. NAVARRO (J. NAVARRO)
34	NEW ▶		1	OLGA TANON WEA LATINA	ASI ES EL AMOR O. TANON (Y. MONRRROZEAU)
35	38	—	4	DAZE COLUMBIA/SONY	SUPERHERO J. JAM. DELGADO (J. JAM. DELGADO, SIEBER, J. TANNOV)
36	34	—	2	MARCO ANTONIO SOLIS FONOVISIA	YA APRENDERAS M. A. SOLIS (M. A. SOLIS)
37	29	24	23	BANDA ARKANGEL R-15 LUNA FONOVISIA	VOY A PINTAR MI RAYA A. DE LUNA (J. NAVARRO)
38	30	27	15	OLGA TANON WEA LATINA	EL FRIO DE TU ADIOS O. TANON (Y. MONRRROZEAU)
39	NEW ▶		1	ORO SOLIDO MANGU/PLATANO	ABUSADORA R. ACOSTA (R. ACOSTA)
40	35	32	4	FUERA DE LIGA FONOVISIA	OLVIDA ESA MUJER R. NAZARIO (L. RODRIGUEZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
18 STATIONS	15 STATIONS	68 STATIONS
1 ALEJANDRO FERNANDEZ SONY DISCOS/SONY NO SE... 2 RICKY MARTIN SONY DIS... 3 CRISTIAN ARIOLA/BMG LLORAN LAS ROSAS 4 ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU... 5 ALVARO TORRES (EMI LATIN EL ULTIMO ROMANTICO 6 SERVANDO Y FLORENTINO WEA LATINA UNA FAN... 7 YURI POLYGRAM LATINO Y TU COMO ESTAS 8 RICKY MARTIN SONY DIS... LA COPA DE LA... 9 JARABE DE PALO (EMI LATIN LA FLACA 10 RICARDO MONTANER WEA LATINA PARA LLORAR 11 CRISTIAN ARIOLA/BMG LO MEJOR DE MI 12 CELINE DION 550 MUSIC/EPIC/SONY MY HEART... 13 ANA GABRIEL SONY DISCOS/SONY A PESAR DE... 14 ANDREA BOCELLI FEAT. MARTA SANCHEZ POLYGRAM LATINO VIVO... 15 JUAN GABRIEL ARIOLA/BMG ASI FUE	1 ELVIS CRESPO SONY DIS... COS/SONY SUAVEMENTE 2 SERVANDO Y FLORENTINO WEA LATINA UNA FAN... 3 RICKY MARTIN SONY DIS... COS/SONY LA COPA DE LA... 4 TONY VEGA RMM SI TU SUPIERAS 5 JARABE DE PALO (EMI LATIN LA FLACA 6 MANNY MANUEL MERENGA ZOIRMM COMO DUELE 7 MARC ANTHONY RMM NO ME CONOCES 8 MARC ANTHONY RMM SI TE VAS 9 GISELLE RCA/BMG LO QUIERO OLVIDAR 10 ANDREA BOCELLI FEAT. MARTA SANCHEZ POLYGRAM LATINO VIVO... 11 INDIA RMM MI MAYOR VENGANZA 12 OLGA TANON WEA LATINA ASI ES EL AMOR 13 YURI POLYGRAM LATINO Y TU COMO ESTAS 14 DAZE COLUMBIA/SONY SUPERHERO 15 ORO SOLIDO MANGU/PLA TANO ABUSADORA	1 LOS TEMERARIOS FONOVISIA POR QUE TE CONOCI 2 GRUPO LIMITE POLYGRAM LATINO SENTIMIENTOS 3 JOSE GUADALUPE ESPARZA FONOVISIA DEJA... 4 INTOCABLE (EMI LATIN ERES MI DROGA 5 LOS ANGELES AZULES DISA/EMI LATIN ME HACES... 6 JUAN GABRIEL ARIOLA/BMG ASI FUE 7 LOS TUCANES DE TIJUANA EMI LATIN HACEMOS... 8 MARCO ANTONIO SOLIS FONOVISIA YA APRENDERAS 9 BANDA ARKANGEL R-15 LUNA FONOVISIA VOY A... 10 DINASTIA NORTENA PLATI... NORTH FONOVISIA ACABO DE... 11 EZEQUIEL PENA FONOVISIA QUE CHULADA DE MUJER 12 LOS PALOMINOS SONY DIS... COS/SONY TE SEGUIRE 13 LA MAFIA SONY DISCOS/SONY QUE HARIA SIN TI 14 BANDA LA COSTENA FON... VISA AVIENTAME 15 PEPE AGUILAR MUSART/BAL... BOA POR MUJERES...

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates the record with the largest audience growth. If two records tie for an audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1998 Billboard/BPI Communications, Inc.

Latin Notas



by John Lannert

AMNESTY LATINO: On July 19, "El Día Del Niño," Miami concert promotion company Water Brother Productions and the Venezuelan chapter of Amnesty International will celebrate the 50th anniversary of the Declaration of Human Rights with a concert at La Carlota airfield in Caracas, Venezuela.

Water Brother president Phil Rodríguez, who notes that Luaka Bop/Warner act King Changó is confirmed to perform, says he is expecting 70,000 persons to attend the show, which he says will have a "Lollapalooza vibe."

Musically, Rodríguez points out, he is looking for acts "in which there could be a possibility of a jam session among them."

Because of the expected high turnout for the day-long affair, Rodríguez says, tickets prices will be economical. "We are going to keep the ticket prices low with a maximum of \$15 and a minimum of \$10 to \$12," says Rodríguez. "Tickets normally are \$25 for a show."

STATESIDE BRIEFS: Sony Discos' Ricky Martin and Sony Australia's Tina Arena are cutting the duet theme track from the summer movie "The Mask Of Zorro." The track is being produced by Jim Steinman and was composed by James Horner and Will Jen-

nings, composers of Celine Dion's "My Heart Will Go On" (550 Music/Epic/Sony).

Cameron Randle has left his post as VP/GM of Arista/Texas, the record company that houses Arista/Latin and Arista/Austin. There is speculation that he will be named to a prominent post with Hollywood Records.

Fiel A La Vega, the Puerto Rican rock act that drew warm praise for its recent showcase set at Billboard's ninth annual International Latin Music Conference, has just dropped its third album, "A Quien Pueda Interesar" on CDT. The quintet is slated to headline a June 6 concert in San Juan at the 14,000-seat Coliseo Roberto Clemente. An upcoming tour of Florida is in the works.

Elias Andrade has been appointed director of Latin administration at peer music. He formerly was director of Latin operations of EMI Music Publishing.

WELCOME BACK: As upstart artists such as Servando Y Florentino and Elvis Crespo make their presence felt on Hot Latin Tracks, it is nice to note that a half-dozen veterans have made nice comebacks onto the chart, including Sony Discos' Ana Gabriel and José Luis Rodríguez, WEA Latina's Ricardo Montaner, PolyGram Latino's Yuri, and EMI Latin's Alvaro Torres.

This is the first year that this distinguished quintet of artists has scored hits on Hot Latin Tracks since 1994, when each of the stars finished with songs that ended up in the top 40 of the year-end listing of Hot Latin Tracks.

Another notable who has not had a huge hit on Hot Latin Tracks since the early '90s is RMM salsaer Tony Vega. "Si Tu Supieras," Vega's current single, which

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Artists & Music

NOTAS

(Continued from preceding page)

reached No. 5 in the April 25 issue, is his highest-charting entry to date on the chart.

In addition to their radio prosperity, Rodríguez and Gabriel have enjoyed their best-charting albums to date on The Billboard Latin 50.

APRIL ROLLS THREE 14s: Though the April sales of the titles appearing on The Billboard Latin 50 were only 500 pieces lower than the 354,000 units moved in March, the April tally was almost 14% above the 309,000 units sold in the same month in 1997. Likewise, sales through the first four months of 1998 (1,541,500 units) are almost 14% higher than the corresponding period last year (1,348,000 units). Sales in April were tabulated by SoundScan from March 31 to April 28.

As if that were not enough, sales this issue of 86,000 pieces are—you guessed it—just shy of being 14% over the 76,000 units sold in the same issue in 1997.

With this issue, the units sold on the genre charts will be included in the weekly sales report. Sales of the titles appearing on the pop genre chart this issue were 31,000 pieces; in the same issue last year, sales were 29,500 units. Sales of the albums on the regional Mexican chart were 28,500 units; in the corresponding issue in 1997, sales were 27,000 units.

Tropical/salsa titles moved 22,000 units this issue, more than double the 10,500 pieces sold in the same issue last year. Part of the big uptick in the tropical number can be attributed to

the addition of Puerto Rican retailer Pentagrama, a non-reporting retailer this time last year.

The month of May, which is bolstered by the enormously popular Mother's Day sales period, could increase sales to around the 400,000 mark achieved in February, another month that benefited from a heartfelt anniversary—Valentine's Day.

CHART NOTES, RETAIL: There were no dramatic developments on the retail front this issue. Selena's "Anthology" rules The Billboard Latin 50 for the third week running, but sales of the three-CD package fell 15% to 7,900 units. "Anthology," which slipped 131-151 on The Billboard 200, stays atop the regional Mexican genre chart for the third straight week. Selena has now owned the No. 1 slot on the chart for a record 67 weeks.

Ricky Martin's No. 2 entry "Vuelve" (Sony Discos) sold 6,500 units, earning the smash pop disc the Greatest Gainer honors for the second time in three weeks. However, the increase was a modest 300 units. "Vuelve" rose 199-183 on The Billboard 200 this issue, and it remains No. 1 on the pop chart for the 10th week in a row.

And for the ninth week running, **Buena Vista Social Club's** eponymous disc on World Circuit/None-such/AG remains at No. 1 on the tropical/salsa chart.

CHART NOTES, RADIO: After knocking on the door for six weeks,

Servando Y Florentino's "Una Fan Enamorada" (WEA Latina) finally assumes the throne of Hot Latin Tracks this issue.

The pair of cute alums from salsa act **Salserín** is the first act from Venezuela to reach No. 1 on Hot Latin Tracks since **Ricardo Montaner** turned the trick with "Quisiera" in 1994.

"Una Fan Enamorada" is WEA Latina's first Hot Latin Tracks chart-topper in 1998. Furthermore, the song breaks Sony Discos' 13-week run atop the chart. However, Sony has owned the No. 1 post on the chart for 17 of the past 19 weeks this year.

Los Temerarios owns the longest streak on the genre charts, as their Fonovisa ballad "Por Que Te Conoci" stays put at No. 1 on the regional Mexican chart for the eighth week in a row. **Alejandro Fernández's** "No Sé Olvidar" (Sony Discos/Sony) remains atop the pop chart for the sixth successive week.

Curiously, as "Una Fan Enamorada" moves into the uppermost rung on Hot Latin Tracks this issue, the song is being dislodged from the top of the tropical/salsa chart by **Elvis Crespo's** fast-climbing smash "Suavemente" (Sony Discos/Sony).

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
7 A PESAR DE TODOS (Sony Discos, ASCAP)	
39 ABUSADORA (On Top, ASCAP)	
24 AMIGA MIA (Copyright Control)	
34 ASI ES EL AMOR (Casa Editora Yaidelice, ASCAP)	
4 ASI FUE (BMG Songs, ASCAP)	
22 COMO DUELE (Caribbean Waves, ASCAP/Viorli, ASCAP)	
17 DEJA QUE TE QUIERA (Edimusa, ASCAP/Vander, ASCAP)	
38 EL FRIO DE TU ADIOS (Casa Editora Yaidelice, ASCAP)	
26 EL RELOJ (Peer Int'l, BMI)	
12 EL ULTIMO ROMANTICO (A.T. Music, BMI)	
21 ERES MI DROGA (Copyright Control)	
27 HACEMOS BONITA PAREJA (Mas Flamingo, BMI)	
29 HUELE A PELIGRO (Manza Music, SACM)	
5 LA COPA DE LA VIDA (Traco Cornelius, BMI/DESMOPHOBIA, ASCAP/Musicacalaca, SGAE)	
18 LA FLACA (Copyright Control)	
11 LLORAN LAS ROSAS (Rubet, ASCAP)	
31 LO QUIERO OLVIDAR (B&C, ASCAP)	
25 ME HACES FALTA TU (Edimonsa, ASCAP)	
32 MI MAYOR VENGANZA (Lidasocapi, ASCAP)	
14 MY HEART WILL GO ON (Famously, ASCAP/Blue Sky Rider Songs, BMI)	
23 NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP)	
3 NO SE OLVIDAR (FIPP, BMI)	
40 OLVIDA ESA MUJER (Fonomatic, SESAC)	
19 PARA LLORAR (EMI April, ASCAP)	
20 POR MUJERES COMO TU (Vander, ASCAP)	
8 POR QUE TE CONOCI (Editora Anna Musical, SESAC)	
33 RAYITO DE LUNA (Larry Spier, ASCAP)	
15 SENTIMIENTOS (Copyright Control)	
28 SI TE VAS (Songs Of PolyGram Int'l, BMI)	
6 SI TU SUPIERAS (FIPP, BMI)	
10 SI TU SUPIERAS (FIPP, BMI)	
2 SUAVEMENTE (Sony/ATV, BMI)	
35 SUPERHERO (WB Music Corp., ASCAP)	
30 UN MUNDO RARO (Peer Int'l, BMI)	
1 UNA FAN ENAMORADA (EMI April, ASCAP)	
16 VIVO POR ELLA (VIVO PER LEI) (Copyright Control)	
37 VOY A PINTAR MI RAYA (De Luna, BMI)	
9 VUELVE (Sony Discos, ASCAP)	
13 Y TU COMO ESTAS (E TU COME STAI) (Copyright Control)	
36 YA APRENDARAS (Crisma, SESAC)	

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	
			★ ★ ★ No. 1 ★ ★ ★			
1	1	3	SELENA	EMI LATIN 94110 3 weeks at No. 1	ANTHOLOGY	
			★ ★ ★ GREATEST GAINER ★ ★ ★			
2	2	11	RICKY MARTIN	SONY DISCOS 82653/SONY	VUELVE	
3	3	31	ALEJANDRO FERNANDEZ	SONY DISCOS 82446/SONY HS	ME ESTOY ENAMORANDO	
4	4	31	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB	
5	6	2	ELVIS CRESPO	SONY DISCOS 82634/SONY HS	SUAVEMENTE	
6	5	21	ALEJANDRO SANZ	WEA LATINA 20281 HS	MAS	
7	7	29	MANA	WEA LATINA 20430	SUENOS LIQUIDOS	
8	10	21	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635/SONY HS	INOLVIDABLE	
9	8	38	LUIS MIGUEL	WEA LATINA 19798	ROMANCES	
10	9	45	CHARLIE ZAA	SONOLUX 82136/SONY HS	SENTIMIENTOS	
11	11	25	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE	
12	13	4	LOS ANGELES AZULES	DISA 93235/EMI LATIN	CONFESIONES DE AMOR	
13	12	2	LOS PALOMINOS	SONY DISCOS 82677/SONY	TE SEGUIRE	
14	16	12	LOS TEMERARIOS	FONOVISA 0515 HS	COMO TE RECUERDO	
15	15	27	GRUPO LIMITE	POLYGRAM LATINO 539331 HS	SENTIMIENTOS	
16	14	26	ANA GABRIEL	SONY DISCOS 82563/SONY HS	CON UN MISMO CORAZON	
17	17	19	LOS TIGRES DEL NORTE	FONOVISA 6072 HS	ASI COMO TU	
18	18	25	EROS RAMAZZOTTI	DDD 53047/BMG	EROS	
19	19	22	LOS TUCANES DE TIJUANA	EMI LATIN 23461 HS	DE FIESTA CON...	
20	22	44	INTOCABLE	EMI LATIN 56694 HS	IV	
21	20	33	INDIA	RMM 82157 HS	SOBRE EL FUEGO	
22	21	30	CRISTIAN ARIOLA	52205/BMG	LO MEJOR DE MI	
23	24	17	BANDA ARKANGEL R-15	LUNA 7049/FONOVISA	LA 4 X4	
24	29	37	GIPSY KINGS	NONESUCH/ATLANTIC 79466/AG	COMPAS	
			★ ★ ★ HOT SHOT DEBUT ★ ★ ★			
25	NEW		GRUPO MOJADO	FONOVISA 9648	COMO PEZ EN EL AGUA	
26	26	5	TITO NIEVES	RMM 82171	DALE CARA A LA VIDA	
27	23	13	JUAN GABRIEL ARIOLA	53172/BMG	CELEBRANDO 25 ANOS DE...	
28	31	4	MECANO ARIOLA	56659/BMG	ANA JOSE NACHO	
29	28	4	LOS ORIGINALES DE SAN JUAN	EMI LATIN 93617	ESTOS SI SON CORRIDAOS	
30	32	80	GRUPO LIMITE	POLYGRAM LATINO 533302 HS	PARTIENDOME EL ALMA	
31	25	26	CRISTIAN UNIVERSAL LATINO	40092 HS	MIS MEJORES MOMENTOS	
32	RE-ENTRY		GRUPO MANIA	SONY DISCOS 82438/SONY	ALTO HONOR	
33	38	21	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA	
34	30	9	LOS HURACANES DEL NORTE	FONOVISA 6074	AIRES DE MI NORTE	
35	33	45	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS	
36	27	37	DLG	SONY DISCOS 82340/SONY	SWING ON	
37	43	31	BOBBY PULIDO	EMI LATIN 57522	LLEGASTE A MI VIDA	
38	44	65	ENRIQUE IGLESIAS	FONOVISA 0001	VIVIR	
39	36	20	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ	
40	40	4	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI	
41	45	9	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 52973	TOUR 98	
42	37	2	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1770	20 EXITOS GIGANTES	
43	35	14	BANDA EL LIMON	FONOVISA 4016	ME CAISTE DEL CIELO	
44	RE-ENTRY		PEDRO FERNANDEZ	POLYGRAM LATINO 539222	CANTA A JOSE ALFREDO JIMENEZ	
45	NEW		VARIOUS ARTISTS	BEAST 54052/SIMITAR	D.J. LATIN MIX '98	
46	41	13	LOS ACOSTA	DISA 93228/EMI LATIN	HASTA LA ETERNIDAD	
47	RE-ENTRY		FITO OLIVARES	EMI LATIN 94213	A GOZAR CON SABROSURA	
48	34	7	SERVANDO Y FLORENTINO	WEA LATINA 21390	LOS PRIMERA	
49	42	9	LOS REHENES	FONOVISA 6071	DEJAME SONAR CONTIGO	
50	49	21	VARIOUS ARTISTS	J&N 82379/SONY	MERENHITS '98	
			POP	TROPICAL/SALSA	REGIONAL MEXICAN	
1	RICKY MARTIN	SONY DISCOS/SONY VUELVE	1	BUENA VISTA SOCIAL CLUB	1	SELENA
2	ALEJANDRO FERNANDEZ	SONY DISCOS/SONY ME ESTOY ENAMORANDO	2	BUENA VISTA SOCIAL CLUB	2	LOS ANGELES AZULES
3	ALEJANDRO SANZ	WEA LATINA MAS	3	ELVIS CRESPO	3	LOS PALOMINOS
4	MANA	WEA LATINA SUENOS LIQUIDOS	4	MARC ANTHONY	4	LOS TEMERARIOS
5	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS/SONY INOLVIDABLE	5	INDIA	5	GRUPO LIMITE
6	LUIS MIGUEL	WEA LATINA ROMANCES	6	TITO NIEVES	6	ANA GABRIEL
7	EROS RAMAZZOTTI	DDD/BMG EROS	7	DALE CARA A LA VIDA	7	LOS TIGRES DEL NORTE
8	CRISTIAN ARIOLA/BMG	LO MEJOR DE MI	8	GRUPO MANIA	8	LOS TUCANES DE TIJUANA
9	GIPSY KINGS	NONESUCH/ATLANTIC/AG COMPAS	9	AFRO-CUBAN ALL STARS	9	INTOCABLE
10	JUAN GABRIEL ARIOLA/BMG	CELEBRANDO 25 ANOS DE...	10	WORLD CIRCUIT/NONESUCH/AG	10	BANDA ARKANGEL R-15
11	MECANO ARIOLA/BMG	ANA JOSE NACHO	11	DLG	11	GRUPO MOJADO
12	CRISTIAN UNIVERSAL LATINO	MIS MEJORES MOMENTOS	12	RUBEN GONZALEZ	12	COMO PEZ EN EL AGUA
13	ENRIQUE IGLESIAS	FONOVISA VIVIR	13	INTRODUCING...RUBEN GONZALEZ	13	LOS ORIGINALES DE SAN JUAN
14	VARIOUS ARTISTS	BEAST/SIMITAR D.J. LATIN MIX '98	14	SERVANDO Y FLORENTINO	14	ESTOS SI SON CORRIDAOS
15	MARCO ANTONIO SOLIS	FONOVISA MARCO	15	WEA LATINA LOS PRIMERA	15	GRUPO LIMITE
			16	HOY QUIERO CANTARTE	16	PARTIENDOME EL ALMA
			17	TONY VEGA	17	LOS HURACANES DEL NORTE
			18	VICTOR MANUELLE	18	AIRES DE MI NORTE
			19	SONY A PESAR DE TODO	19	SELENA
			20	WEA LATINA MERENHITS '98	20	EMI LATIN EXITOS Y RECUERDOS

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 number. 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. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1998, Billboard/BPI Communications and SoundScan, Inc.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Tough Times For Hong Kong Pirates

Leading Customs Officer Arrested; Asia's Biggest Raid Completed

BY GEOFF BURPEE

HONG KONG—A leading customs officer here has been arrested as part of this territory's anti-piracy clamp-down. The government has also successfully completed Asia's largest anti-piracy raid.

Gregory Wong Pui-sham, head of the Customs and Excise department's prosecution, intelligence, and investigation bureau, was seized by the Independent Commission Against Corruption (ICAC) in the last week of April. It is not yet known if charges will be filed.

His arrest comes as part of a promised anti-piracy campaign by the territory's chief executive, Tung Chee-hwa, in the run-up to a U.S. judgment on Hong Kong copyright crime slated for April 30.

"The government is committed to enhancing respect for intellectual property rights among various sectors and to strictly enforcing the relevant

regulations," Tung said in a letter to the chairman of the Hong Kong Film Awards Assn. Board, Ng See-yuen.

Tung's comments followed a record haul of CD manufacturing lines and allegedly illicit CDs in Hong Kong's Fanling district. The material, with an estimated value of \$100 million, was seized in an April 27 raid by ICAC staff at five premises associated with a single CD manufacturing plant operating as Science Technology Research Limited.

A reported 41 production lines (including two mastering machines) and 8 million CDs were seized in the raid, the fourth successful government-led operation in April.

The products seized April 27 consisted chiefly of Chinese movie titles and American films; officials say 33 of the confiscated lines were engaged in pressing Hollywood movies into the video CD format. However, at least 100,000 music CDs were also found,

including thousands of copies of an album by PolyGram Far East Cantopop star Alan Tam.

This represents by far the largest seizure in Hong Kong history. The first confiscation of a CD production line in Hong Kong happened in September of last year, and only five have been seized in two separate raids since. One raid was prompted by a tip from a citizen who was awarded HK\$100,000 (\$15,000) in a customs-sponsored reward program.

In comparison to Hong Kong's one-day haul of 41 presses, authorities in mainland China seized about 55 CD presses in 1997, its best year.

Although at least four machines were reportedly ordered returned to the Hong Kong plant owners by local courts due to lack of conclusive evidence of illicit manufacture, sources say the presses seized April 27 were reportedly discovered actively pressing product, which may help in prosecution in the event that the CDs are deemed illegal reproductions.

J.C. Giouw, regional director of the International Federation of the Phonographic Industry (IFPI), says the April 27 haul was the largest ever in Asia.

Giouw says IFPI members are encouraged by the government's tougher stance. "We are very happy that the Hong Kong government, especially the ICAC, is very concerned with the situation," he comments. "At the same time, it confirms our complaints that the present resources in customs are not sufficient to deal with the situation. We have always lobbied for the police and other agencies to be involved in order that the situation can be brought under control."

The IFPI contends that the haul represents the tip of the iceberg: Giouw estimates that the plant raided April 27 is one of 55 currently operating in the territory that should be monitored for pirate activity.

Trans-Shipments Issue Flares Up In Netherlands

BY ROBERT TILLI

AMSTERDAM—The problems caused by trans-shipments, the European record industry's thorniest issue, were moved to a new level here during April.

Trans-shipments are records bought at wholesale in one European Union nation for sale at retail in another of the EU's 15 member states. To date, only recognized music retailers have been involved in trans-shipments, but now two chains from outside the industry have joined the trade.

Both drugstore chain Trekpleister and electrical home appliance chain Blokker here have imported large quantities of Andrea Bocelli's new album, "Aria" (Sugar/Polydor), and sold it at a price that was far below PolyGram Netherlands' dealer price.

'The value of top-quality albums has diminished in the consumer's mind'

The record company's published price to dealers here is 27.5 guilders (\$13.75). Both these chains were selling "Aria" at just under 18 guilders (\$9). Trekpleister started the ball rolling with a retail price of 17.95 guilders. Subsequently, Blokker lowered its price from 26.95 guilders (\$13.50) to 17.75 guilders.

The price war has created a large amount of resentment among dedicated music retail chains. Juan de Silva, GM at Free Record Shop, the country's largest music retail chain, says, "If we allow this to happen, we'll soon get a situation like they have in France, where the market for CDs has been completely ruined by hypermarkets. First they lowered the

prices ridiculously, then all independent record stores went bust, and next the CD prices went up again drastically.

"As a result, now there is very little choice for CD buyers in France. Compared to a small country like Holland, which can boast an infrastructure of some 1,400 retail outlets [of which Free Record Shop has a

(Continued on page 75)

Trans-Shipments Acknowledged By PolyGram U.K. Chief

LONDON—The European record industry has this month taken another step on the road to publicly acknowledging the existence of trans-shipments.

The trade has to date been so controversial that it has been downplayed or publicly avoided by senior executives. Now, though, a senior British record company executive has not only publicly acknowledged the existence of trans-shipments for the first time but has shed some light on the scale of this largely unquantified trade.

PolyGram U.K. chairman/CEO John Kennedy says the strength of the British pound is sucking trans-shipments into this country "by the bucket load." In a speech to the Radio Academy music radio conference here April 23, Kennedy warned the audience that the flow of trans-shipments into the U.K. could result in job losses within the British industry and may severely limit the labels' capacity to support local repertoire. "Believe me," Kennedy told the

(Continued on page 75)



Better And Better. British Prime Minister Tony Blair autographs a manuscript featuring the lyrics of "Things Can Only Get Better," the 1994 U.K. hit song that was subsequently adopted by Blair's Labour Party as the musical theme of its 1997 general election campaign. Other government officials also signed the document, which will be auctioned for the "Hits Under The Hammer" charitable effort to benefit Nordoff-Robbins Music Therapy and Norwood Ravenswood. Shown with Blair, from left, are "Hammer" committee members Harriette Goldsmith, Steven Howard, and Andrew Miller.

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Midem Latin America & Caribbean

Avex Downsizes Its U.K. Operations

BY DOMINIC PRIDE

LONDON—The London office of the Japanese indie Avex will concentrate on working the U.K. dance scene after closing two labels and letting go five staffers (Billboard Bulletin, April 21). The British surf-pop band Root-joose, the key act on Avex's now-closed British rock imprint, Rage, is among those looking for a deal after the change, which the label says was due to overexpansion and the complexities of the U.K. market.

Avex's R&B imprint, a-dept, was also a casualty of the label's downsizing. In the U.K., Avex will now trade under the name Distinctive Records, which was formerly the name of its dance imprint. Avex chairman Tom Yoda says closure of the two labels was due to difficult market conditions in the U.K.

"Selling CDs in the U.K. is very costly," he says. "There are lots of promotion expenses, and chart action is very quick and come-and-go. For

labels that don't have a long-term history [in the British market] and infrastructure, it's totally impossible to stay in business. Therefore we have decided that this business should be handled by major labels and not independents, and we've decided to concentrate on dance music.



"In Japan and the rest of the Far East, we're still very aggressive,"

Yoda adds, stressing that the U.K. label closures have nothing to do with Avex's other activities, like its recent strengthening of links with the Belgian label Antler-Subway in connection with Avex's new Eurorhythm project (Billboard, May 2).

However, other sources say the reason for the cuts was that Avex's stock market flotation in Japan—planned for late 1998 (Billboard, Nov. 8, 1997)—required all overseas subsidiaries to show positive financial

balance sheets.

Yoda says Avex will open a subsidiary in Taiwan in the third quarter of the year to handle product currently licensed to Rock Records, which will continue its association with Avex by handling pressing and distribution for the Tokyo-based label.

In another change, Avex U.K. GM Shinji Miyazaki returns to Tokyo at the start of May. Miyazaki is tipped to run the Taiwan company. His former assistant, S.C. Song, takes his place in London as GM. Avex has another Asian subsidiary in Hong Kong.

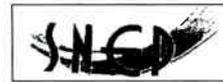
Avex U.K.'s new assistant GM, Shungo Oda, who joins from Avex in Japan, echoes Yoda's reasons for the closures: "We expanded the business too much in this market," Oda says. "We didn't realize that this market was quite so difficult."

A concentration on dance means a return to the label's strengths, says Oda. "Avex was started as a dance la-

(Continued on next page)

newsline...

MUSIC SALES IN FRANCE continued to grow in the first quarter of this year, rising by 4.8% in wholesale-value terms to 1.68 billion francs (\$275 million), according to the labels body SNEP. At 36 million units, volumes were 7.9% higher in the quarter than in the same period in 1997. Sales of singles, at 10 million units, were up 31.1%, while album sales fell 1.2% to 24.9 million units. For the first time since the introduction in early 1996 of laws enforcing an airplay quota of 40% domestic repertoire, foreign repertoire dominated in sales terms. International repertoire accounted for 46.4% of sales, compared with 44.3% for local productions; classical accounted for the remainder. "We have to analyze this phenomenon over the long term to see whether or not it's a serious trend," says Hervé Rony, GM of SNEP.



REMI BOUTON

EMI ELECTROLA is cutting 50 jobs at its headquarters in Cologne, Germany, as it restructures for the new fiscal year. The company now has two marketing divisions. The first, under Peter Burtz, handles artist marketing for all artist-related activities in the A&R, marketing, promotion, and catalog-marketing areas. The second division, under Roman Rybnikar, handles strategic marketing for media product, joint-venture activities, commercial marketing, comedy, Cologne artists, and distribution deals. EMI Electrola managing director Rudiger Fleige comments, "The unambiguous allocation of duties, clear responsibilities, and an efficient team structure were our goals in restructuring our marketing operations. We regret that we have to part ways with some of our staff as a result."

WOLFGANG SPAHR

POLYGRAM U.K. has appointed Martin Nelson to the new post of promotions director, effective May 1. Nelson is a 12-year promotions veteran at Mercury Records, previously holding similar roles at CBS and EMI. Reporting to Brian Berg, divisional managing director of commercial marketing, Nelson will focus on projects from Mercury, Polydor, and PolyGram's Classics & Jazz and commercial-marketing divisions.



LEVIN LO is returning to Universal Music Asia as GM of its Hong Kong affiliate. He was the label's regional marketing manager before joining MTV Asia, where he served as manager of talent and artist relations. Lo replaces Francis Chan, who left the company in January. Lo says that in addition to locally promoting Universal's existing international acts, such as Aqua, the label will focus on building a domestic roster.

GEOFF BURPEE

BORDERS BOOKS & MUSIC has appointed its U.K. music buying team. Bob Reamer is moving from a similar role at Borders in the U.S., while Becky Harlowe joins from Virgin Megastore, where she was manager of the classical and jazz department at London's flagship Oxford Street outlet. Assisting them will be Charles Holmes, currently a department manager for Books etc.

THE SOUTH KOREAN government has set up a special advisory committee to study how to end the country's longstanding ban on Japanese popular culture. Published reports in Japan say Japanese films and public performances are likely to be among the first items to be liberalized, followed by music, videos, TV, and radio. South Korean president Kim Dae Jung has reportedly agreed to the plan, saying that there is no reason to fear the Japanese culture and that Korean culture remains unique even though it has accepted other foreign cultures. The ban originally followed Japan's 1910-1945 colonization of Korea, during which it tried to suppress Korean culture and language.

STEVE McCLURE

A GENERAL STRIKE among Danish blue-collar workers has threatened a number of musical events in the country. Two concerts featuring opera star Barbara Hendricks have already been canceled. One of the shows was to have been held in the Copenhagen amusement park Tivoli, which closed due to the strike. The other was to have been in a town near the capital. Bookers say that most shows on the main island of Zealand, where Copenhagen is located, will go on. Staffs rushed to get equipment into place before the strike began at one second after midnight April 27. A techno gathering called Hyberstate, slated to be held in Copenhagen, was in some danger because international performers may have problems getting to Denmark. Janet Jackson is scheduled to play Copenhagen May 11; promoter DKB says it is confident that the conflict will have been settled by then.

CHARLES FERRO

SONY MUSIC INTERNATIONAL executive VP Michele Anthony was wrongly identified in a photo caption in last issue's International section.

Anouk Lights Up Netherlands' Edisons

BY ROBERT TILLI

HILVERSUM, Netherlands—The revamped Edison Awards could help break Holland's latest female rock star, 22-year-old Anouk (Dino/BMG), to a new audience, says her label, Dino Music. Anouk took home three prizes at the Edison Awards, recorded April 22 in TV studios here. Her award tally was closely followed by national male superstar Marco Borsato (Polydor) and American R&B diva Erykah Badu (Kedar/Universal), who each won two awards.

"It's hard to say what the exact effect of these awards will be," says industry veteran Tony Berk, managing director of Dino, commenting on Anouk's wins for best female singer, newcomer, and video (for "Nobody's



Anouk, left, and Marco Borsato

Wife").

"The album ["Together Alone"] has already sold so well, and it's still selling," Berk adds. "It's double-platinum now [200,000 copies sold], and the breakthrough single, 'Nobody's Wife,' sold half that amount. The good thing about the Edisons, however, is that this was actually the first time ever she sang that song live on

TV. So far, it has only been broadcast as a video. Her fans are in her own age group, which is great, but this live TV performance might have pulled in a whole new [older] demo."

Berk, currently negotiating a licensing deal for Anouk with Columbia in the U.S., says that "such prestigious prizes can only help you to tell an even stronger story to your international business partners, along with her gold status in Sweden [50,000 units]."

With two exceptions, the awards were voted on by an industry panel and given for titles released in calendar 1997. The event was televised in prime time by RTL 4 the day after the ceremony.

Juan da Silva, GM of the country's largest music retail chain, Free Record Shop, says he thought it was "too early to measure the effect of the awards the day after their broadcast. But now that the elitism of the past has been wiped out completely, there will undeniably be a stronger commercial reaction than before."

Rejuvenated to boost its appeal to youth, this year's Edison Awards came across as a TV-driven event rather than the chic gala it has been known for. The history of the awards stretches back almost 40 years, just as long as the career of Sir Cliff Richard, who came to pick up the international lifetime achievement award; the national equivalent was won by Dutch veteran troubadour Boudewijn de Groot (Mercury).

All the other winners represented the current generation, including the show's presenters, Dutch soap star/MTV VJ Katja Schuurman and TV celebrity Carlo Boszhard. The duo went along with "Titanic"-mania by kicking off the show singing Celine Dion's "My Heart Will Go On."

Natalie Imbruglia's sparkling live

(Continued on next page)

Imposables Bank On 'Suerte'

BY PABLO MÁRQUEZ

SANTIAGO, Chile—Javiera Y Los Imposables hope to achieve huge sales numbers shortly after the release of an album—a feat many consider impossible for a home-grown act in Chile.

True to form for this market, sales of the band's second BMG disc, "La Suerte" (Luck), released March 31, have grown slowly. The group's debut, "Corte En Trámite" (Court Order), released in 1995, didn't take off until the fourth single, "La Ventana Verde," was serviced. To date, the album has sold 20,000 units, says BMG. Platinum in this market is 25,000 units sold.

Still, Javier da la Fuente, sales manager of La Feria de la Disco, which has 14 stores in the key city of Santiago, says that swift sales for "La Suerte" are just around the corner.

"Sales of the band's newest album did start slowly, because in Chile it is very difficult for national product to break out of the box," states de la Fuente. "But by the middle of May, sales are going to be rolling, particularly since we are embarking on a strong promotion plan that calls for several in-store appearances at the end of April."



JAVIERA Y LOS IMPOSIBLES

BMG Chile director of A&R Oscar Sayavedra reckons sales of "La Suerte" should hit 10,000 by the end of May. Gold discs are awarded in Chile for sales of 15,000 units.

To that end, BMG lowered its hit product price from the usual \$23 to \$18. The label also bought ample wall space and numerous listening stations. Massive marketing campaigns are relatively rare for Chilean acts, which prompts de la Fuente to

(Continued on next page)

ANOUK LIGHTS UP NETHERLANDS' EDISONS

(Continued from preceding page)

appearance was warmly greeted by industry insiders, as opposed to the absence of double award winner Badu (best international female, R&B dance act).

Borsato, who received the best national male award for "De Waarheid" and the publicly voted single award for "Wereld Zonder Jou" with Trijntje Oosterhuis, told Billboard how happy he was: "Of course, winning is great, but then again I've got a whole warehouse at home stuffed with silverware. I'm much happier that I'll be a daddy soon!" Mark Manshanden, manager of Dutch-language rock band Van Dik Hout (Columbia), which won the award for best national group, was a proud man, too. "More or less it's a confirmation of what we already know. So we don't expect to sell more albums now or to do more gigs. But it's always good to know that you get an official recognition by a jury of experts, featuring a wide cross section of industry execs, media people, and retailers."

Similar words of pride were echoed by Syb van der Ploeg, the enigmatic singer of Frisian rock band De Kast (CNR), which won one

of the two new prizes decided by the public (best Dutch artist/group). "Suddenly we find ourselves between the really big names in show business such as Borsato and Anouk, which we take as a big compliment," he remarked.

Anouk's speeches while receiving her three awards confirmed her uncompromising image that made her big in the first place. Starting with a professional speech as she accepted her first prize, she went on to say, "It's getting a bit tedious. See ya!" for the last one. If somebody had to prove the Edison's newly acquired youth appeal, Anouk personified this best.

Another national winner was the Sun Club (Fiesta/Epic), which won for dance/R&B act.

Following is a list of some of the other international winners:

Male: Andrea Bocelli (Sugar/Polydor).

Female: Erykah Badu (Kedar/Universal).

Group: Radiohead (Parlophone/Capitol).

Newcomer: Natalie Imbruglia (RCA).

Best video: "Spice Up Your Life," Spice Girls (Virgin).

IMPOSIBLES BANK ON 'SUERTE'

(Continued from preceding page)

describe "La Suerte" as "one of the most important releases of the year."

Recorded in Chipping Norton Studios in Oxfordshire, England, "La Suerte" features musical flavorings of such British rock acts as Radiohead and Blur—a departure from the pop-leaning "Corte En Trámite."

The band's sonic evolution was tied to personnel changes and the slow-developing sales life of "Corte En Trámite." Though released in 1995, the album was still being actively worked and moving units in 1997.

The band's lead singer, Javiera Parra, scion of one of Chile's most famed musical clans, explains that during the recording of "Corte En Trámite" with her old collaborators Alvaro Henríquez and Roberto "Titae" Lindl, she was looking for "a clean sound without effects that would emulate the Motown sound."

"But when we formed the new band, we picked up new influences,

and the door was opened to experimentation with a great variety of electronic sounds, sequencing, and loops. It might sound a little pretentious, but what we want is for this album to maybe help raise the level of rock music in Chile a little bit."

Parra's new backing ensemble is guitarist/chief songwriter Cristián López, keyboardist Cuti Aste, bassist Fernando Julio, and drummer Marcelo Phillipi. As Parra and her group begin their series of visits to Chile's record stores, the album's first single, "Alacrán" (Scorpion), continues to find considerable airplay on national radio stations.

Mario Yamal, musical director of Santiago's Radio Carolina, one of Chile's most important stations, says the strong rotation secured by "Alacrán" bodes well for the album.

"The listeners have realized that the band has matured, and they are liking this [musical] change."

AVEX DOWNSIZES ITS U.K. OPERATIONS

(Continued from preceding page)

bel. Also, with dance we don't need to have so many artists on our roster."

Among the well-known acts affected by the closure was Rootjooze, a media-friendly British surf-pop foursome, which had a U.K. Top 75 single last summer with "Can't Keep Living This Way."

Rootjooze's co-manager and advisor, was among those let go. A-dept's chief, Steve Wren, is still working as a consultant.

Jo Partridge, owner of Airfield Productions, which owns and licenses the rights to Rootjooze's material, says Avex has another six years left

of the seven-year license deal struck in March 1997 for the album "Rhubarb." Avex has the rights to that album outside North America and South America, although it has not been promoted in the U.K. since January, says Partridge.

"It was a good first album from a band with something special," Partridge says. "It deserves more than to have copies sitting in a warehouse. It sold 15,000 copies, and at one point they were selling a thousand a week."

Adds Cassidy, "I'm just disappointed that no one has put out a positive statement about this." He notes that trade confusion has cast a sha-

Rankins Show Their Country Roots

BY LARRY LeBLANC

TORONTO—While primarily anchored in the mix of Gaelic and traditional Cape Breton fiddle tunes that has characterized the Rankins' previous albums, their new album, "Uprooted," is a hard-left turn toward a more gutsy roots direction for a band intending to have more success outside Canada. EMI Music Canada released the set here April 28.

Although the group has racked up Canadian sales of nearly 2 million units for its six-album catalog, according to Peter Diemer, VP of national promotion at EMI Music Canada, the Rankins have fared dimly in the U.S. This has been largely due to sizable and ongoing upheavals within the EMI-affiliated label family there in recent years, the band's management says.

Their debut, "The Rankin Family" (1989), wasn't released in the U.S. (The band has now shortened its name.) The follow-up, "Fare Thee Well Love" (1990), was released on Liberty Records in the U.S. but went unnoticed, as did the albums "North Country" (1993) and "Endless Seasons" (1995) on EMI-affiliated Guardian Records.

The act's entire catalog went to the Grapevine label in 1996. Grapevine will release "Uprooted" in the U.S. this summer at an unspecified date.

"Contractually, America is an open book for us," says the band's co-manager, Chip Sutherland of Pier 21 Artist Management in Halifax, Nova Scotia. "We've been contacted by several [U.S. labels], but we're looking for the right fit. We'll tour the U.K. in November, and then tour the United States in the spring of '99." The band begins a 13-city western Canada tour May 5 in Vancouver.

"Uprooted" was produced by George Massenburg and recorded at Omnisound, Oceanway Recording, and Petewood/Georkel Recording in Nashville and at Solar Audio in Halifax. The link-up with Massenburg came after he saw the band on "CBS News Sunday Morning" several years ago. Heather, Cookie, and Raylene Rankin had approached Massenburg's management about his producing their Christmas album, but he had other commitments. He then saw

the act at Toronto's Molson Amphitheater last summer and was greatly impressed.

The Rankins—brothers John Morris and Jimmy and sisters Raylene, Cookie, and Heather—hail from Mabou in Inverness County, Cape



THE RANKINS

Breton Island, where singing, dancing, and playing instruments came as naturally as walking and talking.

"Their music just got to me," says Massenburg. "I love music with strong cultural references. They are really close to the roots."

"Uprooted" took far longer than any previous Rankin albums to complete, according to Jimmy. Pre-production began in October 1997, and the album was completed in late March. "My mom passed away in December, but we got back at [recording] soon afterwards," he says.

The 14-song album is, in fact, dedicated to Kathleen "Kaye" Rankin, who passed away Dec. 11 following a long battle with breast cancer, and to her late husband, Alexander Joseph (Buddy) Rankin. Kaye was pivotal in

advancing the musical careers of her children, driving them to performances and selling their records from the back of her car in their early years and running their fan club through the years.

"Uprooted" features a handful of traditional songs, as well as originals by other members. The album is firmly rooted in Jimmy's richly textured and dark-hued songs of love, loss, and reminiscences of time past.

With the band's significant track record and profile, the release of "Uprooted" is a major Canadian music-industry and media event. The group is widely credited with sparking Canadians' interest in the East Coast musical scene in the '90s.

"We've always done very well with the Rankin Family," says Roger Whiteman, VP of product support at the 97-store HMV Canada chain. "The first four albums sell consistently through the chain."

EMI Music Canada serviced Canadian country and AC radio with the country-flavored "Movin' On" on March 23. The track is No. 14 on the Broadcast Data Systems-based country chart for Monday (4).

"The Rankins delivered a record Canadian radio has wholeheartedly accepted," says Diemer. "For the first time, we've had [national] across-the-board support [at country radio]. We're just getting going at AC, with airplay in Vancouver and [eastern Canada]. When we have a strong retail debut, we'll get AC."

Sire Makes Tragically Hip Deal

TORONTO—Sire Records has made a worldwide licensing deal outside of Canada with the Tragically Hip that covers worldwide distribution of the Canadian band's eight-album catalog and three future albums.

In addition, the Tragically Hip has negotiated a six-album deal with Universal Music Canada, which continues to retain Canadian rights to the band's recording catalog. Both deals include the band's upcoming album, "Phantom Power," to be released worldwide July 14.

"This is like signing R.E.M. when Warner Bros. did [in 1988]," says Randy Miller, GM of Sire Records. "The Hip could still be on the verge of their biggest commercial audience breakthrough [internationally]. They have an amazing repertoire. What has connected with a Canadian audience should be able to connect with a U.S. audience."

Sire president Seymour Stein says, "I've watched [their success in Canada] since seeing them at the Juno Awards in 1991. I never expected to sign them. It has always struck me that, as with the Barenaked Ladies, that there's no reason why their music shouldn't cross over [in the U.S.]."

The Tragically Hip has been unable to mirror its Canadian success in the U.S. despite substantial touring there since signing a world-

wide recording deal with MCA Records in 1989. After the band departed MCA in 1995 after three albums, two sets were licensed in the U.S. by Atlantic Records, while Universal Music retained rights outside the U.S. Under the new licensing pact, Sire will release the 1997 concert album "Live Between Us," which had only been available in the U.S. on Music Boulevard, the online retail site.

"For whatever reason, a window to U.S. audience hasn't been fully opened for them yet, and I don't know if we're going to be able to open that window any further, but it's certainly worth a try," says Miller.

Under the Canadian deal, the Tragically Hip gains control of its catalog outside of North America for the first time. The band had gained U.S. rights to the catalog before leaving MCA.

"This year marks our 10th anniversary with the Tragically Hip, and we're celebrating 5 million units of their albums sold in Canada," says Randy Lennox, executive VP/GM of Universal Music Canada (previously MCA Records Canada).

Band co-manager Jake Gold, of the Management Trust in Toronto, is jubilant about both agreements. "The [Canadian] deal was certainly worth it if only because we got our catalog back," he says. LARRY LeBLANC

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 05/04/98

GERMANY (Media Control) 04/28/98

U.K. (Chart-Track) 04/27/98

FRANCE (SNEP/IFOP/Tite-Live) 04/25/98

THIS WEEK	LAST WEEK	SINGLES
1	NEW	JET COASTER ROMANCE KINKI KIDS JOHNNY'S ENTERTAINMENT
2	NEW	TIMING BLACK BISCUITS BMG JAPAN
3	1	LUNA SEA STORM UNIVERSAL VICTOR
4	NEW	PURENESS SHAZNA BMG JAPAN
5	NEW	SENKOH—HIKARI—NO VEIL MAX AVEV TRAX
6	3	NAGAI AIDA KIRORO VICTOR
7	NEW	GOKIGEN DORI SOPHIA TOY'S FACTORY
8	2	SAMAYOERU AOI DANGAN B'Z ROOMS RECORDS
9	4	DIVE TO BLUE L'ARC-EN-CIEL K/DOON/SONY
10	5	MARIA KUROYUME TOSHIBA-EMI
11	NEW	INFINITY MEGUMI HAYASHIBARA KING
12	NEW	JYUNJYOH TUBE SONY
13	8	WING RINA CHINEN SONY
14	6	SAKURA MAKOTO KAWAMOTO SONY
15	NEW	BELIEVE D-SHADE POLYDOR
16	7	TIME GOES BY EVERY LITTLE THING AVEV TRAX
17	NEW	S.O.S. ROMANTIC CASCADE VICTOR
18	NEW	GOKIGEN DAZE! DA PUMP AVEV TRAX
19	9	AI NO SHIRUSHI PUFFY EPIC/SONY
20	19	TSUTSUMIKUMO YONI MISIA BMG JAPAN
ALBUMS		
1	1	EVERY LITTLE THING TIME TO DESTINATION AVEV TRAX
2	NEW	U A AMETORA VICTOR
3	2	PUFFY JET CD EPIC/SONY
4	3	GLOBE LOVE AGAIN AVEV TRAX
5	4	BONNIE PINK EVIL AND FLOWERS PONY CANYON
6	5	SOUNDTRACK TITANIC SONY CLASSICAL
7	6	SPITZ FAKE FAR POLYDOR
8	NEW	MAGOKORO BROTHERS I WILL SURVIVE K/DOON SONY
9	7	DEEN DEEN SINGLES + 1 B-GRAM
10	NEW	EIKICHI YAZAWA LIVE! YES, E-EIKICHI YAZAWA CONCERT TOUR 1997 TOSHIBA-EMI
11	8	BOOZY THIS BOOZY TOSHIBA-EMI
12	12	MEJA SEVEN SISTERS EPIC/SONY
13	11	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY
14	9	L'ARC-EN-CIEL HEART K/DOON/SONY
15	10	ERIC CLAPTON PILGRIM DUCK/WARNER MUSIC JAPAN
16	13	GLAY REVIEW—THE BEST OF GLAY PLATINUM
17	16	MY LITTLE LOVER PRESENTS TOY'S FACTORY
18	14	MADONNA RAY OF LIGHT WARNER MUSIC JAPAN
19	20	VARIOUS ARTISTS DANCEMANIA DELUXE 2 TOSHIBA-EMI
20	19	TAMIO OKUDO MATATABI SONY

THIS WEEK	LAST WEEK	SINGLES
1	2	EIN SCHWEIN NAMENS MAENNER DIE AERZTE MOTOR MUSIC
2	3	OUT OF THE DARK FALCO EMI
3	1	MY HEART WILL GO ON CELINE DION COLUMBIA
4	4	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA
5	5	SUPER SONIC MUSIC INSTRUCTOR EASTWEST
6	8	REMEMBER THE TIME NANA MOTOR MUSIC
7	18	STAND BY ME 4 THE CAUSE RCA
8	6	ALANE WES EPIC
9	7	FROZEN MADONNA MAVERICK/WEA
10	NEW	WANNABE YOUR LOVER YOUNG DEENAY WEA
11	12	HIGH THE LIGHTHOUSE FAMILY POLYDOR
12	9	WHEN THE RAIN BEGINS TO FALL PAPPA BEAR UNIVERSAL
13	10	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER ARIOLA
14	11	THE FINAL PHIL FULDNER ARIOLA
15	14	TABULA RASA MELLOWBAG & FREUNDESKREIS DOWNBEAT/WEA
16	16	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
17	13	OPEN YOUR EYES GUANO APES ARIOLA
18	15	SOLO THOMAS D. & NINA HAGEN COLUMBIA
19	17	MY OH MY AQUA UNIVERSAL
20	NEW	LA PRIMAVERA SASH! POLYGRAM
ALBUMS		
1	NEW	HERBERT GROENEMEYER BLEIBT ALLES ANDERS EMI
2	1	MODERN TALKING BACK FOR GOOD ARIOLA
3	3	MADONNA RAY OF LIGHT MAVERICK/WEA
4	4	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI
5	2	SOUNDTRACK TITANIC SONY CLASSICAL
6	NEW	MASSIVE ATTACK MEZZANINE VIRGIN
7	6	EROS RAMAZZOTTI EROS ARIOLA
8	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
9	8	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR
10	NEW	ROSENSTOLZ ALLES GUTE POLYDOR
11	7	ERIC CLAPTON PILGRIM DUCK/WEA
12	12	PETER MAFFAY BEGEGNUNGEN ARIOLA
13	NEW	JIMMY PAGE & ROBERT PLANT WALKING INTO CLARKSDALE MERCURY
14	11	PUR MAECHTIG VIEL THEATER INTERCORD
15	10	AQUA AQUARIUM UNIVERSAL
16	14	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
17	13	GUANO APES PROUD LIKE A GOD ARIOLA
18	9	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYDOR
19	NEW	NEK LEI, GLI AMICI E TUTTO IL RESTO WEA
20	17	WOLFGANG PETRY ALLES ARIOLA

THIS WEEK	LAST WEEK	SINGLES
1	16	ALL THAT I NEED BOYZONE POLYDOR
2	4	FEEL IT THE TAMPERER FEATURING MAYA PEPPER
3	NEW	SOUND OF DRUMS KULA SHAKER COLUMBIA
4	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE COMMUNICATIONS
5	NEW	DANCE THE NIGHT AWAY THE MAVERICKS MCA
6	6	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
7	3	MY HEART WILL GO ON CELINE DION EPIC
8	7	HOW DO I LIVE LEANN RIMES CURB/HIT LABEL
9	2	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES ELEKTRA
10	5	LA PRIMAVERA SASH! MULTIPLY
11	NEW	ROAD RAGE CATATONIA BLANCO Y NEGRO
12	14	SOUNDS OF WICKEDNESS TZANT LOGIC
13	NEW	KEEP ON DANCING (LET'S GO) PERPETUAL MOTION POSITIVA
14	NEW	EL PRESIDENT DRUGSTORE ROADRUNNER
15	15	KUNG-FU 187 LOCKDOWN EASTWEST DANCE
16	NEW	LAST THING ON MY MIND STEPS JIVE
17	11	KISS THE RAIN BILLIE MYERS UNIVERSAL
18	NEW	NOT IF YOU WERE THE LAST JUNKIE ON EARTH DANDY WARHOLS CAPITOL
19	8	FOUND A CURE ULTRA NATE A&M
20	12	ALL MY LIFE K-CI & JOJO MCA/UNIVERSAL
ALBUMS		
1	2	MASSIVE ATTACK MEZZANINE CIRCA/VIRGIN
2	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM
3	17	JIMMY PAGE & ROBERT PLANT WALKING INTO CLARKSDALE MERCURY
4	4	THE VERVE URBAN HYMNS HUT/VIRGIN
5	3	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS
6	NEW	RADIOHEAD AIRBAG/HOW AM I DRIVING? PARLOPHONE
7	7	SOUNDTRACK TITANIC SONY CLASSICAL
8	NEW	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGRO
9	5	CELINE DION LET'S TALK ABOUT LOVE EPIC
10	6	JAMES THE BEST OF FONTANA/MERCURY
11	10	MADONNA RAY OF LIGHT MAVERICK/WEA
12	NEW	VARIOUS ARTISTS CLUB HITS '98 TELSTAR
13	NEW	THE MAVERICKS TRAMPOLINE UNIVERSAL
14	12	VARIOUS ARTISTS THE BEST... ANTHEMS... EVER! 2 VIRGIN/EMI
15	8	VARIOUS ARTISTS NEW HITS '98 WARNER/GBL/DAUNSONY
16	15	ALL SAINTS ALL SAINTS LONDON
17	19	TEXAS WHITE ON BLONDE MERCURY
18	NEW	M PEOPLE FRESCO M PEOPLE
19	20	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
20	NEW	GEORGE BENSON THE VERY BEST OF WARNER/ESP/VOIVE

THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON/THE REASON CELINE DION COLUMBIA
2	2	FROZEN MADONNA MAVERICK/WEA
3	4	TOGETHER AGAIN JANET JACKSON VIRGIN
4	5	EVERYTHING'S GONNA BE ALRIGHT SWEET BOX RCA
5	8	MY OH MY AQUA UNIVERSAL
6	6	RICKY MARTIN LA COPA DE LA VIDA TRISTAR
7	9	MON PAPA A MOI EST UN GANGSTER STOMY BUGS COLUMBIA
8	18	LA FIESTA PATRICK SEBASTIEN POLYDOR
9	3	LE MONDE EST A MOI PASSI V2/SONY
10	7	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
11	NEW	DIABLO 666 PANIC RECORDS/POLYGRAM
12	10	TORN NATALIE IMBRUGLIA RCA
13	13	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER ODD/BMG
14	14	DON'T SAY GOODBYE 2 BE 3 EMI
15	11	ALARMA 666 PANIC RECORDS/POLYGRAM
16	17	STOP SPICE GIRLS VIRGIN
17	NEW	TON INVITATION LOUISE ATTAQUE ATMOSPHERE/SONY
18	19	ROCK ME PILLS MERCURY/POLYGRAM
19	16	DREAMING OF A BETTER WORLD OMEGA HOT TRACKS/SONY
20	NEW	NEVER EVER ALL SAINTS BARCLAY/POLYGRAM
ALBUMS		
1	NEW	SUPREME NTM SUPREME NTM EPIC
2	1	SOUNDTRACK TITANIC SONY CLASSICAL
3	3	MASSIVE ATTACK MEZZANINE DELABEL/VIRGIN
4	4	LOUISE ATTAQUE LOUISE ATTAQUE ATMOSPHERE/SONY
5	NEW	JIMMY PAGE & ROBERT PLANT WALKING INTO CLARKSDALE MERCURY/POLYGRAM
6	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
7	17	ANDRE RIEU VALSES PHILIPS
8	7	SOUNDTRACK TAXI SMALL/SONY
9	5	FLORENT PAGNY SAVOIR AIMER MERCURY
10	9	LARA FABIAN PURE POLYDOR
11	8	SOUNDTRACK JACKIE BROWN MAVERICK/WEA
12	6	MADONNA RAY OF LIGHT MAVERICK/WEA
13	15	I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN
14	NEW	SOULFULY SOULFUL MERCURY/POLYGRAM
15	11	ERA ERA MERCURY
16	12	2 BE 3 ALBUM '98 EMI
17	NEW	MANU CHAO CLANDESTINO VIRGIN
18	10	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYDOR
19	13	JANET JACKSON THE VELVET ROPE VIRGIN
20	NEW	HUBERT FELIX THIEFAINE LE BONHEUR DE LA TENTATION TRISTAR/SONY

CANADA (SoundScan) 05/09/98

NETHERLANDS (Stichting Mega Top 100) 05/02/98

AUSTRALIA (ARIA) 05/03/98

ITALY (Musica e Dischi/FIMI) 04/27/98

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
2	2	FROZEN MADONNA WARNER BROS.
3	3	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/ZOMBA
4	NEW	BANG ON PROPELLERHEADS DREAMWORKS
5	4	I WANT YOU BACK 'N SYNC RCA
6	6	BROKEN BONES LOVE INC. BMG
7	7	TOO CLOSE NEXT ARISTA
8	5	GONE TILL NOVEMBER WYCLEF JEAN COLUMBIA
9	9	SECOND ROUND K.O. CANIBUS UNIVERSAL
10	10	DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ COLUMBIA
11	14	ROMEO AND JULIET SYLK-E. FYNE RCA
12	NEW	ANYTIME BRIAN MCKNIGHT MOTOWN
13	17	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) ARISTA
14	19	IMAGINATION TAMIA QWEST/WARNER BROS.
15	13	ALL MY LIFE K-CI & JOJO MCA
16	20	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA
17	8	TURN IT UP BUSTA RHYMES DJL
18	16	WHAT YOU WANT MASE (FEATURING TOTAL) ARISTA
19	NEW	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES ELEKTRA
20	11	WEIRD HANSON MERCURY
ALBUMS		
1	1	VARIOUS ARTISTS HIT ZONE 4 PTL
2	2	SOUNDTRACK TITANIC SONY CLASSICAL
3	3	SOUNDTRACK CITY OF ANGELS WARNER
4	4	'N SYNC 'N SYNC RCA
5	4	VARIOUS ARTISTS BIG SHINY TUNES 2 WCU/WARNER
6	7	CELINE DION LET'S TALK ABOUT LOVE EPIC
7	11	SPICE GIRLS SPICEWORLD VIRGIN
8	8	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
9	9	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
10	5	MADONNA RAY OF LIGHT WARNER BROS.
11	NEW	FAITH HILL FAITH WARNER BROS.
12	15	SARAH MCLACHLAN SURFACING NETTWERK
13	10	SHANIA TWAIN COME ON OVER MERCURY
14	14	AQUA AQUARIUM UNIVERSAL
15	16	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA
16	13	ALL SAINTS ALL SAINTS LONDON/ISLAND
17	NEW	JIMMY PAGE & ROBERT PLANT WALKING INTO CLARKSDALE ATLANTIC
18	17	WILL SMITH BIG WILLIE STYLE COLUMBIA
19	12	RADIOHEAD AIRBAG/HOW AM I DRIVING? CAPITOL
20	NEW	SOUNDTRACK BULWORTH INTERSCOPE

THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION COLUMBIA
2	3	ALL MY LIFE K-CI & JOJO UNIVERSAL
3	2	COMING HOME ROMEO DJRECO
4	8	AFSCHEID VOLUMIA! BMG
5	7	UP AND DOWN VENGABOYS ZOMBA/ROUGH TRADE
6	5	NO, NO, NO DESTINY'S CHILD COLUMBIA
7	NEW	FORMULA DJ VISAGE EMI
8	6	FROZEN MADONNA MAVERICK/WARNER
9	4	I WANT YOU TO WANT ME SOLID HARMONIE ZOMBA/ROUGH TRADE
10	13	I'LL SAY GOODBYE TOTAL TOUCH BMG
11	19	SHY WHAT YOU WANT TEXAS FEATURING WU-TANG CLAN MERCURY
12	12	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
13	NEW	FEEL IT THE TAMPERER FEATURING MAYA ZOMBA
14	9	STOP SPICE GIRLS VIRGIN
15	15	WANNA GET UP 2 UNLIMITED BYTE
16	11	HET LAND VAN MIJN DROMEN JANTJE SMIT MERCURY
17	10	TOGETHER AGAIN JANET JACKSON VIRGIN
18	17	GONE TILL NOVEMBER WYCLEF JEAN COLUMBIA
19	14	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR
20	16	SOMEBODY CLOSE II YOU EPIC
ALBUMS		
1	1	FRANS BAUER WAT IK JE ZEGGEN WIL KOCH
2	8	SOLID HARMONIE SOLID HARMONIE ZOMBA
3	2	SOUNDTRACK TITANIC SONY CLASSICAL
4	4	MADONNA RAY OF LIGHT MAVERICK/WARNER
5	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
6	5	K'S CHOICE COCOON CRASH DOUBLE T/SONY
7	6	GOLDEN EARRING THE COMPLETE NAKED TRUTH SDNY MUSIC
8	9	DE KAST NOORDERZON CNR MUSIC
9	10	WILL SMITH BIG WILLIE STYLE COLUMBIA
10	7	ERYKAH BADU LIVE UNIVERSAL
11	14	EMMA SHAPPLIN CARMINE MEO EMI MUSIC
12	13	SPICE GIRLS SPICEWORLD VIRGIN
13	19	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH
14	20	ANOUK TOGETHER ALONE DIND MUSIC
15	12	ERA ERA MERCURY
16	NEW	CLIFF RICHARD 40 YEARS OF HITS IN HOLLAND EMI MUSIC
17	11	EROS RAMAZZOTTI EROS BMG
18	18	JANET JACKSON THE VELVET ROPE VIRGIN
19	NEW	WIBI SOERJADI PLAYS CHOPIN PHILIPS
20	15	CLANNAD LANDMARKS BMG

THIS WEEK	LAST WEEK	SINGLES
1	1	NEVER EVER ALL SAINTS LONDON/POLYGRAM
2	2	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY/POLYGRAM
3	3	MY HEART WILL GO ON (CLUB MIXES) CELINE DION EPIC/SONY
4	11	5,6,7,8 STEPS JIVE/MUSHROOM/SONY
5	8	SECOND SOLUTION/PRISONER OF SOCIETY THE LIVING END MOS
6	5	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MOS
7	4	LOLLIPOP AQUA UNIVERSAL
8	6	YOU MAKE ME WANNA... USHER BMG
9	7	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/MUSHROOM/SONY
10	10	CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL
11	9	THE UNFORGIVEN II METALLICA VERTIGO/POLYGRAM
12	15	MARIA RICKY MARTIN COLUMBIA/SONY
13	16	CRY THE MAVIS'S WHITE/MUSHROOM/SONY
14	NEW	ALL MY LIFE K-CI & JOJO UNIVERSAL
15	12	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA/SONY
16	19	BIG MISTAKE NATALIE IMBRUGLIA BMG
17	13	FROZEN MADONNA MAVERICK/WEA/WARNER
18	17	THE IMPRESSION THAT I GET THE MIGHTY MIGHTY BOSSTONES MERCURY/POLYGRAM
19	14	YOU SEXY THING T. SHIRT WEA/WARNER
20	NEW	SEX AND CANDY MARCY PLAYGROUND EMI
ALBUMS		
1	NEW	MASSIVE ATTACK MEZZANINE VIRGIN
2	2	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
3	1	SOUNDTRACK TITANIC SONY CLASSICAL
4	13	SOUNDTRACK THE WEDDING SINGER WEA/WARNER
5	3	BACKSTREET BOYS BACKSTREET'S BACK JIVE/MUSHROOM/SONY
6	4	ALL SAINTS ALL SAINTS LONDON/POLYGRAM
7	5	AQUA AQUARIUM UNIVERSAL
8	6	SPICE GIRLS SPICEWORLD VIRGIN
9	NEW	CORDAZINE FROM HERE TO WHEREVER RUB-BER/BMG
10	7	MADONNA RAY OF LIGHT MAVERICK/WEA/WARNER
11	10	SHANIA TWAIN COME ON OVER MERCURY/POLYGRAM
12	8	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY
13	NEW	VARIOUS ARTISTS TO HAL AND BACHARACH WEA/WARNER
14	9	METALLICA RE-LOAD VERTIGO/POLYGRAM
15	NEW	REBA MCENTIRE MOMENTS & MEMORIES MCA/UNIVERSAL
16	11	THE VERVE URBAN HYMNS HUT/VIRGIN
17	12	THE SUPERJESUS SUMO EASTWEST/WARNER
18	15	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
19	16	GRINSPON GRINSPON'S GUIDE TO BETTER LIVING GRUDGE/JMA
20	RE	WHITLAMS ETERNAL NIGHTCAP MOS

THIS WEEK	LAST WEEK	SINGLES
1	1	GIMME LOVE ALEXIA DANCE POOL/SONY
2	5	MY HEART WILL GO ON CELINE DION COLUMBIA
3	2	FROZEN MADONNA MAVERICK/WARNER BROS./WEA
4	17	RESTLESS NEJA NEW MUSIC/LUP
5	7	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA
6	8	NO TENGO DINERO LOS UMBRELLOS VIRGIN
7	3	FEEL IT THE TAMPERER FEATURING MAYA TIME
8	4	GIVE ME LOVE DJ DADO FEATURING MICHELLE WEEKS TIME
9	NEW	HORNY '98 MOUSSE T EDEL/CLUB3TOOLS/SELF
10	6	MY OH MY AQUA UNIVERSAL/DO IT YOURSELF
11	13	BIG MISTAKE NATALIE IMBRUGLIA RCA/BMG RICORDI
12	NEW	LARARARI... (CANZONE FELICE) SANTOS & SABINO EXPANDED/MANTRA
13	15	HIGH THE LIGHTHOUSE FAMILY POLYDOR
14	NEW	LE RAGAZZE LUCA CARBONI BMG RICORDI
15	9	BRIMFUL OF ASHA CORNERSHOP WIIJA/SELF
16	20	HISTORY REPEATING PROPELLERHEADS FEATURING SHIRLEY BASSEY WALL OF SOUND/VIRGIN
17	14	L'IMPOSSIBLE VIVERE/L MERCANTE DI STELLE RENATO ZERO FONOPOLIS/SONY MUSIC
18	11	FOUND A CURE ULTRA NATÉ LEVEL ONE
19	NEW	SUPERSTAR NOY VS. ENIAC BMG RICORDI
20	NEW	BANDOLERO PARADISIO DO IT YOURSELF
ALBUMS		
1	1	PINO DANIELE YES I KNOW MY WAY CGE/EASTWEST
2	2	RENATO ZERO AMORE DOPO AMORE FON

HITS OF THE WORLD

C O N T I N U E D

EUROCHART		MUSIC & MEDIA		SPAIN	
05/09/98				(AFYVE/ALEF MB) 04/18/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION EPIC/COLUMBIA	1	3	MY HEART WILL GO ON CELINE DION COLUMBIA
2	2	FROZEN MADONNA MAVERICK/SIRE/WARNER	2	1	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA/GINGER
3	4	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	3	2	FROZEN MADONNA MAVERICK/WARNER/WEA
4	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE	4	5	TORN NATALIE IMBRUGLIA RCA
5	10	FEEL IT THE TAMPERER FEATURING MAYA TIME	5	6	EL CLUB DE LOS HUMILDES MECANO ARIOLA
6	5	LA PRIMAVERA SASH! BYTE BLUE	6	4	ARE YOU JIMMY RAY? JIMMY RAY EPIC/GINGER
7	NEW	ALL THAT I NEED BOYZONE POLYDOR	7	7	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL
8	6	MY OH MY AQUA UNIVERSAL	8	8	TOGETHER AGAIN JANET JACKSON VIRGIN
9	7	TOGETHER AGAIN JANET JACKSON VIRGIN	9	NEW	MALOS TIEMPOS PARA LA LIRICA GOLPES BAJOS NUEVOS MEDIOS
10	8	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/COLUMBIA	10	10	YOU MAKE ME WANNA... USHER ARIOLA
		ALBUMS			ALBUMS
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	MECANO ANA, JOSE, NACHO ARIOLA
2	8	MASSIVE ATTACK MEZZANINE CIRCA/VIRGIN	2	2	SOUNDTRACK TITANIC SONY CLASSICAL
3	3	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	3	3	RICKY MARTIN VUELVE COLUMBIA
4	2	MADONNA RAY OF LIGHT MAVERICK/SIRE/WARNER	4	5	ALEJANDRO SANZ MAS WARNER
5	5	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	5	4	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
6	NEW	JIMMY PAGE & ROBERT PLANT WALKING INTO CLARKSDALE MERCURY	6	NEW	ETERNAL THE BEST EMI-ORION
7	7	MODERN TALKING BACK FOR GOOD HANS/BMG	7	7	MADONNA RAY OF LIGHT MAVERICK/WARNER
8	4	ERIC CLAPTON PILGRIM OUCK/REPRISE/WARNER	8	6	AQUA AQUARIUM UNIVERSAL
9	NEW	HERBERT GRONEMEYER BLEIBT ALLES ANDERS ELECTROLA	9	RE	LUIS MIGUEL ROMANCES WARNER MUSIC
10	6	AQUA AQUARIUM UNIVERSAL	10	9	OBK SINGLES 91-98 HISPAVOX

MALAYSIA		(RIM) 04/28/98		HONG KONG	
				(IFPI Hong Kong Group) 04/19/98	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	THE CORRS TALK ON CORNERS WARNER MUSIC	1	1	RONALD CHENG TIME, PLACE AND FACES POLYGRAM
2	2	SOUNDTRACK TITANIC SONY CLASSICAL	2	5	KELLY CHAN LOVER'S CONCERTO GO EAST
3	4	VARIOUS ARTISTS MAX 3 WARNER MUSIC	3	2	MIRIAM YEUNG WISH YOU WERE HERE CAPITAL ARTISTS
4	3	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	4	NEW	EDMOND LEUNG EDMOND 003—SPARKS CAPITAL ARTISTS
5	5	MADONNA RAY OF LIGHT MAVERICK/WARNER	5	3	FAYE WONG FAYE WONG 89-97 COLLECTION CINEPOLY
6	NEW	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG MUSIC	6	NEW	EKIN CHENG 22098 EKin IN CONCERT BMG
7	8	SHANIA TWAIN COME ON OVER POLYGRAM	7	4	VARIOUS ARTISTS VOL. 2/THE BEST 17 VOL. 2 GO EAST
8	NEW	VARIOUS ARTISTS NOW 4 EMI	8	NEW	A-MEI CHANG MUI LIK SI SHE 1998 CHANG HUI MUI YAN CHANG HUI TI GIAN XIAN TING BAN EEI
9	NEW	VARIOUS ARTISTS TITANIC DANCE MUSIC STREET	9	6	JACKY CHEUNG JACKY CHEUNG'S GREATEST HITS POLYGRAM
10	9	ALL SAINTS ALL SAINTS POLYGRAM	10	NEW	A-MEI CHANG DZI MEI EEI

IRELAND		(IRMA/Chart-Track) 04/23/98		BELGIUM	
				(Promuvi) 04/24/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	ALL THAT I NEED BOYZONE POLYDOR	1	1	MY HEART WILL GO ON CELINE DION COLUMBIA
2	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE COMMUNICATIONS	2	2	FORMULA DJ VISAGE ANTLER-SUBWAY/EMI
3	2	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	3	3	FROZEN MADONNA MAVERICK/WARNER BROS.
4	3	MY HEART WILL GO ON CELINE DION EPIC	4	4	FLASHBACK 2 FABIOLA ATMOZANTLER-SUBWAY
5	NEW	THE PIANO MAN VARIOUS ARTISTS SOLID	5	8	HIGH THE LIGHTHOUSE FAMILY POLYDOR
6	4	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY	6	6	LA PRIMAVERA SASH! BYTE BLUE
7	5	GIVE A LITTLE LOVE DANIEL O'DONNELL RITZ	7	7	MY OH MY AQUA UNIVERSAL
8	6	LA PRIMAVERA SASH! MULTIPLY	8	5	REQUIEM 98 GET READY! PLAY THAT BEAT/VIRGIN
9	NEW	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES ELEKTRA	9	10	ANGELS ROBBIE WILLIAMS CHRYSALIS
10	7	MEET HER AT THE LOVE PARADE DA HOOL MANIFESTO	10	NEW	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA
		ALBUMS			ALBUMS
1	NEW	MASSIVE ATTACK MEZZANINE CIRCA	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM	2	2	MADONNA RAY OF LIGHT MAVERICK/WARNER BROTHERS
3	2	SOUNDTRACK TITANIC SONY CLASSICAL	3	3	K'S CHOICE COCOON CRASH DOUBLE T/SONY
4	5	THE VERVE URBAN HYMNS HUT/VIRGIN	4	4	ANDREA BOCELLI ARIA—THE OPERA ALBUM PHILIPS CLASSICS
5	7	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	5	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
6	3	CELINE DION LET'S TALK ABOUT LOVE EPIC	6	7	AQUA AQUARIUM UNIVERSAL
7	4	VARIOUS ARTISTS NEW HITS '98 WARNER/GLOBAL/SONY	7	6	EMMA SHAPPLIN CARMINE MEO EMI
8	6	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	8	9	SPICE GIRLS SPICEWORLD VIRGIN
9	10	KIERAN GOSS WORSE THAN PRIDE RTE	9	8	ALL SAINTS ALL SAINTS LONDON
10	NEW	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA	10	10	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA

AUSTRIA		(Austrian IFPI/Austria Top 40) 04/28/98		SWITZERLAND	
				(Media Control Switzerland) 04/26/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	ALANE WES SONY	1	1	MY HEART WILL GO ON CELINE DION SONY
2	4	TRULY MADLY DEEPLY SAVAGE GARDEN SONY	2	2	FROZEN MADONNA MAVERICK/WARNER
3	3	MY HEART WILL GO ON CELINE DION SONY	3	3	WHERE IS YOUR LOVE D.J. BOBO EMI
4	2	OUT OF THE DARK FALCO EMI	4	4	HIGH THE LIGHTHOUSE FAMILY POLYGRAM
5	5	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING BMG	5	5	ALANE WES SONY
6	NEW	EIN SCHWEIN NAMENS MAENNER DIE ARZTE POLYGRAM	6	NEW	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SONY
7	7	NEVER EVER ALL SAINTS POLYGRAM	7	NEW	TRULY MADLY DEEPLY SAVAGE GARDEN SONY
8	6	FROZEN MADONNA MAVERICK/WARNER	8	8	LA COPA DE LA VIDA RICKY MARTIN SONY
9	9	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SONY	9	10	SUPER SONIC MUSIC INSTRUCTOR WARNER
10	10	WHEN THE RAIN BEGINS TO FALL PAPPA BEAR UNIVERSAL	10	6	TORN NATALIE IMBRUGLIA BMG
		ALBUMS			ALBUMS
1	NEW	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI	1	1	MADONNA RAY OF LIGHT MAVERICK/WARNER
2	1	MODERN TALKING BACK FOR GOOD BMG	2	2	SOUNDTRACK TITANIC SONY CLASSICAL
3	2	AUSTRIA 3 AUSTRIA 3 BMG	3	3	CELINE DION LET'S TALK ABOUT LOVE SONY
4	NEW	MASSIVE ATTACK MEZZANINE EMI/VIRGIN	4	7	MODERN TALKING BACK FOR GOOD BMG
5	3	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	5	6	RICKY MARTIN VUELVE SONY
6	4	SOUNDTRACK TITANIC SONY CLASSICAL	6	4	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI
7	5	CELINE DION LET'S TALK ABOUT LOVE SONY	7	5	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYGRAM
8	7	MADONNA RAY OF LIGHT MAVERICK/WARNER	8	9	AQUA AQUARIUM UNIVERSAL
9	6	WES WELENGA SONY	9	8	ERIC CLAPTON PILGRIM OUCK/WARNER
10	NEW	NEK LEI, GLI AMICI E TUTTO IL RESTO WARNER	10	RE	PETER MAFFAY BEGEGNUNGEN BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

AUSTRALIA: Cordrazine, whose debut, "From Here To Wherever," has entered the national Australia Record Industry Assn. album chart at No. 9, has attracted offers from U.S. labels after recent showcases in Los Angeles, New York, and Austin, Texas. Its top 10 placing is a coup for indie Rubber Records, whose managing director, David Vodicka, signed Cordrazine on the strength of its demos. The Melbourne band was propelled from obscurity when the Triple J radio network picked up on its "Time To Leave" EP, putting the group atop the national independent chart and helping sell 15,000 copies. Cordrazine's emotional live shows became sold-out, with music ranging from Beatles-esque Mellotrons to jazz flavors. Says singer/songwriter Hamish Cowan, "To me, Pink Floyd's debut album, 'Piper At The Gates Of Dawn,' is the most remarkable record ever, more groundbreaking than



CORDRAZINE

[Beach Boys] 'Pet Sounds' or 'Sgt. Pepper's.' Rubber's other signings, Even, Sherrie Austin, and Ice Cream Hands, have also gained international interest. CHRISTIE ELIEZER

NEW ZEALAND: Singer/songwriter Bic Runga swept up at the Recording Industry Assn. of New Zealand Music Awards, held April 24 in Auckland. Runga won seven awards for her debut album, "Drive," including album of the year, female vocalist, and songwriter of the year. Rock band Shihad won the prestigious group and video categories, while singer Jon Togood won male vocalist. For the second consecutive year, OMC picked up the award for international achievement for the album "How Bizarre." The single of the year category was put to a public vote and was won by soul/R&B group Moizna, which also walked away with the most promising group trophy. Association president Michael Glading says, "The 1998 New Zealand Music Awards have been a huge success, with obvious highlights being the achievements of Bic Runga."



BIC RUNGA

JOHN RUSSELL

SWEDEN/U.S.: "These are the 12 songs that the Replacements never wrote," Mats Eriksson, vocalist of the Skellefteå-based This Perfect Day, says of the influences on the quintet's fourth long-player, "C-60" (Soap Records/MNW). 550 Music/Sony VP of A&R Mio Vukovic secured the band to a U.S. distribution deal, and the company plans to release the album in the U.S. May 19, following a five-month promotional tour. The deal was negotiated with the act's manager, Petri Lunden, who also manages the Cardigans. "C-60," the band's best-selling album in Sweden, has sold 17,000 units since February '97 and features a 43-minute set of neatly produced rock gems with loud guitars and sweet harmonies. KAI R. LOFTHUS

GERMANY/EUROPE: Depeche Mode will embark on a four-month tour of Europe and North America this fall. Announcing their plans in Cologne, Germany, all three members said they were looking forward to the Singles Tour 86 to 98, which kicks off Sept. 9 in Helsinki. In October, their label, Mute, will also release the sequel to "Singles 1981-85" through its licensees. The compilation will also contain a new single, "Only When I Lose Myself," due in September. Andrew Fletcher underscored the "historical perspective" of the tour and album, yet stressed that "we like to see ourselves as a '90s band." The live shows will not bring too many surprises. Martin Gore says, "There are about 16 songs over the last 12 years that we feel we have to play." Tim Simenon, who produced last year's album, "Ultra," will perform with the band. "He may come out and scratch," says Gore, "whatever that is—we heard it's quite hip."

CHRISTIAN ARNDT

FRANCE/EUROPE: The pure, operatic vocals of 23-year-old Emma Shaplin, anchored to the European pop production of Jean-Patrick Capdevielle, is shaping up as a classical crossover hit for EMI France. "Spente Le Stelle," the first single from her debut album, "Carmine



EMMA SHAPPLIN

Meo," is more at home on pop radio, and airplay has helped place the album at No. 11 in the Netherlands and at No. 7 in Belgium. "I asked Jean-Patrick to write me an album around my voice," says Shaplin, who says she was converted to opera at an early age by Mozart's "Magic Flute." The label, which has licensed the record from Capdevielle's Pendragon Records, claims that more than 200,000 copies have been sold domestically, as well as 250,000 outside France. The week of April 27, she is on promo duties in Canada, where her album has gone gold (50,000 units) and peaked at No. 6. Showcases and TV appearances have left the singer yearning for more, she says. "So far, I've only done three or four songs at once. I have not sung the whole album onstage." Plans for a concert tour in November are being discussed. DOMINIC PRIDE

THAILAND: Alternative rock band Lo So has just released its second album, "Lo So Entertainment" (Grammy), which follows on the stunning success of its debut album, "Lo Society," two years ago. Taking its name from the Thai slang for those at the bottom of society ("lo so" or "low society"), the band proved that success could come without pretty faces and a big marketing campaign. Songs on the new album focus on the current economic crunch and include "Rak Muang Thai" (Love Thailand), a song about patriotism. The current hot single, though, is a song about the "girl next door," "Yak Hen Na Khun" (I'd Like To See Your Face).

JOHN CLEWLEY

Newsmakers



Ruff Production. Producer David "Ski" Willis recently signed an exclusive label deal for Roc-A-Blok Records with Ruffhouse and Columbia Records. Willis has produced singles for Camp Lo, Jay-Z, Bahamadia, and others. The label's first project is due this spring. Shown standing, from left, are Joe Nicolo, president of Ruffhouse; Michael Mauldin, president of black music for Columbia; Chris Schwartz, CEO of Ruffhouse; Kevon Glickman, senior VP/general counsel of Ruffhouse; and Demette Guidry, VP of black music marketing for Columbia. Seated, from left, are Steve Henderson, president of Roc-A-Blok; Willis, CEO of Roc-A-Blok; and Darien Dash, COO of Roc-A-Blok.



It Was Written. Capitol Records execs recently presented Megadeth with Recording Industry Assn. of America-certified gold plaques for its latest release, "Cryptic Writings." The band, who performed two sold-out shows at the Joint in the Hard Rock Hotel in Las Vegas, is slated to co-headline this summer's Ozzfest. Shown standing backstage, from left, are Mike Renault, manager with ESP Management; Dave Mustaine, group member; Gary Gersh, CEO/president of Capitol; Dave Ross, VP of rock radio promotion for Capitol; David Ellefson, group member; and Bud Prager, manager with ESP. In front, from left, are group members Marty Friedman and Nick Menza.



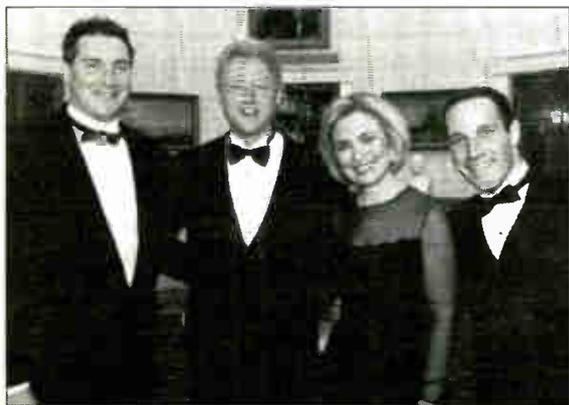
Vested Interest. R&B stylist Vesta was recently signed to i.e. Music. Her debut set is slated for a fall release. Shown at the signing, from left, are Mark Wexler, president of i.e. Music; Vesta; and Iris Perkins, manager.



Winding Up Platinum. Wind-Up Entertainment act Creed was presented with platinum awards for sales of its album, "My Own Prison." The group is currently touring the U.S. Shown at New York's Windows on the World, from left, are group members Mark Tremonti, Scott Phillips, and Brian Marshall; Alan Meltzer, CEO of Wind-Up; Diana Meltzer, executive VP of Wind-Up; Scott Stapp, group member; Steven Lerner, president of Wind-Up; and Jeff Hanson and Jeff Cameron, managers with Hanson Management and Promotion.



Warner's Jazzy Brown. Guitarist/engineer/producer Paul Brown recently inked an exclusive production deal with Warner Bros. Records' jazz department. The deal also grants the producer A&R responsibilities at the label. Shown at the signing, from left, are Matt Pierson, senior VP of jazz for Warner Bros. Records Inc.; Brown; Robert L. Oppenheim, attorney; Phil Quartarano, president of Warner Bros. Records Inc.; and Fred Brown, VP of legal and business affairs, Warner Bros. Records Inc.



Presidential Performance. Windham Hill recording artist Jim Brickman performed for President Clinton and first lady Hillary Rodham Clinton at their annual concert at the Ford Theater in Washington, D.C. Brickman performed his single "Valentine" with Martina McBride. Shown at the event, from left, are tour manager Randy Josey, President Clinton, Rodham Clinton, and Brickman.



Harris Goes Red For Blue. Blue Note Records recently signed vibraphonist/percussionist/composer Stefon Harris. His debut set, "A Red Cloud Of Dust," is slated for release Aug. 25. Shown at the signing, from left, are Mantis Evar, senior coordinator of marketing and sales for Blue Note; Tom Evered, GM of Blue Note; Harris; Bruce Lundvall, president of jazz classics for Capitol Records; Karen Kennedy, manager; Saul Shapiro, VP of sales and marketing for Blue Note; and Eli Wolf, A&R manager for Blue Note.



Not The Real Thing. 32 Records recently organized a Tom Jones Lovefest aboard the Superstar Cruiseline in New York to celebrate the release of the two-CD set "Tom Jones—Greatest Performances." The event was hosted by WCBS-FM New York air personality Cousin Brucie and featured Steve McCoy, a Jones impersonator. Shown at the event, from left, are Robert Miller, president of 32; McCoy; Michael Weiner, label manager for 32; and Cousin Brucie.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

FCS To Acquire Joshua's Stores Chain Is Becoming Force To Reckon With In Christian Retail

BY PATRICIA BATES

NASHVILLE—Family Christian Stores (FCS) has become a Goliath in Christian retailing with its acquisition of all 56 outlets of Joshua's Christian Stores from Tandycrafts Inc.

Following this, FCS will have 280 stores, nearly twice as many as the next two largest chains combined. Baptist Bookstores and Lifeway Christian Stores have 74 not-for-profit operations through the Southern Baptist Convention, and Lemstone Books has 73 for-profit franchises.

**FAMILY
CHRISTIAN STORES**

"The \$3 billion Christian industry will still be under-retailed," says Bill Anderson, president of the Christian Booksellers Assn. (CBA) in Colorado Springs, Colo. "We just released a study by America's Research Group in March that says we could double our sales now and yet still not be close to our full potential."

FCS, a Grand Rapids, Mich.-based private company, had \$168 million in revenue for the year ending Jan. 25, 21% more than the year before. Sales from stores open more than a year rose 13%. Joshua's grossed \$32 million for the fiscal year ended June 30, 1997.

About 28% to 30% of Joshua's inventory is Christian music, while the percentage at FCS is less than 23%, says Les Dietzman, FCS president/CEO. FCS senior buyer Bob Rush says the stores predominantly stock new releases and catalog items but will now add more value-priced CDs.

"We're all under siege by the immense popularity of Christian artists," says Dietzman. "We think we will have to be more entrepreneurial in [merchandising] in the

future."

FCS will wire its point-of-sale and reordering systems into Joshua's computers after the acquisition is finalized May 31. FCS will also have access to a database of the 1 million people who are on the Joshua's mailing lists.

Video will be "maximized" in the stores because it's "one of the fastest-growing areas for us now," says Dietzman. FCS also started a new imprint, Family Christian Press, for classic religious books in February.

Dietzman says FCS won't go into outlet malls, where Christian music and videos are being sold at lower prices. "The temptation has been great," he says. "And maybe we would have diverted into it 10 or 15 years ago. But not now."

He declines to comment about whether FCS will make a public stock offering.

FCS will "relocate, remodel, or re-layout" about 15 of the Joshua's stores this year. It will rename all 56 of them by late July, before back-to-school promotions start. It may also rehire some members of Joshua's executive team—which had already been reorganized in 1998's first quarter.

The acquisition, announced April 20, was negotiated over three months, says Michael J. Walsh, president/CEO of Tandycrafts. As the parent company of the Fort Worth, Texas-based retail chain since 1986, Tandycrafts developed Joshua's from five outlets to its present 56 stores in just 12 years. Joshua's had 76 locations in the mid-1990s, but that number was eventually scaled back. Twenty-six of the chain's stores are in Texas. Joshua's first outlet was opened in 1982 in the Dallas-Fort Worth area.

"They were just starting to turn the corner, so Family Christian Stores should give that a boost," says

John Nardini, VP of Chordant Distribution Group, which distributes Sparrow, ForeFront, Harmony, and other labels. "We'll have to wait and see what this means to distributors and suppliers." All vendors will be retained, says Dietzman.

FCS will have its hands full after the Joshua's merger, as the Christian Music Trade Assn. and the Gospel Music Assn. are promoting a new CD categorization system for Christian retailers. Starting Sept. 1, six-digit numbers will be marked next to the CDs' UPC bar codes so em-

*'We're all under
siege by the
immense
popularity of
Christian artists'*

ployees in Christian bookstores will know where to display 22 main and 42 subcategories of CDs, from R&B to praise and worship.

"The summer will be the best possible time for Joshua's to make this transition, before we get into the August and September releases," says Mark Funderburg, VP of sales and distribution/GM for Nashville-based Word Distribution. "When Family Christian Stores say they will do something, they've always followed through for us. The CDs are always price-pointed and positioned."

FCS will call on 50 of its managers, led by Jef Fite, to assist in the training at Joshua's.

"By our own mistakes, we are getting better at this process," says Dietzman. FCS has normally expanded by an average of five stores at once, so this huge acquisition will be a challenge, he says.

(Continued on page 63)

APA Targets June As Month For Audiobooks

BY TERRI HORAK

NEW YORK—The Audio Publishers Assn. (APA) has declared June Audiobook Month and is planning an aggressive and comprehensive national promotion campaign, the first effort of this kind for the trade group.

The cooperative, industrywide thrust is "a great leap forward," says Grady Hesters, president of the APA. "The fact that we—publishers, resellers, manufacturers, and duplicators—are all working together to advance and improve awareness of audiobooks is

a major accomplishment. Obviously, the next concern is to make the program as effective as possible and to make sure that millions of people not only hear about audiobooks but take the step to try them in the coming months."

Bearing the theme "Are you listening?," the promotion expands on last year's successful test campaign in which five major publishers teamed up with distributor Ingram Book Co. for a multifaceted marketing effort in several cities.

"We have kept what the test markets identified as the most valuable elements and will place a significant emphasis on publicity and promotion," explains Judy McGuinn, chairwoman of the APA's Public Relations Work Group, which is responsible for planning and implementing the campaign.

McGuinn, who is also VP/director of Time Warner AudioBooks, points out that the test results confirmed what publishers have asserted for some time: Merchandising and other types of in-store promotions are sim-

ple yet very effective ways to boost audiobook sales. That strategy, coupled with publicity, is what the industry is focusing on this spring.

A key aspect of the campaign is free merchandising seminars conducted in eight markets, including Dallas and Washington, D.C., Thursday (7), and New York, May 12. The seminars are designed to provide basic education on the medium, as well as inform retailers, distributors,

and others on the various ways they can participate in Audiobook Month and maximize the medium's potential.

In addition, McGuinn will moderate a luncheon panel discussion May 29 at the APA's annual conference in Chicago.

On May 30, the APA will stage an awards program to announce the winners of the third annual Audie Awards (see story, page 66).

On May 31, Hesters will present a seminar in Chicago at the American Booksellers Assn.'s annual convention, Book Expo America.

The point-of-purchase materials available at the seminars and by request from the APA include posters, postcards, and sampler tapes. The APA has also established a toll-free listening line featuring audiobook excerpts that will be widely publicized.

In some cases, stores, publishers, and distributors are also creating their own programs and materials.

In addition, individual publishers have donated promotional materials ranging from posters and sampler tapes to key chains.

"There has been overwhelming

(Continued on page 66)

JUNE
Audiobook Month
AUDIOBOOKS
Are you listening?

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newsline...

BEST BUY is making its first foray into New England this year with the signing of six leases in three states. Construction is expected to begin within two months, and the 45,000-square-foot stores should be open by late fall, says a spokeswoman. The new stores are in Portsmouth, Manchester, and Nashua, N.H.; Braintree and Framingham, Mass.; and South Portland, Maine. The Eden Prairie, Minn.-based Best Buy expects to open 25 stores this year and have 309 by year's end.



N2K reports that its first-quarter net loss widened to \$13.7 million from \$4.52 million during the same period a year ago. But the New York-based online music company says revenue grew more than six-fold to \$7.03 million from \$1.11 million last year. The number of page views rose 63%.

N2K also reports two new alliances. It will be the exclusive music retailer on AOL Europe, a venture between America Online and BMG, and on Ticketmaster's World Wide Web site. N2K is paying Ticketmaster \$12 million in the two-year deal, under which ticket buyers will be directed to N2K's Music Boulevard online music store.

NOMURA CAPITAL ENTERTAINMENT FINANCE reportedly completed a long-anticipated deal with Rod Stewart in which the artist will receive a \$15.4 million loan backed by cash flow from his music publishing catalog. The company declines comment. This is the third music-royalty securitization, following transactions by Pullman Structured Asset Sales Group with David Bowie and Holland-Dozier-Holland.

RENTRAK announces that it has formed a long-term deal with MGM Home Entertainment to provide home video titles for Rentrak's revenue-sharing system of distributing videos to retailers. The first title under the deal is the James Bond film "Tomorrow Never Dies," which will be available May 12.

HANDLEMAN has purchased the stake it did not already own in its Grupo Video Visa joint venture in Mexico. The Troy, Mich.-based rack-jobber has been strengthening its Mexican operations and moved the headquarters of its international operations to Mexico City May 1.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) says its Classical/Jazz Issue Forum is releasing its first NARM jazz CD sampler, "Jazz . . . Discover An American Original," May 19. Featuring 14 artists, the sampler will be distributed by the Alternative Distribution Alliance with a list price of \$1.98. Proceeds will be donated to the NARM Scholarship Fund.

NAVARE says that it has made a \$20 million private placement of convertible preferred stock "to support future growth." The independent distributor of music and software says it will use "a portion" of the \$19 million in net proceeds to "build music inventories." The preferred stock is priced at \$13.125 a share, which is convertible into five shares of Navarre common stock after June 30. It also includes a warrant to purchase five shares of Navarre common at \$3.50 a share. At press time, the stock was trading at \$4.25 on Nasdaq.

FOX INTERACTIVE has signed electronica act the Crystal Method to provide the soundtrack to its new 3-D video game "N20: Nitrous Oxide," slated for release in June on Sony PlayStation. The duo, signed to Outpost Recordings, is composing 10 tracks for the disc.

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Spinsters Thrives In Tourist Mecca

BY KAREN BRUNO

NEW HOPE, Pa.—On any weekend, more than 100,000 people may flock to this tiny town (population 1,000) on the Delaware River in Bucks County. And that, for Warren Green, owner of Spinsters, a music store, makes it a retailer's dream. "It's an oasis between New York and Philadelphia," he says.

Green moved to New Hope in 1969 when it was an artists' colony. He opened Now and Then Records, which has been renamed Random Records. He calls that basement shop on the town's main street "a '60s throwback—it's got a neat ambience."

Eight years ago, Green bought out Spinsters from a competitor.



Warren Green stands in the doorway of his record store Spinsters in the touristy town of New Hope, Pa. (Photo: Karen Bruno)

**BILLBOARD
RETAIL**
IS COMING SOON TO
A STORE NEAR YOU!

It is down the block from Random, giving him two record stores in this small town, which resembles Key West in ambience, if not in climate.

Though many things have changed over the years, New Hope is still chain-free. The closest independent record store is eight miles away; the closest chain music retailer is 15 miles away.

Spinsters carries about 5,000 CD titles in rock; 2,000 in jazz; 1,500 in reggae, ska, hardcore, and blues; and another 800 in vintage R&B.

"We're getting more jazz in since Third Street Jazz [in Philadelphia] closed," says part-time manager Scott Goodman.

In addition, there are a few hundred used LPs and about 300 cassette titles. The tapes, which had been selling at 50% off, will eventually be phased out. Spinsters stocks a few new LPs, such as Pearl Jam's "Yield" and selected imports. It also sells used CDs, paying up to \$5 for a disc and selling it for \$7.98.

Music and computer-animated videos, books, magazines, and posters make up the remainder of the merchandise.

"This store is basically the classic rock catalog store," says Goodman. "We sell very little of the new stuff."

Green appreciates the tourists who drive his business. Only 3% of his customers are from New Hope. "If I had to rely on local customers, I'd be dead," he says.

"If I never see the same person twice, that's fine with me. I don't have to deal with special ordering or people coming in and asking me when such and such is coming in. I also don't have to change anything in the store. My front window has been the same for the past year."

He adds, "My customers are in a great mood; they're on vacation and ready to spend."

That directly influences his pricing structure. Front-line CDs are priced at \$1-\$2 below list. He holds sales whenever there is overstock on an item.

"My customers are not price-sensitive. They don't care how much something is. This is what saves me." For example, Green is

'If I had to rely on local customers, I'd be dead. If I never see the same person twice, that's fine with me'

selling the CD version of Madonna's "Ray Of Light" for \$14.98.

The store buys most of its product from one-stop Abbey Road.

Since Green's customers come "from all over" (about a 100-mile radius), he doesn't have an advertising program in place. "I don't know how to reach them," says Green. "I've tried radio, local cable, and print, to no avail." The typical Spinsters customer is a 20-year-old male.

One drawback to catering to tourists is that business is seasonal. "The winter months are dead. Some days I am losing money." Yet, Green says, the town is virtually recession-proof since people always want to vacation and buy music.

Goodman adds that he is "trying to get the business back to the point where it's not just tourists. That's only two days a week."

In addition to Goodman, Spinsters has two part-time employees; Random has the same.

"Random Records is what I call a hippie store," says Green. "There, I sell a lot of vinyl, some of it rare, both used and new, and collectibles. It carries about 1,000 titles of LPs and 500 CDs."

Green, a musician, got his start in retailing by selling pot pipes that he and a friend made for the Woodstock Festival in 1969. Though he didn't make any money, he got hooked on retailing. "I thought that it would be a neat way to make a living."

Gross sales for Spinsters range from \$250,000 to \$350,000 and are (Continued on page 65)

EXECUTIVE TURNTABLE

HOME VIDEO. New Line Home Video in Los Angeles promotes Sarah Olson-Graves to senior VP of marketing, Josh Lobis to executive director of rental marketing, Adam Langsbard to director of sell-through marketing and DVD, Megan Knapp to manager of rental marketing, Lynn Knapp to director of national sell-through accounts, and Trinh Nguyen to manager of sales administration. They were, respectively, VP of marketing, senior marketing manager, senior sell-through marketing manager, marketing coordinator, manager of national sell-through accounts, and sales coordinator. New Line also names Donald Evans manager of rental marketing. He was marketing analyst at Warner Vision.

Jeff Sanders is appointed VP of business affairs at WinStar TV & Video in New York. He was a lawyer at Pryor, Cashman, Sherman & Flynn.

DISTRIBUTION. RED in New York pro-



OLSON-GRAVES



TATULLI

motes Lou Tatulli to VP of field sales. He was director of national sales.

WEA Corp. in Dallas promotes Lonnie Pleasants to sales manager and Gus Masterton to field sales manager and names Daryl Dew sales rep. They were, respectively, field sales manager of special projects, sales rep, and continuity director at KVIL-FM Dallas.

RELATED FIELDS. TRF Production Music Libraries in Chestnut Ridge, N.Y., names Ryan Ball licensing manager. He was a publisher royalty rep at EMI/Capitol Music Group.

RED Distribution Ties Up Deals With GlassNote, Others

SEEING RED: RED Distribution in New York has sealed three new distribution pacts—one of them with a label previously associated with the major distribution system.

RED has picked up GlassNote Records, the imprint operated by Daniel Glass, the former president/CEO of EMI Records and president of Universal Records (Billboard Bulletin, April 21). Glass' company comes to its new distribution setup from Mercury/PolyGram Group Distribution, which severed its relationship with GlassNote after a brief association.

Also joining the RED fold is Warlock Records, the dance-oriented New York company operated by Adam Levy. Warlock's affiliated imprints include Miami bass specialist Cheetah Records; Quality Records, a well-known dance anthology; and Aureus Records, a pop/dance outlet that serves as the home of the **Out Here Brothers**.

Finally, Ron Fierstein's Plump Records arrives following a hunt for new representation after the dissolution of Independent National Distributors Inc., its former exclusive distributor. The New York-based label is leading off with a strong title: the rerelease of "Live '88," a concert set by recent Grammy winner Shawn Colvin (Billboard, March 14). Plump is also reissuing titles by actor/playwright Harvey Fierstein, folk artist Peter Himmelman, and country singer Darden Smith, and it will soon issue albums by folk

singer David Massengill and the American Indian performer **Red Thunder**.

A RED spokeswoman says the company is coming off of a record-setting sales year. Thanks to strong performances by albums from **Bone Thugs-N-Harmony**, **H-Town**, **Coal Chambers**, **Jonathan Butler**, **Candy Dulfer**, **Dave Grusin**, and **Oleta Adams**, the company racked up the biggest sales in its 18-year history. The company's fiscal year ended March 31.

STRICTLY PERSONAL: Declarations of Independents is not above pitching a blunt plug or two for projects involving close friends. So here are a couple.

Our old buddy **Fred Patterson**, who pitches music for film and TV at Warner/Chappell Music in New York, is serving as a co-executive producer for Zero Hour Records' forthcoming **James Brown** birthday homage, "Super Bad @ 65," due via Alternative Distribution Alliance on Tuesday (5).

We've known Fred since his L.A. days, when, under the handle "Phast Phreddie," he led his band **Thee Precisions** through an R&B-style set that included more than one number originated by the Godfather of Soul.

With co-executive producers **Jim Dunbar** and **Fiona Bloom** of Zero Hour, Fred has corralled an interesting group of tribute guests, including **Frank Black**, **Chris Whitley**, **Jules Shear**, the **World Famous**



by Chris Morris

Blue Jays, the **Fleshtones**, the **James Taylor Quartet**, and the ad hoc groups **Scarnela** (Carla Bozulich and Nels Cline of the **Geraldine Fibbers**) and **Broke Dick Dog** (Mike Watt, Stephen Perkins of **Jane's Addiction**, and **Beastie Boys** collaborator **Money Mark Nishita**). While some of the more radical interpretations might freak longtime JB followers, "Super Bad @ 65" is a suitably on-the-one salute to the man who'll always be **Soul Brother No. 1**.

In another genre pocket, Red House Records in St. Paul, Minn., has just issued "From The Heart Of Studio A—The FolkScene Collection." The performances on the compilation were culled from the archives of "FolkScene," a weekly show on the Pacifica station KPFK Los Angeles hosted by the husband-and-wife team of **Howard** and **Roz Larman** for the last 25 years. Beyond their status as the L.A. area's reigning on-air promoters of the best in folk music, the Larmanes are also the parents of our amigo **Allen Larman**, the esteemed roots-music buyer at Rhino Records' Westwood store in L.A.

The lineup on the "FolkScene" album couldn't be finer: its stars include **Richard Thompson**, **Dave Alvin**, **Iris DeMent**, **Nancy Griffith**, **Greg Brown**, **Dar Williams**, **Jennifer Warnes**, **Tish Hinojosa**, and **Bruce Cockburn**, to name only a few. If you live outside the L.A. area and can't pull in the program, check out the Red House set and see what you've been missing for the last quarter-century.

FLAG WAVING: Rockabilly fillies are in short supply these days, but **Kim Lenz & the Jaguars** prove that a lady can hold her own with the ducktail set on the group's self-titled new album, released by HighTone's independently distributed HMG imprint.

"I don't really think of myself as a female performer; I think of myself as a rockabilly performer," says the titian-haired Lenz. "I'm equally influenced by all of the guys . . . My role models are **Carl Perkins** and **Gene Vincent**."

Lenz also namechecks such distaff '50s 'billies as **Wanda Jackson** and **Janis Martin** as role models but admits that female rockers have always been in shorter supply.

"[The men] were allowed to be a lot more wild," she says. "They were the ones singing, 'I got a rocket in my pocket' . . . Society hardly accepted a woman doing something as risqué as rockabilly back then. It's more expected for women to do folk and country."

arduous experience, Lenz admits, "I think next time I might try to track out the lead vocals and lead guitar."

In late April, Lenz and the Jaguars began a monthlong tour that will take them through the Midwest, South, and East; West Coast dates will come during the summer.

While Lenz says that certain major markets like L.A., San Francisco, and Seattle are the biggest rockabilly strongholds, devoted fans of the music show up in the strangest places.

She recalls a recent show in Lincoln, Neb. "It's just a bar gig," she says. "We get there, the place is packed, there's a bunch of rockabilly people there . . . There are these pockets [of rockabilly maniacs] all over the place."

FCS TO ACQUIRE JOSHUA'S STORES

(Continued from page 61)

"I greatly believe there aren't enough Christian bookstores in the U.S.," Dietzman says. "Family Christian Stores could be at 1,000 before we really start to tap the market. We will continue our policy of going where we think we will do well but not going after the other independents."

About 10 of FCS's 280 locations are larger than 10,000 square feet, and at least 66 are taking in more than \$1 million annually.

About 53% of FCS's current stores are in strip retail centers. Thirty-six percent are in malls, and 11% are in freestanding buildings. Thirty-eight percent are between 3,000 and 5,000 square feet, 34% are smaller than 3,000 square feet, and 28% are larger than 5,000 square feet.

Anderson says FCS will "centralize" its advertising with Joshua's, which should give leverage in some regions. FCS plans to become more directed toward Christian radio and will also venture more into TV, says Dietzman.

Nardini says independents should not be overwhelmed by the FCS-Joshua's consolidation if they belong to Christian media and promotion alliances like the Parable Group (with membership of around 300 stores), the Munce Group (with more

than 210), or the Covenant Group (with nearly 60 members). These alliances make national ad purchases and do special events for Christian bookstores.

Family Christian Stores adopted its current name in 1997; it was previously Family Bookstores. Before 1987 it had been known as Zondervan Bookstores. In 1994, Dietzman and other staffers bought Family Bookstores from the founders of Zondervan Publishing House.

As a retailer that is "Christ-centered," FCS's mission is to offer "exceptional value, products, and services." The retailer's Bibles, music products, gifts, Christian books, videos, apparel, and cards are also sold through the Internet.

CBA, meanwhile, is encouraging Christian retailers to grow; last year it instituted an awareness campaign promoting the goal of doubling annual sales volume by 2002.

"Baptist Bookstores and Lifeway Christian Stores have been acquiring, and Lemstone Books is growing rather quietly," notes Anderson.

"I liken all this expansion in the Christian field to a track meet," he adds. "Each person stays in their own lane, and they run as fast and hard as they can. It's not about one winning and the other losing. They spur each other on competitively."

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Musicland Cuts Net Loss; Cerberus Invests In NRM

THE MUSICLAND GROUP continues looking like it's almost fully recovered from the financial woes that plagued it throughout 1996 into the first six months of 1997. Although it didn't turn a profit in the first quarter, which ended March 31, the company significantly reduced its net loss to \$3.6 million, or 11 cents per share, down from the \$21 million, or 63 cents a share, it had reported in the first quarter last year. More important, earnings before interest, taxes, and depreciation (EBITDA) were \$11.7 million, up from its \$3.5 million loss in EBITDA in the same time frame last year.

In addition, the Minneapolis-based company reported a trailing 12-month EBITDA of \$100.6 million, inspiring Wall Street players to predict that the company might generate as much as \$110 million in its current fiscal year, a figure dramatically higher than the \$85.4 million in EBITDA it reported last year.

FOOL'S GOLD: Interesting bit of information faxed to me anonymously. It seems that in April, Cerberus Partners filed a 13-F statement with the Securities and Exchange Commission saying it bought 134,400 shares of the Carnegie, Pa.-based National Record Mart (NRM) in December. That means that Cerberus

acquired 2.77% of the company's total outstanding shares. What's interesting about it is that Cerberus is the majority owner of the Torrance, Calif.-based Wherehouse Entertainment.

A word of caution to my readers: Don't get all worked up. I know that you're thinking hostile takeover attempt, which is what I thought when I first learned about it. But that ain't happening here, at least not yet, even though there's plenty of history to support such speculation. After all, Cerberus initially got involved in Wherehouse via NRM, when NRM's chairman/CEO, Bill Teitelbaum, was looking for financing to fund a Wherehouse acquisition. Initially, the two worked out a deal whereby National Record Mart would put up its stores and Cerberus would put up the funds to buy Wherehouse and merge it into NRM. But Teitelbaum didn't like the idea of losing control of NRM, so he backed away from that deal. Cerberus eventually wound up owning Wherehouse, and since then it has looked at every chain that has come up for sale in the last 15 months.

Despite that history—and although I can't definitively rule out a hostile takeover, as Cerberus principals didn't return calls seeking com-

(Continued on page 66)

RETAIL TRACK

by Ed Christman



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SPINSTERS THRIVES IN TOURIST MECCA

(Continued from page 62)

up 5% from the previous year. Green attributes the increase to the "Titanic" phenomenon. "It's a multi-generational thing. I'm not sure how long it will last," he

says, adding that he had a hard time getting the recording.

Random grossed about \$200,000 last year.

"Overall, gross margins are de-

clining," he says.

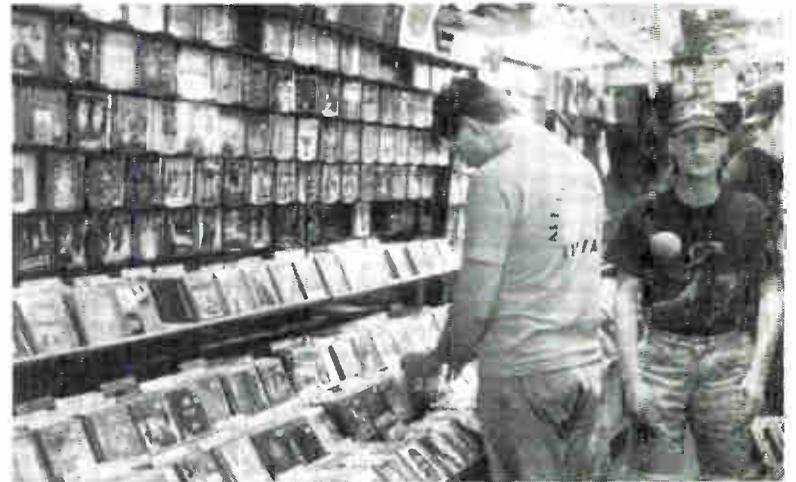
Green says the biggest challenge is knowing how much to order. "It's a big gamble, especially with limited funds. It's in your interest to order a lot, but sometimes you can't move it," he says.

Two years ago, Green started dabbling in the recording side of the business after an employee asked him for help. His label, called Random Records, has released an album by Phoebe Legere, which is sold in Spinsters. He also recorded an album with Jorma Kaukonen. Green hasn't yet made any money from his recording company.

"It's an expensive hobby," he admits.



Manager Scott Goodman runs the day-to-day operations of Spinsters record shop. (Photo: Karen Bruno)



Customers look through the bins at Spinsters, which sells mostly rock catalog. (Photo: Karen Bruno)

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APA Announces Nominees For The Third Annual Audio Awards

BY TERRI HORAK

NEW YORK—The Audio Publishers Assn. will kick off its Audiobook Month intensive marketing program with the May 30 presentation of the third annual Audie Awards. The winners will be announced at a gala at the McCormick Center in Chicago following the association's annual conference.

The Audie Award nominees were announced April 23, and Simon & Schuster Audio and Dove Audio led the list with nine nominations each. Highbridge Co., a multiple-award winner at last year's awards, is second with seven nominations. All told, more than 25 publishers received at least one nomination.

Following is an abridged list of Audie Award nominees:

Fiction, abridged: "The Book Of Ruth," by Jane Hamilton, read by Mare Winningham; Simon & Schuster

Audio. "God's Little Acre," by Erskine Caldwell, read by Burt Reynolds; Dove Audio. "Killer Angels," by Michael Shaara, read by George Hearn; Highbridge Co.

Fiction, unabridged: "American Pastoral," by Philip Roth, read by Ron Silver; Dove Audio. "The Breaker," by Kit Denton, read by Terence Donovan; Bolinda Audio Books. "Lolita," by Vladimir Nabokov, read by Jeremy Irons; Random House AudioBooks.

Mystery (fiction): "Cimarron Rose," by James Lee Burke, read by Will Patton; Simon & Schuster Audio. "Red Harvest," by Dashiell Hammett, read by William Dufres; Isis Publishing. "Vintage Crime Stories," by Ruth Rendell, Frances Hegarty, E.W. Homung, Graham Greene, Margery Allingham, and Charles Dickens, read by Patrick Malahide; Tangled Web Audio.

Nonfiction, abridged: "Bound Feet

And Western Dress," by Pang-Mei Natasha Chang, read by the author; Audio Literature. "Wait Till Next Year," by Doris Kearns Goodwin, read by the author; Simon & Schuster Audio. "Women In The Material World," by Faith D'Aluisio and Peter Menzel, read by C.C.H. Pounder, Greg Daniel, Amy Hill, Stephen O'Hara, Maggie Palomo, and Esther Scott; Audio Literature.

Personal development (self-help): "The Gift Of Fear," by Gavin De Becker, read by the author; Audio Literature. "The Girlfriend's Guide To Surviving The First Year Of Motherhood," by Vicki Iovine, read by the author; DH Audio/Durkin Hayes. "The Rest Of Us," by Jacquelyn Mitchard, read by the author; Penguin Audiobooks.

Business: "Ben & Jerry's Double Dip," by Ben Cohen and Jerry Greenfield, read by the authors; Simon & Schuster Audio. "Forbes Great Minds

Of Business," by Andrew Grove, Fred Smith, Peter Lynch, Pleasant Rowland, and Paul Volcker, read by the authors; Simon & Schuster Audio. "Pour Your Heart Into It," by Howard Schultz and Dori Jones Yang, read by Eric Conger; Highbridge Co.

Children's: "The Amber Brown Collection," by Paula Danziger, read by Alicia Witt; Listening Library Inc. "Hank The Cowdog #29: The Case Of The Vampire Vacuum Sweeper," by John R. Erickson, read by the author; Gulf Publishing Co. "Redwall—Complete Set," by Brian Jacques, read by the author; Listening Library Inc.

Humor: "Babyhood," by Paul Reiser, read by the author; Bantam Doubleday Dell Audio. "Dirk Gently's Holistic Detective Agency," by Douglas Adams, read by the author; Dove Audio. "Into The Twilight, Endlessly Grousing," by Patrick F. McManus, read by Terry Beaver; Simon & Schuster Audio.

Production: "The Angel Of Darkness," by Caleb Carr, read by Boyd Gaines; Simon & Schuster Audio. "The Poetry Of The Romantics," by John Keats, Percy Bysshe Shelley, Lord Byron, William Wordsworth, Samuel Taylor Coleridge, and William Blake, read by Joan Allen, Christopher Cazenove, Julie Christie, Stephen Fry, Jill Eikenberry, Glenda Jackson, Jude Law, Bill Pullman, Roger Rees, Burt Reynolds, Michael Tucker, Blair Underwood, and Orson Welles; Dove Audio. "Star Wars: Dark Forces: Soldier Of The Empire," by William C. Dietz, read by Randall Berger, Chris Block, Virginia Burke, Jim Cada, David Chase, Mo Collins, Patrick Coyle, Bob Davis, Chris Forth, Gary Groomes, Allen Hamilton, Ken Hiller, Peter Moore, and Tim Russell; High-

bridge Co.

Package design: "Holidays On Ice," by David Sedaris, read by the author, Ann Magnuson, and Amy Sedaris; Time Warner AudioBooks. "Lolita," by Vladimir Nabokov, read by Jeremy Irons; Random House AudioBooks. "Selena: Como La Flor," by Joe Nick Patoski, read by the author; B&B Audio.

RETAIL TRACK

(Continued from page 64)

ment—I do know that a 13-F filing is made when mutual funds and other investment firms make a passive investment in a company. If Cerberus has bought any more NRM shares, we probably won't know until the end of the second quarter what investments, if any, they made in NRM in the first quarter. Based on the timing of the stock buy and the buying from the earlier go-round, it appears that there's a 90-day window to report such investments. However, as I write this on April 28, we can be sure that, as of 10 days earlier, Cerberus' interest in NRM hadn't changed from being passive toward attempting a possible hostile takeover. This is because the company hasn't made what's known as a 13-D filing, which a company must make within 10 days of its stake reaching the 5% level of outstanding shares in a publicly traded company.

Also, while the NRM stock value appreciated considerably from Jan. 1 (when it was \$3.625) to April 28 (when it was \$7.50), the usual volatile trading patterns that accompany possible takeover targets haven't occurred.

FINANCIAL TIDBITS: Speaking of National Record Mart (NRM), it has finally completed a private placement, receiving \$15 million in exchange for subordinated notes issued to a group of institutional investors. As previously reported, NRM will use the funds to open 30 new Waves stores, which feature computer workstations that let shoppers access databases on music-oriented World Wide Web sites. NRM will also convert a portion of its existing NRM stores to that concept. NRM currently operates 149 stores in 27 states... In North Canton, Ohio, Camelot Music announced that it intends to file a registration statement with the Securities and Exchange Commission in late May.

Meanwhile, up in Albany, N.Y., Trans World Entertainment was successful in doing a secondary offering of 3 million shares priced at \$26.25. Of that, 2 million were sold by Bob Higgins, Trans World's chairman/CEO, while 1 million were new shares sold by the company. The sell-off by Higgins leaves him with 8 million shares, or 39.2%, down from about 50%.

DESPITE PRESS reports to the contrary, Joe Parker is still unemployed and is seeking opportunities. He can be reached at 516-432-5580.

APA TARGETS JUNE AS MONTH FOR AUDIOBOOKS

(Continued from page 61)

support for this program from the chains," McGuinn says, adding that many are distributing materials via their own channels. "This enables us to expand our reach more than we ever might have done without their support."

Major chains that will be participating in Audiobook Month include Barnes & Noble, B. Dalton, Borders, Hastings, Tower, and Waldenbooks.

The campaign also includes a two-week promotion with MJI Broadcasting in which audiobooks will be given away to listeners across the country.

This year, the APA is joined by the

Literacy Volunteers of America, the American Foundation for the Blind, and the International Recording Media Assn. (IRMA), which sponsored the 300,000 sampler tapes.

"We believe that the promotion of audiocassettes for books is a growing business, and we want to lend our support," says Peter Ciriello, president/CEO of Shape Inc., who chairs IRMA's audiocassette coalition.

The partnership with the Literacy Volunteers of America involves the promotion of Audiobook Month in the organization's newsletter and through its 200 sites nationwide.

The American Foundation for the Blind, which celebrates its 65th anniversary this year, will also publicize Audiobook Month. The foundation originated the audiobook concept, though in a noncommercial vein, and the APA will mark the organization's anniversary at the upcoming conference.

"The APA benefits from recognizing all of the elements that have contributed to our growth," McGuinn says. "Though we approach two very different core consumer groups, we have the medium in common, and we each respect the contributions the other group has made."



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Silo Picks Up Imaginarium, FAO

IMAGINE THAT: Silo Music has added Imaginarium to the growing roster of specialty toy chains for which the Waterbury, Vt.-based wholesaler provides children's audio. Plus, FAO Schwarz is trying out Silo's children's listening stations in five of the upscale toy retailer's stores.

"We're the vendor of record for Imaginarium," says Jennifer Harwood, manager of sales and marketing for Silo. Imaginarium, based in Mayhill, N.J., operates 43 stores from coast to coast, "and they'll have 60 by the end of the year," says Harwood.

"We started talking about working together last year," she continues, "but the time was not right for either



by Moira McCormick

company. But now, it is right. We have the machinery in place, distribution-wise, to handle a chain the size of Imaginarium."

Silo's 10,000-square-foot warehouse accommodates 14,000 active SKUs, according to Harwood, 5,000 of which are children's.

"Imaginarium has two different distribution centers, one on the West Coast and one on the East Coast, through which orders are broken out for individual stores," says Harwood.

She notes that Silo began supplying Imaginarium a month ago, after the chain's senior buyer, Karen Rhodes, worked with her extensively in developing a title list. "Karen had her own children's store before working with Imaginarium. She's very savvy," Harwood observes.

Silo, which in addition to distributing to numerous mom-and-pop stores has been the vendor of choice for national specialty toy chain Noodle Kidoodle for the last four years, will not be furnishing Imaginarium with listening stations right away.

"We want to establish a solid base with them first," says Harwood. "Fourth quarter would be an optimum time to begin the program."

FAO Schwarz, which is adding Silo's listening stations in its flagship store on Fifth Avenue in Manhattan, as well as in four other locations, has been ordering kids' audio from Silo over the last year, according to Harwood. "We'd been talking about doing audio programs [like the listening stations] for a while."

Silo's listening stations are 18 inches by 2 feet and accommodate 40 titles. Touch pads showing the CD covers allow customers to make their selections, after which they hear 90-second snippets of music. The listening stations are available with or without headphones.

KIDBITS: Priscilla Herdman, whose lullaby collection "Stardreamer" is one of the best-selling titles for Silo's in-house children's music label, Alacazam!, is back with another roundup of sleepy-time airs, this time on Chicago-based Redwing Music Inc. Called "Moondreamer," the album features mostly contemporary lullabies, including songs by Anne Hills, Bill Harley, Si Kahn & Fred Koller, and Mary Chapin Carpenter.

Maria Muldaur is back, and Music for Little People has got her. The veteran pop-folkie, whose first children's album, "On The Sunny Side," has been one of the most popular releases for the Redway, Calif.-based label, covers vintage favorites on her new album, "Swingin' In The Rain" (\$9.98 cassette, \$15.98 CD), such as "If I Knew You Were Comin' I'd've Baked A Cake," "Mairzy Doats," "Jeepers Creepers," and "A Bushel And A Peck." Special guests include Capt. Dan Hicks and David Grisman.

New from Bantam Doubleday Dell Audio Publishing is a full-cast BBC dramatization of "Prince Caspian," the fourth installment in C.S. Lewis' brilliant children's series "The Chronicles Of Narnia." Running time is 120 minutes (abridged); the title is priced at \$16.99 for cassette and \$23.99 for CD. Also from Bantam is "Star Wars: Rebel Dawn (Han Solo Trilogy Vol. 3)," another BBC Audio production (180 minutes, abridged, \$16.99 cassette and \$23.99 CD).

Billboard®

MAY 9, 1998

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	1	8	SESAME STREET MUPPETS SONY WONDER 63432/EPIC (9.98 EQ/13.98)	ELMOPALOOZA!
2	5	73	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES
3	8	4	VEGGIE TUNES EVERLAND 8438/WORD (6.98/10.98)	VEGGIE TUNES
4	2	121	VARIOUS ARTISTS ▲ ³ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
5	6	140	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
6	14	138	BARNEY ▲ ³ WALT DISNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
7	3	24	READ-ALONG WALT DISNEY 60297 (6.98 Cassette)	THE LITTLE MERMAID
8	4	7	MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS
9	13	70	CEDARMONT KIDS CLASSICS BENSON 82220 (3.98/5.98)	SILLY SONGS
10	16	104	CEDARMONT KIDS CLASSICS BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
11	7	19	SING-ALONG WALT DISNEY 60942 (10.98 Cassette)	THE LITTLE MERMAID
12	12	92	CEDARMONT KIDS CLASSICS BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
13	11	140	VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
14	20	103	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
15	9	4	THE LITTLE MERMAID WALT DISNEY 60628 (8.98/12.98)	ARIEL'S FAVORITES
16	25	74	CEDARMONT KIDS CLASSICS BENSON 82216 (3.98/5.98)	BIBLE SONGS
17	18	76	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
18	17	48	READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES
19	15	118	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
20	10	7	READ-ALONG WALT DISNEY 60279 (6.98 Cassette)	THE ORIGINAL STORY OF WINNIE THE POOH
21	24	8	BARNEY BARNEY MUSIC 9505/LYRICK STUDIOS (9.98/15.98)	RUN JUMP SKIP AND SING
22	21	8	READ & SING ALONG WALT DISNEY 60962 (10.98 Cassette)	PETER PAN
23	22	25	CEDARMONT KIDS CLASSICS BENSON 84236 (3.98/5.98)	PRESCHOOL SONGS
24	RE-ENTRY		CEDARMONT KIDS CLASSICS BENSON 82221 (3.98/5.98)	LULLABIES
25	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60909 (10.98/15.98)	CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC

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 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. Most albums available on cassette and CD. *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. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Billboard®

MAY 9, 1998

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
*** No. 1 ***				
1	1	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE 38 weeks at No. 1	257
2	2	METALLICA ▲ ¹⁰ ELEKTRA 611137/EEG (10.98/16.98)	METALLICA	350
3	3	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	462
4	—	JEWEL ▲ ⁸ ATLANTIC 82700*/AG (10.98/15.98) [NS]	PIECES OF YOU	115
5	5	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	343
6	4	PINK FLOYD ▲ ¹³ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1101
7	9	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	183
8	7	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	421
9	6	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	375
10	8	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	361
11	14	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) [NS]	JAGGED LITTLE PILL	148
12	10	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) [NS]	FUMBLING TOWARDS ECSTASY	187
13	12	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	298
14	17	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	111
15	15	PINK FLOYD ▲ ²⁷ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	473
16	18	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	165
17	16	VARIOUS ARTISTS ▲ ² TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	144
18	22	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	346
19	19	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	224
20	13	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNRYDS/THEIR GREATEST HITS	158
21	36	AL GREEN ▲ THE RIGHT STUFF 26530/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	36
22	28	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	218
23	26	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	56
24	27	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	392
25	23	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	381
26	20	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	390
27	29	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) [NS]	40 OZ. TO FREEDOM	75
28	32	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	131
29	—	CHARLIE DANIELS EPIC 64182 (5.98 EQ/9.98)	SUPER HITS	3
30	31	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	83
31	21	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	373
32	34	EAGLES ▲ ⁷ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	178
33	25	AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	214
34	30	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	59
35	24	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	211
36	35	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	445
37	37	FLEETWOOD MAC ▲ ¹⁸ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	173
38	33	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	84
39	43	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	47
40	11	SOUNDTRACK ▲ ³ WALT DISNEY 60946 (10.98/16.98)	THE LITTLE MERMAID	71
41	48	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	423
42	40	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	89
43	—	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	159
44	39	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	261
45	38	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	232
46	—	MARVIN GAYE ▲ MOTOWN 636058 (7.98 EQ/11.98)	EVERY GREAT MOTOWN HIT	69
47	—	WILLIE NELSON ● COLUMBIA 64184 (5.98 EQ/9.98)	SUPER HITS	9
48	42	CREEPENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	249
49	46	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	23
50	—	BEE GEES ▲ ² POLYDOR 800071/A&M (13.98 EQ/22.98)	BEE GEES GREATEST	60

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. [NS] indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Home Video

MERCHANTS & MARKETING

DVD Dealers Looking Beyond New Hits

Special-Interest Titles Prove Popular, As Long As The Price Is Right

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—No one would argue that the DVD format is being driven by hit movies. But a growing number of special-interest vendors are keeping shelves well-rounded with old features and non-theatrical titles at discounted prices.

Spicing up the DVD cornucopia are Simitar Entertainment, Miramar, a new venture called DVD International, and Madacy, which is releasing special-interest boxed sets on DVD.

Thus far, Madacy has released six five-disc selections, including series on Frank Sinatra and UFOs. Each disc contains two individual programs, rendering the sets as complements to Madacy's VHS 10-packs. The disc packages carry a suggested list price of \$49.99.

Jim Newhouse, Madacy national sales manager of video, says the company plans to put out another half dozen this year due to strong sales at

the Musicland Group and Best Buy.

Newhouse maintains the boxed sets are the perfect complement to movies. "These products are like a little instant library," he says, noting that the disc collections also contain format-specific hooks. A collection of John Wayne titles from the '30s, for example, includes 15 biographies, trivia questions and answers, and a complete Wayne filmography.

"This is not just about putting the movies on DVD," Newhouse adds. Nor is it about keeping the collections intact. Some merchants, such as Borders Books & Music and Tower Records, are breaking up the boxed sets and selling the single discs for \$9.99 apiece.

Yet it's hard competing against the studios, which are used to dominating shelf space. Simitar Entertainment, with more than 130 DVD titles, is in the midst of reducing prices because its newer releases aren't selling as quickly as before.

In early May, Simitar will drop most of its titles to \$14.98 from \$19.98, says president Ed Goetz. Meanwhile, the company will launch a \$9.98 DVD line in time for the fourth quarter; it will feature licensed movies and special-interest fare.

"We've got some travel products and some Old West releases that right now have a decent video niche," Goetz says. "We are trying to make this business more than A-titles released by major studios."

Goetz makes it clear what has prompted his new strategy. "In 1998, the first releases sold really well when other titles in market were priced a little higher," he says. "But when 'Contact' comes out with a [minimum advertised price] of \$19.98, it's pretty hard for us to put 'Skinner' in at \$19.98. We needed to come down in price with our product." The trade-off of lowering prices, he says, is won-

dering whether the volume of sales will increase.

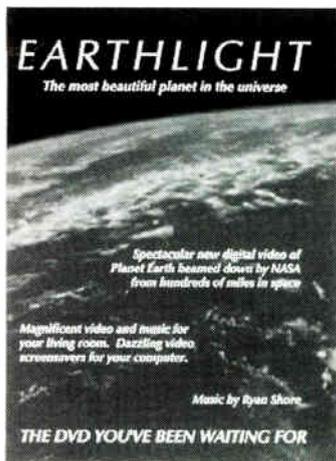
"In this particular case, we have reduced our authoring costs and our replication costs," he says. "But the [packaging] costs have gone up slightly when we went to the Amaray case."

In early April, Simitar shipped the original "Godzilla" movie plus four other "Godzilla" titles; all are \$19.98 each because they contain an abundance of interactive features, Goetz says. Each disc contains a set of trailers, frequently asked questions, a

(Continued on page 70)



DVD's Day Of 'Nights.' New Line Home Video celebrated the DVD arrival of "Boogie Nights" at the Virgin Megastore in Los Angeles. About 300 people turned up to meet writer/director Paul Thomas Anderson, and 100 bought the disc. Counting the take, from left, are Sarah Olson-Graves, New Line's senior marketing VP; Lynn Knapp, New Line's Western region director of national accounts; Anderson; and Holly Brown, Virgin Megastore's assistant manager.



DVD International's "Earthlight" is one of several nontheatrical DVD titles that are starting to earn retail space in a market dominated by hit movies.

Wide Range Of Christian Vids Gaining A Foothold In Market

BY PATRICIA BATES

NASHVILLE—Christian videos will be renewing souls—as well as bodies and minds—in the weeks between Easter and Father's Day. This year, there are more "God's help" tapes coming from the industry, such as financial workshops, marriage advice, time and organizational planning, nutrition, and grief therapy.

However, the Bible remains paramount, from Rainbow Studios International's 26-tape "Jesus: A Kingdom Without Frontiers" to Broadman & Holman's "Love Stories Of The Holy Land," which reached stores in March. Cassettes are priced to sell.

Hollywood is helping in its own way. The apocalypse foretold in the novel "Left Behind: A Novel Of The

Earth's Last Days" by Tim F. Lahaye and Jerry B. Jenkins is being made into a movie. Co-producer Namesake Entertainment has already licensed T-shirts and hats, bolstering awareness of a book and two sequels that have sold 1 million copies.

"Video is the fastest-growing product for the 200 owners belonging to our 330-store network," says Jim Seybert, VP of consumer marketing for the Parable Group in San Luis Obispo, Calif. It's still driven by kid vid like "Veggie Tales," but parents are also buying for themselves. And purchases are made all year.

"Easter isn't the sales holiday for Christians that you'd think it would be nationally," says Chuck Wallington,

(Continued on page 71)

Rentrak Sues Hollywood Entertainment; Contract Breach, Missing Tapes Cited

REVERSAL OF FORTUNE: It's not "Man Bites Dog," but it's close. Rentrak, which shares video-rental and sell-through revenues with 10,000 stores, is suing Hollywood Entertainment, until recently its largest customer, for \$180 million.

The question for the industry is whether the action signals the start of a judicial free-for-all. The Internet has been thick with E-mail from independent retailers threatening legal responses to the favoritism the studios are thought to be showing Hollywood Entertainment and Blockbuster.

At issue are the terms given chains to bring more copies of hit rental titles into stores. One ad hoc organization, the Independent Video Retailers Group, already claims to be in touch with a Beltway law firm, Genger & Block, about the issue of unfair competition. Revenue sharing is key to much of what happens, so it's appropriate that Rentrak went first.

On April 17, in Oregon's Multnomah County Circuit Court, Rentrak charged that Hollywood had violated an exclusive pay-per-transaction (PPT) agreement by leasing cassettes from other sources, among them Hollywood studios, and ceasing to provide stipulated sales data. In addition, Rentrak alleges that an audit of Hollywood stores showed 185,596 leased cassettes—worth \$18.1 million—were missing.

Rentrak is seeking that sum, more than \$2 million for the cost of the audit, and another \$160 million for Hollywood's breach of the exclusivity provision in a contract that was first negotiated in 1992, renegotiated in 1997, and amended several times since. Hollywood senior VP and general counsel Donald Ekman wasn't available for comment at press time.

The two companies are neighbors in suburban Portland, Ore. Rentrak, in fact, was an early investor in the 1,000-store chain and remains a big shareholder. Hollywood Entertainment chairman Mark Wattles began in home video as a provider of Rentrak's PPT software and ultimately became a user.

At one point, Hollywood accounted for about 10% of PPT revenues. It took Rentrak's agreement to install the revenue-sharing system in several thousand Blockbuster outlets to push Wattles into second place. Nevertheless, the relationship has been difficult.

Wattles periodically criticized PPT in public comments

that trade observers considered contract-negotiation ploys. The present confrontation is similar, according to comments included in Rentrak's suit. In a March article in The Oregonian, Wattles said Hollywood would have studio revenue-sharing "agreements" by year's end.

His comments were guaranteed to inflame Rentrak, which complained that the agreement was in danger of being trampled. In an April 3 letter, Ekman responded that Hollywood "will continue to negotiate direct agree-

ments with the studios and will continue to revenue-share direct with the studios."

While PPT participants can buy cassettes from anyone, Rentrak zealously guards its right to control leasing, the sale of leased tapes after the rental period has ended, and the revenue split. Rentrak claims Hol-

lywood ignored "eight separate written requests from December 1997 to March 1998" to provide such material as a list of PPT inventory "on a store-by-store basis."

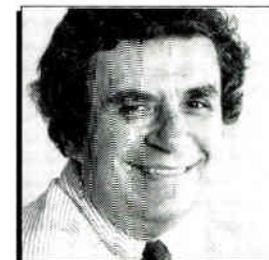
Meanwhile, Divx creator Digital Video Express has signed a five-year replication agreement with Nimbus CD International for an estimated 150 million discs.

IN, AT LAST: Paramount proved us a prophet, defined as someone with access to good information. As if taking its cue from our last column (Picture This, Billboard, May 2), the studio finally announced its entry into DVD, complementing a Divx commitment made last year for features including "Breakdown," "The First Wives Club," "The Ghost And The Darkness," and "Star Trek: First Contact" (Billboard, Jan. 24).

That's all Paramount announced. Regarding the first DVD selections, street date, and suggested list price, the answers were the same: "It has not been determined." About all spokeswoman Dorrit Ragosine would say is that Paramount will have titles in stores this year, that Divx has "no impact whatsoever" on the DVD strategy, and that the studio hasn't decided when "Titanic" docks on VHS, much less another format. Paramount is a candidate for the 39-member DVD Video Group, she adds.

In a brief press release, Worldwide Home Video president Eric Doctorow said DVD was gaining "the momentum necessary" to succeed. Of the majors, only 20th Century Fox Home Entertainment remains unconvinced, although it is a registered Divx vendor.

PICTURE THIS



by Seth Goldstein

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ No. 1 ★ ★ ★					
1	1	102	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
2	2	8	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
3	3	80	PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated	1953	G	26.99
4	4	12	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
5	5	4	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	19.95
6	6	11	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
7	36	2	PLAYBOY'S NATURALS	Playboy Home Video Universal Music Video Dist. PBV0828	Various Artists	1998	NR	19.98
8	33	2	PLAYBOY: NIGHT CALLS	Playboy Home Video Universal Music Video Dist. PBV0829	Juli Ashton Doria	1998	NR	19.98
9	9	6	PLAYBOY'S WOMEN BEHAVING BADLY	Playboy Home Video Universal Music Video Dist. PBV0825	Various Artists	1998	NR	19.98
10	NEW ▶		ELMOPALOOZA!	Sony Wonder	The Muppets	1998	NR	12.98
11	7	5	BATMAN & MR. FREEZE: SUBZERO	Warner Family Entertainment Warner Home Video 149963	Animated	1998	NR	19.96
12	10	17	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
13	19	3	AMERICAN POP	Columbia TriStar Home Video 19592	Animated	1981	R	13.95
14	8	4	SELENA	Warner Home Video 14909	Jennifer Lopez	1996	PG	19.98
15	11	8	EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbell Sarah Berry	1987	NR	14.98
16	16	12	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
17	21	25	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
18	17	9	PLAYBOY'S VOLUPTUOUS VIXENS II	Playboy Home Video Universal Music Video Dist. PBV0824	Various Artists	1998	NR	19.98
19	14	102	GREASE ▲ *	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
20	12	10	MARILYN MANSON: DEAD TO THE WORLD	Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	1998	NR	16.95
21	15	5	FERNGULLY 2-THE MAGICAL RESCUE	FoxVideo 6107	Animated	1998	NR	19.98
22	18	4	LOST HIGHWAY	PolyGram Video 4400549893	Bill Pullman Patricia Arquette	1996	R	19.95
23	NEW ▶		FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
24	13	10	PRIVATE PARTS	Paramount Home Video 33251	Howard Stern Robin Quivers	1997	R	14.95
25	20	6	THE SAINT	Paramount Home Video 071597	Val Kilmer Elisabeth Shue	1996	PG-13	14.95
26	23	4	TITANIC	FoxVideo 1804	Clifton Webb Barbara Stanwyck	1953	NR	19.98
27	32	4	KIMERA	A.D.V. Films 001D	Animated	1998	NR	19.98
28	27	21	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
29	24	5	NATIONAL GEOGRAPHIC: SECRETS OF THE TITANIC	Warner Home Video	Various Artists	1988	NR	14.95
30	30	21	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
31	28	3	PENTHOUSE-PET OF THE YEAR AND FRIENDS	Penthouse Video WarnerVision Entertainment 57026	Paige Summers	1998	NR	19.99
32	29	15	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98
33	34	10	TRAINSPOTTING	Miramax Home Entertainment Buena Vista Home Entertainment 9440	Ewan McGregor Jonny Lee Miller	1996	R	19.99
34	25	22	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	22.95
35	22	25	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
36	31	3	THE CHIPMUNK ADVENTURE	Universal Studios Home Video 83313	The Chipmunks	1987	G	19.98
37	35	20	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
38	37	9	RODGERS & HAMMERSTEIN'S CINDERELLA	Walt Disney Home Video Buena Vista Home Entertainment 12937	Brandy Whitney Houston	1998	NR	19.99
39	26	18	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
40	38	4	BEVERLY HILLS NINJA	Columbia TriStar Home Video 82503	Chris Farley	1997	PG-13	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Live Theater Vid For Kids Gets A Global Stage

ALL THE WORLD'S A STAGE: A husband-and-wife team of stock option traders in the Bay Area are plunging into the risky world of kids' video with a series of live theater programs.

The company, called Global Stage, is the brainchild of **Lizbeth Pratt** and **Craig Reznick**, who like many parents found little quality video programming for their 11-year-old son. "There's a vacuum in children's entertainment for older kids," says Reznick, who is also the company's CFO. "Most of the programming available is too violent, with no redeeming value."

Since Global Stage formed earlier this year, the company has released videos of staged productions of "Pinocchio," "Frankenstein," and "Cyrano."

In addition to the performance, filmed by the BBC, the videos feature a discussion with the actors and the director.

Pratt attends children's theater festivals around the globe to find product. One recent acquisition was "A Stranger Came Ashore," a Scottish folk tale presented by the Royal Lyceum Theater Company in Edinburgh, Scotland.

The target audience for Global Stage product is kids between the ages of 6 and 14. Global Stage plans to release a new video every two months. Each is to be priced at \$24.95; consumers can subscribe to the series, which reduces the cost per tape to \$22.50.

Director of sales **Robert Knapp** says retail distribution has been limited. Titles are advertised and sold through direct-response ads in magazines like *The New Yorker*, *Sunset*, *Working Woman*, *Working Mother*, *Gourmet*, *Country Living*, and *Family Life*. Global Stage also has a World Wide Web site, which can be accessed through www.globalstage.net.

Reznick says that his experience in the stock market didn't translate well into the video market's maze of third-party distributors.

"We really had no idea whatsoever how hard it is to get into retail," says Reznick, "but we think we have a unique niche, because most kids' product on the market is animation that caters to a younger market."

He says the company is looking to ink a distribution deal and seek financing later. "Right now, though, we're just plowing through."

Global Stage can also be reached at 888-324-5623.

SOUL SISTER: Orion Home Video will be a sponsor for **Sinbad's** fourth annual Soul Music

Festival, scheduled for May 20-24 in Aruba.

The festival, started by the comic, will serve as a launch pad for the vendor's Soul Cinema Collection, scheduled to hit stores May 26. It includes such '70s classics as "Foxy Brown" and "Coffy," starring **Pam Grier**; "Truck Turner," starring **Isaac Hayes**; "Black Caesar"; and "Hell Up In Harlem."

At the festival, "Foxy Brown," "Coffy," and "Truck Turner" will be screened at a Midnight Movie Madness program.

Hayes will make an appearance and host the sold-out event and the Soul Cinema Party May 22. Approximately 10,000 people are expected to attend.

"This is a perfect match for the collection," says MGM Home Entertainment marketing manager **Alison Biggers**. "These movies hold a special place for African-American audiences and are considered groundbreaking films." (MGM now markets and distributes the Orion catalog.)

The resurgence of Grier's career with the release of **Quentin Tarantino's** "Jackie Brown," as well as a general fascination with anything from the '70s, has also heated up demand for the series.

In a separate promotion, cable's Black Entertainment Television (BET) will advertise the series throughout June. On June 13, the network will begin midnight Saturday showings of "Black Caesar," "Truck Turner," "Foxy Brown," and "Hell Up In Harlem." Show dates are June 20, June 27, and July 4.

The series will also be trumpeted on the channel with ads, including retail tags, scheduled to run three to five times a day throughout June. BET will also feature the series on its Web site.

ROYAL CONTEST: 20th Century Fox Home Entertainment will bestow the title of "lord" or "lady" to the writer of the best essay explaining why he or she would want to join the nobility.

The marketing gimmick is all part of the April 28 release of "Anastasia" and is inspired by the title character's search for her royal roots. The noble title is real, and the winner's full title will be lord or lady of Whinnymoor, Nottinghamshire, England, a title that dates back to the 11th century.

A trip to the U.K. and Paris, plus \$5,000 in cash, is part of the prize package. All purchasers of "Anastasia" are eligible. Entries must be postmarked by May 11. The winner will be selected May 22.

SHELF TALK



by Eileen Fitzpatrick

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ NO. 1 ★ ★ ★		
1	1	5	I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar
2	3	6	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
3	2	7	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
4	5	3	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
5	4	10	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
6	8	3	SEVEN YEARS IN TIBET (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt
7	6	6	MIMIC (R)	Dimension Home Video Buena Vista Home Entertainment 13137	Mira Sorvino Jeremy Northam
8	7	9	THE EDGE (R)	FoxVideo 2750	Anthony Hopkins Alec Baldwin
9	38	2	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
10	9	4	BEAN (PG-13)	PolyGram Video 4400469133	Rowan Atkinson Peter MacNicol
11	11	3	RED CORNER (R)	MGM/UA Home Video Warner Home Video M906832	Richard Gere Bai Ling
12	12	4	U-TURN (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez
13	10	7	THE PEACEMAKER (R)	Universal Studios Home Video 83485	George Clooney Nicole Kidman
14	13	14	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
15	15	5	ULEE'S GOLD (R)	Orion Home Video MGM/UA Home Video 2110003	Peter Fonda Patricia Richardson
16	16	11	AIR FORCE ONE (R)	Columbia TriStar Home Video 71883	Harrison Ford
17	14	4	MORTAL KOMBAT: ANNIHILATION (PG-13)	New Line Home Video Warner Home Video N4643	Robin Shou Talisa Soto
18	17	8	EVE'S BAYOU (R)	Trimark Home Video VM6437	Samuel L. Jackson Lynn Whitfield
19	18	12	G.I. JANE (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10441	Demi Moore
20	NEW		L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
21	20	6	SHE'S SO LOVELY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13472	Sean Penn John Travolta
22	19	8	THE MAN WHO KNEW TOO LITTLE (PG)	Warner Home Video 15626	Bill Murray
23	23	8	MAD CITY (PG-13)	Warner Home Video 15433	Dustin Hoffman John Travolta
24	26	4	A THOUSAND ACRES (R)	Touchstone Home Video Buena Vista Home Entertainment 12979	Jessica Lange Michelle Pfeiffer
25	30	2	THE ICE STORM (R)	FoxVideo 2751	Kevin Kline Sigourney Weaver
26	25	5	IN THE COMPANY OF MEN (R)	Columbia TriStar Home Video 26013	Aaron Eckhart Matt Malloy
27	22	4	ONE NIGHT STAND (R)	New Line Home Video Warner Home Video 4312	Wesley Snipes Nastassia Kinski
28	NEW		COPLAND (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro
29	21	16	CONSPIRACY THEORY (R)	Warner Home Video 15091	Mel Gibson Julia Roberts
30	24	13	EVENT HORIZON (R)	Paramount Home Video 334823	Laurence Fishburne Sam Neill
31	NEW		THE HOUSE OF YES (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13526	Parker Posey Tori Spelling
32	33	9	THE MATCHMAKER (R)	PolyGram Video 4400478372	Janeane Garofalo
33	27	6	A LIFE LESS ORDINARY (R)	FoxVideo 2772	Cameron Diaz Ewan McGregor
34	36	9	MOST WANTED (R)	New Line Home Video Warner Home Video 4245	Keenen Ivory Wayans Jon Voight
35	NEW		ROCKETMAN (PG)	Walt Disney Home Video Buena Vista Home Entertainment 12978	Harland Williams
36	NEW		FLUBBER (PG)	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams
37	29	22	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 12581	Ben Affleck Joey Lauren Adams
38	28	3	FAIRYTALE-A TRUE STORY (PG)	Paramount Home Video 332043	Peter O'Toole Harvey Keitel
39	40	24	FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
40	39	2	ALMA'S RAINBOW (NR)	Xenon Entertainment 1091	Victoria Gabrielle Platt

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

DVD DEALERS LOOKING BEYOND NEW HITS

(Continued from page 68)

trivia section, dual soundtracks, and a bonus documentary called "Sci-Fi Monsters."

They also are the first of Simitar's DVD releases to include extra interactive elements for personal computer users, such as four full-motion screen savers, a downloadable classic photo gallery, and links back to Simitar's World Wide Web site.

"We are going to do a whole series of hybrid products," says Goetz. Simitar is even going back to add interactive elements to several DVDs that were released earlier. This month, it will start delivering selected titles in packaging specially created to sit alongside computer software. The products will be contained in larger, software-sized boxes with discs housed in jewel cases rather than movie-ready Amaray packages.

Simitar is trying some aggressive promotion as well. For example, the company created 18,000 demo discs for Musicland to distribute in its

stores carrying DVD.

While supplies last, customers who purchase a Simitar title at a Musicland store will get free copy of the demo disc plus three coupons good for \$2 off any additional Simitar DVDs at Musicland. Anxious not to disappoint, Simitar is packing in yet another coupon entitling consumers to a free disc.

The specialty arena is beginning to experience a phenomenon foreign to the studios: Direct-to-DVD releases. Miramar has several in the works, as does DVD International in Mountain Lakes, N.J.

DVD International was created last year by the former owners of U.S. Laser Video Distributors. Its sole reason for being is to release original nontheatrical titles. Because the discs are replicated without regional coding, standard on Hollywood DVDs, they can be distributed worldwide, notes president David Goodman. "We're interested only in

specialty product that will have a very long shelf life," he says.

Thus far, DVD International has released two titles: "Video Essentials," a disc that helps users properly calibrate their TV and audio systems, and "Earthlight." The latter direct-to-DVD program consists of views of the Earth taken during various space shuttle missions.

Goodman says that since its release last December, the \$49.95 "Video Essentials" has shipped more than 50,000 copies; the \$29.95 "Earthlight" has shipped about 4,000 units since late February. Both titles include interactive elements created specifically for computer users. "Earthlight" has subtitles in eight languages, including Russian and Korean.

Next on Goodman's agenda is a music and documentary disc made in conjunction with Michael Nesmith, whose "Elephant Parts" was a pioneering videocassette.

Billboard

MAY 9, 1998

Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
			★ ★ NO. 1 ★ ★		
1	1	9	DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS	PolyGram Video 4400464433	19.95
2	3	9	GRETZKY: THE GREAT ONE AND THE NEXT ONES	FoxVideo (CBS/Fox) 2758	14.98
3	2	23	THE OFFICIAL 1997 WORLD SERIES VIDEO	Orion Home Video 91097	19.98
4	7	321	MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/Fox) 2858	19.98
5	4	27	PURE PAYTON	PolyGram Video 4400464413	19.95
6	20	3	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO	Fox Lorber Video 71027	19.98
7	6	75	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS	Orion Home Video 96002	14.98
8	5	103	MICHAEL JORDAN: ABOVE & BEYOND	FoxVideo (CBS/Fox) 8360	14.98
9	8	57	THE ULTIMATE FIGHTING CHAMPIONSHIP 4	Vidmark Entertainment VM6372	19.99
10	9	11	NBA 2000	FoxVideo (CBS/Fox) 2759	14.98
11	15	45	NBA AT 50	FoxVideo (CBS/Fox) 8450	19.98
12	10	75	NFL: 100 GREATEST FOLLIES	PolyGram Video 8006326733	19.95
13	12	253	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	19.98
14	NEW		NHL'S MASKED MEN: THE LAST LINE OF DEFENSE	FoxVideo (CBS/Fox) 0352	14.98
15	11	45	MUHAMMAD ALI: THE WHOLE STORY	Warner Home Video D5586	109.98
16	RE-ENTRY		WHEN IT WAS A GAME 2	HBO Home Video 90843	14.98
17	18	27	FOOTBALL FOLLIES	PolyGram Video 4400475033	9.95
18	17	416	MICHAEL JORDAN: COME FLY WITH ME	FoxVideo (CBS/Fox) 2173	19.98
19	13	35	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO	FoxVideo (CBS/Fox) 8452	19.98
20	19	3	NHL'S GREATEST GOALS	FoxVideo (CBS/Fox) 0351	14.98
HEALTH AND FITNESS™					
			★ ★ NO. 1 ★ ★		
1	2	29	OPRAH: MAKE THE CONNECTION	Buena Vista Home Entertainment 60428	22.99
2	1	75	CRUNCH: FAT BLASTER PLUS	Anchor Bay Entertainment SV10092	9.98
3	3	139	THE GRIND WORKOUT HIP HOP AEROBICS	Sony Music Video 49659	12.98
4	4	29	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS	Parade Video 908	12.98
5	6	19	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT	BMG Video 80344-3	19.98
6	14	25	THE GRIND WORKOUT: FAT BURNING GROOVES	Sony Music Video	12.98
7	10	185	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	14.98
8	5	121	THE GRIND WORKOUT: FITNESS WITH FLAVA	Sony Music Video 49796	12.98
9	16	3	CRUNCH: BURN & FIRM IN 30 MINUTES	Anchor Bay Entertainment SV10284	9.99
10	12	17	STEP REEBOK: INTENSE MOVES	BMG Video 80358-3	14.98
11	7	19	FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT	BMG Video 80343-3	19.98
12	8	21	STEP REEBOK: POWER BLAST	BMG Video 80359-3	19.98
13	RE-ENTRY		CRUNCH: THE JOY OF YOGA	Anchor Bay Entertainment SV10285	9.99
14	15	41	CRUNCH: TURBO SCULPT	Anchor Bay Entertainment SV10027	9.98
15	RE-ENTRY		BUNS OF STEEL 2000 WITH TAMILEE WEBB	WarnerVision Entertainment 226	14.95
16	9	61	THE GRIND WORKOUT: STRENGTH AND FITNESS	Sony Music Video 49805	12.98
17	13	45	CRUNCH: FAT BLASTERS	Anchor Bay Entertainment SV10025	9.98
18	11	79	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING	BMG Video 80115-3	19.98
19	18	23	FIRM BASICS: SCULPTING WITH WEIGHTS	BMG Video 80341-3	19.98
20	19	29	DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT	Parade Video 909	12.98

◆ 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.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	2	13	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	LF	19.98
2	1	23	TULSA, TOKYO AND THE MIDDLE OF NOWHERE PolyGram Video 4400479233	Hanson	LF	19.95
3	3	23	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF	14.95
4	NEW ▶		RIVERS OF JOY Spring Hill Video 44354	Gaither & Friends	LF	29.99
5	5	15	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	LF	19.95
6	NEW ▶		MY ALL Columbia Music Video Sony Music Video 78846	Mariah Carey	VS	3.95
7	7	35	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
8	4	11	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	LF	16.95
9	6	22	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF	19.98
10	9	19	ROMANZA IN CONCERT PolyGram Video 4400553973	Andrea Bocelli	LF	24.95
11	8	5	AFTER DARK Roadrunner Video 987	Type O Negative	LF	19.98
12	10	27	TRIBUTE ▲ Virgin Music Video 77849	Yanni	LF	24.95
13	11	22	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF	24.98
14	14	24	3-WATCH IT GO Elektra Entertainment 40195	Pantera	LF	19.98
15	17	10	LIVE IN HYDE PARK Warner Reprise Video 3-38473	Eric Clapton	LF	19.98
16	12	12	DOWN BY THE TABERNACLE Spring Hill Video Chordant Dist. Group 104	Bill & Gloria Gaither	LF	19.98
17	15	10	LIVE Verity Video Word Video 43108-3	Fred Hammond & Radical For Christ	LF	19.98
18	24	82	LES MISERABLES: 10TH ANNIVERSARY CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
19	18	15	SINGIN' WITH THE SAINTS Spring Hill Video Chordant Dist. Group 102	Bill & Gloria Gaither	LF	19.98
20	NEW ▶		MICHAEL CRAWFORD IN CONCERT Warner Home Video 36420	Michael Crawford	LF	19.98
21	26	25	WOW-1998 Sparrow Video Chordant Dist. Group 43226	Various Artists	LF	12.98
22	19	56	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
23	23	130	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
24	13	47	I'M BOUT IT ▲ No Limit Video Priority Video 53423	Master P	LF	19.98
25	31	2	LIVE FROM NEW YORK MVD Video 80732	Tori Amos	LF	29.95
26	16	31	OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12.95
27	21	13	THE ABSOLUTE BEST VIDEOS Sparrow Video Chordant Dist. Group 43201-3	Carman	LF	19.98
28	32	7	CLOSE TO YOU: REMEMBERING THE CARPENTERS MPI Home Video MP7278	The Carpenters	LF	19.98
29	27	40	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
30	29	179	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
31	20	58	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
32	22	26	THE BEST OF THE DOORS Universal Studios Home Video 83297	The Doors	LF	14.98
33	33	36	THE COLOUR OF MY LOVE CONCERT Epic Music Video Sony Music Video 50136	Celine Dion	LF	19.98
34	NEW ▶		BACKSTREET BOYS: THE VIDEO MVD Video 3899	Backstreet Boys	LF	19.95
35	30	226	LIVE SHIT: BINGE & PURGE ▲[®] Elektra Entertainment 5194	Metallica	LF	89.98
36	28	10	WOW-GOSPEL 1998 Word Video BMG Video 43109-3	Various Artists	LF	19.98
37	25	22	SUBLIME MCA Music Video Universal Music Video Dist. 11712	Sublime	LF	12.95
38	34	150	PULSE ▲² Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
39	38	74	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
40	40	4	LIVE IN CONCERT MVD Video 50028	Backstreet Boys	LF	19.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ 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.

WIDE RANGE OF CHRISTIAN VIDEOS GAINING Foothold IN MARKET

(Continued from page 68)

president of Covenant Group and owner of Christian Supply in Spartanburg, S.C. "It's the period between Mother's Day to graduations to Father's Day that is second only to Christmas for us."

Demand for religious titles has tripled in 17 years to \$3 billion, according to Bill Anderson, president of the Christian Booksellers Assn. (CBA). The video component isn't known because stores carry cassettes in various departments. Nonetheless, the medium should benefit from CBA's Impact x 2 campaign, which aims to double total sales to \$6 billion by 2003.

"Products don't have a ministry when they are on a shelf—they have a ministry when they enter someone's life," said Anderson in a recent inter-

view in the association's magazine, CBA Marketplace.

"Veggie Tales" has done that. The series remains the leader on the CBA's Christian Video Sales chart. The series has sprouted in Christian day-care centers and in college dorms. Two of its costumed characters, Bob the Tomato and Larry the Cucumber, now make appearances at Christian music festivals.

"We had guaranteed [the series' creator] Big Idea Productions that we would book 10 dates a year in 1996 with Covenant Group," says Wallington. "We had 31 by the fall of 1997, because everybody wanted to have them in-store."

Christian Supply sold 100 videos during a Bob and Larry breakfast last December in Spartanburg. Cus-

tomers responded by ordering 850 cassettes from October through Jan. 1, helped along by a couple of lunch appearances by the characters.

This year, Christian kids' videos are mostly about outer space, time travel, and computers. However, there's still room for sing-along titles like Chariot Victor Publishing's "Fabulicious Day: Best Of Friends," which has sold 50,000 copies since its January. Cross-promotions help.

Prizes related to "Adventures From The Book Of Virtues" were in 8 million Kids Meals from Feb. 9 to March 23 at Wendy's restaurants. Wendy's is spending \$1 million on the marketing of the first two of 13 half-hour episodes from Warner Resound, "Respect" and "Perseverance," that ran on PBS in February.



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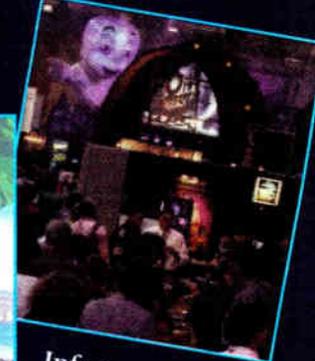
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May 4-8, **Computer Game Developers Conference**, Convention Center, Long Beach, Calif. 310-477-4647, extension 300.

May 6, **World Music Awards**, Sporting Club, Monte Carlo, Monaco. 377-93-254-369.

May 6, **Women In Music**, sponsored by Berklee College of Music, Los Angeles Women in Music, and the National Academy of Songwriters, Capitol Records Studio A, Hollywood. 818-769-7260.

May 6, **Hip Hop: Ruling Or Ruining America?**, sponsored by the Los Angeles Music Network, Hotel Sofitel, Beverly Hills, Calif. 818-769-6095.

May 7, **T.J. Martell Foundation's 23rd Annual Humanitarian Award Gala**, honoring PolyGram Group Distribution president/CEO Jim Caparro, Hilton Hotel, New York. 212-245-1818.

May 9, **Eurovision Song Contest**, National Indoor Arena, Birmingham, England. 44-181-576-0557.

May 13, **Second Music Industry & New Technologies Conference**, sponsored by the Country Mu-

sic Assn. and BellSouth, Nashville Arena, Nashville. 615-244-2840.

May 13-17, **Association For Independent Music Convention**, Adam's Mark Hotel, Denver. 606-633-0946.

May 14-17, **Emerging Artists & Talent In Music Conference**, Desert Inn Resort and Casino, Las Vegas. 702-837-3636, www.eat-m.com.

May 16-19, **European Audio Engineering Society Exhibition**, RIA Exhibition Center, Amsterdam. 44-118-975-6218.

May 17-18, **MTV/Billboard Asian Music Conference**, Regent Hotel, Hong Kong. 212-536-5225.

May 18, **ASCAP Pop Music Awards**, Beverly Hilton Hotel, Beverly Hills, Calif. 310-470-7825

May 19, **Art For AIDS Sake Auction**, sponsored by the Video Industry AIDS Action Committee, Four Seasons Hotel, Los Angeles. 818-227-0677.

May 27-30, **Electronic Entertainment Expo**, Georgia World Congress Center, Atlanta. 800-315-1133, www.e3expo.com.

LIFELINES

BIRTHS

Girl, Sara Anne, to Vickie and Steve Smialkowski, April 18 in Edison, N.J. Father is president of Smimusic Inc. and owner of Smiley's Tunes & Toys in Toms River, N.J.

Boy, Nicholas August, to Eileen and Steve Bartels, April 20 in Connecticut. Father is senior VP of special projects at Arista Records.

Girl, Syndey Janae Ann, to Janae Perry and Carl "Scooney" Nelson, April 21 in Harbor City, Calif. Mother is production coordinator for Sony Music Entertainment. Father is a store owner.

MARRIAGES

Janine Richardson to David McDonald, March 14 in New York. Bride is director of events and contributions at Warner Music Group. Groom is a freelance writer.

DEATHS

Lillian Biggs, 64, of lung cancer, April 11 at her home in North Miami. A native of Allentown, Pa., Biggs, known professionally as Briggs, started her career as a trombonist in an all-female orchestra. A talent scout noticed her and launched her career as a soloist. Her first release for Epic Records, "I Want You To Be My Baby," sold more than a million copies. She also recorded albums for Paramount Records, Coral Records, Sunbeam Records, and Phillips Records. She also starred in "The Ladies' Man" with Jerry Lewis and was recently inducted into the Rock and Roll Hall of Fame. She is survived by her brother, Joseph Biggs, and many nieces and nephews.

Herb Goldfarb, 74, of a heart attack, April 20 at his home in Plainview, N.Y. A veteran sales and distribution executive in the music and home video industries, Goldfarb was associated for more than 25 years with London Records, starting in the '50s when it

was an independent label. A native of Boston, he was tapped to work at the New York-based label's headquarters by GM Lee Hartstone, for whom Goldfarb had worked at Mutual Distributors in Boston. After the sale of London to PolyGram, Goldfarb entered the home video business as a distributor under the name of Herb Goldfarb Associates. In addition to his business activities, Goldfarb was a past president of the music unit of B'nai B'rith and active in the United Jewish Appeal. He is survived by his second wife, Bernice, two children from his first marriage, and two stepchildren.

GOOD WORKS

CARING CONCERT: After coping with his son Igor's juvenile diabetes, ex-Sepultura singer Max Cavalera founded the Iggy Diabetes Fund to help needy families with the costs of insulin and medical supplies. On May 10, Cavalera's new band, Soulfly, will perform at Club Rio in Phoenix with Snot, HED(pe), and Spineshank to raise money for the fund. Donations can be sent to the Iggy Diabetes Fund c/o Phoenix Children's Hospital Center for Childhood Diabetes, 909 E. Brill St., Phoenix, Ariz. 85006. Contact: Jaime Roberts at 212-274-7560.

PROTECTING PARADISE: Keyboardist Gary Patrick Robilotta's new release, "Project: Montserrat," benefits the Caribbean island of Montserrat, which was once home to the artist and has been severely affected by volcanic eruptions for more than two years. All money raised from sales will be given to the Montserrat Red Cross Volcano Relief Fund. Contact: Rock Holiday at 808-669-9607.

GLORIA ESTEFAN

(Continued from page 11)

multi-platinum "Into The Light."

"Heaven's What I Feel" shipped to top 40, AC, and rhythm-crossover radio April 15 and got immediate strong reaction. Flush with warm retro-disco ingredients, the Emilio Estefan/Tony Moran production is getting airplay on 73 stations, with audience impressions of 11 million, according to Broadcast Data Systems. It enters the Hot 100 Airplay chart this issue at No. 61.

"This is the perfect vehicle for reminding people that she's a superstar who is still a highly competitive entity in the pop market," says John Boulos, Epic's VP of pop promotion (U.S.).

Erik Bradley, music director at WBBM Chicago, agrees. "She's been an important artist to our audience for a long time. It's great to have someone with such a rich history continue to make records that are relevant to our listeners."

Retail enters the picture on Tuesday (5), when "Heaven's What I Feel" is released commercially. With a battery of club and radio remixes by Moran, Love To Infinity, Soul Solution, Prince Quick Mix, the Trouser Enthusiasts, and Victor Calderone, the track is poised for equally quick and widespread acceptance.

"It's one of those records that people keep coming in and asking for," says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco. "Most importantly, there are a lot of kids asking about this record."

Estefan has embarked on a lengthy promotional trek that puts equal emphasis on major TV appearances and club-rooted events. Her TV agenda includes an episode of VH1's popular "Behind The Scenes" series, as well as A&E's "Live By Request." Added TV exposure should be generated by the special effects-filled video clip for "Heaven's What I Feel," directed by Billy Woodruff.

At the top of the club list is a launch event for "gloria!" May 28 at Studio 54 in New York, during which Estefan will perform three songs from the set.

"In our minds, Studio 54 was the only place we could've launched this event," says Frank Ceraolo, senior director of marketing at Epic (U.S.). "The history and vibe of the club is still quite strong... It's a one-night-only reopening of the club."

Beyond the Studio 54 event, Epic is hosting a string of club and radio-sponsored parties across the U.S. throughout May and June.

Estefan, who is managed by Estefan Enterprises, will spend much of the next three weeks trekking around

Europe in support of the project, which will be released internationally June 1. Again, the focus will be TV and club-related events, with stops in the U.K., France, Italy, Germany, and Spain. On Wednesday (6), she flies to Monaco to host the World Music Awards, which will air on various dates in May throughout the world. And while Estefan will be in New York June 2 for a rare retail appearance at the Virgin Megastore, she will return to Europe immediately thereafter for additional press and TV work.

"It makes a huge difference to have such access to Gloria," says Lisa Cramer, VP of international marketing at Epic. "It's so important to people in Europe to have the artist in their backyard, so to speak."

According to Cramer, it's also important, apparently, for an artist to provide material in the dominant language of some countries. To that end, Estefan has recorded "Heaven's What I Feel," as well as the album cuts "Oye" and "Don't Let This Moment End," in French and Spanish. In fact, "Oye" is already planned as the next single in Spain and Latin America. Estefan has just completed a video clip for the song with Gustavo Garzon.

"We're fortunate that Gloria saw the importance of setting up this record on a global basis," says Steve Barnett, Epic's senior VP of worldwide marketing.

Initially, "gloria!" was planned as a remix compilation of the singer's hits, with one or two fresh tunes. It was a logical consideration, given Estefan's tenure as Billboard's No. 1 dance artist of 1996—as well as her unusual spree of nine consecutive top five singles on the Hot Dance Music/Club Play chart.

"But the more I thought about it, the more I wanted this to be a real project with all-new material," she explains, adding that the album eventually took on the free-flowing party vibe of Estefan's vintage Miami Sound Machine records, "but with a few interesting twists."

Many of those twists came from the infusion of several unique production perspectives into the recording process. With husband and producer/songwriter Emilio Estefan Jr. presiding over the project's overall direction, clubland icons Moran, Soul Solution, Francois K., and Love To Infinity were invited to join longtime Estefan protégés Pablo Flores, Javier Garza, and Lawrence Dermer in contributing material and mixes to the album. Hip-hop maestro Wyclef Jean of the Fugees also came to the party, bringing his distinctive jeep/soul sensibility and rap style to the sultry "Don't Release Me." Estefan's songs are published by Foreign Import-ed/ASCAP.

Although she is not planning to tour in support of "gloria!," the vocalist, who is booked by William Morris, is happily eyeing the prospect of a world tour in 2000. "It'll be bigger and more exciting than anything we've ever done before," she says.

Estefan will continue to be highly visible until then. In addition to maintaining an active promotional schedule for "gloria!," she is already writing material for another Spanish-language album and is even plotting a transition into acting.

FOR THE RECORD

The photos of Linda McCartney and Paul and Linda McCartney that appeared in the May 2 issue of Billboard should have been credited to Al Periera/Star File.

Chris Bregman is named president and Richard Crowley VP at Destiny Music in Los Angeles. The company name and location were incorrectly reported in the April 25 issue.

CNN LAUNCHING WEEKLY MUSIC SERIES

(Continued from page 1)

the expected audience reach will be more than 200 million households worldwide.

"This is the first real opportunity for the music industry to simultaneously market acts globally on television," says "World Beat" creator Luke Crampton. "This show will act as a music digest. We want to educate and entertain the audience."

The half-hour show will air Saturdays at midnight Eastern time, with episodes repeated Sundays at 3:30 p.m. The program will include news segments, interviews, and an exclusive "World Beat" album chart listing the top-selling albums worldwide. The show will be produced in New York, London, and at CNN world headquarters in Atlanta. The program will also have "on the road"

TRANS-SHIPMENTS

(Continued from page 55)

10% market share], a big nation like France only has 400 shops."

The music retailers' anger has been expressed to PolyGram by Martin De Wilde, chairman of stores' organization NVGD, in a letter to the major's president of Continental Europe, London-based Rick Dobbis. "But first I asked PolyGram Netherlands how on earth this could happen," says De Wilde. "We understood that they couldn't have done it, which they confirmed to me instantly. Why would they sell 35,000 Bocelli albums under the official price? It would have frustrated their own marketing campaign for 'Aria.'"

De Wilde says the whole of Trekleister's and Blokker's stock must have come from another European PolyGram affiliate, and he suggests that the German company is the most likely one. "Apparently, the German PolyGram office needed some quick turnover," De Wilde speculates. "But that's not the way it should work. Therefore, we have asked PolyGram International to take steps against such unfair activities. These days one can easily monitor large quantities being shipped from one territory to another."

"PolyGram International shouldn't have allowed the Germans to do so. Instead, it should have interfered on the spot. Unfortunately, we haven't received an answer to our complaints as yet."

Dobbis tells *Billboard* that he is just as upset as De Wilde. "It's a very unhealthy situation," Dobbis says. "Selling at such an incredibly low price is absurd. It's a most upsetting situation. Our prices wouldn't allow the retailing of first-class albums at such a low price and still make a profit. However, we can't discriminate against these drugstore chains. That would be illegal, as that's anti-competitive. You have to sell to anybody who can pay the bills."

He adds, "We can't prohibit PolyGram Germany from selling albums to wholesalers who then sell on to these chains. Such low prices are definitely not in our interest, nor of Bocelli's, nor of Dutch CD retailers. It's outrageous, especially since the value of top-quality albums has diminished in the consumer's mind. In a market economy, we prefer to maximize our prices."

episodes taped on location from different cities around the world.

CNN International executive producer Tim Lister will also act as executive producer of "World Beat." He says, "This show will give consumers a chance to hear new music and be introduced to artists they might not otherwise have heard about. 'World Beat' will have the same journalistic integrity that you see on other CNN programs. This won't be like 'Entertainment Tonight' or shows that don't take a critical look at their subjects."

"World Beat" will feature a New York-based anchor/host, who at press time had not yet been announced. Music journalist Steve Wright will act as a "World Beat" correspondent from London.



LISTER

"Obviously, the music industry will welcome new opportunities for artists to get more exposure," says EMI Records director of external affairs (U.K.) David Hughes. "Because this show will be on an international news channel, it will have higher impact than if it were on a domestic music channel. And when CNN calls, it's hard to imagine anyone saying no to that kind of exposure."

Warner Music Group senior VP of corporate communications (U.S.) Jim Noonan adds, "It's good to see that CNN is recognizing that music is important to a lot of people. CNN is known for reliable, informative programming, and I'm sure ['World Beat'] will be that kind of program."

Crampton, a veteran music journalist and author, says he created "World Beat" specifically for CNN because of its reputation as a news leader in cable TV.

He adds that instead of relying heavily on pitches from music industry publicists, "we want to be selective

on who will get profiled on our show. We won't always focus on big-name acts. We want to give acts who don't get enough exposure a chance to be introduced to a worldwide audience."

CNN International president Chris Cramer says that "World Beat" is a show that "fits perfectly with what CNN and our audience want. This is a show that's intelligent, and I know it's going to be extremely popular. This isn't a music review show. It's a genuinely international news vehicle which focuses on music."

Lister adds, "The people who watch CNN International tend to be more open to influences from around the world and are more willing to be exposed to different cultures. Our target audience for 'World Beat' is 25- to 54-year-olds, slightly more male than female. They tend to travel a lot and lead busy lives. They want to be well-informed about music, but they don't have a lot of time to read music magazines, watch MTV and VH1, or listen to the radio."

CNN plans to implement a marketing campaign for "World Beat" that includes on-air promotions and placement in consumer and trade press. "World Beat" has also secured a three-year sponsorship deal with Volvo. According to a CNN spokeswoman, the Volvo deal is a "marketing partnership that will include cross-promotional tie-ins."

Along with the telecast on CNN, "World Beat" will have a companion area on CNN's World Wide Web site. The online "World Beat" content will expand on information presented in the half-hour TV episodes.

"For example," says Lister, "the 'World Beat' album chart in the program will be a top 10 chart, but the chart on the Web site will be a top 30



CRAMPTON

chart. We'll also have more tour dates on the Web site than in the telecast episode."

The "World Beat" album chart will be exclusively compiled for the show by the Media Research and Information Bureau (MRIB), a London-based company founded by Crampton.

According to MRIB head of research Peter Compton, the company will compile the charts by gathering album sales data from countries around the world, then weighting the sales according to market share. Because the U.S. has the largest market share in music sales, U.S. sales will be given the most weight on the charts.

"We're going to make every attempt to make the charts up to date," says Compton. "The technology exists where we can get the latest information immediately."

Although "World Beat" will occasionally have theme-based episodes, the program will usually have a potpourri of music news and features.

Lister notes, "The profile segment

SONY WONDER

(Continued from page 6)

original output has been limited to direct-to-video releases. Sales of those titles, although respectable, pale in comparison to the "Sesame Street" titles it licenses from Children's Television Workshop.

"This deal truly takes Sony Wonder to another level," says president Ted Green, who also heads Sony Music Video. As part of the agreement, Green gets 35 series and 1,100 half-hour episodes in the Sunbow catalog; the series include "My Little Pony," "Transformers," "The Littlest Pet Shop," and "G.I. Joe."

Most of the video distribution rights have reverted to Sunbow, according to president C.J. Kettler.

Green adds that it will be several months before Sony Wonder fully evaluates what to release and where to release it. "This increases our library very significantly," he says.

Kettler joined Sunbow 10 years ago after a stint with the long-defunct Vestron Video, which in its time was a kid-vid pioneer. She stays on as

of the show needn't always be focused on an artist. We also plan to profile music industry executives and producers. We'll also have breaking music-industry news that's not necessarily about artists. For example, if there's a major executive shake-up or corporate buyout at any of the music conglomerates, we would report it."

Other regular segments of the program will be "Fresh Cuts," focusing on new releases, and "Flipside," a primarily European-focused news segment presented by correspondent Wright.

According to Lister, there is also a possibility of spinoff "World Beat" specials on CNN: "If someone like a Bob Dylan or Paul Simon wanted to be on 'World Beat,' we might devote an entire half-hour special to them."

Lister concludes, "'World Beat' is a long-term project. We can't imagine the program lasting for only three months, or for only three years. We plan to be on for much longer than that."

TRANS-SHIPMENTS ACKNOWLEDGED

(Continued from page 55)

audience of radio and record company executives, "it is impossible to sustain investment in artists, recording costs, video costs, tour support, TV campaigns, print campaigns, and indeed radio campaigns if the effect of all this is that even when you are successful, the record sold is not one of yours but an imported copy at a much lower price, which is not passed on to the consumer, so that the low dealer price isn't even used to drive extra sales.

"We are not, of course, allowed to complain about imports from other EU countries," said Kennedy, "though we can complain and stop and do complain about and take action against imports from outside the EU."

The U.K. has historically been an exporter of trans-shipments. However, the growing strength of the pound compared with other European currencies meant that flow was reversed last year and trans-shipments were sucked into the country (*Billboard*, Feb. 28).

Gilbert Ohayon, president of

EMI France and Benelux, is anything but sympathetic to the fact that U.K. labels are now experiencing a problem that has been an issue for their Continental European counterparts for years. "Welcome to the club," he says.

Ohayon adds, "I am not going to wish the worst to my U.K. colleagues, but if there is one thing positive we can achieve, it is that it serves as an awakening to a situation which has affected Continental countries for years and didn't seem to bother them at all."

Ohayon contends that the same companies that were flooding the Continent with imports from the U.K. are the same that currently import into the U.K.

"There is an unfair attitude from some of U.K. record companies' clients—wholesalers, among others—who simply trade records as merchandise," says Ohayon. "It is as if they were opening their computers every morning, like traders, to see where they can buy for the cheapest price."

EMMANUEL LEGRAND and
JEFF CLARK-MEADS

ASCAP

(Continued from page 8)

from "Set It Off," writers Andrea Martin and Ivan Matias, publishers Almo Music Corp., Sailandra Publishing, and WB Music Corp.; "For You I Will" from "Space Jam," writer Diane Warren, publishers Realsongs and WB Music Corp.; "How Do I Live" from "Con Air," writer Diane Warren, publisher Realsongs; "I Finally Found Someone" from "The Mirror Has Two Faces," writers Bryan Adams, Robert John "Mutt" Lange, Marvin Hamlisch, and Barbra Streisand, publishers TSP Music Inc., Badams Music Ltd., Emanuel Music, and Zomba Enterprises; and "Men In Black" from "Men In Black," writers Will Smith, Theresa McFaddin, and Patrice Rushen, publishers Treyball Music, New Columbia Pictures Music, Baby Fingers Music, and Yamina Music.

Top TV series: Ed Alton, "The

president with responsibilities for all day-to-day operations, including a West Coast animation studio and the company's international distribution out of New York.

Sony Wonder senior VP Becky Mancuso-Winding continues to oversee production and to develop and acquire programs. "We're going to run these as separate entities," Green adds.

Meanwhile, BMG Video is spreading its wings in the children's market with a literacy series called "Between The Lions." A co-production of Sirius Thinking and WGBH Boston, the series is expected to debut on PBS in the fall of 1999.

"We'll put out up to 18 titles a year," says BMG Video president Al Reuben, who expects to deliver the first cassettes three or four months after the series' broadcast debut.

"When they go on the air, we'll be ready with our marketing," he says. "BMG is stepping up to become a major player in the kids business."

Single Guy"; Jay Chattaway and Dennis McCarthy, "Star Trek: Deep Space Nine"; Bill Conti, "Primetime Live"; Alan Elliott, "The Naked Truth"; Dan Foliart, "Home Improvement"; James Newton Howard, "E.R."; Michael Karp, "Dateline NBC"; Joseph LoDuca, "Hercules: The Legendary Journeys" and "Xena: Warrior Princess"; Michael Skloff, "Friends" and "Veronica's Closet"; Mark Snow, "The X-Files"; Jonathan Wolff, "The Naked Truth" and "Seinfeld"; and David Zippel, "Veronica's Closet."

Most performed themes: Dan Foliart, Michael Karp, James Latham, Shelly Palmer, and Jonathan Wolff.

Most performed underscores: Joseph LoDuca, William Olvis, Gary Remal Malkin, Jeff Rona, and Mark Snow.

Programming

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Must Be Ruff. During a stop in Los Angeles on their Barking Mad tour, the recently reunited members of Bow Wow Wow were greeted by longtime fan Anthony Kiedis of the Red Hot Chili Peppers. Pictured, from left, are KROQ Los Angeles DJ Richard Blade, Bow Wow Wow personal manager Nikki Sweet, bassist Leigh Roy Gorman, drummer Eshan K., Kiedis, vocalist Annabella Lwin, and guitarist Dave Calnoun.

newsline...

R&B MEMBERSHIP REACHES RECORD HIGH. The marketing arm of the radio industry, the Radio Advertising Bureau, has reached an all-time record of 5,003 members, more than a 113% increase over the past seven years, from 2,341 members in 1991. Members include radio networks, U.S. radio stations, and representative firms.

COUNTRY MUSIC AND Y-107 SHARE WORLD TRADE CENTER AND BEYOND. Big City Radio's country WWXY/WWZY/WWVY Long Island, N.Y., has purchased WRNJ Belvidere, N.J., adding a fourth signal to the string of stations at 107.1 serving the New York suburbs. In other Y-107 news, a series of free concerts will be held July 9-Aug. 27 on the Plaza between the World Trade Center towers. Artists scheduled include Bryan White, Dixie Chicks, Lari White, Steve Wariner, and Suzy Bogguss.

NBG SERVES UP A SLICE OF SIMMONS. Fitness guru Richard Simmons has signed a multi-year contract with NBG Radio Network, a syndicator of 23 national radio programs, to write and host a daily, two-minute vignette focusing on health, motivation, and fitness issues. "Slice Of Life," delivered on a market-exclusive basis, launches Monday (4).

BEHIND THE CHART SUCCESS OF MANCOW MULLER'S THIRD ALBUM. WRCX (Rock 103.5) Chicago on-air talent Mancow Muller's third album, "The One-Eyed Man Is King," offers a humanitarian angle this time around. Paying tribute to friend and comedian Chris Farley, Muller is giving part of the proceeds from the set's sales to the Chris Farley Scholarship Fund. The album includes hits from Muller's show and live appearances. The album debuted at No. 6 in the Chicago market April 3, according to SoundScan.

Do R&B Outlets Gain By Billing As Top 40s?

LOS ANGELES—When Duncan's American Radio released its list of 1997's 15 highest-billing stations, only one R&B station, KKBT (the Beat) Los Angeles, made the cut, coming in at No. 9 with \$34.2 million in ad revenue.

Although the presence of only one R&B station among the top 15 confirms R&B's longstanding struggle for its fair share of ad dollars, it's also significant that KKBT came in ahead of its musical rival, KPWR (Power 106). Twelve years ago, Power 106 became one of the first R&B-driven outlets to insist that it be regarded in the industry as a top 40 station, not R&B, in the apparent hope of avoiding the agency and sponsor prejudice that R&B outlets often face.

But if KKBT is outbidding KPWR—as well as co-owned WQHT (Hot 97) New York—is there still an advantage to positioning oneself as a top 40 outlet? Although the L.A. numbers might lead you to believe that the top 40 station no longer has a sales advantage, a similar battle in Washington, D.C., suggests otherwise. And while top 40 stations also face advertiser obstacles, nobody thinks prejudice against R&B stations has gone away.

In Miller, Kaplan, Arase & Co.'s recently released 1997 power ratio study, R&B stations were still underperforming other formats, although the format's numbers have improved over the past decade. In a market where a 1 share was worth a certain amount of revenue, R&B stations could expect to make only 87% of that, down from 90% in 1996 but up from 75% a decade earlier. Top 40 stations could expect to bill 118% of their share value, up from 110%.

"There's no question that there are still certain formats that remain the darlings of the media buyers and the advertising community," says Duncan's J.T. Anderton. "It's a fact that AC stations, N/T, country, and album rock still bill slightly higher than top 40, urban, and classical." Only two top

40 stations made Duncan's top 15: WKTU New York (No. 5, billing \$35 million) and KIIS Los Angeles (No. 7, billing \$34.3 million).

"There are marketers that discount that segment of the population, because they don't think African-Americans patronize particular establishments or products," says KKBT senior VP/GM Craig Wilbraham. "The fact is, African-American consumers are passionate; they buy products they believe in. Once they accept a product or service, they take ownership and help move that product."

Ironically, one of the few people who's less concerned about anti-R&B bias is Rick Cummings, VP of pro-

gramming at Ellis, which owns KPRW. "The reality was, in the early days at Power, we really didn't tout the fact that our audience was primarily Latino or African-American," he says. "Today, we brag about the fact we're 70% Latino. The basic demographic issue hasn't changed."

about demos," he says. "The Beat does well 25-54. And while Hot 97 and Power 106 do extremely well, they don't come close to the top 20 nationally because they're 12-24 radio stations. That's all we care about."

"That's because radio—unlike TV, specialty magazines, and the rest of modern media—has never moved off of the 25-54 demo buy," Cummings adds. "Even when Power 106 was No. 1 in L.A., we barely cleared the top 10 nationally. That was in the late '80s, when the station was just so big. At the time, Power was a 7-share station and was actually top five 25-54 for over a year. That was before consolidation, and those 7-share days are over."

Just when the industry seemed to have gotten away from its decade-long obsession with the 25-54 demo, Cummings says, consolidation has brought "undue pressure" on operators to increase revenue—usually by about 20%. "Under those rules, a 12-24 station can't ever be big enough to accomplish that," he says.

Plus, he adds, "the labels do so little to embrace the young-end formats by not buying advertising on those stations. Then we wonder why so many companies under consolidation have abandoned contemporary formats in favor of 25-54 adult formats." Wilbraham echoes Cummings' comments. "Power 106 is really niched in teens, and there's not a big demand for them by advertisers," he says. "The unique nature of the Beat gives us a well-balanced attack and strength across the board: We're No. 3 in teens, No. 3 in 18-34 persons, and the No. 4 25-54 English-speaking outlet. Advertisers do segment English- and Spanish-speaking broadcasters for certain budgets."

But KKBT also positions itself to receive money earmarked for R&B radio, while KPWR doesn't.

"Some advertisers have black budgets, and we get it," Wilbraham says. "So do KJLH and KACE to some

(Continued on page 77)

While top 40 stations face advertiser obstacles, nobody thinks prejudice against R&B stations has gone away

gramming at Ellis, which owns KPRW. "The reality was, in the early days at Power, we really didn't tout the fact that our audience was primarily Latino or African-American," he says. "Today, we brag about the fact we're 70% Latino. The basic demographic issue hasn't changed."

WHY BUYERS FELT THE BEAT

KKBT and Power 106 have saw-sawed back and forth in the ratings over the past year. Both are customarily in the top five. Both work the younger, more hip-hop-driven side of R&B's musical spectrum, although KPWR tends to lean younger.

Power's younger skew explains the difference in billing, Cummings says. "It's not about format definitions; it's

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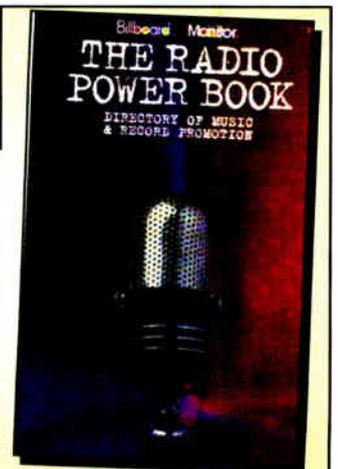
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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	1	1	17	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN 5 weeks at No. 1
2	2	3	11	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
3	4	4	16	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
4	5	5	13	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
5	3	2	22	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
6	6	6	15	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
7	7	9	11	RECOVER YOUR SOUL ROCKET 568762/ISLAND	◆ ELTON JOHN
8	8	7	32	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
9	9	8	36	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
10	13	14	9	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
11	11	12	11	A PROMISE I MAKE ELEKTRA 64116/EEG	◆ DAKOTA MOON
12	10	11	13	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
13	12	10	43	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
14	15	17	8	LIKE I LOVE YOU A&M ALBUM CUT	AMY GRANT
15	14	13	29	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
16	16	18	41	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
17	18	16	30	THE GIFT JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON WINDHAM HILL ALBUM CUT	
*** AIRPOWER ***					
18	20	22	5	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
19	19	19	7	SAFE PLACE FROM THE STORM COLUMBIA ALBUM CUT	MICHAEL BOLTON
20	17	15	20	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
21	22	23	3	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
22	23	27	3	ADIA ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
23	28	—	2	HEAVEN'S WHAT I FEEL EPIC ALBUM CUT	GLORIA ESTEFAN
24	30	—	2	MY ALL COLUMBIA 78821	◆ MARIAH CAREY
25	24	21	24	LOVING YOU ARISTA ALBUM CUT	KENNY G

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	1	1	13	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA 3 weeks at No. 1
2	2	2	27	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
3	3	3	24	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
4	4	4	35	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
5	6	7	13	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
6	5	6	26	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
7	10	13	15	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
8	7	9	11	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
9	13	19	9	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
10	9	12	10	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
11	19	22	6	UNINUITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
12	8	5	21	THE MUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS.	◆ LOREENA MCKENITT
13	16	15	54	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
14	14	11	42	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
15	12	14	45	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
16	15	10	20	BITTER SWEET SYMPHONY VCH/UT 38634/VIRGIN	◆ THE VERVE
17	17	16	26	KISS THE RAIN UNIVERSAL 56140	◆ BILLIE MYERS
18	11	8	17	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
19	21	21	16	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
20	18	18	13	ME IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
21	22	23	7	ADIA ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
22	20	17	19	BRICK 550 MUSIC ALBUM CUT	◆ BEN FOLDS FIVE
*** AIRPOWER ***					
23	28	32	3	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	VONDA SHEPARD
*** AIRPOWER ***					
24	26	27	5	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
25	24	26	6	NOTHIN' ON ME COLUMBIA ALBUM CUT	◆ SHAWN COLVIN

Compiled from a national sample of airplay supported by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations and 70 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

FALL '98 ARBITRONS

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Call	Format	Fa '97	W '98	Sp '98	Su '98	Fa '98	Call	Format	Fa '97	W '98	Sp '98	Su '98	Fa '98
NEW YORK—(1)													
WLTW	AC	5.7	6.0	6.4	6.2	6.6	WVAZ	R&B adult	4.5	4.2	4.7	4.3	4.3
WSKQ	Spanish	4.4	4.3	5.1	5.6	6.1	WBBM-AM	N/T	4.1	4.2	3.8	3.6	4.0
WQHT	R&B	6.1	6.1	6.2	5.9	5.5	WLS	N/T	4.0	4.1	3.8	4.3	4.0
WHTZ	top 40	3.1	3.5	4.3	3.9	4.7	WUSN	country	3.7	3.4	3.9	3.5	3.4
WCBS-FM	oldies	4.4	4.7	4.7	4.6	4.6	WJMK	oldies	3.3	4.0	3.9	3.4	3.3
WXRK	modern	3.6	3.8	3.5	4.1	4.3	WKQX	modern	2.8	3.3	3.4	2.9	3.0
WRKS	R&B adult	4.3	4.1	4.6	4.4	4.2	WRCX	album	3.3	3.2	2.9	3.0	3.0
WKUU	top 40/rhythm	4.8	4.7	4.7	4.6	3.8	WCKG	N/T	2.6	2.8	2.3	2.3	2.9
WINS	N/T	3.7	3.5	3.6	3.0	3.6	WAIT	adult std	2.6	2.2	2.2	2.3	2.8
WPAT-FM	Spanish	3.4	3.2	2.8	3.3	3.5	WNND	AC	2.0	2.1	1.8	2.3	2.7
WQCD	jazz	3.1	3.4	3.2	2.8	3.2	WTMX	AC	2.2	2.7	2.6	2.6	2.6
WOR	N/T	3.4	3.6	3.2	3.0	3.1	WXCD	cls rock	1.2	1.5	3.3	2.8	2.6
WABC	N/T	3.1	2.7	3.2	3.1	3.0	WXRT	triple-A	2.9	2.9	2.5	1.9	2.6
WQXR	classical	3.0	2.9	2.2	2.4	2.9	WLEY	Spanish	1.9	1.0	1.7	2.5	2.3
WCBS-AM	N/T	3.4	3.1	3.2	3.2	2.8	WMAQ	N/T	2.2	1.8	2.2	2.3	2.3
WPLJ	AC	2.6	2.6	2.8	2.8	2.6	WJOJ	Spanish	2.7	2.9	2.0	1.8	2.2
WBLS	R&B	2.9	2.7	2.5	2.3	2.5	WNIB/WHIZ	classical	1.6	1.7	1.4	1.7	1.9
WADO	Spanish	2.0	1.9	1.8	2.0	2.4	WLUP	cls rock	2.1	2.0	1.8	1.5	1.6
WFAN	sports	2.5	2.5	2.9	2.8	2.2	WSCR	sports	2.9	1.6	1.9	2.0	1.5
WQEW	adult std	1.8	2.1	1.8	2.1	2.0	WFMT	classical	1.4	1.5	1.3	1.2	1.2
WAXQ	cls rock	2.1	2.0	1.9	1.4	1.5	WGGI-AM	R&B oldies	1.2	1.4	1.2	1.7	1.2
WBIX	AC	1.5	1.5	1.6	1.5	1.5	WMPV	N/T	1.1	1.4	1.4	1.1	1.2
WNEW	cls rock	1.8	1.6	1.8	1.7	1.5	PHILADELPHIA—(5)						
WLIB	N/T	1.0	.9	1.5	1.3	1.0	KYW	N/T	7.1	6.3	6.3	6.8	7.4
LOS ANGELES—(2)													
KSCA	Spanish	3.5	4.4	4.5	4.9	5.4	WDAS-FM	R&B adult	5.4	4.9	5.5	5.5	6.4
KLVE	Spanish	6.0	6.6	6.0	6.1	5.3	WBEB	AC	6.2	6.0	5.7	5.9	5.8
KFI	N/T	4.3	3.7	4.1	4.0	4.4	WYSP	album	5.5	6.3	5.3	6.3	5.4
KPWR	R&B	4.6	4.3	4.6	4.2	4.0	WJZZ	jazz	4.1	3.9	4.2	4.2	5.1
KKBT	R&B	5.5	4.5	4.0	4.5	3.9	WVDB	N/T	5.3	5.0	4.7	4.6	5.1
KIIS-FM	top 40	3.2	3.8	3.9	4.0	3.8	WJZZ	oldies	4.5	5.5	5.4	5.0	4.6
KOST	AC	3.2	3.6	3.9	3.8	3.8	WJZZ	R&B	6.2	5.0	4.6	4.7	4.3
KLAX	Spanish	3.2	2.6	2.3	2.1	3.4	WXTU	country	4.4	4.0	4.2	3.7	4.2
KROQ	modern	3.4	3.8	3.6	3.0	3.4	WMGK	cls rock	4.1	4.4	4.5	4.7	3.9
KRTH	oldies	3.3	3.9	4.0	4.0	3.4	WPEN	adult std	5.0	4.0	4.7	3.6	3.8
KTWV	jazz	3.8	3.4	3.6	3.4	3.3	WIOQ	top 40/rhythm	4.5	3.6	4.1	3.2	3.7
KTVB	AC	2.7	2.4	2.6	2.7	3.0	WPHI	R&B	2.7	3.9	4.2	3.5	3.5
KYSR	AC	2.1	2.8	2.5	2.8	2.9	WIP	sports	3.7	3.4	3.7	3.7	3.4
KCMG	R&B oldies	1.8	1.6	1.7	1.4	2.7	WYXR	AC	2.6	3.5	3.6	3.0	3.2
KABC	N/T	3.0	2.8	3.1	3.0	2.6	WMMR	album	3.5	4.5	3.9	3.2	3.1
KCBS-FM	cls rock	2.8	2.6	1.9	2.7	2.5	WPLY	modern	2.8	2.7	3.3	2.6	2.2
KNX	N/T	2.4	2.0	2.2	2.0	2.5	WXXM	AC	3.2	2.6	2.4	1.6	2.2
KLSX	N/T	1.9	2.0	2.0	2.5	2.4	WDAS-AM	religious	1.1	1.2	1.0	1.2	1.3
KLOS	album	2.3	2.2	2.0	2.6	2.3	WPST	top 40	1.4	1.2	1.5	1.1	1.3
KZLA	country	2.1	2.5	2.5	2.7	2.3	WHAT	N/T	1.0	1.6	.9	1.0	1.1
KLAC	adult std	2.4	2.2	2.6	2.3	2.2	WPHT	N/T	.6	.8	.8	.7	1.1
KFWB	N/T	2.8	2.0	1.8	2.1	2.1	WKXW	N/T	.9	.6	.8	.9	1.0
KKGO	classical	1.6	1.5	1.5	1.7	1.9	DETROIT—(7)						
KTNO	Spanish	2.1	2.5	2.0	2.1	1.8	WJLB	R&B	7.9	8.1	7.9	7.9	8.1
KBUE	Spanish	2.0	1.7	1.4	1.6	1.7	WNIC	AC	6.8	7.2	6.6	7.4	7.6
KSSE	Spanish	.4	.8	1.4	1.2	1.5	WOMC	oldies	5.9	5.8	5.9	5.5	5.9
KULH	R&B adult	1.7	1.3	1.0	1.4	1.2	WJR	N/T	6.2	5.9	6.7	6.4	5.8
CHICAGO—(3)													
WGN	N/T	6.2	5.9	5.6	6.1	6.6	WWJ	N/T	5.6	5.3	4.9	5.2	4.9
WGCI-FM	R&B	5.5	5.6	7.0	7.2	6.3	WVWV	jazz	3.3	3.2	3.5	3.5	4.7
WLIT	AC	5.1	4.8	4.5	4.8	4.8	WQOI	AC	4.6	4.7	4.5	4.1	4.1
WNUA	jazz	3.5	3.9	4.3	4.8	4.6	WRIF	album	4.7	4.2	4.5	3.8	4.1
WBBM-FM	top 40/rhythm	4.8	4.5	5.0	4.6	4.4	WMDX	R&B adult	3.7	4.3	3.9	3.9	4.0
DO R&B OUTLETS GAIN BY BILLING AS TOP 40S?													

DO R&B OUTLETS GAIN BY BILLING AS TOP 40S?

(Continued from page 76)

extent. Power 106 doesn't get any of that. In the past, I felt they were way too Latino-targeted, and they were excluding a large segment of the audience that they could appeal to by being open to other people. They've since backed off from that, because they've seen the success

Atlantic's matchbox 20 Accelerates From Zero To Sixty With 'Yourself' Set

MATCHBOX ROLLING ALONG: A year ago next week, *matchbox 20* entered the top half of The Billboard 200 for the first time as its Lava/Atlantic debut, "Yourself Or Someone Like You," climbed to No. 99. For the breaking mainstream rock band, sales were optimistically brisk, with 137,000 units sold since the project's release seven months earlier, according to SoundScan.

But as they say, oh, what a difference a year can make.

The five-member band's disc has just pushed past the 4 million mark. The album has gone as high as No. 5 on the Billboard 200, generating two huge multi-format hits, "Push" and "3 am." On the strength of its widespread success, the Florida-based group was voted by Rolling Stone readers as 1997's best new band, while it was nominated for a Grammy and a pair of American Music Awards, not to mention becoming a fixture on the MTV and VH1 circuit.

These feats are particularly noteworthy, given radio's current penchant for a catchy hook, with less regard for developing long-term acts. In the last two years, promising bands have come and gone with the seasons, guaranteeing little security for even a second glance following the initial splash.

The boys from *matchbox 20*—**Rob Thomas** on lead vocals and the primary songwriter, **Kyle Cook** on lead guitar and background vocals, **Adam Gaynor** on rhythm guitar and background vocals, **Brian Yale** on bass, and **Paul Doucette** on drums—are now working their fourth crossover single. The one that launched them, "Long Day," peaked at No. 8 on Mainstream Rock Tracks and spent 22 weeks there; "Push" evidenced the group's newfound acceptance across format lines, topping the Modern Rock Tracks chart and hitting the top 10 of Hot 100 Airplay, Mainstream Rock Tracks, and Top 40 Airplay Monitor's adult top 40 chart; and "3 am" is still riding high on Hot 100 Airplay after peaking at No. 3, while it hit No. 1 on adult top 40 radio and top five on the modern and mainstream rock charts. The song also clipped the top 25 of the adult contemporary chart.

The band's fourth single, "Real World," is riding the top 20 of the modern and mainstream rock charts and climbing Hot 100 Airplay and the adult top 40 chart.

"The band's music as a whole gets at you and into you," says Atlantic VP/GM **Ron Shapiro**. "People have felt what Rob Thomas is singing about in all four of those songs. His lyrics have such guts and grit and heart and power."

"Most of the bands that have stood out over time have an absolute bonafide star in their lead singer, and Rob has it. He is enormously charismatic and just mesmerizing," Shapiro adds. Like any group of guys who sud-

denly find themselves living the rock star dream instead of pursuing it over a bowl of rubbery macaroni, *matchbox 20* is conscious of remaining grounded and keeping the focus on the music. Thomas admits that the transition has its moments.



by Chuck Taylor

"Every day we're able to digest a little more of it. It's not something we're aware of all the time," he says from a Sydney hotel room. For instance, "We're No. 2 here, and I went out to this bar and saw this guy looking at me. I'm thinking, 'What are you looking at?,' thinking someone wants to fight me. It never occurred to me that he's a fan."

"You enjoy it, but it doesn't seem at all like it's real. We giggle and say, 'Wow, we're huge,' but it's really like a comic-book world," he adds. "What helps is that we're all the same bunch of stupid retardards that we were when we started."

And how does celebrity compare with the fantasy of fame? "Little pieces of it are what you thought it might be, but you never consider that everything is still going to go on in



MATCHBOX 20

your daily life," he says. "So now I'll be famous Rob, but the real Rob still has to keep going through his day, getting things accomplished, just like always."

Those accomplishments primarily center on a relentless touring schedule in support of the album, which Thomas believes is the way the band has sold itself to the public.

"We've been three nights on, one off for the last two years," Thomas says. "It's road, road, road, and more road. It goes on forever." As of Monday (4), the group begins its latest leg, a 20-city headlining gig through Canada and the U.S., including venues in the 10,000-seat range. The tour ends June 6, followed by press commitments in Europe.

According to Atlantic's Shapiro, the group's global penetration is a "major priority throughout every inch of the world." Australia and Canada have led the way, with breakthroughs just hitting in Germany and the U.K.

Overall, sales outside the U.S. are on the border of 1 million. "We intend to work this album well into 1999 here and abroad," he says.

For Thomas, audiences continue to look familiar, no matter where the band may go. "Essentially, we've kept the same audience over all this time; it just grew," he says. "There have always been 13-year-old girls and their mothers, fat boys and businessmen. We love it, and it's great that all these ages are getting into the music. When we first started, there were 10 people, but they were a diverse 10. Now, there may be a thousand, and they're still diverse, only louder."

All the while, *matchbox 20* keeps an eye on album sales as another gauge of its acceptance. "We don't watch the radio charts; we have no clue how we do there," Thomas says. "The only thing we watch is sales of the record, because that means more people are listening to all the songs, not just one or two by formats."

The one aside that *matchbox 20* has indulged in is a song it cut for "Legacy: A Tribute To Fleetwood Mac's Rumours," released in mid-April on Lava/Atlantic. Sharing tracks with the likes of contemporaries **Tonic** and **Sister Hazel**, along with **Elton John**, **Jewel**, **Shawn Colvin**, and others, Thomas says, the group has been hesitant to get involved in side projects, but this one was too ambitious an opportunity to pass up. "We're not going to use our songs to sell oatmeal, so we're not going to use it to sell a movie," he says.

"The only way to approach this was to do it our way, to pay tribute to it instead of trying to copy it. That would be pretentious, because **Fleetwood Mac** has a magic all their own."

The band's version of "Never Going Back Again" reinvents the classic song's unassuming demeanor with a subtly aggressive chug-along rock pulse. Says Thomas, "That song originally was just **Lindsey Buckingham** and a couple of acoustic guitars. We took the drums from 'Tusk' and put them in there and at the end, turned it into 'The Chain.' We used all minor chords and made it real brooding."

Thomas and Doucette had an opportunity to meet Buckingham and **Mick Fleetwood** face to face at a recent awards show: "Mick is a terribly tall man, and Paul is a terribly short man. Scary," Thomas says.

As for its own tall order of finding longevity in a fickle business, Thomas hopes that *matchbox 20* has already demonstrated that it has the goods to hang in for the long haul.

"Every now and then, bands like us that are so-called 'hip,' that don't have a gimmick, are lucky enough to squeak by," he says. "We just hope people listen to our body of songs and take them as they are."

E-mail Chuck Taylor at ctaylor@billboard.com.

Rossi's Broad Modern Sounds Revitalize WRAX Birmingham

SINCE IT MOVED to a stronger frequency in November '97, modern rocker WRAX Birmingham, Ala., has more than doubled its numbers. It rose 3.5-6.0 from summer to fall and was up to an 8.3 share 12-plus in the second winter Arbitrend.

In a market that has been without a true mainstream top 40 for years, WRAX's determinedly broad music mix has let it fill several niches. Yet at a time when many modern outlets are going more conservative to compete with modern AC and a reinvigorated top 40, WRAX PD Dave Rossi remains one of the format's most outspoken advocates of new music.

After five years at modern WAVF Charleston, S.C., Rossi signed on as PD of WRAX when that station was an overly wide active rocker in what Rossi

calls "a very boring radio town." Rossi and Jacobs Media flipped the station modern but were hampered by a 6,000-watt signal that only half of the station's own employees could pick up in their offices. (The station's new frequency is significantly stronger.)

A year after its modern launch, Jacobs and WRAX parted company. Rossi began to rely on what he had learned from Gene Romano when the now Jacor group PD was a consultant for WAVF.

"He's the best programmer in the country, period," Rossi says. "He implemented the philosophy with me of, 'You can step out. You can be weird, as long as it fits what you're doing. You don't always have to play the hits one after another.'"

That direction has let Rossi be aggressive on new music and even change labels' agendas. *Matchbox 20*'s "Push" became a work track for Atlantic only after WRAX began playing it in fall '96 to support a station concert.

Rossi says most modern rockers miss the fact that "the nature of alternative music fans is, 'Throw some shit at me that's going to totally blow my mind. I want to put on the radio and look at it and go, 'What the hell is that?'"

While Rossi says radio is "getting away from breaking bands," he believes that "the more that you can rally around these bands and break bands, those are golden opportunities that make the bands [and] listeners loyal to you forever."

Rossi draws from the widest possible universe. "You've got pop alternative, rock alternative, [and]

adult alternative to pull from," he says. "You don't have to sit there and say, 'Everything's got to sound like Alice In Chains.' Alternative can be the most mass-appeal format on the radio."

Here's a recent hour on WRAX: Days Of The New, "Shelf In The Room"; Candlebox, "Far Behind"; Alanis Morissette, "Uninvited"; Third Eye Blind, "Losing A Whole

Year"; Dave Matthews Band, "Crash Into Me"; Morecheba, "Let Me See"; Primitive Radio Gods, "Standing Outside A Broken Phone Booth With Money In My Hand"; Our Lady Peace, "Clumsy"; R a d i o h e a d, "Creep"; Semisonic, "Closing Time"; Tonic, "If You Could Only See"; and Jolene, "Pensacola."

When Rossi's not worrying about radio's lack of support for new acts, he frets about localism being lost to automation and satellite broadcasting.

"You're basically going to have the same format with the same jock," he says. "You hear about the advantage that radio's local, but radio seems like it's getting away from the local aspect."

That gets back to his arrival in Birmingham. "It was almost like everybody had a truce in this market like, 'You just do your thing, I'll do my thing, and we're not going to after one another,'" says Rossi. "Our station in Charleston was amazingly promotionally active. And I brought that here."

Month by month, the station built a promotional calendar—a concept that, according to Rossi, seemingly no other station in the market had thought of.

"Two years ago, I was here for St. Patty's Day, and it might as well have been any other day of the week," he says. "We implemented a pub crawl, and it's immensely successful."

Rossi also put Romano's concept of raising listener expectations to use in the annual City Stages event, during which streets are blocked off and 15 stages are set up for musical performances.

"That's when we whipped out our Porta-Potty giveaway," he says. "We were able to position it as, 'We're the little guys with no budget. We're going to give you what you really want. We're going to give you VIP passes, so you can VIP hassle-free at City Stages . . . and your own personal Porta-Potty, so you can go whenever you want.'"

MARC SCHIFFMAN



Give in to the Urge. Everyone else is doing it. You know you want to sing along to the act's ska-tinged urban hardcore on "Jump Right In," currently No. 20 on Modern Rock Tracks. You hear the band on the radio. You see it performing at your local record store or club. If you buy its latest album, "Master Of Style," you get a free video game that lets you become a member of the St. Louis septet. Resistance to peer pressure is futile.

"You can say we'll do anything to get people to listen to the music, but the reasoning is pure and honest. We believe in the product we peddle," says bassist Karl Grable. "'Jump' is such an upbeat song. It's a bouncy, hip-hoppy reggae

sort of thing with a really good melody. People don't want to be brought down anymore."

But the jump-around anthem is deceiving, as the lyrical matter is quite intense. According to



"We get to raid the Epic CD closet and do trippy things to 'Radio Clash.' Could life get any better?"
— Karl Grable, the Urge

Grable, vocalist Steve Ewing wrote the song "to vent about a situation that freaked him out."

"He was with a girl, and he had unprotected sex one time. He jumped right in, so to speak,"

Grable explains. "You go through experiences in life that you have to bring into the light to feel more at peace with the situation. Music is our own psychiatric way of healing."

Although Grable admits safe sex is the way to go, he says the Urge in no way intended to write a melodic public service announcement. "We aren't a soapbox kind of band," he says. "Steve and I are vegans, but the last thing I'll do is tell people what to eat. We just told a story."

The next story for the Bad Brains-esque boys is an appearance on the upcoming Clash tribute album. "We get to raid the Epic CD closet and do trippy things to 'Radio Clash,'" Grable says. "Could life get any better?"

Billboard®

MAY 9, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	2	2	4	MOST HIGH WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT ATLANTIC
2	1	1	16	BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
3	4	4	7	I LIE IN THE BED I MAKE WISHPOOL	BROTHER CANE VIRGIN
4	3	3	19	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
5	5	6	11	CUT YOU IN BOGGY DEPOT	JERRY CANTRELL COLUMBIA
6	7	10	12	TORN MY OWN PRISON	CREED WIND-UP
7	6	7	21	SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
8	8	9	15	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
9	11	11	37	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
10	9	8	23	THE UNFORGIVEN II RELOAD	METALLICA ELEKTRA/VEEG
11	13	16	12	FUEL RELOAD	METALLICA ELEKTRA/VEEG
12	16	27	3	WISHLIST YIELD	PEARL JAM EPIC
13	14	17	8	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
★★★ Airpower ★★★					
14	NEW ▶	1	1	HEROES "GODZILLA" SOUNDTRACK	THE WALLFLOWERS EPIC
15	15	18	8	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
16	12	12	42	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
17	17	15	12	USE THE MAN CRYPTIC WRITINGS	MEGADETH CAPITOL
18	20	24	5	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
19	10	5	10	WITHOUT YOU VAN HALEN 3	VAN HALEN WARNER BROS.
20	29	—	2	FIRE IN THE HOLE VAN HALEN 3	VAN HALEN WARNER BROS.
21	24	31	3	SLAM DUNK WAWAZAT!!	DLR BAND WAWAZAT!!
22	19	21	6	SHE'S GONE PILGRIM	ERIC CLAPTON REPRISE
23	23	26	4	DON'T DRINK THE WATER BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
24	26	—	2	I WILL STILL BE LAUGHING CANDY FROM A STRANGER	SOUL ASYLUM COLUMBIA
25	18	13	19	GIVEN TO FLY YIELD	PEARL JAM EPIC
26	31	30	5	SHIMMER SUNBURN	FUEL 550 MUSIC
27	22	19	9	MUNGO CITY THE CHINESE ALBUM	SPACEHOG HIFI/SIRE/WARNER BROS.
28	32	33	3	TIME AGO YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
29	25	22	11	RAGE BROTHER TO BROTHER	VAN ZANT CMC INTERNATIONAL
30	39	—	2	IRIS "CITY OF ANGELS" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/REPRISE
31	21	14	16	SUNSHOWER GREAT EXPECTATIONS: THE ALBUM	CHRIS CORNELL ATLANTIC
32	30	28	9	CEREMONY CRYSTAL PLANET	JOE SATRIANI EPIC
33	33	36	5	BOOM BOOM BEAUTIFUL WORLD	BIG HEAD TODD & THE MONSTERS WITH JOHN LEE HOOKER REVOLUTION
34	28	23	13	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
35	36	40	4	BAKER STREET INTERPRETATIONS	FOO FIGHTERS EMI-CAPITOL
36	37	—	2	LOSING A WHOLE YEAR THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/VEEG
37	35	34	7	DROPPING ANCHOR ...PUSHING THE SALMANILLA ENVELOPE	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND
38	27	25	18	SAINT OF ME BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
39	NEW ▶	1	1	BE QUIET AND DRIVE (FAR AWAY) AROUND THE FUR	DEFTONES MAVERICK/WARNER BROS.
40	NEW ▶	1	1	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 Mainstream rock stations and 81 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

MAY 9, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	12	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
2	2	2	9	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
3	3	3	14	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
4	4	5	5	DON'T DRINK THE WATER BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
5	6	6	5	PUSH IT GARBAGE VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
6	7	7	11	WISHLIST YIELD	PEARL JAM EPIC
7	5	4	28	SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
8	9	14	5	IRIS "CITY OF ANGELS" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/REPRISE
9	8	10	9	SHIMMER SUNBURN	FUEL 550 MUSIC
10	10	9	17	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
11	11	8	24	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
12	12	13	13	TORN LEFT OF THE MIDDLE	NATALIE IMBRUGLIA RCA
13	13	15	8	LOSING A WHOLE YEAR THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/VEEG
14	18	26	5	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONDON/ISLAND
15	16	18	10	ZOOT SUIT RIOT ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES MOJO/UNIVERSAL
16	19	19	6	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
★★★ Airpower ★★★					
17	NEW ▶	1	1	HEROES "GODZILLA" SOUNDTRACK	THE WALLFLOWERS EPIC
18	17	21	9	FROM YOUR MOUTH LIFE IN THE SO-CALLED SPACE AGE	GOD LIVES UNDERWATER 1500/A&M
19	15	11	24	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
★★★ Airpower ★★★					
20	23	25	5	JUMP RIGHT IN MASTER OF STYLES	THE URGE IMMORTAL/EPIC
★★★ Airpower ★★★					
21	21	29	3	SPARK FROM THE CHOIRGIRL HOTEL	TORI AMOS ATLANTIC
22	20	17	10	CUT YOU IN BOGGY DEPOT	JERRY CANTRELL COLUMBIA
23	14	12	23	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
24	22	23	11	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
25	28	33	3	REDUNDANT NIMROD	GREEN DAY REPRISE
26	25	27	7	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
27	34	—	2	I WILL STILL BE LAUGHING CANDY FROM A STRANGER	SOUL ASYLUM COLUMBIA
28	26	31	6	UNINVITED CITY OF ANGELS SOUNDTRACK	ALANIS MORISSETTE WARNER SUNSET/REPRISE
29	30	—	2	LUCKY MAN URBAN HYMNS	THE VERVE VIRGIN
30	33	35	3	WHAT I DIDN'T KNOW (RADIANCE)	ATHENAEUM ATLANTIC
31	29	34	7	IT'S YOU GUILTY 'TIL PROVED INNOCENT!	THE SPECIALS WAY COOL MUSIC/MCA
32	27	20	19	GIVEN TO FLY YIELD	PEARL JAM EPIC
33	36	40	3	TIME AGO YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
34	32	28	26	KARMA POLICE OK COMPUTER	RADIOHEAD CAPITOL
35	40	—	2	INSIDE OUT EVE 6	EVE 6 RCA
36	NEW ▶	1	1	SONG FOR THE DUMPED WHATEVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
37	NEW ▶	1	1	SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
38	35	32	25	BRICK WHATEVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
39	38	37	4	COME ON (LET YOUR BLOOD COME ALIVE) ONE BY ONE	AGENTS OF GOOD ROOTS RCA
40	39	38	22	BEAUTIFUL DISASTER TRANSISTOR	311 CAPRICORN/MERCURY



HITS! IN TOKIO

Week of April 12, 1998

- 1 My Father's Eyes / Eric Clapton
- 2 My Heart Will Go On / Celine Dion
- 3 Frozen / Madonna
- 4 Everything's Gonna Be Alright / Sweetbox
- 5 All 'Bout The Money / Meja
- 6 Picture Of You / Boyzone
- 7 Torn / Natalie Imbruglia
- 8 Real Love / Speech
- 9 Brighter Days / Sybil
- 10 A Rose Is Still A Rose / Aretha Franklin
- 11 Walking On The Sun / Smash Mouth
- 12 Brimful Of Asha / Cornershop
- 13 Without You / Van Halen
- 14 Stop / Spice Girls
- 15 Tsutsumikomuyou... / Misia
- 16 You're Still The One / Shania Twain
- 17 No, No, No / Destiny's Child
- 18 Heaven / Laila
- 19 Mutante / Clara Moreno
- 20 Off The Hook / Jody Watley
- 21 Lizard / The Mopeds
- 22 Not Alone / Bernard Butler
- 23 Black Velvetine / Lenny Kravitz
- 24 Every Time / Janet
- 25 Voulez-Vous Boom Boom / Yorgos
- 26 Somebody Else's Guy (David Morales Classic Old School Mix) / Cece Peniston
- 27 Ain't Nothin' But A Jam Y'All / George Clinton And The O'Jays Band
- 28 Tsumetai Hoho / Spitz
- 29 Sylvie / Saint Etienne
- 30 Madazulu / Oeep Forest
- 31 Sweet Summer Day / Chris Rea
- 32 Kiss The Rain / Billie Myers
- 33 Tant Que Parle L'Economie / Simarils
- 34 Nice Age / Cosmic Village
- 35 Sasurai / Tamio Okuda
- 36 Sukiyaki / S.O.P.
- 37 Tubthumping / Chumbawamba
- 38 The Cup Of Life / Ricky Martin
- 39 Sin So Well / Rebekah
- 40 Rewind / London Electricity
- 41 Rewind / Celetia
- 42 Movin' On / Speech
- 43 Can't Stop The Music / Ice
- 44 Maybe I'm Amazed / Carleen Anderson
- 45 Rainbow Colours / Maarja
- 46 Thank You / Bebe Winans
- 47 Milktea / UA
- 48 Are You Jimmy Ray? / Jimmy Ray
- 49 Marmalade / Cosa Nostra
- 50 Sugar Sugar Honey / Cultured Pearls

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at: <http://www.j-wave.co.jp>

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

TNN Selects Award Performers; Get Ready For More Ed Sullivan

TNN AWARDS PERFORMERS ANNOUNCED: Vince Gill, LeAnn Rimes, Billy Ray Cyrus, Sawyer Brown, Trisha Yearwood, Alan Jackson, and Neal McCoy are among the artists who will perform at the TNN Music City News Country Awards. TNN will televise the show live June 15 from the Nashville Arena.

ED SULLIVAN RETURNS: "The Ed Sullivan Show" will be making a TV comeback of sorts on May 18 with two specials on different broadcast networks. "The Virtual Ed Sullivan Show" will air 9-10 p.m. EDT on UPN; it will feature a computer-generated Ed Sullivan hosting a program featuring contemporary entertainers. Then, at 10-11 p.m. EDT, CBS will televise "The Really Big Show: Ed Sullivan's 50th" in tribute to the 50th anniversary of the debut of "The Ed Sullivan Show." Both specials will be produced by Andrew Solt Productions, the same company that produced the syndicated "History Of Rock 'N' Roll" miniseries a few years ago.

But that's not all: In June, VH1 will begin airing "Ed Sullivan's Rock 'N' Roll Classics," which will consist of musical highlights from "The Ed Sullivan Show" (Billboard, Jan. 24). The "Ed Sullivan Show" has its place in history as being one of the first TV outlets to break new musical acts to the mainstream. The anniversary special on CBS will feature performance clips from luminaries such as Elvis Presley, the Beatles, and Ella Fitzgerald. "The Virtual Ed Sullivan Show" is also a pilot that may be picked up by UPN as a regular series.

NEW "MTV UNPLUGGED" SPECIALS: Although no air dates have been scheduled yet, sources at MTV confirm that Bruce Springsteen and Eric Clapton are in negotiations for upcoming "MTV Unplugged" specials. Springsteen's "MTV Unplugged" appearance will report-

edly be an acoustic performance, unlike his 1992 MTV concert special, which was non-acoustic and originally slated for "MTV Unplugged." Clapton's upcoming "MTV Unplugged" appearance will be his second since 1992.

UNIVERSAL STUDIOS PROMO VIDEO: Universal Studios Florida in Orlando, Fla., has started a marketing campaign to bring more music video production to its location and to central Florida. Part of the campaign includes a promotional video that's been making the rounds to production companies and directors.

The video is essentially a local band doing a cover of the 1985 Katrina & the Waves hit "Walking On Sunshine" amid a bevy of extras, many of whom look like tourists who wandered on the set. The Universal Studios lot serves as backdrop. During the video, the location's assets are flashed on the screen à la VH1's "Pop-Up Video."

It's all very cheerful, all very Up With People, and something you might expect from an amusement park. Although it's a good effort at promotion, this video ultimately might be a little too trite for some people's tastes.

THIS & THAT: The Los Angeles-based A+R Group has signed directors Kevin Godley and Kneller Orlando for representation in the U.S. and London... Leslye Faulk, director of new media at N2K Encoded Music, has added video promotion duties.

Puff Daddy and Jimmy Page are doing a video for their song "Come With Me," which is based on Led Zeppelin's "Kashmir" and featured on the "Godzilla" soundtrack (Billboard, April 11). The video for "Come With Me," directed by Howard Greenhalgh, will be released to video outlets in late May. In other "Godzilla" music news, on May 19 MTV will broadcast the documentary "Godzilla—The Album" about the making of the soundtrack.

THE EYE



by Carla Hay

PRODUCTION NOTES

LOS ANGELES

Chris Robinson directed Three 6 Mafia's "Late Night Tip" and Canibus' "Second Round K.O." Semisonic's "Closing Time" was directed by Chris Applebaum.

NASHVILLE

Steven Goldmann directed Michael Peterson's "Too Good To Be True" and Ty Herndon's "A Man Holdin' On (To A Woman Lettin' Go)."



14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018

- Boyz II Men, Can't Let Her Go
- Next, Too Close
- Janet, I Get Lonely
- The Lox, Money, Power & Respect
- Busta Rhymes, Turn It Up
- Playa, Cheers 2 U
- Montell Jordan, Let's Ride
- Mya With Sisqo, It's All About Me
- K-Ci & JoJo, All My Life
- Queen Pen, Party Ain't A Party
- 2Pac, Do For Love
- Chico DeBarge, No Guarantee
- Xscape, The Arms Of The One Who Loves You
- Christian, I Wanna Get Next To You
- Sparkle, Be Careful
- LSG, Door #1
- Aretha Franklin, A Rose Is Still A Rose
- Pras Michel F/OI Dirty Bastard, Ghetto Supastar
- Sylk-E. Fyne, Romeo And Juliet
- 20 Tania, Imagination
- Goodie Mob, They Don't Dance No Mo
- 21 Imajin, Shorty
- Big Punisher, Still Not A Player
- Public Enemy, He Got Game
- Puff Daddy & The Family, Victory
- 25 Mariah Carey, My All
- 27 Master P, Make Em' Say Uhh!
- 28 Jody Watley, Off The Hook
- 29 Rell, Love For Free
- 30 Public Announcement, Body Bumpin' Yippie-Yi-Yo

★ ★ NEW ONS ★ ★

- Charli Baltimore, Money
 Lenny Kravitz, If You Can't Say No
 Gold, Let's Go Baby
 Rah-Shun, What
 Raheem, The Most Beautiful Girl
 Three 6 Mafia, Late Night Trip
 Mechalie Jamison, Keep It Real
 Uncle Sam, Baby You Are
 Avant, I Wanna Know
 Buju Banton, Destiny



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- Tim McGraw, One Of These Days
- Trace Adkins, Lonely Won't Leave Me Alone
- Jo Dee Messina, Bye, Bye

- John Michael Montgomery, Love Working On You
- The Kinleys, Just Between You And Me
- Shania Twain, You're Still The One
- Randy Travis, Out Of My Bones
- Clay Walker, Then What
- Mindy McCready, You'll Never Know
- Tracy Byrd, I'm From The Country
- Faith Hill, This Kiss
- Michael Peterson, Too Good To Be True
- Toby Keith, Dream Walkin'
- Steve Wariner, Holes In The Floor Of Heart
- LeAnn Rimes, Commitment
- Reba/Rooks & Dunn, If You See Him/If You See Her
- Jeff Foxworthy, Totally Committed
- Clint Black, Cadillac Jack Favor *
- Lee Ann Womack, Buckaroo *
- Jason Sellers, This Small Divide *
- Dixie Chicks, There's Your Trouble *
- 22 Thompson Brothers Band, Back On The Farm *
- 23 Joe Diffie, Texas Size Heartache *
- 24 Rhett Akins, Drivin' My Life Away *
- 25 Deryl Dodd, Time On My Hands *
- 26 Ty Herndon, A Man Holdin' *
- 27 Allison Moore, A Soft Place To Fall *
- 28 Hal Ketchum, I Saw The Light *
- 29 Chris Cummings, I Waited
- 30 Kenny Chesney, That's Why I'm Here
- 31 Shane Stockton, What If I'm Right
- 32 Terri Clark, Now That I Found You *
- 33 Trisha Yearwood, There Goes My Baby
- 34 Derailers, Just One More Time
- 35 Great Divide, Never Coud
- 36 Lita McCann, Almost Over You
- 37 Sherrie Austin, Put Your Heart Into It
- 38 Wynonna, Come Some Rainy Day
- 39 Neal McCoy, Party On
- 40 Brad Hawkins, We Lose
- 41 Chely Wright, I Already Do
- 42 Keith Harling, Papa Bear
- 43 Gary Allan, It Would Be You
- 44 Lee Roy Parnell, All That Matters Anymore
- 45 Mark Wills, I Do
- 46 Eddy Raven, Johnny's Got A Pistol
- 47 Cludus T Judd, Wives Do It All The Time
- 48 George Jones, Wild Irish Rose
- 49 Alabama, She's Got That Look In Her Eyes
- 50 Chris Knight, Framed

- 4 John Michael Montgomery, Love Working On You
 5 The Kinleys, Just Between You And Me
 6 Shania Twain, You're Still The One
 7 Randy Travis, Out Of My Bones
 8 Clay Walker, Then What
 9 Mindy McCready, You'll Never Know
 10 Tracy Byrd, I'm From The Country
 11 Faith Hill, This Kiss
 12 Michael Peterson, Too Good To Be True
 13 Toby Keith, Dream Walkin'
 14 Steve Wariner, Holes In The Floor Of Heart
 15 LeAnn Rimes, Commitment
 16 Reba/Rooks & Dunn, If You See Him/If You See Her
 17 Jeff Foxworthy, Totally Committed
 18 Clint Black, Cadillac Jack Favor *
 19 Lee Ann Womack, Buckaroo *
 20 Jason Sellers, This Small Divide *
 21 Dixie Chicks, There's Your Trouble *
 22 Thompson Brothers Band, Back On The Farm *
 23 Joe Diffie, Texas Size Heartache *
 24 Rhett Akins, Drivin' My Life Away *
 25 Deryl Dodd, Time On My Hands *
 26 Ty Herndon, A Man Holdin' *
 27 Allison Moore, A Soft Place To Fall *
 28 Hal Ketchum, I Saw The Light *
 29 Chris Cummings, I Waited
 30 Kenny Chesney, That's Why I'm Here
 31 Shane Stockton, What If I'm Right
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 35 Great Divide, Never Coud
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 45 Mark Wills, I Do
 46 Eddy Raven, Johnny's Got A Pistol
 47 Cludus T Judd, Wives Do It All The Time
 48 George Jones, Wild Irish Rose
 49 Alabama, She's Got That Look In Her Eyes
 50 Chris Knight, Framed

* Indicates Hot Shots

★ ★ NEW ONS ★ ★

- Collin Raye, I Can Still Feel You
 Lisa Brokop, How Do I Let Go
 Monty Holmes, Why'd You Start Lookin' So Good



Continuous programming
 1515 Broadway, NY, NY 10036

- K-Ci & JoJo, All My Life
- Lord Tariq & Peter Gunz, Deja Vu
- Puff Daddy & The Family, Victory
- Dave Matthews Band, Don't Drink The Water **
- Mariah Carey, My All
- Next, Too Close
- Marcy Playground, Sex And Candy
- Natalie Imbruglia, Torn
- Garbage, Push It **
- 10 Backstreet Boys, Everybody
- 11 Janet, I Get Lonely
- 12 Master P, Make Em' Say Uhh!
- 13 Semisonic, Closing Time
- 14 Usher, Nice & Slow
- 15 Will Smith, Gettin' Jiggy Wit It
- 16 Brian McKnight, Anytime
- 17 Hanson, Weird
- 18 Everclear, I Will Buy You A New Life
- 19 Fastball, The Way
- 20 The Wallflowers, Heroes **
- 21 Ice Cube, We Be Clubbin'
- 22 Mase, What You Want
- 23 Matchbox 20, Real World
- 24 Montell Jordan, Let's Ride
- 25 Destiny's Child, No, No, No
- 26 Third Eye Blind, Semi-Charmed Life
- 27 Robyn, Do You Really Want Me
- 28 Cherry Poppin' Daddies, Zoot Suit Riot
- 29 Green Day, Time Of Your Life
- 30 Creed, My Own Prison
- 31 Boyz II Men, Can't Let Her Go
- 32 Matchbox 20, 3 AM
- 33 Van Halen, Without You
- 34 Goo Goo Dolls, Iris
- 35 'N Sync, I Want You Back
- 36 Radiohead, No Surprises
- 37 Green Day, Redundant
- 38 Busta Rhymes, Turn It Up
- 39 Dave Matthews Band, Crash Into Me
- 40 The Mighty Mighty Bosstones, The Impression...
- 41 Third Eye Blind, Losing A Whole Year
- 42 Puff Daddy, Been Around The World
- 43 Mase, Feel So Good
- 44 Savage Garden, Truly Madly Deeply
- 45 Verve, Lucky Man
- 46 Madonna, Frozen
- 47 Dr. Dre & LL Cool J, Zoom
- 48 Wyclef Jean, We Trying To Stay Alive
- 49 Metallica, The Unforgiven II
- 50 Beastie Boys, Sabotage

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

- Sparkle, Be Careful
 Canibus, Second Round K.O.
 The Lox, Money, Power, & Respect
 Pras f/OI Dirty Bastard, Ghetto Supastar



Continuous programming
 1515 Broadway, NY, NY 10036

- Celine Dion, My Heart Will Go On
- 2 Matchbox 20, 3 AM
- 3 Natalie Imbruglia, Torn
- 4 Madonna, Frozen
- 5 Savage Garden, Truly Madly Deeply
- 6 Marcy Playground, Sex And Candy
- 7 Brian McKnight, Anytime
- 8 Mariah Carey, My All
- 9 Janet, Together Again
- 10 Shania Twain, You're Still The One
- 11 Aretha Franklin, A Rose Is Still A Rose
- 12 Paula Cole, Me
- 13 Sarah McLachlan, Adia
- 14 Paula Cole, I Don't Want To Wait
- 15 Smash Mouth, Walkin' On The Sun
- 16 Fastball, The Way
- 17 Eric Clapton, My Father's Eyes
- 18 Jewel, Foolish Games
- 19 Third Eye Blind, Semi-Charmed Life
- 20 Sugar Ray, Fly
- 21 The Wallflowers, One Headlight
- 22 Chumbawamba, Tubthumping
- 23 Billie Myers, Kiss The Rain
- 24 Fleetwood Mac, Landslide
- 25 Matchbox 20, Push
- 26 Matchbox 20, Real World
- 27 Hanson, Weird
- 28 Edda Forsberg, Lost Count
- 29 Bonnie Raitt, One Belief Away
- 30 Janet, I Get Lonely
- 31 Cyndi Lauper, Time After Time
- 32 Van Halen, Hot For Teacher
- 33 Hootie & The Blowfish, Only Wanna Be With You
- 34 Miami Sound Machine, Bad Boy
- 35 Marc Cohn, Walking In Memphis
- 36 Jamiroquai, Virtual Insanity
- 37 Third Eye Blind, How's It Going To Be
- 38 Billy Ocean, Caribbean Queen
- 39 Paul Simon, You Can Call Me Al
- 40 Tina Turner, What's Love Got To Do With
- 41 Steve Miller Band, Abracadabra
- 42 Duran Duran, Hungry Like The Wolf
- 43 Bryan Adams, Summer Of '69
- 44 Whitney Houston, I'm Your Baby Tonight
- 45 Melissa Etheridge, Come To My Window
- 46 The Verve Pipe, The Freshmen
- 47 Sheryl Crow, If It Makes You Happy
- 48 Sheryl Crow, Everyday Is A Winding Road
- 49 Edwin McCain, I'll Be
- 50 Semisonic, Closing Time

★ ★ NEW ONS ★ ★

- Vonda Shepard, Searchin' My Soul
 Babyface & Des'ree, Fire
 Lenny Kravitz, If You Can't Say No
 Indigo Girls, Jewel & Sarah McLachlan, Water Is Wide
 Black Lab, Time Ago

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 9, 1998.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Sparkle, Be Careful

BOX TOPS

- Master P, Make Em' Say Uhh!
 The Lox, Money, Power & Respect
 Master P, I Got The Hook-Up
 Backstreet Boys, Everybody
 Aretha Franklin, A Rose Is Still A Rose
 Boyz II Men, I Can't Let Her Go
 Dr. Dre & LL Cool J, Zoom
 Scott Weiland, Barbarella
 Pras, Ghetto Superstar
 C-Murder, A Second Chance
 Busta Rhymes, Turn It Up (Remix)
 Chico DeBarge, No Guarantee (Remix)
 Puff Daddy & Family, Victory
 Eboni Foster, Crazy For You
 Goodie Mob, They Don't Dance No Mo'
 Janet, I Get Lonely
 Spice Girls, Stop
 Canibus, Second Round K.O.
 Mariah Carey, My All
 Scarface, Sex Faces
 A-Town Players, Player Can't You See
 Next, Too Close
 Silk The Shocker, Just Be Straight With Me
 Sarah McLachlan, Adia
 Do Or Die, Still Po Pimpin'
 2Pac, Do For Love
 'N Sync, I Want You Back
 K-Ci & JoJo, All My Life
 Cherry Poppin' Daddies, Zoot Suit Riot
 Big Punisher, Still Not A Player
 Immature, Extra Extra
 Usher, Nice & Slow
 Robyn, Do You Really Want Me

NEW

- The Getaway People, She Gave Me Love
 John Forte, Ninety Nine
 Vonda Shepard, Searchin' My Soul
 Beth Orton, Best Bit



Continuous programming
 Lisa Brokop, How Do I Let Go
 New York, NY 10036

NEW

- Garbage, Push It
 Joe Cocker, Could Yo Be Loved
 Rammstein, Du Hast
 Cornershop, Sleep On The Left Side
 Soul Asylum, I Will Still Be Laughing
 Pure, Chocolate Bar
 10-Speed, Space Queen
 Bernard Butler, Stay
 Cornelius, Star Fruits Surf Rider
 2 Skinee J's, Riot Nrred
 Dar Williams, What Do You Hear In These Sounds
 Eve 6, Inside Out
 Kenny Wayne Shepard Band, Blue On Black
 Apollo 440, Lost In Space Theme
 Lenny Kravitz, If You Can't Say No



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Lenny Kravitz, If You Can't Say No (new)
 Third Eye Blind, Losing A Whole Year (new)
 Dave Matthews Band, Don't Drink The Water (new)
 Ghetto Concept, Crazy World (new)
 Massive Attack, Teardrop (new)
 Aqua, My Oh My
 Natalie Imbruglia, Torn
 Fastball, The Way
 K-Ci & JoJo, All My Life
 Sarah McLachlan, Adia
 Montell Jordan, Let's Ride
 The Tea Party, Release
 'N Sync, I Want You Back
 The Rascalz, Northern Touch
 Spice Girls, Stop
 Econoline Crush, Sparkle & Shine
 Our Lady Peace, 4 A.M.
 Matthew Good Band, Indestructible
 The Verve, Lucky Man
 Big Wreck, That Song



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Daft Punk, Revolution 909 (Heavy)
 Hanson, Weird (Heavy)
 La Gusana Ciega, No Me Tientes (Heavy)
 M People, Fantasy Island (Heavy)
 Mana, En El Muelle De San Blas (Heavy)
 Miguel Bose, Muro (Heavy)
 Peach Union, On My Own (Heavy)
 Spice Girls, Stop (Heavy)
 Van Halen, Without You (Heavy)
 Zurdok Movimiento, Si Me Hablas Al Reves (Heavy)
 Alejandro Sanz, Amiga Mia (Medium)
 2 Skinee J's, Riot Nrred (Medium)
 Dave Matthews Band, Don't Drink The Water (Medium)
 Dream Theater, Hollow Years (Medium)
 Finley Quay, Your Love Gets Sweeter (Medium)
 James, Desting Calling (Medium)
 Los Amigos Invisibles, Sexy (Medium)
 Pulp, This Is Hardcore (Medium)
 Ricky Martin, La Copa De La Vida (Medium)
 Sneaker Pimps, Post-Modern Sleaze (Medium)
 Spacehog, Carry On (Medium)



1/2-hour show weekly
 Signal Hill Dr
 Wall, PA 15148

- Michael W. Smith, Live The Life
 Steven Curtis Chapman, I Will Not Go Quietly
 Split Level, Healed
 John Cox, Sunny Day
 Wayne Watson, Touch Of The Master's Hand
 Jars Of Clay, Five Candles
 4 Him, Before The River
 CeCe Winans, Well Alright
 Carolyn Arends, Seize The Day
 Steve Taylor, On The Fritz



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Joe Cocker, Could Yo Be Loved
 Robbie Robertson, Unbound
 Van Halen, Without You
 La Bouche, You Won't Forget Me
 Charli Baltimore, Money
 Lenny Kravitz, If You Can't Say No
 Matchbox 20, Real World
 Cornershop, Sleep On The Left Side
 Sarah McLachlan, Adia
 Semisonic, Closing Time
 10-Speed, Space Queen
 Dr. Dre & LL Cool J, Zoom
 Soul Asylum, I Will Still Be Laughing
 Tami Oavis, How Do I...
 Third Eye Blind, Losing A Whole Year
 Green Day, Redundant
 Sprung Monkey, Get 'Em Outta Here
 Propellerheads, History Repeating
 Boyz II Men, Can't Let Her Go
 Fuel, Shimmer



15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- Next, Too Close
 Mya, It's All About Me
 Montell Jordan, Let's Ride
 Big Punisher, Still Not A Player
 Janet, I Get Lonely
 Puff Daddy & The Family, Been Around The World (Remix)
 Mase, Tell Me What You Want
 Or. Dre & LL Cool J, Zoom
 Voices Of Theory, Say It
 Ice Cube, We Be Clubbin'

NASHVILLE'S POP/ROCK SIDE COMES TO THE FORE

(Continued from page 1)

fronts Nashville's premier Celtic rock band, Ceili Rain, on the local Punch Records, says there is a lingering prejudice against non-country musicians and bands who are identified as being from Nashville. That prejudice, he says, comes from both inside and outside the music industry.

"Most musicians here, whether they're playing rock or Christian or country, are rock musicians," he says. "I actually have people in the industry tell me, though, 'When we have the Pogues from Ireland, why do we need you, a Celtic band from Nashville?' People tend to regard us as either green-toothed mountain folk or Jesus freaks. I mean, we have people here like Ned Massey, who's recording for Punch Records. Ned Massey was discovered by [the late Columbia Records president] John Hammond, and the only reason he didn't get recorded by John Hammond was because John Hammond died. What it's going to take to get over this is one big break, like Dave Matthews or Hootie got. It'll take an event, one salient event that encapsulates the scene."

Garry West, co-founder of Nashville's Compass Records, concurs that musical identity is a shared dilemma. Compass is one of a series of small niche labels springing up here, along with Punch, E-Squared, BTM Records, Paladin Records, and Orby Records. Most have national and international distribution: Compass is handled by Koch International, BTM by Select-O-Hits and Anderson Merchandisers, Punch by Navarre in the U.S. and Grapevine in the U.K. and



LLOYD

guard Records) formed in 1993, has released some 30 titles from very varied artists. "We have Farmer Not So John, who I think is the strongest band out of Nashville right now," he says, "and Victor Wootten, Kate Campbell, and Astral Project, a jazz group from New Orleans. So, we're about all kinds of music."

Musical identities remain an issue for all concerned. The members of Farmer Not So John, for instance, are constantly annoyed that they are booked by club owners on bills along with alt.country or retro/roots or rockabilly bands. The fact that the group incorporates a steel guitar and mandolin and has bluegrass great Peter Rowan playing on its current album—along with rock guests Clive Gregson and Matthew Ryan—confounds casual observers who continually strive to categorize music.

THE COUNTRY 'FILTER'

"There are definite realities about being from Nashville," says Farmer Not So John's Richard McLaurin. "And most of them happen outside of Nashville. When I was playing with Maura O'Connell before this band, we played a club in Philadelphia where they had printed up posters reading, 'Maura O'Connell, Queen of Country Music.' And all this time, I had thought she was an Irish singer. If somebody learns that you're from Nashville, the country filter automatically goes up."

McLaurin, a South Carolina native, plays steel guitar and mandolin, although he says he was never a student of country music. "I thought Charlie Rich was just amazing, and I loved Hank Williams," he says. "But I don't play country music. I mean, there's steel guitar on Tracy Chapman's records, and no one calls her country. It's not a matter of how we sound, but it's where we're from that might get us pigeonholed. The reality about Nashville is that, as a live music town, it's not a country music town."

McLaurin says there's a vital music circuit nationally for such groups. "We play the Bottom Line [in New York] and the Iron Horse [in Philadelphia]—medium to small clubs," he says. "On the other hand, we drove nine hours to Chapel Hill, N.C., and played the Cave for \$18 and all the beer we could drink. There is a healthy club circuit, but the money isn't all that healthy."

"I think our new album ['Receiver'] will do well on triple-A, but there competition is getting so stiff that the major labels are battling it out there. Our approach is to keep doing what we want to do, and sooner or later someone will take notice."

Other local acts equally defy categorization: Knoxville native R.B. Morris, on the local Oh Boy Records, could be described as a folk singer or a poet. Victor Mecysne on Sweetfish

Records is totally unclassifiable. The Floating Men's new album on Chelseamusic is a diverse, high-energy record. The Caldwell's on Lab Recordings were co-produced by Bob Johnston (Bob Dylan). Iodine's "Baby Grand" album on Sol 3 Records is going to make some top 10 lists this year. The EvinRudes have just been signed to Mercury in New York.

Andy McLennon, who has observed the Nashville pop scene for years, agrees that a Nashville stigma still lingers. McLennon, formerly with Praxis Entertainment and former GM of power pop label Spongebath Records in nearby Murfreesboro, now heads up the Nashville office of Sire Records.

He dates the pop scene here to the '70s emergence of Jason & the Scorchers. "Until the Scorchers," he says, "nothing mattered. All the local bands were inspired by the myth of



the Scorchers and their worldwide press. Now Nashville is almost like any other city with one major exception: We still pay attention to the power of the song. This is the last place on earth where the song is still all-important."

"All the kids here have learned that, and just about everyone who's in music here has a relation or is close to someone in the country music industry. And that's where the song rules."

McLennon agrees that there is still a faint whiff of the 615 stigma here but says it's eroding. "The musicians are still coming here because they sense the energy here. That will continue," he says.

Efforts by major labels here carry the same stigma, says Mercury Nashville president Luke Lewis, whose label is issuing a release by British pop singer William Topley (see story, page 41).

"There is a definite stigma attached to the town or anything that comes out of it," Lewis says. "It's a bit of baggage everyone has to carry around. But we haven't been shy about letting anybody know it's coming out of here. We're working on the Shania [Twain] crossover, and Kim Richey's next album will be much more pop. I think what the world doesn't know is that as a marketplace, Nashville is not a country marketplace. We sell a little bit more than our share of country records here, but it's a rock'n'roll town and always has been as a populace."

One major push to de-stigmatize Nashville's power pop scene is being spearheaded by Lee Swartz, catalog coordinator for Sony/ATV Tree Publishing. An ardent music fan, Swartz has founded P.O.P. UN Ltd, an independent promotion and marketing company, to further raise the profile of local pop and rock music. "I don't think you'll find a better pop and rock music center in the world than Nashville," Swartz says.

He has scheduled a four-day music festival to showcase local bands. Dubbed the Monsters of Pop, the fest will be headlined by Marshall Crenshaw and will present a series of local acts at two neighboring venues, the

Exit/In and Elliston Place, June 11-14. Acts appearing include Bill Lloyd, Swan Dive, Who Hit John, Doug Powell, the Luxury Liners, and Joe Marc's Brother. Proceeds from the shows will go to local charities, he says.

In conjunction with the Monsters of Pop festival, Swartz has compiled a CD sampler of local artists, including Lloyd, Powell, Gregson, 10 Speed, Who Hit John, Brad Jones, the Shazam, Will Owsley, Swan Dive, Swag, Millard Powers, Joe Marc's Brother, and John Keaney. It will be sold at the festival and be made available via mail order from Denver-based pop firm Not Lame Records. Swartz has also established a Nashville power pop World Wide Web site, www.geocities.com/~pop_ltd/.

Veteran Nashville musician/writer/producer Lloyd says the Monsters of Pop fest is a positive step forward in establishing an identity for Nashville's pop community. Lloyd, no stranger to musical identity crises himself, was half of the popular country duo Foster & Lloyd and is now recording his own power pop albums, writing songs, and producing. He just produced the Thompson Brothers Band for RCA here and keeps one foot in both musical camps.

"Before," he says, "most Southern bands were rooted in R&B and country, like Lynyrd Skynyrd. Now, most of these bands are more melodic or classic rock-oriented, like the Kinks or the Beatles or the Who. Or even Big Star, out of Memphis. The term 'power pop' was actually coined by Pete Townshend when he was describing early Who records."

RADIO & RETAIL SUPPORT

Local radio stations and record outlets are generally supportive of local acts, musicians say. WKDF hosts the program "Sunday Tapes" every Sunday night. Tower Records regularly hosts release parties and live shows.

Although it is more punk-oriented, the independent Indinet Record Shop, on Church Street near downtown, presents live shows in its adjacent club on Friday and Saturday nights. Formerly Lucy's Record Shop, Indinet also plans an online service in which local bands will be able to post their music on a Web page for sampling and ordering. The store's core audience is the 14-21 age group, and live gigs alternate between punk and Christian bands.

The club scene is centered on the Exit/In, 12th & Porter, the Ace of Clubs, 3rd & Lindsley, Caffe Milano, the Radio Cafe, and others on a sporadic basis.

The annual Extravaganza is a showcase for local bands and artists, as well as the annual Nashville Music Awards show.

It's hard to say what the future holds, Lloyd says. "It'll take just one break-out act," he says. "There's a lot of good ones here. And there's a lot more international activity. Brad Jones of the Alex the Great studio is recording Japanese bands here, and Swan Dive has a Japanese release on EMI. But, yeah, there is a stigma here. That's changing. Ross Rice from Memphis is here a lot, and he's great. And we have Steve Earle, who is sort of our local Bob Dylan or Neil

Young. So, as a town, we refuse to be labeled."

One young artist who perhaps best personifies that dichotomy of musical identity is Bobby Bare Jr. Son of the famed country artist Bobby Bare, the younger Bare is an unclassifiable hybrid who has become a club favorite here and is working on a debut disc for Immortal, with Peter Collins producing, and has signed with Windswept Pacific for publishing. He has for a songwriting mentor Shel Silverstein, who has written many songs for Bare Sr.

"Dad's live shows were always straight Lynyrd Skynyrd, straight guitar power," says Bare Jr., now 31, who was nominated for a Grammy at age 5 for his singing on his father's song "Daddy What If." So he learned how to rock at an early age. His band has the Nashville distinction of using a dulcimer in place of lead guitar.

Bare is second-generation country royalty who eased seamlessly into rock. He plays the Exit/In occasionally and was featured in the downtown River Stages festival May 1. Bare says he ran up against the Nashville stigma when booking agencies were reluctant to sign a rock band out of Nashville.

"No one knows who our audience is," he says. "But I think we could open up for Everclear or we could open up for Wilco or Primus."

COPYRIGHT TREATIES

(Continued from page 6)

enabling legislation before the treaties can be ratified.

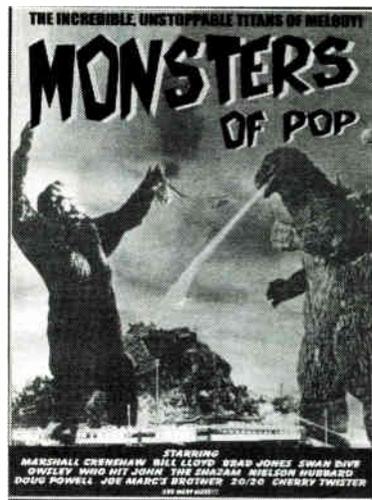
The WIPO treaties offer the music, movie, publishing, and software copyright communities of member nations greater protection by prohibiting unauthorized copying and circumvention of copyright encryption information; they also offer copyright-infringement protection on the Internet.

Because the WIPO treaties, negotiated in Geneva in December 1996, aren't self-executing, the U.S. is one of the 30 nations that must ratify them for implementation. Altogether, 160 nations may eventually become signatories.

The passage comes after weeks of stalled negotiations and a hardball ad campaign from the Consumer Electronics Manufacturers Assn. (CEMA) over a provision in the bill that CEMA believed could outlaw new-generation equipment as well as home consumer VCRs and computers. The copyright community argued that the bill does no such thing.

At the center of that debate is a provision in the WIPO bill that would prohibit the manufacture and sale of any device designed "primarily for the circumvention" of anti-copying mechanisms or copyright information systems. CEMA was successful in attaching language to the bill that states that WIPO provisions won't hamper technological improvements in devices that aren't primarily designed for copyright circumvention.

The House Judiciary Committee passed its enabling legislation last month (Billboard, April 11).



A June festival will celebrate Nashville's pop side.

Europe, Paladin by WEA and the Alternative Distribution Alliance (ADA), and E-Squared by ADA.

Local artists are represented on a mosaic of labels: For example, Abra Moore is on Arista/Austin; current local fave the Diner Junkies are on Cyber Records, in Gaithersburg, Md.; and Who Hit John is on Nashville's Not So Permanent Records.

"We're in Boston right now with our Alison Brown Quartet," says West, "and when you say 'Nashville' here, there's a certain expectation, and it follows you everywhere you go. Alison [Brown, his label co-founder] may play banjo, but she plays jazz. The pitches I get from groups and from artists are from everywhere. We have all kinds of music."

West says Compass, which he and Brown (who was formerly on Van-

PAID AIRPLAY CHANGING BUSINESS LANDSCAPE

(Continued from page 1)

Proponents of pay-for-play and pay-for-say are quick to distance these activities from the infamous 1960 payola scandals of Cleveland DJ Alan Freed and others. These new methods are considered perfectly legal by the Federal Communications Commission (FCC), as the money goes to stations and not individuals. The methods are treated like any other form of advertising, though stations are required to note that paid songs are sponsored.

Billboard recognizes paid spins when compiling its chart data, although director of charts Geoff Mayfield says the magazine will continue to monitor and evaluate the practice as it evolves.

The most dramatic testament to what some are already tagging the

Pay-For-Play Sparks Debate Of Where Labels' Money Goes

A Billboard staff report.

NEW YORK—While labels and radio stations debate the pros and cons of the various forms of direct pay-for-play (see story, page 1), they're also confronting serious questions about how the rise of these new methods of securing radio airplay will ultimately affect numerous facets of the music business.

Chief among the issues for labels is whether pay-for-play will rein in what many see as spiraling costs for getting airplay—via independent consultants, tip sheets, new technologies, and programmer giveaways—or push them still higher.

A&M put the spotlight on one current cost of doing business—the indie promoter/tip sheet—in December, when chairman/CEO Al Cafaro canceled a contract with Hits magazine and vowed to consider advertisements on a case-by-case basis. The Los Angeles Times reported that the canceled deal was worth \$700,000.

Though Cafaro declined to comment on the reasons for the move, an informed source told Billboard that the decision was tied to Cafaro's desire to invest the money in marketing and advertising plans that will more directly address consumers. No other record labels, however, followed his lead on this front.

INDIE EXCLUSIVITY DEALS

In R&B circles a couple years ago, group owner Radio One, owner of mainstream R&B outlets in cities like Baltimore, Atlanta, and Washington, D.C., signed an exclusivity deal with an indie promoter. While similar deals weren't uncommon in top 40 radio, Radio One's contract caused a furor in the R&B community. The deal was never pursued outside of Baltimore, and in time the issue died down.

(Continued on next page)

era of the "audio infomercial" is a series of five initiatives that CBS Radio is offering to country record labels under a new "Country Radio Record Sales Impact Program." In a document obtained by Billboard and Country Airplay Monitor, CBS outlines a "Sudden Impact" back-announcing initiative with voice-overs by artists; this would cost a label between \$14,700 and \$19,600 depending on the frequency of the announcements. Related to that is a "radio endcaps" program in which DJs tag songs by a label's artists with 10-second back announcements immediately after the songs run on CBS' country radio stations (which will soon number 25).

Other elements of the proposal include a new-music show airing 8-10 a.m. Saturdays that offers a retail tie-in with Kmart; 90-second artist spotlights sold to labels for \$2,800-\$9,600; and an in-market tour package that brings an artist to a city and includes numerous tie-ins with the local station and local merchants. The cost to the label for the latter package is \$20,000.

At least three Nashville labels have bought into the CBS program, most notably Capitol Nashville, which in early April committed \$500,000 to the radio endcaps program. Capitol has purchased the time to support 10 album projects over the next nine months.

DreamWorks Records purchased the Sudden Impact program for Randy Travis' new album, "You And You Alone." That program has CBS country stations running 10-second promotional announcements once an hour for seven days at a total cost of \$12,600. DreamWorks, however, chose to run the Sudden Impact spots for just one day, April 23.

Atlantic Records Nashville plans to use Sudden Impact for John Michael Montgomery's next album, to be released Tuesday (5), according to president/CEO Rick Blackburn. However, Blackburn is vehemently opposed to CBS' radio endcaps program.

"It stinks," he says. "I'm not going to support that." The reason, he says, is because it involves paying for back-announcing that radio might otherwise do for free.

Meanwhile, radio group owner Chancellor Media—which, together with owner Capstar, commands 400 stations nationwide—has reportedly signed pay-for-play agreement contracts worth \$25 million. Group officials won't comment on the pact's details, including what labels have come on board and which stations are involved (Billboard, April 25).

THE NEW COST OF DOING BUSINESS

In these early stages, most industry pundits are simply trying to understand the immediate implications of the new deals and how they compare with current practices.

"The real issue is that there's plenty of advertising dollars being spent by record companies, and radio is getting virtually none of this," offers Dene Hallam, VP of programming for country KKBQ Houston. "It's incumbent upon us to get smarter and more creative in generating revenue at radio stations."

"The negative could come if people

don't know how to tell how much is too much," adds Guy Zapoleon, president of Houston-based consultancy Zapoleon Media. "My worst fear is that in the effort to develop new revenue, stations start playing too many unproven songs."

"My view is that we're already paying to play," says Don Rose, president of independent label Rykodisc. "Except the way the current system operates, there's no accountability. So I would actually welcome an environment where I knew exactly how much it costs to get my record played on 'X' radio station and I knew the price I was being charged was the same as what the majors were being charged. If this could level the playing field, then I'm all for it."

"If the music is good, listeners will be drawn to it, whether it's paid or not," adds Valerie Geller, president of New York-based Geller Media International consultancy and author of "Creating Powerful Radio." "They just don't want to be lied to."

But, she cautions, "I see a lot of stations today valuing statistics over creativity, and that makes program directors susceptible to the pitches of record reps. There is still something to be said for going with your gut feelings about programming."

MERGERS' IMPACT

With the 1996 Telecommunications Act's loosening of ownership limitations, many mega-group owners are able to bulk up their holdings in major markets. By paying as much as 17 times the projected cash flow for stations they're acquiring, management is now left encouraging programmers to think like salespeople or mandating that salable air time be reconfigured. Many see this hardcore attempt to compound revenue as the primary factor fanning the flames of the new deals trend.

"There seems to be so much pressure for stations to come up with alternative revenue streams that they're driven to tap the music industry—and not just the labels," says Bob Moody, Nashville-based VP of country for McVay Media consultancy. "It hasn't happened yet, but publishers, promoters, and managers may end up being able to pay to get songs on the air that otherwise wouldn't."

Dave Douglas, PD of mainstream rock WAAF Boston, notes the owners' priorities. "As public companies, there are only two ways to enhance your bottom line: increase revenue or buy more stations."

WIN/WIN FOR LABELS AND RADIO

While a number of label and radio executives contacted by Billboard declined to speak about these burgeoning issues, others are freely waving red flags over the specific issues of pay-for-play and back-announcing. Those in support are lapping up the new marketing techniques, claiming that they're win/win for the music industry.

Dave Numme, operations manager at KUFO—the station paid for playing Limp Bizkit's "Counterfeit"—has called his decision to participate in the pay-for-play deal a chance to "share in the risk and opportunity of these projects. It's our risk when we choose not to play

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Global Views Vary On Pay-For-Play

A Billboard international staff report.

The sharply drawn borders between programming and advertising that exist in the U.S. are less clear in some parts of the world. Different business cultures, established without reference to the U.S. model, make for radically different relationships between labels and broadcasters in each country.

In Europe, legal pay-for-play is nothing new in many territories where advertising regulations permit its usage, although there is some evidence from around the Continent that, as in the U.S., it is becoming more prevalent.

In Germany, one record company executive who opposes pay-for-play claims the country's niche broadcasters are particularly keen on the concept. Alex Merck, managing director of Cologne-based indie label Merck Music, contends, "Several small stations in Berlin are trying to get the music industry to 'sponsor' shows—exactly like what's going on in the U.S."

He adds, "The music industry is delivering the raw material [music] for the product the station turns out [programming]. So they should look for 'straight advertisers,' which they should be able to find, if they have valid programming."

Italy has a history of innovative relationships between broadcasters and labels. Most of the major national Italian networks have hourly "power play" slots, flagged by advertising, which are paid for by the labels. The paid-for tracks are usually aired in full as the first or second song at the top of the hour, following the news.

One established Italian practice—often used for national acts—is that radio stations "present" an act and have their logo on the record, with the station listed as a co-publisher of one or several tracks. One example is Laura Pausini's breakthrough single, "La Solitudine," which was presented by RTL.

Such co-publishing agreements were common in France 15 years ago, but today those practices have totally disappeared. Relations between record companies and radio stations become more blurred when the two are linked with TV. When a label buys advertising on a TV channel, it pays part of its radio advertising costs by crediting the radio station onscreen and often on the record.

"The practice of such triangular deals is common, and the amounts are considerable. We are sure that it has an influence on the radio playlist, but we can't prove it," says Jérôme Roger, GM of independent record labels' body UPFI. "Almost all the UPFI indie labels complain to me about this situation, which keeps them off the main radio networks' playlist in favor of the majors."

Roger says UPFI has created a think tank in order to find the best way to stop those practices by proposing that the culture minister introduce a new law. "But today, the main trouble between records and media comes from the TV channels, which have created their own labels, and it seems that some radio stations want to do the same."

The co-publishing structure also exists in Japan, where many other business practices differ from what is recognizable in the U.S. Sometimes record companies and publishers will give a portion of the publishing rights to a station or its affiliated publisher as part of a deal for "tie-up" songs used in commercials or TV dramas, thus ensuring more airplay.

One industry source says one way Japanese labels exert pressure on radio stations for airplay is to buy advertising time. "If a label buys, say, 14 or so ad spots, then during the following week, the station will play a song maybe 10 times," the source says.

However, there is a control in place: Most Japanese radio stations do not have a single music director who puts together playlists for the whole station. Instead, individual PDs choose music for the specific shows they are responsible for. As a result, it is next to impossible to buy heavy rotation for a single.

In Southeast Asia, the relatively recent development of music broadcasting and the absence of regulatory control mean that buying or sponsoring air time is neither illegal nor seen as unacceptable.

Most of the markets in the region, say executives, are littered with broadcasts with slogans such as "This programming block sponsored by EMI, sponsored by Sony, sponsored by (fill in the blank)."

Says one major-label source of the situation throughout Southeast Asia, "It's bad enough that you have limited radio outlets in each market, but to have formats programmed by the highest bidder... it doesn't make it the greatest climate for breaking new music."

In Hong Kong, majors and large indies are known to each regularly spend up to \$70,000 Hong Kong (\$9,400) per month on radio blocks to promote their music. While all Hong Kong stations are strictly playlisted, and the DJs themselves are therefore removed from the loop of possible profiteers—payola is "illegal" here—there are ways of influencing programming.

Local broadcaster Metro Radio has what is referred to in the community as a "commercial promotion deal," which is literally broken down into a dollar figure in exchange for a number of "spots." Such deals, available from other stations, are formalized in the form of rate cards used for advertising.

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PAID AIRPLAY CHANGING BUSINESS LANDSCAPE

(Continued from preceding page)

[Alice In Chains'] 'Man In The Box' but to [instead] play a new and unfamiliar artist."

Numme says that he approached the label about Limp Bizkit, claiming "a more efficient use of money for the record companies" because that money usually goes to PDs. "At the end of the day, is pay-for-play any different than if you added a record for a promotion?" he asks.

Likewise, Flip owner/president Jordan Schur calls the Limp Bizkit scenario "successful for everybody. If we can [raise awareness] for our bands through a spin or a show, it's a good thing. I'm sure KUFO helped."

Limp Bizkit lead vocalist Fred Durst is a supporter of the unorthodox method used to spread the word on the band's project, saying it gave listeners a chance to hear a song the radio station might not otherwise have played (see story, page 11).

"Counterfeit" peaked at No. 34 on Rock Airplay Monitor's active rock chart early in the KUFO experiment. The group's album, "Three Dollar Bill, Y'All," hit No. 1 on Billboard's Heatseekers chart for developing artists the week of April 25. On The Billboard 200 this issue, it falls from No. 100 to No. 125. Its sales are at 200,000, according to SoundScan.

Consultant Tom Barnes of Sinton, Barnes & Associates in Atlanta, who approached KUFO to discuss the importance of finding new revenue sources for radio, contends that pay-for-play might be a better way to bring label resources to stations.

"The way that money gets to radio stations from record companies is about as inefficient a process as I've ever seen in any business," he told opportunity of these projects. It's our risk when we choose not to play Billboard in an April 25 profile. "There

are so many nuances and politics, and ultimately, it gets down to 'I like this guy. I don't like that guy.'"

With pay-for-play, Barnes says, stations no longer "have these issues of aesthetic. It purely gets down to reach and frequency issues. Pay-to-play is not the apocalypse for the record industry."

However, Scott Borchetta, a senior executive in promotion and development for DreamWorks Nashville,

'The real issue is that there's plenty of advertising dollars being spent by record companies, and radio is getting virtually none of this'

says the experiment with Limp Bizkit should be enough to halt the trend.

"They got 50 spins, and the record went away," he says. "It doesn't help anybody. If radio wants us to pay for every time we're played on the radio, they should probably help us pay for all the recording costs, artist development costs, etc. If they just want to have whoever has the most money to throw around get the most airplay, there's a bad imbalance."

Referring to the deal DreamWorks made with CBS, he adds, "I'm not going to pay anyone to play Randy Travis."

But, he says, "I applaud CBS,

[which is saying], 'We don't want just the time buy; we want to grow the market. We want to help you sell records.' I have no problem partnering with radio for a better result."

PARTNERING WITH RADIO

Capitol Nashville president/CEO Pat Quigley, who gave the nod to the label's \$500,000 commitment to CBS, also sees joining hands with radio as a step forward.

"It's my responsibility to break an artist, [and] in my conversations with the different radio [groups], they say, 'If you want to put the money up, we'll become your marketing partner,' say Quigley, who's also quick to point out that this is a far cry from pay-for-play: "This is in no way in [that] arena."

Dave Richards, PD of mainstream rock WRCX Chicago, is cautiously optimistic about the new deals' potential. "Now we're talking cash, and cash certainly looks better to a station's bottom line than T-shirts or a trip to see some band somewhere," he says. "In a case where it's a good record for a radio station and it's good support that a record company is getting, everybody wins."

BACK-ANNOUNCING: YES OR NO?

Meanwhile, both sides of the fence question the value of back-announcing. Most observers feel that stations should already be providing titles and artist names as a listener service.

Nashville's Curb Records issued a sharp statement in response to the Capitol/CBS deal. The label said it will continue to buy radio and TV spots, but "under no circumstances will Curb Records pay a radio station to either play a record or make an announcement about a record that it would not make under the normal

course of business."

Adds Mercury Nashville president Luke Lewis, "It seems outrageous that we would feel compelled to pay radio to properly program their radio station. Back-announcing should be a given."

Lionel Ridenour, senior VP of black music at Arista Records in New York, theorizes that if back-announcing became standard practice, "all radio stations would sound like one big commercial. Music should be based on requests, [product] sales, marketing, and call-out research, not whether somebody paid for it."

Borchetta calls back-announcing "tricky. You can't guarantee when the records are going to be played. I promise you CBS is not going to play a record any longer or more because they're getting paid to back-announce."

Atlantic Records senior VP of promotion Danny Buch says he's still taking it all in, but he says he does see value in the practice. "[Labels] are not just getting a back-sell," he says. "It's the specific wording. Like, 'If you hear this song, pull over to the side of the road, and it will change your life.' You're buying a testimonial that plays every time the record is played. With all these things in their infancy, you have to think about what avenue is going to give you the most support from a station."

On the radio side, KKBQ's Hallam notes, "When I read of the Capitol/CBS country radio 'deal,' I was taken aback. Since this is a policy of our radio station to back-announce currents and especially new artists, I'm trying to add up how much revenue Capitol Nashville owes me from the last five years."

Likewise, country KZLA Los

Angeles PD John Sebastian, who says he also back-announces as a matter of practice, comments, "I'm worried about the Pandora's box being opened a little bit. The crack opens, and we go all the way to pay-for-play."

Perhaps the only certainty in the industry is that evolution will continue to bring abrupt change to the gears of the music business, revolutionizing today's standard methods overnight.

"Radio station marketing practices and programming techniques are changing by the minute these days," says Paul Miraldi, director of marketing for classic rock WAXQ New York and a member of the board of directors for PROMAX International, the broadcast and electronic media industry's promotion and marketing association. "Who's to say that in a year, pay-for-play won't be as passé as the FCC's old ownership limits?"

Assistance in preparing this article was provided by Bradley Bambarger and Melinda Newman in New York, Chet Flippo and Phyllis Stark in Nashville, Chris Morris and Anita M. Samuels in Los Angeles, and Marc Schiffman, managing editor of Rock Airplay Monitor.

LABELS' MONEY

(Continued from preceding page)

In February, the country format experienced a similar controversy when pop/rock indie Hi-Impact Marketing announced it had signed that format's first exclusivity deal with five stations in Capstar's Atlantic Star division. At the Country Radio Seminar that month, broadcasters galvanized and essentially crushed the movement.

Yet even with the rise of direct pay-for-play, few believe that indie consultants and tip sheets will go away any time soon, even if many labels privately wish they would.

In particular, some independent labels—which are often squeezed out by the high price of below-board deals sponsored by major labels—welcome the idea of a new, clearer set of rules for securing airplay.

"I don't want to be Pollyanna about it, but I don't see how it could get much worse for indies at radio," says Don Rose, president of the independent label Rykodisc. "If I had the opportunity to bet on my song, right now I've got to put money on the table, and it may or may not get played."

"If I had an opportunity to actually put the money on the table and let it get out there and let the consumer decide, to me that's more attractive than allowing the system to decide."

Radio stations, meanwhile, are left to consider how direct-payment initiatives might influence the free-flowing label-to-radio tchotchkes and artist appearance deals that have been standard for years.

One of the more prominent recent agreements was Chancellor's bid to play the Bee Gees' struggling "Still Waters" single during middays at 11 on its outlets nationwide in exchange for the group's appearance at a Jan. 31 concert by Chancellor top 40/

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GLOBAL VIEWS VARY ON PAY-FOR-PLAY

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In Taiwan, radio broadcasting is widely held to be rife with pay-for-play: The country's International Federation of the Phonographic Industry chart has run afoul of industry sentiment after it became patently obvious that charting positions were statistically impossible and had been rigged through payment (Billboard, March 14). The chart narrowly avoided a vote of non-confidence recently, which would have suspended its publication.

In Chinese markets such as Beijing, while payola is again strictly illegal, one source said he'd been approached about a 100 renminbi (\$15) *Lai See* (or "red envelope," the Chinese New Year cash gift packets that serve as a quaint means of distributing graft) to secure a write-up on his company's Scandinavian pop band in a local newspaper. While his experience did not extend to radio play, he was led to believe that this would have merely required a larger envelope.

On another front, the Asian economic crisis, which has crippled the Indonesian economy, has highlighted the openly commercial nature of music video programming on cable, satellite, and terrestrial TV.

Music videoclips in Indonesia are used as "filler" entertainment, for

which the label pays slightly less than prime ad rates, says Chandra Widjaja, TV promotion manager for Musica Group, among the largest players in Indonesian music. Labels pay for the air time for their clips, and at the end of the month, the label is refunded for unplayed videos.

MTV Indonesia, which airs on private station ANTV, does not charge for video play and so provides an avenue for objective exposure. Since

April, it has been working with local labels and working on national, rather than regional, priorities. (MTV does charge for ad space—mostly 30-second tag spots at the end of a clip.) ANTV, however, has its own video shows, for which it does charge.

Daniel Tumewa, marketing manager for MTV Indonesia, says, "Some labels are very dependent on this airplay, and the biggest part of their budget goes to TV [promotion], aside

from paid advertising."

This story was prepared by Dominic Pride in London; Mike McGeever, programming editor of Music & Media; Christian Lorenz, music business and talent editor of Music & Media; Steve McClure in Tokyo; Geoff Burpee in Hong Kong; Mark Dezzani in Italy; Rémi Bouton in Paris; and Debe Campbell in Jakarta, Indonesia.

Pay-for-Play Utilized For Bocelli In Germany

BY CHRISTIAN LORENZ

LONDON—Hamburg-based Klassik FM doesn't generally play opera music. But listeners currently can hear tracks from Andrea Bocelli's operatic debut, "Aria—The Opera Album," on the classical music station, thanks to the efforts of Bocelli's label in Germany, his principal market in Europe.

Philips Classics bought Bocelli's air time on Klassik FM, the country's only nationwide classical radio station, as part of a multifaceted marketing campaign. "We are promoting 'Aria' in a cooperation with

partners such as [TV channel] Sat1, [retail chain] WOM, and Klassik FM," explains Philips Classics German label manager Elmar Kruse.

Since the album's March 23 release, Klassik FM has been playing "five minutes of excerpts from 'Aria' per day for a month as part of the cooperation," says Kruse.

According to Klassik FM music editor and head of archives Peter Brandt, the Bocelli spots are aired daily at 12:15 p.m. The station's official rate card suggests that Philips would have paid an estimated 5,500 deutsche marks (\$3,000) for an ad-

vertising spot of the same length at the time the Bocelli tracks are broadcast.

This puts an estimated nominal value of 165,000 deutsche marks (\$92,000) on the monthlong Bocelli campaign, although this investment has to be seen in the context of shipments of some 300,000 albums in Germany so far.

The paid-for Bocelli spots are currently the only opera to be found on the station.

"Opera did not prove very popular with our listeners in the past," says Brandt.

ATLANTIC VOWS ROYALTY REFORM PAYOUTS

(Continued from page 3)

know what they're waiting for." Adds Connor, who is 70 and still touring and recording, "Did they say they were going to take care of this in 1997? Well, what's taking them so long?" When told of the August target date, Connor says, "We'll see what happens."

The artist most identified with the royalty reform movement is Ruth Brown. In the '50s, Brown had a series of hits, such as "Mama (He Treats Your Daughter Mean)," that were so important to the early success of the company that Atlantic became known as "The House That Ruth Built." Brown has appeared on ABC's "Nightline" with other music industry activists to address the issue of royalty reform.

Upon hearing of Atlantic's August target date, Brown's representative, attorney Howell Begle, says, "This has been moving at a snail's pace. I mean, Ruth Brown is 70 years old. I'm relieved to hear it's finally going to happen."

O'Brien says there will be a note of explanation accompanying the new royalty statements.

Among the prominent artists who recorded for Atlantic in the '50s and '60s are Aretha Franklin, the Drifters, Solomon Burke, Patti (LaBelle) & the Bluebells, T-Bone Walker, the Rascals, the Mar-Keys, John Coltrane, Sam & Dave, Wilson Pickett, Bobby Darin, and the Modern Jazz Quartet.

Atlantic was the first label in the industry to upgrade its royalty payments when it announced in 1988, as part of its 40th-anniversary celebration, that it would provide a lump-sum retroactive royalty payment to 35 of its first-generation stars. The company also contributed \$1.5 million to establish the Rhythm & Blues Foundation.

Besides Brown and the Clovers,

RIGHTING PAST WRONGS

The issue of royalty reform emerged in the late '80s as the recording industry began to confront the stigma of race-tinged opportunism. In the past, African-American recording artists, particularly those recording blues and R&B, were offered recording contracts with onerous royalty rates, or often no royalty at all in lieu of a one-time cash payment.

According to published reports, Atlantic was one of the few labels in the late '50s specializing in R&B recordings that consistently offered its artists a royalty.

However, at Atlantic and at other labels of that era, many artists never saw significant royalty revenue because recording session costs, as well as travel, packaging, and other outlays—described by some music historians as examples of "artificially inflated accounting"—were charged against artists' "unrecouped royalty" accounts.

The most famous case is that of Muddy Waters, who, despite years

of best-selling blues hits, still showed a negative balance of \$56,000 on the Chess Records accounting books in 1986.

That same year, according to MCA, which bought the Chess catalog in 1985, royalties from sales of Waters' catalog were more than \$25,000. Soon afterward, MCA paid the royalty to Waters and his estate.

The case of jazz singer Chris Connor, who cut many albums on Atlantic in the '50s and early '60s that are now considered classics, is common. "She began with the label in the '50s," says her manager, Lori Muscarelle. "But she didn't get her first royalty check until 1991. It took all that time just to pay off [the unrecouped royalty balance]."

Nearly all of Connor's royalties in recent years have come from sales in jazz-receptive Japan, she adds, since until recently few reissues of the award-winning singer's work have been released in the U.S.

BILL HOLLAND

these 35 artists include Charles, LaVern Baker, Chuck Willis, Ivory Joe Hunter, and Joe Turner, all of whom will also benefit when the new royalty kicks in.

OTHER REFORMS

Other labels have instituted reforms of their own (Billboard, March 4, 1995).

In 1989, MCA became the first label that did not originally own a catalog to offer reforms to artists, upping the royalty rate of most of the

artists on its historic Chess and Checker blues labels retroactive to the 1985 purchase of the catalog. It also erased the unrecouped royalty balances of those artists, including Muddy Waters, Chuck Berry, Howlin' Wolf, Bo Diddley, Etta James, and Billboard Century Award winner Buddy Guy.

Although MCA representatives have not commented on the amount of royalties being paid, it was reported in 1989 that MCA agreed to pay 10% royalties. In reference to this, a

company spokeswoman says, "It is against company policy to comment on artist or employee compensation," but it was confirmed that competitive royalties were being paid.

Since 1989, MCA has not extended its reforms to any artists on its former core label Decca, nor other acquired labels, such as Duke, Peacock, and Impulse!

In 1992, EMI-Capitol, prompted by then EMI Music Group president/CEO Jim Fifield (Billboard, May 2), initiated the industry's most extensive reforms by offering a 10% royalty and elimination of unrecouped royalties to all its pre-1972 artists, regardless of musical genre, on all its labels. Artists who appeared on Capitol, as well as such historic R&B and jazz labels as Aladdin, Imperial, and Blue Note, were included.

In 1994, Denon initiated 10% royalty reforms for jazz artists who had recorded for its acquired Savoy Records jazz catalog on a "case-by-case basis."

In 1995, Sony Music announced it would increase the royalty payments to 60 former blues and country artists whose work originally appeared on such labels as Columbia, Epic, OKeh, Brunswick, and Vocalion. That program, involving heritage artists in the label's "blues and roots" series, which has released 48 compilations so far, has been extended to more than 200 artists, according to the company.

To date, most artists involved in Sony's reforms recorded in the '20s to the late '30s, including such blues artists as Bessie Smith, Charlie Patton, and Mississippi John Hurt; however, the program includes a few '50s-era performers, such as gospel artist Mahalia Jackson.

Also in 1995, Rhino instituted a 10% royalty to artists who recorded on labels it now owns, most of which

are on Roulette or its family of labels, such as Gee and Gone.

However, two major record companies with acquired heritage labels have resisted royalty reform.

PolyGram, which owns the huge Mercury, MGM, Sussex, and Verve catalogs, as well as Motown and others, has resisted entreaties from reform activists to offer updated royalties. So has BMG, which owns the historic RCA, Victor, Bluebird, Groove, Vik, and X catalogs and many others.

Fantasy, which owns the Prestige, Specialty, and Riverside label catalogs of the '40s, '50s, and '60s, as well as part of Stax-Volt, the soul music '60s label, among its acquired labels, has also declined to increase the royalty rate for artists who recorded for those labels.

Warner Bros. Records, which was founded in the late '50s and gained its first successes in the '60s, has few heritage R&B catalog artists.

GRP RECORDING CO.

(Continued from page 6)

operations with LiPuma, will give LiPuma the freedom to spend more time in the studio working with the label's artists, Horowitz says.

UMG and GRP are optimistic that Goldstein, who at Private was instrumental in taking Yanni from a niche new age artist to a multi-platinum-selling superstar, will help GRP's artists reach a broader audience.

"Diana Krall, in our view, is a mass-appeal artist, not just a jazz artist," says Horowitz. "There will be a number of artists at GRP, from time to time, who should be exposed to more than the traditional jazz audience. Certainly with Ron's background and skill set, he will help facilitate that."

The hiring of Goldstein reunites him with LiPuma. The pair worked together at Warner Bros. in the late '70s, when Goldstein served as VP of the label's jazz and progressive music division and LiPuma worked as an A&R executive for the label.

"Ron and I have been friends and working cohorts for years," says LiPuma, who reports to UMG chairman/CEO Doug Morris, UMG co-chairman/COO Mel Lewinter, and Horowitz. "I've got a lot of respect for Ron. He's got a great reputation and a lot of years of experience, and he did an incredible job at Private Music."

Goldstein will be instrumental in the label's plans to break Krall to a wider audience, and he joins GRP at a time when the label has other big releases in the pipeline, LiPuma says.

"We've got such great releases coming between now and the end June—George Benson, Marc Antoine, Dee Carstensen, Ramsey Lewis, and Acoustic Alchemy," he says. "I feel that Ron is going to be able to rally the troops here and bring those records home."

Goldstein, who reports to LiPuma, says he and the chairman "are extremely compatible in terms of our taste in music and artists."

GRP has four titles on the Top Jazz Albums chart in this issue, including Diana Krall's "Love Scenes," which has been No. 1 for 19 weeks. The label also has two titles on the Top Contemporary Jazz Albums chart.

PAY-FOR-PLAY SPARKS DEBATE OF WHERE LABELS' MONEY SHOULD GO

(Continued from preceding page)

As a result, the track worked its way up the Hot 100, though it peaked at No. 57. Still, Left Bank Organization, the Bee Gees' management firm, deems the experience positive. "It helped brand the Bee Gees and gave them a much more sturdy platform for the next project," says Left Bank CEO Allen Kovac.

A MARKETING 'PARTNER'

Chancellor sister WHITZ (Z100) New York also agreed to guarantee a set number of spins—at least 300, according to Broadcast Data Systems data—for Aerosmith's "Pink" as "payment" for the band's appearance at its 1997 Christmas concert.

Says Z100 PD Tom Poleman, "It's not just a spins commitment from us; we're also acting as marketing partners on the project."

The week of Z100's concert, Aerosmith album sales increased 94% in the market, according to SoundScan.

"Based on Z100's exposure, 'Pink' subsequently spread to other major and medium markets," says Columbia senior VP of pop promotion Charlie Walk. "We consider this a wildly successful venture."

But what happens when deals like this are thriving at the same time as

the uprising of pay-for-play and back-announcing?

"I don't think you can have it both ways," says Dave Douglas, PD of mainstream rock WAAF Boston. "If the labels are providing talent for shows, I don't see how you're going to also get money on a pay-to-play basis for the same act. I think stations will have to make a choice in most cases. It all boils down to how important it is to the label. They're the ones with the money."

Steve Leeds, a promotion executive for Universal Records in New York, argued in a letter that appeared in the April 3 Rock Airplay Monitor that "the landscape has changed from the days when records were picked through and programmed based upon the merits of the song. Labels sold records, radio sold time, and everybody was happy."

"Today, things are different," he wrote. "A sense of entitlement lurks about, whereas if a station elects to expose a song, a sense of obligation is sought, usually in the form of a live-music situation."

Then there's the common practice of labels flying PDs to resort spots in the hopes that they'll be convinced to spin a particular record.

Scott Borchetta, a senior executive in promotion and development for DreamWorks, says there's occasionally redeemable value in assembling high-profile PDs to showcase an artist.

"Hopefully, you're offering artists and music that are so special that it impacts them and they go back and say they saw it and felt it," he says. But he stresses; "If you're just sending people on vacation, you're not going to see DreamWorks involved."

Dene Hallam, VP of programming at country KKBQ Houston, says that paying for an actual play or back-announcement beats the blurry commitment behind such trips any day.

"This is absolutely a smarter way of using dollars," he says. "Anyone who invites me on a record junket knows I'll evaluate it for what it is, but as far as a nice hotel and a free dinner making me add a record, they're smoking crack."

Still, with radio stations' corporate parents now writing airplay deals with labels, some in the industry wonder if radio stations themselves might suffer in the long run.

"In the end, if anybody with X dollars can get their song played on the radio, then it'll go the other way—

there'll be too much bad diversity, and people won't listen anymore," says Rykodisc's Rose.

Programmers, however, say that no station would jeopardize listenership by playing a bad record. Many also dismiss the idea that their audience would be averse to pay-for-play and other revenue-enhancing programming techniques.

"I don't think the vast majority of them make the connection, and if they do, they don't care," says WAAF's Douglas.

"They only care if the song sucks," quips consultant Tom Barnes of Sinton, Barnes & Associates in Atlanta.

But Damien Bell, a DJ at WPAL Charleston, S.C., disagrees, claiming that "pay-for-play eventually hurts listeners by misleading them into thinking they're getting something popular. Actually, what they're getting is manufactured."

This article was prepared by Chuck Taylor, Bradley Bambarger, and Melinda Newman in New York, Chet Flippo and Phyllis Stark in Nashville, Chris Morris and Anita Samuels in Los Angeles, and Marc Schiffman, managing editor of Rock Airplay Monitor.

FRENCH ACT DAFT PUNK TAKES ON SACEM

(Continued from page 1)

the question of whether an act from one European Union country—in this instance, the young French techno act Daft Punk—can use the EU's single market to have its royalties collected by an organization based in another EU member state.

Having first broken through in the U.K. underground, the band's two members and joint composers—Thomas Bangalter and Guy-Manuel de Homem Christo—became members of the U.K.'s Performing Right Society (PRS). The musicians asked PRS to collect all European performance royalties outside France and then applied to the French society Sacem for membership in regard to French income.

Despite the fact that the musicians submitted their applications at the end of 1996, Sacem still hasn't admitted them because, a spokeswoman says, Sacem has always signed its members for the world and has no desire to change that tradition.

"We accept the authors and composers for all territories, or we don't accept them at all," says the spokeswoman. "Sacem is not deliberately obstructing the band's membership. We are currently in negotiation with them in order to solve this question."

Yet a resolution may be problematic. Daniel Bangalter—the band's manager and Thomas Bangalter's father—says he's on the point of instigating legal action to claim the royalties Sacem has collected on the band's behalf but hasn't yet distributed. He adds that if an agreement with Sacem can't be reached, he'll instruct lawyers to lay a complaint alleging restraint of trade before the European Commission's DG4 com-

petition department.

Bangalter says the sums outstanding from Sacem are substantial, as Daft Punk's "Homework" album went platinum in France, and the act has topped a number of airplay charts during the three years since its breakthrough.

"I truly have no idea how much we are owed," he says, "but it must be a lot."

The Sacem spokeswoman says her organization is keeping Daft Punk's monies in an escrow account and will distribute them when the dispute is resolved. She adds that Sacem has the authority to collect the band's performance royalties, as its joint publisher in France, Delabel, is a Sacem member.

Delabel administers Daft Punk's copyrights in conjunction with the band's own company, Daft Music.

Daniel Bangalter points out that the issue of Sacem membership is complex. He has shown Billboard a long series of correspondence between himself and the society relating to whether both band members—whom he says are equal partners—are jointly composers of the music and authors of the lyrics. He says Sacem has tried to treat Thomas Bangalter and de Homem Christo as having differing roles and has used this as a technicality to block the applications.

He contends that Sacem has also been reluctant to offer unqualified membership due to a court case brought by the band against the public TV station France 2. The band, having won every round of the year-old case, successfully defended its victories against a second appeal by

the station in the French civil court early in April. The band alleged that France 2 had no right to use its songs as background music on the station; as a result of the court cases, France 2 was obliged to carry 13 minutes of apology for its actions.

Daniel Bangalter says the France 2 case reflects poorly on Sacem, but the Sacem spokeswoman says the issue isn't connected to Daft Punk's membership applications.

To most European eyes, the Daft Punk issue centers on the band's membership in PRS and the case's implications for cross-border trade.

The EU's "constitution," the Treaty of Rome, says that interfering with the free flow of goods and services across the EU's internal borders is an illegal restraint of trade. However, the people who have

to do the work on the ground often have a different perspective. Historically, all collecting societies have had a monopoly in their countries of origin. Relinquishing that right to the international competition inherent in the single European market isn't being done without a fight.

John Sweeney, director of licensing at PRS, says that while his organization doesn't actively seek members from outside the U.K., it's conscious that European law means it cannot refuse to have discussions with non-British bands that apply.

Of relations with the continental European societies, he says, "We have an agreement in place whereby we do not poach each other's members. But if somebody comes to us, we have to talk to them."

He notes that PRS has been sub-

ject to comprehensive reform enforced by a report from the U.K. government's Monopolies and Mergers Commission. "What PRS has become is attractive to some people," he says. "The Monopolies and Mergers Commission insisted upon transparency and openness. In many ways, they have actually done a lot of our marketing for us."

Sweeney says the managers and artist lawyers he talks to are conscious that they have options within the EU for the first time. "People are shopping around for a good deal," he says. "There's not a big movement across borders, but people know they can look abroad now."

Assistance in preparing this story was provided by Rémi Bouton in Paris.

COLUMBIA READIES JEFF BUCKLEY'S 'SKETCHES'

(Continued from page 11)

ing Columbia to hold off its initial plans for a release late last fall. After asserting herself and taking some time to deliberate, she worked closely with Columbia national VP of A&R (U.S.) Don DeVito and Wallace in selecting tracks and shepherding the package; she also solicited input from such Buckley associates as bandmates Mick Grondahl and Michael Tighe and former Soundgarden front man Chris Cornell.

"A lot of thought went into this, because the album is the true remains of Jeff," Guibert says. "The purpose of my son's life was to touch people with his music, and 'Sketches' is a continuation of that. It perpetuates his presence in a way."

Regarding the private, unfinished character of Buckley's demos and his desire to rework the Verlaine tracks, Guibert adds, "This album may not be what Jeff would have wanted to release in his lifetime, but his lifetime is over. And any qualms we may have had about releasing a work-in-progress pale in comparison to the need for his loyal fans to hear where he was at the time of his death."

Guibert emphasizes that "Sketches" was put together "with more love than commerce in our hearts," and Columbia Records president (U.S.) Don Ienner stresses that point as well. "This record isn't about how many copies we sell," he says. "I really don't even want to use the term 'marketing' in connection with it. I just want to do a good job letting all his fans know that the album is available and also help introduce Jeff's music to some new people along the way, help them realize what we know: That in just his short time on earth, he was one of the greats."

In keeping with the restrained presentation of "Sketches," there won't be a video for the album, according to Ienner. And so far, a single will see release only in Europe, with the touching, Prince-like ballad "Everybody Here Wants You" accompanied by the gothic "Nightmares By The Sea" and a standout demo, the raw rocker "Haven't You Heard," as B-sides.

Other highlights of "Sketches" include the majestic aggression of "The Sky Is A Landfill" and the overwhelmingly dramatic "Vancouver" on

the studio portion, and a keening cover of Peter Gabriel's "Back In New York City" on the homespun half.

Wallace—who produced and engineered "Grace"—remixed the Verlaine tracks, with the latter's input. "I know Jeff wanted another go at those songs," Wallace says, "but I think the material he recorded with Tom stands up to anything around, without any apologies or asterisks. As far as the demos, they're unsweetened and a harder listen, I think, not only sonically but emotionally. Jeff is very unguarded on those 4-tracks—listening to them is like reading his diary."

Buckley was born to Guibert and the late folk singer Tim Buckley in Southern California; he was raised by his mother and stepfather, leaving home as a teenager to eventually settle in New York. He hooked up with downtown art-rock band Gods & Monsters in the early '90s before going solo with sets in East Village coffeehouses.

His lithe tenor voice, good looks, and troubadour charm soon attracted interest, resulting in a debut Columbia EP in '93, "Live At Siné." After the acclaimed "Grace" album, Buckley began to collaborate with artists of all stripes, from the Jazz Passengers and Mind Science Of The Mind to Patti Smith and the Grifters. His voice can also be heard on the recent Edgar Allan Poe spoken-word disc on Mercury, "Closed On Account Of Rabies," as well as on the upcoming Epic soundtrack to "First Love, Last Rites."

Buckley's brief career earned a high stature not only at home but abroad, particularly in the U.K., Australia, and France, where "Grace" was certified gold (sales of 100,000 units). His death was mourned with unusual intensity, with the memorial in New York drawing not only loyal fans but the likes of Elvis Costello, who sang an Elizabethan lament.

Fans have been clamoring for a posthumous Buckley release for months, says Paul Chesik, a buyer at the Tower Records in New York's Greenwich Village. "The new record will do really well here without a doubt—this is his neighborhood. Plus, we get a lot of European tourists who come in asking about him.

Across the country, though, I'm not so sure. I hope the label takes the time to build a case for his catalog."

The next Buckley release could be out in early 1999, Guibert says, with an album drawn from his live recordings most likely. Regarding future releases, Guibert and DeVito agree that they "will listen to the fans" for guidance, monitoring the chat on Buckley's active fan sites on the Internet.

A reissue of "Live At Siné" is possible, with the disc expanded to album length. And a possible rarities compilation could include solo rehearsal recordings and outtakes from the "Grace" sessions, as well as a raft of covers and originals used as B-sides for European singles.

ELOY BERNAL

(Continued from page 8)

1954 were renamed El Conjunto Bernal and signed to Armando Marroquinn's Ideal Records. Among their biggest hits were "Mi Unico Camino," "Sentimiento Y Rencor," "Por Amor De Dinero," and "Me Regalo Contigo."

"Conjunto music had a big loss," says KEDA-AM San Antonio DJ Guero Polkas. "El Conjunto Bernal injected class into conjunto music when they entered the scene. They played with two chromatic accordions, dressed in suits, and sang in two- and three-part harmonies."

In his book "The Texas-Mexican Conjunto," music scholar Manuel Pena noted that the group had a major impact on conjunto music, through its "innovative genius, polished sound, and vocal harmonies."

By 1972, the Bernal brothers were burned out on the music scene and became born-again Christians. Paulino started a Christian label, Bernal Christian Records.

Juan Tejada, music director of the Tejano Conjunto Festival, says this year's festival will be dedicated to Bernal and four other conjunto greats who passed away in the last 14 months: singer/songwriter Cornelio Reyna and accordionists Camilo Cantu, Fred Zimmerle, and Joe Martinez of the Hometown Boys. The festival features five nights of concerts.

EDITORIAL

(Continued from page 4)

retailer forcing consumers to purchase albums by his acts. Death Row releases by Dr. Dre, Snoop Doggy Dogg, and Shakur all qualified for platinum or multi-platinum certification by the Recording Industry Assn. of America, and the label played no small part in the genre's share of overall sales, which ranged from a low of 6.7% to a high of 10% in the years 1990-1996. In 1997, rap sales outpaced pop for the first time.

Some argue that Knight co-opted a violent segment of black culture and packaged it for voyeuristic suburban white kids. Others say his label's releases hit a nerve with the very youths who were living the lifestyle his rappers glorified, bringing forth in-your-face reality, a communiqué from the ghetto that needed to be heard.

Either way, violence in music lyrics is part of an ongoing desensitization that appears to be occurring in our culture. Action/adventure films routinely make use of new technology to provide bigger, louder, splashier ways for people to kill one another. Death and destruction are the themes of many video games. TV talk shows encourage fisticuffs among friends and family members. And the evening news is full of stories about human beings showing depraved indifference to themselves, one another, and animals.

Is this all a case of giving the peo-

ple what they want? Consumers have choices, and they vote with their dollars, their viewing habits. But the people creating this material have choices, too. Profit is too often used to justify a lapse of ethics: They're buying it, so why not make it available?

But Death Row did more than just reflect street criminality through the lyrics of its artists. The operation itself has been the focus of an ongoing criminal investigation.

Where does the responsibility lie? Like all of us, Knight made decisions about what mattered to him and how he wanted to behave. He also made choices about the behavior that he tolerated in those around him, and about how he wanted to conduct his business practices. But choices were also made by the companies that were involved with him—which chose to do nothing.

Would Knight have been open to input, guidance, or criticism from more experienced executives? If the companies that were profiting from him chose instead to withdraw their funding and forgo their profits, would it have made any difference to him? We'll never know. The industry must learn from the Death Row saga and examine its business relationships more closely. And one can only hope that young record-label entrepreneurs won't use Death Row as a business model for the new millennium.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 100 songs by airplay.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with recurrent airplay.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 100 songs by sales.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 100 songs by sales.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with greatest sales gains.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

CLOSE BUT NOT ENOUGH: Considering that three of Mariah Carey's last five singles have bowed at No. 1 and that only five of her 17 previous singles failed to top the Hot 100, Columbia's ambitious expectations for "My All" were somewhat just, but in its first week, it trails Next, entering at No. 2. The deeply discounted single scanned 122,000 units to enter Hot 100 Singles Sales at No. 2. "My All" is ranked at No. 34 on Hot 100 Airplay, with 21 million audience impressions. The commercial single is actually a double-A-sided single, with "Breakdown" on the flip side. Before you ask, "Breakdown" doesn't appear as the B-side on Billboard's charts because both titles have to appear in the top 75 of Hot 100 Airplay to be considered a double-sided single. "Breakdown" did, however, appear on Hot 100 Airplay for three weeks before falling off in the March 28 issue. "Breakdown" currently has 1.9 million listener impressions from airplay at 20 stations.

SEESAW: Due to Carey's high debut, Shania Twain's "You're Still The One" (Mercury Nashville) is pushed back 2-3, despite a 27% increase in audience impressions and a 3% improvement at retail. Billboard's Hot 100 policy dictates that backward bullets are not awarded unless a title bullets on both the airplay and sales component charts, a challenge met by Twain. "You're Still The One" has 38 million audience impressions and scanned 91,000 units during the survey period. Even with Twain's rosy radio picture and sale pricing at select retail accounts, her chances of topping the Hot 100 are slim. **NBA THEME SONG:** It seems like only yesterday, but it has been five years since Tag Team's "Whoop! (There It Is)" (Life/Bellmark) and a year since Tommy Boy's "ESPN Presents The Jock Jam" were the current jams that rocked sports stadiums. If you've been to an NBA game lately, you've probably noticed that Luke's "Raise The Roof" (Luke II/Island) has become the unofficial theme of several teams. At the beginning of basketball season, Island cut custom versions of "Raise The Roof" for each team. The label even made "Raise The Roof" foam hands for fans to wave during free throws. All this publicity, along with 2.4 million audience impressions from airplay at 20 monitored stations, has done wonders for the single's sales. At No. 30, "Raise The Roof" has been the Hot 100's Greatest Gainer/Sales title for two weeks. The single scanned 40,000 units and jumps 23-15 on Hot 100 Singles Sales due to a 17% retail improvement. Nearly 94% of the single's Hot 100 chart points are derived from sales.

Since "Raise The Roof" is a bass rap record, it's not surprising to learn that the single's best sales regions are the South Atlantic and South Central. However, unlike most bass songs, the single is selling better at chains and mass merchandisers than at independent outlets, which has led Island's Wayne Chernin to surmise that the NBA tie-in has drawn "the atypical Luke buyer" to the store. In addition, 40% of the 182,000 units sold have been in rural retail locations, with the remaining 60% divided between city and suburban locals.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

DOMESTIC PUSH SEEN AS A CURE FOR '97'S FLAT GLOBAL SALES

(Continued from page 1)

In many major Western markets, 50% of the population still does not buy music in any form, says Paul Russell, a board member of the International Federation of the Phonographic Industry (IFPI) and president of Sony Music Entertainment Europe. However, if these consumers were offered a wider choice of repertoire and a broader selection of places to buy music from, he argues, they could offer substantial growth potential in otherwise mature markets.

IFPI international sales figures for 1997, released April 30, show that total units sold in the year were up 2% to 4.2 billion from the 1996 total; the market's value at retail prices also rose 2% to \$38.1 billion.

"It wasn't a stellar year compared with what we have seen in recent years," says Russell of the 2% rise. "But it was by no means a bad year in the sense that more people across the world are buying more music than ever before."

Russell notes, though, that in the U.S., Germany, the U.K., and other established markets, half of the population doesn't buy music. According to IFPI figures, this situation persists in the U.K. despite the fact that it had 1997's highest rate of consumption of music in the world: 3.9 albums per head, on average.

Consumers in that untapped market could be persuaded to become record buyers with more repertoire available in more places, Russell contends. Asked what record companies can do about putting music in front of potential buyers, he says the Internet provides an opportunity once adequate protections are in place.

Further, he says, there's great potential in retail outlets such as garage forecourts, stores adjacent to gas stations here. During the '80s and '90s, such stores began offering a range of CDs and tapes to motorists. Now such nontraditional outlets—along with domestic-goods supermarkets, which entered the music market during the '90s—account for an estimated 10.5% of all U.K. album sales, according to the

1997 TOP 10 MUSIC MARKETS

Country	Retail Value (US\$ millions)	% of World Sales
USA	11,906.0	31.3%
Japan	6,261.7	16.5%
Germany	2,836.8	7.5%
UK	2,729.7	7.2%
France	2,199.5	5.8%
Brazil	1,199.1	3.2%
Canada	977.5	2.6%
Australia	739.1	1.9%
Netherlands	600.1	1.6%
Spain	599.9	1.6%
TOTAL	30,049.3	79.0%

Source: IFPI

British Phonographic Industry.

Russell says he wants to see expansions in both nontraditional outlets and dedicated music retail companies. Asked whether record company support for nontraditional outlets could damage music chains, Russell says he has been told by all of the leading music brands that they have significant expansion plans.

Established music retailers, particularly in Europe, have been unhappy that general-goods hypermarkets have been using music as a loss leader. Russell says he is pleased that nontraditional retailers sell music but shares the concerns over albums being sold too cheaply.

"That devalues music and the work of artists," he says. However, he adds,

CHANGES IN CANADIAN BROADCAST REGULATIONS

(Continued from page 3)

stations on one frequency band.

Duff Roman, chairman of the Canadian Assn. of Broadcasters, says the multiple-license ownership rule will "start the consolidation process" in Canadian radio.

The CRTC's proposal calls for the level of Canadian-content (CanCon) music to increase to 35% during the broadcast week. The current regulations call for 30% CanCon on a weekly basis and specify that at least 25% CanCon must be played during peak daytime hours. The proposal calls for the 35% level to be maintained during weekdays and specifies that selections must be played in their entirety to qualify as Canadian content.

For French-language stations, the CanCon regulation for French-language music—international and domestic—will remain at 55%, but that level also must now be maintained weekdays, and those selections also must be played in their entirety.

Brian Robertson, president of the Canadian Recording Industry Assn., says the proposal "establishes a benchmark for Canadian content and endeavors to have Canadian content more evenly distributed throughout the program day but doesn't create a new standard for the quality of exposure of Canadian content."

"This is a short-term problem. It's cyclical. We've been used as a loss leader before, and we will be again."

This time last year, IFPI representatives were suggesting that the scope for growth in the world music market would come from newer territories, Southeast Asia in particular. However, the regional economic crisis there has lowered the area's short-term potential. The IFPI says sales in the countries worst affected by the crisis—Korea, Thailand, and Indonesia—were off by around 30% each in 1997 compared with 1996, even though those countries are relatively small markets. IFPI board member Rupert Perry, president of EMI Music, warns that the full impact of the economic difficulties will not be seen until this year's statistics are compiled.

On a positive note, the IFPI says the world's fastest-growing region for music sales last year was Latin America, with sales up 11%. Within that total, the market in Brazil increased 8% in units and 4% in value to \$1.2 billion.

IFPI director general Nic Garnett says the organization still has faith in the emerging markets. "With an average of 0.8 album sales per capita across the world, there are reasons to be optimistic that there is untapped potential out there for us."

The rise in the value of the U.S. dollar means IFPI has used a new method to calculate the market's value this year. The figures are based on local currencies weighted by the size of each country's contribution to the global market.

Roman blasts the CanCon proposal. "Our music industry friends have no regulatory requirements," he says. "All we get is another demand, this one to boost CanCon to 35%."

To qualify as having "Canadian content," a musical selection must fulfill at least two of the following four conditions: the music was composed entirely by a Canadian; the lyrics were written by a Canadian; the music or lyrics were performed principally by Canadians; or the musical selection was recorded wholly in Canada.

ISLANDLIFE

(Continued from page 3)

Instead, he launched Islandlife, which has New York offices on Columbus Circle—as well as offices in a number of other cities (Billboard Bulletin, April 22)—and brought all his various companies under one umbrella. Among the top executives at Islandlife are Hooman Majd, former Island executive VP, and Larry Messtel, previously executive VP/COO at Island.

For more details, see next week's Billboard.

Assistance in preparing this story was provided by Ed Christman.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	AMNESIA	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
2	3	12	YOU'LL NEVER KNOW	MINDY MCCREARY (BNA/RLG)
3	24	2	THERE'S YOUR TROUBLE	DIXIE CHICKS (MONUMENT)
4	—	1	LIL' RED BOAT	ANGEL GRANT (FLYTE TYME/UNIVERSAL)
5	4	7	PUT YOUR HEART INTO IT	HERRIE AUSTIN (ARISTA NASHVILLE)
6	—	1	NOW THAT I FOUND YOU	TERRI CLARK (MERCURY NASHVILLE)
7	6	8	SO IN LOVE WITH YOU	DUKE (4 PLAY/UNIVERSAL)
8	16	4	SUPERHERO	DAZE (COLUMBIA)
9	5	3	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)
10	8	4	LOVE LETTERS	ALI (ISLAND)
11	11	7	IT WOULD BE YOU	GARY ALLAN (DECCA/MCA NASHVILLE)
12	7	4	YOU ONLY HAVE TO SAY YOU LOVE ME	HANNAH JONES (ARIOLA DANCE/BMG LATIN)
13	9	6	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
14	17	2	CRAZY FOR YOU	EBONI FOSTER (HENORIX/MCA)
15	—	1	(SEX U UP) THE WAY YOU LIKE IT	L.F.O. (LOGIC)
16	—	1	A MAN HOLDIN' ON	TY HERNDON (EPIC (NASHVILLE))
17	14	3	THE MOST BEAUTIFUL GIRL	RAHEEM (TIGHT 2 DEF/BREAKAWAY)
18	18	6	WOMAN TO WOMAN	THE LYNNIS (REPRISE (NASHVILLE))
19	21	2	STAY ROOM SERVICE	(EASTWEST/EEG)
20	13	4	JAM ON IT	CARDAN (FEAT. JERMAINE DUPRI) (PENALTY/TOMMY BOY)
21	12	10	WELL, ALRIGHT	CECE WINANS (PIONEER)
22	10	11	6 A.M. (WE BE ROLLIN')	NADANUF (REPRISE)
23	22	4	RAIZE DA ROOF - PUSH IT UP/CALL IT WHAT U WANT	SOUTHSIDE CONN X SHUN (HURRICANE/BREAKAWAY)
24	—	1	TEARDROP	MASSIVE ATTACK (VIRGIN)
25	—	6	MAGIC ORGASM	HOUSE HEROES (TWISTED/MCA)

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

MTV MUSIC FOCUS

(Continued from page 6)

music already, so MTV Indie would be a duplication of our efforts," says that M2 plays a lot of independent music already, so MTV Indie would be a duplication of our efforts," says Matt Farber, MTV/VH1 senior VP of programming enterprises and M2 GM.

In addition, MTV has changed the names of its hard-rock spinoff channel (from MTV Rocks to MTV "X"), while its Latin music channel will be called MTV "S" in reference to its Spanish-language programming, instead of MTV Ritmo. Both still have a scheduled July U.S. launch date (Billboard Bulletin, April 29).

MTV will also start a media ad campaign; launch a multi-act MTV tour in September; and increase promotion of its Buzz Clips and Breakthrough Clips.

Toffler also says this will be the last year for the popular "MTV Unplugged" series. "It's time for us to try new things," he says.

Billboard HOT 100 SINGLES

MAY 9, 1998

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	
				*** No. 1 ***		
1	1	1	13	TOO CLOSE ▲	◆ NEXT KANGIE D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER) (C) (D) (T) (X) ARISTA 13456	1
				*** Hot Shot Debut ***		
2	NEW	1	1	MY ALL ◆ MARIAH CAREY M. CAREY, W. AFANASIEFF (M. CAREY, W. AFANASIEFF) (C) (D) (M) (T) (V) (X) COLUMBIA 78821	2	
3	2	5	13	YOU'RE STILL THE ONE ●	◆ SHANIA TWAIN R. J. LANGE (S. TWAIN, R. J. LANGE) (C) (D) (V) MERCURY (NASHVILLE) 568452	2
4	6	11	4	EVERYBODY [BACKSTREET'S BACK] ●	◆ BACKSTREET BOYS D. POP, M. MARTIN (D. POP, M. MARTIN) (C) (D) (T) (V) (X) JIVE 42510	4
5	7	8	23	TRULY MADLY DEEPLY ●	◆ SAVAGE GARDEN C. FISHER (D. HAYES, D. JONES) (C) (D) (V) COLUMBIA 78723	1
6	8	7	12	BODY BUMPIN' YIPPIE-YI-YO ●	◆ PUBLIC ANNOUNCEMENT E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY) (C) (D) (T) (X) A&M 582444	6
7	3	9	11	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	2
8	4	2	7	ALL MY LIFE ●	◆ K-CI & JOJO J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT) (C) (D) MCA 55420	1
9	5	4	8	FROZEN ●	◆ MADONNA MADONNA, W. ORBIT, P. LEONARD (MADONNA, P. LEONARD) (C) (D) (T) (V) (X) MAVERICK 17244/WARNER BROS.	2
10	NEW	1	1	TURN IT UP [REMIX]/FIRE IT UP ◆ BUSTA RHYMES BUSTA RHYMES (T. SMITH, G. LARSON, S. PHILLIPS) (C) (D) (T) (X) ELEKTRA 64104/EEG	10	
11	11	19	9	IT'S ALL ABOUT ME ●	◆ MYA & SISQO D. PEARSON (D. PEARSON, M. ANDREWS, N. DUDLEY, T. HORN, J. JEZCALIK, G. LANGAN, P. MORLEY) (C) (D) UNIVERSITY 97024/INTERSCOPE	11
12	10	10	5	SEX AND CANDY ●	◆ MARCY PLAYGROUND J. WOZNIAK (J. WOZNIAK) (C) (D) (V) CAPITOL 58695	8
13	9	6	13	ROMEO AND JULIET ●	◆ SYLK-E. FYNE FEATURING CHILL G. BAILLERGEAU, V. MERRITT (JOHN, WARNER JR., WINBUSH, MOORE) (C) (D) (T) GRAND JURY 64973/RCA	6
14	13	16	10	I WANT YOU BACK ●	◆ 'N SYNC D. POP, M. MARTIN (D. POP, M. MARTIN) (C) (D) (T) (X) RCA 65348	13
15	24	—	2	THE ARMS OF THE ONE WHO LOVES YOU ◆ XSCAPE G. ROCHE (D. WARREN) (C) (D) (V) SO SO DEF 78788/COLUMBIA	15	
16	15	15	24	NO, NO, NO ▲	◆ DESTINY'S CHILD W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES) (C) (D) (T) (X) COLUMBIA 78618	3
17	14	9	16	NICE & SLOW ▲	◆ USHER J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY) (C) (D) (T) (X) LAFACE 24290/ARISTA	1
18	12	12	14	GONE TILL NOVEMBER ▲	◆ WYCLEF JEAN W. JEAN (N. JEAN) (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	7
19	21	21	8	VICTORY ●	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES STEVE J., S. COMBS (C. WALLACE, J. PHILLIPS, S. COMBS, S. JORDAN, B. CONTI) (C) (D) (T) (X) BAD BOY 79155/ARISTA	19
20	19	20	6	MONEY, POWER & RESPECT ●	◆ THE LOX (FEATURING DMX & LIL' KIM) D. ANGELETTIE, R. LAWRENCE (S. JACOBS, J. PHILLIPS, D. STYLES, E. SIMMONS, D. ANGELETTIE, R. LAWRENCE, J. SMITH) (C) (D) (T) (X) BAD BOY 79156/ARISTA	19
21	16	13	11	MY HEART WILL GO ON ●	◆ CELINE DION W. AFANASIEFF, J. HORNER (J. HORNER, W. JENNINGS) (C) (D) 550 MUSIC 78825	1
22	20	22	15	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	19
23	22	18	11	GETTIN' JIGGY WIT IT ●	◆ WILL SMITH POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON) (C) (D) (V) COLUMBIA 78804	1
24	17	17	15	WHAT YOU WANT ●	◆ MASE (FEATURING TOTAL) N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD) (C) (D) (T) (X) BAD BOY 79141/ARISTA	6
25	23	23	21	TOGETHER AGAIN ●	◆ JANET J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.) (C) (D) (T) (V) (X) VIRGIN 38623	1
26	25	25	23	HOW'S IT GOING TO BE ●	◆ THIRD EYE BLIND S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN) (C) (D) ELEKTRA 64130/EEG	9
27	18	14	22	DEJA VU [UPTOWN BABY] ●	◆ LORD TARIQ & PETER GUNZ KNS (D. FAGEN, W. BECKER) (C) (D) (T) (X) CODEINE 78755/COLUMBIA	9
28	27	26	47	HOW DO I LIVE ▲	◆ LEANN RIMES C. HOWARD, W. C. RIMES, M. CURB (D. WARREN) (C) (D) (T) (V) (X) CURB 73022	2
29	29	29	28	I DON'T WANT TO WAIT ●	◆ PAULA COLE P. COLE (P. COLE) (C) (D) (V) IMAGO 17318/WARNER BROS.	11
				*** Greatest Gainer/Sales ***		
30	35	42	7	RAISE THE ROOF ◆ LUKE FEATURING NO GOOD BUT SO GOOD L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK) (C) (D) (T) LUKE II 572250/ISLAND	30	
31	28	30	5	SECOND ROUND K.O. ◆ CANIBUS W. JEAN, J. WONDER (G. WILLIAMS, N. JEAN, J. WONDER, R. CHAMBERS, T. BELL, K. GAMBLE) (C) (D) (T) UNIVERSAL 56175	28	
				*** Greatest Gainer/Airplay ***		
32	33	36	5	I GOT THE HOOK UP! ◆ MASTER P FEATURING SONS OF FUNK KLC, SONS OF FUNK (MASTER P, SONS OF FUNK) (C) (D) (T) NO LIMIT 53311/PRIORITY	32	
33	26	27	9	A ROSE IS STILL A ROSE ●	◆ ARETHA FRANKLIN L. HILL (L. HILL, J. W. BUSH, K. WITHROW, J. HOUSER, A. ALY, E. BRICKELL) (C) (D) (T) (X) ARISTA 13465	26
34	36	38	4	LOOKING THROUGH YOUR EYES ●	◆ LEANN RIMES W. C. RIMES (C. SAGER, D. FOSTER) (C) (D) (V) CURB 73055	34
35	31	33	27	KISS THE RAIN ●	◆ BILLIE MYERS D. CHILD (B. MYERS, E. BAZILIAN, D. CHILD) (C) (D) UNIVERSAL 56140	15
36	30	24	7	BITTER SWEET SYMPHONY ●	◆ THE VERVE YOUTH, THE VERVE (M. JAGGER, K. RICHARDS, R. ASHCROFT) (C) (D) VU/HUT 38634/VIRGIN	12
37	38	—	2	CLOCK STRIKES ●	◆ TIMBALAND AND MAGOO TIMBALAND (T. MOSLEY, M. BARCLIFF, G. LARSON, S. PHILLIPS) (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	37
38	39	51	8	IMAGINATION ●	◆ TAMIA J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. PERREN, D. RICHARDS) (C) (D) QWEST 17253/WARNER BROS.	38
39	32	28	8	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
40	37	34	38	YOU MAKE ME WANNA... ▲	◆ USHER J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND) (C) (D) (T) (X) LAFACE 24265/ARISTA	2
41	34	32	10	THE PARTY CONTINUES ●	◆ JD FEATURING DA BRAT J. DUPRI (J. DUPRI, DA BRAT, L. BLACKMON, N. LEFTENANT, C. SINGLETON, T. JENKINS) (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	29
42	44	47	8	THIS KISS ●	◆ FAITH HILL B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN) (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	42
43	40	39	27	I DON'T EVER WANT TO SEE YOU AGAIN ▲	◆ UNCLE SAM N. MORRIS (N. MORRIS) (C) (D) STONECREEK 78689/EPIC	6
44	47	44	11	GET AT ME DOG ◆ DMX (FEATURING SHEEK OF THE LOX) PK GREASE (E. SIMMONS, A. FIELDS, D. BLACKMON, S. TAYLOR) (C) (D) (M) (T) (X) DEF JAM 56886/MERCURY	44	
45	42	41	31	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ▲	◆ ELTON JOHN C. THOMAS, G. MARTIN (E. JOHN, B. TAUPIN) (C) (D) (V) ROCKET 568108/A&M	1
46	49	54	7	CHEERS 2 U ◆ PLAYA TIMBALAND (S. GARRETT, T. MOSLEY) (C) (D) DEF JAM 568214/MERCURY	46	
47	46	55	9	WHO AM I ◆ BEENIE MAN J. HARDING (M. DAVIS, J. HARDING) (C) (T) (X) 2 HARD 6160/VF	46	
48	45	43	9	BYE BYE ◆ JO DEE MESSINA B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE) (C) (D) (V) CURB 73034	43	

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



SIMPLY RED

BLUE

THE NEW ALBUM FEATURING "THE AIR THAT I BREATHE"

IN STORES MAY 19

Produced by Andy Wright, Gota Yashiki, Mick Hucknall, Stevie J.
"The Air That I Breathe" remixed by Stevie J.

Worldwide Representation: Andy Dodg and Lindy Fretwell at Silent Way Ltd., assisted by Josephine Burston. In association with Lisa Barbaris for So What Media & Management Inc.
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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



MAY 9, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	1	20	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
				*** Hot Shot Debut ***		
2	NEW		1	GEORGE STRAIT MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
3	3	7	4	SOUNDTRACK WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	3
4	2	2	23	CELINE DION ▲ ⁷ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
5	4	5	54	SAVAGE GARDEN ▲ ² COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
6	5	4	37	BACKSTREET BOYS ▲ ⁴ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
7	NEW		1	FAITH HILL WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
8	NEW		1	JIMMY PAGE & ROBERT PLANT ATLANTIC 83092*/AG (10.98/16.98)	WALKING INTO CLARKSDALE	8
9	7	8	45	K-CI & JOJO ▲ ² MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
10	9	17	25	SHANIA TWAIN ▲ ³ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
11	6	3	3	SOUNDTRACK NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	3
12	10	10	7	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
13	8	9	8	MADONNA ▲ ² MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
14	11	14	6	SOUNDTRACK HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	10
15	13	11	7	ERIC CLAPTON ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
16	12	15	60	MATCHBOX 20 ▲ ⁵ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
17	14	12	22	WILL SMITH ▲ ² COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	10
18	19	19	22	GARTH BROOKS ▲ ⁵ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
19	16	16	32	USHER ▲ ³ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
20	15	6	3	GOODIE MOB LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	6
21	NEW		1	SOUNDTRACK INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	21
22	17	21	3	BONNIE RAITT CAPITOL 56397 (10.98/16.98)	FUNDAMENTAL	17
23	18	13	3	DO OR DIE NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	13
24	22	27	30	CREED ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
25	21	24	23	MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21
26	24	29	29	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
27	28	37	31	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
				*** GREATEST GAINER ***		
28	50	53	47	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	2
29	31	41	41	SARAH MCLACHLAN ▲ ⁷ ARISTA 18970 (10.98/16.98)	SURFACING	2
30	20	18	25	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
31	23	23	6	C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	3
32	33	42	35	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
33	32	30	55	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
34	29	32	4	MONTPELL JORDAN DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
35	25	20	12	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
36	37	46	44	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
37	26	25	40	PUFF DADDY & THE FAMILY ▲ ⁴ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
38	34	31	10	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
39	27	26	4	GANG STARR NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	6
40	30	40	32	MARIAH CAREY ▲ ³ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
41	NEW		1	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	41
42	58	74	7	FASTBALL HOLLYWOOD 162130 (8.98 EQ/12.98) HS	ALL THE PAIN MONEY CAN BUY	42
43	35	33	26	MASE ▲ ² BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
44	NEW		1	SONS OF FUNK NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK	44
45	45	61	19	NEXT ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	45
46	53	63	11	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	46
47	38	48	5	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	30
48	47	69	31	JON B. ● YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	47
49	NEW		1	RANDY TRAVIS DREAMWORKS (NASHVILLE) 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	49
50	40	45	23	METALLICA ▲ ² ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
51	43	43	12	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
52	49	50	36	FLEETWOOD MAC ▲ ³ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
53	55	56	21	ANDREA BOCELLI ● PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
54	51	47	30	LOREENA MCKENNETT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	41	39	64	SPICE GIRLS ▲ ⁶ VIRGIN 42174* (10.98/16.98)	SPICE	1
56	NEW		1	RADIOHEAD CAPITOL 58071 (8.98 CD)	AIRBAG/HOW AM I DRIVING? (EP)	56
57	52	49	33	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
58	56	54	30	THE VERVE ▲ VCHUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
59	36	35	5	CAPPADONNA ● RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE	3
60	48	51	24	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	33
61	59	65	24	LSG ▲ EASTWEST 62125*/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
62	42	38	4	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETIATION, REVENGE AND GET BACK	8
63	61	67	29	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
64	62	58	64	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	20
65	39	22	3	AZ NOO TRYBE 56715/VIRGIN (10.98/16.98)	PIECES OF A MAN	22
66	44	34	31	CHUMBAWAMBA ▲ ³ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
67	NEW		1	WIDESPREAD PANIC CAPRICORN 558145/MERCURY (17.98 EQ/23.98)	LIGHT FUSE GET AWAY	67
68	78	75	35	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
69	63	71	5	'N SYNC RCA 67613 (10.98/16.98)	'N SYNC	63
70	76	72	35	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
71	46	28	3	JERRY CANTRELL COLUMBIA 68147* (10.98 EQ/16.98)	BOGGY DEPOT	28
72	68	68	3	ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	68
73	60	57	44	ROBYN ▲ RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	57
74	54	44	6	VAN HALEN WARNER BROS. 46662 (10.98/17.98)	VAN HALEN 3	4
75	66	64	19	VARIOUS ARTISTS ● POLYGRAM TV 536204 (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
76	82	82	32	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
77	NEW		1	MYA UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	77
78	69	60	8	SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	4
79	NEW		1	SOULFLY ROADRUNNER 8748 (10.98/16.98)	SOULFLY	79
80	71	70	43	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
81	65	55	33	AQUA ▲ ² MCA 11705 (10.98/16.98)	AQUARIUM	7
82	64	62	32	BEN FOLDS FIVE ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
83	70	100	9	BIG BAD VOODOO DADDY COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64
84	88	93	29	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
85	91	88	13	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	85
86	79	91	10	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67
87	96	122	5	SEMISONIC MCA 11733 (8.98/12.98) HS	FEELING STRANGELY FINE	87
88	57	36	51	HANSON ▲ ⁴ MERCURY 53461 5 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
89	81	85	49	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
90	97	89	28	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
91	75	83	111	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
92	83	80	23	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
93	73	52	3	STABBING WESTWARD COLUMBIA 69329 (10.98 EQ/16.98)	DARKEST DAYS	52
94	77	79	32	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
95	74	77	15	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	3
96	86	94	24	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
				*** PACESETTER ***		
97	132	130	53	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
98	89	90	6	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
99	84	81	35	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
100	92	92	91	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
101	72	59	41	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
102	93	86	27	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
103	67	—	2	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	67
104	87	87	58	THE NOTORIOUS B.I.G. ▲ ⁷ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
105	85	76	45	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
106	116	103	25	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 555120/A&M (10.98 EQ/17.98)	PURE DISCO 2	71
107	108	134	18	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
108	80	66	4	COCOA BROVAZ DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	21
109	98	104	17	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	78

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

Billboard 200 continued

MAY 9, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	105	117	11	SOUNDTRACK RCA VICTOR 68904 (10.98/17.98)	THE FULL MONTY	99
111	NEW	1	1	THE URGE IMMORTAL 69152/EPIC (10.98 EQ/16.98) HS	MASTER OF STYLES	111
112	102	101	25	SAMMY KERSHAW ● MERCURY (NASHVILLE) 536318 (10.98 EQ/16.98)	LABOR OF LOVE	49
113	109	106	9	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE	71
114	170	189	4	THE CARPENTERS A&M 540838 (10.98 EQ/17.98)	LOVE SONGS	114
115	126	137	104	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	2
116	120	133	5	PROPELLERHEADS DREAMWORKS 50031 *Geffen (8.98/12.98)	DECKSANDRUMSANDROCKANDROLL	100
117	99	99	53	MARY J. BLIGE ▲ ² MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
118	101	96	15	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) HS	GROWING PAINS	91
119	123	153	4	VARIOUS ARTISTS BEAST 54111/SIMITAR (10.98/16.98)	BOOM!	119
120	111	111	23	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
121	110	102	31	BOYZ II MEN ▲ ² MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
122	95	114	5	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	81
123	134	159	5	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98) HS	RAW SYLK	123
124	112	128	25	YANNI ▲ VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
125	100	109	6	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
126	103	98	32	SOUNDTRACK ▲ ² LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
127	135	131	24	ENYA ▲ REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
128	107	108	31	OUR LADY PEACE ● COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	76
129	127	139	6	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	107
130	125	121	43	CLAY WALKER ▲ GIANT (NASHVILLE) 24674/WARNER BROS. (NASHVILLE) (10.98/16.98)	RUMOR HAS IT	32
131	147	158	24	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
132	94	73	4	SCOTT WEILAND ATLANTIC 83084/AG (10.98/16.98)	12 BAR BLUES	42
133	119	129	5	PLAYA DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	86
134	129	113	5	JOURNEY COLUMBIA 69139 (10.98 EQ/17.98)	GREATEST HITS LIVE	79
135	188	—	13	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	95
136	149	182	4	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	136
137	114	115	85	FIONA APPLE ▲ ² CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
138	106	97	58	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
139	124	126	22	2PAC ▲ ⁴ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	2
140	118	112	5	VARIOUS ARTISTS LAVA/ATLANTIC 83054/AG (10.98/16.98)	LEGACY: A TRIBUTE TO FLEETWOOD MAC'S RUMOURS	86
141	157	166	4	FUEL 550 MUSIC 68554*/EPIC (7.98 EQ/11.98) HS	SUNBURN	124
142	128	119	24	BARBRA STREISAND ▲ ³ COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
143	141	125	4	SANTANA COLUMBIA 65561 (10.98 EQ/16.98)	THE BEST OF SANTANA	107
144	154	146	36	CLINT BLACK ● RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
145	121	118	17	UNCLE SAM ● STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	68
146	117	110	33	VARIOUS ARTISTS ▲ TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
147	115	78	11	VARIOUS ARTISTS ● GRAMMY 11752/MCA (10.98/17.98)	1998 GRAMMY NOMINEES	11
148	140	142	48	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ ² B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
149	RE-ENTRY	2	2	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 555610/A&M (15.98 EQ/19.98)	THE ONE AND ONLY LOVE ALBUM	149
150	139	152	35	INSANE CLOWN POSSE ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
151	131	144	3	SELENA EMI LATIN 94110 (19.98/30.98)	ANTHOLOGY	131
152	136	147	20	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40
153	142	165	7	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	125
154	122	116	4	FATAL RELATIVITY 1622* (10.98/15.98)	IN THE LINE OF FIRE	50
155	156	184	8	BEENIE MAN SHOCKING VIBES 1513*/MP (9.98/14.98) HS	MANY MOODS OF MOSES	151
156	146	188	10	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	123

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157	NEW	1	1	WITCHDOCTOR ORGANIZED NOISE 90146*/INTERSCOPE (10.98/16.98) HS	...A S.W.A.T. HEALIN' RITUAL	157
158	133	135	33	BLINK 182 ● CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	67
159	169	—	12	SOUNDTRACK CAPITOL 55631 (10.98/16.98)	BOOGIE NIGHTS	84
160	175	155	26	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
161	155	169	82	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
162	176	178	42	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	86
163	151	156	43	PRODIGY ▲ ² XL MUTE/MAVERICK 46666/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
164	163	148	25	B.B. KING ● MCA 11711 (10.98/17.98)	DEUCES WILD	73
165	173	192	39	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
166	159	154	23	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
167	152	151	49	SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	47
168	153	145	26	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
169	138	95	3	4HIM BENSON 82205/VERITY (10.98/16.98)	OBVIOUS	95
170	113	—	4	ALL SAINTS LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	113
171	179	138	25	VARIOUS ARTISTS ● SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
172	162	140	5	GEORGE WINSTON WINDHAM HILL 11266 (10.98/17.98)	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS	137
173	148	150	14	YOUNG BLEED ● NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	10
174	150	162	13	VARIOUS ARTISTS ● VERITY 43109 (17.98/19.98)	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	100
175	183	198	7	SEVENDUST TVT 5730 (10.98/15.98) HS	SEVENDUST	165
176	144	120	76	SOUNDTRACK ▲ ⁵ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
177	143	123	16	SOUNDTRACK ● ATLANTIC 83058/AG (10.98/17.98)	GREAT EXPECTATIONS: THE ALBUM	25
178	178	174	85	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
179	164	124	9	JOHN LENNON PARLOPHONE 21954*/EMI-CAPITOL (10.98/16.98)	LENNON LEGEND — THE VERY BEST OF JOHN LENNON	65
180	160	132	8	MICHAEL CRAWFORD ATLANTIC 83076/AG (10.98/16.98)	ON EAGLE'S WINGS	57
181	177	163	8	JOE SATRIANI EPIC 68018 (10.98 EQ/16.98)	CRYSTAL PLANET	50
182	192	190	28	JOHN MICHAEL MONTGOMERY ● ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33
183	199	—	10	RICKY MARTIN SONY DISCOS 82653/SONY (9.98 EQ/14.98)	VUELVE	81
184	167	160	50	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
185	RE-ENTRY	51	51	VARIOUS ARTISTS ● POLYDOR 535877/A&M (10.98 EQ/16.98)	PURE DISCO	83
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187	145	141	9	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	49
188	RE-ENTRY	12	12	JOHN TESH GTSP 539804 (10.98 EQ/17.98)	GRAND PASSION	45
189	195	196	35	COLLIN RAYE ● EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
190	180	173	56	TONIC ▲ POLYDOR 531042/A&M (10.98 EQ/16.98) HS	LEMON PARADE	28
191	165	171	5	VARIOUS ARTISTS JAKE 90188*/INTERSCOPE (11.98/17.98)	D.J. MAGIC MIKE PRESENTS BOOTYZ IN MOTION	130
192	181	161	95	THE WALLFLOWERS ▲ ⁵ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
193	166	—	5	VARIOUS ARTISTS CTW/SESAME STREET 63432/SONY WONDER (9.98 EQ/13.98)	ELMOPALOOZA!	166
194	161	183	6	MARC COHN ATLANTIC 82909/AG (10.98/16.98)	BURNING THE DAZE	114
195	190	175	94	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	3
196	171	157	10	ANI DIFRANCO RIGHTEOUS BABE 012 (10.98/16.98)	LITTLE PLASTIC CASTLE	22
197	130	107	4	SOUNDTRACK TVT SOUNDTRAX 8180/TVT (10.98/17.98)	LOST IN SPACE	107
198	137	105	43	SOUNDTRACK ▲ ³ COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
199	NEW	1	1	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA VOLUME 4	199
200	194	—	2	TWILA PARIS SPARROW 51627 (10.98/15.98)	PERENNIAL — SONGS FOR THE SEASON OF LIFE	194

BOOK RECALLS ELEKTRA'S PIONEER DAYS

(Continued from page 11)

we were willing to go off into different tangents," says Holzman, now a Los Angeles-based digital audio technology specialist for the Warner Music Group. Holzman's stewardship of Elektra, which began when he was 19, lasted through 1973—three years after the company's sale to Warner Communications.

"The attitude was that the music drives everything," he continues. "I loved music and didn't want to work for anybody else. I just wanted to make records and put them out and wait until I made enough money back to start the next one."

Having long ignored pleas from family and friends to write a book about his experiences, Holzman finally started the project in 1991 in a narrative format. "But I got stuck and couldn't figure out how to tell the story," he says. "I wanted it to have the same kind of feeling that the company had, where everyone had the opportunity to present what they wanted to do and be listened to, but that wasn't happening."

So Holzman dropped the project for five years before restarting it with Daws, who had just completed an interview with Holzman for Goldmine magazine. Eventually some 5,000 pages of interviews were transcribed, and the 441-page document took shape.

"I realized that the purpose in doing the book was not to capture a point in time so much as to convey that it was always the music first," continues Holzman. "I also wanted to encourage people who might be thinking of doing their own music or book or record company to do it on their own, rather than to attach themselves to something already established where they have to conform to the accepted *Zeitgeist* of whatever they join."

At Elektra, Holzman adds, "we paid attention to the music and were rigorous about trying not to issue crap, killing a lot of records or going back and fixing them, which is very difficult to do. But people trusted the

label and understood that we cared about what we did, based on our catalog, sound quality, and packaging.

"And the same things that applied to Elektra apply to the book," he adds. "I was told that books on the music business don't sell, that it should be a third-person narrative. And it finally dawned on me that this book is an oddity, and if I was really doing it to get people to do things on their own, I needed to join forces with a first-rate distribution company [Publishers Group West]."

Altogether, "Follow The Music" is "very exciting and a wonderful tribute to a great record industry executive and human being," says Danny Fields, a former Elektra publicist and, according to Holzman, "designated company freak [and] the hippest guy in New York." Fields was responsible for bringing the MC5 and the Stooges to the label.

"People told me years later that they'd look at any record with the butterfly logo on it with greater attention because it was invariably produced with remarkable quality—and that's a credit to Elektra's taste, both in music and packaging," notes Fields, now an entertainment writer and producer at SJS Entertainment. Fields arrived at Elektra the week before the Doors' 1967 No. 1 hit, "Light My Fire," was released.

For Doors keyboardist Ray Manzarek, who like Fields is liberally quoted, Holzman's book provides "a great look into the mind of one of the pioneers of avant-garde rock'n'roll. It plucked a nostalgic note in my heart and put me right back . . . into Elektra's [West Coast] office and recording studio, where we could walk right across the street to the Doors' office—or crawl, as Jim [Morrison] did a few times."

Fellow contributor Collins also salutes Holzman's vision. "He started a small folk label with a relatively minor place in the music industry and made it one of the major companies," she says. "It was a time when you made a record and another and built

an artist and a legacy, instead of destroying every record and artist as the next one comes along."

Holzman now looks to use some of the participating artists, including Collins, Simon, and Browne, to lend "star power" to any upcoming talk-show appearances supporting the book. Other marketing plans center on the music press, for which the Green Galactic Communications PR firm has been hired, and radio, with public radio stations and their book-friendly programs like "Fresh Air" and "World Cafe" prime targets.

Holzman is plotting phone interviews and book giveaways with classic rock stations, and he's setting up a World Wide Web site that will feature book excerpts and reviews, as well as unpublished material.

"Follow The Music" is letting Holzman "relive the best of the Elektra days—and finally understand what the Elektra *Zeitgeist* was all about," he concludes. "I've watched this business very closely over the years, and it seems to me that the joy in record companies has to a great extent disappeared."

"But Elektra was one of those companies where we were all on the same side, and I wanted to show what it was like when we ran things with the music first—and the amount of fun you could have, and the good taste you could leave in people's mouths 30 years later."

TONY WADSWORTH

(Continued from page 6)

A statement from Berry said EMI "will not be the same without JF" and praised Cecillon's energy and enthusiasm.

In the same interview, Cecillon appeared to relish the prospect of being "more controversial, more French, more arrogant" in his third year as president. He was passionate about the responsibility, he said. "I'm not a banker. If they wanted a banker, they can kick a tree in the city and have 25 idiots queuing at the door for the job." Cecillon also said that the year that ended March 31, 1997, was the company's most profitable to date.

For the 12 months that ended March 31 this year, according to insiders, EMI Records Group U.K. and Ireland also achieved its financial goals. Among its successful acts—aside from those on Parlophone—are Robbie Williams, whose "Life Thru A Lens" album (Chrysalis) has been certified triple-platinum in the U.K. for sales of 900,000 copies; Eternal, whose current "Greatest Hits" (1st Avenue/EMI) has also been certified triple-platinum; and former Eternal member Louise (1st Avenue/EMI), whose two solo albums have gone platinum.

Wadsworth, after his stint as a musician, toiled at a couple of U.K. indie labels and at RCA, then joined EMI in 1982. Achievements with the major's catalog (including the Blue Note line) led to a marketing post at Parlophone in 1987, where he began working with such acts as the Pet Shop Boys, Paul McCartney, Crowded House, and Tina Turner.

Assistance in preparing this story was provided by Dominic Pride.

BETWEEN THE BULLETS



by Geoff Mayfield

CHOPPIER WATERS, BUT STILL AFLOAT: In a predictably hot week for Nashville-roster acts, "Titanic" weathers a splashy bow by country vet **George Strait** to notch its 16th week at No. 1. The soundtrack retains The Billboard 200's crown with 184,000 units, 31% less than it did a week ago and the first time during its chart-topping run that it has sold less than 200,000 units. The previous one-week low during its reign was 243,000 units in the Jan. 24 issue—its first week at No. 1.

Even so, "Titanic" edges out Strait's impressive start (178,000 units) by a 3.4% margin. Just about a year ago, in the May 10, 1997, issue, Strait bowed with 194,500 units, at No. 2 behind **Mary J. Blige**, and then slid into the pole position a week later.

With the new **Dave Matthews Band** album set to debut on next issue's chart, it seems likely the "Titanic" soundtrack will be blocked from the SoundScan-era record of 17 consecutive No. 1 weeks notched by **Billy Ray Cyrus'** 1992 debut. Even if that should be the case, "Titanic's" ride will still be long remembered as a thrill.

There have been 13 albums to achieve six or more weeks at No. 1 since The Billboard 200 switched to SoundScan data in May 1991, and, of that baker's dozen, "Titanic" has compiled the largest weekly sum, averaging 470,016 units during its 16 weeks at No. 1. Prior to this, the largest chart-topping average by an album with a half-dozen or more weeks at No. 1 was achieved by another Sony-distributed title, **Mariah Carey's** 1995 title "Daydream," which averaged 378,467 units during the six nonconsecutive weeks that it ruled the chart.

COUNTRY ROADS AND OTHER CHANNELS: CBS' April 22 telecast of the Academy of Country Music Awards show delivered its annual share of spikes to the cowboy hat and boot crowd. In addition to swinging The Billboard 200's aforementioned Hot Shot Debut with his new title, winner/performer **George Strait** grabs that chart's Pacesetter trophy with his year-old "Carrying Your Love With Me" (132-97, a 38% gain).

The broadcast also brings a 54% gain and the big chart's Greatest Gainer award to **Tim McGraw** (50-28), while his wife and guest vocalist, **Faith Hill**, bows at No. 7 (85,500 units), ahead of **Jimmy Page & Robert Plant** (82,000 units) and by far her highest-ever Billboard 200 rank; her previous peak had been No. 29 in 1996. Several other country albums follow the awards show's spotlight to higher Billboard 200 ground (see Country Corner, page 44).

TV's impact was especially noticeable on last issue's soft post-Easter charts. After appearing on the shows of **Oprah Winfrey** and **Jay Leno**, **Bonnie Raitt** (No. 22 this issue) had the only gain—other than the Greatest Gainer "City Of Angels" soundtrack—among last issue's top 40 albums, when she rose 22-17. **All Saints**, who fall back to No. 170 on the current chart, re-entered at No. 113 with a 67.5% gain after performance on "Saturday Night Live," "Live With Regis & Kathie Lee," and **Burt Bacharach's** TNT special and a nonmusical stop on "MTV Live." And VH1's "Divas Live" had a hot batting average on last issue's Billboard 200, as **Shania Twain** (17-9), **Mariah Carey** (40-30), **Sarah McLachlan** (41-31), and **Aretha Franklin** (48-38) each bulleted.

FUTURES: April showers bring May flowers—and apparently a rosier release schedule. As noted above, the **Dave Matthews Band**, which hit stores April 28, seems a sure bet to debut at No. 1—but don't expect a long ride there. On Tuesday (5), the new **LeAnn Rimes** and the controversial **Garth Brooks** box hit the market, with the former looking like a solid candidate to make a chart-topping debut; Rimes' second and third albums each entered The Billboard 200 last year at No. 1. A new **Hanson** arrives the following week.

WHEN WORLDS COLLIDE: If I had told you a year ago that the soundtrack to a **Spike Lee** movie would debut on Top Classical Albums in the same issue that a hip-hop soundtrack to a **Warren Beatty** film would jump into the top five on Top R&B Albums, you would have thought I was crazy, right? The topic of each film makes the seeming flip-flop all the more surprising.

The album from Beatty's "Bulworth," which is about politics, scoops the R&B list's Greatest Gainer as it jumps 72-4 a week after street-date violations forced an early debut; it also debuts at No. 21 on The Billboard 200 (45,000 units). Lee's basketball-themed film is represented by a collection of **Aaron Copland** compositions, which debuts at No. 6 on this issue's unpublished classical chart . . . A re-entry at No. 15 on Top World Music Albums by **Afro-Cuban All Stars** gives the Atlantic Group six of that chart's 15 positions. In the chart's eight-year history, the only other time that one distributing label held so much real estate on the world music list was two weeks ago, when Atlantic placed the same six titles.

LABEL HEADS ENCOURAGED AFTER RUSSIAN TRIP

(Continued from page 8)

that Kireyenko intends to streamline current systems.

"The problem we have at the moment," says Russell, "is that the issues of piracy, legitimate trade, copyright protection, and such are dispersed across a number of government bodies. It's been very difficult for Western companies to weave their way through that process and get the protection and the rights that we need."

While in Moscow, the IFPI delegates met with Vladimir Ryzhkov, the first deputy chairman of the Duma, the Russian parliament. They also met with several parliament members and the head of the Russian tax authority, Alexander Pochinok. The executives also secured a meeting with the president of the European Parliament, José Maria Gil-Robles, who was in Moscow on European Union business.

IFPI director general Nick Garnett says that, in all the meetings, the organization's priority was the strengthening and enforcement of

intellectual property rights in Russia for both domestic and international companies.

"The international record industry wants to invest in Russia, but it cannot do so while it fears this country could take the mantle from China and Bulgaria as the center of world pirate CD production," Garnett says. IFPI figures indicate the legitimate Russian record market grew to \$250 million last year at retail values. IFPI says the value of sales has nearly doubled in three years.

However, the organization also notes that Russia is the world's single-biggest market for pirate products and that Russians buy two unlicensed products for each legitimate one purchased.

Nonetheless, Russell says he takes encouragement from some of the changes in Moscow. "I haven't been there for a couple of years," he says, "and there's no question the commercial market is a lot more hospitable and open to legitimate business than it was three years ago."

FLIP/INTERSCOPE'S LIMP BIZKIT

(Continued from page 11)

ing live performance, and we should do what we could to capitalize on a market-by-market basis," he adds. "We wanted to keep up the groundwork laid by Flip and [band management the Firm] so that there would be a marketing event—be it press-driven, retail-driven, or radio-driven—around each of the band's performances."

Even with limited airplay of the band's debut single, "Counterfeit," that focus sustained the act to the point where its album edged into the top half of The Billboard 200 at No. 100 in the May 2 issue, making Limp Bizkit an Heatseeker Impact act.

The album is No. 125 this issue; more than 200,000 units have been sold since its July 1997 release, according to SoundScan.

The act, which is booked by Creative Artists Agency, has been on the road with Sugar Ray, the Deftones, House Of Pain, Korn, and Faith No More. It will join the Ozzfest tour in July, followed by appearances on Korn's Family Values tour.

Early this year, the act also headlined its own Ladies' Night in Cambodia tour, an "Apocalypse Now"-themed series of gigs that offered

free entrance for the first few hundred female fans.

The band's music—which in its assaulting, heavy sound is similar to that of Korn—has an aggressive metal edge set off on certain songs by scratching, rapping, and other hip-hop influences.

Limp Bizkit vocalist Fred Durst says he expects the band's next album, already being written, will continue to borrow from various influences while showing new depth and commercial potential.

"There are four or five different things that influence us, but it's still our style," says Durst. "We wrote ['Three Dollar Bill, Y'All'] in six days, and that was a year before the album came out. So we've matured a lot. Now we're at the level where we're writing some really catchy songs that are still original.

"Nothing was ever expected to happen off this record," he adds. "We figured we would bust our asses and sell a few records and then go in and write the bomb record. But all this happened, so we've really grown out of it."

Those early songs—published by Big Bizkit Publishing/ASCAP—have



LIMP BIZKIT

taken root in markets like Boston.

Mainstream rock WAAF Boston PD Dave Douglas, noting strong sales in area stores and the success of harder rock tours like the Ozzfest, says Limp Bizkit was a timely and natural fit for the station. According to Douglas, the station has spun "Counterfeit" about 600 times.

Not everyone has embraced Limp Bizkit as quickly. "There are too many programmers overprotective of losing their 25-plus listener," Douglas says. "People are susceptible to failure when they get too conservative."

One of the programs that Flip/Interscope initiated to gain exposure in one market was its controversial participation in KUFO Portland,

Ore.'s pay-for-play program. Fifty spins of "Counterfeit" were preceded with a recorded announcement that the song's airplay was being sponsored by the labels (Billboard Bulletin, March 17).

Says Berman, "We try to be a very aggressive record company. Our promotions department set it up as a way to do something different to expose this band.

"Ultimately, when you look at the success we're having with this band and really break it down market by market, it had very little impact on the overall picture," he adds.

According to Berman, the label will ship the single "Sour" to modern and mainstream rock stations in middle or late May.

Berman wouldn't comment on whether the label will use the pay-for-play tactic with future singles, saying that its decisions are made on a case-by-case basis.

Although Durst envisions times when pay-for-play might harm an act, he felt it served the band well during the KUFO promotion.

"It's just like cheeseburgers and fattening food," says Durst. "Anything in moderation isn't going to

hurt you if you don't abuse it. In the case of [KUFO], we knew the station wasn't going to play us, but there were a lot of kids there that would probably like our music.

"You do what you got to do," he adds. "We ended up being No. 1 on phones and have been in rotation ever since. But it might not work with all bands. If a band sucks, and their label pays all this money to get [a single] aired, and then the station just dumps it in the trash, of course their credibility is going to be questioned. Anyone who questions us has not seen us live or heard us. There's no credibility problem here."

While not all radio programmers have warmed to the act, MTV has thrown its considerable weight behind the band by featuring a live performance of the act during its spring break programming.

Meanwhile, "Counterfeit" has been a popular rock selection at the Box.

Bob Varcho, music buyer for the 315-store, North Canton, Ohio-based Camelot Music chain, says "Three Dollar Bill, Y'All" is breaking big after several months of steady sales.

"All of the sudden it's on the verge of exploding," says Varcho. "It has sold continuously since it came out in July, but in the last month to six weeks we've seen it getting bigger.

"There's a resurgence in... 'metal' is probably not the right word anymore, but harder-edged rock like Korn and Tool," he adds. "There were a period of years where this music was passé, and it seems to be in vogue again."

MCA'S SEMISONIC STRIKES A CHORD WITH 'CLOSING TIME'

(Continued from page 11)

the heads-up that we were making a very low-key record.

"It's funny, but I would have thought this record to be the art project," he adds. "The last one, to me, was more about singles, which I love even to the sometimes horror of my bandmates."

Whatever Wilson's intentions, "Feeling Strangely Fine"—propelled by the rock radio success of the bittersweet nightclub send-off "Closing Time"—has delivered the mainstream success that evaded the act on its first full-length effort.

Semisonic became a Heatseeker Impact act when its album moved into the top half of The Billboard 200 at No. 96 in the May 2 issue. According to SoundScan, the album has sold 48,000 units since its March release, while "Great Divide," released in 1996, has sold 50,000 units.

Meanwhile, "Closing Time" is at No. 2 and No. 13 on this issue's Modern Rock Tracks and Mainstream Rock Tracks charts, respectively.

MCA executive VP/GM (U.S.) Abbey Konowitch says the band's last effort laid vital groundwork for the label to build on.

"We were lucky on the first record," says Konowitch. "There were gatekeepers at radio and retail that loved this band with the same passion we loved them. Although it wasn't as successful as we had hoped it would be, what we did accomplish was an authentication of quality, not hype, that has definitely paid off."

One place where the band was welcomed back was at key radio stations like WBCN Boston, KROQ Los Angeles, and WHFS Washington, D.C. These stations and others were early on "Closing Time."

"It's got a big hook, a mellow start, and it builds to a lot of intensity in the middle," says Fitz, PD of modern rock KEDG Las Vegas. "It's very easy to program."

Meanwhile, the label held off servicing a clip for the song in the hope that the video would get more play if the song was already an established radio hit.

The video is now in heavy rotation on MTV. Meanwhile, early signs at top 40 radio, which received the track April 27, are solid.

The act has already appeared on "Late Night With Conan O'Brien"



SEMISONIC

and is likely to appear on "MTV Live" and "The Tonight Show With Jay Leno" in the future.

Peter Kapp, music buyer for the 39-store, Carteret, N.J.-based Nobody Beats the Wiz chain, credits Semisonic's success to MCA for keeping the band's second album at a developing-artist price and giving exceptional support to "Great Divide."

"It just took one specific hit song to get people to focus on what a terrific band this is," says Kapp. "It was the same case with [Hollywood's] Fastball.

"This could have easily fallen through the cracks when so many people are looking for whatever flavor of the week, particularly these days," he adds.

The need for a longer gestation period, says Konowitch, is partly due to competition from new forms of music and dissatisfaction with others. "All records at the end of the '90s need to be set up over a long period,"

he says. "Consumers of white rock music are increasingly distracted and maybe less passionate.

"There is a split between the young white kids who [are intrigued] by the sexiness and visual style of hip-hop or dissatisfied by more traditional rock that for the most part doesn't speak to them," he adds. "Semisonic has lyrics with 'Closing Time' that they can connect to."

The songs on "Feeling Strangely Fine" are published by WB Music Corp./Semidolicious Music/ASCAP and Warner-Tamerlane Publishing Corp./S. As in Sam Music/BMI.

The act, which is booked by Monterey Peninsula Artists and managed by JGM, will be headlining a tour this summer, also stopping for several major radio festivals.

The larger shows, says Wilson, have helped prep the act for the new audiences that have begun showing up since the band scored a hit single.

"We're getting shows where there's half die-hards and half newcomers, but we were spoiled enough during the first album to have all die-hards," says Wilson. "It took some getting used to, but luckily we've been doing some of these radio festivals where all of a sudden you're introducing yourself to these huge audiences."

DOUG REECE

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New Look Eases Use Of Billboard's Online Edition

Billboard Online, the Internet home of Billboard magazine, has made it easier than ever to read the current issue of Billboard electronically via the Internet.

The electronic edition of the weekly Billboard is included in the subscription-based "Member Services" area of Billboard Online (www.billboard.com), which also offers Web access to the daily Billboard Bulletin, plus Billboard's searchable archives and other databases. The site also has a robust public area with loads of free content.

Until recently, members accessing the current issue were faced with a bewildering array of headlines to guide their reading. Now, with the redesign of Member Services, the electronic Billboard is divided into the same sections as the print edition.

Members can now log in and go directly to a Table Of Contents screen listing 10 sections, including Cover Stories, Top Of The News, Artists & Music, International, Merchants & Marketing, Reviews & Previews, and Programming. Clicking into the individual sections provides access to precisely the same stories and features that appear in the corresponding print sections.

To make things even simpler, Billboard Online now provides a synopsis of each article. No more clicking blindly on headlines to find what you are looking for!

The current charts also have been redesigned to more closely

resemble the printed charts. The site also has added an easy index to find just the charts you want.

Users can choose one of two ways to access Member Services: The Music Lover Plan is \$9.95 per month and provides access to all current articles and charts; the Professional Plan is \$19.95 per month and provides complete access to the current issue, the searchable archives and other valuable music-industry databases. Download charges also apply.

To introduce its improved service, Billboard Online is offering five free downloads of information each month to all online subscribers.

In addition to enhancing the subscriber area, Billboard Online also has greatly improved the presentation of sample charts in the public area. Music fans can get free access to partial versions of The Billboard 200, the Hot 100 Singles chart, and other key charts, all of which are posted every Thursday at noon EST.

These charts also have been redesigned to more closely resemble Billboard's printed charts. Several of the charts also have musical notes next to many of the titles, indicating the availability of relevant sound samples, which are provided by the Music Previews Network.

For more information on all of the site's offerings, go to www.billboard.com and click on "Member Services," or call Rachel Vilson at 212-536-5046.



PERSONNEL DIRECTIONS

Music & Media has strengthened its sales team with the appointment of Christine Chinetti as director of advertising sales.

In her new capacity, Chinetti will supervise all aspects of M&M's advertising operations, working alongside Ron Betist, who continues as international sales director. Chinetti will also take responsibility for ad sales in the G/S/A markets.

Born in Luxembourg, Chinetti has worked from the London-based international offices of Billboard since 1990 as senior European sales



CHINETTI

manager. She retains a portion of her Billboard sales territory in addition to her new responsibilities at M&M.

Announcing the appointment, Billboard Music Group president Howard Lander says, "Ten years of music industry experience makes Chinetti extremely well qualified for her new post."

Before joining Billboard, Chinetti worked for U.K. music exporter Lasgo and U.K. trade magazine Music Week.

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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Carey's Debut Blocks Twain Ride To Top

THIS HAS BEEN the year to expect the unexpected. The anticipated march to No. 1 for Shania Twain's "You're Still The One" (Mercury) has been halted by the staying power of Next's "Too Close" (Arista) and the Hot Shot Debut of Mariah Carey's "My All" (Columbia) at No. 2. The Next single keeps within the pattern established in 1998 of every No. 1 single having a two- or three-week reign; if it resists the advance of Carey or the backward-bulleting Twain next issue, it will be the longest-running chart-topper of the year. The Carey single shouldn't be considered a disappointment because it debuted at No. 2, although it might seem so, given that the thrush is the only artist in chart history to have three singles enter the Hot 100 at No. 1. "Fantasy," "One Sweet Day," and "Honey" are the three debuting chart-toppers, but "Always Be My Baby" opened in the runner-up slot in April 1996 and then proceeded to pole position.

"My All" is only the second single from Carey's "Butterfly" album. The first was the aforementioned "Honey," which spent three weeks at the summit last September. Eight months is a long time to wait for a follow-up from the same album; in fact, it may be an unprecedented event. "My All" also makes impressive debuts on two other charts and, unusually, is a two-sided hit on both, albeit with different titles. On Hot R&B Singles, "My All" is the B-side to "Breakdown," which features Krazy Bone and Wish Bone of Bone Thugs-N-Harmony. The double-sided hit is new at No. 4. On the Hot Dance Music/Maxi-Singles Sales chart, "My All" is backed with "Fly Away Butterfly (Reprise)" and enters at No. 1.

If Carey moves up one slot next issue, she will collect her 13th No. 1. That will tie her with Michael Jack-

son in third place among artists with the most chart-topping singles, behind only the Beatles (20) and Elvis Presley (17). It will also extend Carey's lead over Whitney Houston and Madonna, who have 11 No. 1 hits apiece. If "My All" does go to No. 1 and remains there for three weeks, Carey will pass the Beatles for having the most weeks at the top. Despite their 20 No. 1 hits, the Beatles were on top only for an aggregated 59 weeks. Carey's total stands at 57 without "My All."

Once she passes the Beatles, she'll have her eye on Presley's 79-week total. The advance of "My All" will also keep the Columbia label in the lead among imprints with the most No. 1 hits. The company has 82 chart-toppers to its credit to date. With "Truly Madly Deeply" by Savage Garden and "Gettin' Jiggy Wit It" by Will Smith having already achieved No. 1 status this year, "My All" would be Columbia's third single to reach pole position in 1998, the most of any label this year.

MARCH SHOWERS: Do you remember the teaming of Jermaine Jackson and Pia Zadora on the Hot 100? That unlikely duo went to No. 54 in 1985 with "When The Rain Begins To Fall," from the soundtrack to "Voyage Of The Rock Aliens," a film that counted Zadora among its stars. The Jackson/Zadora duet was actually a remake of the original recording by BMW, a German-based trio that included the song's co-writer, Peggy March (No. 1 on the Hot 100 in 1963 with "I Will Follow Him"). March, currently in Munich to promote a German-language greatest-hits album, was delighted to discover a cover of "When The Rain Begins To Fall" on the German singles chart. A rap version by Pappa Bear on Universal, dedicated to the artist's mother, falls 9-12.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1997	1998
TOTAL	231,882,000	247,891,000 (UP 6.9%)
ALBUMS	191,040,000	206,020,000 (UP 7.8%)
SINGLES	40,842,000	41,871,000 (UP 2.5%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998
CD	144,834,000	164,639,000 (UP 13.7%)
CASSETTE	45,789,000	40,906,000 (DN 10.7%)
OTHER	417,000	475,000 (UP 13.9%)

OVERALL UNIT SALES THIS WEEK	
	13,658,000
LAST WEEK	
	14,079,000
CHANGE	
	DOWN 3%
THIS WEEK 1997	
	13,350,000
CHANGE	
	UP 2.3%

ALBUM SALES THIS WEEK	
	11,056,000
LAST WEEK	
	11,399,000
CHANGE	
	DOWN 3%
THIS WEEK 1997	
	10,785,000
CHANGE	
	UP 2.5%

SINGLES SALES THIS WEEK	
	2,602,000
LAST WEEK	
	2,680,000
CHANGE	
	DOWN 2.9%
THIS WEEK 1997	
	2,565,000
CHANGE	
	UP 1.4%

	TOTAL YEAR-TO-DATE CASSETTES BY STORE TYPE		
	1997	1998	CHANGE
CHAIN	22,860,000	19,400,000	DN 15.1%
INDEPENDENT	5,900,000	5,890,000	DN 0.2%
MASS MERCHANT	16,940,000	15,469,000	DN 8.7%
NONTRADITIONAL	88,000	146,000	UP 65.9%

ROUNDED FIGURES FOR WEEK ENDING 4/26/98

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Billboard Charts

For the Week Ending
April 4, 1998

The Billboard 200
"Titanic" gains ground as
C-Murder and **Van Halen**
debut in the Top 10.

The Hot 100 Singles
K-Ci & JoJo and **Madonna**
take over the top two slots.

Top R&B Albums
C-Murder leaps into the No. 1
spot.

Top Country Albums
Garth Brooks retains his No. 1
rank as **Jo Dee Messina**
debuts at No. 8.

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AUDIO CLIPS
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DAILY MUSIC NEWS

updated twice daily

George Winston Inks Longterm Label Deal

Pianist, composer, and producer George Winston has re-signed with his label, Windham Hill Records, for an exclusive, multi-album deal. Winston will record five solo piano albums as well as an additional five albums of other styles. Winston's Dancing Cat label will continue to be distributed by Windham Hill as well. ▶ [Read The Full Story](#)

Breaking News...

- ▶ [Venerable Jazz Players Turn To Rock](#)
- ▶ [Three Dog Fight Over Band Name](#)
- ▶ [Set Features Sisters Behind Soul Brother #1](#)
- ▶ [Presenters Announced For Country Awards Show](#)

Also today:

- ▶ View music news from years past at [This Day in Music](#).
- ▶ Get complete daily music industry news with [Billboard Bulletin](#).



George Winston

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MY ALL

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...AND THAT SAYS IT ALL.

Don't miss Mariah on the Essence Awards Thursday, May 21 and on the World Music Awards.

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