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WB's Flecktones Stretch Out With 'Left Of Cool' Set

BY TERRI HORAK

NEW YORK—Though Béla Fleck & the Flecktones' new album is titled "Left Of Cool," the scope of the album's material, which includes vocals for the first time, places it in the center of a broad spectrum of marketing opportunities.

Due June 9 internationally from Warner Bros., the wide-ranging "Left Of Cool" achieves a musical balance that the label hopes will appeal to all segments of the band's disparate fan bases—which span the alternative rock, jazz, and acoustic music scenes—as well as draw new listeners into the fold.

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Billboard/MTV Asian Confab
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Jennings Breaks Country
Bounds On New Ark 21 Album
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P'Gram Accepts Seagram Bid World's Largest Record Company To Result From Merger

BY DON JEFFREY

NEW YORK—Seagram, owner of Universal Music Group, is acquiring PolyGram in a deal valued at \$10.6 billion, creating the largest record company in the world.

After the boards of PolyGram and its 75%-owner Royal Philips Electronics approved the offer, Seagram said that executives from Universal and PolyGram would be meeting "immediately to identify the management team that would lead various units of the combined company."

The fate of PolyGram president/CEO Alain Levy and his team, which includes PolyGram Music Group president Roger Ames and PolyGram Filmed Entertainment president Michael Kuhn, was uncertain. Edgar Bronfman Jr., Seagram's president/CEO, said at press time that he hoped to "keep the best of both organizations as we go forward."

In creating a record company with a worldwide market share of 23% and revenue of \$6.1 billion, Seagram will consolidate the distribution and label operations and administrative functions of PolyGram Music and its own Universal Music Group.

Bronfman said the integration of PolyGram with Universal could achieve cost savings of \$275 million-\$300 million and that the process will "probably take two years."

Sources say the U.S. distributor PolyGram Group Distribution, widely considered one of the best-run in the business, is where the first cost-cutting could take place.

There is also much speculation about the fate of the many labels that would be under the same roof in a Universal/PolyGram merger. Indi-

cating that consolidation will occur, Bronfman said the "managements would sit down and figure out the best arrangements . . . for these labels as we combine them."



Universal, which doesn't have a classical music business, is acquiring one the strongest classical operations in the world in PolyGram's Deutsche Grammophon, Decca, and Philips labels. Universal does own a healthy jazz business with the GRP and Impulse! labels, and these may

find a home with PolyGram's Verve.

In pop, PolyGram's R&B labels Motown and 60%-owned Def Jam could fit with Universal's R&B-rich MCA Records. (Motown, ironically, was previously partly owned by MCA.) Def Jam, however, is a wild card because, according to reports, founder Russell Simmons has been unhappy with PolyGram management and wants to buy back the major's stake. In country music, Universal operates MCA Nashville, while PolyGram owns Mercury Nashville. PolyGram's major rock labels are Mercury, A&M, and Island. Universal's are MCA, Universal, Geffen, and 50% of Interscope. It's unlikely that any of these

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Labels Tap Into Kid Power More Young Fans Are Tuning In—And Buying

BY CRAIG ROSEN

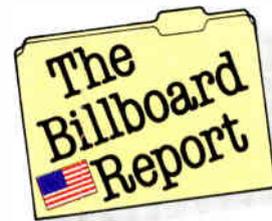
LOS ANGELES—"Kids rule!" was the slogan shouted frequently by the host, presenters, and performers at Nickelodeon's 11th annual Kids' Choice Awards, held April 4 in Los Angeles. While kids may not rule the music business, teens and their younger siblings are having an increasingly strong effect on the business.

Consider the sales strides made the following week by artists who appeared on the Kids' Choice Awards, which was telecast exclusively on the

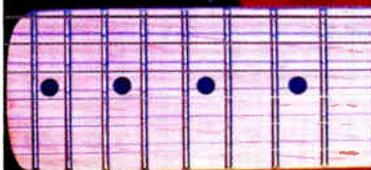
Viacom-owned children's network with a target demographic of 6- to 12-year-olds.

Following its Kids' Choice performance, Hanson, which won best song and performed on the show, saw its major-label debut, "In The Middle Of Nowhere," move from No. 63 to No. 36 on The Billboard 200 in the April 25 issue. Although the trio also performed on "The Tonight Show With Jay Leno" during that week, the impact of the Nickelodeon awards

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PAGE 37

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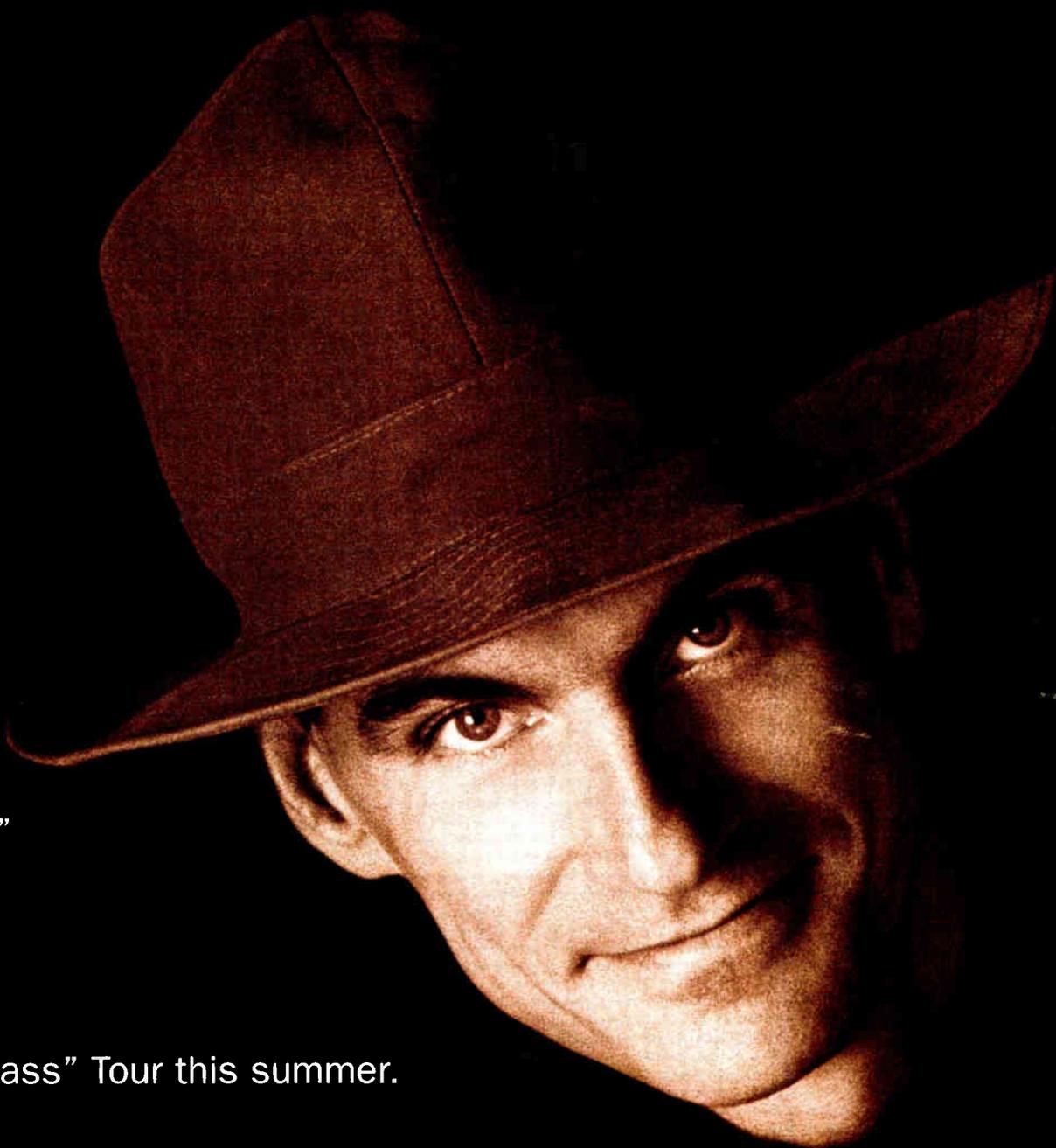
James conquers Europe in 1998
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—Q magazine

- James continues his U.S. “Hourglass” Tour this summer.

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Asian Conference Targets Economy, A&R

BY **ADAM WHITE**

HONG KONG—Economic and creative issues in the hard-pressed Asian music business vied for attention during the first Asian Music Conference, held May 18 here.

PolyGram Far East president Norman Cheng chose to emphasize the region's promising talent scene during his keynote speech, while other label executives acknowledged that they're cutting artist rosters, release schedules, and staff and trying to kick the habit of paying huge advances to established acts.

Capturing the prevailing mood inside and outside the conference, Rock Records pres-

ident Sam Duann said, "I'm getting less sleep this year." Moreover, Duann added that he was unable to project his company's revenue in calendar 1998 due to the economic downturn.

Cheng briefly mentioned economic issues, too: "Surely money would be better spent in finding new talent [than overspending on established names]—not just signing them up, but also developing them, nurturing them."

EMI Music Asia senior VP Pheng Beh said curbing unrealistic artist advances was "one of the good things that's come out of the crisis."

She added, "Everybody's stopped and thought about it." Previously, "anybody who looked good and could sing a few notes" was signed to record companies in the region.

The Asian Music Conference was jointly organized by Billboard and MTV Networks Asia. The one-day business program was presented at Hong Kong's Regent Hotel and attended by approximately 150 delegates from 15 countries. Most of these were

from Asia, predominantly Hong Kong, but also Singapore, Thailand, Malaysia, Taiwan, the Philippines, India, and Japan. In addition, there were attendees from the U.S., the U.K., Sweden, Germany, the Netherlands, Canada, and Australia. The event's closing reception was sponsored by the U.S. National Music Publishers' Assn.

The adversity affecting Asia was further recognized by nine established and developing artists who have made a series of anti-piracy TV spots for MTV in the region. These were premiered at the conference and began airing across the channel's various services the same week.

Each spot shows a "disrupted" excerpt from an act's videoclip; this is followed by a segment in which the act or artist says, "Don't buy pirated CDs and cassettes." Featured performers include Gloria Estefan, the Backstreet Boys, the Corrs, Tina Arena, and Ricky Martin. MTV Networks Asia president Frank Brown pledged to reach as wide an audience as possible with the anti-

(Continued on page 91)

Canadian Labels Assn., Mechanical Rights Group Reach Royalty Agreement

BY **LARRY LeBLANC**

TORONTO—After nine months of negotiations, the Canadian Musical Reproduction Rights Agency Ltd. (CMRRA) and the Canadian Recording Industry Assn. (CRIA) have finalized a new six-year mechanical licensing agreement.

Under the agreement reported May 15—effective Jan. 1 of this year to Dec. 31, 2003—the new standard royalty rate in Canada was upped from 6.6 cents (Canadian) per song to 7.1 cents for songs in which the running time is five minutes or less. An additional 1.42 cents is awarded for each additional minute or partial minute of running time. Further increases are scheduled for the years 2000-2001 (7.4 cents and 1.48 cents, respectively) and 2002-2003 (7.7 cents and 1.54 cents, respectively).

CMRRA, a mechanical licensing and collection agency, represents more than 23,000 music publishers doing business in Canada. CRIA, a trade group with 28 members, represents labels that collectively own 95% of sound recordings manufactured and sold in Canada. The majority of CMRRA's mechanical licenses are issued to CRIA members.

By several accounts, the discussions for the new agreement were in marked contrast to the acrimonious bargaining

(Continued on page 91)



Fan Letters To Cleo. Veteran Boston pop band Letters To Cleo racked up a host of honors in the Boston Phoenix's 10th annual Best Music Poll. The group, which recently parted with the Revolution label, was voted best local act, and lead singer Kay Hanley came out on top in the race for best local female vocalist. Additionally, the act's third full-length album, "Go!," won for best local album, and best local song honors went to the group's synth-heavy tune "Anchor." Says Hanley of the recognition, "It's really heartwarming; it feels really good. We've been pretty actively involved in the Boston music community for eight years now. And I think just staying together helps, and playing shows, and trying to stay vital." Letters To Cleo plans to take the summer off to write and plan a new album; it will play at New York's Mercury Lounge June 16 and at several dates on this summer's Lilith Fair tour. Shown before a recent Letters To Cleo show at Boston's Paradise Club, in the back row from left, are Boston Phoenix contributing writer Brett Milano, associate arts editor Jon Garelick, music editor Matt Ashare, and Letters To Cleo's Greg McKenna. In the front row, from left, are Letters To Cleo's Michael Eisenstein, Hanley, and Scott McKenna. (Photo: Liz Linder)

LETTERS

INDIE RETAIL WOES

Six months ago I opened a small independent record store in Salem, Mass., after having spent the past 20 years working at senior levels for various retailers, including specialty, mass merchant, discounters, and book chains. Although the volume to date has been encouraging and the community has been largely supportive, any success achieved is no thanks to the labels and distribution companies.

Naturally, there are few distributors that will sell to you initially in any arrangement beyond c.o.d., in spite of any positive financial backing that may be in place. Thus you are compelled to buy the majority of your product through a one-stop arrangement. This scenario is not necessarily bad, for it allows a small store to serve their customer

with rapid fulfillment and requests—effectively giving the little guy availability to the same assortment as the Towers, HMVs, and Borders of the world. Although pricing is significantly higher than in a direct arrangement, most one-stops have frequent line sales and buy-in incentives to help you manage your inventory more profitably.

What has disappointed me greatly is the lack of support available through the labels and distribution companies. Little to no co-op advertising funds are offered to the small retailer from the labels or passed through via the one-stops. This in spite of any lip service given by either entity. Also, my store offers listening opportunities for 60 titles to my customer base, as well as a series of CD information stations. In 95% of all circumstances, I have to open product

I have purchased to fill the listening stations. The labels are more than reluctant to provide play copies for the store. Also, if you get any at all, they are the dregs of releases. Nothing at all to stimulate sales of key product. Perhaps an arrangement can be made to "borrow" promos for a period of time, if the labels cannot see clear to offer any!

My plans include opening two additional locations in the fall of 1998. It is my hope that the labels and distributors will come to my aid, as well as to my fellow independent retailers, and help us sell their music!

Larry Cohen
VP/GM
In One Ear Music
Salem, Mass.

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.

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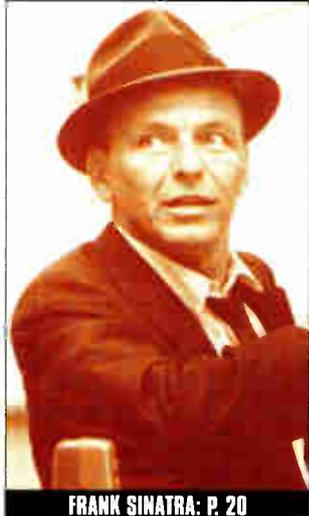
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Tax Court Decision Good News For Musicians

BY STEPHEN E. SHEPHERD

Rock'n'roll image aside, even musicians have to deal with that most unglamorous of topics: taxes. And a recent court ruling offers some potentially good news on this subject that is worth taking note of.

In a recent federal Tax Court case, Valerie Jean Geneck vs. Commissioner, a self-employed musician was allowed to deduct a home office/studio in spite of the very difficult standards of an earlier Supreme Court ruling. This new ruling, issued in March, has broad implications for many home-based musicians, sound engineers, band managers, and others, possibly permitting them to deduct home offices and related expenses in 1998 and earlier years.

The musician was a lead singer in a jazz band with her bass-guitarist hus-

band, and she also managed the band in Hollywood, Fla. She spent an average of 12 hours per week performing and 30 hours per week in the home office. Their apartment is divided into living quarters



'The issue in question was whether a band's principal place of business is the location where they perform, their office, or both'

Stephen E. Shepherd is a certified public accountant in Marina del Rey, Calif.

and an office, which consists of a large studio containing recording equipment, computers, filing cabinets, etc. There also was a smaller room with a desk,

phone, couch, and kitchenette.

The musician/manager designed fliers promoting the band in the office; booked band performances; negotiated contracts; filed lyrics, music books, and audio/video demos; and hired other musicians. She also coordinated stage apparel and issued paychecks from this office.

The Tax Court held that, first, the office/studio must be used exclusively on a regular basis as the principal place of business. The court was convinced by her well-organized testimony and evidence that the office was used exclusively and on a regular basis. However, the court had to address the 1993 U.S. Supreme Court holding in Commissioner vs. Soliman on the "principal place of business" requirement.

The issue in question was whether a
(Continued on page 84)

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

Frank Sinatra

1915 - 1998

The Voice Forever.



Indie Label Buys Station To Promote Its Own Format

BY ED CHRISTMAN

In a new twist on pay-for-play, a start-up independent label is buying an Omaha, Neb., radio station with the intention of changing its format to one that plays the type of music championed by the imprint.

On May 8, Gold Circle Entertainment, which started the Samson Music label and has an equity interest in the Los Angeles-based indie Back Nine Records, completed its \$1 million acquisition of

the FM side of KOTD Omaha. Currently, the station's AM and FM operations broadcast the same programming: the ABC Radio Network's adult standards Stardust format.

Gold Circle was started by multimillionaire Norm Waitt, who made his fortune as a co-founder of the computer company Gateway 2000 Inc. Gold Circle's A&R direction leans toward AC and roots

(Continued on page 96)

Delay Expected In House Vote On WIPO Treaties

WASHINGTON, D.C.—Lingering concerns over online infringement and other issues will likely postpone House passage of the Digital Millennium Copyright Act until after this month's congressional recess.

The U.S. bill, which would implement the international treaties adopted in 1996 by the World Intellectual Property Organization (WIPO), was passed by the full Senate May 14 and by the House Judiciary Committee, which oversees intellectual property issues, April 1.

In addition to concerns over online service provider contributory infringement and liability, the chairmen of several committees want to review the bill's library fair-use provisions before sending it to the House floor.

Furthermore, the chairmen of the House Commerce Committee, which oversees trade issues, and the House Ways and Means Committee, which has budget authorization authority, want to give the bill a once-over before sending it to the House floor.

Because they are not self-executing, the two WIPO treaties, one covering the status of sound recordings and the other updating copyright protection, must be ratified by 30 countries before they become effective. Although 50 countries signed the treaty agreement in Geneva, Switzerland, in December 1996, only the Republic of Moldova and Indonesia have completed this process.

(Continued on page 103)

WMG Acquires Rhino Entertainment Co.

BY DOUG REECE

LOS ANGELES—In a deal designed to increase its profits in the growing catalog business, Warner Music Group (WMG) has acquired the 50% of the Rhino Entertainment Co. that it did not already own from Rhino Records Inc.

The deal, announced May 19, calls for WMG to pay Rhino Records an undetermined performance-based fee over the next five years. Rhino Entertainment consists of the audio and video divisions of Rhino Records Inc. Rhino's film, book, and retail op-

erations aren't included in the arrangement.

A source close to the deal says Rhino is a practical fit for WMG labels, which don't always have the infrastructure or dedicated staff required to properly promote catalog reissues and specialty packages. In addition, the Rhino purchase made sense from a cost perspective.

"If you're looking at the economics of catalog, over a long period of time they go up in value," says the source. "Would that have caused Rhino to be

(Continued on page 103)

Bankruptcy Bill Talks Hit A Snag

RIAA And Musicians' Unions To Continue Negotiations

BY BILL HOLLAND

WASHINGTON, D.C.—Negotiations between the Recording Industry Assn. of America (RIAA) and two musicians' unions over a provision to the U.S. bankruptcy law have stalled.

The negotiations were undertaken after the RIAA sought to include a provision in a new federal bankruptcy bill that would have prevented artists from ending recording contracts by using that law (Billboard, May 23). The RIAA agreed to negotiate new language for the provision,

but those efforts broke down in meetings held May 19-20, when the American Federation of Television and Radio Artists and the American Federation of Musicians instead demanded that the provision be removed.

The bankruptcy bill is not expected to be passed until after the May congressional recess, and further discussions between the RIAA and the unions are planned.

Meanwhile, on May 15, a U.S. Bankruptcy Court judge denied a motion by LaFace Productions and Arista Records to dismiss a complaint filed against them March 18 by Toni Braxton. The singer had filed for Chapter 7 protection in January and asked the court to rule that her

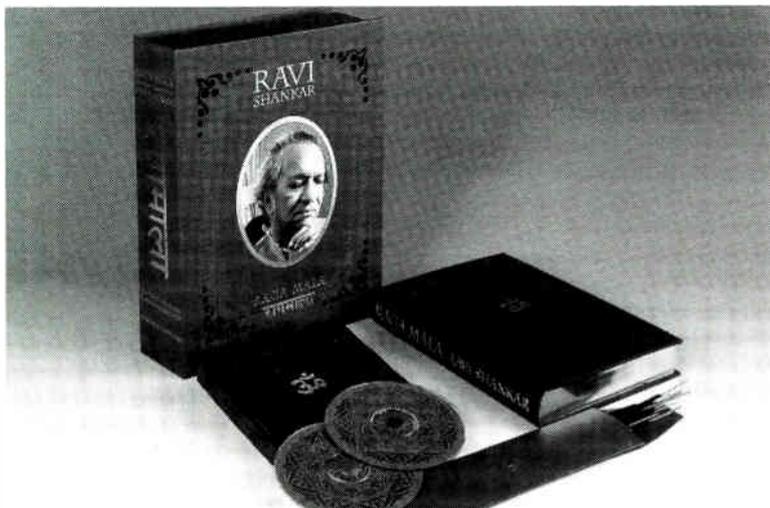
contract with Arista and LaFace was no longer enforceable.

Bankruptcy courts can void existing contracts if they interfere with a debtor's ability to recover financially. The court has yet to rule on that issue in the Braxton case (Billboard Bulletin, May 19).

The RIAA sought the special-interest legislative relief for what its officials have said is a "growing problem" of artists and artists' representatives either threatening bankruptcy or filing bankruptcy papers to get out of their contracts.

Union officials, who discovered the provision shortly before a May 14 markup session on the bill and brought it to public attention, com-

(Continued on page 95)



A Musical Life. The Surrey, England-based Genesis Publications has released a deluxe edition of "Raga Mala: The Autobiography Of Ravi Shankar," edited by Billboard Century Award winner George Harrison. This edition is limited to 2,000 numbered copies and includes two CDs of rare or previously unreleased music by Shankar, a pack of the artist's favorite incense, and the landmark text in a custom presentation box. With each copy signed by Shankar, the 352-page book features 200 photographs, as well as a foreword by Harrison and an afterword by renowned classical violinist and longtime Shankar associate Lord Yehudi Menuhin. Also included are a glossary of Indian musical and cultural terms and a chronology of Shankar's life, with the text bound in silk and hand-finished. The "Raga Mala" limited edition is priced at \$342, including shipping cost, and is available in the U.S. via Govinda Gallery in Washington, D.C. (800-775-1111).

North Coast Buys itsy bitsy

Kid Vid Firm Seen As Boost To Handleman

BY SETH GOLDSTEIN

NEW YORK—North Coast Entertainment, a wholly owned subsidiary of rackjobber Handleman Co., has purchased a 75% stake in itsy bitsy Entertainment, a new and active player in children's TV.

The move comes at a time when

Handleman's video revenue has shriveled in the face of direct shipments from studios and key independents to Wal-Mart, Kmart, and other mass merchants. For the quarter that ended Jan. 31, cassette sales were \$19.6 million, 72% below the same period in fiscal 1997.

Not yet a producer, New York-based itsy bitsy is the U.S. representative for three series that have been sold to PBS, a springboard for video sales. All three are already promised to vendors: Warner Home Video has "Teletubbies"; PolyGram Video, "Noddy"; and North Coast's Anchor Bay Entertainment unit, "Tots TV."

Despite its new owner, itsy bitsy's future releases won't necessarily go through Anchor Bay or any of North Coast's other ventures. "I'm not obligated to use Handleman," says itsy bitsy president Kenn Viselman, who retains his position and responsibility for acquisitions.

Viselman acknowledges that "it would be more advantageous to me,

(Continued on page 91)

EMI Names Parlophone Head, Announces Chrysalis Merger

BY MARK SOLOMONS

LONDON—An executive shuffle at EMI's labels in the U.K. appears to be coming to a close with the merging of the Chrysalis imprint into the EMI Records U.K. & Ireland label group and the naming of Keith Wozencroft to head its Parlophone label group.

Chrysalis managing director Mark Collen was promoted to head the new label group, known as EMI/Chrysalis (Billboard Bulletin, May 19). Collen replaces Neil Ferris at the helm of the EMI label; Ferris departed the company May 18 after less than a year in the post.

"Nobody's in any doubt that the market is changing, and if it means you have to make tough decisions, then you make them," says an EMI Records spokeswoman. Ferris was appointed last June by former EMI Records U.K. president/CEO Jean-Francois Cecillon, who himself de-

parted the company last month (Billboard Bulletin, April 28).

Meanwhile, EMI has named Wozencroft, currently A&R director at Parlophone, managing director of the Parlophone label group, which includes the Parlophone, Food, Capitol, and Rhythm Series imprints (Billboard Bulletin, May 21). He succeeds Tony Wadsworth, who took over Cecillon's job on the latter's departure.

Wozencroft, a former musician, began at EMI in its sales division in 1990. He has been closely associated with the recent success of Parlophone acts Radiohead, Mansun, and Supergrass.

Collen joined Chrysalis as deputy managing director in 1996 from the Parlophone label group, where he reported to Wadsworth. He was appointed managing director last year.

Insiders say the Chrysalis/EMI

(Continued on page 99)

New Zealand Record Biz Faces Unrestricted Parallel Importing

BY JOHN RUSSELL

NEW ZEALAND—The record industry here is having to come to terms with unrestricted parallel importing after the removal of existing protections by the government.

The move has, though, prompted a mixed reaction. The Recording Industry Assn. of New Zealand (RIANZ) predicts that in the long term, less money will be available to invest in local musicians, while indie labels and major music retailers are unmoved, saying the new legislation will have little impact on New Zealand's comparatively small music market.

The new moves were announced in the government's annual budget reading May 14 and were pushed

through Parliament under urgency two days later.

Special-interest groups, including RIANZ, have criticized the government for fast-tracking the new legislation without consultation. At press time, RIANZ spokesman Terence O'Neill-Joyce was unavailable for comment.

However, the organization has expressed in a statement its concern about the ability of labels to invest in domestic talent while having to fend off competition from overseas.

The lifting of import restrictions is considered a major victory for John Luxton, commerce minister and a longtime free enterprise champion.

In 1997, Luxton commissioned the

(Continued on page 91)

**There Are Three Magical Words
That Have Always Brought
Joy To A
Songwriter's Heart:**

"Sung By Sinatra."



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Marilyn Bergman, President and Chairman of the Board

American Society of Composers, Authors and Publishers



ASCAP

ASCAP

members

6th Avenue Heartache

Writer: Jakob Dylan
Publishers: Brother Jumbo Music
Warner/Chappell Music, Inc.

Always Be My Baby

Writers: Jermaine Dupri
Manuel Lonnie Seal
Publishers: Air Control Music Inc.
EMI Music Publishing
Full Keel Music Co.
So So Def Music



THE ASCAP COLLEGE RADIO AWARD

Trent Reznor & Nine Inch Nails
The Mighty Mighty Bosstones



Because You Loved Me

Writer: Diane Warren
Publishers: REALSONGS
Touchstone Pictures Music
and Songs Inc.

Butterfly Kisses

Writer: Randy Thomas
Publisher: PolyGram International
Publishing, Inc.

Change The World

Writers: Gordon Kennedy
Tommy Sims
Publishers: Bases Loaded Music
MCA Music Publishing
PolyGram International
Publishing, Inc.

Counting Blue Cars

Writers: Scott Alexander
Rodney Brown
Greg Kolanek
George Pendergast
J.R. Richards
Publishers: Bigger Than Peanut Butter
Music
EMI Music Publishing
Momo Rat Music

Crash Into Me

Writer: Dave Matthews
Publisher: Colden Grey Ltd.

The Difference

Writer: Jakob Dylan
Publishers: Brother Jumbo Music
Warner/Chappell Music, Inc.

Don't Cry For Me Argentina

Writers: Tim Rice (PRS)
Andrew Lloyd Webber (PRS)
Publisher: MCA Music Publishing

Don't Leave Me

Writers: Bunny DeBarge
Chauncey Hannibal
Teddy Riley
Publishers: Chauncey Black Music
Donril Music
EMI Music Publishing
Smokin' Sounds Music Ltd.
Warner/Chappell Music, Inc.
Zomba Enterprises Inc.

Don't Let Go (Love)

Writers: Andrea Martin
Ivan Matias
Publishers: One O' Ghetto Ho
Sailandra Publishing
Warner/Chappell Music, Inc.

Don't Speak

Writers: Eric Stefani
Gwen Stefani
Publishers: Knock Yourself Out Music
MCA Music Publishing

Fly Like An Eagle

Writer: Steve Miller
Publisher: Sailor Music

Foolish Games

Writer: Jewel
Publishers: Warner/Chappell Music, Inc.
Wiggly Tooth Music

For You I Will

Writer: Diane Warren
Publishers: REALSONGS
Warner/Chappell Music, Inc.

The Freshmen

Writer: Brian Vander Ark
Publishers: LMNO Pop Music
EMI Music Publishing

Give Me One Reason

Writer: Tracy Chapman
Publishers: Purple Rabbit Music
EMI Music Publishing

Hard To Say I'm Sorry

Writer: Peter Cetera
Publisher: BMG Songs, Inc.

Head Over Feet

Writer: Glen Ballard
Publishers: Aerostation Corporation
MCA Music Publishing

How Do I Live

Writer: Diane Warren
Publisher: REALSONGS

I Can Love You Like That

Writers: Maribeth Derry
Steve Diamond
Jennifer Kimball
Publishers: Diamond Cuts
Friends And Angels Music
Full Keel Music Co.
Second Wave Music

I Finally Found Someone

Writers: Bryan Adams
Marvin Hamlisch
Robert John "Mutt" Lange
Barbra Streisand
Publishers: Badams Music Ltd.
Emanuel Music
TSP Music Inc.
Zomba Enterprises Inc.

I Go Blind

Writers: Philip Comparelli (SOCAN)
Bradley Merritt (SOCAN)
Darryl Neudorf (SOCAN)
Neil Osborne (SOCAN)
Publisher: Sony/ATV Tunes LLC

I Love You Always Forever

Writer: Donna Lewis
Publisher: Warner/Chappell Music, Inc.

If We Fall In Love Tonight

Writers: Jimmy Jam
Terry Lewis
Publishers: EMI Music Publishing
Flyte Tyme Tunes

Just Another Day

Writer: John Mellencamp
Publisher: Full Keel Music Co.

Key West Intermezzo

(I Saw You First)
Writers: George Green
John Mellencamp
Publishers: EMI Music Publishing
Full Keel Music Co.
Katsback Music

Let's Make A Night To

Remember
Writers: Bryan Adams
Robert John "Mutt" Lange
Publishers: Badams Music Ltd.
Zomba Enterprises Inc.

Men In Black

Writers: Theresa McFaddin
Patrice Rushen
Will Smith
Publishers: Baby Fingers Music
New Columbia Pictures
Music
Treyball Music
Yamina Music

MMMBop

Writers: Isaac Hanson
Taylor Hanson
Zachary Hanson
Publisher: Jam N' Bread Music

Mouth

Writer: Merrill Bainbridge (APRA)
Publishers: MCA Music Publishing
Mouth Music Pty. Ltd. (AFRA)

ASCAP PUBLISHER OF THE YEAR

Warner/Chappell Music, Inc.





POP *the charts.*

No Diggity
 Writers: Chauncey Hannibal
 Teddy Riley
 Lynise Walters
 Publishers: Chauncey Black Music
 Donril Music
 Funky Mama Music
 Queen Pen Music
 Smokin' Sounds Music Ltd.
 Zomba Enterprises Inc.

Ooh Aah...Just A Little Bit
 Writer: Steve Rodway (PRS)
 Publisher: Songs Of Peer Ltd.

Push
 Writer: Matt Serletic
 Publisher: Meusic Music

Quit Playing Games (With My Heart)
 Writers: Herbert Crichlow (STIM)
 Max Martin (STIM)
 Publisher: Zomba Enterprises Inc.

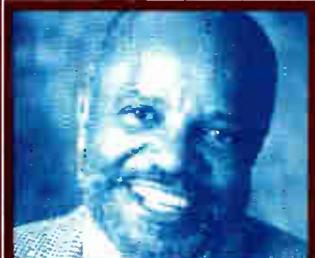
Say You'll Be There
 Writer: Victoria Adams (PRS)
 Melanie Brown (PRS)
 Emma Bunton (PRS)
 Melanie Chisholm (PRS)
 Geri Halliwell (PRS)
 Publisher: Full Keel Music Co.

Secret Garden
 Writer: Bruce Springsteen
 Publisher: Bruce Springsteen

Spiderwebs
 Writers: Tony Kanal
 Gwen Stefani
 Publishers: Knock Yourself Out Music
 MCA Music Publishing

Standing Outside A Broken Phone Booth With Money In My Hand
 Writers: Leonard Feather
 Chris O'Connor
 Publishers: BMG Songs, Inc.
 Fiction Songs Ltd.
 Model Music Co.
 Moonfood

Staring At The Sun
 Writers: Bono (PRS)
 Adam Clayton (PRS)
 The Edge (PRS)
 Larry Mullen, Jr. (PRS)
 Publisher: PolyGram International Publishing, Inc.



THE ASCAP AMERICAN LEGEND AWARD
 Berry Gordy

Sunny Came Home
 Writers: Shawn Colvin
 John Leventhal
 Publishers: Lev-A-Tunes
 Sacred Songs Ltd.
 Warner/Chappell Music, Inc.

Twisted
 Writers: Eric McCaine
 Keith Sweat
 Publishers: Deep Sound Music
 E/A Music Inc.
 Keith Sweat Publishing
 Warner/Chappell Music, Inc.
 Zomba Enterprises Inc.

Unbreak My Heart
 Writer: Diane Warren
 Publisher: REALSONGS

Wannabe
 Writers: Victoria Adams (PRS)
 Melanie Brown (PRS)
 Emma Bunton (PRS)
 Melanie Chisholm (PRS)
 Geri Halliwell (PRS)
 Matthew Rowe (PRS)
 Richard Stannard (PRS)
 Publishers: Full Keel Music Co.
 PolyGram International Publishing, Inc.

When You Love A Woman
 Writers: Jonathan Cain
 Steve Perry
 Neal Schon
 Publishers: Fingers Of Joy Music
 Love Batch Music
 So Much Music

Where Do You Go
 Writers: Peter Bischof-Fallenstein (GEMA)
 Franz Reuther (GEMA)
 Publisher: BMG Songs, Inc.

You Learn
 Writer: Glen Ballard
 Publishers: Aerostation Corporation
 MCA Music Publishing

You Were Meant For Me
 Writer: Jewel
 Publishers: Warner/Chappell Music, Inc.
 Wiggly Tooth Music



ASCAP SONG OF THE YEAR
"Unbreak My Heart"
 Writer: Diane Warren
 Publisher: REALSONGS

ASCAP SONGWRITER OF THE YEAR
 Diane Warren

Nobody
 Writer: Keith Sweat
 Publishers: E/A Music Inc.
 Keith Sweat Publishing
 Warner/Chappell Music, Inc.

One Headlight
 Writer: Jakob Dylan
 Publishers: Brother Jumbo Music
 Warner/Chappell Music, Inc.

*Congratulations to our
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2 Views On Royalty Issue

Swedish, French See Collection In EU Differently

BY JEFF CLARK-MEADS

LONDON—Two thorny debates over how authors' rights should be administered in the single European market have taken two steps forward—but in two directions.

While the newly confirmed view from Sweden says the European Union does nothing to change established practices, the French say: Sometimes, it just isn't that simple.

The advent of the single European market means artists, composers, and their managements can shop around the 15 EU nations for the collecting society that will produce the best results for them. The issue was put in the spotlight by Daft Punk, a French act that signed with the U.K.'s Performing Right Society (PRS) for performance royalty collection (Billboard, May 9). Daft Punk's move

highlights the fact that collecting societies no longer enjoy their historic monopolies in their home countries.

But in Sweden, says Gunnar Petri, managing director of local authors' body STIM, that presents no problem.

Petri says STIM has been relaxed about Swedish acts using foreign societies since the days of Abba. He says there is no truth in suggestions that STIM was obliged by European free trade law to change its rules to allow Swedish acts the Wannadies to sign with PRS.

The members of the Wannadies sought membership in PRS as composers and authors at the end of last year. Band manager Geoff Wener says the move was logical because the band is signed to a U.K. record company, RCA, and

(Continued on page 96)

Sony/ATV Tree Grows Its Catalogs

BY CHET FLIPPO

NASHVILLE—Sony/ATV Tree has acquired several publishing catalogs totaling more than 4,000 copyrights, as well as the services of major Nashville writers Bob DiPiero and Tom Shapiro. The company has also made some internal changes, including developing new production relationships.

The first catalog acquisition, reports president/CEO Donna Hilley, is that of Little Big Town Music and its roster of 10 songwriters and catalog of about 3,500 copyrights. Little Big Town Music president Woody Bomar will become VP/GM of Sony/ATV Tree and will direct the company's creative services department.

Sony/ATV Tree has also brought in Little Big Town's DiPiero and his American Made Music catalog.

Further, the company acquired Tom Shapiro Music. Shapiro himself signed with Sony/ATV Tree in January as a songwriter. He had previously been on the writing staff of Hamstein.

Within the company, senior VP Don Cook is promoted to chief creative officer. Hilley is also forming joint ventures with Bob Montgomery and Don Lanier to work the company's unrecorded back catalog. Montgomery headed Tree's creative department in the '80s, and Lanier also worked with the company in the past.

Hilley says these acquisitions will increase Sony/ATV Tree's song holdings to more than 100,000. The company was formed in 1951 as Tree International and has become dominant in Music City.

With DiPiero and Shapiro, Sony/ATV Tree gets two of the more durable award-winning writers in town. The two collaborated on "Wink," the 1995 BMI country song of the year. DiPiero's hits include "Blue Clear Sky," "Daddy's Money," "The Church On Cumberland Road," and "They're Playing Our Song." Shapiro's compositions include "You Really Had Me Going," "Better Things To Do," "It's What I Do," and "When Boy Meets Girl."

Songwriters at Little Big Town include Randy Bachman, DiPiero, John Scott Sherrill, Jon Ima, Dan Colehour, Gerald Smith, Jay Knowles, Steve Seskin, Tammy Hyler, and Tammy Rogers.

Major hits in the Little Big Town catalog include "How Was I To Know," "Walking Away A Winner," "Take Me As I Am," and "Mirror, Mirror."

Established writers at Sony/ATV Tree include Bill Anderson, Ronnie Dunn, Bobby Braddock, Gretchen Peters, Kix Brooks, Emory Gordy Jr., Chris Waters, John Jarvis, Jim McBride, Terry McBride, Curly Putnam, and James House.

Notes Hilley, "The addition of so many tremendous songs at one time literally translates into a gigantic transfusion of creative juices for our song-plugging team. It's a mega shot in the arm for them to know they will have an abundance of new material to pitch to every producer and every label in Nashville."

Gordy Honored At ASCAP Awards

BY CARRIE BELL

LOS ANGELES—Berry Gordy, songwriter and Motown Records founder, received the premiere American Legend Award at the 15th annual ASCAP Pop Music Awards, held May 18 at the Beverly Hilton Hotel here.

Gordy was presented with the trophy by ASCAP president/chairman Marilyn Bergman, Dick Clark, and Smokey Robinson, who sang a tune he wrote to show his appreciation to Gordy. Az Yet also performed an a cappella version of Gordy's "Lonely Teardrops."

"The award recognizes a music personality whose body of work has made significant impact on American culture and influenced the way we hear music today," Bergman said.

Diane Warren took home the honors for songwriter of the year for an unprecedented fourth time, with four of her tracks ("Un-Break My Heart,"

"For You I Will," "Because You Loved Me," and "How Do I Live") taking home most performed song prizes. David Foster presented the statue while Xscape sang its top 10 Warren-penned single, "The Arms Of The One Who Loves You."

Her ballad "Un-Break My Heart"



GORDY



WARREN

was also celebrated as song of the year with a gracious speech by Toni Braxton.

Nic Harcourt, the new host of public radio station KCRW Los Angeles' "Morning Becomes Eclectic," presented the Mighty Mighty Bosstones

and Trent Reznor and Nine Inch Nails with college radio awards.

Warner/Chappell Music, which published 12 of the night's 49 winning songs, was named publisher of the year.

Jakob Dylan and Bryan Adams proved that three times is a charm when each took home most performed song trophies. No Doubt's Gwen Stefani, Jewel, Glen Ballard, Spice Girls, John Mellencamp, and Keith Sweat were double winners.

A complete list of winners follows: ASCAP American Legend Award: Berry Gordy.

Songwriter of the year: Diane Warren. Song of the year: "Un-Break My Heart," written by Diane Warren and published by Realsongs.

Publisher of the year: Warner/Chappell Music Inc.

College radio awards: The Mighty Mighty Bosstones and Trent Reznor and

(Continued on page 95)

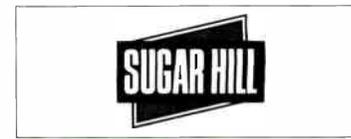
Shanachie, Sugar Hill Shine At The AFIM Indie Awards

BY CHRIS MORRIS

DENVER—Shanachie Records and Sugar Hill Records squeaked by the rest of a strong field to collect three Indie Awards apiece and emerge as the top labels at the May 16 ceremony that climaxed

ed its 1998 Grammy Awards triumph, collecting a pair of trophies for its reissue of Harry Smith's "Anthology Of American Folk Music"; the collection was the only album to receive multiple awards.

The Indie Awards, which recog-



the Assn. for Independent Music (AFIM) convention here.

Labels collecting two awards each included Rounder, Alligator, Tommy Boy, Malaco, and Hearts of Space.

Smithsonian Folkways duplicat-

nize excellence in independently released music, were established in 1978 by the trade organization, then known as the National Assn. of Independent Record Distributors. In years past, the awards

(Continued on page 95)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Capitol Records in Hollywood promotes Rick Stewart to VP of business affairs and names Justin Morris senior VP/CFO. They were, respectively, senior director of business affairs and CFO for EMI-Capitol Entertainment Properties.

Grace Newman is promoted to VP of national field marketing at Windham Hill Group in Beverly Hills, Calif. She was senior director of field marketing.

Restless Records in Los Angeles appoints Bruce McDonald VP of alternative promotion and Drew Murray VP of rock promotion. They were, respectively, national alternative promotion director at Polydor and senior director of rock promotion at Mercury/PolyGram.

Errol Kolosine is promoted to GM at Astralwerks Records in New York. He was national director of market-



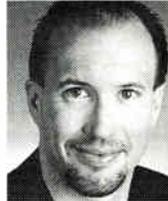
STEWART



MORRIS



NEWMAN



MCDONALD



MURRAY



KOLOSINE



MARQUEZ



WEAVER

ing and promotion.

RCA Records in New York names Henry Marquez VP of creative/graphics. He was VP of creative services at EMI Records.

John Weaver is promoted to VP of information technology at Elektra Entertainment Group in New York. He was director of information technology.

Red Ant Entertainment in Los Angeles names Guy Manganiello VP of creative services. He was senior director of creative production

at Douglas Music.

Ruben Espinosa is named director of sales, Western and North Central regions, at Sony Discos in Studio City, Calif. He was West Coast sales manager at EMI Latin.

Rhino Records in Los Angeles names David Gorman director of creative marketing, Patrick Milligan director of A&R, and Robin Schwartz manager of music publishing. They were, respectively, creative czar of marketing, A&R manager, and coordinator of music

publishing.

Mammoth Records in New York promotes Keith Hagan to senior national director of publicity. He was national director of publicity.

Ng Records in New York names Tom Smith national director of promotion. He was owner of S.P. Unlimited.

PUBLISHING. EMI Music Publishing in Los Angeles names Damon Booth director of creative, West Coast, and promotes Matt Messer to manager of creative, West Coast.

They were, respectively, senior director of repertory, West Coast, at ASCAP and a scout.

EMI Music Publishing Nashville promotes Jason Houser to creative director. He was creative manager.

MCA Music Publishing in Los Angeles promotes Donna Caseine to director of creative services. She was manager of creative services.

Kim Cashion is promoted to director of finance at Zomba Music Publishing in New York. She was controller.

Artists & Music

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

Jennings' 'Fire' Burns On Ark 21 Debut

BY CHET FLIPPO

NASHVILLE—After 72 albums, Waylon Jennings figures he deserves some slack when it comes to recording what he wants. The country music legend, recovering from illness, is back with a distinctive career album—one that he says suits him just fine.

"Closing In On The Fire," due June 16 in the U.S. on Ark 21 Records, is unlike anything he's recorded before. By no stretch could it be categorized as a country album, and Jennings is happy about that. The songs range from introspective Jennings originals to a Tony Joe White swamp blues number to a Sting composition to a Kevin Welch waltz to the Rolling Stones' "No Expectations." Guest artists include both contemporary rock and country music stalwarts: Sting, Mark Knopfler, and Sheryl Crow sound just as at home here as do contemporary country growler Travis Tritt, country legend Carl Smith, and Waylon's honey-voiced wife, Jessi Colter.

Country radio will not even be considered, Jennings says. In many ways the album is a career retrospective for him, he adds. "I told [Ark 21 chairman] Miles Copeland, who owns the label, 'Look, I don't want nobody messin' with me,'" he says. "What I want to do is what I want to do. I want to cut things that are fun and not worry about radio. I ain't worried about them."

He's on Ark 21, he says, because the label execs asked him to be. "There've never been boundaries to my music," he says, adding that he was the first country artist to cover the Beatles and the Rolling Stones. "Back then, if you advertised me solely on the country stations," he says, "you wouldn't get the crowds. You'd get about half what you'd get if you advertised me on the MOR and rock

stations." Jennings, the eternal Nashville renegade, has toured with the Grateful Dead and was a hit at Lollapalooza.

He says that when he heard that Ark 21 was interested in him, "I told them, 'Look, I'm really not worried about gettin' on the charts,'" he says. "It doesn't make me mad that they won't play me on those radio stations anymore. I don't think it's right, though. I don't know what age has to

'Look, I'm not really about gettin' on the charts. It doesn't make me mad that they won't play me on those radio stations anymore'

do with music. I don't like the songs that they're writing now. But if you want me to cut an album—I never was a singles seller anyway. I had one million-selling single, the theme song from 'The Dukes Of Hazzard.' But I have made bunches of platinum albums." His 1976 compilation with Colter, Willie Nelson, and Tompall Glaser, "Wanted: The Outlaws," was Nashville's first platinum album.

"So, I talked with Miles and said, 'If you like what I do, let me do it and we'll get along fine. I don't want people in a record company telling me what to do. If I'm wrong, then tell me. I don't mind being wrong. But I'll tell you what: I've got a good track record. I do know what I'm doing.' So, we agreed on all of that."

Copeland says, "It is an honor to make an album with him and especially when it's not just any album.

Waylon is not only an American legend, he is a continuing American legend. There are personal songs that relate to his past and his future, rock-'n'-roll songs he has always wanted to cut, a track with Sting and Sheryl Crow, a contribution from Mark Knopfler, and a duet with Travis Tritt."

Crow says that singing with Jennings was an honor because she "grew up listening to country music and the music of Waylon Jennings."

The album also includes a 20-minute-plus "hidden track" containing audio liner notes: On the track, Jennings reminiscences about the songs and what they mean to him.

Ark 21 GM Michael Roden says eventual plans call for international exposure for the album. "Miles Copeland has a very strong belief that there is a market for country music outside the U.S.," says Roden.

Roden adds that promotion plans for the time being will focus on roots and triple-A radio in the States. "Waylon is not exactly a mainstream country artist, so our approach is to treat him like a legendary American musical figure, rather than even trying to present him as a country artist against what's currently going on in Nashville."

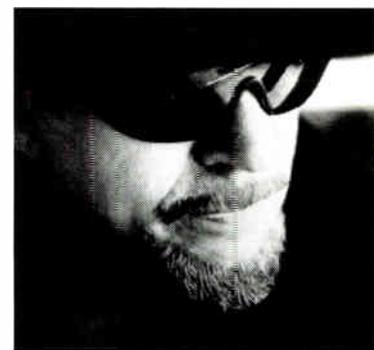
Roden also sees media as providing a possible breakthrough. "Press and TV [coverage] on his legendary status and his history should get us some exposure," he says. "And from there, I think, the record speaks for itself very well and covers a pretty broad range of musical styles. You've got a track with Sting and Sheryl Crow, [with] Mark Knopfler, [and] you've got this duet with Travis Tritt, so there are a variety of things that appeal to different people who are adventurous enough to appreciate good roots American music, even if they aren't Waylon fans."

Roden says showcases in New York and Los Angeles will be part of the

label's efforts and will be centered on planned appearances on "Late Show With David Letterman" and "The Tonight Show With Jay Leno." "If we can get this record going and surpass his last couple of efforts, which were gold, and give him a higher profile," he says, "then we'll look outside the U.S. I think there is a market for him in England, Australia, and New Zealand."

At retail, he says, "we want visibility with the type of accounts where he has sold, accounts that are a little more adventurous. We're emphasizing Tower Records, Virgin—those type of accounts in particular, rather than country accounts like Wal-Mart."

Tower Records Nashville GM Jon Kerlikowske is familiar with the project and is optimistic about its success, at least in some areas. "I think it will certainly do really well in Nashville," he says. "Nationally, I think he



JENNINGS

could tap into that same roots audience that Johnny Cash is now reaching. He'll have pockets where he'll do well: Texas will be OK for him, and Oklahoma and probably northern California. For the rest of the country, who knows? If he gets some decent print, he may have a shot with it. This could be a pop crossover."

Jennings is managed by Hot Schatz Productions and booked by the Bobby Roberts Co. His songs are published by Waylon Jennings Music, administered by Irving Music Inc. (BMI).



Rockin' Symphony. Peter Frampton, Roger Daltrey, and Phoebe Snow take a break from rehearsals for the "The British Rock Symphony" concert series. Slated to kick off July 6, the event will include music from the Beatles, the Rolling Stones, the Who, Led Zeppelin, and Pink Floyd. The artists will be accompanied by a 60-piece orchestra and a 20-member choir. Pictured, from left, are Frampton, Daltrey, and Snow. (Photo: Chuck Pulin)

Bobby Slayton The Pit Bull of Comedy

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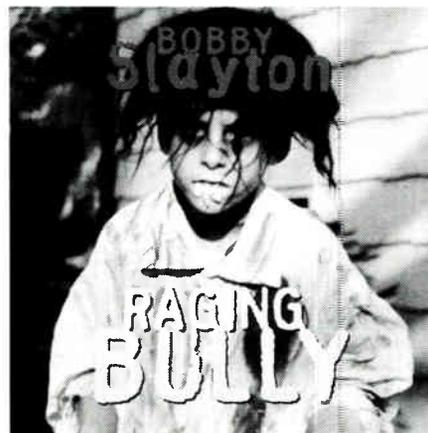
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Lucinda Williams Gets It Right

Mercury's 'Car Wheels' Set Reflects Artist's Perfectionism

BY STEVE KNOPPER

CHICAGO—The making of Lucinda Williams' "Car Wheels On A Gravel Road," due June 30 from Mercury Records, illustrates the vast number of things that can go wrong in the music industry for an artist trying to get something exactly right.

Nonetheless, after going through three sets of producers, including Steve Earle and E Street Band pianist Roy Bittan, as well as her fair share of label woes, Williams says she thinks her fifth studio album is her best yet.

"I definitely feel, just in terms of growth as a writer and vocally, better about this one than in any other time before this," she says by phone from her Nashville home. "This one was so long in the making, it's just a relief to get it out there and move ahead."

Williams, whose songs have been covered by Mary Chapin Carpenter, Patty Loveless, and Tom Petty, originally entered the studio with her longtime friend, guitarist, and producer, Gurf Morlix. However, after singing a duet on Earle's 1996 album, "I Feel Alright," she loved the production sound and hired the Twang Trust—Earle and producer Ray Kennedy—to recut most of the tracks. Finally, after a "too many cooks in the kitchen, I guess, kind of thing," as Williams describes it, she hired the laid-back Bittan for the final work.



WILLIAMS

Despite the delays and press reports about Williams' perfectionism in the studio, Williams says, the studio angst was nothing more than business as usual.

"It's really not that big of a melodramatic ordeal that it's been made out to be on the Internet and in the press. It's really just part of the process," she says. "There aren't any hard feelings or anything like that. Everybody's cool in those terms."

It's easy to hear why Williams is so satisfied with "Car Wheels On A

(Continued on page 34)



Scott And Friends. Scott Weiland, second from right, takes a break after his performance on "Late Show with David Letterman" in New York. He played a track from his new Atlantic album, "12 Bar Blues." Shown, from left, are Daniel Lanois, with whom Weiland collaborated on the new project; Rick Froio, Atlantic's VP of sales; Andrea Ganis, Atlantic's executive VP of promotion; Weiland; and Ron Shapiro, Atlantic's executive VP/GM.

Columbia's Dag Hones Its Funk Fusion On 'Apt. #635'

BY DOUG REECE

LOS ANGELES—Columbia Records and members of funk outfit Dag are hoping that between the time the act debuted in 1994 with its album "Righteous" and finished recording its new set, "Apartment #635," due June 30, the public's tastes and attitudes have changed in their favor.

While some critics warmed to the extremely informed and crafty funk/pop laid down by the group on its first album, others were left scratching their heads about what to do with the hard-to-place band.

"Righteous," which has sold 33,000 units, according to SoundScan, garnered little airplay.

"At the time I couldn't really understand it," says guitarist Brian Dennis. "In our minds, this was dance music influenced by acts like the Jackson 5. I mean, when has that ever gone out of fashion?"

In retrospect, however, Dennis says the band was still artistically immature and had the misfortune of being miscast as a modern rock act during a time when grunge still ruled the air-

(Continued on page 18)

Pepsi's 'Pop Culture' CD Prize Features Atlantic Acts; Pumpkins File Suit

MAKE MINE A PEPSI, PLEASE: Pepsi and Warner Special Projects have teamed up to produce a "Pop Culture" CD, which will be used as a premium item during the soft drink's massive Pop Culture summer campaign.

In addition to a plethora of major prizes included in the sweepstakes, instant winners can receive the CD if their bottle top from a Pepsi, Diet Pepsi, or Mountain Dew says "You Win CD" inside. Although the CD carries the Warner Special Projects logo, the album features music from Atlantic artists only and was coordinated through **Jeff Dandurand**, manager of product development for Atlantic. Among the 10 acts contributing previously released album tracks to the CD are **Collective Soul, Duncan Sheik, Big Wreck, the Coors, and Athenaeum**. There are 100,000 CDs up for grabs.

"We're always looking for new opportunities with different companies to get avenues of exposure, and Pepsi was one of the people that we approached last fall and said we'd like to do something together," says Dandurand.

When the idea for the CD was proposed, Pepsi reps expressed their fondness for Collective Soul and Sheik; otherwise, Atlantic just tried to make the CD a good showcase for its new and established artists. "Athenaeum and Big Wreck are two of our promising developing bands; to get them more exposure from this would be great," Dandurand says.

Patrons with winning bottle caps can either claim their CD at a participating Musicland location or send the bottle cap to Pepsi and receive the CD in the mail.

SMASH THIS: The Smashing Pumpkins filed suit May 8 against Westwood One. The suit, filed in Los Angeles Superior Court, claims that the radio syndicator breached its oral and implied contract with the band by allowing Sound & Media to license a 1991 interview with the band. The British-based Sound & Media subsequently released a "book with CD" product in 1996 that contained the interview. The Virgin Records band was never consulted about the licensing deal, according to the suit.

The suit comes a month after the band filed a complaint against Sound & Media April 13 in Los Angeles Superior Court.

According to one of the Smashing Pumpkins' attorney, **Jill Berliner**, the group tried to reach an out-of-court agreement with Westwood One, but it filed the papers after no agreement could be reached. Berliner says the case against Sound & Media is proceeding. Westwood One's attorney did not return calls by press

time. Sound & Media's attorneys could not be reached by press time. The Smashing Pumpkins' new album, "Adore," comes out June 2.

In other legal matters, MCA and Mattel have ended their legal battles over Aqua's song "Barbie Girl." On May 8, U.S. District Judge **William Matthew Byrne Jr.** dismissed Mattel's copyright violation lawsuit against MCA over the song and video. Also dismissed was MCA's countersuit against Mattel accusing the toy manufacturer of making defamatory statements about the label.

STUFF: After parting with longtime manager **John Reid**, **Elton John** has set up his own management company headed by London Records U.K. managing director **Colin Bell**. . . **Dr. John** has signed a worldwide deal with Parlophone. In North America, his releases will be distributed through Pointblank/Virgin. His first release, "Anutha Zone," will come out worldwide July 28 and

is being produced by **John Leckie** (Radiohead, the Verve). Guests include **Paul Weller** and members of **Portishead** and **Spiritualized**. Dr. John's last album was "Trippin' Live," released last year by Sure Fire/Wind Up. . . **Bruce Hornsby** is hard at work on his first album of new material since 1995's "Hot House." The collection, named "Spirit Trail," is targeted for a late-summer release and could be a double set if all 18 songs Hornsby has recorded for the project remain on it. The album, co-produced by Hornsby and **Michael Mangini**, is being recorded at Hornsby's home studio in Virginia.

ON THE ROAD: A number of acts are taking to the road in mini-festivals this summer. **Widespread Panic** has put together a package that will include **G. Love & Special Sauce, Gov't Mule, and Galactic** on the first leg. Playing with the Capricorn band later on the tour will be **Béla Fleck, Guster, Leftover Salmon, Sister 7, and Todd Snider**. . . The On the Fringe tour, which features Columbia's **David Poe**, Geffen's **Kim Fox**, and Atlantic's **Kacy Crowley**, kicks off June 3 at the Balboa Cafe in Phoenix. . . Leftover Salmon, **moe., Strangefolk, and the String Cheese Incident** have formed the Hoodoo Bash, an outdoor tour that starts June 3 in Stanhope, N.J.

In the Off the Road department, the **Rolling Stones** have postponed at least four dates of their upcoming European tour after **Keith Richards** fell off a ladder at his Connecticut home, sustaining injuries to his ribs and chest. The tour had been slated to kick off May 22 in Berlin.



by Melinda Newman

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To The Nominating Committee

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**Chuck Tillman
St. Louis, 1996**



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Keith Richards sums it up:

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Artists & Music

COLUMBIA'S DAG

(Continued from page 16)

waves.

"I still think there are some great songs on [Righteous], but we were really kicking out our influences," he says. "You have to go through this process where you purge yourself of this stuff that you've listened to forever and develop your own thing."

"On this record we're starting to establish our sound," he adds. "The influences are there, but they melt together in such a way that it's harder to say, 'That's James Brown,' or 'That's Prince,' or whatever."

The act owes part of its revised sound to new percussionist Lisimba Moyenda and keyboardists Jen Gunderman and Kai Russell.

Dennis believes that the success of the similar-sounding Jamiroquai on Sony affiliate Work helped Columbia understand the potential for the band.

"What happened [following the success of Jamiroquai] was a light bulb



DAG

went off in their heads, and it was like, 'Oh, we have Dag. That's what you do with it,'" says Dennis. "We had really been put off into the alternative pile and sort of got lost."

Chris Nadler, a divisional advertising coordinator for Minneapolis-based Musicland, says retail, too, will benefit from the Jamiroquai warm-up.

"This go around, timing is on their side," says Nadler. "Now we have a hot reference point for the average consumer that liked the Jamiroquai album. Another helpful thing is that alternative and grunge are definitely not the dominant genres they were when 'Righteous' came out. There are opened up ears and tastes now."

In fact, Columbia is counting on open-minded programmers in several formats to play the first single, "Our Love Would Be Much Better (If I Gave A Damn About You)." The song, being serviced to modern rock, triple-A, crossover, top 40, and modern AC, ships in early June. In addition, Columbia will send a white-label 12-inch to mix shows and dance clubs.

"Our feeling is that this is a credible pop record, but it isn't format-specific," says Tom Corson, senior VP of marketing at Columbia (U.S.). "So we're more into building a story market by market than driving it from a format perspective."

At retail, the label will reacquaint stores with the group using a sampler that includes tracks from both albums. That compilation, "Guide For Groovy Lovin'," shipped May 6.

While the band didn't make a killing at radio or retail on its debut effort, it did show promise on the road, even when confronted by inhospitable audiences.

"Columbia went way beyond the
(Continued on page 60)

Continental Drift

UNSIGNING ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

MILWAUKEE: Michigan-reared singer/songwriter Colin O'Brien toured the Midwest in the early '90s and released an indie LP with the band **Jugglers & Thieves**, but his masterful guitar technique didn't jell until after a stint at a Seattle conservatory studying classical guitar. O'Brien came to Milwaukee to learn the **Leo Kottke**-inspired "American finger-style" that the Wisconsin Conservatory of Music specializes in, but he quickly found himself immersed in the city's vibrant coffeehouse acoustic scene. His self-released album, "Pressure In The West"—produced by local hero **Willy Porter** and performed both solo and with O'Brien's band, **the Headless Chickens**—melds Americana and classical leanings, spirited Appalachian folk, and melancholy musings in the style of **Nick Drake**. O'Brien's songwriting is strong, his obscure covers well-chosen, and his rustic vocals convey more years than he has lived. "Pressure In The West" has been heard on the nationally syndicated "World Cafe" program, as well as on public and college stations in Milwaukee and Detroit. O'Brien has performed in clubs throughout Wisconsin, as well as in Detroit, Chicago, and Minneapolis, performing as a headliner and opening for such artists as **Patty Larkin** and **Paul Cebal**. Contact O'Brien at 414-372-8523.



O'BRIEN

DAVE LUHRSSON

BOSTON: This city already has spawned a successful trio with an idiosyncratic musical approach in **Morphine**. Another, **the Ben Swift Band**, may be the next in line for success. Led by singer/songwriter/guitarist **Swift**, the trio also features drummer **Scott Kessel** and trombonist—yes, trombonist—**Dan Fox**. It makes for a unique and compelling dynamic. "It was important for us to figure out a sound that would not be a gimmick nor would it be the same recycled rock that you hear over and over," Swift says. Swift is an intriguing, intelligent writer with a terrific gift of melody. His songs have dimension, as he crosses pop with funk and roots rock with inventive arrangements; the songs come alive during the trio's vibrant live shows. Swift, who was awarded the first songwriting scholarship in the history of the Berklee College of Music, also has recorded a song with producer **Danny Kortchmar** for a compilation titled "Vineyard Sounds." The band has developed a solid grass-roots following in the Northeast as it has toured throughout Vermont, New York, and Pennsylvania and played clubs like the Paradise, the Middle East, and the Lizard Lounge in Boston. The trio has opened for **Crash Test Dummies** and **the Spin Doctors**, but this year it has moved toward headlining status. "We try to explore as many boundaries as possible," Swift says. "We just have to keep the songs as fresh as possible and stay true to what we believe in musically." Contact Swift at 617-524-2171.



BEN SWIFT BAND

KEN CAPOBIANCO

LAS VEGAS: Some 172 bands—nearly all of them unsigned—converged on Sin City for the first Emerging Artists & Talent in Music (EATM) festival, held May 14-16. The event, which was headquartered at the Desert Inn and drew more than 1,100 registrants, featured an array of acts representing territories from Scotland to San Francisco, as well as locals **Tim & A Clue**, **Home Cookin'**, and **12 Volt Sex**. While traveling between most performances—which were held at venues on and off the Strip—proved to be a logistical nightmare, talked-about performances by acts like the Southern California-based **Halo Friendlies**, 11-year-old vocalist **Mikaila**, and Omaha, Neb.'s **Janglepop** were encouraging. In conjunction with EATM, the Vans Warped Tour kicked off at the Desert Inn parking lot, providing an opportunity for acts like the Huntington Beach, Calif.-based **John Wayne Transplant** to play next to nationals like **MxPx**. EATM also hosted several panels geared toward developing talent. Despite some glaring no-shows, mentor sessions and A&R and artist development panels were stimulating and helpful. Meanwhile, Sir **George Martin** delivered an articulate and reflective keynote speech that criticized the consolidation and growth of the industry at the expense of new artists' careers.

DOUG REECE

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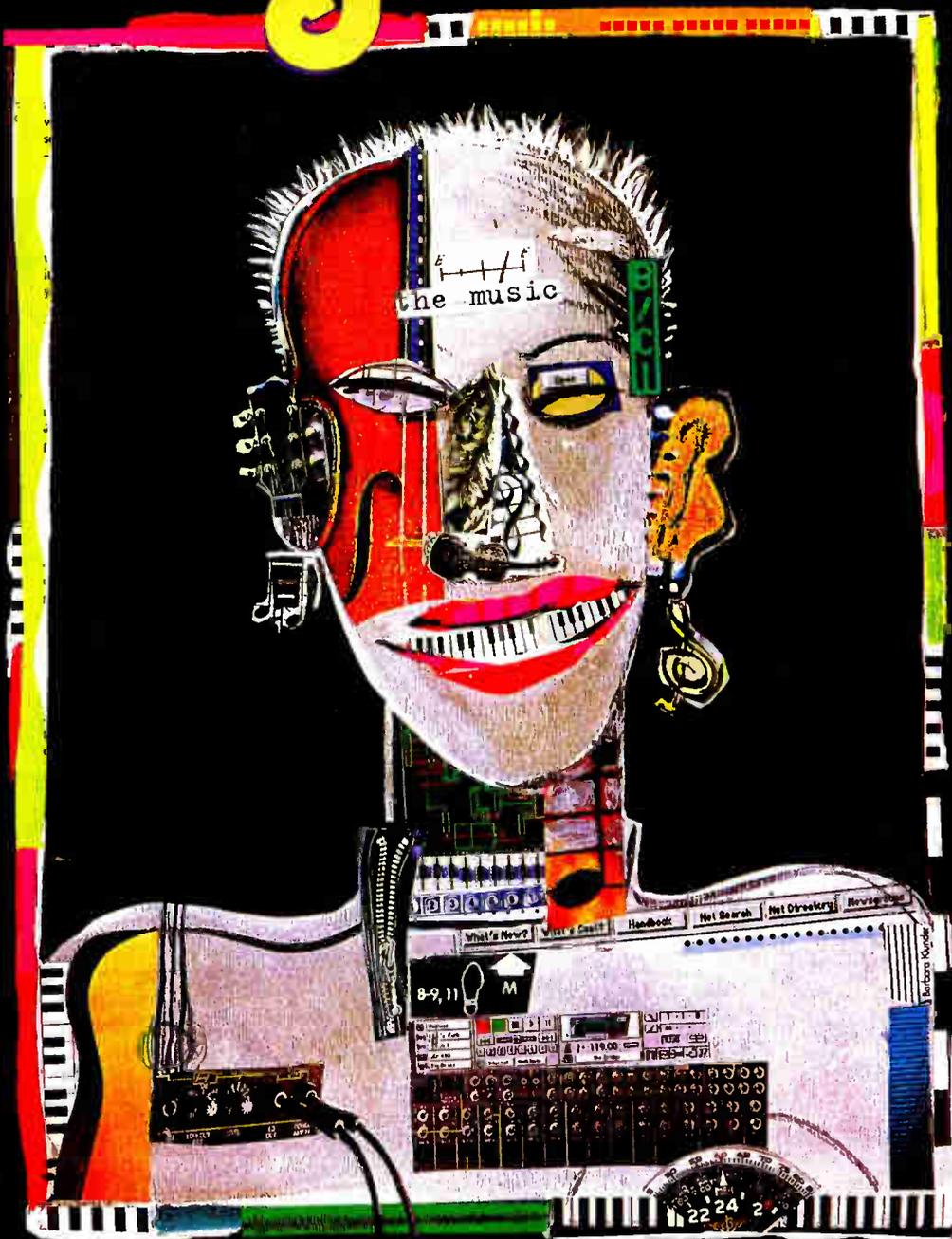
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From Hoboken To Hollywood, An Unforgettable Style

BY CHRIS MORRIS

LOS ANGELES—The incomparable power of the music of Frank Sinatra, who died May 14 here of a heart attack at age 82, may have been analyzed most elegantly by Henry Pleasants in his 1974 book "The Great American Popular Singers."

"The absence of any impression of art was imperative to his style," Pleasants wrote. "His accomplishment in avoiding it was the most compelling evidence of his stature as an artist. He was not presenting himself as an artist. He was presenting himself as a person . . . More than most singers, he has lived the life he sang about."

Luther Vandross, who recorded "The Lady Is A Tramp" with the singer for Capitol's 1993 "Duets" album, says Sinatra's ability to express emotion was his strongest suit. "What kills me about [Sinatra's classic "saloon song"] 'One For My Baby' is you can feel the guy's anxiety," he says. "That's more important than any high note you can hit or any succession of 50 notes. Frank was old school. He had passion."

Sinatra's singing—which eloquently defined the mood of mid-20th-century America and endures as a burnished monument of the singer's time and ours—may have appeared artless, but it was the product of a great deal of thought and labor.

His early idol was Bing Crosby; he also name-checked as primary influences Billie Holiday, whose coolly emotive style and legato vocal lines prefigured his own approach, and Mabel Mercer. Sinatra's light, seemingly effortless delivery—which he compared to classical bel canto—was derived from his emulation of the long-duration techniques of instrumentalists like trombonist Tommy Dorsey (for whom Sinatra sang in 1940-42) and violinist Jascha Heifetz. Through concentrated work on his breath control, Sinatra became the past master of vocal phrasing.

Born Dec. 12, 1915, in Hoboken, N.J., the only child of Italian-American parents, Sinatra understood his destiny early and was encouraged to pursue it by his mother, Dolly. A high



school dropout, he performed on radio and in local roadhouses until in 1939 he was plucked from the Rustic Cabin in Englewood Cliffs, N.J., by Harry James.

After a brief sojourn with James'

group—which produced Sinatra's early signature song "All Or Nothing At All"—the bandleader generously released the singer so he could join Dorsey's band. That two-year collaboration brought forth such signature Victor recordings as "I'll Never Smile Again" and "I'll Be Seeing You."

A clash with the notoriously parsimonious Dorsey over money led Sinatra to strike out on his own in late 1942. His first session for his new label, Columbia, was preceded by a series of live appearances at the Paramount Theater in New York; he was greeted by hysterical outbursts from near-riotous young female bobby-soxers. The pandemonium that "Swoonatra" stirred was unprecedented in American pop music history; contemporary observers compared the frenzy of Sinatra's fans to the ecstasies of Holy Rollers and the mania of the Children's Crusades of the Middle Ages. Thus did Sinatra

(Continued on page 92)

Revisiting The Eras Of Sinatra's Career

BY GEORGE SIMON

In the Nov. 20, 1965, issue, "The Sinatra Report" appeared in the pages of *Billboard*, recapping Frank Sinatra's career to date—from the early days through his years at Columbia, Capitol, and Reprise. Here, the project's author and writer of a book of the same name, who has been writing about music since 1935, offers his recollections of those years and shares excerpts from the "Report."

Harry James had left Benny Goodman's band to start his own. He and I were listening to a radio in his New York hotel room

one evening to a little-known band (Harold Arden's) when suddenly we became aware of an especially sensitive-sounding singer whose identity

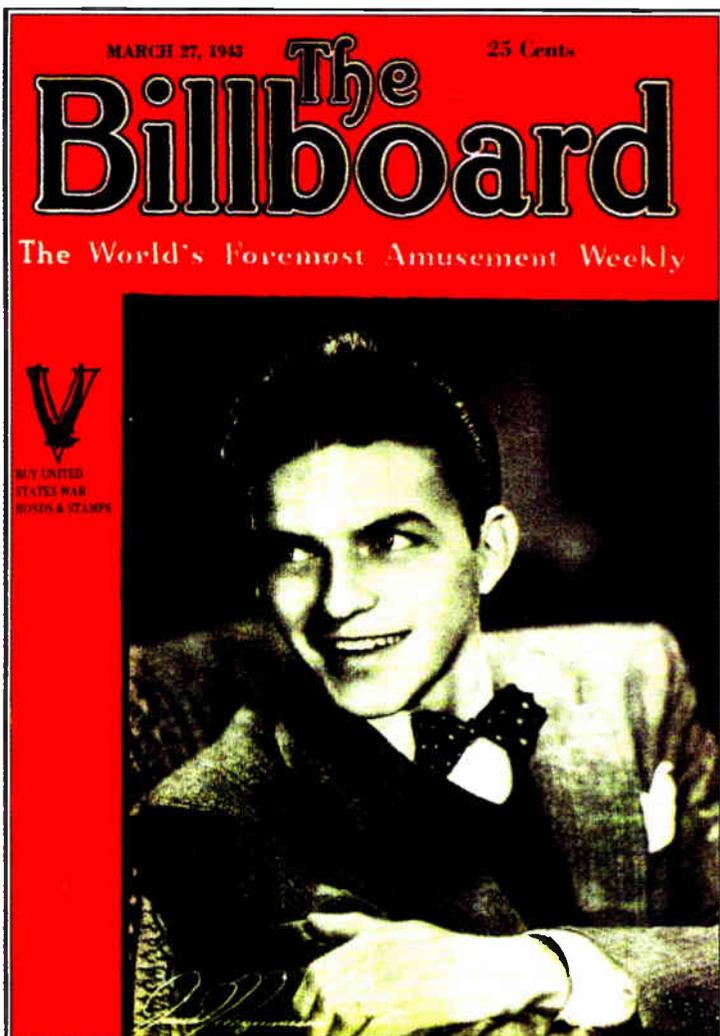
had been previously revealed but now was unknown to us. So we decided to go over to the club the next evening to hear him in person.

The rest is pretty simple. The guy knocked us out, and James invited him to come over the next day, and before you knew it he was auditioning with the band and came through with flying colors. And so Frank Sinatra's career was launched!

(Continued on page 23)



The Voice at the tender age of 3. Note the bow tie—even then.



Pop music was in dismal shape in the early '50s. Something was brewing that was to sweep aside the Tin Pan Alley notions of old. The beat was coming, and record companies tried to cope by mandating that their key pop acts try the cheap novelty-song route to the charts. Frank Sinatra—whose big-band vocals had done much to usher in the Swing Era—was a victim of this quick fix, too. With his heart not in it, he was hardly successful. But a pop miracle came in the form of a change in labels. From Columbia to Capitol, and several arrangers, such as Nelson Riddle and Billy May, who, like Sinatra, got their creative feet wet in the Swing Era.

Sinatra's concept albums—a new idea then—propelled him to newly gained fame and worldwide appreciation. But there is another crucial, twofold debt of gratitude the world of pop music owes to Sinatra: He kept the flame alive for hundreds of superior pop songs that might have otherwise been consigned to obscurity without his fresh, but highly respectful, treatment of them. He also must have given hope to young singers, such as Johnny Mathis and Barbra Streisand, that they, too, could succeed in a climate of drastic change.

The wonder of Sinatra is not, thankfully, that of an all-but-forgotten pop master whose death has been documented with meaningful discourse. As the most thoroughly documented pop artist of all time, Sinatra leaves a bountiful legacy as a performer. There is no arduous task ahead for his labels to scramble to the vaults to digitalize his 60-year career. It's already been done. And it's out there, right now, to delight in.

IRV LICHMAN

Billboard's Sinatra Chronicles



Ad in Billboard 1942

The singer who would one day become the Chairman of the Board was merely an employee—albeit of the estimable Harry James—when he quietly entered the pages of Billboard in 1939, briefly mentioned as one of the featured vocalists in James' band. It would prove to be the first of countless write-ups about Frank Sinatra in the magazine over nearly 60 years—and likely the last entrance *The Voice* made quietly. As Sinatra's career took flight, he became inextricably bound into the saga of the fast-developing record business, thus becoming an integral part of a story Billboard has been chronicling since 1894. Sinatra's earliest album reviews, his thoughts on the impact of new technology (the LP), his desire to switch labels and, later, to start his own label—all and more can be found in past pages of Billboard. Here, with the original headlines, are snapshots of Sinatra as seen through the prism of time and newsprint.

This first-ever mention of Frank Sinatra in Billboard appeared in the issue of Sept. 23, 1939.

Pertinent Facts On Artists Represented In This Section

HARRY JAMES

Harry James and his orchestra numbers 17 people using instrumentation of seven brass, four sax, and four rhythm. Featured vocalists are Marie Carroll, Frank Sinatra, and Jack Palmer, who doubles on trumpet.

Orchestra which is heard on Columbia Red Label records, has been featured at the Hotel Benjamin Franklin in Philadelphia; Roseland Ballroom, New York; the World's Fair and currently at Sherman Hotel in Chicago. Band is managed by Music Corporation of America.

This mini-profile appeared in the March 27, 1943, issue, which featured Sinatra on the cover:

Frank Sinatra: This Week's Cover Subject

The best way to describe Frank Sinatra and record his amazing career is to say that he is the biggest threat in years to Bing Crosby's reign as King of the Vocalists. The threat, of course, started back in 1940, when the young man with a baritone joined Tommy Dorsey's orchestra and brought TD more fans than you'd find in a Chinese water-color. Established as a top man in his field, Sinatra stepped out on his own a few months ago, and under the guidance of Frank Cooper, of General Amusement Corporation, has shaped up as one of the outstanding "singles" of the era.

Only the best jobs come Sinatra's way now. Currently featured on the CBS "Your Hit Parade" each Saturday night, he has a steady "Welcome" sign out in front of the Paramount Theater, New York, where he has show-stopped like few others before him. He has signed a contract with RKO to make two films a year, preceding his screen conquests with a feature bit in Columbia's "Reveille With Beverly." He has been a top disk favorite ever since his Dorsey stint, to be an even greater wax artist on the Columbia label. He has the headwaiter goofy trying to keep the crowds in check at the Riobamba Club, New York, where he is currently starred. He has all these honors behind him and so many more to go that the music industry has nominated Sinatra as its No. 1 topic of conversation.

Young, good looking, and heavily romantic on the vocal side, Frank

Dear Frank,

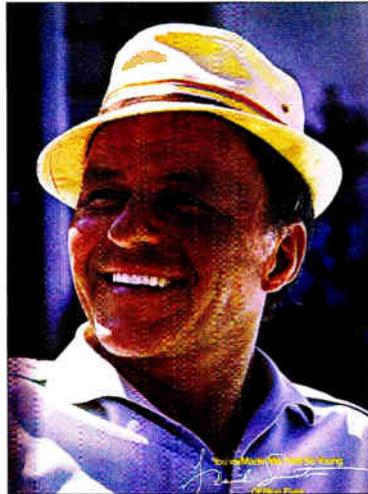
In 1954 my career really started when you first had me on the bill with you at the Copacabana. You then took me into the Sands Hotel in Las Vegas with you and further enhanced my career. And you put me in two motion pictures—"Ocean's Eleven" and "Sergeants Three," establishing me as an actor. From that I got my own Television series which lasted four years.

Thanks to you I now owe the government \$87,000 in back taxes.

Go to hell, Frank!

Love,
Joey Bishop.

Ad in Billboard 1965



Ad in Billboard 1973

Sinatra has given his wife and child a bale of reasons to go in for hero worship.

An excerpt from an article that appeared in Billboard's 1944 Music Year Book.

The Air Is Kind To Voices: The Secret To Making The Top 15 Is "Get That Personality Miked"

What makes a singer sock on the air is a singing personality. Of course it must never be forgotten that the band that backs 'em is vital, too. And then there are the arrangements. Sinatra might have to do some worrying if he hadn't Axel Stordahl to make certain that every song he sings is made for "The Voice." What is true of Frankie is true of every pair of name tonsils. However, very few of them had their expensive arrangers around with them when they started. What was needed first was a voice that was helped by the microphone. Then there was that vital point of phrasing, of doing things to the notes and the words.

This article appeared in the Dec. 31, 1949, issue of Billboard.

Sinatra's Pioneering Thoughts On LP Pop Tune Production

NEW YORK, Dec. 24.—The long-playing record, having gained wide consumer acceptance, has opened up a vast panorama of possibilities not only for the classical artist but also for the interpreter of popular songs. First of the more noted pop artists to give voice to his theories in this direction is Frank Sinatra, who believes that LP calls for new orientation and pioneering. Sinatra, it's known, is thinking in terms of the 10-inch 15-minute record, and he conceives of it as a disk making possible the use of production techniques and ideas which are not now feasible on the conventional 78-r.p.m. record.

The LP, figures Sinatra, calls for an entirely new approach to recording—from the artist's point of view. Thus far, he feels, much of the production thought that has gone into LP has derived from conventional 78 production methods and thinking. With the

LP market becoming more competitive—as more and more diskeries produce LP's—conventional methods, according to Sinatra's mind, will not be enough. Artists and a. and r. men, he believes, will have to pioneer in the use of script material in conjunction with music, the representation of musical sketches, commentary, narrative and mood music.

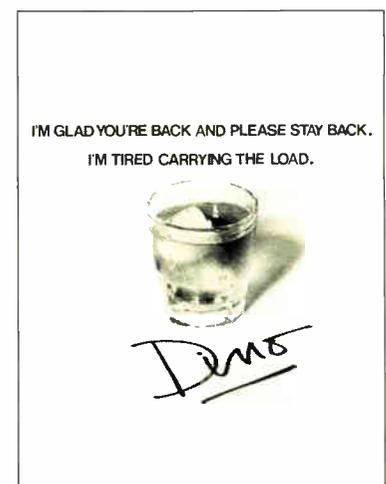
In other words, according to Sinatra and others who conceive of the LP as opening new production vistas in recording, the 10 or 12-inch record, with 15 or 20 minutes of "time" on each side, will call for much more of a production package.

This news story ran on page one in the March 21, 1953, issue.

Sinatra Joins Capitol Fold

HOLLYWOOD, March 14.—Frank Sinatra this week joined the Capitol Records artist roster after a decade in the Columbia fold. Coast major's acquisition of Sinatra marks one of the rare times that the label has taken on an established name. Its usual procedure has been in bringing unknowns to the fore and building them into disk sellers. Its inking of Benny Goodman six years ago was the only other time that Capitol had inked a top name artist who had gained his stature on another label.

Sinatra was signed to a 5 per cent pact and will start recording under his new contract within the next few months. In moving to Capitol, the bow-tied balladist joins Axel Stor-



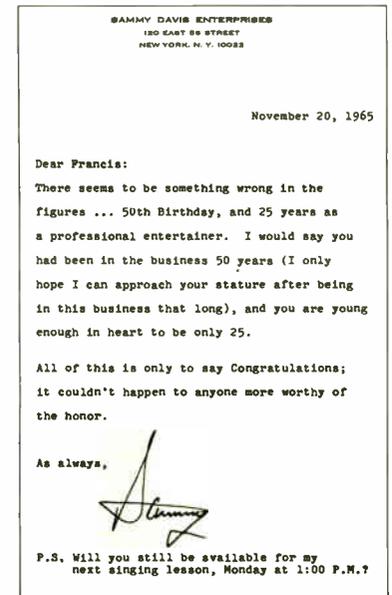
Ad in Billboard 1973

dahl, who has batoned Sinatra's accompanying orks thruout the major portion of his career as a solo recording artist. Stordahl moved to Capitol six months ago. A clause in his exclusive Capitol contract permitted Stordahl to continue to back Sinatra's recordings for Columbia.

Capitol expects to cash in on the Sinatra disk sales by tying in closely with tune material from his forthcoming movies. According to Capitol's artist-repertoire veepee, Alan Livingston, this will be one of a number of projected plans to be utilized in recording Sinatra, in addition to regular waxing of plug song material.

In leaving Columbia, Sinatra moves from the label where he first started climbing the ladder of disk sales. He joined Columbia following his breaking away from the Tommy Dorsey band, which at that time recorded for Victor and where Sinatra initially won the record buyer's ear.

The pacting of Sinatra by Capitol ends the constant speculation that has been going on ever since it was known that the singer's pact with Columbia Records had ended. At that time Columbia indicated that it would be willing to continue with the warbler;



Ad in Billboard 1965

but the fact that a coolness existed between Sinatra and Columbia was no secret. Capitol Records made a pitch for the singer when he let it be known that he was looking around. A few other diskeries also were interested in the singer's services.

This live review by Bob Rolontz of Sinatra's March 26 performance at New York's Paramount Theater, which appeared under the magazine's "Vaudeville" heading, ran in the issue of April 5, 1953.

Eager, Friendly Frankie Gets Smash Reception Heading Click Para Bill

A mellow and friendly Frank Sinatra is a smash hit here, with the singer featured both on the stage and in the flick. Perhaps he's not The Voice any longer; as time has diminished the hypnotic effect of the Sinatra vocals, but this is more than offset by his personality, poise and selling ability, plus his genuine desire to give out with the songs. There were not many teen-agers in the crowded house at the show caught, nor any squeals as in the old days, but the enthusiastic audience, including showbiz names, gave the singer a tremendous hand.

From his opener to the closing "When You're Smiling," Sinatra clicked all the way. He sang, kidded
(Continued on next page)

BILLBOARD'S SINATRA CHRONICLES

(Continued from preceding page)

and chatted, just as on his TV show, and he let the crowd have almost as many songs as it desired. His best were "That Old Black Magic" and "I Hear a Rhapsody," his latest record click. He also did a cute parody on Johnnie Ray which ended with the line "When I think of Ava, then I no longer cry." At the end of his act Sinatra called up Jackie Gleason and Jack E. Leonard. All three proceeded to fracture the crowd with their antics. Dagmar also came up and smothered the singer with kisses but Sinatra emerged smiling. This audience got more than its money's worth. It is a show for Sinatra fans, for between the stagemovie and the movie there are over 15 Sinatra vocals. If the singer continues to act as warm as he does on this bill he could soon win back his once great following.

The launch of the Reprise label, which did not yet have its Sinatra-bestowed moniker, was revealed in this article in the Dec. 5, 1960, issue.



Sinatra Label Ready For February Debut

HOLLYWOOD—Frank Sinatra will debut his new label in mid-February, The Billboard learned last week. First release will consist of two albums, one featuring Sinatra, and the other Sammy Davis Jr. Johnny Mandell will provide the ork setting for Sinatra's initial LP. Future releases will be in both album and single disk forms.

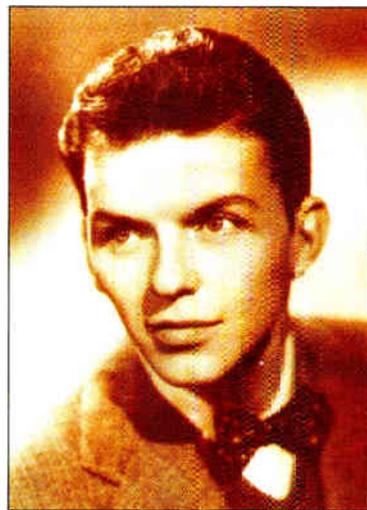
Diskers' name hasn't been determined as yet. Sinatra will use his Essex Productions as the firm which produces the disks, but will market them under a new firm name. In the meantime, artists currently are at work designing several labels using those names which are being considered. Final decision will be made after the labels have been completed with the choice going to the one which carries the greatest sales impact.

Sinatra plans to work thru indie distributors. Deals with distributors will be negotiated and concluded in time to give the new label maximum exposure in all market areas.

Sinatra has been building his organization and has several key people set for his fold. Their identity, The Billboard was told, must be kept off the record since all of them are affiliated with other firms and must first notify their present employers. He is determined to build his label into an important factor in the record industry. He plans to sign other artists and offer a talent roster which will assure him of achieving his goal.

Sinatra is at present under exclusive contract to Capitol Records. According to terms of the contract, his status will change to a non-exclusive basis in February, leaving him free to record for other labels while still continuing to issue a pre-determined number of new releases under the Capitol banner. Capitol's deal is with Sinatra's firm, Essex Productions, with Capitol issuing Sinatra disks produced by Essex. (This past summer Essex had concluded a distribution deal with Verve Records to market a Sammy Davis Jr. single from Sinatra's "Ocean's Eleven" film.) In February, when the Sinatra-Capitol pact goes to a non-exclusive basis, Essex will be free to sell the singer's services to other firms, including, of course, his own as yet unnamed diskery.

Billboard's rundown of the results of its annual popularity poll, which appeared in the magazine's Dec. 19, 1960, issue, found Ol' Blue Eyes leading the pack, as determined via a survey of DJs and station librarians across the country.



Winners In The Billboard's 13th Annual Disk Jockey Poll

Frank Sinatra, Bobby Darin and Johnny Mathis are the favorite male singers of America's disk jockeys in The Billboard's 13th Annual Disk Jockey Poll. The fact that Sinatra walked away with top honors again this year in the favorite category, is no surprise, since the singer has finished first in this poll for the past four years. And both Darin and Mathis, too, finished high up in the favorite and the most played polls last year. Sinatra, tho, still outdistances them all, with almost three times the number of votes in the favorite category, and with almost twice the number of votes as the most played. Nat Cole and Perry Como are two other veterans who still remain disk jockey favorites.

A modified type of rock and roll appears to be strong as a programming trend, since almost all of the rock and roll artists who showed up on the various polls have changed to a sweeter style. This includes Elvis Presley, whose last record ("It's Now Or Never") and his current release ("Are You Lonely Tonight") are on the ballad side.

This live review by Eliot Tiegel ran in the Jan. 6, 1980, issue.

Frank Sinatra:

Caesars Palace, Las Vegas

The venerable crooner celebrated his 40th year in show business by reliving his musical past and introducing his recorded future during his stay here.

For a \$35 a person show charge in the Circus Maximus room, the Sinatra buff got to see the 64-year-old charismatic lyric interpreter in fine form, enthused with the music he sings today and charged up over the February release of his first three-record set on Reprise called "Trilogy" for which he spent a good amount of the one-hour set plugging and performing three tunes from the upcoming retrospective project.

The "Trilogy" works were the most interesting of the program, with Vinny Falcone leading the 38-piece Caesars Palace orchestra in the appropriately shaded charts by Gordon Jenkins, Billy May and Don Costa, three of Sinatra's key orchestral arrangers.

Working with a music stand, Sinatra limited his physical movements to dig into the lyric of a new Gordon Jenkins composition, "I've Been There," an excerpt from a 36-minute operetta, as Sinatra called it, by Jenkins.

The second ballad from the LP, "It Had To Be You," is a tune Sinatra said he had never recorded in his career. His soft, yet persuasive reading made the tune a very personal statement.

Personal statements were the cornerstone of Sinatra's tunes as his smooth phrasing, his control over dynamics and his solid sensitivity with a lyric's delicate intrusions, all melded together.

"Summer Me, Winter Me," a Johnny Mathis evergreen, has now entered Sinatra's repertoire and he should add this tune to such other powerhouses he does like "Send In The Clowns," since the song's human qualities are what enable him to inject such pathos. It was the third work from the LP and again another tune never recorded by Sinatra.

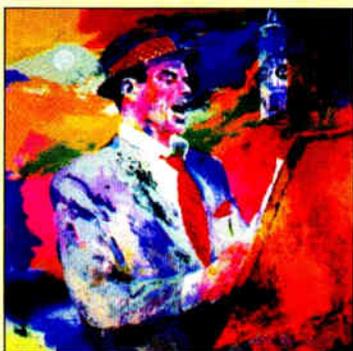
The tunes that have been recorded and have been done for years in-person which were reprised in the Jan. 5 show under review included: "I Hear Music When I Look At You" (the opener), "The Best Is Yet To Come" (with a slow, extracting jazzy feeling in which he forgot the lyrics, commented "where the hell is it," regained his position only to fumble a second time, but maintained his cool, kept a warm smile on his face and asserted his positive control over the situation, a swagger of his head a sway of his shoulders all showing the audience he was in command), "Long Lost Love," and "The Lady Is A Tramp."

Closing the program were the welcome "My Way," "I've Got You Under My Skin" and "New York, New York," which he had stumbled over several nights earlier on his NBC-TV birthday special. For this gambling crowd he did it perfectly.

Seeing this show business legend perform—as this reviewer had done on many occasions—is like being witness to a personal experience between artist and public. There is much love in the room when Francis Albert performs. Happy 40th anniversary. ■



VINTAGE RECORD REVIEWS



ond stanza that spins out the side.

From the issue of Dec. 11, 1965.

POP SPOTLIGHT

"A Man And His Music"

(2-12" LP)

Frank Sinatra. Reprise 2F 1016 (M); 2FS 1016 (S)

Destined to be one of the all-time sales winners, this deluxe two-record package contains not only the great songs associated with the Sinatra career, but also boasts a fascinating Sinatra commentary about his life and thoughts. A superb set that no music lover should be without.

From the issue of Nov 6, 1993.

SPOTLIGHT REVIEW

Frank Sinatra

"Duets"

Producers: Phil Ramone, Hank Cattaneo
Capitol 89611

An event all the way, Sinatra's return to the label where he crafted his musical apotheosis is a world-class, all-star event that pairs him with 13 diverse duet partners. Everyone will have his or her favorites; immediate thrillers include "I've Got A Crush On You" with Barbra Streisand, "Summer Wind" with Julio Iglesias, and medley of "Guess I'll Hang My Tears Out To Dry" and "In The Wee Small Hours Of The Morning" with Carly Simon. Presence of international stars (Iglesias, Charles Aznavour) and pop luminaries (Luther Vandross, Bono) add cross-format sizzle; massive promotion should ring up an instant mega-winner.



This early record review appeared in the July 11, 1942, issue.

TOMMY DORSEY (Victor 27923)
"Be Careful, It's My Heart"—FT;
VC

Tommy is the first to hop on the score penned by Irving Berlin for Fred Astaire's "Holiday Inn" movie. And of the 10 tunes on the sound track, takes an early crack at a ballad that is a cinch to become a heavy favorite. The added strings serve in good stead in adding musical color to the screen's "It's My Heart," and it's the maestro's sweet trombone sliding and Frank Sinatra's vocaling all the way. Instead of the slow and draggy tempo, Dorsey gives it a moderate and bright pace to excellent returns. The fiddles weave the introductory passages and carry on for the first chorus to bank the tromboning. Sinatra, as ever in good voice, sings it out for a second chorus. The same treatment is applied to the "Take Me," the "All Of Me" type of tune that has already begun to take on the waxes. Strings again flood the trombone magic for the first chorus, and Sinatra makes the song all the more possessive for the sec-

REVISITING THE ERAS OF SINATRA'S CAREER

(Continued from page 20)

Well, James' band was struggling hard then and not quite making it. And so when Tommy Dorsey heard the young singer and offered him a job at more than twice what Harry had been paying him, James let him go with his blessings.

The rest is Sinatra history. With Dorsey's careful musical grooming that included warm arrangements by Paul Weston and Axel Stordahl and later on by Deane Kincaide and Sy Oliver, plus Dorsey's especially warm phrasing on his trombone, Sinatra developed into the most important boy vocalist of the era, eventually passing even Bing Crosby in popularity.

With Dorsey's band, Sinatra recorded 84 sides, many with the Pied Pipers, with whom he learned to blend beautifully. He was well on the way to becoming a star in his own right, and, although Dorsey still had him under contract, Sinatra left the band to try to establish his own, "singles" career.

One of his most important solo appearances was in New York's Paramount Theater on a bill that starred the band of Benny Goodman or, more exactly, was supposed to star that "King of Swing." But with the audiences, especially the younger members, Sinatra was easily the top attraction. That's not what Goodman had expected. And so when Goodman's introduction of Sinatra received thunderous cheers, the surprised Goodman held up and muttered into the mike, "And what the hell was that?"

Sinatra's fans grew in numbers and enthusiasm, and soon he was sharing the top spotlight with the singer he most admired and respected, Crosby, who once, during a Sinatra Paramount Theater gig, had burst into Frank's soulful singing of "Stardust," shouting, "Hey, that's my song! I introduced it in 1904!"

It was during that period that Sinatra's career almost ended. He had been devoting more energy and talent to another of his loves, Ava Gardner. And when their romance was ending, his voice almost went along, though he did record then what was to me the most emotional side he ever made: "I'm a Fool To Want You."

He lost Ava. But fortunately his voice came back, and so did his almost-failing career—in a huge way, too—as I noted in a November 1953 *Metronome* review of his nightclub act, which read in part: "I was completely convinced that the man I used to watch singing nervously in front of the Harry James band in Roseland [almost a generation earlier] had developed into one of the most knowing showmen of all time, a man who took over completely from the moment he stepped on stage."

And Sinatra himself said in the following quote from the next month's issue: "What I did at Bill Miller's convinced me once and for all that you can still show good taste and be appreciated, you don't have to sing loud and raucously and beat them over the head all the time. You can use a little restraint and try to create a

mood that you and they can both feel, sort of like being together in a small room, and, if you really mean it, and show that you mean it, you can register all night."

Perhaps no words reflect Sinatra's attitude and convictions better than those uttered some years ago by his close friend, Sammy Davis Jr. "I wonder what it must be like to be a legend in your own time. I don't know. But I wouldn't want it. I couldn't do it. But win, lose or draw, Frank has carried it beautifully . . . He is a saint and a cure-all. And yet he remains a man."

And what's the difference between Frank Sinatra now and Frank Sinatra before now, I asked Sammy. To which he replied, "It's *knowing* he has achieved what he represents. He went for something and he achieved it. He shot for the moon—and made it—and fell down again—and shot for the moon again—and made it again . . . He is a man!"

The following are excerpts from "The Sinatra Report," which appeared in Billboard's issue of Nov 20, 1965:

The Early Sinatra

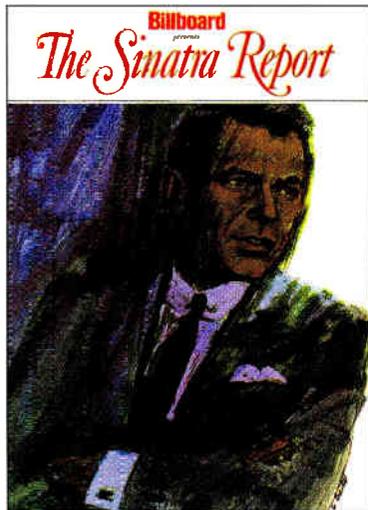
In the late '30s, the Frank Sinatra name had already become semi-familiar to those who may have been listening to certain sustaining broadcasts on any one of several independent radio stations in the New



York area. The young singer from Hoboken who, as a member of the Hoboken Four, had won a Major Bowes Amateur Hour and had toured the country in one of the Major's numerous troupes, had been making every effort to be heard as often and in as many places as possible.

Jimmy Rich, who coached and accompanied numerous singers on WNEW, recalls Sinatra well. "He was only on occasionally," relates Rich, who now supplies singers for some of the country's top jingles. "We had regularly scheduled singers like Dinah Shore and Barry Wood and Don Richards and before them Helen Forrest. But Frank always seemed to make himself available whenever there'd be an opening. He was a pusher, always polite, but he was always interested in himself too."

Stories have been printed that Frank and Dinah Shore sang often together on the station. That wasn't so. However they did have one thing in common: both sang for the same fee. How much? A flat nothing per broadcast!



"Boy, was that a routine," Sinatra later told Leonard Feather while reminiscing about his slew of sustaining shows. "It sustained everybody but me. I was on four local stations and sometimes had it planned so I'd be on the air somewhere or other every three hours all through the day. But the only money I got out of the whole thing was 70 cents carfare from Jersey to the Mutual studios. On top of the 18 sustainers a week, I landed a job at the Rustic Cabin and earned myself a three-day honeymoon with Nancy."

In addition to the sustainers and the Rustic Cabin job, Sinatra used to come into New York mornings to rehearse with Bob Chester's band. He never worked with it, just rehearsed with it for the experience and possibly the kicks of having a big band, rather than just an organ, blowing behind him. That was in May 1939. In June 1939, Harry James grabbed him, and he began to experience the kicks every night.

There was a time when the group was working at Victor Hugo's, a rather plush Hollywood restaurant. "The owner kept telling us we were playing too loud," Harry recalls. "And so he wouldn't pay us. We were struggling pretty good and nobody had any money, so Frank would invite us up to his place and Nancy would cook spaghetti for everyone."

Such a warm, personal relationship made it easy for James to understand what it meant to Sinatra when Tommy Dorsey offered him a job. TD had had a falling out with Jack Leonard, his star singer, who'd returned home to Freeport, Long Island, for a rest. Meanwhile he'd been using Allen DeWitt as a substitute, intending to take Leonard back. But when Jack and Tommy couldn't get together and Dorsey realized that DeWitt wasn't what he wanted, he began looking and hearing around.

According to Jimmy Hilliard, now an a&r man with Warner Brothers Records, James was playing at the Sherman Hotel and Dorsey at the Palmer House when Jimmy suggested to Tommy that "he go listen to that skinny kid who's singing with Harry's band. Maybe you can take him away." Which is exactly what Tommy tried and succeeded in doing.

Obviously the Dorsey band would give Sinatra a better showcase, for it

was as much of a pretty band, thanks to Tommy's horn and arrangements by Axel Stordahl and Paul Weston, as James's was a swinging outfit. Harry knew this. He also knew that Nancy was pregnant and that the Sinatras could stand the extra money and the additional security. So when Frank came to Harry with Tommy's offer, "I just told him to go ahead."

The Columbia Sinatra

Sinatra left the Tommy Dorsey band in Indianapolis on September 10, 1942. Nine months later—almost to the day—June 7, 1943, to be exact—he recorded his first sides for Columbia.

During his recording pregnancy he remained by no means idle. He went from Indianapolis directly to the West Coast. Some reports say he intended to vacation. But Skitch Henderson, then as well as now a close friend of Frank's, reveals that what Sinatra really wanted was to become the NBC staff singer in Hollywood.

Frank didn't get the job. However, he did land a small part in a pretty mediocre movie called "Reveille With Beverly" in which he had auditioned years earlier for Major Bowes and which he included on the four Bluebird sides he had recently cut with Axel Stordahl. Henderson, by the way, who's probably as familiar with Sinatra's musical output as anyone, still lists that Bluebird side as his favorite of all Frank's recordings.

Frank had appeared in movies twice before—as a member of Dorsey's band. The first of these, Paramount's "Las Vegas Nights," was described at that time as "without a doubt the worst this reviewer has ever seen (this reviewer was the writer) . . . Frank Sinatra sings prettily in an unphotogenic manner." The second picture, MGM's "Ship Ahoy," wasn't much better.

And yet Sinatra's over-all picture brightened considerably during those months, thanks to some expert guidance and salesmanship. Much of this came from the late Manie Sacks, who was to remain a long-time and very close confidante.

Late in December of 1942, Sinatra made the first of many extremely successful appearances at the New York Paramount with Benny Goodman.

The papers and the publicists



would later play up the Sinatra impact on females. His spell, they pointed out, was now enveloping more than just the bobby-soxers. Even the mature ones were swooning.

In a very candid interview with Leonard Feather in *Metronome* at that time, Frank deprecated his own prowess in the "leave-'em-limp" department. Said he about one particular middle-aged woman who had reportedly fainted: "She was simply overcome by the heat."

The Capitol Sinatra

Dave Cavanaugh, now pop album chief for Capitol, says: "The big Sinatra booster at Capitol was Dex. He kept insisting we ought to give him a try."

Dave Dexter Jr., once a jazz writer for *Downbeat* magazine, then a jazz producer for Capitol and now a big wheel in its international department, had good reasons for his persistence. "We'd just signed Axel Stordahl and he and June (June Hutton, Stordahl's wife and a fine singer herself) kept telling me 'Frank's singing great again' and suggesting we sign him. And at every a&r meeting, Alan Livingston, who was head of the department then (Livingston is now president of Capitol), would tell us that William Morris was submitting Frank to us."

The Morris Agency had taken over from MCA by this time. Livingston had also been hearing from Dick Jones, whose judgment he respected, about how well Sinatra was singing. Dexter kept repeating what Mr. and Mrs. Stordahl had been telling him. Six months after Frank had made his last Columbia sides he signed a contract with Capitol.

It then came down to which a&r man was going to inherit a singer who purportedly was not the easiest in the world to deal with. The assignment was given to Voyle Gilmore, a relaxed, junior producer (now a top man at Capitol) and ex-dance band drummer, who today admits he wasn't much of a Sinatra fan at that time. He'd never met Frank and Frank had never met him. "At least," they agreed at their first meeting, "we're starting off fresh."

Gilmore recalls that Sinatra "was kind of floundering in those days. He was doing three 15-minute shows a week at NBC and he'd come across the street to our offices and we'd order in sandwiches for lunch and sit there and talk. I knew we had to get away from the kind of records that hadn't been selling, the ones with the strings and the out-of-tempo singing."

Sinatra's "Birth of the Blues" record, his last one on Columbia, was beginning to sell well. It was a jumper. This was the direction in which Voyle wanted to go.

"Lean Baby" had originally been recorded as an instrumental by its composer, Billy May, who at that time was touring the country with his band. On his own in Hollywood, Roy Alfred had written a set of lyrics; clever ones, all about a skinny gal.

(Continued on page 92)

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	COMPILATION	TITLE
1	1	7	FUEL	550 MUSIC 68554*/EPIC (7.98 EQ/11.98)	SUNBURN
2	2	15	EDWIN MCCAIN	LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES
3	3	8	SYLK-E. FYNE	GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK
4	5	13	JAGGED EDGE	SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
5	11	2	MARK WILLS	MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE
6	7	10	ALL SAINTS	LONDON 828997/ISLAND (10.98 EQ/16.98)	ALL SAINTS
7	15	4	ROY D. MERCER	CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
8	10	14	BEENIE MAN	SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
9	8	20	SEVENDUST	TVT 5730 (10.98/15.98)	SEVENDUST
10	13	34	ALEJANDRO FERNANDEZ	SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
11	14	44	MICHAEL PETERSON	REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
12	4	3	FUGAZI	DISCHORD 110* (10.98/11.98)	END HITS
13	28	13	DAVID KERSH	CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
14	NEW		VICTOR MANUELLE	SONY DISCOS 82717 (9.98 EQ/14.98)	IRONIAS
15	21	7	HARVEY DANGER	SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98)	WHERE HAVE ALL THE MERRYMAKERS GONE?
16	12	20	AVALON	SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
17	17	12	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635 (8.98 EQ/14.98)	INOLVIDABLE
18	18	4	THE URGE	IMMORTAL 69152/EPIC (10.98 EQ/16.98)	MASTER OF STYLES
19	6	2	ALLFRUMTHA I	PRIORITY 50588* (10.98/16.98)	ALLFRUMTHA I
20	24	20	COAL CHAMBER	ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
21	20	53	LEE ANN WOMACK	DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
22	26	5	RAMMSTEIN	MOTOR/SLASH 539901/ISLAND (8.98 EQ/10.98)	SEHNSUCHT
23	16	6	ALEJANDRO SANZ	WEA LATINA 20281 (8.98/13.98)	MAS
24	41	30	CHARLIE ZAA	SONOLUX 82136/SONY DISCOS (8.98 EQ/14.98)	SENTIMIENTOS
25	30	6	DAVINA	LOUD 67536*/RCA (10.98/16.98)	BEST OF BOTH WORLDS

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	9	5	ELVIS CRESPO	SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
27	25	6	KEIKO MATSUI	COUNTDOWN 17775/ULG (10.98/15.98)	FULL MOON AND THE SHRINE
28	36	9	MORCHEEBA	CHINA/SIRE 31020/WARNER BROS. (16.98 CD)	BIG CALM
29	27	5	BLACK LAB	DGC 25127/GEFFEN (10.98/16.98)	YOUR BODY ABOVE ME
30	22	34	THE KINLEYS	EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
31	23	8	GOD LIVES UNDERWATER	1500 540871*/A&M (8.98 EQ/12.98)	LIFE IN THE SO-CALLED SPACE AGE
32	31	58	DAFT PUNK	SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
33	29	10	JIMMY RAY	EPIC 69104 (10.98 EQ/16.98)	JIMMY RAY
34	33	8	CLEDUS T. JUDD	RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
35	34	29	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/MONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
36	RE-ENTRY		ROY D. MERCER	CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
37	RE-ENTRY		EVE 6	RCA 67617 (9.98/13.98)	EVE 6
38	32	14	MONO	ECHO 536676/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
39	NEW		SPARKLE	ROCK LAND 90149*/INTERSCOPE (10.98/16.98)	SPARKLE
40	RE-ENTRY		ROY D. MERCER	CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
41	NEW		SOULJA SLIM	NO LIMIT 53547*/PRIORITY (10.98/16.98)	GIVE IT 2 'EM RAW
42	38	6	THE SUICIDE MACHINES	HOLLYWOOD 162060* (8.98 EQ/12.98)	BATTLE HYMNS
43	40	28	KAREN CLARK-SHEARD	ISLAND 524397 (10.98 EQ/17.98)	FINALLY KAREN
44	37	4	WITCHDOCTOR	ORGANIZED NOIZE 90416*/INTERSCOPE (10.98/16.98)	...A S.W.A.T. HEALIN' RITUAL
45	39	5	CLUTCH	COLUMBIA 69113 (10.98 EQ/16.98)	THE ELEPHANT RIDERS
46	50	37	BONEY JAMES	WARNER BROS. 46548 (10.98/16.98)	SWEET THING
47	47	6	JOHN SCOFIELD	VERVE 539979 (16.98 EQ CD)	A GO GO
48	RE-ENTRY		7 MILE CRAVE	68043/EPIC (10.98 EQ/16.98)	7 MILE
49	RE-ENTRY		BROTHER CANE	VIRGIN 45561 (10.98/16.98)	WISHPOOL
50	35	38	DIANA KRALL	IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES

POPULAR UPBRISINGS

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

GET THE DRIFT: The *Uninvited* (Continental Drift, Billboard, Nov. 4, 1995) is gearing up for its debut re-release on Igloo Records/Atlantic.



See And Be Seen. Luaka Bop/Warner Bros. group Los Amigos Invisibles is being spotted a lot these days. The playful, cross-genre Latin American sextet, whose album "The New Sound Of The Venezuelan Gozadera" bowed in March, plays with Cornershop and Plastilina Mosh June 15 in Los Angeles and June 13 in San Francisco. The act, which opened for Soul Coughing in early May, is also considering an invitation to rejoin the band this fall.

The release date for the self-titled album, which takes some material from the band's earlier, self-released recordings, has been pushed

back to July 14. The first single, "What God Said," ships to modern rock radio July 6.

FIRE STARTER: It's obvious that **Shemekia Copeland** picked up a thing or two about performing from the likes of Clarence "Gatemouth" Brown and James Cotton while tagging along to blues festivals with her father, the late blues guitarist/vocalist Johnny "Clyde" Copeland.

Blessed with a warm, powerful voice, the 19-year-old makes a promising start with "Turn The Heat Up," her debut album on Alligator Records.

The singer has appeared on CNN's "Showbiz Today" and will be featured on the cover of Blues Review magazine's August issue.

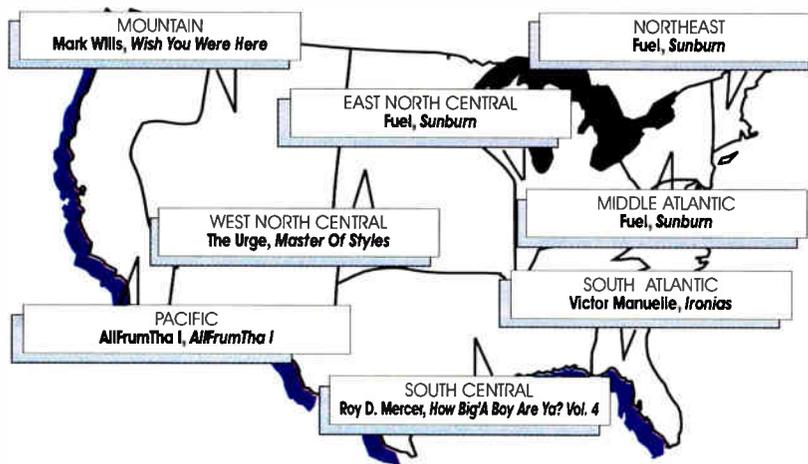
Meanwhile, Copeland will play festivals throughout June, including the Chicago Blues Festival June 6.

TIME FLIES: Seattle-based Sweet Mother Recordings released "Timestream," the lovely new full-length by **Dragonfly**, in April.



Brand New N'Dea. V2 will release the eponymous solo project from former Brand New Heavies singer N'Dea Davenport June 30. She will perform June 11 in Los Angeles and kicks off a string of Lilith Fair dates June 28. Davenport's first single, the Dallas Austin-produced "Bring It On," shipped to R&B radio early May and is getting spins at WKKV Milwaukee, WIVF Cincinnati, and WCKX Columbus, Ohio.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. AllFrumTha I AllFrumTha I	1. Roy D. Mercer How Big'A Boy Are Ya? Volume 4
2. SyLK-E. Fyne Raw SyLK	2. Edwin McCain Misguided Roses
3. Alejandro Fernandez Me Estoy Enamorando	3. SyLK-E. Fyne Raw SyLK
4. Charlie Zaa Sentimientos	4. Los Palominos Te Seguire
5. Harvey Danger Where Have All The MerryMakers Gone?	5. Roy D. Mercer How Big'A Boy Are Ya? Volume 3
6. Fuel Sunburn	6. Jagged Edge A Jagged Era
7. Morcheeba Big Calm	7. Mark Willis Wish You Were Here
8. Jose Luis Rodriguez With Los Panchos Inolvidable	8. Roy D. Mercer How Big'A Boy Are Ya? Volume 1
9. Sprung Monkey Mr. Funny Face	9. David Kersh If I Never Stop Loving You
10. Keiko Matsui Full Moon And The Shrine	10. Fuel Sunburn

Included on the collection, which features vocalist **Om Johari**, is "Angel Dust," the 1996 single that caused a minor stir in the U.K. big-beat scene.

Sweet Mother owner **Nasir Rasheed** says plans are under way to launch a label tour in the fall that would include Dragonfly, as well as other acts such as TSR and 3XInfinity.

Meanwhile, one album cut, "Another Day," is being used as part of Puma's advertising campaign for the 1998 World Cup.

ROADWORK: **Tod Ashley**, formerly of **Cop Shoot Cop**, is back for the second time as ringmaster, this time with a loose collective known as **Firewater**. Final stops on the first leg of the band's tour include gigs June 11 in Washington, D.C.; June 12 in New York; and June 13 in Boston. The act's underappreciated 1996 debut, "Get Off The Cross, We Need The Wood For The Fire," was followed by "The Ponzi Scheme" May 5.

In support of its live album, "The Oath That Sets

Me Free," Victory act **Earth Crisis** continues its tour, playing Wednesday (27) in Tempe, Ariz.; Thursday (28) in San Diego; and Friday (29) in Las Vegas. The act, noted



Wind Storm. Roots artist Joe Ely returned May 12 with "Twistin' In The Wind," his new album on MCA Nashville. Ely, who is opening for Mary Chapin Carpenter through July 16, also appeared with the briefly reunited Flatlanders (Ely, Jimmie Dale Gilmore, and Butch Hancock) May 21 on "Late Show With David Letterman." The group performed its song "Soft Wind Of Summer," on the "Horse Whisperer" soundtrack.

for its grass-roots development and outspoken opinions on animal and human rights, is working on its next album, "Breed The Killers," which will be released by Roadrunner this fall.

JEFF LORBER

p r e s e n t s

WATER SIGN RECORDS

Sally Southon
All the Colors

THE DEBUT RELEASE

Produced by Jeff Lorber

IN STORES JUNE 9th

©1998 AV Experience America, Inc.

Photography: Randee S. Nicholas

Water Sign Records

 avex group

 UNITY



Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

VARIOUS ARTISTS

Music Of The World Cup—Allez! Ola! Olé!

PRODUCERS: various

Columbia 69344

For an event that galvanizes billions of people across every known boundary of nationality, race, religion, and color, the quadrennial soccer World Cup has left a meager musical legacy. Fewer fans, for instance, remember the theme from the 1974 Cup than they do Dutch ace Johan Cruyff's spectacular moves. For this year's France '98 event, a motley crew of musical spirits has come together to concoct a soundtrack as colorful as the tournament itself and with the potential for staying power. Highlights include Ricky Martin's effervescent "This Cup Of Life," Gypsy Kings' "Oh Éh Oh Éh," and Daniela Mercury's "Pais Tropical." At the very least, "Music Of The World Cup" is a compilation that will animate people's lives in soccer-loving countries for the better part of the summer.

HANSON

3 Car Garage: The Indie Recordings '95-'96

PRODUCERS: Hanson

Moe/Mercury 314 558 399

Besides satisfying the yearnings of Hanson's fans for a new release to follow the trio's 1997 breakthrough, "Middle Of Nowhere," this collection of pre-Mercury recordings should lay to rest any lingering doubts about the teenage brothers' songwriting chops and musicality. Written and produced by Hanson, this album—which got the group its recording contract—shows initiative and passion rare even among seasoned artists. Furthermore, the tunes reveal the Hansons' instincts for pop hooks that would blossom on "Middle Of Nowhere." Besides previously unreleased tracks, like the surprisingly mature "Soldier," "3 Car Garage" includes the original versions of "Thinking Of You" and the group's signature hit, "Mmmhob," which was originally much slower.

Whether this compilation is well-timed is questionable, as fans would probably prefer new material to archival recordings. Nevertheless, "3 Car Garage" is a revealing document of the band's talents and a fascinating case study in successful A&R stewardship.

VONDA SHEPARD

Songs From Ally McBeal Featuring Vonda Shepard

PRODUCER: Vonda Shepard

550 Music/Sony Music Soundtrax 69365

Like the Rembrandts, singer/songwriter Vonda Shepard had amassed a respectable body of work before her musical contribution to a hit TV show sent her career skyward. Not only did Shepard write the theme from the acclaimed series "Ally McBeal," but she serves as the show's musical guide, supplying original songs and interpretations of '50s and '60s pop standards like "Ask The Lonely," "Hooked On A Feeling," "Tell Him," "Neighborhood," "It's In His Kiss (The Shoop Shoop Song)," and "I Only Want To Be With You." Among her own compositions are "Searchin' My Soul," "The Wildest Times Of The World," "Maryland," and "Will You Marry Me?" An album that should help Shepard achieve her long-deserved place on the pop charts.

MASSIVE ATTACK

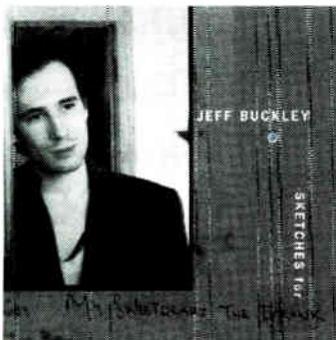
Mezzanine

PRODUCERS: Massive Attack, Neil Davidge

Virgin 45599

The cream of Bristol returns with an album that signals the evolution of its

SPOTLIGHT



JEFF BUCKLEY

Sketches (For My Sweetheart, The Drunk)

PRODUCER: Tom Verlaine

Columbia 67228

Composed of studio recordings Jeff Buckley and his band made with producer Tom Verlaine and raw, 4-track demos that Buckley did by himself, the double album "Sketches (For My Sweetheart, The Drunk)" offers a rare glimpse into the artist's creative genius. Although it is certainly not the record Buckley would have made had his life not been tragically cut short a year ago, "Sketches" represents, as Buckley's mother put it, the "remains" of the late singer/songwriter: a soul-baring musical document. Highlights of the studio sessions include the trenchant "Haven't You Heard," the hard-edged "Year Of Blonde Girls," the Eastern-sounding "New Year's Prayer," and the sparse, groove-heavy "Everybody Here Wants You." Of Buckley's intimate demos, standouts include the bawdy "Your Flesh Is So Nice," the gorgeous "Jewel Box," and his searing cover of Genesis' surrealistic gem "Back In N.Y.C." The collection closes—as Buckley's memorial service did—with his soulful reading of "Satisfied Mind" from a 1992 radio broadcast. An album that transcends its inherent sadness with some of the most powerful, beautiful, and turbulent music recorded this decade.

art—and the trip-hop genre the group helped define—into a musical form too fluid to pin down. Soulful, entrancing, and gothic, "Mezzanine" is a cinematic work that draws from sources as varied as Isaac Hayes and the Cure. One cut, "Risingson," toys with dancehall-inspired raps, liturgical-sounding chants, and futuristic industrial sounds. Other highlights include the Middle Eastern "Teardrop," with vocals by Elizabeth Fraser; "Dissolved Girl," featuring Sara Jay; and the title track. An album that deserves the attention of modern rock programmers, club spinners, and other tastemakers.

★ THE PRISSTEENS

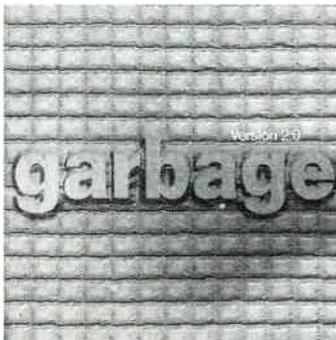
Scandal, Controversy & Romance

PRODUCERS: Richard Gottehrer, Jeffrey Lesser

Almo Sounds 80019

New York-based rock band infuses a late-'70s post-punk sound with an early-'60s girl group sensibility, bringing to mind a happy collision between the Ramones and the Supremes or the B-52's and the Shirelles. The band members—bassist/front woman Lori Yorkman, guitarists Leslie Day and Tina Canellas, and drummer Joe Vincent—show a remarkable affinity for break-neck tempos and complex harmonies, particularly on inspired originals like the cheeky "The Hound," the catchy "I Don't Cry," the shuffling "Run Back To You,"

SPOTLIGHT



GARBAGE

Version 2.0

PRODUCERS: Garbage

Almo Sounds 80018

The title of Garbage's long-awaited second album is revealing, given that much effort seems to have gone into making the record a new-and-improved version of its predecessor. While the sound is unmistakably Garbage, the group members have succeeded in pushing the envelope as writers, performers, and producers. On an album deep with multi-format singles prospects, highlights include the driving opener "Temptation Waits"; the edgy rocker "I Think I'm Paranoid"; propulsive, dance-oriented cuts like "When I Grow Up," "Hammering In My Head," and "Push It"; and the catchy "Special," which dissolves into a tribute to the Pretenders' "Talk Of The Town." Given the group's large and eager fan base, and the inherent quality of the album's material, there's no reason to think "Version 2.0" will be any less successful than Garbage's multiplatinum debut.

and the electrifying "Beat You Up" and "Party Girl." Also noteworthy are the group's well-chosen covers, especially its adaptation of punk avatar Wreckless Eric's infectious "(I'd Go The) Whole Wide World." An impressive first album by a group that deserves a shot at college, modern rock, triple-A, and pop radio.

★ SONIC YOUTH

A Thousand Leaves

PRODUCERS: Wharton Tiers, Sonic Youth

DGC/Geffen 25203

Since its glorious string of albums from 1986's "EVOL" to '92's "Dirty," Sonic Youth has been one of the most willful and wayward of major rock bands, blunting its experimental epiphanies with stretches of enervated indulgence. "A Thousand Leaves"—along with the recent inspired instrumental EPs that preceded it on the group's SYR label—goes some distance in reversing any regression. The moody blues of the first single, "Sunday," and the barbed beauty of "Wildflower Soul" are prime Sonic Youth, with the slow-burning "Snare, Girl" and the epic "Hits Of Sunshine" and "Karen Koltrane" nearly as strong. Also new via the Revolver-distributed SYR: "SYR3," featuring the band in improvisations with indie avant-gardist Jim O'Rourke.

★ THE JESUS LIZARD

Blue

PRODUCER: Andy Gill

Capitol 7243 8 59266

The advance word on "Blue" had the album representing a softer version of the Jesus Lizard, but it's obvious from the potent opening cut, "I Can Learn," that the band is hardly in need of Viagra. The Chicago quartet still boasts one of the

most bruising sounds around, although it has added some low-rent electronics to leaven the mix. The rhythm section is as relentless as ever—even with new drummer James Kimball—and vocalist David Yow is a force of nature. "I Can Learn" and "Postcoital Glow" are manna for fans from the group's indie days, while the Wire-meets-Birthday Party noir of "Euca-lyptus" and neck-snapping hooks of "A Tale Of Two Women" are good bets for newcomers.

DANCE

ROCKELL

What Are You Lookin' At?

PRODUCERS: Adam Morano, Joe Tucci, Billy Boom

Robbins 75009

Add this New Yorker's name to the ever-growing army of perky dance ingénues vying for the attention of mall America. As evidenced by the super-shiny synth sheen that coats nearly every cut, she's gunning for rhythm-crossover radio play more than turntable action. Fortunately, Rockell has the charm to pull it off. She's particularly strong on original cuts like the freestyle-vibed "Take You Higher" and "I Fell In Love." Unfortunately, she indulges in a few too many retro covers. While this may provide the instant familiarity needed to draw short-term attention, it doesn't help the hugely charismatic Rockell establish the artistic identity required for a long-term career.

COUNTRY

RESTLESS HEART

Greatest Hits: No End To This Road

PRODUCERS: Scott Hendricks, Tim DuBois

RCA 07863-67628-2

For many years, Restless Heart, one of the best harmony groups in country music, had a remarkable string of hits that ended with the group's breakup in the early '90s. The reunited lineup features Paul Gregg, John Dittrich, Larry Stewart, and Greg Jennings. Working again with producers Hendricks and DuBois, the group has recorded three new songs to go with the 13 previous hits on this album. Current single "No End To This Road" shows the band's tenor harmonies are as strong as ever. Restless Heart has a loyal following that should boost this album.

VARIOUS ARTISTS

Hope Floats

PRODUCERS: various

Capitol 7243 4 93402 2

Despite appearances by the Rolling Stones, Bryan Adams, Bob Seger, and Sheryl Crow, this soundtrack remains overwhelmingly a country album. Book-ended by Garth Brooks' and Trisha Yearwood's powerful versions of Bob Dylan's "To Make You Feel My Love," the album contains stellar performances by the Mavericks, Deana Carter, Lyle Lovett, Jonell Mosser, Whiskeytown, Lila McCann, and Gillian Welch. Martina McBride's duet with Seger on his "Chances Are" converts him to the country cause, and Mosser makes the Supremes' "Stop! In The Name Of Love" into countrified soul. The Rolling Stones' cover of Jimmy Reed's chestnut "Honest I Do" is also pure country blues. Adams' "When You Love Someone" was co-written by country ace Gretchen Peters, and it shows. The real stunner is Lovett's gentle reading of the evergreen "Smile."

JAZZ

★ BRIAN BLADE FELLOWSHIP

PRODUCER: Daniel Lanois

Blue Note 7243 8 59417

The debut of the Brian Blade Fellowship is a breezy, bucolic set that reflects the leader's open-hearted embrace of jazz,

pop, and folk forms. But the young drummer/composer has assembled a cast of like-minded, equally talented friends—including hot alto man Myron Walden and lucid pianist Jon Cowherd—that helps realize his vision with aplomb. And in what has to be one of his first "jazz" dates, super-producer Daniel Lanois lends a distinctive atmosphere, making this a far more engaging listening experience than most jazz albums. If the project has a fault, it's the relentlessly sanguine character of the writing. But the manifest sincerity and loose, highly musical improvisations make this record a pleasure.

GOSPEL

VANESSA BELL ARMSTRONG

Desire Of My Heart—"Live"

PRODUCERS: Vanessa Bell Armstrong, Dan Cleary

Verity 01241-43114

Nine albums and more than a decade ago, Armstrong was considered "too contemporary" for the genre by many in the traditional gospel establishment. But a lot has changed in that time, and Armstrong has stood her ground, emerging with a work that is the perfect summation of gospel's rich history and its cutting-edge presence in the mix of today's R&B music. The title song is an anthem in the making for the modern-day church. "We Sing Glory" rocks with hooky, irresistible fervor, while the gorgeous, reverential, power-packed ballad "You Alone Are Worthy" has all the markings of an enduring classic. It took a while, but the world seems to be catching up to Armstrong. Sing your song, sister.

CLASSICAL

★ SATIE

Patrick Cohen, piano

PRODUCER: Carlos Cester

Glossa 920508

Elliptical, evocative, and strangely emotional, the miniatures of the eccentric French seer Erik Satie (1866-1925) are some of the most popular classical music of the late 20th century. Although there are best-selling collections of Satie's pieces from such apt interpreters as Pascal Rogé, Aldo Ciccolini, and Reinbert de Leeuw, Patrick Cohen's inspired album proves that there's room for a fresh take. He emphasizes the oddly archaic character of the "Gnosiennes" and "Gymnopédies," reinventing these oft-heard favorites with a 150-year-old Erard piano and a complement of offbeat accents. This is a lovely album, the epitome of smart accessibility. The Spanish Glossa label is distributed in the U.S. by Qualiton and in the U.K. by Harmonia Mundi.

NEW AGE

R. CARLOS NAKAI & NAWANG KHECHOG

Winds Of Devotion

PRODUCER: Peter Kater

EarthSea 1050

Native American flutist R. Carlos Nakai teams up with former Tibetan monk Nawang Khechog for an album of cross-cultural flute and chant meditations. Producer Peter Kater, who also plays keyboards, orchestrates contemplative spaces and ambient atmospheres that surround Nakai and Khechog's airy flute melodies. A chamber group that includes percussionist Geoffrey Gordon, cellist David Darling, and wordless vocal choirs from Chris White also joins in for some of the chants. Rather than evolve a composition, they articulate a space, even on the soaring refrains of "Compassion." Part of EarthSea's "Healing Series," this album goes beyond the usual new age meditation fare.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bam-barger (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

► **AALIYAH** *Are You That Somebody?* (4:07)
 PRODUCER: Timbaland
 WRITERS: T. Mosley, S. Garrett
 PUBLISHERS: Virginia Beach/Warner/Chappell/Herbacious/Black Fountain, ASCAP
Blackground/Atlantic 8567 (cassette single)
 Aaliyah is on the road to becoming the new queen of soundtrack hits. This time, she fronts the first single from "Dr. Dolittle," and it's a welcome return to her funk/hip-hop roots. "Are You That Somebody?" sports the kind of skittling beats and muscular bassline that will score big with jeep kiddies. At the same time, it has a smooth melody and clever lyrics that will connect with folks who require traditional structure in their pop music. The icing on the cake is a lean yet jiggly guitar riff that's prominent throughout the arrangement, giving the track the feel-good vibe of a '70s-era throw-down.

► **PURE SUGAR** *Delicious* (no timing listed)
 PRODUCERS: Richard "Humpty" Vission, Pete Lorimer
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: Richard "Humpty" Vission, Pete Lorimer, DJ Ikey, Roger Sanchez
Geffen 1177 (cassette single)
 Pure Sugar made quite a splash at the club level a couple months ago with the roof-raising "Hands To Heaven." With "Delicious," the act is poised for a massive pop breakthrough. It doesn't get more catchy than this. Wildly appealing front woman Jennifer Starr vamps and romps through an unabashedly retro disco track that borrows heavily from "Boogie Oogie Oogie" by A Taste Of Honey. Although the samples' familiarity ensures an early look by top 40 programmers, Starr's performance and the song's lip-licking chorus will keep 'em interested long after the novelty wears thin. This is the kind of record pundits were referring to when they started tout-ing the so-called dance music revolution.

★ **CECE PENISTON** *Nobody Else* (4:27)
 PRODUCERS: Steve "Silk" Hurley
 WRITERS: C. Peniston, J. Pullin, S. Hurley
 PUBLISHER: Silkstone Songs, ASCAP
 REMIXER: Steve "Silk" Hurley
Silk Entertainment 9802 (cassette single)
 The belter who made multi-format noise a few years ago with hits like "Finally" and "We've Got A Love Thang" returns with a jam that revisits those tracks' house-inflected sound while also exploring raw gospel and old-school soul avenues. Peniston tears through this song with ferocious energy, while producer Steve "Silk" Hurley keeps the groove slick and accessible to both clubs and crossover radio formats. This single is sure to thrill die-hards who have been missing the singer's distinctive voice. It should also jump-start her career again quite nicely. Look for this single on Peniston's forthcoming album of the same name, as well as on Hurley's own imminent multi-artist album, "Voices Of Life." Contact: 708-503-5002.

★ **PATSY MAHARAM & DALE SANDISH** *Run Runner Run* (3:09)
 PRODUCER: Patsy Maharam
 WRITER: P. Maharam
 PUBLISHER: Wild Chrysanthemum Songs, BMI
Suzuki/Wild Chrysanthemum 1622 (CD single)
 Maharam and Sandish offer words of encouragement to the participants of Suzuki's hotly touted Rock'n'Roll Marathon run on June 21 in San Diego. Their lively, oh-so-giddy performances are set to an insinuating pop/rock arrangement of rousing electric guitars and springy pogo beats. It's easy to envision morning radio programs having a field-day with this cute jam—particularly given its connection to such a high-profile event. Proceeds from the sales

of "Run Runner Run" will go to the Leukemia Society of America and its Team in Training program. How can you refuse the chance to contribute to such a worthy cause? Contact: 212-371-4142.

R & B

► **MISS JONES** *2 Way Street* (3:59)
 PRODUCERS: Mario Winans, Kenny Hickson
 WRITERS: T. Jones, M. Winans, K. Hickson
 PUBLISHERS: Hicco, ASCAP; Miss Jones/All Silver, BMI
Motown 37463 (cassette single)
 The time has come for Miss Jones to reap the rewards of patience and persistence. She has been entangled in many a behind-the-scenes industry drama, and she has emerged the strongest, at least creatively speaking. The first single from the fine album "The Other Woman" is a tell-it-like-it-is female anthem demanding equality in a relationship, sewn into a seductive slow-funk groove. Jones performs with a no-nonsense pose—but she never gives in to the temptation to begin screaming in order to drive her point home. Rather, she aims for a more subtle approach that serves the lyric extremely well. It's the key element in a hit-bound single that raises the standard for Jones' jeep-diva competitors.

MECHALIE JAMISON *Keep It Real* (4:42)
 PRODUCER: T-Smoov
 WRITER: M. Jamison
 PUBLISHERS: T-Smoov, ASCAP; Big Slim Entertainment, BMI
Priority 30262 (cassette single)
 The chorus and production are the kickers of this track, as the lyrics leave much to be desired. Jamison is a certified crooner who delivers well amidst the Timbaland-influenced track but stumbles with the meaningless verses. Expect the film "I Got The Hook-Up" to push the single's sales.

FA SHO *The Mocher* (3:54)
 PRODUCERS: L.T. Hutton
 WRITERS: L.T. Hutton, B-Flat, C-Sharp
 PUBLISHERS: Ill Fam/MCA, BMI; L'il Big/Fleetus, ASCAP
Universal 1283 (cassette single)
 As if there aren't enough songs decrying women as "chickenheads" and only being out for the "paper," Fa Sho felt the need to recreate the "Minnie The Mocher" oldie. Borrowing from Cab Calloway's "Hidey, hidey, hi, hi," chorus, the track is embarrassingly sophomoric; the production sounds like a pre-programmed Casio-generated beat while the group croons like an untrained local club act.

COUNTRY

► **VINCE GILL** *If You Ever Have Forever In Mind* (4:38)
 PRODUCER: Tony Brown
 WRITERS: V. Gill, T. Seals
 PUBLISHERS: Benefit/Trivini/Baby Dumplin', BMI
MCA 72055 (CD promo)
 Gill could easily travel the same musical

path that has yielded him past acclaim and still find more success. Instead of resting on past laurels, however, he opts to continually reinvent himself. On the previous hit "High Lonesome Sound," Gill created a record that shimmered with bluegrass-y energy, and on this first single from his forthcoming album, "The Key," he shows another side of his musical personality. There's a classy vintage sound to this soft ballad penned by Gill and veteran writer Troy Seals. The delicate piano and whispery percussion underscore Gill's silky vocal performance, and it all adds up to a delicious record.

► **JOHN MICHAEL MONTGOMERY** *Cover You In Kisses* (3:56)
 PRODUCERS: Csaba Petocz, John Michael Montgomery
 WRITERS: J. Kilgore, B. Jones, J. Brown
 PUBLISHERS: Ensign/Famous/Almo/Twin Creeks/Jess Brown, ASCAP
Atlantic 8574 (CD promo)
 Montgomery delivers a likable performance here. His co-production of the track with Csaba Petocz has an easy summertime feel that should serve radio well. The only hitch in the proceedings is that the song is pretty lightweight. The romantic sentiment is sweet, but a little more substance would be nice.

★ **MARK NESLER** *Used To The Pain* (3:35)
 PRODUCERS: Jerry Crutchfield, Kyle Lehning
 WRITERS: M. Nesler, T. Martin
 PUBLISHERS: Glitterfish/Music Corp. of America/Hamstein Cumberland/Baby Mae, BMI
Asylum 1120 (CD promo)
 What we have here is an incredible new talent and a record where song, performance, and production mesh into a powerful package. There's smoke and grit in Nesler's voice that makes him totally believable as he sings about pain and resignation. The song is a gut-wrenching masterpiece of lost-love angst with such lines as, "Every day I drive my truck a little farther in to work before your memory catches up." The new regime at Asylum is taking over the reins with a winner coming out of the gate. The format needs more talent like Nesler's.

BIG HOUSE *Faith* (3:46)
 PRODUCERS: Peter Bunetta, Monty Byrom, David Neuhouser
 WRITERS: M. Byrom, S. Hutchison
 PUBLISHERS: MCA/Shinin' Stone Cold/BMG Songs/Secret Pond, ASCAP
MCA 72052 (CD promo)
 The Big House boys shed their usual raucous, soul-shakin' bravado for this new single, and the result is a charming ballad marked by a gentle, nuanced lead vocal performance, understated production, and tender lyric. The song is strong, and the delivery should be more palatable to radio than some of the group's previous blues-rockin' efforts. This is the first single from the band's

upcoming album, "Travelin' Kind," and though it's a nice change of pace, here's hoping the band doesn't lose that marvelous edgy identity in looking for radio acceptance.

DANCE

► **DEBBIE PENDER** *Movin' On* (6:52)
 PRODUCER: Blaze
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: Blaze, Paramour, Full Intention
Tommy Boy Silver 002 (c/o Tommy Boy) (12-inch single)
 The second single from Tommy Boy's dance-intensive subsidiary is a lush, disco-inflected anthem about stepping back from love gone wrong. Pender performs as if she's lived every syllable of the song, while Blaze dresses her in silky strings and rumbling percussion. The chorus has formidable pop appeal, as does Full Intention's wonderfully over-the-top remix. Already a turntable favorite throughout much of Europe, look for "Movin' On" to meet with ardent DJ and consumer approval within seconds.

★ **ERIN HAMILTON** *Dream Weaver* (no timing listed)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: Rosabel, Haarsh Reality, Steven Nicholas, Ian Rich
Trax 001 (12-inch single)
 If Hamilton's name rings a bell, it's because she's Carol Burnett's daughter. However, she's not resting on her family laurels here. On this house revision of Gary Wright's classic rocker, she proves to be a belter with serious diva potential. Her smoky alto range is notably strong against an aggressive groove that would reduce a lesser talent to dust. A spree of stellar remixes increase this single's chances of succeeding far beyond the typical parameters of a dance cover of a familiar tune. In fact, it could go the distance into popville.

★ **GROOVE CORE FEATURING MONE** *I'm Ready* (no timing listed)
 PRODUCERS: Groove Core
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: J.J. Flores, Mazi, the Buttah Boys
Certified 001 (c/o Strictly Rhythm) (12-inch single)
 Mone should continue to build a loyal club audience with "I'm Ready," a riotous anthem that makes good use of her big, beautiful voice. She has hooked up with the intriguing new producer/remixer team Groove Core, and their chemistry is unmistakable. They give her a fine song to work; it has surprisingly smart lyrics and a sing-along chorus that permanently sticks to the brain upon impact. With additional Chicago remixes by J.J. Flores (formerly of 20 Fingers) and Mazi, this single

is destined for across-the-board club success—and maybe even mix-show activity. (On a more underground tip, another new studio team, the Buttah Boys, give the song a hard-hitting deep-house flavor. Not to be missed.)

AC

► **98 DEGREES & STEVIE WONDER** *True To Your Heart* (no timing listed)
 PRODUCER: Matthew Wilder
 WRITERS: M. Wilder, D. Zippel
 PUBLISHER: Walt Disney, ASCAP
Walt Disney 32800 (cassette single)
 How dreary the summer would be without a new Disney animated feature and soundtrack. This season, "Mulan" is showing signs of being the famed studio's best project in years. The soundtrack is off to a rousing start with this bubbly ditty that features an inspired pairing of young darlings 98 Degrees and pop icon Wonder. Together, they swap soulful lines and harmonize effectively over a chugging backbeat and glossy synths. The song's warmly optimistic nature will nurture young minds while uplifting the jaded hearts of mature listeners. After a solid opening run at AC radio, expect this gem to enjoy an active run at the top 40 level.

JOE COCKER *Tonight* (4:33)
 PRODUCERS: Chris Lord-Alge, Roger Davies
 WRITERS: G. Sutton, M. Carl
 PUBLISHER: Rondor, ASCAP
CMC International 87261 (c/o BMG) (cassette single)
 The second single from Cocker's current disc, "Across From Midnight," is another midtempo pop shuffler etched with a mild reggae vibe. Although he never really cuts loose with the blues intensity that marked his greatest recordings, Cocker remains in fine, if laid-back voice. Actually, his chilled demeanor will probably increase his chances for wide AC radio airplay.

RAP

XZIBIT FEATURING RASS KASS & SAAFI *3 Card Molly* (3:59)
 PRODUCERS: Budda
 WRITERS: S. Anderson, A. Joiner, R. Gibson, J. Austin
 PUBLISHERS: Hennessy For Everyone/Aftermath/Knap-sack/AHMP, ASCAP
Loud/RCA 65466 (c/o BMG) (cassette single)
 Xzibit ensures himself a hit as he collaborates with two of the most nationally underrated, but ridiculously ill, rappers from the West—Rass Kass and Saafir. Grounded in a "Days Of Our Lives"-meets-"The Godfather" production style, "3 Card Molly" serves to crown the trio as the next generation of MCs to catch wreck. They aren't looking to topple any existing MCs; they're just serving notice to make way.

NEW & NOTEWORTHY

KELLY PRICE *Friend Of Mine* (4:16)
 PRODUCERS: Stevie J., J-Dub, Dent
 WRITERS: K. Price, S. Jordan, J. Walker, A. Dent
 PUBLISHERS: Price Is Right/Music Corp. of America, BMI; Steven A. Jordan/Sony/ATV/Dub's World/HGL/For Chase/Hitco, ASCAP
Island Black Music 7809 (cassette single)
 Wannabe divas, step aside. Newcomer Price is sashaying into the R&B arena with a flawless gem that guarantees immediate placement among the genre's top-shelf singers. "Friend Of Mine" is more than just another jeep-soul cruiser. It's a brilliant blend of contemporary hip-hop grit with classic blues flavor. Kids will dig this sure-fire hit, but so will parents who require more in their music than a few samples. Price is well up to the challenge of such a complex composition. Her youth belies the depth of her vocal style; every note is soaked in subtlety and empathetic emotion. This woman is serving from the gut. And

when you find an artist so real and so gifted, you'd be wise to follow just about anywhere.

ESPERANZA *They Don't Understand Me* (4:00)
 PRODUCER: P.A.
 WRITERS: M. Sinclair, J. Hollins, K. Prather
 PUBLISHERS: Ghetto Street Funk/Hitco South, ASCAP
LaFace 4312 (c/o Arista) (cassette single)
 Ironically, P.A. is the production mastermind behind this winning release. LaFace is under-shooting its potential, however, by touting it as the "smash teen anthem" of the year. Though Esperanza is a charming ingenue who will likely be the prototype for many a teenage girl's fashion decisions this summer, the song has a far wider appeal. It has a cute combination of classic funk and pure-pop elements—with a pinch of occasional rock guitar

to keep the track raw and aggressive. Esperanza plows through the song's words of angst with a rebellious punch that will suit top 40 programmers—and listeners of all ages—quite well.

KIDNEY THIEVES *S+M (A Love Song)* (no timing listed)
 PRODUCERS: Bruce M. Somers, Kidney Thieves
 WRITERS: Kidney Thieves
 PUBLISHER: Crooked Wood, ASCAP
Push 90408 (c/o BMG) (cassette single)
 With the enigmatic Free Dominguez at the forefront, Kidney Thieves are poised for a sizable modern rock radio breakthrough. Abrasive as can be, "S+M (A Love Song)" playfully assaults the senses like a cross between Nine Inch Nails and White Zombie. Dominguez's witchy performance gives the song a dark, almost ominous feel. Tucked beneath a thick arrangement of industrial beats and

caustic guitars is a taut pop hook that lingers in the mind for hours after the song fades. Of equal interest to alternative-leaning club DJs, look for this spankin' jam to be among the summer season's unsinkable sleeper jams.

P.A. *Like We Do* (4:08)
 PRODUCERS: P.A., Chang, Lipari, Organized Noise
 WRITER: not listed
 PUBLISHER: not listed
DreamWorks 5052 (cassette single)
 The tight production behind "Like We Do" is enough to put this single in heavy rotation on a variety of stations. A hip-hop take on a "Silverado"-style western track, coupled with P.A.'s twangy slang, creates an undeniably catchy tune. Filled mostly with brag-gadocious claims to secure P.A.'s spot among Southern rap stars, "Like We Do" invigorates the market with its fresh lyrical and production take.

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



HOME VIDEO
BY CATHERINE APPELFELD OLSON

THE GARBAGE-PICKING FIELD GOAL-KICKING PHILADELPHIA PHENOMENON

Walt Disney Home Video

80 minutes, \$19.99

The return of "The Wonderful World Of Disney" gives families another good reason to order takeout and gather in the TV room on Sunday nights. But if you've missed a few in the series, Disney is releasing some on home video. Tony Danza stars in this touching take on the American dream as an "aw-shucks" garbage collector and family guy who serendipitously gets a chance to become the new kicker for football's Philadelphia Eagles. His new occupation brings him the excitement and pride he has always wanted, but, as these stories go, it also eventually forces him to make decisions between the glamour of sports and his wife and son. It's a Disney movie, so guessing which one he chooses isn't that difficult.

KETCHUP: CATS WHO COOK

Just for Kids Home Video

95 minutes, \$19.95

There's lots of chaos cooking at the Café Courgette, where a colorful blend of characters and culinary delights collide in this animated title. Unlike most of this label's children's releases, which are full-length movies, this video contains a series of short sketches with recurring characters that can be viewed in one sitting or in bits and pieces. Most of the plots revolve around the antics of Chef Goulash, his apprentice Pickles, and the ever-humorous waiter Pesto, who is continually trying to whip up new recipes and other ways to please discerning customers. Sprinkled throughout are real recipes for kid-friendly dishes, ranging from surfboard-shaped tuna melts to chocolate candy to "decorated" baked potatoes. The characters do provide specific instructions, but they're given quickly in the context of the story, so parents should have a pen and paper handy to get it all down.

DESTROY ALL RATIONAL THOUGHT

Video Music Inc.

45 minutes, \$19.95

Author and beat icon William S. Burroughs spent some of his most drug-influenced and prolific times in Tangiers, Morocco. There Burroughs, artist Brion Gysin, and local counterculture hero Hamri engaged in a world of indulgence that attracted the likes of Jack Kerouac and Allen Ginsberg. This somewhat-disjointed video chronicles the organization of the Here to Go festival, a multifaceted event designed to celebrate the lives of Burroughs and Gysin. The festival, launched by a grass-roots organization in Dublin, became a reality in 1992 and attracted a kaleidoscope of musicians and fans and the occasional celebrity. Viewers already in the know about Burroughs' life in Tangiers will get the most out of this program, which includes his last filmed interview and clips of films he made with Gysin in the '60s.

A STAR NAMED AYRTON SENNA

White Star/Kultur

112 minutes, \$29.95

Ayrton Senna de Silva had everything sports legends are made of, and this video examines his short but dynamic life as a professional car racer. He died tragically in a crash in 1994 at age 34. As his sister tells it, the Brazilian-born Senna had a toy sports car in his hands as far back as she can remember, and as he

grew that passion translated into Go Kart races, which led him to a racing career. The tape splices footage from two Senna biopics, which include clips from his first race in 1974 and subsequent competitions, press conferences, and lots of interviews. In hindsight, some of his comments about his love for the sport despite the dangers seem almost prophetic.

OF MEN AND CARS

Acorn Media

70 minutes, \$19.95

It's no secret that men have a deep connection with cars, and here comedian Red Green (Canada's version of Tim Allen) tackles this complex and passionate relationship in a collection of skits primed for Father's Day promotions. Most of the fodder for Green and his longtime buddies at the Possum Lodge is downright silly stuff. The men sit down for an impromptu "Newlywed Game"-type discussion about their most romantic encounters, most of which involve a Corvette Stingray. Green provides a series of driving tips for older men, which begin with "You know you are starting to drive like your father when..." He also attempts to build a zamboni using only a hodgepodge of parts from an old Chrysler K car. Contact: 800-474-2277.

AMERICAN BOUNTY HUNTER

MVP Home Entertainment

47 minutes, \$14.99

The TV show of the same name provides a jumping-off point for this video, which joins MVP's growing slate of reality-based programming. This tape follows the men and women who hunt down bail jumpers who have evaded all "by the book" recapture attempts. The premise will hold a certain fascination for viewers who would like to be able to take the law into their own hands like these bounty hunters. The video follows six bounty hunters hot on the trail of various perpetrators and chronicles the cat-and-mouse mental and physical games they must endure during the course of their job. The program description on the back of the box boasts that the camera crew had to wear bulletproof vests while shooting the footage. For the most part, it delivers on its promise of heavy gunfire.

GUNFIGHTERS OF THE WEST: JESSE JAMES

WinStar Home Entertainment

50 minutes, \$19.98

Brian Dennehy narrates this look at the life and death of one of the most notorious outlaws of the Old West, which is part of a series that also spotlights John Wes-

ley Hardin, Wild Bill Hickok, Billy the Kid, and the Earp brothers. As the leader of the James Gang, which counted his brothers as members, Jesse James successfully robbed banks, stagecoaches, and trains for more than 20 years. That spree came to an end, however, on a fateful day when his plans to raid the Northfield Bank in Minnesota backfired and a shootout left only Jesse and brother Frank alive. This tape features primarily re-enactments of some of the more legendary holdups plus commentary from experts that provides social and historical perspective.

ENTER*ACTIVE BY DOUG REECE

INTERNATIONAL LYRICS SERVER

www.lyrics.ch

If you have ever gotten peeved by the absence of lyrics on liner notes, those days of frustration are over, thanks to the International Lyrics Server (ILS). One of the most comprehensive lyric archives on the World Wide Web, this site is updated regularly and contains lyrics to more than 77,000 songs. A variety of search options is available, including a "partial search," which comes in

handy when you know only a fragment of a song's lyrics and want to find the rest. The ILS adds to its database regularly by taking lyric submissions via E-mail. While the site's design leaves a lot to be desired, its function as a resource is indispensable.

WILMA

www.wilma.com

No sooner had 911 Entertainment shuttered its label operations when one of its most popular properties, the concert search site Wilma, was relaunched in full glory. Changes in design and content are rich enough to wow fans and draw in a new crop of bookmarks. New features include more chat activities and a free E-mail service that notifies users and, if requested, their friends, when favorite bands are in their vicinity. A nifty mint green backdrop and new page layout add some pep to the site.

NEED FOR SPEED III, HOT PURSUIT

Electronic Arts

PlayStation

Let's face it, most console racing games out there are pretty faceless. In fact, it seems developers are doing little more than tweaking the same old games that have been out there since "Pole Position." Thankfully, "Need For Speed III" offers such innovative modes as "hot pursuit," which in true "Smokey And The Bandit" fashion encourages players to outsmart and outrun the police. The game also has the standard gizmos, such as race modes and vehicle and track selection. While it's far from being the best pure racing game, for the money, "Need For Speed III" delivers the goods with variety and creativity.

AUDIO BOOKS BY TRUDI MILLER ROSENBLUM

THE CLASSIC HUNDRED POEMS

Edited by William Harmon

Read by various readers

HighBridge Co.

6 hours (unabridged), \$29.95

ISBN 1-56511-249-0

This is brilliantly executed compilation of the top 100 poems of all time, as selected through a poll of more than 1,000 literary experts. The poems are presented in chronological order. Each poem gets a brief introduction that puts the poet's life and career into perspective and explains why the poem is noteworthy. Talented narrators then read each poem with understanding and expression. The collection features a veritable who's who of poets, including William Shakespeare, John Milton, Percy Bysshe Shelley, John Keats, William Butler Yeats, Robert Frost, Emily Dickinson, Edgar Allan Poe, T.S. Eliot, and many, many others. This is a fine collection for students or for anyone who ever wanted to learn about poetry but didn't know where to begin.

MARC BROWN'S ARTHUR CHAPTER BOOKS:

VOLUME 1

By Marc Brown

Read by Mark Linn-Baker

Listening Library

2 hours (unabridged), \$15.95

ISBN 0-8072-8015-1

Encompassing the popular children's books "Arthur's Mystery Envelope," "Arthur And The Scare-Your-Pants-Off Club," and "Arthur Makes The Team," this audio will pleasantly while away a long car trip with 6- to 9-year-olds. Arthur worries about an envelope sent home to his mother by his teacher, fights with his sister, struggles through a season of Little League, and—in the best story—organizes a protest when a parents' group bans "Goosebumps"-style books from the library. Kids will enjoy these amiable adventures, but Mark Linn-Baker reads in a brisk, competent, but unmemorable style.

IN PRINT

SIMON & GARFUNKEL: THE BIOGRAPHY

By Victoria Kingston

Fromm International (distributed by Farrar, Straus & Giroux)

\$25, 320 pages

Victoria Kingston explains in this straightforward and poignant biography that the incredible vocal harmonies that Paul Simon and Art Garfunkel achieved date back to the duo's childhood years in Queens, N.Y. Simon says he never forgot the school concert when he heard his future friend sing Nat "King" Cole's "Too Young." Two years later, when they were both 11 years old, they started to record their voices on Sunday afternoons.

Through interviews with each artist, as well as numerous press accounts, Kingston, who was also a radio air personality, examines Simon & Garfunkel's body of work in addition to the duo's long list of solo projects. Along the way, Kingston covers landmark events like the singers' huge reunion concert in New York's Central Park in 1981 and Simon's gigantic solo show in the same park 10 years later.

Rather than explore every nook and cranny of Simon & Garfunkel's professional and personal experiences or get bogged down with overly long interviews, Kingston addresses key topics with passionate understanding and brevity. Some of her writing centers around the singers' romances and family life, as well as the conflicts that eventually arose between the two artists.

A big one erupted when Simon decided to release his 1983 solo album, "Hearts And Bones," after he had worked on much of its

material with Garfunkel.

"To Artie, it not only seemed like a betrayal, it had also been a terrible waste of time and energy," Kingston concludes.

Aside from those conflicts, she captures the various stages of their partnership with warm remembrances. One fond recollection is daily practice sessions in Simon's basement while the two were students at Parson's Junior High School in the Forest Hills section of Queens.

"We'd be sitting nose to nose, looking right into each other's mouths to copy diction," Garfunkel tells Kingston.

During Simon and Garfunkel's school days, the Everly Brothers were a major influence. Their name alone was a curiosity, since many Forest Hills residents were named "Steinberg or Schwartz or Weinstein."

Kingston writes that it's significant that Simon & Garfunkel presented themselves as being Jew-

ish "without adopting pseudonyms to conceal their heritage." On the other hand, Kingston contradicts herself when she points out that Simon & Garfunkel called themselves Tom & Jerry early in their career in order to sound more like a pop group.

Later they again embraced their surnames and the folk movement in New York, performing in tiny Greenwich Village clubs. One of Simon's biggest contributions to the '60s was the song "The Sounds Of Silence," which Kingston says was written as a reaction to the assassination of President Kennedy. Appearing on the duo's first album, "Wednesday Morning, 3 A.M.," the song attracted many radio listeners.

Columbia successfully remixed "The Sounds Of Silence," adding electric guitars and drums, and it topped the U.S. charts. "It is interesting to speculate on whether Simon & Garfunkel would ever have come into being without this unexpected release," she writes.

Kingston does a good job of examining how the two handled their success, but nit-picking readers will notice an inconsistency regarding Simon's financial aims. Simon told New Musical Express that he and Garfunkel's income "means nothing to us," yet Kingston claims that Simon had said that if he didn't become "a millionaire by the time he was 30, he would consider himself a failure."

In spite of its inconsistencies, "Simon & Garfunkel: The Biography" is a detailed account of the musical duo's spectacular career that has feeling as well as facts.

JEFFREY L. PERLAH





Global Possibilities. Record exec Shiro Gutzie recently formed a hip-hop, R&B, and pop label, Lavish Recordings. Gutzie's first objective is to employ the talent of various producers to find acts for the label. He has already enlisted producers Deniz Foster and Thomas McElroy, Emanuel Dean, Michael "Flip" Joyner, Marlon McClain, and Wendell Wellman. The label will be distributed by Sony Music Germany. Pictured, from left, are Foster; McElroy; Gutzie, president of Lavish; and Jorg Hacker, managing director of Epic Records Germany.

Kelly Price Puts 'Soul' Into Debut T-Neck Artist Makes Transition From Backup Singer

BY ANITA M. SAMUELS

LOS ANGELES—With her debut album, "Soul Of A Woman," due June 23 on T-Neck/Island Black Music, vocalist Kelly Price is set to join the ranks of backup singers who have moved on to become solo artists.

The label expects a simultaneous international release of the album in the U.K. and other territories.

The first single, "Friend Of Mine," was shipped to radio May 11. Angela Thomas, VP of marketing and artist development at Island Black Music, says the single is 100% "reactionary."

She adds, "Based on the excitement of the song, we are getting a lot of requests for interviews for her."

Price, who says she's a self-appointed "spokesperson" for women, hopes her album will reflect the thoughts of other women through songs like "Friend Of Mine." That song is a not-so-new "my best friend stole my man" tale of betrayal. Other tracks on the album, according to the singer, address the need for what she calls a "healing" process between men and women in relationships.

Price is often compared to Faith Evans, another backup singer who has gone on to a successful solo career. But Price stresses that while she and Evans both sing in an "old soul" style, her voice is much lower and deeper: "It's more chesty," she says. Tony Brown, PD of WVEE Atlanta, says Price has "a truly inspirational as well as powerful voice."

According to Broadcast Data Systems, "Friend Of Mine" garnered 132 spins at radio for the week ending May 14.

Stevie J., J. Dub, R. Kelly, Darren Jones of 112, Alvin West, and Sean Smith are among the writers and producers with whom Price worked on the project. There are also guest appearances by Kelly and Ronald Isley. Price produced "Take Me To A Dream," the gospel cut "Lord Of All," and the "Soul Of A Woman" interlude. Jones collaborated and co-produced "You Complete Me."

The singer is no stranger to the recording industry. "I learned everything I know in a church pew," she says. But like others, she quickly learned that being a studio singer and

a gospel singer were two separate identities. "Gospel singers [when they record in a studio] end up learning how to bring down some of the harsh tones they use in church. The [recording] equipment is very sensitive," she says. Making the transition from backup to lead vocalist, she says, hasn't been easy, but having the support from Island makes a big difference. "They have the same ideas as I have for myself. Island really believes in what I do as an artist," she says.

In 1992, Price sang backup for George Michael at his concert at Madison Square Garden in New York. The 25-year-old says she began working with Mariah Carey when she was just 18. She ended up touring with the singer for four years. In that time she learned the small tricks of the trade. "Mariah taught me how to be 'breathy,'" she says. "Cindy Mizelle, another background singer, taught me things like positioning my mouth," she says.

Since then, Price has racked up an impressive résumé as a backup singer, songwriter, and vocal arranger. Sean "Puffy" Combs, the Isley Brothers, the late Notorious B.I.G., Brandy, and Brian McKnight are among her many clients. More recently, she has worked with Aretha Franklin and Monica.

Price was signed two years ago to T-Neck Records, which is owned by the Isley Brothers. The singer says Combs asked her to write the lyrics for the remix of the Isleys' "Floatin' On Your Love." "At the time, I was enjoying being a free agent. I had been working a lot with Mariah Carey, and a few months later, Angela Winbush asked me to go on tour with the Isley Brothers in August of 1996 as a backup singer," she says.

"Every few years, someone like her comes along," says Isley. "When I heard her, I knew how special she was. She had that 'voice.' In meeting Kelly, right away I wanted to sign her. It was a gift to have her."

In 1969, T-Neck became one of the first black-owned record companies that owned the masters of its recordings. During that time, the label was distributed by CBS Records, which later became Sony. By the '80s, the label was less active and became the medium for reissues on CD of early Isley Brothers catalog under Columbia Records. In 1996, T-Neck was relaunched with the release of the Isleys' "Mission To Please" album. That year, the label also signed a distribution deal with Island Black Music. Price is the third act to be signed to T-Neck, in addition to Winbush, Ronald's wife, who expects to

(Continued on page 32)



PRICE

Dionne Warwick Teams With R&B Artists For 'World'; Maxwell Cuts New Version Of 'Luxury'

FOR THE LOVE OF DIONNE: What do you get when you cross Dionne Warwick with the likes of Coolio, Young Buck, Big Daddy Kane, Royal Flush, the 40 Thieves, Mic Geronimo, and Flesh-N-Bone of Bone Thugs-N-Harmony? You get a hip-hop-flavored remake of the 1967 Burt Bacharach/Hal David classic "What The World Needs Now Is Love" in a "We Are The World"-style setting.

The recording took place May 15-16 at Studio 56 in Los Angeles. The track is being produced by Warwick's son Damon.

Warwick also utilized the talents of such R&B artists as Ray J., Horace Brown, Veronica, Bobby Brown, Mike City, Tyrese, Mechalie Jamison, and Tony Grant of Az Yet.

"What The World Needs Now Is Love" will be the first single from her new album, "Dionne Sings Dionne," due in late September on River North/Platinum Records. "The concept of 'World' came to me in a dream," says Warwick. "I laid down and dreamed about pulling together the rap and hip-hop community."

Ironically, Warwick often speaks out against some of rap's raunchier lyrics. Because of the stand she's taken, the singer is often seen as a cohort of gansta rap nemesis C. DeLores Tucker.

Warwick says that the single is a testimony to the fact that many rappers want to project positive images through their music. "I am happy that I could have served as a catalyst and dispel the misconception that I am anti-hip-hop. I am not—I'm anti-negativity."

Additionally, Warwick says the response from rappers when asked to do the song was "Where and when?" "It was most incredible, I must say," she adds. "I hope it's because they truly believe in the concept."

Warwick says the new version of her song makes a very strong statement. "I think it's unfortunate that we even had to do something like this. It was unfortunate that we had to do something like 'We Are The World' or 'That's What Friends Are For,' but apparently music seems to be the medium to get the attention of everyone," she says. "I think the association with my 'babies'... I call everyone my babies... they'll be able to reach the peer groups that we need to reach. They are basically saying, 'Hey, it's OK to like each other now; it's OK to put your arms around

each other and say nice things.'"

The videoclip for "What The World Needs Now Is Love" will be very "grass-roots," says Warwick. "It's basically showing camaraderie among its participants, no big production. It's a gathering of vocalists with a like purpose and a like message." She says that the clip will be serviced to all video outlets.

Warwick also expects that the single will be "radio-friendly." "Radio has no reason not to play it, especially with a message this strong. It's also a message to show that we have unity here, that we love each other, that we understand each other," she says. "We respect each other, and we all want the same things.

It isn't like we are reinventing the wheel."

THE SWITCHEROO: Fans of Maxwell were no doubt glued to their TV sets watching the artist perform the single "Luxury: Cococure" on the Essence Music Awards, which aired May 21 on Fox.

However, the version he performed is actually the original version, titled "Luxury: Cococure (Unrectified)." The singer says that after the show was taped, he "heard the song in another way." And so the new album, "Embrya," due June 30, will feature a new version. The alternate version will feature both lyric and melody changes. "Luxury: Cococure" shipped to radio May 22.

by Anita M. Samuels



GOOD JOB: The National Academy of Recording Arts and Sciences Foundation launched its Grammy Career Gear program, in which music manufacturers and publishers provide Grammy High School Jazz Ensemble members with musical instruments and/or gift certificates toward the purchase of them. The annual program is a partnership between the Recording Academy and music manufacturers around the world. So far, 563 members of the ensemble will benefit.

PEOPLE GET READY: Tyrese Gibson is best-known for the Coca-Cola TV commercial in which he sings out loud while wearing headphones. Since then, the 19-year-old Gibson was signed to RCA Records and will debut his self-titled album in September.

Like many of today's upcoming vocalists, Gibson is multifaceted: His talents include songwriting, acting, and modeling; he is also a musician.



'Ghetto' Fabulous. R&B newcomer Mya and Refugee Camp All-Star Pras Michel recently collaborated on "Ghetto Supastar," featured on Interscope's "Bulworth" soundtrack. The single was produced by fellow Fugees member Wyclef Jean and also features the Wu-Tang Clan's Ol' Dirty Bastard. The 20th Century Fox movie stars Warren Beatty and Halle Berry. Pictured in the studio, from left, are Mya and Michel.

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'BE CAREFUL', 'THE BOY IS MINE', 'TOO CLOSE', 'ALL MY LIFE', 'I GET LONELY', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'YOU MAKE ME WANNA...', 'TURN IT UP [REMIX/FIRE IT UP]', 'IMAGINATION', 'RAIN', 'ALL THAT I AM', etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'WHAT ABOUT US', 'PUT YOUR HANDS WHERE MY EYES COULD SEE', 'LUV 2 LUV U', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'STOMP', 'FOR YOU', 'DON'T LEAVE ME', etc.

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like '2 LIVE PARTY', '6 A.M. (WE BE ROLLIN')', 'ALL MY LIFE', etc.

Records with the greatest sales gains. © 1998 Billboard/BPI Communications and SoundScan, Inc.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'I GET LONELY', 'MY ALL/BREAKDOWN', 'THE ARMS OF THE ONE WHO LOVES YOU', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'LOVE LETTERS', 'NICE & SLOW', 'A SONG FOR MAMA', etc.

Records with the greatest sales gains. © 1998 Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'La Mode', 'A ROSE IS STILL A ROSE', 'MY BODY', etc.

Billboard TOP R&B ALBUMS

MAY 30, 1998

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



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	2	1	4	BIG PUNISHER	LOUD 67512/RCA (10.98/16.98) 2 weeks at No. 1	CAPITAL PUNISHMENT 1
2	1	76	3	FIEND	NO LIMIT 50715/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY 1
★★★ Hot Shot Debut ★★★						
3	NEW	1	1	SOUNDTRACK	ROC-A-FELLA/DEF JAM 558132/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING 3
4	6	5	5	SOUNDTRACK	INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK 4
5	5	7	35	JON B.	YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX 5
6	NEW	1	1	XSCAPE	SO SD DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK 6
7	4	4	7	SOUNDTRACK	NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP! 1
8	3	3	9	SOUNDTRACK	HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB 2
9	8	—	2	SOUNDTRACK	UNTERENTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO 8
10	9	6	6	GOODIE MOB	LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING 2
11	7	2	3	WC	RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE 2
12	12	12	48	K-CI & JOJO	MCA 11613* (10.98/16.98)	LOVE ALWAYS 2
13	10	11	34	BRIAN MCKNIGHT	MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME 1
14	14	16	27	LSG	EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL 2
15	19	18	33	NEXT	ARISTA 18973 (10.98/15.98) HS	RATED NEXT 13
16	11	8	6	DO OR DIE	NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ 3
17	13	9	10	C-MURDER	NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH 1
★★★ Greatest Gainer ★★★						
18	29	31	5	TAMIA	QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA 18
19	16	14	14	SILKK THE SHOCKER	NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME 1
20	22	24	26	CHICO DEBARGE	KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE 14
21	17	13	32	JANET	VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE 2
22	15	10	3	PUBLIC ENEMY	DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	HE GOT GAME (SOUNDTRACK) 10
23	18	20	8	ARETHA FRANKLIN	ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE 7
24	NEW	1	1	CONCENTRATION CAMP	DUCK DOWN 53536*/PRIORITY (10.98/16.98)	DA HOLOCAUST 24
25	21	17	7	MONTELL JORDAN	DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE 8
26	23	19	4	MYA	UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA 19
27	25	26	35	USHER	LAFACE 26043/ARISTA (10.98/16.98)	MY WAY 1
28	20	15	8	GANG STARR	NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH 1
29	31	37	35	MARIAH CAREY	COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY 3
30	24	22	38	MASTER P	NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D 1
31	27	25	12	SCARFACE	RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES 1
32	30	29	28	MYSTIKAL	BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE 1
33	28	23	7	AZ	NOO TRYBE 56715*/VIRGIN (10.98/16.98)	PIECES OF A MAN 5
34	26	27	8	DAZ DILLINGER	DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK 2
35	39	40	13	JAGGED EDGE	SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA 19
36	38	34	25	WILL SMITH	COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE 9
37	41	33	22	QUEEN PEN	LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY 13
38	35	21	4	SONS OF FUNK	NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK 14
39	33	32	19	THE LOX	BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT 1
40	37	36	8	PUBLIC ANNOUNCEMENT	A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY 14
41	43	39	30	MASE	BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD 1
42	44	45	42	JOE	JIVE 41603* (11.98/16.98)	ALL THAT I AM 4
43	51	46	12	BEENIE MAN	SHOCKING VIBES 1513*/VP (9.98/14.98) HS	MANY MOODS OF MOSES 35
44	45	35	10	KEITH WASHINGTON	SILAS 11744/MCA (10.98/16.98)	KW 27
45	36	30	8	COCOA BROVAZ	DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING 3
46	48	43	13	DESTINY'S CHILD	COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD 14
47	46	42	44	PUFF DADDY & THE FAMILY	BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT 1
48	57	48	27	PEGGY SCOTT-ADAMS	MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS 48

49	50	49	8	PLAYA	DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U 19
50	40	38	57	MARY J. BLIGE	MCA 11606* (10.98/16.98)	SHARE MY WORLD 1
51	42	28	9	CAPPADONNA	RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE 1
52	56	55	27	ERYKAH BADU	KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE 1
53	53	56	6	JOHNNIE TAYLOR	MALACD 7488 (10.98/14.98)	TAYLORED TO PLEASE 44
54	47	41	7	FATAL	RELATIVITY 1622* (10.98/15.98)	IN THE LINE OF FIRE 10
55	60	59	29	JAY-Z	ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1 2
56	55	47	47	WYCLEF JEAN FEAT. REFUGEE ALLSTARS	RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS 4
57	54	44	27	TIMBALAND AND MAGOO	BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD 9
58	59	—	2	VARIOUS ARTISTS	OPEN MIC 1129*/RAWKUS (13.98/17.98)	LYRICIST LOUNGE VOLUME ONE 58
59	32	—	2	ALLFRUMTHA I	PRIORITY 50588* (10.98/16.98) HS	ALLFRUMTHA I 32
★★★ Pacesetter ★★★						
60	99	—	2	SOULJA SLIM	NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW 60
61	RE-ENTRY	3	3	THE 2 LIVE CREW	LIL' JOE 231* (10.98/15.98)	THE REAL ONE 61
62	34	50	5	JAMES GREAR & CO.	BORN AGAIN 1018/PANDISC (10.98/14.98) HS	DON'T GIVE UP 34
63	52	60	9	CECE WINANS	PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE 35
64	61	57	36	BUSTA RHYMES	ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES... 1
65	64	62	61	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH 1
66	62	53	6	DAVINA	LOUD 67536*/RCA (10.98/16.98) HS	BEST OF BOTH WORLDS 34
67	58	51	17	YOUNG BLEED	NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD 1
68	49	58	52	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION	B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY 1
69	74	67	28	KAREN CLARK-SHEARD	ISLAND 524397 (10.98 EQ/17.98) HS	FINALLY KAREN 28
70	65	61	8	SYLK-E. FYNE	GRAND JURY 67551*/RCA (10.98/16.98) HS	RAW SYLK 47
71	69	65	65	TRU	NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME 2
72	79	—	2	VARIOUS ARTISTS	POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK 72
73	NEW	1	1	SPARKLE	ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE 73
74	63	54	12	OL SKOOL	KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL 10
75	67	63	26	2PAC	AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? [REMEMBER ME] 1
76	68	73	35	SOUNDTRACK	LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD 1
77	73	70	28	THREE 6 MAFIA	RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION 18
78	66	78	34	BOYZ II MEN	MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION 1
79	76	79	81	MAKAVELI	DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY 1
80	77	52	4	WITCHDOCTOR	ORGANIZO NOIZE 90146*/INTERSCOPE (10.98/16.98) HS	A S.W.A.T. HEALIN' RITUAL 37
81	70	74	42	SOUNDS OF BLACKNESS	PERSPECTIVE 549029/A&M (10.98 EQ/16.98) HS	TIME FOR HEALING 24
82	75	64	3	7 MILE	CRAVE 68043/EPIC (10.98 EQ/16.98) HS	7 MILE 64
83	72	68	31	UNCLE SAM	STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM 24
84	71	75	26	KENNY G	ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS 15
85	88	71	29	H-TOWN	RELATIVITY 1596 (10.98/15.98)	LADIES EDITION 12
86	81	69	78	DRU HILL	ISLAND 524306 (10.98 EQ/16.98) HS	DRU HILL 5
87	92	97	52	SOUNDTRACK	NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT 1
88	80	72	12	C-BO	AWOL/NOO TRYBE 45496/VIRGIN (10.98/15.98)	TIL' MY CASKET DROPS 4
89	NEW	1	1	SOUNDTRACK	WOO — THE DJ'S CHOICE FROM THE MOTION PICTURE SOUNDTRACK	89
90	87	87	35	BONEY JAMES	WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING 49
91	84	82	14	PHIL PERRY	PEAK/PRIVATE MUSIC 82163/WINDHAM HILL (10.98/16.98) HS	ONE HEART ONE LOVE 67
92	91	84	8	LIL' KEKE	JAM DOWN/BREAKAWAY 481000/ISLAND (10.98 EQ/16.98) HS	COMMISSION 37
93	94	89	14	RANDY CRAWFORD	BLUEMOON/ATLANTIC 92785/AG (10.98/16.98)	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE 70
94	83	77	4	JOHNNY P	C-TOWN/RAP-A-LOT 45628/VIRGIN (10.98/16.98) HS	THE NEXT 64
95	85	83	7	TEDDY PENDERGRASS	PHILADELPHIA INTERNATIONAL/THE RIGHT STUFF 36994/EMI-CAPITOL (9.98/15.98)	GREATEST HITS 65
96	86	92	33	LUTHER VANDROSS	LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2 17
97	82	86	47	PATTI LABELLE	MCA 11642 (10.98/16.98)	FLAME 10
98	RE-ENTRY	22	22	5TH WARD BOYZ	RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98)	USUAL SUSPECTS 26
99	RE-ENTRY	13	13	MARVIN SEASE	JIVE 41619 (10.98/15.98)	THE BITCH GIT IT ALL 64
100	93	85	12	BIG TYMERS	CASH MONEY 9617 (11.98/16.98) HS	HOW U LUV THAT? 25

○ 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.

KELLY PRICE PUTS 'SOUL' INTO DEBUT

(Continued from page 29)

drop a new album in early fall, and comedian Steve Harvey.

Thomas says Price's marketing campaign is still in the planning phase. "Right now we want to target her for R&B first, then crossover, and later the pop audience and the young hip-hop crowd," Thomas says. "We want to nurture her, not just go for the high hit."

Price performed a showcase at Impact SuperSummit XII May 1 in Reno, Nev. "We knew she would blow up the spot," Thomas says. She also

performed at Island Black Music's Unity in the Community: A Celebration of Mothers and Motherhood, May 9 at New York's Tavern on the Green.

Price served as assistant music director for the second leg of the Puff Daddy & the Family tour. In addition, she performed a solo set and sang backup for other acts on the tour.

Thomas says that while the label plans for Price to be a global artist, it wants her to be a priority in the U.S. first. "We want to make sure it comes from here in a big way. We want to hit

everybody hard and then go straight up the charts," she says.

Closer to the album's release, Price will go on a branch promotional tour to which the label will invite key regional tastemakers. A promotional tour with a band is still in the works.

Sonya Askew, urban music buyer for Camelot Music in North Canton, Ohio, says she was "blown away" by Price's voice after seeing her showcase at the Impact convention. "If Island Records works this project right, she will be the kind of artist that

will eventually have catalog down the line," she says. Askew adds that while there will probably be some healthy competition between Price and Evans, there is room enough for success for everyone.

A video clip for "Friend Of Mine" is to be shot on location in Los Angeles and directed by Billie Woodruff. It will be serviced to BET, the Box, MTV, and local video outlets.

According to Thomas, Island plans a TV campaign for BET, the Box, and local video outlets.

The Internet will be utilized to promote the set. Thomas says she'll appear on PolyGram's World Wide Web site, as well as sites for Island Black Music and Web magazine RadioScope. "She'll be part of RadioScope's contest for Black Music Month in June along with Myron and Ali. The winner will go to Miami's South Beach for the weekend," she says.

Price is managed by Jeffrey Rolle of Priceless Management. Her songs are published by MCA Publishing (BMI).

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	5	TURN IT UP [REMIX]/FIRE IT UP (C) (D) (T) (X) ELEKTRA 64104/EEG	BUSTA RHYMES 4 weeks at No. 1
2	2	2	9	MONEY, POWER & RESPECT ● (C) (D) (T) (X) BAD BOY 79156/ARISTA	THE LOX (FEAT. DMX & LIL' KIM)
3	5	6	10	RAISE THE ROOF ● (C) (D) (T) LUKE II 572250/ISLAND	LUKE FEAT. NO GOOD BUT SO GOOD
4	3	3	11	VICTORY ● (C) (D) (T) (X) BAD BOY 79155/ARISTA	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
5	7	8	8	I GOT THE HOOK UP! (C) (D) (T) NO LIMIT 53311/PRIORITY	MASTER P FEAT. SONS OF FUNK
6	4	5	9	SECOND ROUND K.O. (C) (D) (T) UNIVERSAL 56175	CANIBUS
7	6	7	15	GET AT ME DOG ● (C) (D) (M) (T) (X) DEF JAM 568862/MERCURY	DMX (FEATURING SHEEK OF THE LOX)
8	9	10	12	WHO AM I (C) (T) (X) 2 HARD 6160/VP	BEENIE MAN
9	10	9	23	DEJA VU [UPTOWN BABY] ● (C) (D) (T) (X) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
10	8	4	16	ROMEO AND JULIET ● (C) (D) (T) GRAND JURY 64973/RCA	SYLK-E. FYNE FEATURING CHILL
11	12	14	18	GONE TILL NOVEMBER ▲ (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	WYCLEF JEAN
12	16	16	19	MAKE EM' SAY UHH! (C) (D) (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL
13	11	12	6	CLOCK STRIKES ● (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG	TIMBALAND AND MAGOO
14	13	13	10	GITTY UP (C) (D) (T) RED ANT/LONDON 570100/ISLAND	SALT-N-PEPA
15	14	11	11	DO FOR LOVE ● (C) (D) (T) AMARU 42516/JIVE	2PAC FEATURING ERIC WILLIAMS
16	15	15	19	WHAT YOU WANT ● (C) (D) (T) (X) BAD BOY 79141/ARISTA	MASE (FEATURING TOTAL)
				GREATEST GAINER	
17	40	48	9	2 LIVE PARTY ● (C) (D) (T) LIL' JOE 897	THE 2 LIVE CREW (FEAT. MC OF MC & THE SUNSHINE BAND & FREAKNASTY)
18	17	17	15	THE PARTY CONTINUES ● (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	JD FEATURING DA BRAT
19	19	20	10	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
20	24	27	4	CHOKE (C) (T) (X) SELECT 25059	B.L.H.U.N.T.
21	18	18	7	OUT OF SIGHT (YO) (C) (D) PERSPECTIVE 587594/A&M	RUFUS BLAQ
22	20	19	10	STILL PO' PIMPIN' ● (C) (D) (V) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	DO OR DIE FEAT. JOHNNY P AND TWISTA
23	21	25	7	JAM ON IT ● (C) (D) (T) PENALTY 7228/TOMMY BOY	CARDAN (FEATURING JERMAINE DUPRI)
24	25	28	17	THE CITY IS MINE ● (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	JAY-Z (FEATURING BLACKSTREET)
25	28	23	5	COME & GET IT (C) (D) (T) KURUPT 004	DARQ AGE
26	26	22	19	FATHER (C) (D) DEF JAM 568332/MERCURY	LL COOL J
27	35	26	31	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	BIG PUNISHER
28	22	21	12	JUST BE STRAIGHT WITH ME ● (C) (D) (T) NO LIMIT 43305/PRIORITY	SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MC B, DICK
29	32	32	26	BEEN AROUND THE WORLD IT'S ALL ABOUT THE BENJAMINS ▲ (C) (D) (T) (X) BAD BOY 79130/ARISTA	PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE)
30	30	36	6	SOUTHSIDE (C) (D) JAM DOWN/BREAKAWAY 482000/ISLAND	LIL' KEKE
31	27	30	25	JUST CLOWNIN' ● (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	WC FROM WESTSIDE CONNECTION
32	NEW ▶	1		N.O.R.E. (T) VIOLATOR/PENALTY 0232*/TOMMY BOY	NOREAGA
33	36	29	21	DA DREAM ● (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	BUSTA RHYMES
34	33	39	6	THE MOST BEAUTIFUL GIRL (C) (D) (T) TIGHT 2 DEF/BREAKAWAY 482001/ISLAND	RAHEEM
35	34	42	3	RUTHLESS FOR LIFE (C) (D) (T) RUTHLESS 78901/EPIC	MC REN
36	23	24	22	BURN (C) (D) (T) RED ANT 119006/MERCURY	MILITIA
37	NEW ▶	1		SINFUL (C) (D) (T) MTUME 55426/MCA	COSMIC SLOP SHOP
38	37	34	6	SHAWTY FREAK A LIL' SUMTIN' ● (C) (T) (X) MIRROR IMAGE 479/CHIBAN	LIL' JON & THE EAST SIDE BOYZ FEATURING JAZZE PHA
39	38	44	14	6 A.M. (WE BE ROLLIN') (C) (D) (T) (X) REPRISE 17278/WARNER BROS.	NADANUF
40	31	31	15	GETTIN' JIGGY WIT IT (C) (D) (V) COLUMBIA 78804	WILL SMITH
41	39	47	4	DING-A-LING (C) (D) (T) RESTLESS 72961	HI-TOWN DJs
42	44	41	32	IMMA ROLLA (C) (T) (X) LOC-N-UP 70310	MR. MONEY LOC
43	46	46	16	NOTHIN' MOVE BUT THE MONEY ● (C) (T) (X) BLUNT 4939/TVT	MIC GERONIMO FEAT. DMX & BLACK ROB
44	48	40	13	DOO DOO BROWN (C) (D) STREET STREET 30009	DJ NASTY KNOCK
45	RE-ENTRY	16		IF YOU THINK I'M JIGGY (C) (D) BAD BOY 79115/ARISTA	THE LOX
46	NEW ▶	1		RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT) (C) (D) (T) HURRICANE/BREAKAWAY 482002/ISLAND	SOUTHSYDE CONN X SHUN FEAT. L.A. SMO & STYLZ
47	45	38	10	I CAN FEEL IT (C) (T) DOWN SOUTH 4003/FULLY LOADED	GHETTO MAFIA
48	41	43	10	A REAL LADY (SOMETIMES I'M A BITCH) (C) (T) (X) ALL NET 2288	D'MEKA
49	43	45	24	SWING MY WAY ● (C) (D) (M) (T) (X) EASTWEST 64135/EEG	K.P. & ENVYI
50	49	—	38	BACKYARD BOOGIE (C) (D) (T) PRIORITY 53282	MACK 10

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.

Def Squad Album Rooted In 'Delight'

RAPPERS' DELIGHT: Although we've become accustomed to hearing the camaraderie of Keith Murray, Redman, and Erick Sermon on a variety of tracks, doing a collective group album as the Def Squad was an idea that they never actively worked toward.

"We was always looking to do a Def Squad album," says Sermon, who produces the solo work by Murray and Redman, as well as his own projects. "But we was always mad busy doing solo projects. Besides we was on two different labels. We couldn't just pick up and say, 'Hey, Keith, come make a tape.' We had to go through the label, and waiting for those [label] guys it could never happen." Murray is signed to Jive; Redman and Sermon, who also records with EPMD, are signed to Def Jam.

The opportunity presented itself when the trio's remake of the Sugarhill Gang's "Rapper's Delight" helped Priority Records' classic hip-hop compilation "In Tha Beginning There Was..." soar at retail. The set sold 706,000 units, according to SoundScan, and the trio's old-school hip-hop-flavored video stayed in rotation at BET, the Box, and MTV.

The success of the single, coupled with the postponement of the three's solo projects, led them to record "El Niño," due June 30 on Def Jam. "Russell [Simmons] said, 'Y'all can talk and bid all y'all want, but nobody's going nowhere,'" says Sermon, who finds humor in how the project ended up on his and Redman's label.

"We felt like we had to come right now to capitalize [from it]," he says of the album's quick turnaround. "We had to catch the timing."

Recorded in a month and half, the album was titled "El Niño" due to its unexpected nature: how it came to be and what it is.

"We didn't even want to do ['Rapper's Delight'] at first," says Sermon. "But when we heard Puffy was doing [the compilation, as well as] Master P, Too \$hort, and Snoop Dogg, we said, 'This is something to be involved in.' We definitely didn't expect to do a video behind it or for it to sell like it did; Priority was, but we weren't."

"El Niño" will comprise approximately 12 tracks, including one on which the Def Squad tries out new rhyme styles, a Do Or Die/Goodie Mob-ish "Ain't Ready"; another remake, "Rhymin' Wit Biz"; and tracks permeated with the wise-cracking, schoolboy behavior they enjoy in one another's company.

"Def Squad is not Keith Murray, Erick Sermon, or Redman," says Sermon. "It's one group, so of course the album is gonna be different because now we just doing what the f--- we want to do as a group. But



spokeswoman Lisa "Chase" Patterson, CEO of Meridian Entertainment. "It's a time for you to reflect on the impact hip-hop has had on your life and do things to show appreciation for it."

In addition to reflection, KRS-One asks folks to wear a silver (an acronym for self, intelligence, love, vision, evolution, and revolution) ribbon. For those hungry for more action, he encourages MCs to promote hip-hop publicly in rap, DJs to increase the play of conscious rap,

writers to promote hip-hop publicly through art, and breakers to increase the visibility of hip-hop dance on the streets. In addition, he was to hold a concert May 22 at the Tramps night-

club in New York, along with Cocoa Brovaz, Heltah Skeltah, Buckshot, and Funkmaster Flex.

CELEBRATION OF FREEDOM: Secteur-A, a Sarcelles, France-based management company, is sponsoring a concert to celebrate the 150th anniversary of the country's abolition of slavery. Slated for May 22-23 at Le Olympia in Paris, the concert will feature Secteur-A-managed rappers Doc Gyneco (Virgin), Passi (V2), Stomy Bugsy (Columbia/Sony Music), Janik, Arsenik, and Hamed Daye (Delabel), and a number of *groska* (a form of Caribbean music) performers like Neg-Marrons (S.M.A.L.L./Sony). According to Jean-ciser Mouelle, head of international design at Secteur-A, most of the rap artists (Janik and Daye are new artists) have certified gold and platinum records in France. Tickets are available at Virgin Megastore and FNAC.

THIRD-ROUND K.O.? It seems that Wyclef Jean, producer of Canibus' single "Second Round K.O.," has plans to get into the Canibus/LL Cool J battle. Jean recently told a Billboard correspondent that he is working on a track titled "What's Clef Got To Do With It" to get back at LL for mentioning him in "The Ripper Strikes Back."

Assistance in preparing this column was provided by Kwaku in London and Cécile Tesseyre in Boulogne, France.

when it's time for [us] to make [our solo] tape, you gonna hear Redman's sh--, you gonna hear Keith Murray's sh--, you gonna hear EPMD's sh--. Def Squad for some reason makes a whole 'nother personality. We was like, 'Yo, we just gonna feel it. Do what we wanna do. Say what we wanna say.'"

The first single, "Full Cooperation," featuring Sermon's classic funk production, went to radio April 13; the video was serviced May 12. The group is expected to begin touring in mid-June with DMX and Onyx as part of Def Jam's "Survival Of The Illest"

marketing campaign. The three will also do radio interviews and in-stores in New York, Washington, D.C., Philadelphia, and a few Midwest cities prior to the album's release.

"Rapper's Delight" got a lot of exposure on MTV, and it got a considerable amount of spins in the pop market, but we are going to try to stay in their hip-hop fan-based markets," says Chonita Floyd, director of marketing at Def Jam, of the group's touring schedule.

Each artist's respective solo set is due this fall. Redman is also slated to record an EP with Method Man. That project is slated for an early '99 release.

MAKING IT HAPPEN: KRS-One took to the radio and TV airwaves to promote the first Hip-Hop Appreciation Week, May 18-24. He outlined the purpose of the event and answered questions on WQHT-FM New York's "Street Soldiers" community issues program and nationally syndicated morning show, as well as on "NBC Nightly News" and Fox's "Good Day New York." He also appeared nationally on "BET Tonight With Tavis Smiley."

"What a lot of people don't understand is that Hip-Hop Appreciation Week is almost like Kwanzaa or Black History Month," says event

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• Real Audio • WAV • MPEG



DATU FAISON'S
RHYTHM
SECTION

INSTANT REPLAY: Two weeks ago in the May 16 issue, **Janet Jackson's** "I Get Lonely" was the Hot Shot Debut at No. 6 on Hot R&B Singles based on street-date violations. The following week, the single went to No. 1 on that chart after a full week of sales were tallied. Now, two weeks later, history seems to be repeating itself as **Brandy and Monica's** "The Boy Is Mine" (Atlantic) makes its way to an early Hot R&B Singles debut at No. 7 due to the same circumstances. The violations at core R&B stores alone accounted for more than 4,000 units, earning the pair a No. 21 placement on the Hot R&B Singles Sales list. Jackson's violation drew some 2,500 units and earned her a No. 37 sales ranking the week she entered. Nonetheless, with an audience of 46 million listeners, "The Boy Is Mine" is sure to capture the No. 1 crown on Hot R&B Singles next issue, when a full week of sales are factored in.

TWO WOO: Last issue, the soundtrack to "Woo," which happens to be the first release through new Epic imprint Entertainment, made its debut at No. 8 on Top R&B Albums. Now, a twist develops, as "Woo—The DJ's Choice From The Motion Picture Soundtrack" enters that list at No. 89. The album was released as a limited-edition vinyl EP containing five fewer cuts than the original soundtrack album and is therefore charted separately. The newer "Woo" will probably have a short chart run, as only 16,000 copies were shipped to retail.

RAPTREPRENEURS: When met with opposition, people who are determined usually find a way. First **Master P** produced the movie "I'm Bout It" and sold it as a direct-to-video film when he was unable to find a distributor. He began his rap career using the same do-it-yourself methods to distribute his records. Now rapper and Roc-A-Fella CEO **Jay-Z** follows that same path. His "Streets Is Watching" soundtrack (Roc-A-Fella/Def Jam/Mercury) nabs the Hot Shot Debut crown on Top R&B Albums at No. 3, while the accompanying direct-to-video film enters the Top Music Videos list at No. 1. The movie sold 17,500 units in its first week.

"The movie was done very efficiently, and we felt we wanted to paint a picture that reflects our beginnings. And we couldn't do it with just an album; we needed a canvas," says Jay-Z. He credits Master P with the initial idea and says that because of the movie, his company now has film offers in the works. Like Master P, Jay-Z made a first album that was independently released and funded.

THEY DO KNOW: **Jon B.'s** "They Don't Know" (Yab Yum/550) cracks the top 10 on Hot R&B Singles, moving 11-8. The song posted a total increase of 25%, or 6.3 million listeners, the second-largest increase after **Brandy and Monica's** "The Boy Is Mine," which grew by 6.5 million. Even more impressive is that the song has been at radio 12 weeks, the point at which most songs peak. "Cool Relax" holds at No. 5 on Top R&B Albums.

BUBBLING UNDER **HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	LOVE HURTS	JUANITA O'ALLEY (WOO/ICHIBAN)	14	18	34	BE MY PRIVATE DANCER	THE 2 LIVE CREW (LIL JOE)
2	—	1	LIKE WE DO	P.A. (DREAMWORKS)	15	7	8	SABROSURA	D.J. LAZ (PANDISC)
3	—	1	IF YOU WERE MINE	TAMI HERT (550 MUSIC/EPIC)	16	15	6	I KNOW YOU WANT ME...	NASTYBOY KLICK FEAT. CECE PENISTON (NASTYBOY)
4	—	1	NO STOPPIN'	THE JIVE ALL-STARS FEAT. JAYE BLAZE, KISHO AND MIC WANDALZ (JIVE)	17	—	1	STREET LIFE	LIGHTER SHADE OF BROWN (GREENSIDE/THUMP)
5	2	7	DO YOU	HEATHER B. (FREEZE/REPLAY)	18	—	1	IF YOU DON'T KNOW	KILLAH PRIEST (GEEFFEN)
6	22	7	THE WAY I PARLAY	TROOP (WARRIOR/ICHIBAN)	19	8	9	BIG BOOTY GIRLS	M.C. SHY-D (BENZ)
7	1	7	LET IT GO	NICE & SMOOTH (STREET LIFE/DIVINE/ALL AMERICAN)	20	16	3	IF I LET MYSELF GO	CHUCK JACKSON & DIONNE WARWICK (WAVE)
8	5	4	60 WAYZ	VERONICA (H.O.L.A./REO ANT)	21	—	1	CRIMINAL MINDED	BOOGIE DOWN PRODUCTIONS (M.I.L. MULTIMEDIA)
9	4	9	THEY BE JUMPIN	MICHAEL LONG FEAT. K. CHILL & TETRAZ (HAWK TROUPE/550/SONICBOUNDS)	22	—	22	AZ SIDE	NASTYBOY KLICK FEAT. MANOH (NASTYBOY/CLASSNOTE/MERCURY)
10	—	1	GOT'S LIKE COME ON THROUGH	BUDDHA MONK FEAT. OL DIRTY BASTARD (TVT SOUNDTRACK/TVT)	23	—	1	BRIDGE IS OVER	BOOGIE DOWN PRODUCTIONS (M.I.L. MULTIMEDIA)
11	—	1	GET YO ASS IN THE WATER AND SWIM LIKE ME!	GEORGE CLINTON (DOUGLAS/GRAVITY)	24	11	6	PUERTO RICO	FRANKIE CUTLASS (HOODY/FREEZE/MOONROOF)
12	3	8	HERE COMES THE HORNS	DELINQUENT HABITS (RCA)	25	13	9	BLAST FIRST	PARIS (UNLEASHEO/WHIRLING)
13	10	13	MY STEEZ	RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG PLAY/SOLID DISCS)					

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

Artists & Music

LUCINDA WILLIAMS GETS IT RIGHT

(Continued from page 16)

Gravel Road," the superb follow-up to 1992's "Sweet Old World." Beginning with a wistful love song, "Right In Time," the country/blues album alternates between melancholy (the soft-spoken ballad "Lake Charles" and the closing acoustic-blues "Jackson") and rocking ("Drunken Angel," an indictment of a self-destructive rock star that recalls Bob Dylan's "Positively Fourth Street," and the loud, biting "Joy").

"I was trying to get that feeling I had on the first album," she says, referring to her self-titled 1988 album, which Koch International is planning to reissue in mid-June. "The problem was going in with a bunch of songs cold in the studio and trying to get that feel that we had before. And you knew it wouldn't be there. Then I would want to stop and go out and play the songs a whole bunch and kind of get them warmed up, then go back and do that. I could never settle for less than I had on that first album."

Williams, who recorded two albums of folk, blues, and country standards for Smithsonian/Folkways before putting out "Lucinda Williams" on the independent label Rough Trade, has had notoriously bad luck with record companies. Rough Trade, which folded a few years after putting out "Lucinda Williams," couldn't push it effectively. And when Chameleon Records subsequently picked up the album, which contains the rich classics "Passionate Kisses" and "The Night's Too Long" and has since become a touchstone for the growing alternative-country movement, the company never gave it much support.

Most recently, she signed with Rick Rubin's American Recordings label, which went through major structural changes last year before inking a new deal with Columbia, further delaying the record after the songs were finished.

Williams signed with Mercury in late April, after splitting with American. She expects more marketing this time, and the label agrees that there are now many more options for her than before. "She really predates a lot of things that have been taken for granted in terms of marketing an adult artist," says Michael Krumper, Mercury's senior marketing VP in New York. "She really predates the rise of triple-A radio; she predates the rise of Borders and Barnes & Noble and adult-leaning record retail. Those are all areas in which she really can excel."

Radio stations, which rarely played Williams' songs when they first came out, are finally primed for her new material, Krumper says. In fact, some adult rock and country stations have already begun airing "Still I Long For Your Kiss," her song on the soundtrack to Robert Redford's "The Horse Whisperer." (A different version appears on "Car Wheels.")

"We're getting a huge reaction to the song from the soundtrack," says Rita Houston, music director and

midday air personality at Fordham University's WFUV New York. "It's a classic Lucinda song, and it's definitely holding over the Lucinda fans

'She really predates a lot of things that have been taken for granted in terms of marketing an adult artist'

until the album is out. I think the new album is amazing. For a woman who takes a few years between records, this one is definitely worth the wait."

"I really don't believe there's a

magic potion for breaking an artist like this," Krumper says. "I think it's persistence and taking care of the little stuff."

Williams is occasionally portrayed as a difficult artist who alienates people in her quest to get things right. She says that's not the case. She compliments Mercury, for example, which has booked her for "Late Show With David Letterman" the night of the album's release date and for a couple of high-profile Lilith Fair tour dates this summer.

"I don't burn bridges if I can help it. I've managed to stay friends with everybody I've worked with," she says. "Gurf and I are having a little problem right now sorting things out—that goes back to a long friendship and a 10-year connection that we had with the band and all. I'm sure we'll get it sorted out at some point."

amusement

business **BOXSCORE** **TOP 10 CONCERT GROSSES**

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BOB DYLAN/VAN MORRISON/ JONI MITCHELL	Gorge George, Wash.	May 16-17	\$2,051,873 \$84/\$63/\$47.25	37,016 39,554, two shows	Universal Concerts
GEORGE STRAIT TIM MCGRAW, JOHN MICHAEL MONTGOMERY FAITH HILL LEE ANN WOMACK LILA MCCANN ASLEEP AT THE WHEEL	Arrowhead Stadium Kansas City, Mo.	May 16	\$2,018,700 \$45/\$20	51,838 sellout	PACE Touring
BILLY JOEL	Hartford Civic Center Hartford, Conn.	May 6, 8-9	\$1,824,785 \$38.50	47,397 three sellouts	Delsener/Slater Enterprises
GEORGE STRAIT TIM MCGRAW, JOHN MICHAEL MONTGOMERY FAITH HILL LEE ANN WOMACK LILA MCCANN ASLEEP AT THE WHEEL	Hubert H. Humphrey Metrodome Minneapolis	May 17	\$1,618,915 \$45/\$20	42,038 sellout	PACE Touring
GARTH BROOKS TRISHA YEARWOOD	Rupp Arena Lexington, Ky.	May 15-17	\$1,380,368 \$20.50	68,010 three sellouts	Varnell Enterprises
BOB DYLAN/JONI MITCHELL/VAN MORRISON	General Motors Place Vancouver	May 14	\$800,173 (\$1,158,495 Canadian) \$61.99/\$44.72	14,879 15,823	Universal Concerts Canada
ERIC CLAPTON	Nashville Arena Nashville	May 16	\$797,579 \$61/\$41	14,759 sellout	Beaver Prods.
DAVE MATTHEWS BAND TAJ MAHAL & THE PHAN- TOM BLUES BAND	Gorge George, Wash.	May 15	\$693,000 \$34.65	20,000 sellout	Universal Concerts
ERIC CLAPTON	Pyramid Memphis	May 17	\$673,435 \$50/\$35	14,654 sellout	Beaver Prods.
ERIC CLAPTON	Dean E. Smith Center, University of North Carolina, Chapel Hill Chapel Hill, N.C.	May 14	\$516,348 \$52.50/\$40	10,829 11,711	C&C Concerts

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Virgin Underground's Demise Bad For Music, Bad For Biz

THE UNFORGIVING, brutally sharp industry ax has swung again—and it's claiming yet another dance-rooted entity. The victim this time? Virgin Underground and its visionary president, **Rick Squillante**.

After three years and a string of influential international hits, the club-focused subsidiary of Virgin Records has been shuttered. The official reason for the move is "ongoing corporate restructuring at the label." Although no one at Virgin could be reached for further comment at press time, it appears that Virgin's recent deal with the dance-intensive Astralwerks has rendered the small but rambunctious Virgin Underground redundant and disposable.

Since its formation in 1994, the singles-driven subsidiary has made considerable noise. Its first release, "I'm Ready" by **Josh Wink** alter ego **Size 9**, remains among the most copied dance records of the five years, and it's still a red-hot European licensing item. The label also scored with the 12-inch pressing of "Spin Spin Sugar" by **Sneaker Pimps**. Under Squillante's A&R guidance and street promotion, it went on to top Billboard's Hot Dance Music/Club Play chart.

Virgin Underground's most recent success was with the anthemic "Wanna B Like A Man" by **Simone Jay**, which caused a serious dance-floor commotion and made a respectable dent at crossover radio.

"I'm proud of the fact that the label's music made an impact," says



by Larry Flick

Squillante, adding that while he's "extremely disappointed" by Virgin Underground's demise, he can move on "without feeling like the label was a failure."

Squillante will present material by VU acts **Peplab** and **Groove Junkies** to Virgin's A&R staff for possible release. From there, he'll begin searching for a new gig. Quite frankly, we are astonished that Virgin did not reassign him within the label. He is among the most effective and charismatic figures we've ever had the good fortune of encountering in this business. We predict Virgin will sorely regret letting him slip away. However, his availability is good news to anyone interested pumping up the visibility and creative quotient of his or her company. Start dialing his number now . . . or call us if you need it.

As we ponder yet another harsh blow against clubland, it's hard not wonder if the industrywide hype about a dance music revolution is nothing more than a big fat joke.

BOOGIE WONDERLAND: Journeyman producer **Ralph Rosario** has re-teamed with budding diva



Erin's Dream. Club ingénue Erin Hamilton makes a promising first impression with a spirited interpretation of the Gary Wright chestnut "Dream Weaver." Due for release on the Los Angeles-based Trax Recordings, this Scott Anderson production sports solid remixes by Rosabel, Haarsh Reality (aka Julian Marsh and Keith Haarmeyer), Stephen Nicholas, and Ian Rich. With Hamilton's smoky alto pipes as the anchor of each version, the single is a diverse package with appeal to mainstream and underground turntables—as well as crossover radio formats. Hamilton will spend much of the next six weeks performing in venues around the States in promotion of the single.

Donna Blakely for another sure-fire club smash on Strictly Hype Records. "Do You Like The Way It Feels" comes hot on the heels of the two-some's turntable staple "Take Me Up (Gonna Get Up)"—and it has a similarly sticky hook and a house groove that just won't quit.

Rosario has been honing his skills as a tunesmith for several years now, and this single shows him at his songwriting best. He gives Blakely playful words to wrap her sultry voice around, as well as a melody that begs for radio attention. Of course, before an edit is circulated, DJs will be served a two-record set of remixes by **Rosario**, **Angel Moraes**, **Lego**, **Kevin Halstead**, **Alex Peace**, and **DJ Attack**. Needless to say, there's something for just about everyone here. So find a mix and bang it!

Here's a spot of good news: After a few rough months, New Jersey's funky Gossip Records is back in business. Label president **Greg Bahary** has inked a distribution deal with AV8. Ariola is getting in on the fun by supplementing Gossip's club promotion. It's a rare communal arrangement that will be interesting to watch unfold.

Gossip is up and running with a delicious cover of **Herb Alpert's** "Rise" by **Uptempo**, aka **Bahary** and **John Garcia**. It's been a white-label fave among underground DJs for a couple months now, and it should enjoy a healthy retail run now that it's commercially available.

Just in case you haven't gotten enough of disco legend **Loleatta Holloway** on Fire Island's cover of "Shout To The Top," she issues another yummy treat in the form of "Lifting Me Up." Available on Sunshine State U.K., the track is a stompin'

houser that makes fine use of Holloway's well-preserved pipes. Added pleasure is derived from the fact that she is digging into an original tune for a change. Wonder if anyone has considered letting Holloway properly work her program on a full-length album? T'would be a much-deserved opportunity for a singer who has never let her club loyalists down.

IN THE MIX: Chicago club pioneer **Jesse Saunders** continues to stomp in support of last year's fab "Chicago House Reunion" compilation. The latest single lifted from the Broken Records disc—which features classic cuts by **Tyree Cooper**, **Vince Lawrence**, and **Scream'n Rachel**, among numerous others—is **DJ Pierre's** genius garage anthem, "I Can't Stand It." Any clubhead worth his/her salt should already know and worship this jam. If you don't, shame on you! It's time for some long-overdue education.

Saunders will flex his own formidable turntable skills on the forthcoming "It's A Hard Life," a beat-mix disc due in late June on Switzerland's Energetic/Warner Music. The track listing is still being confirmed, though it will have a broad stylistic blend, ranging from techno-spiced house to deep-hard garage. The DJ/producer is shopping for a U.S. label for the project.

Fellow Chicago jock **Roy Davis Jr.** works his program to maximum effect on "DJ Mix," on which he flawlessly weaves thumpin' house ditties like "Enlightenment" by **Brian Harden**, "Home" by **Mateo & Matos**, and "Paris" by **Jay Juniel**. Davis also showcases several of his own notable compositions, the best of which are the imminent single "Gabriel" (with smooth vocals by **Peven Everett**) and "Beautiful One." Add this project to the ever-growing list of stellar multi-act albums circulating on the upstart X-Sight/Cold



Movin' On Up. Newcomer **Debbie Pender** flashes serious diva potential on "Movin' On," her first single on Tommy Boy Silver in the U.S. Import enthusiasts likely know this swishy house anthem from its recent U.K. release on AM:PM—by way of the independent Azuli Records. Produced by Blaze, the track has been remixed with a vibrant retro-disco flair by Italy's Paramour. Sharp ears will detect an intense empathy in Pender's performance of the song's tale of love gone wrong, since she was experiencing her own romantic drama at the time. "I was so emotional at the time," she says. "I poured everything I had into the song. We did it in one take."

Front/Brooklyn Music Ltd. label congregation. Also worth investigating? **Frankie Bones'** edgy "Computer Controlled" opus.

Speaking of beat-mix collections, **Junior Vasquez** currently has not one but two albums illustrating his famed turntable skills in the market. "Junior Vasquez 2" is a double-CD set on his own Pagoda/Drive label, and it's an absolute beat-fiend's delight with 33 juicy jams, including "The Sun Ain't Gonna Shine" by **Cher**, "To The Rhythm" by **Pepstar**, "Fly Life" by **Basement Jaxx**, and his own collaboration with **Patrick Mullady**, "Come Together."

Vasquez also twiddles with the EightBall Records catalog on "Junior Works EightBall," a two-CD retrospective of the label's best material. Needless to say, supreme diva **Joi Cardwell** is well-represented with several fine cuts. Also included are **Victor Calderone's** massive "Beat Me Harder" and buried treasures such as "Thoughts Intrude My Mind" by **John Creamer** and "Quiet" by **Zoel**.

Elsewhere in the compilation realm, electronica enthusiasts would be wise to grab a copy of "Fallout," a collection of hard-to-find jams first released on the U.K.'s highly influential Leaf label. Much of the album's tasty material has never been issued in the States, including tracks by the **Sons of Silence**, **Ronnie & Clyde**, and a rare track from **Boymerang**, aka **Graham Sutton**, formerly of **Bark Psychosis**. It's wonderfully atmospheric stuff, with moods ranging from darkly melancholy to downright jubilant.

"Fallout" is a promising first release from New York's fledgling Derailed Records, which will also compile cuts from another pair of oh-so-hip U.K. indies, **Fused** and **Bruised**.

Robertson Shies From Rock

BY DYLAN SIEGLER

NEW YORK—Justin Robertson has never wanted to be in a rock band. The well-known Manchester, England, DJ has made a name for himself over the last 10 years as a club icon and innovator of the electronic new school, but not as a rocker—and he'd like to keep it that way.

Lionrock, the project Robertson began with friends from Manchester as a way to integrate more "organic" instrumentation into his electronic music, is the closest Robertson hopes to get to the rock genre. "I don't want to play the rock'n'roll game," he says. "It's fairly redundant."

As a result, Lionrock's second album, "City Delirious," due in the U.S. June 2 on Time Bomb/Concrete, contains even less material that could be construed as rock than the collective's 1997 debut, "Instinct For Detection."

Lionrock uses live instrumentals as if they were samples, playing a riff and then creating a tape loop. The band incarnation includes MC **Buzz B** on vocals, **Roger Lyons** on electronics, **Mandy Wigby** on key-

boards, and **Paddy Steer** on bass and, according to Robertson, was primarily created for touring purposes. "It's a studio-based thing first and foremost," he says.

At Lionrock's live shows, says Robertson, "we do this reggae-style sound system thing, a more club-based thing. This is not a 'rock/dance hybrid.'"

When pressed to describe the new album—available in the U.K. on Concrete/deConstruction—Robertson says, "It's from the contemporary electronic tradition, but mining bits of reggae and jazz. It's part of a dance culture that's gone back, right through to blues, soul, funk, disco, and hip-hop—but it's definitely got a modern electronic sound."

Robertson says that while recording and touring for "Instinct," he began to lose sight of his place in dance music. "We were going too far down the band route. I was following that too much and forgetting what I was good at, what I liked, and that I was trying to get across this funky, descriptive music."

(Continued on next page)



ROBERTSON

Billboard.
HOT Dance Breakouts
MAY 30, 1998
CLUB PLAY

1. OUTLAW OLIVE RCA
2. WIZARD OF RHYTHM (FEAT. STEPHEN STILLIS) DEF JAM
3. I LOVE THE NIGHTLIFE INDIA AND NUYORICAN SOUL WORK
4. KUNG-FU 187 LOCKDOWN KINETIC
5. MOVE ON UP TRICKSTER PLAYLAND

MAXI-SINGLES SALES

1. HE GOT GAME PUBLIC ENEMY (FEAT. STEPHEN STILLIS) DEF JAM
2. 2 LIVE PARTY THE 2 LIVE CREW
3. IT'S MY LIFE DJ BOBO DANCIN' MUSIC
4. PUSSY LORDS OF ACID ANTLER SUBWAY
5. THE WEEKEND DAVE HOLLISTER TOMMY BOY

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

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	2	7	SHOUT TO THE TOP JBO 27520/V2 1 week at No. 1	FIRE ISLAND FEAT. LOLEATTA HOLLOWAY
2	3	4	7	A ROSE IS STILL A ROSE ARISTA 13484	ARETHA FRANKLIN
3	1	1	8	FOUND A CURE STRICTLY RHYTHM 12534	ULTRA NATE
4	5	6	9	DISTORTION SUBLIMINAL 003/STRICTLY RHYTHM	PIANOHEADZ
5	13	20	6	SUNCHYME ETERNAL/KINETIC 44517/REPRISE	DARIO G
6	12	18	5	MIDNIGHT BIG BEAT 84088/ATLANTIC	ROBIN S.
7	11	17	7	STRINGS OF LIFE NITEGROOVES 1078/KING STREET	RALPHI ROSARIO
8	9	15	8	HANDS TO HEAVEN GEFLEN 22402	PURE SUGAR
9	4	3	9	TWISTED FFR/LONDON 57011/ISLAND	WAYNE G
10	27	—	2	RAY OF LIGHT MAVERICK 44523/WARNER BROS.	MADONNA
11	7	8	8	DO IT AGAIN GROOVILICIOUS 041/STRICTLY RHYTHM	RAZOR N' GUIDO
12	6	5	11	UNTIL THE DAY TWISTED 55424/MCA	FUNKY GREEN DOGS
13	14	13	10	LOVE IS SO NICE KING STREET 1073 URBAN SOUL FEAT. CEYBIL JEFFRIES & TROYETTA KNOX	
14	21	28	5	GET INTO THE RHYTHM CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
15	17	21	7	SACRE FRANCAIS ATLANTIC 83081	DIMITRI FROM PARIS
16	25	37	4	BEAUTIFUL DAY TOMMY BOY SILVER 468/TOMMY BOY	HYPERTROPHY
17	24	29	5	BUMPIN' AND JUMPIN' NERVOUS 20303	KIM ENGLISH
18	10	9	10	I GOT A MAN SFP 9620	SHAMPALE CARTIER
19	8	7	10	FROZEN MAVERICK 43993/WARNER BROS.	MADONNA
20	22	25	7	LIFT UP THE NEEDLE TANTRUM 001	JOHN CREAMER PRESENTS ELLIS D
21	28	31	5	I NEED LOVE GROOVILICIOUS 042/STRICTLY RHYTHM	PAUL MAIN PROJECT FEATURING RENEE
22	31	35	4	WHERE DO WE GO STRICTLY RHYTHM 12538	WAMDUE PROJECT
23	19	14	11	THANK YOU ATLANTIC 84085	BEBE WINANS
24	16	12	11	THE FUTURES OVERRATED KINETIC 43961/REPRISE	ARKARNA
25	33	39	4	HISTORY REPEATING DREAMWORKS/GRAND ROYAL 057/GEFFEN	PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY
Power Pick					
26	35	41	3	GIVE ME RHYTHM EDEL AMERICA 9163	BLACK CONNECTION
27	30	34	4	HORNEY PEPPERMINT JAM IMPORT	MOUSSE T
28	29	32	6	SIXTH SENSE OVUM/RUFFHOUSE 78726/COLUMBIA	WINK
29	18	10	11	MIRACLE RCA PROMO	OLIVE
30	26	26	6	PROLOGUE JACKPOT 1009/4 PLAY	TENTH CHAPTER
31	36	44	3	MY ALL COLUMBIA 78822	MARIAH CAREY
32	23	19	10	I GET LONELY VIRGIN 38632	JANET
33	20	16	13	HAPPINESS EPIDROME PROMO/EPIC	KAMASUTRA FEATURING JOCELYN BROWN
34	45	—	2	THE DAY DEFINITY 003	BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS
35	15	11	13	HAPPY ELEKTRA PROMO/EEG	TOWA TEI
36	38	40	4	PRIDE UNIVERSAL PROMO	RACHID
37	46	—	2	THE HORN SONG STRICTLY RHYTHM 12539	THE DON
38	42	45	3	A LITTLE BIT OF MY LOVE VELOCITY 61012	SCOTT WOZNAK FEATURING ALTHEA MCQUEEN
Hot Shot Debut					
39	NEW	—	1	HEAVEN'S WHAT I FEEL EPIC 78908	GLORIA ESTEFAN
40	37	38	5	DAY FOR NIGHT ECHO PROMO/WARNER BROS.	MOLOKO
41	47	—	2	KEEP IT SHINING MOONSHINE 88450	E.K.O.
42	43	42	3	YOUR LOVE IS TAKING ME OVER DEEPER 0014	KNIGHT BREED
43	48	46	3	MADAZULU 550 MUSIC 78767/EPIC	DEEP FOREST
44	34	23	12	I THOUGHT IT WAS YOU FFR/LONDON 570085/ISLAND	SEX-O-SONIQUE
45	NEW	—	1	DON'T GO LOSE IT BABY POPULAR PROMO	ROZALLA
46	NEW	—	1	HEAD INTERSCOPE PROMO	TRANSISTER
47	49	—	2	YOU WON'T FORGET ME RCA 65427	LA BOUCHE
48	32	24	14	MUSIC TAKES YOU JELLYBEAN 2533	PULSE FEATURING ANTOINETTE ROBERSON
49	NEW	—	1	REACH OUT PREACHER SAVE THE VINYL 57517/LOGIC	TODD TERRY
50	41	36	9	BUTTERFLY PERFECTO/KINETIC 43892/REPRISE	TILT

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.

MAXI-SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	2	30	3	I GET LONELY (T) (X) VIRGIN 38632 1 week at No. 1	JANET (FEATURING BLACKSTREET)
2	1	1	4	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	MARIAH CAREY
Greatest Gainer					
3	6	6	11	WHO AM I (T) (X) 2 HARD 6160/VP	BENIE MAN
4	3	3	15	GET AT ME DOG (M) (T) (X) DEF JAM 568523/MERCURY	DMX (FEATURING SHEEK OF THE LOX)
5	4	2	5	TURN IT UP (REMIX)/FIRE IT UP (T) (X) ELEKTRA 63844/EEG	BUSTA RHYMES
6	7	—	2	HEAVEN'S WHAT I FEEL (T) (X) EPIC 78908	GLORIA ESTEFAN
7	5	4	14	TOO CLOSE (T) (X) ARISTA 13457	NEXT
8	11	9	10	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	MADONNA
9	8	10	7	MONEY, POWER & RESPECT (T) (X) BAD BOY 79157/ARISTA	THE LOX (FEATURING DMX & LIL' KIM)
10	13	14	10	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
Hot Shot Debut					
11	NEW	—	1	SUNCHYME (T) (X) KINETIC/REPRISE 44517/WARNER BROS.	DARIO G
12	10	7	3	WHERE DO WE GO FROM HERE? (M) (T) (X) MODERN VOICES 005	TONY MASCOLO
13	9	5	4	VICTORY (T) (X) BAD BOY 79164/ARISTA	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
14	12	8	7	FOUND A CURE (T) (X) STRICTLY RHYTHM 12534	ULTRA NATE
15	15	13	8	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	ARETHA FRANKLIN
16	NEW	—	1	NINETY NINE [FLASH THE MESSAGE] (T) (X) RUFFHOUSE 78770/COLUMBIA	JOHN FORTE
17	18	17	19	DEJA VU [UPTOWN BABY] (T) (X) CODEINE 78762/COLUMBIA	LORD TARIQ & PETER GUNZ
18	16	15	10	BODY BUMPIN' YIPPIE-YI-YO (T) (X) A&M 582445	PUBLIC ANNOUNCEMENT
19	19	19	27	NO, NO, NO (T) (X) COLUMBIA 78687	DESTINY'S CHILD
20	14	12	5	CLOCK STRIKES (T) (X) BLACKGROUND/ATLANTIC 95533/AG	TIMBALAND AND MAGOO
21	30	35	10	RAISE THE ROOF (T) LUKE II 572251/ISLAND	LUKE FEATURING NO GOOD BUT SO GOOD
22	20	16	7	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	BACKSTREET BOYS
23	24	27	16	HOW DO I LIVE (T) (X) CURB 73047	LEANN RIMES
24	31	25	8	IMMA ROLLA (T) (X) LOC-N-UP 70310	MR. MONEY LOC
25	NEW	—	1	SHORTY (YOU KEEP PLAYIN' WITH MY MIND) (T) JIVE 42505	IMAJIN FEAT. KEITH MURRAY
26	17	11	8	SECOND ROUND K.O. (T) UNIVERSAL 56175	CANIBUS
27	RE-ENTRY	—	4	SUPERHERO (T) (X) COLUMBIA 78787	DAZE
28	28	32	17	MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL
29	21	18	21	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	BROOKLYN BOUNCE
30	22	21	15	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 54443/BMG LATIN	HANNAH JONES
31	NEW	—	1	IN MY LIFE (T) SUBLIMINAL 005/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
32	RE-ENTRY	—	9	LIFTED (T) (X) A&M 571265	LIGHTHOUSE FAMILY
33	NEW	—	1	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	BRANDY & MONICA
34	NEW	—	1	N.O.R.E. (T) VIOLATOR/PENALTY 0232/TOMMY BOY	NOREAGA
35	29	34	18	LOVE IS ALIVE (T) (X) DV8 582349/A&M	3RD PARTY
36	25	28	8	SWEET HONESTY (T) (X) CLASSIFIED 0249	M:G
37	26	23	18	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	WYCLEF JEAN
38	RE-ENTRY	—	3	SO IN LOVE WITH YOU (T) (X) 4 PLAY 56168/UNIVERSAL	DUKE
39	RE-ENTRY	—	6	HANDS TO HEAVEN (T) GEFLEN 22405	PURE SUGAR
40	32	38	14	BODY ROCK (T) (X) OPEN MIC 157/RAWKUS	MOS DEF FEATURING Q-TIP & TASH
41	41	—	14	LET'S RIDE (T) DEF JAM 568475/MERCURY	MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER
42	40	29	10	DO FOR LOVE (T) AMARU 42504/JIVE	2PAC FEATURING ERIC WILLIAMS
43	45	20	14	OFF THE HOOK (T) (X) ATLANTIC 8407/DAG	JODY WATLEY
44	33	26	12	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
45	RE-ENTRY	—	47	FREE (T) (X) STRICTLY RHYTHM 12528	ULTRA NATE
46	NEW	—	1	EVERGREEN (T) (X) BEFORE DAWN 114/TOUCHWOOD	TAIKA
47	37	—	2	GET INTO THE RHYTHM (T) (X) CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
48	23	22	13	WHAT YOU WANT (T) (X) BAD BOY 79142/ARISTA	MASE (FEATURING TOTAL)
49	35	48	8	ON THE MIC (T) RELATIVITY 1692	DJ HONDA FEAT. CUBAN LINK, JU JU, A. L. AND MISSIN' LIXX
50	RE-ENTRY	—	2	DO YOU WANT MORE? (T) VELOCITY 61015	SUBMISSION

ROBERTSON SHIES FROM ROCK

(Continued from preceding page)

So after the frenzy of the first album died down, Robertson says, "I started DJ'ing a lot more in the downtime, and it was like, 'Welcome home!' I remembered all the things that I liked about club culture—it was like a revelation, really."

That homecoming was just what Robertson needed to inspire the second album. "City Delirious" draws substantial licks from the traditions of British ska ("Rude Boy Rock"), classic rock, dub ("Wet Roads Glis-

ten"), and even swing and surf rock ("Zip Gun Rumble"), but stays solidly rooted in the club culture Robertson feels part of.

Robertson's wide musical knowledge, which his U.K. fans will recognize as the force behind the influential Rebellious Jukebox club night he started, informs Lionrock's eclectic foundation. "I know so much more about music now than I did when I started out," says Robertson. "The dance scene opened my eyes to loads

of different things I didn't know about."

Robertson's interest in live, "organic" instrumental sounds stems from his love of many kinds of music and does not reflect any criticism of the electronic music genre. "Machinery is not rigid. People should stop being so scared of it. When you think of it, there are people who are still whining about Bob Dylan playing an electric guitar!"

Peter Harper, product manager at

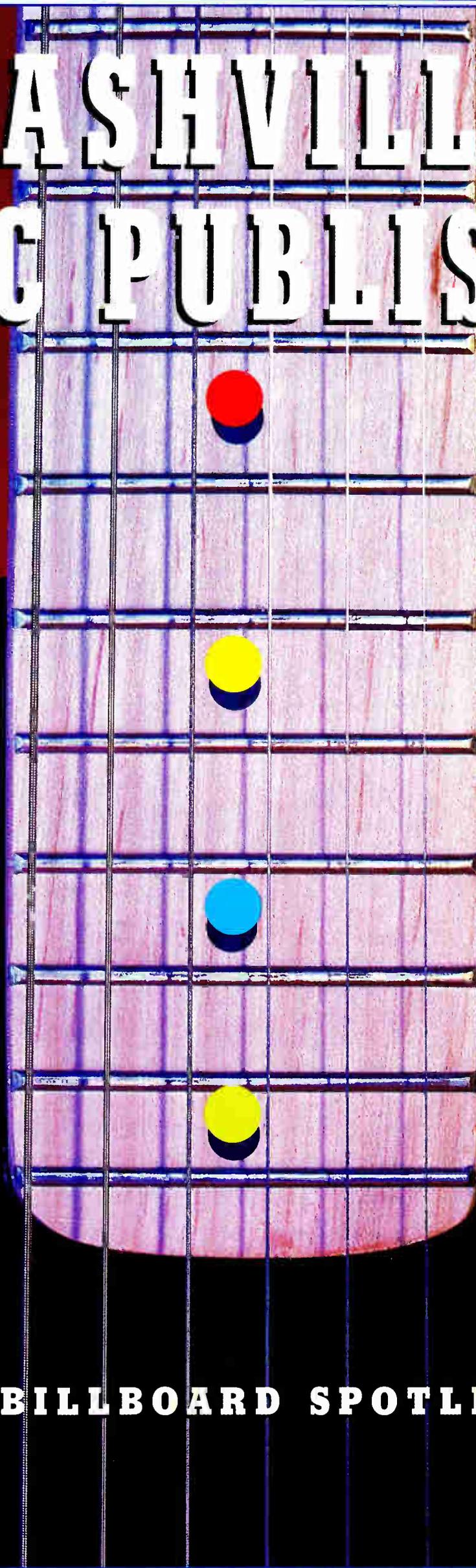
Time Bomb/Concrete, says that in marketing Lionrock, the label hopes to develop Robertson's dynamic, personable image by distributing an electronic press kit including video footage and an interview with Robertson, and a mix tape of Robertson's non-Lionrock DJ work.

For "City Delirious," Harper says, "our initial focus was record pools and underground DJs, because we wanted to build momentum through the underground scene and get a little

story going" before moving on to mainstream outlets.

Through high-profile work with the Beastie Boys and the Chemical Brothers, Robertson has gained a loyal following in dance music circles. And for Robertson, making music becomes more challenging as his fame grows. "I always feel I have to work twice as hard," he says, "because the pressure is always on to keep ahead of the pack. But that keeps you hungry."

NASHVILLE MUSIC PUBLISHING



THE BILLBOARD SPOTLIGHT

NASHVILLE

MUSIC PUBLISHING



Feels Like The FIRST TIME

Writers Recall Hearing Radio
Playing Their Song

there's nothing like the first time, or so any songwriter will tell you who has just heard one of his songs on the radio for the very first time. Here are some touching, humorous and unusual recollections from music row's top tunesmiths on what it was like to finally hear a song they wrote being broadcast on their local radio station.

BILL ANDERSON

The first song I ever got recorded was in the fall of 1956. I was 18 years old. The song was called 'No Love Have I,' and it was on TNR Records by an artist called Arkansas Jimmie. The song wasn't very good, and the recording of it was even worse. But it was the first time I ever saw my name on the label of a 45rpm phonograph record, and Arkansas Jimmie sounded like Elvis to me. The day my box of 25 copies arrived at the general-delivery window of the Athens, Ga., post office, I picked them up and literally ran all the way to the studios of WAFB radio. They had a country show from 11 to noon each weekday, and a DJ named Red Healan was at the controls. I gave Red a copy of the record but asked him not to play it until I could get back to my dorm room at the University of Georgia and hear it on the air. So I guess the first time a Bill Anderson song was ever played on the radio, I was there to hear it. It was a thrill I will never forget.

RICK CARNES

The truth is, I don't remember hearing my first song on the radio. The first one I can remember hearing is Reba McEntire singing "Can't Even Get the Blues." I was driving my beat-up old Karmann Ghia with a radio that only worked intermittently. The song came on while I was battling the brutal Nashville traffic. Of course, the radio went on the fritz just as Reba came in on the first verse. I stopped screaming at the traffic and turned my wrath on the radio, banging and kicking the dashboard. Somewhere in the middle of the first chorus, the sound returned and I was able to have a blissful moment of pure egomania. It was the first time I ever thought to myself, "Hey, I might be able to afford a car with a heater."

JOHN SCOTT SHERRILL

I know it's probably a cliché to say you were driving along; I guess everybody is. I was. Johnny Lee came on the radio singing "When You Fall in Love." I was on West End Avenue, and it was the most incredible feeling I've ever had in my life. I was trembling and shaking. I think I was on the verge of crying. I was trying to pull over so I could hear it better. There was so much traffic, I just slowed down to a crawl and cranked the radio up on my old Dodge pickup. If you cranked it up too high, it would start rattling and buzzing, but I didn't care. I just played it as loud as that old radio would go.

Continued on page 42

Promoting In-House Producers, Developing Writer-Artists And Delivering Complete Packages, Publishers Still Have To Focus On Good Songs

BY DEBORAH EVANS
PRICE



Bob DiPiero

album to put out right away."

Atlantic Nashville president Rick Blackburn doesn't necessarily agree. "Some publishers have simply said, 'Look, maybe we can serve ourselves better if we provide songs, the artist and the production and pitch that as a total package,'" he says. "I'm not necessarily looking at publishers for that function. It's OK if they want to do it. That's fine, but 'keep the good songs coming to me' is the appeal that I'm making."

Blackburn acknowledges that each publisher operates differently, but he expresses concern that some publishers trying to be all things to all people could affect the caliber of songs in Nashville. "I don't want to make a general statement and say they all do

Are Pubs Becoming LABELS' FARM TEAMS?

In recent years, Nashville music publishers have developed a reputation for not only being home to great songwriters, but prolific producers as well. The advantages are obvious. As the direct conduit to the artists, producers with publishing ties have a ready-made outlet for getting songs cut. However, there are some who question the ethics of such enterprises and whether the temptation to be self-serving in fact leads to less-worthy songs getting cut and lowers the quality of

"We've always kept Tree Productions and had someone basically working with writers we sign that we know have the ability to become artists. We develop them as writers and develop them through production. We are actually talent scouts for the labels."

—Donna Hilley, Sony/ATV Publishing

what makes it on radio.

There are also some people who wonder whether, in their rush to develop a strong staff of writer/producers, publishing companies are losing their focus and neglecting their original purpose—to

nurture songwriters and deliver hit songs. Obviously, there are numerous opinions on these issues, and many in the publishing community feel that expanding their role to include in-house producers just deepens their commitment to serving the music industry.

FINISHED PRODUCT

"I believe that publishers today are really being the A&R departments when it comes to artist development," says Wrensong president Ree Guyer Buchanan, whose roster includes writer/producer Will Rambeau (co-writer of Faith Hill's breakthrough single "Wild One" and producer of Arista newcomer Sherrie Austin). "We're being the A&R department because the labels can't afford to take three years to develop someone anymore. In the mid '80s, before the boom in '89, artists like Kathy Mattea and Reba McEntire made a



Ree Guyer Buchanan

that," he says. "I just hope it's not at the expense of supplying good songs. If that happens, then we potentially have a problem in Nashville, because this is a format that's based on songs. The format has never been more song-driven than it is right now."

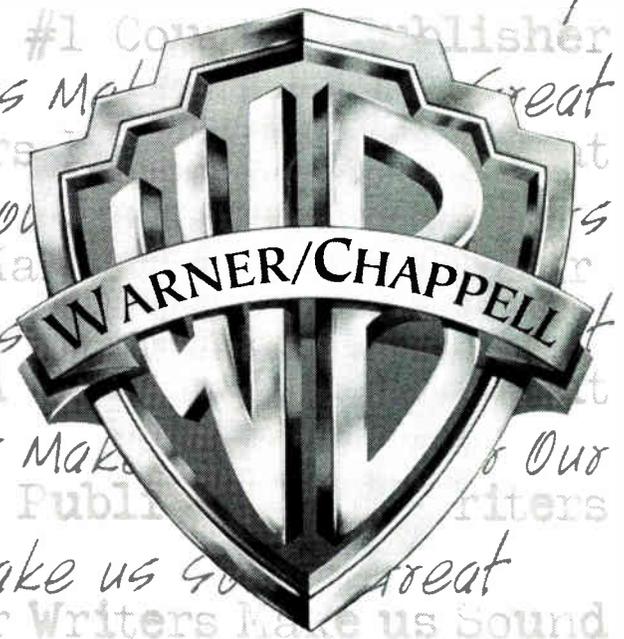
KEEP 'EM SEPARATED

One way some of Nashville's major publishers are trying to keep the focus on delivering quality songs while developing a staff of writer/producers is to create a separate division.

"Tree does not dilute the focus because we have two separate divisions," says Sony/ATV Publishing's Donna Hilley, whose stable of producers includes Don Cook, Bobby Braddock, Pat McMakin, Chapin

Continued on page 50

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Creative Director
Jennifer Hicks

NASHVILLE

FIRST TIME

Continued from page 40

FRANK MYERS

The first time I heard 'you and I,' my wife Linda and I were driving down west end Avenue in Nashville of course, we turned the radio up loud, and I remember getting a feeling that I never had before. I just couldn't believe my ears! My dream was coming true after years of hard work as a guitar player. I was on cloud nine and stayed there for quite some time. It's funny, though; I'll never have that exact feeling again. Anytime I hear one of my songs on the radio—which is kind of like watching a child grow up—I get a feeling of great accomplishment, but, more than that, it's still amazing to me how a song affects people's lives and emotions and that I've been blessed that I'm able to touch their lives through the power of a song.

BOB DIPIERO

I remember exactly what I was doing. I was vacuuming the carpet in the living room. I was much more domesticated back then. I was listening to the radio, and I heard the announcer say, 'up next, Miss Reba McEntire.' I knew my single was coming out. It was the first song I had recorded, called 'I can see forever in your eyes,' so I turned the vacuum cleaner off. I stood in front of the radio like I was going to see something. I was just watching I remember the song started, and I remember the whole intro going by and her first vocals going by before it actually started registering that it was my song and I had written it. It was very dreamlike. No one was home. I wasn't with people. I couldn't say, 'hey, that's my song. That's me.' I think it must feel exactly the same way when someone hits a hole in one and no one's there to see it.

MAX T. BARNES

I was driving home when I first heard Vern Gosdin sing "way down ooop." I can't remember where I was driving from or what I'd been doing. I guess all that was forgotten in the excitement of the moment. And I literally had to pull off the road until the song was over. It was like winning the lottery—not so much from the money point of view, but just in the awe of having something I'd done validated on the radio.

BRENT MAHER

cruisin' to work one morning, radio blasting, and the next record that came on was a song

Continued on page 43

UP FOR Discussion

Key Execs Ponder Key Publishing Issues

The trend in country-music publishing is to increasingly take on roles that record labels previously held, according to directors of Nashville's major publishing companies. As country music emerges from a boom-bust-rebound cycle into an uncertain immediate future, publishers increasingly are shaping the face of country music. To explore the changing face of publishing in Music City today, Billboard's **Chet Flipppo** spoke with Donna Hilley, president/CEO of Sony/ATV Tree Publishing; Gary Overton, executive VP and GM of EMI Music Publishing; Tim Wiperman, executive GM and executive VP of Warner/Chappell Music; and Jody Williams, president of MCA Music Publishing, Nashville.



Donna Hilley

What is the overriding function that publishing is assuming from record companies today?

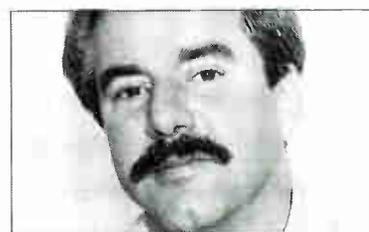
Hilley: Record labels are not developing talent the way we are today. We have a production company, and every single act in that company has a deal with a record company now. Tree was built on signing a writer, getting him a record deal and making him happen. So, that's not new with us. A&R people at the labels still work closely with us.

Wiperman: Publishers are becoming more and more de facto A&R departments, as far as artist development is concerned. The labels don't have the time to develop the artists. So publishers are getting into the business and taking artists to record companies with a complete package. We're even involved in photography and looking into management situations. In essence, we're becoming production companies for labels. Michael Peterson is an artist we showed to different labels with showcases. That's probably the most successful instance last year of a writer being signed to us and then us working to get him a label deal.

Williams: Because we have a production company that develops artists, all the record labels want to keep their doors wide-open to us. I think everyone is still a little nervous about why the tide has not turned the other way just yet. But, proactively, we became an A&R department. We kind of have two A&R departments here. One is through our production company, and one is through our professional staff. The record companies know this, and talented singers tend to come by way of our talented songwriters. The more high-profile your writer is, the more



Jody Williams



Tim Wiperman

likely he's apt to be sent someone who's really viable. It's working for us. We've got this guy, Keith Harling, through our production company who looks like he has a hit with Decca Records right now. We have a delivery production system with labels, and then we want to be out of the picture as far as management is concerned.

Overton: You sign the artist only once, but you're always in the search for songs. So the A&R function has gone to finding songs. They're hiring more song-finders in a lot of A&R positions, as opposed to people who are looking for talent. We're in a climate now where labels are telling us they're signing fewer acts and, in fact, purging themselves and focusing down on the roster. They also don't have the budgets anymore to commit to development. I think they look to us and our production departments to find and develop acts over a matter of time. We are very involved with the

A&R project. We've had success with Billy Dean, Mark Chesnutt and David Ball. We have several new ones in the process. The labels are also looking for new producers. So we're a total development company. We're also involved with catalog. Hal Ketchum just recorded Todd Rundgren's old song "I Saw The Light" as a country single.

What's happening with the matter of putting holds on songs?

Hilley: That's still a huge issue. For example, we had a label that held a song for nine months and not only assured us that it was going on the album but that it would be a single. It didn't even make the album. But we're not holding them that long anymore. At Tree, we're not holding songs nine to 12 months ever again.

Wiperman: There are far more artists now than there are great songs available. That opens you to all sorts of difficulties with people holding songs strictly for defensive purposes. The universe of artists has expanded greater than the universe of great songwriters. We now have a two-week hold policy on a song. We want communication about the status of that song. I have a certain cost investment in a per-song basis. Having our song inventory held up for months just becomes cost-prohibitive after a certain amount of time. It's also a problem for the writers if their best work is being held up when it comes time for their yearly options to be picked up by the publishing company.



Gary Overton

We're now getting good responses from the record companies.

Williams: This is an issue that can be talked about forever. The fact is that there are some labels that are great about communicating about what's on hold and what their intention is about the song and making sure that the publishers are comfortable with that. Unfortunately, there are some labels that don't do a very good job of this at all. We're held hostage to the point where we have to call up and say that if they don't know the status of the song, then we're declaring it off-hold. That happens a lot more than it should have to happen. All in all, though, as I was thinking the other day, we have no major problems. We can walk into the label and say, "We have a problem here." If you don't do that, you're not doing the right thing by your writers.

Overton: We try to police it very strongly. If we say we're going to hold a song, we'll hold a song. Are there problems? Yes, there are. But we handle it. We don't let people get away with these arbitrary holds. It's really on a case-by-case basis. We like to look at a positive move within two weeks. It's not only the company's income; it's the songwriters who are living and dying by their songs. ■

FIRST TIME

Continued from page 42

I'd written for Ike and Tina Turner titled "Work on Me." Hearing her voice come through that little speaker rocked my world, to say the least. What a buzz.

STEVE SESKIN

The first song of mine I heard was Waylon Jennings' "Wrong." I was driving down Highway 1 in northern California when I heard it. I just felt like screaming out the window to all the other drivers, "Turn to 97.9. They're playing my song!"

KACEY JONES

The first time I heard "1-900-Bubba" on the radio, the debut single from my Curb album, was while driving down the street on the way to a costume party. I was dressed as the devil. When my song came on the radio, I got so excited, I stopped my red van, threw the doors wide open so as to have the speakers blasting, and started to dance around the van. It wasn't long before a cop pulled up. He asked me what in the devil I was up to. I told him my song was playing on the radio, and I just felt like raising a little hell. He told me to move my vehicle. I told him to go to Hades. He told me I could go to jail. I moved my vehicle.

MARK SELBY

I was driving along in my car and I heard the opening to a song and thought, "sounds pretty interesting, like the way I would approach something." So I'm turning up the radio, and I realize it is something I wrote. It's Kenny Wayne Shepherd's recording of "Beja Voodoo." I nearly ran into a billboard.

STEVE MANDILE

It was at night, and I was pulling out of my parents' driveway, and Sherrie Austin came on singing "One Solitary Tear." I was so excited. I used my cellular phone and called my parents from their driveway and told them, "my song's playing on the radio. Turn on the radio!"

TERRY MCBRIDE

I was living in Austin, Texas, in 1990. The first single for McBride & The Ride was out, a song I co-wrote called "Every Step of the Way." My wife and I were leaving some friends' house one night, headed home, when the single came on an Austin radio station. My wife and I were so excited! We cranked the radio up. I definitely wasn't thinking about anything else at the moment—including the speed limit. The next thing I knew, blue lights were flashing. I tried to tell the officer that I had just heard myself on the radio for the first time and how excited my wife and I were. The cop looked at me and said, "oh yeah, I'm Johnny Cash, and here's your ticket!"

Continued on page 49

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MUSIC PUBLISHING



Christian's Mainstream Crossover

There may not be a "flood" of "butterfly kisses," but pop pubs are paying more attention to christian catalog

BY GORDON ELY

Christian music has always had a way, every now and then, of slipping a big hit into the mainstream. For Christian music publishers, however, the occasional "Oh Happy Day" (Edwin Hawkins Singers, 1969) or "Put Your Hand In The Hand" (Ocean, 1971) have historically been mostly icing on a tasty-but-tiny cupcake.

Then came "Change The World,"

and climbing.

Bob Carlisle's "Butterfly Kisses" was one of 1997's great success stories, with the single and renamed album, "Butterfly Kisses (Shades Of Grace)," both selling multi-platinum and getting significant airplay on AC, top 40, contemporary Christian and country formats. Add to that, Carlisle and co-writer Randy Thomas' recent Grammy for "Country Song Of The Year," and a Grammy last year for Gordon Kennedy, Wayne Kirkpatrick and Tommy Simms' "Change The World"—a major pop hit for Eric Clapton—and it's clear that something's going on here.

If it's not a whole new ball game, it's certainly a much larger playing field. And while mainstream producers, artists and labels are still not beating down the doors of Christian publishers, the heads of several of the Christian industry's biggest companies unanimously agree that their secular counterparts are giving them and their catalogs a new degree of interest, respect and credibility.

KEEPING AN OPEN MIND

"The primary change has been an open-mindedness in the general market toward Christian publishers," says Don Cason, VP and general manager of Word Music. "If we are committed Christians, God is in every part of our lives. So Christian songwriters are creat-



Steve Rice

"Flood" and "Butterfly Kisses"—all smash pop hits in the past two years, and all from writers and artists previously consigned to the comparatively tiny Christian corner of the industry.

As major secular conglomerates have bought into all facets of the Christian industry at a dizzying pace in the last several years, avenues of exposure for Christian songs have broadened, and the capital required to support expansion into new markets has increased significantly.

Jars Of Clay, part of Brentwood/Benson Music Publishing, soared on the modern-rock charts and MTV with "Flood," which propelled the group's 1995 eponymous album to almost double-platinum. The band landed a coveted guest slot in January of this year on "The Late Show With David Letterman," and its follow-up effort, "Much Afraid," is at 800,000 units



Bob Carlisle

it all begins with the song
THERE'S
THOUSANDS
OF WAYS
TO WRITE IT,
BUT ONLY
ONE WAY TO SAY IT:

IT ALL BEGINS
WITH THE SONG.

WE EXTEND OUR
SINCERE
APPRECIATION
TO OUR
PARTNERS &
FRIENDS -

THE SONGWRITERS
AND PUBLISHERS OF
OUR COMMUNITY.



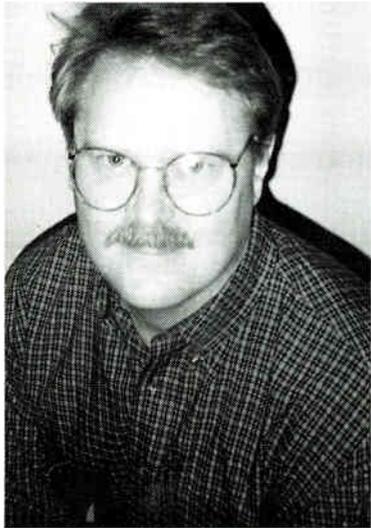
WHERE THE
FUTURE
LOOKS
BRIGHT

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ing more songs with a broader perspective about their walk with the Lord in everyday living. That makes our message much more palatable, and it's struck a nerve in the public at large. I think some of the resistance that existed in the '80s has diminished because so many people are identifying now with the message."

"I believe there's a combination of factors at work at the moment," comments Randy Cox, co-founder in 1981 of independent Christian publishing powerhouse Meadowgreen Music (now owned by EMI) and currently president of Randy Cox Music, a joint venture with



Don Cason

Sony/ATV Music. "Circumstances, events, luck... The record labels would like to believe it's a trend, but I just don't know yet if that's the case. As I go out into the pop world and the film world, if they know about Christian music at all, it's BeBe & CeCe, Kirk Franklin and Andrae Crouch, or Jars Of Clay and Amy Grant. We have absolutely just scratched the very surface. At this point, I see no groundswell of everybody getting into the Christian music business. They'd just as soon leave it to the people who are already in it."

Steve Rice, senior VP of EMI Christian Music Publishing, reiterates that observation. "[Amy Grant's] 'Every Heartbeat' was a big pop hit for us a few years back," he notes, "and we've also had cuts in the last year by Barbra Streisand, Vanessa Williams, Martina McBride and on the Notorious B.I.G. Tribute (certified seven-times platinum), but we don't really publicize those things."

"The reason is that our company is not trying to be a pop or country-music publisher. EMI has other divisions that do that very well. We simply want to be the best publisher of Christian music that we can, and if that means a few songs cross over to other markets each year, that's wonderful."

Dale Mathews, president of Brentwood/Benson Music Publishing, emphasizes the importance of traditional channels of Christian catalog exploitation, while agreeing that the bigger picture is changing in ways that can't be ignored. "A lot of the Christian music industry hasn't changed much at all and is still quite viable and profitable," says Mathews. "There have been a handful of tremendous crossover successes recently, but only a few. But they

have changed the complexion of what we do and have opened a lot of doors. Still, we continually preach to ourselves not to ever forget our core business and what we're really all about."

Randy Thomas, longtime collaborator with Bob Carlisle and co-writer of "Butterfly Kisses," sees Christian crossover as a matter beyond his creative control. "We wrote 'Why'd You Come In Here Lookin' Like That,' which was a No. 1 country record for Dolly Parton in '89," Thomas recalls. "We write for Bob. I have a new duo called Identical Strangers, which we write for, and Collin Raye is getting ready to cut one of our songs. So we do put on differ-

If it's not a whole new ball game, it's certainly a much larger playing field....The heads of several of the Christian industry's biggest companies unanimously agree that their secular counterparts are giving them and their catalogs a new degree of interest, respect and credibility.

ent hats and try to aim things in certain directions. But every time I've ever tried to think 'write a hit,' or 'go for crossover,' it's been

a total disaster. We just try to write great songs, and the best of them go where they will."

Even as deep-pocketed, well-

connected corporate partners give Christian music publishers an entrance into new and lucrative terrain, the importance of mainstream crossover still remains a dichotomous, "yes/no" proposition.

"Those blockbuster songs can't help but become targets for everyone," concludes Cason. "Businesses are driven to deliver home runs, and it's encouraging when you knock one out once in a while. But good music publishing is still built off a strong, diverse base of copyrights. A lot of solid singles and doubles—with the occasional triple—stacked in there add up to more runs than that one big homer." ■

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Ken Alphin

Mary Danna

Michael Dulaney

Billy Henderson

Brett Jones

Jerry Kilgore

Tony Lane

Hillary Lindsey

Susan Longacre

Wendell Mobley

Darrell Scott

Tia Sillers

the Hits

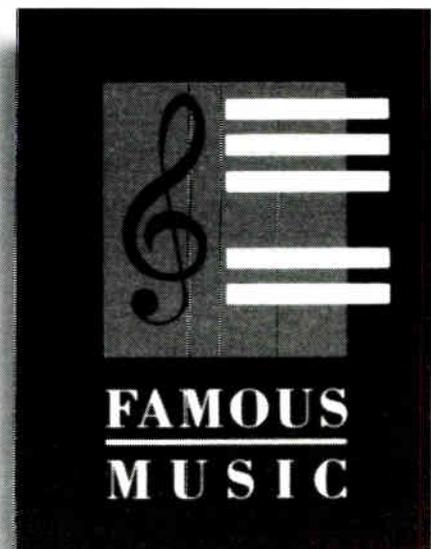
Lonely Won't Leave Me Alone *Trace Adkins*

Almost Over You *Lila McCann*

One Of Those Nights Tonight *Lorrie Morgan*

Takin' The Country Back *John Anderson*

No End To This Road *Restless Heart*



the Publisher

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NASHVILLE

MUSIC PUBLISHING



Songwriters Take The Stage

writers nights are a nashville-networking necessity

BY VERNELL HACKETT

Nashville's music community may not have invented writers nights, but it certainly has perfected them.

Any night of the week will find a writer or group of writers performing their newest song or their latest no. 1 hit to an appreciative audience in almost any of Nashville's clubs. While new, unsigned writers in town would like to think there is a publisher or A&R person at every table, reality is that's probably not the case.

Publishers, song pluggers, producers and A&R reps go out to writers night, but most often it is to see someone they already know. If an unknown writer is also on that showcase, then they might meet, a relationship form, and who knows what might happen on down the line?

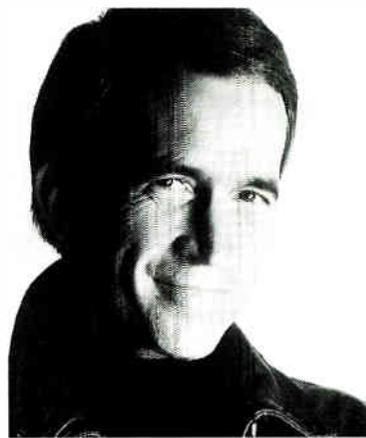
Woody Gomar, head of Little Big Town Music, says he rarely goes to writers nights, and, when he does, it is usually to see one of his writers. However... "Woody saw me with Kieren Kane, Harry Stinson, Kevin Welch and Mike Henderson in Austin, Texas, during the South by Southwest Music Conference, and he came up and asked who had my publishing," Tammy Rogers says. "At the time, I had my own publishing, but I went to talk to him and signed with Little Big Town, even though I was not in Nashville. That's a prime example of what can happen if you get out and play."

YOU NEVER KNOW

Peter Cronin, creative director at Bug Music, checks them out a couple nights a week. "I'll go to see my writers and see three or four other writers at the same time," he says. "And then there are nights I'll go out just to see new writers."

What motivates Cronin to investigate writers nights? "I think you can hit on something in this town that will blow you away. I remember the first time I saw Gillian Welch; she just blew me away. You never know what you're gonna see. Maybe you'll hear someone who is almost there."

Karen Conrad, VP of BMG Songs/Nashville, thinks writers nights are great and goes out two



Paul Craft

or three times a week. "One thing that does bug me are so many in-the-rounds," she says. "It's great if you're going out to be entertained, but as a publisher going to writers nights as an extension of my business, it takes a big chunk out of my evening. If I'm there to see only one writer, I have to wait through everyone else's songs to hear that writer's work."

"It's a great way for new writers to get out there and build up their confidence and hear other writers' songs and to network," adds Conrad.

MAKING CONNECTIONS

Networking is a key reason for new writers to perform at writers nights. Songwriter Even Stevens describes the move to Nashville as being part of the freshman class. As you progress, you move up with the rest of the class.

Blake Shelton recently signed a

writing deal with Gosnell Music and a production deal with Sony/Tree. He says that some of the songs that helped him get those deals were songs he wrote with people he met at writers showcases. "I would absolutely recommend that new writers do writers nights," he says. "That's how I met the person I write the most with, Rachel Proctor."

Ryan Murphey, who has a writer/artist development deal with Still Working For The Man Music, says that, when he first



Tammy Rogers

came to Nashville, he did a lot of writers nights. He believes it was that, more than anything, that helped him find a publishing deal. "I got involved in a group called the Young Riders, which was sponsored by *American Songwriter* magazine," he says. "We did a lot of writers nights together, and that led me to do other writers nights

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and meet more people. The more people who hear your songs, the more people will talk about them and talk about you."

Shelton and Kosser concur on one writers-night dilemma. "If you have a song with a neat hook, you might not want to do it because you're afraid that someone may pick up on it," Shelton points out.

Kosser agrees, adding, "I think writers nights really are a valid part of the songwriter marketplace in Nashville, but they do entail risks on both sides."

Songwriter Jim McBride doesn't go to many writers nights as either a performer or observer, but his reason comes from the other side of the coin. "It's just so hard for me to find great ideas after [writ-



Jim McBride

the bottom line."

"I think I do it mostly for the fun of it and because I enjoy playing my songs in front of people and getting their reaction," says songwriter Paul Craft. "As far as people hearing my songs—A&R people or producers—I don't see them at writers nights. I've heard of it happening, though."

Songwriter Susan Longacre plans writers nights when she has new songs. "I think it's a great opportunity to share some of your new material and hopefully there will be producers or A&R people in the audience...there usually are," she says. "I also like to go because I think writers need to be aware of what other writers are

doing—it can be inspiring."

So is it good to do writers nights? The consensus is a resounding yes. Will they really help you get signed to a publishing deal or get a new song cut? The consensus is probably not. But in Nashville anything could happen.

"They are their own art form," concludes Murphey. "If you're a new songwriter, going to hear someone play all their hits is an incredible experience. I don't think you can know a song until you hear it played by the person who wrote it. It's so much more intimate, and you really understand where the song is coming from." ■



Peter Cronin



Karen Conrad

ing] this many years, and I won't write an idea that I've heard," he says. "I'd rather not eliminate the possibility that I may have come up with that title [heard at a writers night], so I just don't go."

OLD PROS

Many established writers enjoy writers nights, and their reasons are diverse. "I think probably the biggest reason is to try new songs," Rogers says. "Not that it's the final judgment, but it's nice to gauge reaction and see where you are with a song."

Songwriter Bob DiPiero has a



Blake Shelton

list of reasons for doing them. "The first is purely selfish," he says. "It's a pleasure for me to get to play with different musicians. I also do it just to keep myself sharp as a guitar player and singer."

"It's a good place to try stuff out, and that's still scary for me. Recently, I played a new song at the Bluebird, and, even though I knew it was going to be a single, I still had butterflies. You want the audience to like it—that's always

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WRITERS' Rights

The Songwriters Guild of America, sworn to "Advance, Promote And Benefit The Profession," Coexists In Nashville With NSAI

BY VERNELL HACKETT

The Songwriters Guild of America (SGA) opened its Nashville office in March of 1982, the year SGA celebrated its 50th anniversary as the first association established to protect the rights of songwriters.

A voluntary association run by and for songwriters, the Guild was formed by Billy Rose, George M. Meyer and Edgar Leslie. Originally known as the Songwriters Protective Assn. (SPA), its constitu-

tion's preamble charged the board to take "such lawful actions as will advance, promote and benefit the profession."

The reason for the Guild's formation was the realization that publishers did not always represent the songwriters' best interests when it came to signing contracts. In accordance with that realization, one of the first things the SGA board did was to issue the first Standard Uniform Popular Songwriters' Contract. It initiated

audits of publishers in the 1950s, making it possible today for songwriters to include that right in their publishing contracts.

The SGA also offers a catalog-administration plan, which provides complete financial administration of the writer's catalog and royalty collection from all sources covered by the writer's publishing contract, both domestic and foreign. Other benefits include catalog evaluation, copyright renewal and termination, legal/legislative work and insurance.

TWO HEADS ARE BETTER

According to George David Weiss, president of SGA, plans for a Nashville office didn't come to fruition until writers in that city urged the Guild to open an office there. The Guild didn't want to create any friction with the Nashville Songwriters Assn. International, but songwriters pointed out that the two organizations provided different benefits for their members and therefore could operate out of the same town. Since then, the two organizations have indeed worked together on various projects to help further the rights of songwriters.

Rundi Ream is the regional

director of the Nashville office for SGA, a position she has held for about a year and a half. She directs such activities as educational sessions, including Critique Sessions With A Publisher, held the first Monday of each month, and Peer Group Critiques, held every other Tuesday. Ask-A-Pro sessions are held the third Monday at noon and feature professionals discussing different aspects of songwriting and publishing. There are also Hit Song Analysis sessions on the fourth Monday of the month, where hit songwriters talk about their backgrounds and what it took for them to reach their current level of success.

SGA's Nashville office also introduced SongMania to the unsuspecting public. This particular style of writers night takes place once a month, with writers performing their funniest or most bizarre songs. There are two winners at SongMania, the one with the most bizarre song, as judged by the audience, and the writer with the best excuse as to why their song wasn't the most bizarre, also judged by the audience. Strange as it may sound, SongMania has developed a following over the years and is one of Nashville's most popular writers nights.

The Guild in Nashville also sponsors a yearly seminar, which will move to a late-summer time slot next year. "We wanted to move it from winter and bad weather and make it easier for people to travel to it," Ream explains.

Among the Guild's upcoming

projects is its Web site, being established under the guidance of songwriter Rick Carnes. A member since 1984, Carnes is one of two Guild council members from the Southeast and is its fourth VP. While the Web site is being established in Nashville, it will represent the entire Guild, Ream says. When complete, the page will give a variety of information about the Guild, including educational schedules for each office.

"Having that information on the Internet will allow the songwriter who is planning to travel to Nashville, New York or Los Angeles to access the page and see what activities are coming up that they might want to attend and plan the trip around them," Ream explains.

"We also want our members who are unable to get to any of the Guild offices to be able to participate in different activities," Carnes said. "They can come to the Web site and check out when we are having a particular seminar online, then they can sign up for that seminar and receive a password on the day of the program. They will use that to be able to get into the chat room to be an interactive part of the session."

Anyone can log onto the Web site (www.songwriters.org), but only members will be able to participate in the interactive sessions. Others who look up the site can find basic information about the Guild and what it offers, as well as information about each of the Guild offices. ■

Faith Hill *This Kiss*

Martina McBride *Some Say I'm Running* Garth Brooks *A Friend to Me*

Faith Hill *My Wild Frontier* Sammy Kershaw *Little Did I Know*

Neal McCoy *You'll Always Be In My Life* Delbert McClinton *Monkey Around*

Wynonna *A Love Like That* Ruby Lovett *Your Love Speaks Louder*

Buffalo Club *Nothing Less Than Love* Tracy Byrd *Walkin' The Line*

Jason Sellers *You Better Believe It* Clint Daniels *Long Way Down*

Neal McCoy *Love Happens Like That* Matt King *Destiny*

Delbert McClinton *You Were Never Mine*

Randy Travis *Out of My Bones*



TWO #1s, ONE WEEK

FIRST TIME*Continued from page 43***MARC BEESON**

everything that you spent years working for, hoping for and dreaming for crystallizes in that one moment. It's not about the money. It's about the feeling that you've accomplished something that maybe you didn't really believe you could ever do until right at that moment. I actually heard it on [Nashville's] WSIX. It was about 11 o'clock on a Sunday night, and I remember switching to WSM right when the song was over, and that was a double kick. I don't know any writer that wouldn't tell you that the best feeling of all is hearing your song on the radio. The other best feeling is the feeling you get right when you finish a song, before it's ever recorded and you walk out of the room feeling like 'I think I've got one there.' It really is the best feeling in the world.

MIKE PORTER

I guess it would have been "Tennessee Plates," John Hiatt's version. It was a thrill. I think I pulled off the road so I wouldn't get further distracted. But I take as much pleasure in hearing a song I pitched or a writer that I signed. When I started hearing Harley Allen, who I signed at Ten Ten when he had a big hit with Alan Jackson recently, that made me feel just as warm inside as something I wrote.

BOB HALLIGAN JR.

I was in my apartment in Queens. I guess it was the summer of 1983, and WNEW's Scott Muni, around three o'clock in the afternoon, played my song "Take These Chains" by Judas Priest. I had a pretty potent stereo, and I turned it up to 11. I howled and screamed and laughed and jumped all over the apartment.

MARK D. SANDERS

My first single was back around 1983 or '84 on Vince Gill, "Oh Carolina." It was a Sunday morning, and I was driving tours around Nashville for one of those companies on tourist row. I don't know which chart show it was on, but I had a van full of people and I was listening to the show. I was driving around Dolly Parton's house and Marty Robbins' old house, and they got to No. 34 and played "Oh Carolina." When it came on I said, "Hey, I wrote this song." They didn't believe me.

CHUCK ASH (THE ALTERED)

The first time I heard "Low" on the radio, I remember wondering how many others were hearing it for the first time and where they were listening from. I also remember thinking, "Will anyone remember hearing this years from now?" And I wondered what people who heard it would take from it.

*Continued on page 53***MCA**

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 A handwritten signature in black ink, appearing to read 'Larry Willoughby'.

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MUSIC PUBLISHING

LABELS' FARM TEAMS
Continued from page 40

Hartford, Lonnie Wilson, Larry Boone and Paul Nelson. "We were the first publisher to start that. Buddy Killen started it years ago. That's the way he began building Tree [the original publishing company that has since been purchased by Sony]—by having a production arm. He started it with Roger Miller, Joe Tex and people like that. We've always had the premise of building from inside out, discovering talent with writers who then become artists. We've always kept Tree Productions and had someone basically working with writers we sign that we know have the ability to become artists. We develop them as writers and develop them through production. We are actually talent scouts for the labels."

EMI Music Nashville also has in-house producers—Dann Huff, Mark Bright and Csaba Petocz. "We have a division called EMI Productions," says EMI Music Nashville president Gary Overton. "It's a separate profit center. We go out and find artists, and we have a fund so we can spend money developing them for six months, three years or whatever is necessary for demos and showcases. Then it's me who goes out and pitches them to labels. The labels are very receptive to this. Several labels call and ask, 'What have you been working on? What's coming through the farm team over there?' We've worked with 90% of the labels in town."

Overton admits some people have a problem with the in-house producers at publishing companies, but he's careful to keep the situation above board. "The practice of paying producers to cut your songs was actually brought up to me by a label head who asked, 'Did you know so-and-so was doing it?' I said, 'No, I don't think it's right, but it's none of my business. I don't do that.' What we do here is we get into relationships with producers to have them develop as producers. I have nothing in their contracts saying 'I'm going to pay you to do it.' I don't have anything in their contract saying they have to cut a certain number of my songs. What matters the most in making a record is

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having the greatest songs."

Overton doesn't think the practice of paying producers is a pervasive problem. "I don't believe it's widespread," he says. "Can I believe it's going on? Yes, I believe it, and I just think it's bad for business."

PRODUCING PRODUCERS

One of the positive aspects Overton sees developing from publisher/producer liaisons is that the publishing companies are dis-

company."

Bomar agrees with Blackburn that, in the rush to sign producers, publishers might be losing sight of their purpose—delivering hit songs. "I do think that they are losing sight of the original purpose," he says. "I do understand the thinking that this is a way to try to control recording projects, a way to gain influence—if not major control of recording projects—which helps you get your songs from your publishing cata-



From left: Don Cook, Bobby Braddock, Donna Hilley

covering and nurturing talented new producers. Mike Porter, president of Gaither Music Publishing, sees that as a plus in both the country and Christian markets. "We can help hone their craft," he says of new producers, "and expose their work to more people."

log onto a major record label. Obviously, that's the goal for doing it, and most of the big companies are putting a major focus on that."

BEGINNING OF THE END

Bomar notes that this shifting focus reflects what has already

"Our focus is a more traditional style of publishing, which is developing song catalog and developing writers—not focusing so much on artists who may or may not be writers and producers who may or may not be writers."

—Woody Bomar, Little Big Town

However, building a stable of writer/producers and writer/artists takes a level of financial strength that makes it tough for small boutique publishing houses to compete. "Overall, a lot of the larger companies have the kind of funding that allows them to sign a lot of artists and producers," says Little Big Town's Woody Bomar. "It takes pretty major money to be able to do those kinds of things. Our focus over the 10 years we've been here is a more traditional style of publishing, which is developing song catalog and developing writers—not focusing so much on artists who may or may not be writers and producers who may or may not be writers. I know there's a real trend in that direction, and most of the large companies are almost exclusively signing producer/writers and artist/writers."

Bomar says Little Big Town writer Bob DiPiero is starting to do some work as a producer: "He's very talented at doing that, and we are very supportive of his effort, but it didn't have anything to do with why we signed him. It's a career move he decided to make; it's not the thrust of our

happened in other music centers. "The publishing business outside of Nashville for quite a few years has been very much in that type of direction," he says. "There aren't a lot of situations, to my understanding, out on the West Coast where a person who is exclusively a songwriter can get a writing deal with a publishing company who has songwriters to go out and plug their catalog the way publishing companies have traditionally worked over the last few decades."

Does he think such practices are affecting the quality of songs? "Most of the producers who are in these situations are trying to exercise good judgment in song selection and trying to do what's best for the artist," Bomar says. "Most of them are not doing exclusively in-house songs, but we do have to compete with the in-house songs. I think the producers generally are looking for the great songs and trying to think long-term on the artist's behalf and building a career. If they start thinking in the short term, I think the quality will go down. But I think there are still a lot of great songs coming out of these situations." ■

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UNSUNG HEROES

Continued from page 38

the lyrics were so fresh and it was such a positive, romantic message; I thought it could be a country song."

So Daane asked Roboff to re-demo it as a country tune. Though extremely skeptical, she complied. "I said, 'If you re-demo this song country, I'll get Faith Hill to cut it,'" says Daane, who took the tune to Missy Gallimore, producer Byron Gallimore's wife. "She loved it. Faith loved it. All's well that ends well."

Daane says part of being a plugger is anticipating an artist's new

an understanding of what they want to sing about," he says. "We always ask questions like 'Where are you from?' If they're from Georgia, they're probably not going to sing a song called 'I Love Texas.' We consider the regional aspect of where they're from, which kind of tells us the things they relate to. So I think it's good to find out as much as you can about the artist, and who the artist feels they are, and what message and what image they want to present. A good song plugger has the ability to put themselves in an artist's shoes and then go through the catalog and find the songs that reflect that."

"I feel like, more importantly, I am cheerleader, confidant, psychiatrist, close friend and personal manager to every single one of the writers that write here."

—Whitney Daane, Maverick

direction. "You have to be able to cast songs, and part of that is being able to take risks," she says. "Just because that [song] sounds like what Clay Walker did last time, you can't assume that's what he's going to want to do this time. I think you have to be able to anticipate where an artist is going to want to go next."

Cooley admits he loves it when pluggers surprise him. "The ones I like are the ones that don't listen to direction," he says with a laugh. "If I'm looking for a certain kind of song and they throw a surprise at me, I love that. All rules were made to be broken."

Woody Bomar does some of the plugging for Little Big Town, but also relies heavily on VP of creative Terry Wakefield. "He works closely with all the writers and is very much on top of all the recording situations and knowing who is cutting when and where," Bomar says.

IF THE SHOE FITS

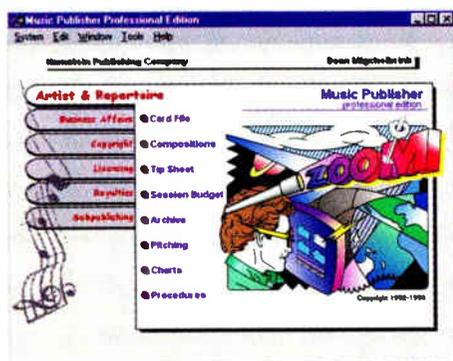
When asked what he thought made a good plugger, Bomar responds, "Thick skin, love of music, just an insight that helps you get into the mind of an artist and helps you see things as an artist sees them so that you have

One of the most successful song pluggers in town is Caryn Wariner. She's married to Capitol artist Steve Wariner and began running his publishing company, Steve Wariner Music, in 1993. Caryn is responsible for pitching and getting numerous cuts on Steve, including Garth Brooks' hit single "Long Neck Bottle" and Bryan White's hit single "One Small Miracle," written by Wariner and Opry-veteran Bill Anderson. Wariner also co-wrote the title cut of Clint Black's current album, "Nothin' But The Taillights."

"When I heard 'Long Neck Bottle' the very first time, I said, 'That's Garth,'" says Wariner, who adds that she always relies on her first instinct as to who to pitch to.

Wariner encourages new pluggers to pitch early. She says when husband Steve cut his new album for Capitol, they got pitches after the album was finished. "They were so late," she says. "I think some people wait too long. If you find something you think is really good, pitch it."

She says patience and tenacity are also necessities for song pluggers. "Garth had 'Long Neck Bottle' three years, but we didn't care," she says. "We knew it was a good song for him." ■



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FIRST TIME

Continued from page 49

EDDIE CARSWELL (NEWSONG)

The first time I heard a song I had written on the radio, it didn't feel real. Now, many years later, I am still humbled and amazed when I hear a newsong song on the radio.

GARY BURR

When I got my first cut, "Love's Been A Little Bit Hard on Me" by Juice Newton, I was putting burglar alarms in, and I was telling all my customers that I had this song coming out on the radio, and none of them believed me. I could never get to hear it on the radio, so I finally called the radio station, convinced them who I was, and asked them if they would play it for me over the telephone. So the first time I heard my first cut was over the telephone, and I was hearing it mono. I was so excited to hear it. I went outside and got into the truck where my [co-worker] at the time was still sitting, and I told him, and I don't think he believed me. I said, "Honest, no kidding. I have a song on the radio." Just as a joke I said, "As a matter of fact, it's playing right now." I punched the radio button and it was playing on the radio right at that second. He looked at me as if I was Samantha Stevens on "Bewitched." It was a very interesting day.

MARK GERSMEHL (WHITEHEART)

The first time I heard one of my songs on the radio—I believe it was "He's Returning"—the critic in me was so hard on myself, I immediately thought, "I could have changed the chorus" or "was that the word I really wanted to choose?" The first time I heard something I loved on the radio was one of those winter nights traveling down the highway when you can pick up stations from practically India. I caught a New York City station that was playing "Fly Eagle Fly" for a teen program. Some really wounded people had been calling in. I thought, "That is exactly why I wrote that song, so that eagle could fly to people who needed to hear it." That is probably my best memory of hearing a song of mine on the radio.

RANDY THOMAS (IDENTICAL STRANGERS)

Sweet Comfort Band had a song called "Childish Things" that went to No. 11 on our local AM station. Here I am in a Christian band, and the local pop station—which was not supposed to play Christian music—played the single anyway, and there were enough people who called in and liked it that it went to No. 11 in our own little hometown. That was the first time. ■

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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

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George Winston

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Songwriters & Publishers

ARTISTS & MUSIC

Songbooks Showcase Hall Of Famers

BY CHET FLIPPO

NASHVILLE—The Country Music Hall of Fame is issuing an ambitious series of songbooks tied to and themed around the 59 members of the Country Music Hall of Fame. The five books are being published by Hal Leonard Corp. of Milwaukee.

"Hal Leonard approached us and wanted to know what we thought of such a project," says Country Music Foundation (CMF) and Country Music Hall of Fame deputy director Kyle Young. We couldn't have been happier about it. We're happy to be associated with Hal Leonard—they're really the top of the industry." "It's a labor of love for us," says Hal Leonard president Keith Mardak. "We issued a first edition of this years ago, but there have been many inductees since, so we've cleaned up the series, dressed it up, and re-launched it."

Although the Foundation and the Hall of Fame have been involved in publishing projects before, says Young, previous ventures had been limited to standard books, such as the Foundation's current co-publishing venture with Vanderbilt University Press. The CMF also publishes the *Journal of Country Music*, a scholarly quarterly.

The five books, retailing for \$12.95 apiece, are large, slick-covered, illustrated paperbacks that each have from 29 to 33 songs arranged for piano, guitar, and vocal. Each Hall of Fame member is represented by photographs, a biography, and songs that were associated with him or her.

One of the initial difficulties, says Young, was that many of the Hall of Fame Inductees are executives rather than performers or even producers.

"So," he says, "we found and grouped songs or material around them by people that had been associated with them."

For example, BMI president/CEO

Frances Preston is known for being a songwriter's champion. So, she's represented by songs by her protégés Joe South and Kris Kristofferson.

Similarly, publishing pioneer Roy Horton's section includes Peer-Southern hits from his days with that firm, now known as peermusic.

Ralph Peer himself, who virtually launched the country music industry with his field recordings of Jimmie Rodgers and the Carter Family, is naturally represented by those artists' work.

WSM Nashville radio pioneer Grant Turner is represented by Hylo Brown's "Grand Ole Opry Song," while promoter J.L. Frank's section includes songs he wrote with Pee

Wee King.

"We gave it a lot of thought," says Mardak. "We found songs that really related to the career."

"You won't find a collection like this anywhere else," notes Young, adding that "the loyal country consumer can now find on retail shelves all of the great songs associated with the many greats in the Hall of Fame."

Mardak says the series automatically goes to dealers that subscribe to Hal Leonard's New Issues program. "Beyond that," he notes, "they'll be featured in our monthly sales bulletin, the *Hal Herald*." The books are also for sale at the Country Music Hall of Fame.



Music Attorney Harold Orenstein, 85, Dies

NEW YORK—Harold Orenstein, a pioneering music industry attorney, died May 15 in New York at age 85. Still active at the time of his death, Orenstein, who joined BMI after service in World War II, concentrated on the songwriting and music publishing aspects of the business.

"For about 10 years starting in the early '50s, Harold—commuting from New York—was the only lawyer rep-

resenting clients in Nashville," says music attorney Ed Cramer; a longtime friend. For many years, Orenstein was in partnership with Allen Arrow. In addition, Orenstein represented composer Philip Glass and the late Frank Loesser; among others. With David Grinn, Orenstein was the co-author of "Entertainment Law And Business." His widow, Indira, and a daughter, Donna, survive. IRV LICHTMAN

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, Neutral Gray/ASCAP, Pure Love/ASCAP, WB/ASCAP
HOT COUNTRY SINGLES & TRACKS		
THIS KISS	Robin Lerner, Annie Roboff, Beth Neilsen Chapman	Puckalesia/BMI, Nomad-Noman/BMI, Warner-Tamerlane/BMI, Almo/ASCAP, Anwa/ASCAP, BNC/ASCAP
HOT R&B SINGLES		
I GET LONELY	Janet Jackson, James Harris III, Terry Lewis, Rene Elizondo, Jr.	Black Ice/BMI, EMI April/ASCAP, Flyte Tyme/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		
SUAVEMENTE	Elvis Crespo	Sony/ATV/BMI

Sony/ATV Makes Hendrix Deal; BMG Gets Dave Matthews Band

SUB PUB ON HENDRIX: Sony/ATV Music Publishing has acquired worldwide subpublishing rights, the U.S. excepted, to more than 100 musical works of Jimi Hendrix. The company made the deal with Experience Hendrix L.L.C. president/CEO Janie Hendrix, sister of the rock star, who died in 1970. In the U.S., the Hendrix catalog is administered by Seattle-based Experience Hendrix L.L.C.

Hendrix, a legendary performer and writer, has had his music covered by such performers as Sting, Chrisie Hynde, Seal, Jeff Beck, P.M. Dawn, Eric Clapton, Spin Doctors, and Stevie Ray Vaughan, among many others.

MATTHEWS BAND/BMG TIES: Hotter-than-hot rock group the Dave Matthews Band has moved from individual foreign licensing deals to a single administration arrangement with BMG Music Publishing. The deal excludes the U.S., Canada, South Africa, and Australia, where the group maintains its own arrangements.

A BMG Music spokeswoman says the company would have first option to make deals in those territories should the band choose to give up administration control. The group's recently released third album, "Before These Crowded Streets," on BMG Music sister label RCA Records, has the distinction of having replaced the "Titanic" soundtrack as the No. 1 selling album after a run of 16 weeks.

PEER SETS BOGOTA OFFICE: Peermusic has established in Bogota, Colombia, its 27th international office. In that country, Rosa Gaviria, manager of royalties and copyrights, and Marlina Duarte, manager of administration, will operate the office on a day-to-day basis, reporting to New

York-based Jorge Barriga, director of Latin America operations.

ASCAP'S TOP FOREIGN TAKE: A new verification system helped ASCAP boost its 1997 foreign distributions to a record \$132.2 million, a 6.7% increase over the year before. Credit for the increase goes to the society's International Monitoring Unit, which checks the "thoroughness and correctness" of TV performance statements received from affiliated societies in eight countries, according to ASCAP CEO

John LoFrumento. As previously reported, overall ASCAP distributions were a record \$416.6 million last year, an increase of 5%

over 1996.

LINCOFF EXITS ASCAP: Bennett Lincoff, one of the architects of ASCAP's department of new media and World Wide Web site license agreement, has left the performance right group. ASCAP says that Lincoff's departure, effective May 8, was by mutual agreement and that it was related to pending restructuring of the new media section. Lincoff says his plans will involve being at "the intersection" of copyright and the Internet.

MINDER MUSIC DEAL: London-based Minder Music Ltd. has acquired rights to the Neil Mel Music catalog in various global markets. Songs include "Denis" by Blondie.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, "Re-Load."
2. "Titanic—The Musical," vocal selections.
3. John Denver, "All Aboard."
4. "Jekyll & Hyde," vocal selections.
5. Dave Matthews Band, "Crash."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"TAKE ME OUT TO THE BALL GAME"

Written by Albert Von Tilzer and Jack Norworth
Public domain

Since baseball is the great American pastime, it should be no surprise that songs about the sport also find great favor with the American public. Perhaps the most famous ode to the boys of summer is the 1908 copyright "Take Me Out To The Ball Game." It's been recorded many times by various artists and no doubt sung on countless ball fields across the country. Its most recent incarnation takes place in instrumental

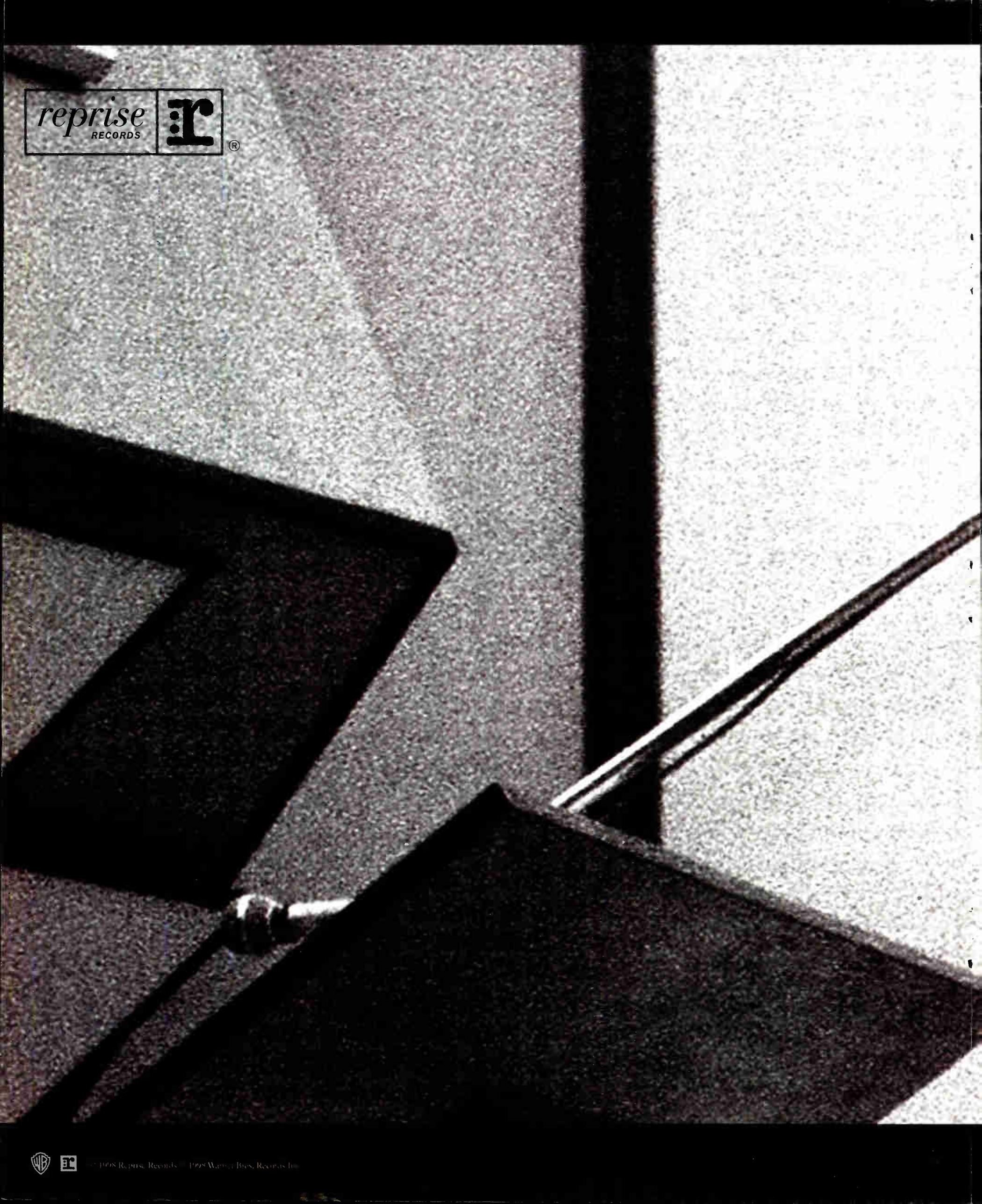
form on Sam Bush's new album, "Howlin' At The Moon," and on "Diamond Cuts," an album of baseball songs that Bush contributed to, along with Bruce Springsteen, John Fogerty, and other artists. (Proceeds from "Diamond Cuts" benefit Hungry for Music.)

Sam Bush had more than one reason for deciding to include "Take Me Out To The Ball Game" on his album. He and his wife are huge baseball fans, and the song holds a great deal of sentimental value for him, as it was the last song he recorded with his friend Roy Huskey Jr., an acclaimed bass player who died last

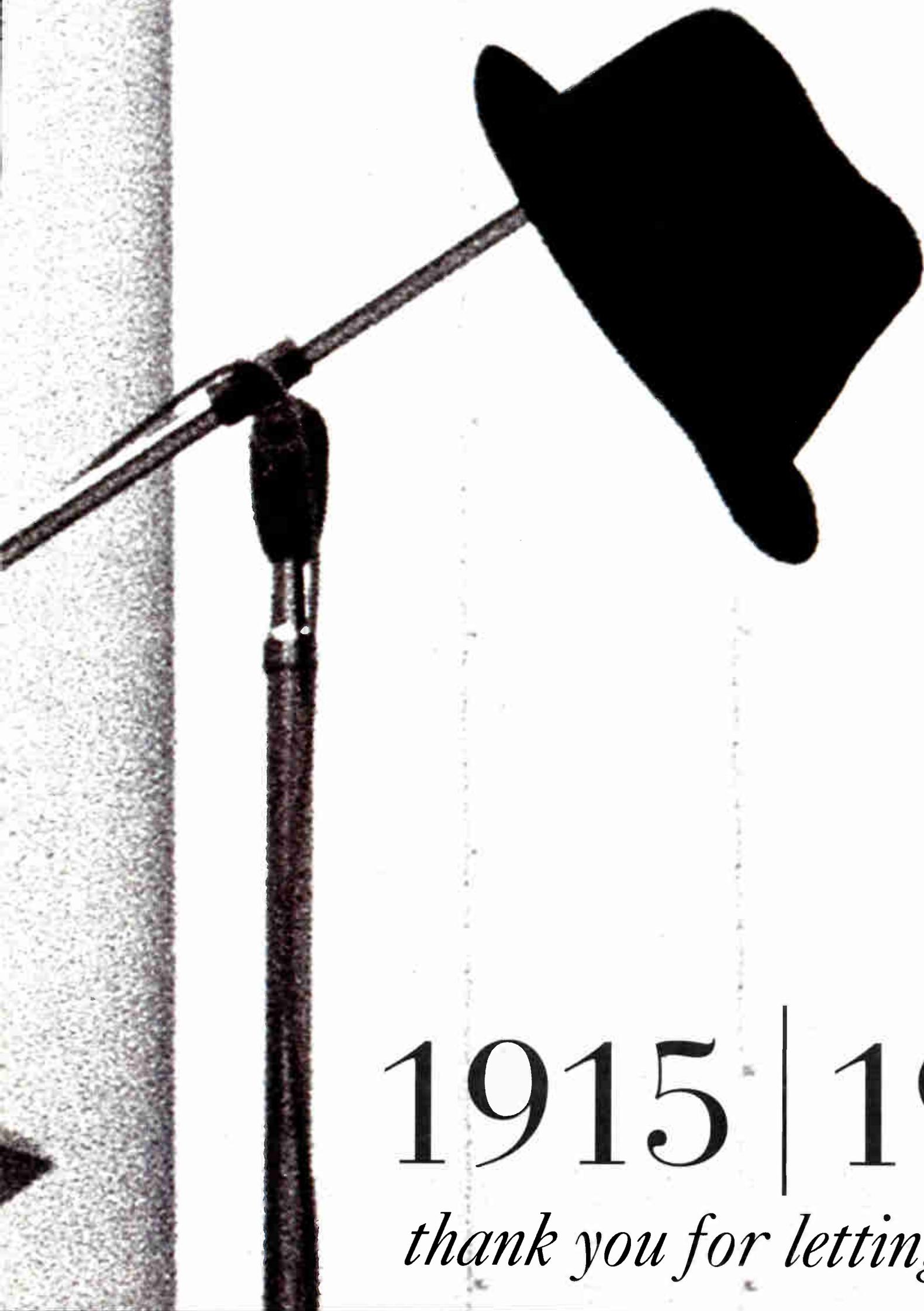


September. "When we recorded the song, I wanted to re-create the mood of the '30s when there was such a thing as mandolin orchestras," says Bush. "I asked Roy to play bass and had Darrell Scott on guitar. I love that cut. It was the last session I played with Roy."

"Howlin' At The Moon" also includes "Song For Roy," which Bush co-wrote with Jon Randall Stewart. (The cut features a guest appearance by Emmylou Harris.) "After 'Song For Roy,' we thought we should end the album with 'Take Me Out To The Ball Game,'" says Bush. "We wanted to end on a joyful note."



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thank you for letting us listen

Newsmakers



Sneak Attack At Brownies. Elektra recording group Spoon recently performed tracks from its album "A Series Of Sneaks" at New York nightclub Brownies. The band is touring until July. Pictured at the event, from left, are Frank Gironda, band manager; Bill Pfordresher, VP of promotion at Elektra Entertainment Group (EEG); Alan Voss, executive VP/GM at EEG; Gary Casson, executive VP at EEG; Spoon members Jim Eno and Joshua Zarbo; Ron Laffitte, senior VP/GM, West Coast, at EEG; Spoon member Britt Daniel; and Sylvia Rhone, chairman/CEO of EEG. Kneeling, from left, are Dane Venable, senior director of marketing at EEG; Steve Kleinberg, senior VP of marketing at EEG; and Greg Thompson, senior VP of promotion at EEG.



Heartfelt. Olivia Newton-John recently celebrated the release of her MCA Nashville set "Back With A Heart" with MCA and Universal execs at the Trace Restaurant in Nashville. Attending the event, from left, are Mel Lewinter, co-chairman/COO, Universal Music Group; Bruce Hinton, chairman, MCA Nashville; Newton-John; Doug Morris, chairman/CEO, Universal Music Group; and Mark Hartley, co-manager, Fitzgerald-Hartley.



All-4-Kids. All-4-One recently performed at the Wilshire-Ebell Theatre in Los Angeles to support the Grammy Concert Series for Children. Attendees at the event included 1,800 Los Angeles-area elementary school children. Pictured, from left, are All-4-One members Delious Kennedy and Tony Borowiak; Diane Mataraza, executive director of the NARAS Foundation; John Hall, trustee of Music Performance Trust Funds; Bobby Rodriguez, director of the Hispanic Musicians Assn. Orchestra; and All-4-One's Alfred Nevarez and Jamie Jones.



A Roast Amongst Friends. Radio veteran Brian Philips was the recent recipient of a roast at the Motown Cafe in New York. Planned by Kid Leo, VP of promotion at Columbia Records, the event benefited the T.J. Martell Foundation For Leukemia, Cancer, and AIDS Research. Pictured in front of the venue, from left, are Tony Martell, chairman of the T.J. Martell Foundation; Philips, who is director of programming, Atlanta and Dallas, for the Susquehanna Radio Corp.; and Kid Leo.



Gaia-ety In Hollywood. EMI Music Distribution (EMD), Virgin Records, and Domo Records recently celebrated Kitaro's latest Domo release, "Gaia," at the Palms restaurant in Hollywood. Joining the celebration, from left, are Monica Calderon, field marketing rep, Orange County, at EMD; Charles Estrada, sales rep, Los Angeles, at EMD; Natalie Chavez, sales rep, Los Angeles, at EMD; Kitaro; Christine Notaro, field marketing rep, Hollywood, at EMD; Tommi Diaz, marketing project manager at EMD; Ron Feddor, sales rep, Los Angeles, at Virgin Records; and Eddie Gilreath, managing director at Domo Records.



Soul Provider. Godfather of Soul James Brown recently performed at the House of Blues in Los Angeles in support of his upcoming set, "Back Again," on Private I/Mercury Records. Pictured at the event, from left, are Goldie Hawn, Brown, and Hawn's daughter, Kate Hudson.



On The Road To Stardom. RCA Victor and BMG executives recently celebrated the gold certification of "Star Wars (A New Hope) Special Edition." Pictured, from left, are Joe Mozian, VP of marketing at RCA Victor; Harry Palmer, consultant; Rudy Gassner, president/CEO, BMG Entertainment International; Pete Jones, president, BMG Distribution; Cor Dubois, president, BMG Classics; and Bill Rosenfield, VP of A&R, soundtracks, at RCA Victor.

Studio Action

ARTISTS & MUSIC

Producer Geza X Moves From Punk To Pop Mainstream

BY JEFFREY L. PERLAH

It's been more than 20 years since Geza X produced the Germs' first EP, "Lexicon Devil"—a raw, blistering affair that put West Coast punk rock, as well as Slash Records, on the map.

Although Geza has added new wave, R&B, rap, and mainstream rock to his palette of production work (last year he produced Meredith Brooks' breakthrough single, "Bitch"), he's still firmly grounded in the punk scene he helped pioneer. Currently, Geza is producing the soundtrack to the upcoming film "Rage: 20 Years Of Punk Rock West Coast Style" (Classified Films) and co-producing the movie's score with director Michael Bishop.

**PRO
FILE**

Following his work with the Germs, Geza produced and mixed material by the Dead Kennedys, Black Flag, Redd Kross, the Avengers, the Weird-

os, and other punk groundbreakers and played guitar in a number of bands, including the Bags (who wore bags on their heads), the Deadbeats (whose claim to fame was the Dangerhouse single "Kill The Hippies"), and the Mommymen (which he formed).

In "Rage," Geza is also among the charismatic cast of interviewees, along with Dead Kennedys front man Jello Biafra, Circle Jerks vocalist Keith Morris, TSOL front man Jack Grisham, and others.

"Right from the beginning, I identified very strongly with punk's sensibilities, in the sense of everything being taken to the max," Geza explains. "It was extra loud, extra alienated, kind of even counter to the counterculture in that it poked humor at its own roots. I appreciated its inversion of everything that was decent about society."

Before becoming a producer, the young Geza could be found sleeping on the floor of Artists Recording Studio in Los Angeles in exchange for repairing its audio equipment. "Of course, what typically happens in those situations is one day the engineer doesn't show up and they need someone to do a session," says Geza. "Bands would come up from Mexico, and we'd get a case of J&B and record a mariachi album."

Soon after, Geza talked the owner of the Masque club, across the street, into letting him sleep on its floor in exchange for being the sound man. (The recent Year 1 Records compilation "Live From The Masque" features tracks mixed by Geza.) It was there that he met the late Germs front man Darby Crash, who walked up to him and said, "You're a producer? So produce us," Geza recalls.

It was 1977, and punk was erupting in the U.S. and the U.K. Geza really wanted to cut his teeth on some

"very hard rock," which is exactly what "Lexicon Devil" became.

He remembers the challenges of recording guitarist Pat Smear (now of Foo Fighters). "We didn't have an amp, so we ended up putting the guitar through a chain of pedals, and that's what gave it that sort of very odd crunch-played-through-a-big-metal-pipe sort of sound," he notes.



GEZA X

"They were very interested in trying new things because they were practically kids at the time. I was amazed and appalled and delighted simultaneously."

As the Germs sprouted, so did the do-it-yourself ethic associated with late-'70s punk. "There was a very good reason for this," Geza says. "There was some very serious suppression from the record companies... that eliminated the possibility for new sounds and new social movements to break out."

At the time, Geza was obsessed with extreme distortion. "You hear 10 punk records from that era, and they all had certain things very much in common: that scrunchy sort of sound and a whole bunch of ambient noises," he notes. "I knew I was showing all the flaws, all the warts."

Geza produced, mostly with Thom Wilson, a number of Dead Kennedys records, including the "Holiday In Cambodia"/"Police Truck" single, the "Too Drunk To Fuck" EP, and the "Fresh Fruit For Rotting Vegetables" and "Plastic Surgery Disasters" albums.

With each subversive outing, Geza grew increasingly amazed by the guitar work of the Dead Kennedys' East Bay Ray, whom he calls "a really qualified musician in many styles."

Following the maxim "If it's big, let's make it bigger," Geza dragged Ray's amp into an echo chamber, against the guitarist's initial objections. "In the spirit of 'let's try it,' I took [the amp] into this chamber and turned it way up, and we got the colossal sound on 'Holiday in Cambodia,'" explains Geza.

Geza also produced, along with Spot, some of Black Flag's early material, including several singles and an early unreleased version of the "Damaged" album. What floored him most about this raging, gnarly band was Greg Ginn's twisted guitar work. "It was so obtuse," says Geza, "and I had come from a very similar school of thought: do atonality in a way that somehow fell between the cracks but became music. I made it a point of honor to capture it as loud and brazen and naked as it truly was."

With early '80s releases by the Dead Kennedys and Black Flag came the ultra-incendiary punk form known as hardcore. "Bands from the south [of Los Angeles] like Huntington Beach started coming up to Hol-

lywood and doing shows," Geza says. "All of a sudden, you get these rad skateboarders realizing there's a way to express rage. And in a way, it was pretty violent."

Even before the punk rock bug bit him, Geza was living an off-kilter lifestyle. In the late '70s, he had given himself a shocking haircut and appeared on TV's "The Gong Show." From 1988 to 1990, Geza was a staff engineer at Paramount Recording

Studios, working with R&B and rap artists including Ice-T, Charlie Wilson, Club Nouveau, Lighter Shade Of Brown, Uzi Brothers, and Keith Washington. Geza is now on the board of the recently established Music Producers Guild of the Americas.

He owns a 24-track recording studio called City Lab Sound Design with songwriter Josey Cotton. Among the records he's produced there are Butt Trumpet's Chrysalis/

EMI debut, for \$700. Geza says it's the cheapest major-label record ever made.

Geza's other production credits include 1000 Mona Lisas, Face To Face, Magnapop, and Rimitti—a band that features King Crimson guitarist Robert Fripp, Red Hot Chili Peppers bassist Flea, East Bay Ray, and a number of other musicians playing rai, a funk/rock genre rooted in Algeria.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 23, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	CLUB PLAY	MODERN ROCK
TITLE Artist/ Producer (Label)	MY ALL Mariah Carey M. Carey, W. Afanasieff (Columbia)	I GET LONELY Janet (Feat. Blackstreet) J. Jam, T. Lewis, J. Jackson, T. Riley (Virgin)	THIS KISS Faith Hill/ B. Gallimore (Warner Bros.)	FOUND A CURE Ultra Nate/ Mood II Swing (Strictly Rhythm)	THE WAY Fastball/ Julian Raymond (Hollywood)
RECORDING STUDIO(S) Engineer(s)	HIT FACTORY (New York) Dana Jon Chappelle Mike Scott	FLYTE TYME (Edina, MN) Steve Hodge	LOUD (Nashville) Julian King Marty Williams	GROOVE ON (New York) Phil Pagano Doug DeAngelis	A&M STUDIOS (Los Angeles) Joe Baresi
RECORDING CONSOLE(S)	SSL 8000	Harrison Series 10	SSL 4000G	Yamaha 02R/ Mackie 32.8 Bus	Custom Neve 4972 w/ Flying Faders
RECORDER(S)	Sony 3348	Otari MTR 100 dolby SR	Mitsubishi X-850	Tascam DA 88	Mitsubishi X-850
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Tascam DA88	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	CRAVE (New York) Mick Guzauski	FLYTE TYME (Edina, MN) Steve Hodge	IMAGE (Hollywood, CA) Chris Lord-Alge	M.A.W. (New York) Steve Barkan Doug DeAngelis	IMAGE RECORDING (Los Angeles) Chris Lord-Alge
CONSOLE(S)	SSL 4000G Plus	Harrison MTR 100 dolby SR	SSL 4056E	SSL 4000G	SSL 4056E/G
RECORDER(S)	Sony 3348	Sonic Solutions	Sony 3348	Sony APR 24	Sonny 3348
MASTER TAPE	Ampex 467	Hard disc	Ampex 467	Ampex 499	Quantegy 499
MASTERING Engineer	GATEWAY Bob Ludwig	BERNIE GRUNDMAN Brian Gardner	THE MASTERING LAB Doug Sax	POWERS HOUSE OF SOUND Herb Powers Jr.	BERNIE GRUNDMAN Brian Gardner
CD/CASSETTE MANUFACTURER	Sony	EMI-LTD	WEA	Europadisk	EMI-LTD

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Everly Bros. Legacy Hits The Stage

BY CHET FLIPPO

NASHVILLE—For Jeff Boyet and Matt Newton, the supreme moment came after the May 14 opening of "Bye Bye Love: The Everly Brothers Musical." The two singers, who portray the Everly Brothers in the production, were met backstage at the Ryman Auditorium by Margaret Everly, the Everly Brothers' mother. She had watched the show from the front row.

"She said," says Boyet, "that there were times during the show that she was sure we were lip-synching to her sons' records."

"That's the highest praise we could have gotten," agrees Newton. "Don and Phil [Everly] are coming to the show later, when they go off tour. But to hear Mother Everly say that was just amazing."

Interestingly, the opening came just two weeks after the Everly Brothers themselves played the Ryman. Memories were fresh in onlook-



EVERLY BROTHERS

ers' minds, and comparisons were inevitable.

"Bye Bye Love" runs through Oct. 24 at the Ryman; a cast album will be released in the future. The musical is the loosely told story of the lives and career of Don and Phil Everly. It roughly spans the years from their childhood—when they sang on live radio shows with their parents, Ike and Margaret—to their 1957 debut at the Grand Ole Opry, their meteoric rock'n'roll career, and their 1986 induction into the Rock and Roll Hall of Fame.

While the musical's story line is somewhat sketchy, the production hinges on the ability of Newton and Boyet to re-create, or at least approximate, the Everlys' almost-otherworldly harmony singing. They succeed far more than one would expect from two singers who met only three months ago after auditions for the show were held in several cities.

"Matt and I clicked the first time we sang together, which was at the last audition," says Boyet. "This is a hard sound to copy, but we had the closest to the Everly sound the producers had heard. We're not copying them, but the sound is close to what they had. We even look a bit like brothers. I was raised on Everly Brothers music; my mom and dad were huge fans. 'Bird Dog' was the first song I learned to play on guitar."

Boyet, 27, is an Arnold, Mo., native with theater experience; he moved here 2½ years ago to pursue a musical career.

Similarly, Newton, 24, moved here
(Continued on page 58)



Honoring Kenny. RCA Label Group (RLG) celebrated BNA artist Kenny Chesney's Academy of Country Music win as best new male artist with a party at the Pinot Bistro in Los Angeles. Shown in the first row, from left, are Mindy McCready, RLG chairman Joe Galante, RLG senior VP/GM Butch Waugh, Chesney, and BNA VP of promotion Tom Baldrice. Pictured in the second row are RLG senior director of A&R Sam Ramage, RLG VP Ron Howie, RCA VP of promotion Mike Wilson, Sara Evans, and Clint Black.

Murphey Rides Again On West Fest

BY DEBORAH EVANS PRICE

NASHVILLE—With his first album on his West Fest Records, Michael Martin Murphey says he's enjoying the artistic freedom that comes from having his own company (Billboard, Feb. 7). Distributed by Valley Entertainment, "Cowboy Songs Four" will hit the streets July 7, but Murphey fans who attend his WestFest western art and music festival, held July 4th weekend in Silver Creek, Colo., will get first crack at buying the new project.

"It feels like I am freer than I have ever been before. I feel like I'm in control of my art," says Murphey of his 22nd album. "I have artistic freedom like I never dreamed, and I don't have to worry about what statements I make. I felt much freer. If I wanted a song to be six minutes long, I could do it. If I wanted to do an old cowboy song simple and folksy, I could do it. If I wanted to do something that went in the direction of the more hot country sound, I could do it. I could move in any direction."

Murphey made the move to freer pastures earlier this year when he left Warner Bros., where he was the flagship artist for its Warner Western imprint. Murphey says there are no hard feelings. In fact, West Fest and Warner will partner at retail to create displays that will house his new project alongside his previous three volumes of "Cowboy Songs," which were released on Warner Bros.

Produced by Joey Miskulin and Ryan Murphey, "Cowboy Songs

Four" includes 15 songs and a late-1800s poem, "Old Horse." The songs are a mix of traditional cowboy songs, such as "Little Joe The Wrangler" and "Utah Carrol," and new self-penned tunes, such as "Summer Ranges" and "Born To Buck Bad Luck." He also covers Lyle Lovett's "Farther Down The Line," with Lovett joining Murphey to duet on the song. (Lovett cut Murphey's "West Texas Highway" for his forthcoming album.) Murphey also recorded "Easy On The Pain" and "Run Toward The Light," which he co-wrote with son Ryan Murphey, who co-produced the album. The project includes a medley of cowboy trail songs from the 1930s and '40s.

"Cowboy Songs Four" is about hanging tough with a lifestyle you believe in," Murphey says. "It attempts to preserve what the general public admires about the cowboy mentality, which is strong individualism, closeness to nature, love of the land, and above all a tenacious belief in living the way you want to live, freely. This album is a statement about liberty that I think anyone can understand, whether they are cowboy music aficionados or not. Cowboy music speaks to a certain spirit in people, and that's what we tried to get to on this album."

Murphey says the recording process went smoothly. "We had all the music and all the arrangements, knew what musicians we wanted, and what we wanted them to play. We just went in and did it. The approach was very much the approach of having a band in the studio rather than overdubbing a thousand things."

The lyrical content on the album
(Continued on page 58)



MURPHEY

Reba McEntire Gets Enhanced Treatment; Judge Grants Injunction In McGraw Suit

ON THE RECORD: Reba McEntire's latest album is her first enhanced CD. "If You See Him," due June 2, features a Microsoft-customized "Reba Browser" for the Internet and Microsoft's NetShow streaming technology, as well as an interview, interactive music video, and tour footage with 360-degree views.

Her album, which features "If You See Him/If You See Her," a duet with Brooks & Dunn that is also on their June 2 album "If You See Her," will be part of an integrated McEntire/Brooks & Dunn marketing effort for the launch of the new online music site Country Music Boulevard the week of May 18. The co-branded sales site, a joint effort by N2K's MusicBlvd.com and CBS Cable's country.com, is offering a special package deal on both albums. Online shoppers can order both CDs now for delivery on release day.

The first 5,000 people who order will also receive a collector's edition four-track CD with two previously unreleased tracks each from McEntire and Brooks & Dunn. This three-CD set is priced at \$24.95.

Both country.com and MusicBlvd.com are featuring an integrated package of advertising placements and promo spots directing people to the Internet sites. The offer is also being highlighted on such TNN programs as "Crook & Chase," "Prime Time Country," and "Today's Country." TNN's Wild Wild Web Week campaign will seek to educate viewers on World Wide Web usage. The package is receiving similar treatment on CMT.

IN COURT: A federal judge has granted a preliminary injunction in favor of 27 country artists who are suing a Los Angeles man over the rights to their Internet domain names (Billboard, April 25). The "cybersquatter" lawsuit, McGraw vs. Salmon, was filed April 6 in U.S. District Court in L.A. by Tim McGraw and 26 other artists against Jim Salmon. The injunction freezes the domain names until the case goes to trial in July in L.A.

MORE RECORDS: Doug Stone's "Gone Out Of My Mind" is the lead-off single for Sony Music Nashville's forthcoming "Tribute To Tradition" project. Legendary producer Jerry Kennedy co-produced Stone's song with

John Guess. The album, set for a September release, will also feature Vince Gill's production of Patty Loveless singing Loretta Lynn's "Wine Women And Song" (Nashville Scene, Billboard, March 21). Chet Atkins is producing Mary Chapin Carpenter singing "Oh Lonesome Me." Marty Stuart is producing Gill performing "Same Old Train." Trace Adkins will record "I Don't Go Around Mirrors" for the project.

AND MORE RECORDS: At least two Tammy Wynette tribute albums are in the works. One is at Asylum Records, where new president Evelyn Shriver was the late singer's publicist. Wynette's husband, George Richey, will be executive producer for the project. RCA Nashville has also lined up several artists for its own Wynette package.

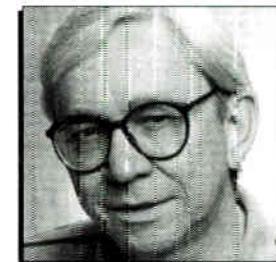
Billy Joe Shaver is recording here in the Billboard building with Ray Kennedy producing. Record broker Jay Bell is placing the project with New West Records, distributed by RED.

ON THE ROW: Fledgling Nashville label Blue Hat Records (Billboard, April 5, 1997) has formed a partnership with Navarre Corp. for distribution. The company is to release the Charlie Daniels Band's "Blues Hat" album June 16.

Another start-up label here, Intravenous/I.V. Records, has signed its first artist to Warner Bros. in Los Angeles. Wes Cunningham's Warner album is due in August. Intravenous/I.V. is the label arm of Whistler's Music Nashville, a production, management, and publishing firm.

The annual Belmont University award for country music book of the year will go to "The Devil's Box: Masters Of Southern Fiddling" by Charles K. Wolfe (Vanderbilt University Press/Country Music Foundation). The award, which carries a \$1,000 stipend, will be presented at the 15th annual International Country Music Conference June 4-6 at Belmont.

Runner-up books are "In The Country Of Country: People And Places In American Music" by Nicholas Dawidoff (Pantheon) and "Ramblin' Rose: The Life And Career Of Rose Maddox" by Jonny Whiteside (Vanderbilt/Country Music Foundation).



by Chet Flippo

Billboard TOP COUNTRY ALBUMS

MAY 30, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	—	2	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (10.98/16.98) 2 weeks at No. 1	THE LIMITED SERIES	1
2	2	—	2	LEANN RIMES CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
*** GREATEST GAINER ***						
3	3	1	4	GEORGE STRAIT MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
4	4	3	28	SHANIA TWAIN ▲ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
5	5	2	4	FAITH HILL WARNER BROS. 46790 (10.98/16.98)	FAITH	2
6	6	4	25	GARTH BROOKS ▲ ⁵ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
7	7	5	50	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
*** HOT SHOT DEBUT ***						
8	NEW	1	1	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
9	NEW	1	1	OLIVIA NEWTON-JOHN MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART	9
10	9	6	4	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
11	8	8	36	LEANN RIMES ▲ ³ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
12	13	12	16	DIXIE CHICKS MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	8
13	10	9	38	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
14	12	11	35	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
15	14	10	38	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
16	11	7	4	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
17	15	—	2	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
18	19	16	44	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
*** PACESETTER ***						
19	22	25	6	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	19
20	20	17	28	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
21	17	13	56	GEORGE STRAIT ▲ ¹ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
22	18	15	9	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
23	16	14	42	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
24	25	—	2	MARK WILLS MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	24
25	21	24	97	LEANN RIMES ▲ ⁴ CURB 77821 (10.98/15.98)	BLUE	1
26	23	18	58	CLAY WALKER ▲ GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
27	31	19	4	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
28	26	23	31	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
29	24	20	38	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
30	28	21	48	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
31	27	22	89	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
32	30	27	44	MICHAEL PETERSON ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
33	29	26	47	TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
34	32	30	3	SOUNDTRACK DECCA 70027/MCA NASHVILLE (10.98/17.98)	BLACK DOG	30
35	38	35	13	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
36	33	32	10	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
37	34	28	53	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
38	36	33	81	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
39	37	38	66	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
40	40	37	30	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
41	35	29	34	THE KINLEYS EPIC 67965/SDNY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
42	43	34	8	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
43	41	41	6	GEORGE JONES MCA NASHVILLE 70005 (10.98/16.98)	IT DON'T GET ANY BETTER THAN THIS	37
44	49	39	30	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
45	42	40	86	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
46	39	31	33	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
47	44	36	28	MINDY MCCREARY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
48	51	42	54	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
49	52	49	91	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	46
50	47	43	99	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
51	48	44	34	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
52	53	50	50	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
53	60	55	7	LORRIE MORGAN BNA 67632/RLG (4.98/9.98)	SUPER HITS	53
54	45	45	8	JOHN DENVER RCA 67604 (11.98/16.98)	GREATEST COUNTRY HITS	36
55	NEW	1	1	JOE ELY MCA NASHVILLE 70031 (10.98/16.98)	TWISTIN' IN THE WIND	55
56	56	54	49	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
57	50	48	30	WYNONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
58	57	51	44	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
59	54	52	50	PAM TILLIS ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
60	58	53	16	WADE HAYES COLUMBIA 68037/SONY (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	9
61	59	57	36	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
62	55	46	12	DARYLE SINGLETARY GIANT 24696/WARNER BROS. (10.98/16.98) HS	AIN'T IT THE TRUTH	18
63	67	58	8	KEITH WHITLEY RCA 66850/RLG (4.98/9.98)	SUPER HITS	51
64	65	59	6	ALABAMA RCA 67631/RLG (4.98/9.98)	SUPER HITS II	59
65	46	47	13	SOUNDTRACK DECCA 53058/MCA NASHVILLE (10.98/16.98)	THE APOSTLE	21
66	63	56	43	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
67	64	64	29	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
68	62	67	26	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
69	61	62	32	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
70	68	60	32	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
71	69	61	58	ALABAMA ● RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
72	NEW	1	1	JOHN ANDERSON BNA 67629/RLG (4.98/9.98)	SUPER HITS	72
73	66	68	41	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
74	RE-ENTRY	2	2	AARON TIPPIN RCA 67630/RLG (4.98/9.98)	SUPER HITS	72
75	72	65	48	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16

Billboard Top Country Catalog Albums

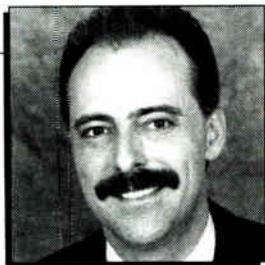
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan** MAY 30, 1998

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ¹⁷ MERCURY 522886 (10.98 EQ/16.98) HS	29 weeks at No. 1 THE WOMAN IN ME	171
2	2	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	134
3	4	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	197
4	3	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	178
5	8	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	122
6	7	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	217
7	6	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	372
8	9	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	207
9	11	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	365
10	10	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	295
11	5	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	582
12	12	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	440
13	13	TAMMY WYNETTE EPIC 67539/SONY (5.98 EQ/9.98)	SUPER HITS	4

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	14	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	60
15	20	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	533
16	22	GEORGE STRAIT ▲ ³ MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	611
17	17	ROY ORBISON COLUMBIA 67297/SDNY (5.98 EQ/9.98)	SUPER HITS	37
18	18	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	135
19	16	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	372
20	21	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	202
21	15	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	183
22	—	DAVID ALLAN COE COLUMBIA 53311/SONY (5.98 EQ/9.98)	SUPER HITS	1
23	—	GEORGE STRAIT ▲ MCA NASHVILLE 10450 (9.98/15.98)	TEN STRAIT HITS	103
24	—	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	114
25	—	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	108

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.

COUNTRY CORNER



by Wade Jessen

MOVE IT ON OVER: Missing the all-time singles record for country chart longevity set in 1948, when Eddy Arnold's "Bouquet Of Roses" spent 54 weeks on Billboard's country singles chart, Tim McGraw's "Just To See You Smile" (Curb) is removed from Hot Country Singles & Tracks after 42 weeks there—as are all titles that fall below the top 30 after more than 20 weeks. McGraw surpasses a tie for 10th place with Kitty Wells & Red Foley's "One By One" and Hank Snow's "I Don't Hurt Anymore," each of which logged 41 weeks in 1954.

"Just To See You Smile," which entered our airplay chart with unsolicited album play in the Aug. 9, 1997, issue, becomes the only title since Hank Williams' 1949 mega-hit "Lovesick Blues" to notch 42 weeks. During the post-war years, when those classic songs rose to popularity, Billboard's country singles charts included tabulations for jukebox, sales, and airplay activity.

In the Broadcast Data Systems era, which began in 1990, McGraw shatters the 2-year-old record set by Garth Brooks when "It's Midnight Cinderella" was removed after 32 weeks.

REAL COUNTRY THRIVES: With 20,000 units, Tracy Byrd enters Top Country Albums with Hot Shot Debut honors at No. 8 with "I'm From The Country" (MCA Nashville). That set is Byrd's fifth charted title and his third top 10 debut. He first appeared on the country album chart in May 1993 with a self-titled package, and "Love Lessons" opened with 23,000 units in the Aug. 5, 1995, issue, his biggest opening week so far. That title peaked on the country list where it entered, at No. 6. "I'm From The Country" sets up shop at No. 58 on The Billboard 200.

Meanwhile, with more than 45 million audience impressions, the title track from Byrd's new project rises 4-3 on Hot Country Singles & Tracks, up 43 plays.

LET ME BE THERE: Olivia Newton-John, who has been absent from Billboard's country album chart for nearly 20 years, returns with "Back With A Heart," which enters at No. 9 with more than 20,000 scans. MCA Nashville's promotion staff is working an updated version of "I Honestly Love You" at country stations, and the videoclip has made waves at CMT, where program manager Margie Taylor says "I Honestly Love You" is attracting measurable viewer response. "During our request show, we highlight videos that receive an unusually active response in a short amount of time. We call them our 'Video Volcano,' and this [clip] was huge from the beginning." During the tracking week, "I Honestly Love You" ran 32 times on CMT, compared with eight plays the prior week.

FAITH ON HIGH: Faith Hill's "This Kiss" holds at No. 1 for a third week on the radio chart, while the single is up 41% on Top Country Singles Sales. On Top Country Albums, "Faith" (Warner Bros.) bullets at No. 5, gaining about 3,500 units, a 6% hike.

EVERLY BROS. LEGACY HITS THE STAGE

(Continued from page 56)

a year ago for the same reason. The Washington, Ind., native formerly worked in the "Dick Clark's American Bandstand Classics" show at the now-closed Opryland USA.

"It's going to be nerve-racking to be judged by the original guys," Newton says. "I met Don when they played here, and he was very cordial and very supportive of the show."

Newton says he and Boyet studied Everly films and videos, mostly to learn the brothers' stage mannerisms. "We wanted to hold the guitars the way they did," he says. "And we're

also talking a little bit more nasally, which is how they sounded back then. We're working very hard to get into these parts."

"Bye Bye Love" is the third musical legacy show to be presented by the Ryman. The first two—"Always . . . Patsy Cline" and "Lost Highway: The Music And Legend Of Hank Williams"—were existing productions that were brought into the theater. "Bye Bye Love," however, was commissioned by Ryman GM Steve Buchanan. After coming up with the concept of a musical centering on the

Everlys, Buchanan approached Ted Swindley, who had written and directed the previous productions.

Buchanan says the show fell into place after doing some research. "I felt better and better about it the more I learned about their story," he says. "It's an incredible pair of lives that aren't over yet."

Buchanan says that although the Everly Brothers haven't yet seen the show, they have read the script and have been very supportive.

"They're looking forward to seeing it this summer," he says.

MURPHEY RIDES AGAIN ON WEST FEST

(Continued from page 56)

runs a wide range of topics, from "Rangeland Rebel," which pointedly discusses controversial ranching issues, to "Summer Ranges," which Murphey says was inspired by his daughter growing up and the inevitable changes in life.

Murphey says heading West Fest Records has not put a drain on his creativity, since he has a great team handling business. "Barney Cohen [president of Santa Fe, N.M.-based Valley Entertainment] takes care of the business end of it and lets the artist take care of the creative end of it, so you have total artistic freedom," Murphey says. "So that means the pressure is off."

"Murphey has built a strong following," says Cohen. "It's not often an artist of Michael's caliber has his own label and his own festival to promote it . . . He also sells a lot outside traditional channels. A lot of people buy his product at western stores and other locations."

Cohen says the label plans to take a yet-to-be-determined single to country radio and is hiring a Nashville independent to work it at the format. The album will be distributed in Canada via Koch International, and a promotion around the Calgary (Alberta) Stampede is in the works.

According to Cohen, Murphey's catalog still sells well, so the company plans not on orchestrating a big push just around street date, but on

spreading its marketing efforts over a long period of time. "We don't feel like we have to do everything the first week," he says, adding that one key component of the plan is Murphey doing in-store appearances when his schedule permits.

Jeff Stoltz, senior buyer for the Torrance, Calif.-based Warehouse chain, says he hasn't yet heard the

new release but expects it to fare well. "For us, he's always been a strong artist," Stoltz says. "He's got a good base out here because of the WestFests. He's been the leader of traditional cowboy music."

Murphey is managed by Susan Masri at Wildfire Productions and booked by Nashville-based Art Fegan Entertainment.

Murphey's Western Festival Moves To Larger Site

NASHVILLE—Lyle Lovett, Deana Carter, Dan Fogelberg, Baxter Black, Junior Brown, Riders In The Sky, the Nitty Gritty Dirt Band, Sons Of The San Joaquin, and Mark Chesnutt are among the artists to be featured at Michael Martin Murphey's upcoming WestFest, to be held July 3-5 at Colorado's Silver Creek Resort.

In the years since the event was launched at Colorado's Copper Mountain Resort in 1986, Murphey has held WestFests in various locations, including Park City, Utah; Amarillo, Texas; Red River, N.M.; and Mammoth Ski Resort in California. This is the first time since its inception that he isn't holding a WestFest at Copper Mountain Resort, which has always been considered the granddaddy of all WestFests. "We will not be at Copper Mountain this year because we

ran out of space," says Murphey. "Our contractual agreement with Copper Mountain was at its end, and when we evaluated what we needed to do to make the festival grow, we felt we needed a site that offered more space. We were just too cramped."

In Murphey's absence, Copper Mountain will hold its own western festival on Labor Day weekend.

The July WestFest will also be recorded for a radio special to be produced and distributed by Nashville-based Huntsman Entertainment. "WestFest—The Radio Special" will air Labor Day weekend and will also feature segments with Robert Duvall, Tommy Lee Jones, and Randy Travis.

Murphey's next WestFest is Oct. 9-12 at Glen Helen Blockbuster Pavilion in San Bernardino, Calif.

DEBORAH EVANS PRICE

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

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

- 45 ALWAYS WILL (Sony/ATV Tree, BMI/John Hadley, BMI) HL
- 36 BAD DAY TO LET YOU GO (Seventh Son, ASCAP/Behind The Beat, ASCAP/Self Reliance, ASCAP/Little Big Town, BMI/American Made, BMI) WBM
- 41 BIG TIME (Sony/ATV Tree, BMI/Terlee, BMI/Sony/ATV Cross Keys, ASCAP/Grand Musique, ASCAP) HL/WBM
- 32 BUCKAROO (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) HL
- 13 BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM
- 9 COMMITMENT (Rick Hall, ASCAP/Monkies, SESAC/Rio Bravo, BMI/Congregation, SESAC) WBM
- 68 COVER YOU IN KISSES (Ensign, ASCAP/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP)
- 53 DANCE IN THE BOAT (We've Got The Music, BMI/Ashwoods, BMI/Songs Of PolyGram Int'l, BMI/Almo, ASCAP) HL/WBM
- 54 DOUBLE WIDE PARADOISE (Bugle, BMI/No Man, BMI/Illegal, BMI/Fame, BMI)
- 17 DREAM WALKIN' (Songs Of PolyGram Int'l, BMI/Toke-co Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL
- 62 DRIVIN' MY LIFE AWAY (Screen Gems, ASCAP/EMI, ASCAP) HL
- 74 FAITH (MCA, ASCAP/Shinn' Stone Cold, ASCAP/BMG, ASCAP/Secret Pond, ASCAP) HL
- 75 FAMOUS FIRST WORDS (MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, SOCAN/EMI Tower Street, BMI) HL

- 31 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 34 HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
- 73 HOLDING HER AND LOVING YOU (Rick Hall, ASCAP) WBM
- 2 HOLES IN THE FLOOR OF HEAVEN (Steve Warner, BMI/Red Brazos, BMI/KidJulie, BMI) WBM
- 66 HOW DO I LET GO (W.B.M., SESAC/Good, SESAC/WB, ASCAP) WBM
- 39 I ALREADY DO (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI) HL
- 24 I CAN STILL FEEL YOU (Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 7 I DO [CHERISH YOU] (Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP) WBM
- 61 IF YOU EVER HAVE FOREVER IN MIND (Benefit, BMI/Revlon, BMI/Baby Dumplin', BMI)
- 8 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
- 4 I JUST WANT TO DANCE WITH YOU (Big Ears, ASCAP/Brused Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL
- 51 I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 3 I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC)

- HL/WBM
- 20 I MIGHT EVEN QUIT LOVIN' YOU (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL
- 40 I SAID A PRAYER (EMI Blackwood, BMI/Song Island, BMI) WBM
- 37 I SAW THE LIGHT (Screen Gems-EMI, BMI/Earmark, BMI/Warner Chappell, BMI) WBM
- 14 I WANNA REMEMBER THIS (EMI Blackwood, BMI/Garden Angel, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM
- 55 JUST TO HEAR YOU SAY THAT YOU LOVE ME (Real songs, ASCAP)
- 47 LONELY WON'T LEAVE ME ALONE (MKD, BMI/Ensign, BMI/Joe's Cafe, BMI) HL
- 35 LOVE WORKING ON YOU (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Jelinda, BMI) HL/WBM
- 21 A MAN HOLDIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
- 22 MATCHES (EMI April, ASCAP/Acutt-Rose, BMI) HL/WBM
- 48 NO END TO THIS ROAD (Rio Bravo, BMI/Michael-house, BMI/Ensign, BMI/I Want To Hold Your Songs, BMI/Reysong, BMI) HL/WBM
- 29 NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve Warner, BMI) WBM
- 19 NOW THAT I FOUND YOU (WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Cornish, ASCAP) HL/WBM
- 69 ONE HEART AT A TIME (VLS, ASCAP)
- 5 ONE OF THESE DAYS (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Rains, BMI) HL/WBM
- 46 ORDINARY PEOPLE (Almo, ASCAP/Daddy Rabbit, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL/WBM
- 6 OUT OF MY BONES (MCA, ASCAP/Gary Burr,

- ASCAP/Sharondipity, ASCAP/Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) HL/WBM
- 63 OVER MY SHOULDER (Careers-BMG, BMI/Floyd's Dream, BMI/Tom Collins, BMI/Murrah, BMI) HL/WBM
- 27 PAPA BEAR (Music Corp. Of America, BMI) HL
- 30 PERFECT LOVE (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
- 15 SAY WHEN (Sony/ATV Tree, BMI/Terlee, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 59 SHE'S GOT THAT LOOK IN HER EYES (Maypop, BMI) WBM
- 12 THE SHOES YOU'RE WEARING (Blackened, BMI) WBM
- 43 SOMEBODY TO LOVE (Lil' Isabelle, ASCAP/Lazy Kato, BMI/Longitude, BMI/Wedgewood Avenue, BMI/Great Broad, BMI) WBM
- 44 STEPPING STONE (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Irving, BMI) WBM
- 60 THE STRONG ONE (Patty's Head, SOCAN/Balmur, SOCAN/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP) HL/WBM
- 23 TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 49 THAT'S WHERE YOU'RE WRONG (Pugwash, BMI/Balmur, BMI/Honest To Goodness, BMI) WBM
- 11 THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
- 26 THEN WHAT? (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM
- 28 THERE GOES MY BABY (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, BMI) WBM
- 25 THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnasong, BMI) WBM
- 42 THINGS CHANGE (Coal Oust West, BMI/Warner-Tamer-

- lane, BMI) WBM
- 1 THIS KISS (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
- 58 THIS SMALL DIVIDE (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL
- 38 TO HAVE YOU BACK AGAIN (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP) WBM
- 33 TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC)
- 16 TOO GOOD TO BE TRUE (Warner-Tamerlane, BMI/Milene, ASCAP) WBM
- 72 TOTALLY COMMITTEO (Max Laffs, BMI/James Hollihan, ASCAP)
- 10 TWO PINA COLADAS (Foresadow, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP)
- 71 WHAT IF I'M RIGHT (EMI Blackwood, BMI/Dos Vacas, BMI) HL
- 67 WHEN THE BARTENDER CRIES (Warner-Tamerlane, BMI/Boat Money, ASCAP/Song Matters, ASCAP/Famous, ASCAP)
- 50 WHEN THE WRONG ONE LOVES YOU RIGHT (EMI Blackwood, BMI/Song Island, BMI) HL
- 57 WHY'D YOU START LOOKIN' SO GOOD (Paul And Jonathan, BMI/We'v I, BMI) WBM
- 70 A WOMAN'S TEARS (Rocking K, ASCAP/Warner Chappell, ASCAP/Loghythm, BMI) WBM
- 52 WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL
- 56 YOU'LL NEVER KNOW (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP) HL
- 65 YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillbeans, ASCAP)
- 18 YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM

Billboard HOT COUNTRY SINGLES & TRACKS

MAY 30, 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	1	1	14	THIS KISS B.GALLIMORE, F.HILL (R.LERNER, A.ROBOFF, B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. 17247	1
2	3	5	13	HOLES IN THE FLOOR OF HEAVEN S.WARINER (S.WARINER, B.KIRSCH)	◆ STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	2
3	4	4	17	I'M FROM THE COUNTRY T.BROWN (M.BROWN, R.YOUNG, S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	3
4	5	7	7	I JUST WANT TO DANCE WITH YOU T.BROWN, G.STRAIT (R.COOK, J.PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	4
5	7	11	12	ONE OF THESE DAYS B.GALLIMORE, J.STROUD, T.MCGRAW (K.RAINES, M.POWELL, M.HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	5
6	2	3	13	OUT OF MY BONES J.STROUD, B.GALLIMORE, R.TRAVIS (G.BURR, S.VAUGHN, R.LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59007	2
7	9	12	14	I DO [CHERISH YOU] C.CHAMBERLAIN (K.STEGALL, D.HILL)	◆ MARK WILLS (C) (D) (V) MERCURY 568602	7
8	10	13	5	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	8
9	14	14	10	COMMITMENT W.C.RIMES (T.COLTON, T.MARTY, B.WOOD)	◆ LEANN RIMES (C) (D) (V) CURB 73055/MCG	9
10	6	2	24	TWO PINA COLADAS A.REYNOLDS (S.CAMP, B.HILL, S.MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
11	18	17	13	THAT'S WHY I'M HERE B.CANNON, N.WILSON (S.SMITH, M.A.SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	11
12	15	18	8	THE SHOES YOU'RE WEARING C.BLACK, J.STROUD (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK (C) (D) (V) RCA 65454	12
13	11	10	20	BYE BYE B.GALLIMORE, T.MCGRAW (P.VASSAR, R.M.BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
14	16	20	16	IT WOULD BE YOU M.WRIGHT, B.HILL (K.ROBBINS, D.OGLESBY)	◆ GARY ALLAN (C) (D) (V) DECCA 72039	14
15	19	22	18	SAY WHEN D.COOK, W.WILSON (P.NELSON, L.BOONE, J.RICH)	LONESTAR (C) (D) (V) BNA 65395	15
16	8	9	18	TOO GOOD TO BE TRUE R.E.ORRALL, J.LEO (M.PETERSON, G.PISTILLI)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	8
17	12	6	18	DREAM WALKIN' J.STROUD, T.KEITH (T.KEITH, C.CANNON)	◆ TOBY KEITH (V) MERCURY 574950	5
18	13	8	19	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN, R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568452	1
19	25	29	9	NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN, P.BEAGU, V.CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY 568746	19
20	21	24	12	I MIGHT EVEN QUIT LOVIN' YOU M.WRIGHT (M.CHESSNUTT, R.SPRINGER, S.MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	20
21	23	27	10	A MAN HOLDIN' ON B.GALLIMORE (J.RAMEY, B.TAYLOR, G.DOBBS)	◆ TY HERNDON (C) (D) EPIC 78904	21
22	24	26	12	MATCHES K.STEGALL (R.SPRINGER, S.EWING)	◆ SAMMY KERSHAW (C) (D) (V) MERCURY 568524	22
23	28	32	9	TEXAS SIZE HEARTACHE D.COOK (Z.TURNER, L.WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	23
24	35	38	6	I CAN STILL FEEL YOU C.RAYE, P.WORLEY (B.J.WALKER, JR. (K.TRIBBLE, T.HYLER)	◆ COLLIN RAYE EPIC ALBUM CUT	24
25	29	33	8	THERE'S YOUR TROUBLE P.WORLEY, B.CHANCEY (T.SILLERS, M.SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	25
26	20	21	24	THEN WHAT? J.STROUD, C.WALKER (R.SHARP, J.VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	2
27	32	34	13	PAPA BEAR W.WILSON (K.HARLING)	◆ KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	27
28	37	40	4	THERE GOES MY BABY T.BROWN, T.YEARWOOD (A.ROBOFF, A.ROMAN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	28
29	26	25	29	NOTHIN' BUT THE TAILLIGHTS J.STROUD, C.BLACK (C.BLACK, S.WARINER)	CLINT BLACK (C) (D) (V) RCA 65350	1
30	22	19	20	PERFECT LOVE T.BROWN, T.YEARWOOD (S.RUSS, S.SMITH)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE 72034	1
31	38	45	20	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN, R.J.LANGE)	SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT	31
32	33	35	9	BUCKAROO M.WRIGHT (M.D.SANDERS, E.HILL)	◆ LEE ANN WOMACK (V) DECCA 72041	32
33	41	51	3	TO MAKE YOU FEEL MY LOVE A.REYNOLDS (B.DYLAN)	◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	33
34	39	42	6	HAPPY GIRL M.MCBRIDE, P.WORLEY (A.ROBOFF, B.N.CHAPMAN)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	34
35	17	16	12	LOVE WORKING ON YOU C.PETOCZ (C.WISEMAN, JIM COLLINS)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84103	14
36	34	30	8	BAD DAY TO LET YOU GO B.J.WALKER, JR., K.LEHNING (B.WHITE, D.GEORGE, B.DIPIERO)	BRYAN WHITE ASYLUM ALBUM CUT	30
37	36	36	14	I SAW THE LIGHT C.HOWARD (T.RUNDGREN)	◆ HAL KETCHUM (C) (D) (V) CURB 73051/MCG	36
38	31	15	18	TO HAVE YOU BACK AGAIN E.GORDY, JR. (A.ROBOFF, A.ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	12
39	42	44	10	I ALREADY DO T.BROWN (G.BURR, C.WRIGHT)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72044	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	48	63	3	I SAID A PRAYER B.J.WALKER, JR., P.TILLIS (L.SATCHER)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	40
41	43	49	4	BIG TIME S.HENDRICKS (P.NELSON, L.BOONE, K.BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	41
42	54	55	5	THINGS CHANGE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	42
43	44	46	8	SOMEBODY TO LOVE D.CRIDER, S.BOGGUSS (S.BOGGUSS, D.CRIDER, M.BERG)	SUZY BOGGUSS (C) (D) (V) CAPITOL NASHVILLE 58699	43
44	53	62	3	STEPPING STONE D.HUFF (L.WHITE, C.WISEMAN, D.KENT)	LARI WHITE LYRIC STREET ALBUM CUT	44
45	46	47	6	ALWAYS WILL B.MAHER (H.STINSON, J.HADLEY)	WYNONNA CURB ALBUM CUT/UNIVERSAL	45
46	49	53	5	ORDINARY PEOPLE J.STROUD, C.WALKER (C.WISEMAN, E.HILL)	CLAY WALKER (C) (D) (V) GIANT 17210/REPRISE	46
47	45	41	20	LONELY WON'T LEAVE ME ALONE S.HENDRICKS (M.DANNA, J.A.SWEET)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58697	11
48	56	59	3	NO END TO THIS ROAD S.HENDRICKS, T.DUBOIS (N.THASHER, M.DULANEY, K.BLAZY)	RESTLESS HEART RCA ALBUM CUT	48
49	52	52	9	THAT'S WHERE YOU'RE WRONG D.JOHNSON, J.HOBBS (J.CROSSAN)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	49
50	51	50	8	WHEN THE WRONG ONE LOVES YOU RIGHT D.COOK (L.SATCHER)	WADE HAYES COLUMBIA ALBUM CUT	50
51	59	—	2	I'M ALRIGHT B.GALLIMORE, T.MCGRAW (P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	51
52	55	60	11	WONDERFUL TONIGHT P.MCMAKIN (E.CLAPTON)	◆ DAVID KERSH CURB ALBUM CUT	52
53	57	66	5	DANCE IN THE BOAT R.ZAVITSON, T.HASELDEN, P.GREENE (T.HASELDEN, C.BICKHARDT)	THE KINLEYS EPIC ALBUM CUT	53
54	70	—	2	DOUBLE WIDE PARADISE J.STROUD, T.KEITH (P.THORN, B.MADDOX)	TOBY KEITH (V) MERCURY 568928	54
				*** Hot Shot Debut ***		
55	NEW	1	1	JUST TO HEAR YOU SAY THAT YOU LOVE ME D.HUFF, F.HILL (D.WARREN)	FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT	55
56	50	43	20	YOU'LL NEVER KNOW D.MALLOY (K.RICHEY, ANGELO)	◆ MINDY MCCREADY (C) (D) (V) BNA 65394	19
57	61	68	3	WHY'D YOU START LOOKIN' SO GOOD P.DAVIS, E.SEAY (P.DAVIS)	◆ MONTY HOLMES BANG II ALBUM CUT	57
58	64	64	4	THIS SMALL DIVIDE C.FARREN (J.SELLERS, G.BURR)	◆ JASON SELLERS FEATURING MARTINA MCBRIDE BNA ALBUM CUT	58
59	47	31	16	SHE'S GOT THAT LOOK IN HER EYES D.COOK, ALABAMA (R.WOEN, T.GENTRY)	◆ ALABAMA (C) (D) (V) RCA 65409	21
60	66	—	2	THE STRONG ONE B.MEVIS (C.RAWSON, B.HILL)	◆ MILA MASON (C) (D) (V) ATLANTIC 84116	60
61	NEW	1	1	IF YOU EVER HAVE FOREVER IN MIND T.BROWN (V.GILL, T.SEALS)	VINCE GILL MCA NASHVILLE ALBUM CUT	61
62	60	58	7	DRIVIN' MY LIFE AWAY F.LIDDELL, G.DROMAN (E.RABBITT, D.MALLOY, E.STEVENS)	◆ RHETT AKINS (V) DECCA 72049	56
63	62	67	5	OVER MY SHOULDER C.HOWARD (M.HUMMON, R.MURRAH)	◆ JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	62
64	72	74	3	I WANNA REMEMBER THIS W.WILSON (J.KIMBALL, A.ROBOFF)	◆ LINDA DAVIS DREAMWORKS ALBUM CUT	64
65	NEW	1	1	YOU'RE GONE M.D.CLUTE, DIAMOND RIO (J.VEZNER, P.WILLIAMS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	65
66	73	—	2	HOW DO I LET GO P.WORLEY, D.HUFF (K.GOOD, L.BROKOP)	◆ LISA BROKOP COLUMBIA ALBUM CUT	66
67	NEW	1	1	WHEN THE BARTENDER CRIES R.E.ORRALL, J.LEO (M.PETERSON, H.DAVIS)	MICHAEL PETERSON REPRISE ALBUM CUT	67
68	NEW	1	1	COVER YOU IN KISSES C.PETOCZ, J.M.MONTGOMERY (J.KILGORE, B.JONES, J.BROWN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	68
69	NEW	1	1	ONE HEART AT A TIME C.DOWNS, D.PACK (V.SHAW)	◆ VARIOUS ARTISTS (C) (D) ATLANTIC 84117	69
70	67	56	14	A WOMAN'S TEARS G.MORRIS (M.KING, J.HARGROVE, M.CHRISTIAN)	◆ MATT KING ATLANTIC ALBUM CUT	46
71	58	54	10	WHAT IF I'M RIGHT M.WRIGHT (S.STOCKTON)	◆ SHANE STOCKTON (C) (D) (V) DECCA 72043	54
72	75	71	5	TOTALLY COMMITTED J.HOLLIHAN, JR., D.GRAU (J.FOXWORTHY, J.HOLLIHAN, JR.)	◆ JEFF FOXWORTHY WARNER BROS. ALBUM CUT	70
73	RE-ENTRY	5	5	HOLDING HER AND LOVING YOU NOT LISTED (W.ALDRIIDGE, T.BRASFIELD)	CLAY WALKER ABC RADIO NETWORKS (LIVE TRACK)	72
74	69	—	2	FAITH P.BUNETTA, M.BYROM, D.NEUHAUSER (M.BYROM, S.HUTCHISON)	◆ BIG HOUSE (C) (D) (V) MCA NASHVILLE 72052	69
75	74	73	3	FAMOUS FIRST WORDS B.HILL (B.HILL, J.B.RUDD)	◆ GIL GRAND MONUMENT ALBUM CUT	73

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

Billboard Top Country Singles Sales

MAY 30, 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	17	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN
2	2	2	7	COMMITMENT ● CURB 73055	LEANN RIMES
3	3	3	11	THIS KISS WARNER BROS. 17247	FAITH HILL
4	4	4	50	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
5	5	5	12	BYE BYE/I'M ALRIGHT CURB 73034	JO DEE MESSINA
6	6	6	6	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
7	8	8	14	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
8	11	13	5	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS
9	7	7	7	OUT OF MY BONES DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
10	10	11	8	I DO [CHERISH YOU] MERCURY 568602	MARK WILLS
11	14	12	13	THAT'S WHY I'M HERE BNA 65399/RLG	KENNY CHESNEY
12	12	9	18	THEN WHAT? GIANT 17262/WARNER BROS	CLAY WALKER
13	13	15	4	NOW THAT I FOUND YOU MERCURY 568746	TERRI CLARK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	9	10	5	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW
15	NEW	1	1	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
16	15	17	4	A MAN HOLDIN' ON EPIC 78904/SONY	TY HERNDON
17	16	14	17	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
18	17	18	13	IT WOULD BE YOU DECCA 72039/MCA NASHVILLE	GARY ALLAN
19	NEW	1	1	I HONESTLY LOVE YOU MCA NASHVILLE 72053	OLIVIA NEWTON-JOHN
20	20	24	3	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
21	19	16	15	YOU'LL NEVER KNOW BNA 65394/RLG	MINDY MCCREADY
22	21	19	11	PUT YOUR HEART INTO IT ARISTA NASHVILLE 13122	SHERIE AUSTIN
23	18	20	29	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
24	23	23	4	I SAW THE LIGHT CURB 73051	HAL KETCHUM
25	22	21	55	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)

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.

Artists & Music

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	6	ANDREA BOCELLI PHILIPS 46203 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM 6 weeks at No. 1
2	2	26	ANDREA BOCELLI PHILIPS 534123 (17.98 EQ)	VIAGGIO ITALIANO
3	3	17	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
4	5	13	YO-YO MA SONY CLASSICAL 63203 (31.98 EQ)	BACH: THE CELLO SUITES
5	4	9	ANDRE RIEU PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
6	6	4	COPLAND/BERNSTEIN SONY CLASSICAL 60593 (10.98 EQ/16.98)	HE GOT GAME: THE MUSIC OF AARON COPLAND
7	7	27	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
8	NEW		LUCIANO PAVAROTTI LONOON 440325 (17.98 EQ)	NOTTE D'AMORE
9	8	70	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
10	10	86	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
11	11	14	RENEE FLEMING LONOON 458858 (16.98 EQ)	THE BEAUTIFUL VOICE
12	9	33	LUCIANO PAVAROTTI LONDON 4588000 (21.98 EQ/34.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
13	12	18	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
14	13	26	CECILIA BARTOLI/ANDREA BOCELLI DG 457355 (16.98 EQ)	A HYMN FOR THE WORLD
15	RE-ENTRY		ANDRE RIEU KOCH CLASSICS 4096 (10.99/14.99)	STRAUSS GALA

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	34	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (9.98/16.98) HS	TIME TO SAY GOODBYE 21 weeks at No. 1
2	2	4	VARIOUS ARTISTS VARESE SARABANDE 59262 (16.98)	TITANIC: THE ULTIMATE COLLECTION
3	3	14	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
4	4	30	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
5	6	29	ARIA ASTOR PLACE 14009 (16.98)	ARIA
6	5	3	MARK O'CONNOR SONY CLASSICAL 62862 (10.98 EQ/16.98)	MIDNIGHT ON THE WATER
7	10	21	SOUNDTRACK NONESUCH 79360 (17.98)	KUNDUN (PHILIP GLASS)
8	7	18	JAMES GALWAY RCA VICTOR 63110 (10.98/16.98)	GREATEST HITS-VOLUME 3
9	8	37	OTTMAR LIEBERT SONY CLASSICAL 63105 (16.98 EQ)	LEANING INTO THE NIGHT
10	12	7	CINCINNATI POPS (KUNZEL) TELARC 80468 (10.98/15.98)	PLAY BALL!
11	15	4	CITY OF PRAGUE PHILHARMONIC SILVA CLASSICS 6018 (10.98/16.98)	CINEMA'S CLASSIC ROMANCES
12	11	77	SOUNDTRACK PHILIPS 454710 (10.98 EQ/17.98)	SHINE
13	13	42	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
14	RE-ENTRY		THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
15	9	3	ANDREW WEIL UPAYA 1224 (20.98/24.98)	SOUND BODY, SOUND MIND

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

TOP CLASSICAL MIDLINE

- VARIOUS THE SPIRIT OF THE TITANIC ST. CLAIR
- VARIOUS MOZART IN THE MORNING PHILIPS
- VARIOUS MOZART FOR YOUR MIND PHILIPS
- VARIOUS PACHELBEL CANON RCA VICTOR
- VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON
- VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- VARIOUS TUNE YOUR BRAIN WITH MOZART: FOCUS DG
- VARIOUS MOZART FOR MEDITATION PHILIPS
- VARIOUS MOZART GREATEST HITS SONY CLASSICAL
- VARIOUS CLASSICAL WEDDING ALBUM: VOL. 2 CHASE MUSIC GROUP
- BOSTON POPS (FIEDLER) STARS & STRIPES RCA
- BOSTON POPS (FIEDLER) FIEDLER-GREAT-EST HITS RCA
- VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL
- VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL
- ANNE-SOPHIE MUTTER FACE TO FACE WITH BEETHOVEN DG

TOP CLASSICAL BUDGET

- VARIOUS ROMANCE AND ROSES ● INTER-SOUND
- VARIOUS IDIOT'S GUIDE TO CLASSICAL MUSIC RCA VICTOR
- VARIOUS PIANO CLASSICS-3 CD SET MADACY
- VARIOUS PIANO GREATEST HITS INTERSOUND
- VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
- VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
- VARIOUS TEN YEARS OF SUCCESS NAXOS
- VARIOUS CLASSICAL RELAXATION: VOL. 2 PLATINUM DISK
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOUND
- VARIOUS PIANO INSTRUMENTALS: VOL. 7 LASERLIGHT
- VARIOUS CLASSICAL MASTERPIECES MADACY
- VARIOUS THE BEST OF MOZART LASERLIGHT
- VARIOUS THE TOP 10 OF CLASSICAL MUSIC LASERLIGHT
- VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY

Classical
KEEPING
SCORE™

by Bradley Bambarger

OUT OF RUSSIA: In the great harvest of historic reissues over the past few years, some of the most consistently fascinating releases have come courtesy of BMG Classics' Melodiya series. Melodiya—the former Soviet state record label—has a unique trove of treasures in its vault, most of which have never been available in the West or have only seen erratic (and inferior) release. Some of the best music has never been issued anywhere, in fact, since Soviet authorities suppressed the work of many composers and performers on political or bogus aesthetic grounds. If some of the vintage Melodiya recordings are sonically coarse (even with diligent restoration and remastering), the charged atmosphere and larger-than-life artistry offer considerable compensation. In an age when so much seems pored over to the point of ennui, the Melodiya discs possess the allure of mystery.

Since 1994, BMG—with Munich-based product development manager Niels Høirup leading the way—has mined the Melodiya archives to produce sizable editions covering such Russian titans as pianists Sviatoslav Richter and Emil Gilels, violinist David Oistrakh, conductor Yevgeny Mravinsky, and composer Rodion Shchedrin. The 11-disc “Russian Piano School” boxed set from '95 is one of Høirup's most amazing yields, as it compiles classic performances by Richter and Gilels alongside those of legendary precursors like Vladimir Sofronitsky and Maria Yudina and such latter-day virtuosos as Mikhail Pletnev and Evgeny Kissin. Just as significant has been Høirup's unearthing of a string of prime Russian operas performed by Moscow's Bolshoi Theatre company, including a raw but riveting take on Mussorgsky's “Boris Godunov” from 1962. The past couple of months have seen the debut of the “International Tchaikovsky Competition” series, with the first volume showcasing the famous draw between pianists Vladimir Ashkenazy and John Ogdon in '62 and a second disc featuring highlights from Pletnev ('78), Misha Dichter ('66), and Barry Douglas ('86).

According to Høirup, the Melodiya reissues so far have only touched upon a vast corpus of material, with the remaining cache of tapes offering further insight into a distinctive yet underdocumented chapter in this century's musical history. “These performances are not only at an incredibly high artistic level; they have an individual character,” Høirup says. “Take the Russian piano school, for instance. Perhaps due to their isolation from the West, these musicians developed a truly unique aesthetic across the generations. And, of course, no one plays Russian music like the Russians.”

COLUMBIA'S DAG HONES ITS FUNK FUSION ON 'APARTMENT #635'

(Continued from page 18)

call of duty to let us tour for two years, but we were always being put on bills that just weren't correct,” says Dennis. “It's tough going out with an alternative or rock-leaning band and still win over a large number of people. That was really, really awkward.”

Corson says the act, which is booked by the Creative Artists Agency and managed by Chris Jones Management in Los Angeles, will hit the road late this month for showcase dates with labelmates the Getaway People. On May 31, the group plays a concert for top 40 WDCG in its home-

town of Raleigh, N.C.

The band will also focus on another bastion of support—oddly enough, France—where its last album, released by Sony Music's French sub-label Squatt, sold 40,000 units.

In spite of strong support from hip independent radio station Radio Nova, which played the “Lovely Jane” and “Righteous” singles heavily, none of the networks supported the act, and there was no radio or TV advertising.

“Apartment #635” will be released in France June 3 on S.M.A.L.L./Sony Music with the first single being “You

BMG's Melodiya deal runs to 2012, with several promising releases in the works. Let's hope that they receive a better birthing than one of the latest and most important Melodiya projects: the “Musica Non Grata” series dedicated to composers banned by the Soviet government, a Russian analog to Decca/London's vaunted “Entartete Musik” edition (which surveys composers proscribed by the Nazis). The first discs in the “Musica Non Grata” series came out with very little fanfare late last year, which is sad since they include a set of rare material by composers from the 1920s (such as futurist Nikolai Roslavets) along with four great collections recorded in the '70s and '80s spotlighting key works by dissident composers Sofia Gubaidulina, Giya Kancheli, Valentin Silvestrov, and Galina Ustvol'skaya. The emotionally fraught Gubaidulina and Kancheli discs are self-recommending, but it is the Silvestrov and Ustvol'skaya albums that are particularly apt introductions to these composers. Silvestrov's String Quartet No. 1 and shimmering Symphony No. 5 are gems of postserialist neo-Romanticism, while the 78-year-old Ustvol'skaya's formative Piano Concerto is the epitome of raging beauty.

The “Musica Non Grata” series wasn't a “priority,” according to BMG's New York office, which explains why neither of the classical buyers at the Lincoln Center and Greenwich Village Tower Records has heard of it (although once they had, they were interested). As far as Melodiya's historical titles go, though, Ray Edwards, Tower's national classical manager and a devotee of classic piano recordings, says he has a personal interest in making sure his stores have a good selection. “There are people who are intensely interested in this stuff, although unless it's something like Maria Callas, there's a real sales ceiling, of course,” he says. “These records are for the sophisticated customer, and no one seems to be cultivating many more of those.” A fan of such reissue specialist labels as Testament, Bidulph, Pearl, and Marston, Edwards says Gramophone magazine's new quarterly niche publications devoted to historic piano, and opera recordings have provided a vital avenue for spreading the word.

The Richter edition has been one of the best-selling Melodiya issues to date, with more than 10,000 10-disc sets sold worldwide since '95, according to Høirup. Another potential draw is the upcoming Melodiya “two-fers” series covering popular Russian repertoire, and on the way is an edition devoted to great conductors in the Melodiya catalog (such as Valery Gergiev and Kyrill Kondrashin). More Russian opera sets are also promised, including Shostakovich's “The Gamblers” and “The Nose.”

In the fall look for a milestone Melodiya release: the previously unissued '63 recording of soprano Galina Vishnevskaya performing Mussorgsky's “Songs And Dances Of Death” in an orchestration by Shostakovich, with the Gorki State Philharmonic led by Vishnevskaya's husband, Mstislav Rostropovich. The two are elated that the music is finally coming out, according to Høirup, who traveled to St. Petersburg to go over the tapes with the artists. “This means a lot to both of them,” he says. “They haven't heard this music since that night, and you can tell it was really a night to remember.”

Make Me Feel.”

“Our strategy with this album is to get what we did not have on the first one—i.e., network airplay,” says Stéphane “Théo” Théodoridès, head of promotion for S.M.A.L.L.

A TV and radio advertising campaign will start shortly before the album's release, and the band is booked for at least 10 dates on a French tour beginning in September.

Assistance in preparing this story was provided by Cécile Tesseyre in Paris.

Billboard

DMSS-98

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.

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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.

CONTACT INFO

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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
★★★ No. 1 ★★★				
1	1	3	WYNTON MARSALIS COLUMBIA 68921	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5 3 weeks at No. 1
2	3	6	JOHN SCOFIELD VERVE 539979	A GO GO
3	2	38	DIANA KRALL IMPULSE! 233/GRP	LOVE SCENES
4	5	27	HARRY CONNICK, JR. COLUMBIA 68787	TO SEE YOU
5	NEW		MICHAEL BRECKER QUARTET IMPULSE! 260/GRP	TWO BLOCKS FROM THE EDGE
6	4	3	VARIOUS ARTISTS RCA VICTOR 63119	THE FABULOUS BIG BAND COLLECTION
7	6	3	MILES DAVIS/BILL LASWELL COLUMBIA 67909	PANTHALASSA: THE MUSIC OF MILES DAVIS 1969-1974
8	7	7	ELLA FITZGERALD POLYGRAM TV 539206/VERVE	PURE ELLA
9	RE-ENTRY		FRANK SINATRA WITH THE RED NORVO QUINTET BLUE NOTE 37513/CAPITOL	LIVE IN AUSTRALIA, 1959
10	8	88	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
11	9	8	DIANA KRALL IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
12	10	26	SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
13	22	2	TOOTS THIELEMANS PRIVATE MUSIC 82160/WINDHAM HILL	CHEZ TOOTS
14	RE-ENTRY		ERIC REED IMPULSE! 244/GRP	PURE IMAGINATION
15	15	6	VARIOUS ARTISTS RCA VICTOR 68987	FABULOUS SWING COLLECTION
16	12	12	VARIOUS ARTISTS VERVE 539976	ULTIMATE JAZZ
17	20	10	CHARLIE HUNTER & POUND FOR POUND BLUE NOTE 23108/CAPITOL	RETURN OF THE CANDYMAN
18	19	64	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
19	17	10	CHARLIE HADEN/KENNY BARRON VERVE 539961	NIGHT AND THE CITY
20	16	2	LOSTON HARRIS N2K ENCODED 10012	COMES LOVE
21	23	45	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
22	18	31	ROYAL CROWN REVUE SURFDOG 44003/ULG	CAUGHT IN THE ACT - LIVE!
23	NEW		RAVI COLTRANE RCA VICTOR 55887	MOVING PICTURES
24	RE-ENTRY		VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
25	13	9	VARIOUS ARTISTS COLUMBIA RIVER 1089	JAZZ HITS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
★★★ No. 1 ★★★				
1	1	26	KENNY G ▲ ARISTA 18991	26 weeks at No. 1 KENNY G GREATEST HITS
2	2	6	KEIKO MATSUI COUNTDOWN 17775/ULG	FULL MOON AND THE SHRINE
3	3	51	BONEY JAMES WARNER BROS. 46548	SWEET THING
4	4	15	DOWN TO THE BONE NU GROOVE 3004	FROM MANHATTAN TO STATEN
5	6	15	RANDY CRAWFORD BLUEMOON/ATLANTIC 92785/AG	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE
6	5	14	PHIL PERRY PEAK/PRIVATE MUSIC 82163/WINDHAM HILL	ONE HEART ONE LOVE
7	8	8	PAMELA WILLIAMS HEADS UP 3043	EIGHT DAYS OF ECSTASY
8	7	36	JONATHAN BUTLER N2K ENCODED 10005	DO YOU LOVE ME?
9	9	8	SPYRO GYRA GRP 9903	ROAD SCHOLARS
10	11	8	KIM WATERS SHANACHIE 5042	LOVE'S MELODY
11	12	29	CANDY DULFER N2K ENCODED 10014	FOR THE LOVE OF YOU
12	10	85	KENNY G ▲ ² ARISTA 18935	THE MOMENT
13	NEW		MICHAEL FRANKS WARNER BROS. 46855	THE BEST OF MICHAEL FRANKS — BAKWARD GLANCE
14	13	13	CHUCK LOEB SHANACHIE 5038	THE MOON, THE STARS AND THE SETTING SUN
15	20	7	GREGG KARUKAS I.E. MUSIC 539887/VERVE	BLUE TOUCH
16	14	35	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK/WINDHAM HILL JAZZ 11271/WINDHAM HILL	BLACK DIAMOND
17	17	32	PAT METHENY GROUP WARNER BROS. 46791	IMAGINARY DAY
18	21	16	GEORGE HOWARD GRP 9902	MIDNIGHT MOOD
19	15	56	GATO BARBIERI COLUMBIA 67855	QUE PASA
20	16	8	ART PORTER VERVE FORECAST 557060/VERVE	FOR ART'S SAKE
21	18	26	RICHARD ELLIOT BLUE NOTE 38251/CAPITOL	JUMPIN' OFF
22	19	10	MARCUS MILLER PRA 9908/GRP	LIVE & MORE
23	22	46	FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
24	23	63	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
25	RE-ENTRY		THE RIPPINGTONS GRP 9891	THE BEST OF THE RIPPINGTONS

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Artists & Music

Payton Expands His Sense Of Musical 'Place'

This week's column was prepared by guest columnist Philip Booth.

NEW WORLD NICHOLAS: Nicholas Payton stretches beyond his usual post-bop environs on "Payton's Place," the New Orleans native's third and most ambitious album as a leader, due June 9 from Verve. He effectively toasts Crescent City funk with the opening "Zigaboogaloo," inspired by original Meters drummer Zigaboo Modeliste; explores the inside-and-outside terrain of Wayne Shorter's "Paraphernalia"; and offers a tangy reharmonization of the Stylistics' "People Make The World Go Round." Call it a portrait of the 24-year-old musician as a fully modern artist, rooted to tradition but actively responding to the eclectic sounds that stoke his passion.

"That's what 'Payton's Place' is really all about," says Nate Herr, VP of Verve Records, U.S. "This is where he's at this moment. It's not just one influence. It's not just Louis Armstrong. It's a little bit of Miles Davis maybe. It's his first step into the areas of groove and avant-garde as well. There's obviously New Orleans influences in there, because that's his home base, but there's so much more to it than that."

The disc, the follow-up to 1996's "Gumbo Nouveau," is a showcase for Payton's full-blooded tone, heady improvisations, and strengthening compositional chops. Nine of the 12 tracks are originals, including "The Three Trumpeteers," with mentor Wynton Marsalis and Roy Hargrove; "A Touch Of Silver," with Joshua Redman; the bluesy "L'il Duke's Strut"; and "Brownie A La Mode," a tribute to hero Clifford Brown, also featuring Marsalis. Hargrove also lends his horn on a standard, "With A Song In My Heart."

"Payton's Place" thrives on Payton's interplay with regular bandmates tenor saxophonist Tim Warfield, pianist Anthony Wonsey, bassist Reuben Rogers, and drummer Adonis Rose. The same group will accompany the trumpeter to the Playboy Jazz Festival June 13 in Los Angeles, the Iridium June 16-21 in New York, and—with guitarist Mark Whitfield—several European festival dates.

"We've been together for two years," Payton says. "It's definitely been a collective effort. At this point in my career, I'm trying to maintain my band. There's something to be said for playing with the same musicians night after night. Things just happen telepathically. It's a really beautiful thing. That's something you can't get just from playing with pickup bands."

Payton, who began playing trumpet at age 4, studied with Ellis Marsalis at the University of New Orleans and honed his talents with Marcus Roberts, Elvin Jones, Joe Henderson, the Lincoln Center

Jazz Orchestra, and Jazz Futures II. He made his solo debut on 1995's "From This Moment," teamed with organ master Jimmy Smith on the same year's "Damn!," appeared on the soundtrack to Robert Altman's "Kansas City," as well as in the 1996 film itself, and joined Doc Cheatham for a Grammy-winning 1997 collaboration released a month before the death of the nonagenarian

uted at cafes, restaurants, salons, and bookstores throughout the Northeast, Midwest, and West Coast. "We'll also make them available at those festivals where Nicholas is not performing, where the audience has not been exposed to him already but is demonstrating an interest in jazz," Herr says. "He's a complete package. You have an incredible trumpet player, an amazing composer, and an accomplished bandleader."

AND: Wynton Marsalis, George Duke, Jack DeJohnette, Wallace Roney, Bob Berg, Dave Liebman, Randy Brecker, George Coleman, Buster Williams, Mino Cinelu, Gary Peacock, and Jimmy Cobb will be on hand Tuesday (26) at New York's Birdland for N2K's launch of the Miles Davis World Wide Web site (www.milesdavis.com). The tribute concert, to be held on what would have been Miles' 72nd birthday, will be cybercast on Jazz Central Station and broadcast live on WBGO New York. An album documenting the event will be released in September.



PAYTON

trumpeter. Last year's "Fingerpainting: The Music Of Herbie Hancock" had Payton working with Whitfield and bassist Christian McBride, and he turns in sterling work on guitarist Mark Elf's new "Trickynometry."

Verve plans to heighten awareness of "Payton's Place" with a sampler—including "Zigaboogaloo" and "The Three Trumpeteers"—to be distrib-

Billboard®

MAY 30, 1998

Top New Age Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®				
★★★ No. 1 ★★★				
1	1	27	PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲ REPRISE 46835/WARNER BROS.	ENYA 11 weeks at No. 1
2	2	28	TRIBUTE ▲ VIRGIN 44981	YANNI
3	3	8	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
4	4	16	GRAND PASSION GTSP 539804	JOHN TESH
5	5	38	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
6	7	12	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
7	NEW		PERFECT TIME WORD 69143/EPIC	MAIRE BRENNAN
8	6	68	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
9	8	7	KARMA NETTWERK 30113	DELERIUM
10	9	55	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
11	12	57	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
12	13	16	SOUNDS OF WOOD & STEEL WINDHAM HILL 11290	VARIOUS ARTISTS
13	15	6	NARADA GUITAR NARADA 45636	VARIOUS ARTISTS
14	14	63	AVALON GTSP 537112	JOHN TESH
15	16	14	THE CELTIC BOOK OF DAYS WINDHAM HILL 11246	DAVID ARKENSTONE
16	18	57	WHITE STONES PHILIPS 534605	SECRET GARDEN
17	17	2	SOLAS PHILIPS 539438	RONAN HARDIMAN
18	21	40	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
19	25	33	THE GIFT ● WINDHAM HILL 11242	JIM BRICKMAN
20	20	26	CONVERSATIONS WITH GOD - A WINDHAM HILL COLLECTION WINDHAM HILL 11304	VARIOUS ARTISTS
21	23	38	ONCE IN A BLUE UNIVERSE HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
22	RE-ENTRY		A SALUTE TO THE MUSIC OF YANNI BRENTWOOD 60401	ANDY STREET
23	22	36	APURIMAC III-NATURE SPIRIT PRIDE HIGHER OCTAVE 44639/VIRGIN	CUSCO
24	RE-ENTRY		SONGS WITHOUT WORDS - A WINDHAM HILL COLLECTION WINDHAM HILL 11212	VARIOUS ARTISTS
25	24	81	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● GEORGE WINSTON DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON

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. † indicates past and present Heatseekers titles < 1998, Billboard/BPI Communications and SoundScan, Inc.

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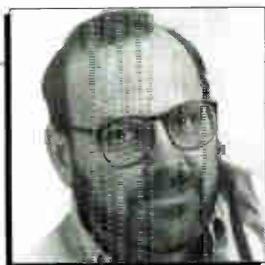
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Latin Notas



by John Lannert

LEMVO, MANGWANA ON TOUR: Congolese rumberos **Ricardo Lemvo** and **Sam Mangwana** kick off their Afro-Latino tour Thursday (28) in San Diego in support of their pair of releases on Putumayo's new imprint, Putumayo Artists.

On "Mambo Yo Yo," the Los Angeles-based Lemvo sings in Spanish. His backing band, **Makina Loca**, which comprises African, Latino, and U.S. musicians, delivers an infectious, good-time blend of the bleating African guitars of Congo (formerly Zaire) and the clave rhythm of the Cuban *son*.

Mangwana is a veteran of the decade-old, Cuban-influenced "rumba congolese" movement known widely as *soukous*. His album, "Galo Negro," sublimely fuses lyrical, Pan-African melodies and swinging Latino beats, with lyrics in the Congolese language Lingala and Portuguese.

Celebrating its fifth anniversary, Putumayo World Music has successfully sold compilations at non-music retail outlets and restaurants, using bright-colored cover art and counter-top displays to attract neophyte world music listeners. The Putumayo Artists label will release original product by new and established world and Latino performers.

Lemvo and Mangwana's trek wraps up June 14 at

an outdoor concert in Miami Beach. Lemvo will then continue on a solo swing through the U.S. and Canada that concludes Aug. 16, when he is slated to appear at Central Summerstage with salsa great **Willie Colón**.

JVC JAZZ, LATINO STYLE: Ever since the debut of the JVC Jazz Festival—New York in 1972, Latino sounds have always been on prominent display. This year's installment promises to offer an even higher profile for Latino jazz artists.

Kicking off the Latino-rooted shows June 21 at Carnegie Hall are **Rubén Blades Y Son Del Solar** and **Poncho Sánchez**. On June 26, **Los Van Van** and **Jesús Alemañ's ¡Cubanismo!** are booked to play the Hammerstein Ballroom.

Slated to play at the Latin Jazz Jam June 27 at Carnegie Hall are **Celia Cruz** with **Tito Puente & His Concert Orchestra** and **Arturo Sandoval's Hot House Big Band**.

New to the festival this year is "Música Latina," an all-day free event June 27 at Bryant Park featuring **Carlos Kanno & Tropical Jazz Big Band**, **Ralph Irizarry & Timbalaye**, and **Johnny Ray & Salsa Con Clase**.

STATESIDE BRIEFS: To commemorate the 35th anniversary of the career of its star crooner **José José**, BMG is releasing 33 albums from his discography. The discs are being put out in six packages containing five CDs each and one set containing three CDs. José José, who was inducted into Billboard's Latin Music Hall of Fame in 1997, is producing the PolyGram Latino label debut of his son, **Joel Sosa**.

(Continued on next page)

Hot Latin Tracks



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 97 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	6	ELVIS CRESPO SONY DISCOS	◆ SUAVEMENTE R.CORA,E.CRESPO,L.A.CRUZ (E.CRESPO)
2	3	13	4	MARC ANTHONY RMM	NO ME CONOCES A.CUCCO PENA,M.ANTHONY,J.LUIGO (FABIAS)
3	14	20	4	MANNY MANUEL MERENGAZORMM	◆ COMO DUELE R.ROLANDO,R.VAZQUEZ,W.DRULLARD (R.VAZQUEZ)
4	2	4	10	RICKY MARTIN SONY DISCOS	◆ LA COPA DE LA VIDA R.ROSA,D.CHILD,K.C.PORTER (D.CHILD,R.ROSA,L.GOMEZ ESCOLAR)
5	8	11	4	MYRIAM HERNANDEZ SONY DISCOS	◆ HUELE A PELIGRO H.GATICA (A.MANZANERO)
6	4	2	15	ALEJANDRO FERNANDEZ SONY DISCOS	◆ NO SE OLVIDAR E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
7	9	9	5	ALEJANDRO SANZ WEA LATINA	◆ AMIGA MIA E.RUFFINENGO,M.A.ARENAS (A.SANZ)
8	5	8	14	LOS TEMERARIOS FONOVISIA	◆ POR QUE TE CONOCI A.ANGEL ALBA (A.ANGEL ALBA)
9	6	3	19	JUAN GABRIEL ARIOLA/BMG LATIN	ASI FUE J.GABRIEL (J.GABRIEL)
10	7	7	37	ALEJANDRO FERNANDEZ SONY DISCOS	◆ SI TU SUPIERAS E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
11	15	17	8	CRISTIAN ARIOLA/BMG LATIN	LLORAN LAS ROSAS R.PEREZ (A.MATHEUS)
12	11	6	30	ANA GABRIEL SONY DISCOS	◆ A PESAR DE TODOS A.GABRIEL (A.GABRIEL)
13	10	12	6	YURI RODVEN/POLYGRAM LATINO	Y TU COMO ESTAS A.ZEPEDA (C.BAGLIONI)
14	16	15	6	ALVARO TORRES EMI LATIN	EL ULTIMO ROMANTICO A.TORRES (A.TORRES)
15	12	10	16	RICKY MARTIN SONY DISCOS	◆ VUELVE R.ROSA,K.C.PORTER (F.DE VITA)
16	NEW	1	1	VICTOR MANUELLE SONY DISCOS	◆ SE ME ROMPE EL ALMA R.SANCHEZ,V.MANUELLE (G.FRANCISCO)
17	13	16	7	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUIAR (FATO)
18	17	22	11	INTOCABLE EMI LATIN	ERES MI DROGA J.L.AYALA (M.MENZOZA)
19	19	5	13	SERVANDO Y FLORENTINO WEA LATINA	◆ UNA FAN ENAMORADA S.GEORGE (R.MONTANER)
20	22	19	10	JOSE GUADALUPE ESPARZA FONOVISIA	◆ DEJA QUE TE QUIERA J.GUADALUPE ESPARZA (J.GUADALUPE ESPARZA)
21	29	—	2	GLORIA ESTEFAN EPIC/SONY DISCOS	◆ CORAZON PROHIBIDO E.ESTEFAN JR.,T.MORAN (K.SANTANDER,G.ESTEFAN)
22	23	33	4	ANA BARBARA FONOVISIA	◆ COMO ME HACES FALTA M.A.SOLIS (M.A.SOLIS)
23	32	37	3	LOS TIGRES DEL NORTE FONOVISIA	QUIERO VOLAR CONTIGO LOS TIGRES DEL NORTE (J.ARMENTA)
24	NEW	1	1	KARIS EMD	BANDOLERA E.MONTANER,R.CORA (E.CRESPO)
25	26	27	10	LOS ANGELES AZULES DISA/EMI LATIN	ME HACES FALTA TU D.CHAVEZ MORENO (J.MEJIA AVANTE)
26	25	—	2	SON BY FOUR RJO	NO HAY RAZON O.ALFANNO (O.ALFANNO)
27	RE-ENTRY	4	4	GISSELLE RCA/BMG LATIN	LO QUIERO OLVIDAR B.CEPEDA (B.CEPEDA,B.CRUZ)
28	20	14	12	TONY VEGA RMM	SI TU SUPIERAS H.RAMIREZ,I.INFANTE (K.SANTANDER)
29	24	18	18	GRUPO LIMITE RODVEN/POLYGRAM LATINO	SENTIMIENTOS J.CARRILLO (A.VILLAREAL)
30	18	—	2	MANA WEA LATINA	◆ EN EL MUELLE DE SAN BLAS FHER & ALEX (FHER & ALEX)
31	NEW	1	1	LUIS MIGUEL WEA LATINA	SABOR A MI L.MIGUEL,B.SILVETTI (A.CARRILLO)
32	36	—	6	DAZE COLUMBIA/SONY DISCOS	◆ SUPERHERO J.JAM,DELGADO (J.JAM,DELGADO,SIEBER,J.TANNOV)
33	39	—	2	LOS PALOMINOS SONY DISCOS	◆ TE SEGUIRE M.LICHTENBERGER JR. (E.R.RAMIREZ)
34	27	30	17	LOS TUCANES DE TIJUANA EMI LATIN	HACEMOS BONITA PAREJA G.FELIX (M.QUINTERO LARA)
35	RE-ENTRY	2	2	EZEQUIEL PENA FONOVISIA	QUE CHULADA DE MUJER E.PENA (M.ALCARAZ,P.MARTINEZ,J.GUIJAZ)
36	35	21	17	MARC ANTHONY RMM	SI TE VAS A.CUCCO PENA,M.ANTHONY,H.RAMIREZ (P.FERNANDEZ)
37	33	28	26	BANDA ARKANGEL R-15 LUNA/FONOVISIA	VOY A PINTAR MI RAYA A.DE LUNA (A.NAVARRO)
38	21	31	3	NEK WEA LATINA	◆ LAURA NO ESTA R.D'ANGELI,M.VARINI (NEK,R.DIAZ,N.DIAZ,M.VARINI,A.DE SANCTIS)
39	RE-ENTRY	4	4	MARCO ANTONIO SOLIS FONOVISIA	YA APRENDERAS M.A.SOLIS (M.A.SOLIS)
40	37	25	8	JOSE LUIS RODRIGUEZ FEAT. LOS PANCHOS SONY DISCOS	RAYITO DE LUNA H.MASELLI,J.NAVARRO (J.NAVARRO)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
18 STATIONS	15 STATIONS	69 STATIONS
1 MYRIAM HERNANDEZ SONY DISCOS HUELE A PELIGRO	1 ELVIS CRESPO SONY DISCOS SUAVEMENTE	1 INTOCABLE EMI LATIN ERES MI DROGA
2 ALEJANDRO SANZ WEA LATINA AMIGA MIA	2 MARC ANTHONY RMM NO ME CONOCES	2 JOSE GUADALUPE ESPARZA FONOVISIA DEJA...
3 YURI RODVEN/POLYGRAM LATINO Y TU COMO ESTAS	3 MANNY MANUEL MERENGAZORMM COMO DUELE	3 LOS TEMERARIOS FONOVISIA POR QUE TE CONOCI
4 CRISTIAN ARIOLA/BMG LATIN LLORAN LAS ROSAS	4 RICKY MARTIN SONY DISCOS LA COPA DE LA VIDA	4 LOS TIGRES DEL NORTE FONOVISIA QUIERO VOLAR...
5 ALVARO TORRES EMI LATIN EL ULTIMO ROMANTICO	5 VICTOR MANUELLE SONY DISCOS SE ME ROMPE EL...	5 LOS ANGELES AZULES DISA/EMI LATIN ME HACES...
6 ELVIS CRESPO SONY DISCOS SUAVEMENTE	6 YURI RODVEN/POLYGRAM LATINO Y TU COMO ESTAS	6 GRUPO LIMITE RODVEN/POLYGRAM LATINO SENTIMIENTOS
7 RICKY MARTIN SONY DISCOS VUELVE	7 SERVANDO Y FLORENTINO WEA LATINA UNA FAN...	7 LOS PALOMINOS SONY DISCOS TE SEGUIRE
8 MANNY MANUEL MERENGAZORMM COMO DUELE	8 KARIS EMD BANDOLERA	8 LOS TUCANES DE TIJUANA EMI LATIN HACEMOS BONITA...
9 ALEJANDRO FERNANDEZ SONY DISCOS NO SE OLVIDAR	9 SON BY FOUR RJO NO HAY RAZON	9 EZEQUIEL PENA FONOVISIA QUE CHULADA DE MUJER
10 RICKY MARTIN SONY DISCOS LA COPA DE LA VIDA	10 GISSELLE RCA/BMG LATIN LO QUIERO OLVIDAR	10 BANDA ARKANGEL R-15 LUNA/FONOVISIA VOY A...
11 MARC ANTHONY RMM NO ME CONOCES	11 TONY VEGA RMM SI TU SUPIERAS	11 MARCO ANTONIO SOLIS FONOVISIA YA APRENDERAS
12 ALEJANDRO FERNANDEZ SONY DISCOS SI TU SUPIERAS	12 ALEJANDRO SANZ WEA LATINA AMIGA MIA	12 PEPE AGUILAR MUSART/BALBOA POR MUJERES COMO TU
13 GLORIA ESTEFAN EPIC/SONY DISCOS CORAZON...	13 DAZE COLUMBIA/SONY DISCOS SUPERHERO	13 JUAN GABRIEL ARIOLA/BMG LATIN ASI FUE
14 CRISTIAN ARIOLA/BMG LATIN LO MEJOR DE MI	14 MARC ANTHONY RMM SI TE VAS	14 BANDA LA COSTENA FONOVISIA AVIENTAME
15 DAZE COLUMBIA/SONY DISCOS SUPERHERO	15 ALVARO TORRES EMI LATIN EL ULTIMO ROMANTICO	15 GRUPO LIMITE RODVEN POLYGRAM LATINO HASTA...

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

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NOTAS

(Continued from preceding page)

Universal Latino songstress **Lucero** has cut the Spanish covers for the soundtrack to the upcoming Disney film "Mulan."

Due June 2 on Balboa is **Joan Sebastian's** latest disc, "Gracias Por Tanto Amor," which contains "Gracias Raúl," a tribute song to longtime Televisa MC **Raul Velasco**. Sebastian, a veteran hitmaker in the regional Mexican arena both as a songwriter and a recording artist, is slated to start a 17-date, stateside tour Sunday (24) in San Jose, Calif.

Sony Discos Tejano act **Fama** is holding auditions for guitarists and bassists June 3 at Tejano Texas in San Antonio. Resúmenes can be sent to FAMA Enterprises Inc., 3515 Manitou, Houston, Texas 77013. Fama's phone number is 713-674-9774.

Grammy winner **Buena Vista Social Club** is slated to make its only U.S. appearance July 1 at Carnegie Hall. Its eponymous disc on World Circuit/Nonesuch/AG was a recent chart-topping title on The Billboard Latin 50.

Chicago Mayor **Richard M. Daley** will declare Aug. 30 Los Tigres Del Norte Day in honor of Fonovisa's famed *norteño* group. A street in Chicago will be named after the band as well. **Los Tigres** are headlining Festival Viva Chicago! Aug. 29-30 as part of an extensive stateside tour that began earlier this year.

CHART NOTES, RADIO: For the first time in the history of Hot Latin Tracks, the first three positions of the chart are occupied by tropical acts. **Elvis Crespo's** merengue smash "Suavemente" (Sony Discos) remains atop Hot Latin Tracks for the third week in a row, followed by **Marc Anthony's** climactic bolero "No Me Concoques" (RMM) and **Manny Manuel's** merengue entry "Como Duele" (Merengazo/RMM).

Credit the recent rise in tropical product in part to the traditional late-spring uptick in rotations of tropical acts by stations in come-rich Puerto Rico. Tropical artists also

should fare well in the summer months when the island's stations crank out even more salsa and merengue tunes.

On the genre charts, "Suavemente" tops the tropical/salsa chart for the third week running. **Myriam Hernández's** stays at No. 1 on the pop chart for the second straight week with "Huele A Peligro," and **Intocable's** "Eres Mi Droga" (EMI Latin) assumes the top slot on the regional Mexican chart, ending the 10-week run of **Los Temerarios'** hit "Por Que Te Conoci" (Fonovisa).

CHART NOTES, RETAIL: Despite sliding in sales for the fourth time in five weeks, **Selena's** "Anthology" (EMI Latin) holds firmly to No. 1 on The Billboard Latin 50, which is unpublished this issue.

Sales of "Anthology" dropped 11% to 7,500 units. However, the Tejano idol's three-CD retrospective stays atop the regional Mexican chart for the sixth consecutive week. Furthermore, "Anthology" remains at No. 151 on The Billboard 200 for the second week running.

After a one-week stint at No. 3 on The Billboard Latin 50, **Ricky Martin's** "Vuelve" (Sony Discos) moves back into a familiar spot at No. 2 behind Selena, where it was parked for four straight weeks before being dislodged last issue by **Elvis Crespo's** "Suavemente" (Sony Discos).

"Vuelve" barely hangs on to The Billboard 200 this issue, falling 192-200 in its 13th week on that chart. But the number 13 is luckier for Martin on the Latin pop genre chart, as "Vuelve" rules the roost for the 13th successive week. Sales of "Vuelve" decreased 13% to 6,000 units this issue.

Meanwhile, Crespo's hit merengue album abruptly craters this issue 2-8 on The Billboard Latin 50, with a 50% plummet in sales to 3,500 pieces. "Suavemente" also cedes the No. 1 rung on the tropical/salsa chart to Crespo's *salsero* labelmate **Victor Manuelle** and his latest Sony effort, "Ironías," up robustly 25-4.

"Ironías," whose sales rocket from 1,300 units to 4,800 units, is this issue's Greatest Gainer. Though he has garnered only intermittent press attention during his career, the underrated **Manuelle** has quietly become the second best-selling salsa act behind RMM's star **Marc Anthony**.

Manuelle's leap underscores Sony's expanding presence in the upper echelons of The Billboard Latin 50. Indeed, Sony matches its recent chart hegemony on Hot Latin Tracks this issue with a similar dominance on The Billboard Latin 50. Four of the five top titles on the latter chart are by Sony acts, and five of the top eight albums on the chart are from Sony.

On the heels of Mother's Day weekend, sales of titles appearing on The Billboard Latin 50 this issue predictably went south, from 107,000 units to 98,000 pieces. Still, as has been the case for most of the year, sales are higher this year than in 1997. Sales for the comparable week in 1997 were 87,500 units.

One reason overall sales are on the rise this year over 1997 is the continued resurgence of tropical product at retail. Sales this issue of titles



Weacaribe Inks Sin Fronteras. Weacaribe/WEA Latina recently signed merengue group Sin Fronteras to a record deal. The label released their self-titled debut in April. Shown in front, from left, are José Hidalgo, manager of Sin Fronteras, and George Zamora, VP/GM of WEA Latina. Shown in the back row, from left, are Sin Fronteras band members Eddy Manuel, Miguel, Horys, and Yassel.

appearing on the tropical/salsa chart are 29,000 units, up from 15,500 pieces for the comparable week last year. But sales of regional Mexican discs have been heading southward lately. Sales this issue are 29,000 units, down from 35,500 units sold for the comparable week last year.

Pop product this issue moved 35,500 pieces, up from 30,000 units sold during 1997's comparable week.

Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico City and **Judy Cantor** in Miami.

LATIN TRACKS A-Z

- 12 TITLE (Publisher - Licensing Org.) Sheet Music Dist. A PESAR DE TODOS (Sony Discos, ASCAP)
- 7 AMIGA MIA (Copyright Control)
- 9 ASI FUE (BMG, ASCAP)
- 24 BANDOLERA (EMD, ASCAP)
- 3 COMO DUELE (Caribbean Waves, ASCAP/Viorri, ASCAP)
- 22 COMO ME HACES FALTA (Crisma, SESAC)
- 21 CORAZON PROHIBIDO (FIPP, BMI)
- 20 DEJA QUE TE QUIERA (Edimusa, ASCAP/Vander, ASCAP)
- 14 EL ULTIMO ROMANTICO (A.T. Music, BMI)
- 30 EN EL MUELLE DE SAN BLAS (Yelapa Songs, ASCAP)
- 18 ERES MI DROGA (Copyright Control)
- 34 HACEMOS BONITA PAREJA (Mas Flamingo, BMI)
- 5 HUELE A PELIGRO (Manzamus, SACM)
- 4 LA COPA DE LA VIDA (Traco Cornelius, BMI/DESMO-PHOBIA, ASCAP/Musicacalaca, SGAE)
- 38 LAURA NO ESTA (Copyright Control)
- 11 LLORAN LAS ROSAS (Rubet, ASCAP)
- 27 LO QUIERO OLVIDAR (B&C, ASCAP)
- 25 ME HACES FALTA TU (Edimusa, ASCAP)
- 26 NO HAY RAZON (New Edition EMOA, SESAC)
- 2 NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP)
- 6 NO SE OLVIDAR (FIPP, BMI)
- 17 POR MUJERES COMO TU (Vander, ASCAP)
- 8 POR QUE TE CONOCI (Editora Anna Musical, SESAC)
- 35 QUE CHULADA DE MUJER (SACEM)
- 23 QUIERO VOLAR CONTIGD (TN Ediciones, BMI)
- 40 RAYITO DE LUNA (Larry Spier, ASCAP)
- 31 SABOR A MI (Peer Int'l, BMI)
- 16 SE ME ROMPE EL ALMA (Gilfran, BMI/Nelia, BMI)
- 29 SENTIMIENTOS (Copyright Control)
- 36 SI TE VAS (Songs Of PolyGram Int'l, BMI)
- 10 SI TU SUPIERAS (FIPP, BMI)
- 28 SI TU SUPIERAS (FIPP, BMI)
- 1 SUAVEMENTE (Sony/ATV, BMI)
- 32 SUPERHERO (WB Music Corp., ASCAP)
- 33 TE SEGUIRE (Mafiola, ASCAP)
- 19 UNA FAN ENAMORADA (EMI April, ASCAP)
- 37 VOY A PINTAR MI RAYA (De Luna, BMI)
- 15 VUELVE (Sony Discos, ASCAP)
- 13 Y TU COMO ESTAS [E TU COME STAI] (Copyright Control)
- 39 YA APRENDARAS (Crisma, SESAC)

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Latin America's Music Market Rises

Brazil, Argentina, Mexico Lead As Domestic Economies Improve

BY JOHN LANNERT

The gloomy global record market is getting a ray of Latin sunshine.

Latin America, propelled by explosive growth in Argentina and solid gains in Mexico and Brazil, continues to flex its muscle as a record market on the rise.

According to the International Federation of the Phonographic Industry, album sales in the Latin American region in 1997 expanded by 11%, the fastest worldwide growth rate for the third year in a row. And according to the people who work in the region, this isn't

"If we are capable of developing better promotion and distribution systems to reach all consumers,

NEWS ANALYSIS

sales will take off to even higher levels," says Abaroa, who is forecasting a 15%-20% growth rate in

1998. Abaroa also notes that FLAPF's anti-piracy campaigns helped the region's sales uptick last year by confining more sales to legitimate markets.

Roberto Piay, executive director of the Argentinian trade association CAPIF, says Argentina's dramatic *(Continued on page 84)*

Veteran Artist Manager Peter Gormley, 78, Dies

BY GLENN A. BAKER

Artists and business partners have paid tribute to artist manager Peter Gormley, who died May 8 in London.

The Sydney-born entrepreneur was a key figure in London from the 1950s to the early '90s and had a great influence on the careers of Cliff

Richard, Olivia Newton-John, the Shadows, and Frank Ifield.

Although proudly Australian, Gormley kept a low public profile, his colorful and often wry personality known only to those with whom he worked closely.

One of them, Rupert Perry, president of EMI Europe and one-time chief of EMI U.K., says, "Peter had really been part of EMI as manager of all the acts he was involved with." Perry describes him as "an exceptional person, someone who was not concerned with fuss and bother. He knew what he wanted out of a record deal, but he was never confrontational. I'm very pleased that I knew him."

In 1957 in Sydney, he offered to manage an unknown singer. "He had the same ideas as me," recalls Ifield. "One of the first things he said to me was 'You must be prepared to go to England.' From the start, I liked his honesty and straightforwardness. He didn't sing his own praises, which appealed to me."

The Shadows came to him in 1960 as their first hit, "Apache," was climbing the charts and were followed soon after by Richard, with whom Gormley established one of the most extraordinary artist/manager relationships in music history. Richard was present at the funeral, May 15 in London, as were Brian Bennett and Bruce Welch of the Shadows.

When Gormley stepped down from managing Richard after more than 30 years, he was replaced by a team of three managers.

Bill Latham, one of the management partners at the Cliff Richard Organisation, describes Gormley as "a man who was more concerned about the artists' well-being than his own interests. That produced a tremendous amount of loyalty and respect."

Richard was unable to comment *(Continued on next page)*

Tower To Launch First Philippines Outlet

BY GEOFF BURPEE

HONG KONG—Tower Records has announced an August launch for its first outlet in the Philippines, making it the first international chain to open in the country.

The chain's presence in the market will be via a franchise deal with Manila-based entrepreneur Victor Siasat; it will be Tower's seventh such venture in the Asia-Pacific market. Tower also operates franchises in markets such as Malaysia and Thailand—where, like the Philippines, laws forbid retail ownership for foreign companies—as well as in Hong Kong, Singapore, and South Korea. The chain's 41 outlets in the Japan market are 100% Tower-owned.

Siasat was responsible for growing

the Guess? Jeans franchise in the Philippines to include more than 60 outlets, making the franchise the brand's third-largest presence in the world, says Tower's Far East managing director Keith Cahoon.

Despite operating in a regional climate badly hit by economic woes, Cahoon is optimistic that what he views as the current dearth of developed retail in the country—together with the Philippines' passion for music—will make a winning combination.

"I don't know any other market where so many articles appear in the local newspapers talking about how

lousy the record stores are," says Cahoon. He says the proposed 7,000-square-foot outlet, to be located in the Makati business district underneath the city's popular Hard Rock Cafe, is currently under construction.

Boom Dayupay, frontman for Manila-based dance trio Kulay, says Tower's arrival will be a positive thing for Manila music buyers: "At stores here, I'm looking for Tricky or other more heavy stuff, but usually they don't have it. You ask for jungle, and they say, 'What? Bungle?' The trend is that people are getting more adventurous. Any kind of quality will affect the other stores and make them step up. I think it will probably be good, because nobody here's seen that kind of concept of such a big store."



Edel Shuffles Umbrella Co.'s Managing Execs

HAMBURG—The management of the edel company music AG operating companies has been revamped. CEO Michael Haentjes and CFO Jorn Meyer are withdrawing from the management of edel records, edel Media & Entertainment (EME), and Optimal Media Produktion, leaving Chris Georgi as the sole managing director of EME and Jorg Hahn as the sole managing director of

Optimal.

Haentjes has also announced that Jens Geisemeyer has been appointed managing director at edel records alongside Georgi. All edel Group managing directors will continue to report to the AG company's management



board. The AG board represents the interests of shareholders in the publicly traded company.

Edel-Contraire will continue to be managed by Rolf Baehnk, who in turn will report directly to Haentjes. The administrative units of the edel Group will report to the respective managing directors, as well as Meyer. As before, the other man- *(Continued on page 85)*

'Blockbuster albums in Spanish sell much better'

going to be the end of the story.

Last year, Latin American record companies shipped 247 million units worth nearly \$2.6 billion at retail prices (Billboard, May 9). Music sales in Argentina, Latin America's third-largest market, soared 37% to 27.4 million units. The value of those sales at retail came in at \$386 million, a 35% spike.

Unit sales in Mexico, the region's second-largest territory, rose 10% to 68.5 million; the value of those sales kited 31% to \$472 million.

Sales in Brazil, Latin America's top market, were up 8% in units to 108 million and 4% in value to \$1.2 billion. Last year's sales in Brazil, which remains the world's sixth-biggest market, accounted for 46% of total sales in Latin America.

Even though sales in Latin America generally were buoyant in 1997, Gabriel Abaroa, executive president of the Latin American trade association FLAPF, says there's much more room for expansion.

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BMG FRANCE PRESIDENT Hervé Lasseigne left the company May 13. It has not named a replacement, and BMG U.K. & Ireland chairman/executive VP of Central Europe Richard Griffiths has assumed day-to-day duties at the company. Lasseigne, 43, joined BMG in January 1995 from the food industry. Although under his tenure the company scored successes with such acts as Carrapicho and Khadja

Nin in 1996, BMG France's market share was 6.7% in 1997, according to SNEP statistics, compared with more than 10% in the early 1990s.

EMMANUEL LEGRAND

THE TRADE VALUE OF U.K. RECORD SALES rose by 7.8% in the first three months of this year, to 232 million pounds (\$376 million), according to the British Phonographic Industry (BPI). CD singles-sales values were 14.5% higher at 22.3 million pounds (\$36 million), while albums registered a 6.9% rise to 202 million pounds (\$327 million). According to the BPI, the average trade price of albums fell during the period, while that of singles went up.

GRAMOPHONE COMPANY OF INDIA (GRAMCO) owner RPG Group has lodged a formal complaint against EMI's application to India's Foreign Investment Promotion Board (FIPB) to set up a wholly owned subsidiary in the territory. EMI is understood to be in talks with RPG, but the latter's move has already led to a deferral of the FIPB's decision on granting EMI a license. RPG's action follows a similar, informal complaint from southern Indian indie label Master Records earlier this year (Billboard, Feb. 7). EMI has operated in India through a licensing and distribution deal with Milestone Entertainment since its licensing deal with Gramco expired at the end of last year. Currently, Sony Music has the only 100% foreign-owned subsidiary in the territory. Local industry sources believe that EMI may now make a fresh application to the FIPB through Virgin Records.

NYAY BHUSHAN

ARCADE-OWNED CNR MUSIC INTERNATIONAL is looking for a bridgehead in the U.K. "It won't be a full-service office," CNR Music International VP Derek Jolink tells Billboard. "But we're in the middle of negotiating an interesting deal with a British partner." CNR Music has offices in the Netherlands, Norway, Sweden, Denmark, France, Belgium, Germany, Austria, Switzerland, and Spain. In the mid-1990s, CNR Music International handled U.K. dance act N-Trance, among others. Through a licensing deal with Red Ant Entertainment, it already has a U.S. repertoire source, spearheaded by such acts as rock group Naked and rap act Sunz Of Men.

ROBERT TILLI

FORMER MERCURY RECORDS FRANCE product manager Ivan Sellier has been named VP of regional marketing (international pop) at PolyGram Far East, based in Hong Kong. The appointment is effective immediately. Sellier replaces Robbie Dennis, who recently relocated to London at PolyGram headquarters, as VP of catalog marketing (Billboard Bulletin, April 18).

PolyGram

Sellier is the second Frenchman to move to a senior Asian post in the past year. He follows Pierre-Yves Bimont-Capocci, who moved to Hong Kong last June to become regional VP at BMG Asia/Pacific.

ADAM WHITE

WARNER/CHAPPELL MUSIC FRANCE president Jean Davoust is said to be departing the company. A French music-publishing veteran, Davoust has been at Warner/Chappell since the late 1980s. Current MCA Caravelle managing director Tom Arena is tipped as his successor. Although neither side would confirm it, the change is expected to take place in coming weeks. Davoust is said to have already received proposals to join other publishing companies or to enter into joint ventures with them.

RÉMI BOUTON

THE MANAGER OF COLUMBIA'S DANCEPOOL label in Germany, Markus Wenzel, and A&R executive Peter Alexander departed the company May 15 to launch their own dance label. They are looking for office space in Frankfurt and plan to release the first single on their as-yet-unnamed imprint by August. Wenzel expects to reveal details of a marketing and distribution deal with a major label in the coming weeks.

CHRISTIAN LORENZ

WARNER MUSIC BENELUX (BELGIUM) has appointed Eric Vink, currently marketing director at Polydor (Netherlands), to the new post of GM. Vink, who takes up the role Sept. 1, will report to Warner Music Benelux managing director Albert Slendebroek. "We have reorganized the sales and administrative setup and installed an A&R department. It was time to strengthen our marketing operations," says Slendebroek.

MIKE MCGEEVER

VETERAN ARTIST MANAGER PETER GORMLEY, 78, DIES

(Continued from preceding page)

because of recording commitments, yet Latham says, "It was very tough, as Peter had been a father figure for him."

In the mid '60s, Gormley formed a professional association with Eddie Jarrett of Australia's Grade Organisation and assisted him in breaking the Seekers in Britain, teaming them with Tom Springfield (Dusty's brother) and resulting in a string of No. 1's for them. Other artists he guided to success included Maori singer John Rowles, Labi Siffre, and Trisha Noble.

"His loyalty was unparalleled, and he was quite tireless," recalls Peter Hebbes, who was recruited from the BBC into Gormley Management in the early '70s and is now managing director of MCA Music Publishing in Australia. "He had a quite authorita-

tive voice, and he could take command of situations. I traveled around the world with him, and although he was never a difficult man, he did proclaim it was possible to have an argument with Pan Am every 10 minutes."

Gormley had been in retirement for some five years when he died of colon cancer at the age of 78, two years after the passing of his wife, Audrey. He is survived by a daughter, Robyn, and by nieces Miriam and Claire Gormley, both of whom are rising swiftly as young international opera singers.

Australian tour promoter Paul Dainty, managing director of Dainty Consolidated Entertainment, knew Gormley for almost 25 years. "He was a fabulous person, a genuine human being, which is rare in our business,"

says Dainty. "I feel warm and good when I think of him."

Dainty promoted two Richard tours, the most recent being the singer's 40th-anniversary tour in February. Says Dainty of Gormley, "He never complained about his health; he was always thinking of other people."

"He knew what he wanted to do, and he did it all," says Hebbes, "which must have been a great satisfaction to him."

A memorial service for Gormley is being arranged for September or October in London.

Assistance in preparing this story was provided by Christie Eliezer in Melbourne, Australia, and Dominic Pride in London.

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HITS OF THE



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JAPAN (Dempa Publications Inc.) 05/25/98			GERMANY (Media Control) 05/19/98			U.K. (Chart-Track) 05/18/98			FRANCE (SNEP/IFOP/Tite-Live) 05/16/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	PINK SPIDER HIDE WITH SPREAD BEAVER UNIVER-SAL VICTOR	1	1	EIN SCHWEIN NAMENS MAENNER DIE AERZTE MOTOR MUSIC	1	3	FEEL IT THE TAMPERER FEATURING MAYA PEPPER MERCURY/POLYGRAM	1	1	RICKY MARTIN LA COPA DE LA VIDA TRISTAR/SONY
2	1	YUUWAKU GLAY PLATINUM	2	3	STAND BY ME 4 THE CAUSE RCA	2	2	TURN BACK TIME AQUA UNIVERSAL	2	3	LA TRIBU DE DANA MANAU POLYDOR
3	NEW	DESTINY MY LITTLE LOVER TOY'S FACTORY	3	2	OUT OF THE DARK FALCO EMI	3	1	UNDER THE BRIDGE ALL SAINTS LONDON	3	2	MY HEART WILL GO ON/CELINE DION COLUMBIA
4	2	SOUL LOVE GLAY PLATINUM	4	4	MY HEART WILL GO ON CELINE DION COLUMBIA	4	5	GONE TILL NOVEMBER WYCLEF JEAN RUFF HOUSE/COLUMBIA	4	8	NEVER EVER ALL SAINTS BARCLAY/POLYGRAM
5	3	TAISETSU SMAP VICTOR	5	5	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA	5	4	LAST THING ON MY MIND STEPS JIVE	5	10	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA
6	4	TIMING BLACK BISCUITS BMG JAPAN	6	6	HIGH THE LIGHTHOUSE FAMILY POLYDOR	6	6	LIFE AIN'T EASY CLEOPATRA WEA	6	4	EVERYTHING'S GONNA BE ALRIGHT SWEET BOX RCA
7	NEW	SUMMER SUNDSET RYOKO HIROSUE WARNER MUSIC JAPAN	7	7	WANNABE YOUR LOVER YOUNG DEENAY WEA	7	NEW	STRANDED LUTRICIA MCNEAL WILDSTAR	7	11	DIABLO 666 PANIC RECORDS/POLYGRAM
8	18	ROCKET DIVE HIDE WITH SPREAD BEAVER UNIVER-SAL VICTOR	8	9	SUPER SONIC MUSIC INSTRUCTOR EASTWEST	8	8	DREAMS THE CORRS LAVA/ATLANTIC	8	16	LA FIESTA PATRICK SEBASTIEN POLYDOR
9	NEW	MAKE LOVE PENICILLIN EASTWEST JAPAN	9	17	GUILDLO HAT EUCH LIEB! GUILDLO HORN & DIE ORTHOPAEDISCHEN STRUEMPFE EMI	9	11	DANCE THE NIGHT AWAY MAVERICKS MCA	9	NEW	PATA PATA GAWLO COLUMBA RCA/BMG
10	9	NOSTALGIA NANASE AIKAWA CUTTING EDGE	10	8	REMEMBER THE TIME NANA MOTOR MUSIC	10	10	SAY YOU LOVE ME SIMPLY RED EASTWEST	10	7	ANGELS ROBBIE WILLIAMS EMI
11	5	JET COASTER ROMANCE KINKI KIDS JOHNNY'S ENTERTAINMENT	11	NEW	ALL MY LIFE K-CI & JOJO UNIVERSAL	11	9	RAY OF LIGHT MADONNA MAVERICK/WEA	11	5	FROZEN MADONNA MAVERICK/WEA
12	NEW	GLACIAL LOVE SIAM SHADE SONY	12	13	WITHOUT YOU SQUEEZER EMI	12	7	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	12	NEW	YOYO TIME STRETCHER SONY
13	6	HEART/YOU MASAHARU FUKUYAMA BMG JAPAN	13	13	TABULA RASA MELLOWBAG & FREUNDESKREIS DOWNBEAT/WEA	13	NEW	KUNG FU FIGHTING BUS STOP FEATURING CARL DOUGLAS ALL AROUND THE WORLD	13	6	TOGETHER AGAIN JANET JACKSON VIRGIN
14	8	NAGAI AIDA KIRORO VICTOR	14	12	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	14	14	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE COMMUNICATIONS	14	9	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
15	NEW	THERE WILL BE LOVE THERE THE BRILLIANT GREEN SONY	15	10	ALANE WES EPIC	15	13	ALL THAT I NEED BOYZONE POLYDOR	15	17	FEEL IT THE TAMPERER FEATURING MAYA SCOR-PIO/POLYGRAM
16	7	STORM LUNA SEA UNIVERSAL VICTOR	16	20	TURN IT UP BUSTA RHYMES EASTWEST	16	NEW	HOT STUFF ARSENAL FOOTBALL CLUB GRAPEVINE	16	20	EMMENE MOI ALLAN THEO EMI
17	10	GET DOWN YAEN AVEX TRAX	17	18	LAURA NON C'E NEK WEA	17	NEW	WHERE ARE YOU? IMAANI EMI	17	12	STOP SPICE GIRLS VIRGIN
18	NEW	TAMEIKI SYARAN Q BMG JAPAN	18	11	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER ARIOLA	18	17	MY HEART WILL GO ON CELINE DION EPIC	18	18	TON INVITATION LOUISE ATTAQUE ATMOSPHERE/SONY
19	NEW	RAINY MERRY-GO-ROUND FANATIC CRISIS FOR LIFE WING RINA CHINEN SONY	19	14	WHEN THE RAIN BEGINS TO FALL PAPPA BEAR UNIVERSAL	19	NEW	DEEPER LOVE RUFF DRIVERZ INFERNO	19	14	TELLEMET N' BRICK FAUDEL MERCURY
20	11	ALBUMS	20	NEW	LIFE IS A FLOWER ACE OF BASE POLYGRAM	20	12	HOW DO I LIVE LEANN RIMES CURB/HIT LABEL	20	15	HUMANA LARA FABIAN POLYDOR
1	NEW	COCCO KUMUIUTA VICTOR	1	1	MODERN TALKING BACK FOR GOOD ARIOLA	1	NEW	GARBAGE VERSION 2.0 MUSHROOM	1	NEW	GARBAGE VERSION 2.0 BMG
2	1	SPEED RISE TOY'S FACTORY	2	2	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI	2	3	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGRO	2	1	PASCAL OBISPO LIVE 98 EPIC
3	2	EVERY LITTLE THING TIME TO DESTINATION AVEX TRAX	3	7	GUILDLO HORN & DIE ORTHOPAEDISCHEN STRUEMPFE DANKE! EMI	3	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM	3	NEW	ZAZIE MADE IN LOVE MERCURY
4	10	NORIYUKI MAKIHARA SMILING III—THE BEST OF NORIYUKI MAKIHARA WARNER MUSIC JAPAN	4	NEW	GARBAGE VERSION 2.0 RCA	4	4	MADONNA RAY OF LIGHT MAVERICK/WEA	4	2	SUPREME NTM SUPREME NTM EPIC
5	3	MAYO OKAMOTO HELLO TOKUMA JAPAN	5	3	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	5	2	MASSIVE ATTACK MEZZANINE CIRCA/VIRGIN	5	3	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHRIQUE/SONY
6	NEW	SOUNDTRACK GODZILLA EPIC/SONY	6	8	D.J. BOBO MAGIC EAMS	6	8	ALL SAINTS ALL SAINTS LONDON	6	6	JEFF BUCKLEY SKETCHES (FOR MY SWEETHEART, THE DRUNK) COLUMBIA
7	4	SOUNDTRACK TITANIC SONY CLASSICAL	7	5	MADONNA RAY OF LIGHT MAVERICK/WEA	7	6	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	7	5	LARA FABIAN PURE POLYDOR
8	5	U A AMETORA VICTOR	8	6	EROS RAMAZZOTTI EROS ARIOLA	8	17	JEFF BUCKLEY SKETCHES (FOR MY SWEETHEART, THE DRUNK) COLUMBIA	8	4	SOUNDTRACK TITANIC SONY CLASSICAL
9	6	GLOBE LOVE AGAIN AVEX TRAX	9	NEW	LENNY KRAVITZ 5 VIRGIN	9	5	VARIOUS ARTISTS TOP OF THE POPS SUMMER '98 POLYGRAM TV	9	NEW	LENNY KRAVITZ 5 DELABEL/VIRGIN
10	7	LENNY KRAVITZ 5 TOSHIBA-EMI	10	10	MASSIVE ATTACK MEZZANINE VIRGIN	10	14	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	10	8	MASSIVE ATTACK MEZZANINE DELABEL/VIRGIN
11	8	THE HIGH LOWS LOBSTER KITTY	11	4	SOUNDTRACK TITANIC SONY CLASSICAL	11	NEW	SIMPLY RED BLUE EASTWEST	11	7	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
12	12	SEIKO MATSUDA FOREVER MERCURY MUSIC	12	9	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	12	10	THE VERVE URBAN HYMNS HUT/VIRGIN	12	10	FLORENT PAGNY SAVOIR AIMER MERCURY
13	9	PUFFY JET CD EPIC/SONY	13	12	ROSENSTOLZ ALLES GUTE POLYDOR	13	NEW	VARIOUS ARTISTS FANTAZIA—BRITISH ANTHEMS SUMMERTIME FANTAZIA	13	9	SOUNDTRACK TAXI SMALL/SONY
14	NEW	BLIND GUARDIAN NIGHT FALL IN MIDDLE EARTH VICTOR	14	11	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	14	9	VARIOUS ARTISTS THE BEST CLUB ANTHEMS... EVER! 3 VIRGIN/EMI	14	11	VARIOUS ARTISTS COUPE DU MONDE: L'ALBUM OFFICIEL VERSAILLES/SONY
15	11	TOMOYASU HOTEL SUPERSONIC GENERATION TOSHIBA-EMI	15	13	TORI AMOS FROM THE CHOIRGIRL HOTEL EAST-WEST	15	20	ASIAN DUB FOUNDATION RAFI'S REVENGE LON-DOON	15	12	MADONNA RAY OF LIGHT MAVERICK/WEA
16	14	SOUNDTRACK MORE BMG JAPAN	16	19	GUANO APES PROUD LIKE A GOD ARIOLA	16	16	VARIOUS ARTISTS KISS GARAGE '98 POLYGRAM TV	16	14	MANU CHAO CLENDESTINE VIRGIN
17	13	BONNIE PINK EVIL AND FLOWERS PONY CANYON	17	18	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	17	NEW	NICK CAVE & THE BAD SEEDS THE BEST OF MUTE	17	15	SOUNDTRACK JACKIE BROWN MAVERICK/WEA
18	16	GLAY REVIEW—THE BEST OF GLAY PLATINUM	18	NEW	THE MOFFATTS CHAPTER 1: A NEW BEGINNING EMI	18	13	THE MAVERICKS TRAMPOLINE UNIVERSAL	18	NEW	I MUVRINI LEIA EMI
19	NEW	X JAPAN BALLAD COLLECTION POLYDOR	19	NEW	NEK LEI, GLI AMICI E TUTTO IL RESTO WEA	19	11	JAMES THE BEST OF FONTANA/MERCURY	19	17	ERA ERA MERCURY
20	NEW	HIDE PSYENCE UNIVERSAL VICTOR	20	15	SOUNDTRACK JACKIE BROWN MAVERICK/WEA	20	12	CELINE DION LET'S TALK ABOUT LOVE EPIC	20	19	2 BE 3 ALBUM 98 EMI

CANADA (SoundScan) 05/30/98

NETHERLANDS (Stichting Mega Top 100) 05/23/98

AUSTRALIA (ARIA) 05/24/98

ITALY (Musica e Dischi/FIMI) 05/18/98

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
2	2	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY
3	4	TOO CLOSE NEXT ARISTA
4	3	BANG ON PROPELLERHEADS DREAMWORKS
5	7	I'LL BE THERE FOR YOU THE MOFFATTS MERCURY
6	5	FROZEN MADONNA WARNER BROS.
7	18	WHISLST PEARL JAM EPIC
8	6	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/ZOMBA
9	12	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE
10	10	BROKEN BONES LOVE INC. BMG
11	9	GONE TILL NOVEMBER WYCLEF JEAN COLUMBIA
12	8	I WANT YOU BACK 'N SYNC RCA
13	13	SECOND ROUND K.O. CANIBUS UNIVERSAL
14	NEW	HOOKED ON A FEELING (OOGA-CHAKA) BABY TALK PETER PAN
15	14	ROMEO AND JULIET SYLK-E. FYNE RCA
16	11	TURN IT UP/FIRE IT UP BUSTA RHYMES ELEKTRAVEEG
17	17	ANYTIME BRIAN MCKNIGHT MOTOWN
18	15	IF I COULD JOEE POPULAR
19	16	DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ COLUMBIA
20	RE	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY ARISTA
1	1	VARIOUS ARTISTS NOW! 3 NOW
2	NEW	GARBAGE VERSION 2.0 ALMO SOUNDS/INTERSCOPE
3	2	VARIOUS ARTISTS HIT ZONE 4 PTL
4	3	SOUNDTRACK TITANIC SONY CLASSICAL
5	4	SOUNDTRACK CITY OF ANGELS WARNER
6	NEW	HANSON 3 CAR GARAGE: THE INDIE RECORDINGS '95-'96 MOE/MERCURY
7	15	SOUNDTRACK BULWORTH INTERSCOPE
8	6	SPICE GIRLS SPICEWORLD VIRGIN
9	7	VONDA SHEPARD SONG FROM ALLY MCBEAL EPIC
10	5	CELINE DION LET'S TALK ABOUT LOVE EPIC
11	9	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
12	NEW	FRANK SINATRA MY WAY—THE BEST OF... WCU
13	12	SHANIA TWAIN COME ON OVER MERCURY
14	13	DAVE MATTHEWS BAND BEFORE THESE CROWD-ED STREETS RCA
15	18	LEANN RIMES SITTING ON TOP OF THE WORLD CURB
16	14	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
17	20	MADONNA RAY OF LIGHT WARNER BROS.
18	19	AQUA AQUARIUM UNIVERSAL
19	RE	ALL SAINTS ALL SAINTS LONDON/ISLAND
20	16	VARIOUS ARTISTS BIG SHINY TUNES 2 WCU/WARNER

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL MY LIFE K-CI & JOJO UNIVERSAL
2	2	MY HEART WILL GO ON CELINE DION COLUMBIA
3	8	TURN IT UP/FIRE IT UP BUSTA RHYMES WARNER MUSIC
4	15	FOLLOW THE LEADER THE SOCA BOYS RED BULLET
5	3	COMING HOME ROMEO OURECO
6	4	AFSCHEID VOLUMIA! BMG
7	7	FORMULA DJ VISAGE EMI
8	6	SAY WHAT YOU WANT TEXAS FEATURING WU-TANG CLAN MERCURY
9	5	I'LL SAY GOODBYE TOTAL TOUCH BMG
10	9	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
11	10	FEEL IT THE TAMPERER FEATURING MAYA ZOMBA/ROUGH TRAOE
12	12	HIGH THE LIGHTHOUSE FAMILY POLYDOR
13	NEW	ULTIMATE KAOS CASSANOVA MERCURY
14	11	UP AND DOWN VENGABOYS ZOMBA/ROUGH TRAOE
15	NEW	HEMEL & AARDE EDSILIA OINO MUSIC
16	19	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY
17	14	HET LAND VAN MIJN DROMEN JANTJE SMIT MERCURY
18	18	UNDER THE BRIDGE ALL SAINTS ALL SAINTS
19	13	NO, NO, NO DESTINY'S CHILD COLUMBIA
20	16	FROZEN MADONNA MAVERICK/WARNER
1	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
2	10	EROS RAMAZOTTI EROS BMG
3	1	MADONNA RAY OF LIGHT MAVERICK/WARNER
4	2	EMMA SHAPPLIN CARMINE MEO EMI
5	6	FRANS BAUER WAT IK JE ZEGGEN WIL KOCH
6	5	SOUNDTRACK TITANIC SONY CLASSICAL
7	4	ANOUK TOGETHER ALONE OINO MUSIC
8	9	DE KAST NOORDERZON CNR MUSIC
9	11	CLIFF RICHARD 40 YEARS OF HITS IN HOLLAND EMI
10	20	WIBI SOERJADI PLAYS CHOPIN PHILIPS
11	18	ERA ERA MERCURY
12	RE	ANDREA BOCELLI ROMANZA POLYDOR
13	15	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH
14	7	SOLID HARMONIE SOLID HARMONIE ZOMBA/ROUGH TRAOE
15	8	CLOSE II YOU CLOSER EPIC
16	16	GOLDEN EARRING THE COMPLETE NAKED TRUTH SONY MUSIC
17	14	K'S CHOICE COCOON CRASH ODOUBLE T/SONY
18	NEW	LENNY KRAVITZ 5 VIRGIN
19	13	VOLUMIA! VOLUMIA! BMG
20	17	SPICE GIRLS SPICEWORLD VIRGIN

THIS WEEK	LAST WEEK	SINGLES
1	1	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY/POLYGRAM
2	4	5,6,7,8 STEPS JIVE/MUSHROOM/SONY
3	5	ALL MY LIFE K-CI & JOJO UNIVERSAL
4	6	SECOND SOLUTION/PRISONER OF SOCIETY THE LIVING END MDS
5	2	NEVER EVER ALL SAINTS LONDON/POLYGRAM
6	NEW	RAY OF LIGHT MADONNA WEA/WARNER
7	3	MY HEART WILL GO ON (CLUB MIXES) CELINE DION EPIC/SONY
8	9	STOP SPICE GIRLS VIRGIN
9	8	BIG MISTAKE NATALIE IMBRUGLIA BMG
10	7	YOU MAKE ME WANNA... USHER BMG
11	12	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MDS
12	10	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/MUSH-ROOM/SONY
13	20	GOTTA BE... MOVIN' ON UP P.M. DAWN FEATURING KY-MANI V2/SONY
14	17	NOW I CAN DANCE TINA ARENA COLUMBIA/SONY
15	15	THE IMPRESSION THAT I GET THE MIGHTY MIGHTY BOSSTONES MERCURY/POLYGRAM
16	11	MARIA RICKY MARTIN COLUMBIA/SONY
17	NEW	THINKING OF YOU HANSON MERCURY/POLYGRAM
18	13	LOLLIPOP AQUA UNIVERSAL
19	14	CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL
20	19	SEX AND CANDY MARCY PLAYGROUND EMI
1	4	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
2	3	SOUNDTRACK THE WEDDING SINGER WEA/WARNER
3	NEW	HANSON 3 CAR GARAGE: THE INDIE RECORDINGS '95-'96 MERCURY/POLYGRAM
4	1	JEFF BUCKLEY SKETCHES (FOR MY SWEETHEART, THE DRUNK) COLUMBIA/SONY
5	NEW	GARBAGE VERSION 2.0 MUSHROOM/WHITE/SONY
6	2	SOUNDTRACK TITANIC SONY CLASSICAL
7	7	BACKSTREET BOYS BACKSTREET'S BACK JIVE/MUSHROOM/SONY
8	NEW	TORI AMOS FROM THE CHOIRGIRL HOTEL EAST-WEST/WARNER
9	18	SOUNDTRACK GREASE POLYDOR/POLYGRAM
10	9	MASSIVE ATTACK MEZZANINE VIRGIN
11	8	SHANIA TWAIN COME ON OVER MERCURY/POLYGRAM
12	12	SPICE GIRLS SPICEWORLD VIRGIN
13	11	MADONNA RAY OF LIGHT MAVERICK/WEA/WARNER
14	13	AQUA AQUARIUM UNIVERSAL
15	10	ALL SAINTS ALL SAINTS LONDON/POLYGRAM
16	17	THE VERVE URBAN HYMNS HUT/VIRGIN
17	14	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
18	6	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY
19	5	MICHAEL CRAWFORD ON EAGLE'S WINGS EAST-WEST/WARNER
20	NEW	AMMONIA ELEVENTH AVENUE MURMUR/SONY

THIS WEEK	LAST WEEK	SINGLES
1	2	RESTLESS NEJA NEW MUSIC/LUP
2	1	HORNY '98 MOUSSE T EOE/CLUBTOOLS
3	4	GIMME LOVE ALEXIA DANCE POOL/SONY
4	3	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA
5	5	RAY OF LIGHT MADONNA MAVERICK/WEA
6	8	NO TENGO DINERO LOS UMBRELLOS VIRGIN/TIME
7	10	HIGH THE LIGHTHOUSE FAMILY POLYDOR
8	9	ACIDA PROZAC+ EMI
9	6	MY HEART WILL GO ON CELINE DION COLUMBIA
10	15	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
11	19	BANDOLERO PARADISIO OO IT YOURSELF
12	14	IT'S LOVE GAYA J+Q/GLOBAL NET
13	7	LARARARI... (CANZONE FELICE) SANTOS & SABINO EXPANEOE/MANTRA
14	13	WHERE YOU ARE RAHSAAN PATTERSON UNIVER-SAL/MCA
15	16	FEEL IT THE TAMPERER FEATURING MAYA TIME
16	NEW	LUV-THANG SIMONE JAY EMI/SELF

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN		(AFYVE/ALEF MB)	05/13/98
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	
1	1	MY HEART WILL GO ON CELINE DION EPIC/COLUMBIA	1	1	RAY OF LIGHT MADONNA MAVERICK/WEA/GINGER	
2	5	FEEL IT THE TAMPERER FEATURING MAYA TIME	2	2	MY HEART WILL GO ON CELINE DION COLUMBIA	
3	2	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/COLUMBIA	3	10	EL CLUB DE LOS HUMILDES MECANO ARIOLA	
4	3	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	4	3	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA/GINGER	
5	6	EIN SCHWEIN NAMENS MAENNER DIE AERTZE HOT ACTION/MOTOR	5	NEW	PUSH IT GARBAGE RCA	
6	7	UNDER THE BRIDGE/LADY MARMALADE ALL SAINTS LONDON	6	6	DR. JONES AQUA UNIVERSAL	
7	4	FROZEN MADONNA MAVERICK/SIRE/WARNER	7	7	BIG MISTAKE NATALIE IMBRUGLIA RCA	
8	RE	NEVER EVER ALL SAINTS LONDON	8	5	FROZEN MADONNA MAVERICK/WARNER	
9	RE	RAY OF LIGHT MADONNA MAVERICK/SIRE	9	9	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL	
10	10	HIGH THE LIGHTHOUSE FAMILY POLYDOR/WILDCARD	10	NEW	PAJAROS DE BARRO MANOLO GARCIA ARIOLA	
		ALBUMS			ALBUMS	
1	NEW	GARBAGE VERSION 2.0 MUSHROOM	1	NEW	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA	
2	2	MADONNA RAY OF LIGHT MAVERICK/SIRE/WARNER	2	1	LUIS MIGUEL ROMANCES WARNER MUSIC	
3	1	MASSIVE ATTACK MEZZANINE CIRCA/VIRGIN	3	2	MECANO ANA, JOSE, NACHO ARIOLA	
4	3	SOUNDTRACK TITANIC SONY CLASSICAL	4	4	LUIS MIGUEL TODOS LOS ROMANCES WARNER MUSIC	
5	4	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	5	3	RICKY MARTIN VUELVE COLUMBIA	
6	NEW	LENNY KRAVITZ 5 VIRGIN	6	5	ALEJANDRO SANZ MAS WARNER MUSIC	
7	6	MODERN TALKING BACK FOR GOOD HANSA/BMG	7	6	SOUNDTRACK TITANIC SONY CLASSICAL	
8	5	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	8	8	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	
9	7	HERBERT GRONEMEYER BLEIBT ALLES ANDERS ELECTROLA	9	NEW	AQUA AQUARIUM UNIVERSAL	
10	RE	ALL SAINTS ALL SAINTS LONDON	10	9	MONICA NARANJO PALABRA DE MUJER EPIC	

MALAYSIA		(RIM)	05/19/98	PORTUGAL		(Portugal/AFP)	05/19/98
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS		
1	1	VARIOUS ARTISTS NOW 4 EMI	1	1	ERA ERA PHILIPS/POLYGRAM		
2	4	VARIOUS ARTISTS GERGASI WARNER MUSIC	2	2	RICKY MARTIN VUELVE COLUMBIA		
3	2	THE CORRS TALK ON CORNERS WARNER MUSIC	3	7	JAMES THE BEST OF MERCURY		
4	5	VARIOUS ARTISTS MAX 3 WARNER MUSIC	4	NEW	GARBAGE VERSION 2.0 MUSHROOM/BMG		
5	9	SPOON SPOON LIFE RECORDS	5	3	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA		
6	NEW	VARIOUS ARTISTS TITANIC DANCE MUSIC STREET	6	8	NETINHO AO VIVO POLYGRAM		
7	10	ZIANA ZAIN BEST OF ZIANA ZAIN BMG MUSIC	7	4	SO PRA CONTRARIAR SO PRA CONTRARIAR '97 RCA/BMG		
8	3	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	8	6	ALEJANDRO SANZ MAS WEA		
9	6	SOUNDTRACK TITANIC SONY CLASSICAL	9	RE	EXCESSO EU SOU AQUELE POLYGRAM		
10	NEW	M. NASIR TERBAIK BMG MUSIC	10	10	ANDREA BOCELLI ARIA—THE OPERA ALBUM PHILIPS CLASSICS/POLYGRAM		

SWEDEN		(GLF)	05/15/98	DENMARK		(IFPI/Nielsen Marketing Research)	04/30/98
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES		
1	2	THIS IS HOW WE PARTY S.O.A.P. COLUMBIA	1	1	MY HEART WILL GO ON CELINE DION SONY/PLADECOMPAGNIET		
2	3	VIL HA DIG DROMHUS CNR MUSIC	2	2	LA PRIMAVERA SASH! EDELPITCH		
3	1	MY HEART WILL GO ON CELINE DION COLUMBIA	3	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE/MNW		
4	8	JOYFUL LIFE POPSIE EMI	4	4	SPACE INVADERS HIT 'N' HIDE SCANDINAVIAN RECORDS		
5	4	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	5	6	DIABLO 666 REMIXED RECORDS		
6	6	FIGHT FOR YOUR RIGHT (TO PARTY) N.Y.C.C. CON-TROL	6	5	FROZEN MADONNA MAVERICK/WARNER		
7	5	LIFE IS A FLOWER ACE OF BASE MEGA	7	7	NOBODY'S WIFE ANOUK BMG		
8	7	KARLEKEN AR JILL JOHNSON LIONHEART RECORDS	8	8	SORTI DE L'ENFER INFERNAL FLEX RECORDS/EMI		
9	RE	WHEN THE LIGHTS GO OUT FIVE RCA	9	9	TORN NATALIE IMBRUGLIA BMG		
10	9	AVUNDSJUK NANNE FACE MUSIC	10	10	NEVER EVER ALL SAINTS LONDON/POLYGRAM		
		ALBUMS			ALBUMS		
1	1	HJALLE & HEAVY PA RYMMEN START KLART	1	3	CELINE DION LET'S TALK ABOUT LOVE SONY/PLADECOMPAGNIET		
2	2	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	2	1	SOUNDTRACK TITANIC SONY CLASSICAL		
3	5	SARAH BRIGHTMAN THE ANDREW LLOYD WEBBER COLLECTION POLYDOR	3	2	LARS LILHOLT BAND GI DET BLA TILBAGE CMC		
4	8	EBBA GRON LIVE MISTLUR	4	4	SAVAGE GARDEN SAVAGE GARDEN SONY/PLADECOMPAGNIET		
5	3	SMURFARNA SMURFHITS 4 ARCADE	5	6	S.O.A.P. NOT LIKE OTHER GIRLS SONY/PLADECOMPAGNIET		
6	7	MADONNA RAY OF LIGHT MAVERICK/WARNER	6	5	MADONNA RAY OF LIGHT MAVERICK/WARNER		
7	4	MASSIVE ATTACK MEZZANINE CIRCA/VIRGIN	7	7	SWEETHEARTS LAD HELE VERDEN DANSE CMC		
8	6	SOUNDTRACK TITANIC SONY CLASSICAL	8	8	ALL SAINTS ALL SAINTS LONDON/POLYGRAM		
9	RE	THE CORRS TALK ON CORNERS ATLANTIC/WARNER	9	9	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC CMC		
10	RE	ERIC CLAPTON PILGRIM DUCK/REPRISE/WARNER	10	NEW	ERIC CLAPTON PILGRIM DUCK/WARNER		

NORWAY		(Verdens Gang Norway)	05/20/98	FINLAND		(Radiomafia/IFPI Finland)	05/17/98
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES		
1	4	VIL HA DIG DROMHUS ARCADE	1	1	CHILDREN OF BODOM CHILDREN OF BODOM SPINEFARM		
2	3	LA COPA DE LA VIDA RICKY MARTIN SONY	2	2	RAY OF LIGHT MADONNA MAVERICK/WEA		
3	2	FIGHT FOR YOUR RIGHT (TO PARTY) N.Y.C.C. EDELPITCH	3	3	IT'S TRICKY RUN-D.M.C. VS. JASON NEVINS SMILE/MNW		
4	1	MY HEART WILL GO ON CELINE DION SONY	4	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE/MNW		
5	6	ALARMA 666 EMI	5	5	THIS IS HOW WE PARTY S.O.A.P. SOAP/SONY		
6	7	NO, NO, NO DESTINY'S CHILD SONY	6	NEW	VIL HA DIG DROMHUS CNR/K-TEL		
7	5	TRULY MADLY DEEPLY SAVAGE GARDEN SONY	7	9	FEEL IT THE TAMPERER FEATURING MAYA JIVE/EMI		
8	NEW	TAKIN OVA TOMMY TEE ARCADE	8	8	SHE WANTS COME INSIDE STUPIDO TWINS/MNW		
9	9	LA PRIMAVERA SASH! SCANDINAVIAN	9	6	MY HEART WILL GO ON CELINE DION COLUMBIA/SONY		
10	NEW	IT'S TRICKY RUN-D.M.C. VS. JASON NEVINS MNW	10	NEW	YOU DRIVE ME CRAZY PANDORA UNIVERSAL/VIRGIN		
		ALBUMS			ALBUMS		
1	NEW	NICK CAVE & THE BAD SEEDS THE BEST OF MNW	1	1	KAIJA KOO OPERAATIO JALOKIVIMERI WEA		
2	1	D.D.E. OHWÆÆÆ!!! NORSE GRAM	2	2	J. KARJALAINEN LAURA HAKKISON SILMAT POKO		
3	2	MASSIVE ATTACK MEZZANINE CIRCA/VIRGIN	3	3	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA/SONY		
4	NEW	GARBAGE VERSION 2.0 BMG	4	5	KARITA MATTILA LAULUJA MERELLE ONDINE		
5	9	SAVAGE GARDEN SAVAGE GARDEN SONY	5	4	EROS RAMAZZOTTI EROS DDD/BMG		
6	6	CC COWBOYS EKKO—BESTE BMG	6	NEW	MODERN TALKING BACK FOR GOOD HANSA/BMG		
7	NEW	LENNY KRAVITZ 5 VIRGIN	7	7	RICKY MARTIN VUELVE COLUMBIA/SONY		
8	2	SOUNDTRACK TITANIC SONY CLASSICAL	8	NEW	GARBAGE VERSION 2.0 MUSHROOM/BMG		
9	6	MADONNA RAY OF LIGHT MAVERICK/WARNER	9	NEW	JUHA VAINIO SELLAISTA ELAMA ON WARNER MUSIC		
10	NEW	JAZZY JEFF & THE FRESH PRINCE GREATEST HITS VIRGIN	10	NEW	ANDREA BOCELLI ARIA POLYDOR/POLYGRAM		

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

SPAIN: Manolo Garcia's solo debut album, "Arena En Los Bolsillos" (Sand In Your Pockets), has entered Spain's album chart at No. 1. According to his new label, BMG/Perro, it sold 127,000 units in its first week. Garcia was one half of El Ultimo De La Fila. That band's blend of pop, flamenco, southern Spanish song styles, and North African percussion characterized the decade between 1985-95, pointing to a healthy non-Anglo-European future for Spanish pop. Many thought the group's breakup last year ended that era. Garcia's album, however, sounds close to the seven that El Ultimo recorded, with more poetic lyrics and more languid arrangements. Many, though, will feel it is a long way from El Ultimo's 1986 classic, "Enemigos De Lo Ajeno" (Enemies Of The Other). Garcia's album is set to remain high in the charts for a while, and his 17-city tour of Spain, stretching from May 14 to June 27, was sold out days before it began.



GARCIA

HOWELL LLEWELLYN

U.K.: Queen guitarist Brian May is to pay a personal tribute to British drummer Cozy Powell with the Monday (25) release of the specially remixed single "The Business" (Rock on Cozy Mix) on Parlophone U.K. The track has been remixed to highlight Powell's drumming and is the first single from May's forthcoming album, "Another World," scheduled for international release June 1. A donation from sales of "The Business" will be made to the World Society for the Protection of Animals, a charity the late Powell endorsed. Powell, 51, a longtime musical companion on May's solo career path, was killed in a car accident in April (Billboard, April 25).

CHRISTIAN LORENZ

NEW ZEALAND: Members of the Auckland pop/rock band Dead Flowers are confident that their third album—"Dead Flowers," released Thursday (28) on the independent Wildside label through BMG—can put them back into the limelight. It's been four years since the band's last album, "Sweetfish." Yet, notes singer/songwriter Bryan Bell, "even if you've been out of the public eye for a time, as soon as you come up with a decent-sounding single, you can be the latest thing all over again." The quartet is now more focused on its goals, Bell says. "We understand the dynamic of the band a lot better, and we know that we're not just doing it for the free beer at the end. We want to put out a good album that is a commercial success so we can keep putting out albums." Dead Flowers, which embarks on a nationwide tour in July, played four gigs in London during April.



DEAD FLOWERS

JOHN RUSSELL

NETHERLANDS: New and established acts rubbed shoulders at a May 18 gala at Amsterdam's Carré venue when Conamus presented its Gold and Silver Harps. A Gold Award acknowledges sales or artistic achievements by a Dutch artist. This year's winners included political cabaret act Freek de Jonge (EMI), chanteuses Mathilde Santing and Liesbeth List (both on Columbia), and producers Fluittsma and Van Thijn, who wrote "Hemel En Aarde" (Heaven And Earth) for Dutch Eurovision entry Edsilia Rombley. "I feel honored to be awarded, especially since I hardly perform material written by Dutch composers," said Santing. Silver Harps are given to new talents; this year's recipients included dance/rock crossover Junkie XL (Roadrunner), Caesar (Excelsior Recordings), and the cabaret act Acda & De Munnik (S.M.A.R.T./Columbia). The Export Prize winner was announced at MIDEM in January; it was won by violinist André Rieu (Mercury Holland/Polydor Germany), who has achieved worldwide sales of 4.5 million of his albums of Strauss interpretations.

ROBERT TILLI

COLOMBIA: As PolyGram Latino works her latest Spanish album, "Torre De Marfil," in the U.S., Colombian-born singer/songwriter Soraya is eyeing Europe, where her second English set, "Wall Of Smiles," is out in June. The lead single, "So Far Away," is garnering airplay in Germany, Soraya's biggest European market, while Island France is working with a French-language cover of the single, "J'aimerais Tant." A 40-date world tour is being planned with 14 shows—including three German festivals—slated for Germany, Switzerland, and Austria. Itzel Diaz, PolyGram's director of marketing Latin artists, says Soraya's foray into Europe will help establish a foundation for her campaign later this year in North America, where "Wall" ships this fall. Soraya is also contributing "Todo Lo Que El Hace," a bilingual remake of the Police's 1981 classic "Every Little Thing She Does Is Magic" to "Outlandos D'Américas," a Spanish-language tribute album to the Police.



SORAYA

JOHN LANNERT

U.K./BRAZIL: Virgin Retail's Oxford Street Megastore in London was besieged by more than 500 fans May 18 when ex-Sepultura front man Max Cavalera and his new act, Soulfly, turned up for a signing session. While many lining up were European tourists, the signing is bound to swell sales of Soulfly's self-titled Roadrunner album. According to the label, it has already sold 21,500 units, almost matching U.S. sales of 24,000. The uncompromising album features collaborations with Eric Bobo from Cypress Hill, Chico Moreno from Deftones, and members of Limp Bizkit. With strong fan bases in Germany and France—where "Soulfly" has sold 42,000 copies each—the album debuted at No. 26 in Music & Media's European Top 100 Album chart May 9. The label has also shipped 24,000 copies in Japan and 30,000 in Cavalera's homeland of Brazil.

DOMINIC PRIDE

Louise Attaque Is Dark Horse Winner With Its Debut Album

BY CÉCILE TESSEYRE

PARIS—Rock group Louise Attaque's half-million sales of its self-titled debut album are impressive enough, yet even more so given its initial lack of media exposure.

Sales of "Louise Attaque," released on independent label Atmosphériques and distributed via Tréma and Sony Music, are close to 500,000 units, according to the label, an exceptional figure in a market thought to be friendly to only rap, dance, and mainstream music.

The group's success, says Atmosphériques managing director Marc Thonon, lies in the fact that "the band's music speaks for itself. The lyrics are subtle, and the tunes raw and catchy."

The group put in intensive club touring before being signed, encouraged by its publisher, Delabel, which sent local promoters a four-track CD demo to boost bookings. Efficient groundwork and word-of-mouth paid off, says front man Gaëtan Roussel. "We had good feedback from our club performances but never expected to fill up [large clubs]. In [the French city of] Lille, we were booked in a 300-capacity venue and finally played in front of a crowd of 2,000."

Although the album had been ready for some months before release, the street date was pushed back two months to maintain anticipation. That led to a positive response from retailers, who were being made aware of the album by public demand. On the release date—April 21, 1997—

some 3,500 units were in shops.

"A very good figure," says Thonon, "and within one week, half were sold."

Another factor in Louise Attaque's success was national music chain FNAC putting the four-piece group on its listening posts, then inviting the band to play showcases that coincided with its performances in town.

At no point did Atmosphériques buy TV or radio ads, considered a vital element of breaking an act into the mainstream.

"One of the band's wishes was to keep the record to a very low price," says Thonon, "and until February it was sold under 100 francs [\$16]." (New releases usually are priced at approximately 150 francs [\$25].)

Louise Attaque's mass success was achieved without support from radio, with the exception of independent local stations and specialized programs.

"CHR stations claimed that Louise Attaque's songs did not fit their format," recalls Thonon. Yet public pressure worked, and listeners of top 40 Fun Radio requested the group's music, forcing its songs onto the playlist.

Today Louise Attaque no longer has to push for media exposure and even has turned down big offers, such as appearing at the nationally televised Victoires Awards, refusing to cancel a longstanding commitment at a 400-capacity gig. "We are not interested in media recognition," says Roussel. "The best satisfaction comes from people enjoying our music and coming to our shows."



LOUISE ATTAQUE

Ace Of Base Sprouts 'Flowers'

Swedish Act's Set Aims For Greater Pop Sound

BY CHARLES FERRO and KAI R. LOFTHUS

COPENHAGEN—Swedish four-piece Ace Of Base is back after three years' silence, and as its third album, "Flowers," shows, it has reinvented itself with a whole new sound.

Broadcasters in Scandinavia have welcomed the first single, "Life Is A Flower," but retailers are unsure whether the audience that warmed to "All That She Wants" half a decade ago has outgrown the band.

Ace Of Base deliberately avoided the media spotlight to concentrate on recording "Flowers," slated for a June 15 release worldwide through Danish indie Mega and its licensees, which include PolyGram in Europe and Asia and Arista in the U.S.

"We had to find a middle ground where everybody was pleased. It's not just that we're in a band and

have different tastes," says keyboard player Ulf Ekberg, who, along with programmer Jonas Berggren and singers Jenny Berggren and Malin Berggren, takes on composing and production duties.

Notes Jonas Berggren, "We're working with so many different record companies, so trying to please everybody takes ages. It's kind of impossible anyway. We had enough material for two albums; maybe that's why it has taken us so long."

"Life Is A Flower" was released March 23 in Europe. Ace Of Base's first album, "Happy Nation," sold 21 million units worldwide, according to Mega, while the follow-up, 1995's "The Bridge," moved 5 million.

The pop/reggae rhythms on previous hits, such as the 1992-93 worldwide smash "All That She Wants"

(Continued on page 85)



ACE OF BASE

Canadian Mktg. Is 'Whole New Game'

More Aggressive Retail, Media Choices Help Raise Costs

BY LARRY LeBLANC

TORONTO—As Canada's music retail sector increasingly jockeys to play a more aggressive role in the marketing of music, record labels are finding that marketing expenditures are skyrocketing.

Marketing costs associated with co-op advertising, in-store positioning, and supporting individual chains' marketing strategies have doubled since 1990, according to label sources. Production and marketing investment required by a multinational record company to launch a Canadian act domestically today is \$400,000-\$600,000 Canadian, industry sources estimate, up from approximately \$250,000 Canadian in 1990.

"Marketing costs have more than doubled since 1990 on a per-unit basis, specifically with Canadian repertoire," says Randy Lennox, senior VP/GM of Universal Music Canada.

"Retail marketing is more expensive because we're increasingly faced with paying for our positioning in stores," says John Reid, chairman of PolyGram Group Canada. "As margins get tighter, retailers are looking to find a buck. I have no problem with marketing through retail as long as we're marketing records and not the retailer. That's the fine line we tread."

Adds Alexander Mair, president of independent record company Attic Music Group, "[Retailers] are now much more sophisticated marketers, but we're paying for it."

Rick Camilleri, president of Sony Music Entertainment (Canada), says Canadian retailers are being cautious with initial buys, following a period of several years when their rates of product returns to labels were climbing. "You have to work hard to make them understand that a record, whether it's domestic or international, will stand out," he says. "You convince them by spending on retail campaigns, on TV marketing, and on such traditional [marketing] as national radio campaigns and touring. But it's expensive doing all that."

Peter Luckhurst, president of HMV Canada, says that the 96-store national chain depends on "hard facts and good judgment" in determining its buys. "There's always going to be the album that surprises, like 'Titanic,' but they don't happen as often as they used to," he notes. "There's also [been] big disappointments with U2, Pearl Jam, and Elton John. A big name doesn't always mean a lot in the market. Sometimes we get it wrong. With Sarah McLachlan's 'Surfacing,' EMI was more aggressive than we wanted to be. EMI was right." McLachlan's label, Nettwerk, is distributed by EMI in Canada.

A decade ago, a marketing strategy for a major album in Canada primarily relied on radio airplay, limited co-op print advertising, limited in-store merchandising, and touring. Many of today's leading artists are seen as no longer immune to disappointing sales. While few reliable studies are available, industry

sources say that other forms of entertainment are increasingly competing for consumer dollars. Meanwhile, they are finding that consumers' musical tastes are becoming increasingly fragmented, while the volume of product flow is increasing. Labels are finding that they must utilize a combination of marketing strategies to try to ensure that their albums sell.

"It's a whole new game," says Leonard Kennedy, president of Toronto-based Saturn Distributing. "Preparation can't be done across a lunch counter today."

"A decade ago, it was pretty much the same game plan for [all retailers]," says Stewart Duncan, director of music at the Indigo Books Music & Café chain. "Your co-op allowance was 3% of your net purchases. That's virtually disappeared now. [Your allowance is now] at the discretion of the record companies."

Many music industry figures pinpoint the rise of HMV Canada as the country's market leader in the past decade as having spurred change. Says Universal's Lennox, "The arrival of a more sophisticated retailer like HMV Canada was coincidental with the need [by labels] to assert more marketing dollars because of MuchMusic beginning to develop a niche [youth] market, the change of radio formats [AM to FM], and the rise of [oldies] formatting at radio."

"HMV challenged traditional systems," adds Duncan.

Says HMV's Luckhurst, "If we try to break a rule or a tradition with a marketing plan today, it's now much easier. There's now trust [with] the labels that we can add value to the marketing process. But what [marketing] vehicle do you use? There's radio, newsprint, magazines, the Internet, satellite cable. Even in small

markets, it's not easy [to pick]."

According to industry sources, airplay on radio and CHUM Ltd.-owned music video channel MuchMusic and its Quebec-based, French-language counterpart, MusiquePlus, is still the primary mode of selling significant numbers of albums in Canada. However, they say, also laying the groundwork for big-selling albums are films; TV and print advertising; street marketing; bulletin board systems and World Wide Web sites on the Internet; and promotional tie-ins with non-music retailers.

"Today, it's TV, movies, and radio which move a lot of titles," says Vito Ierullo, president of R.O.W. Entertainment, a one-stop that also operates the 20-store Records on Wheels chain. "Radio does not have [the impact] it used to."

Major-label executives contend there is greater pressure put on them to support international acts and more scrutiny of the marketplace here, because Canada is widely recognized as a market that can build acts poised for a U.S. breakthrough. "This country is capable of selling 500,000 or 1 million units of an international release," says Camilleri. "However, with international acts, you're usually dealing with time constraints. You've got these acts [in Canada] for a finite period of time. You've got eight days [of promotion], and you have a million things you want to do."

Adds Lennox, "Even in 1990, all that I was asked by managers of international acts was, 'How are we doing at radio?' Today, many managers from the international community are more retail-oriented. They still ask about radio, but they also ask about SoundScan [figures] and very specific questions on retail and MuchMusic."

Int'l Launch For Canadian Acts Is High-Risk Venture

TORONTO—With rising marketing and production costs, the financial risks of launching a domestic act have grown in recent years. Most Canadian labels are looking to develop artists for the international market to improve their chances for a return on investment.

The consolidation of music labels worldwide, coupled with the growth of foreign markets, has also made artist development in Canada more globally directed.

However, launching a Canadian act internationally is a high-stakes risk. "You're looking at a \$1 million [investment] with a two-year horizon," says Rick Camilleri, president of Sony Music Entertainment (Canada). "That's probably four videos, two national [Canadian] promotion tours, and costs associated with [co-producing] TV specials, radio broad-

casts, online activities, and touring. With any international [interest], the ante can go up considerably."

If the risks of development have become high for major companies, for many independent labels they are becoming out of reach. Sources estimate that domestic marketing alone can run to \$250,000 Canadian for an indie act. "If [an independent doesn't] have deep enough pockets to put out at least 20 albums, chances are they'll run out of money," says Alexander Mair, president of independent record company Attic Music Group. "If they're releasing only Canadian product, they need at least 10 Canadian acts to give it a proper shot. Anybody who thinks they are going to [be successful] in the first two or three albums is dreaming."

LARRY LeBLANC

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Mount Leads WEA Thru Upgrades New Technology To Speed Fulfillment, Reduce Costs

BY ED CHRISTMAN

NEW YORK—WEA is in the process of upgrading its technological and informational systems to better respond to increasing account demand for immediate inventory replenishment.

"With retailers looking to order more frequently, it puts a burden on us to be able to respond to the increased demand" for more services, notes Dave Mount, chairman/CEO of WEA Inc., which consists of WEA Corp., the distribution company; WEA Manufactur-



MOUNT

ing; Ivy Hill, the packaging company; and Warner Media Services, a design and printing company. Consequently, WEA is developing and installing a new warehouse management system and testing an Intranet site that supplies comprehensive information necessary in marketing the many titles distributed by the company.

"We are constantly updating our technology to be the best and to take the costs out of distribution," states Mount. "For the last year, with the aid of consultants, we have been developing the new warehouse system. We plan to roll



it out to the Los Angeles facility first, this summer;" and if all goes smoothly, it will move into the other warehouses over the next six months. The whole process should be complete by next spring, Mount says.

Since the rollout will occur in one facility at a time and will undergo a lot of testing, Mount says he doesn't expect accounts to be affected if there is a problem because the other four warehouses will be able to pick up any slack. He describes the installation of the new warehouse management system as "a huge undertaking."

The Intranet site will make new-release information, including buy-in deals, touring information, and artwork, available to chain headquarters, store managers, and the general public, depending on the visitor's security clearance, Mount reports.

For example, the system, known as WEA Business-to-Business, will allow a Camelot store manager to get information on tours coming to the market where his or her store is located, while at Camelot headquarters, in addition to that information, the purchasing team can get deal information and digitally download album "minis." Also, point-of-purchase materials can be ordered through the system. Consumers will be able to access new-release information and touring dates, Mount adds.

Mount has a long history with WEA, having first joined the company in 1977 and rising to the marketing manager position for the distributor's West Coast branch before joining the national staff in 1981 to head up sales for the then nascent video business. In 1984, the video sales function was reassigned from WEA to Warner Home Video, and Mount went along for the ride as head of sales. In 1988, he joined LIVE in a senior capacity, and after that company's CEO, Jose Menendez, was murdered by his sons, Mount took over leadership of the company.

At the end of 1993, Mount joined WEA as president and a year later was promoted to chairman, taking on responsibility for WEA Manufacturing, Ivy Hill, and Warner Media Services. Today, the combined operation has 4,500 employees, with seven manufacturing plants, of which five are printing plants and two are replication centers for CD and vinyl. WEA Corp. has five distribution centers, as well as 13 sales offices. WEA Inc.'s

(Continued on page 73)



During the National Assn. of Recording Merchandisers Convention earlier this year in San Francisco, WEA hosted a party for retailers and other attendees on Alcatraz Island. Many artists from Warner Music labels were present. Shown in the top row, from left, are Ray Milanese, WEA regional VP, Philadelphia branch; Tyler Stewart and Steven Page of Reprise's Barenaked Ladies; Warner Bros. artist Michael Peterson; Atlantic artist Linda Eder; Barenaked Ladies' Jim Creegan; Joe Dean and Ray Artis of Elektra's Dakota Moon; Qwest artist Tamia; Giant artist Daryle Singletary; Pete Stocke, WEA regional VP, New York branch; and Dave Mount, WEA chairman/CEO. In the third row, from left, are Barenaked Ladies' Ed Robertson; Pioneer artist CeCe Winans; Elektra artist Rebekah; All American artist Treana; and Dakota Moon's Malloy and Ty Taylor. In the second row, from left, are Randy Patrick, WEA regional VP, Atlanta branch; Lightyear artists the Olson twins; and Warner Bros. artist Stevie Nicks. In the first row, from left, are Bob Emmer, senior VP of Warner Music Group; Denny Schone, WEA regional VP, Chicago branch; Elektra artist Kevin Sharp; Reprise artist Chris Isaak; and Tony Niemczyk, WEA regional VP, Los Angeles branch.

Sports, Movies Dominate Leisure Time For Music Fans

THIS COLUMN has been dealing lately with what people do with their time and money. Now it takes a look at consumer activities and retail choices.

The study will suggest some answers to such questions as "Where do couch potatoes shop?" and "Where do Internet surfers buy their records?"

Strategic Record Research asked 8,609 people in random phone calls nationwide if they spent more, less, or the same amount of time on certain activities than they did last year.

For the industry, the most important leisure pursuit of consumers is, of course, listening to albums.

Not surprisingly, the retailers with the most people who have increased album listening are the two biggest music merchants: Musicland and Wal-Mart. But there are subtleties in the statistics.

Of those who say they listen to albums more, 10.4% buy recordings at Musicland. That's not a huge stretch, since 9.6% of all respondents say a Musicland chain (Sam Goody, On Cue, Media Play) is their preferred music-buying source.

And 10.7% of those who've increased their album listening buy

records at Wal-Mart, but the chain gets 12.6% of music shoppers. That could mean that the average Wal-Mart record buyer is less committed to music—more likely an impulse buyer of music—than someone who goes into a record store.

What leisure activities are related to which chains? Here are some results.

For those who play more sports in their spare time, Musicland is the top choice, at 11.6%. This squares with the chain's young demographics—people more likely to be outside than at home on a couch.

Among the people who are renting more movies on video or watching more pay-per-view TV, 14.1% say Wal-Mart is their top choice for music. That is significant since only 12.6% of record buyers shop there.

Listening to music on the radio is another key pastime for the business. Although Wal-Mart customers may not be playing more albums, they have increased radio-listening—13.1% of those who say they tune in more. One possible reason: The chain is popular with country music lovers, who tend to be big radio listeners.

(Continued on page 76)

BUYING TRENDS



by Don Jeffrey

As Online Streaming Apps Improve, Debate Heats Up

BY DOUG REECE

LOS ANGELES—As RealNetworks introduces its improved and expanded audio and video streaming product, RealSystem G2, the debate over limiting streamed content continues in the music industry.

In addition to several new features—such as simultaneous text, video, and audio streaming—the new RealSystem delivers greater video and audio quality on all modem speeds. It supports various Internet, intranet, and commerce applications, and for the first time it allows the streaming of a variety of sound files, such as those in the MPEG format.

Sound is most noticeably improved on 28.8 Kbps modems. According to RealNetworks, such modems are used by 70% of consumers downloading the company's live audio and video application, RealPlayer, which uses RealAudio technology. RealSystem G2 incorporates RealPlayer G2, an updated version of RealPlayer.

A beta version of RealSystem G2—the "G2" stands for Generation 2—is scheduled to be available in May. RealNetworks president/COO Bruce Jacobsen says the new system will drastically reduce the stalling and crackling experienced in early

versions of the RealAudio technology by using a new compression/decompression "codec" that reduces the amount of bandwidth needed to stream images and sound.

RealPlayer G2 also sports new options. The player lets users preset stations to favorite content providers and includes a 10-band graphic equalizer and contrast, brightness, and color controls for video.

RealPlayer G2 is also RealNetworks' first audio and video player that will allow the company to update the system automatically.

Labels have already been responding well to the new system. Sony Music is showcasing RealSystems G2 with a new video area.

Mark Ghuneim, online/emerging technologies VP at Columbia Records (U.S.), says an increase in online sound and picture quality, as well as new system functions, is letting labels maximize their reach.

"I'm most excited about the ability to synchronize multimedia with integrated video and extensive images and graphics while, most importantly, offering links," says Ghuneim. "It's allowing us to explore more creative ways of delivering con-

(Continued on page 76)

newsline...

K-TEL INTERNATIONAL says it has formed a marketing agreement with @Home Network, which makes available high-speed Internet services via cable. @Home will provide World Wide Web site services in a marketing campaign that includes audioclips and videoclips.

The company also announces that its top two officers, chairman Philip Kives and president David Weiner, have agreed to provide the company with a line of credit up to \$8 million for its new Internet music-selling service. The line will serve as bridge financing until K-tel secures permanent financing.

PLATINUM ENTERTAINMENT, an independent music company, reports cash flow of \$763,000 in the first quarter, which ended March 31, compared with a loss of \$526,000 in the same period last year. Revenue climbed to \$14 million from \$13.4 million. The net loss narrowed to \$857,000 from \$3.3 million a year ago. Platinum's labels include CGI Records, Intersound, River North Records, and House of Blues Records. The company recently announced it will sell music over the Internet.

VIACOM, owner of MTV Networks, Paramount, and Blockbuster, has sold its educational, professional, and reference book publishing businesses to Pearson plc for \$4.6 billion in order to reduce debt. Viacom will keep its trade publishing unit, Simon & Schuster.



CD WAREHOUSE, a franchisor and operator of stores that specialize in selling used CDs, reports that its net income soared to \$160,800 in the first fiscal quarter from \$37,100 a year ago. Company revenue more than doubled to \$3.26 million from \$1.54 million. Systemwide sales—which take into account franchised as well as company-owned stores—rose 59% to \$11.9 million from \$7.45 million. The company says sales from stores open at least a year were up 21% from last year.

Oklahoma-based CD Warehouse also says it has completed a private placement of 1.4 million shares at \$10 each, raising \$14 million for acquisitions of stores.

PARADISE MUSIC & ENTERTAINMENT, an independent music company, reports that the net loss in the third quarter widened to \$1.5 million from \$400,000 in the same period last year. Revenue more than tripled to \$1.97 million from \$577,381. The rise in revenue was mostly due to the production of a Garth Brooks TV special for HBO and the new album by Hall & Oates, "Marigold Sky," on Push Records.

RENTRAK, the revenue-sharing home video distributor, says a major film studio, which it declines to identify, has selected it to process and audit all rental and sales data related to the studio's revenue-sharing agreement with Blockbuster Video.

SONY MUSIC ONLINE has launched the Independent Retail Directory, a database of hundreds of indie record shops. The World Wide Web site (www.the-ird.com or www.sonymusic.com) includes directions to and descriptions of the stores and spotlights an artist each month.

MOVIE GALLERY, a video rental chain of 849 stores, reports that its net profit slipped to \$1.88 million in the first quarter from \$1.99 million a year ago. Revenue rose 7.35% to \$70.5 million from \$65.6 million. The Dothan, Ala.-based chain says its cash flow increased 69% to \$11.4 million. Sales from stores open more than a year rose 7.3% in the quarter over last year.

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U.S. Bluesman Trout Hopes To Match Euro Success

Platinum/PolyGram Lays Plans To Distribute Ruf Album To Widest Possible Audience

BY FRANK DiCONSTANZO

NEW YORK—Can an American blues artist with a successful European career, impressive overseas sales, and a fiery guitar hand make it in his own country?

Walter Trout is about to find out.

To introduce Trout to U.S. retailers and wholesalers, PolyGram Distribution Group showcased a performance by him at the PGD Zone, an ad-hoc nightclub set up during the National Assn. of Recording Merchandisers (NARM) Convention in San Francisco in March. The accounts were impressed.

According to Ira Leslie, president of Ruf Records/USA, the label that has produced Trout's latest album, two tracks from the videotaped performance will be available on CD and given to consumers via the Coalition of Independent Music Stores, a Birmingham, Ala.-based coalition of 66 independent music stores nationwide.

"We'll also be servicing 2,000 videos of the entire show to all the reps that are connected with the sale and distribution of the album in order to ensure that everyone gets to see that performance," Leslie says. The video will also be available through Tower Records and PolyGram's World Wide Web site.

Also in line with that performance, the label has prepared a targeted postcard mailing with quotes from buyers who saw the live show. The cards will be sent to all major retail stores and their buyers.

With the recent release of the album "Walter Trout," the 47-year-old, New Jersey-born singer/guitarist—the former lead player for Canned Heat and John Mayall's Blues Breakers—is determined to bring his success as a solo artist stateside.

Trout's latest recording, his seventh, is distributed in the U.S. by Platinum/PolyGram. The album, recorded in Memphis, is produced by Jim Gaines, whose credits include Eric Clapton, Blues Traveler, Santana, Stevie Ray Vaughan, and Steve Miller. Among the record's 16 tracks

are "Tender Heart" and "Got A Broken Heart" (released as a limited-edition heart-shaped CD single).

The album was recorded with bassist Jimmy Trapp, keyboardist Martin Gerschwitz, and drummer Charles "Rick" Elliott.

To date, the album has registered SoundScan sales in excess of 4,100 units. Leslie says approximately 15,000-17,000 units were shipped.

Paralleling the U.S. release, the album is available in Europe on the independent Dutch label Provogue Music under the title "Positively Beale Street." The record, which is a tribute to Memphis and its musical legacy, was repackaged and licensed



TROUT

to Ruf Records for the U.S. market.

"America is not only home to me and my family," Trout says. "It's also where the blues began—and an audience I want to reach out to."

He adds, "We felt most of the people in the States were pretty much aware of Memphis' musical heritage, so we created two covers and two titles. But it's the same album."

Along with a heavy schedule of club performances, which began in January, in-store appearances and listening-post exposure will continue to play a key role in the album's promotion at retail, Leslie explains. Leslie adds that Trout drew more than 300 people at a Valentine's Day signing at the Virgin Megastore in Costa Mesa, Calif., despite a bad storm. As a promotional tie-in, anyone purchasing the new album received one of the heart-shaped CD singles.

Kevin Stander, president of the nine-store, Baltimore-based Record & Tape Traders, says he was so impressed by Trout's NARM performance that he offered to feature his music on his listening posts for free.

"Customers definitely liked it, and we did start selling copies," says Stander, noting that the album is being sold

for \$12.99 and was mentioned in the chain's in-store newspaper.

With Trout's European sales of his seven albums reportedly topping 400,000 units, Ken Alterwitz, sales/marketing VP for the Woodland, Calif.-based Valley Media, emphasizes that Trout's proven track record should translate into U.S. sales, given the right exposure.

"Discovering artists like Walter Trout is the reason I go to NARM," says Alterwitz, adding that Trout is among the finest blues players he's seen. "Certainly, U.S. album sales of 4,100 units is not a bad start."

"Walter Trout is a major star in Europe, and what hurts us is that he's treated like a developing artist in his



own country," says Leslie.

Despite intensive lobbying for radio play, Leslie concedes that it's been difficult. "We're targeting Walter's music strictly to rock stations, but the lack of airplay has been very frustrating," he says, noting that radio's reluctance contrasts sharply with the explosive growth blues clubs have experienced in recent years.

"These clubs are drawing the 25- to 50-year-old demographic, and, unfortunately, radio is just not delivering new music to this market."

Further, he adds, "Tender Heart" and "Got A Broken Heart"—which was serviced to radio replete with SoundScan data and released two weeks prior to the album—received very little airplay despite an initially good response.

Still, Leslie notes, the album has been supported in its early phases by venues on the West Coast, including San Francisco's Fillmore Auditorium, the Roxy in Los Angeles (where Trout opened for Gregg Allman), Billboard Live, and others.

Along with in-store appearances, the retail promotion included print and radio ads and a national listening-post program in April with tie-ins to more than 60 SoundScan-reporting independent stores.

"Walter will also be one of the headliners at the Easy Rider Festival in Sturgis, N.D., in August along with Lynyrd Skynyrd, Steppenwolf, Black Oak Arkansas, Nazareth, and others," says Leslie.

"The motorcycle rally is a week-long event that last year drew over 220,000 spectators and riders from around the world," he notes.

Trout and his band will also perform at the Doheny Blues Festival in Dana Point, Calif., where they will sign autographs at the Virgin Megastore's on-site booth. Meanwhile, Trout will embark on a six-week European tour before continuing a U.S. stint throughout the summer.

"If it takes two years to break this record in the States," Leslie says, "we'll be there plugging."

EXECUTIVE TURNTABLE

NEW MEDIA. Disney Interactive in Burbank, Calif., appoints **Tim Zuckert** VP of sales and marketing and **Pam Weisberg** VP of business and legal affairs. They were, respectively, VP of marketing at the Palace Inc. and senior VP of business and legal affairs at F/X Networks.

Buena Vista Internet Group in New York names **Steve Silverman** director of business affairs. He was deputy assistant to President Clinton and deputy cabinet secretary.

Custom Revolutions in Stamford, Conn., names **Rich Kudola** senior VP of music sales and marketing. He was senior VP of sales at EMI.

HOME VIDEO. New Line Home Video in Los Angeles names **Marshall Carr** VP of operations and promotes **Michael Mulvihill** to director of



ZUCKERT



CARR

operations, **Lynne Brags** to operations manager, and **Joe Yamamoto** to operations coordinator. They were, respectively, senior manager of new release operations at Buena Vista Home Entertainment, operations manager, operations coordinator, and customer service assistant.

Ron Sanders is promoted to managing director, United Kingdom and Ireland, at Warner Home Video in London. He was VP of sell-through.

Merchants & Marketing

MOUNT LEADS WEA THRU UPGRADES

(Continued from page 71)

sales total about \$3 billion, according to Mount, who declines to break out sales for WEA Corp.

WEA issues approximately 1,100 new releases a year, of which 600 are front-line releases and the remainder are classical or reissues. In total, there are about 14,000 active titles. Of WEA's five distribution centers, four are stocking branches, carrying the company's top 4,000-5,000 titles, while one central facility, in Olyphant, Pa., also functions as a return center and carries the balance of the Warner Music Group catalog. The company drop-ships about 7,200 stores every week.

In moving to a quick-response system, WEA has an advantage in that distribution, manufacturing, and printing are all under one umbrella, says Mount. "It shortens the window to get the record

Although the customer is becoming national, the music is still local in terms of promotion and retail'

made and onto the shelf," he says. "We are all tied together: The printer knows what the music manufacturer needs. We don't need to have big lead time, which allows us to reduce inventory dramatically yet still provide better fill rates, all of which gives us a big cost savings."

Moreover, WEA has been ramping up to take on some of the functions performed at account distribution centers, including the option of having product priced with an account's respective price sticker at the price it wants to charge.

In addition to upgrading systems to fulfill customer needs, the "biggest change facing distribution companies is the consolidation of the account base," says Mount. "The top 10 accounts now comprise about 70% of the business, and the strong regional chains are disappearing and merging.

"That has changed the nature of our business," he notes. Despite that shift, WEA still believes in keeping its sales office lineup the same. Of the six majors, WEA has the most sales offices in the U.S., 13, and the largest field sales staff, 220 employees. WEA believes in having sales offices "where the decision making for the buying is being done," Mount says. "But although the customer is becoming national, the music is still local, in terms of promotion and retail. We still need to call on local stores because music breaks regionally first."

That is also why WEA has a renewed commitment to working

with independent retailers. Two years ago, when he attended the Impact SuperSummit for the first time, it turned out to be "a real eye-opener," Mount says. "Sometimes you sit in an office and think things are being done the way they should be, and then you talk to the customer and find out differently."

Now, the company spends a lot of time talking to independent retailers and working with the coalitions, he reports. "We have received positive feedback, so we are gratified our efforts are going in the right direction. [The independents] are a very enthusiastic group of retailers, and they really are on the cutting edge of breaking music."

In addition to working with customers, WEA also strives to be service-oriented for its labels, Mount reports. "We have a very open system," he says. "Some of our competitors work differently, but we prefer our labels to have full access to our people."

He adds, "We try to work with them and establish what our common goals are so we can go out and work on them together."

Looking ahead, Mount says, the company is "taking a hard look at how we market catalog and how our customers buy it. Traditionally, we have promoted catalog three times a year, but we are looking at developing more consistent ways of marketing it."

In addition, Mount says, he wants to make electronic article surveillance (EAS) a reality. He says, "Source-tagging is a necessity; it is important for us, as well as the retailer. We would like to use it in our warehouse; it is important to take the cost out of the business."

Mount reports that during a recent tour of a customer's automated warehouse, he noticed that when product hits the section where it is put in a plastic keeper, the process "hits a bottleneck; the whole thing grinds to a halt."

He says the industry will solve the EAS problem.

In the meantime, WEA is concentrating on reclaiming from Sony Music the top spot in market share among the majors. In the first quarter, Sony led the industry in total album share, with 19.5% vs. WEA's 17.8%. But in April, WEA took the lead with a 17.6% share.

"Sony had a great first quarter; they did a terrific job marketing their big records," Mount states. "Since WEA was formed in 1971, there was only one year when it wasn't the market-share leader—1983, the year of Michael Jackson's 'Thriller' album. By the end of the year, we expect to regain the No. 1 spot for the full year," notwithstanding all the merger talk going on between some of the company's competitors, he notes. "In fact, this year should be an all-time sales record for us."

Billboard

MAY 30, 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 41 weeks at No. 1	260
2	—	FRANK SINATRA ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	28
3	2	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	353
4	—	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	114
5	3	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	465
6	—	FRANK SINATRA ▲ REPRISE 2274/WARNER BROS. (7.98/11.98)	FRANK SINATRA'S GREATEST HITS!	26
7	4	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	107
8	—	FRANK SINATRA CAPITOL 92160 (7.98/11.98)	THE CAPITOL COLLECTORS SERIES	1
9	7	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	346
10	5	JEWEL ▲ ⁸ ATLANTIC 82700*/AG (10.98/15.98) [HS]	PIECES OF YOU	118
11	6	PINK FLOYD ▲ ¹³ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1104
12	9	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	186
13	8	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	378
14	17	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	476
15	13	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	364
16	10	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	424
17	15	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	227
18	16	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) [HS]	JAGGED LITTLE PILL	151
19	12	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	301
20	14	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	395
21	—	FRANK SINATRA ▲ ⁷ CAPITOL 89611 (10.98/16.98)	DUETS	39
22	18	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	168
23	21	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	114
24	20	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	161
25	—	FRANK SINATRA CAPITOL 99225 (10.98/15.98)	THE BEST OF THE CAPITOL YEARS	1
26	19	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) [HS]	FUMBLING TOWARDS ECSTASY	190
27	25	VARIOUS ARTISTS ▲ ⁷ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	147
28	24	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	349
29	23	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	384
30	11	SELENA ▲ ² EMI LATIN 34123/EMI-CAPITOL (10.98/16.98)	DREAMING OF YOU	52
31	26	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	221
32	29	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	86
33	38	AC/DC ▲ ¹⁵ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	217
34	27	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	162
35	33	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) [HS]	40 OZ. TO FREEDOM	78
36	28	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	134
37	31	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	59
38	37	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	393
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40	35	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	376
41	—	FRANK SINATRA CAPITOL 31723 (11.98/17.98)	SINATRA 80TH — LIVE IN CONCERT	10
42	22	AL GREEN ▲ THE RIGHT STUFF 26530/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	39
43	36	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	62
44	44	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	252
45	41	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	448
46	30	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	426
47	48	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	50
48	—	WILLIE NELSON ● COLUMBIA 64184 (5.98 EQ/9.98)	SUPER HITS	11
49	42	FLEETWOOD MAC ▲ ¹⁸ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	176
50	—	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	91

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

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RCA Takes To TV To Push Imbruglia; 'Monsters Of Rock' Goes To Retail

TUBE NEWS: Retail Track notices that RCA has jumped on the TV marketing bandwagon. For Natalie Imbruglia, who has exploded at retail for the label, RCA has begun a TV advertising campaign. The ads for her album feature a toll-free number so viewers can order it directly. RCA sales senior VP Dave Fitch declines to comment except to note that such TV campaigns also result in incremental sales for retailers, as the ads tend to drive customers looking for the featured album into stores. A look at SoundScan backs that up; the album's non-traditional sales total about 3,376 units, compared with a total count of 731,348. Retail Track also hears that RCA has also used direct TV campaigns for Sylk-E. Fyne, Robyn, and SWV.

Interestingly enough, while RCA gets its toes wet testing the TV marketing arena, Razor & Tie, a leading TV marketing company, is duplicating a strategy begun by some of the Johnny-come-latelies to the game. For the first time, Razor & Tie is making one of its TV compilations available to traditional retail. Razor & Tie has edited down its "Monsters Of Rock" double CD; it's issuing the new version to retail June 2, reports Craig Balsam, Razor & Tie co-president.

He says the package has been

available through TV for about six months and so far has moved about 75,000 units. He expects the TV component to reach 200,000 units by the end of June, but he expects a whole other sales boost from the stores.

The album includes tracks from Quiet Riot, Alice Cooper, Ratt, Warrant, Whitesnake, Poison, Winger, and Twisted Sister, among others. The tagline on the TV commercials invites viewers to buy the

album, which contains music "from the bands with the biggest hair, the loudest guitars, and the coolest videos." Balsam is unwilling to predict how the modified package will fare at retail, other than to say that it will have a strong sell-through. "It's a really strong package, and if we can position it properly, it will be very successful," he says.

He says he doesn't expect there to be any confusion among consumers, even though the TV version is a double album and the retail version is contained on a single CD. "The single disc has all the songs highlighted in the commercial," he says.

DIFFERENT CHANNEL: In another area of nontraditional music distribution, BMG Special Products has signed an agreement with Network Music that lets the latter tap

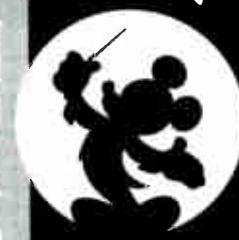
(Continued on page 76)

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by Ed Christman



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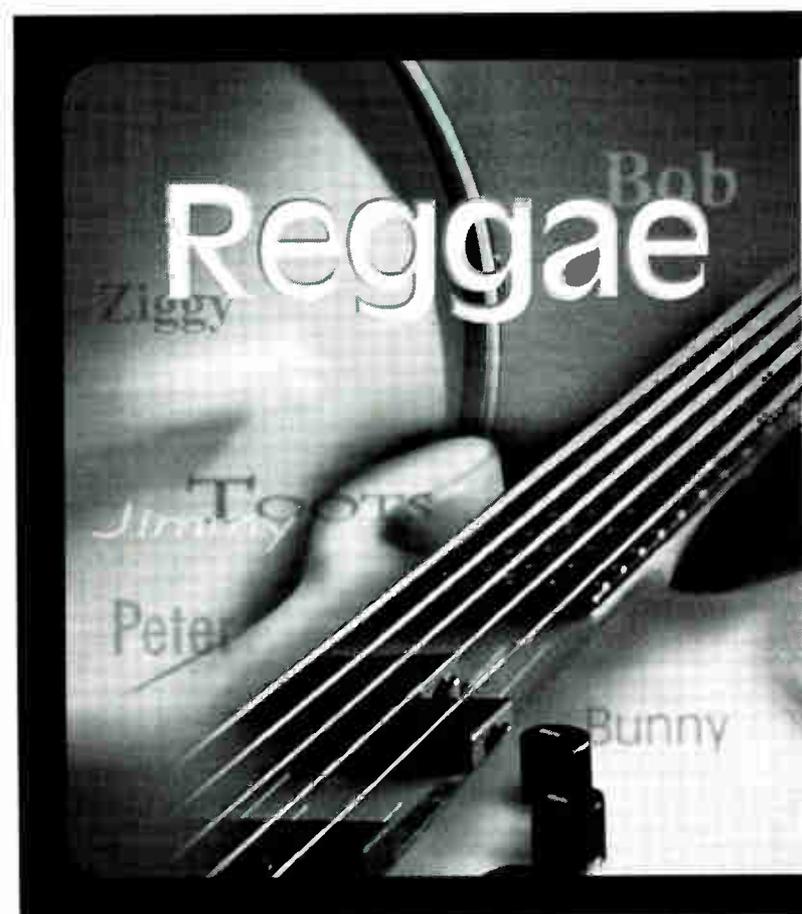
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AFIM '98 Proves Surprisingly Laid-Back

DAZED IN DENVER: Maybe it was just the thin air in the Rockies, but the 1998 Assn. for Independent Music (AFIM) Convention, held May 13-17 in the Mile High City, was a relatively low-key affair.

The absence of urgency may simply have been illusory, given the highly frenetic tone of last year's AFIM confab in New Orleans, when the indie trade organization was still known as the National Assn. of Independent Record Distributors and Manufacturers.

At the Crescent City sit-down last May, labels and distributors held nervous wall-to-wall meetings. The bankruptcy of Alliance Entertainment Corp. was looming (the company finally filed for Chapter 11 protection in July), and the future of Alliance's huge distribution company—Independent National Distribution Inc. (INDI)—looked dim.

This year, with INDI shuttered and its top-line labels installed in new distribution homes, the vibe at AFIM lacked the supercharged undercurrent one felt in 1997. Many in attendance appeared to be waiting for other shoes to drop, as a couple of big deals involving key members of the trade group—Rounder Records' distribution pact with Mercury, the proposed merger of **Chris Blackwell's** Palm Pictures with Rykodisc—continued to hang fire.

Attendance at the convention was visibly down this year; more on that subject later. But neophyte labels continued to flock to the conference: Declarations of Independents addressed a full house of more than 100 new companies at a May 13 "crash course" panel for newcomers.

If a conference's panel topics reflect hot-button issues, new technologies—particularly the Internet—were Topic A at AFIM '98.

Keynote speaker **Jac Holzman**, founder of Elektra Records and Discovery Records, called the Internet "the single most important technological opportunity" in the music business. "Used properly," he added, "the Net can change your business."

Maybe, but the executives on an otherwise uneventful "advanced distribution" panel—all of whom have established World Wide Web pages—maintained that the Internet still has a long way to develop before it translates into record sales.

Alligator Records marketing and sales director **Kerry Peace** may have summed up the panel's views best: Assuming a mock-Confucian voice, he said, "[The Internet is] like a lotus blossoming in slow motion. It's not giving us much happiness at all."

VALLEY VENTURE? The hottest and most frequently dropped rumor at AFIM was that Valley Media in Woodland, Calif., would soon launch an initial public offering (IPO), perhaps as early as July. Valley controls the nation's leading one-stop distributor—Distribution North America (DNA)—and the Santa Fe, N.M.-based label Valley Entertainment.

At the National Assn. of Record-



by Chris Morris

ing Merchandisers midyear conference last fall, Valley chairman **Barney Cohen** told Billboard that the company had hired investment banker J.P. Morgan to explore various equity-raising options, including an IPO (Billboard, Sept. 27, 1997).

With talk of a stock offering heating up in Denver, we called Cohen to get the latest. He replied, "No comment."

Bearing in mind that companies going public must maintain a quiet period before their IPO hits, you may take Cohen's remark for what it's worth.

MUTUAL COMINGS & GOINGS: Mutual Music, the distribution alliance between San Rafael, Calif.-based City Hall Records and Twinbrook Music in New York, is dissolving. But Paulstarr Distributing in Chanhasset, Minn., and Rock Bottom Distribution in Norcross, Ga.—founding partners in Mutual who left the alliance in April 1997 (Billboard, April 15, 1997)—are stepping in to represent Twinbrook in the West and Southeast.

City Hall president/CEO **Robin Cohn** says he is positioning the company as a national firm. He will hire three reps to handle the Northeast territory formerly covered by Twinbrook and will move City Hall to larger quarters sometime this year.

Twinbrook president **Jay Baney** could not be reached for comment at press time. However, a source says that Paulstarr, which established a Western office with the purchase of Startup Marketing last year (Billboard, Oct. 11, 1997), will rep Twinbrook's labels in the West, while Rock Bottom will rep its product in the Southeast.

RE-ENTRY: A frequent topic of bar-side discussion at AFIM this year was the constricted U.S. distribution landscape. With INDI's demise, national options are few. The big firms are handling full plates and mainly seeking established, high-volume labels, while a handful of regionals warily sort out a plethora of developing imprints. Most observers feel there's a huge void in the marketplace to be filled by strong and adept new distributors.

That said, we were tantalized by the materialization of **Toby Knobel** at the convention. Knobel, you may recall, ran Passport Music (formerly Encore Distributors, which was purchased from Knobel by Alliance and merged with Sound Solutions U.S.A. in 1995 to form Passport). After he made an unsuccessful bid to buy Passport from Alliance, the company was folded last year.

When we last heard about Knobel, he was working on opening a vineyard in California's Napa Valley. We sensed that his presence at AFIM involved something besides grapes, and we asked him about it. Knobel, who was frequently seen in the company of staffers from Ryko Distribution Partners (now headed by GM and Passport alumnus **Jim Cuomo**), replied that he was "exploring new opportunities."

Other longtime AFIM attendees noted the well-respected Knobel's presence with curiosity. Though his plans remain cloudy, we sense that he's a guy who bears watching.

PLANNING FOR '99: With AFIM
(Continued on next page)

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RETAIL TRACK

(Continued from page 74)

BMG's catalog to create and customize packages to be used as premiums by corporate clients. Network will create and customize packages for clients ordering in quantities as low as 500 units, according to a BMG Entertainment press release. In a statement, Mike Mjehovich, VP of sales at BMG Special Products, said the agreement between the two companies provides a service that simply wasn't available before.

"Corporate clients who occasionally have a need for lower quantities of popular-artist compilations now have the opportunity to use original artist material and will really benefit from the kind of concentrated attention Network Music will be able to provide," he said.

CASHING IN: Cerberus Partners, the financial firm that is a majority owner in Warehouse Entertain-

ment, has sold its stake in National Record Mart, according to a source close to the financial firm. A few weeks ago, Retail Track reported that a Cerberus 13-F filing disclosed that in December 1997, Cerberus bought 134,000 shares of NRM, or a 2.7% stake (Billboard, May 9). NRM stock began the year trading at \$3.625 and closed May 19 at \$11.688.

UP THE LADDER: Gary Arnold

has been promoted to senior VP of merchandising at Best Buy, overseeing the company's \$2 billion entertainment software business. He previously was VP overseeing that department.

Joe Pagano, previously merchandise manager for video and music,

has been promoted to VP of music and movies at the company, overseeing the chain's \$1 billion business in that area, while **Jill Hamburger**, previously merchandise manager of interactive software, has been named VP of that area, which accounts for \$1 billion in volume.

ONLINE STREAMING APPS IMPROVE, DEBATE HEATS UP

(Continued from page 71)

tent to our consumers."

While there's little debate that the online sound experience is improving, most major labels have already begun to pull in the reins on how much of their content is made available on the Internet.

Warner Music Group (WVG), for example, issued a memo in March that called for all affiliate label sites to discontinue any streamed video or audio content that exceeds 30 seconds, with the exception of live cybercasts. Similar policies have long been in place at Sony and other major labels.

Though sources say WVG's decision caused strife in some labels' multimedia departments, a WVG source defends the memo, saying it came at the behest of several label heads and was based on copyright concerns.

"I think the increase in sound quality and the advancements in this technology make any copy of a full song—whether it's in analog or digital form—a potential replacement for a retail sale, particularly if it's offered on an on-demand basis," says the source. "As a result, we are continuously revisiting our policies to

determine the best ways to explore the incredible promotional potential of this technology while continuing to protect our copyrights."

The source also expressed concern over pirates who are recording streamed music.

Still, Jacobsen is dismayed by Warner's 30-second mandate and says labels need to let their recordings be exposed on the Internet. He even advocates the idea of a "celestial jukebox" that would make all songs available on demand.

"It's inertia," says Jacobsen of Warner's mandate. "There's a lot of money going into this space, but most of the [content] is still locked up in record companies' vaults."

Noting the Internet's global capacity, Jill Alofs, president of Mill Valley, Calif.-based Total Clearance, says labels are rightly exercising their copyright control. Her company specializes in negotiating clearances for online sound and audio samples.

"It's a tricky issue," says Alofs. "Companies are saying, 'We appreciate your love of our artists, but we want to have control.' People spend

vast amounts of money to implement a marketing plan. But on the Internet, you lose some control because it's a worldwide medium."

The medium's international aspects also create tricky licensing and royalties issues.

While conscientious of industry concerns, TCI Music announced in April that it will use RealNetworks' technology to bring its on-demand music video channel, the Box, and its cable audio service, DMX, to the Internet.

Sharon Brown, TCI's executive VP of programming/strategic marketing, backs Jacobsen's statement; the company is exploring several opportunities for fee-based streamed music channels.

"We think consumers are looking for these types of [subscription-based] services, but TCI is very respectful of all the various steps that need to be taken before you can develop a product like that," says Brown. "We may disagree with the RIAA at times, but we're totally committed to protecting intellectual property rights."

BUYING TRENDS

(Continued from page 71)

It's noteworthy that only 3.8% of Tower's customers have boosted their radio listening, while 4.3% of those surveyed shop there. The younger, more affluent Tower customer apparently has other ways than radio to discover new music.

New-media activities are also part of the survey.

Of consumers who play more CD-ROMs, 10.9% buy music at Best Buy, although the retailer accounts for only 7.3% of all purchases. That makes sense because the electronics chain is a major seller of computers. Wal-Mart, on the other hand, whose average customer has lower income and education, attracts only 8.3% of those who use CD-ROMs more.

As for those using the Internet and online services more, Best Buy again shows strong results—10.5% of bigger Net fans. So does Tower—with 7.8%. And electronics chain Circuit City, with 1.6% of music buyers, has 3.2% of those with increased online activity.

Of people playing more video games, 3.3% shop at Trans World stores (Coconuts, Record Town), although those chains capture only 2.3% of music consumers. Wal-Mart leads the video contingent with 12.6%, but that's the same percent-

age as its overall music shoppers.

People were also asked whether they spent a "lot more time" or "a lot less time" on various pursuits. Replies correlated with the places they shop.

About 12.4% of the respondents said they listen to "a lot more" music than they used to. But a relatively high 17.6% of those who buy music at Blockbuster are among those who have increased their album listening the most.

At the other end of the spectrum, 5% said they listen to albums a lot less than before. And the chain with the highest percentage of those consumers is Kmart, at 8.6%. This result conforms with the earlier finding on rival chain Wal-Mart, suggesting that family-oriented, time-conscious discount shoppers are less committed to music.

As for listening to music on the radio, 10.8% say they do that a lot more than they used to. The big winner is Trans World, 15.1% of whose shoppers say they tune in more than they did last year. On the other side of the coin, 2% say their radio listening has declined a lot. And the chain that beats that percentage is, again, Trans World, at 3.1%. So go figure.



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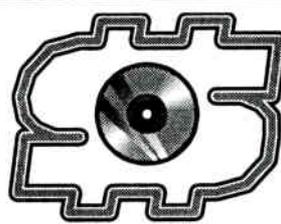
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INDEPENDENTS

(Continued from preceding page)

attendance down this year and representation from the rock and R&B spheres noticeably small, the trade group's board is already laboring to see that next year's convention draws a broader spectrum of distributors and labels.

In Denver, members of the AFIM board held preliminary huddles with Alternative Distribution Alliance (ADA) president Andy Allen about the possibility of running ADA's convention concurrently with the '99 AFIM get-together, scheduled for May 19-23 at the Marriott Marquis in Atlanta. Both sides sounded upbeat about the idea, which would draw more of the indie-rock sector into the AFIM slipstream. Such AFIM attendees as RED Distribution and Koch International also said they would try to get their companies and labels more involved next year.

Additionally, AFIM's presence in Atlanta opens the door to a greater presence for R&B companies, given the city's vibrant hometown music community and the proximity to the booming Miami market. Sounds like AFIM '99 could be a big step forward for the trade organization—if it takes the bull by the horns.



A Noble Calling. 20th Century Fox Home Entertainment enlisted the aid of a town crier to announce the national "Anastasia" nobility promotion awarding the winner an authentic, 900-year-old title of Lord or Lady of Whinnymoor in Notting-hamshire, England. Fox held the event April 28 outside studio offices in Los Angeles' Century City to celebrate the sell-through release of its first feature-length cartoon, which made a respectable showing in theaters last year.

Used-Tape Business Flourishes

Demand Is High For VHS And Just Starting For DVD

BY EARL PAIGE

LOS ANGELES—The used-tape business is nowhere more competitive than in Los Angeles (Billboard, May 23). Southern California has become home to 20 active subdistributors fighting for shelf space. In fact, activity in second-hand goods has erupted into a street-date violation issue that has gained national attention.

In a race to retail, subdistributors, including used-tape brokers,

ship product on Friday that's not supposed to reach stores until the following Tuesday. Dealers who stick to the normal schedule complain bitterly about missing out on the first weekend of sales and rentals—a trend the studios want to stamp out locally before it spreads.

So far, though, the volatility of the VHS business has not shifted over to DVD, says Craig LaRowe of Movies 2 Sell in San Diego. "We have buyers for used DVD who are standing in line. It's just now developing. There are lists circulating, although it's only a trickle.

"A lot of times it's a store liquidating, and you have the VHS inventory, some video games, the laserdiscs, and then you see a DVD list, too. Used DVDs are selling from \$10 to \$15," LaRowe says.

Retail demand is developing, but it may be unrequited. "I will take all the used DVDs I can get my hands on," says Dan Crider, president of Dallas-based Stage 2 Video. However, Crider doubts demand will develop quickly. "Why should a dealer sell off his used DVDs to me when he can get \$10 from his own customers?" he asks.

Nevertheless, Crider notes, "we are seeing some activity in used, a lot of it where a store has bought multiple copies and finds it has to unload them."

While the used business is flourishing, as evidenced by the steady increase in the number of classified ads in specialty magazines, used-goods providers "have to stay fresh," says Joe Mazon, president of Video Distributors of Florida.

Current releases are the way. "I have been at this 18 years, Mazon adds, "and that is why I got into the new business through Xenon. That is where my highest priority is right now." Xenon Entertainment is a veteran B-movie vendor, an endangered species as the studios try to crowd more A-features into retail.

Mazon acknowledges that his earlier effort at establishing a new-release label, the erotic "California Catfights," is "on the back burner."

World Wide Web site marketing is part of the diversification. "Almost all of them are at least dabbling in a Web site, but it is very expensive," says LaRowe. "You have to think about fulfillment and everything. It's not easy, and it doesn't just happen once you have a Web site up and going.

"You have to market it, maintain it, and keep fresh offers

steadily available. Lots are putting their whole list on the site. That's how we are filling orders and buying inventories now," he adds.

Pioneers often get to experience the woes of setting an example. They also get the choice of names, especially important in creating a Web site identity. "By getting in relatively late, we lost the name we wanted," Crider acknowledges. "Believe it or not, there is another Stage Two, and this company is in the business, too. So we had to go with the figure rather than the word 'two.' We've only been up two months. We're still working out the kinks."

Crider's venture handles fulfillment from its own inventory. The consumer pays the freight. "We're averaging \$8," he says, close to retail prices. His Web site's advantage is selection. "Our best titles are the moratorium titles, things you won't see otherwise, the Disney titles," Crider adds.

Like other brokers, Stage 2 maintains its core business and continues its affiliation with Houston-based wholesaler ETD, which offers its retail customers a buyback service. ETD's guarantee to repurchase an excess of hit releases has accelerated in recent months, as studios launched free-goods campaigns in an effort to assure consumers that stores have sufficient quantities of rental titles.

Major Video Concepts was the first distributor to buy back cassettes by acquiring a Minneapolis broker several years ago. It has gone a step further. At the recent National Assn. of Video Distributors (NAVD) conference in Indian Wells, Calif., Major announced a program where buyback goods will be recycled to keep product from flooding the used sector.

Underlying the NAVD meeting were concerns that the free-goods programs might not be the benefit Hollywood has advertised. "I think the little dealer will be hurt more than the big ones," says Gene Gross of broker Video Group in Clearwater, Fla. "They often can't meet the quota on certain titles. They have to unload them if they are to go on participating. It's upsetting the market to that extent."

DVD is the wild card that's about to be played. "I have only seen two titles, 'Wes Craven's Wishmaster' and 'Critical Care,' that were both probably bought in oversupply," Gross says. "It stands to reason that we're going to see a DVD market developing in used."

Lizards, Fire, And Rain: Sony Gives Strong Pushes To 'Godzilla' And James Taylor

LEAPIN' LIZARD: You've got to hand it to Sony.

No project is too big or too small for the entertainment behemoth, much of it in the cause of home video. On May 18, Sony's Columbia Pictures TriStar Home Video participated in what the studio billed as the biggest theatrical premiere ever: "Godzilla" was screened before 11,000 viewers in New York City's Madison Square Garden, the home of the New York Knicks and, not incidentally, the site of much of the on-camera action.

Then, on Saturday (30), Sony Electronics and Sony Music Entertainment will host a special concert featuring James Taylor (who just won Billboard's 1998 Century Award) at New York's Beacon Theater. The performance, to be broadcast live on more than 100 PBS outlets, will be recorded in D1 component video and Dolby Digital multichannel sound for DVD release. It's a Sony first.

"Godzilla," of course, will have a DVD release, probably 200,000-plus units if the movie rampages through theaters as expected. VHS, though, remains the high-volume format and the big moneymaker. In our estimate, nothing can stop a direct-to-sell-through release of 9 million to 10 million cassettes in September or October, when "Godzilla" will join the fall sales parade that could include "Deep Impact," "The Truman Show" (starring Jim Carrey), "Armageddon," "Saving Private Ryan" (starring Tom Hanks), "Zorro" (Antonio Banderas, Anthony Hopkins), and, not least, "Titanic," worth 20 million units by itself.

"I think you're looking at a real flood of the stuff," says an observer. "Sell-through may not set the pulse racing, but it's not quite as dull as the rental business. That still has deep problems."

Columbia TriStar played host to 600 to 700 video retail executives invited to Manhattan for "Godzilla." Guests were treated to air fare, a few days of room and board, and, according to one store owner, a \$100 per diem. Everyone was put up at the Waldorf-Astoria. They also got to see "Zorro," pronounced a winner by a retail marketing VP. In return, the studio commandeered the execs' time for meetings on topics like Columbia TriStar's acquisition of rights to the Jim Henson library (Billboard, May 23). Sightseeing wasn't on the agenda.

Does "Godzilla" warrant a sell-through ticket? Indeed. This "Jurassic Park" wannabe scares (a little)

but doesn't shock, shows no blood despite a high body count, talks clean, avoids sex, and should gross \$100 million-plus in its first week—the family entertainment ideal. The one piece of the picture likely to be excised from the video is a Blockbuster plug in the Madison Square Garden climax. Columbia is sure to snip the footage rather than antagonize other retailers.

The "Godzilla" fade-out guarantees a sequel bent on staging the destruction of the rest of Manhattan. On second thought, the nine-foot lizard born near the Knicks' locker room might be better engaged as a replacement for center Patrick Ewing.

SHOW BOAT: What studio will feature which passenger ship-vs.-ice-berg confrontation in a suitably large display on the Video Software Dealers Assn. (VSDA) show floor in July? Don't



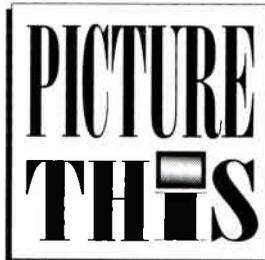
by Seth Goldstein

even think of asking Paramount, which has said it has absolutely no idea when "Titanic" will berth at retail.

The exhibit plan is the latest rumor making the rounds. It's consistent with the earlier talk of a mammoth rearranging-the-deck-chairs party during the July 8-11 convention in Las Vegas.

VIDBITS: Toshiba video marketing VP Steve Nickerson, shepherding a line of DVD players, has the most common-sensical response to Divx. If Divx is offered as a DVD feature, it will enhance retail prospects for the so-called "open" system. If it's touted as a new format, however, it's bound to cause consumer confusion. A properly marketed Divx, in his view, "won't have a negative impact." Toshiba is offering buyers of its DVD players three free disc rentals from Internet-based Netflix.com through April 1999.

Among Columbia's "Godzilla" guests was VSDA president Jeffrey Eves, also in town for the annual Vision Fund dinner and dance, which raised \$380,000 for the Lighthouse. Eves said he was off to Tokyo for the unveiling of a Japanese trade association patterned after VSDA. It already represents 90% of the retail community, he said. Meanwhile, VSDA has committed itself to the American Film Institute's (AFI) "100 Years . . . 100 Movies" campaign after all. When the AFI announced its program (Billboard, March 21), VSDA was nowhere in sight. Now the organizations have joined in an in-store sweepstakes, including a DVD player prize, that begins in June.



Platinum Bows DVD Music Label; Uniting Against 'Black Box' Piracy

TAKING DVD FOR A SPIN: The lack of music video in the DVD format has prompted Platinum Entertainment to form Concert @ Home, a new label specializing in tuneful DVDs. The Chicago-based audio label, which is the home to Phoebe Snow, Taylor Dane, and various gospel acts, will release six titles in June, each priced at \$19.95.

Making their debuts are "Nashville Sounds"; "A Celebration Of Pete Townshend"; "Live From The House Of Blues At The Atlanta Olympics," with George Clinton & the P-Funk Allstars; "Live In Paradise," featuring the late Luther Allison; "Live And Kickin'," featuring blues guitarist Walter Trout; and "Essential Gospel," highlighting live performances by Calvin B. Rhone and the Christianaires at the New Orleans House of Blues.

"Music video has not been showcased on DVD because the studios are busy putting their film libraries on DVD," says Platinum president Steve Devick. All of the company's releases feature six-channel surround sound to fully take advantage of the format's superior sound quality.

Devick says Platinum will also release shows from the PBS "Soundstage" series, a forerunner of MTV's "Unplugged." The first

selection will be "The Book Of Chapin." Platinum is also working on two original programs from Stone & Dane, which should be ready for the holidays.

The titles are distributed by Intersound Distribution, a subsidiary of Platinum.

BIPARTISAN EFFORT: Even though they're at odds over pay-per-view windows, the cable industry and the Video Software Dealers Assn. (VSDA) are joining forces to prevent cable-signal theft.

As part of the joint effort, VSDA and the Anti-Theft Cable Task Force will develop effective ways to combat pay-per-view piracy and educate the trade and public about the illegal use of so-called "black boxes."

Primary initiatives outlined by the two groups include lobbying the Motion Picture Assn. of America (MPAA) to concentrate more resources on stopping cable theft; organizing a letter-writing campaign to cable and video publications to urge them not to accept black-box advertising; publishing a list of consumer publications that accept those ads in the VSDA monthly newsletter; and providing video dealers with four anti-theft spots to run on in-store monitors.

(Continued on page 81)

SHELF TALK



by Eileen Fitzpatrick

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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	2	3	ANASTASIA	FoxVideo	Animated	1997	G	26.98
2	1	4	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
3	3	11	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
4	4	105	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
5	22	2	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
6	12	2	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
7	5	4	ELMOPALOOZA!	Sony Wonder	The Muppets	1998	NR	12.98
8	6	2	THE FIFTH ELEMENT	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman	1997	R	14.95
9	7	7	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	19.95
10	NEW ▶		SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95
11	NEW ▶		SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95
12	9	5	PLAYBOY'S NATURALS	Playboy Home Video Universal Music Video Dist. PBV0828	Various Artists	1998	NR	19.98
13	11	5	PLAYBOY: NIGHT CALLS	Playboy Home Video Universal Music Video Dist. PBV0829	Juli Ashton Doria	1998	NR	19.98
14	NEW ▶		SOUTH PARK: VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NR	14.95
15	13	11	EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbell Sarah Berry	1987	NR	14.98
16	NEW ▶		SPAWN	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White	1996	R	19.98
17	25	3	TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	NR	29.95
18	8	15	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
19	14	7	SELENA	Warner Home Video 14909	Jennifer Lopez	1996	PG	19.98
20	15	14	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
21	10	83	PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated	1955	G	26.99
22	NEW ▶		PLAYBOY'S BABES OF BAYWATCH	Playboy Home Video Universal Music Video Dist. PBV0817	Traci Bingham	1998	NR	19.98
23	17	20	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
24	16	2	GROSSE POINT BLANK	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Minnie Driver	1996	R	19.99
25	18	9	PLAYBOY'S WOMEN BEHAVING BADLY	Playboy Home Video Universal Music Video Dist. PBV0825	Various Artists	1998	NR	19.98
26	NEW ▶		GAMERA: GUARDIAN OF THE UNIVERSE	A.D.V. Films 003	Tsuyoshi Ihara Akira Onodera	1995	NR	19.98
27	34	28	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
28	NEW ▶		THE X-FILES BOX SET. VOL. 6	FoxVideo	David Duchovny Gillian Anderson	1998	NR	39.98
29	32	3	STOMP OUT LOUD	HBO Home Video Warner Home Video 91484	Various Artists	1998	NR	19.98
30	27	7	LOST HIGHWAY	PolyGram Video 4400549893	Bill Pullman Patricia Arquette	1996	R	19.95
31	21	15	SPICE GIRLS: GIRL POWER! LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
32	33	21	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
33	19	8	BATMAN & MR. FREEZE: SUBZERO	Warner Family Entertainment Warner Home Video 149963	Animated	1998	NR	19.96
34	20	5	BLUE VELVET	MGM/UA Home Video Warner Home Video 206863	Kyle MacLachlan Isabella Rossellini	1986	R	14.95
35	28	25	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	22.95
36	23	18	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98
37	31	105	GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
38	36	24	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
39	24	13	MARILYN MANSON: DEAD TO THE WORLD	Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	1998	NR	16.95
40	40	2	GODZILLA-KING OF THE MONSTERS	Simitar Ent. Inc. 4909	Raymond Burr	1956	NR	12.95

● 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.

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'Veggie' Sprouts In Mainstream

VEGGIE-MATIC: Every step of the way, the creators of the 5-year-old computer-animated series "Veggie Tales" have defied conventional wisdom regarding what works and what doesn't.

The fruits of their labors are impressive. The hilariously funny, Bible-based "Veggie Tales," which established itself in the Christian bookstore arena before its mass-market launch March 31 via Lyrick Studios, has sold more than 3 million units, according to Phil Vischer, creator and president of "Veggie Tales" producer Big Idea Productions.

The series' first two titles, "Where's God When I'm Scared?" and "Are You My Neighbor?," were



by Moira McCormick

released to major retailers, including Wal-Mart, Kmart, Target, Musicland, Eckerd Drugs, Kroger, and Publix. The next two titles, "Rack, Shack & Benny" and "Dave And The Giant Pickle," will hit mainstream retail in August, followed by "The Toy That Saved Christmas" in October.

A brand-new title, "Madame Blueberry," comes to Christian bookstores

in July, 18 months before its mass-market debut. The most likely next step for Big Idea is developing a direct-to-video "Veggie Tales" feature.

Vischer says the series moved 1.7 million units in 1997, when all sales came from Christian bookstores. That itself was a major accomplishment. Indeed, when he and partner Mike Nawrocki first planted the idea, Vischer recalls, "A lot of people told us, 'Religious vegetables? Too bizarre—you'll never sell that.'"

However, the series grew (with Vischer and Nawrocki voicing two of the main characters), and word-of-mouth prompted inquiries from major suppliers interested in taking the line mainstream. But there was a hitch. Vendors wanted religious references excised, according to Vischer, although some grudgingly agreed to keeping the word "God."

"Then they'd say, 'But the Bible verse has to go,'" he adds.

Vischer held out for his goal of enhancing "the moral and spiritual fabric of our society through creative media." He notes, "I think spiritual and life lessons go together. It's important to point out that values come from a higher authority." Besides, he says, "how can you edit God from Bible stories?"

Lyrick, producer of "Barney & Friends" and "Wishbone," agreed that "Veggie Tales" should not dilute its message. Both parties figured it would require more work to sell the series to mass merchants, Vischer says. But when Vischer trekked to Plano, Texas, a year ago to do a "Veggie Tales" presentation to Wal-Mart buyers, many began spontaneously singing the "Veggie Tales" theme song.

Wal-Mart wasn't the only mass merchant already primed for the series, according to Vischer. "Kmart was calling Lyrick even before the street date was announced," he says. "And so was Eckerd Drugs. The series had found fans." Vischer says that the few that had turned down "Veggie Tales" due to content "found that they were getting so many calls from consumers after we hit the market, they changed their minds and decided to carry us."

What has garnered the series such an enthusiastic following is its left-field, cutting-edge humor, which Vischer gleefully acknowledges shocks the dickens out of viewers who expect religious children's programming to be trite and treacly. "It shakes up people's preconceived notions that if something's good for you, it's going to be dorky," he says. "I love the challenge of having to be so aboveboard, because you're selling a religious product—but putting a twist in it that will make it acceptable to the [nonreligious] crowd."

He and Nawrocki had plenty of training. They met in 1984 as members of St. Paul Bible College's puppet ministry team. Working on those scripts forged the creative collaboration that came to fruition with "Veg-

(Continued on next page)

Billboard®

MAY 30, 1998

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			★ ★ ★ No. 1 ★ ★ ★		
1	1	133	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
2	16	3	ANASTASIA FoxVideo	1997	26.98
3	4	3	ELMOPALOOZA! Sony Wonder	1998	12.98
4	2	13	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
5	5	7	BATMAN & MR. FREEZE: SUBZERO Warner Family Entertainment/Warner Home Video 149963	1998	19.96
6	3	129	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
7	6	7	FERNGULLY 2: THE MAGICAL RESCUE FoxVideo 6107	1998	19.98
8	8	194	SLEEPING BEAUTY ♦ Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	26.99
9	13	13	THE SIMPSONS—WAVE II FoxVideo 4103959	1998	24.98
10	9	63	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
11	10	5	FLINTSTONES: I YABBA DABBA DO! Warner Family Entertainment/Warner Home Video	1998	14.95
12	7	13	THE CHIPMUNK ADVENTURE Universal Studios Home Video 83313	1987	19.98
13	11	39	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997	24.99
14	17	5	RUGRATS: MOMMY MANIA Nickelodeon Video/Paramount Home Video 838773	1998	12.95
15	15	163	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967	26.99
16	14	11	MARY-KATE & ASHLEY'S BALLET PARTY Dualstar Video/WarnerVision Entertainment 53378	1998	12.95
17	12	11	MARY-KATE & ASHLEY'S CAMPOUT PARTY Dualstar Video/WarnerVision Entertainment 53379	1998	12.95
18	25	143	THE LION KING Walt Disney Home Video/Buena Vista Home Entertainment 2977	1994	26.99
19	20	37	CATS DON'T DANCE Warner Home Video 96473	1997	19.98
20	18	35	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997	19.96
21	NEW ▶		SHIRLEY TEMPLE-SING & DANCE ALONG FoxVideo 6364	1998	14.98
22	NEW ▶		BANJO THE WOODPILE CAT FoxVideo 6238	1998	9.98
23	21	5	ARTHUR MAKES THE TEAM Random House Home Video/Sony Wonder 49431	1998	12.98
24	23	5	ARTHUR'S FIRST SLEEPOVER Random House Home Video/Sony Wonder 49432	1998	12.98
25	19	17	BELLE'S MAGICAL WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12546	1997	22.99

♦ 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.

Billboard.

MAY 30, 1998

Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	1	4	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
2	2	4	COPLAND (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro
3	3	6	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
4	4	5	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
5	5	3	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
6	7	9	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
7	6	8	I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar
8	8	4	FLUBBER (PG)	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams
9	9	10	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
10	28	2	MOUSE HUNT (PG)	Universal Studios Home Video 82585	Nathan Lane Lee Evans
11	34	2	ALIEN RESURRECTION (R)	FoxVideo 0325	Sigourney Weaver Winona Ryder
12	10	6	RED CORNER (R)	MGM/UA Home Video Warner Home Video M906832	Richard Gere Bai Ling
13	12	13	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
14	NEW ▶		GATTACA (PG-13)	Columbia TriStar Home Video 82643	Ethan Hawke Uma Thurman
15	11	6	SEVEN YEARS IN TIBET (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt
16	14	3	ANASTASIA (G)	FoxVideo	Animated
17	33	2	FOR RICHER OR POORER (PG-13)	Universal Studios Home Video 83375	Tim Allen Kirstie Alley
18	16	5	THE ICE STORM (R)	FoxVideo 2751	Kevin Kline Sigourney Weaver
19	15	7	U-TURN (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez
20	19	10	THE PEACEMAKER (R)	Universal Studios Home Video 83485	George Clooney Nicole Kidman
21	17	8	ULEE'S GOLD (R)	Orion Home Video MGM/UA Home Video 2110003	Peter Fonda Patricia Richardson
22	13	12	THE EDGE (R)	FoxVideo 2750	Anthony Hopkins Alec Baldwin
23	18	3	MRS. BROWN (PG)	Miramax Home Entertainment Buena Vista Home Entertainment 13525	Judi Dench Billy Connolly
24	22	7	BEAN (PG-13)	PolyGram Video 4400469133	Rowan Atkinson Peter MacNicol
25	20	9	MIMIC (R)	Dimension Home Video Buena Vista Home Entertainment 13137	Mira Sorvino Jeremy Northam
26	21	17	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
27	24	11	THE MAN WHO KNEW TOO LITTLE (PG)	Warner Home Video 15626	Bill Murray
28	23	4	THE HOUSE OF YES (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13526	Parker Posey Tori Spelling
29	35	8	IN THE COMPANY OF MEN (R)	Columbia TriStar Home Video 26013	Aaron Eckhart Matt Malloy
30	29	7	A THOUSAND ACRES (R)	Touchstone Home Video Buena Vista Home Entertainment 12979	Jessica Lange Michelle Pfeiffer
31	26	11	EVE'S BAYOU (R)	Trimark Home Video VM6437	Samuel L. Jackson Lynn Whitfield
32	RE-ENTRY		SPAWN (R)	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White
33	40	19	CONSPIRACY THEORY (R)	Warner Home Video 15091	Mel Gibson Julia Roberts
34	30	7	ONE NIGHT STAND (R)	New Line Home Video Warner Home Video 4312	Wesley Snipes Nastassia Kinski
35	36	2	KISS OR KILL (R)	Universal Studios Home Video 83491	Francis O'Connor Matt Day
36	NEW ▶		TELLING LIES IN AMERICA (PG-13)	BMG Independents 80400-3	Kevin Bacon Brad Renfro
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38	NEW ▶		TWISTED (NR)	Plaza Entertainment, Inc. 7773	Geoffrey Rush Rachel Ward
39	25	2	BODY COUNT (R)	PolyGram Video 4400550473	David Caruso Linda Fiorentino
40	37	9	SHE'S SO LOVELY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13472	Sean Penn John Travolta

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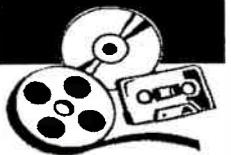
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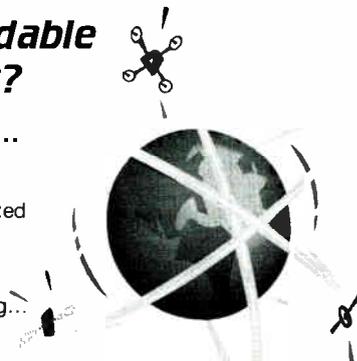
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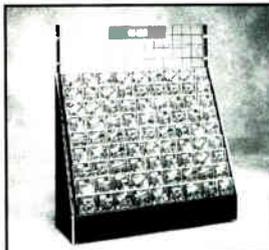
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LATIN AMERICA'S MUSIC MARKET RISES

(Continued from page 66)

sales upswing was due to a robust domestic economy and a rise in sales of Spanish-language product led by hit discs by Mexican superstar Luis Miguel and hot Argentinian neo-folk newcomer Soledad.

"When there are blockbuster albums in Spanish, they sell much better than blockbuster albums in English," says Piay. He adds that the normal 50/50 split of product sold in Spanish and English shifted in 1997 to 65% in Spanish and 35% in English. Piay figures the Argentinian market will expand by 15% to 20% in 1998.

Piay says Miguel's Warner smash "Romances" was the top-selling CD last year in Argentina with sales of 781,000 units. Combined sales of Soledad's two Sony albums—"Poncho Al Viento" (472,000 units) and "La Sole" (305,000 units)—were 777,000 pieces in 1997. Rounding out the top five sellers in Argentina were Enrique Iglesias' Fonovisa album "Vivir" (294,000 units) and the BMG soundtrack to the TV soap opera "Chiquititas Vol. 3" (261,000 units).

As in Argentina, "Romances" helped Mexico with its ongoing recovery to reach sales plateaus realized before that country devalued its currency in 1994. Before its devaluation, Mexico was the eighth-largest market in the world.

"Romances" sold 1.1 million pieces, followed by Grupo Limite's PolyGram hit "Perdóname El Alma" (890,000 units), Juan Gabriel and Rocío Dúrcal's BMG album "Juntos Otra Vez" (757,000 units), Alejandro Fernandez's Sony disc "Me Estoy Enamorando" (752,000 units), and Bronco's BMG CD "20 Éxitos De Bronco" (662,000 units).

Abaroa notes that a new director of

the Mexican recording association Amprofon is expected to be hired within the next two weeks. He says that blockbuster titles paved the way for increased sales despite Mexico's "real slow economy."

Brazil's 1997 performance came in line with industry expectations, according to Manuel Camero, president of APBD, Brazil's recording trade group. Camero is expecting Brazil's business to purr along with a 5%-7% sales gain in 1998.

BMG's massively popular romantic samba group S6 Pra Contrariar led all other discs in Brazilian sales last year, with 3 million sales of its self-titled disc. BMG also came in second with the soundtrack to the Portuguese-language version of "Chiquititas," which sold 2 million.

Tying for third place—each with 1.5 million units sold in 1997—were "Ao Vivo" by PolyGram's star Bahian band Banda Eva and the eponymous album by Sony's famed sertaneja duo Zezé di Camargo & Luciano. The fifth-best-selling album last year in Brazil was the self-titled disc by another big-name sertaneja duo, Chitázinho & Xororó.

However, not all Latin American countries enjoyed healthy sales upturns in 1997.

Colombia is the region's fourth-largest market; its sales had vaulted 34% in units in 1996. In 1997, it slipped 7% to 19 million units. The value of the Colombian market, however, rose 13% to \$233 million. Colombia's record industry insiders often cite economic instability caused by uncertainty over this year's presidential elections as the culprit for the recent slowdown in music sales.

COMMENTARY

(Continued from page 8)

band's "principal place of business" is the location where they perform, since this is where they earn the money, or their office—or can it be considered both places? The Supreme Court case required two primary considerations to determine the "principal place of business": (1) the relative importance of the activities performed at each location and (2) the time spent at each location.

In Soliman, the Supreme Court denied a home office deduction to a self-employed anesthesiologist since he performed only administrative functions, including billing patients, at home; but his professional services were performed at a hospital.

In the recent case, the Tax Court held: (a) that the importance of the home office activities supports the deduction and (b) that the 30 hours per week of office services met the time standard as well. Obviously, this was a very active band, and the band manager was so well organized and documented her case so well that the Tax Court found her testimony highly credible—surmounting even the Supreme Court case obstacle.

Home-based musicians, managers, sound engineers, and others should consider whether their own home offices/studios are sufficiently similar to this case to permit a tax deduction. If so, amended returns claiming the deduction can still be filed for 1995, 1996, and 1997 to obtain tax

refunds. Also, the home office deduction may be claimed under this case in 1998.

Some notes of caution:

1. The Tax Court implied that the home office deduction was allowed solely for a musician's role as band manager; her role as lead singer would not by itself have entitled her to a deduction. However, many musicians do many more business activities than simply perform.

2. This was a Tax Court memorandum decision, which has less precedential authority than a regular, full Tax Court decision.

3. The government has until June 16 to appeal this case.

For 1999 and later years, the home office deduction was considerably liberalized by Congress, and the Soliman case was legislated out in the Taxpayer Relief Act of 1997. Accordingly, even if someone performs substantial services away from a home office (performing, auditioning, etc.), he or she may still be entitled to a home office deduction. The home office may be used simply for management of administrative matters if no other fixed location exists, so long as it is used on a regular and exclusive basis.

Beginning in 1999, the new rules will restore the home office deduction to many small-business owners who perform significant business functions outside their home offices.

ACE OF BASE SPROUTS 'FLOWERS'

(Continued from page 70)

(which Mega says sold 3.7 million units) and 1995's "The Sign" (2.7 million), have been replaced with more mainstream pop songs and a broader variety of musical influences.

"You can still recognize our pop/reggae sound on some tracks, but there are some Motown influences, some old disco gold, some slow songs," says Berggren. "It's a more pop record—less Spanish guitars and more pop guitars."

The publisher of Danish music magazine Zoo, Anders Haarder, who has followed the band since its beginning, says, "A lot of bands have faced this problem [of musical limitation]. I've heard only the new single, and I think they've succeeded in redefining themselves. If that sound is representative of the album, I think they'll have some degree of success."

"It's difficult to achieve the same kind of success they did with the first album, but they're obviously aiming at a new audience," he adds.

Like the debut album, "Happy Nation," the new album will come in two flavors. "For the U.S. audience, it will have a bit more R&B production elements, while it will be more of a Euro-pop record for European audiences," says Bob Morrison, head of production at Mega Scandinavia.

While Mega takes care of distribution in Denmark, license partners in the rest of the world include PolyGram (Europe, Southeast Asia) and Arista (the Americas and Japan). Several independent companies retain the rights in other territories.

Mega Scandinavia has recently undergone a major restructuring period (Billboard, Dec. 20, 1997), closing the label's offices in Oslo and Stockholm and terminating distribution agreements with Warner Music there.

EDEL

(Continued from page 66)

agers of edel records and EME will be Hans-Martin Gutsch (business affairs) and Michael Bartels (distribution).

Says Haentjes, "With nine domestic and 12 international companies, we have turned into a small group, posting external revenues of over 200 million deutsche marks last year and continuing to display strong growth potential."

"Under the new structure, Jorn Meyer and I will be concentrating on overall group management. The operating companies will be managed by experienced executives who have proved over many years that they can act responsibly in the group's interests."

Haentjes says he is pleased that edel is able to find and nurture management talent from within. Noting edel's status as arguably the most significant indie label in Germany, Haentjes comments, "I am convinced that the German edel companies will continue to prosper under Chris Georgi, Jens Geisemeyer, and Jorg Hahn and achieve outstanding results as partners to artists, customers, media, and employees."

WOLFGANG SPAHR

At the same time, Mega's senior VP, Cai Leitner, was hired by Netherlands-based Arcade Music to set up Arcade's Danish office. Consequently, Mega appointed local product managers with offices at PolyGram, the label's new distributor in Norway and Sweden.

Lasse Karlsson, head of Basic Management and Ace Of Base's personal manager, says he remains calm about changes at the company. "Mega has always taken good care of the Danish market for us, and outside Denmark there have always been PolyGram and Arista. I'm not as worried as I used to be."

Mika Lepistö, PolyGram Sweden label manager for Polydor and London, has added Mega's roster to his responsibilities. He predicts that the album will "head off like a train."

Håkan Morland, music director of the Swedish top 40 radio network NRJ, which had an exclusive premiere for "Life Is A Flower" and a two-day exclusive airplay period, says, "We got to hear ["Life Is A Flower"] at an early stage, and we liked it instantly. Not just because it's Ace Of Base, but it has a great production and a good melody."

SALES POTENTIAL

Kent Kordt Rüder, PD at Radio Viborg, the largest private broadcaster in Denmark, shares the excitement. "It will be interesting to see if they can achieve a new audience. The single is mainstream, and if the rest of the album is like it, there's good sales potential," he says.

Most retailers contacted by Billboard predict the album will be a big hit, yet they are taking a reserved stand. "Judging by how the single is going, I'd say our expectations are somewhere in the middle—I don't have great expectations, says Henrik Sögren, buying manager for Denmark's largest music chain, Fona, which has an estimated 30% of the market. "When I hear the whole album, this may change. There is interest for them, but not so high, and I think airplay will be limited." He said that Fona's order will be smaller than it was for "The Bridge."

Johnny Jergander, managing director of Mega Skivakademien in Stockholm and the Swedish arm of Norway's Hysj! Hysj! chain, says, "I believe it's a record that will go straight to No. 1 on the charts. There's no doubt about that, but I'm not sure how long they will stay there. There has been uncertainty around Ace Of Base and the quality of their music. We will probably be a little shy when we place our orders."

Unlike the first two albums, which clearly appealed to teens, this set is being aimed by Mega at a 15-35 age demo. Birgitte Ulrich Lauridsen, Mega Scandinavia international promotions manager, says that "they still have a lot of fans out there, but there's a new potential audience. This is music for grown-ups as well. It's a new style."

"Life Is A Flower" currently stands at No. 30 on Music & Media's Eurochart Hot 100 singles chart, on the basis of a No. 5 placing in Sweden, No. 27 in Norway, and No. 6 in Denmark. The track is receiving airplay across a range of formats in the Nordic region.

Update

LIFELINES

BIRTHS

Boy, Nicolas Neil, to **Karen and Neil Jacobsen**, March 27 in Paoli, Pa. Father is talent and marketing coordinator for Electric Factory Concerts.

Girl, Jessica Lily, to **Dana-Joy and David Cremin**, May 5 in Los Angeles. Father is a manager at the Left Bank Organization.

Twin boys, Adam Sullivan and Dylan Zachary, to **Susan and Rod Granger**, May 6 in New York. Father is director of corporate communications at VHI.

Girl, Samantha Lynn, to **Sue and John Schrader**, May 14 in Milwaukee. Mother is media relations manager at Narada Productions Inc. Father is an engineer at the Audio Source.

Girl, Sarah Elizabeth, to **Sheryl and Paul Northrop**, May 12 in Los Angeles. Mother is a partner in the Baker/Northrop Media Group public relations and Internet marketing firm.

Girl, Marissa Kelly Thomas, to **Greg and Andrea Thompson**, May 18 in New York. Father is senior VP of promotion for Elektra Records.

DEATHS

Gloria Marie White, 81, of heart failure, May 20 in Neptune, N.J. White was the mother of Timothy White, editor in chief of Billboard. She is survived by her siblings Ruth McGinnis and Robert Thomas; children Timothy White, Douglas White, Denis White, Jack White, Gloria Gallagher, Amy Reese, and David White; and a number of grandchildren. In lieu of flowers, donations can be made to Amnesty International.

Christopher A. Marks, 51, of undisclosed causes, May 6 in San Jose, Calif. He co-founded the Spanish-language radio group EXCL Communications with his wife, Athena Sofios Marks. He was also chairman of Latin Communications Group's Broadcast Management Committee. He is survived by his wife; his son, Christopher; his mother, Beatrice; and his brother, John. The family requests donations be made to the Juvenile Diabetes Foundation in lieu of flowers.

Michael Lucero, 34, in a car accident, May 8 outside Wells, Nev. Lucero was a music video director and owner of the San Francisco-based music video production company ?UC Is ?UGet. His directorial work included clips for Busta Rhymes, Jonny Lang, and Ginuwine. Surviving family members include his sister, Angela; brother, Marc; mother, Janet Clark; and father, Manuel Lucero.

Burnetta "Bunny" Jones, 81, of undisclosed causes, May 10 in Los Angeles. Jones opened nine beauty salons in New York in the '50s and '60s before being drawn to the music business. After developing friendships with the likes of Sugar Ray Robinson, Jackie Robinson, Roxie Roker, Jimi Hendrix, and Eddie O'Jay, she became the first black woman to own a 24-track recording studio, Astral Sound. She collaborated with Stevie Wonder on "Isn't She Lovely." Jones is survived by her son, Chris Jonz, an executive at Warner Bros. Records.

Lamar Gamblin, 76, of natural causes, May 12, in Philadelphia, Miss. He was father of Marty Gamblin, VP of

Glen Campbell Enterprises and co-manager of Asylum recording artist Bryan White and MCG/Curb singer Ruby Lovett. In lieu of flowers, donations can be made to the American Lung Assn. or St. Jude's Children's Research Hospital.

GOOD WORKS

GOODWILL GOLF: The third annual Mix L.A. Open, a golf tournament for audio professionals, will be held June 15 at the Brookside golf course in Pasadena, Calif. Sponsored by Mix magazine and the Mix Foundation for Excellence in Audio, the competition will benefit Hearing is Priceless, a hearing conservation program operated by the House Ear Institute of Los Angeles, and scholarship programs for students studying audio arts and sciences. Other sponsors include Alesis, Audio-Technica, BASF, Sony Pro Audio, TSI, Fairlight, Record Plant, Keith Hatschek & Associates, Euphonix, Quantegy, and Group One. Contact: **Terry Lowe** at 310-207-8222.

BENEVOLENT BACKSTREET BOY: **Brian Littrell** of the Backstreet Boys has undergone heart surgery and come through the operation unscathed. In lieu of gifts and cards, he wishes fans and friends to send donations to the Brian Littrell Fund for Pediatric Cardiology. The address is St. Joseph's Hospital Foundation, P.O. Box 8490, Lexington, Ky. 40533. Contact: **Jive Records** at 212-727-0016.

CARING CONCERT: Southern California's **Wank** performed a free concert May 12 at the University of California, Los Angeles to promote the Pedro Zamora Foundation, named after the late cast member of MTV's "The Real World" and formed to raise AIDS awareness. Contact: **Kristine Ashton** at 818-380-0400.

FOR THE RECORD

Heath Kudler is named associate director, business and legal affairs, at Mercury Records in New York. His name was incorrectly spelled in Executive Turntable in the May 23 issue of Billboard.

Daniel Savage was named senior VP of marketing at Island Records in New York. Ross Zapin was promoted to head of modern rock promotion at Geffen Records in Los Angeles. Their titles were incorrectly reported in Executive Turntable (Billboard, May 23).

CALENDAR

MAY

May 23, **Miracle In The Desert '98**, benefiting the Musicians' Assistance Program, Mission Springs Park, Desert Hot Springs, Calif. 760-836-1844.

May 27-30, **Electronic Entertainment Expo**, Georgia World Congress Center, Atlanta. 800-315-1133, www.e3expo.com.

May 28, **Leadership In Music Symposium: Music Makes Kids Smarter**, sponsored by the National Music Council, Supper Club, New York. 973-655-7974.

May 28-31, **Frank Sinatra Las Vegas Celebrity Classic Golf Tournament**, Stallion Mountain Country Club, Las Vegas. 310-360-6065.

May 29, **Audio Publishers Assn. Conference**, Chicago. 212-877-6398, fasspr@aol.com.

May 30, **Art Around The Park**, with live music, spoken word, fashion, and art, Tompkins Square Park, New York. 212-685-3001.

May 30, **Third Annual Audie Awards**, McCormick Center, Chicago. 212-877-6398, fasspr@aol.com.

May 30, **MTV Movie Awards**, Barker Hanger, Santa Monica, Calif. 212-258-8000.

JUNE

June 2, **ASCAP Songwriters' Workshop**, Fez,

New York. 212-621-6485.

June 2-4, **Replitech North America**, Moscone Center, San Francisco. 800-800-5474.

June 8, **Tiger Jam I**, sponsored by the Tiger Woods Foundation, Universal Amphitheatre, Universal City, Calif. 818-622-4440.

June 8, **Elaine Kaufman Cultural Center Honors**, Pierre, New York. 212-501-3350.

June 9, **Loud & Clear—Music's Messages In Today's Society**, panel with Sean "Puffy" Combs, Vernon Brown, Sylvia Rhone, Doug Morris, Jann S. Wenner, Ron Sweeney, and Danny Goldberg, Pierre, New York. 212-754-6750.

June 10, **Songwriters' Hall Of Fame Dinner**, Sheraton Hotel and Towers, New York. 212-957-9230.

June 10-Aug. 22, **Texas Stage Show**, Pioneer Amphitheater, Palo Duro Canyon State Park, Amarillo, Texas. 806-655-2181.

June 11, **What You See Ain't Necessarily What You Get: Music Video In The Cyberage**, New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

June 11-12, **Digital Media Content For Children And Teens Conference**, Airport Hilton and Towers, Los Angeles. 202-482-7002. <http://whis.ec2.edu>.

June 12-14, **Reggae Riddums**, City Park's Marconi Meadows, New Orleans. 504-367-1313.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

Radio En Español Makes Strides In U.S.

BY STEVE KNOPPER

CHICAGO—Spanish-language radio stations, thanks to sustained success in major markets like New York, Los Angeles, and Miami, have proven to be no fluke in U.S. radio. In many cities, given tough-to-ignore population booms, advertisers are realizing they have to buy both Spanish and English stations to cover the market.

"Spanish stations, in a way, have become more general-market stations," says Claudia Puig, GM of four Spanish-language stations in Miami.

"We're all playing in the same arena."

Two of Puig's stations, Heftel Broadcasting Corp.-owned light AC WAMR and news/talk WAQI, held on to top 10 12-plus ratings in the winter 1998 Arbitron book. They hit Nos. 5 and 7, respectively. Another Spanish AC station, WRMA, was No. 6.

In Los Angeles, regional Mexican KSCA, after switching formats a year ago from English alternative rock, jumped from a 4.9 to a 5.3 share, dropping Spanish AC mainstay KLVE to second place. And in New York, trop-

ical WSKQ returned to No. 2.

In smaller markets with large Hispanic populations, such as Monterey, Calif., and Tucson, Ariz., Spanish-language stations also posted strong showings.

While Spanish-language stations still face problems with racism, negative perceptions, and, as Puig calls it, advertisers' "fear of the unknown," they're starting to achieve long-term success on their own terms. A favorite saying of programmers is, "Spanish isn't a format; it's a language." Even Arbitron has acknowledged this reality. Late last year, the influential ratings company allowed stations to classify themselves according to sound-specific formats, such as Tejano or Regional Mexican, rather than the catch-all "Spanish."

Some say it's an important distinction. "Just as people classify Hispanics all in one umbrella statement, they're very different," says Mario Paez, GM of Chicago regional Mexican WLEY. "It's sort of like when you say 'Jewish'—there are Polish Jews, there are Russian Jews, there are Israeli Jews."

With Spanish-language programming, Paez says, there are similar subdivisions. "Mexican is dominant, but there are Dominicans, Salvadorans, Puerto Ricans," he says. "It gives people something to hang their hat on. Not only listeners, but advertisers, also."

Cary Davis, VP/GM at New York's WSKQ, says more specific classifications are "helping our marketing. We can go to general-market advertisers, and they know they're buying a tropical format, so it's primarily a Dominican and Puerto Rican audience. When they go into Spanish AC audience, they know they're not just skewing toward females but also Central and South Americans. But is that helping our ratings? I don't think so."

Radio's standard operating procedures have slowly adapted to Spanish-language stations' needs. In late 1995, for example, Arbitron hired bilingual interviewers to poll listeners in major Hispanic markets. This led to more accurate counts of Spanish-speaking listeners. KLVE then surged to No. 1 in Los Angeles—arousing the ire of English-language broadcasters, who protested vehemently to Arbitron. But the change stuck, and KLVE—and, lately, rival KSCA—has continued to be a major ratings player.

Spanish programmers, however, insist the landmark 1995 Arbitron change was just a technicality. The real story, they say, is that the Hispanic population has boomed across the country and Spanish-language stations have become more sophisticated and powerful in recent years.



We Do. Lisa Loeb, with buddy Dweezil Zappa in tow, recently stopped by the studios of KHMx Houston prior to a Private Performance Series gig hosted by the station at a local club. More than 300 listeners heard the 45-minute acoustic performance, which included Loeb's recent top 20 hit, "I Do." Pictured, from left, are PD Lorrin Palagi, Loeb, Zappa, and music director Rich Anhorn.

newsline...

PAY-FOR-SAY HITS TOP 40. Following CBS Radio's unveiling of five initiatives to increase label revenue at its country stations (Billboard, May 9), the first report of a similar experiment comes from a CBS-owned top 40 (Billboard Bulletin, May 20). According to station sources, WBBM-FM (B96) Chicago will take part in what it calls a "comprehensive artist marketing program" for La Bouche's "You Won't Forget Me" over the next few weeks. The package, which was still taking shape at press time, will feature guaranteed front-sells that identify the song as new music sponsored by RCA Records. It won't feature paid plays; the station says that the actual number of spins will be determined by the song's performance.

KATZ APOLOGIES FOR SALES PIECE. A week after the leak of a racially charged sales memo, Katz Radio president Stu Olds apologized on ABC's syndicated Tom Joyner morning show. The memo was written for the Katz-owned Amcast and encouraged advertisers to minimize or eliminate advertising with black- and Hispanic-targeted radio stations, saying, "When it comes to delivering prospects, not suspects, the urbans deliver the largest amount of listeners who turn out to be the least likely to purchase." Buying advertising on ethnic stations would mean "losing the more important white segment of the population," the memo said. In response, the National Assn. of Black Owned Broadcasters called for the Federal Communications Commission (FCC) and the U.S. Justice Department to investigate the reports.

After hearing of the story, Joyner encouraged listeners to call Katz and voice their displeasure. On May 15, after Katz had originally tried to minimize the intent of the memo, Olds apologized on the Joyner program and outlined a five-point plan to better improve Katz's relationships with minorities. The plan calls for a "diversity training program for managers [and will] expand recruitment efforts to diversify its work force and seek stronger partnerships with industry groups to further ethnic marketing."

Meanwhile, FCC Chairman Bill Kennard announced at a recent NAACP meeting in Baltimore that the FCC will appeal the recent U.S. appeals court decision striking down FCC policy. The rules were thrown out by a three-judge D.C. Circuit Court of Appeals panel; the FCC will now try its luck with the full 11-person panel.

KELLY FALLOUT. Part-timer Steve Kelly, who got modern adult KKPN (the Planet) Houston a lot of unwelcome attention when he announced during his final shift that several members of Spice Girls had died in a plane crash, had been headed to nights at similarly formatted KAMX (Mix 94.7) Austin, Texas. That station has rescinded its offer as a result of the stunt, although Kelly is reportedly entertaining other offers.

KERR RETURNS TO NYC. Veteran New York morning man Jim Kerr, whose career has included stints at New York's WYNY, WPLJ, and WMXV, joins WWCY (Y107) New York for mornings on Tuesday (26).

"We're the fastest-growing minority in the country," says Paez. His station, Chicago's WLEY, blipped to a 2.5 in the previous Arbitron ratings but dropped two points (15-19) in the last book. "Arbitron finally realized, 'Hey, there's a big group that hasn't been measured sufficiently.' So yes, they have done a better job."

Spanish-language stations have a few advantages over their English counterparts. For one, whenever a Latin country has social upheaval, Miami's Puig says, more Latinos relocate to the U.S., creating a larger listener pool. So unlike English stations—which rely on gradual population increases for listeners—

'Spanish radio stations, in a way, have become more general-market stations'

some Spanish stations can make unexpected ratings jumps. Also, Spanish-language stations have an "acclimation edge." Hearing Spanish on the radio can help make people new to the U.S. feel more at home.

Davis of New York's Spanish Broadcasting System-owned WSKQ says the major changes in Spanish-language radio have little to do with general-market changes. They've come from the stations themselves.

"The fact of the matter is, not that many years ago, [Spanish-language] stations were not programmed very well," Davis says. "They were trying to be all things to all people. They were playing whatever DJs wanted to play—loose rules, and everybody was doing OK. All of a sudden, everybody started doing the right thing, hiring the right people, focusing on certain groups—and boom! They got ratings."

Thus, some companies—like Dallas-based Heftel, which owns 36 stations, and the Spanish Broadcasting System, which owns 10—have come to dominate the market by employing modern programming, marketing, and promotion techniques.

The stations have yet to achieve full U.S. market dominance, though. In many heavily Hispanic-populated markets, such as Chicago and Dallas, stations haven't developed into quite the ratings powerhouses that their counterparts in Los Angeles and New York have become. Also, in general, stations face fears and misconceptions among potential advertisers.

"We want to be treated equally. When somebody's coming in to buy the market, it can't be, 'Oh, you're Spanish—we're not buying Spanish,'" says Miami's Puig. "[Advertisers] who have never bought Spanish before have a level of fear of the unknown. It can get even into touchy issues like immigration—'If we buy, it's going to encourage it and grow even more.' Some of it I find very difficult to deal with."

Davis says Spanish-language stations frequently run into blatantly racist company policies. "I am now fighting with a paper-tissue company and an ice-cream company that currently have no-Hispanic dictates," Davis says. "They don't want Hispanics coming into their stores. We have to work with the community in addressing major problems. It's an education process. It's a big issue."

In general, Davis says, Spanish-language stations have come to parallel the business levels of their Anglo counterparts—except for one significant disparity. "If we're No. 2 in the 25-54 [listener demo], we should be No. 2 in revenue in the market," Davis says. "We're not. We're closing the gap. I want to be able to take those numbers to the bank. Our stations now are [in the] top 10 in revenue in New York. But there's still a long way to go."

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	20	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN 8 weeks at No. 1
2	2	2	14	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
3	3	3	16	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
4	4	4	19	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
5	6	7	14	RECOVER YOUR SOUL ROCKET 568762/ISLAND	◆ ELTON JOHN
6	5	6	18	GIVE ME FOREVER (I DO) GTSF ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
7	7	5	25	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
8	9	9	35	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
9	8	8	12	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
10	10	10	14	A PROMISE I MAKE ELEKTRA 64116/EEG	◆ DAKOTA MOON
11	11	11	39	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
12	12	14	11	LIKE I LOVE YOU A&M ALBUM CUT	AMY GRANT
13	15	16	8	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
14	13	12	46	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
15	14	15	32	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
16	20	21	5	HEAVEN'S WHAT I FEEL EPIC 78875	◆ GLORIA ESTEFAN
17	16	22	6	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
18	21	20	6	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
19	18	19	10	SAFE PLACE FROM THE STORM COLUMBIA ALBUM CUT	MICHAEL BOLTON
20	17	17	44	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
21	19	13	16	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
22	22	24	5	MY ALL COLUMBIA 78821	◆ MARIAH CAREY
23	26	—	2	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
24	24	25	3	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
25	25	27	4	ONE BELIEF AWAY CAPITOL ALBUM CUT	◆ BONNIE RAITT

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	16	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA 6 weeks at No. 1
2	2	2	30	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
3	3	3	27	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
4	4	7	12	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
5	6	10	9	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
6	7	6	18	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
7	5	4	16	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
8	8	5	38	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
9	9	9	29	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
10	16	24	5	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS
11	10	8	14	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
12	21	26	3	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
13	11	19	10	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
14	17	22	6	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
15	18	23	8	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
16	15	13	57	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
17	12	12	45	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
18	14	14	48	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
19	13	11	13	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
20	19	17	16	ME IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
21	26	25	7	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
22	20	15	19	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
23	22	16	24	THE MUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS.	◆ LOREENA MCKENITT
24	25	32	4	HEROES EPIC ALBUM CUT	◆ THE WALLFLOWERS
25	27	31	5	ZOOT SUIT RIOT MOJO ALBUM CUT/UNIVERSAL	◆ CHERRY POPPIN' DADDIES

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 48 adult contemporary stations and 73 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.

WINTER '98 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1998, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	W '97	Sp '97	Su '97	Fa '97	W '98
LAS VEGAS—(43)						
KLUC	top 40/rhythm	8.2	7.9	9.7	9.5	10.2
KJUL	adult std	8.0	8.8	8.6	8.8	8.9
KSNE	AC	6.2	7.9	6.1	7.2	7.6
KMXB	AC	5.6	5.7	6.4	6.5	5.9
KFMS	country	5.1	3.9	4.1	3.3	5.8
KMZQ	AC	6.1	5.3	6.1	5.1	5.1
KWNR	country	5.7	6.0	6.3	4.7	4.9
KXTE	modern	4.6	5.1	5.2	5.5	4.9
KBGO	oldies	3.1	3.5	3.6	3.7	4.1
KKLZ	cls rock	5.0	5.5	5.0	4.7	4.1
KOMP	album	3.2	3.2	3.2	3.4	3.8
KLSQ	Spanish	3.4	2.9	3.1	3.9	3.1
KQOL	oldies	4.8	3.4	3.5	3.4	3.1
KXNT	N/T	2.9	4.5	3.0	4.3	3.1
KXPT	cls rock	2.5	2.4	2.4	1.7	3.0
KEDG	modern	3.6	4.1	3.4	3.2	2.4
KDOX	Spanish	.9	.7	.8	—	1.7
KDWN	N/T	1.9	1.4	1.5	2.1	1.6
KVBC	N/T	1.6	1.4	1.1	1.5	1.3

Call	Format	W '97	Sp '97	Su '97	Fa '97	W '98
NASHVILLE—(44)						
WSIX	country	15.6	13.8	12.5	13.7	11.6
WQKQ	R&B	8.4	7.2	10.1	8.8	10.7
WSM-FM	country	9.2	6.1	7.1	7.8	8.1
WLAC-FM	cls rock	3.7	4.0	2.8	3.4	7.4
WJXA	AC	4.6	4.6	3.7	4.3	6.3
WGFJ	cls rock	4.6	7.6	8.0	5.7	5.9
WRVW	top 40	4.9	7.6	6.0	5.1	5.1
WKDF	modern	4.8	5.0	6.7	5.9	4.6
WRMX	oldies	4.5	4.3	5.6	5.9	4.3
WLAC-AM	N/T	3.9	3.8	3.1	3.5	3.4
WWTN	N/T	4.2	3.7	3.8	3.5	3.4
WSM-AM	country	3.7	2.8	4.1	4.0	3.2
WJZC	jazz	3.9	3.9	2.3	4.0	2.7
WVQL	R&B oldies	2.0	1.7	1.6	1.5	2.6
WQZQ	top 40	2.0	2.7	2.3	1.8	1.9
WMDB	R&B	.4	.8	1.1	1.5	1.4
WZPC	country	.8	1.0	1.0	1.9	1.1

Call	Format	W '97	Sp '97	Su '97	Fa '97	W '98
MEMPHIS—(45)						
WHRK	R&B	12.8	11.8	9.7	8.9	8.3
KJMS	R&B adult	8.7	6.8	7.4	6.2	7.4
WDIA	R&B adult	5.7	8.8	6.9	6.7	7.3
WRVR	AC	7.9	8.4	7.0	7.2	6.7
WMC-FM	AC	7.8	6.0	6.0	7.0	6.5
WLOK	religious	6.6	5.9	6.3	5.8	6.3
WKHT	R&B	.5	4.2	6.9	4.7	5.1
WEGR	album	5.8	5.1	6.4	5.0	5.1
WGKX	country	6.1	5.5	5.2	5.4	5.1
WOGY	country	4.8	4.2	4.4	3.8	4.1
WSRR-FM	cls rock	2.8	3.8	5.2	4.7	3.3
WKSL	top 40	—	—	—	2.1	3.0
WMC-AM	N/T	3.2	3.1	2.3	2.6	2.9
WREC	N/T	1.4	1.3	1.9	2.7	2.7
WFLS	album	2.0	2.4	1.8	2.5	2.6
WPLX	adult std	2.3	2.7	2.4	2.4	2.2
WJCE	R&B oldies	1.6	1.6	1.6	1.3	1.9
WKAM	religious	.7	.6	1.1	1.2	1.6
WCRV	religious	1.9	1.7	1.4	1.5	1.5
WRXQ	modern	2.2	1.9	2.3	2.2	1.5
WHBQ	sports	.7	.5	.5	1.3	1.2

Call	Format	W '97	Sp '97	Su '97	Fa '97	W '98
ROCHESTER, N.Y.—(47)						
WHAM	N/T	10.2	10.7	11.0	11.9	10.8
WBEE	country	9.7	12.0	10.5	11.5	10.4
WRMM-FM	AC	8.4	7.4	6.8	7.6	7.2
WPXY	top 40	8.2	7.9	8.9	6.6	7.0
WCMF-FM	album	7.0	6.5	5.8	6.5	5.8
WVOR	AC	5.5	4.5	4.9	4.5	5.8
WDKX	R&B	5.8	5.0	5.7	4.5	5.4
WNVE	modern	5.2	5.1	5.5	6.5	5.4
WZNE	AC	—	3.2	4.7	4.8	4.6
WLXL	oldies	5.5	4.2	4.3	4.6	4.6
WBBF	adult std	2.4	3.1	3.0	3.3	2.3
WQRV	cls rock	3.1	2.9	1.9	2.3	2.3
WYSY/WISY	AC	3.3	2.4	2.5	2.9	1.8
WHTK	N/T	.9	.8	1.1	1.2	1.5
WJZR	jazz	1.1	.9	.9	1.1	1.4

Call	Format	W '97	Sp '97	Su '97	Fa '97	W '98
RALEIGH, N.C.—(48)						
WDCC	top 40	8.6	7.8	8.4	7.3	7.7
WQOK	R&B	9.3	9.4	7.6	9.2	7.7
WPTF	N/T	6.3	6.3	6.6	5.6	6.7
WRAL	AC	7.4	6.3	6.3	6.6	6.3
WRDU	album	6.9	7.1	6.0	5.3	6.0
WFXC/WFXK	R&B adult	5.8	4.7	7.1	4.8	5.4
WTRG	oldies	5.5	6.3	5.3	5.0	5.4
WQDR	country	6.0	5.7	4.8	5.5	4.8
WKIX/WIKU	country	2.0	2.5	2.4	2.4	4.7
WNWL/WDUR	religious	2.8	2.2	2.2	3.9	4.3
WBBB-FM	album	5.6	5.3	5.5	5.2	4.0
WRSN	AC	3.8	4.2	4.4	4.3	3.7
WJMH	R&B	1.8	2.9	2.5	2.4	2.4
WRBZ	N/T	1.2	1.1	.5	.7	1.5

Call	Format	W '97	Sp '97	Su '97	Fa '97	W '98
WEST PALM BEACH, FLA.—(49)						
WEAT-FM	AC	8.5	7.8	8.0	9.2	8.6
WRMF	AC	5.8	6.9	6.5	6.5	6.6

Call	Format	W '97	Sp '97	Su '97	Fa '97	W '98
LAS VEGAS—(43)						
WJBW	adult std	3.6	4.7	4.9	5.6	5.7
WIRK	country	7.0	5.7	7.0	6.8	5.3
WJNO/WJNX	N/T	4.0	4.0	3.9	4.4	3.7
WEDR	R&B	2.7	3.7	2.6	4.4	3.5
WMBX	AC	1.1	3.2	3.0	2.8	3.5
WPBZ	modern	4.3	4.4	4.1	3.8	3.3
WRLX	AC	6.7	3.9	3.5	2.4	3.3
WTMI	classical	1.8	2.0	2.4	1.9	3.2
WKGR	cls rock	4.4	3.2	3.5	2.6	3.0

A Refreshed Olivia Newton-John Courts AC, Country Radio With Updated 'Honestly'

MAGIC: An hour is all the free time Olivia Newton-John has set aside today, part of which she is sacrificing for this interview.

This evening, after a series of rehearsals, she is appearing on "The Tonight Show with Jay Leno," then flying cross-country tomorrow for an appearance the next day on ABC's "The View." In the past week, she's also appeared on "Oprah," "The Rosie O'Donnell Show," and "Dateline NBC."

All the while, in each city along the way, she's making countless radio station stops, talking freely with the press, and committing to a number of station concerts through the summer—all in an effort to support her latest single, a freshened version of her 1974 Grammy-winning "I Honestly Love You," and her first album of all-new material in four years, "Back With A Heart" on MCA Nashville, released May 12. It debuts on this issue's Billboard 200 at No. 59.

Then, of course, there's her hands-on involvement in the resurrection of "Grease," co-starring Newton-John and John Travolta. The movie was rereleased in April; this issue, its soundtrack is locked in at No. 1 on Billboard's Pop Catalog album chart for a 41st week.

Boy, it seems like old times, huh?

Well, actually, no. Since the hit-making swirl through the 1970s and '80s that made Newton-John one of the era's few female icons—bringing her four Grammys, numerous Country Music Assn. and American Music Awards trophies, 15 top 10 singles, and 20 charted albums—she has endured a multitude of trials. These include a well-publicized battle with breast cancer, receiving her diagnosis the day her father died, a divorce from actor **Matt Lattanzi**, and the bankruptcy of her retail clothing business, Koala Blue.

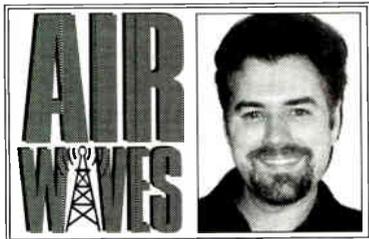
"This really is a new phase in my life. I've come through a lot of things, and it feels like a new beginning, definitely," says Newton-John, nearly 50, who was just named one of People magazine's 50 most beautiful people.

The flavor of her new project is a return to country roots, no more evident than in her choice of producers, including MCA Nashville president **Tony Brown**, **Gary Burr**, **Don Cook**, and **Chris Farren**. She also worked on two of the album's 11 cuts with longtime writer/producer **John Farrar**, the man behind her five No. 1 Hot 100 singles: "Have You Never Been Mellow," "You're The One That I Want," "Magic," "Physical," and the original "I Honestly Love You."

"John is such a brilliant writer and producer," she says. "I would never want to do a project that he didn't contribute to in some way. He always seems to come up with a little something different that suits my voice."

The remake of "Honestly," written by **Peter Allen** and **Jeff Barry**, is produced by **David Foster**, who also

produced the top 5 "Twist Of Fate" in 1983. "I called him and asked if he'd please do it," says Newton-John. "He came up with a completely new kind of sound that still maintains some of the piano licks that it was known for:



by Chuck Taylor

"It was my idea to do that song again, because I've been in love with it forever," she explains. "I feel very possessive toward it. And since everybody is redoing so much '70s stuff, every time an album would come out, I'd be really nervous that somebody else would record it."

The album version, which has been released to AC radio, is lush and appropriately sweeping, with a rapturously emotive vocal from Newton-John. And on background vocals is none other than **Kenny "Babyface" Edmonds**.

"David ran into him at a party. He agreed to do it, and then actually showed up and proved he meant it," Newton-John says. "I was just so thrilled. I think they gave it a won-



NEWTON-JOHN

derful new feel and a fresh sound."

MCA Nashville originally intended to release the ballad "Precious Love" as the first single to country radio; however, the buzz was so hot for "Honestly" that Brown instead remixed a twanged-up country-spun version of that song.

So far, country radio has been reluctant to bite—the song is No. 107 on this issue's unpublished rankings of Hot Country Singles & Tracks. On this issue's Adult Contemporary chart, however, it debuts at No. 30 with airplay at 14 monitored stations. The track isn't being worked to top 40.

As for where Newton-John would most like to see it hit, she says she doesn't really view things along radio format lines. "Wherever it gets played is important," she says, "but I

don't really zero in on the different formats, as long as it gets played somewhere."

Her decision to color the album country simply came from where her own tastes lie these days. "When I decided I was going to do another album, I felt that the music coming out of country today was where I belonged," she says. "It sounded right to me, being about the singer and the song. And since I wanted to write, my instinct was to go to Nashville."

Newton-John wrote or co-wrote seven songs on "Back With A Heart," which she says was core to the process of returning to the studio: "It was such a great experience. I went to Nashville regularly and was made to feel so welcome. It really became like a second home for me."

While she admits her radio preferences lean toward talk over much in the way of hit music radio, Newton-John considers herself plugged into the popular scene. She praises the predominance of female talent in today's musical landscape. "It appears to be a time for women. There are so many interesting and good women singers out there now. It certainly wasn't like that in"—she laughs—"my day."

"I love **Sarah McLachlan**. She's very different and so talented. And **Celine [Dion]** and **Mariah [Carey]**; they obviously have incredible voices," she says.

In fact, when Carey came through the Australian city where Newton-John has a farm (she also has a home in Malibu, Calif.), Carey called upon her to appear onstage for a duet of "Hopelessly Devoted To You."

"It was quite a thrill, really," says Newton-John. "She's a sweetie. And what a voice she has."

Carey was just the latest in a long and diverse roster of duet partners for Newton-John. Among them: **Andy Gibb**, **Gene Kelly**, **Cliff Richard**, and, of course, **Travolta**. Among those now on her wish list are opera tenor **Andrea Bocelli** ("such a gorgeous, gorgeous voice"), **George Strait** ("because he's never done a duet; that would be great fun"), **Vince Gill**, **Elton John** (who sang background on her 1988 single "The Rumour"), and **McLachlan**.

For the future, "I'd love to do more writing, maybe a voice for an animated film," she says. There may also be a tour this fall. But foremost in Newton-John's life are caring for her 12-year-old daughter, **Chloe**, and continually spreading hope for other victims of cancer.

"In the strangest way, the experience enriched my life in that I value every day," she says. "Going through something like that and coming out the other side gives you inner strength. I don't mean to sound flippanant for people who are going through it, but in some ways, it can be a gift, because it teaches so much about ourselves and life."

Tisa Helps Introduce New Modern Adult Outlet To Philly

GIVEN THE PAUCITY of brand-new frequencies in major markets, it's rare that a new station has to sign on with no pre-existing cume whatsoever.

But that's what happened to PD **Chuck Tisa**, GM **Dennis Begley**, and consultant **Alex DeMers** nearly eight months ago, when Greater Media flipped classical WFLN Philadelphia to modern adult WXXM (Max 95.7).

The nature of that change guaranteed that most of the awareness of the new station would be among disgruntled classical fans, almost none of whom could be expected to stick around, rather than the 18-49 females in the station's target audience.

Gradually, however, an audience is finding the new station. In the winter '98 Arbitrons, WXXM was up 1.6-2.2 12-plus. It was also up 3.6-4.2 18-34 and 2.3-3.1 18-49. Among 12-plus and 18-34 listeners, it's in a dead heat with Tisa's former employer, Philly's WPLY (Y100), a station that Tisa says was not his main target but that nevertheless was first to stake out what would now be recognized as the adult modern turf in the mid-'90s.

Tisa, who was PD of Y100 until January '97 and is a veteran of now-defunct Philly top 40 WEGX (Eagle 106), got a call in July from DeMers and Greater Media CEO **Tom Milewski**, who first tapped him as an in-house consultant. (He became PD officially in January.)

By that time, the outline of the station was already in place. WXXM had a personalized positioner along the lines of much-loved modern adult heroine "Alice," but "Max" was chosen because it was potentially unisex and because of its usage in a number of current product-marketing campaigns. Besides, Tisa asks, "do you know anybody named Alice?"

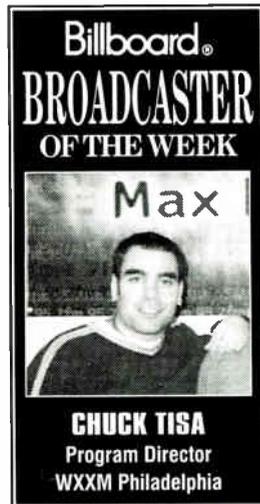
Like the Alice stations, WXXM cultivates an "anti-radio" feel. Its only positioner, shown on TV during the fall (and again in the spring) and on billboards, is "Max knows music."

When listeners describe the station to Tisa, he says, they usually mention the station's variety. "If people had to classify us as something, they'd probably think of us as a softer modern rock station, because there's just so much of the matchbox 20, **Sarah McLachlan**, **Natalie Merchant**, and **Tori Amos** [type of music] on the station, all

of which are modern rock acts but on the softer side."

Notably, Tisa tends to see Max more as an adult-leaning modern (along the lines of former Y100 PD **Garett Michaels'** WHYT Detroit) than as a hot AC, meaning that the station avoids **Savage Garden**, **Madonna**, **Celine Dion**, and the other non-modern-image artists now heard on some other modern

adult outlets. It also means that WXXM tends to rock harder than some of its compatriots. Everclear's "Everything To Everyone," which only a few modern ACs embraced, remains a top 10 call-out record.



WXXM signed on with a lot of late-'70s/early-'80s gold at a time when many first-generation modern ACs had already phased it out. There are still about two or three '80s cuts an

hour on the station, although some of the more novelty-oriented titles (i.e., "Relax") are gone. Because WXXM needed to build cume, it signed on playing its powers 70 times a week. That's now down to 64-65 spins, but only because weekend public-affairs programming has been added.

Here's a midday monitor of WXXM: Everclear, "Everything To Everyone"; **Barenaked Ladies**, "Brian Wilson"; **Rebekah**, "Sin So Well"; **Toad The Wet Sprocket**, "Walk On The Ocean"; **Naked**, "Raining On The Sky"; matchbox 20, "Real World"; **Peter Gabriel**, "Solsbury Hill"; **Alanis Morissette**, "Uninvited"; **Better Than Ezra**, "Good"; **Sarah McLachlan**, "Adia"; and the **Mighty Mighty Bosstones**, "The Impression That I Get."

Promotionally, Max has stayed away from cash giveaways, which Tisa regards as "kinda radio-ish," in favor of concert flyaway weekends called "On Tour With..." in which a listener gets to see the **Dave Matthews Band** and matchbox 20 and the **Lilith Fair** tour, each at a separate location. The station has also given away a trip to Ireland for the last St. Patrick's Day of the century (for which the winner gets a year to prepare) and is now on the street with four vehicles.

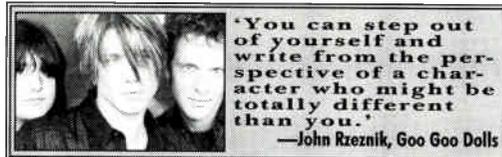
Max's morning show pairs **KLYY** (Y107) Los Angeles' **Chuck Dowd** and **WARQ** Columbia, S.C.'s **Jenny Lane**, who hadn't previously worked together. Their program, Tisa says, is primarily music-intensive but still works as a morning show on the strength of the personalities involved. **SEAN ROSS**

Goo Goo Dolls vocalist John Rzeznik was so moved by a screening of the über-schmaltzy film "City Of Angels" that he headed straight back to his hotel and poured out "Iris," this issue's No. 3 on Modern Rock Tracks, in only an hour.

"The movie focuses on such a nice idea, that this man was willing to give up immortality for love," the hopeless romantic says. "I was so moved by the scene when Nicolas Cage takes the fall, literally and figuratively. It got me thinking, 'I'm ready to jump.' And who wouldn't for Meg Ryan?"

"Iris" isn't the Dolls' first foray in film music; the band also contributed songs to "Batman Forever" and "Nightmare On Elm Street 6." Rzeznik enjoys writing songs for soundtracks, as the pro-

cess lets him describe an alternate existence. "You can step out of yourself and write from the perspective of a character who might be totally different than you," he says. "It's like being an actor."



He adds that songwriting is easier when it's paired with a memorable moment of cinema. "I could really relate to 'City Of Angels.' The song just came to me and didn't stop coming until it was

finished. Usually they have to be coaxed out of me like a shy animal you try to lure out of the bushes with a peanut."

The trio from Buffalo, N.Y., welcomes the fan interest in "Iris," named after a random ad in L.A. Weekly; the song's success buys the band time to work out the kinks on its forthcoming album. Rzeznik says, "We're working with great people like Rob Cavallo and are excited to be in the studio, but it's scary. '[A Boy Named] Goo' was a big hit, and it cast a long shadow. It's hard to recover. You get afraid to go back in the ring. It's thrilling to think 'Iris' affects people personally, and the radio interest holds the label at bay, giving us some more time to perfect the new."

Billboard®

MAY 30, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	2	19	BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
2	2	1	7	MOST HIGH WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT ATLANTIC
3	3	3	10	I LIE IN THE BED I MAKE WISHPOOL	BROTHER CANE VIRGIN
4	4	4	15	TORN MY OWN PRISON	CREED WIND-UP
5	8	12	4	HEROES GOOZILLA THE ALBUM	THE WALLFLOWERS EPIC
6	6	11	5	FIRE IN THE HOLE VAN HALEN 3	VAN HALEN WARNER BROS.
7	9	9	6	WISHLIST YIELD	PEARL JAM EPIC
8	5	5	22	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
9	11	10	15	FUEL RELOAD	METALLICA ELEKTRA/EEG
10	7	6	14	CUT YOU IN BOGGY DEPT	JERRY CANTRELL COLUMBIA
11	10	7	24	SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
12	16	16	11	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
13	14	18	6	SLAM DUNK DLR BAND	DLR BAND WAWAZAT!!
				★★★ AIRPOWER ★★★	
14	20	—	2	AVA ADORE ADORE	THE SMASHING PUMPKINS VIRGIN
15	13	14	11	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
16	12	8	18	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
17	15	13	40	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
18	18	17	45	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
19	17	19	8	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
				★★★ AIRPOWER ★★★	
20	23	22	7	DON'T DRINK THE WATER BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
21	19	15	26	THE UNFORGIVEN II RELOAD	METALLICA ELEKTRA/EEG
22	22	21	9	SHE'S GONE PILGRIM	ERIC CLAPTON REPRISE
23	24	23	5	I WILL STILL BE LAUGHING CANDY FROM A STRANGER	SOUL ASYLUM COLUMBIA
24	25	24	5	IRIS "CITY OF ANGELS" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/REPRISE
25	21	20	15	USE THE MAN CRYPTIC WRITINGS	MEGADETH CAPITOL
26	34	—	2	CIGARETTES AND ALCOHOL WHEN WE WERE THE NEW BOYS	ROD STEWART WARNER BROS.
27	26	25	8	SHIMMER SUNBURN	FUEL 550 MUSIC
28	NEW ▶	1		I DON'T WANT TO MISS A THING ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
29	27	26	6	TIME AGO YOUR BODY ABOVE ME	BLACK LAB OGC/GEFFEN
30	NEW ▶	1		SPACE LORD POWERTRIP	MONSTER MAGNET A&M
31	28	32	4	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
32	NEW ▶	1		MY SONG BOGGY DEPT	JERRY CANTRELL COLUMBIA
33	29	33	4	BE QUIET AND DRIVE (FAR AWAY) AROUND THE FUR	DEFONES MAVERICK/WARNER BROS.
34	33	—	2	THAT SONG IN LOVING MEMORY OF...	BIG WRECK ATLANTIC
35	31	29	8	BOOM BOOM BIG HEAD TODD & THE MONSTERS WITH JOHN LEE HOOKER BEAUTIFUL WORLD	REVOLUTION
36	36	—	2	MONSTERSIDE STONES	ADDICT BIG CAT/2
37	38	—	2	LUCY CAMEL	CAMEL 41/GEFFEN
38	30	28	22	GIVEN TO FLY YIELD	PEARL JAM EPIC
39	37	40	3	AT THE WATER STEGOSAURUS	STEGOSAURUS REPRISE
40	NEW ▶			SHINING IN THE LIGHT WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT ATLANTIC

Billboard®

MAY 30, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	2	2	12	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
2	1	1	15	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
3	3	6	8	IRIS "CITY OF ANGELS" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/REPRISE
4	4	4	8	DON'T DRINK THE WATER BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
5	5	5	8	PUSH IT GARBAGE VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
6	9	—	2	AVA ADORE ADORE	THE SMASHING PUMPKINS VIRGIN
7	8	8	12	SHIMMER SUNBURN	FUEL 550 MUSIC
8	7	7	14	WISHLIST YIELD	PEARL JAM EPIC
9	6	3	17	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
10	10	10	4	HEROES GOOZILLA THE ALBUM	THE WALLFLOWERS EPIC
11	11	11	8	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONOON/ISLAND
12	15	19	8	JUMP RIGHT IN MASTER OF STYLES	THE URGE IMMORTAL/EPIC
13	12	9	31	SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
14	13	15	9	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
15	14	17	6	SPARK FROM THE CHOIRGIRL HOTEL	TORI AMOS ATLANTIC
16	18	16	13	ZOOT SUIT RIOT ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES MOJO/UNIVERSAL
17	22	21	6	REDUNDANT NIMROD	GREEN DAY REPRISE
18	16	13	27	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
19	17	12	20	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
				★★★ AIRPOWER ★★★	
20	27	31	5	INSIDE OUT EVE 6	EVE 6 RCA
21	19	14	11	LOSING A WHOLE YEAR THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
22	20	20	12	FROM YOUR MOUTH LIFE IN THE SO-CALLED SPACE AGE	GOD LIVES UNDERWATER 1500/A&M
23	25	26	6	WHAT I DIDN'T KNOW [RADIANCE]	ATHENAEUM ATLANTIC
24	24	25	5	LUCKY MAN URBAN HYMNS	THE VERVE VC/HUT/VIRGIN
25	21	18	16	TORN LEFT OF THE MIDDLE	NATALIE IMBRUGLIA RCA
26	26	27	5	I WILL STILL BE LAUGHING CANDY FROM A STRANGER	SOUL ASYLUM COLUMBIA
27	31	33	4	SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
28	32	34	4	SONG FOR THE DUMPED WHATEVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
29	28	28	10	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
30	33	32	6	TIME AGO YOUR BODY ABOVE ME	BLACK LAB OGC/GEFFEN
31	29	24	14	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
32	34	30	9	UNINVITED "CITY OF ANGELS" SOUNDTRACK	ALANIS MORISSETTE WARNER SUNSET/REPRISE
33	35	37	3	KIND & GENEROUS OPHELIA	NATALIE MERCHANT ELEKTRA/EEG
34	30	23	13	CUT YOU IN BOGGY DEPT	JERRY CANTRELL COLUMBIA
35	36	29	26	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
36	37	36	22	GIVEN TO FLY YIELD	PEARL JAM EPIC
37	NEW ▶	1		DEBBIE TIME CAPSULE: SONGS FOR A FUTURE GENERATION	THE B-52'S REPRISE
38	NEW ▶	1		GET 'EM OUTTA HERE MR. FUNNY FACE	SPRUNG MONKEY SURFOOD/HOLLYWOOD
39	40	—	2	4 AM CLUMSY	OUR LADY PEACE COLUMBIA
40	39	40	3	IF YOU CAN'T SAY NO	LENNY KRAVITZ VIRGIN

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.



HITS!
IN
TOKIO

Week of May 3, 1998

- ① My Heart Will Go On / Celine Dion
- ② Everything's Gonna Be Alright / Sweetbox
- ③ Falling For You / Tamia
- ④ My Father's Eyes / Eric Clapton
- ⑤ Frozen / Madonna
- ⑥ Not Alone / Bernard Butler
- ⑦ Lay Me Down / Meja
- ⑧ Black Velveten / Lenny Kravitz
- ⑨ Ain't That Just The Way / Lutricia McNeal
- ⑩ Rewind / Celia
- ⑪ Brimful Of Asha / Cornershop
- ⑫ Toro / UA
- ⑬ Dreams / The Corrs
- ⑭ Brighter Days / Sybil
- ⑮ Forget Me Not / Bonnie Pink
- ⑯ Found A Cure / Ultra Nate
- ⑰ Tsutsumikomuyoun... / Misia
- ⑱ Push It / Garbage
- ⑲ Stop / Spice Girls
- ⑳ Real Love / Speech
- ㉑ You're Still The One / Shania Twain
- ㉒ All 'Bout The Money / Meja
- ㉓ No, No, No / Destiny's Child
- ㉔ Picture Of You / Boyzone
- ㉕ Royalty / Gang Starr Featuring K-Ci & Jojo
- ㉖ Torn / Natalie Imbruglia
- ㉗ A Rose Is Still A Rose / Aretha Franklin
- ㉘ Ainoshirushi / Puffy
- ㉙ All My Life / K-Ci And Jojo
- ㉚ Lizard / The Mopeds
- ㉛ Rock Your Baby / Lisa Maxwell
- ㉜ Kiss The Rain / Billie Myers
- ㉝ Tsumetai Hoho / Spitz
- ㉞ The Continental / Eliane Elias
- ㉟ Why Can't We Be Friends? / Smash Mouth
- ㊱ Lovely Daze / Jazzy Jeff And Fresh Prince
- ㊲ Off The Hook / Jody Watley
- ㊳ Walking On The Sun / Smash Mouth
- ㊴ The Cup Of Life / Ricky Martin
- ㊵ Kokomo / Baha Men
- ㊶ Sweet Summer Day / Chris Rea
- ㊷ I Want You Back '98 / Jackson 5 Featuring Black Rob
- ㊸ Just A Memory / 7 Mile
- ㊹ The Arms Of The One Who Loves You / Xscape
- ㊺ Rewind / London Electricity
- ㊻ Are You Jimmy Ray? / Jimmy Ray
- ㊼ I Will Still Be Laughing / Soul Asylum
- ㊽ Heaven / Laila
- ㊾ Ray Of Light / Madonna
- ㊿ Every Time / Janet Jackson

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM IN TOKYO

81.3FM J-WAVE

Station information available at: <http://www.j-wave.co.jp>

Canada's MuchMoreMusic Aims To Establish A Unique Identity

MUCHMOREMUSIC: MuchMusic's AC-style spinoff channel—MuchMoreMusic, slated to launch in Canada in September—has started to establish a separate identity by generating original programming. The first fare is an exclusive TV concert with **Bruce Hornsby**, which was taped May 19 in Montreal.

The new channel, which will be geared to the 25-54 demographic (Billboard, April 25), is still working on cable distribution in Canada, according to MuchMusic parent CHUM Television. The Hornsby concert was taped in a style similar to that of MuchMusic's "Intimate & Interactive" series, in which artists perform in an intimate setting and answer questions from the studio audience as well as those sent by phone, fax, and E-mail.

Although the concert won't be shown until September or October, CHUM Television VP/GM **Mark Rubinstein** says the show's taping was scheduled to coincide with the recent Canadian Cable Television Assn. Convention.

"A large number of our potential affiliates attended the convention, and [the concert] is their first entree into what MuchMoreMusic is about," he says.

MuchMoreMusic's French-language sister channel, **MusiMax**, will also televise the concert. "The difference between MuchMoreMusic and MusiMax," says Rubinstein, "is that MusiMax has more expansive music content that would include country and classical music not covered by MuchMoreMusic."

Despite parent CHUM Television's ambitious plans for MuchMoreMusic, there are no immediate plans for more MuchMusic spinoff channels. Rubinstein says, "In Canada, digital cable technology has been delayed, and there's a channel-capacity issue." He adds that there are no plans to distribute MuchMore-

Music in the U.S., unlike MuchMusic, which launched a U.S. version in 1994.

Rubinstein says most of MuchMoreMusic's programming will consist of videoclips. "But we want to go beyond just showing videos," he says. "We want to do a lot of background and documentary-style programming on the artists. For example, if someone like **Robbie Robertson** or **Joni Mitchell** comes out with a new album, we wouldn't just show their latest videos. We'd also have a program that traces the development of these artists."

THE EYE



by Carla Hay

MICHAEL LUCERO REMEMBERED: The untimely death of director **Michael Lucero**, the owner of the production company ?UC Is ?UGet (see Lifelines, page 85) has shocked and saddened the music video industry.

"Michael had that rare quality of being very talented and spiritually sound," says A&M Records senior director of video production

(U.S.) **Randy Sosin**, who worked with Lucero. "I can't help but think of the saying 'only the good die young' when I think of Michael [passing away]."

?UC Is ?UGet represents directors **Chris Robinson**, **Carl Verna**, **Pierre Verna**, and **Lance Mercer**. At press time, the company's fate was still undecided. An update will be reported in this column as details develop.

THIS & THAT: The Box has partnered with Liberty Spanish Group to launch two new Latin-music channels on selected TCI Cable systems this June. One channel will focus on Tejano music, while the other will feature mainstream Latin music.

The **Wallflowers** and **Natalie Imbruglia** will perform at the seventh annual **MTV Movie Awards**, which will premiere June 4 on MTV.

PRODUCTION NOTES

LOS ANGELES

Chris Rogers directed **LeAnn Rimes'** "Commitment" video.

The **Goo Goo Dolls'** "Iris" clip was directed by **Nancy Bardawil**.

Director **Lara M. Schwartz** lensed **Amari's** "Callin'" video.

NEW YORK

Ringo Starr shot "La De Da" with director **Nancy Brewer**.

Fat **Cat Kareem's** "Fugazi" was directed by **Carl Verna**, **Pierre Verna**, and **Chris Robinson**.

Cam'ron shot his "3 5 7" video with director **Lance "Un" Rivera**.

FOR WEEK ENDING MAY 17, 1998

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- Public Enemy, He Got Game
- Xscape, The Arms Of The One Who...
- Brandy & Monica, The Boy Is Mine
- Boyz II Men, Can't Let Her Go
- Janet, I Get Lonely
- Mya & Sisqo, It's All About Me
- The Lox, Money, Power & Respect
- Big Punisher, Still Not A Player
- Beenie Man, Who Am I
- Busta Rhymes, Turn It Up
- Sparkle, Be Careful
- Chico DeBarge, No Guarantee
- Usher, My Way
- Charli Baltimore, Money
- Pras Michel, Ghetto Supastar
- Montell Jordan W/Master P, Let's Ride
- 7 Mile, Do Your Thing
- Next, Too Close
- Christion, I Wanna Get Next To You
- Babyface & Des'ree, Fire
- Jon B., They Don't Know
- Queen Pen, Party Ain't A Party
- Mariah Carey, My All
- LSG, Door #1
- Eightball, Pure Uncut
- Playa, Cheers 2 U
- Public Announcement, Body Bumpin'...
- Uncle Sam, Baby You Are
- Imagin, Shorty (You Keep Playin' With My Mind)
- 30 Voices Of Theory, Say It

NEW ONS

- Will Smith, Just The Two Of Us
Missy Elliott, Hit 'Em Wit Da Hee
Brian McKnight, The Only One For Me
Yousou N'Dour, How Come
Mo Thugs, All Good
Nicole, Make It Hot
Miss Jones, Two Way Street
Will Downing, If She Knew
She Moves, It's Your Love
Presha, Spackaville
Nik-Tash-Ta, I Like The Way
Mase, 24 Hours To Live



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Shania Twain, You're Still The One
- Steve Wariner, Holes In The Floor Of Heaven
- Clint Black, The Shoes You're Wearing

- LeAnn Rimes, Commitment
- Michael Peterson, Too Good To Be True
- Faith Hill, This Kiss
- Randy Travis, Out Of My Bones
- Toby Keith, Dream Walkin'
- Tracy Byrd, I'm From The Country
- Tim McGraw, One Of These Days
- John Michael Montgomery, Love Working On You
- Garth Brooks, To Make You Feel My Love
- Clay Walker, Then What
- Mark Willis, I Do
- Ruba/Rubas & John, If You See Him/If You See Her
- Olivia Newton-John, I Honestly Love You
- Dwight Yoakam, Things Change *
- Dixie Chicks, There's Your Trouble *
- Thompson Brothers Band, Back On The Farm *
- Collin Raye, I Can Still Feel You *
- Big House, Faith *
- David Kersh, Wonderful Tonight *
- Jeff Foxworthy, Totally Committed *
- Trisha Yearwood, There Goes My Baby *
- Various Artists, One Heart At A Time *
- Jason Sellers, This Small Divide *
- Joe Diffie, Texas Size Heartache *
- Sammy Kershaw, Matches
- Keith Harling, Papa Bear
- Shane Stockton, What If I'm Right
- Hal Ketchum, I Saw The Light
- Ty Herndon, A Man Holdin' On
- Cledus T. Judd, Wives Do It All The Time
- Deryl Dodd, Time On My Hands
- Lisa Brokop, How Do I Let Go
- George Jones, Wild Irish Rose
- Monty Holmes, Why'd You Start Lookin' So Good
- 46 Derailers, Just One More Time
- Lee Ann Womack, Buckaroo
- Chris Knight, Framed
- Mindy McCready, You'll Never Know
- Shana Petrone, Heaven Bound
- Vince Gill, If You Ever Have Forever In Mind

NEW ONS

- Clint Daniels, A Fool's Paradise
Jo Dee Messina, I'm Alright
LeAnn Rimes, Looking Through Your Eyes
Mila Mason, The Strong One
Shana Petrone, Heaven Bound
Vince Gill, If You Ever Have Forever In Mind

NEW ONS

- Aerosmith, I Don't Want To Miss A Thing
Harvey Danger, Flagpole Sitta
The Urge, Jump Right In



Continuous programming
1515 Broadway, NY, NY 10036

- Janet, I Get Lonely
- Brandy & Monica, The Boy Is Mine
- Brian McKnight, Anytime
- Mariah Carey, My All
- Puff Daddy & The Family, Victory
- Natalie Imbruglia, Torn
- Next, Too Close
- Dave Matthews Band, Don't Drink The Water
- The Wallflowers, Heroes
- Ice Cube, We Be Clubbin'
- Fastball, The Way
- Goo Goo Dolls, Iris **
- Sparkle, Be Careful
- K-Ci & JoJo, All My Life
- Semisonic, Closing Time
- Destiny's Child, No, No, No
- Matchbox 20, Real World
- Madonna, Ray Of Light
- Backstreet Boys, Everybody
- Lenny Kravitz, If You Can't Say No
- Master P, Make Em' Say Uhh!
- Will Smith, Gettin' Jiggy Wit It
- Mya & Sisqo, It's All About Me
- Pras Michel, Ghetto Supastar
- Everclear, I Will Buy You A New Life
- Cherry Poppin' Daddies, Zoot Suit Riot
- Shania Twain, You're Still The One
- Montell Jordan W/Master P, Let's Ride
- Garbage, Push It
- Green Day, Time Of Your Life
- Marcy Playground, Sex And Candy
- Matchbox 20, 3 AM
- Tori Amos, Spark
- Janet, Together Again
- Green Day, Redundant
- Third Eye Blind, Losing A Whole Year
- Beck, Loser
- Lord Tariq & Peter Gunz, Deja Vu
- The Notorious B.I.G., Hypnotize
- R. Kelly, I Believe I Can Fly
- Missy "Misdemeanor" Elliott, The Rain
- Frank McLachlan, Adia
- Public Announcement, Body Bumpin'...
- Savage Garden, Truly Madly Deeply
- Mase, What You Want
- Mase, Feel So Good
- Usher, Nice & Slow
- Hanson, Weir
- Matchbox 20, Push
- The Notorious B.I.G., Mo Money Mo Problems
- 50 The Mavericks, Dance The Night Away

NEW ONS

- Aerosmith, I Don't Want To Miss A Thing
Harvey Danger, Flagpole Sitta
The Urge, Jump Right In



Continuous programming
1515 Broadway, NY, NY 10036

- Natalie Imbruglia, Torn
- Marcy Playground, Sex And Candy
- Savage Garden, Truly Madly Deeply
- Fastball, The Way
- Matchbox 20, 3 AM
- Shania Twain, You're Still The One
- Vonda Shepard, Searchin' My Soul
- Dave Matthews Band, Don't Drink The Water
- The Wallflowers, Heroes
- Celine Dion, To Love You More
- Madonna, Ray Of Light
- Smash Mouth, Walkin' On The Sun
- Mariah Carey, My All
- Sarah McLachlan, Adia
- Madonna, Frozen
- Aretha Franklin, A Rose Is Still A Rose
- Matchbox 20, Push
- Sister Hazel, All For You
- Third Eye Blind, Semi-Charmed Life
- Sugar Ray, Fly
- The Wallflowers, One Headlight
- Paula Cole, Me
- Ben Folds Five, Brick
- Celine Dion, My Heart Will Go On
- Jewel, Foolish Games
- 25 Jewel, Foolish Games
- Chumbawamba, Tubthumping
- Matchbox 20, Real World
- Paula Cole, I Don't Want To Wait
- Bonnie Raitt, One Belief Away
- Fleetwood Mac, Landslide
- Janet, I Get Lonely
- Gloria Estefan, Heaven's What I Feel
- Babyface & Des'ree, Fire
- Billie Myers, Kiss The Rain
- Edwin McCain, I'll Be
- Ebba Forsberg, Lost Count
- Melissa Etheridge, Come To My Window
- Gloria Estefan, Turn The Beat Around
- Shawn Morissette, Hand In My Pocket
- Olivia Newton-John, I Honestly Love You
- Black Lab, Time Ago
- Frank Sinatra W/Bono, I've Got You Under...
- B-52's, Love Shack
- Michael Penn, No Myth
- Phil Collins, In The Air Tonight
- Bruce Springsteen, Tunnel Of Love
- Bananarama, Cruel Summer
- Deee-Lite, Groove Is In The Heart
- Chris Isaak, Wicked Game
- Billy Joel, Uptown Girl

NEW ONS

- Garth Brooks, To Make You Feel My Love
John Fogerty, Premonition
Bob Seger & Marlin McBride, Chances Are
Olivia Newton-John, I Honestly Love You

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 30, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Eightball, Pure Uncut

BOX TOPS

- Five, When The Lights Go Out
Sparkle, Be Careful
Pras, Ghetto Supastar
Cam'ron, 357 (Magnum P.I.)
Usher, My Way
Tori Amos, Spark
Big Punisher, Still Not A Player
Master P, I Got The Hook-Up
Sarah McLachlan, Adia
LSG, Door #1
Mya, It's All About Me
Cleopatra, Cleopatra's Theme
Yousou N' Dour & Canibus, How Come
Chico DeBarge, No Guarantee (Remix)
WC, Cheddar
Treana, Naked On You
Backstreet Boys, Everybody
Unwritten Law, Teenage Suicide
Xscape, The Arms Of The One Who Loves You
Charli Baltimore, Money
Scarface, Sex Faces
Uncle Sam, Baby You Are
The Urge, Jump Right In
'N Sync, I Want You Back

NEW

- Skinnee J's, Riot Nrred
- Addict, Monster Side
- Big Bad Voodoo Daddy, You & Me & The Bottle...
- Blackstreet, I Can't Get You Out...
- Brian McKnight, The Only One For Me
- Chopper One, A Punk Named Josh
- Eazy-E, BNK
- Harvey Danger, Flagpole Sitta
- Mase, 24 Hours To Live
- Missy Elliott, Hit 'Em Wit Da Hee
- Mo Thugs Family, It's All Good
- Natalie Merchant, Kind & Generous
- Tricky, Broken Homes



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Ben Folds Five, Song For The Dumped
MXPX, I'm OK, You're OK
Nicole, Make It Hot
Save Ferris, The World Is New
Harvey Danger, Flagpole Sitta
Blink 182, Josie
Komeda, It's Alright Baby
The Skoidats, Last Night
Junkster, The Only One
Drugstore, El President
Addict, Monster Side
Massive Attack, Teardrop
Cold, Go Away
Black Eye Peas, Fallin' Up
Suz Of Man, Shining Star



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Deftones, Be Quiet And Drive (new)
Ultra Nate, Found A Cure (new)
Madonna, Ray Of Light
Sarah McLachlan, Adia
The Tea Party, Release
Fastball, The Way
Spice Girls, Stop
The Rascalz, Northern Touch
Matthew Good Band, Indestructible
The Verve, Lucky Man
Next, Too Close
Big Wreck, That Song
Natalie Imbruglia, Torn
Robyn, Do You Really Want Me
The Watchmen, Stereo
Montell Jordan, Let's Ride
Love Inc., Broken Bones
Brian McKnight, Anytime
Aqua, My Oh My
Savage Garden, Break Me Shake Me



Continuous programming
Hawley Crescent
London NW18TT

- Madonna, Ray Of Light
Destiny's Child, No, No, No
Janet, Go Deep
All Saints, Under The Bridge
Savage Garden, Truly, Madly, Deeply
Busta Rhymes, Turn It Up
Boyzone, All That I Need
Janet, I Get Lonely
Catalonia, Road Rage
Mase, What You Want
Eagle Eye Cherry, Save Tonight
K-Ci & JoJo, All My Life
Anouk, It's So Hard
Destiny's Child, With Me
Ace Of Base, Life Is A Flower
Simply Red, Say You Love Me
Mellowbag & Freundeskreis, Tabula Rasa
Pino Daniele, Amore Senza Fine
Articolo 31, La Fidanzata
Luca Carboni, Le Ragazze



10 hours daily
909 Third Avenue
New York, NY 10022

- Big Wreck, That Song
Changing Faces, Same Tempo
Ebony Foster, Crazy For You
Edwin McCain, I'll Be
Los Amigos Invisibles, Sexy
Radiohead, No Surprises
Save Ferris, The World Is New
She Moves, It's Your Love
Shiro /MC Lyte, I Like
Soul Asylum, I Will Still Be Laughing
Suz Of Man, Shining Star
The Thompson Brothers Band, Back On The Farm
The Urge, Jump Right In
Wink, Sixth Sense
Xscape, The Arms Of The One Who Loves You



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Garbage, Push It
Goldo, To All
Deftones, Be Quiet And Drive
Eve 6, Inside Out
Tori Amos, Spark
Bernard Butler, Stay
Soul Asylum, I Will Still Be Laughing
Plasticating Mosh, Mr. P. Mosh
Hurn, Green To Me
The Verve, Lucky Man
Mother God Moviestar, Subway
Stabbing Westward, Save Yourself
Junkster, The Only One



1/2-hour weekly
46 Gifford St
Brookton, MA 02401

- Pure, Chocolate Bar
Fuel, Shimmer
Sister Soleil, Torch
Stabbing Westward, Save Yourself
Big Wreck, That Song
Dave Matthews Band, Don't Drink The Water
Garbage, Push It
Eve 6, Inside Out
Propellerheads, History Repeating
Jimmie's Chicken Shack, Dropping Anchor
Soul Asylum, I Will Still Be Laughing
Save Ferris, The New World
Tori Amos, Talula
Tori Amos, Hey Jupiter
Tori Amos, God

NEW ZEALAND RECORD BIZ FACES PARALLEL IMPORTING

(Continued from page 10)

New Zealand Institute of Economic Research to prepare an analysis of the effects of the ban on parallel imports under the 1994 Copyright Act. The report, released in February this year, focused on three product groups that could be drastically affected by parallel importing—motor vehicles, books, and CDs—and concluded that the overall impact of removing parallel import restrictions was “likely to be positive.”

Luxton expects the new reforms will lead to “families and business being able to buy imported goods at world-best prices.”

While consumer savings are expected particularly in the motor industry, local music retailers are not predicting a bonanza for record buyers, who currently pay up to \$34.95 New Zealand (\$18.72) for front-line releases.

Terry Anderson, music buyer for the Warehouse, the country's biggest nationwide retail chain, says the

floundering New Zealand dollar means it is business as usual. “Because of the dramatic drop in the New Zealand exchange rate, it's not going to make a hell of a lot of difference in pricing structure; we can't buy any cheaper in the world anyway.”

Chris Hart, owner of Real Groovy Records, Auckland's largest independent record store, says that the lifting of import restrictions will affect his business “hardly at all” and that he will continue to work with the local affiliates of the major record companies. “There's no point in us looking elsewhere; there's no price advantage to us with albums that are available on simultaneous worldwide release.” Hart adds that the retail price of all imports will drop when the New Zealand dollar gets stronger, as the new importation law has ensured that “there isn't the mechanism whereby prices can be artificially fixed.”

The introduction of parallel importing is a positive move for the major record companies as it will encourage the labels to improve their performance in the New Zealand market, says Anderson. “I think it's just going to keep the record companies on their toes to keep releases right up to date. They'll have to release the same day as England and America. If they don't, an entrepreneur will beat them to it.”

Murray Cammick, owner of Auckland independent label Wildside, has been involved in the local music industry for 21 years and believes that size does matter when it comes to the new importation laws.

In New Zealand, record stores and major labels are required to maintain a mutually beneficial relationship and are unlikely to be affected by the reforms, he says. “In a small market, wholesalers and retailers work closely together to successfully market music—they are in bed together—so the change of legislation will have limited impact.”

The record industry's suggestion that decreased revenues at major record labels due to parallel importing will lead to less monetary investment in the careers of local musicians is not necessarily valid, says Cammick. “The new legislation will not necessarily lead to less funds being invested in New Zealand recording artists, as in the long term the viability of a major label's strong presence on the ground in the New Zealand market may be proportional to the company's success with their own local recording artists.”

While similar changes to importation laws in Australia have prompted heated debate on the issue (Billboard, March 14), the reforms in New Zealand are of no major consequence, says the Warehouse's Anderson. “Any sort of scare-mongering is absolute nonsense. The record companies are still going to make a profit, and they're still going to support local artists.”

try might have won the issue. A Senate inquiry in March into the repercussions of changing copyright laws saw opposition rise against the government's plans (Billboard, March 14). A Senate vote on the legislation was postponed from last December to late March and now looks like it won't occur until August.

With the current low value of the Australian dollar, a CD imported from the U.S. costs \$35 Australian (\$22), \$4 Australian more than a full-price CD here. Talk of an election being called this year has led the government to back off the issue.

“The feedback I'm getting from some members of the government is that they don't want any controversial issues dogging them,” says Candi.

CHRISTIE ELIEZER

No Aussie Alarm Over N.Z. Action

MELBOURNE, Australia—Across the Tasman Sea, the Australian music industry is watching events in New Zealand unfold with interest. In the last 18 months, the industry has been fighting off plans by the Australian government to relax parallel import restrictions as a way to bring down CD prices.

But Emmanuel Candi, executive director of the Australian Record Industry Assn., says there is no alarm over a possible a spillover.

“What's happening in New Zealand does not give our government any sort of legitimacy in the parallel import issue,” says Candi. “The New Zealand government went ahead without any consultation; research; or regard for jobs, investment, and the consumer's ultimate welfare.”

Candi believes the music indus-

ASIAN CONFERENCE TARGETS ECONOMY, A&R

(Continued from page 7)

piracy campaign and said he planned to extend it to include Asian artists.

For his part, PolyGram's Cheng said the current climate shouldn't be an excuse to avoid “calculated risks” in developing artists. “Instead of trying to create Asia's answer to the Spice Girls or Hanson, why not simply try to create music that has its origins right here?”

Cheng also said, “Looking ahead, it's estimated that by the year 2005, 50% of the population of Asia—and our primary target market—will be under age 25. It is a market that has grown up, musically, almost overnight.” He added, “It is also a market and age group searching for its own identity, for its own voice. So how do we give Asia its musical voice?”

The PolyGram chief aired video-clip excerpts by such Asian acts as Dadawa and Zheng Jung from China, Dewa 19 and Rif from Indonesia, Elite and KRU from

Malaysia, Ah-Mei and Wu Bai from Taiwan, the Hungry Young Poets and Eraserheads from the Philippines, and Junior Vay and Tata Young from Thailand, among others.

“Norman picked a good cross section,” said EMI Music Asia president Matthew Allison, who added his weight to the call for “more risky but calculated” artist signings in the region. Allison pointed to Taiwan, where musical changes are evident. “There's been a huge A&R shift there,” he said. “Half of today's top-selling acts would not have been successful 18 months ago. In Taiwanese terms, it is radical.”

However, other conference panelists pointed out that because most Asians are experiencing economic woes for the first time, they're likely to be more risk-averse, not less. “The severity of the downturn has been remarkable,” said Warner South East Asia senior VP Lachlan Rutherford.

Rock Records' Duann acknowl-

edged that it was a new experience to cut his roster as sharply as has proved necessary. Tom Yoda, chairman/CEO of leading Japanese independent label Avex, added, “The speed [of the crisis's impact] was more than we expected.”

The conference business day closed with an audiovisual offering by N2K chairman/CEO Larry Rosen, outlining the extent to which online music retailing is making an impact in the U.S. and detailing the company's Music Boulevard site. It stirred considerable interest from the audience.

That was followed by the presentation of the first MTV/Billboard Pioneer Award to Cheng for significant contributions to the music industry in Asia. He received the award from top Chinese recording star Jacky Cheung. During the presentation, Cheng's son, Ronald, also a popular artist, joined him onstage.

Assistance in preparing this story was provided by Geoff Burpee.



Platinum Plaques. Radiohead's 1997 Capitol Records release “OK Computer” was recently certified platinum by the Recording Industry Assn. of America. The group, which just wrapped its U.S. tour for “OK Computer,” also has an EP available in the U.S., titled “Airbag/How Am I Driving?” The EP includes “Airbag” from “OK Computer” and six other tracks previously available as B-sides and import singles. Pictured, from left, are Joe McFadden, senior VP of sales at Capitol; Roy Lott, deputy president at EMI Recorded Music North America; Perry Watts-Russell, senior VP of A&R at Capitol; Colin Greenwood, Radiohead member; Bryce Edge, band co-manager, of Courtyard Management; Radiohead members Jonny Greenwood, Thom Yorke, and Ed O'Brien; Gary Gersh, president of Capitol; Chris Hufford, band co-manager, of Courtyard Management; Phil Selway, Radiohead member; Rob Gordon, VP of marketing at Capitol; Keith Wozencroft, recently named managing director of Parlophone Records (see story, page 10); and Brian MacDonald, VP of alternative promotion at Capitol.

CANADIAN ROYALTY AGREEMENT

(Continued from page 7)

that took place between CRIA and CMRRA while reaching the 1990 agreement, which the new accord replaces. The 1990 agreement—in which the royalty rate was upped from 5.25 cents to 5.90 cents, to be followed by biannual rate increases—addressed such contentious issues as returns, deletions, budget and midline products, promotional copies, reserves, auditing, and licensing procedures.

“I don't think anything could have been as bad as the 1990 negotiations,” says Stan Kulin, chairman of Warner Music Canada. “Warner made it very clear this time we were negotiating on the [labels'] side, and that [Columbia House] could not use us as an ax [to get their own agreement].”

Negotiations for a new mechanical licensing agreement between the CMRRA and the two Canadi-

an-operated record clubs that are non-CRIA members—Columbia House and BMG Direct—are still under way.

While CRIA president Brian Robertson refuses to discuss further details of the agreement, he says the pact is significant because it details a wide range of accounting and administrative provisions governing the relationship between CMRRA and record companies.

However, EMI Music Canada president Michael McCarty feels the new agreement falls short. “It's the best deal [publishers and songwriters] could get right now,” he says. “We're still the lowest-paid songwriters and publishers in the developed world.”

CMRRA president David Basskin could not be reached for a comment on the agreement.

NORTH COAST BUYS ITSY BITSY

(Continued from page 10)

the way the deal is structured,” to employ North Coast. But, at the same time, he questions North Coast's abilities in kid vid. “I know them pretty well, and they're not particularly good at marketing to children,” Viselman maintains. “They've not mastered that domain.”

What North Coast does have is access to the resources of a parent with annual sales of \$1 billion. Viselman says his success has toughened the competition. “Suddenly, I can't afford to be a little guy in this arena anymore. Anytime I do anything, someone's there,” he says.

At least in the beginning, North Coast will bankroll Viselman's acquisitions and collect royalties on merchandise ranging from tapes to toys. “We're not in the programming end of the business per se,” notes North Coast president

Stephen Nadelberg. “The whole point of our getting involved is to allow them to grow their business and take it to a new level.”

The revenue stream could help replace some of what Handleman has lost to direct delivery of videos. “It's something I'm very conscious of,” Viselman says. “It makes my company more appealing, and I think it means my needs will be met.” That could cost Anchor Bay “Tots TV,” with just two episodes in limited distribution.

Viselman says he may use the itsy bitsy home video label that North Coast has agreed to establish to shift “Tots TV” elsewhere. “It's a possibility,” he adds. North Coast could be the outlet for the direct-to-video programs that Viselman hopes to make from among the 1,200 projects he has rejected since launching the company three years ago.

REVISITING THE ERAS OF SINATRA'S CAREER

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"That's not what I had in mind at all," Billy said. "It was supposed to be Lean, Baby—you know, lean back or lean forward, baby!"



The Great Years

Either way, with or without the comma, "Lean Baby" and "I'm Walking Behind You," both recorded on April 2, 1953, made up Sinatra's first Capitol hit, totaling, according to Gilmore, 175,000 copies.

The Reprise Sinatra

Reprise is the company that Frank formed in December 1960 and which, on Sept. 3, 1963, became a part of Warner Bros. Records which, in turn, of course, is a part of Warner Bros., which, in turn, Sinatra is a very important part of. Sinatra has a one-third interest in Warner Bros. Records financially, but an even stronger one emotionally.

"Music," points out Mo Ostin, general manager of Reprise, "has always been Frank's roots. For years he had wanted his own record company. As you know, he was having his difficulties at Capitol and he began looking around."

When Sinatra began looking directly at MGM's Verve label, he was also looking in Ostin's direction for Mo was secretary and controller of the outfit. While there he had retained a bright lawyer named Mickey Rudin. Sinatra was represented by Rudin, who advised him on numerous matters in the formation of Frank's own company, Reprise. One bit of advice: "Hire Mo Ostin."

Said Ostin: "Frank talked to me at great length on the Columbia set where he was making 'The Devil at 4 o'Clock.' He told me how important he felt it was to have a record company that reflected the artists' as well as the businessmen's point of view. He wanted to encourage other artists to join him in what he felt would be a freer, more creative atmosphere.

"He had had a semi-independent record deal at Capitol, and he wanted to build a better economic mouse trap for artists having ownership in a record company so that they'd have not only idealistic but business motivations as well."

Sinatra's Reprise was formed. Ostin became vice-president and general manager.

An early 1961 Billboard advertisement, heralding Sinatra's appearance

on Reprise (and obviously meant as a dig at Capitol), reflected the feeling of freedom which he hoped would attract other artists. It read: "A new, happier, emancipated Sinatra . . . untrammelled, unfettered, unconfined."

Frank Sinatra's much-heralded sudden retirement—and subsequent "unretirement"—was the subject of a 1973 Billboard article. Here, excerpts from Laura Deni's Nov. 24, 1973, piece.

Retirement Isn't The Life For Francis Albert

Frank Sinatra was abruptly retiring after a tumultuous 32-year career. The "Swoon Kid" was hanging it all up. As a singer he was "The King," "Chairman of the Board," "Mr. Class." And as a man the archetype of every man's fantasies.

Producer Gregory Peck announces a black tie benefit concert months before Sinatra announces his retirement. Then Frank makes that revelation, and the evening becomes Sinatra's farewell.

The show is at the Ahmanson and Pavillion in downtown Los Angeles, June 13, 1971. The smaller theater is jammed with Sinatra's relatives and special friends. Sinatra has played golf that day. He sits backstage drinking vodka and kidding with Jack Benny and [Don] Rickles.

Rosalind Russell, glamorous in white crepe, cries at both theaters as she introduces Sinatra, her buddy.

Sinatra comes on waving a finger before his face and cautions, "Don't you cry." The audience stands in reverence to "The Leader."

Sinatra sings. Memories, plateaus in his life. Lush, green days, flat on your back times, loves of now and then. Lyrics that made sense. The crowd listened and remembered.

"Here's the way it started," Sinatra tells the crowd as he begins "All or Nothing at All."

Barely able to control the tears, Sinatra sings "Nancy With the Laughing Face," the song which immortalized his first born's babyhood. "I'll Never Smile Again" brings tears not only to Sinatra's eyes but to the audience. Written by Ruth Lowe after her husband died and recorded by Sinatra May 23, 1941. It is his first big record. Then the ring-a-ding swinger uptempos it with "Fly Me to the Moon."

He has always given more than the best of himself. Power, no excuses, proud, never turn back. The emotional "My Way," and the crowd stands up for another ovation. He will end his farewell appearance his way.

"I've built my career," he says softly, "on saloon songs" and he slips into "Angel Eyes." Lonely words and lonely notes. Darkness, a pinpoint spot. Sinatra in silhouette. Sinatra and loneliness. Sinatra with perspective, which could well be the real man. He comes to the last line of the song, "Excuse me while I . . . disappear." And he is gone.

Sinatra is serious about retirement. He wants to "read Plato and grow

petunias." "Hell, I just quit, that's all. I don't want to put on anymore make-up. I don't want to perform anymore. I'm tired," he explains.

Sinatra in Palm Springs relaxing. No, his mind didn't wander. The whiskey was good and the golf game got better. Winter became spring. Green winds and April thoughts. The newness of retirement wears off. "Sometimes he is bored . . . very bored," says Frank Jr.

He begins to make brief token appearances. February 19, 1972 he produces and stars in his annual Palm Springs Police Show.

On May 19, 1972 Sinatra comes out of a 14-month retirement to sing at a fund raising extravaganza in Baltimore. "I feel like I haven't worked in years," Sinatra says.

On April 17, 1973 Sinatra has the world on a string just like one of the songs that he sang. The address was 1600 Pennsylvania Ave.

Sinatra entertains at President Nixon's state dinner for Italian Prime Minister Giulio Andreotti. As tumultuous applause meets his final number, Sinatra ducks behind the bandstand and momentarily weeps. On his way out, President Nixon chats with the singer and invites him upstairs to the Nixons' private



quarters.

With the comeback and release of "Ol' Blue Eyes," Sinatra is happy. Sinatra is back. "Ol' Blue Eyes," the TV special: The Paramount soundstage is filled with 400 VIPS. Attired in a tuxedo, Sinatra opens with "You Will Be My Music" and is greeted by young people on two revolving turntables on the soundstage.

"That's it, folks," Sinatra says, laughing after the first number. Halfway through the taping, Sinatra walks off the stage for a break, declaring, "It's some kind of hot in here." Wiping his sweat drenched

FROM HOBOKEN TO HOLLYWOOD, AN UNFORGETTABLE STYLE

(Continued from page 20)

become the first truly modern pop star—not merely a musician but an incendiary presence.

Throughout his career, Sinatra thoroughly understood the value of his nearly erotic relationship with his listeners. He told Playboy in 1963, "An audience is like a broad—if you're indifferent, Endsville!"

Sinatra exploited the sensitivity of the microphone to create a heightened sensation of warmth and intimacy in both his concerts and in his Columbia recordings. In the decade he spent with the label, he mined the repertoires of such brilliant American songsmiths as the Gershwins, Irving Berlin, Rodgers and Hart, Cole Porter, Harold Arlen, and Jerome Kern as no other singer had before; only Ella Fitzgerald's more self-conscious "Songbook" series of the '50s had a greater role in re-establishing the import of these works in the country's consciousness.

Given his appreciation for a good song, it's no surprise that in the '40s Sinatra became a partner in the music publishing company Barton Music with Ben Barton, who ran the company day-to-day, and Hank Sanicola, a publisher who later became Sinatra's manager. Its catalog includes songs penned by Sammy Cahn and Jimmy Van Heusen that Sinatra introduced in films, such as "High Hopes," "All The Way," "Tender Trap," and "Come Blow Your Horn." Sinatra himself co-wrote two songs he recorded: "This Love Of Mine" (1941) and "I'm A Fool To Want You" (1951). Barton Music is today operated by Sanicola's son, Henry Sanicola, and its print is handled by Warner

Bros. Publications. At his death, Sinatra was chairman of the Songwriters' Hall of Fame.

After a period of amazing popularity as a recording artist, movie star, and radio singer through the '40s, Sinatra's career began to crash as the decade turned. His voice—once "The Voice"—was blown out by overuse, and he wrangled with Columbia about sub-par material like "Mama Will Bark," a hideous duet with Dagmar complete with barking. (Sinatra told Time magazine: "The only good it did me was with the dogs.")

"Sinatra had hit bottom, and I mean bottom," Capitol Records A&R man Alan Livingston recalled in writer Will Friedwald's 1995 book "Sinatra! The Song Is You." Nonetheless, Livingston took a chance and signed the broken singer in 1953. That deal—and Sinatra's Oscar-winning screen role the same year as the ill-fated serviceman Maggio in "From Here To Eternity"—restored his fortunes forever.

Sinatra's '50s Capitol recordings—perhaps the most celebrated body of albums by an American artist—is notable on several accounts. Here Sinatra offered his mature style. His baritone had grown richer, deeper, more profound and voluptuous. Arrangers developed new dimensions to accommodate that style: In place of Axel Stordahl's cushiony string-laden settings, Nelson Riddle, Gordon Jenkins, and Billy May fashioned charts that could soar and roar as well as swell romantically.

Sinatra took advantage of the LP format at Capitol to present his material thematically, resulting in such

face, he says, "Boy, if you want to go on a diet, work here."

Fast and sure, Sinatra makes only two flubs in taping the one-hour special. In the first one, he misses the lyrics on "Winter In Manhattan," during a medley of songs in a saloon scene. The second flub comes later in the medley.

Frank and the orchestra are sharpening and Sinatra stops. "We're up there. Sorry, sorry," he apologizes to the audience. "I keep thinking of Chasen's bar all the time."

Following the taping Frank talks about his return to the stage. "Since those two events [retirement and comeback] came so close, you must wonder why I gave it all up."

"Well, it seemed like a good idea . . . to loaf and play golf. After several years, I have a 17 handicap. And the other day I made an overseas call and the operator asked me how to spell my name. I told her . . . and she asked my first name. Then she said: 'Junior?'"

"I didn't find retirement all that I expected it to be. I was under constant pressure to return to work."

He mentions that he has a new album coming out and adds, "I'm returning to show business on my own terms." ■

conceptual releases as the love-wracked "In The Wee Small Hours" (1955) and "Sings For Only The Lonely" (1958), the robust "Songs For Swingin' Lovers!" (1956), and the brash "Come Fly With Me" (1958).

As current Capitol Records president/CEO Gary Gersh simply says, "Frank Sinatra was a cornerstone of Capitol Records . . . He is part of the fabric of America and will always be the musical icon to the world."

During these Capitol years, Sinatra also forged his durable performing persona. Gone was the rail-thin, mike-hugging "Frank-eee" of the '40s. In his place—in keeping with the mixture of vulnerability and hard-boiled experience in his music—stood a new figure, at once pop and hip, sporting a snap-brim fedora, an unfiltered cigarette dangling from his fingers, a topcoat slung insouciantly over one shoulder.

In 1960, Sinatra sought new worlds to conquer and formed his own label, Reprise Records, with former Verve Records executive Mo Ostin as VP/GM. Employing such arrangers as Don Costa, Johnny Mandel, Neal Hefti, and Quincy Jones, his music grew even more tough and hard-swinging as the decade progressed; he also placed himself in more straight-up jazz contexts on albums with Duke Ellington and Count Basie and dabbled with Brazilian rhythms with bossa nova innovator Antonio Carlos Jobim.

It was during this time that producer Jimmy Bowen, then an A&R exec at Reprise, worked with Sinatra. He remembers one night in the stu-

(Continued on next page)

Around The World, Retail Demand Is High For Sinatra's Recordings

A Billboard global staff report.

In the aftermath of Frank Sinatra's death May 14, fans have been paying their respects with their wallets. The following is a roundup of label and retail activity in key territories around the globe.

UNITED STATES

At retail stores across the country, Sinatra recordings moved briskly. Lew Garrett, VP of purchasing and merchandising at Camelot Music in North Canton, Ohio, says, "We sold every piece we had available at retail on Friday. We scrambled to get product into stores for the weekend, turning to one-stops and buying direct."

While sales have since slowed, Garrett says Sinatra titles, especially the Capitol and Reprise greatest-hits packages, are still selling well.

John Grandoni, VP of purchasing at National Record Mart in Carnegie, Pa., adds, "Sales have obviously increased dramatically but not to what we experienced after Lennon or Elvis died... The difference is that we are dealing with a much older demo, and his death wasn't a shock as it was with the prior two."

Sales were high enough to land six Sinatra titles onto Billboard's Top Pop Catalog Albums chart, including three in the top 10 (see *Between the Bullets*, page 103).

However, the best could be yet to come. In the week following his death, WEA Distribution, EMI Music Distribution, and Sony Music Distribution shipped more than 1.5 million units of Sinatra albums to stores.

That tally does not include the eight titles already slated for rerelease Tuesday (26) by Reprise and Capitol Records (through its EMI-

Capitol Entertainment Properties division). The two labels have combined marketing forces to reissue 18 prime Sinatra titles as part of their Entertainer of the Century program. A second round of titles will follow in the fall.

According to an E-Prop representative, the Entertainer of the Century designation was supposed to be bestowed upon Sinatra by the White House, but he died before a presentation date could be secured. Additionally, according to Capitol Hill sources, Sinatra is expected to receive a congressional medal, the highest given to a civilian, posthumously.

Columbia will continue to reissue its Sinatra material through its Legacy division. Coming first will be "The Best Of The Columbia Years," originally released in 1995, on June 16, followed by 1994's "The V Discs Collection" on July 7. Both have been reconfigured into cube-box sets.

In terms of previously unreleased material, Columbia Legacy will put out "Frank Sinatra: The Radio Years" on Sept. 8. The double-disc set will include rare radio performances by Sinatra gleaned from the '40s and early '50s.

JAPAN

A staffer at the foreign-music section at Tower Records' flagship Shibuya, Tokyo, store says Sinatra product sold out in one hour after his death was announced. The store has set up special displays for Sinatra's Columbia, Capitol, and Reprise eras, as well as Sinatra listening posts.

A spokesman at Toshiba-EMI's strategic marketing department says the label, which had already rereleased the Capitol album "Come Fly With Me," will rerelease four more Capitol albums in August. Definitive Sony Music Entertain-



ment and Warner Music plans were not known by press time.

GERMANY

A Sinatra "revival" was under way here even before the singer's death was announced. According to Bernd Dopp, managing director of WEA Records in Hamburg, a compilation released last year, "My Way—The Best Of Frank Sinatra" (put out in both a double- and single-disc configuration), has sold more than 1 million units.

At indie store Pressezentrum Luebeck, located in the northern town of Luebeck, demand for Sinatra product has been growing by the day. Says manager Mark Phillips, "The 'Best Of' albums such as 'My Way' and 'New York, New York' are the top performers. However, other albums are also attracting greater demand. We're selling approximately 25 CDs each day."

UNITED KINGDOM

EMI's Parlophone label has taken out press ads paying tribute and making the public aware of the Capitol product on the market, particularly the boxed set "The Frank

Sinatra Collection" and the compilation "The Capitol Singles Collection." However, a Parlophone spokeswoman says, "retail is demanding every single title."

British national retailer HMV, with 105 stores, says Sinatra catalog is selling in the hundreds of units, and WEA's compilation, "My Way—The Best Of Frank Sinatra," is in line to be No. 2 on the chain's album chart this week, behind Simply Red's "Blue."

FRANCE

"Ever since the news of his death, retailers have been asking for a lot of Sinatra," says Hugues de Portzamparc, WEA catalog label manager, who will ship some 50,000 units of the double-CD "My Way—The Best Of Frank Sinatra." The compilation was originally released by WEA France last year. "We still have all the material [posters, displays], so they'll soon be in record stores."

AUSTRALIA

Warner Music's director of marketing, Shaun James, reports 10,000 copies of Sinatra's 80 Reprise titles sold immediately after his death. As a result, Warner began advertising the hits compilation "My Way—The Best Of Frank Sinatra" on TV. It was released last September in a single- and double-CD format, and Warner expects both to enter the top 20 this week. Warner released the title track as a single for the first time here.

EMI Music went to TV advertising with the Capitol releases "Frank Sinatra Through The Years—20 Golden Hits," "Duets Vol. 1," and "Duets Vol. 2."

"The campaign is primarily aimed at older fans," reports strategic marketing manager Josh Hou-

bert. "But given the media exposure after his death, we expect that to spill over to new fans."

LATIN AMERICA

In the Latin region, Sinatra was seldom a strong-selling artist, but he was still respected by fans and artists alike, particularly in Brazil, where he drew the second-largest crowd ever to a concert in 1980, with 140,000 fans attending his Rio de Janeiro's Maracana Stadium performance.

According to Fernando Cabral, marketing manager/international repertoire at Warner Music Latin America, Sinatra has sold 1 million units in the region since 1976, when Warner created its Latin American division.

In 1967, Sinatra recorded "Francis Albert Sinatra & Antonio Carlos Jobim," a bossa nova set cut with Brazil's legendary composer. This CD will be included as part of Warner Music Latin America's marketing project, "The Frank Sinatra Collection."

In addition, says Cabral, a single featuring a studio version and a live rendition of "My Way" will be released throughout most of Latin America within one month.

NORDIC REGION

According to Warner Music Sweden, Sinatra's compilation "My Way—The Best Of Frank Sinatra" was on the Swedish album chart for 26 weeks until this February, reaching platinum status (80,000 copies sold).

Since Sinatra's death, says Johnny Jergander, managing director at Hysj! Hysj! Sweden/Mega Skivakademien in Stockholm, "demand has been enormous, and like everyone else we were taken by surprise, which means we are now sold out of Frank Sinatra's CDs."

FROM HOBOKEN TO HOLLYWOOD, AN UNFORGETTABLE STYLE

(Continued from preceding page)

dio when Sinatra was cutting "That's Life." Bowen had the task of telling Sinatra his vocals weren't up to par.

"I gotta tell you, those steely blue eyes did look clear through me for about 10 seconds," recalls Bowen. "It felt like 20 minutes. I knew if it was done right, it was a hit." He'd made Sinatra just mad enough that the singer changed his whole method. "He went back [into the studio], and he was pissed off, and he bit the song instead of singing it smooth. He totally changed his approach to it. I told the rhythm section... 'Make this sucker cook, it's way too hip the way you're doing it.' When they started into it, combined with his being pissed, it just worked great, great."

During this epoch, Sinatra's friends Dean Martin and Sammy Davis Jr. also recorded for Reprise; joined by actor Peter Lawford and comic Joey Bishop, the "Rat Pack" played high-spirited, high-profile, sold-out shows at Las Vegas' Sands

Hotel. These performances immeasurably raised the desert city's profile as an entertainment haven.

Producer Phil Ramone, who worked with Sinatra in the late '60s and again on the "Duets" projects, remembers Sinatra's live presence during a series of Sands shows that were captured on 1966's "Sinatra At The Sands."

"I'd seen him with Quincy Jones [who arranged and conducted the Count Basie Orchestra for the set] at the Sands Hotel for his 50th birthday," Ramone recalls. "It was amazing for me. I saw this very happy, crazy, spirited love affair between the Basie band and him and Quincy... When things swing, he was just the happiest man in the world."

Sinatra may have reached the peak of his eminence in 1965, when, as he turned 50, his album "September Of My Years," with its autumnal single "It Was A Very Good Year," won a Grammy as album of the year. Also that year, his retrospective TV

recital, "A Man And His Music," won Emmy and Peabody awards; its two-LP album companion won the album of the year Grammy in 1966.

Although Sinatra continued to record prolifically through the '60s, essaying songs by such contemporary pop acts as the Beatles and Rod McKuen, Sinatra's image and style (and his increasingly conservative politics) fell out of step with the era's rock-skewed tastes. In 1971, he announced his retirement from performing. He told a Life reporter, "I've had enough. Maybe the public's had enough, too."

Yet a man as fiercely alive in the spotlight as Sinatra couldn't sit in the wings for too long, and he returned in 1973 with an album and TV special; both were titled "Ol' Blue Eyes Is Back." From that point on, his work in the studio became more sporadic. In 1980, he supplied an overview of his career with the ambitious, sometimes eccentric three-LP set "Trilogy: Past, Present,

Future."

Through the '80s and into the '90s, Sinatra toured when the spirit moved him; his pipes were severely frayed, but the sheer force of his charisma could still sell a song as demanding as Rodgers and Hammerstein's eight-minute oratorio "Soliloquy" to a packed house.

A round of encomia and CD boxed sets greeted his 75th birthday in 1990. In 1993, producer Ramone lured him into the studio for the first of two "Duets" albums, which electronically paired the master with vocalists ranging from Tony Bennett and Barbra Streisand to Bono and Chrissie Hynde. "Duets" and its '94 sequel—triple-platinum and platinum, respectively—were the last new studio recordings Sinatra would release. Former EMI Records North America head Charles Koppelman was their executive producer.

"The aspect that stands in my mind was how totally professional he was when approaching his craft,

even at that point," recalls Koppelman. "The first show that I went to when we were thinking about doing 'Duets' was a show on Long Island, and he almost looked a little nervous before the show. But when he stepped onstage, he was the ultimate professional. People over the years would think he was somewhat casual and that it came easy. But the reality was, it just looked that way. He knew every little thing that was going to go on."

The complexities of Frank Sinatra's character and art may never be adequately weighed by a single observer: His measure as an American cultural figure and musical colossus is economically summarized by the legend on a lapel button still sported by some of his fans: "It's Sinatra's World—We Just Live In It."

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

LABELS TAP INTO KID POWER

(Continued from page 5)

show can't be discounted; Aerosmith, which also appeared on the awards show, saw its album "Nine Lives" move from No. 110 to No. 97 on The Billboard 200, up 26% from the previous week.

These facts fly in the face of concerns often voiced at industry conventions about the music industry's future. It's often assumed that with video games, the Internet, movies, and other forms of entertainment to choose from, children today have little interest in pop music.

While pop music is indeed vying for children's attention along with other entertainment choices, the success of such kid-oriented acts as Spice Girls, the Backstreet Boys, and Hanson suggests that preteens indeed love pop music—if they are exposed to it.

As Mercury Records (U.S.) senior VP of marketing/artist development Marty Maidenberg explains,



"There's really no age limit in terms of Hanson's appeal. I know people who are 3 years old that ask for CDs and [concert] tickets."

The surprise, however, is that few labels seem to be taking advantage of marketing pop product to this age group, which will make up tomorrow's adult music consumers.

Radio Disney—the ABC Radio Networks' syndicated 24-hour-a-day children's radio network that broadcasts on the AM band in 22 markets, including Los Angeles, San Francisco, Boston, and Atlanta—does receive service from record labels, but label representatives don't actively promote records to the network.

Broadcast Data Systems (BDS) doesn't monitor Radio Disney, but a BDS spokeswoman says the company is looking into the feasibility of monitoring the network, following interest from a record distributor.

Those unfamiliar with Radio Disney's programming may be surprised to learn that in addition to music from Disney soundtracks, the network regularly programs such hit acts as Will Smith, the Backstreet Boys, Hanson, Spice Girls, Celine Dion, and Moby (see sample hour, this page).

At least one major-label marketing executive who works closely with one of today's most successful kid-oriented acts was completely unaware of the network's existence.

Some, however, have taken note of the impact of outlets like Nickelodeon and Radio Disney, including Maverick Recording Co. co-founder/co-CEO Madonna, who scored a coup by introducing the label's new U.K. teen sensation, Cleopatra, to nationwide TV audiences on this year's Kids' Choice Awards.

As Madonna explains, "Everybody at Maverick thought that Nickelodeon's Kids' Choice Awards was the show for [Cleopatra] to have their U.S. performing debut on. So I just

put on my record company hat and made my pitch."

Kids' Choice host Rosie O'Donnell, a Madonna pal, insisted the singer appear on the show to introduce the act. "I said yes immediately, and I was completely knocked out at the



BACKSTREET BOYS

response they got at the show," Madonna says.

Another contemporary artist with noted kid power is Aerosmith singer Steven Tyler, who also performed on the Kids' Choice Awards. Tyler also sings "I Love Trash" on Sony Wonder's "Elmopalooza!," an album that features the Muppets performing with Gloria Estefan, En Vogue, the Mighty Mighty Bosstones, O'Donnell, the Fugees, Shawn Colvin, Jimmy Buffett, Dion, and Kenny Loggins.

While "Elmopalooza!"—which recently reigned at No. 1 on the Top Kid Audio chart for nine weeks—is geared specifically toward the children's audience, many who have experience in programming for children note that the music that today's kids like doesn't necessarily have to be tied into "Sesame Street."

"Kids are a little bit more mature at a younger age today," says Nickelodeon VP of talent relations Paula Kaplan. "And parents are also becoming more involved in what their kids are doing. I think parents and kids alike listen to [Hanson, Spice Girls, and the Backstreet Boys]."

Mark Mothersbaugh, a member of the pioneering '70s new wave act Devo—whose 1980 hit "Whip It" occasionally receives airplay on Radio Disney—now spends most of his time at his West Hollywood-based Mutato Muzika scoring the popular Nickelodeon animated show "Rugrats," which has spawned a successful live stage show and a forthcoming film.

"Kids today are very sophisticated," Mothersbaugh says, "a lot more than I was when I was 6 or 12 or anywhere in between."

A problem, as Mothersbaugh sees it, is that record companies generally don't know how to reach the children's audience. "I think record companies, for the most part, have little idea how to market to kids, and part of the reason is that they see them as aliens," he says. "The truth of the matter is, once a kid turns 4 or 5, they're exposed to everything in the world... They know about everything, and they really don't like to be talked down to. There's an age when you need Barney, but a 4-year-old is curious about what's happening. They're little humans."

Mothersbaugh has kept that in mind while composing music for the "Rugrats" series, live show, and movie. "When we did the album for the live show [released by Inter-

scope] and the music for the live show, I really tried hard to come up with a way to make music that kids could get into that would have the voices of their heroes, but wouldn't be corny, silly, or uncool," he says. "I tried to make music that sounds like the music that their big brother or big sister listens to."

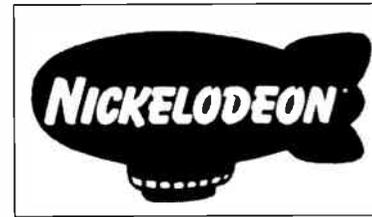
That will also be true of the soundtrack to "The Rugrats Movie," due on Interscope in the fall. The album will feature Jakob Dylan, Beck, Lisa Loeb, Busta Rhymes, Iggy Pop, Patti Smith, Lenny Kravitz, Lou Rawls, Cypress Hill's B-Real, and En Vogue's Dawn Robinson.

The appearance of such credible talent on the soundtrack to a children's movie has to be viewed as a victory for those attempting to lure top contemporary talent to children's programming.

IMAGE CONCERNS?

Says Nickelodeon's Kaplan, "One of the biggest obstacles that we had in the past when we tried to book bands was that people would say, 'It's not good for our image. We don't want to be perceived as a kiddie band or bubblegum thing.'"

That's never been a problem for Nick Carter; a member of the hit Jive



Records act the Backstreet Boys. "We realize a large part of our audience is preteens, and that's not bad at all," he says. "We enjoy all audiences, whether it's adults, teenagers, or preteens or grandmas or grandpas."

That philosophy seems to mirror the feelings Nickelodeon executives have about kids. "We have known that kids like what adults like," says Kaplan. "They like good music, and they will buy good music or influence their parents to buy good music. And they are true to the bands that they love. They're the ones that will go to a concert five times."

Kaplan reports that Nickelodeon's long quest to bring musical talent to the network is paying off. "In the past five to six years, we have tried to focus a little more on using music as a way to talk to kids," she says.

Initially, the network was able to score cameos by pop stars like Michael Stipe and Pop in the live-action "Pete and Pete Show."

Three years ago, Nickelodeon launched "All That," a youth-oriented variety show that happened to debut around the same time that Arsenio Hall's late-night show went off the air. "That was the only place for record companies to go with rap and R&B artists," Kaplan notes.

"All That," which features a theme performed by TLC, has since telecast performances by Mary J. Blige, Spice Girls, Wyclef Jean, Brandy, Kirk Franklin, Sugar Ray, the Backstreet Boys, Usher, and Boyz II Men.

Radio Disney's Playlist Goes Beyond Standard Kids' Fare

Following is a sample hour of Radio Disney programming.

Will Smith, "Men In Black"
James Brown, "I Got You (I Feel Good)"
Steven Tyler, "I Love Trash"
Moby, "James Bond Theme"
The Backstreet Boys, "As Long As You Love Me"
LL Cool J, "Who's Afraid Of The Big Bad Wolf"
David Lee Roth, "Slam Dunk"
Steam, "Na Na Hey Hey Kiss

Him Goodbye"
Spice Girls, "Spice Up Your Life"
The Wonders, "That Thing You Do!"
Republica, "Ready To Go"
Celine Dion, "My Heart Will Go On"
Mighty Mighty Bosstones, "Zig Zag Dance"
The Tuesdays, "It's Up To You"
The Ramones, "Surfin' Bird"
Presidents Of The United States Of America, "Bug City"

"It's still not easy," Kaplan says of booking musical talent, "but it's gotten a lot better. People are starting to understand the influence kids have and how much disposable income their parents have. And we have really made a concerted effort to strike up relationships with record companies."

The 1998 Kids' Choice Awards wasn't the first time the network was able to score top talent. Last year's show featured Jewel, Immatore, and Savage Garden in its first U.S. TV appearance.

TARGETING YOUNG EARS

While Nickelodeon has made inroads, Radio Disney, which signed on Nov. 18, 1996, is still a relatively new frontier.

Robin Jones, Radio Disney's operations director, says the music industry has been slow in its support of the format. "Until recently, it has been a little difficult to get service from record people," she says. "They are just now starting to accept us, but they're not sure that 6- to 12-year-olds are driving purchases."

Like Nickelodeon on TV, Radio Disney has a target audience in that demographic, but its primary demo are children between 2 and 12. This, of course, is at odds with the radio industry, as the most widely used demo by Arbitron to measure listening habits is 12-plus.

However, children as young as 4 years old request to listen to the network on a regular basis once they're exposed to it. The network frequently asks its listeners to call in with requests and logs 30,000 calls a week, according to Jones.

Radio Disney's programming consists of a mix of 50% pop, 20% novelty oldies, 20% movie or TV music, and 10% children's music.

The fact that the network programs music specifically for children, of course, has its limitations. The network couldn't play Spice Girls' first hit, "Wannabe," because of its sexually suggestive lyrics. "We don't play anything about sex, that's lyrically sensitive, or has bad language," Jones says. "I would love to play 'Gettin'

Jiggy Wit It,' but we have draw the line sometimes."

However, even if the network can't play one song, it will often program another track from the same act. For example, it's now playing the Spice Girls' "Spice Up Your Life," as well as Chumbawamba's "Amnesia"; it had to pass on "Tubthumping" due to the song's references to liquor.

It's difficult to gauge the network's impact on record sales, since many songs on its playlist are also played on traditional top 40 stations. However, the tale of a 13-year-old song by pop-culture parodist "Weird Al" Yankovic offers some insight.

"Yoda," Yankovic's reworking of the 1970 Kinks hit "Lola," is one of the most-requested songs on Radio Disney, and it can be heard as many as three times a day. The parody of Ray Davies' tune about a transvestite, turned into a homage to the "Star Wars" character, was originally included on "Dare To Be Stupid," a 1985 album that continues to sell between 600 and 800 copies a week, according to SoundScan.

Chuck Gullo, president of the All American Music Group, which controls Yankovic's catalog, won't credit Radio Disney alone for the sales, but he does admit it's a factor. "There are a lot of kids finding out about him for the very first time," Gullo says. "All of his catalog has been selling phenomenally, considering he hasn't had a new album for a while."

Yankovic's manager, Jay Levy, also acknowledges Radio Disney's impact. On his Saturday-morning CBS TV show, Yankovic regularly has youth-oriented musical acts make guest spots, including Hanson, All-4-One, Radish, and Barenaked Ladies. In Yankovic's one and only in-studio musical performance on the program, he chose to perform "Yoda" due to its exposure on Radio Disney.

Yankovic has also joined forces with Radio Disney in the "Weird Al Is My Pal" promotion, in which a listener will win a trip to Disneyland and hang out with Yankovic.

Levy and Yankovic clearly appreciate the support. "That means a lot to us," Levy says. "We always try to keep all of our avenues open. Radio Disney is very important for the younger audience."

SHANACHIE, SUGAR HILL SHINE AT THE AFIM INDIE AWARDS

(Continued from page 14)

were presented to association members only; this year, the field was open to all indie labels for the first time.

The awards were handed out during AFIM's closing-night banquet in the ballroom of the Adam's Mark Hotel. In marked contrast to the logy pace of some past Indies testimonials, the ceremony—co-hosted by Rounder GM Duncan Browne and Watermelon Records artist Webb Wilder—moved at blazing speed. Awards in 45 categories were dispensed in just 2½ hours, even with the incorporation of performances by Wilder, Sugar Hill artist Mollie O'Brien, Samson Records singer McKinley, and R&B unit Sister Sledge, now with Fahrenheit Records.

The late blues harmonica ace Junior Wells and Chess Records' Phil, Leonard, and Marshall Chess were inducted into AFIM's Independent Music Hall of Fame during the ceremony.

Documentary filmmaker Peter Carlson accepted Wells' award; Marshall Chess appeared to a standing ovation and saluted the indie "record men" of the '50s who—like his late father, Leonard, and his uncle Phil—helped grow the blues, R&B, and rock'n'roll music of the era.

A complete list of AFIM Indie Award winners follows. For more news from the convention, see Declarations of Independents on page 75.

Aggressive Alternative: "Progression Through Unlearning," Snapcase, Victory Records.

Alternative Rock: "Interpreter," Julian Cope, Cooking Vinyl.

Americana: "It Had To Happen," James McMurtry, Sugar Hill.

Bluegrass: "Longview," Longview, Rounder.

Blues, Acoustic: "Fish Ain't Bitin'," Corey Harris, Alligator.

Blues, Electric: "Reckless," Luther Allison, Alligator.

Cajun/Zydeco: "Friday At Last," Steve Riley & the Mamou Playboys, Flat Town.

Celtic/British Isles: "Sunny Spells And Scattered Showers," Solas, Shanachie.

Children's Music: "My World," Trout Fishing In America, Trout.

Children's Storytelling: "The Hidden Grail: Sir Percival & The Fisher King," Odds Bodkin, Rivertree.

Classical, Ensemble: "String Quartet No. 3," Lee Ornstein, New World.

Classical, Orchestral: "Rautavaara: YLN Cto./Isle Of Bliss," the Helsinki Philharmonic, Ondine.

Classical, Solo: "By The Still Waters," Joanne Polk, Arabesque.

Contemporary Christian: "Come Walk With Me," Oleta Adams, Harmony.

Country: "Way Out West," Wylie & the Wild West, Rounder.

Dance: "Jocelyn Enriquez," Jocelyn Enriquez, Tommy Boy/Timber.

Folk, Contemporary: "Reunion Hill," Richard Shindell, Shanachie.

Folk, Traditional: "Saddle Songs," Don Edwards, Shanachie.

Gospel: "Hattie B's Daughter," Dorothy Norwood, Malaco.

Gospel, Southern & Bluegrass: "Kept & Protected," Doyle Lawson & Quicksilver, Sugar Hill.

Historical: "Anthology Of American Folk Music, Edited By Harry Smith," various artists, Smithsonian

Folkways.

Instrumental, Acoustic: "Cool And Unusual," Martin Simpson, Red House.

Instrumental, Electronic/Ambient: "On This Planet," Steve Roach, Fathom.

Jazz, Big Band: "¡Que Viva Mingus!," Mingus Big Band, Dreyfus.

Jazz, Contemporary: "Northwest Passage," Oregon, Intuition Music.

Jazz, Mainstream: "Sea Changes," Tommy Flanagan Trio, Evidence Music.

Jazz, Vocal: "Seasons Of Love," Raneé Lee, Justin Time.

Latin: "Malembe," ¡Cubanismo! Starring Jesús Alemañá, Hannibal.

New Age: "Bridge," Øystein Sevåg, Hearts of Space.

North American Native Music: "Circle Dance Songs Of The Paiute And Shoshone," Judy Trejo with Delgadina Gonzalez & Christina Gonzalez, Canyon.

Pop: "Mirmama," Eddi Reader, Compass.

R&B: "The Soul Of A Woman," Shirley Brown, Malaco.

Rap Album: "One Day This Will All Make Sense," Common, Relativity.

Reggae: "Trust Me," Culture, RAS.

Rock: "The Last Rock'N'Roll Tour," Graham Parker & the Figgs, Razor & Tie.

Seasonal Music: "Holiday Guitar," Dan Crary, Sugar Hill.

Single: "C U When U Get There," Coolio, Tommy Boy.

Soundtrack/Cast Recording: "The Boys From Syracuse," the 1997 New York Cast, DRG.

Spoken Word: "Jacob Marley's Christmas Carol," Tom Mula, Woodside Avenue.

World, Contemporary: "Son Egal," Tarika, Xenophile.

World, Traditional: "The Music Of

Islam Sampler," various artists, Celestial Harmonies.

Cover Design: "Voices," various artists, Alula, design by Akira Satake.

Packaging: "Cuba: I Am Time," various artists, Blue Jackel Entertainment, design by Red Herring Design.

Liner Notes: "Anthology Of American Folk Music," various artists, Smithsonian Folkways, notes by Greil Marcus, Jon Pankake, Lutz Kemnitzner, Neil V. Rosenberg, and Jeff Place.

Shortform Video: "In Or Out," Ani DiFranco, Righteous Babe, directed by Ani DiFranco.

BERRY GORDY HONORED AT ASCAP POP MUSIC AWARDS

(Continued from page 14)

Nine Inch Nails.

Most performed songs: "6th Avenue Heartache," Jakob Dylan, Brother Jumbo Music, Warner/Chappell Music Inc.; "Always Be My Baby," Jermaine Dupri, Manuel Lonníe Seal, Air Control Music Inc., EMI Music Publishing, Full Keel Music Co., So So Def Music; "Butterfly Kisses," Randy Thomas, PolyGram International Publishing Inc.; "Change The World," Gordon Kennedy, Tommy Sims, Bases Loaded Music, MCA Music Publishing, PolyGram International Publishing Inc.; "Counting Blue Cars," Scott Alexander, Rodney Browning, Greg Kolanek, George Pendergast, J.R. Richards, Bigger Than Peanut Butter Music, EMI Music Publishing, Mono Rat Music.

Also, "Crash Into Me," Dave Matthews, Colden Grey Ltd.; "The Difference," Jakob Dylan, Brother Jumbo Music, Warner/Chappell Music Inc.; "Don't Cry For Me Argentina," Tim Rice (PRS), Andrew Lloyd Webber (PRS), MCA Music Publishing; "Don't Leave Me," Bunny DeBarge, Chauncey Hannibal, Teddy Riley, Chauncey Black Music, Donril Music, Jobete Music Co. Inc., Smokin' Sounds Music Ltd., Warner/Chappell Music Inc., Zomba Enterprises Inc.

Also, "Don't Speak," Eric Stefani, Gwen Stefani, Knock Yourself Out Music, MCA Music Publishing; "Don't Let Go (Love)," Andrea Martin, Ivan Matias, Almo Music Corp., One Ol' Ghetto Hoe, Sailandra Publishing, Warner/Chappell Music Inc.; "Fly Like An Eagle," Steve Miller, Sailor Music; "Foolish Games," Jewel, Warner/Chappell Music Inc., Wiggly Tooth Music; "For You I Will," Diane Warren, Realsongs, Warner/Chappell Music Inc.; "The Freshmen," Brian Vander Ark, EMI Music Publishing, LMNO Pop Music.

Also, "Give Me One Reason," Tracy Chapman, EMI Music Publishing, Purple Rabbit Music; "Hard To Say I'm Sorry," Peter Cetera, BMG Songs Inc.; "Head Over Feet," Glen Ballard, Aerostation Corp., MCA Music Publishing; "How Do I Live," Diane Warren, Realsongs; "I Can Love You Like That," Maribeth Derry, Steve Diamond, Jennifer Kimball, Criterion Music Co., Diamond Cuts, Friends and Angels Music, Full Keel Music Co., Second Wave Music; "I Finally Found Someone," Bryan Adams, Marvin Hamlisch, Robert John "Mutt" Lange, Barbra Streisand, Badams Music Ltd., Emanuel Music, TSP Music Inc., Zomba Enterprises Inc.

Also, "I Go Blind," Philip Comparelli (SOCAN), Bradley Merritt (SOCAN), Darryl Neudorf (SOCAN), Neil Osborne (SOCAN), Sony/ATV Tunes LLC; "I Love You Always Forever," Donna Lewis, Warner/Chappell Music Inc.; "If We Fall In Love Tonight," Jimmy Jam, Terry Lewis, EMI Music Publishing, Flyte Tyme Tunes; "Just Another Day," John Mellencamp, Full Keel Music Co.; "Key West Intermezzo (I Saw You First)," John Mellencamp, George Green, EMI Music Publishing, Full Keel Music Co., Katsback Music; "Let's Make A Night To Remember," Bryan Adams, Robert John "Mutt" Lange, Badams Music

Ltd., Zomba Enterprises Inc.

Also, "Men In Black," Theresa McFaddin, Patrice Rushen, Will Smith, Baby Fingers Music, New Columbia Pictures Music, Treyball Music, Yamina Music; "Mmmmbop," Isaac Hanson, Taylor Hanson, Zachary Hanson, Jam N' Bread Music; "Mouth," Merrill Bainbridge (APRA), MCA Music Publishing, Mouth Music Pty. Ltd. (APRA); "No Diggity," Chauncey Hannibal, Teddy Riley, Lynise Walters, Chauncey Black Music, Donril Music, Funky Mama Music, Queen Pen Music, Smokin' Sounds Ltd., Zomba Enterprises, Inc.; "Nobody," Keith Sweat, E/A Music Inc., Keith Sweat Publishing, Warner/Chappell Music Inc.; "One Headlight," Jakob Dylan, Brother Jumbo Music, Warner/Chappell Music Inc.

Also, "Ooh Aah . . . Just A Little Bit," Steve Rodway (PRS), Songs of Peer Ltd.;

"Push," Matt Serletic, Melusic Music; "Quit Playing Games (With My Heart)," Herbert Crichtlow (STIM), Max Martin (STIM), Zomba Enterprises Inc.; "Say You'll Be There," Victoria Adams (PRS), Melanie Brown (PRS), Emma Bunton (PRS), Melanie Chisholm (PRS), Geri Halliwell (PRS), Full Keel Music Co.; "Secret Garden," Bruce Springsteen; "Spiderwebs," Gwen Stefani, Tony Kanal, Knock Yourself Out Music, MCA Music Publishing.

Also, "Standing Outside A Broken Phone Booth With Money In My Hand," Leonard Feather, Chris O'Conner, BMG Songs, Fiction Songs Ltd., Model Music Co., Moonfood; "Staring At The Sun," Bono (PRS), Adam Clayton (PRS), the Edge (PRS), Larry Mullen Jr. (PRS), PolyGram International Publishing Inc.; "Sunny Came Home," Shawn Colvin, John Leventhal, Lev-A-

Tunes, Scred Songs Ltd., Warner/Chappell Music Inc.; "Twisted," Eric McCaine, Keith Sweat, Deep Sound Music, E/A Music Inc., Keith Sweat Publishing, Warner/Chappell Music Inc., Zomba Enterprises Inc.; "Un-Break My Heart," Diane Warren, Realsongs; "Wannabe," Victoria Adams (PRS), Melanie Brown (PRS), Emma Bunton (PRS), Melanie Chisholm (PRS), Geri Halliwell (PRS), Full Keel Music Co., PolyGram International Publishing Inc.; "When You Love A Woman," Jonathan Cain, Steve Perry, Neal Schon, Fingers of Joy Music, Love Batch Music, So Much Music; "Where Do You Go," Peter Cischof-Fallenstein (GEMA), Franz Reuther (GEMA), BMG Songs Inc.; "You Learn," Glen Ballard, Aerostation Corp., MCA Music Publishing; "You Were Meant For Me," Jewel, Warner/Chappell Music Inc., Wiggly Tooth Music.

BANKRUPTCY BILL TALKS HIT SNAG

(Continued from page 10)

plained that recording artists have been unfairly singled out in the measure. The provision was inserted without benefit of debate at the subcommittee and committee level. In response, the RIAA redrafted the language of the provision to narrow its scope to artists who abuse the bankruptcy code. That redrafted version was rejected by the unions.

Several Democratic lawmakers on the Judiciary Committee also came out in opposition to the provision at the markup session, although they and other members voted the bankruptcy reform measure to the House floor May 14. The committee leadership stipulated that the controversial provision be discussed and modified by the groups before a final vote on the whole bill.

Referring to the examples of several black artists embroiled in bankruptcy filings following contract disputes with record companies, Rep. Sheila Jackson Lee, D-Texas, says the provision should be modified before a vote by the House because "one should recognize that when dealing with long-term, personal service contracts, there should be no suggestion of slave labor."

Many artists' managers and representatives contacted by Billboard also say they opposed the RIAA provision in the House bill in its original form.

"We said we would discuss the matter, and we have," says Cary Sherman, senior VP/general counsel of the RIAA. "We offered a proposal that substantially narrows who would be affected—not all recording artists, but only those who abuse the bankruptcy code."

Although the practice of using bankruptcy law in an effort to void recording contracts could conceivably grow more widespread, the number of artists who have thus far attempted to do so is extremely small. For example, a list given to lawmakers contains the names of 12 recording artists who have declared bankruptcy over the last 20 years—amounting to fewer than two artists a year. That figure represents approximately .05% of the estimated 3,150 artists who were under contract or signed to labels owned or distributed by the six major U.S. record companies in 1997.

"There are more," says Sherman. "This was just a list of some artists; these things aren't made public, and it would be hard to track all of them down unless we searched through the records of all the bankruptcy courts."

While many of the 3,150 performers and groups signed to labels may not be involved in multi-album deals in long-term contracts—the type of performers that the RIAA has pointed to as the ones causing concern—artists' managers and representatives still estimate that the percentage of those performers under long-term contracts filing bankruptcy claims is still relatively insignificant.

Representatives of the six major record companies decline to reveal the names or numbers of artists they have under long-term contracts.

Approximately 3,500 artists were under contract to independent U.S. record companies in 1997.

Even the RIAA's Sherman admits that the number of artists even threatening bankruptcy to renegotiate contracts is "still small."

He adds, "It's not just those who have declared bankruptcy, but a growing problem with a handful of lawyers who more and more are using the threat of bankruptcy in contract negotiations. And it's spreading."

At a separate May 19 press briefing called to discuss a number of controversial sections of the bankruptcy reform bill, co-sponsor Rep. Bill McCollum, R-Fla., who also introduced the recording artist provision, ducked questions about why it was inserted into the bill after subcommittee and committee hearings. A spokesperson from his office told Billboard that McCollum inserted the provision late because "he didn't think it would be controversial."

Responding to questions, McCollum said that he had been advised by industry officials in Nashville recently that bankruptcy threats are becoming a "big threat" to the recording industry and that he'd been "handed a long list of examples" of artists or groups by industry lobbyists, later saying the list only mentioned 12 performers.

A spokesman in McCollum's office also says that the RIAA had forwarded a summary of 15 examples of conflicting case law on bankruptcy cases, some dating back to 1982. The cases involved individuals engaged in so-called noncompeting contracts such as recording contracts, long-term "personal service" contracts, and instances in which bankruptcy cases were dismissed as "bad faith" filings. Only six of the 15 cases involved recording artists, and only two had rulings that favored artists over record companies.

INDIE LABEL BUYS STATION TO PROMOTE ITS OWN FORMAT

(Continued from page 10)

music.

When asked about the impetus to buy a radio station, Gold Circle president Mike Delich, who previously spent 11 years as head of sales at American Gramophone, jokes: "Well, there is the pay-for-play thing going on, and nobody explained to us how it works. We thought we were supposed to buy radio stations. And after we did, they told us, 'That's not exactly the way it works.'"

On a serious note, he says, the label is purchasing the station because it "wanted a test tube or a laboratory, if you will, to develop a format that plays the kind of music we are in." He says that, if the Omaha venture is successful, he can foresee the company purchasing another 12-15 radio stations over the next three years.

The ownership of a radio station by a label is considered unusual, particularly in an instance where the label expects to exert influence over what is played. In the '60s and '70s, some record labels—i.e., ABC Records and the CBS labels—were owned by the same companies as radio stations, although there were walls of separation.

Delich says there are no government regulations prohibiting a label from owning and programming radio stations. In fact, he says, "I am shocked that the majors haven't gone out and bought up a bunch of radio stations."

Delich says he plans to hire a radio professional to help design the station's format. "The closest thing to what we want to sound like is the triple-A format," he says, "but that's not it exactly."

Waite, chairman of the label, says that at the very least, radio stations owned by the company will back-announce songs and have a larger playlist than most radio stations.

Steve Warga, who had been station manager for both the AM and FM components of the station, will join the new owner at the FM side of the station as GM. Warga says the new owners have "great ideas." For instance, he points out that the Omaha market doesn't have a station in the triple-A format. Moreover, he adds, "Radio is to the point where there will be more and more innovations. There is room to branch out."

Delich recognizes that Gold Circle

might become the object of ridicule among radio purists for making this gambit. "I'll be the first one to admit that maybe we are naive, and maybe we will eventually have to bring in a bunch of consultants to tell us what to do," he says. "We will try to be innovators. And when you do that, sometimes you take it on the chin, and sometimes you hit a home run."

It will be a while, however, before Delich gets up to bat, because he doesn't plan to make any changes at the station for at least six to eight months. That's because the station's broadcast power is currently 6,000 watts; he wants to upgrade to 25,000 watts. Delich says it makes sense to simultaneously debut the format

change with the upgrade, which still has to clear regulatory issues. The upgrade is also dependent on new equipment being installed.

The move into radio comes two years after the creation of Gold Circle, which was formed to target the adult demographic of 25- to 50-year-olds, which Waite and Delich term an "underserved audience." To reach that audience, Delich says, the label must complement traditional distribution channels with direct-response TV ads and other direct marketing vehicles.

Also, he says, the company will "attempt to use the Internet to establish relationships with a core base of consumers who buy into what we are doing philosophically

and musically."

As for the musical component, the company's label, which is distributed through RED Distribution, has released albums from three artists: McKinley, Douglas September; and the Day I Fell Down. The company has also just signed CPR, or Crosby, Peever & Raymond; the Crosby is David Crosby of Crosby, Stills & Nash fame. In addition, the label plans to issue albums by Happy Rhodes and the Seattle band Billy Moon.

The label has also just completed a deal with Vangelos Management Co., which represents music supervisors and composers in TV, to do a joint venture for a soundtrack label.

WB'S FLECKTONES STRETCH OUT WITH 'LEFT OF COOL' SET

(Continued from page 5)

The band's first studio release in five years, "Left Of Cool" features newcomer Jeff Coffin, who has been playing sax, clarinet, and flute for the last year at the band's shows. The lyrics were mainly written by multi-instrumentalist Fleck and sung by the band's percussionist, Future Man. Bassist Victor Lemonte Wooten shores up the rhythm section.

Though the band's members have been busy on the road and with solo projects, Fleck says the break gave them the chance to "save up a lot of ideas, develop as musicians, and regenerate a little bit."

Chris Palmer, VP of progressive for Warner Bros. Nashville, says, "Jeff makes a great contribution melodically, and his attitude adds another spark to the band. But the album's diversity and vocal tracks open up a lot of possibilities that we've never had before."

On "Left Of Cool," which is the Flecktones' sixth album, the band members jettisoned their self-imposed mandate to record only what could be duplicated on live instruments and gave themselves the freedom to open up their arrangements and stretch in a new way.

"We wanted to have a different approach because we felt that we had pretty much documented the way the band sounded when we followed that rule," Fleck says. "So on this record we threw away those restrictions, and the rules were, 'Any instrument that the four of us could come up with to play, we could do.'"

The songs were recorded live and then edited and mixed at Fleck's home studio using a Pro-Tools system, which was "really fun," Fleck says. "I've been accused of not having enough hobbies and just being so musically oriented all the time. It's a different thing, but it's creative, and I like doing it a lot."

"Left Of Cool" also features harmony vocals by Dave Matthews on a few cuts, including one of the focus tracks, "Communication." Amy Grant sings harmony on the track "Step Quiet."

Known for their nonstop touring and dynamic live shows, the Flecktones released their last album, "Live Art," a two-disc live set, a year and a half ago. It garnered them

their first Grammy for the track "Sinister Minister," one of their signature tunes.

The Flecktones' loyal following has been growing steadily as a result of their musical associations and shared bills. Since the band was formed in 1989, it has drawn from fans of the Grateful Dead and, more recently, from fans of groups like Phish, Blues Traveler, and the Dave Matthews Band.

Fleck's connection with Matthews in particular has been a boon lately, exposing the Flecktones to the former's vast audience. Since the Flecktones opened some dates for the Dave Matthews Band last summer, Fleck has been sitting in on some of the latter band's shows and appears on several tracks on its new album, "Before These Crowded Streets," including the first single, "Don't Drink The Water." That song is No. 4 this issue on the Modern Rock Tracks chart.

The timing is certainly convenient, but their arrangement is laid-back, Fleck says. "We decided to ask him to sing some harmony with Future Man, and he agreed and asked me to play on their new album, so we got a nice swap-thing going, which is neat."

Fleck performed "Don't Drink the Water" with the Dave Matthews Band on the latter's May 19 "Tonight Show With Jay Leno" appearance, and he will be a guest at a number of the band's upcoming arena dates.

At radio, Warner Bros. has the opportunity with "Left Of Cool" to work the Flecktones at multiple formats for the first time. "The band has made a lot of friends at radio, but some have found it tough to program them. This album opens up a whole new world," Palmer says.

The atmospheric instrumental ballad "Slo Walker" shipped May 19 to jazz/AC stations, and a special remixed version of the track "Communication" ships June 23 to triple-A outlets. The album will also be worked at all noncommercial and college stations.

Judy Adams, PD and morning music show host at Detroit public triple-A station WDET, has been playing Fleck's music for more than a decade. "He's a sophisticated yet down-to-earth musician, and he cre-

ates substantive yet accessible music. Our audience loves him," Adams says.

In addition to radio, Warner Bros. will try to reach potential fans via the jazz department's promotion with Harvey's Bristol Cream. A track off the new album is included with those from acts on the sampler "Harvey's Interludes." The disc will be distributed free in four states at stores that stock the liquor, according to Marylou Badeaux, Warner Bros. VP of product development, jazz.

The promotion also includes an advertising campaign in upscale lifestyle magazines such as Gourmet and Condé Nast Traveler. The Harvey's Bristol Cream ad includes a mail-in coupon good for the free sampler. The sampler disc includes a \$2 discount coupon redeemable for the full album at Sam Goody/Musicland.

Badeaux adds that several "Left Of Cool" tracks will be featured this summer on Warner Bros.' jazz channel on American Airlines. The program has a tie-in with Borders Books & Music, which receives a mention and logo placement in the in-flight magazine listing.

At retail, Warner Bros. has supported past Flecktones releases with a market-by-market ad campaign that followed the tour. For "Left Of Cool," however, the label has scheduled an ad campaign with all of the major chains upon the album's release, Palmer says.

Warner Bros. is providing additional retail support via a price and positioning program, listening stations, and merchandising materials.

The label will pay particular attention to stores in the tour markets, and Palmer says an intensive effort is planned for Colorado, one of the band's strongest markets.

"Béla Fleck does really well in this neighborhood," says Matt Ewton, a buyer at Tower Records in Denver. "The album will do well out of the box, but the thing about his stuff is that it will still be a strong seller a year from now."

The band, which is managed by David Bendett at Firststars Management, is booked by the Agency for the Performing Arts. Fleck's publishing is handled by Bug Music in the U.S. and Rondor elsewhere.

TWO VIEWS ON ROYALTY ISSUE

(Continued from page 14)

most of its income is generated from a U.K. base. On that basis, PRS administers all royalties worldwide except in Sweden, where the Wannadies remain members of STIM.

It has been suggested in the U.K. that STIM had tried to resist this arrangement and had been obliged to accept it only when threatened with action under European law. Petri says this is nonsense. "Our general policy is that we want to represent all composers and songwriters within our territory," says Petri. "People who are active in one particular country and have their creative base in that country should normally adhere to the society in that country."

"But, if they have their main market in country B or C, we find it very natural that he or she should go with the society in country B or C. It's never been a matter of principle for us."

Petri adds that the success of Swedish acts abroad has meant that STIM has worked on this basis for a number of years and that this practice was well-established by the time Sweden joined the EU in 1996.

"It's a sensible and reasonable policy," he says. "We did not have to change our rules because of Sweden joining the EU or because of the Wannadies."

In France, though, things are not yet that straightforward. The two musician/composers who make up Daft Punk—Thomas Bangalter and Guy-Manuel de Homem Christo—joined PRS for the world (except France) and asked Paris-based Sacem to handle French performance royalties.

Sacem, in effect, declined to do this. When asked by Billboard why, a spokeswoman said it was because the society had a policy of signing members "for the world or not at

all" (Billboard, May 9).

However, organization president Jean-Loup Tournier, reacting to Billboard's story on the issue, says the real reason goes deeper than this.

Tournier says Sacem amended its constitution in 1974 in consultation with the European Commission to accommodate the free trade provisions of the European common market.

"Since that date, our members can join Sacem partially or totally, for different right categories or territories," says Tournier. "But when they do, they have to prove that they are members of other collecting right societies for the rights or territories not ascribed to Sacem. This is not the case with Daft Punk, which wants to keep some digital and audiovisual rights without giving them to any collecting society. Because of this, Sacem can't accept them."

Tournier says it is entirely untrue that his society is simply annoyed that Daft Punk has signed with the British society rather than with Sacem. In contrast with the statements of the society's spokeswoman, he reiterates that Sacem has an established tradition of accepting composers for French membership only.

Sacem has also been accused by Daft Punk's copyright adviser, Daniel Bangalter, of withholding French performance royalties belonging to the band.

Says Tournier, "It is true that Sacem holds around 1.5 million francs [\$250,000] in the name of Daft Punk, but we can't pay them because they are not members. But Sacem has paid the publisher's right to [Daft Punk co-publisher] Delabel, which is a Sacem member. This is an embarrassing situation, but we can't do otherwise; we are only respecting our constitution."

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 346 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	16	TORN	NATALIE IMBRUGLIA (RCA) 3 wks at No. 1
2	2	29	TRULY MADLY DEEPLY SAVAGE GARDEN	(COLUMBIA)
3	3	24	ALL MY LIFE	K-CI & JOJO (MCA)
4	4	29	SEX AND CANDY	MARCY PLAYGROUND (CAPITOL)
5	9	12	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)
6	6	17	ANYTIME	BRIAN MCKNIGHT (MOTOWN)
7	5	32	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)
8	7	13	THE WAY	FASTBALL (HOLLYWOOD)
9	12	10	UNINVITED	ALANIS MORISSETTE (WARNER SUNSET/REPRISE)
10	8	31	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)
11	10	15	TOO CLOSE	NEXT (ARISTA)
12	19	7	IRIS	GOO GOO DOLLS (WARNER SUNSET/REPRISE)
13	11	26	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)
14	15	29	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/VEEG)
15	13	31	TOGETHER AGAIN	JANET (VIRGIN)
16	16	14	FROZEN	MADONNA (MAVERICK/WARNER BROS.)
17	17	44	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)
18	18	45	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)
19	14	24	MY HEART WILL GO ON	CELINE DION (550 MUSIC)
20	26	3	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
21	22	7	MY ALL	MARIAH CAREY (COLUMBIA)
22	21	6	SEARCHIN' MY SOUL	VONDA SHEPARD (550 MUSIC)
23	20	17	I WANT YOU BACK	'N SYNC (RCA)
24	23	15	MY FATHER'S EYES	ERIC CLAPTON (REPRISE)
25	24	19	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
26	32	8	REAL WORLD	MATCHBOX 20 (LAVA/ATLANTIC)
27	25	10	I GET LONELY	JANET (FEAT. BACKSTREET) (VIRGIN)
28	27	5	HEROES	THE WALLFLOWERS (EPIC)
29	28	10	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS (JIVE)
30	36	4	KIND & GENEROUS	NATALIE MERCHANT (ELEKTRA/VEEG)
31	29	14	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)
32	38	11	CLOSING TIME	SEMISONIC (MCA)
33	31	40	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
34	37	7	ADIA	SARAH MCLACHLAN (ARISTA)
35	33	48	FLY	SUGAR RAY (LAVA/ATLANTIC)
36	42	4	BE CAREFUL	SPARKLE (ROCK LAND/INTERSCOPE)
37	34	24	KISS THE RAIN	BILLIE MYERS (UNIVERSAL)

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

HOT 100 RECURRENT AIRPLAY

1	1	5	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/VEEG)
2	3	5	SHOW ME LOVE	ROBYN (RCA)
3	2	6	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)
4	4	6	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)
5	10	3	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)
6	7	15	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)
7	8	2	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
8	9	4	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)
9	6	7	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
10	11	14	MO MONEY MO PROBLEMS	THE WOODKIDS B.G. FEAT. PUFF DADDY & TAYLOR (BAD BOY/ARISTA)
11	5	13	ONE MORE NIGHT	AMBER (TOMMY BOY)
12	13	22	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)
13	15	24	BARELY BREATHING	DUNCAN SHEIK (ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	47	3	RAY OF LIGHT	MADONNA (MAVERICK/WARNER BROS.)
39	35	56	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)
40	30	24	NICE & SLOW	USHER (LAFACE/ARISTA)
41	43	8	ZOOT SUIT RIOT	CHEERY POPPIN' DADDIES (MOJO/UNIVERSAL)
42	40	13	ME	PAULA COLE (IMAGO/WARNER BROS.)
43	44	14	I WILL BUY YOU A NEW LIFE	EVERCLEAR (CAPITOL)
44	41	44	HOW DO I LIVE	LEANN RIMES (CURB)
45	46	5	STILL NOT A PLAYER	BIG PUNISHER FEAT. JOE (LOUD/RCA)
46	39	18	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
47	55	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	PRINCE MICHELLE FEAT. OL' DIRTY BASTARD & MYA (INTERSCOPE)
48	52	8	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
49	49	12	LANDSLIDE	FLEETWOOD MAC (REPRISE)
50	45	52	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)
51	48	39	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/ISLAND)
52	56	2	AVA ADORN	THE SMASHING PUMPKINS (VIRGIN)
53	59	3	MY WAY	USHER (LAFACE/ARISTA)
54	62	8	DON'T DRINK THE WATER	DAVE MATTHEWS BAND (RCA)
55	50	31	BITTER SWEET SYMPHONY	THE VERVE (VCH/UT/VIRGIN)
56	57	9	WISHLIST	PEARL JAM (EPIC)
57	—	1	TO LOVE YOU MORE	CELINE DION (550 MUSIC)
58	53	11	ROMEO AND JULIET	SYLK-E. FINE FEAT. CHILL (GRAND JURY/RCA)
59	58	4	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)
60	60	8	PUSH IT	GARBAGE (ALMO SOUNDS/INTERSCOPE)
61	54	14	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
62	65	4	HEAVEN'S WHAT I FEEL	GLORIA ESTEFAN (RCA)
63	66	7	SHIMMER	FUEL (550 MUSIC)
64	63	2	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
65	69	3	FLAGPOLE SITTA	HARVEY DANGER (SLASH/LONDON/ISLAND)
66	61	12	LET'S RIDE	MONTELL JORDAN (DEF JAM/MERCURY)
67	51	12	DO YOU REALLY WANT ME	ROBYN (RCA)
68	68	3	IMAGINATION	TAMIA (QWEST/WARNER BROS.)
69	64	24	THE MUMMERS' DANCE	LOREENA MCKENNETT (QUINLAN ROAD/WARNER BROS.)
70	74	15	WE BE CLUBBIN'	ICE CUBE (HEAVYWEIGHT/A&M)
71	70	8	RECOVER YOUR SOUL	ELTON JOHN (ROCKET/ISLAND)
72	73	2	SPARK	TORI AMOS (ATLANTIC)
73	—	5	MONEY, POWER & RESPECT	THE LOX (BAD BOY/ARISTA)
74	71	8	GIVE ME FOREVER (I DO)	JOHN TESH FEAT. JAMES INGRAM (GTS/MERCURY)
75	—	4	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)

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

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

28	ADIA	(Sony/ATV, BMI/Tyde, BMI/Studio Nomade, SOCAN)
9	ALL MY LIFE	(EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Donit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
66	ARE YOU JIMMY RAY?	(MCA, ASCAP/Universal, ASCAP/Songs Of PolyGram Int'l, BMI) HL
7	THE ARMS OF THE ONE WHO LOVES YOU	(Realsongs, ASCAP) WBM
52	BITTER SWEET SYMPHONY	(ABKCO, BMI)
87	BLUE ON BLACK	(Music Corp. Of America, BMI/Only Hit, BMI/Bro 'N Sis, BMI/O/B/O Itself And Estes Park, BMI/Moraine, BMI/I Know Jack, BMI/Ensign, BMI) HL
10	BODY BUMPIN' YIPPIE-YI-YO	(Smelzgood, ASCAP)
23	THE BOY IS MINE	(EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Famous, BMI/Henchi, BMI/EMI, BMI)
99	BRING IT ON	(Fred Jenkins III, BMI/K-Shreve, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL
57	BYE BYE	(EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM
43	CHEERS 2 U	(Herbilitious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
77	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
49	CLOCK STRIKES	(Virginia Beach, ASCAP/Magoo, ASCAP/WB, ASCAP/Music Corp. Of America, BMI) HL/WBM
90	COME OVER TO MY PLACE	(Davina, BMI)
38	DEJA VU (UPTOWN BABY)	(MCA, BMI) HL
83	DING-A-LING	(Afro-rican, BMI)
53	00 FOR LOVE	(Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Joshua's Dream, BMI/Music Corp. Of America, BMI/Landseyane, BMI/The Music Force, BMI/Longitude, BMI) HL/WBM
65	DO YOUR THING	(Chocolate Factory, ASCAP/Copyright Control)
5	EVERYBODY (BACKSTREET'S BACK)	(Zomba, ASCAP/Grantsville, ASCAP) WBM
15	FROZEN	(WB, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM
46	GET AT ME DOG	(Boomer X, ASCAP/Copyright Control/Damon Blackmon, ASCAP/Frankly, BMI)
17	GETTIN' JIGGY WIT IT	(Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Warner Chappell, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambi, BMI/Warner-Tamerlane, BMI) HL/WBM
60	GITTY UP	(PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
39	GONE TILL NOVEMBER	(Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/LB Fam, ASCAP) HL
92	HAVE FUN, GO MAD	(BMG, ASCAP/BMG, PRS) HL
29	HEAVEN'S WHAT I FEEL	(Foreign Imported, BMI) WBM
85	HOOKED ON A FEELING (OOGA-CHAKA)	(Screen Gems, BMI/EMI, BMI)
27	HOW DO I LIVE	(Realsongs, ASCAP) WBM
25	HOW'S IT GOING TO BE	(3EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL
75	I DO (CHERISH YOU)	(Smash Vegas, BMI/Big Picture, BMI/II Dreams Had Wings, ASCAP) WBM
32	I DON'T WANT TO WAIT	(Hingface, BMI/Ensign, BMI) HL
98	IF I NEVER STOP LOVING YOU	(Acuff-Rose, BMI) WBM
4	I GET LONELY	(Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
20	I GOT THE HOOK UP!	(Big P, BMI/Burrin Avenue, BMI)
71	I HONESTLY LOVE YOU	(Irving, BMI/Jeff Barry International, BMI/Woolnough, BMI)
61	I JUST WANT TO DANCE WITH YOU	(Big Ears, ASCAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL
97	I KNOW WHERE IT'S AT	(MCA, ASCAP/SPZ, BMI/EMI Blackwood, BMI) HL
41	IMAGINATION	(So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP) HL
63	I'M FROM THE COUNTRY	(Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stam Webb, SESAC) HL/WBM
73	IN A DREAM	(Rocks, ASCAP)
6	IT'S ALL ABOUT ME	(D Xtraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect Songs, BMI/WB, ASCAP) WBM
95	IT'S YOUR LOVE	(EMI Blackwood, BMI) HL
13	I WANT YOU BACK	(Cheiron, ASCAP/BMG, ASCAP) HL
67	JUST BE STRAIGHT WITH ME	(Big P, BMI/Burrin Ave., BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
45	KISS THE RAIN	(EMI Blackwood, BMI/DESMOPHOBIA, ASCAP/Polygram Int'l, ASCAP/Human Boy, ASCAP/WB, ASCAP) HL/WBM
88	KNOW WHAT YOU MEAN	(Warner-Tamerlane, BMI/Good Box, BMI/Smoking All Day, BMI)
84	LET'S FORGET ABOUT IT	(Juan Patino, BMI/Furious Rose, BMI/Music Corp. Of America, BMI) HL
12	LET'S RIDE	(Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI/Big P, BMI)
91	LIGHT IN YOUR EYES	(EMI April, ASCAP/Tosha, ASCAP/Bases Loaded, ASCAP/MCA, ASCAP/EMI Christian, ASCAP) HL
18	LOOKING THROUGH YOUR EYES	(Warner-Tamerlane, BMI) WBM
62	LOVE YOU DOWN	(MCA, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP/Unicity, ASCAP) HL
16	MAKE EM' SAY UHH!	(Burrin Ave., BMI/Big P, BMI)
94	MOAN & GROAN	(GEMA/WB, ASCAP/Playhard, ASCAP/Ankine, ASCAP) WBM
19	MONEY, POWER & RESPECT	(Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Boomer X, ASCAP/Mystery Man, BMI/WB, ASCAP) HL/WBM
55	THE MUMMERS' DANCE	(Quinlan Road, SOCAN/Quinlan Road, BMI/Warner-Tamerlane, BMI) WBM
2	MY ALL	(Sony/ATV, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP) HL
33	MY HEART WILL GO ON	(Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TCF, ASCAP/Fox Film, BMI) HL
69	MY HEART WILL GO ON	(Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TCF, ASCAP) HL
36	NICE & SLOW	(So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
74	NINETY NINE (FLASH THE MESSAGE)	(EMI, ASCAP/Additions Hate, ASCAP/EMI April, ASCAP)
21	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
86	NOW THAT I FOUND YOU	(WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP) HL/WBM
93	ONE HEART AT A TIME	(V.L.S. ASCAP)
89	ONE OF THESE DAYS	(Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Rains, BMI) HL/WBM
70	OUT OF MY BONES	(MCA, ASCAP/Gary Burr, ASCAP/Sharonidipity, ASCAP/Puckaleisa, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) HL/WBM
58	THE PARTY CONTINUES	(EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throvin' Tantrums, ASCAP/All Seeing Eye, ASCAP/Cameo-5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
80	A PROMISE I MAKE	(PolyGram, ASCAP/Sondacekud, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI/Bases Loaded, ASCAP/MCA, ASCAP/Sunhill, BMI/Slick Boz, ASCAP) HL/WBM
54	PUSH IT	(Vibecrusher, BMI/Irving, BMI/Deadam, ASCAP/Almo, ASCAP/Careers-BMG, BMI/WB, ASCAP) HL/WBM
76	RAIN	(Bam Jams, BMI/MCA, BMI) HL
26	RAISE THE ROOF	(L.C.M. Deep South, BMI/Warner-Tamerlane, BMI/Ensign, BMI/Pha-eva-phat, BMI/Warner Chappell, BMI) HL/WBM
59	RECOVER YOUR SOUL	(William A. Bong, PRS/Warner-Tamerlane, BMI/Wretched, ASCAP/WB, ASCAP) HL/WBM

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	3	16	TOO CLOSE	NEXT (ARISTA) 4 wks at No. 1
2	1	4	MY ALL	MARIAH CAREY (COLUMBIA)
3	2	2	I GET LONELY	JANET (FEAT. BLACKSTREET) (VIRGIN)
4	4	16	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY) (NASHVILLE)
5	5	5	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)
6	7	7	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS (JIVE)
7	6	12	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)
8	8	15	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
9	9	10	LET'S RIDE	MONTELL JORDAN FEAT. MASTER P & SLICK THE SHOOKER (DEF JAM/MERCURY)
10	10	4	TURN IT UP (REMIX)/FIRE IT UP	BUSTA RHYMES (ELEKTRA/VEEG)
11	16	18	MAKE EM' SAY UHH!	MASTER P (NO LIMIT/PRIORITY)
12	13	8	I GOT THE HOOK UP!	MASTER P (NO LIMIT/PRIORITY)
13	17	7	LOOKING THROUGH YOUR EYES	LEANN RIMES (CURB)
14	15	10	RAISE THE ROOF	LUKE FEAT. NO GOOD BUT SO GOOD (LUKE ISLAND)
15	11	11	VICTORY	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
16	12	9	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIMI) (BAD BOY/ARISTA)
17	21	10	THIS KISS	FAITH HILL (WARNER BROS. (NASHVILLE))
18	19	13	I WANT YOU BACK	'N SYNC (RCA)
19	29	7	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
20	22	10	CHEERS 2 U	PLAYA (DEF JAM/MERCURY)
21	18	8	SECOND ROUND K.O.	CANIBUS (UNIVERSAL)
22	33	2	HEAVEN'S WHAT I FEEL	GLORIA ESTEFAN (EPIC)
23	23	18	THEY DON'T KNOW	JON B. (YAG YUM/550 MUSIC)
24	26	17	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
25	14	16	ROMEO AND JULIET	SYLK-E. FINE FEAT. CHILL (GRAND JURY/RCA)
26	32	50		

MAY 30, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	2	1	16	TOO CLOSE ▲ KAYGEE, D. LIGHTY, K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
2	1	2	4	MY ALL M. CAREY, W. AFANASIEFF (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	1
3	4	3	16	YOU'RE STILL THE ONE ▲ R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568452	2
4	3	—	2	I GET LONELY J. JAM, T. LEWIS, J. JACKSON, T. RILEY (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) RCA 38631	3
5	5	4	7	EVERYBODY [BACKSTREET'S BACK] ● D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42510	4
6	6	6	12	IT'S ALL ABOUT ME D. PEARSON (D. PEARSON, M. ANDREWS, N. DUDLEY, T. HORN, J. JEZCAL, K. G. LANGAN, P. MORLEY)	◆ MYA & SISQO (C) (D) UNIVERSITY 97024/ATLANTIC	6
7	8	8	5	THE ARMS OF THE ONE WHO LOVES YOU ● G. ROCHE (D. WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	7
8	7	7	26	TRULY MADLY DEEPLY ● C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
9	9	9	10	ALL MY LIFE J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
10	10	5	15	BODY BUMPIN' YIPPIE-YI-YO ▲ E. ROBINSON (F. OAVIS, E. GRAY, M. GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	5
11	12	14	8	SEX AND CANDY J. WOZNIAK (J. WOZNIAK)	◆ MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	8
12	11	10	13	LET'S RIDE ▲ T. BISHOP (M. JORDAN, MASTER P, SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (C) (D) (T) DEF JAM 568475/MERCURY	2
13	15	13	13	I WANT YOU BACK ● D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ 'N SYNC (C) (D) (T) (V) (X) RCA 65348	13
14	13	12	4	TURN IT UP [REMIX]/FIRE IT UP BUSTA RHYMES (T. SMITH, G. LARSON, S. PHILLIPS)	◆ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	10
15	14	11	11	FROZEN MADONNA, W. ORBIT, P. LEONARDO (MADONNA, P. LEONARDO)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17244/WARNER BROS.	2
16	25	16	18	MAKE EM' SAY UHH! ● KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	16
17	17	19	14	GETTIN' JIGGY WIT IT POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	1
18	27	27	7	LOOKING THROUGH YOUR EYES ● W. C. RIMES (C. SAGER, D. FOSTER)	◆ LEANN RIMES (C) (D) (V) CURB 73055	18
19	19	17	9	MONEY, POWER & RESPECT ● D. ANGELETTIE, R. LAWRENCE (S. JACOBS, J. PHILLIPS, D. STYLES, E. SIMMONS, D. ANGELETTIE, R. LAWRENCE, J. SMITH)	◆ THE LOX [FEATURING DMX & LIL' KIM] (C) (D) (T) (X) BAD BOY 79136/ARISTA	17
20	28	29	8	I GOT THE HOOK UP! KLC, SONS OF FUNK (MASTER P, SONS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	20
21	16	18	27	NO, NO, NO ▲ W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78518	3
22	21	20	11	VICTORY ● STEVE J., S. COMBS (C. WALLACE, J. PHILLIPS, S. COMBS, S. JORDAN, B. CONTI)	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	19
				*** Hot Shot Debut ***		
23	NEW		1	THE BOY IS MINE R. JERKINS, D. AUSTIN, BRANDY (R. JERKINS, BRANDY, L. DANIELS, F. JERKINS III, J. TEJEDA)	◆ BRANDY & MONICA (C) (D) (T) (V) (X) ATLANTIC 84089	23
24	20	22	24	TOGETHER AGAIN ● J. JAM, T. LEWIS, J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	1
25	22	25	26	HOW'S IT GOING TO BE S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN)	◆ THIRD EYE BLIND (C) (D) (T) (X) ELEKTRA 64130/EEG	9
26	30	30	10	RAISE THE ROOF L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 572250/ISLAND	26
27	31	31	50	HOW DO I LIVE ▲ C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
28	NEW		1	ADIA P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13497	28
29	34	—	2	HEAVEN'S WHAT I FEEL E. ESTEFAN JR., T. MORAN (K. SANTANDER)	◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78875	29
30	33	42	9	SAY IT S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341302/RED ANT	30
				*** Greatest Gainer/Sales ***		
31	45	35	11	THIS KISS B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	31
32	32	32	31	I DON'T WANT TO WAIT P. COLE (P. COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
33	24	24	14	MY HEART WILL GO ON ● W. AFANASIEFF, J. HORNER (J. HORNER, W. JENNINGS)	◆ CELINE DION (C) (D) 550 MUSIC 78825	1
34	18	15	16	ROMEO AND JULIET ● B. BALLERGAU, V. MERRITT (JOHN, WARNER JR., WINBUSH, MOORE)	◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA	6
35	23	23	18	WHAT YOU WANT ● N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	6
36	26	21	19	NICE & SLOW ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
37	38	49	18	THEY DON'T KNOW ● TIM & BOB (JON B., TIM & BOB)	◆ JON B. (C) (D) Y&Y 78793/550 MUSIC	29
38	29	28	25	DEJA VU [UPTOWN BABY] ● KNS (D. FAGEN, W. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	9
39	36	26	17	GONE TILL NOVEMBER ▲ W. JEAN (N. JEAN, T. KELLY, D. HARVEY, JR.)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	7
40	40	44	12	WHO AM I J. HARDING (M. DAVIS, J. HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARO 6160/VP	40
41	37	38	11	IMAGINATION J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. PERREN, D. RICHAROS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS.	37
42	35	33	8	SECOND ROUND K.O. W. JEAN, J. WONDER (G. WILLIAMS, N. JEAN, J. WONDER)	◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	28
43	43	43	10	CHEERS 2 U TIMBALAND (S. GARRETT, T. MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	43
44	44	37	41	YOU MAKE ME WANNA... ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	2
45	41	36	30	KISS THE RAIN D. CHIL (B. MYERS, E. BAZILIAN, D. CHIL)	◆ BILLIE MYERS (C) (D) UNIVERSAL 56140	15
46	39	41	14	GET AT ME DOG PK, GREASE (E. SIMMONS, A. FIELDS, D. BLACKMON, S. TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (C) (D) (M) (T) (X) DEF JAM 568862/MERCURY	39
47	48	—	2	WISHLIST B. O'BRIEN, PEARL JAM (E. VEDDER)	◆ PEARL JAM (D) (V) EPIC 78896	47
48	47	48	34	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ▲ C. THOMAS, G. MARTIN (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) (V) ROCKET 568108/A&M	1
49	42	39	5	CLOCK STRIKES TIMBALAND (T. MOSLEY, M. BARCLIFF, G. LARSON, S. PHILLIPS)	◆ TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	46	34	12	A ROSE IS STILL A ROSE ● L. HILL (L. HILL, J. W. BUSH, K. WITHROW, J. HOUSER, A. ALY, E. BRICKELL)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13465	26
51	51	51	7	THIS IS HOW WE PARTY REMEE, HOLGER (REMEE, HOLGER)	◆ S.O.A.P. (C) (D) CRAVE 78876	51
52	49	40	10	BITTER SWEET SYMPHONY YOUTH, THE VERVE (M. JAGGER, K. RICHARDS, R. ASHCROFT)	◆ THE VERVE (C) (D) VCHUT 38634/VIRGIN	12
53	50	45	11	DO FOR LOVE ● SOULSHOCK, KARLIN (T. SHAKUR, C. SHACK, K. KARLIN, B. CALDWELL, A. KETTNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	21
54	53	53	4	PUSH IT GARBAGE (GARBAGE, B. WILSON, R. CHRISTIAN, H. AZOR)	◆ GARBAGE (D) ALMO SOUNDS 89014/INTERSCOPE	52
55	54	52	13	THE NUMMERS' DANCE L. MCKENITT (L. MCKENITT)	◆ LOREENA MCKENITT (C) (D) (V) QUINLAN ROAD 17241/WARNER BROS.	18
56	NEW		1	SHORTY (YOU KEEP PLAYIN' WITH MY MIND) R. LAWRENCE, D. ANGELETTIE (R. LAWRENCE, D. ANGELETTIE, J. KNIGHT, N. J. WRIGHT, K. MURRAY, P. BROWN, R. RANG)	◆ IMAJIN FEAT. KEITH MURRAY (C) (D) (T) JIVE 42525	56
57	56	50	12	BYE BYE B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	43
58	52	47	13	THE PARTY CONTINUES ● J. DUPRI (J. DUPRI, DA BRAT, B. BLACKMON, N. LEFTENANT, C. SINGLETON, T. JENKINS)	◆ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	29
59	55	55	7	RECOVER YOUR SOUL C. THOMAS (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) ROCKET 568762/ISLAND	55
60	58	54	10	GITTY UP C. ELLIOTT, A. WEST (C. JAMES, R. MOORE, R. JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANTLON 570100/ISLAND	50
61	67	62	6	I JUST WANT TO DANCE WITH YOU T. BROWN, G. STRAIT (R. COOK, J. PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	61
62	57	56	17	LOVE YOU DOWN C. ROANE (M. RILEY)	◆ INOJ (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	25
63	72	66	9	I'M FROM THE COUNTRY T. BROWN (M. BROWN, R. YOUNG, S. WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	63
64	82	85	3	THERE'S YOUR TROUBLE P. WORLEY, B. CHANCEY (T. SILLERS, M. SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	64
65	66	71	6	DO YOUR THING T. OLIVER (T. OLIVER, M. C. ROONEY)	◆ 7 MILE (C) (D) CRAVE 78886	65
66	62	57	15	ARE YOU JIMMY RAY? ● C. FITZPATRICK (J. RAY, C. FITZPATRICK)	◆ JIMMY RAY (C) (D) (T) (X) EPIC 78816	13
67	63	63	11	JUST BE STRAIGHT WITH ME ● CRAIG B. SLOAN (THE SHOCKER, MASTER P, DESTINY'S CHILD, O'DELL, M. B. DICK)	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, M. B. DICK (C) (D) (T) NO LIMIT 53306/PRIORITY	57
68	64	65	9	THE UNFORGIVEN II B. ROCK, J. HETFIELD, L. ULRICH (J. HETFIELD, L. ULRICH, K. HAMMETT)	◆ METALLICA (C) (D) ELEKTRA 64114/EEG	59
69	65	61	12	MY HEART WILL GO ON ALMIGHTY ASSOCIATES (J. HORNER, W. JENNINGS)	◆ DEJA VU (C) (T) (X) INTERHIT 54020/PRIORITY	58
70	68	64	6	OUT OF MY BONES J. STROUD, B. GALLIMORE, R. TRAVIS (G. BLISS, S. VAUGHN, R. LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS (NASHVILLE) 59007	64
71	NEW		1	I HONESTLY LOVE YOU D. FOSTER, T. BROWN (P. ALLEN, J. BARRY)	◆ OLIVIA NEWTON-JOHN (C) (D) (V) MCA NASHVILLE 72053	71
72	59	59	16	TOO MUCH ABSOLUTE (SPICE GIRLS WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) VIRGIN 38630	9
				*** Greatest Gainer/Airplay ***		
73	77	86	19	IN A DREAM J. TUCCI, B. BROWN (R. TAYLOR-WEBER)	◆ ROCKELL (C) (T) (X) ROBBINS 72012	73
74	NEW		1	NINETY NINE [FLASH THE MESSAGE] W. JEAN, PRAS (J. FAHRENKROG-PETERSON, K. KARGES, J. FORTE)	◆ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	74
75	80	80	4	I DO [CHERISH YOU] C. CHAMBERLAIN (K. STEGALL, D. HILL)	◆ MARK WILLS (C) (D) (V) MERCURY (NASHVILLE) 568602	75
76	60	58	10	RAIN B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (D) RCA 65402	25
77	73	69	18	THE CITY IS MINE T. RILEY (S. CARTER, T. RILEY, G. GAMBLE, L. HUFF, G. FREY, J. TEMPCIN)	◆ JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC A-FELLA/DEF JAM 568592/MERCURY	52
78	69	70	10	STILL PO' PIMPIN' MR. LEE (D. ROY, D. SMITH, C. MITCHELL, L. WILLIAMS)	◆ DO OR DIE FEATURING JOHNNY P AND TWISTA (C) (D) (V) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	62
79	93	84	4	THAT'S WHY I'M HERE B. CANNON, N. WILSON (S. SMITH, M. A. SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399/RLG	79
80	70	73	11	A PROMISE I MAKE M. MORE, A. LOGAN (G. KENNEDY, W. KIRKPATRICK, T. SIMS, A. LOGAN, M. MORE)	◆ DAKOTA MOON (C) (D) ELEKTRA 64116/EEG	69
81	83	67	17	THEN WHAT? J. STROUD, C. WALKER (R. SHARP, J. VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17262/REPRISE (NASHVILLE)	65
82	61	60	15	STRAWBERRIES L. ALEXANDER, T. ROBERT, J. CARTER, P. RUSHEN, L. DAVIS, F. WASHINGTON)	◆ SMOOTH (C) (D) PERSPECTIVE 587595/A&M	49
83	85	90	5	DING-A-LING DA JOINT, D. RAHMING, Q. MAO, R. KEYZ (T. HALLUMS, D. RAHMING)	◆ HI-TOWN DJS (C) (D) (T) RESTLESS 72961	83
84	71	79	5	LET'S FORGET ABOUT IT J. PATINO, L. LOEB (J. PATINO, L. LOEB)	◆ LISA LOEB (C) (D) GEFEN 19424	71
85	NEW		1	HOOED ON A FEELING (OOGA-CHAKA) D. KASEN (M. JAMES)	◆ BABY TALK (X) PETER PAN 44097/PP1	85
86	89	—	2	NOW THAT I FOUND YOU K. STEGALL (J. D. MARTIN, P. BEGAUD, V. CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY (NASHVILLE) 568746	86
87	78	78	5	BLUE ON BLACK J. HARRISON (K. W. SHEPHERD, M. SELBY, T. SILLERS)	◆ KENNY WAYNE SHEPHERD BAND (C) (D) (V) REVOLUTION 17222	78
88	NEW		1	KNOW WHAT YOU MEAN D. KORTCHMAR (P. PIKE, W. SUTTON, S. BARRON)	◆ SISTER 7 (C) (D) ARISTA AUSTIN 13095/ARISTA	88
89	74	77	5	ONE OF THESE DAYS B. GALLIMORE, J. STROUD, T. MCGRAW (K. RAINES, M. POWELL, M. HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	74
90	81	83	7	COME OVER TO MY PLACE DAVINA (D. BUSSEY)	◆ DAVINA (C) (D) (T) LOUD 65448/RCA	81
91	79	81	16	LIGHT IN YOUR EYES EMOSIA (E. SLOAN, T. SIMS)	◆ BLESSID UNION OF SOULS (C) (D) (V) CAPITOL 58670	48
92	86	—	2	HAVE FUN, GO MAD M. MAGUIRE (B. MACKIN, P. TAYLOR)	◆ BLAIR (C) (D) JERSEY 55444/MCA	86
93	NEW		1	ONE HEART AT A TIME C. DOWNS, O. PACE (V. SHAW)	◆ VARIOUS ARTISTS (C) (D) ATLANTIC (NASHVILLE) 84117	93
94	76					

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

NO. 1 AGAIN: Next's "Too Close" (Arista) lost fewer Hot 100 chart points than the other singles in the chart's top five, so the single returns to the pole position for a second run. The last time a single returned to No. 1 after a previous run there was in 1994. After two weeks at No. 1, **Boyz II Men's** "On Bended Knee" (Motown) was bumped down by **Ini Kamozé's** "Here Comes The Hotstepper" (Columbia) for two weeks. "On Bended Knee" returned to No. 1 for four more weeks.

TOO SOON: Brandy and Monica's "The Boy Is Mine" (Atlantic) bows at No. 23 on the Hot 100 a week early due to street-date violations. The single scanned more than 7,000 units to land at No. 63 on Hot 100 Singles Sales. Billboard policy states that if enough retail accounts break street date to place a single in the top 75 of Hot 100 Singles Sales, that title enters the Hot 100. In April, **K-Ci & JoJo's** "All My Life" (MCA) endured a similar fate when the single scanned 8,500 units, landing at No. 61 on Hot 100 Singles Sales and at No. 15 on the Hot 100. After a full week of sales, "The Boy Is Mine" should make a run for the top of the Hot 100.

COULDA SHOULDA: Topping Hot 100 Airplay with 101 million audience impressions, **Natalie Imbruglia's** "Torn" (RCA) has reached the 100 million audience impressions milestone. Only three other songs have achieved this feat in the Broadcast Data Systems era: **Celine Dion's** "My Heart Will Go On," **Savage Garden's** "Truly Madly Deeply," and **Donna Lewis' "I Love You Always Forever."** Attention RCA brass: With airplay alone, "Torn" would be top 10 on the Hot 100; if the song sold only 78,000 pieces in its first week out, the single would bow at No. 1 on the Hot 100. How about it?

ANIMATED RELEASES: That dancing baby single, "Hooked On A Feeling (Ooga-Chaka)" by **Baby Talk** (Peter Pan/PPI), which Hot 100 Singles Spotlight told you about last issue, has scanned more than 7,000 units, landing at No. 65 on Hot 100 Singles Sales and bowing on the Hot 100 at No. 85. Baby Cha Cha isn't the only animated entity with a single out, as there are also two "South Park" 12-inches out. Brooklyn South Records has released "South Park Bounce" featuring a photo of Kenny on the label. The dance track samples **Brooklyn Bounce's** "Get Ready To Bounce" (Edel America) and features audio of "South Park's" foul-mouthed third-graders. There is also a Mr. Hanky bootleg called "Howdy Ho." The dance track features audio from the show's Christmas special, which first introduced the Christmas poo. We hope that "South Park" creators **Matt Stone** and **Trey Parker** read Billboard and will be inspired to release the real "Howdy Ho" during the Christmas holiday. Given the TV show's success, the single's chances of charting are assured. After all, **Insane Clown Posse's** "Santa's A Big Fat Bitch" (Island) was the only holiday title to bow on the Hot 100 last year.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

POLYGRAM ACCEPTS SEAGRAM BID

(Continued from page 5)

would be shut down, but some could be placed under new label groups.

"It depends how Doug Morris [chairman/CEO of Universal Music Group] feels about the creative heads of these entities," says an informed source.

PolyGram's artists include Elton John, Hanson, Boyz II Men, Sting, U2, Shania Twain, Public Enemy, and Andrea Bocelli. Some of Universal's acts are George Strait, Mary J. Blige, Trisha Yearwood, Erykah Badu, the Wallflowers, Guns N' Roses, and B.B. King.

Seagram also said it is "exploring the possible sale" of PolyGram's film unit, which has not been profitable yet. Although it owns a 1,500-film library that has value for movie companies like Seagram's Universal Pictures, Bronfman said the assets were "duplicative . . . and may be of more value to an outside buyer."

Meanwhile, Universal Home Video is poised to become a larger player if it absorbs PolyGram Video. The combined 1997 market share of the two video firms is 11.3% with \$955 million in revenue.

Another benefit of the acquisition would be the merger of PolyGram Music Publishing with Universal's MCA Music Publishing, creating the third-largest publishing company in the world after EMI Music Publishing and Warner/Chappell Music.

The deal is valued at 117 Dutch guilders (\$59) a PolyGram share, which may be taken all in cash or as a combination of 80% cash and 20% Seagram stock, valued at \$41.75 a share. Seagram said it would issue up to 47.9 million shares of common stock to make the purchase. To finance it, Seagram announced it would sell to the public its Tropicana orange juice subsidiary, which has an estimated value of \$3.5 billion-\$4 billion. Seagram also owns Time Warner stock valued at nearly \$1 billion that it could eventually sell to help pay for the buyout. Bronfman said the PolyGram purchase would add about \$6 billion in debt for Seagram for a total of \$8.5 billion-\$9 billion.

Seagram's bid is for the 25% of PolyGram owned by public shareholders as well as for the 75% stake Philips owns. Netherlands-based Philips could acquire up to \$2 billion

in Seagram stock as a result of this transaction, giving it a 12% stake in the company. Its president/CEO Cor Boonstra will join Seagram's board.

Including PolyGram, Seagram is a \$17.4 billion company, with about two-thirds of its revenue from entertainment. Seagram's other business—after divesting Tropicana—is wine and spirits.

Two other potential bidders apparently dropped out after looking over PolyGram's books, deciding that the company did not meet their investment criteria.

Who will run the merged music company remains a question. Bronfman hired Morris to head Universal Music, which had been last in market share, and by all measures he has done a good job in boosting its fortunes. Morris had previously headed Warner Music's U.S. operations.

It was the need to expand the international music business that led Bronfman to seek this takeover. He noted that two-thirds of Universal's revenue comes from North America, while three-fourths of PolyGram's comes from outside North America.

Panel OKs Mich. Concert-Attendance Bill

A Michigan bill that would regulate concert attendance by children under the age of 18 passed the state's Senate Committee on Families, Mental Health, and Human Services May 21. The bill, which would empower local city councils to decide whether specific concerts are harmful to minors, is slated for full Senate vote Wednesday (27) or Thursday (28).

Democratic Sen. Gary Peters, the only committee member to oppose the legislation, says the bill has serious constitutional and censorship issues. "This would have a chilling effect on artists" considering Michigan as a tour stop, he says.

The language of the original bill was modified in committee to include a provision allowing venues to challenge a city council's ruling

and take the issue to arbitration. In a letter dated May 20, the Recording Industry Assn. of America said the bill would act as "prior restraint" on expression and would prohibit future shows based on prior performances.

Despite opposition to the bill, Pearl Jam plans to play its sold-out Aug. 18 date in East Lansing, Mich., as well as an Aug. 23 Detroit show for which tickets went on sale May 21. "I think we'd be better off going and trying to offend as many people as we can," says Kelly Curtis, the band's manager. "I'm sure the band will have something to say about [the bill], because it's certainly a bad thing." The bill was introduced May 5 (Billboard, May 16).

EMI declared it was no longer in talks about a buyout. But most industry observers believe the company is still in play and that it is just a matter of time before it is acquired.

BY IRV LICHMAN

NEW YORK—Jim Fifield, who recently left his 10-year association with EMI Music, is moving west into a non-music industry to which he says he might, nonetheless, draw in music-related projects. Fifield is taking over the reins as president/CEO of the San Leandro, Calif.-based the North Face Inc., a designer and distributor of luxury outerwear, after serving on the company's board for the last two years (Billboard Bulletin, May 20). He replaces William N. Simon, who has shifted to vice chairman "while he pursues new interests," an announcement said. Fifield's stake in the North Face is further deepened by his purchase from the company of about \$14 million worth of newly issued common stock at open-

market prices, representing 5.9% of the total shares outstanding; the stock is traded on the Nasdaq exchange.

Fifield, considered a marketing expert, sees tie-in possibilities between his new relationship and the music industry. "In fact, we did a vest, complete with logo, for VH1 meetings in Colorado," he notes. "As a director of the company, I was always looking for special marketed tie-ins," adds Fifield, who says his music industry experience will be an important business tool. Before Fifield's 13-year association with music and video (he joined EMI Music after running CBS/Fox Video 1985-88), he was with General Mills for two decades, including as group executive VP of all consumer non-food operations.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	4	A MAN HOLDIN' ON	TY HERNDON (EPIC (NASHVILLE))
2	1	5	CRAZY FOR YOU	EBONI FOSTER (HENDRIX/MCA)
3	19	2	I WANNA GET NEXT TO YOU	CHRISTION (ROC-A-FELLA/DEF JAM/MERCURY)
4	12	10	IT WOULD BE YOU	GARY ALLAN (DECCA/MCA NASHVILLE)
5	—	1	HE GOT GAME	PUBLIC ENEMY (FEAT. STEPHEN STILLS) (DEF JAM/MERCURY)
6	14	9	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
7	9	6	THE MOST BEAUTIFUL GIRL	RAHEEM (TIGHT 2 DEF/BREAKAWAY)
8	—	1	SUNCHYME	DARIO G (ETERNAL/KINETIC/REPRISE)
9	5	11	SO IN LOVE WITH YOU	DUKE (4 PLAY/UNIVERSAL)
10	16	2	THERE GOES MY BABY	TRISHA YEARWOOD (MCA NASHVILLE)
11	6	7	YOU ONLY HAVE TO SAY YOU LOVE ME	HANNIAH JONES (ARIOLA DANCE/BMG LATIN)
12	13	15	YOU'LL NEVER KNOW	MINDY MCCREARY (BNA/RLG)
13	7	6	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)

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

EMI/CHRYSALIS

(Continued from page 10)

move has been in the pipeline for some time and that it predates both Wadsworth's appointment and the appointments of EMI Recorded Music president Ken Berry and EMI Music Publishing Worldwide president Marty Bandier to seats on the EMI Group board. According to the company spokeswoman, there are no implications for the Chrysalis imprint in Ireland, Spain, or France, the other European territories in which it operates.

EMI bought the Chrysalis label from owner Chris Wright in two 50% blocks in 1989 and 1991. Its roster now includes Robbie Williams, Catherine Wheel, Feline, World Party, and Philadelphia Bluntz. It also issues product from the Fun Lovin' Criminals, an act signed to EMI's Capitol label in the U.S.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	8	4	(SEX U UP) THE WAY YOU LIKE IT	L.F.O. (LYTE FUNKY ONES) (LOGIC)
15	4	4	LIL' RED BOAT	ANGEL GRANT (FLYTE TYME/UNIVERSAL)
16	17	10	PUT YOUR HEART INTO IT	SHERRIE AUSTIN (ARISTA NASHVILLE)
17	10	7	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)	SOUTHSIDE CONN X SHUN (HURRICANE/BREAKAWAY)
18	18	7	LOVE LETTERS	ALI (ISLAND)
19	11	7	JAM ON IT	CARDAN (FEAT. JERMAINE DUPRI) (PENALTY/TOMMY BOY)
20	15	3	RUTHLESS FOR LIFE	MC REN (RUTHLESS/EPIC)
21	—	1	WHAT U ON	LATANYA (BLUNT/TVT)
22	24	2	ALL MY LIFE	KRAZI & JUDO (UNDER THE COVER)
23	—	1	I'LL BE THERE FOR YOU	SOLID HARMONIE (JIVE)
24	21	3	I SAW THE LIGHT	HAL KETCHUM (CURE)
25	—	1	TORN	NATALIE BROWNE (INTERHIT/PRIORITY)

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 30, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				No. 1		
1	1	—	2	GARTH BROOKS	THE LIMITED SERIES	1
2	3	2	7	SOUNDTRACK	CITY OF ANGELS	2
3	4	—	2	LEANN RIMES	SITTIN' ON TOP OF THE WORLD	3
4	2	1	3	DAVE MATTHEWS BAND	BEFORE THESE CROWDED STREETS	1
5	6	3	23	SOUNDTRACK	TITANIC	1
				Hot Shot Debut		
6	NEW	—	1	HANSON	3 CAR GARAGE: THE INDIE RECORDINGS '95-'96	6
7	7	—	2	VONDA SHEPARD	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
8	10	7	40	BACKSTREET BOYS	BACKSTREET BOYS	4
				Greatest Gainer		
9	13	4	4	GEORGE STRAIT	ONE STEP AT A TIME	2
10	9	6	26	CELINE DION	LET'S TALK ABOUT LOVE	1
11	14	10	28	SHANIA TWAIN	COME ON OVER	2
12	12	8	57	SAVAGE GARDEN	SAVAGE GARDEN	3
13	NEW	—	1	GARBAGE	VERSION 2.0	13
14	11	5	3	BIG PUNISHER	CAPITAL PUNISHMENT	5
15	15	11	48	K-CI & JOJO	LOVE ALWAYS	6
16	8	—	2	FIEND	THERE'S ONE IN EVERY FAMILY	8
17	17	9	4	FAITH HILL	FAITH	7
18	5	—	2	TORI AMOS	FROM THE CHOIRGIRL HOTEL	5
19	16	12	10	NATALIE IMBRUGLIA	LEFT OF THE MIDDLE	10
20	24	27	4	SOUNDTRACK	BULWORTH — THE SOUNDTRACK	20
21	20	20	25	GARTH BROOKS	SEVENS	1
22	21	16	63	MATCHBOX 20	YOURSELF OR SOMEONE LIKE YOU	5
23	18	14	11	MADONNA	RAY OF LIGHT	2
24	23	17	25	WILL SMITH	BIG WILLIE STYLE	10
25	26	22	35	USHER	MY WAY	4
26	19	13	6	SOUNDTRACK	I GOT THE HOOK-UP!	3
27	NEW	—	1	SOUNDTRACK	STREETS IS WATCHING	27
28	NEW	—	1	XSCAPE	TRACES OF MY LIPSTICK	28
29	22	21	10	ERIC CLAPTON	PILGRIM	4
30	34	28	33	CREED	MY OWN PRISON	22
31	25	18	9	SOUNDTRACK	THE PLAYERS CLUB	10
32	35	30	26	MARCY PLAYGROUND	MARCY PLAYGROUND	21
33	41	39	34	JON B.	COOL RELAX	33
34	36	42	10	FASTBALL	ALL THE PAIN MONEY CAN BUY	34
35	38	41	14	CHERRY POPPIN' DADDIES	ZOOT SUIT RIOT	35
36	NEW	—	1	LENNY KRAVITZ	5	36
37	30	31	34	BRIAN MCKNIGHT	ANYTIME	13
38	32	34	44	SARAH MCLACHLAN	SURFACING	2
39	46	29	50	TIM MCGRAW	EVERYWHERE	2
40	28	26	3	PUBLIC ENEMY	HE GOT GAME (SOUNDTRACK)	26
41	31	25	4	JIMMY PAGE & ROBERT PLANT	WALKING INTO CLARKSDALE	8
42	39	37	38	MASTER P	GHETTO D	1
43	44	38	28	SPICE GIRLS	SPICEWORLD	3
44	54	49	22	NEXT	RATED NEXT	44
45	53	45	43	PUFF DADDY & THE FAMILY	NO WAY OUT	1
46	40	33	32	JANET	THE VELVET ROPE	1
47	47	44	58	THIRD EYE BLIND	THIRD EYE BLIND	25
48	50	46	35	MARIAH CAREY	BUTTERFLY	1
49	29	24	3	VARIOUS ARTISTS	LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC	24
50	33	35	6	BONNIE RAITT	FUNDAMENTAL	17
51	43	32	6	GOODIE MOB	STILL STANDING	6
52	37	19	3	WC	THE SHADIEST ONE	19
53	52	—	2	SOUNDTRACK	WOO	52

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
54	27	15	3	JIMMY BUFFETT	DON'T STOP THE CARNIVAL	15
55	49	40	13	SILKK THE SHOCKER	CHARGE IT 2 DA GAME	3
56	42	36	6	DO OR DIE	HEADZ OR TAILZ	13
57	55	47	7	MONTELL JORDAN	LET'S RIDE	20
58	NEW	—	1	TRACY BYRD	I'M FROM THE COUNTRY	58
59	NEW	—	1	OLIVIA NEWTON-JOHN	BACK WITH A HEART	59
60	NEW	—	1	MASSIVE ATTACK	MEZZANINE	60
61	64	54	26	METALLICA	RELOAD	1
62	61	48	4	STEVE WARINER	BURNIN' THE ROADHOUSE DOWN	41
63	56	63	36	LEANN RIMES	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
64	51	43	9	C-MURDER	LIFE OR DEATH	3
65	65	53	29	MASE	HARLEM WORLD	1
66	62	60	39	FLEETWOOD MAC	THE DANCE	1
67	63	50	47	WYCLEF JEAN FEAT. REFUGEE ALLSTARS	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
68	69	62	27	LSG	LEVERT.SWEAT.GILL	4
69	57	58	33	LOREENA MCKENNITT	THE BOOK OF SECRETS	17
70	60	52	15	SOUNDTRACK	THE WEDDING SINGER	5
71	71	66	32	EVERCLEAR	SO MUCH FOR THE AFTERGLOW	33
72	45	56	24	ANDREA BOCELLI	ROMANZA	37
73	58	59	8	ARETHA FRANKLIN	A ROSE IS STILL A ROSE	30
74	70	78	8	SEMISONIC	FEELING STRANGELY FINE	70
75	48	23	3	MICHAEL W. SMITH	LIVE THE LIFE	23
76	73	64	67	SPICE GIRLS	SPICE	1
77	67	61	15	PEARL JAM	YIELD	2
78	98	95	31	GREEN DAY	NIMROD.	10
79	66	74	67	PAULA COLE	THIS FIRE	20
80	84	80	16	DIXIE CHICKS	WIDE OPEN SPACES	80
81	82	72	4	MYA	MYA	72
82	72	65	8	'N SYNC	'N SYNC	63
83	79	81	32	KENNY WAYNE SHEPHERD BAND	TROUBLE IS...	74
84	NEW	—	1	CONCENTRATION CAMP	DA HOLOCAUST	84
85	NEW	—	1	SONIC YOUTH	A THOUSAND LEAVES	85
				Pacesetter		
86	123	—	2	VARIOUS ARTISTS	PURE FUNK	86
87	74	68	33	THE VERVE	URBAN HYMNS	23
88	59	67	6	ANDREA BOCELLI	ARIA — THE OPERA ALBUM	59
89	75	73	38	TRISHA YEARWOOD	(SONGBOOK) A COLLECTION OF HITS	4
90	81	77	35	BROOKS & DUNN	THE GREATEST HITS COLLECTION	4
91	80	71	47	ROBYN	ROBYN IS HERE	57
92	68	51	3	FRED HAMMOND & RADICAL FOR CHRIST	(PAGES OF LIFE) CHAPTERS I & II	51
93	93	86	13	DESTINY'S CHILD	DESTINY'S CHILD	67
94	86	131	22	SOUNDTRACK	ANASTASIA	41
95	90	82	12	BIG BAD VOODOO DADDY	BIG BAD VOODOO DADDY	64
96	77	57	7	GANG STARR	MOMENT OF TRUTH	6
97	83	70	27	TIMBALAND AND MAGOO	WELCOME TO OUR WORLD	33
98	87	76	34	CHUMBAWAMBA	TUBTHUMPER	3
99	110	109	21	CHICO DEBARGE	LONG TIME NO SEE	86
100	94	96	52	FOO FIGHTERS	THE COLOUR AND THE SHAPE	10
101	88	75	38	MARTINA MCBRIDE	EVOLUTION	24
102	76	55	4	RANDY TRAVIS	YOU AND YOU ALONE	49
103	116	83	36	AQUA	AQUARIUM	7
104	104	117	7	FUEL	SUNBURN	104
105	95	—	2	JOHN MICHAEL MONTGOMERY	LEAVE A MARK	95
106	92	125	34	BOYZ II MEN	EVOLUTION	1
107	99	84	22	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
108	97	91	54	HANSON	MIDDLE OF NOWHERE	2

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units. *Recording Industry Assn. of America (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.

LAYZIE, WISH, KRAYZIE & FLESH INVITE YOU TO THEIR FAMILY REUNION



MO THUGS FAMILY SCRIPTURES
CHAPTER II: FAMILY REUNION



FEATURING: LAYZIE BONE, KRAYZIE BONE,
WISH BONE, FLESH-N-BONE

SHIPPING GOLD, IN STORES MAY 26
INCLUDES THE HIT SINGLE AND VIDEO
ALL GOOD

FEATURING KRAYZIE BONE & FELECIA



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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
109	115	103	30	BARENAKED LADIES ● REPRIS 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
110	91	114	53	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
111	85	98	26	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
112	113	110	94	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
113	109	105	35	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
114	119	107	61	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
115	100	99	27	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
116	108	90	35	BEN FOLDS FIVE ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
117	107	101	6	STABBING WESTWARD COLUMBIA 69329 (10.98 EQ/16.98)	DARKEST DAYS	52
118	120	112	28	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 55512Q/A&M (10.98 EQ/17.98)	PURE DISCO 2	71
119	105	92	9	VAN HALEN WARNER BROS. 46662 (10.98/17.98)	VAN HALEN 3	4
120	102	87	6	JERRY CANTRELL COLUMBIA 68147* (10.98 EQ/16.98)	BOGGY DEPOT	28
121	NEW	1	1	SOUL ASYLUM COLUMBIA 67618* (10.98 EQ/16.98)	CANDY FROM A STRANGER	121
122	124	111	44	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
123	132	132	7	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	123
124	111	89	11	SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	4
125	103	69	4	SONS OF FUNK NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK	44
126	146	118	16	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	95
127	114	106	7	THE CARPENTERS A&M 540838 (10.98 EQ/17.98)	LOVE SONGS	106
128	174	200	3	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	128
129	122	102	38	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
130	117	115	48	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
131	142	124	5	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	67
132	118	97	46	RADIOHEAD ▲ CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
133	106	88	7	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	8
134	101	79	8	CAPPADONNA ● RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE	3
135	125	108	18	THE LOX ● BAO BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	3
136	148	123	28	SAMMY KERSHAW ● MERCURY (NASHVILLE) 536318 (10.98 EQ/16.98)	LABOR OF LOVE	49
137	133	104	56	GEORGE STRAIT ▲ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
138	139	121	8	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98) HS	RAW SYLK	121
139	NEW	1	1	SOUNDTRACK CURB/WARNER SUNSET 83097/AG (10.98/17.98)	QUEST FOR CAMELOT	139
140	121	122	27	ENYA ▲ REPRIS 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
141	137	116	9	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
142	134	130	14	SOUNDTRACK RCA VICTOR 68904 (10.98/17.98)	THE FULL MONTY	99
143	130	113	39	CLINT BLACK ● RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
144	136	129	26	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
145	96	148	27	BARBRA STREISAND ▲ COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
146	163	170	28	B.B. KING ● MCA 11711 (10.98/17.98)	DEUCES WILD	73
147	157	149	13	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	123
148	112	126	12	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE	71
149	152	143	7	SANTANA COLUMBIA 65561 (10.98 EQ/16.98)	THE BEST OF SANTANA	107
150	140	134	9	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
151	151	133	6	SELENA EMI LATIN 94110 (19.98/30.98)	ANTHOLOGY	131
152	NEW	1	1	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	152
153	160	146	27	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
154	NEW	1	1	CHICAGO REPRIS 46911/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967-1998 VOLUME II	154
155	164	162	42	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
156	194	181	46	PRODIGY ▲ XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1

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
157	171	154	36	VARIOUS ARTISTS ▲ ESPN PRESENTS: JOCK JAMS VOLUME 3 TOMMY BOY 1214 (12.98/17.98)	ESPAN PRESENTS: JOCK JAMS VOLUME 3	23
158	138	150	35	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
159	150	128	8	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	81
160	145	145	5	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 55561Q/A&M (15.98 EQ/19.98)	THE ONE AND ONLY LOVE ALBUM	145
161	159	196	97	LEANN RIMES ▲ CURB 77821 (10.98/15.98)	BLUE	3
162	156	155	38	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
163	172	166	7	ALL SAINTS LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	113
164	135	100	6	AZ NOO TRYBE 56715*/VIRGIN (10.98/16.98)	PIECES OF A MAN	22
165	170	144	61	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
166	183	151	8	PLAYA DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	86
167	78	—	2	BAD RELIGION ATLANTIC 83094*/AG (10.98/16.98)	NO SUBSTANCE	78
168	127	156	28	YANNI ▲ VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
169	176	152	46	CLAY WALKER ▲ GIANT (NASHVILLE) 24674/WARNER BROS. (NASHVILLE) (10.98/16.98)	RUMOR HAS IT	32
170	147	140	8	PROPELLERHEADS DREAMWORKS 50031*/GEFFEN (8.98/12.98)	DECKSANDRUMSANDROCKANDROLL	100
171	169	137	20	UNCLE SAM ● STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	68
172	128	120	9	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	107
173	175	169	85	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
174	162	119	29	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
175	167	—	2	VARIOUS ARTISTS OPEN MIC 1129*/RAWKUS (13.98/17.98)	LYRICIST LOUNGE VOLUME ONE	167
176	144	142	51	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
177	RE-ENTRY	3	3	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA VOLUME 4	160
178	182	135	7	COCOA BROVAZ DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	21
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182	126	186	11	MICHAEL CRAWFORD ATLANTIC 83076/AG (10.98/16.98)	ON EAGLE'S WINGS	57
183	185	185	10	SEVENDUST TVT 5730 (10.98/15.98) HS	SEVENDUST	165
184	158	141	18	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) HS	GROWING PAINS	91
185	180	161	23	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40
186	155	139	56	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
187	153	158	16	VARIOUS ARTISTS ● WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS VERITY 43109 (17.98/19.98)	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	100
188	173	165	88	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
189	RE-ENTRY	25	25	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/GEFFEN (8.98/12.98)	VEGAS	92
190	141	164	8	GEORGE WINSTON WINDHAM HILL 11266 (10.98/17.98)	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS	137
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193	198	174	29	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
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195	200	182	12	VARIOUS ARTISTS WWF WORLD WRESTLING FEDERATION THE MUSIC VOL. 2 KOCH 8709 (10.98/16.98)	WWF WORLD WRESTLING FEDERATION THE MUSIC VOL. 2	165
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197	161	171	28	VARIOUS ARTISTS ▲ SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
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BETWEEN THE BULLETS™



by Geoff Mayfield

THE MAN AND HIS MUSIC: Like vultures circling potential prey, reporters from the consumer and business press had been phoning me since late last year, asking how many dollars the music industry would realize by sales that following the passing of **Frank Sinatra**. Other than noting that news of a musician's death is almost always a catalyst for sales bumps, my answer was that it is impossible to predict the impact of a multi-generational icon's exit.

In the wake of Sinatra's death May 14 (see tribute, beginning on page 20), the answer begins to unfold on this issue's Top Pop Catalog Albums, where six of the legend's titles make first-time appearances, including three in the top 10. Two of those six never reached The Billboard 200.

Leading Ol' Blue Eyes' pack is the 1990 title "Sinatra Reprise—The Very Good Years," a distillation of his four-CD Reprise box, which enters the catalog list at No. 2 with 18,000 units. If it were eligible for the big chart, the two-CD anthology would rank No. 73. Bubbling under The Billboard 200 is a 1997 Reprise compilation, "The Very Best Of Frank Sinatra." The combined sales of just the seven aforementioned titles represent more than 60,000 units—impressive when you consider there were only three shopping days from the time Sinatra's death made the news until the close of the chart week (which ended at midnight, May 17).

Sinatra could loom even larger on next issue's charts. In the first five days following his death, WEA Distribution, EMI Music Distribution, and Sony Music Distribution shipped more than 1.5 million units of Sinatra albums to stores.

ROUND TWO: Last week, **Garth Brooks'** "The Limited Series" became the first boxed set to reach No. 1 in the SoundScan era, so it now becomes the only box in that era to rank No. 1 for two weeks. With a second-week decline of 49%, it sells a still-mighty 190,000 units for the week, 13.5% more than the runner-up "City Of Angels" soundtrack (167,500 units).

With the Brooks box, 10 multi-disc albums have topped The Billboard 200 since May 1991, when the chart picked up SoundScan data (the nine others were all doubles). Of those other nine, only three managed to experience smaller percentage declines in the second week: **Michael Jackson's** "HIStory: Past, Present And Future—Book 1" (-32.7%), **the Beatles'** "Anthology 1" (-47%), and **the Smashing Pumpkins'** "Mellon Collie And The Infinite Sadness" (-48%).

Capitol Nashville president **Pat Quigley** estimates that about 50% of stores were out of stock on the Brooks box for at least part of the tracking week, which makes the second-week sum even more impressive.

ON DECK: **Garth Brooks'** reign will likely end next issue, as Def Jam camp rapper **DMX** is a threat to make a chart-topping debut. "It's Dark And Hell Is Hot" shipped more than 700,000 units; distributing label Mercury estimates the title moved about 100,000 units in its first day. Another rapper, Universal's **Eightball**, who shipped about 600,000 units, will make big chart noise, as will R&B rookie **Sparkle**, who ships through Interscope.

CATALOG LOG: **Celine Dion's** "Falling Into You" becomes the third multi-platinum album to move to Top Pop Catalog Albums in the last four weeks. It ranks at No. 4, while **Dave Matthews Band's** "Crash" ranks No. 7 and **Jewel's** "Pieces Of You" ranks No. 10. **Master P's** gold-certified "Ice Cream Man" has also shifted to the catalog list (No. 43).

Albums are deemed catalog when they are 2 years old and rank below No. 100 on The Billboard 200, criteria that also removed **George Strait's** "Blue Clear Sky" and **Mindy McCready's** "Ten Thousand Angels" from Top Country Albums within the last five weeks. Other titles that have moved to catalog status during that time (the Billboard charts on which they last appeared): **Secret Garden's** "Songs From A Secret Garden" (Top New Age Albums), **Louis Armstrong's** "Greatest Hits" (Top Jazz Albums), and **Richard Smallwood's** "Adoration: Live In Atlanta" (Top Gospel Albums).

SEE: TV was a big plank in the launch of the new **Hanson** album, which snags the Hot Shot Debut at No. 6 with more than 116,000 units. On May 8, four days before "3 Car Garage" hit stores, the teens primed the pump with an episode of "Live From The 10 Spot." During the album's first week, Hanson also played "Late Show With David Letterman" and "The Rosie O'Donnell Show."

Also pulling a **Letterman/O'Donnell** double play during the same May 11-15 broadcast week was **Faith Hill**, who parlays the exposure into a 4,000-unit gain, good for bullets at No. 5 on Top Country Albums and No. 17 on The Billboard 200.

DELAY EXPECTED IN HOUSE VOTE ON WIPO TREATIES

(Continued from page 10)

In the U.S., parties affected by the WIPO treaties have been wrestling for leverage in negotiations for nearly three years. U.S. ratification will have a great influence on the actions of other nations, according to Darrell Pantheire, the International Federation of the Phonographic Industry's legal executive overseeing the WIPO treaties matter.

In the European Union, a Copyright Directive now passing through the political arena states that all EU nations plus the EU itself must ratify the WIPO treaties simultaneously—a slow process (Billboard, Nov. 22, 1997). Furthermore, nations on the EU's eastern border have stated that they will not ratify until the EU has done so.

In other Washington music industry news, several original members

of classic rock'n'roll and soul music groups were to appear at a hearing May 21 to request new legislation that would protect artists against imposter "knockoff" groups.

Mary Wilson of the Supremes, Sam Moore of Sam & Dave, Bill Cunningham of the Box Tops, Herb Reed of the Platters, Charlie Thomas of the Drifters, and Joe Terry of Danny & the Juniors are among the artists expected to appear. The artists will ask lawmakers to modify outmoded provisions in the Lanham Act of 1947 that allow bogus groups to represent the original hitmakers. Legislation is expected to be introduced after the May recess.

This article was prepared by Bill Holland in Washington, D.C., with assistance by Jeff Clark-Meads in London.

WMG ACQUIRES RHINO ENTERTAINMENT CO.

(Continued from page 10)

worth a lot more five or 10 years down the road? Probably."

Meanwhile, Rhino founders Richard Foos and Harold Bronson will retain their respective positions of president and managing director at Rhino Entertainment as part of their new five-year employment contracts with WMG. No operational or management changes will occur.

Under the agreement's terms, Rhino will be charged with catalog for all WMG affiliate labels except in the case of certain acts. Elektra, for example, will retain control over marketing the Doors catalog.

"The idea is that some of this stuff markets itself, and in those cases, the labels and Rhino feel there is little that can be done to add to it," says a source. "Looking at acts like Led Zeppelin or the Doors, the things that sell in and of themselves, they don't need the push and marketing focus Rhino brings to the table."

According to the source, there is already a list of projects that Rhino has signed on to market along with the respective labels. Artists or their estates will be consulted when appropriate.

Rhino will share profits with the labels based upon how much revenue it can generate above what the labels estimate they could make working the projects themselves.

The source says that while there was no contract rider in Rhino's original joint venture with Atlantic that led to the recent buyout, the deal has long been expected.

"The understanding when the Atlantic joint venture was being put together was that if it proved to be a successful experiment—if

Rhino was great at marketing catalog and unreleased product from Atlantic—then they would look seriously at expanding their role within the music group."

In a statement issued to Billboard May 20, WMG co-chairman/co-CEO Bob Daly says, "I've gotten to know Harold and Richard over the last two years and have come to appreciate their remarkable creative and marketing skills. I'm very excited that they are now full members of the Warner family and will be working to help us realize the potential of our extraordinary catalog."

LARRY LeBLANC

Recording Academy In Canada Names Kulin Chairman, Falle Prez

TORONTO—Stan Kulin, chairman of Warner Music Canada, has been elected as the first-ever chairman of the Canadian Academy of Recording Arts and Sciences (CARAS), co-producer of the annual Juno Awards.

Daisy Falle has been named president of CARAS, replacing Lee Silversides, who resigned last month after four years in the post. Both appointments are effective immediately.

Kulin is retiring June 30 as chairman of Warner Music Canada. Prior to joining Warner Music Canada in 1982 as senior VP of marketing, sales and distribution, he had been senior VP at Sony Records of Canada. Falle has been with CARAS since its inception in 1974, most recently as executive director.

"This position keeps me involved in an industry I love," says Kulin, who is relocating from Toronto to Calgary, Alberta. "Daisy will be doing all the day-to-day work, and I will be providing advice. [CARAS] has been going through some rough times. It has been unfairly criticized by a lot of people from the sidelines. Hopefully, I can draw these people into [supporting the Junos]."

This Week's
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Exclusive Concert Reviews

Loseling Institute Benefit Featuring Patti Smith, Sheryl Crow, Joan Osborne, and Philip Glass
Center Stage, Atlanta
Savoy-Doucet Cajun Band
Tramps, N.Y.

Exclusive Album Reviews

Michael Brecker Quartet
"Two Blocks From The Edge"
(Impulse!)
Joe Ely
"Twistin' In The Wind"
(MCA Nashville)
Corey Glover
"Hymns"
(LaFace)
Pernice Brothers
"Overcome By Happiness"
(Sub Pop)

News Updates Twice Daily

Hot Product Previews Every Monday

A new **Billboard Challenge** begins every Thursday.
This week's champ is **Dave Bernstein** of Phoenix.

News contact: **Julie Taraska**
jtarsaka@billboard.com

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DISC MAKERS

White's 'The Entertainers' Published By Billboard Books

During May, Billboard Books is publishing "The Entertainers," a book that encapsulates the American Century in show business and documents a bygone era in cultural journalism. Billboard Editor In Chief Timothy White chronicles, on an intimate, one-to-one basis, the strides of leading figures in the lively arts.

Whether entering the private realms of James Cagney and Johnny Carson, being allowed to share

Muhammad Ali's solitude in the days before battling boxing champ George Foreman, or discussing the dark side of stardom with Julie Andrews, Bette Midler, John Travolta, Andy Kaufman, Goldie Hawn, Susan Sarandon, and the cast of "Star Wars," White spent weeks or months with each in the course of assembling some of the most famous

profiles ever published by Rolling Stone, The New York Times Magazine, Crawdaddy and other noted publications. Those profiles have been collected for the first time in "The Entertainers," each of them featuring additional interview material not included in the original works, as well as new forewords written specially for this remarkable show business anthology. Among "The Entertainers" many highlights:

- A previously unpublished dialogue with the late James Cagney at his Duchess County farm after he'd wrapped his starring role in his final feature film, "Ragtime." Cagney refuted with wit and frankness a wealth of assumptions regarding his career, besides disclosing his favorite (and least favorite) co-stars and di-

rectors, his early stints as a female impersonator and a dance instructor.

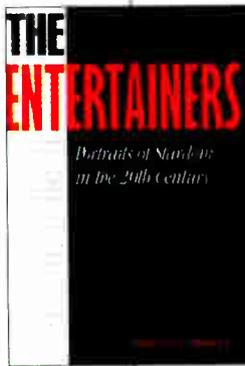
- An intimate and extensive interview with television legend Johnny Carson, including his earliest attempts at comedy writing, as well as previously unseen excerpts from his first comedic radio script, penned 50 years ago.

- Muhammad Ali's unprecedented candor in recalling everything from his first girlfriend to the pain of his exile from boxing when he refused to fight in the Vietnam-era U.S. Army. Ali's only public recitation of the electrifyingly prophetic "I Am The Master Of My Destiny" testament he composed privately prior to one of the most amazing comebacks in sports history.

- The untold saga of the Blues Bar, the derelict tavern in lower Manhattan that "Saturday Night Live" stars John Belushi and Dan Aykroyd once rented and ran as a private, unlicensed speakeasy, that later became the inspiration for the House of Blues chain.

- An unguarded look at the lives and work experiences of Walter Cronkite and Dan Rather, revealed through two in-depth interviews. The talks are presented in book form for the first time as "The CBS Evening News" celebrates its 50th anniversary this year.

All in all, "The Entertainers: Portraits of Stardom in the 20th Century" (which includes photos by Annie Leibovitz and others) captures an unforgettable era of show business achievement. Available in its \$24.95 hardbound edition at bookstores.



PERSONNEL DIRECTIONS

Linda Silver has joined Airplay Monitor in the newly created position of national chart manager.

As national chart manager, Silver will be responsible for the chart content of all four Monitors. She will work closely with Monitor's data provider, Broadcast Data Systems, and Monitor's existing chart managers and directors to make sure that Monitor charts remain the most accurate in



SILVER

the industry.

A 20-year radio veteran, Silver was most recently APD at adult top 40 WBIX New York in its previous tenures as WMXV, WDBZ, and WNSR. Her programming background also includes stints at WRQX (Mix 107.3) Washington, D.C., WXLK (K92) Roanoke, Va., and WHTZ (Z100) New York, where she was part of the legendary top 40's original on-air lineup.

'Chaka' Can And 'Honestly' Does

TWO NO. 1 HITS from 1974 are back on the Hot 100, albeit in amended versions. In April of that year, **Blue Swede** became the first Swedish group to top the Hot 100 when "Hooked On A Feeling" assumed pole position. The song, composed by **Mark James**, originally charted in 1968, when it was a top five hit for **B.J. Thomas**. It was adapted in 1971 by the U.K.'s **Jonathan King**, who added the "ooga-chaka" chant. The music industry icon had a No. 23 U.K. hit with his version, which was heard by **Bengt Palmers**, an A&R exec for EMI in Sweden. Palmers suggested the song to Blue Swede, who recorded it just for Scandinavia. But the song was such a big hit that it earned a U.S. release and was the first No. 1 on EMI in the U.S.



by Fred Bronson

Some 24 years later, the Blue Swede recording gained new notoriety when the producers of TV's "Ally McBeal" used the song as music behind the famed computer-generated dancing baby. That inspired the latest version of "Hooked On A Feeling," which now has "Ooga-Chaka" parenthetically attached. The single by **Baby Talk** on the Peter Pan label enters the Hot 100 at No. 85. As King's version didn't chart in the U.S., the Baby Talk single is the third "Hooked" to reach Billboard's pop singles list. Another new version of "Hooked" appears on **Vonda Shepard's** "Songs From Ally McBeal," which holds at No. 7 on The Billboard 200.

The other No. 1 from 1974 to reappear this issue is "I Honestly Love You," the first chart-topper for **Olivia Newton-John**. The song, written by **Jeff Barry** and **Peter Allen** (who intended to record it himself until it ended up with Newton-John), has been updated by Olivia with backing vocals by **Babyface**. By debuting

at No. 71, the single is already Newton-John's most successful chart entry since "The Rumour" went to No. 62 in September 1988. It's the artist's biggest title of the decade, as her only other Hot 100 appearance in the '90s was "I Need Love," which stopped at No. 96 in 1992. That single appeared on Geffen, but Newton-John is back on MCA, the label that released all of her major hits (aside from "Grease").

The newfound success of "I Honestly Love You" extends Newton-John's chart span to 27 years; she made her first appearance the week of May 29, 1971, with the debut of "If Not For You." But the single really extends Barry's chart span; he now has hits stretching back almost 38 years to **Ray Peterson's** "Tell Laura I Love Her."

The new "I Honestly Love You" hails from Newton-John's "Back With A Heart" album, which enters The Billboard 200 at No. 59. That makes it her highest-charting set since "Soul Kiss" peaked at No. 29 in 1985.

MINING A HIT: You can count the number of hit one-off female duets on one hand, even when you add this issue's Hot Shot Debut on the Hot 100, "The Boy Is Mine" by **Brandy** and **Monica** (Atlantic). To become the most successful one-time team-up of two female solo stars, Brandy and Monica would have to hit No. 1 and stay there for at least three weeks. That would beat the two-week reign of "No More Tears (Enough Is Enough)" by **Barbra Streisand** and **Donna Summer** (and would give both Brandy and Monica their first No. 1 pop hits).

The Brandy/Monica pairing teams two young artists; their combined age is 35. By comparison, the ages of the Streisand/Summer duo produced a grand total of 67.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998	1997	1998
TOTAL	271,391,000	291,029,000 (UP 7.2%)	CD	168,608,000 193,080,000 (UP 14.5%)
ALBUMS	222,719,000	241,625,000 (UP 8.5%)	CASSETTE	53,625,000 47,979,000 (DN 10.5%)
SINGLES	48,672,000	49,404,000 (UP 1.5%)	OTHER	486,000 566,000 (UP 16.5%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,927,000	11,507,000	2,420,000
LAST WEEK	LAST WEEK	LAST WEEK
14,983,000	12,460,000	2,523,000
CHANGE	CHANGE	CHANGE
DOWN 7%	DOWN 7.6%	DOWN 4.1%
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
12,549,000	10,022,000	2,527,000
CHANGE	CHANGE	CHANGE
UP 11%	UP 14.8%	DOWN 4.2%

YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION				
	1997	1998	1997	1998
NORTHEAST	9,580,000	10,383,000 (UP 8.4%)	SOUTH ATLANTIC	29,647,000 34,493,000 (UP 16.3%)
MIDDLE ATLANTIC	24,225,000	26,655,000 (UP 10%)	SOUTH CENTRAL	23,159,000 27,743,000 (UP 19.8%)
E. NORTH CENTRAL	28,743,000	32,307,000 (UP 12.4%)	MOUNTAIN	11,885,000 13,874,000 (UP 16.7%)
W. NORTH CENTRAL	11,621,000	13,473,000 (UP 15.9%)	PACIFIC	29,748,000 34,153,000 (UP 14.8%)

ROUNDED FIGURES

FOR WEEK ENDING 5/17/98

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



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E-mail: sbell@billboard.com



These were very good years.

Our Chairman of the Board was the original.

*There was only one Francis Albert
and there will never be another like him.*

We will miss you Frank.



*Bobby Weinstein and the Board of Directors of
The Songwriters' Hall of Fame*



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