



Capitol N'ville Preps Garth Box, Will Delete Catalog
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ADVERTISEMENTS



Warner Bros.
QUEST FOR CAMELOT
MUSIC FROM THE MOTION PICTURE

FEATURING
NEW RECORDINGS BY:

LeAnn Rimes
Steve Perry
The Corrs
Bryan White
& More

IN STORES MAY 5

CURB vs. AOL

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EMD Absorbs E-Prop; Links With Caroline

BY ED CHRISTMAN

NEW YORK—Ten months after EMI Music's U.S. operations underwent a restructuring, Ken Berry, who was named president of EMI Recorded Music during that shake-up, is moving to further fine-tune operations.

On March 29, Berry merged the year-old EMI-Capitol Entertainment
(Continued on page 102)



Capitol Nashville Paying Radio To Back-Announce

BY CHET FLIPPO

NASHVILLE—Saying that this is what country radio needs and what country music needs, Capitol Nashville president/CEO Pat Quigley is making a major investment in back-announcing singles on radio.

In what he termed a "huge commitment" to CBS Radio, Quigley is buying 10-second spots on CBS country stations to back-announce singles from select Capitol Nashville projects. The initial campaign, beginning April 20 and running through Christmas, will cost approximately a half-million dollars (Billboard Bulletin, April 2).

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FOLLOWS PAGE 56

COUNTRY MUSIC VETERANS SEEK PLACE ON RADIO DIAL

Cash Ad Stirs It Up Gold Lives On-Air

BY CHUCK TAYLOR

NEW YORK—While the country oldies radio format has massive reach



CASH



JONES



across much of the U.S.—thanks to 24-hour syndicated broadcasts and its presence on the satellite service DirecTV (see story, this page)—many
(Continued on page 99)

And thanks to local country gold outlet KRAK, he is able to tune in for a steady fix of all his favorites, from the 1960s through the '80s.
(Continued on page 99)

Virgin's Kravitz Crafts Appealing Musical Blend

BY LARRY FLICK

NEW YORK—With "5," Lenny Kravitz's first Virgin collection in three years, he has found a comfortable niche between the old-school rock/soul tone of his previous recordings and the futuristic electronic sound currently dominating the pop market. It's a musical blend that already has retail and radio salivating in anticipation of the album's worldwide release May 12.

The result of an eight-month recording marathon in New York and the Bahamas, during which Kravitz played many of the instruments himself, "5" darts from guitar-driven

tunes like the anthemic "Live" into loop-laden dance/hip-hop jams like "Black Velveteen" with notable ease. "Making this album, I felt like a kid with a box of crayons," he says. "And I used all the colors."

With such a wide variety of concepts and sounds in his music, Virgin was left with an embarrassment of riches—which initially made selecting a lead single tricky.

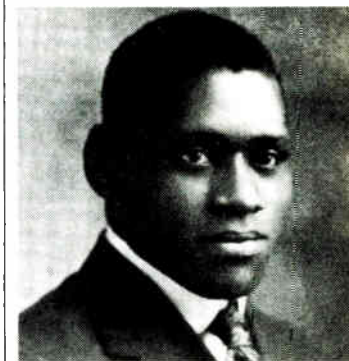
"At one point, we were considering up to six different cuts," says Nancy Berry, vice chairman of Virgin America/Virgin Worldwide. "It was a marvelous dilemma to be faced with."

The label eventually settled on "If"
(Continued on page 102)



KRAVITZ

MUSIC TO MY EARS



Song Of Freedom: Paul Robeson & The Power Of The Individual

PAGE 3



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MUSIC FROM THE MOTION PICTURE

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PAUL ROBESON'S SONG OF FREEDOM

We as a country should be cautious about whom we choose to recognize as our heroes, for we may one day be called upon as individuals to live up to such role models' legacies.

There appears to be a fitful but ongoing national search during this aimless period in our society for someone from our past who might remind us of our former purposefulness and tenacity. On Thursday (9), as we observe the beginning of the centenary year of Paul Robeson's birth, much is being made of the accomplishments of the celebrated scholar/athlete/singer/actor/orator/activist, who died Jan. 23, 1976, leaving behind a wide-ranging body of work as both an artist and a citizen. We seem to wish that, in remembering Robeson, the triumphant son of a runaway slave, we shall rediscover and be inspired by a bygone measure of the cultural mettle we currently lack.

Such a search is hopeless, however, because the simple fact is that Robeson, like all true heroes, was not merely a product of his times or cultural milieu but, more tellingly, of his own, self-nurtured spirit. Sadly, most of us are unwilling to be either as lonely in our ideals or as isolated in our dogged sense of justice and personal accountability as Robeson allowed himself to be. Paul believed in non-elective public service as the essence of citizenship and in art as the public crucible of the private conscience. Such doctrines distinguish leadership from opportunism, character from careerism, courage from timely convenience. They also typify the difficult, often thankless, and suitably self-revealing nature of democracy itself—the most demanding form of government extant—and they either thrive in the eternal present, fostered by others who cannot bring themselves to act in any other manner, or do not exist at all.

Robeson's own achievements endure undiminished. Still, recent articles in consumer publications have focused on his problematic film career (he made only 11 commercial features in America or overseas, the best being "The Emperor Jones" in 1933, "Song Of Freedom" in 1936, and "Proud Valley" in 1939), yet it is his stage appearances, musical recordings, and the speeches, writings, and positions articulated in his politics that give the most shining evidence of his gifts.

From Sunday (5) to July 31, the Jane Voorhees Zimmerli Art Museum on the New Brunswick campus of Robeson's alma mater, Rutgers, the State University of New Jersey, is presenting "Paul Robeson: Artist And Citizen," an exhibition (due to tour such cities as Los Angeles, New York, and Washington, D.C.) being organized in conjunction with concerts, symposiums, and the publication by Rutgers University Press of "Paul Robeson: Artist And Citizen," a book of 18 critical essays.

Robeson received a posthumous Grammy lifetime achievement award this year, an honor arriving in the wake of several recent archival and anthology releases of Robeson's recordings, most notably the beautifully packaged and annotated "Paul Robeson: Songs Of Free Men" (Sony Classical), issued as part of the "Masterworks Heritage" series, and "The Peace Arch Concerts" (Folk Era), which collects two live performances from 1952-53, during which the defiant Robeson (whose U.S. passport had been revoked for his civil-rights involvements) sang to crowds of some 40,000 from a flatbed truck parked inches from the U.S./Canadian border. The satiny bass-baritone of the broad-shouldered, 6-foot-3-inch vocalist resounds on both records as he and longtime piano accompanist Lawrence Brown offer studio or concert renditions of songs like Alfred Hayes and Earl Robinson's pro-labor anthem "Joe Hill." In Robeson's pulse-pounding, signature performance of "Ol' Man River" (from Broadway's "Show Boat"), he defi-

antly alters the familiar "tired of living, scared of dying" passage of the Oscar Hammerstein II/Jerome Kern classic to "I must keep fighting/Until I'm dying."

"The Peace Arch Concerts" also features one of Robeson's few speeches preserved on tape: his remarks on Aug. 16, 1953, spoken when the indefatigable freedom fighter experienced his darkest hours as an independent entertainer. Back in the 1940s, Robeson had been one of the world's top 10 concert draws, but his yearly earnings fell from \$100,000 to \$6,000 between 1947 and 1952 because the outspoken patriot dared to publicly link the plight of oppressed people throughout the globe—whether the Jews under Nazism, downtrodden colonial peoples of the Third World, or nonunionized black and white workers in the U.S. and the U.K. Suddenly his hugely popular recitals were canceled as the FBI threatened to foreclose the mortgages of promoters' halls and homes; government agents also photographed the license plates of concert attendees' cars for follow-up harassment. Robeson was black-listed from TV and radio, forfeiting his passport in 1950 to prevent any further foreign tours, and he was hauled before a 1956 session of the

House Committee on Un-American Activities. Asked why he didn't take up permanent residence in Russia, whose people he professed to hold "very dear," he told his congressional interrogators, as recounted in the text of "Paul Robeson: Artist And Citizen": "Because my father was a slave, and my people died to build this country, and I am going to stay here and have a part of it just like you. And no fascist-minded people will drive me from it! Is that clear?"

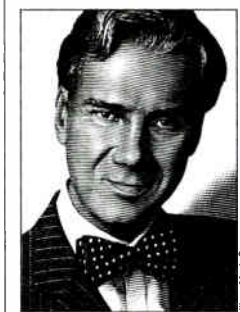
Born in the parsonage of the Witherspoon Street Presbyterian Church in Princeton, N.J., Paul Leroy Robeson was the seventh child of minister William Drew Robeson (who eluded his slave masters at 15 to join the Union Army during the Civil War) and the former Maria Louisa Bustill, whose earliest-known ancestor was a slave baker who bought his freedom before the Revolutionary War, later making bread for George Washington's army. In 1904, 6-year-old Paul's mother burned to death when her dress accidentally caught fire at a parlor stove. His father soon after lost his ministry post, and the family slipped into poverty, with William Robeson, who passed away in 1918, putting most of his seven children (two died in

infancy) through college by hauling ashes and toiling as a coachman for a rich white clientele. Paul was a high school honor student, became an All-American end on the Rutgers football team in 1917-18, and graduated with honors and a Phi Beta Kappa key. His siblings' professions included those of doctor, minister, schoolteacher, and businessman. But Paul, after earning a law degree from Columbia University, decided to become an actor, joining the renowned Provincetown Players company, whose resident director/playwrights included Eugene O'Neill, in whose plays "All God's Chillun Got Wings" and "The Emperor Jones" Robeson would be cast as the lead. Robeson's later starring role in a 296-day run of "Othello" set a record for a Shakespeare play on Broadway. He also cut numerous hit 78s and albums for Victor and Columbia.

"He did so many different things!" notes one contemporary Robeson admirer, Michael Franti of the politically conscious hip-hop group Spearhead. "He believed in keeping social commentary in popular music, feeling you can either be satisfied with the way things are or say that there's a better way things could be, becoming a voice to achieve that end by dissenting through other means."

Robeson's grave is marked by a plaque inscribed with a statement he made during a 1937 speech in London: "The artist must elect to fight for freedom or slavery. I have made my choice. I had no alternative."

MUSIC TO MY EARS



by Timothy White

LETTERS

RETAIL LAMENTS, WEA & OTHERWISE

I run an independent record store in Austin, Texas, and I'm having a bitch of a day. After learning that WEA had closed my account (without even informing me) because they don't want to deal with small accounts anymore; that Best Buy had landed an exclusive on the upcoming set by "the Artist" (a performer I have personally and professionally supported for 20 years); and that some thug had walked out with half our Rolling Stones section after threatening a loyal employee with bodily harm, I opened my mailbox only to receive a brochure that just may be the last straw on the back of a small retailer.

The brochure was from a new record club called CDx. They purport to sell all their CDs for just \$9.99, including postage, among them many current Billboard 200 albums, like "The Full Monty" soundtrack, which costs me \$11.95

or more at my one-stops. Just who the hell are these guys? And why after all the brouhaha about [minimum advertised prices] are the majors willing to underwrite this crap? The majors have bellyached for years about independent stores selling used CDs (including promotional items), blank tapes, and bootlegs, yet they continue to undermine our efforts to make an honest buck.

Randy Anthony
 ABCD's: Austin's Best Compact Discs
 Austin, Texas

Working as the manager-in-training of a large music retailer, I have a view that may explain some of the Warner Music Group's problems. Warner is not giving retailers many in-store-play copies of new albums to promote its music. When I recently called our very competent local rep to ask for a copy of "The Wed-

ding Singer" soundtrack, she said she had not been given any copies. As to whether we would be getting Madonna's new CD, she said Warner Bros. was not giving her any of those either.

True, these are only two recent examples, but they are symptomatic of [what has been happening] the last six months or so. It seems Warner is picking and choosing what it wants us to promote at a given time, which may not be what our customers are asking for. For example, in November we finally did get the new Prodigy CD to play in the store; however, our customers had wanted to hear this when it was released in July. As I survey the pile of CDs we regularly play over our in-store system, 70% are from Sony, BMG, and EMI Music Distribution, the rest from indie labels. If we don't have it to play, our customers don't hear it.

Christopher B. Romeo
 Knoxville, Tenn.

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

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HOT SINGLES

TOP VIDEOS

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JAZZ ★ LOVE SCENES • DIANA KRALL • IMPULSE!	
JAZZ / CONTEMPORARY ★ KENNY G GREATEST HITS • KENNY G • ARISTA	
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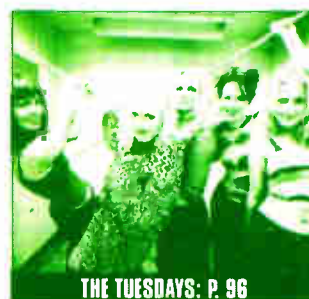
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BATTLEFIELD BAND: P. 87

Ilene Berns Launches Bang II Label Sequel

BY IRV LICHTMAN

NEW YORK—Thirty years after taking over seminal '60s indie Bang Records, Ilene Berns is back in the label wars with Nashville-based Bang II.

Berns assumed operation of the original Bang and its music publishing affiliate following the death in 1969 of label co-founder Bert Berns, her husband and a songwriter/performer. She sold the label's name and masters in 1979 to CBS Records (now Sony Music); she says she asked for and was given permission by Sony to use the Bang II name.

"I've been to three radio conventions and [the National Assn. of Recording Merchandisers Convention] recently," says Berns, "and I've discovered that no one is having a problem putting out recordings on an independent basis. There are not as many

accounts to reach as there were in the '80s. If you do it right, you can have a hit record."

Within weeks, Berns plans the release of several albums, including one by country artist Monty Holmes and Atlanta-based R&B act Sleepy's Theme; also on tap is a set by Brick, one of her Bang-era signings, featuring old and new tracks by the group.

Bang II operates with a promotion, sales, and marketing staff in Nashville, and Berns is planning to open an office in Atlanta. In the U.S., Berns says she has named Hanover, Ill.-based M.S. Distributors to market the label nationally; she adds that foreign distribution is open.

Her staff includes label veterans Mike Martinovich, in marketing; Larry King, in promotion; and Keith and Martha Frye, handling R&B activities in Atlanta.

Berns, a widow at 23, ran both Bang and its Shout Records affiliate, bringing Brick, Paul Davis, and Derek to the company. She moved to Atlanta in 1971, where she signed Davis. She also purchased an Atlanta recording studio from Chips Moman, naming

it Web IV Studios.

In the late '70s, she formed Bullet Records, to which she signed Peabo Bryson and Nigel Olson, Elton John's original drummer. Berns moved to Nashville in 1990.

The original Bang label name, an acronym of the first-name initials of its founders, Bert Berns, Ahmet Ertegun, Neshui Ertegun, and Gerald "Jerry" Wexler, was

established in 1966 and sold a year later to Bert Berns. Its key acts included then newcomers Neil Diamond and Van Morrison.

Two publishing firms, Web IV Music and Sloopy II Music, are still controlled by Ilene Berns. They publish material written or co-written by Bert Berns, among other songs. Their catalogs include such rock'n'roll stalwarts as "Piece Of My Heart," "Cry Baby," "A Little Bit Of Soap," "Hang On Sloopy," and "Twist And Shout." Sony's music publishing arm subpublishes the Web IV and Sloopy II catalogs outside the U.S.



ILENE BERNS

Lyrics Are Focus Of 'Hammer' Auction

■ BY PAUL SEXTON

LONDON—Prodigy has donated the lyrics of "Firestarter," written across an electric heater. Chris De Burgh has delivered verses from "The Lady In Red," on a red dress. And Jimmy Webb has penned lyrics from "MacArthur Park" on, yes, a cakebox.

Music and charity have gone together for so long that novel ideas are rare. But a new U.K. initiative, "Hits Under The Hammer," has developed an unusual approach—and attracted the backing of the British government—to raise funds by taking songwriters to the auction room.

This is an initiative by several leading U.K. music industry figures to benefit Nordoff-Robbins Music Therapy and sister charity Norwood Ravenswood. It involves inviting writers to donate the lyrics to some of their biggest hits for a London auction planned toward the end of the year in conjunction with Sothe-

by's. The results are contributions like those noted above.

Of his, Prodigy's Liam Howlett says, "I thought it'd be amusing to put the lyrics on something like that, rather than just doing it on a guitar or whatever. I was just trying to be a bit original. ["Hits Under The Hammer"] is a good idea, and it does raise money for a justifiable cause."

Phil Collins, who is donating his lyrics to Genesis' 1986 hit "Invisible Touch," adds, "I'm like a squirrel; I keep everything. Lyrics that I've written, updated, and so on. If by giving some of these things for auction I can help organizations like Nordoff-Robbins Music Therapy, then I'm there whenever they need me."

The campaign has had an anonymous donation of an unpublished Jimi Hendrix lyric sheet, which was sold at a Bonhams auction in February for just under \$30,000. Also "under the hammer" later this year
(Continued on page 100)



Piracy War Shifts In SE Asia New Laws In HK; Crackdown In China

■ BY GEOFF BURPEE

HONG KONG—Tough, new anti-piracy legislation was due to be placed April 3 before Hong Kong's provisional government and take effect within two months. Concurrently, the Chinese authorities on the mainland are successfully cracking down on illegal operators there; one diplomatic source says they have closed 52 CD plants producing such merchandise since mid-1996.

That's the good news. The bad news is that the pirates—often linked to organized crime syndicates—are proving to be frighteningly mobile, as in the past. "There is," says Universal Music Asia senior VP Peter Bond, "a feeling of frustration in China that, having made an effort to crack down on piracy, these guys just move their factories offshore."

Nevertheless, the International Federation of the Phonographic Industry (IFPI) is welcoming Hong Kong's latest copyright-protection statutes, the result of intense lobbying efforts by the local music industry. The Prevention of Copyright Piracy Ordinance, when implemented, will introduce to the ter-

ritory for the first time:

- A system of registration for CD plants;
- Compulsory licensing of optical disc manufacturers;
- Mandatory use of the manufacturing Source Identification Code;
- Search and seizure powers of product and equipment for Hong Kong customs.

It becomes a criminal offense to manufacture optical discs without a license; offenders will incur a maximum penalty of a \$500,000 HK (\$65,000) fine or two years' imprisonment.

Hong Kong customs officers will also be able to search premises at will and seize equipment. The onus for maintaining records of orders will fall on the manufacturers themselves, which will be required to use and maintain a system based on the recording industry's SID identification. Authorities will give the industry a three-month grace period to apply for the \$5,500 HK (\$700) licenses, each good for three years.

"The reason we pushed out this bill," says IFPI Asia regional director J.C.
(Continued on page 100)

MCA, Arista Join Forces As McEntire And Brooks & Dunn Make Historic Joint Single

■ BY CHET FLIPPO

NASHVILLE—In the first such venture of its kind, two major country labels and two of their respective superstars are joining forces on a music and video project.

MCA Nashville's Reba McEntire and Arista/Nashville's Brooks & Dunn have recorded a duet of the song "If You See Him/If You See Her," written by Terry McBride, Tommy Lee James, and Jennifer Kimball. The single,

which goes to radio April 20, will also appear on forthcoming albums by McEntire and Brooks & Dunn, both due June 2. Both acts and both labels are cooperating on a joint video. The single will also be produced in a 7-inch vinyl format for jukebox play.

The labels are joining forces in promoting and publicizing the single and promoting, publicizing, and marketing each act's forthcoming album as well as their joint tour, which begins July 15 and runs the rest of 1998.

Garth Catalog To Be Pulled For Box Retailers Unhappy With Capitol's Plan

This story was prepared by Don Jeffrey, Melinda Newman, and Ed Christman in New York and Deborah Evans Price in Nashville.

NEW YORK—Capitol Nashville will cease to manufacture Garth Brooks' first six albums on May 1 in order to encourage the sale of a new six-CD boxed set of those titles. Music specialty retailers are not happy with the plan.

Although the collection, called "The Limited Series," is expected to be

priced attractively, with an estimated wholesale cost of about \$30, many merchants feel that there is still life in a back catalog that can fetch more than \$100 at retail if the albums are sold separately.

They are also upset that the label has not designated a minimum advertised price (MAP) for the set, which could mean a free-for-all at retail, with the box selling anywhere from \$25 as a loss leader to more than \$60 by accounts trying to maintain or boost gross profit margins.

Initially, the boxed set's list-price equivalent was said to be \$59.95, which would provide a 50% gross margin, but the label has since declined to discuss any suggested list price.

Capitol Nashville president Pat Quigley argues that the boxed set, which will be released May 5, represents a good value for the many fans who own older Brooks albums only on cassette and for newer fans who don't have the back titles. And Brooks defends the deal as a retail-friendly alternative to the low-price record club offers that retailers say deprive them of sales.

The label is treating the box as a limited-edition release, pressing just 2 million units, which it believes will likely sell out before Christmas. After that, each of the original albums may be rereleased in turn on the anniversary of the original release date.

The unavailability of the catalog is not expected to be a problem for retailers this year at least, because they have the albums in their inventory or will increase reorders before the May 1 cutoff. But as one top retail executive says, "Pretty soon all you can sell customers is an expensive boxed set, a \$35
(Continued on page 109)

Two WIPO Treaties Moving Closer To U.S. Ratification

■ BY BILL HOLLAND

WASHINGTON, D.C.—U.S. ratification of two international World Intellectual Property Organization (WIPO) treaties moved a significant step closer to reality with the House Judiciary Committee's passage of enabling legislation April 1. The WIPO treaty implementation bill now moves to the House floor for further tinkering later this spring.

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

The Clinton administration has placed a high priority on passage of the WIPO treaties, which grant U.S. copyright holders greater protection in the digital age and will bring the U.S. in line with other WIPO trade partners. Approximately 30 countries are ex-

pected to become WIPO signatories.

Lawmakers and representatives of copyright industry groups say that the Senate Judiciary Committee will take action on nearly identical enabling legislation as early as April 24, raising hopes that Senate ratification of WIPO could come before summer.

A major stumbling block on the road to ratification was removed as House lawmakers folded a controversial bill on online copyright-infringement lia-

Accused Copyright Infringers Now Entitled To Jury Trials: Page 105

bility, H.R. 3209, into the WIPO treaty implementation bill, H.R. 2281.

The bill shows the results of intensive, months-long negotiations between content-provider organizations such as the Recording Industry Assn. of America (RIAA) and the Motion Picture Assn. of America and Internet and network access groups
(Continued on page 109)

Zombie Taps Into Surf Music With Indie Label

■ BY CRAIG ROSEN

LOS ANGELES—Rob Zombie, leader of the platinum-selling Geffen Records act White Zombie, never had the urge to start his own label until he caught his friend's band the Ghastly Ones in October 1996 at the notorious downtown L.A. dive Al's Bar.

"It was really the most fun that I had at a show in a long, long time," Zombie says. "It was just in this little tiny bar. There were maybe 10 people there, but

I just got the inspiration, 'Hey, I'll put out your record.' That grew into putting out a record and trying to build a whole label."

On June 2, Zombie A Go-Go, which



grew out of that spontaneous musing, will officially bow with the release of the Ghastly Ones' "A-Haunting We Will Go-Go" and the Bomboras' "Head Shrinkin' Fun." Both bands specialize in neo-surf music with a punk attitude.

Although the label, which is owned by Zombie, issued a Ghastly Ones 7-inch single independently last year, both albums, as well as future Zombie A Go-Go releases, will be distributed and marketed by Geffen/DGC. "It's basically an indie label with major-label distribution," Zombie says, "which is the best of both worlds."

The artist went to the label with Zombie A Go-Go out of courtesy, since White Zombie records for Geffen and he has a solo album coming in late summer on DGC. "I've got a good relationship with the people there," Zombie
(Continued on page 101)

MGM Licenses Titles For The Divx System

■ BY SETH GOLDSTEIN

NEW YORK—Striking closer to the core of DVD's constituency, Digital Video Express will have several MGM titles, including the latest James Bond feature, "Tomorrow Never Dies," as part of the Divx software package being readied for release in two introductory markets next month.

The MGM label is distributed on DVD by Warner Home Video, a big fan of the 5-inch disc and an equally big opponent of the Divx disposable, limited-play alternative. MGM is the fifth studio to license its movies to Digital Video Express and the first since 20th Century Fox signed on earlier this year (Billboard, Feb. 28).

Disney, Universal, Paramount, and DreamWorks came to terms in late 1997 in return for payments that eventually could approach \$20 million each. Of the majors, only Warner and Columbia TriStar Home Video haven't committed to Divx. Both have close ties to manufacturers: Sony owns Columbia, and Warner and Toshiba helped create the DVD format and have remained tight since.

Despite those studios' absence, Digital Video Express subsidiary Divx Entertainment will have no trouble delivering about 100 titles for the May launch in San Francisco and Richmond, Va. Richmond is corporate headquarters for Circuit City Stores, which has majority ownership of Digital Video Express; Circuit City and Good Guys! are the only chains ready to carry Divx hardware and software.

The introduction will be modest. However, Warner won't let it pass unnoticed, according to trade sources who indicate the studio plans a DVD ad blitz blanketing both cities.

Divx Entertainment president Paul
(Continued on page 102)



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(As told to Patricia Myers of Jazztimes)

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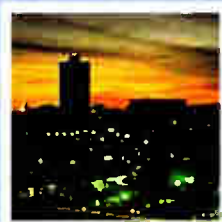
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Artists & Music

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Christian Books, CDs Grow Closer Retailers Exploit Joint Releases By Acts

NASHVILLE—Books and music have always enjoyed a symbiotic relationship in the Christian retail community. After all, the Christian retail marketplace is referred to as the CBA, or the Christian Booksellers Assn., the network of bookstores that also offer Christian music and gifts.

This spring, that connection will be amplified, as artists on Word, Benson, and Sparrow release books and

albums simultaneously, offering their labels numerous cross-promotional opportunities and retailers a chance to make two sales to the same customer.

The projects also help build an act's name recognition, labels say, while the acts themselves get a chance to stretch beyond the bounds of a three-minute song (see story, page 101).

4HIM's Benson album "Obvious" is set for release Tuesday (7), the same day that Howard Publishing releases "The Basics Of Life," a devotional book written by the group's four members—Mark Harris, Marty Magehee, Kirk Sullivan, and Andy Chrisman—that takes its title from their 1992 album. Howard Publishing released on March 3 Wayne Watson's devotional book, "The Way Home," in conjunction with his Word album of the same name.

Twila Paris' new Sparrow album, "Perennial: Songs For The Seasons of Life," was released March 24 alongside "Perennial: Meditations For The Seasons Of Life," issued by Zondervan Publishing.

Bob Starnes, director of field operations and buying for the 75-store, Wheaton, Ill.-based Lemstone chain, says these dual releases create unique opportunities, if properly marketed.

"This is a trend that has been coming on for quite an extended period of time," says Starnes. "Do we feel it's going to help sell the music product? I

think it will, if we as retailers identify that a product can be sold to the same demographic. If we continue to just put an artist's devotional book in the devotional section, it's not going to do very well, and it's not going to be able to help

in our music departments," he says. "I listed 35 or 40 books by artists out there."

To let music consumers know their favorite artist has a book available, labels have several strategies.

"The marketing plan between Sparrow and Zondervan has been an integrated one on many levels," says Leigh Ann Hardie, VP of artist development (U.S.) for Sparrow Communications

Group. "The recording is featured on the book jacket, and Sparrow and Zondervan also joined forces on the retail level to design integrated [point-of-purchase] materials. The 'Perennial' floor display is designed to hold the recording as well as the book. The front covers feature the recording on one side and the book on the other. The book is mentioned in all advertising for

(Continued on page 101)



PARIS



WATSON



4HIM

the album sales. If we merchandise those together within our music department where that buyer is going to be, then it will certainly enhance the sales of both the book and the album."

To give suggestions to stores in his chain, Starnes wrote a piece in the company's publication providing some ideas. "I talked about cross-promoting books authored by artists, and the importance of displaying those together

Atlantic's Montgomery Aims To 'Leave A Mark'

■ BY DEBORAH EVANS PRICE

NASHVILLE—When John Michael Montgomery took the stage during the recent Country Radio Seminar's New Faces show, he had more on his mind than introducing new songs from his May 5 Atlantic album, "Leave A Mark."

"That show, bottom line, was to show people I can sing," says Montgomery, referring to queries that have plagued him since he underwent surgery in 1995 to take care of a swollen

gland in his throat that had been causing vocal problems for two years.

"After I had the surgery, I took off in 1996 to recuperate, and now I'm back to where I was years ago," Montgomery says. "That's the point I wanted to get across—after two years, my voice is 95% back. I'm not

a joke as a singer. I can do songs that require a lot of range."

Montgomery admits he's been a little chafed by people asking what producer Csaba Petocz has been doing to his vocals on recent hits like "How Was I To Know" and "Angel In My Eyes." He acknowledges Petocz's production prowess, but says, "It almost made me mad. I didn't get my throat cut on for nothing. On this new album, I sang every note I wanted to sing without pain and without pitch problems."

The new album also marks the first time Montgomery has co-produced one of his projects. "Hopefully, it will be liked," he says. "I think it's the most unique album I've ever done."

The first single from "Leave A Mark," "Love Working On You," is

(Continued on page 59)



MONTGOMERY

Verve's John Scofield Finds A New Groove

■ BY BRADLEY BAMBARGER

NEW YORK—Guitarist John Scofield certainly knows a thing or two about hip-level aesthetics, as evidenced by such funky Blue

Note discs as "Hand Jive" and an early-'80s stint with Miles Davis. But his razor-sharp rhythmic sense and flair for the indelible hook have met perhaps their best match yet in the new-generation grooves of Medeski, Martin & Wood.

Scofield's album "A Go Go"—out Tuesday (7) on Verve—features him in soulful summit with MMW, an outfit of organ, drums, and bass that has done

much to bring the thrill of improvised music to a young audience by dint of tireless touring and such hit soundtracks for the urban jungle as "Shack-Man" on Gramavision (Billboard, Oct. 5, 1996).

With "A Go Go" tunes like the title track, "Chank," and "Hottentot," Scofield has tapped the time-honored pool of R&B vamps and roadhouse licks and then twisted them volte-face. And writhing like a snake on a summer sidewalk, Scofield's solos are just as unpredictable as his writing. As for the interplay with MMW—Hammond ace John Medeski, drummer Billy Martin, and bassist Chris Wood—it's fraternal,

just as Scofield expected.

"As soon as I heard 'Shack-Man,' I was so knocked out—it was like, 'I wonder if they need a guitar player?'" Scofield recalls. "Listening to the

jazz attitude. And it was the same thing working with them. Right from the first note, it was a joy."

Medeski returns the compliment. "Everything about making the record with John was fun—the thing had a life of its own," he says. "The way he feels rhythm is very elastic, and we relate that way. John is into connecting jazz playing with other types of grooves, and that's what MMW is all about."

Some cynics may snipe about how Scofield, a 46-year-old veteran, is hooking up with MMW to cash in on the band's youthful appeal. There's no denying the extra pull the guitarist will have with the college crowd due to his MMW connection, but "A Go Go" actually completes a groovy Scofield triptych begun with the old-school tones of

(Continued on page 108)



SCOFIELD



MEDESKI, MARTIN & WOOD

record, I immediately felt a real kinship with the rhythms MMW played, the way they approached funk with a

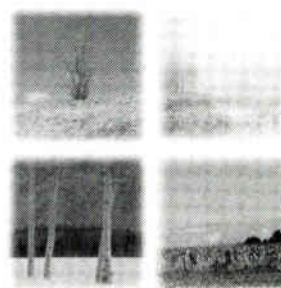
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RIAA Certs Show Power Of 'Titanic' God's Property Also Reaches Milestone

LOS ANGELES—No icebergs loomed in the path of the "Titanic" soundtrack's sales progress in March. The Sony Classical album dropped its gangplank at certified sales of 9 million, according to monthly figures from the Recording Industry Assn. of America (RIAA).

The new tally for "Titanic" brings the album to No. 6 on the list of the best-selling soundtracks of all time. It trails "The Bodyguard" (16 million), "Purple Rain" (13 million), "Saturday Night Fever" (11 million), "Dirty Dancing" (11 million), and "The Lion King" (10 million).

Celine Dion—who continues to be the beneficiary of consumer interest, thanks to the inclusion of her hit "My Heart Will Go On" on "Titanic"—saw her latest 550 Music/Epic album, "Let's Talk About Love," soar past 7 million certified sales in March.

"God's Property" by God's Property From Kirk Franklin's Nu Nation



GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION

reached a unique milestone: With its certification for sales of 2 million, the rousing, funk-inflected gospel album became the first by a gospel or inspirational artist to attain multi-platinum status. (The gospel soundtrack to the Whitney Houston vehicle "The Preacher's Wife" has also sold 2 million units.)

Artists notching their first platinum albums in March included

recent multiple-Grammy winner Shawn Colvin (Columbia), modern rock newcomers Marcy Playground (Capitol) and Creed (Wind-Up), rapper Silk The Shocker (No Limit/Priority), Celtic performer Loreena McKennitt (Quinlan Road/Warner Bros.), and R&B balladeer Joe (Jive).

Gold album first-timers included McKennitt, Silk The Shocker, pop punkers Bad Religion (Atlantic), R&B unit MJG (Suave House/Relativity), modern rock band Our Lady Peace (Columbia), alternative rock goddess Liz Phair (Matador), country vocalist Lila McCann (Elektra), and rapper Young Bleed (No Limit/Priority).

LeAnn Rimes carved another notch in her sales belt: The teenage country thrush's tireless ballad "How Do I Live" was certified for sales of 3 million, making the singer only the second female artist with a single to reach that level or above. Houston, whose "I Will Always Love You" is certified at 4 million, also achieved that feat.

A complete listing of RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Various artists, soundtrack, "Titanic," Sony Classical, 9 million.

The Eagles, "Hell Freezes Over," Geffen, 7 million.

Celine Dion, "Let's Talk About Love," 550 Music/Epic, 7 million.

(Continued on page 16)

O'Keh's Keb' Mo' Scores With Blues-Pop Approach

■ BY CHRIS MORRIS

LOS ANGELES—In a historical sense, if any artist can be said to rule Billboard's Top Blues Albums chart, it is Keb' Mo'.

This issue, the singer/guitarist's 1996 O'Keh/Epic album, "Just Like You," stands on the chart at No. 13, in the 93rd week of its run there. In fact, Keb' Mo' has never been absent from the chart during the course of its existence: His previous release—his eponymous 1994 debut—bowed on Top Blues Albums the week it was initiated in September 1995; it enjoyed a 72-week stay, peaking at No. 4. For 28 weeks,



KEB' MO'

both albums were on the chart simultaneously.

Though "Just Like You" logged only one week on The Billboard 200, at No. 197 in July 1996, the album's consistent sales have turned into a bounty. According to SoundScan, the set has sold 201,000 units to date. "Keb' Mo'" has sold 212,000 units.

Keb' Mo' has won his share of critical accolades: "Just Like You" won a 1997 Grammy Award as best contemporary blues album, and the musician was named acoustic blues artist of the year at the 1997 W.C. Handy Awards.

Those who have been intimately involved with the development of the young bluesman's career ascribe his success to the pop-conscious way in which Keb' Mo'—L.A.-bred singer/songwriter Kevin Moore—presents

(Continued on page 105)

Jacksons Working On New MJJ Set

■ BY ANITA M. SAMUELS

LOS ANGELES—The Jacksons have begun work on a new album featuring all of the famous siblings, including Michael, says Jackie Jackson.

The project, which will be billed as "J5," will be released on MJJ Music, with A&M handling distribution. Jackson says, although A&M declines comment. It is expected to be released before the end of the year.

The album will be the first release featuring new material from the Jacksons in nearly a decade.

Although Jackson would not divulge the names of the producers and writers who are working on the project, he says he is confident that the album will "change music."

"We are working in the studio putting some ideas down and working with new writers and producers with some slamin', slamin' material," he says. "It's going to be an incredible record. It's been a long time coming,

and we're all excited."

The other siblings working on the project are Michael, Jermaine, Tito, Randy, and Marlon.

The plan, Jackson says, is to have great melodies with a hip-hop beat without a lot of sampling. "We are targeting all audiences," he says. "We have lots of fans around the world and want to give them what they're looking for."

Jackson adds that in addition to the "J5" album, the Jacksons will appear on Michael's forthcoming solo set.

The singer says that the Jacksons hope to perform on "MTV Unplugged" in September or October.

At press time, an MJJ Productions spokesman would say only that a Jacksons project "is in the works, but nothing has been finalized."

The Los Angeles Times reported that A&M senior VP of A&R John McClain is working with the Jacksons and Michael Jackson on the new projects.



Been Around The World. Sarah McLachlan is this year's winner of the Billboard Award for International Creative Achievement, an annual award honoring an artist who, through yearlong career achievements, brings positive attention to Canada. In the past year, McLachlan has won two Grammy Awards, founded the Lilith Fair tour, and received international accolades for her album "Surfacing." Shown are McLachlan and Billboard contributor Larry LeBlanc.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Virgin Records America in Los Angeles names Piero Giramonti senior VP of marketing. He was VP of international marketing at EMI International.

N2K Encoded Music in New York names Don Coddington senior VP of promotion. He was senior director of pop promotion at Elektra Records.

Restless Records in Los Angeles names Dave Darus senior VP of promotion. He was VP of promotion at Interscope Records.

Arista Records appoints Adam Sexton VP of product management in New York and Cybele Parsignault manager of West Coast publicity in Los Angeles. They were, respectively, VP of marketing and international at EMI Records and a publicist at Geffen Records.

Elektra Records in New York names Maureen Coakley VP of press and artist development, Rob Katz controller, Yaneley Arty asso-



GIRAMONTI



CODDINGTON



DARUS



SEXTON



COAKLEY



D'ANGELO



MILLER



CORBIN

ciate director of A&R administration, and Jana Fleishman director of press and artist development. They were, respectively, senior director of national publicity at EMI Records, assistant controller at Elektra, manager of A&R administration at Elektra, and director of publicity at Noo Trybe/Virgin Records.

Julie D'Angelo is promoted to label GM at Rhino Movie Records in Los Angeles. She was manager at Rhino Records.

Sire Records Group in New York

appoints David Miller VP of sales and field marketing. He was senior director of sales at Red Ant Records.

MCA Records in Universal City, Calif., names Steve Corbin senior VP of operations, R&B music, and promotes Larry Jacobson to VP of administration. They were, respectively, executive VP/GM at Motown Records and senior director of recording administration.

Atlantic Records in New York promotes Joy Larocca to senior director of finance, Marni Konner to associate director of artist tour

development, Julie Friedman to manager of A&R administration, and Toba Goldstein to manager of business affairs. They were, respectively, director of finance, manager of artist tour development, senior coordinator of A&R administration, and coordinator of business affairs.

Jake Records in New York names Scott Barkham VP of label operations and John Betancourt head of marketing and promotion. They were, respectively, studio manager of River Sound and owner of an independent marketing consulting busi-

ness.

PUBLISHING. BMI promotes Robert J. Barone to VP of operations and information technology in New York and Mark Mason to director of writer/publisher relations in Nashville. They were, respectively, VP of information technology and associate director of writer/publisher relations.

Jim Pawlika is promoted to director of music resources at EMI Music Publishing in New York. He was manager of music resources.

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Soul Asylum Returns With 'Candy'

Third Columbia Disc Carries High Expectations

BY CHRIS MORRIS

LOS ANGELES—Soul Asylum's third Columbia Records album, "Candy From A Stranger," arrives May 12 burdened with expectations.

The Minneapolis band, which began its recording career in 1984, scored an enormous hit with its 1992 Columbia debut, "Grave Dancers Union." That



SOUL ASYLUM

album contained the ubiquitous radio hit "Runaway Train," which climbed to No. 5 on Billboard's Hot 100 Singles chart. However, although the 1995 follow-up, "Let Your Dim Light Shine," went platinum, some observers viewed the record as either a disappointment or a sign that the band's fortunes were on the wane.

Columbia senior VP of marketing (U.S.) Tom Corson says, "This country, more than ever now, has what I call 'the

tall-poppy syndrome"—they want to chop off the tallest poppy in the field. From our standpoint, the last album was a success.

"From the band's standpoint, they've spent a lot of time making this record. They're going to tour. They're doing everything that's asked of them. They've done the primary thing, which is make a great record . . . As people hear this record, all our hopes and suspicions are being confirmed: that when it comes down to music, which it always does, they deliver. And people want a Soul Asylum record."

Guitarist Dan Murphy says that after doing some initial low-budget recording on its own, the band undertook sessions for "Candy" with veteran producer Chris Kimsey.

Some may view Kimsey as an unlikely choice for a band with punk-rock roots, given his history of working with high-ticket acts like the Rolling Stones.

"People have stereotypes about people," Murphy says. "He's a 55-year-old British guy. I thought he was gonna be really standoffish and fuckin' say 'al-you-min-ee-um' instead of 'aluminum,' and there'd be this cultural-abys thing that we wouldn't be able to understand. But he's just a lovable, huggy [guy]. I think he did a really good job. He knew

how to work the band."

Although the sessions for "Dim Light" had bounced from studio to studio, most of "Candy" was cut at Miami's renowned Criteria Recording Studios, where the Bee Gees recorded much material. "They have platinum 8-tracks from 'Saturday Night Fever' on the wall," says Murphy. "I'm not the kind of guy that steals shit, but I was tempted."

While the band's recording situation was stable, its lineup proved less so. Before sessions began, drummer Sterling Campbell—who joined Murphy, singer-guitarist Dave Pirner, and bassist Karl Mueller in 1995, replacing founding member Grant Young—announced he wanted to leave the group. "It got to be this kind of vision difference," Murphy says. "But he was

(Continued on page 64)



Shepherds Watching Their TV By Night. Revolution artist Kenny Wayne Shepherd visits with Conan O'Brien following Shepherd's performance on O'Brien's late-night TV show. Shown, from left, are Shepherd drummer Sam Bryant, Shepherd, O'Brien, and band members Noah Hunt and Jimmy Wallace.

A&E Requests More Of Bennett's 'Live'; Rainforest Benefit On Tap

CALLER, YOU'RE ON THE AIR: Four years ago, Danny Bennett knew his father, singer Tony Bennett, was on to something when he suggested taking his famed trio with him to appear on "The Larry King Show" and play requests from callers. "I said, 'That's a great idea, but let's not do it on 'Larry King.''" recalls Danny. "I went to Paul Rappaport, who was responsible for [Columbia Records' radio show], and I said, 'Let's try this idea on the radio.'" The all-request radio show with Tony Bennett aired in December. Secure in the belief that the idea would fly, the Bennetts and Rappaport took the idea to cable network A&E, and on Feb. 14, 1996, "Live By Request" was

born. Tony's Valentine's Day special won an Emmy and a Cable Ace Award. Subsequent artists on the sporadically scheduled show include Kenny Loggins, James Taylor, Barry Manilow, and, last month, Michael Bolton. The program, produced by Sony-owned Automatic Productions, has proved so popular with viewers that A&E just struck a two-year commitment with Automatic to present 12 episodes over the next two years. The shows, hosted by Mark McEwen of CBS' "This Morning," are jointly owned by Sony and the Bennetts. A&E plays for the production costs, with most labels kicking in cross-promotional marketing dollars.

"Basically A&E said, 'This is a series that's working so well for us, we'd like an exclusive,'" says Danny. Upcoming artists committed to doing the series include Johnny Mathis (on May 28), Phil Collins, and Gloria Estefan. Tony Bennett will also do a Christmas special for "Live By Request."

The basic setup for each show is the same: The artist gives the producers a list of songs (for Bennett it was 40 tunes), and each is color-coded according to tempo. As requests come in—the two-hour show generally broadcasts 16-18 songs—they are slotted into the show by color code so the tempo can be regulated.

"We've never run into someone requesting something that hasn't been on the song list," says Danny. "What's great about the show is it's like a telethon; the chance to be able to call in and touch the star is what keeps people glued."

While A&E has an exclusive on the "Live By Request" name, Automatic is beginning to bring the concept to other outlets under various monikers. In March, TNN aired "Live On The Line," featuring Lorrie Morgan, the first of four such shows scheduled. Danny says Automatic is also talking to broadcasters in the U.K. and Tokyo about starting similar programs.

THIS AND THAT: The ninth annual Rainforest Benefit will be held April 27 at New York's Carnegie Hall. In addition to Sting, who co-founded with his wife Rainforest Foundation International in 1989, performers include Billy Joel, Elton John, and James Taylor . . . Mammoth Records has signed Raleigh, N.C.-based Too Far Jones. The alternative pop quintet has previously released an album and EP on its own imprint, as well as an EP on Deep South Records. Expect its Mammoth debut in June . . . Annie Challis has been promoted to president of Stiefel Entertainment. She had been VP at the company, which manages Rod Stewart and Scott Weiland . . . Chuck

Negron filed suit against his fellow Three Dog Night bandmates March 26 in Los Angeles Superior Court. According to court papers, Negron alleges that Danny Hutton and Cory Wells, as well as business manager William McKenzie, have performed as Three Dog Night without Negron, therefore preventing him from using the name (Billboard Bulletin, March 30). Hutton responds that Negron is trying to "re-litigate matters that were successfully resolved in my favor nearly a decade ago and is without any merit whatsoever."

ON THE ROAD: Spacehog will open for Aerosmith on the band's upcoming U.S. arena tour. The outing kicks off April 18 at Salt Lake City's Delta Center . . . Van Morrison, in support of "The Philosopher's Stone," due for release May 12 on Polydor/A&M, will embark on a series of West Coast dates with Bob Dylan and Joni Mitchell. The new album is a 30-track compilation of rarities and unreleased tracks from 1971 to 1988 . . . Phish will hold its annual end-of-summer multi-day festival, this year dubbed "Lemonwheel," Aug. 15-16 at Loring Air Force Base, in Limestone, Maine. As before, the event will feature on-site camping and three Phish sets per day, as well as other performers, food, and crafts.

ROASTING MARSHMALLOWS: On April 28, Warner Bros. will release "Around The Campfire," a double CD featuring 25 classic folk songs from Peter, Paul & Mary. The collection includes new recordings of four favorites, "Down By The Riverside (Study War No More)," "Kumbaya," "Michael Row Your Boat Ashore," and "Goodnight, Irene," on which the trio is joined by school choruses. The release coincides with PP&M's annual spring tour, which began March 20 in Los Angeles. Warner Bros. is also running a nationwide contest with children's camps; the winning camp receives a performance by the act.

Geffen's Sonic Youth Turn Over Sound With 'Leaves'

BY CHRIS MORRIS

LOS ANGELES—Nearly three years after the release of its last album, 1995's "Washing Machine," New York's bold alternative band Sonic Youth returns May 12 with its new Geffen set, "A Thousand Leaves."

A sprawling 74-minute project that clocks in close to the running time of the group's two-LP 1988 magnum opus "Daydream Nation," "A Thousand Leaves" sports its abrasive edges but also displays long, breathtakingly lyrical songs.

"This [album] in particular is expansive," says the band's Geffen A&R rep, Ray Farrell. "This one at the same time is—I wouldn't say it's a mellow record, but it's definitely a little bit more romantic. The jams are not really that intense; there's less feedback and more guitar playing on this record . . . Part of the way this record came out has a lot to do with the freedom they had to record whenever they felt like it."

The album, co-produced by the band and Wharton Tiers, is the first full-length album to be recorded in Sonic Youth's own New York studio. Guitarist Thurston Moore—who is partnered in the group with his wife, bassist/guitarist Kim Gordon; guitarist Lee Ranaldo; and drummer Steve Shelley—says the long layoff between records was a by-product of 16 years of constant work.

"We're all 40-plus, and we've been touring since '82 nonstop," Moore says. "[The lag between albums was a result] of that, and working diligently and consistently for that long. And now, we're having children, we're getting older, [we said,] 'Let's just cool out a little bit and build this workshop, and go that way,

work that route.'"

As in the past, Sonic Youth began to grow its new songs from extended improvisations in rehearsal; this time, the band recorded its jams in the new studio, which led to a series of independently released instrumental EPs.

Moore says, "We [said], 'God, we'd really like to release this, but this is not the kind of music that Geffen has any expertise in.' It's not really worth their while . . . So our whole thing was, how



SONIC YOUTH

can we release this music in a way that's not so hyped and competitive? Well, let's do it ourselves."

To date, Sonic Youth has issued three "Musical Perspectives" EPs (the most recent a collaboration with Chicago guitarist Jim O'Rourke) through the SYR imprint, which is distributed by Shelley's indie label, Smells Like Records.

"We called Geffen and said, 'Look, this is what we want to do,'" Moore says. "If you have a problem with it, let us know.' It only is good for Geffen, because it's the band working and keeping a profile . . . It's not going to be really detrimental to any past or future records we have. In fact, it might just sort of encourage interest."

(Continued on page 64)



by Melinda Newman

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MARCH RIAA CERTIFICATIONS REFLECT POWER OF 'TITANIC'

(Continued from page 10)

Alan Jackson, "Greatest Hits Collection," Arista, 4 million.

Savage Garden, "Savage Garden," Columbia, 3 million.

Usher, "My Way," LaFace/Arista, 3 million.

Barney, "Barney's Favorites Volume I," SBK, 3 million.

Spice Girls, "Spiceworld," Virgin, 3 million.

Backstreet Boys, "Backstreet Boys," Jive, 3 million.

Janet Jackson, "The Velvet Rope," Virgin, 2 million.

God's Property From Kirk Franklin's Nu Nation, "God's Property," B-Rite/Interscope, 2 million.

PLATINUM ALBUMS

Loreena McKennitt, "The Book Of Secrets," Quinlan Road/Warner Bros., her first.

Creed, "My Own Prison," Wind-Up, its first.

Yanni, "Tribute," Virgin, his fifth.

Barney, "Barney's Favorites Volume II," SBK, his second.

Pearl Jam, "Yield," Epic, its fifth.

Joe, "All That I Am," Jive, his first.

Silk The Shocker, "Charge It 2 Da Game," No Limit/Priority, his first.

Marcy Playground, "Marcy Playground," Capitol, its first.

Shawn Colvin, "A Few Small Repairs," Columbia, her first.

Billy Joel, "Greatest Hits Volume III," Columbia, his 15th.

GOLD ALBUMS

Loreena McKennitt, "The Book Of Secrets," Quinlan Road/Warner Bros.,

her third.

Bad Religion, "Stranger Than Fiction," Atlantic, its first.

Trace Adkins, "Big Time," Capitol Nashville, his second.

Various artists, "Mozart," Unison.

MJG, "No More Glory," Suave House/Relativity, its first.

Bush, "Deconstructed," Trauma/Interscope, its third.

Various artists, "America's 25 Favorite Praise And Worship Choruses," Brentwood Music.

Our Lady Peace, "Clumsy," Columbia, its first.

Yanni, "Tribute," Virgin, his seventh.

Pearl Jam, "Yield," Epic, its fifth.

Liz Phair, "Whip Smart," Matador, her first.

Ray Stevens, "All-Time Greatest Comic Hits," Curb, his fifth.

Lila McCann, "Lila," Elektra, her first.

Various artists, "1998 Grammy Nominees," MCA.

Various artists, soundtrack, "Blues Brothers 2000," Universal.

B.B. King, "Deuces Wild," MCA, his second.

Styx, "Greatest Hits," A&M, its 13th.

Silk The Shocker, "Charge It 2 Da Game," No Limit/Priority, his first.

Toby Keith, "Dream Walkin'," Mercury, his fourth.

Young Bleed, "All I Have In This World, Are . . . My Balls And My Word," No Limit/Priority, his first.

Van Morrison, "Avalon Sunset," Polydor, his fifth.

Los Temerarios, "Como Te Recuerdo," Fonovisa, their second.

Billy Joel, "Greatest Hits Volume

III," Columbia, his 15th.

MULTI-PLATINUM SINGLES

LeAnn Rimes, "How Do I Live," Curb, 3 million.

PLATINUM SINGLES

Boyz II Men, "A Song For Mama," Motown, their seventh.

Wyclef Jean Featuring The Refugee Allstars, "Gone Till November," Ruffhouse/Columbia, his first.

Lord Tariq & Peter Gunz, "Deja Vu [Uptown Baby]," Columbia, their first.

GOLD SINGLES

Jimmy Ray, "Are You Jimmy Ray?," Epic, his first.

Next, "Too Close," Arista, its second.

Celine Dion, "My Heart Will Go On," 550 Music/Epic, her fifth.

Wyclef Jean Featuring The Refugee Allstars, "Gone Till November," Ruffhouse/Columbia, his first.

LeAnn Rimes, "Blue," Curb, her third.

JD Featuring Da Brat, "The Party Continues," So So Def/Columbia, his first.

Master P, "Make Em' Say Uhh!," No Limit/Priority, his second.

Public Announcement, "Body Bumpin' Yippie-Yi-Yo," A&M, its first.

Sylk-E. Fyne, "Romeo And Juliet," RCA, her first.

2Pac, "Do For Love," Amaru/Jive, his fifth.

This story was prepared by Chris Morris with assistance provided by Carrie Bell.

RIAA Targets Student Sites Campaign Teaches Online C'right Law

■ BY CARRIE BELL

LOS ANGELES—In conjunction with 10 U.S. universities, the Recording Industry Assn. of America (RIAA) launched an educational campaign to stifle Internet music pirating on April 2.

The Soundbyting Campaign is designed to give students a basic understanding of copyright law and how it applies to the downloadable sound files that are often found on archive music sites or World Wide Web fanzines, regardless of the clips' length or commercial availability.

The campaign specifically targets MP3 sites, which are named after the computer technology used to compress recordings into sound files that can be quickly and easily downloaded. The files can be played through computer speakers at a sound quality close to a CD and recorded by any site visitor with almost no quality loss from regeneration.

"Last summer, we filed three lawsuits against people who ran Internet sites with huge numbers of full-length recordings without the permission of the copyright holders, and we won them all," says Tim Sites, the RIAA's senior VP of communication. "We are drawing a line in cyberspace and will do everything possible to

protect our members' rights. While we're prepared to litigate, we'd rather educate people on the ramifications of music copyright infringement."

Sites says the RIAA is targeting colleges first, because early research proved it was the demographic with the most violations. "We did some informal focus groups at the colleges we're piloting this program with, and it showed they were the most computer-savvy age group, buying the most new music, and often have the ability to construct personal sites for free on a school's server," Sites says.

"Sixty percent of those surveyed had visited MP3 sites, and 50% have downloaded MP3 files," he adds. "A number of students know what they're doing and don't care, but a significant amount are confused as to what is legal and illegal. Education is clearly needed to clarify the law and prove that these actions can be harmful to recording artists and their careers."

Paul Fowler, associate dean of student affairs at Carnegie Mellon University in Pittsburgh, says he wasn't aware of how rampant infringement was until the RIAA brought it to his attention.

"The RIAA sent letters about stu-

(Continued on page 108)

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Tommy Boy Launches Dance Subsidiary

Imprint Focusing On Singles To Meet Club World's Fast Pace

BY LARRY FLICK

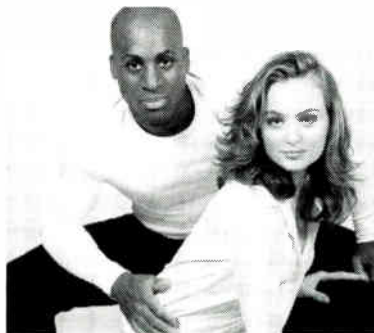
NEW YORK—In an effort to expand its already-sizable profile in the club community, Tommy Boy Records is launching a dance-intensive subsidiary, Tommy Boy Silver.

Helmed by in-house A&R executives Joey Gardner and Victor Lee, the imprint will be an exclusively singles-driven entity designed to keep up with the rapid pace of the dance music world.

"One of the key goals of this label is to provide opportunities to a new generation of dance artists and producers to reach a wide audience," says Lee. He adds that as Tommy Boy continues to grow and broaden its musical scope—including an expected move into alternative music by summer (Billboard Bulletin, March 27)—"it's harder to simply sign and instantly release a great single. By setting up a separate entity—designed specifically to suit the needs and pace of the clubs—we can be even more competitive in the dance market."

Under chairman Tom Silverman, Tommy Boy has been a consistently credible and successful outlet for dance music, with a history that includes groundbreaking releases by acts like Information Society, RuPaul, and Amber. Although the label has never ventured away from the genre, Silverman views Tommy Boy Silver as a conscious effort to "up our ante" in this area.

"There's an enormous consumer base



HYPERTROPHY

for dance music that doesn't go away," he says. "But majors follow radio. What's happening right now is top 40 is playing more rhythmic rock and backing off important dance records. The majors are following suit. They're dropping dance music. Our thought is that this is a great time to solidly position ourselves in the dance market and fill the void being left by the majors."

Tommy Boy Silver will be launched on April 14 with "Beautiful Day" by the German act Hypertrophy. It's a distinction that suits group mastermind Thorsten Kaiser well. "Being a DJ long before I started producing music, the name Tommy Boy certainly means a lot to me," he says. "Like many others, I associate the label with very good music made in the U.S."

Tommy Boy is licensing the Hypertrophy record from German indepen-

dent label Dos or Die. In Europe, the record is licensed through Dos or Die's deal with Epic Germany.

Other releases due this spring are "Movin' On" by Debbie Pender and "Everyday People" by Harlem Knight.

Although Tommy Boy Silver will remain a grass-roots, singles-driven outlet for the foreseeable future, Lee and Gardner have the option to transfer signings to Tommy Boy's mainstream roster for album development and pop promotion and marketing.

"To that end, we'll also be serving as an A&R source to Tommy Boy," says Gardner, who adds that the staff for Tommy Boy Silver will eventually be supplemented by a retail promoter. Both Gardner and Lee will also maintain their A&R roles on non-dance-related Tommy Boy projects.

As for Tommy Boy's musical diversification, the label has already signed Moa, an Icelandic singer described as a cross between Billie Holiday and Sade; JoyDrop, a four-piece alternative band from Toronto that will be produced by Ron St. Germain; Boy Genius, a punk-rock band from Knoxville, Tenn.; Baby Gopal, a New York-based hardcore band; and Purity, an all-female electronica band from London that has already seen chart action in the U.K. with its first single, "Adrenalin."

Assistance in preparing this story was provided by Ed Christman.

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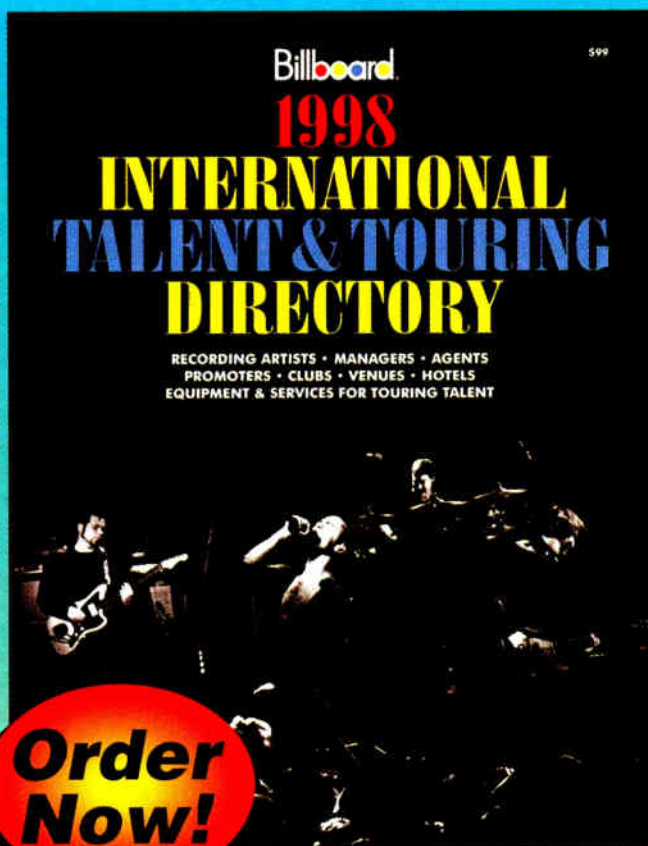
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Artists & Music

Hayden Gets 'Closer' 2nd Time Around

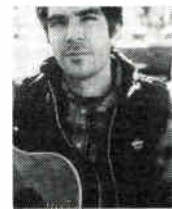
Outpost's Sophomore Set Both A Departure And Follow-Up

■ BY DOUG REECE

LOS ANGELES—When Outpost/Geffen released Hayden's debut album, "Everything I Long For," two years ago, it was amid the hoopla inspired by a major-label bidding war (Billboard, Feb. 17, 1996).

But in spite of critical raves and a sizable following in his Canadian homeland, the album—originally self-released on Hardwood Records—failed to take off at retail in the U.S., selling 23,000 units, according to SoundScan. Outpost reports that the album sold 20,000 units in Japan, and Canadian sales were approximately 55,000 units.

Outpost partner Mark Williams says the label is pleased to have the industry spotlight dimmed as it prepares for the May 12 release of "The Closer I Get."



HAYDEN

"We certainly felt that the last time around, the deal outshone the music to some degree, which was a real shame," says Williams. "Hayden makes really simple, straightforward music, and I think he was a little bewildered by all the attention."

Though the admittedly reclusive artist, whose surname is Desser, was featured on the "Trees Lounge" soundtrack, he has maintained a relatively low profile over the last several months.

"My life was turned upside down for a short period of time," Hayden says. "It affected my music and my relationships and everything I knew, but the last year of not doing interviews and just being able to be normal was definitely healthy."

The new album shows Hayden revisiting the poignant, understated soundscapes on his last album, while at the same time stretching out into new terrain on tracks such as "Instrumental With Mellotron."

Hayden, who recorded nine of the 14 songs found on his last album on a 4-track in his bedroom, struck out in a completely new direction on his latest effort.

Though he still played nearly every instrument on the new album, several co-producers were brought in. Recording at Bearsville Studios in Woodstock, N.Y., Chemical Sound in Toronto, and other locations in Toronto, Seattle, Los Angeles, and Bath, Ontario, Hayden worked with Outpost partner Scott Litt, Steve Fisk, and John Hanlon.

"I had a bunch of songs, and I didn't want to go into just one situation with one producer and run the risk of it not working out or us not getting along or having a vibe that wasn't right, because I was so used to recording by myself and just getting that moment on tape without any intervention," says Hayden.

Still, the artist reports positive results with the new approach. "One of the last sessions was in Toronto with [engineer] Darrel Smith in a studio I had worked a bit in before," says Hayden. "It's this really comfortable space that has a wood-burning stove in the control room. Darrel would be back chopping wood in the control room, and I just kind of walked through, picking up different instruments and playing." In spite of the assortment of collabo-

rators, those familiar with Hayden should not expect any radical departures. While sharing producer duties has resulted in a sublime, more fleshed-out sound, Hayden's distinct vocals and guitar playing ground each song.

He also made many changes to the songs by himself after studio hours, bringing them in the next day to record. "I'm a mixture of a control freak and a bad communicator; therefore, [I say] 'Do everything yourself,' and I'll still complain about the results," he quips. "That's my magical formula."

As for Outpost's formula, the label will alert Hayden fans of the release of "The Closer I Get" with a postcard and point-of-purchase campaign in April.

Outpost will also turn to retailers and the press, the two biggest advocates of "Everything I Long For."

"It's pretty straightforward," says Williams of the label's marketing plan. "We're going back to the places where we think this record will get the most

support."

The sort of boosterism Williams speaks of is immediately visible in stores such as Santa Monica, Calif.-based indie the Tune Up Shop, which to this day has an "Everything I Long For" placard mounted by its cash register.

Tune Up Shop owner Todd Sanders, even while criticizing Outpost's effort on Hayden's last album, says he hopes to see more out of the new album. The success of artists such as Elliot Smith, he says, may bode well for Hayden.

"[Smith] has a similar sound, and we've got moms and little kids coming in asking for that all the time," says Sanders.

The first single, "The Hazards Of Sitting Beneath Palm Trees," ships to modern rock, triple-A, and college radio April 28.

Though Hayden performed solo on many dates of the last tour, this time he
(Continued on page 62)

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ALLMAN BROTHERS BAND	Beacon Theatre New York	March 3-22	\$1,943,665 Gross Record \$50/\$35	46,620 15 sellouts	Delsener/Slater Enterprises
GEORGE STRAIT TIM MCGRAW, FAITH HILL, AARON TIPPIN, LEE ANN WOMACK, LILA MCCANN, ASLEEP AT THE WHEEL	Houlihan's Stadium Tampa, Fla.	March 28	\$1,895,235 \$42.50/\$22.50	50,790 sellout	PACE Touring
GARTH BROOKS TRISHA YEARWOOD	Lawrence Joel Veterans Memorial Coliseum Winston-Salem, N.C.	March 25-28	\$1,127,040 Gross Record \$20	57,512 four sellouts	Varnell Enterprises
GARTH BROOKS TRISHA YEARWOOD	Charlotte Coliseum Charlotte, N.C.	March 20-21	\$960,180 \$20	48,691 two sellouts	Varnell Enterprises
OASIS	Sports Palace Mexico City	March 24-25	\$640,974 (5,448,280 pesos) \$37.65/\$10.59	31,512 two sellouts	Ocesa Presents/CIE
YANNI	MGM Grand Garden Las Vegas	March 28	\$544,077 \$100/\$65/\$39.50	8,648 sellout	Danny O'Donovan Cascade Concerts
YANNI	San Jose Arena San Jose, Calif.	March 25	\$529,050 \$75/\$50	8,541 10,061	Danny O'Donovan Cascade Concerts
YANNI	ARCO Arena Sacramento, Calif.	March 24	\$513,502 \$65/\$39.59	9,461 10,220	Danny O'Donovan Cascade Concerts
YANNI	San Diego Sports Arena San Diego	March 29	\$462,313 \$65/\$39.59	9,288 sellout	Danny O'Donovan Cascade Concerts
YANNI	Delta Center Salt Lake City	March 27	\$441,875 \$50/\$35	10,060 sellout	Danny O'Donovan Cascade Concerts

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SOUNDTRACKS

AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

SOUNDTRACK CENTRAL: Looking to fill the role of go-between in the bustling film music and soundtracks industry, a company called Soundtrack Music Associates recently opened its doors in Los Angeles. The operation is the U.S. arm of a firm established in the U.K. by manager Tony Smith's



SOUNDTRACK
MUSIC ASSOCIATES LLC

Hit & Run Music Group, and its executive tier includes music supervisors Sharon Boyle and John Houlihan, agent Cathy Schleussner, and former MCA Records soundtrack marketing executive Michael Solomon. The company comprises three divisions—a music supervisor company that will contract out Boyle and others to serve as liaisons between the film company, director, and soundtrack label; an agency for composers; and a soundtracks marketing company. At present the composers arm is bringing in the most business. Soundtrack Music Associates represents 10 composers—ranging from John Altman to Michel Colombier to Jean-Claude Petit—and plans to add only another handful to the mix. “We don’t want to be a gigantic agency,” Solomon says. “We are trying to do some different things on the composers end. We want to be able to create collaborations like what James Horner and Celine Dion did on ‘Titanic,’ and we want to help composers who would like to be recording artists.” Another goal of the division is to help composers who traditionally work in the film medium collaborate on additional classical compositions, he says.

As for the soundtrack marketing division, Solomon says he anticipates that segment will grow substantially as the relationship between studios and record labels becomes more intertwined. Soundtrack Music Associates hopes to fill in the blanks between a label’s soundtrack A&R staff and the vast machine for marketing film music. “A lot of times, the soundtrack gets lost in terms of being able to utilize its full potential when neither side knows what the other side is doing,” he says. “Most record companies don’t have soundtrack marketing departments, and when the marketing department is assigned to soundtrack products, they might not always know the right people they need to talk to at the film company.”

Solomon says Soundtrack Music Associates initially will focus on building bridges to film companies and smaller labels; selling the idea of outside assistance remains a tough sell to the majors, he says. “The film studios are more open to this because they have had more experiences when a label did not deliver. Most record companies think they are on top of all of the marketing stuff, and in most cases that’s probably true, but most film studios feel like they don’t get enough cooperation from the record companies. There are so many examples of where soundtracks have failed where movies have succeeded. And it isn’t only because of the music. You have to start asking the hard marketing questions.”

PRODUCTION NOTES: Puff Daddy is out to prove he’s about more than just hip-hop. The red-hot artist/producer is collaborating with Jimmy Page on a rock version of Led Zeppelin’s “Kashmir” that will be featured on the “Godzilla” soundtrack, due from Sony Music Soundtrax in May. And speaking of “Godzilla,” GRP/Crescendo Records will release its second compilation of classic “Godzilla” in mid-April. The album follows “The Best of Godzilla 1954-1975,” which was released last month.

Milan Records this month will release a deluxe two-CD set of the soundtrack to the film/miniseries “Gettysburg” that will include 40 minutes of previously unreleased score material. “This is one of our most successful score soundtrack albums; it has been a continuing seller,” says Toby Pienick, COO of Milan. The new set will be boxed in an enhanced package and include a 28-page booklet featuring interviews with the director and composer Randy Edelman.

Here’s a heads-up on what to expect on the “Titanic” sequel album. “The main centerpiece is going to be a large symphonic suite that will incorporate the main themes and melodies of the film music in new and original ways,” says Sony Classical president Peter Gelb. Recording is slated to begin this spring in the U.K., he says. Also to be included are some of the Irish and chamber music, as well as other music recorded for the movie that did not make it onto the original soundtrack. The final track on the album will be one of the numerous versions of Celine Dion’s “My Heart Will Go On” featuring dialogue from the film. Gelb says Sony Classical also plans to record these spoken-word cues in several languages for distribution in key international markets.

Cowboy Junkies member Michael Timmins wore several musical hats for the upcoming Shooting Gallery film “Niagara, Niagara.” Timmins has two solo songs on the V2 Records soundtrack, due Tuesday (7), there’s a Cowboy Junkies track, and he composed the incidental music for the movie. The album, which has a folk/Americana feel, also includes contributions from Patty Griffin, Martin Sexton, Lucinda Williams, and Lori Carson.

Mann Mixes Dark And Light On 2nd Set ‘Earthbound’ on DV8 Spans A Range Of Emotions

■ BY CARRIE BORZILLO

LOS ANGELES—A lot has happened to singer/songwriter Billy Mann since the release of his 1995 self-titled debut album on DV8/A&M. Celine Dion has covered two of his songs. He’s written songs for and with the legendary Carole King. And, his wife, Rema, died from cancer within a year after their wedding.

While the latter devastating experience served as much of the inspiration for his new album, “Earthbound,” due May 12 on DV8/A&M Records, Mann didn’t write a depressing album, as one might expect, and he’s none too inclined to have the main focus of the new album be on the



MANN

pain he’s gone through in the past year. “There is the understandable music-industry tendency to pigeonhole people. You know, ‘This is cause man, or cancer woman, or AIDS activist,’” explains the 28-year-old about why he’s shy to talk about the inspiration behind some of these songs. “I just don’t feel that I’m unique enough. I think what I found so humbling is that people go through the same stuff; there’s really nothing that unique about what I’ve been through at all.

“This is the same reason that over the course of modern music history, all of the songs are about love and relationships and life and death and why we’re here, and unfortunately one of the reasons why we’re here is that we have to go,” he continues. “Part of this record, for me, was sifting through both sides of that.”

“Earthbound,” which was produced by Mann and David Kerchenbaum and has a more live feel than “Billy Mann,” does just that. There’s a mix of seemingly lighthearted songs, such as “Make God Laugh” (built around the axiom “If you want to make God laugh, tell him your plans”) and the downright happy pop sounds of the first single, “Beat Myself Up,” which was shipped to hot AC and triple-A radio stations March 19. On the other end of the emotional spectrum are such sadder songs as the title track, which is about his late wife.

“I was in a hotel room,” explains Mann, “and Ricki Lake was on. Not that I ever want to say I was inspired by Ricki Lake, but she had this psychic medium on the show. I’m usually pretty cynical about this stuff, but the psychic was talking about the concept of earthbound and that what you don’t want is for someone to be earthbound.

“Earthbound is, without sounding like Shirley MacLaine, someone [for whom] there’s so much grieving going on that they can’t go to wherever they’re supposed to go after they die. I was listening to this, and I thought, ‘God, I really don’t want her to be in that place.’”

It’s songs like “Earthbound” that tug at the heartstrings and have led to comparisons of Mann to such songwriters as Jackson Browne, Cat Stevens, and Harry Chapin.

Says Jim Cawley, president of DV8, “There’s something about those greays like the James Taylors that goes beyond having catchy tunes. It’s really about

writing songs that touch people and that really reach into their hearts, and I think Billy Mann has that.”

The album, recorded in three days with Mann’s junior high school buddies as his backing band, also features a song (“What Have I Got To Lose?”) co-written with King and Mark Hudson. “What Have I Got To Lose?” also boasts King on piano and backing vocals. Additionally, King lends her voice to “Numb Heart” and “Mary On My Mind” and has written several other songs with Mann, which haven’t been released.

The partnering with King, along with superstar Celine Dion covering Mann’s songs, will certainly help pique interest for “Earthbound.” Dion recorded “You Only Love Once,” from Mann’s debut album, in Spanish on the international version of “Let’s Talk About Love.” She also recorded his song “Treat Her Like A Lady,” which is on all versions of her new album.

Louis Kaplan, PD at triple-A outlet KLLC San Francisco, an early supporter of Mann, says he believes the association with King and Dion will help open some doors for the artist. “People in radio tend to play it safe very often, so when you go out on a limb, it’s nice to have a little story to tell,” says Kaplan. “It’s one thing to be a great performer and have a good record, but it’s nice to have those credentials, too.”

Because of KLLC’s heavy support of Mann last time around, “Billy Mann”

sold 7,000 units in San Francisco alone, according to Cawley. The label’s plan is to focus its marketing efforts for “Earthbound” on that city, as well as other previously supportive markets such as Philadelphia, Boston, Detroit, Orlando, Fla., Tampa, Fla., Portland, Ore., and Fresno, Calif.

“The second single from the last album, ‘Killed By A Flower,’ was a very active song in those markets,” says Kelly Mills, A&M’s VP of marketing. “He did quite a bit of touring in these cities, so we’re taking those markets and making them the target for this record.”

Mann embarked on a radio and retail promotional tour March 24; he’ll appear at a mix of small dinners with intimate performances and larger acoustic performances at venues, where stations invite listeners to see him play. The outing wraps up April 3. Mann will then take a full hand on the road for a traditional tour.

Also in the target markets, the label is giving away a CD sampler featuring Mann with labelmates Patty Griffin and Jann Arden at Borders Books & Music stores. (The three artists also appeared on the Borders tour in 1996.)

In addition, the label is issuing to triple-A radio a CD sampler titled “The Stockholm Sessions.” It features acoustic renditions of the album tracks “Beat Myself Up,” “Make God Laugh,” and “Said It All.” It will also be used as an added value tool at retail.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	NEW		SEMISONIC MCA 11733 (8.98/12.98)	FEELING STRANGELY FINE
2	1	65	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
3	4	3	FASTBALL HOLLYWOOD 162130 (8.98/12.98)	ALL THE PAIN MONEY CAN BUY
4	2	3	JIMMY RAY EPIC 69104 (10.98 EQ/16.98)	JIMMY RAY
5	3	9	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98)	WIDE OPEN SPACES
6	NEW		GOD LIVES UNDERWATER 1500 540871/A&M (8.98/12.98)	LIFE IN THE SO—CALLED SPACE AGE
7	10	39	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98)	THREE DOLLAR BILL, Y'ALL
8	NEW		SYLK-E. FYNE GRAND JURY 67551/RCA (10.98/16.98)	RAW SYLK
9	7	7	MONO ECHO 536676/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
10	6	6	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
11	9	7	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
12	8	13	SEVENDUST TWT 5730 (10.98/15.98)	SEVENDUST
13	NEW		LIL' KEKE JAM DOWN/BREAKAWAY 481000/ISLAND (10.98/16.98)	COMMISSION
14	NEW		REVEREND HORTON HEAT INTERSCOPE 90168 (10.98/16.98)	SPACE HEATER
15	11	6	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
16	NEW		DJ HONDA RELATIVITY 1613* (10.98/15.98)	HII
17	18	8	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES
18	14	27	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
19	17	37	MICHAEL PETERSON REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98 16.98)	MICHAEL PETERSON
20	15	27	ALEJANDRO FERNANDEZ ● SONY OISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
21	12	3	ALL SAINTS LONDON 828997/ISLAND (10.98/16.98)	ALL SAINTS
22	13	31	DIANA KRALL IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
23	19	22	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB
24	22	51	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
25	21	4	CRYSTAL LEWIS MYRRH 5041/WORD (10.98/15.98)	GOLD

26	NEW		HIEROGLYPHICS HIERO IMPERIUM 8473/GROUND LEVEL (11.98/14.98)	THIRD EYE VISION
27	NEW		BIG TENT REVIVAL ARDENT 25186/FOREFRONT (10.98/15.98)	AMPLIFIER
28	16	5	DARYLE SINGLETARY GIANT (NASHVILLE) 24696/WARNER BROS. (NASHVILLE) (10.98/16.98)	AIN'T IT THE TRUTH
29	20	2	MORCHEEBA CHINA 31020/SIRE (16.98 CD)	BIG CALM
30	27	47	ALLURE ● TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
31	25	21	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN
32	28	13	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
33	NEW		CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
34	23	13	ANITA COCHRAN WARNER BROS. (NASHVILLE) 46395 (10.98/16.98)	BACK TO YOU
35	31	13	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
36	33	30	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
37	30	23	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
38	24	2	SNEAKER PIMPS CLEAN UP 45493*/VIRGIN (12.98 CD)	BECOMING REMIXED
39	29	15	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
40	26	3	TWO NOTHING 90155/INTERSCOPE (10.98/16.98)	VOYEURS
41	39	22	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
42	5	2	MANCOW ANONYMOUS 7700 (9.98/15.98)	THE ONE EYED MAN IS KING
43	41	5	BIG TYMERS CASH MONEY (11.98/16.98)	HOW U LUV THAT?
44	NEW		AGENTS OF GOOD ROOTS RCA 67590 (10.98/16.98)	ONE BY ONE
45	36	46	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
46	35	4	THE INSYDERZ SQUINT 7035/WDRD (10.98/15.98)	THE INSYDERZ PRESENT SKALLELUIA!
47	44	16	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
48	42	4	WAYNE WATSON WORD 69147/EPIC (10.98 EQ/16.98)	THE WAY HOME
49	38	27	CORNERSHOP LUJAKA BOP 46576/WARNER BROS. (10.98/15.98)	WHEN I WAS BORN FOR THE 7TH TIME
50	43	9	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY OISCOS 82635/SONY (8.98/14.98)	INOLVIDABLE

POPULAR UPRIISINGS

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

NEW ARTIST JACKPOT: A new music festival hosted by Las Vegas-based Emerging Artists & Talent in Music, launches from the strip May 14. The three-day show will feature performances by 150 signed and unsigned acts, var-



Closer To Home. Revolution band Closer is taking a local approach in the second phase of promotion for its debut album, "Don't Walk." Though the acclaimed foursome has opened for such acts as Love Spit Love, Chumbawamba, and Monaco and earned airplay for its first single, "Let Her Go," it recently focused on satisfying its New York fan base, playing packed residencies at nightspots like Brownies. Says front man Harley DiNardo, "If we're going to be home until the next single comes out, we might as well come out and build as much as we possibly can in our [hometown]!"

ious panels and mentoring sessions geared towards developing talent, and a keynote address by George Martin.

Portions of the money raised from the event will benefit organizations such as Music for Hope and the Neil Bogart Memorial Foundation.

FETE REPEAT: After a three-year absence from the U.S. due to financial problems, Africa Fete returns for an extensive, well-heeled summer tour this year.

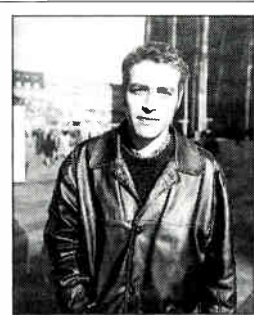
The festival, which is sponsored by American Express and co-produced by Island Records and the John F. Kennedy Center for the Performing Arts, kicks off June 18 in Los Angeles. Other major stops include San Francisco, Miami, Philadelphia, New York, Boston, and Washington, D.C.

Artists participating will be Papa Wemba & Molo-kai, Salif Keita & the Wanda Band, Cheikh Lo, and Maryam Mursal.

Africa Fete '98 will be promoted on Public Radio International's "Afropop Worldwide" program.

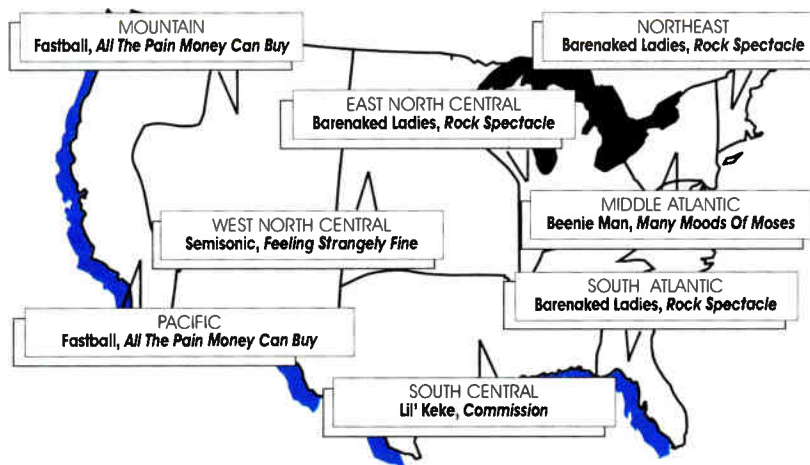
MEOW NIX: Blame thousands of hungry felines for the delay of Firewater's latest album, "The Ponzi Scheme."

According to the band's label, Jetset, the album, which is being packaged in a metal jewel



Wake-Up Call. Catch John Wesley Harding perform the simultaneously poignant and funny songs from his Zero Hour debut, "Awake," as the singer/songwriter makes West Coast stops early this month. On Monday (6), Harding plays in Seattle, followed by shows on Wednesday (8) in Portland, Ore., and on Friday (10) in San Francisco. He plays Saturday (11) in L.A.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- MOUNTAIN**
1. Fastball All The Pain Money Can Buy
 2. Dixie Chicks Wide Open Spaces
 3. Sylk-E. Fyne Raw Sylk
 4. David Kersh If I Never Stop Loving You
 5. God Lives Underwater Life In The So—Called Space Age
 6. Semisonic Feeling Strangely Fine
 7. Limp Bizkit Three Dollar Bill, Y'all
 8. Reverend Horton Heat Space Heater
 9. Sevendust Sevendust
 10. Jimmy Ray Jimmy Ray

- NORTHEAST**
1. Barenaked Ladies Rock Spectacle
 2. God Lives Underwater Life In The So—Called Space Age
 3. Sevendust Sevendust
 4. Limp Bizkit Three Dollar Bill, Y'all
 5. Beenie Man Many Moods Of Moses
 6. Semisonic Feeling Strangely Fine
 7. Fastball All The Pain Money Can Buy
 8. Edwin McCain Misguided Roses
 9. DJ Honda Hii
 10. Caroline's Spine Monsoon

case, had to be postponed from a March 31 to a May 5 release date when the manufacturer announced it had received a priority order for 15 million cat-food tins.

The act, led by former Cop Shoot Cop front man Tod Ashley, is no stranger to packaging-related controversies.

The band's last album, "Get Off The Cross, We Need The Wood For The Fire," came with iconoclastic album art featuring Jesus enjoying a cigarette and a beer. The cover prompted criticism from then presidential candidate Bob Dole, as well as a retailer boycott from Tampa, Fla.-based Sensuous Sound Systems.

Notwithstanding its trials and tribulations, Firewater will hit the road with the Jesus Lizard in late May.

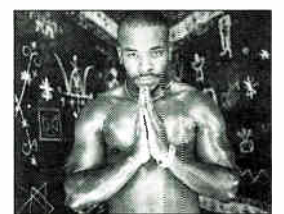
WINNING HAND? Already holding a handful of kings and queens, High Street chose to play its ace when it shipped the Jules Shear/Paula Cole duet "The Last In Love" to triple-A radio in late March.

Though Shear's album "Between Us" features the artist working with various friends (e.g. Ron Sexsmith, Carole King, Rosanne Cash) on each album cut, "The Last In Love" is probably the most likely to

find its way to the top of programmers' stacks, thanks to radio's infatuation with Cole.

Meanwhile, Shear plays on Tuesday (7) in San Francisco, on Wednesday (8) in Seattle, and on Friday (10) in Portland, Ore.

ROADWORK: Following a tour of Europe, A.J. Croce will return to the U.S. in May to support his third album, "Fit To Serve," on RUF/Platinum/



The Voodoo That He Do. Erin Johnson (aka Witchdoctor) is hoping to cast a spell on listeners with "A.S.W.A.T. Healin' Ritual," his debut album from Organized Noise/Inter-scope. The set, which drops May 12, features such Organized Noise Productions affiliates as Out-Kast and the Goodie MOB. Johnson also contributes his song "Holiday" to the soundtrack to "Bulworth."

PolyGram. Croce, who will perform with bassist Dave Curtis and drummer Paul Kimbarow, begins a four-month leg May 14 in Charleston, S.C.



Have Some Faith. MCA artist Aaron Hall hooked up with Bad Boy artist Faith Evans to record "If You Leave Me Now" for his upcoming album, "Inside Of You." The set is Hall's first LP in five years and is due this summer. Pictured in the studio are Hall and Evans.

'Messages' Mark Mya's Debut University Artist Gains From Dru Hill Link

■ BY ANITA M. SAMUELS

LOS ANGELES—University/Interscope Records is confident that Mya's self-titled debut, due May 5, will benefit from the 18-year-old singer's connection to Dru Hill.

"Mya will be coupled with Dru Hill in video and television appearances," says Michelle Thomas, head of urban marketing at University Records, which is distributed by Interscope. "We're using that to create a fan base for her."

In addition, the Washington, D.C.-based Mya was on the recently wrapped Puff Daddy tour, which also included Dru Hill.

The vocalist's first single, "It's All About Me," featuring Dru Hill's Sisqo, was sent to radio March 3 and released commercially March 10. According to Broadcast Data Systems, for the week ending March 29, the single garnered 986 spins at radio.

Maurice Devoe, music director for WPGC Washington, D.C., says spinning Mya's single was a great opportunity to support a local artist. "From the outset of the project we've been supportive," he says. "We had a really positive vibe on the record. It's been generating phones, and that's good in this early stage."

Haaq Islam, president/CEO of University, signed Mya in 1996 when she was 15. He calls Mya his Diana Ross. "She has a vocal ability that can be heard in a room full of singers; her flow is tantamount to a rapper," he says.

In addition, Islam points out that Mya is an accomplished dancer who has trained with Savion Glover, Gregory Hines, and the Dance Theater of Harlem. She also held a dancing gig on BET's "Teen Summit."

The vocalist says she doesn't classify herself as a singer or musician. "I'm an entertainer," Mya says. "I want to give a show so people will come back. I feel that I work that extra mile in a male-dominated business."

Mya says that her album speaks mostly to men and that many of the songs offer a variety of "messages." She co-wrote many of the songs, including "If You Died I Wouldn't Cry 'Cause You Never Loved Me Anyway," in which she puts a voice to the gut-wrenching pain some women feel at the end of a relationship. In the song, Mya sings of wanting a man to "die," because "he never loved her anyway." Mya says the song is about saying things in anger, but being able to

learn from mistakes.

Another ballad, "My First Night With You," is about a non-sexual experience with a man, written by Babyface and produced by Daryl Simmons. "[Simmons] allowed me to do my own thing and put my own spin on it," she says.

"Bye Bye," which features Missy Elliott, was written by Mya and Darryl Pearson.

Other songs are dance-oriented, such as "We Goin Make You Dance," which features Dru Hill's Nokio, who also co-wrote it, and "What Cha Say," which Mya wrote alone.



MYA

Islam says that Mya's songwriting is consistent with the label's philosophy. "We want artistry and strong songs with good messages that appeal to the heart, soul, and imagination," he says. "[Mya's] album takes us to another level. We have always tried to present something positive and edgy, to reflect young people today."

Mya adds that the album is "lady-like" and done in a "tasteful" way. She leaves some things to the imagination, rather than trying to sound vulgar or explicit. "There are things that men do these days that a woman can do, but she won't get the same respect," Mya says.

The videoclip for "It's All About Me" was serviced to BET and the Box on Feb. 10. University will service it

(Continued on page 24)

Ralph Gathers Pack Of Divas For Simply Singing Gala; Garrett Showcases Her Songs

DIVAS AT IT AGAIN: Sheryl Lee Ralph's ninth annual AIDS fund-raiser, Divas: Simply Singing, is slated for May 2 at the Wilshire Ebell Theater, in Los Angeles. Proceeds from the event will benefit Project AngelFood. The evening of "song and entertainment," as Ralph calls it, is aimed at continuing to raise awareness of the disease. "It's important to have a woman's voice in this struggle," she says.

This year's event will feature performances by a wide range of vocalists, including Deniece Williams, Tisha Campbell, Liz Torres, Jody Watley, Kathy Kinney (of "The Drew Carey Show"), Wild Orchid, Leslie Uggams, Gennifer Flowers, Peggy Scott-Adams, and 11-year-old Jurnee Smollett.

"Jurnee Smollett says she can be a diva-in-training," says Ralph, who will also perform at the benefit. "She says she's a jazz singer. I told her, 'I've made up my mind. I'm your fairy diva godmother.' She was so happy."

The list of performers is still growing, according to Ralph, who adds she is hoping to get Betty Wright and Oleta Adams, although they may have conflicting schedules.

"This is real singing," Ralph says. "The mike, the piano, and the divas."

Tickets for Divas: Simply Singing are available through Ticketmaster, at 213-480-3232, or at the Wilshire Ebell Theater box office, at 213-939-1128. Tickets range from \$35 to \$250.

GARRETT'S GROOVE: Siedah Garrett's performance at Luna Park in Los Angeles proved that she is as talented a singer as she is a songwriter. She performed a set that included a number of her hit songs, such as "Man In The Mirror" and "I Just Can't Stop Loving You," both of which were recorded by Michael Jackson. Garrett was joined by special guest Kenny Lattimore for her rendition of "I Just Can't Stop Loving You," which brought the house down.

Garrett also brought to her set some humor, performing tracks that were written for specific artists in mind. "Rise," she told the audience, was written with Jackson in mind, while "Love Vibe" was written for Brandy.

NEW DIGS: The Navarre Corp. has inked a long-term distribution deal with Celestial Breakaway Records, LLC. In a prepared statement, Eric Paulson, chairman/CEO of Navarre, said that the partnership would allow the company to "move immediately into the urban market, instituting service to the independent urban coalition stores and appointing an urban and dance label development manager." As part of the agreement, Navarre will handle several Breakaway titles within the first year of the agreement's taking effect.

Breakaway's first release will be "Independent Day," a compilation due in June featuring such artists as Snoop Doggy Dogg, Bo-Rock, the Low Lifes, Crooked-I, Dove Shack Twins, Dollar & Lil C-Style, the East Sidas, and Ms. Co-Co Cola. Albums from Dana Harris and Barington Levy are also expected in June.

Other releases include Bo-Rock in August and Sentrell in September. In October, Breakaway will release a double CD by Levy, featuring the Fugees, as well as a solo album by Joe Hicks.

R&B WAVES: Mary J. Blige and Grover Washington Jr. will headline the seventh annual St. Lucia Jazz Festival May

6-10. Other artists scheduled to perform are Thelonious Monk Jr., Chick Corea, Brian McKnight, Gato Barbieri, Herbie Mann, Cassandra Wilson, the Jazz Crusaders, Will Downing, Lee Ritenour, Patti Austin, and Alex Bugnon. Blige will perform May 9 at Pigeon Island National Landmark. Tickets are available through the St. Lucia Tourist Board and range from \$35-\$40 per show. For further information on the festival, call the St. Lucia Tourist Board at 888-4-STLUCIA or visit the St. Lucia Jazz Festival's World Wide Web site at www.StLucia.com.

BYTES: As part of Motown's 40th-anniversary celebration, the label has fired up a Web site. www.motown40.com is a menagerie of digitized Motown history with such features as a timeline, group biographies, artist discographies, and an interactive RealAudio jukebox for users to sample music from the "Motown 40 Forever" double-CD set. In addition, the site will offer updates on live cyber events with Motown artists, as well as monthly artist features.

COMING SOON: Although March was a slow month for album releases and quite a few dates have been pushed back, the next batch of releases is sure to make up for lost time.

In May, look for the latest from Xscape and Lord Tariq & Peter Gunz on Columbia Records. In June are "Grind" by Alexander O'Neal on Ichiban Records and James Mtume's Cosmic Slop Shop and an album by Regina Belle, both on MCA Records. Also due in June is the debut from newcomer Ricky Jones on Universal, as well as A Tribe Called Quest on Jive. Upcoming albums out of the LaFace camp include projects from TLC, Corey Glover, Tony Rich, Esperanza, and Dee Dee O'Neal.

But you'll have to wait until mid- to late July for releases from Maxwell, Kenny Lattimore, and Lauryn Hill, all on Columbia.



by Anita M. Samuels



Sensible Brothers. The Gee Street act Jungle Brothers performed at the premiere party for Miramax Films' "Senseless," held at the Hollywood Athletic Club in Los Angeles. The group took a moment to pose with filmmaker John Singleton. The group's "Jungle Brother (True Blue) (Aphrodite Mix)" is featured on the soundtrack. Pictured, from left, are Mike G. of Jungle Brothers; Singleton; and Afrika of Jungle Brothers.

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 top hits like 'ALL MY LIFE' by K-Ci & JoJo and 'IMAGINATION' by Tamia.

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). Lists songs that have been on the chart for 20 or more weeks.

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.

R&B SINGLES A-Z

Table listing R&B singles A-Z with columns for rank, week, title, and artist. Includes entries like 'TITLE (Publisher - Licensing Org.) Sheet Music Dist.' and '2 LIVE PARTY'.

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 top sales hits like 'STILL PO' PIMPIN'' by Busta Rhymes and 'LET'S RIDE' by Montell Jordan.

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

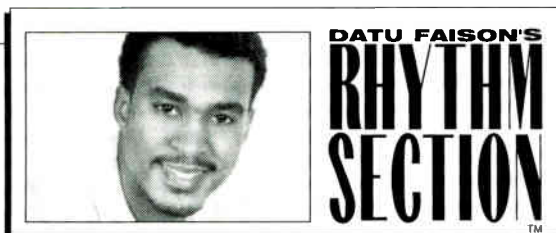
Table listing R&B singles A-Z with columns for rank, week, title, and artist. Includes entries like 'Dollar Steve' and '25 THEY DON'T KNOW/ARE U STILL DOWN'.

APRIL 11, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'ALL MY LIFE' by K-Ci & JoJo, 'LET'S RIDE' by Montell Jordan, and 'I GOT THE HOOK UP' by Master P.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'EVERYTHING' by Mary J. Blige, 'BUTTA LOVE' by Next, 'COME OVER TO MY PLACE' by Davina, and 'I GOT THE HOOK UP' by Master P.

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



ALL HAIL: Although the R&B music and radio landscapes have gone through many changes in the 40 years that Aretha Franklin has dominated the soul arena, her No. 7 bow on Top R&B Albums this issue proves her reign is far from over. "A Rose Is Still A Rose" (Arista), Franklin's 40th set and her first album of new material in seven years, wins the Hot Shot Debut crown for the highest entry on that list. This also marks her highest R&B album ranking since 1987, when "Aretha" (Arista) peaked at No. 7.

The new album's title track continues to grow on Hot R&B Singles, moving 10-8, with momentum on the radio side. With hip-hop influences like Lauryn Hill on the album, mainstream outlets such as WQHT New York, KMEL San Francisco, KBXX Houston, and WPGC Washington, D.C., are exposing Franklin to a new generation.

HERE WE GO AGAIN: Remember the days of hip-hop battles on wax? Many of today's biggest rappers launched their careers with records that talked about other rappers. KRS-One's career took off after "The Bridge Is Over," which answered MC Shan's 1986 jam "The Bridge," became a hit. Salt 'N Pepa began their career as the group Super Nature with "The Show Stoppa," which was an answer to Doug E. Fresh's 1985 top five hit "The Show." The latest charting title in this tradition is Canibus's "Second Round K.O." (Universal), intended as a retaliation against LL Cool J, who Canibus claims called him out on "4, 3, 2, 1" (Def Jam/Mercury), which sits at No. 54 on Hot R&B Singles.

After street-date violations forced it to chart early on last issue's Hot R&B Singles, "Second Round K.O." springs 50-16 on that list and wins Greatest Gainer on Hot Rap Singles with a 26-3 leap. The record, which is getting airplay on 46 R&B Broadcast Data Systems-monitored outlets, debuts on Hot R&B Airplay at No. 57. "From a hip-hop perspective, the record is the bomb, although it is dayparted due to its nature," says Michelle Santosuosso, PD of KKBK Los Angeles. Station leaders include WJMH Greensboro, N.C. (56 spins), WQHT (28 spins), and WJBT Jacksonville, Fla. (28 spins).

BEENIE WHO? Reggae rapper Beenie Man's "Who Am I" (Hard/VP) has transformed itself from a club anthem to a hit on Hot Rap Singles and Hot R&B Singles, where it ranks at Nos. 16 and 33, respectively. Although many stations have backed away from dancehall music since the days of Mad Cobra's "Flex," Beenie pulls down 10 million listeners from airplay at 28 stations. His album, "Many Moods Of Moses," sits at No. 1 on Top Reggae Albums and No. 42 on Top R&B Albums.

WATCH OUT: K-Ci & JoJo's "All My Life" (MCA) holds down a second week atop Hot R&B Singles and sets a higher R&B mark with 55.2 million listeners. Despite that effort, the song's reign could end as early as next issue. The label shipped a limited amount of singles to accounts, and many stores have already depleted their product with no hopes of replenishment. As a result, the song slips 1-2 on Hot R&B Singles Sales with a 39% loss. Meanwhile, Montell Jordan's "Let's Ride" (Def Jam/Mercury) still shows signs of growth and picks up 5% at retail and 14% in radio audience.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	EVERYDAY	FATAL (RELATIVITY)
2	3	25	COME ON EVERYBODY (GET DOWN)	US 3 (BLUE NOTE/CAPITOL)
3	—	1	DISCO LADY 2000	JOHNNIE TAYLOR (MALACO)
4	—	1	TOMIKA	MR. INTERNATIONAL (ALBATROSS)
5	11	7	ILL NA NA	12 GAUGE (POWER/T.Y.S.)
6	—	1	HERE COMES THE HORNS	DELINQUENT HABITS (RCA)
7	4	2	SHAKE DAT	M.A.D. KUTZ (WARNER BROS.)
8	2	2	THEY BE JUMPIN	MICHAEL LONG FEAT. K-CHILL & TERRAZ MAJOR TURNOUTS (LONG/LEGENDS)
9	7	2	BLAST FIRST	PARIS (UNLEASHED/WHIRLING)
10	—	1	SABROSORA	D.J. LAZ (PANDISC)
11	—	6	MY STEEZ	RAW ELEMENTS FEAT. MEN-A-LARGE (BIG PLAY/SOLID DISCS)
12	6	27	BE MY PRIVATE DANCER	THE 2 LIVE CREW (LIL' JOE)
13	5	9	SOEMONE TO HOLD	VERONICA FEAT. BIG PUNISHER & CUBAN LINK (H.O.L.A.)
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	—	1	KEEP ROCKIN' (GET SOME)	X (ICHIBAN)
15	13	7	THE UNIVERSAL MAGNETIC	MOS DEF (OPEN MIC/RAWKUS)
16	8	28	TEAR DA CLUB UP	THREE 6 MAFIA (BRUTAL/PRIORITY)
17	19	3	BIG BOOTY GIRLS	M.C. SHY-D (BENZ)
18	10	18	DOWN LOW	FREAKNASTY (HARD HOOD/POWER/TRIAD)
19	—	5	MY PHILOSOPHY	KRS-ONE (JIVE)
20	9	22	PAPI CHULO	FUNKYOBES FEAT. DAZ DILLINGER AND COBRA RED (RIZZ TONERCA)
21	22	27	A SMILE LIKE YOURS	NATALIE COLE (ELEKTRA/VEEG)
22	—	13	SHE SAID	THE PHARCYDE (DELICIOUS VINYL/INTERSCOPE)
23	—	2	FREAKY FLOW	SPECIAL ED (PROFILE)
24	12	2	DO IT HOW U WANNA	STRANDED (STRAIGHT AL-TA-PAZZ)
25	15	7	UNEXPLAINED	GRAVEDIGGAZ (GEE STREET/W2)

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

R&B

MYA'S DEBUT

(Continued from page 21)

to MTV at a later date.

Mya has already gotten a head start on the tour circuit. From April 26 to July 26, she will open the Boyz II Men tour.

The link to Dru Hill has helped Mya stand out at retail. "There is definitely a buzz on her," says Sonia Askeew, urban music buyer for the North Canton, Ohio-based Camelot Music. "There's definitely a lot of justified hype behind her. It helps that Sisqo is so visible in her video and that she's touring with them. This buzz has been pretty strong and seems to be growing. Every time I turn on BET, that video's on. She's everywhere."

University's Thomas says marketing plans include a grass-roots campaign that will hit high schools. The label will also distribute a newsletter about the singer that is expected to reach more than 25,000 high schools nationally.

University will also set up a Mya 900 number, which will be advertised on posters and fliers. Callers can hear samples of Mya's music and hear the latest on her activities.

In addition, the label is putting up snipes across the country, Thomas says.

An international release date for the album was not set at press time.

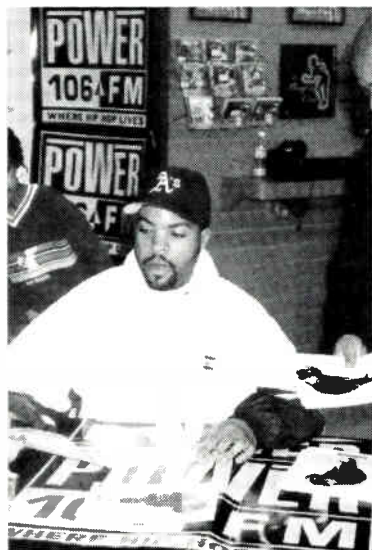
On the press front, Mya is scheduled to be on the cover of Right On! and will be featured in Teen People in May.

Mya will also receive exposure on TV. In late April, the singer will appear on "Vibe." On Saturday (4), she was scheduled to appear on "Soul Train."

In addition, the artist is featured on Interscope's World Wide Web site, where she'll have her own page.

One song not on the album, "Ghetto Superstar," produced by Wyclef Jean, will be included on the "Bulworth" soundtrack. The song also features Pras from the Fugees and Ol' Dirty Bastard from Wu-Tang Clan.

She is managed by Gerald Scott of CD Enterprises and currently doesn't have a booking agent or a music publisher.



Player Moves. Ice Cube made an in-store appearance in Los Angeles to promote his latest movie venture, "The Players Club." The film, slated to debut Wednesday (8), was directed and written by Cube and features the rapper and comedians Bernie Mac, Jamie Foxx, and AJ Johnson.

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
				*** No. 1 ***	
1	2	4	9	ROMEO AND JULIET	SYLK-E. FYNE FEATURING CHILL (C) (D) (T) GRAND JURY 64937/RCA
2	1	1	16	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODELINE 78755/COLUMBIA
				*** GREATEST GAINER ***	
3	26	—	2	SECOND ROUND K.O.	CANIBUS (C) (D) (T) UNIVERSAL 56175
4	3	3	11	GONE TILL NOVEMBER	WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA
5	6	5	4	VICTORY	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79115/ARISTA
6	4	2	4	DO FOR LOVE	2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE
7	5	6	12	WHAT YOU WANT	MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA
8	7	7	8	THE PARTY CONTINUES	JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA
9	9	—	2	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIMI) (C) (D) (T) (X) BAD BOY 79156/ARISTA
10	12	16	3	GITTY UP	SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND
11	8	9	8	GET AT ME DOG	DMX (FEATURING SHEEK OF THE LOX) (M) (T) (X) DEF JAM 568523/MERCURY
12	14	14	3	RAISE THE ROOF	LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 572250/ISLAND
13	11	11	12	MAKE EM' SAY UHH!	MASTER P FEAT. FIEND, SILK THE SHOCKER, MIA X, & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY
14	10	8	8	GETTIN' JIGGY WIT IT	WILL SMITH (C) (D) (V) COLUMBIA 78804
15	NEW		1	I GOT THE HOOK UP	MASTER P FEAT. SONS OF FUNK (C) (D) (T) NO LIMIT/PRIORITY 53311
16	18	20	5	WHO AM I	BEENIE MAN (C) (T) (X) 2 HARD 6160V/P
17	13	10	17	SWING MY WAY	K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG
18	15	12	5	JUST BE STRAIGHT WITH ME	SILK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK (C) (D) (T) NO LIMIT 43305/PRIORITY
19	16	15	12	FATHER	LL COOL J (C) (D) DEF JAM 568332/MERCURY
20	22	24	3	STILL PO' PIMPIN'	DO OR DIE FEAT. JOHNNY P AND TWISTA (C) (D) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN
21	17	13	14	DANGEROUS	BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG
22	19	17	10	THE CITY IS MINE	JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY
23	20	21	15	BURN	MILITIA (C) (D) (T) RED ANT 119006/MERCURY
24	21	26	7	6 A.M. (WE BE ROLLIN')	NADANUF (C) (D) (T) (X) REPRISE 17278/WARNER BROS.
25	24	19	6	ALL MY LOVE	QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE
26	23	18	19	BEEN AROUND THE WORLD IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) BAD BOY 79130/ARISTA
27	25	22	18	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FRFR 570043/ISLAND
28	30	28	24	I'M NOT A PLAYER	BIG PUNISHER (C) (D) (T) LOUD 64910/RCA
29	32	29	3	THROW YO HOOD UP	MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-IN-UP 70714
30	40	32	7	BODY ROCK	MOS DEF FEATURING Q-TIP & TASH (C) (D) (T) OPEN MIC 157/RAWKUS
31	27	23	9	NOTHIN' MOVE BUT THE MONEY	MIC GERONIMO FEAT. DMX & BLACK ROB (C) (T) (X) BLUNT 4939/TVT
32	35	38	6	DOO DOO BROWN	DJ NASTY KNOCK (C) (D) STREET STREET 30009
33	31	33	4	24/7	24/7 (C) (D) (T) LOUD 65412/RCA
34	34	30	3	I CAN FEEL IT	GHETTO MAFIA (C) (T) DOWN SOUTH 4003/FULLY LOADED
35	29	27	11	IF YOU THINK I'M JIGGY	THE LOX (C) (D) (T) (X) BAD BOY 79115/ARISTA
36	33	31	3	BEFORE WE START	MCGRUFF (C) (D) (T) UPTOWN 56165/UNIVERSAL
37	37	—	2	2 LIVE PARTY	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAKNASTY) (C) (D) (T) LIL' JOE 897
38	NEW		1	TAKE YOUR TIME	KOMPOZUR (C) (T) (X) ALL NET 2290
39	36	35	20	YOU KNOW MY STEEZ	GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN
40	38	34	10	SEND MY LOVE/SEND ONE YOUR LOVE	BORN JAMERICANS (C) (D) DELICIOUS VINYL 71903
41	41	40	34	BACKYARD BOOGIE	MACK 10 (C) (D) (T) PRIORITY 53282
42	39	39	9	HANDLE UR BIZNESS	M.O.P. (C) (D) (T) RELATIVITY 1664
43	RE-ENTRY		21	THE BREAKS	NADANUF FEATURING KURTIS BLOW (C) (D) (T) REPRISE 17310/WARNER BROS.
44	42	36	24	FEEL SO GOOD	MASE (C) (D) (T) (X) BAD BOY 79122/ARISTA
45	28	25	7	ANOTHER RIOT	KINGPIN SKINNY PIMP (C) (D) 40 STREET 4043
46	43	37	19	GOING BACK TO CALI	THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA
47	45	—	26	IMMA ROLLA	MR. MONEY LOC (C) (T) (X) LOC-N-UP 70310
48	RE-ENTRY		5	A REAL LADY (SOMETIMES I'M A BITCH)	D'MEKA (C) (T) (X) ALL NET 2288
49	48	45	11	THE STONE GARDEN	THE PSYCHO REALM (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA
50	49	50	20	SHOWDOWN	E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643

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.

Billboard TOP R&B ALBUMS

APRIL 11, 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/GREATEST GAINER ★★★						
1	79	—	2	CAPPADONNA RAZOR SHARP/EPIC STREET 67947/EPIC (11.98 EQ/16.98) 1 week at No. 1	THE PILLAGE	1
2	1	59	3	C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
3	2	—	2	SOUNDTRACK HEAVYWEIGHT 540886/A&M (10.98/17.98)	THE PLAYERS CLUB	2
4	4	2	7	SILK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
5	3	1	5	SCARFACE RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	1
6	6	5	27	BRIAN MCKNIGHT ● MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
★★★ Hot Shot Debut ★★★						
7	NEW ▶	—	1	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	7
8	5	3	41	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
9	9	14	25	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
10	NEW ▶	—	1	DAS EFX EASTWEST 62063*/EEG (10.98/16.98)	GENERATION EFX	10
11	7	6	28	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
12	10	7	20	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
13	18	20	26	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
14	NEW ▶	—	1	PUBLIC ANNOUNCEMENT A&M 540882 (10.98/16.98)	ALL WORK, NO PLAY	14
15	12	9	23	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
16	13	18	15	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	13
17	11	15	31	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
18	15	13	21	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
19	NEW ▶	—	1	PLAYA DEF JAM 53638*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	19
20	23	27	28	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	20
21	8	4	3	KILLAH PRIEST GEFEN 24971* (10.98/16.98)	HEAVY MENTAL	4
22	20	16	20	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
23	14	8	12	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	1
24	16	10	5	C-BO AWOL/NOO TRYBE 45496/VIRGIN (10.98/15.98)	TIL' MY CASKET DROPS	4
25	19	11	50	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
26	21	12	5	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	10
27	17	17	10	YOUNG BLEED ● ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD NO LIMIT 50738*/PRIORITY (10.98/16.98)		1
28	24	24	28	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
29	26	22	18	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
30	27	30	3	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	27
31	29	29	19	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
32	22	23	6	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
33	25	19	20	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
34	34	31	29	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
35	28	33	6	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
36	30	28	28	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
37	NEW ▶	—	1	LIL' KEKE JAM DOWN/BREAKAWAY 481000/ISLAND (10.98/16.98) HS	COMMISSION	37
38	31	25	37	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
39	32	26	22	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
40	39	32	6	SOUNDTRACK TOMMY BOY 1227* (11.98/17.98)	RIDE	13
41	37	36	40	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS		4
42	36	41	5	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98) HS	MANY MOODS OF MOSES	36
43	38	34	35	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
44	NEW ▶	—	1	VARIOUS ARTISTS RUTHLESS RECORDS TENTH ANNIVERSARY COMPILATION — DECADE OF GAME RUTHLESS 68766*/EPIC (17.98 EQ/21.98)		44
45	40	37	19	2PAC ▲ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? [REMEMBER ME]	1
46	35	—	2	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
47	NEW ▶	—	1	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98) HS	RAW SYLK	47
48	NEW ▶	—	1	COCOA BROVAZ DUCK DOWN 50699*/PRIORITY (10.98/16.98)	RUDE AWAKENING	48
49	42	38	45	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1

50	44	39	54	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
51	41	35	24	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	24
52	47	47	8	VARIOUS ARTISTS THUMP 9960 (10.98/15.98)	OLD SCHOOL FUNK II	42
53	43	49	21	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98) HS	FINALLY KAREN	28
54	33	21	5	SOUNDTRACK NOO TRYBE 45451/VIRGIN (10.98/15.98)	CAUGHT UP	6
55	46	40	21	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
56	45	42	71	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
57	NEW ▶	—	1	DJ HONDA RELATIVITY 1613* (10.98/15.98) HS	HII	57
58	55	52	35	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	27
59	63	62	96	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
60	51	51	19	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
61	NEW ▶	—	1	VARIOUS ARTISTS JAKE 90188*/INTERSCOPE (11.98/17.98) D.J. MAGIC MIKE PRESENTS BOOTYZ IN MOTION		61
62	50	50	24	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
63	49	43	33	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
64	52	61	58	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
65	53	44	6	BIG TYMERS CASH MONEY 9617 (11.98/16.98) HS	HOW U LUV THAT?	25
66	58	58	15	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98) THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1		25
67	57	54	40	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
68	56	48	5	ABOVE THE LAW TOMMY BOY 1233 (10.98/16.98)	LEGENDS	27
69	NEW ▶	—	1	GANG STARR NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	69
70	59	55	26	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
★★★ PACESETTER ★★★						
71	85	68	20	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	49
72	60	53	38	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
73	62	66	22	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
74	61	64	74	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
75	64	57	26	IMMATURE MCA 11668 (10.98/16.98)	THE JOURNEY	20
76	54	46	27	BOYZ II MEN ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
77	65	45	4	FAT PAT WRECK SHOP 1111 (10.98/15.98) HS	GHETTO DREAMS	39
78	73	73	24	LL COOL J ▲ DEF JAM 539/86*/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
79	71	67	7	PHIL PERRY PEAK/PRIVATE 82163/WINDHAM HILL (10.98/16.98) HS	ONE HEART ONE LOVE	67
80	70	75	22	RAKIM ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	1
81	48	56	3	SMOOTH PERSPECTIVE 549033/A&M (10.98/16.98) HS	REALITY	48
82	67	65	19	VARIOUS ARTISTS ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	4
83	74	76	18	THE WHISPERS INTERSCOPE 90111 (10.98/16.98)	SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	27
84	72	83	22	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
85	95	87	32	SOUNDTRACK ● ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
86	80	72	45	SOUNDTRACK ● NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
87	NEW ▶	—	1	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98) HS	RETALIATION, REVENGE AND GET BACK	87
88	NEW ▶	—	1	HIEROGLYPHICS HIERO IMPERIUM 8473/GROUND LEVEL (11.98/14.98) HS	THIRD EYE VISION	88
89	75	—	2	DJ SQUEEKY PRESENTS: TOM SKEEMASK RELATIVITY 1649 (10.98/15.98) HS	2 WILD FOR THE WORLD	75
90	81	88	7	RANDY CRAWFORD BLUEMOON/ATLANTIC 92785/AG (10.98/16.98)	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE	70
91	RE-ENTRY	2	VARIOUS ARTISTS EASTWEST 62150*/EEG (10.98/16.98)	RHYTHM & QUAD 166 VOL. 1	91	
92	87	90	28	MACK 10 ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
93	RE-ENTRY	18	MJG ● SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	4	
94	91	96	28	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
95	69	60	59	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUJIZM	1
96	RE-ENTRY	75	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14	
97	93	82	40	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13
98	82	97	19	5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98)	USUAL SUSPECTS	26
99	84	84	89	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
100	96	—	34	BONE THUGS-N-HARMONY ▲ RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1

○ 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.

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Wamdue Continues To Push The 'Rhythm' Envelope

BLURRING THE LINES: With "Program Yourself," Wamdue's glorious second collection for Strictly Rhythm, visionary producer/composer Chris Brann gets closer to his fantasy goal for the act: to blur the divisive lines of segregation between dance music and allegedly more "serious" genres like classical and jazz.

"The truth is that my direction has always been spread out over a variety of styles," he says. "I'm loyal to my dance music heritage, but I'm also responding to my need to explore other influences and interests."



BRANN

To that end, Brann's latest material is far more complex and textural than your standard four-on-the-floor club anthem. He prefers to call it "rhythm soundscape"—a sonic blast that is best when digested in total as a conceptual work of art. He spent nearly two years locked away in his Atlanta studio like a scientist in a laboratory, gathering what he describes as "divergent stuff. I wanted this album to possess sounds and songs that could not be put exclusively in a house context. It's equally balanced between drum'n'bass and house."

In retrospect, Brann views the experience of creating "Program Yourself" as "utterly revelatory, but ultimately isolating." He tends to work completely alone, ensconced in his thoughts and imagination. It's a work ethic that might drive some mad, but Brann finds it uniquely comforting. "I actually get self-conscious when I have to play stuff for people," he says with a shy smile.

He did expand his work environment to include several singers to add flesh to his winding melodies and muscular grooves. Gaelle provides a rich R&B flavor to "King Of My Castle," "You're



by Larry Flick

The Reason," and "Instrumentation," while Michelle Riley performs on "Walk With Me" and "Spirit." Rounding out the set are Frank Simmons on "Diving For Pills" and Deep C. & Udo-h on "Are You High?"

"Adding vocalists to the mix was exciting," Brann says. "It was also extremely educational and challenging, in that it pushes my music to a high creative level. I was particularly pleased with the results from the sessions with Gaelle. She has an interesting R&B framework that she works within. We're on a similar path. I think we'll be working together again in the near future."

All of this is a far cry from the salad days of Wamdue, which has a history reaching back to 1995, when Brann and a posse of like-minded DJs and producers began releasing singles on a wide range of underground indie labels that include Peacefrog, StudioK7!, Communique, Sum/Multiply, Love From San Francisco, Substance, Acacia, and Stickmen. The Wamdue calling card has always been diversity. In fact, the act's name is a street-wise contraction of the phrase "what I'm gonna do," which Brann hopes will eventually include "a little of everything."

Wamdue hit pay dirt when it joined the ranks of Strictly Rhythm in 1996, issuing the critically lauded "Resource Textbook, Volume 1." "That album was a proud moment for me," Brann says. "But I'm even more proud of the growth I've experienced since then. I hope to listen to 'Program Yourself' and say the same thing."

He's certainly on the right path, given the widespread acclaim lavished upon the set's spanking-hot first single, "Where Do We Go," which has been deftly remixed by Armand Van Helden. It's the first offering from a set empowered with the potential to push Brann's wish of a more unified musical world closer to reality.

HANDS IN THE AIR: If you've been searching for that crazy-catchy uptempo jam that samples Dream Academy's 1985 hit "Life In A Northern Town," take a deep breath. That record, "Sunhyme" by Dario G., is finally about to begin circulating in a domestic pressing on Kinetic/Reprise.

The festive, wildly insinuating original version of the single (first heard on Eternal Records U.K.) should prove to be irresistible to popsters, while brand-new mixes by Peter Rauhofer and Prince Quick Mix will do the trick in keeping import-savvy DJs happily in tow. Warning: There are several sound-alikes already in the marketplace. Don't settle for a cheap copy. The real McCoy will be in stores May 19.

After continuing to exploit her now-classic house anthem "Hideaway" with a seemingly endless array of remixes, De'Lacy finally wraps her lovely voice around a new tune. "More" pairs her again with veteran producer/writer

Blaze, and it has quite the sticky li'l hook. De'Lacy sounds like she's having the time of her life, digging into the groove with ferocious energy.

Hippie Torales and Mark Mendoza contribute a few spicy remixes to this deConstruction U.K. 12-incher, which has yet to confirm a stateside home. If a major-label exec isn't bright enough to pick it up, chances are good that Easy Street Records, De'Lacy's original New York home base, will do the honors.

With almost every other dance act on the hunt for a disco classic to cover, we want to applaud Snap/Maxi troupe Big Muff for having the vision to revise Richard Rodgers and Lorenz Hart's pop standard "My Funny Valentine."

It's a bold move that could pay off big time. Group leader Itaal Shur has crafted an arrangement that's reverent of the original composition while carefully rebuilding it to suit the electro-ambient generation. Singer Aiya is a sultry presence, gliding through the song with the languid vibe of a lounge performer. Meanwhile, Shur spikes an otherwise sleek and synth-happy track with a delicious flute solo by Richard Worth. It all adds up to a single that we predict will set clubland on its ear—as well as draw attention to the act's gorgeous full-length set, "Music From The Aural Exciter."

IN THE MIX: No self-respecting, truly music-loving clubhead can live forever on the dissonant, often emotionally empty food of electronica. After an ample dose of blips and bleeps, the mind demands more earthly nourishment to accompany all of that high-tech gloss.

Fortunately, there are acts like Chocolate Weasel at the ready when such a need arises. Its first Ninja Tune collection, "Spaghettification," combines the cool adventure of life in the computerized groove lane with endlessly comforting elements of primal funk and hip-hop—not completely unlike the fodder of Daft Punk, but



Foolish Games. RCA divas-in-training Wild Orchid recently chilled with label-mate 'N Sync between sessions for its second album at Music Grinder Studio in Hollywood. Club DJs are being serviced promo-only 12-inch remixes of "I Won't Play The Fool" and "Follow Me" from the group's eponymous debut disc. RCA A&R executives Vince DeGeorgio and Ron Fair did the post-production honors on the former cut, while Joey Mosk handled the latter. Meanwhile, 'N Sync is enjoying crossover pop success with its first single, "I Want You Back." Pictured in the first row, from left, are Wild Orchid's Renee Sandstrom and 'N Sync's Chris and Justin. In the second row are 'N Sync's Lance, Wild Orchid's Stefanie Ridel, writer Michael Paoletta, 'N Sync's J.C. and Joey, and Wild Orchid's Stacy Ferguson.

with far more flair. Partners Marc Royal (better known to smarties as T-Power) and Cris Stevens are adept at conjuring a communal vibe within their arrangements, frequently underlining their chunky beats and ear-candy sound effects with crowd noises and random chatting. Clearly, the lads have been doing more than merely studying beats of old rap records; they were soaking in the party-like essence that's captured the fancy of the masses. By doing so, even the most chilled

jam crackles with contagious energy.

L.A.'s intriguing new 4-Play Records is off to a solid start with "Prologue," a floor-pounder by Tenth Chapter—aka Carl Cox and Paul Van Dyk. It's juiced with all the keyboard wizardry and urgent beats that underground enthusiasts have come to expect from the lads, while possessing the kind of hook needed to pass muster with more mainstream punters. Added pleasure is derived from Dave Aude's appropriately assertive remix.

Berman Bros. Plot Pop Prominence Via Columbia

NEW YORK—Sibling production team Frank and Christian Berman are a dance music rarity. Not only are they surviving in the cutthroat frontlines of clubland, they're thriving to the point of gradually elevating themselves to the top shelf of mainstream music.

By combining a shrewd pop sensibility and a knack for crafting grooves that are equally at home on turntables and the airwaves, the Bermans have built a budding empire filled with golden hits.

Actually, they are far more than a production and songwriting team. They've never waited for a label or an artist to knock on their door. Rather, they function as talent scouts, seeking out the perfect voice and/or image for their musical visions.

"It's much more fun to work that way," says Frank Berman. "We're more invested in what we're doing when we've gone out and found the artist and tailored music specifically for them."

Christian Berman agrees. "Every artist we work with is like a part of

our family. Finishing each record is like giving birth to a little Berman," he says with a laugh.

It's a philosophy that has worked to their advantage. For proof, all you need to do is examine their track record. Among the highlights of their sterling discography are hits like Real McCoy's "Another Night," "Runaway," and "Automatic Lover" for Arista; Amber's "This Is Your Night" and "The Colour Of Love" on Tommy Boy; and, more recently, "Breaking All The Rules" by Geffen trio She Moves and "True" by Mercury newcomer Alex Braydon.

To that end, it's no surprise that they've recently inked a worldwide production deal with Columbia. It calls for the Bermans to issue singles and albums by their own artists through Columbia, as well as occasionally remix and produce projects by acts already on the roster.

"It's like having a giant family taking care of our projects," Frank says. "Columbia has an extraordinary track record for breaking pop artists (Continued on page 28)



BERMAN BROS.

Billboard. Dance Breakouts

APRIL 11, 1998
CLUB PLAY

1. SACRE FRANCAIS
DIMITRI FROM PARIS ATLANTIC
2. STRINGS OF LIFE RALPHI ROSARIO NITEGROOVES
3. SHOUT IT TO THE TOP FIRE ISLAND
FEAT. LOLEATTA HOLLOWAY V2
4. PRIDE RACHID UNIVERSAL
5. LOST YOU SOMEWHERE CHICANE
EOEL AMERICA

MAXI-SINGLES SALES

1. I GOT THE HOOK UP MASTER P NO LIMIT
2. YOU SEXY THING HOT CHOCOLATE RIGHT STUFF
3. WHERE DO WE GO WAMDUE
PROJECT STRICTLY RHYTHM
4. ALL I DO SOMETHIN' FOR
THE PEOPLE WARNER BROS.
5. KEEP HOPE ALIVE
THE CRYSTAL METHOD CITY OF ANGELS

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

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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.

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REGISTRATION FEES

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<input type="checkbox"/> Full registration - after June 19th and Walk up	\$ 375	\$ 249

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

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★No. 1★★★					
1	3	4	7	I'M LEAVIN' ARISTA PROMO 1 week at No. 1	LISA STANSFIELD
2	5	8	6	FUN SUBLIMINAL 001/STRICTLY RHYTHM	DA MOB FEATURING JOCELYN BROWN
3	4	3	8	TEMPTATION CHAMPION 332	STAXX
4	11	38	3	FROZEN MAVERICK 43993/WARNER BROS.	◆ MADONNA
5	2	1	9	REMEMBER PERFECTO/KINETIC 43970/REPRISE	◆ BT
6	14	23	4	UNTIL THE DAY TWISTED 55424/MCA	FUNKY GREEN DOGS
7	7	11	8	KRUPA 550 MUSIC PROMO/EPIC	◆ APOLLO FOUR FORTY
8	1	2	9	IT'S OVER LOVE LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
9	6	5	9	MEET HER AT THE LOVE PARADE TWISTED 55417/MCA	HANS
10	16	22	6	HAPPY ELEKTRA PROMO/EEG	TOWA TEI
11	15	17	7	MUSIC TAKES YOU JELLYBEAN 2533	PULSE FEATURING ANTOINETTE ROBERSON
12	20	26	5	THE RHYTHM MAXI 2065	THE NEW HIPPIE MOVEMENT
13	17	21	6	HAPPINESS EPIDROME PROMO/EPIC	KAMASUTRA FEATURING JOCELYN BROWN
14	12	12	8	REVOLUTION 909 SOMA PROMO/VIRGIN	◆ DAFT PUNK
15	8	6	12	WE HAVE THE HOUSE SURROUNDED CALIMA 1202	THE COLOMBIAN DRUM CARTEL
16	10	7	12	STAY ULTRA/FFRR 009/ISLAND	◆ SASH! FEATURING LA TREC
17	23	34	4	THANK YOU ATLANTIC 84085	BEBE WINANS
18	25	30	5	I SURRENDER BIGBANG IMPORT	ROSIE GAINES
19	26	32	5	I THOUGHT IT WAS YOU FFRR/LONDON 570085/ISLAND	SEX-O-SONIQUE
20	27	31	6	FLYING HIGH (GO) CUTTING 422	TRAUMA
21	19	19	8	PRISONER OF LOVE (LA-DA-DI) COLUMBIA 78866	◆ TANIA EVANS
22	13	9	10	HIGH TIMES WORK 78781	◆ JAMIROQUAI
23	18	16	8	EVERYONE WANTS TO BE ELEKTRA PROMO/EEG	ZIGGY MARLEY & THE MELODY MAKERS
24	28	35	5	THE REAL BASS EDEL AMERICA 3770	◆ BROOKLYN BOUNCE
25	22	24	7	SHAKE THAT ASS!! STRICTLY RHYTHM 12531	DIVINE SOUL
26	32	37	4	MIRACLE RCA PROMO	◆ OLIVE
27	9	10	11	YOU MAKE ME FEEL (MIGHTY REAL) NERVOUS 20295	◆ BYRON STINGILY
28	33	42	3	I GET LONELY VIRGIN 38632	◆ JANET
★★★Power Pick★★★					
29	37	—	2	TWISTED FFRR/LONDON 570111/ISLAND	WAYNE G
★★★Hot Shot Debut★★★					
30	NEW ▶	—	1	FOUND A CURE STRICTLY RHYTHM 12534	◆ ULTRA NATE
31	36	43	4	THE FUTURES OVERRATED KINETIC 43961/REPRISE	◆ ARKARNA
32	24	14	10	FLY AWAY (BUTTERFLY REPRISE) COLUMBIA PROMO	◆ MARIAH CAREY
33	21	15	11	SPILLER FROM RIO (DO IT EASY) GROOVILICIOUS 040/STRICTLY RHYTHM	LAGUNA
34	39	47	3	I GOT A MAN SFP 9620	SHAMPALE CARTIER
35	40	48	3	LOVE IS SO NICE KING STREET 1073	URBAN SOUL FEAT. CEYBIL JEFFRIES & TROYETTA KNOX
36	47	—	2	DISTORTION SUBLIMINAL 003/STRICTLY RHYTHM	PIANOHEADZ
37	31	27	8	LAST NIGHT A DJ SAVED MY LIFE OVUM/RUFFHOUSE 78575/COLUMBIA	◆ SYLK 130
38	NEW ▶	—	1	DO IT AGAIN GROOVILICIOUS 041/STRICTLY RHYTHM	RAZOR N' GUIDO
39	30	20	10	ICY LAKE JELLYBEAN 2534	DAT OVEN
40	41	46	4	READY LOGIC 53466	◆ BRUCE WAYNE
41	45	—	2	BUTTERFLY PERFECTO/KINETIC 43892/REPRISE	TILT
42	29	13	11	OFF THE HOOK ATLANTIC 84070	◆ JODY WATLEY
43	46	—	2	THE BOOTLEG WARLOCK 229	R.H. FACTOR
44	NEW ▶	—	1	MY FUNNY VALENTINE SNAP 2066/MAXI	BIG MUFF
45	NEW ▶	—	1	EMPTY KISSES MYSTIC PROMO	KARDIA
46	38	36	9	RESCUE ME OVUM/RUFFHOUSE 78609/COLUMBIA	JAMIE MYERSON (FEATURING CAROL TRIPP)
47	NEW ▶	—	1	HANDS TO HEAVEN GEFEN 22402	PURE SUGAR
48	44	45	6	OPEN YOUR MIND INTERHIT 54017/PRIORITY	USURA
49	34	18	16	EVERYTIME HOOJ CHOONS PROMO/POPULAR	LUSTRAL
50	43	40	10	MEET HER AT THE LOVE PARADE KOSMO IMPORT	DA HOOL

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
1	1	1	8	GET AT ME DOG (M) (T) (X) DEF JAM 568523/MERCURY	7 weeks at No. 1 ◆ DMX (FEAT. SHEEK OF THE LOX)
2	2	14	3	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
3	3	9	4	WHO AM I (T) (X) 2 HARD 6160/VP	◆ BEENIE MAN
4	6	4	7	TOO CLOSE (T) (X) ARISTA 13457	◆ NEXT
★★★Hot Shot Debut★★★					
5	NEW ▶	—	1	SECOND ROUND K.O. (T) UNIVERSAL 56175	◆ CANIBUS
6	5	2	12	DEJA VU (UPTOWN BABY) (T) (X) CODEINE 78762/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
★★★Greatest Gainer★★★					
7	43	—	2	SWEET HONESTY (T) (X) CLASSIFIED D249	M.G
8	7	6	5	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
9	4	5	3	BODY BUMPIN' YIPPIE-YI-YO (T) (X) A&M 582445	◆ PUBLIC ANNOUNCEMENT
10	12	10	11	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	◆ WYCLEF JEAN
11	10	13	20	NO, NO, NO (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
12	8	3	7	NICE & SLOW (T) (X) LAFACE 24307/ARISTA	◆ USHER
13	9	8	6	WHAT YOU WANT (T) (X) BAD BOY 79142/ARISTA	◆ MASE (FEATURING TOTAL)
14	11	7	9	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
15	18	16	3	FRIGHT TRAIN (T) FORBIDDEN 1234	ROBBIE TRONCO
16	39	20	14	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
17	16	11	7	OFF THE HOOK (T) (X) ATLANTIC 84070/AG	◆ JODY WATLEY
18	15	12	7	BODY ROCK (T) (X) OPEN MIC 157/RAWKUS	◆ MOS DEF FEATURING Q-TIP & TASH
19	14	15	6	MY HEART WILL GO ON (T) (X) ZYX 8798	CLUELESS
20	NEW ▶	—	1	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN
21	NEW ▶	—	1	ON THE MIC (T) RELATIVITY 1692	◆ DJ HONDA (FEAT. CUBAN LINK, JU JU, A.L., & MISSIN' LINK)
22	13	23	3	DO FOR LOVE (T) AMARU 42504/JIVE	◆ 2PAC FEATURING ERIC WILLIAMS
23	48	—	2	IMMA ROLLA (T) (X) LOC-N-UP 70310	◆ MR. MONEY LOC
24	21	31	9	IT'S OVER LOVE (T) (X) LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
25	25	42	3	RAISE THE ROOF (T) LUKE II 572251/ISLAND	◆ LUKE FEATURING NO GOOD BUT SO GOOD
26	47	44	8	LET'S RIDE (T) DEF JAM 568475/MERCURY	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER
27	19	25	6	UNTIL THE DAY (T) (X) TWISTED 55424/MCA	FUNKY GREEN DOGS
28	22	17	17	TOGETHER AGAIN (T) (X) VIRGIN 38623	◆ JANET
29	NEW ▶	—	1	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
30	20	—	2	SIXTH SENSE (T) (X) OVUM/RUFFHOUSE 78726/COLUMBIA	◆ WINK
31	23	18	5	TWISTED (T) (X) FFRR/LONDON 570111/ISLAND	WAYNE G
32	42	36	18	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (T) (X) BAD BOY 79126/ARISTA	◆ PUFF DADDY & THE FAMILY
33	32	30	10	MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
34	34	29	40	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
35	40	27	6	I WANT YOU BACK (T) (X) RCA 65373	◆ 'N SYNC
36	RE-ENTRY	—	2	LIFE IN MONO (T) (X) ECHO 568277/MERCURY	◆ MONO
37	41	37	44	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
38	27	—	4	WANNA B LIKE A MAN (T) (X) VU 38615/VIRGIN	◆ SIMONE JAY
39	NEW ▶	—	1	LIVE TO TELL '98 (T) (X) INTERHIT 54019/PRIORITY	BLONDE AMBITION
40	29	—	6	THE PARTY CONTINUES (M) (T) (X) SO SO DEF 78786/COLUMBIA	◆ JD FEATURING DA BRAT
41	26	24	5	REMEMBER (T) (X) KINETIC/REPRISE 43970/WARNER BROS.	◆ BT
42	24	22	15	ELEMENTS (T) (X) TWISTED 55408/MCA	DANNY TENAGLIA
43	35	28	5	THE CITY IS MINE (T) ROC A FELLA/DEF JAM 568593/MERCURY	◆ JAY-Z (FEATURING BLACKSTREET)
44	28	35	14	DANGEROUS (M) (T) (X) ELEKTRA 63892/EEG	◆ BUSTA RHYMES
45	17	19	3	SAY YOU'LL STAY (T) (X) TIDAL WAVE 22309/GEFFEN	KAI
46	RE-ENTRY	—	3	24/7 (T) LOUD 65400/RCA	◆ 24/7
47	NEW ▶	—	1	COME OVER TO MY PLACE (T) LOUD 65447/RCA	◆ DAVINA
48	RE-ENTRY	—	9	THE WORST (T) TOMMY BOY 436	◆ ONYX + WU-TANG CLAN
49	NEW ▶	—	1	SO IN LOVE WITH YOU (T) (X) 4 PLAY 56168/UNIVERSAL	◆ DUKE
50	30	—	9	YOU MAKE ME FEEL (MIGHTY REAL) (T) (X) NERVOUS 20295	◆ BYRON STINGILY

○ 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.

BERMAN BROS. PLOT POP PROMINENCE VIA COLUMBIA

(Continued from page 26)

in the global market, and we're very pleased that they will be helping us to carry our vision into the world and into the future."

Christian echoes Frank's sentiments, adding that having a single label operation base will allow them to develop "all different kinds of projects. It will also be very nice to have one base to work from. That will eliminate a level of energy and activity that draws our attention away from making music. We've always believed in long-term commitments, so this is perfect."

The first release under the deal is the contagious single "I Can't Keep My Hands Off You" by React, a New York male vocal duo who, according to Frank and Christian, perform "hard pop with a deep groove for the new millennium." An album is due for worldwide release June 2.

Christian recalls meeting the pair nearly two years ago in the building that houses the Bermans' recording studio. "They were working in one of the rooms in the same building, and they brought us a tape," he says. "We

were busy at the time, so it took a little while for us to really spend time with it. In the end, we discovered that they're incredible vocalists who also write cool songs. In other words, they're real artists who don't need to be treated like puppets. We can do songs of more variety with them."

The brothers are also quite excited about a budding diva named Maria ("though she may change her name," Frank says), a bilingual singer whom Christian describes as a "hybrid of Celine Dion and Selena. She's beauti-

ful and talented, with a very natural performance personality. You cannot go wrong with that."

Along the way, the brothers are planning to write and record with Amber, whose second album is due on Tommy Boy later this year. "Our objective is to create the perfect songs with her," Christian says. "She's getting more serious as an artist, which is exciting to witness. She's grown so much since we first met."

It sounds like the lads, who have permanently transplanted themselves

from their native Hamburg to New York, are keeping mighty busy, to say the least. Is there any danger of them spreading themselves too thin? "No way!" Christian asserts. "The fun and passion of the music keeps us fresh. We're always expanding creatively. Every morning, I wake up when I wake up and have to go to the studio. But then I get there, and the music takes over. It's renewing. If anything, by the end of the day, we leave the studio that same day anxious to do more."

LARRY FLICK

George Martin

IN MY LIFE

• THE BILLBOARD TRIBUTE





GEORGE MARTIN

The Billboard interview

The Multitalented Producer Looks Back At How His Music Career Came Together

BY PAUL SEXTON

It's an unseasonably springlike February morning in north London. Shoppers go about their business on Haverstock Hill, while up the road apiece, close to the well-to-do locale of Hampstead, a converted church conceals one of the creative hubs of the contemporary British music scene. Inside Air Studios, musicians gossip over tea and biscuits in the canteen, while others scurry toward sessions with violin or electric guitar in hand. Suddenly into view comes a tall, imposing man, for whose latter-day presence the word "avuncular" might have been expressly coined. Sir George Martin greets Billboard, invites us to his "cubbyhole" and, as an orchestra plays parts for an upcoming film soundtrack below his office window, he reflects on a singular musical life.

You've been immersed in music longer than many of your fans have been alive. It's strange to think that the new "In My Life" album is the last record to carry your name as producer.

Well, it's no particular drama. Inevitably, there comes a time when people stop doing what they've been doing, and I decided it was about time. It's 48 years since I first set foot in a studio. That's a long time by any standards. I've had a bloody good innings. Somehow or other, in the last year, I seem to have worked more intensely than I have for a long time, and I found myself getting very jealous that I wasn't getting any time to myself or my family. My hearing is not as good as it was, and you do need good hearing to be a good producer: I get by, but I know that I'm not the hotshot I used to be. But knowing that I would have to finish, I decided I would make my own last record. It's a kind of tribute, too, to all the people that I've been lucky to work with over the years.

It's interesting that a number of people on the album aren't from the pop and rock milieu.

The reason for that is I didn't want to be too obvious. My first thought was to make an album of my own music, which would be quite nice to do and quite self-congratulatory. But I realized there's not much point, because, to be honest, who wants to hear it except me? Beatle music was the obvious course to take, but you don't want to do wallpaper music. So I thought I'd look at it from a different angle and do the unexpected, and that's where the casting came in. It's friends and heroes. So casting some-

one like Goldie Hawn in a song ["A Hard Day's Night"] was a delight, because I've always wanted to get to know her, and she is just as charming, funny and beautiful as I'd imagined her to be. And she did a great job.

In your 1979 autobiography, "All You Need Is Ears," you said about retirement: "I'm damned if I'm going to be a full-time oldster like my grandparents."

The funny thing about getting old is you don't basically feel any different. Every time I get up in the morning and look in the mirror, I say, "Morning, Dad," and I go on to shave. You're carrying around a carcass that's falling apart, but deep down you're the same person. I don't feel any different now than when I was about 30.

You still seem fascinated on an aesthetic level by the mysterious hold that music has over us.

I did a series recently for the BBC called "The Rhythm Of Life," where I talked to lots of people about music, because having spent all my life in music, I still don't know what the hell it is. It's a weird thing, but an enormously powerful thing. It's so elemental and primeval; that's the most significant thing. We've

been making music for 80,000 years, and we probably sang before we talked. It's such a part of our human nature, but nobody's really got to the bottom of it. I'd been wanting to do that series for a long time.

I suppose the reward is in moments like Brian Wilson telling you [at the mixing desk] that you've just improved "God Only Knows."

[Laughs] Yeah, that was the fun of it, really. We did it for laughs and because I wanted to do it. Lovely meeting up with Brian. He's gone through a lot of problems, but he's come out the other side, and he's very happy now with his new baby. I was very glad to see him like that. Terrible tragedy about Carl [Wilson]; I was very upset about that.

There was music in the Martin household from early on, a piano in the house from when you were 6.



Often called "the fifth Beatle," George Martin worked with the Fab Four from the start.

MICHAEL OCHS ARCHIVES

Continued on page 34

There are places I'll remember
All my life though some have changed
Some forever not for better
Some have gone and some remain
All these places have their moments
With lovers and friends I still can recall
Some are dead and some are living
In my life I've loved them all...

George Martin In My Life

The most successful producer of all time brings you his final album

'In My Life' is a collection of classic Beatles songs performed with Heroes & Friends

Released 23rd March 1998

Robin Williams

Bobby McFerrin

Goldie Hawn

Jeff Beck

Celine Dion

Vanessa Mae

Jim Carrey

John Williams

Billy Connolly

Phil Collins

Sean Connery



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GEORGE MARTIN

IN MY LIFE

GEORGE MARTIN Q&A

Continued from page 31

Yes, that was the basic factor. My parents weren't musical, but they were very creative. My sister was three and a half years older than me, and she had piano lessons. I used to copy what she did when I was about 4 or 5—she was 8 or 9—and I wanted to have piano lessons too. But we couldn't afford that, so I just made up my own music as I went along. And, of course, my sister doesn't play piano at all now. I found I could make music on the piano, and, by the time I was 15, I was running a dance band.

I went into the service because the war was still on, and I met quite a few good musical people who advised me to take up music. I said, "It's all very well, but I can't read or write music. I'm just self-taught." I had a fairy godfather in the shape of Sidney Harrison, a wonderful man who was a very good pianist and educator. He urged me very strongly to take up music, and he arranged for me to have an audition with the principal of the Guildhall School Of Music. He agreed that I should study composition. I went there and had a three-year course.

With your classical background, did the Beatles regard you as a "toff"?

I think all of this has been exaggerated by the media over the years, that I've been cast in the role of schoolmaster, the toff, the better-educated, and they've been the urchins that I've shaped. It's a load of poppycock, really, because our backgrounds were very similar. Paul and John went to quite good schools. I went to an elementary school, and I got a scholarship for that, and I went to Jesuit college. We didn't pay to go to school; my parents were very poor. Again, I wasn't taught music, and they weren't. We taught ourselves. My instrument happened to be the piano because it was lying around. Their instrument was the guitar. They formed a band, and I formed a band. So there are quite a few parallels. As for the posh bit, you can't really go through the Royal Navy and get commissioned as an officer and fly in the Fleet Air Arm without getting a little bit posh; you can't be like a rock 'n' roll idiot throwing soup around in the wardroom. It does civilize you a little bit.

Is it true that you worked on your accent?

That's again been slightly exaggerated. I did have very much a London accent, and I did join a drama society. I didn't work on my accent any more than Tony Hopkins did, put it that way.

One of your early ambitions was to write for films, but your early experience of that [on the British B movie "Take Me Over" with the Temperance Seven in 1962] was inauspicious.

When you're a young musician, you think [film work is] terribly glamorous—"I know, I could write music for films." And of course I have; I've written 15 films. But the first experience was a nightmare, because I didn't know anything about the techniques of film writing, and I just muddled my way through it. But I learned fast and became fairly accomplished at doing what was necessary.

Is it fair to say that music saved you from the civil service or some other office position?

Not really. As I say, my parents were pretty poor, but they

were jolly nice people, and circumstances were pretty hard in the '30s; there was a tremendous depression. My father was out of work for a year and a half. Even though he was a very skilled carpenter, he had to take a job selling papers, standing on freezing corners. I felt so sorry for him, and he was terrified that I would have to go through that. So he said, "Get a safe job, something you can't be fired from. Join the civil service, that's what you want."

I did actually take a job with the civil service to begin with, at the War Office, and made tea and so on, but at that time I wanted to be an aircraft designer. That was no good, but if I hadn't gone into music, I would probably have gone into design of some sort. I still hanker after that—boat design, for example. In fact, I'm thinking of taking a course in hydrodynamics right now.

Around the time you joined Parlophone in 1950, the profession of record producer was pretty rare, wasn't it?

There were about a dozen in the country. But then they weren't called record producers. They were called "artist and repertoire managers." They didn't really shape events in the studio. Their job, rather like the A&R men of today, was to recruit talent, put them in the studio and give them an opportunity to be recorded, rather like a broadcast. In those days, you didn't shape the sound, you just took what was there.

Did you sense that your role was becoming more sophisticated and demanding?

Yes, but I also liked running around and experimenting. As I was running a label by 1955 and was responsible for the work on that label, I had to choose not only the artists but what they were doing, and make sure they were going to make a record that was going to sell. I couldn't fight all the opposition from America—the big stuff, Harry Belafonte, Frank Sinatra, Guy Mitchell, Doris Day, those kind of people who were dominating the British record scene—which is why I went into comedy. I thought, "No one's doing this; I think people would like to hear this."

There was kind of a history of that on Parlophone. It was the label that issued "The Laughing Policeman" [by Charles Penrose], so people did want to hear records that cheered them up. That was quite creative, because you had to choose scripts or write ideas into things. I would propose an idea to Peter Sellers or some-

one, and we'd have a kind of think tank.

When you joined Parlophone, it was very much the poor relation among the EMI labels, wasn't it?

EMI was [the predecessor to the record label] HMV, which was strong, with all the RCA Victor catalog, and Columbia, which had all the Columbia American catalog, and Parlophone. There was also Regal Zonophone, but that was mainly Salvation Army records. During my time, EMI bought Capitol, so that became another label.

The facilities at Abbey Road when you arrived there sound prehistoric now.

Very much so. In the '50s, stereo was reserved for classical recordings. You didn't do any overdubbing or editing. When I first went into the studios in 1950, we didn't use tape. We went directly to wax, because it was so much better quality.

Was it your reputation for taking a chance on different things that led the Beatles to your door?

Well, you've got to remember that when the Beatles came along, there wasn't much rock 'n' roll music in this country anyway. Tommy Steele was about the most extreme one we had, and Cliff Richard. So there was no yardstick to judge it from. And having made all these comedy records, there was an advantage there, because the Beatles were great Goon fans. They loved the Peter Sellers recordings, and they knew that I'd made them.

Was it disappointing when the first single, "Love Me Do," wasn't a huge hit?

No, I was quite happy that it got as far as it did. I never expected great measures of that. When I was recording them in the early days, I was looking for a hit song, and I knew they didn't have it. The best they had were "Love Me Do," "P.S. I Love You," "One After 909." None of those was going to set

Continued on page 36



From left: Judy Martin, Ringo Starr, Barbara Bach and George Martin at the "In My Life" release party.

George Martin always seemed to me to be a "toff" and a gentleman—even though his roots, like many of us, were in the common people. He has a touch of class that is quite impressive. In the early Beatles days, if he visited Liverpool, he would often suggest that he and my dad should spend a day at the races watching horses gallop by. If you add this to his great sense of music and his fine production skills, you begin to get the idea of why I respect him so much. Plus he's a bit of a laugh as well. So enjoy this tribute issue, George—and long may the wind blow up your kilt.

—PAUL MCCARTNEY

Congratulations, dear George. You have done a remarkable job for the music business, made so many hit records, and I must thank you again for giving us a chance back in '63. But... I'm afraid I don't like your tie!

—GEORGE HARRISON

[Editor's note: During his first recording session with the Beatles, George Martin invited the band members into the Abbey Road control room for a playback. "This is what you've been doing," Martin told them. "You must listen to it, and if there's anything you don't like, tell me." Harrison cheekily replied: "Well, for a start, I don't like your tie."]

George Martin is one of life's true gentlemen—they are very few and far between in the music industry. I wish George well, and may he spend many hours listening to his mono records. I send lots of love.

—RINGO STARR

Sir George Martin has contributed so much to popular music, it's difficult to know where to start. But having worked with him, his biggest attributes in the studio are calmness, musicianship and that quiet authority that every artist needs. When you record with George, you know you're in the best hands possible, and you also will learn something. Like a master painter, George is a master producer and human being.

—ELTON JOHN

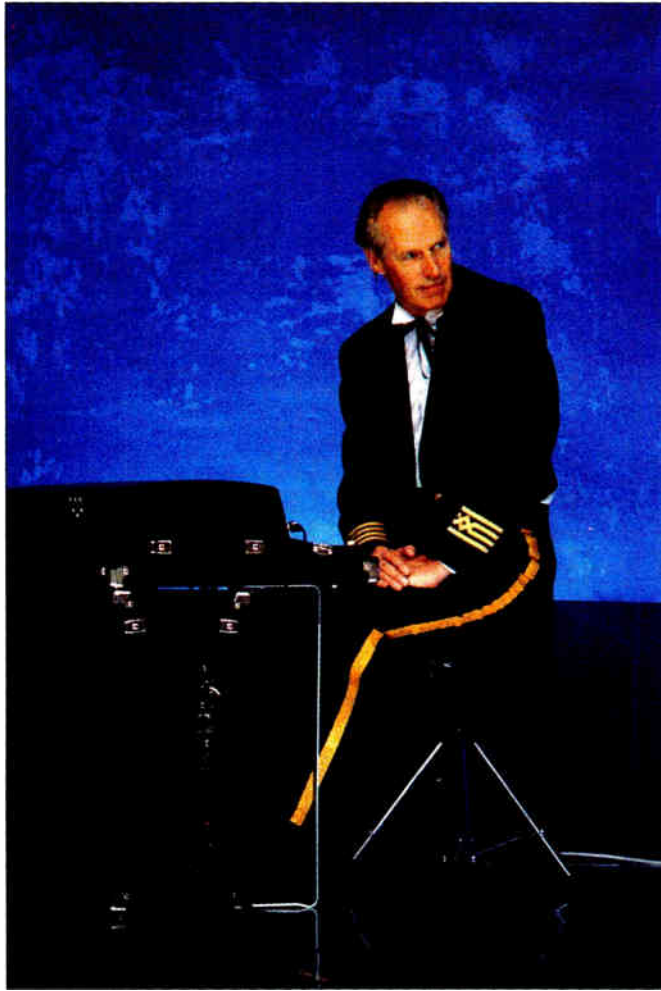
I've known him for ages. He and Judy always came to my parties in Fulham in the '60s, and I went to all of his. We almost worked together on one occasion. I had written some songs and music for a Peter Sellers film called "The Optimist Of Nine Elms," a story about a street musician. George arranged and orchestrated everything and was due to conduct the recording session for the soundtrack. Then he broke both arms in an accident and obviously couldn't do the conducting. He's one of the finest producers in the world, a great musician and a total gentleman.

—LIONEL BART

Dear George: Thank you so much for listening to me way back in 1963 and then taking me on as an EMI artist. Thank you so much for sharing your immense talent with me and taking my singing career to great heights. Thank you so much for being a musical genius, for your friendship, your sense of humor... The list is endless, but most of all, thank you so much for just "being"!

—CILLA BLACK

What can we say,



you're the best!

love Paul, Linda and the kids

GEORGE MARTIN

IN MY LIFE

GEORGE MARTIN Q&A
Continued from page 34

the world a hit as a song. But when "Please Please Me" came along in the form that it did, it was a different matter.

Eventually, the floodgates opened in America in 1964 with "I Want To Hold Your Hand," and from that point on it was mayhem. But you see, I didn't spend all that much time with them because they were on tour all the time. I had to go and see them; I would visit them, whether it was Margate or Miami, but the actual time in the studios was limited by their availability. Recording time was issued out to me very sparingly.

In the famous year of 1963, when you had 37 weeks at No. 1 in the U.K. as a producer, do you remember thinking that you were wearing yourself too thin? You were working crazy hours, weren't you?

[Laughs] It was round-the-clock stuff, yes, it was madness. I was in the studio all the time. What I was concerned about more than anything else was that I didn't overdo the issuing of records. Brian Epstein was anxious always to keep things

I cannot imagine how the U.K. music industry would have progressed to the level of international impact it has today if George Martin had not signed the Beatles. Although much of today's media talks about the impact of the Spice Girls and Oasis, there is no comparison to the change that occurred in the '60s and beyond in Britain as a result of the Beatles' success.

There is one particular incident that has stuck in my memory vividly, and that is when I was visiting Abbey Road during the sessions for "Sgt. Pepper." John and Paul had played George [Martin] some basic demos—just guitar and voice—of one of their new songs. George soon realized that the four-track tape system, which was the maximum available at that time, would be totally inadequate to record the new material to the level and standard he wanted to achieve. He called a top technical engineer into the studio and told him that four tracks were not enough and that they had to come up with a way of providing more. They went away and, after a few days, came back with the solution of synchronizing two four-track machines together, which eventually was the way "Sgt. Pepper" was recorded. I think it is fair to say that this was the birth of multi-track recording, at least in the U.K.

—STEPHEN JAMES, MPA PRESIDENT AND SON OF THE LATE DICK JAMES

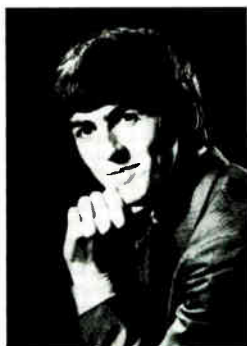
To work with George Martin is to work alongside one of the true musical masters of the 20th century. His insight and guidance stay with us in every record we make. Dear George, we salute you.

—THE BEE GEES

THERE IS NO-ONE COMPARES WITH YOU.....

It has been a great honour to work with you
on THE BEATLES' music!

THE BEATLES



Wishing you a great success on 'In My Life' project

Our sincere salute to you, Sir George...

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going up in the charts. I had a big roster, with Cilla Black, Gerry And The Pacemakers, Billy J. Kramer and other minor groups, and I also had Matt Monro, Ron Goodwin, Bernard Cribbins, Rolf Harris. I was a fairly resilient person, and I survived it all right. My [first] marriage didn't, but that was going to go anyway.

When Capitol finally picked up the Fab Four for the U.S., it must have been galling that they were able to boast of "Capitol recording artists the Beatles" when they only signed them at the fourth opportunity.

Yes, when people grab something like that, everybody wants to get in on the act. They wanted to proclaim the boys as their find, and who can blame them, really?

What was your firsthand experience of Beatlemania on the early U.S. tours?

It's difficult to describe just how crazy those tours were. Everybody wanted to touch, feel, be near, smell, see the Beatles in some way or another. When they first broke in America, they stayed at the Plaza in New York, and the whole of that square outside was blocked; they had to divert the traffic. Wherever you tuned your dial at any time of the day, you heard a Beatles song. Wherever they went, the media would fight—literally, hit each other—in order to muscle in.

In Denver, we decided to duck out the back door, but a lot of the reporters sussed it out and, as we dived into the lift, they jammed in afterwards. Eventually, the lift doors shut—it was like the Black Hole of Calcutta—and it went up a couple of floors and stopped halfway. We couldn't move anything, it was awful. Eventually, we were able to crawl up halfway down, but it was quite frightening.

In 1965, you left EMI and formed Air (Associated Independent Recording).

We formed Air with £5,000, which we borrowed. I didn't know much about running a business, but I knew I wanted to be free of the shackles of a big company. I didn't actually consult the Beatles about it. I told them what I was doing, and I said, "You can still be recorded by me if you want to, but you don't have to be," and they fortunately asked me to stay on. It was a very happy time. There were seven of us that began Air: four producers and three girls. We did well, produced a lot of good stuff, and eventually we were able to build a studio. That was the beginning of Air Studios in Oxford Circus.

Continued on page 54

Dear George,

Thanks for all the pleasure
you've given me through the
records you've produced and
the friendship we've shared.
It was an honor to help you
out on 'In My Life'

lots of love

Phil



GEORGE MARTIN

IN MY LIFE

A FAMILY ALBUM

With A Little Help From His Friends, Martin Makes His Last Recording A Star-Studded Tribute

BY SALLY STRATTON

We became involved in this project when it was just a twinkle in George Martin's eye," says Steve Lewis, co-founder with Chris Wright of the London-based Echo label, which recently released "In My Life," the final album of the producer's career.

"George is on the board of Chrysalis Group, which is one of the owners of the Echo label, along with the Japanese media group Pony Canyon and me," continues Lewis, "and he mentioned to Chris Wright that he had this idea for making an unusual album as a finale to his career. George didn't want his career to taper off; he wanted his last production to be a con-

scious statement. "His idea," recalls Lewis, "was to do unusual treatments of some of his favorite Beatles songs. He knew he wanted to score a lot of these songs and have unusual guest artists, and we started talking about who we might approach."

The end result is a striking 12-track collection, cast with unexpected choices of music and film stars as vocalists, including Robin Williams and Bobby McFerrin ("Come Together"), Goldie Hawn ("A Hard Day's Night"), Jeff Beck ("A Day In The Life"), Celine Dion ("Here There And Everywhere"), Vanessa Mae ("Because"), Jim Carrey ("I Am The Walrus"), John Williams ("Here Comes The Sun"), Billy Connolly ("Being For The Benefit Of Mr. Kite"), Phil Collins ("Golden Slumbers") and Sean Connery on the title track. In addition, "Pepperland Suite" and "Friends And Lovers," two of



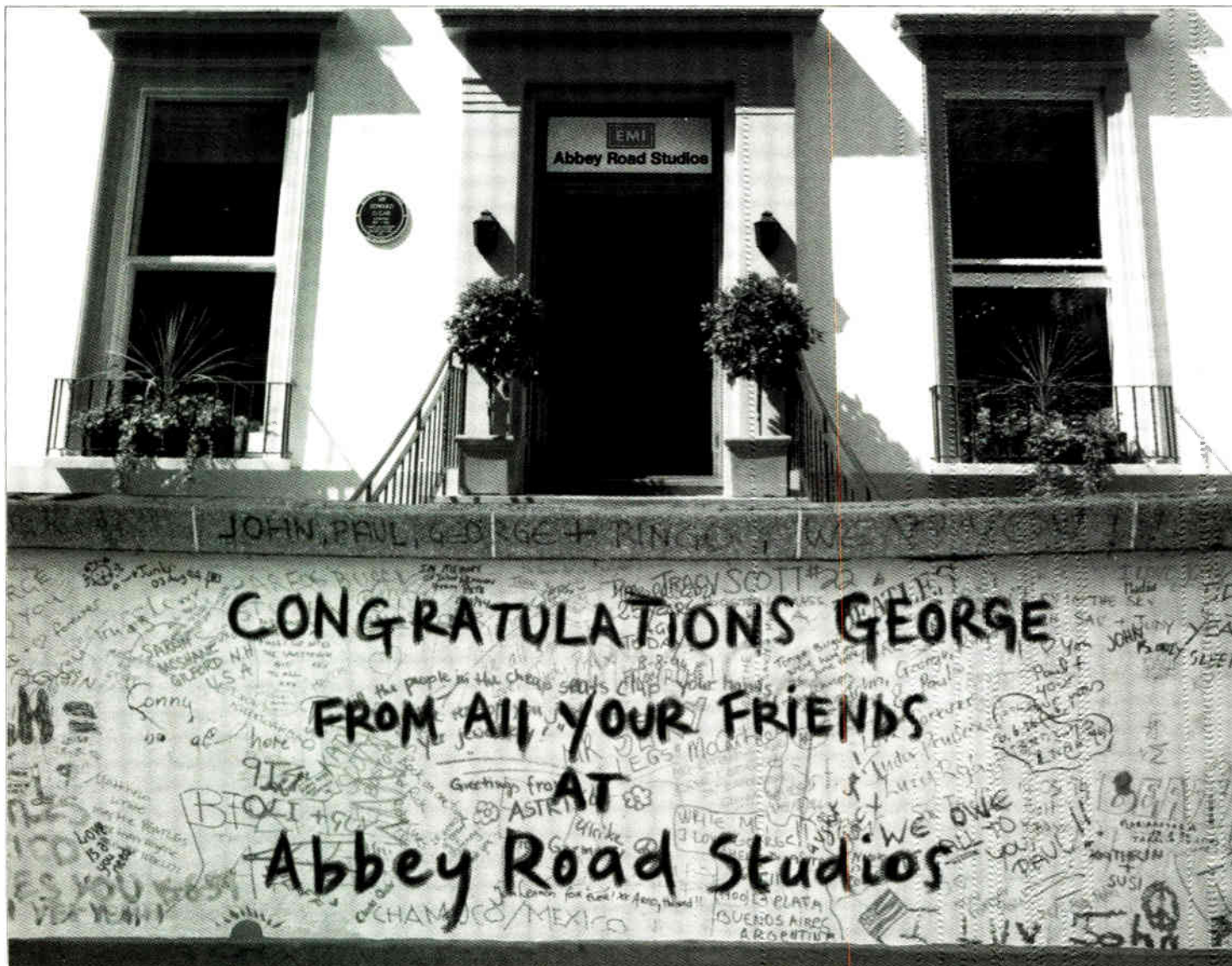
Robin Williams provided vocals for "Come Together."

Martin's own compositions, are performed in an orchestral setting.

Early conversations about the album took place three years ago. It was not the scope of the venture, however, but George Martin's involvement with other projects—such as the Beatles' "Anthology" and last year's "Music For Montserrat" benefit concert—that kept this compilation under wraps until now.

In the U.S., Bruce Kirkland, president of EMI-Capitol Entertainment Properties (E-Prop), struck a deal with Echo to release the album for North America on May 19. "We had been hearing rumblings about the record over the last few months," says Phil Sandhaus, head of strategic marketing for E-Prop and the marketing director of the Beatles "Anthology" series and catalog. "Bruce and I felt that this project, because of George and what the project is about, should be here with us as part of the music we continue to market and promote. The things we

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Parlophone continues to be inspired by your example, and aspires to the standards that you set.

Cheers, Sir George!



EMI Records Group UK & Ireland - Home of Artists and Music

GEORGE MARTIN

IN MY LIFE

THE ALBUM

Continued from page 38

know and learned about marketing and selling the Beatles and Beatles-related music product will benefit this project." He adds, "Also, from a pure fan and artistic standpoint, it's an honor to be involved with a project of this stature and a producer of George Martin's stature."

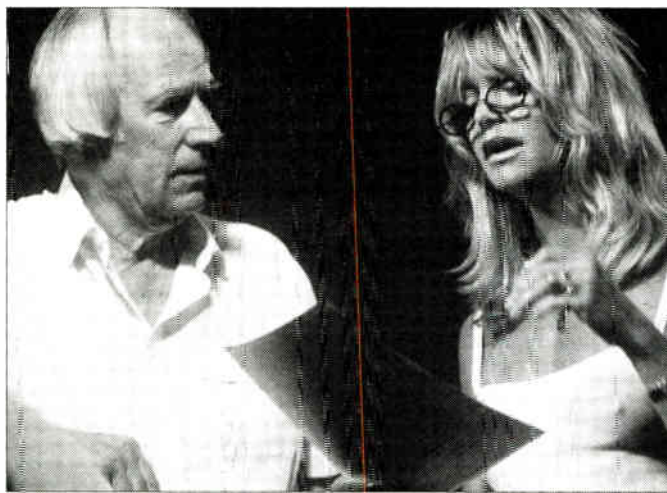
CASTING CALL

"In My Life," understandably, took more time than most albums to set up.

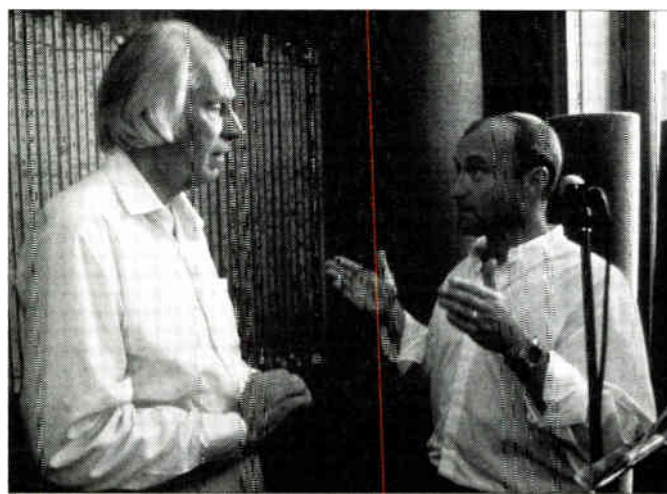
"I knew it was going to be difficult, because, when you're dealing with stars of this caliber, they rightly expect an enormous amount of control," says Lewis.

George Martin's son, Giles, who has worked alongside his father as a co-producer since they collaborated on "The Glory Of Gershwin" album, featuring veteran harmonica player Larry Adler and a host of guest stars, describes their role on such multi-artist projects. "Most of the artists on this album are huge celebrities, so they have to be happy and their team has to be happy, so you're under pressure," he says. "The recording sessions and arranging side were actually the easiest things. The album took a year and a half, but each track was probably done in about two days."

To speed up the process, they decided to contact the artists directly to ask them to take part. "In the music industry, I've found that there's never a yes or no answer," quips Giles



Goldie Hawn enjoyed "A Hard Day's Night."



Phil Collins sang all four vocal parts for "Golden Slumbers."

Martin. "It's always 'yes if everyone else agrees!'" However, it seems there was less hesitation with this project than most.

Goldie Hawn remembers how she reacted when approached to provide the vocals for "A Hard Day's Night," to which she gives a sultry twist. "I couldn't believe it when Sir George called and asked me to sing on this album," she says. "I wanted to make sure that it was the real Sir George Martin."

Phil Collins was eager to participate as well. "At the time, I was working on my 'Into The Light' album at a chateau in France and was sort of commuting from Geneva every day," says Collins. "I told George I'd love to do it but he'd have to come out to me. He just said 'fine,' and he and his son Giles came over, no problem."

"The whole day was great. I was thinking, 'Here I am working with this man, this hero of mine, and he's one of those producers, like Arif Mardin, who doesn't look like he's producing a record. It's all very effortless, and it all flows very naturally, and you never really feel the strain. We did the lead vocals, and I said I'd be happy to do all the backing vocals. He offered to get a choir in later, but I said, 'It's OK, I'll try them.' So it ended up with George breaking the track down with me, saying 'This was John's part' and 'This was George's part,' and for me it was just like, 'Wow, if I stop everything now, at least I've done this.'"

THE PROCESS

Once the artists were recruited, there was a period of pre-production. "We routined each artist first," explains Giles. "We met, in some cases, months before and played them the song and spoke to them about it, worked out the key signature and let them have their say."

Hawn recalls, "When I met [George], it was an extremely fun day because I was really meeting someone I had admired for so long and had grown up knowing was part of an era that decidedly helped to shape music. He and I sat at my piano, and he played and told me about the style he imagined for me—that this song should be performed kind of down and dirty, Peggy Lee style. It felt very comfortable because I like singing slow, sort of torchy songs. Of course, the only time I sing them is in my living room."

Teenaged violinist Vanessa Mae recalls how she was guided but not restricted by George Martin's vision for her performance of "Because." "Pretty swiftly after the invitation came in, I found time to go into Air Studios, which I adore anyway, and record it with him. It was a very relaxed atmosphere," she says. "I had the liberty to change the violin parts in certain

Continued on page 42

To Sir George Martin

Congratulations on a career that will probably never be equalled...

... and thanks for a contribution to the record production industry that is beyond comparison.

We wish you a retirement to match.

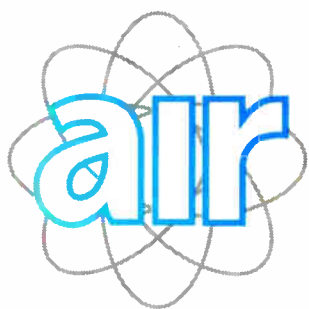
From all at Emtec Magnetics GmbH

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BASE by EMTEC

What a record!

Congratulations to our chairman George Martin
from all his friends at Air Studios and Air Edel.



GEORGE MARTIN

IN MY LIFE

THE ALBUM

Continued from page 40

places, but the orchestral arrangement and the choir were already down on track, which was just as well, because Air Studios is a beautiful studio for the violin but you do need quite a separation between the other members of the orchestra and yourself. It's not one of the songs that I was really familiar with, but it's a beautiful song and it works perfectly for violin. I'm very happy with it, and I hope he is."

Robin Williams' suggestion that he team up with Bobby McFerrin for the album's opening track, "Come Together" was welcomed. "George let us try anything," says Williams. "I was kind of shocked at first, but then he knew, with Bobby, he had such a great musical base, and he just let me try different things vocally. To work with George is like working with a great director, because he knows musically what he wants but he's also open to any possibilities, which is a wonderful thing. That's why he's got the combination of people that he has on this.

"The album is very interesting stuff, and it's not just the stars, it's the fact that the styles of the songs are so different," says Williams. "It's kind of like being in an ensemble. Even though you only got to work with a few people, in a weird way you feel like part of the cast."

PLAYING PARTS

Working with actors in musical roles had its advantages, says Giles Martin. "They're so used to doing so many takes when

they do films," he suggests, although he admits he and his father tend to take turns requesting a retake. "Sometimes we play good guy and bad guy," he laughs. "I think I probably play the bad guy more because he has his reputation to keep up and I haven't got one! I can't count on getting my reputation from working with my father; I've got to win people's trust."

Echo's Lewis views their creative partnership with respect.



Celine Dion was "Here There And Everywhere."

"You don't A&R a George Martin record like you would anybody else's," he notes. "I did have some input but, if I'm absolutely honest, I'd say that George very politely listened to all of my suggestions and firmly rejected any of those that he didn't like. But he took a lot of notice of Giles, who is a very talented young man. Giles was an enormous help to George and to Echo in making this record happen and contributing to the way it sounds."

Lewis says he's thrilled to have seen the project though from the beginning but notes that Echo's involvement was never automatic. "We had to compete for this record," he explains. "When I was negotiating with George's manager, John Burgess, he made it clear that this was not a one-horse race, and he mentioned at least one major [label] during our discussions to keep me on my toes right through to the moment we signed the contract. But that's as it should be.

"We did a lot of the recording at Air Lyndhurst, which is probably the finest studio facility in the U.K. at the moment,"

Lewis adds, "and although Chrysalis owns the company, and George runs the studio, it runs as a separate profit center. We also used fairly large orchestras on some of the tracks, so I wouldn't say this was a cheap record. At the same time, I don't think there was any waste whatsoever. George was totally disciplined. The sessions ran incredibly well, and it came in for slightly less than we thought it was going to cost originally."

THE PROMO CAMPAIGN

Air was also a suitable location to film many of the sessions for a TV documentary, which is just one part of a major promotional campaign for "In My Life."

"This is what you'd call an adult album," says Lewis, "So mainstream media is where we're going with this album; what we want to do is have George in national newspapers and on national television. We're also going for a big retail presence, because I think George's name is immediately recognizable. If we can get the package in front of people, I think they'll pick it up and buy it. I think we'll get impulse buys and people going into stores specifically for this record, so we're going for profile and positioning."

Aside from North America, "In My Life" was released simultaneously worldwide through Echo and its licensees: Universal in continental Europe, Pony Canyon in Japan and Southeast Asia, and Mushroom in Australia and other Asian markets.

In the U.S., E-Prop plans to promote the record primarily through press. "We're looking for electronic and print media to talk about the record, and we are going to solicit the participation of a number of the artists who are featured on the album," says Sandhaus. E-Prop is also working to position "In My Life" on television in the U.S., as well as on a three-part BBC-TV special called "The Rhythm Of Life," which features Martin. In addition, E-Prop will service radio and retail with a Martin interview CD. The label plans to service the album to classic-rock and album-rock radio, as well as talk and children's radio. No specific track will be worked, since E-Prop does not have singles rights. "It really should be appreciated, evaluated and savored as a whole piece," Sandhaus adds.

"George is very keen to make sure the record is done justice from a marketing and promotional point of view," notes Lewis. "He's already been to Australia and has done promotion down there. He intends to travel to Europe, North America and the Far East, and he will be very visible in the mass media in the U.K. and the rest of the world. Our campaign will continue throughout the year. George is going to be available for a period during the initial life of the album, and

Continued on page 44

Congratulations Sir George

for all the achievements "in your life"

 **PIONEER**
The Art of Entertainment

On the
seventh day
he rested.

Congratulations Sir George and
Thank You.



GEORGE MARTIN

IN MY LIFE

THE ALBUM
Continued from page 42

then we'll try and fit in with his other activities. He keeps telling me he wants to take it easier, but I don't see any evidence of it."

LEAVING ON A HIGH NOTE

Giles Martin is sure, however, that nobody will tempt his father back into record production.

"He's worked with everyone he wants to work with, from Ella Fitzgerald and Stan Getz to Peter Sellers, Spike Milligan, Peter Cook and Dudley Moore, to the Beatles and Jeff Beck. He wishes he'd worked with Jimi Hendrix probably, and he would have liked to have recorded Frank Sinatra, but he's tired of making records. That's why he's done this record: because he wanted to have a laugh and do one that he enjoyed as his last one. Making records is good fun, but you have to be deeply involved in it. He's 72 and he much prefers playing snooker with the guy from over the road!" ■

Assistance on this story was provided by David Stark and Craig Rosen.

We first met in 1964, when George showed an interest in the "You've Got Your Troubles" demo I did with Roger Cook. We were the first signing, as David and Jonathan, to his newly formed Air London label, and we thought we'd died and gone to heaven. Thanks to George, we had our own publishing company, Cookaway Music, and I didn't appreciate at the time how important that would be for me and my family. George has helped me realize so many of my dreams. He is a truly unique talent, a legend in his own lifetime and the nicest man in the business.

—ROGER GREENAWAY

George signed a publishing deal with us last year, and we are naturally delighted that his original composition, "Friends And Lovers," is also included on his new album. I particularly remember that, out of all the artists and writers we've taken out for lunch over the years, he is the only person who took the trouble to write a thank-you note afterwards. That is the quality of the man, and we are more than proud to be associated with him.

—ANDY McQUEEN, CHAIRMAN,
NOTTING HILL MUSIC

George Martin has been a hero of mine since I was a teenager. In fact, my elder brother was a big Geons fan, so you could say that George has been around our home for years. The first time that I really met him was at the first Prince's Trust concert in 1982, when George and Pete Townshend were asked to form a group for the night, which included me as house drummer. From then on, we became very good friends and stayed in touch, sending Christmas cards and all that stuff, and I've been lucky enough to work with him on a few different projects over the years.

Being a massive Beatles fan, I particularly remember a while back, when he asked me to do an interview for a TV series he was making and also happened to mention that he was working on the Beatles "Anthology" project. He was describing listening to all the tapes from the vaults, and my tongue was hanging out. So he invited me to the studio, and I went up there. On that particular day, he had "Yesterday," "Ticket To Ride" and "Help" out. It was just one of those magical moments for me, probably the last time anyone would hear those original tapes, with the guitars being tuned and the boys coughing and all that stuff. It was just wonderful to be in that room to hear it with him.

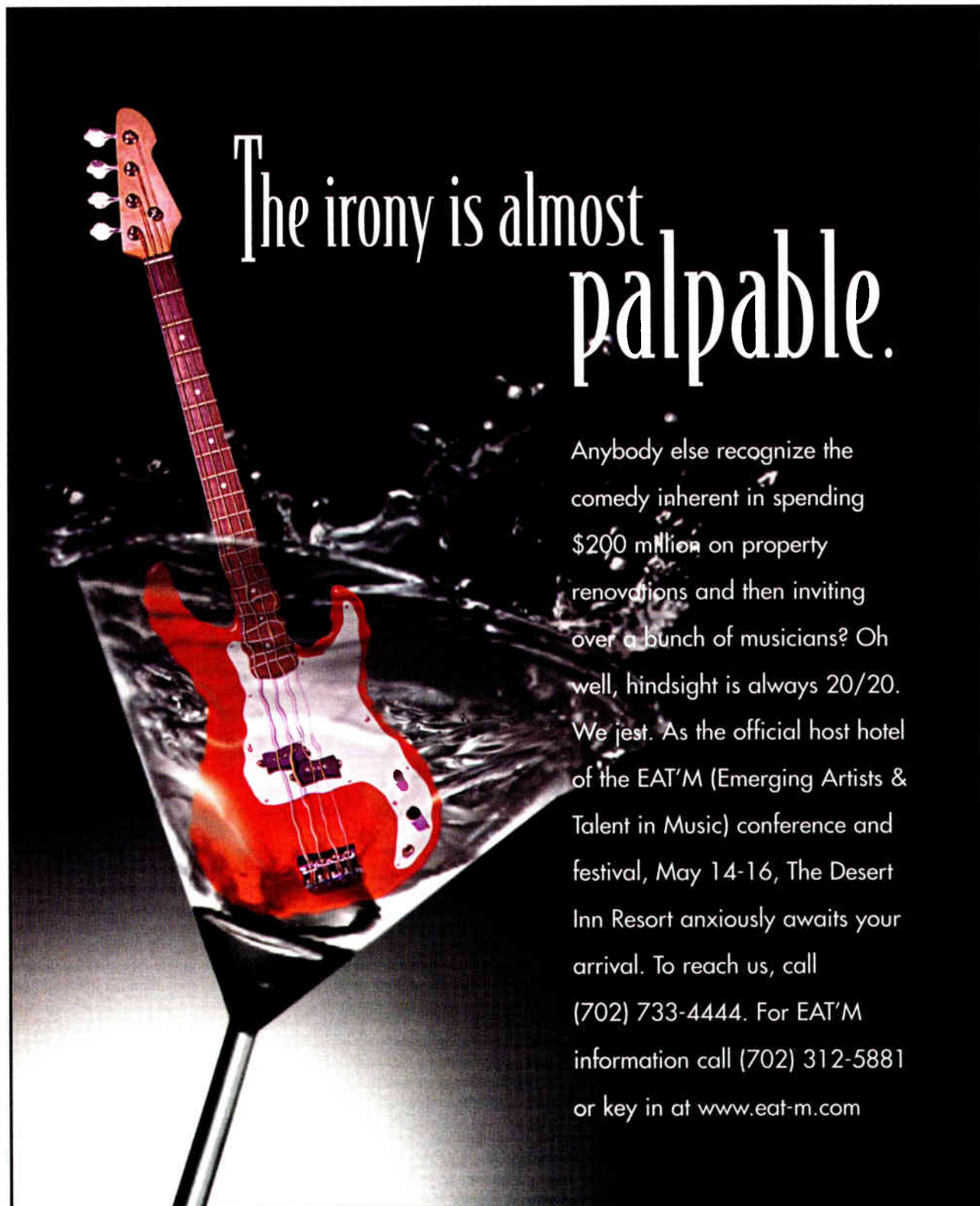
We worked together at the Music For Montserrat concert at the Albert Hall, which was great; I was the house drummer again! Another great night. He also came with [his wife] Judy to see my show at Earl's Court before Christmas.

I keep everything he writes to me. There are just a few people like that; Ahmet Ertegun's another. You know, it's all changed so much over the years; we'll never get people quite of that caliber again. I am so proud that he treats me as a bit of a pal, and to be on this record is fantastic for me. He's a great guy, and I love him.

—PHIL COLLINS

When we made "The Glory Of Gershwin" album, I told George I'd like him to conduct the "Rhapsody In Blue" track. He demurred, claiming that he was a lousy conductor. I said, "George, I know you're a lousy conductor. However, I would like the honor of having you conduct 'Rhapsody' while I play it." And that is what we did. George Martin is a one-off. After 70 professional years, I would nominate him as the finest gentleman I've ever worked with. To coin a cliché, they don't make 'em like him anymore.

—LARRY ADLER



The irony is almost palpable.

Anybody else recognize the comedy inherent in spending \$200 million on property renovations and then inviting over a bunch of musicians? Oh well, hindsight is always 20/20. We jest. As the official host hotel of the EAT'M (Emerging Artists & Talent in Music) conference and festival, May 14-16, The Desert Inn Resort anxiously awaits your arrival. To reach us, call (702) 733-4444. For EAT'M information call (702) 312-5881 or key in at www.eat-m.com

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20TH CENTURY. YOUR INSIGHT AND GUIDANCE
STAY WITH US IN EVERY RECORD WE MAKE.

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BARRY, ROBIN & MAURICE



GEORGE MARTIN

IN MY LIFE

Music In The Air

*Martin And Air Studios Revolutionized
The Producer's Role And Recorded A
Record Number Of Hits*

BY NEVILLE FARMER

Looking today at the vast Victorian edifice that houses the state-of-the-art facilities of Air Studios Lyndhurst, it is easy to forget the revolutionary step the studio's founders took in 1965. Back then, when Lyndhurst Hall was still a church, and London was starting to swing, four young producers took a risky career step and changed the recording industry forever.

Before the launch of Associated Independent Recordings by George Martin and his partners, record producers [in Britain] were salaried record-company employees who didn't earn royalties. For the four Air co-founders (Martin, the label manager and in-house producer at Parlophone Records; John Burgess, the assistant to Martin's counterpart at Capitol; Ron Richards, Martin's second-in-command at Parlophone; and Peter Sullivan of Decca), £50 or less each week was no longer good enough. Between them, they had produced hits by the Hollies, Tom Jones, Lulu, Engelbert Humperdinck, Cilla Black, Manfred Mann, Freddie & the Dreamers, Adam Faith, Peter And Gordon, P.J. Proby and, of course, the Beatles. Their creative efforts earned millions for their respective employers. While label salesmen earned a commission on the sale of these records, the producers simply earned a flat wage.

The Air producers had another idea. They reckoned that if they took on part of the risk and paid to make recordings for the record companies, they could expect a part of the prize. So they negotiated their way out of full-time jobs and into royalties.

"I negotiated royalties [for Air in its early days] very badly because I had no idea of the real value of the records," Martin once acknowledged. "It was more pleading than negotiation. The deal I did get with EMI was that, apart from the Beatles, we would pay for the records and get about 75%, so the rate was pretty low. The rate we got for the Beatles was about one-fifth of 1%. It was laughable, really."

Laughable or not, Air's income from the start was enough for each of the producers to draw an annual salary of £10,000 and to pool the rest to buy and build their own studios. Of course, even at one-fifth of 1% for the Beatles recordings, Martin found himself contributing the lion's share, so the deal was changed and each producer took 10% of their own earnings.

Air initially set up offices in Park Street in London and continued to record in Abbey Road, Decca, Morgan and other studios while they planned and saved for their own production facility. Within a mere two years, they had raised sufficient funds and began to attract staff.

LAYING THE FOUNDATION

Keith Slaughter was brought in to build and manage the studios. He recruited Dave Harries and George Barnet from Abbey Road to handle the technical side, along with Danny Wise and Chris Michie. Peter Sullivan recruited Bill Price from Decca to be chief engineer, and he, in turn, invited a young Decca engineer named John Punter and Jack Clegg, a leading expert on film-score recording from CTS studios.

Continued on page 48

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Sir George,

*It was such a great pleasure to meet Judy and yourself
... and a rare privilege to work with you.*



*Congratulations on your career of achievements
and thank you so much for your kindness.*

With Love

Céline and René

GEORGE MARTIN

IN MY LIFE

MUSIC IN THE AIR

Continued from page 46

Martin took on a young assistant producer who had twice applied for a job with him. He was a violin graduate of the Royal Academy Of Music who had opted out of playing to try production. His name was Chris Thomas.

Martin's policy for training at Air was simple: show them the ropes and then let them experiment. Within a short time, Thomas had been encouraged to sign his first band, the Climax Blues Band, which was used as a crash course in record production.

"I soon found out I knew nothing," says Thomas. "It was pretty nerve-racking in those early days, especially when George left me alone with the Beatles and went on holiday. I think I was catatonic for the first week or so. They certainly put me through quite a few tests, but it worked out very well. It was the recording of 'The White Album,' and they were running three studios at once, so they kept me on for the rest of the project. I will never be able to thank George enough for that."

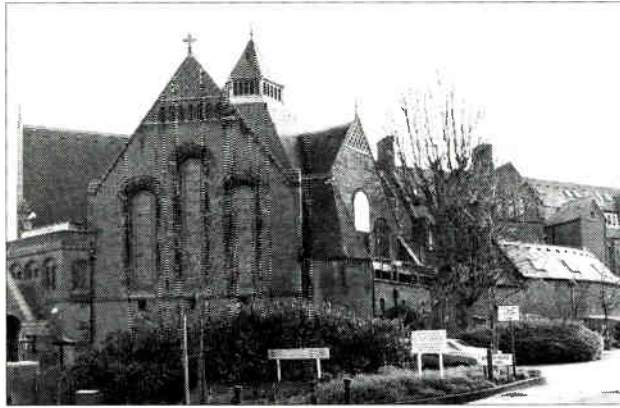
Meanwhile, the building of Air's first London studios was underway. The company was determined to make a splash and had signed a 20-year lease on the old ballroom on the fourth floor of Peter Robinson's department store at Oxford Circus, right in the heart of London.

"Everyone said George was mad putting it there," says Bill Price. "George insisted that the two control rooms were at opposite ends of the building to take advantage of the two

full-length windows. Everyone else thought it was more practical to put them next to each other in the middle, but George thought people might like a little daylight. They said, 'You're a dreamer, George,' but he went ahead and did it and they loved it. It was the same later with Lyndhurst. He had a dream and he proved that it would work."

"Our motto was 'a studio built by producers for producers,'" Martin later recalled. "We wanted to build a studio we would want to work in, and I instituted a policy of always being ahead of everybody."

It was a policy that would see Air pioneering 16-track con-



Lyndhurst Hall, home of Air Studios

soles, 24-track recording, multi-track tie-lines between studios, half-inch 30-inch-per-second mastering, 48-track mixing, mixing-desk automation, multi-track film-soundtrack recording, 32-track digital multi-track recording and, by the time they moved to Lyndhurst, ISDN international digital recording.

GRAND OPENING

The first two Air studios at Oxford Circus were opened with two star-studded parties in October 1970. Some 450 bottles of champagne wet the heads of Studio One, designated the orchestral studio, and Studio Two, marked as the pop studio. Rupert Neve had custom-designed two 16-channel desks, bigger than any seen to date and had even brought in his factory's local church choir to try them out.

Chris Thomas and John Punter held the first commercial session, recording the third album for the Average White

Band. "We had to keep telling the carpenters to be quiet when we recorded," says Thomas.

Martin's first session in Studio One was with Cilla Black. "She stood in the vocal booth right at the back of the huge studio and shouted in her Liverpool accent, 'Ere! Where do I get the bus back to the control room?'" recalls Dave Harries.

Air rapidly grew into a breeding ground for engineers and producers. Bill Price and Jack Clegg, the senior engineers, and Geoff Emerick, who joined eventually, nurtured the young pups they employed, such as Steve Nye, Nigel Walker, Jon Jacobs and Jon Kelly. "I came almost straight from school," says Nye. "I was waiting to see if my A-level results would get me into university. I needed three and only got two. It was the best thing that ever happened to me."

Nurturing young engineers became a trademark of Air. "In those days, almost all recording was done by in-house engineers," says Price. "A good engineer could be booked up eight months ahead. If I wasn't available, I would say to the artists, 'Try so-and-so,' and the new guys would start to get work that way."

"We'd come in on weekends to try things out," says Nye. "We'd just record each other or borrow tapes and mix them ourselves." This training helped Air to build a family of engineers and producers who, once they left the security of an Air salary, would often come back as independent producers themselves.

"Whenever I was away producing something, like Elton John's albums or INXS, I would always come back to mix," says Thomas. "I always knew what it sounded like. It was familiar."

And the hit records poured out of the studios. "We had 22 U.K. No. 1s in 22 years. Not a bad record," says Harries. "And there were plenty of U.S. No. 1s, as well."

At the top of the Air tree, things changed fairly rapidly. Ron Richards and Peter Sullivan decided to go their own way after a couple of years, and, as Burgess took the reins as managing director of the company, Air decided to seek an outside buyer. Chrysalis Records bought Air for £1 million and recouped the lot in under a year.

In fact, Air had enough money in the bank to buy Chrysalis, but Chris Wright was the sharper businessman and outflanked the Air team. Indeed, the profits from Air helped support Chrysalis over the next few years, especially the Beatles royalties that Martin included in the package.

Under its new corporate structure, Air began to expand.

Continued on page 50

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GEORGE MARTIN

IN MY LIFE

MUSIC IN THE AIR
Continued from page 48

Two more rooms were built at Oxford Circus. Chrysalis purchased Wessex Studios, and Price went to manage that location. Air Edel studios were opened in nearby Soho to handle the jingle, TV and film-music business. And Martin, who had found new freedom to produce with the demise of the Beatles, discovered the joys of residential recording studios and decided to build one on a Caribbean island. He chose Montserrat, and Harries was dispatched to build a studio there.

ISLAND AIR

"There is plenty of timber there but not a lot else," Harries says. "The rest we shipped out in kit form. The main hope was that we wouldn't lose anything, which we did. But the workers on the island were brilliant and could



The Hollies were produced by Air Studio founders.

turn their hands to anything. The Climax Blues Band was the first in again, and once again they had to put up with builders."

Air Montserrat quickly became the haunt of major stars. Islanders became used to seeing Paul McCartney, Stevie Wonder, Sting and many others in the Cafe le Cabotin, the local bar remembered in a Gerry Rafferty song of the same name. The building of Air Montserrat prompted a new series of mixing consoles for Air. Rupert Neve built two mirror-image desks for Montserrat and Studio Two in London and, once technical manager Malcolm Atkin had seen the first SSL, a new variation on the Neve was built for Studio One. This last and largest desk now resides in Studio One at Air Lyndhurst.

Through the 1980s, Air at Oxford Circus remained one of the great studios of London. Despite an industry recession, Air kept its standards high, training great engineers like Geoff Foster, who remains chief engineer at Lyndhurst. Atkin moved up from maintenance to studio management when Chrysalis added television production to Air's facilities and put Harries in charge. And Atkin saw the studio through some of the toughest years in British recording.

During the '80s, the recording industry and Air went through upheavals. The island of Montserrat was almost flattened by Hurricane Hugo, and the studio there was closed. The competition for the middle recording market in U.K. studios became absurdly competitive. Air Oxford Circus found itself fighting for low-price work with lower-grade studios. As time ran out on the lease of the old Air studios building, a decision was made to move and to upgrade.

Martin had a dream to build the finest studio in Britain, if not the world, a studio that would secure Air's reputation for decades to come. "I guess we knew that this would be our last chance to get it absolutely right," says Atkin. "By today's standards, Air in Oxford Circus was a bit DIY, really. The new place had to be the best."

LYNDHURST HALL

Building such a studio would cost a fortune, far more in real terms than the first Air Studios. Chrysalis and Pioneer each put up half of the \$10 million budget—which was to be nearly doubled by the time the project was completed.

The building chosen was in Belsize Park, a leafy, hillside neighborhood in North London, 15 minutes drive from the old site. Lyndhurst Hall was a derelict, Victorian church and missionary school, built by Alfred Waterhouse, best-known as the architect of the imposing British Natural History Museum. It had remained in ecclesiastical use until 1979, when it had been partly divided into apartments and partly used as a production center for films, including Paul McCartney's "Give My Regards To Broad Street."

In the 1980s, various suggestions had been made for its conversion, but none had met the strict landmark preservation rules dictated by the local government. Air's proposal would keep the stained glass, the stonework, the galleried choir stalls, the outside shell and even the organ pipes in the main hall intact. They were given planning permission in 1989, and the most audacious recording studio complex was on its way.

"It was a hell of a job, but it was enjoyable," says Harries, who was given the awesome task of overseeing the construction. At times, that "enjoyable" side was hard to recognize. Floods and the collapse of suppliers held up the project and increased the cost, but Martin's dream was realized with the opening of the studios in 1993 by Prince Charles.

"What was so satisfying was knowing what the building was like when we started and what we achieved," says Harries. "The result was a shot in the arm for the whole recording-studio industry."

The main hall at Lyndhurst is certainly the most spectacular studio in London and has become one of the foremost orchestral rooms in London for film and classical work and a popular televised-concert venue. The other studios in the building have also found their niches. From Cher to Radiohead, all manner of rock acts use the acoustics of Studio One and the original Neve desk. Price still comes over to mix in the huge control room of Studio Two.

"I think Lyndhurst is beautiful," says Price. "The one I love is Studio Two, a lovely mix room. But the whole place has managed to be top-notch in a lot of different ways."

Upstairs, the post-production suites have become popular for major TV dramas, such as "The Canterville Ghost" for the BBC and "Underworld" for Hat Trick Productions. And still, Air is used for its in-house engineers. "It's still absolutely a training place," says Atkin. "Studios like this have a duty to breed that kind of talent."

It goes right back, as always, to the philosophy set by George Martin in 1965. "It was all George, really," says Dave Harries. "He's such an ambassador for the industry." ■

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GEORGE MARTIN

IN MY LIFE



Elton John's "Candle In The Wind 1997" was the biggest hit for both the artist and the producer.

THE PRODUCER'S TOP 40 HITS

1. "Candle In The Wind 1997"	Elton John	Rocket	1997
2. "Hey Jude"	The Beatles	Apple	1968
3. "Say, Say, Say"	Paul McCartney & Michael Jackson	Columbia	1983
4. "Ebony And Ivory"	Paul McCartney & Stevie Wonder	Columbia	1982
5. "I Want To Hold Your Hand"	The Beatles	Capitol	1964
6. "Come Together"/ "Something"	The Beatles	Apple	1969
7. "Get Back"	The Beatles w/ Billy Preston	Apple	1969
8. "She Loves You"	The Beatles	Swan	1964
9. "Let It Be"	The Beatles	Apple	1970
10. "A Hard Day's Night"	The Beatles	Capitol	1964
11. "Help!"	The Beatles	Capitol	1965
12. "Twist And Shout"	The Beatles	Tollie	1964
13. "We Can Work It Out"	The Beatles	Capitol	1966
14. "I Feel Fine"	The Beatles	Capitol	1964
15. "Can't Buy Me Love"	The Beatles	Capitol	1964
16. "The Night Owls"	Little River Band	Capitol	1981
17. "Yesterday"	The Beatles	Capitol	1965
18. "No More Lonely Nights"	Paul McCartney	Columbia	1984
19. "Hello Goodbye"	The Beatles	Capitol	1967
20. "Sister Golden Hair"	America	Warner Bros.	1975
21. "Live And Let Die"	Wings	Apple	1973
22. "Love Me Do"	The Beatles	Tollie	1964
23. "Little Children"	Billy J. Kramer & The Dakotas	Imperial	1964
24. "Take It Easy On Me"	Little River Band	Capitol	1982
25. "Paperback Writer"	The Beatles	Capitol	1966
26. "Please Please Me"	The Beatles	Vee Jay	1964
27. "Ticket To Ride"	The Beatles	Capitol	1965
28. "All You Need Is Love"	The Beatles	Capitol	1967
29. "Take It Away"	Paul McCartney	Columbia	1982
30. "Got To Get You Into My Life"	The Beatles	Capitol	1976
31. "Eight Days A Week"	The Beatles	Capitol	1965
32. "Revolution"	The Beatles	Apple	1968
33. "Lady Madonna"	The Beatles	Capitol	1968
34. "Nowhere Man"	The Beatles	Capitol	1966
35. "Don't Let The Sun Catch You Crying"	Gerry & The Pacemakers	Laurie	1964
36. "Tin Man"	America	Warner Bros.	1974
37. "Lonely People"	America	Warner Bros.	1975
38. "Penny Lane"	The Beatles	Capitol	1967
39. "Do You Want To Know A Secret"	The Beatles	Vee Jay	1964
40. "Ferry Cross The Mersey"	Gerry & The Pacemakers	Laurie	1965

The chart of the 40 most-successful singles produced by George Martin was compiled by Chart Beat columnist Fred Bronson based on a point system devised for his book, "Billboard's Hottest Hot 100 Hits." Rankings are based on each single's performance on the Hot 100.

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Alan John

GEORGE MARTIN

IN MY LIFE

GEORGE MARTIN Q&A
Continued from page 36

Did you leave EMI largely because of the lack of financial recognition?

It was many things. Yes, it was about the fact that we didn't have any royalties, any commission on sales, which the salespeople did have. You were treated as a suspect person. You didn't have a company car, for example, any perks like that, because it was expected that you would fiddle your way, write the B-sides and make money. I didn't think that was right. I thought I should get my money the right way and get a royalty on every record I sold. I told them in the early '60s, "I don't want a salary, I just want a commission. I'll work on my success." They wouldn't give it to me. Eventually, they offered it to me, but it was too late.

Certain stories about your relationship with the Beatles suggest that they could be quite selfish or thoughtless, such as when, unbeknownst to you, Paul McCartney brought in Mike Leander to score "She's Leaving Home" on "Sgt. Pepper."

Yes, I think Paul thought I made too much of it. Probably right, it was just a blow, that's all. I'd always done everything for the Beatles, and I couldn't understand why anybody else could do it. But it was because Paul was so excited with what he had that he wanted to get it done as quickly as possible, and he didn't want to wait another 24 hours. I was in the middle of recording, I think it was Cilla [Black]. I was shaken when he told me what he'd done, and he was surprised that I was hurt.

Perhaps he underestimated how much they meant to you.

I was always there, so I was part of the furniture. In later years, I've had recognition from a lot of people, but I've had a lot of recognition from them too. They've been very appreciative. They're sweet people. Paul, Ringo and George have always acknowledged my role in things, and John used to, too.

When I spoke to you in 1987, when you were remastering the Beatles albums for CD release, I asked if there was any unreleased material that might eventually be released. Your answer was "I hope not. It's all rubbish."

Then, the question was, is there anything unissued that should come out, the suggestion being that lurking there was a "Hey Jude" or a "Michelle" or something that we were covering up. I said, "No, there's only junk there, not really worth listening to."

Well, of course, memory plays tricks, and when the Beatles did their visual "Anthology," I was asked to produce an aural "Anthology," which wasn't a soundtrack, but an accompaniment.

It wasn't until I started listening that I started discovering things I'd forgotten about. They weren't new songs, but different versions. What I set out to do was present them in a documentary way, which is why I revealed the Beatles' voices in "Because" without the accompaniment, why I revealed "Eleanor Rigby" without the voices. I learned something when I made that film of the making of "Sgt. Pepper." People were fascinated when I manipulated the faders and found out you could listen to things separately. But there's no more now, I can tell you. Not from me, anyway [laughs].

You've had links with the Chrysalis Group now for almost 25 years.

My God, I didn't realize it was as long as that. This came about because Air underwent a traumatic time in the '70s.

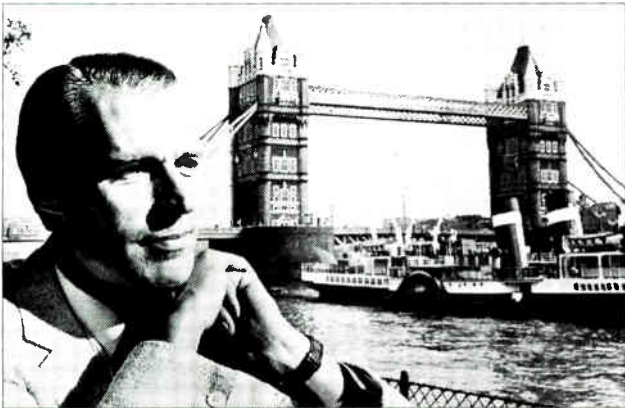
We'd none of us made any money. All my Beatle royalties went into the company, and I just took a salary. But things happened amongst the partners, there was dissension, other partners needed money, and pressure came on us to sell out. My problem was that I was locked into a company in which I only had a quarter, so the only way out seemed to be to sell a controlling interest to somebody. Chris Wright and Terry Ellis were very welcoming, and we became part of their structure. I've been friends with Chris ever since, and I've been a board director for many years.

In more recent years, you've had the chairmanship of their Heart FM station in London. You also continue to be involved with the Brit School.

Yes, that was a labor of love, too, because when we started the Brit School it was tough getting the funding. I had to go and harass the record industry into putting money into it. And it's a good school, very successful. We wouldn't have done it without government support. It's pre-university training for 14- to 18-year-olds.

In the university area, we have Paul [McCartney]'s LIPA [Liverpool Institute of the Performing Arts], which does the same kind of work as Salford University, where I'm a patron, and we now have degrees there in pop music. You can get an honors degree in popular music and recording, and one in recording techniques. Educators have come around to realizing that the popular side of recording is important. This present government is very alive to the fact that it's a very worthwhile and healthy industry.

I hate all these divisions; I hate always talking about pop and classical as separate entities. It's all music, really, and I think the sooner we realize we're dealing with good music and the training of good musicians in any field, the better.



George Martin's records have bridged generations.

I'm sure a great sadness for you in recent years is what's happened to the island of Montserrat, where you built another Air Studio. What's the island's current status?

Two-thirds of the island is uninhabitable, and most of

the population has left. There are about 3,500 people left out of 12,000 in our heyday. So they're hanging on by their fingernails, and I don't want them to leave. I don't think the [British] government wants them to leave either, because if it were an empty island, it would become a drug haven. It was a beautiful island, and it still is up in the north. But the volcano is still belching away. The studio's still there, but it's in the danger zone.

Last year brought not only your 30th U.K. No. 1 single as a producer, but the best-selling single of all time, Elton John's "Candle In The Wind 1997."

That was a very tragic time. It affected the whole world, but England more than most. I was privileged that Elton asked me to work with him on that. It became my last No. 1, and probably my last single. It's not a bad one to go out on.

Prior to the release of "In My Life," you've been traveling Down Under.

I've just come back from a tour of Australia, where I did six concerts with different symphony orchestras. The first concert I did was at the Sydney Opera House with the Opera House Orchestra. Then I went to Brisbane, where I did two concerts with the Queensland Youth Orchestra.

I knew about this beforehand and took the trouble to send all my scores over four weeks in advance so they could have a look at them. But this youth orchestra was 90 musicians of an average age of 18. There were some kids of 12 playing. I was nervous about this, because it's not easy music, and they had to play two hours. So the first rehearsals were very scrappy and tentative; they were still fumbling with the notes.

I lectured them in as friendly a way as I could, and I said, "Look, I don't mind if you play wrong notes. But I'd like to hear the wrong notes. I don't want you making a stab at something and, finding it's wrong, making a half-hearted attempt. If you play a wrong note quietly and nobody hears it, you're going to go on playing that wrong note." I said, "Throw caution to the wind. Bang out at it. Give us a noise!" They did, and when we did the two performances in Brisbane, they were wonderful. They played their hearts out.

There's a documentary about the making of "In My Life" coming up, and you've been on BBC Radio 2 hosting an "A-Z Of Easy Listening" show. For someone who's retiring, you're more high-profile than you've been for years.

I know, it's ridiculous. But I promise you that, after this is over, I will be keeping my head down and you won't hear a peep out of me. ■

George Martin gave me my first recording contract in 1950 to write and conduct instrumental accompaniments for various artists on the Parlophone label and to record with my own orchestra. In 1957, I went with him to New York to promote my "Swinging Sweethearts" disc, which had charted in the States. I remember our promotion man, whose favorite phrase was "Well, it's getting a little near the cocktail hour." I was honored to be best man at George's wedding to his lovely secretary, Judy. We have always remained close friends, and I'm delighted to pay tribute to our most distinguished record producer.

—RON GOODWIN

It is impossible for me to sum up the greatest experience of my life. Suffice it to say George makes a great martini!

—GERRY BECKLEY, AMERICA

The seven albums we made with George Martin between 1974 and 1980, traveling all over the world, will remain the single most memorable period of our careers. Our love and appreciation for George will remain unmatched.

—DEWEY BUNNELL, AMERICA

I came back to England in 1962, armed with songs I'd recorded in Australia, expecting EMI to release them immediately in the U.K. Like anyone else who was regarded as weird and oddball, I was steered directly to George Martin! To my amazement, he insisted on re-recording all the songs, including my big Australian hit "Tie Me Kangaroo Down, Sport." He encouraged me to rewrite "Sun Arise" completely and, by his support for this strange new sound, helped turn it into an enormous hit. He brings such quality to everything he touches, and I was so lucky to work with him. Love you, George!

—ROLF HARRIS

I was so impressed that I had a chance to work with the fifth Beatle. Working with George was a thrill of a lifetime. He asked me to sing "Here, There And Everywhere" on his last recording. At that time, we were getting ready to record a new album, and Rene asked him if he would produce a song on our record, Carole King's "The Reason." He said, "I don't know, Rene; I don't produce anymore, this is my last production. Finally he agreed to produce the song. I guess we kind of fell in love with each other. When I finished recording with him, it was so emotional. When he came to see me, he held my arms and he said, "You take care of yourself. Good luck." I had tears in my eyes. I was so moved. I have a lot of respect for all of my producers, because they bring the best out of me, but Sir George Martin has so much charisma. You respect him so much, you don't know how to act with him. He's like your dad. [The experience of working with George] is an incredible piece of luggage that I will carry for the rest of my life.

—CELINE DION

Sir George Martin has played an enormous role in shaping and steering the way we make records. In hindsight, musical innovation always looks easy. Sir George's inventive, aesthetic and compositional skills have had a profound influence on me and most people making records today.

—PETER GABRIEL

Studio Action

ARTISTS & MUSIC

Parish Thrives On Disruption

Producer Prefers 'Anything Goes' Tack

BY DAVID JOHN FARINELLA

Considering how heinous John Parish says his early studio experiences were, it's a surprise to hear he's been producing such acts as 16 Horsepower and Giant Sand and enjoying every minute of it.

Truth be told, the sessions of his discontent came while he was a working musician, playing in his own bands and with his current co-writing partner Polly Jean Harvey. It wasn't until producer Richard Master (the Fall, the Fleshtones, Wall Of Voodoo) showed Parish a brand-new way of working in the studio that he started to see the myriad possibilities a session could afford.

"Richard was a real supporter of what I was doing," says Parish. "When I first went into the studio with him, he was alive with ideas of how to disrupt the studio, which was not something I had ever considered before."

"I had thought studios were about doing the right thing to get a good sound, and I had always been vaguely dissatisfied with what I used to come out with. That dissatisfaction tended to be compounded by the fact that everybody would say, 'It never sounds as good on tape as it does live.'"

By contrast, Master would approach the studio "in what seemed to be the wrong way," says Parish. "He wouldn't necessarily use the most expensive microphone, or he wouldn't necessarily clean up tracks for the sake of it."

"He would toss almost anything into the pot to see if it works. I found that pretty liberating, and that's kind of stuck with me since I've been producing myself."

Parish has been able to apply the Master-inspired approach on various projects, including Giant Sand, a mercurial rock band headed by Howe Gelb that has featured a rotating hodgepodge of players since it was formed in the mid-'80s.

"What's enjoyable about doing records is that every one of them is completely different," he observes. "Just when I thought I had a handle on what I was doing, I work with Giant Sand, and every rule was sort of turned on

its head. With most bands, when you record them, you tend to have an idea what song they're about to start playing and who's going to be playing what instrument, and they'll probably even going to give you a count in.

"Giant Sand just doesn't operate like that. The guys kind of roll into the studio, and before you know it they're playing something, and then you realize it's a take and they're doing the lead vocals and all the overdubs in one hit, and you haven't got a tape running and you haven't even got a microphone on."

Being a multitalented guitarist, keyboardist, percussionist, and vocalist, Parish has been able to contribute to his projects as both a player and a producer, depending on the situation. "Some records I've ended up playing quite a lot of the instruments and offered serious contributions to the arrangements," he explains. "Other records I kind of sit in the back of the room and say, 'Yeah, that sounds good'—where you end up being almost a critic."

For 16 Horsepower's latest release on A&M Records, "Low Estate," Parish took the more active role. "I ended up playing quite a few things on the record because often they'd be playing something, and something would hit me, like maybe a xylophone or a slight guitar line or maybe an organ," he says. "Rather than explaining it to one of the band members, I might just pop in and put it down myself and see what they thought." Although Parish has been increasingly visible as a producer—other credits include Elliot Green's "United States," Parish and Harvey's "Dance Hall At Louse Point," and Harvest Ministers' "Orbit"—he is particular about the projects he takes on. "I don't actually do that many records, maybe a couple a year if that," he says. "For the records I do, I have to be really interested in the band and I have to feel like I can relate to them on a musical and a personal level. It would be terrible to be involved in something just because I can do it—just as job. I wouldn't particularly enjoy that."

That's a lesson he learned after his first production credit. After he had

produced some of his own albums, Parish was asked to work on an album by an independent band called the Chesterfields. "I got that job purely because they happened to live on the same street as me," he says with a laugh.

"They just had a deal and I didn't really know them, but they knew I'd been in the studio and kind of made a record myself. They had no idea what to do, so they came and asked me if I could help them in the studio. I really didn't know what I was doing at all, but I could just about keep the guitars in tune, and that sort of kept them happy. The ridiculous thing is that the record came out and was kind of an independent chart hit here in England, and it had my name on it as the producer. So when people started phoning me up, I was completely taken by surprise."

Born April 11, 1959, Parish started playing music in his hometown of Yeovil, England. He formed a band called Automatic Dlamini with drummer Rob Ellis (who later played in Harvey's band and is now in Spleen), bassist Andy Henderson (now with Echobelly), and guitarist Jeremy Hogg (Harvey). Parish, who played percussion and sang in Automatic Dlamini, met Harvey because the aspiring singer/songwriter was one of the



Hello Mali. Afro-pop recording sensation Salif Keita worked at TMF Studio in New York on his forthcoming release. The Mali-born artist collaborated with guest keyboardist John Medeski and producer Vernon Reid of Living Colour fame. Shown, from left, are percussionist Souleyman Doumbia, Reid, bassist Henry Schroy, Keita, executive producer and Keita manager Verna Gillis, and Medeski.

band's biggest fans.

"She was only 18, but she had a very pretty voice, so as ridiculous as it sounds, we needed a background singer so we asked her to join," says Parish. Harvey joined as backup singer and occasional guitarist before venturing off on her own.

Parish has always used his studio experiences to build on his overall knowledge of production. "I can say quite categorically I've never made a record that hasn't helped me with the next one," he says. "I think I've been very lucky with the artists I've worked with. They've all been very creative people that have come up with lots of

very good ideas, and that is very stimulating. It would be hard to walk out of a session with somebody like Polly Harvey without having picked up a few good ideas. Same with working with people like Flood, who produced [Harvey's] 'To Bring You My Love.' I picked up a lot working with Flood. I haven't even noticed the slowing down of the learning curve from session to session. I imagine it's quite a depressing and frustrating thing when, and if, it occurs." Parish adds that he hopes his clients have learned something from him. "It would be so embarrassing if it was just a one-way street," he says, laughing.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 4, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	ALL MY LIFE K-CI & JoJo/ J. Hailey, R. Bennett (MCA)	ALL MY LIFE K-CI & JoJo/ J. Hailey, R. Bennett (MCA)	PERFECT LOVE Trisha Yearwood T. Brown, T. Yearwood (MCA Nashville)	SEX AND CANDY Marcy Playground/ Jared Kotler, John Wozniak (Capitol)	MY HEART WILL GO ON Celine Dion/ Walter Afanasieff, James Horner (550 Music)
RECORDING STUDIO(S) Engineer(s)	AUDIO ACHIEVEMENTS (Torrance, CA) Mike Smoov	AUDIO ACHIEVEMENTS (Torrance, CA) Mike Smoov	OCEAN WAY (Nashville, TN) Jeff Balding	SABELLA RECORDING STUDIOS (Roslyn, NY) Jim Sabella, Ken Gioia	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson
RECORDING CONSOLE(S)	Harrison MR4	Harrison MR4	Neve 8078	Neve 8068 MKIII	Neve VRSP 72
RECORDER(S)	Sony JH24	Sony JH24	Sony 3348	Studer A80	Sony 3348
MASTER TAPE	3M 996	3M 996	Quantegy 467	Quantegy 456	Quantegy 467
MIX DOWN STUDIO(S) Engineer(s)	LARABEE (North Hollywood, CA) Rob Schiarelli	LARABEE (North Hollywood, CA) Rob Schiarelli	THE TRACKING ROOM (Nashville, TN) Jeff Balding	SABELLA RECORDING STUDIOS (Roslyn, NY) Ken Gioia, Jim Sabella	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson
CONSOLE(S)	SSL J series	SSL J series	SSL 9000J	Neve 8068 MKIII	SSL 9096J
RECORDER(S)	Studer 827	Studer 827	Studer 48 track	Studer A80	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 456	Quantegy 467
MASTERING Engineer	STERLING SOUND Tom Coyne	STERLING SOUND Tom Coyne	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Greg Calbi	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	MCA	MCA	MCA	EMI-LTD	Sony

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



Searing Scialfa. Columbia recording artist Patti Scialfa was at New York's Sear Sound working on her upcoming album, which is being produced by T Bone Burnett and Craig Street. Shown, seated from left, are engineer Roger Moutenot, and Scialfa; standing, from left, are Sear Sound owner Walter Sear and Sear Sound assistant Tom Schick.

Songwriters & Publishers

ARTISTS & MUSIC

Faulder Sets New Sights For MPA

U.K. Publishing Assn. Aiming To Raise Its Profile

BY NIGEL HUNTER

LONDON—Raising the profile of music publishers is a high priority for Sarah Faulder, chief executive of the U.K. Music Publishers' Assn. (MPA). She is determined to impress upon the government and the general public the fact that there's more to the music industry than record companies.

Faulder perceives the music publishing sector as being generally unknown despite its major role in nurturing and promoting music copyrights and its pivotal importance as a licensor of music rights, particularly as the means of delivering music are radically changing.



FAULDER

Faulder took up her post 15 months ago; she's the first woman to helm the association in its 117-year history. An attorney, she came to the MPA from Taylor Joynson Garrett, a law firm where she had specialized in intellectual property—particularly music—and became a partner in 1985. She was expecting a contrast between the two jobs, and she hasn't been disappointed over the last 15 months.

"There were a lot more issues arising than I expected," she says. "In addition, I arrived just as [the coalition] British Music Rights was establishing itself as the voice to government on behalf of writers and publishers. Also, the Music Alliance was formed between the Performing Right Society and the Mechanical Copyright Protection Society, which is a subsidiary of the MPA. There was a change of government last May, with responsibility for music being moved from the Department of Trade and Industry to the Department of Culture, Media, and Sport. It was necessary to get to know the politicians and

officials involved and to explain our business to them."

There were internal changes at the MPA, with Andy Heath of Momentum Music relinquishing the presidency after four years and being succeeded by Stephen James of Dejamus. Faulder "looked at everything" after her arrival and implemented her own reorganization of the association's administrative structure and staff. For example, increasing the external awareness of the MPA and its members prompted the appointment of Alex Webb as a press, public relations, and events executive.

"The MPA is respected by those who know about it, but not enough people yet do," says Faulder. "It's had a very low profile and seemed stuck in a previous era. My arrival provided the opportunity to move it on."

She adds, "The perception outside the music industry is that it begins and ends with the record companies. People generally seem unaware of the existence of publishers or the important role they play. Publishers now are the people seeking out the new talent and nurturing it on a long-term basis. They're willing to invest in it, and as record companies expect even faster returns on their investments, there's a big opportunity for publishers to be at the cutting edge of new talent."

She notes that the trend of supplying music online will require a different method of assessing royalties; the price of an album may eventually cease to be the reference point. Factors such as the value of the music and how it's used will have to be taken into account for new royalty-calculation methods.

"Whilst there's nervousness on both sides—providers and users—there are many opportunities," Faulder says. "We have to find a balance, and it's too simplistic for both sides to view each other as a threat, with users fearful of paying too much and copyright owners worried about not being paid enough."

The MPA, in company with other professional organizations, is going through a draft of the European Union's new copyright directive, which will implement the World Intellectual Property Organization's treaty and attempt to harmonize certain aspects of copyright law in Europe.

"It's not all good," says Faulder, "and we're working hard to ensure it's well-balanced and protective of rights. The telecommunications industry is extremely powerful and well-resourced, but we feel we have some strong arguments in our favor. The question of liability on the Internet if music is used in infringement of copyright is due to be addressed in a separate directive to be published shortly. Should the service provider be liable? The Internet doesn't respect international borders, and copyright has been a very territorial issue until now. It's difficult to enforce now outside your jurisdiction and in countries that have little or no copyright law."

Faulder intends for the MPA to generate more meaningful data and statistics reflecting the success and importance of what its members do. She regards the British Invisibles report in 1996 as "a watershed" that let the music industry get a message across to the government as never before about the substantial value of U.K. music in the global marketplace.

"The MPA is an interesting and diverse constituency to represent," Faulder says. "Our members range from multinational majors to one-man bands and cover every genre of music, which can occasionally lead to competing, if not conflicting, interests because they have different attitudes and expectations. We must raise the profile of music publishers as a whole, and their voice must be heard to protect rights. Strong protection will, in turn, encourage publishers to continue to invest in new creative talent."



Triple-Threat Recognition. The ASCAP Foundation Lifetime Achievement Award was presented to jazz great Red Norvo (seated), a longtime ASCAP member, at the performance right group's recent West Coast membership meeting. He was cited for his contributions to jazz as an instrumentalist, composer, and bandleader. Shown with Norvo, from left, are fellow jazz musician Benny Carter; Marilyn Bergman, ASCAP Foundation president; and her husband and fellow songwriter, Alan Bergman.



Lots On His Table. Kenny "Smoove" Kornegay, a songwriter/producer associated with Mary J. Blige, Boyz II Men, and Changing Faces, has signed a global publishing deal with Famous Music. The agreement covers his own work as writer/producer and his work through his independent label Spoiled Rotten Music, as well as artists, writers, and producers signed to his new company, Never Satisfied Inc. Spoiled Rotten will release two albums in June by Drea (Spoiled Rotten/Warner Bros.) and Case (Spoiled Rotten/Def Jam). Shown at Famous' Los Angeles office, from left, are Brian Postelle, Famous creative director; Kornegay; and Ira Jaffe, president of Famous.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
ALL MY LIFE	JoJo Hailey, Rory Bennett	EMI April/ASCAP, Cord Kayla/ASCAP, Hee Bee Doint/ASCAP, 2 Big Prod./ASCAP
HOT COUNTRY SINGLES & TRACKS		
PERFECT LOVE	Tony Brown, Trisha Yearwood	Starstruck Angel/BMI, Missoula/BMI, EMI Blackwood/BMI, Singles Only/BMI
HOT R&B SINGLES		
ALL MY LIFE	JoJo Hailey, Rory Bennett	EMI April/ASCAP, Cord Kayla/ASCAP, Hee Bee Doint/ASCAP, 2 Big Prod./ASCAP
HOT RAP SINGLES		
ROMEO AND JULIET	John, Warner Jr., Winbush, Moore	Mike's Rap, EMI Virgin/ASCAP, A La Mode/ASCAP
HOT LATIN TRACKS		
NO SE OLVIDAR	Kike Santander	FIPP/BMI

Revisiting Ben Bagley's Legacy; Video Tribute To Leroy Anderson

BIG BEN: Even though many consider the '50s part of the musical theater's golden era, to Ben Bagley they were still a decade or so shy of the real thing. So when he first started his "Revisited" series of recordings in 1960, he featured those songwriters—starting with Rodgers and Hart—whose peak output was from the '20s and '30s (mostly).

Happily for musical theater lovers, what he didn't feature, for the most part, was their well-known hits. Instead, he presented R&H rarities, often supplied by the late songwriter Arthur Siegel. Siegel also performed on many of the 48 "Revisited" albums, which in recent years were released by Bagley's

Painted Smiles label. Bagley also proved he could do wondrous things for the contemporary stage revue with his hit productions "Littlest Revue," "Shoestrings," and "The Decline And Fall Of The Entire World As Seen Through The Eyes Of Cole Porter."

Bagley died March 21 in New York at the age of 64. He didn't get to witness a new golden era of musical theater, of course. Yet he did see his idea of "revisiting" the past blossom into recorded, scholarly re-creations of old shows and the actual staging of a number of them. That's a life's work of great worth.

THE AGE OF ANDERSON: Eleanor Anderson, widow of composer/orchestrator Leroy Anderson, tells Words & Music that her husband's delightful "pop tone poem" "Sleigh Ride" is 50 years old this year. Ever a warm booster of his works, she says that a video program is being planned that's "half bio, half entertainment." That entertainment, of course, would also include other Anderson works, such as "The Syncopated Clock," "Serenata," "Blue Tango," "Belle Of The Ball," and "The Typewriter."

When the works were equipped with lyrics, it was Mitchell Parish, Anderson's colleague at Mills Music, who supplied them. Anderson, who died in 1975, would have been 90 years old June 29. His wife, with full

justification, has been trying to get the U.S. Postal Service to honor Anderson, a member of the Songwriters' Hall of Fame, with a postage stamp.

NOTTING HILL/AIRDOG TIES: London-based Notting Hill Music has signed a worldwide publishing agreement with Airdog Music, the publishing wing of Liverpool, England-based Airdog Records. The deal includes Brooklyn, N.Y.-based artist Deejay Punk-Roc, signed to Inde-

pendiente Records. In another development, Los Angeles-based writer/producer Livio Harris has signed an exclusive writer deal with Notting Hill. He

was formerly a member of the group Four Sure, signed to Uptown Records and later to Ruffhouse/Columbia.

Also, ex-Tears For Fears member Curt Smith has signed an exclusive pact with Jam Music, part of Andrew Cleary's Jammin Music Group, published by Notting Hill.

THE WORKSHOPS: ASCAP and BMI have set their individual workshops for this year. At ASCAP, the deadline for applications for its songwriter event, including a tape of two original songs with lyric sheets and bio info, is April 17. The workshop will take place 6:30-9:30 p.m. June 2 at the Fez in New York.

BMI is accepting applications for the 37-year-old BMI-Lehman Engel Musical Theatre Workshop, which will start in mid-September. Submissions include a tape of three contrasting songs and lyric sheets—one comedy, one ballad, and one uptempo. Deadline for submissions is Aug. 1. Contact the ASCAP and BMI offices in New York for more information.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, "Re-Load."
2. "Titanic," vocal selections.
3. John Denver, "Legacy."
4. Metallica, "Load."
5. "Jekyll & Hyde," vocal selections.



by Irv Lichtman

LATIN MUSIC

QUARTERLY

Meeting In Miami

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What is most interesting about this crossover phenomenon onto other charts is that Hispanic artists are traversing the chart divides with albums and singles sung in Spanish, not English.

Still, the Latino artists who will move big numbers in the general market will do so in English, and with a flair that distinguishes them from the masses. Witness Ricky



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Over the next two years, Latino stars who likely will make their pitch for wider pastures are Martin, DLG, Enrique Iglesias, Marc Anthony and India.

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MY TURN: Label Execs Sound Off

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All of the executives polled are confident that the domestic Latino market is going to expand, in part, according to some of the label brass, because Anglo retail chains have become more proficient in their purchases of Spanish-language product.

All is not roses and champagne, however. To a man, each of the executives fretted over the difficulty of breaking new artists at radio. In addition, several executives noted a disturbing trend at tropical radio, in which tropical stations are rotating more older material at the expense of new songs.

Following is the commentary from many of the biggest players in the U.S. Latino record biz.

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Upstart Labels Max & Azteca Heat Up Mexico With Compilations, TELENOVELA Tie-Ins

BY TERESA AGUILERA

In less than two years, a pair of upstart record companies—Max Music and Azteca Music—have carved out prosperous niches in Mexico's resurgent record market.

Max, a well-known dance imprint from Spain, has been ringing up healthy sales via an assortment of Spanish- and English-language dance compilations. Azteca, a division of Mexican television network TV Azteca, was formed in 1996 as a label that could develop new talent from different genres. Within a year, Azteca had moved 500,000 units of product, comprised primarily of compendiums of cover songs and telenovela, or soap opera, soundtrack discs.

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"Megadance" sold 90,000 units, according to the label. TV advertising and promotion greatly assisted subsequent albums, as well.

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As Max sold hundreds of thousands of dance-driven compilations, Azteca Music was hardly sitting still. Distributed initially by Warner Mexico, the label put out "Nada Personal," named after the network's first hit telenovela. Azteca says the CD

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LABEL EXECS SOUND OFF

Continued from page LMQ-1

business in the regional Mexican genre. As a company, we are looking forward to the new releases of Carlos Ponce and Ednita Nazario—the pop artists that will give us a stronger presence on the East Coast.

We are pursuing tropical-music opportunities more aggressively than ever. We restructured our company to where we have a very strong A&R/promotional team on the East Coast, and we signed a distribution deal with the MTV label out of New York. And we are high on tropical groups like Grupo Nexo and Tommy.

We have the same goals, musically, in the East Coast that we had here in the West Coast three years ago: to find and sign the (Los) Tucanes (De Tijuana), the Bobby Pulidos and the Intocables of the East Coast. We are excited and looking forward to Carlos Ponce going toe-to-toe with the Ricky Martins and the Enrique Iglesiases.

Things seem to have stabilized with domestic [Anglo] retail. Latin accounts are in very healthy shape. Latin accounts certainly have a much smaller return percentage than the domestic accounts, and that is probably attributable to having more experience in buying [Latin product].

Radio is harder than it is has ever been. Radio will always be the most important [promotional] vehicle, but clubs are getting greater preference. Club play is something that we need to look at very closely; now it is more critical than ever.

OSCAR LLORD VP/GM Sony Discos

The U.S. Latin market is going to grow 3% to 5%. The country's economy is pretty solid, which always helps the business growth.

We continue to see the market growing in the Mexican repertoire because of the CD factor. You are seeing growth there more than in the pop or the tropical areas. The American retail situation is stabilizing; the chains are starting to focus on the Latin product, and they are going to continue to be cautious in what they stock. But, as far as hit titles, you are going to see good distribution in their stores.

Prices in Mexico are close to what they are in the U.S., and in some cases, they are little higher there. So that deters parallel imports coming from Mexico.

The tightening of the [radio] playlists in all of the genres is limiting the development of new artists rising on the scene. That is something for all of us to be concerned with. The essence of our business is to develop new and exciting talent, and if we don't have the channels available or if they're limited, there is only so much we can do. But if the radio stations are playing more recurrenents, that should help us sell more catalog and raise the sales heights of hot-selling albums.

We are working more aggressively with TV and retail. We also are supporting our artists with promotion and performance tours and at the club level, too, if they are dance acts.

And also, we want to do a good job of getting a higher awareness level on some of our artists in the non-Spanish media; then we can attract a larger market. Undoubtedly, there is a certain percentage of Hispanics that are not tuned into Spanish-language media.

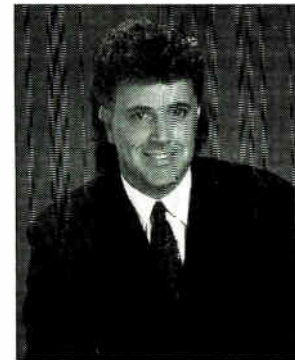
Among the upcoming titles we are keying up for are a new Ricardo Arjona, coming in late April, and the early summer release of Shakira. We've got Elvis Crespo's debut solo album in late April, as well as a new Los Palominos album.

This year, you are going to see some of the results of the work we have been doing in the way of new talent development. We have got Francisco Paz, the co-MC of "Onda Max," with his recording in late May. We've got a new salsa singer, Robby Salinas, whose album is out in June. In the regional Mexican area, we've got Tatiana Bolaños, a dynamite, 8-year-old singer with a ranchera album.

MARCOS MAYNARD President, PolyGram Latino

The toughest part for me is to talk about the market without having been able to resolve my problem, which is getting a promotion team together so the market would react the way I want it to. The market depends on good product. I have good product, but I need a stronger promotion team. In any case, the Latino market in the U.S. is outdated and stuck, and it is accustomed to old practices

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EMI's Jose Behar



Max acts Rebecca and Providence

LATIN MUSIC

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Vicente Fernandez

HALL OF FAME AWARD

- * 40 MILLION RECORDS SOLD
- * 30 MOTION PICTURES
- * 50 ALBUMS RECORDED

CONGRATULATIONS TO
LATIN MUSIC



Sony
DISCOS

Sony Music International



Ana Gabriel

ALBUM OF THE YEAR

FEMALE/REGIONAL MEXICAN ARTIST

OUR 1998 BILLBOARD
AWARD WINNERS.

Fey

ALBUM OF THE YEAR

FEMALE/POP ARTIST

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was "Por Fin Es Viernes," an excellent package of disco classics by the likes of Donna Summer, Gloria Gaynor and Village People. Unlike previous sets, "Por Fin Es Viernes" was a double CD sold for the price of one.

In October, in a bid to take advantage of the upcoming, traditionally robust, holiday season, Max put out a trio of successful sequels to previously released compendiums: "Fiesta Total II" (55,000 units), "Cumbia Mix II" (95,000 units) and "Megadance '98" (115,000 units).

As Max sold hundreds of thousands of dance-driven compilations, Azteca Music was hardly sitting still. Distributed initially by Warner Mexico, the label put out "Nada Personal," named after the network's first hit telenovela. Azteca says the CD

Continued on page LMQ-28

LABEL EXECS SOUND OFF

Continued from page LMQ-1

business in the regional Mexican genre. As a company, we are looking forward to the new releases of Carlos Ponce and Ednita Nazario—the pop artists that will give us a stronger presence on the East Coast.

We are pursuing tropical-music opportunities more aggressively than ever. We restructured our company to where we have a very strong A&R/promotional team on the East Coast, and we signed a distribution deal with the MTV label out of New York. And we are high on tropical groups like Grupo Nexo and Tommy.

We have the same goals, musically, in the East Coast that we had here in the West Coast three years ago: to find and sign the (Los) Tucanes (De Tijuana), the Bobby Pulidos and the Intocables of the East Coast. We are excited and looking forward to Carlos Ponce going toe-to-toe with the Ricky Martins and the Enrique Iglesiases.

Things seem to have stabilized with domestic [Anglo] retail. Latin accounts are in very healthy shape. Latin accounts certainly have a much smaller return percentage than the domestic accounts, and that is probably attributable to having more experience in buying [Latin product].

Radio is harder than it is has ever been. Radio will always be the most important [promotional] vehicle, but clubs are getting greater preference. Club play is something that we need to look at very closely; now it is more critical than ever.

OSCAR LLORD VP/GM Sony Discos

The U.S. Latin market is going to grow 3% to 5%. The country's economy is pretty solid, which always helps the business growth.

We continue to see the market growing in the Mexican repertoire because of the CD factor. You are seeing growth there more than in the pop or the tropical areas. The American retail situation is stabilizing; the chains are starting to focus on the Latin product, and they are going to continue to be cautious in what they stock. But, as far as hit titles, you are going to see good distribution in their stores.

Prices in Mexico are close to what they are in the U.S., and in some cases, they are little higher there. So that deters parallel imports coming from Mexico.

The tightening of the [radio] playlists in all of the genres is limiting the development of new artists rising on the scene. That is something for all of us to be concerned with. The essence of our business is to develop new and exciting talent, and if we don't have the channels available or if they're limited, there is only so much we can do. But if the radio stations are playing more recurrences, that should help us sell more catalog and raise the sales heights of hot-selling albums.

We are working more aggressively with TV and retail. We also are supporting our artists with promotion and performance tours and at the club level, too, if they are dance acts.

And also, we want to do a good job of getting a higher awareness level on some of our artists in the non-Spanish media; then we can attract a larger market. Undoubtedly, there is a certain percentage of Hispanics that are not tuned into Spanish-language media.

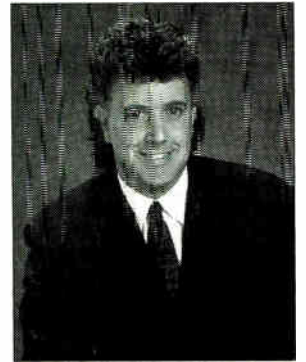
Among the upcoming titles we are keying up for are a new Ricardo Arjona, coming in late April, and the early summer release of Shakira. We've got Elvis Crespo's debut solo album in late April, as well as a new Los Palominos album.

This year, you are going to see some of the results of the work we have been doing in the way of new talent development. We have got Francisco Paz, the co-MC of "Onda Max," with his recording in late May. We've got a new salsa singer, Robby Salinas, whose album is out in June. In the regional Mexican area, we've got Tatiana Bolaños, a dynamite, 8-year-old singer with a ranchera album.

MARCOS MAYNARD President, PolyGram Latino

The toughest part for me is to talk about the market without having been able to resolve my problem, which is getting a promotion team together so the market would react the way I want it to. The market depends on good product. I have good product, but I need a stronger promotion team. In any case, the Latino market in the U.S. is outdated and stuck, and it is accustomed to old practices

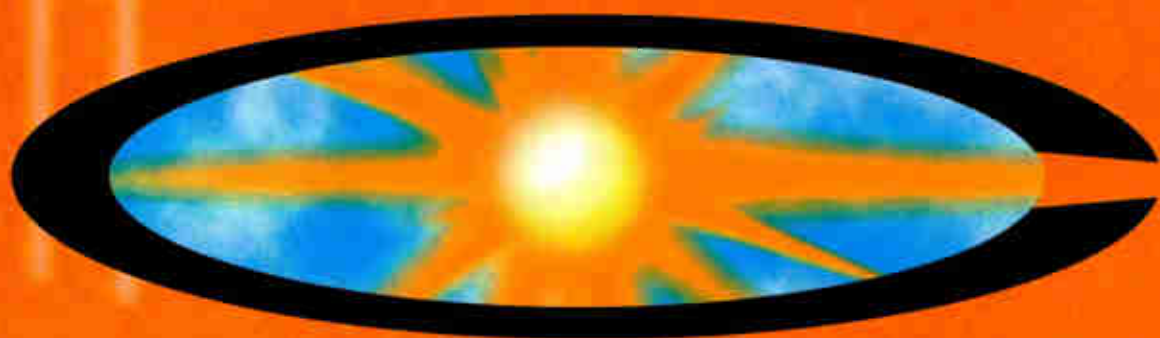
Continued on page LMQ-14



EMI's Jose Behar



Max acts Rebecca and Providence



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LATIN HITS OF THE FIRST QUARTER

The first-quarter results of Hot Latin Tracks and the Billboard Latin 50, as measured from Dec. 6, 1997, to Feb. 28, 1998, show that the market sold 1.6 million units—up 5% from the 1.5 million units sold in the same period in 1996–97.

In the first quarter recap of 1997, Fonovisa was tops in most categories. This year, Sony Discos is leading the pack by approaching a level of domination at radio and retail that it has not enjoyed in nearly five years.

Sony is in first place in all seven categories listed here, primarily due to the popularity of Alejandro Fernández's first pop-flavored album, "Me Estoy Enamorando," and Ana Gabriel's comeback ranchera disc, "Con Un Mismo Corazón."

Sony kited from fourth to first in the Top Billboard Latin 50 Labels, the most important sales category. The label also won the three radio listings, including Hot Latin Tracks, a listing in which the company had nary an entry in the first quarter of last year.

For the second year in a row, Sony topped the Top Billboard Latin 50 Distributing Labels and Top Billboard Latin 50 Distributors tallies.

Other labels made significant headway in the first quarter, too. WEA Latina and RMM, which were not listed on the Top Billboard Latin 50 Labels in the first quarter of 1997, are in second and third place, respectively, this year. WEA Latina was powered by hit records by Luis Miguel and Maná; RMM was boosted by smash titles from Marc Anthony and India.

Similarly, WEA Latina and RMM make their debuts on the Top Billboard Latin 50 Distributing Labels at No. 2 and No. 4, respectively.

In the Top Billboard Latin 50 Distributors listing, WEA leaped from fourth to second, compared to last year. Universal, thanks to the aforementioned blockbusters by distributed imprint RMM, soared from seventh to third place.

Despite yielding first place in four categories, Fonovisa still holds down second place in the Hot Latin Tracks Labels and Hot Latin Tracks Promotion Labels fields. Sony and Fonovisa are the only labels appearing on these listings both in 1997 and 1998. WEA Latina, Ariola/BMG and RMM are the newcomers to the listings.

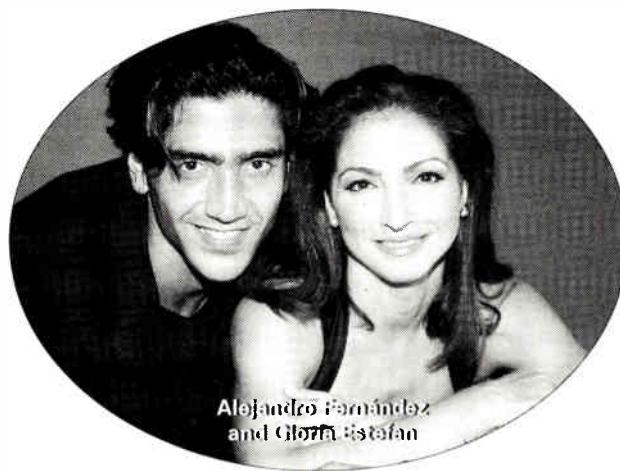
The retail listings show that only three labels—Sony, Fonovisa and EMI Latin—are holdover companies from last year's first-quarter report. The positions on the listings of the latter two labels, however, are lower than in 1997.

Hot Latin Tracks

1. **EN EL JARDIN**—Alejandro Fernández featuring Gloria Estefan—*Sony Discos*
2. **SI TU SUPIERAS**—Alejandro Fernández—*Sony Discos*
3. **A PESAR DE TODOS**—Ana Gabriel—*Sony Discos*
4. **CONTIGO (ESTAR CONTIGO)**—Luis Miguel—*WEA Latina*
5. **LO MEJOR DE MI**—Cristian—*Ariola*
6. **NOS ESTORBO LA ROPA**—Vicente Fernández—*Sony Discos*
7. **SI TU ME AMARAS**—Cristian—*Ariola*
8. **Y HUBO ALGUIEN**—Marc Anthony—*RMM*
9. **LLUVIA CAE**—Enrique Iglesias—*Fonovisa*
10. **HASTA MANANA**—Grupo Límite—*PolyGram Latino*

Top Billboard Latin 50 Albums

1. **ME ESTOY ENAMORANDO**—Alejandro Fernández—*Sony Discos*
2. **CONTRA LA CORRIENTE**—Marc Anthony—*RMM*
3. **ROMANCE**—Luis Miguel—*WEA Latina*
4. **SUEÑOS LIQUIDOS**—Maná—*WEA Latina*
5. **BUENA VISTA SOCIAL CLUB**—Buena Vista Social Club—*World Circuit*
6. **SENTIMIENTOS**—Charlie Zaa—*Sonolux*
7. **LO MEJOR DE MI**—Cristian—*Ariola*
8. **COMPAS**—Gipsy Kings—*Nonesuch*



Alejandro Fernández
and Gloria Estefan

9. **CON UN MISMO CORAZON**—Ana Gabriel—*Sony Discos*
10. **SENTIMIENTOS**—Grupo Límite—*PolyGram Latino*

Hot Latin Tracks Labels

Pos. TITLE—Artist—Imprint/Label (No. Of Charted Tracks)

1. SONY DISCOS (20)
2. FONOVISA (18)
3. WEA LATINA (13)
4. ARIOLA (5)
5. RMM (7)

Hot Latin Tracks Promotion Labels

Pos. TITLE—Artist—Imprint/Label (No. Of Charted Tracks)

1. SONY (22)
2. FONOVISA (19)
3. WEA LATINA (13)
4. BMG (9)
5. RMM (8)

Top Billboard Latin 50 Labels

Pos. LABEL (No. Of Charted Albums)

1. SONY DISCOS (17)
2. WEA LATINA (5)
3. RMM (3)
4. FONOVISA (12)
5. EMI LATIN (12)

Top Billboard Latin 50 Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

1. SONY (22)
2. WEA LATINA (6)
3. FONOVISA (13)
4. RMM (3)
5. EMI LATIN (14)

Top Billboard Latin 50 Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

1. SONY (22)
2. WEA (10)
3. UNIVERSAL (6)
4. INDEPENDENTS (15)
5. EMD (15)
6. BMG (7)
7. PGD (4)



Giving music a safe place to grow



Sony/ATV Music Publishing
Latin Corp. Publisher of the Year Award

Global Reach. Personal Touch.

El Premio Award Winner **RALPH MERCADO**

**The Entrepreneur Took The Smoking Sounds
Of Urban Latino New York To The World.**

If the recently departed Jerry Masucci is the industry player most cited for making salsa music a viable business, then Ralph Mercado has to be given his due as the entrepreneur who took salsa from New York to the world.

Through Mercado's efforts as a promoter, manager, agent, record-label executive and film producer, the smoking sounds of urban Latino New York have been enjoyed by music enthusiasts from New York to Nagano.

Who else could have taken Caribbean tropical sounds to Japan and then bring back a salsa band from Japan—Orquesta De La Luz—to the Western hemisphere?

Mercado has helped introduce salsa and merengue artists in Europe via showcases at MIDEM. He has taken tropical acts to Latin America, including salsa queen Celia Cruz, who dazzled audiences in Brazil.

Mercado not only has expanded the profile of salsa music beyond its natural constituency; he also has hung consistently with the changing musical times to break new salsa vibes to assimilated Latinos in the U.S.

Artists such as Marc Anthony and India, who record for his RMM label, represent the definitive '90s salsa stars, with their pulpit-shaking vocal deliveries blended with a hard-charging salsa backdrop replete with powerful percussion and brass lines.

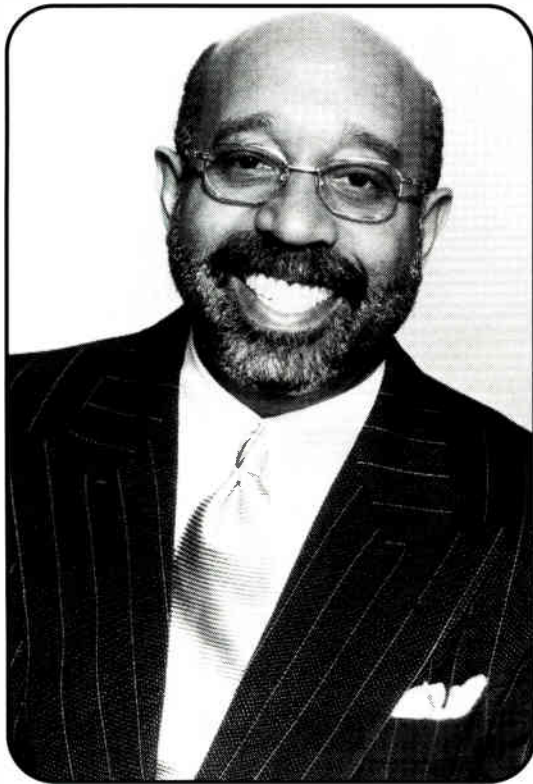
ARTISTS EVERYWHERE

RMM artists are seemingly everywhere in Stateside cultures. Anthony has starred in the Paul Simon musical "The Capeman"; India has cut hit English-language dance records and has performed on a Puff Daddy disc; Tito Puente has appeared on the popular TV series "The Cosby Show"; and Tito Nieves scored a huge pop/club hit in 1997 with his thunderous rendition of "I Like It Like That."

Yes, Ralphie's got soul, he's got soul...

Nieves' English-language salsa disc that followed "I Like It Like That" sold well, too. Mercado, in fact, was one of the first executives to put out English-language salsa albums.

As a promoter in New York, Mercado opened doors for Latino artists to perform at mainstream venues like Radio City Music Hall and Madison Square Garden. Mercado's Labor Day salsa festivals have become a cultural happening for many Latinos in New York. For many artists par-



RMM artists are seemingly everywhere in Stateside cultures. Marc Anthony has starred in the Paul Simon musical "The Capeman." India has cut hit English-language dance records and has performed on a Puff Daddy disc; Tito Puente has appeared on the popular TV series "The Cosby Show"; and Tito Nieves scored a huge pop/club hit in 1997 with his thunderous rendition of "I Like It Like That."

ticipating in his revue-style shows, Mercado's intermittent glances at his watch are a more familiar sight.

In any case, Mercado helped create a consciousness and pride for Latinos in New York based on the notion that they should try to preserve—and blend—their musical heritage with traditional stateside grooves such as gospel, R&B and jazz.

CONCERTS AT THE CHEETAH

Born in 1941 in Brooklyn to a Puerto Rican mother and a Dominican father, Mercado initially started in the music industry in the 1960s as a promoter who worked closely with his good friend Masucci, who, unfortunately, passed away suddenly last December.

Mercado soon professionalized the Latino concert-promotion business in New York, while presenting urban Latino music blends in such well-known clubs as the Cheetah.

In 1972, Mercado established Ralph Mercado Management, or RMM, as one of the first serious management companies for Afro-Caribbean artists, such as Eddie Palmieri, Joe Cuba and Ray Barreto.

Fifteen years later, Mercado founded RMM Records, home to a laundry list of giants from both the tropical and Latin jazz genres. Among the stars recording on RMM or one of its subsidiaries—TropiJazz, Merengazo or Sonero—are Cruz, Puente, Anthony, India, Nieves, Palmieri, Oscar D'León, José Alberto

"El Canario," Giovanni Hidalgo, Hilton, Ruiz, Humberto Ramírez, Dave Valentín, Tony Vega, Cheo Feliciano, Manny Manuel, Michael Stuart and Charlie Sepúlveda.

In 1992, Mercado took a huge step toward revitalizing a musically moribund salsa scene by unleashing the talents of Sergio George, who produced groundbreaking CDs by Anthony and India. Mercado even took an innovative stab at merging salsa with Brazilian grooves via the vocal pairing of D'León and Brazilian songstress Elba Ramalho.

FILM AND VIDEO

To complement his record-label activities, Mercado formed two publishing companies, Caribbean Waves Music and Crossing Borders Music. In addition, he started up a video division, headed up by his daughter Debbie, and a film company, RMM Filmworks, which last year put out a fine documentary, "Yo Soy Del Son A La Salsa."

Continued on page LMQ-34

BILLBOARD CONFAB

Continued from page LMQ-1

ence impressions is yielding a more accurate portrait of a song's popularity in the U.S. Hispanic market. The methodology switch also has offered revealing perspectives of listener tastes. For example, it is often assumed within the industry that the vast majority of Latinos of Mexican parentage listen only to the regional Mexican genre such as norteña, cumbia and banda.

Yet, two of the four largest stations in Los Angeles—including the top-rated station—are Latin pop. Three strongly rated stations in San Diego, Houston and Fresno also play pop music.

Indeed, pop music is enjoying a resurgence at the retail outlets, which have received a much-needed shot in the arm from blockbuster albums by Martin, Iglesias, DLG, Enrique Iglesias, Marc Anthony and India. In fact, Luis Miguel's 1997 smash "Romances" was his biggest-selling album out of the box, according to SoundScan.

PUBLISHING PERKS

Complementing the feverish swirl in the record industry is an equally robust publishing scene. Nearly every major publishing company has established Latin divisions and branch offices, many of which are located in Miami. The increased attention given to Latino publishing has greatly aided the flow of information concerning songwriters and publishing companies. Many record labels that once seldom published writer credits on their CDs now provide songwriter, pub-



Gloria Estefan

The increased attention given to Latino publishing has greatly aided the flow of information concerning songwriters and publishing companies. Many record labels that once seldom published writer credits on their CDs now provide songwriter, publisher and rights-society data on their CD jackets.

lisher and rights-society data on their CD jackets.

Billboard has helped expand awareness of the Latino publishing industry in the U.S. as well. Since 1995, the songwriter, publisher and society data of songs entering the Hot Latin Tracks has been published in the chart and in the A-Z List that accompanies the Hot Latin Tracks.

And, as folks in the publishing industry never hesitate to note, the music business begins with a song and its music.

PANELS AND SHOWCASES

A long-running staple of Billboard's Latin music confabs is its musical showcases and industry panels. This year will be no different. Billboard's Latin Music Conference will provide plenty of music performances and insights.

Two showcases will spotlight such new talent as Sonolux's new salsa act Leo Vanelli and Cañmán's Peruvian pop-rocker Patricia Loaiza.

Meanwhile, Billboard's Fifth Annual Latin Music Awards, which is slated to take place Tuesday (7) at the Club Tropicana in Miami Beach, will spotlight sets from well-known stars. Moreover, special awards will be handed out, including Billboard's lifetime achievement award, "El Premio Billboard." This year's recipient is RMM president Ralph Mercado. The host of this year's Conference is actor Jon Seda, best known for his role in "Selena" and his continuing part in the current NBC TV series "Homicide."

Willy Chirino will be honored at the awards ceremony

Continued on page LMQ-30

Making the world **come alive**



Our heartfelt congratulations to Mario Ablanado, Alazan, Omar Alfanno, Fernando Arias, Manny Benito, David Boradoni, Vince Clarke, Ana Gabriel and the Gipsy Kings for writing the sensational songs that helped to make these albums hits.

Fey "Tierna La Noche"
Female Pop Album of the Year

Gipsy Kings "Compas"
Group Pop Album of the Year

Olga Tañon "Llevame Contigo"
Female Tropical Salsa Album of the Year

Marc Anthony "Contra La Corriente"
Male Tropical Salsa Album of the Year

Ana Gabriel "Con Un Mismo Corazon"
Female Regional Mexican Album of the Year

Grupo Limite "Partiendome El Alma"
Group Regional Mexican Album of the Year

Enrique Iglesias "Vivir"
Billboard Hot Latin Track of the Year

Sony/ATV Discos **Music Publishing**
Sony/ATV Discos **Latin Publishing**

Latin Music Award Winners Include First-Timers, Familiar Faces

BILLBOARD'S FIFTH ANNUAL LATIN MUSIC AWARDS reveal a trend that began in 1997: There are few repeat winners from the previous year.

In fact, a mere four of the 23 winners this year triumphed at the 1997 awards show—Fonovisa stars Enrique Iglesias and Marco Antonio Solís; PolyGram Latino's famed norteña band Grupo Límite; and merengue-house titans Proyecto Uno, who cut a track on Strictly Rhythm with Reel To Real.

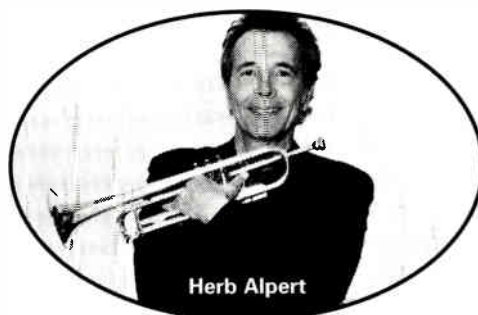
While there are only a handful of repeat winners from 1997, most of this year's honorees are familiar names, including Luis Miguel, Juan Gabriel, Rocío Dúrcal, Maná, Cristian, Herb Alpert, Ilegales, Gipsy Kings, Olga Tañón, Los Temerarios, Ana Gabriel and Michael Salgado.

Another household personality, Marc Anthony, is the lone double-winner this year, in the tropical/salsa classification.

And this year's awards program possesses a decidedly Mexican flavor as 10 of the awardees hail from Mexico, the most honorees from any country. The first-time winners are Buena Vista Social Club, Fey, Ilegales, Salgado, Beast/Simitar and Sony/ATV Music.

All winners were selected based on their performances on Hot Latin Tracks and The Billboard Latin 50, from to Feb. 1, 1997 to Jan. 31, 1998. The Latin Music Awards are scheduled to take place 7 p.m. on Tuesday (7) at Club Tropicana in Miami Beach.

Following are capsule profiles of the award winners and their winning songs and albums.



Herb Alpert



Marc Anthony



Boyz II Men



Buena Vista Social Club

HERB ALPERT

The recipient of last year's "El Premio Billboard," the magazine's Lifetime Achievement Award, this legendary trumpeter and composer wins his first Latin Music Award with his Almo Sounds CD "Passion Dance." A steamy blend of urban tropical sounds, "Passion Dance" triumphs in the Contemporary Latin Jazz Album Of The Year. Alpert recently co-produced a Portuguese/English album with his wife, Lani Hall, titled "Brazil Nativo." Hall cut the record with Brazilian singer/songwriter Dori Caymmi. Also, "Passion Dance" is being re-released on the DTX six-channel format.

MARC ANTHONY

Salsa's reigning king, who recently starred in the Paul Simon musical "The Capeman," set a couple of important chart records with his hit RMM disc "Contra La Corriente." The album was the first salsa disc to hit No. 1 on The Billboard Latin 50. In addition, "Contra La Corriente" became the highest-charting salsa disc on The Billboard 200 when it debuted at No. 74 in the Nov. 22, 1997, issue. Finally, "Contra La Corriente" contained "Y Hubo Alguien," the first salsa single to top Hot Latin Tracks. Anthony's two wins in the tropical category bring his total number of Latin Music Awards to five.

BMG SONGS

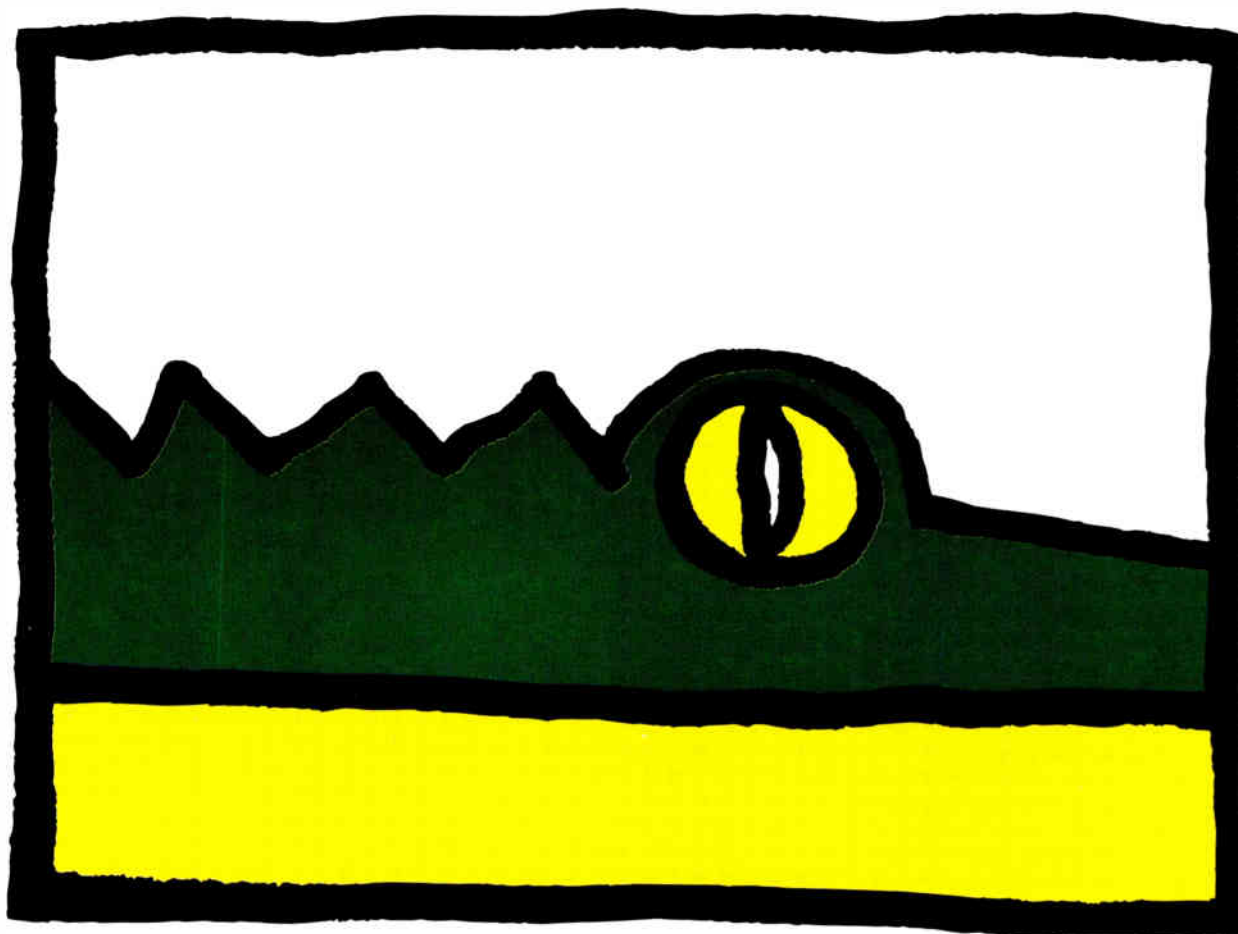
BMG Songs wins its second publisher-of-the-year kudo in three years, largely on the strength of superstar composer Juan Gabriel, who authored the hit tracks "El Destino," recorded with labelmate Rocío Dúrcal, and "Te Sigo Amando," which spent a record 34 weeks on Hot Latin Tracks.

BEAST/SIMITAR

Upstart record labels seldom hit the top 20 of The Billboard Latin 50 with their first album, but that is exactly what Beast Records, a Minnesota-based imprint, did with its debut dance compendium "D.J. Latin Mix '97." The 12-song compilation, which feature tracks from Lina Santiago, Sancocho and Tito Puente Jr., reached No. 14 and eventually spent 24 weeks on the chart. Beast dropped "D.J. Latin Mix '98" in February.

BY JOHN LANNERT

Continued on page LMQ-24



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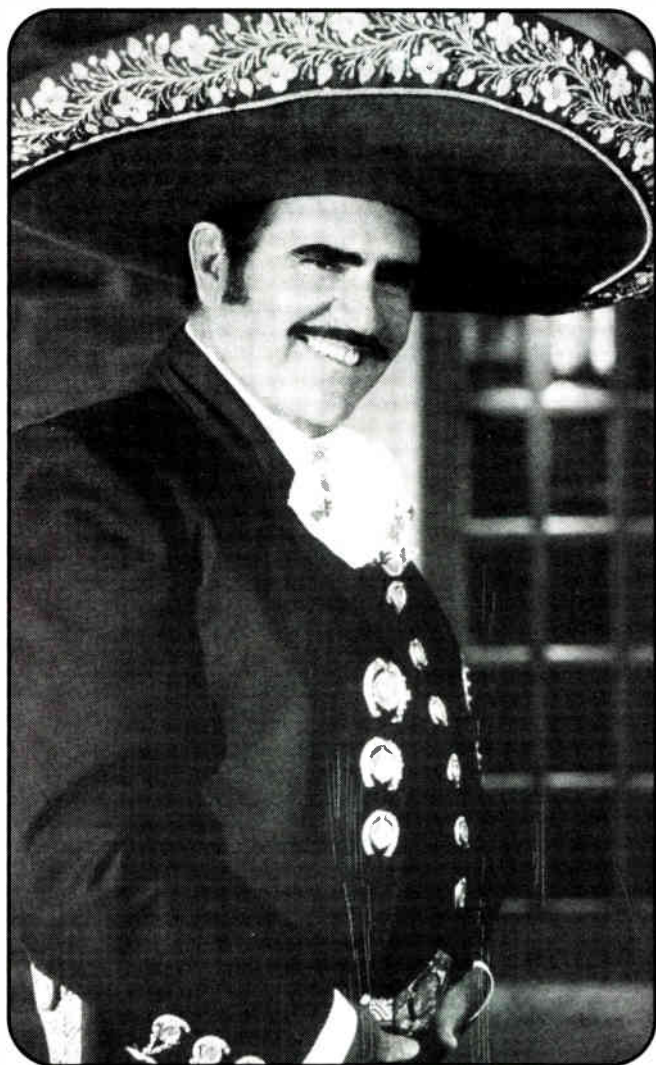
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CAYMAN ISLANDS

Corporate Center, West Bay Road
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Hall Of Fame Inductee **VICENTE FERNÁNDEZ**

**The Ranchera King Has
"Been There, Done That."**



What distinguishes Fernández from his highly esteemed predecessors is his singular ability to connect emotionally with his listeners and fans, whether on CD or onstage.

There is a certain majestic quality in the voices of legendary interpreters of traditional Mexican music—such as Pedro Infante, Jorge Negrete and Javier Solís. Each of these titans plainly possessed near-regal vocal personalities that were nothing short of awe-inspiring.

Vicente Fernández, the current and undisputed king of ranchera music, also has similar vocal characteristics.

Yet, what distinguishes Fernández from his highly esteemed predecessors is his singular ability to connect emotionally with his listeners and fans, whether on CD or onstage.

Fernández has "been there and done that," as it were, and it shows in his impassioned, earthy delivery and in the knowing expressions of empathy of the ardent fans who attend his concerts.

A careful explorer of the many emotions that define everyday life, Fernández relates his feelings through an elastic, virile baritone that he can suddenly transform into a delicate tenor. Yes, there is a man inside Fernández—a man with a heart.

PASSING THE CULTURAL TORCH

Fernández is a much-admired icon who has carried the musical and cultural torch of his three idols to new generations that may not always have appreciated their rich and exquisite musical history. Fernández is Mexico, and he is unabashedly proud of it. His contributions to the preservation of indigenous Mexican musics are invaluable.

The Billboard Latin Music Hall Of Fame was established in 1994 to honor Latino stars who have left an indelible stamp of greatness and creativity on their art. As a song stylist who has inspired and influenced many upstart rancheros, Fernández perfectly fits the bill to be the newest inductee into Billboard's Latin Music Hall Of Fame.

Once an aspiring singer who began his musical career performing serenades for peanuts, Fernández now plays the grandest and most prestigious venues in the U.S. and Latin America. Nonetheless, Fernández retains a common touch, because he was not an overnight success. In fact, when his musical ambitions failed to put food on the table, the Jalisco native went to work on a farm where he learned an assortment of chores, like tending horse stables.

"VOLVER VOLVER"

Fernández soon went back to singing, picking up jobs at nightclubs and bars. His 1970s hit "Volver Volver" catapulted him to stardom, and Fernández has not looked back since. For the past 20 years, he has recorded more than 50 albums, sold millions of discs and scored dozens of hit singles, including his most recent top-10 smash, "Nos Estorbó La Ropa."

Nowadays, Fernández still lives the rural life, but as the owner of several huge ranches in Mexico. Further, he owns what is believed to be the largest collection of miniature horses in the U.S. and Mexico. His prize-winning miniature horses have been featured on U.S. sports network ESPN. One of Fernández's ranches, located near Guadalajara, is called Los 3 Potrillos, named after his three sons: Gerardo, who manages his musical career in Mexico; Vicente, Jr., manager of his ranches in Mexico; and Alejandro, a singing star in his own right, who was groomed by his famous father.

Apart from his horses, the other enduring bliss in recent years for Fernández—a devoted family man—are his grandchildren. His loved ones are part of the reason why Fernández, now 58, is trimming back his touring slate.

Nonetheless, Fernández is booked to play shows in May in Colombia, where he draws 50,000 to 60,000 fans per concert. He is scheduled to play dates in the U.S. and Mexico, as well, later this year.

To his faithful following, Fernández is often called "The King Of Mexican Music." Such a royal title only underlines Fernández's exalted stature, particularly because it comes from his admirers.

—J.L.

Animals, Actresses & Archival Carmen Miranda

SONY MUSIC ARGENTINA is aggressively working Ricky Martin's new album, "Vuelve." Martin is slated to perform April 24 in Buenos Aires. Other non-Argentinian priorities are first-half releases by Shakira, Ricardo Arjona, Chayanne and Fey. As for homebred acts, Charly García is recording his next album in Miami, a-13 year-



Fey: first-half release

old singer named Abel Pintos has just put out his first album—produced by León Gieco—and Latin pop newcomer Lorena Ríos is enjoying airplay with her first single, "Mírame." Respected Uruguayan artist Jaime Roos has just released his second album for Sony.

RIO DE JANEIRO INDIE Natasha Records has opened a new label targeted for children called Natashinha. The label's first album is the cast recording of "Celele E Relala," a long-running play in São Paulo starring actresses/singers Celele and Relala.

EMI ARGENTINA managing director Alejandro Varela says the label is putting out two debut albums in April from a rock act called La Mosca and a pop group tentatively known as Capanga. Also releasing its label premiere in May is classic-rock act Los Super Ratonés. Most of EMI's other big names—Los Pericos, Los Rancheros and Man Ray—are due to ship product in the second half of the year after the World Cup.

THE COLECAO ALCOA DE MUSICA, sponsored by Alcoa, has put out "Quartets Of Lorenzo Fernandez" by Quarteto De Cordas Amazônia. The CD offers the first recordings of the two pieces, which were composed in the late 1940s by Fernandez. According to his wife, Helena, Fernandez never heard the compositions performed before his death in 1948. Fernandez was part of the so-called nationalist school of classical music, the most famous icon of which was Heitor Villa-Lobos.

The CD has been distributed to libraries and music schools. A commercial release is set for May, although no label has been named to put out the disc.

IN APRIL, Warner Argentina rock act Animal is set to drop its fourth album, produced by former Sepultura member Max Cavalera. Another disc expected out in May is by BMG's Spanish singer/songwriter Joaquín Sabina and Warner's homegrown hero Fito Páez. The Sabina and Páez CD will be released on Warner in Argentina and on BMG in Mexico, the U.S. and Spain. Warner is expecting sales of Andrés Calamaro's "Alta Suciedad," which is now triple-platinum (180,000 units sold), to be further boosted by a scheduled March tour of Argentina.

IN 1996, EMI-ODEON BRASIL released "Carmen
Continued on page LMQ-30



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1998 Spirit Of Hope Award Winner Willy Chirino

Through the years, the much-loved native of Pinar del Río, Cuba, has received awards and accolades for his civic service from New Orleans to Union City, N.J. In 1995, the city of Miami even renamed a street Willy Chirino Way.

During "Yo Soy Un Tipo Típico," his sterling, witty ode to reconciling Latino and Anglo musical tastes, Willy Chirino describes himself wryly as "un tipo típico," or a "regular guy."

Chirino is anything but "un tipo típico."

Undoubtedly, Chirino's reputation in many Latino music circles as a top-notch composer and performer is beyond question. But to Miami residents, particularly of Cuban origin, Chirino's fame as a civic and community figure may be even greater than his musical prowess.

For the past 20 years, Chirino has participated in countless fund-raisers and in many civic organizations. He has appeared in numerous public-service announcements for organizations like the United Way and National Parkinson's Foundation.

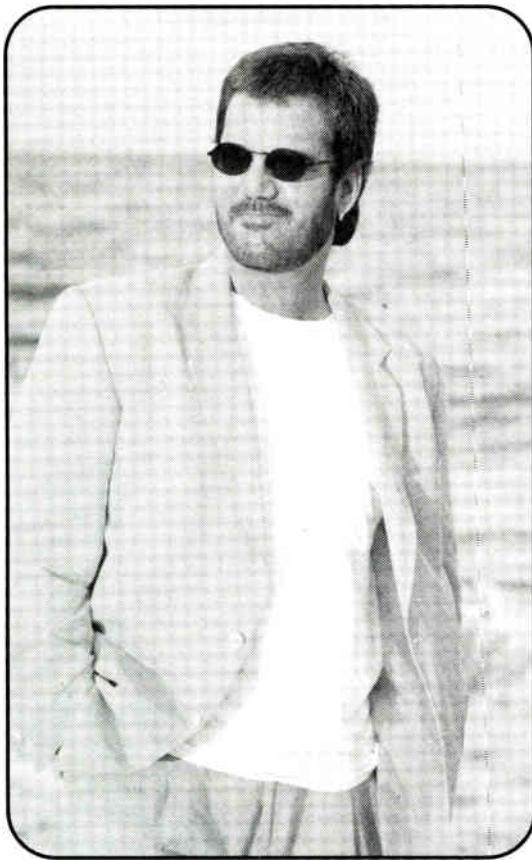
Further, Chirino has donated his time as an entertainer by performing at the telethon for La Liga Contra El Cáncer. He has hosted the annual telethon for Hands In Action, as well.

Chirino donated \$75,000 in profits from his song "Habana D.C." to Hermanos Al Rescate, a Cuban-exile civic group. Chirino wrote and recorded the song especially for the organization.

In addition, Chirino is acting chairman of the Willy Chirino Foundation. Founded in 1994, this organization has been involved in dozens of projects that have aided the Cuban diaspora.

Through the years, this much-loved native of Pinar del Río, Cuba, has received more than 20 awards and accolades for his civic service from New Orleans to Union City, N.J. In 1995, the city of Miami even renamed a street Willy Chirino Way.

Among his awards are the Metropolitan Dade County Plaque Of Appreciation for his cultural, philanthropic and civic contributions to South Florida; an honor given to him by Miami Children's Hospital for his contributions to children; and the Florida Senate's Proclamation of March 25, 1995, as Willy Chirino Day, for establishing the



For the past 20 years, Chirino has participated in countless fund-raisers and in many civic organizations. He has appeared in numerous public-service announcements for organizations like the United Way and National Parkinson's Foundation.

Willy Chirino Foundation.

In light of all the kudos, citations and plaques Chirino has received, Billboard is proud to present him with yet another accolade for his active civic conscientiousness—The Spirit Of Hope Award.

Created in 1995 in memory of Selena, the Spirit Of Hope recognizes those Latino music stars and executives who have given their time and energy to humanitarian causes and projects.

Apart from his many civic-minded campaigns, Chirino has often composed songs enriched with his socially engaged perspectives on life. "Nuestro Día (Ya Viene Llegando)" and "La Jinetera" are but a couple of songs emblematic of Chirino's thoughts on his beloved Cuba.

Chirino has authored more than 100 songs, which have been recorded by an honor roll of stars, including the Gipsy Kings, Ricardo Montaner, Raphael, Dyango, Vikki Carr and Lissette.

His best-known compositions are "Soy," the '70s evergreen, which has been recorded by more than 60 artists, along with "Lo Que Esta Pa' Ti," "Medias Negras," "Artista Famosa" and "Mr. Don't Touch The Banana."

What's more, Chirino also has often been credited with concocting the pioneering blends of Cuban tempos and American grooves known as "the Miami Sound."

Despite his hectic music career, which has always been jammed with a non-stop slate of live performances, Chirino still has always found time to lend a hand or voice to a worthy cause. And while he may ponder on "Yo Soy Un Tipo Típico" the various ways to meld the seismic rhythms of Cuban music to the universal melodies of the Beatles, Chirino, in his 25th year as a recording artist, has been able to marry a thriving music career with an enduring passion to assist those less fortunate.

That is a noteworthy combination not of "un tipo típico," but rather of "un gran tipo"—a great guy. ■

Catalog Price-Breaks Repair U2 Snafu

WHEN MOST INTERNATIONAL STARS TREK down to South America, fans there eagerly scarf up tickets for the show, but they rarely have enough money left over to buy the albums. PolyGram Latin America decided to circumvent that economic snafu—which prevailed during the recent U2 tour—by offering mid-line pricing for U2's catalog titles for one day only in each of the cities where U2 performed.

The result, says PolyGram Latin America's marketing head Marya Meyer, was sales of 150,000 units of catalog product in Brazil, along with another 20,000 units of "Pop," the band's current album, which was sold at full price.



U2

"And we sold 30,000-plus of U2 catalog product in Argentina and another 23,000 plus in Chile," adds Meyer. "What's more, we sold another 10,000 units of catalog after the band left Chile, without the special price. The retailers that had been entrepreneurial enough to take advantage of the offer, made some good money."

Sales of U2 product were boosted by other factors, as well, notes Meyer. "A lot of people didn't have the product on CD," she says. "The radio stations did not stop playing U2, and the video channels did not stop airing all of the videos of the catalog songs. And U2 played great shows with all of their hits, and the guys were into being there." Now if Hanson would only go on tour of South America...

SÃO PAULO-BASED BOOK PUBLISHER Saraiva opened its seventh Saraiva Mega Store on March 8 in Campinas, a medium-sized city of 700,000 in eastern São Paulo state. Located in the Shopping Center Iguatemi, the 2,000-square-meter bookstore houses a 500-square-meter record store called Saraiva Music Hall. More than 25,000 titles of all multimedia product are contained in the music store, including CDs, DVDs, cassettes and laserdiscs. Saraiva says \$4.5 million was invested in the new megastore. Also scheduled to open at the end of March was another Saraiva Music Hall in one of Saraiva's existing Super Store bookstores in São Paulo.



Charlie Zaa

THOUGH IN-STORE VISITS are not heavily utilized to promote product in the Latino markets, Sonolux's bolero singer Charlie Zaa came out of nowhere in 1997 and hit big with his solo debut, "Sentimientos," partly because he made extensive stops at retailers. As Spanish radio stations continue to pare their playlists, more and more record labels are expected to increase their artists' presence at retail. ■

LABEL EXECS SOUND OFF

Continued from page LMQ-4

and invalid research.

Everything in this company really depends on how the record labels react. The labels have to fight to introduce new product in the market, so that the market reacts with radio stations playing modern music and the record stores positioning the best Latin product.

The biggest weakness of the market is the record companies themselves. They are accustomed to a situation, waiting for God to help us...or for Mexico to help us...or any other country to help us. The labels are accustomed to product spending a month on the charts, after which it falls off the chart and the product dies. That is a bad situation.

The companies kill a product too quickly, because the

Continued on page LMQ-22



LAURA FLORES
Me Quedé Vacía
PLATINO



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Mis Mejores Momentos
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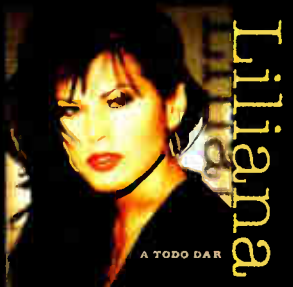
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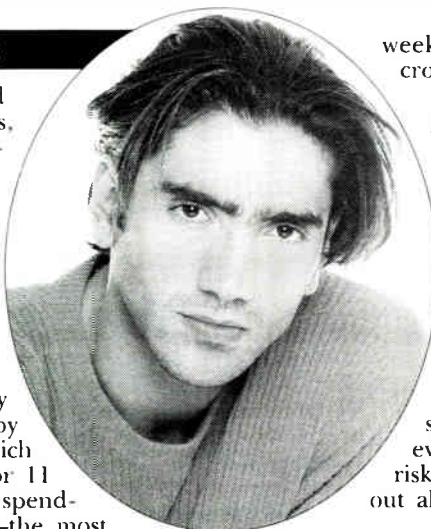




Alejandro Turns Pop Fernández Brings Roots Ranchera To Wider Audience

Mexican star acknowledges that cutting a pop disc was a dicey move but insists that artistic evolution involves stepping beyond what is familiar.

BY RAMIRO BURR



Citing diminishing radio support and the need to attract new audiences, Alejandro Fernández took an adventurous step when he decided to blend pop balladry with his roots ranchera on his latest album, "Me Estoy Enamorando."

Released last September on Sony Discos, the album's brisk sales and impressive chart feats certainly indicate that the Mexican singing star made the right career move.

According to SoundScan, "Me Estoy Enamorando" had sold 200,000 units by the beginning of March. The album, which stayed atop The Billboard Latin 50 for 11 weeks, also set a record in February by spending 19 weeks on The Billboard 200—the most

weeks logged on that chart by a non-crossover Latino artist.

Further, "Me Estoy Enamorando" had generated two singles that scaled Hot Latin Tracks: "Si Tú Supieras" and "En El Jardín," a duet with global pop star Gloria Estefan.

A third single, "No Sé Olvidar," was No. 1 on Hot Latin Tracks at press time.

Fernández acknowledges that cutting a pop disc was a dicey move. Still, he notes that artistic evolution involves stepping beyond what is familiar.

"It was a big risk at the beginning," says Fernández, "but I think that with everything in life you have to be willing to risk something in order to be able to come out ahead, to be able to surpass yourself. If

Continued on page LMQ-31

Jekyll, Hyde And Heftel Transform Radio

IN THE PAST TWO YEARS, XHROK-FM Mexico City has gone through a Jekyll-and-Hyde series of program changes. After being the most important rock outlet in the 1980s—known as "Rock 101"—the station switched to a dance/pop format in the second half of 1996 and changed its moniker to "Código 100.9." It flopped. One year later, Luis Gerardo Salas, who managed "Rock 101," was called back to found an alternative-rock format dubbed "100, Nueva Era." It was too complicated. So, in February, 1998, German Huesca, the manager of "Código 100.9," returned and rejuvenated the dance/pop format. It too, is called "Código 100.9."

RECORD LABEL EXECUTIVES IN THE U.S. Latino market were waiting with baited breath in mid-March for the announcement of the format of the Spanish-language station in New York that Heftel Broadcasting had purchased in February. Officials at Heftel were not disclosing the music mix, but rumor in the street had it that the sounds would be encompassing tropical and dance music.

WHILE REGIONAL MEXICAN MUSIC may be the pre-eminent genre of choice on the West Coast of the U.S., pop music is hardly taking a remote back seat. KLVE-FM Los Angeles is a Spanish pop station that has remained tops in the market for two years. Moreover, KSSE-FM is the fourth most popular Spanish station in Los Angeles, and it also is a pop outlet. Other West Coast markets with high-ranking Spanish pop stations are San Diego, Fresno and Phoenix, the latter of which is home to pop station KVA-FM—the No. 1 Spanish station in that market. ■

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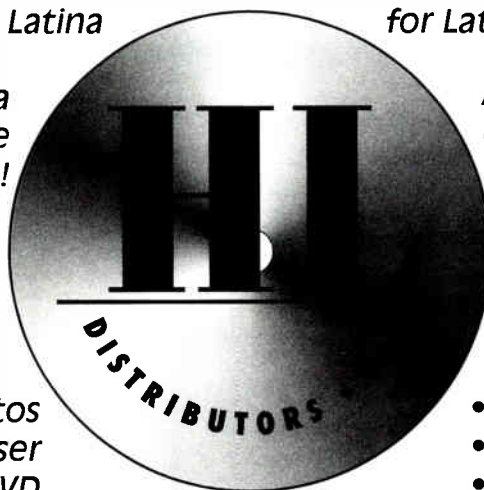
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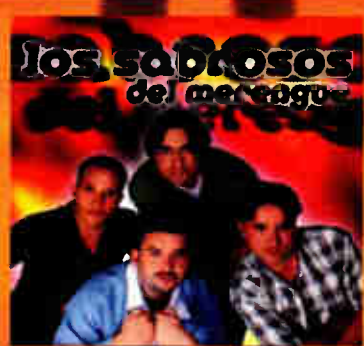
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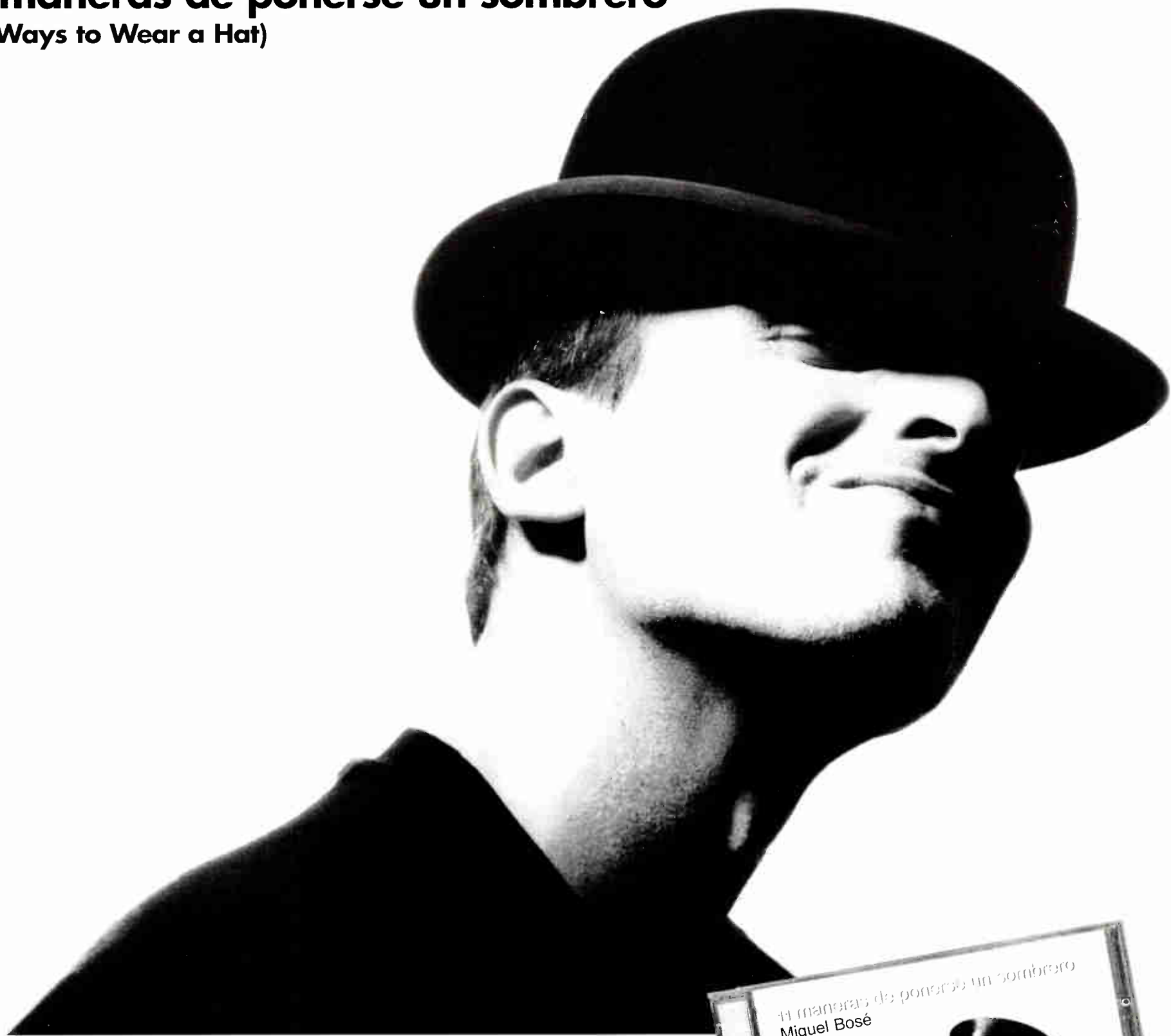
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LATIN MUSIC

CONFERENCE

SCHEDULE OF EVENTS

Sunday, April 5th

12:00pm - 4:00pm **REGISTRATION**
Biscayne Bay Marriott, 3rd floor

7:00pm - 11:00pm **OPENING NIGHT PARTY & SHOWCASES**
Sponsored by People En Español Magazine & Caliente Entertainment
Biscayne Bay Marriott, 3rd floor Grand Ballroom

Showcasing Artists: Patricia Loaiza, *Cañán Records*
Leo Vanelli, *Sonolux*
Elvis Crespo, *Sony Latin*
Fiel a la Vega, *CDT Records*
Chris Pérez
Fulano de Tal, *BMG*



Monday, April 6th

10:30am - 11:45am **KEYNOTE ADDRESS**
Salon G, H, J, K
Alex González, *Maná - drummer*
Fher, *Maná - frontman/songwriter*

2:00pm - 3:15pm **"INSIDE THE STUDIO"**
Salon G, H, J, K
Prominent producers and recording studio owners discuss the current trends of making Spanish-language

albums.
Panelists: Lawrence Dermer
Charles Dye, *Gentleman's Club*
José Quintana, *Quinta Notas Productions*
Kike Santander, *Moon Red Music*

3:30pm - 4:45pm **"WHERE'S THE TALENTO?"**
Salon G, H, J, K
Latino industryites discuss the shortage of executive staff in the U.S. Hispanic market.

Panelists: Peter Alhadeff, *Bevkle College of Music*
David Herrera, *Curb Music Business Program/Belmont University*
Oscar Llord, *Sony Discos*
James Progris, *Director of Music Business & Entertainment, University of Miami*

7:00pm - 9:00pm **NETWORK AND SHMOOZE**
Cocktail Party at Starfish Restaurant
1427 West Avenue, South Beach
Sponsored by Compose Tropico and Johnnie Walker



9:30pm - 11:30pm **SHOWCASES - ONYX NIGHTCLUB**
245 22nd Street, South Beach
Showcasing Artists: Lissette Meléndez, *Sir George/Sony*
Ley Alejandro, *BMG Latin*
Ralph Anthony, *BMG Latin*
DJ Laz, *Pandisc*

Tuesday, April 7th

11:00am - 12:15pm **"EN CONCIERTO"**
Salon G, H, J, K
Promoters of Latino music shows explore the changing environment of live entertainment in the U.S.
Panelists: Henry Cárdenas, *Cardenas Fernández & Assoc.*

2:00pm - 3:15pm

Panelists: Arie Kaduri, *Arie Kaduri Agency*
Mitch Morales, *Madison Square Garden*
Jorge Pinos, *William Morris Agency*
Susan Rosenbluth, *Nederlander Concerts*
"SCANNING THE BENEFITS"
Salon G, H, J, K
Retail reporters to SoundScan and executives from the U.S. Latino music industry discuss the importance of SoundScan in the Latino market.

7:00pm

LATIN MUSIC AWARDS
Club Tropicana, Fountainbleu Hilton, Miami Beach

Hosted by Jon Seda
AWARDS SHOW PERFORMANCES:
Maná, *Wea Latina*
Ilegales, *BMG Latin*
Fey, *Sony Discos*
Vicente Fernández, *Sony*

★ **THE SPIRIT OF HOPE AWARD:**
Willy Chirino

★ **HALL OF FAME INDUCTEE:**
Vicente Fernández

★ **EL PREMIO BILLBOARD/LIFETIME ACHIEVEMENT:**
Ralph Mercado

11:00pm

AWARDS AFTER-PARTY & CHAMPAGNE RECEPTION BASH
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TOP 10 LATIN HITS 1990

- 1 EL CARINO ES COMO UNA FLOR
RUDY LA SCAJA/SONY/SONY
- 2 TENGO TODO EXCEPTO A TI
LUIS MIGUEL/LA 451
- 3 COMO FUI A ENAMORAME DE TI
LITTO/SONY/SONY
- 4 QUIERO AMANECER CON ALGUIEN
DANIELA ROMÁN/SONY/SONY
- 5 LA CIMA DEL CIELO
RICARDO MONTAÑESE/ROOVEN
- 6 QUIEN COMO TU
ANA GABRIEL/SONY
- 7 LAMBADA
KATYNA LINDY
- 8 BURBUJAS DE AMOR
LISA LUGARDO/SONY
- 9 AMNESIA
JOSE JOSE/SONY
- 10 ME VA A EXTRAÑAR
RICARDO MONTAÑESE/ROOVEN

Billboard
TOP 10 LATIN HITS 1991

- 1 ES DEMASIADO TARDE
MELBA/SONY/SONY
- 2 TODO, TODO, TODO
DANIELA ROMÁN/SONY/SONY
- 3 MI DESEO
LITTO/SONY/SONY
- 4 COSAS DEL AMOR
VIRDI GARCÍA/SONY/SONY
- 5 SOPA DE CARACOL
BANDA PLACAJA/SONY/SONY
- 6 TE PARECES TANTO A EL
MIGUEL HERNÁNDEZ/SONY/SONY
- 7 DEJAME LLORAR
RICARDO MONTAÑESE/ROOVEN
- 8 NO SE VA A
FRANCO DE VITO/SONY
- 9 AHORA
ANA GABRIEL/SONY
- 10 NO HE PODIDO VERTE
ENRIQUE/SONY

Billboard
TOP 10 LATIN HITS 1992

- 1 IDENTIFICIAS
GABRIEL/SONY
- 2 NO SE TU
LUIS MIGUEL/LA 451
- 3 INVOLVIDABLE
LITTO/SONY/SONY
- 4 OTRO DIA MAS SIN VERTE
JOSE JOSE/SONY
- 5 MI MAYOR NECESIDAD
LITTO/SONY/SONY
- 6 AHORA MID, QUE ME HAS HECHO?
CAROL/SONY/SONY
- 7 SI PIENSAS, SI QUIERES
ROBERTO CARLOS/SONY
- 8 EL CENTRO DE MI CORAZON
CHRIS/SONY/SONY
- 9 ANGEL
JOSE JOSE/SONY
- 10 TIEMPO
LITTO/SONY/SONY



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LABEL EXECS SOUND OFF

Continued from page LMQ-14

money runs out to promote the product, because it is expensive to promote to radio. The labels lose money running spots, and it hurts the marketing of product in the U.S. If the record labels would invest in new product and fight so that the new product could be played on radio, the market would react favorably and so would the record stores.

There are a lot of creative artists here in the U.S. and very interesting product. The new album by Mangú, which was done by Alex Masucci, is very creative. DLG from Sony is great. To find the new Los Bukis here, we have to come up with something different. It all depends on us.

If radio is getting ratings with what they are playing now, they will get even better ratings and more ads playing modern music.

It all depends on marketing. What is the marketing that exists here? What is it—you put your spots on radio, then go home and play golf? This is the kind of marketing the record labels are used to.

There is a lack of (executive) talent, as well. The executives who have headed up or are heading up record labels never worried about grooming new executives. When I arrived in Mexico in 1988, I felt the same problem. In Mexico, there was not a No. 2. There was no one under the director. So I established a team in different sectors of a company and groomed executive talent. Later in Brazil, I did the same thing.

So when I came here, I found the same thing as in Mexico. There are no second-level executives. There is no university from which you can sign marketing personnel.

Also, the crossover acts are right in front of our face, and we have to fight, as well, to promote those acts like Soraya. And El General will cross over, too. Our other priority artists, for example, in the tropical field are María Alejandra and Angelito Villalona, brother of Fernando. In the grupo area, we have Grupo Escape, which has a big future. In ranchera, Angeles Ochoa is a good bet to hit big. In the ballad category, we have singer/songwriter José Joel, son of José José, and Marcos Llumás, a great singer who will explode this year.

I signed Mijares and Yuri, artists who are esteemed, but still young and have a lot of firepower. In the urban area, we have Flex, half salsa/half rap-funk from New York and produced by Alex Masucci, who discovered him.

LATIN MUSIC

All is not roses and champagne, however. Executives fret over the difficulty of breaking new artists at radio, and they note a disturbing trend at tropical radio: Tropical stations are rotating more older material at the expense of new songs.

Lourdes Robles is doing a pop-tropical record, and Luis Enrique is making a very innovative record with percussive influences anchoring a pop-R&B sound.

RALPH MERCADO President, RMM Records

Our whole problem here in New York is airplay. Radio has got to come around. But there is so much they can do also, because there is so much product out there. The retail scene is not bad; last year we had a great year.

One record I am really looking forward to in May is the Manny Manuel record. We are rounding him out more as an artist; he's doing merengues, boleros and pop. Another very interesting project is the new Eddie Palmieri. We are doing eight salsa tunes and four Latin jazz songs. One of the singers is Wichy Camacho, and it's going to be ballsy salsa. I hope to have that out by June.

We are doing "La Combinación Perfecta 2." We just

picked all of the singer combinations—like Oscar D'León and Michael Stuart. Once again, we are going to have a lot of great musicians, like Tito Puente, Giovanni (Hidalgo) and Dave Valentin. We hope to get this disc out by summer.

On the film side, we are preparing a script for a character from the '60s and '70s who is a New York Latin and who loves to dance. The movie should be out by February of next year.

FRANCISCO VILLANUEVA

Managing Director, BMG U.S. Latin

I think '97 was a year of growth, and the market in '98 is going to grow. The market nowadays has turned into a very pop/ballad market, but the regional Mexican side is still very strong.



BMG's Villanueva

The tropical market has problems, not only in salsa, but also in merengue. The big names are doing well, but the rest are not. Merengue is saturated—including in Puerto Rico, where there is less and less space at Puerto Rican radio. It is almost impossible to break new groups, because radio is closing up: They have begun to realize that every time they put on an old track, ratings shoot up. So now, all of the stations in Puerto Rico are combining old tropical songs with big hits—or, in other

words, what happened in pop radio (with oldies) is now happening with tropical stations.

Even in the U.S., it is tough to break a record, except in the regional Mexican market, where there are so many stations. When you take a look at [big pop stations], it is more and more difficult to get a new artist added who is not completely well-known. But it is because of these stations that pop is so strong.

Therefore, in '98 the market will keep expanding, but with familiar names—Cristian, Alejandro Fernández, Ricky Martin, Enrique Iglesias—who will sell more albums than ever. The only other way new artists will break in the U.S. is if they already broke in another country in Latin

Continued on page LMQ-27



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Latin

AWARD WINNERS

Continued from page LMQ-10

BOYZ II MEN

After cutting a partial-Spanish disc in 1995, these longtime fans of Latino sounds finally recorded "Evolución," a full-length Spanish disc that contains the hit single "4 Estaciones De Soledad," the Spanish counterpart to the group's chart-topping pop smash "4 Seasons Of Loneliness." The superstar vocal quartet spent 17 weeks on the chart. "Evolución" was Motown Records' first entry on The Billboard Latin 50; the album was distributed by PolyGram Latino.

BUENA VISTA SOCIAL CLUB

Originally slated to be a disc featuring collaborations among African and Cuban musicians, "Buena Vista Social Club" eventually evolved into a Grammy-nominated disc featuring innovative artist Ry Cooder and some of Cuba's most venerated musicians, among them noted vocalists Compay Segundo and Ibrahim Ferrer and brilliant (and nearly forgotten) pianist Rubén González. "Buena Vista Social Club," recorded for World Circuit/Nonesuch/AG, hit No. 1 on the tropical/salsa genre chart.

CRISTIAN

The handsome son of Mexican actress/singer Verónica Castro, Cristian wins for the third time in the category Hot Latin Track Of The Year, Pop, with his smooth ballad "Lo Mejor De Mí," the title cut of his top-10 debut for Ariola/BMG. As of press time, "Lo Mejor De Mí" was No. 12 in its 28th week on the chart.

ROCIO DURCAL/ JUAN GABRIEL

The new-artist categories are reserved for those acts whose first disc enters The Billboard Latin 50. Since no new artist

LATIN MUSIC AWARDS



Cristian



Rocio Durcal & Juan Gabriel



Gipsy Kings

qualified in the Regional Mexican category, a second criteria had to be utilized for only the second time in the history of Billboard's Latin Music Awards. In order to determine the new-artist winner this year, the artist with the best chart performance who had never previously appeared on The Billboard Latin 50 was chosen. Those artists were none other than Ariola/BMG stars Rocio Durcal and Juan Gabriel, who are hardly newcomers to the Latino music world—either as solo artists or partners. Yet their duet disc, "Juntos Otra Vez," was the first CD they recorded together to enter the Billboard Latin 50. The smash double-CD yielded "El Destino," a chart-topping hit that logged 31 weeks on Hot Latin Tracks.

FEY

One of the hottest acts in Mexico for the past two years, this young siren with the girl-next-door looks wins her inaugural Latin Music Award for "Tierna La Noche," winner in the pop category for Album Of The Year, Female. "Tierna La Noche," released by Sony Discos/Sony, tallied 55 weeks on The Billboard Latin 50. As she prepares to release her third album in the second half of this year, Fey, whose real name is María Fernanda Blázquez Gil, also is mulling the possibilities of starting an English-language recording career.

ANA GABRIEL

Mexico's most consistent female star of the past 10 years made a stirring comeback in 1997 with her ranchera album "Con Un Mismo Corazón," winner in the regional Mexican category as Album Of The Year, Female. The top-10 CD from Sony Discos/Sony yielded "A Pesar De Todos," the smash leadoff single that was still lodged in the top 10 of Hot Latin Tracks as of press time. The title track, which is scheduled as the followup single, is a duet with star label-mate and previous Latin Music Awards winner Vicente Fernández. All told, Gabriel has won three Latin Music
Continued on page LMQ-26

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AWARD WINNERS

Continued from page LMQ-24

Awards, two in regional Mexican categories and one in the pop category. Selena and Proyecto Uno are the only other artists to win Latin Music Awards in two different genres.

GIPSY KINGS

The world-famous flamenco-rock crew from the south of France notches its third kudo this year in the pop category for its album "Compas" (Nonesuch/Atlantic/AG), winner of the Album Of The Year, Group award. While the Gipsy Kings failed to score at Latino radio with "Compas," the top-10 album won many fans over with its in-concert favorite "A Mi Wawa."

GRUPO LÍMITE

Arguably the hottest band in the regional Mexican genre, this dynamic norteño sextet fronted by charismatic lead singer Alicia Villareal notches its second Latin Music Award, with "Partiéndome El Alma," winner in the Album Of The Year, Group category. The Mexican band's latest PolyGram Latino album, "Sentimientos," its third straight top-10 album, contains the smash single "Hasta Mañana."

ENRIQUE IGLESIAS

The singing-idol son of his singing-idol father Julio, this hot young star wins his second Hot Latin Tracks Artist Of The Year award for stringing together six hit songs in 1997, including chart-topping smashes "Enamorado Por Primera Vez," "Sólo En Tí" and "Miente." The songs were taken from his ballad-laden hit album, "Vivir," a former No. 1 disc on The Billboard Latin 50. Enrique is currently preparing his third Fonovisa disc, due to drop in September.

ILEGALES

The Rap Artist Of The Year hails from the Dominican

LATIN MUSIC QUARTERLY



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Rafael Pérez-Botija

Republic, where the group developed a slamming Latin-house style that propelled the Ariola/BMG band to the musical forefront in many urban centers in the Caribbean and the U.S. Its award-winning album, "Rebotando," which earned the group its first Latin Music Award, features the hit single "Sueño Contigo," produced by dance guru Roger Sánchez. Lamentably, Ilegales lost a member—Jason—who died earlier this year from injuries suffered in an auto accident.

MANÁ

Perhaps the most prosperous rock-en-español group ever, Maná landed its biggest chart hit with "Sueños Mojados," this year's winner in the Rock Album Of The Year category. The WEA Latina disc was the first rock-en-español album to crest The Billboard Latin 50. In addition, "Sueños Contigo" became the first Latino rock CD to enter The Billboard 200 when it bowed at No. 67 in the Nov. 1, 1997 issue. Two of the members of the Grammy-nominated band from Mexico—Alex González and Fher—are slated to keynote Billboard's Ninth Annual International Latin Music Conference. Unfortunately, González was diagnosed with hepatitis, which forced Maná to postpone dates on its Latin American tour. Each of the band's last four albums has triumphed in the rock categories featured at Billboard's Latin Music Awards. Maná is slated to perform an acoustic medley of its hits at the awards ceremony.

LOS TEMERARIOS

The most consistent seller in the pop/grupo field, this quintet from Fresnillo, Zacatecas, in Mexico made an unusual career move in 1997 when it released a live album, "En

Continued on page LMQ-32

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LABEL EXECS SOUND OFF

Continued from page LMQ-22

America.

Regarding the American chains, I see a consolidation period that is ending. Part of the U.S. Latino market's growth is going to come from American chains, which are going to be more intelligent in their purchases of Latin product.

As for BMG, we have signed artists that will give us a completely new look in the regional Mexican genre, almost making us look as if we were a new company. We signed José Manuel Figueroa, who released his label debut in March. We have signed Banda Maguey, whose album is due out this month, and Ramiro, who was with Bronco, will put out his album in May.

We have a new disc from Mecano that just came out. It is a double CD with old hits, new songs and three remakes of their hits. And we have a new disc from Marisela later this month.

We are also coming out in May with a duet record by Gisselle and Sergio Vargas, in which Gisselle sings the four biggest hits by Sergio and vice versa. We are going to launch a tour to support the album.

AL ZAMORA

President, Sonolux

The market is pretty stale right now, in terms of retail, except for the Luis Miguel album ["Romances"] when it first came out. There are not a lot of super hits out there...Radio is still important to this market. The New York market is going to change a little with Hefitel going in there. I think that is good for us. Miami is still very difficult to get new music played [in], and Puerto Rico still is the market where you can break the acts.

That's why I am moving our new salsa artist Leo Vanelli from Panama to Puerto Rico. His new album is produced by Ramón Sánchez and Tommy Villariny, and it is coming out the third week in April. Since I am just starting here with Sonolux, I am going to concentrate this year on tropical acts. I have signed three female salsa artists and one male artist. The female acts are Sheena and Cindy from New Jersey and a Miami merengue group called Pucho Y Los Incansables. The male act is La Linea.

And I am going to put out two or three compilations this year. Sheena's album will be out in May; Cindy's album will probably be out in July, and Pucho will come out in April or May. And La Linea has already come out.

One group from Colombia we are looking at is Axkala, a sort of C+C Music Factory band. What I would like to do is get a producer from here involved and do three or four cuts more geared to this market.

But I need to focus on the tropical acts to get more strength as a label, and those artists will open doors for me at radio, too.

GEORGE ZAMORA

VP/GM, WEA Latina

I see the first-quarter sales have been better than last year's start at the same time.

Retail is starting to get back to where it is supposed to have been and has started to stabilize. The American retailers are beginning to learn how to buy Latin product, and that is the key. It is just an educational process.

The new FM opening in New York is going to be more competitive for the New York market, and it is definitely going to help overall. Radio has progressed to a certain degree, but some of the stations are reluctant to play new music, and that hurts. Especially, a lot of the tropical stations are going back to playing older stuff and not giving weight to new music.



WEA's Zamora

In Puerto Rico, we are actually breaking some of these tropical acts at top-40 radio and then spreading the song to the tropical stations. For example, with Servando Y Florentino, there were three or four tropical stations that weren't playing the record until KQ105 (WKAQ-FM) added the song; then everybody jumped on it.

What has helped in Puerto Rico is that video stations such as Ch. 7 and Ch. 18 have become important. That is where Charlie Zaa broke out, because nobody was playing that record till he went to heavy rotation on the video channels. Those channels are helping to break new acts in Puerto Rico. Clubs are important to breaking artists that are getting radio airplay, but it is getting tougher to break a record with only club play.

WEA Latina is off to a great start with Alejandro Sanz

Continued on page LMQ-29

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UPSTART LABELS

Continued from page LMQ-4

sold 180,000 units and featured the songwriting talents of legendary composer Armando Manzanero and the debut of singer Lissette. In the middle of 1997, Lissette came out with her label bow.

After switching its distribution to PolyGram, Azteca set up a sales, marketing and promotion staff and released a greatest-hits album by Rocío Banquells titled "Coincidir." New artists developed by Azteca were Luna Limón, a superb pop/ballad quartet and La Red, a pop/rock group.

NORTH OF THE HEART

Radio stations initially were hesitant, but they finally began rotating songs by Luna Limón and La Red.

The increasing popularity of TV Azteca gave an enormous boost to Azteca Music releases. "Para Amanecer Bailando," a disc featuring covers of dance hits, sold 200,000 units.

Another TV Azteca telenovela "Al Norte Del Corazón,"

Clockwise from left: Azteca acts Bebu Silveti and Armando Manzanero; Los Rodarte; Lidia Cavazos; and Willie Colón

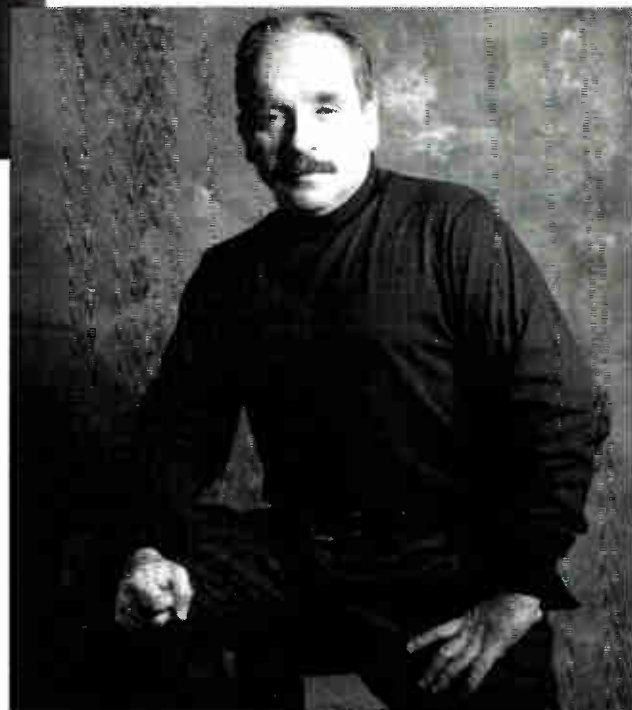


LATIN MUSIC



spawned an album of the same name that sold 150,000 units. As with "Nada Personal," TV Azteca's new telenovela boasted a hit title track that introduced another vocalist, Tex-Mex songstress Lidia Cavazos.

Azteca later released another hit dance package, "Super Bailables De Verano I" (180,000 units sold), followed by an album that accompanied the smash telenovela "Mirada De Mujer" (65,000 units). That disc yielded the hit track "Díme," recorded by still another newcomer, chanteuse Aranza Aranza's label premiere, which also featured



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"Díme," was written and produced by Manzanero.

Among other artists that have released product on Azteca are rock act Los Quenaceres De Mamá and salsa legend Willie Colón.

Like Max, Azteca Music took advantage of the holiday season to put out "Para Amanecer II," which sold nearly 100,000 copies.

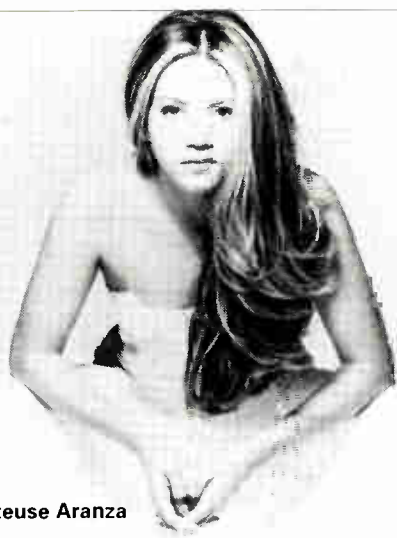
CHANGING FACES

The initial hit albums realized by Max and Azteca have created personnel changes in both companies.

Max owner Miguel Dega has turned the reins of running the label over to industry veterans David Prado, who was named label director, and José Manuel Cuevas, who replaced Prado as marketing director.

Prado says danceable music is a staple of Mexican culture, "so Max Music continues to give them what they want to listen to," he says. "We'll be in the competition in this great, but difficult, market."

In February, Max released "Techno Total II," a double CD for the price of one, which has sold 80,000 units. In March, the label dropped "Por Fin Es Viernes 2" and a new collection titled "Rock N' Roll Mix," which contains the most popular Spanish versions of '50s and '60s rock 'n' roll classics recorded by such singing idols as Enrique Guzmán.



Newcomer chanteuse Aranza

TIMING AND TALENT

Most of the rest of Azteca's 20-artist roster is putting out albums in 1998, including ranchero/norteño acts Ricardo Bravo, Rebeldes De Tijuana, Asaltantes De Nuevo León and Tren Ligerio; grupero band Los Rodarte; pop acts Lissette—produced by Rudy Pérez—Luna Limón and La Red, produced by Memo Méndez. New signees slated to issue product in 1998 are Perfiles and Nikky.

Villareal acknowledges that Azteca's entrance into the Mexican market is well-timed, adding that "we will try to make a difference with our talented artists."

Azteca, which has become a member of Mexican trade organization AMPROFON, is now working on landing licensing deals inside and outside Mexico. ■

LABEL EXECS SOUND OFF

Continued from page LMQ-27

breaking. Ricardo Montaner is coming back, and Olga Tañón is coming back to No. 1 (on the tropical/salsa chart). Servando Y Florentino is starting to break out of Puerto Rico. And there is new product from Lissette Meléndez and Charlie Cardona, who used to be the lead singer of Grupo Niche. Also, we have Miguel Bosé's new album coming out.

Basically, we are going to aggressively develop new artists and take the superstar artists to the highest [sales] level possible. And we are starting off very strong in the tropical market, and I think we can be right there with the two best labels in the tropical field, which are Sony and RMM. All of the tropical product will come out on WEA Caribe, the tropical imprint of WEA Latina.

We have the Sir George Records deal, and Sergio George is in the studio with Velas, which used to be Porto Latino.

We have a lot of tropical music coming, but we are also very strong in pop right now with Maná and Montaner and Sanz. ■

Angélica María, César Costa and Johnny Laboriel.

This month, Max is scheduled to ship "Dance En Tú Idioma 2" and "Europop 60s," a package of popular European artists of the '60s singing their hits in Spanish.

DEVELOPING NEW STARS

Though Max made its name in 1997 as a compilation imprint, the label also was developing Rebecca, a pop singer who scored two top-20 hits: "Duro De Pelar" and "Cállate Ya." Invited to perform at Acapulco '97, Rebecca also made a successful promo tour of Mexico that included live performances for radio stations and TV programs.

Also being worked in Mexico was Providence, a male vocal quintet formed especially for the youth market. The group landed two top-20 hits, "Decidí" and "Sigue Así." While they were unable to visit Mexico, Providence generated enough noise for a fan club to be established. Encouraged by the enthusiasm, Max is bringing Providence to Mexico for a two-month tour of promotional stops and concerts.

Azteca, now led by José Luis Villareal, is also hard at work in the development of its new product. The label's initial release in 1998 was "Intimos" by Armando Manzanero and Bebu Silvetti. In February, Azteca dropped "Amor Perfecto" by Lidia Cavazos.



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ARTISTS & MUSIC

Continued from page LMQ-12

Miranda," a 6-CD boxed set containing classics of the famed actress/singer. Now, BMG Brasil has put out a three-CD boxed set carrying the same title but featuring material recorded from 1930 to 1935. Sixty-six songs were chosen for the project. Miranda's rich vocal personality as heard through these discs is far removed from the ditty interpreter of silly tunes that she sang in U.S. films while dressed in an array of colorful dresses and headgear.



Carmen Miranda

SONY MEXICO ACTS remain busy, as ever. The label's star troubadour, Ricardo Arjona, is set to drop his next disc this month. Also shipping its debut album is female rock quartet Elias 4. Emotive chanteuse Ana Gabriel is scheduled to cut her next disc with Emilio Estefan Jr. in the middle of the year. Releases due out the second half of the year are expected from Fey, Mercurio and Amapola, a ranchera singer discovered by ranchero king Vicente Fernández, who also produced her album.

THERE HAVE BEEN A SLEW OF SIGNINGS and contract renewals in the Brazilian market in recent months. Pop band Baba Cósmica has inked a deal with Universal. The band's song "Sábado De Sol" was a hit for Mamonas Assassinas...Samba singer Emilio Santiago renewed with Som Livre, for which he has cut nine albums; his renewal is for two more discs... Also renewing their BMG contracts were Gal Costa and Joanna... Daniel, now pursuing a solo career after the death last year of longtime partner João Paulo, has signed with Continental.

Recife-based "mangue beat" band Mestre Ambrósio has signed with Sony Music Brasil. The group will try to fill the gap left by the death in 1997 of Chico Science, leader of

LATIN MUSIC AWARDS

Nação Zumbi... PolyGram Argentina's main release by an Argentine act for the next several months is a live recording of a festival held last October for human-rights organization Madres De Plaza De Mayo. Contributing to the project were PolyGram artists La Renga, Dos Minutos, Actitud María, Marta And Viejas Locas, plus BMG's Los Caballeros De La Quema and Divididos, and EMI's León Gieco.



Gabriel: cutting with Emilio

EMI MEXICO'S FIRST MAIN RELEASE by a Mexican act this year comes from rock act Plastilina Mosh. Also just dropped are the second album by female pop quartet Jeans and the fourth disc by pop/dance act Sentidos Opuestos. EMI also is working the Backstreet Boys and product by Vanessa-Mae and Yanni, each of whom is set to appear later this year in Mexico City.

BMG ARGENTINA IS SLATED to ship the long-awaited new recording of 1980s hit act Virus. After an eight-year hiatus from the recording scene that followed the death of lead singer Federico Moura, the band returns with new frontman Marcelo, brother of Federico. Also slated to drop in May is Divididos' label premiere. ■

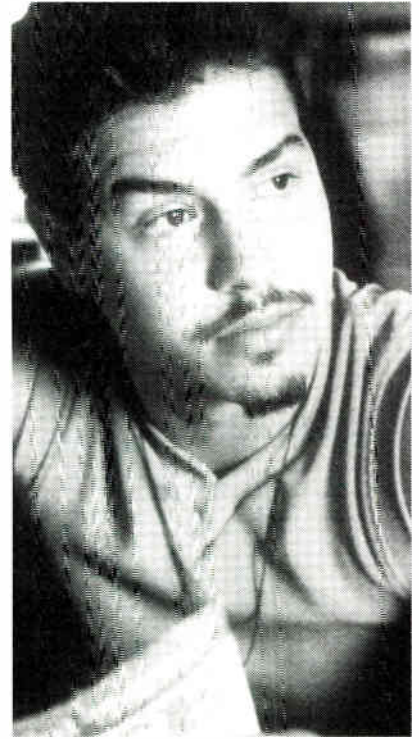
BILLBOARD CONFAB

Continued from page LMQ-8

with the "Spirit Of Hope" award, created in 1996 to fete those Latino artists who have contributed to civic and community projects.

In between the musical happenings, there will be industry panels and a keynote address by two famed musicians in their own right—Fher and Alex González, founding members of Latin-rock supergroup Maná.

Fher and González will discuss their views and experiences in the rocken-español arena. They also are scheduled to perform an acoustic medley of the band's hits at the Latin Music Awards.



Conference host Jon Seda

The industry panels will focus on four areas that are of particular importance these days to the Latino music industry: SoundScan; the shortage of executive talent in the U.S. Latino market; the changing environment of the stateside Latino concert business; and the role of domestic recording studios in the U.S. Hispanic market.

The lack of competent individuals to fill the staffs of the Latino labels underscores the enduring strength of the U.S. Latino record business. It also demonstrates the need to groom new names and faces who can build upon the ongoing prosperity generated by the industry's current movers and shakers. ■

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SOUTHWEST WHOLESALE records & tapes

ALEJANDRO FERNANDEZ

Continued from page LMQ-16

nothing costs you or pains you, it doesn't have as much value."

Fernández's decision to move into a pop direction was further validated in January, when "Me Estoy Enamorando," produced by Emilio Estefan Jr., was nominated for a Grammy in the best Latin pop performance category.

Fernández, 26, also received a Grammy nomination for his 1996 ranchera album, "Muy Dentro De Mi Corazón," in the best Mexican-American/Tejano performance category.

Ranchera, which has long been considered the heartland music of Mexico, also is widely associated with the mariachi ensembles featured on Fernández's previous ranchera albums.

UNDEREXPOSED GENRE

But Fernández points out that—unlike pop or Mexican-rooted grupo genres—which are programmed extensively on hundreds of radio stations in Mexico and the U.S., ranchera songs are rarely rotated, at least on a full-time basis. Laments Fernández, "There are so few radio stations playing our music; it's sad."

Fernández says trips to other Latin American countries have convinced him that ranchera is more popular outside Mexico than in his home country. As an example, he names Colombia, where "there is a craze for our Mexican music, a real craze. I could tell you that we went to venues that seated 80,000 and we filled them."

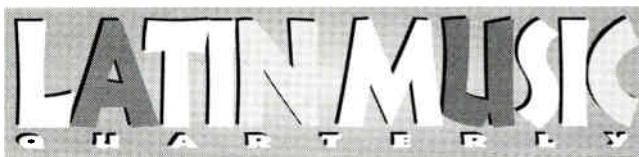
"It's a strange phenomenon," continues Fernández. "I guess because we're Mexicans, and mariachi comes from there, maybe that's why it's not such a big deal for us."

In the face of resistance to traditional Mexican sounds from Mexican music fans and radio PDs, Fernández set out to craft a mariachi album armed with new sounds that could expand ranchera beyond its core fan base.

"I wanted to promote our traditional music [mariachi], to break new barriers and to also do something different than I had been doing in the Mexican market," states Fernández.

TRANSCENDING MARIACHI

Prior to recording "Me Estoy Enamorando," Fernández already was established as a superb interpreter of tradi-



tional ranchera, a genre his famous father Vicente has dominated over the past two decades.

Still, though his ranchera CD "Muy Dentro De Mi Corazón" was a success, Alejandro says he "did not want to do the same thing on my next album. If I had released

"Me Estoy Enamorando" had sold 200,000 units by the beginning of March. The album, which stayed atop The Billboard Latin 50 for 11 weeks, also set a record in February by spending 19 weeks on The Billboard 200—the most weeks logged on that chart by a non-crossover Latino artist.

another album of just rancheras, people would have expected the same thing, and then they would have begun to judge me by that one [musical] theme.

"So, I wanted to do something different—music that would transcend mariachi. Mexican traditional music is popular, but the ballad and the bolero romántico, are even more popular, because you have more variety and it is

played on more radio stations where you reach more people."

As he was thinking of a disc that would appeal to music fans throughout Latin America, Alejandro also was pondering the person who could helm the project. "The first guy that came to mind was Emilio Estefan," says Fernández.

Impressed with "Mi Tierra," the Cuba-roots CD recorded by Emilio's wife, Gloria, Alejandro sought out and eventually met Emilio in 1996 when the pair were cutting a track for a Spanish-language, Olympics-themed album titled "Voces Unidas."

"I proposed the idea, and he liked it from the start," says Alejandro. "We understood each other well."

The result was a 10-track set laden with ballads, boleros and a few Mexican rancheras.

For his part, Estefan remains modest when asked about his contributions to the project. "Alejandro is a very talented artist," states Emilio, "and all we did was just find the right songs for him." Emilio appreciated, as well, the fact that Alejandro, like himself, does not stray too far from his musical roots.

Estefan says he also worked with Alejandro to "update" Alejandro's live performances. He offers no specifics as to what he did with Fernández, saying only, "We brought all of my experience in the music business to help Alejandro fine-tune his show."

GAUGING AUDIENCE REACTION

Though he was pleased with "Me Estoy Enamorando," Fernández was not sure how Latino music enthusiasts were going to receive his newfound musical vibe. "I had already heard the CD and I was confident it would do well, but you cannot assume that your taste is the same as the public's," he says. "I was a little nervous at how the public was going to react, but then I calmed down because the truth is that we did these things with a lot of love."

Alejandro adds that "I felt I had nothing to lose. If people don't like how I sing boleros, the most they are going to say is that they prefer to listen to me singing mariachi."

While acknowledging that "Me Estoy Enamorando" will greatly enhance his profile outside of Mexico, he remarks that "I want to stand out with Mexican music. The next CD will be Mexican music. Maybe I will use Emilio again as producer and use Mexican arrangers and do something more youthful." ■



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Photo by Martin Cohen



AWARD WINNERS

Continued from page LMQ-26

Concierto Vol. II," as the debut disc for its new label, Fonovisa. The CD contained a top-of-the-charts single, "Ya Me Voy Para Siempre," this year's winner in the category Hot Latin Track Of The Year, Regional Mexican. It is the band's first Latin Music Award. Los Temerarios' latest album, "Como Te Recuerdo," entered The Billboard Latin 50 at No. 2. "Por Que Te Conocí," the lead track from that disc, debuted on Hot Latin Tracks at No. 1.

LUIS MIGUEL

The most successful chart performer of the 1990s outdid himself in 1997, when his album "Romances" bowed not only at the top of the Billboard Latin 50 but also entered The Billboard 200 at No. 14—the highest debut by a non-crossover Latino artist. "Romances" ended up being the best-selling Spanish-language title of 1997. And "Por Debajo De La Mesa," the first single from "Romances," hit No. 1 on Hot Latin Tracks—Luis Miguel's record-setting 13th chart-topper. This year, the Mexican superstar known as "Luisi" or "Micky" snares his third Latin Music Award as "Romances" wins Album Of The Year, Male in the pop field.

RAFAEL PEREZ-BOTIJA

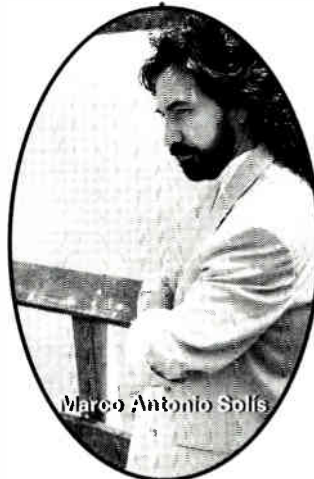
Noted songwriter/producer Rafael Pérez-Botija snares his first Latin Music Award in the Producer Of The Year category for his work with Enrique Iglesias' smash Fonovisa album "Vivir." Apart from helming the album, Pérez-Botija penned "Miente," a No. 1 entry on Hot Latin Tracks, and co-authored, "Lluvia Cae," a top-10 hit from Iglesias' album.

REEL TO REAL WITH PROYECTO UNO

The second Strictly Rhythm disc by club stars Reel 2 Real,

LATIN MUSIC

CHAPTER 2



Marco Antonio Solís

titled "Are You Ready For Some More?" contained "Mueve La Cadera (Move Your Body)," a zesty Latin-house shaker cut with meren-house rap crew Proyecto Uno that wound up being a huge hit in the U.S. and beyond. Reel 2 Real scores its first Latin Music Award with the tune, while Proyecto Uno, an H.O.L.A./PolyGram Latino act, lands its second trophy.

MICHAEL SALGADO

Born in the small Texas town of Rankin, Salgado has steadily built a solid career playing rootsy, norteño-flavored sounds that stray far away from the slick sounds heard on Tejano radio. Yet, the down-to-earth performer with the big, gritty voice has become popular in Texas and the Southwest, where albums such as his 1996 Joey album "En Concierto" helped break him in a large way. Proof of Salgado's grass-roots popularity was his 1997 release, "Recuerdo Especial," which was dedicated to conjunto favorite Cornelio Reyna, who passed away last year. "Recuerdo Especial" reached the upper echelons of The Billboard Latin 50 without any significant assistance from radio. Moreover, the CD earns Salgado, who performed a showcase set last year at Billboard's Latin Music Conference, his first Latin Music Award in the Regional Mexican genre in the category Album Of The Year, Male.

MARCO ANTONIO SOLÍS

The former creative force of Los Bukis continues to enjoy a solo career as a much-sought-after writer and producer, as well as a recording artist who has notched two top-10 albums. And, for the third year in a row, the Fonovisa star snags the Songwriter Of The Year honors, primarily for his non-stop stream of hit singles that appear on Hot Latin Tracks. Solís, who also has penned hit tracks for Laura Flores, Ezequiel Peña and Olga Tañón, won a Latin Music Award in 1996 with Los Bukis.

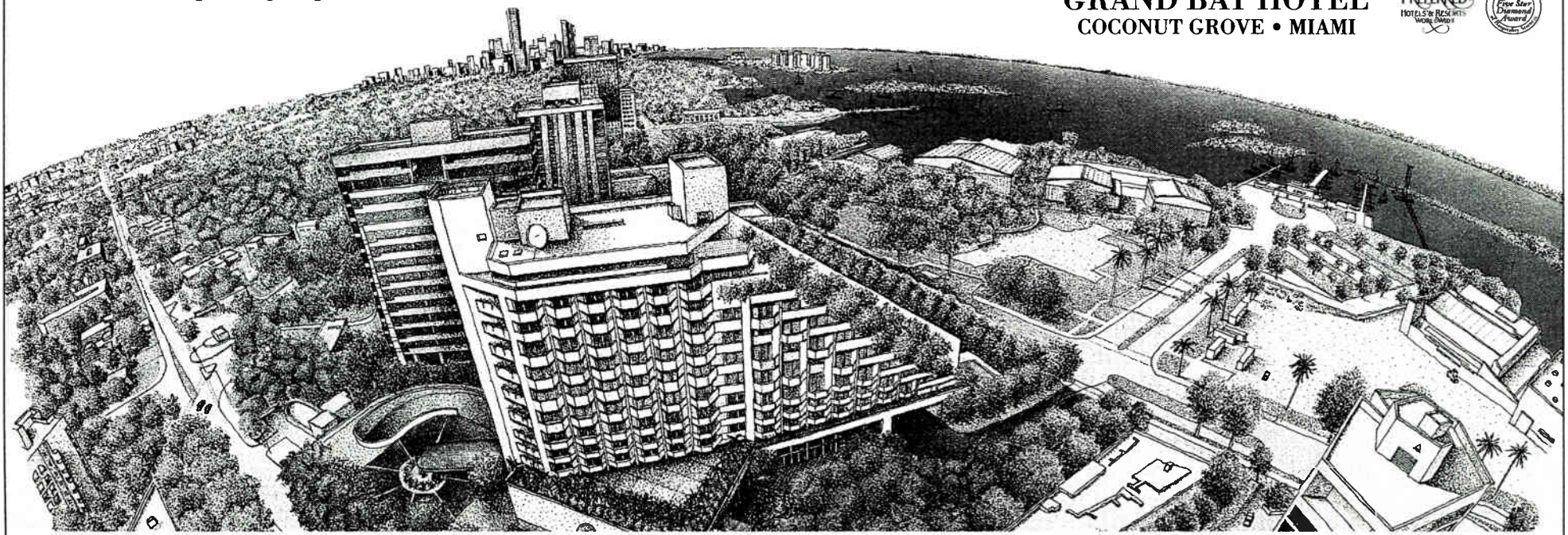
Continued on page LMQ-34

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Celebrating The Awards. A number of Universal "legends" joined country artists and Academy of Country Music (ACM) executives to announce the nominations for the ACM Awards, to be held April 22. Shown, from left, are a Lucille Ball impersonator, Randy Travis, actor Jon Voight, a Charlie Chaplin impersonator, ACM producer/director Gene Weed, Lee Ann Womack, ACM executive director Fran Boyd, Diamond Rio's Marty Roe, a Groucho Marx impersonator, Dick Clark, a Mae West impersonator, and producer Al Schwartz.

MCA's Byrd Takes 'Country' Literally

Singer Garner Outdoor Sponsors For Summer Tour

BY DEBORAH EVANS PRICE

NASHVILLE—Besides his family and his music, Tracy Byrd loves the great outdoors. He revels in the country lifestyle, as the title cut of his upcoming album—"I'm From The Country," to be released May 12 on MCA Nashville—attests.

In the wake of the release, Byrd will combine his musical pursuits and his outdoor hobbies via the Tracy Byrd Hunting the Country Tour, retail appearances, and his role as spokesman for TNN's outdoor programming.

"A lot of the people that are into

that [outdoor] lifestyle are country music fans, too," says Dave Weigand, MCA Nashville's VP of marketing and sales. "It kind of parallels. It's our audience. That lifestyle fits hand in hand with the country music consumer. And that's who Tracy is."

Danny White, PD at KHEY-FM in El Paso, Texas, agrees. "Tracy isn't a flamboyant person. 'I'm From The Country' pretty much epitomizes Tracy's real life. It tells the story, I think, of what has made Tracy probably more of a household item than a lot of the midline acts—the fact that he lives what he sings about. He lives his music, and that's what endears him to the people who love him."

Over the course of his first four albums, Byrd has had eight top 10 singles on Billboard's Hot Country Singles & Tracks chart, including "Keeper Of The Stars," which won the Academy of Country Music award for song of the year in 1996.

"Tracy Byrd is one of the most consistent artists in country music today," says Weigand. "His first four albums are certified gold or platinum; his videos continuously reach the top five on CMT and TNN. Not only has he been consistent, but he's remained true to who he is and the style of music he represents."

"Tracy has been very successful," echoes MCA president Tony Brown. "He's sold a lot of records, but it's kind of a secret to a lot of people that he's sold as many records as he has. He needs another one of those records that's an event, like 'Keeper Of The Stars' was, and you can't contrive those things. As an A&R person, you constantly look for those great, great songs. And I think we've got some incredible songs on this record."

COMFORTABLE STYLE

This is the third album Brown has produced for Byrd. The artist says he feels they've hit on an identifiable style that's comfortable for him. "We obviously look for hits, but they've got to be songs that I love," says Byrd.

Byrd says he tries to balance his traditional country tendencies with what radio programmers expect. "I do traditional country; I think it's real traditional for today's market," he says. "In my mind, it's still not quite as traditional as I'd like to cut it, but we're trying to deal with radio and get played."

Brown agrees. "Let's face it," he says. "You've got to have radio to spread the word that you exist. Radio does dictate, to a point, how traditional a song can be."

The first single from the album, "I'm From The Country," is No. 17 on the Hot Country Singles & Tracks chart this issue. According to Weigand, the label released the song as a commercial CD/cassette single the first week of February, and it has done well. MCA also sent radio a sampler CD that included a dance mix of

"I'm From The Country" and several of Byrd's previous hits.

Byrd says Brown actually brought him the song "I'm From The Country" for his last album, "Big Love." At the time, Byrd didn't think it was right for him. "The demo [had] Marty Brown singing on it, but the demo track had a Kentucky Headhunters groove to it," he says. "When Tony brought it to me for 'Big Love,' I just couldn't hear me doing it. I knew right off that it was an infectious kind of thing that was a big hit record, but at that point I just couldn't hear through it."

"So we didn't cut it on 'Big Love,' but we came back and needed another uptempo [track] for this album, so Tony said, 'Let's go in and just cut it and see how it comes out.' So we cut it, and it no longer sounded like a Headhunters song."

Byrd says the next single will likely be "I Want To Feel That Way Again." "I think it's the best song on the record," he says. "It's a Jeff Stevens song that Tony had found. Lately [George] Strait has been cutting a lot of Jeff Stevens' songs, so he sends a lot of them over to Tony. 'I've Got What It Takes' is also a Jeff Stevens song. But I think 'I Want To Feel That Way Again' is a masterpiece."

"I think that song has the ability to really get some attention for Tracy," Brown says. "It's a great song, and secondly it shows his voice off better than anything we've ever recorded. He really is a great singer, and he's also got that real classy cowboy kind of persona. You know it's not contrived. It's the real thing."

'He's got that real classy cowboy kind of persona . . . It's the real thing'

The album is filled with other tunes that fit Byrd's Texas country persona. Lest anyone forget, Byrd is a native of Vidon, Texas, a small town near Beaumont in a region that also produced other country traditionalists like George Jones and Mark Chesnutt.

"'Back To Texas' is a song that I found the day before we went in the studio, and I think it's got another classic kind of feel to it," Byrd says. "It's a little bit different for me—it and 'I Want To Feel That Way Again'—because I think most people associate me with positive love ballads, and these are really not positive. They are more of a lost-love kind of thing."

Byrd's goal with the release of this new album is to start headlining larger venues. "We want to get to that point where we can go out and headline 5,000- and 6,000-seat venues," he says. "That's my goal—to get to that point on the road where we're doing the big shows all on our own."

Before hitting the road for the summer, Byrd plans to take off part of (Continued on page 59)

Monument's Riding High With The Chicks; Capitol's Vacant Building Subject Of Suit

ON THE RECORD: Monument Records executives say they're on track with the fledgling label. The label's debut act, Dixie Chicks, has so far exceeded expectations, Sony Music Nashville president Allen Butler tells Nashville Scene. The label was launched last August.

"Their album ["Dixie Chicks," released Jan. 27] is at 72,000 copies on SoundScan, and we've shipped 380,000 copies," Butler says. "The accounts are definitely feeling the demand, or they wouldn't be ordering numbers like that."

Butler says he feels the Dixie Chicks are succeeding because of their uniqueness. "There's nothing else like them in the country format," he says. No girl band has ever really worked in country this significantly."

The Chicks' first single, "I Can Love You Better," has been on the Hot Country Singles & Tracks chart for an unusual 24 weeks and peaked at No. 7 the week of March 23.

Monument VP for national country promotion Larry Pareigis says the single's success is evidence of a new trend: "Singles are lasting longer and longer now, especially when they're real hits. In turn, that allows the audience to get familiar with it and buy the product. That means, though, that you have to be very careful in what you pick as a single."

Pareigis says the new single, "There's Your Trouble," debuts at No. 66 this issue just as the first single starts to descend the chart.

Pareigis says that Butler has given the staff the key element they need: time. "We have four to six months to break acts, which you need," he says. "You must have the time to do a radio setup properly."

Another key factor, says Pareigis, is that Monument is signing more mature acts who have developed and are hardly rookies at performing and touring. Says Butler, "They're all country, and nobody's invented or manufactured. They're all the real deal."

Butler says the next Monument release will be by Canadian singer/songwriter Gil Grand. "Gil is Alan Jackson and George Strait rolled into one," says Butler. "He is totally country. You can't get the guy to sing rock songs, because he doesn't know any."

"He has the smoothness of Strait but writes from the mature perspective of Jackson," adds Pareigis. Grand's first single, "Famous First Words," is due April 20.

Monument's other 1998 release will come from the six-member group Yankee Grey. "They're heavy on lead fiddle and guitar and vocals," says Butler. "Like the Dixie Chicks, they've been performing together for years."

ON THE ROW: In the companywide restructuring at Warner (Billboard, April 4), three Warner/Reprise Nashville veterans are out: A&R VP Doug Grau, video manager Annie Price, and A&R manager Lisa Bradley.

At the RCA Label Group, the strategic marketing division was eliminated, costing VP Tommy Daniel his job.

Entertainment lawyer John Mason is suing Capitol Nashville for breach of contract. He alleges that the company reneged on an agreement to sell him—for \$6.6 million—its new Music Row building, which still sits vacant. The label, which is remaining in its West End headquarters, built the 40,000-square-foot structure for a reported \$8.1 million, then decided not to move in. Gaylord Entertainment has made a \$6.9 million offer for the building.

On March 24, a large banner reading "Garth's Dry Cleaners" appeared on the balcony of the building.

PEOPLE: Veteran Texas musician/producer Lloyd Maines is working for Sony Music Nashville's Lucky Dog Records on a retainer basis. He and Blake Chancey are co-producing

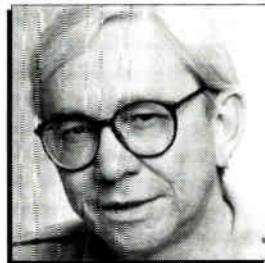
ing Bruce Robison.

Scott Hendricks opens his new Arrowhead Studio, out in the country near Leiper's Fork. First client is a reformed Restless Heart. Hendricks and Arista/Nashville president Tim DuBois are co-producing the group's upcoming RCA album.

Dwight Yoakam is readying a benefit album on Little Dog Records. "Dwight Yoakam—Will Sing For Food" features artists Sara Evans, Mandy Barnett, Kim Richey, David Ball, Gillian Welch, and Tim O'Brien, among others. Proceeds from the June 2 release will aid the homeless. PolyGram will distribute.

ON THE TUBE: Cindy Wilson is named VP/GM of CMT International. Parent company Gaylord bought her international consulting company, which becomes CMT International Artist Services, with Pam Lovelace as director. Offices are planned for Miami and Sydney in the second quarter of this year.

TNN is beginning to see changes in the wake of its sale by Gaylord to CBS. The familiar TNN logo of a guitar headstock framed on a TV screen is to be replaced April 6 with a logo more in keeping with the network's sports and outdoor orientation. Also, Dan Rather is hosting a pilot for a TNN series on America's national parks.



by Chet Flippo

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APRIL 11, 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	13	PERFECT LOVE T. BROWN, T. YEARWOOD (S. RUSS, S. SMITH)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE 72034	1
2	5	7	17	THEN WHAT? J. STROUD, C. WALKER (R. SHARP, J. VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	2
3	3	4	19	IF I NEVER STOP LOVING YOU P. MCMAKIN (D. KEES, S. EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	3
4	6	9	13	BYE BYE B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	4
5	2	1	22	NOTHIN' BUT THE TAILLIGHTS J. STROUD, C. BLACK (C. BLACK, S. WARINER)	◆ CLINT BLACK (C) (D) (V) RCA 65350	1
6	10	14	12	YOU'RE STILL THE ONE R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568452	6
7	9	10	7	THIS KISS B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. 17247	7
8	13	24	17	TWO PINA COLADAS A. REYNOLDS (S. CAMP, B. HILL, S. MASON)	◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	8
9	11	13	15	VALENTINE D. SHEA (J. BRICKMAN, J. KUGELL)	◆ MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN (C) (D) (V) RCA 64963	9
10	17	18	11	DREAM WALKIN' J. STROUD, T. KEITH (T. KEITH, C. CANNON)	◆ TOBY KEITH (V) MERCURY 574950	10
11	15	20	6	OUT OF MY BONES J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, S. VAUGHN, R. LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59007	11
12	16	19	13	LONELY WON'T LEAVE ME ALONE S. HENDRICKS (M. DANNA, J. A. SWEET)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58697	12
13	12	12	17	JUST BETWEEN YOU AND ME R. ZAVITSON, T. HASELDEEN, P. GREENE (H. KINLEY, R. ZAVITSON, J. KINLEY, D. ZAVITSON)	◆ THE KINLEYS (C) (D) EPIC 78766	12
14	4	3	18	LITTLE RED RODEO C. RAYE, P. WORLEY, B. J. WALKER, JR. (C. BLACK, P. VASSAR, R. M. BOURKE)	◆ COLLIN RAYE EPIC ALBUM CUT	3
15	7	8	25	I CAN LOVE YOU BETTER P. WORLEY, B. CHANCEY (KOSTAS, P. B. HAYES)	◆ DIXIE CHICKS (C) (D) MONUMENT 78746	7
16	20	22	11	TOO GOOD TO BE TRUE R. E. ORRALL, J. LEO (M. PETERSON, G. PISTILLI)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	16
17	21	26	10	I'M FROM THE COUNTRY T. BROWN (M. BROWN, R. YOUNG, S. WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	17
18	18	21	11	TO HAVE YOU BACK AGAIN E. GORDY, JR. (A. ROBOFF, A. ROMAN)	◆ PATTY LOVELESS EPIC ALBUM CUT	18
				★★★ Airpower ★★★		
19	27	33	6	HOLES IN THE FLOOR OF HEAVEN S. WARINER (S. WARINER, B. KIRSCH)	◆ STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	19
				★★★ Airpower ★★★		
20	29	37	5	LOVE WORKING ON YOU C. PETOCZ (C. WISEMAN, JIM COLLINS)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	20
				★★★ Airpower ★★★		
21	24	29	13	YOU'LL NEVER KNOW D. MALLOY (K. RICHEY, ANGELO)	◆ MINDY MCCREADY (C) (D) (V) BNA 65394	21
22	8	5	24	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D. COOK (M. D. SANDERS, S. DIAMOND)	◆ WADE HAYES (C) (D) COLUMBIA 78745	5
23	19	11	14	SHE'S GONNA MAKE IT A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)	◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	2
24	22	15	36	JUST TO SEE YOU SMILE B. GALLIMORE, J. STROUD, T. MCGRAW (M. NESLER, T. MARTIN)	◆ TIM MCGRAW CURB ALBUM CUT	1
25	14	6	16	ROUND ABOUT WAY T. BROWN, G. STRAIT (S. DEAN, W. NANCE)	◆ GEORGE STRAIT (V) MCA NASHVILLE 72028	1
26	30	31	9	SHE'S GOT THAT LOOK IN HER EYES D. COOK, ALABAMA (R. OWEN, T. GENTRY)	◆ ALABAMA (C) (D) (V) RCA 65409	26
27	26	23	25	LOVE OF MY LIFE K. STEGALL (K. STEGALL, D. HILL)	◆ SAMMY KERSHAW (C) (D) (V) MERCURY 568140	2
28	25	17	23	WHAT IF I SAID J. E. NORMAN, A. COCHRAN (A. COCHRAN)	◆ ANITA COCHRAN (DUET WITH STEVE WARINER) (C) (D) (V) WARNER BROS. 17263	1
29	38	51	3	COMMITMENT W. C. RIMES (T. COLTON, T. MARTY, B. WOOD)	◆ LEANN RIMES (C) (D) (V) CURB 73055/MCG	29
30	28	28	29	I WANNA FALL IN LOVE M. SPIRO (M. SPIRO, B. BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	3
31	47	60	5	ONE OF THESE DAYS B. GALLIMORE, J. STROUD, T. MCGRAW (K. RAINES, M. POWELL, M. HUMMON)	◆ TIM MCGRAW CURB ALBUM CUT	31
32	32	35	11	SAY WHEN D. COOK, W. WILSON (P. NELSON, L. BOONE, J. RICH)	◆ LONESTAR (C) (D) (V) BNA 65395	32
33	33	38	9	IT WOULD BE YOU M. WRIGHT, B. HILL (K. ROBBINS, D. OGLESBY)	◆ GARY ALLAN (C) (D) (V) DECCA 72039	33
34	31	34	13	LEAVING OCTOBER J. SLATE, D. JOHNSON (D. WOMACK, T. DOUGLAS)	◆ SONS OF THE DESERT EPIC ALBUM CUT	31
35	35	39	11	PUT YOUR HEART INTO IT E. SEAY, W. RAMBEAUX (S. AUSTIN, W. RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13122	35
36	37	41	7	I DO [CHERISH YOU] C. CHAMBERLAIN (K. STEGALL, D. HILL)	◆ MARK WILLS (C) (V) MERCURY 568602	36
37	39	43	6	THAT'S WHY I'M HERE B. CANNON, N. WILSON (S. SMITH, M. A. SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	23	16	18	COME SOME RAINY DAY B. MAHER (B. MCGRATH, B. KIRSCH)	◆ WYONONNA CURB ALBUM CUT/UNIVERSAL	14
39	41	47	5	MATCHES K. STEGALL (R. SPRINGER, S. EWING)	◆ SAMMY KERSHAW (C) (V) MERCURY 568524	39
40	42	50	5	I MIGHT EVEN QUIT LOVIN' YOU M. WRIGHT (M. CHAMBERLAIN, R. SPRINGER, S. MORRISSETTE)	◆ MARK CHESNUTT (V) DECCA 72031	40
41	45	46	6	PAPA BEAR W. WILSON (K. HARLING)	◆ KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	41
42	44	48	7	I SAW THE LIGHT C. HOWARD (T. RUNDGREN)	◆ HAL KETCHUM CURB ALBUM CUT/MCG	42
43	50	74	3	A MAN HOLDIN' ON B. GALLIMORE (J. RAMEY, B. TAYLOR, G. DOBBINS)	◆ TY HERNDON EPIC ALBUM CUT	43
44	43	45	7	WOMAN TO WOMAN D. COOK (P. LYNN, P. LYNN, P. RUSSELL)	◆ THE LYNNs (C) (D) (V) REPRISE 17248	43
45	34	32	19	CLOSER TO HEAVEN B. MEVIS (A. MAYO, B. LUTHER)	◆ MILA MASON ATLANTIC ALBUM CUT	31
46	36	25	12	A HOUSE WITH NO CURTAINS K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON (V) ARISTA NASHVILLE 13070	18
47	48	53	6	ALMOST OVER YOU M. SPIRO (C. RICHARDSON, WALKER J. KIMBALL)	◆ LILA MCCANN ASYLUM ALBUM CUT	47
				★★★ Hot Shot Debut ★★★		
48	NEW		1	BAD DAY TO LET YOU GO B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, B. DIPIERO)	◆ BRYAN WHITE ASYLUM ALBUM CUT	48
49	53	57	7	A WOMAN'S TEARS G. MORRIS (M. KING, J. HARGROVE, M. CHRISTIAN)	◆ MATT KING ATLANTIC ALBUM CUT	49
50	56	69	3	PARTY ON K. LEHNING (K. GOOD, P. WILLIAMS)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	50
51	54	59	4	LOVE IS ALL THAT REALLY MATTERS C. FARRER (A. ROBOFF, A. ROMAN)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	51
52	NEW		1	THE SHOES YOU'RE WEARING C. BLACK, J. STROUD (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA ALBUM CUT	52
53	66	—	2	BUCKAROO M. WRIGHT (M. D. SANDERS, E. HILL)	◆ LEE ANN WOMACK DECCA ALBUM CUT	53
54	69	—	2	TEXAS SIZE HEARTACHE D. COOK (Z. TURNER, L. WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	54
55	51	54	10	TO BE WITH YOU R. MALO, D. COOK (R. MALO, J. HOUSE)	◆ THE MAVERICKS (C) (D) (V) MCA NASHVILLE 72035	51
56	62	68	3	I ALREADY DO T. BROWN (G. BURR, C. WRIGHT)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72044	56
57	46	42	13	BROKEN ROAD B. GALLIMORE, S. SMITH (M. HUMMON, B. E. BOYD, J. HANNA)	◆ MELODIE CRITTENDEN ASYLUM ALBUM CUT	42
58	63	—	2	I'M NOT THAT EASY TO FORGET J. STROUD, L. MORGAN (C. WATERS, G. TEREN, S. BENTLEY)	◆ LORRIE MORGAN ENA ALBUM CUT	58
59	74	—	2	NOW THAT I FOUND YOU K. STEGALL (J. D. MARTIN, P. BEGAUD, V. CORISH)	◆ TERRI CLARK MERCURY ALBUM CUT	59
60	65	—	2	THAT'S WHERE YOU'RE WRONG D. JOHNSON (J. HOBBS, J. CROSSAN)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	60
61	58	61	3	WHAT IF I'M RIGHT M. WRIGHT (S. STOCKTON)	◆ SHANE STOCKTON (C) (D) (V) DECCA 72043	58
62	52	56	7	BANG BANG BANG J. LEO (A. ANDERSON, C. WISEMAN)	◆ THE NITTY GRITTY DIRT BAND DECCA ALBUM CUT	52
63	55	52	20	ONE SMALL MIRACLE B. J. WALKER, JR., K. LEHNING (B. ANDERSON, S. WARINER)	◆ BRYAN WHITE ASYLUM ALBUM CUT	16
64	57	58	13	FROM THIS MOMENT ON R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN WITH BRYAN WHITE MERCURY ALBUM CUT	57
65	49	44	10	CONNECTED AT THE HEART R. CHANCEY, E. SEAY (S. EWING, D. KEES)	◆ RICOCHET COLUMBIA ALBUM CUT	44
66	NEW		1	THERE'S YOUR TROUBLE P. WORLEY, B. CHANCEY (T. SILLERS, M. SELBY)	◆ DIXIE CHICKS MONUMENT ALBUM CUT	66
67	60	66	7	BACK ON THE FARM B. LLOYD, THE THOMPSON BROTHERS BAND (D. HENRY)	◆ THE THOMPSON BROTHERS BAND (C) (D) (V) RCA 64998	60
68	59	55	9	BACK IN THE SADDLE E. GORDY, JR. (M. BERG, S. LYNCH)	◆ MATRACA BERG (V) RISING TIDE 65409	51
69	NEW		1	WHEN THE WRONG ONE LOVES YOU RIGHT D. COOK (L. SATCHER)	◆ WADE HAYES COLUMBIA ALBUM CUT	69
70	61	62	5	JUST SOME LOVE M. POWELL, K. URBAN (C. RAWSON, S. PHELPS)	◆ THE RANCH CAPITOL NASHVILLE ALBUM CUT	61
71	NEW		1	SMALL TALK M. MILLER, M. MCANALLY (M. A. MILLER, M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT	71
72	NEW		1	SOMEBODY TO LOVE D. CRIDER, S. BOGGUSS (S. BOGGUSS, D. CRIDER, M. BERG)	◆ SUZY BOGGUSS CAPITOL NASHVILLE ALBUM CUT	72
73	RE-ENTRY	15	15	WHAT IF R. MCENTIRE, D. MALLOY (D. WARREN)	◆ REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	23
74	75	72	4	WONDERFUL TONIGHT P. MCMAKIN (E. CLAPTON)	◆ DAVID KERSH CURB ALBUM CUT	72
75	73	75	4	MY FIRST, LAST, ONE AND ONLY J. STROUD, W. WILSON (JIM COLLINS, B. REGAN, C. WATERS)	◆ JIM COLLINS (V) ARISTA NASHVILLE 13119	73

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

Billboard Top Country Singles Sales

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



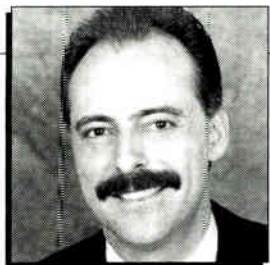
APRIL 11, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	10	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN 4 weeks at No. 1
2	2	2	43	HOW DO I LIVE ▲ CURB 73022	◆ LEANN RIMES
3	3	3	5	BYE BYE CURB 73034	◆ JO DEE MESSINA
4	5	5	4	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
5	4	4	11	THEN WHAT? GIANT 17262/WARNER BROS.	◆ CLAY WALKER
6	6	7	10	IF I NEVER STOP LOVING YOU CURB 73045	◆ DAVID KERSH
7	8	8	7	I'M FROM THE COUNTRY MCA NASHVILLE 72040	◆ TRACY BYRD
8	7	6	19	WHAT IF I SAID WARNER BROS. 17263	◆ ANITA COCHRAN (DUET WITH STEVE WARINER)
9	9	10	8	YOU'LL NEVER KNOW BNA 65394/RLG	◆ MINDY MCCREADY
10	12	13	6	THAT'S WHY I'M HERE BNA 65399/RLG	◆ KENNY CHESNEY
11	10	9	16	THE NOTE GIANT 17268/WARNER BROS.	◆ DARYLE SINGLETARY
12	11	25	22	LOVE OF MY LIFE MERCURY 568140	◆ SAMMY KERSHAW
13	13	12	48	IT'S YOUR LOVE ▲ CURB 73019	◆ TIM MCGRAW (WITH FAITH HILL)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	—	2	WOMAN TO WOMAN REPRISE 17248/WARNER BROS.	◆ THE LYNNs
15	15	17	4	PUT YOUR HEART INTO IT ARISTA NASHVILLE 13122	◆ SHERRIE AUSTIN
16	NEW		1	I DO [CHERISH YOU] MERCURY 568602	◆ MARK WILLS
17	14	18	5	LONELY WON'T LEAVE ME ALONE CAPITOL NASHVILLE 58697	◆ TRACE ADKINS
18	22	22	6	IT WOULD BE YOU DECCA/MCA NASHVILLE	◆ GARY ALLAN
19	18	14	18	WHAT IF MCA NASHVILLE 72026	◆ REBA MCENTIRE
20	17	11	18	I CAN LOVE YOU BETTER MONUMENT 78746/SONY	◆ DIXIE CHICKS
21	19	15	20	DON'T BE STUPID (YOU KNOW I LOVE YOU) MERCURY 568242	◆ SHANIA TWAIN
22	20	16	17	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) COLUMBIA 78745/SONY	◆ WADE HAYES
23	21	19	31	YOU LIGHT UP MY LIFE ● CURB 73027	◆ LEANN RIMES
24	23	20	8	NOTHIN' BUT THE TAILLIGHTS RCA 65350/RLG	◆ CLINT BLACK
25	24	21	27	LOVE GETS ME EVERY TIME ● MERCURY 568062	◆ SHANIA TWAIN

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

COUNTRY CORNER



by Wade Jessen

YALL COME BACK NOW, YA HEAR? Even though Shania Twain's "Come On Over" (Mercury) decreases by 2,000 units, it excuses Garth Brooks' "Sevens" from the No. 1 post on Top Country Albums, where the Brooks set has accumulated 13 weeks. "Sevens" falls more than 9,000 units, moving to the runner-up spot, as Twain earns her seventh week at the top since "Come On Over" bowed in the Nov. 11, 1997, Billboard.

Meanwhile, with 36 million audience impressions, Brooks' "Two Piña Coladas" is up 511 plays to heighten its profile on Hot Country Singles & Tracks, as the carefree Caribbean party anthem jumps 13-8. "Two Piña Coladas" is airing on 161 monitored country ports. Airplay leaders include KMLE Phoenix (55 plays), KKBQ Houston (51 plays), and WGRL Indianapolis (50 plays). With 280 plays to date, KKBQ is the overall airplay leader on our country radio panel.

Twain's "You're Still The One," which rises 10-6, is airing on 161 monitored country stations and makes about 41 million audience impressions. It gains 579 detections and saturates the Houston market with 61 spins at heritage station KIKK, followed by 53 plays at crosstown KKBQ. As with the aforementioned Brooks song, Twain's single counts KMLE among the top three airplay leaders, with 56 plays. "You're Still The One" has aired a total of 782 times in the Houston market, with 95 of those spins detected at KILT Houston.

HILLBILLY HOLLYWOOD: Up more than 3,000 scans, Trisha Yearwood's "(Songbook) A Collection Of Hits" (MCA Nashville) takes our Greatest Gainer trophy on Top Country Albums and jumps 65-49 on The Billboard 200 following Yearwood's performance of "How Do I Live" on the March 23 Academy Awards telecast (see Between the Bullets, page 108). That song was featured in the film "Con Air" and was nominated for best original song in a motion picture. Meanwhile, Yearwood's "Perfect Love" stays at No. 1 on Hot Country Singles & Tracks for a second week, matching the benchmarks set by each of her four prior No. 1 titles on that chart. Should Yearwood's title remain at the top next issue, "Perfect Love" would become her first No. 1 title to dominate for three weeks.

PARITY FOR PARODY: With 4,000 scans, Cledus T. Judd's "Did I Shave My Back For This?" (Razor & Tie) opens with Hot Shot Debut honors at No. 32 on Top Country Albums. Judd's prior set, "I Stole This Record," bowed at No. 72 in the July 27, 1996, issue with more than 2,000 units. That title peaked at No. 23 in the March 29, 1997, Billboard and pulled its heaviest numbers during Christmas week in '96 with more than 11,000 scans.

Judd's new set of parody songs includes "Wives Do It All The Time," a backwoods spoof of Mindy McCready's "Guys Do It All The Time," and "Every Bulb In The House Is Blown," inspired by Trace Adkins' "Every Light In The House."

NOT GOING BACK TO INDIANA: Kudos to singer/songwriter/guitarist and perennial industry fave Steve Wariner for leading our Airpower honorees on Hot Country Singles & Tracks, as "Holes In The Floor Of Heaven" (Capitol Nashville) (27-19) becomes his first top 20 entry since "It Won't Be Over You" peaked at No. 18 in the July 2, 1994, issue. Wariner's stop increase 702 spins, with airplay detected at 158 monitored stations.

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MCA'S BYRD TAKES 'COUNTRY' LITERALLY

(Continued from page 57)

April and May to spend with his wife, Michelle; his daughter, Eevee; and his infant son, Logan. Booked by Greg Oswald at William Morris, Byrd's tour is being sponsored by Mossy Oak Camouflage, based in West Point, Miss., and Redhead Hunting Specialists, a division of Springfield, Mo.-based fishing supply retailer Bass Pro Shops.

"I've managed to work my hunting and fishing into my tour again," he says. "We've got a big ol' truck with camouflage down the side and the tour logo on it. We're headlining this year, but not the big halls. We're doing some 1,500- to 2,500-seat venues."

Byrd has managed to combine his music and love for the outdoors in a number of ways. For a while he had his own line of fishing lures. "We're not doing those anymore," he says. "There are still some out there in Wal-

Marts and Bass Pro Shops."

When on tour, Byrd takes advantage of his connection with the sporting community to visit those retailers as well as music retail outlets. "We're going to do some in-stores throughout the year at different sporting outlets," he says. "I go down to Bass Pro Shops for the Spring Classic [a fishing competition], and I go out to Las Vegas for the big outdoor show there. So we're seen in those markets all the time and do autograph signings, and those things help a lot. We played and signed at the Bass Masters Classic last year in Birmingham, Ala., and saw a great increase in sales after that."

Byrd can also be seen every weekend on TNN doing promotional spots for the network's outdoors programming. "They pick a day every month and come out on the road and bring a film crew," Byrd says. "It takes us

about six hours, and we can pretty much get three or four weeks' worth [of promotions]. We got it down to where we can do it pretty fast."

According to Weigand, the label is involved in a joint promotion with TNN. Details will be announced April 20, and the promotion will continue through May 7.

To promote the record, Weigand says, the label has a database of 25,000 fan-club members who'll receive a letter from Byrd along with a \$2 coupon good for a discount on the album at Wal-Mart. According to Weigand, it's the first time Wal-Mart has let a label utilize such a coupon. On the album's May 12 street date, Byrd will perform live at a Wal-Mart in Houston and will sign autographs during an in-store appearance.

Byrd is managed by Joe Carter at Carter & Co. and is a writer with MCA Music Publishing Nashville.

ATLANTIC'S MONTGOMERY AIMS TO 'LEAVE MARK'

(Continued from page 9)

climbing Billboard's Hot Country Singles & Tracks chart and is No. 20 this issue.

"I really like John Michael. I'm a real fan of his," says "American Country Countdown" host Bob Kingsley. "Since 1992, he's been a consistent presence on the 'Countdown.' He's always good about interviews, and I like what he does with his time off the road, with his family, and what he does there. How many people still live in the same town where they grew up? And he gives so much back to the community."

In addition to Montgomery's sincere demeanor and charitable efforts on behalf of his Kentucky hometown, Kingsley also has high praise for Montgomery's ability to churn out the hits. "This single is excellent," he says. "I love the production. I love the lyric, and I particularly like John Michael's interpretation of it. I'm anxious to hear the whole album."

The songs on the album run the gamut, from the heartbreaking "Little Cowboy Cries," which chronicles how divorce affects a child, to "Cover You With Kisses," which Montgomery describes as a "laid-back tune made for radio." He says "I Never Stopped Lovin' You" gives a "cold chill like some of the songs Keith Whitley used

to sing."

Montgomery's personal favorite on the record, "Hold On To Me," is a powerful love ballad. He says "I Couldn't Dream" is his wife's favorite. Then there's "You're The Ticket," which he says "rocks."

"This album has some of the best vocal performances I've heard in a long time," says Atlantic Nashville president Rick Blackburn. "Here's a guy who has kind of reinvented himself in a short period of time. He's really at peace in his life professionally and personally."

Blackburn says Montgomery asked him to come to Lexington, Ky., to visit in 1996 and talked to him about slowing down and getting more balance in his life. With Blackburn's guidance, he made some changes, starting with a more manageable professional schedule that included taking time off the road. Now, Montgomery has quit smoking and drinking, is married, and has an 18-month-old daughter. "The headline here is balance," Blackburn says of the happier, more grounded Montgomery in 1998.

To let people know Montgomery is back and singing better than ever, Blackburn says, the label will utilize radio strongly.

"It will be more radio-intensive

from a marketing standpoint," says Blackburn of the label's plans. "When you do print or newspaper, you can't hear a thing. It's strictly an eyeball experience."

Blackburn says Atlantic plans to utilize outdoor advertising in promoting the album and also is in the midst of prepping launch events for the May 5 street date.

Managed by John Dorris and Estill Sowards of the Hallmark Direction Co., Montgomery is an ASCAP writer with his own publishing company, JMM Music. He's booked by Monterey Artists.

This spring and summer, Montgomery is doing 18 dates on the Chevy Truck George Strait Country Music Festival. "We're given a real good opportunity," Blackburn says. "The tour he's doing with George Strait and Tim McGraw is a big deal. There are 65,000-70,000 people turning out to see these shows. That's a hell of an opportunity being handed to us, and we'll market around that."

In addition to the Strait dates, Montgomery will be doing his own headlining dates this year, but he says he may take time off again next year. "I don't want to saturate the market," he says. "Plus I want to take time off to write songs and be home with my family."

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

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

- 47 **ALMOST OVER YOU** (Car Load Of Us, BMI/Ensign, BMI/Atlantic, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP) HL
- 68 **BACK IN THE SADDLE** (August Wind, BMI/Longitude, BMI/Great Broad, BMI/The Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM
- 67 **BACK ON THE FARM** (Sony/ATV Tree, BMI/Peanuts & Crackerjacks, BMI) HL/WBM
- 48 **BAD DAY TO LET YOU GO** (Seventh Son, ASCAP/Behind The Beat, ASCAP/Self Reliance, ASCAP/Little Big Town, BMI/American Made, BMI)
- 62 **BANG BANG BANG** (Al Andersons, BMI/Mighty Nice, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 57 **BROKEN ROAD** (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI) HL
- 53 **BUCKAROO** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI)
- 4 **BYE BYE** (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM
- 45 **CLOSER TO HEAVEN** (Careers-BMG, BMI) HL
- 38 **COME SOME RAINY DAY** (Red Brazos, BMI/Kidbilly, BMI/Salzilla, BMI/Millermoo, BMI/Wanted Woman, BMI) HL/WBM
- 29 **COMMITMENT** (Rick Hall, ASCAP/Monkies, SESAC/Rio Bravo, BMI) WBM
- 65 **CONNECTED AT THE HEART** (Acuff-Rose, BMI) WBM
- 22 **THE DAY THAT SHE LEFT TULSA (IN A CHEVY)** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
- 10 **DREAM WALKIN'** (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL
- 64 **FROM THIS MOMENT ON** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 19 **HOLES IN THE FLOOR OF HEAVEN** (Steve Wariner, BMI/Red Brazos, BMI/KidJule, BMI) WBM
- 46 **A HOUSE WITH NO CURTAINS** (WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP) HL/WBM
- 56 **I ALREADY DO** (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI) HL
- 15 **I CAN LOVE YOU BETTER** (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
- 36 **I DO (CHERISH YOU)** (Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP) WBM
- 3 **IF I NEVER STOP LOVING YOU** (Acuff-Rose, BMI) WBM
- 17 **I'M FROM THE COUNTRY** (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC)
- 40 **I MIGHT EVEN QUIT LOVIN' YOU** (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL
- 58 **I'M NOT THAT EASY TO FORGET** (Sony/ATV Tree, BMI/Chris Waters, BMI/Zomba, BMI/HopeChest, BMI/Bentley And Bentley, BMI)
- 42 **I SAW THE LIGHT** (Screen Gems-EMI, BMI/Earmark, BMI/Warner Chappell, BMI) HL/WBM
- 33 **IT WOULD BE YOU** (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP) WBM
- 30 **I WANNA FALL IN LOVE** (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM
- 13 **JUST BETWEEN YOU AND ME** (We've Got The Music,

- BMI/Songs Of PolyGram Int'l, BMI/Tazmaraz, BMI/For The Music, ASCAP/Polygram Int'l, ASCAP) HL
- 70 **JUST SOME LOVE** (EMI Tower Street, BMI/Pugwash, BMI/Balmur, BMI) HL
- 24 **JUST TO SEE YOU SMILE** (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
- 34 **LEAVING OCTOBER** (Emdar, ASCAP/Texas Wedge, ASCAP/Womacute Conceptions, ASCAP/Full Keel, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 14 **LITTLE RED RODEO** (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI) HL/WBM
- 12 **LOVELY WON'T LEAVE ME ALONE** (MKD, BMI/Ensign, BMI/Joe's Cafe, BMI) HL
- 51 **LOVE IS ALL THAT REALLY MATTERS** (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
- 27 **LOVE OF MY LIFE** (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
- 20 **LOVE WORKING ON YOU** (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Jelinda, BMI) HL/WBM
- 43 **A MAN HOLDIN' ON** (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
- 39 **MATCHES** (EMI April, ASCAP/Acuff-Rose, BMI) HL/WBM
- 75 **MY FIRST, LAST ONE AND ONLY** (EMI Blackwood, BMI/Jelinda, BMI/BMG, ASCAP/Sony/ATV Tree, BMI/Chris Waters, ASCAP) HL
- 5 **NOTHIN' BUT THE TAILLIGHTS** (Blackened, BMI/Steve Wariner, BMI) WBM
- 59 **NOW THAT I FOUND YOU** (WB, ASCAP/Lillywhilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP)
- 31 **ONE OF THESE DAYS** (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Rains, BMI) HL/WBM

- 63 **ONE SMALL MIRACLE** (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Steve Wariner, BMI) HL/WBM
- 11 **OUT OF MY BONES** (MCA, ASCAP/Gary Burr, ASCAP/Sharondipity, ASCAP/Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) HL/WBM
- 41 **PAPA BEAR** (Music Corp. Of America, BMI) HL
- 50 **PARTY ON** (K. T. Good, SESAC/WB, ASCAP/Hillbeans, ASCAP) WBM
- 1 **PERFECT LOVE** (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
- 35 **PUT YOUR HEART INTO IT** (Reynsong, BMI/Bayou Boy, BMI) HL
- 25 **ROUND ABOUT WAY** (Tom Collins, BMI/Still Working For The Man, BMI/O-Tex, BMI) HL/WBM
- 32 **SAY WHEN** (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 23 **SHE'S GONNA MAKE IT** (Careers-BMG, BMI/A Hard Day's Write, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/WBM
- 26 **SHE'S GOT THAT LOOK IN HER EYES** (Maypop, BMI) WBM
- 52 **THE SHOES YOU'RE WEARING** (Blackened, BMI)
- 71 **SMALL TALK** (Travelin' Zoo, ASCAP/Beginner, ASCAP)
- 72 **SOMEBODY TO LOVE** (Lil' Isabelle, ASCAP/Lazy Kato, BMI/Patrick Joseph, BMI)
- 54 **TEXAS SIZE HEARTACHE** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP)
- 60 **THAT'S WHERE YOU'RE WRONG** (Pugwash, BMI/Balmur, BMI/Honest To Goodness, BMI) HL
- 37 **THAT'S WHY I'M HERE** (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
- 2 **THEN WHAT?** (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM

- 66 **THERE'S YOUR TROUBLE** (Tom Collins, BMI/Magnasong, BMI)
- 7 **THIS KISS** (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
- 55 **TO BE WITH YOU** (EMI Blackwood, BMI/Rumbalo, BMI/Sony/ATV Tree, BMI/Raul Malo, BMI/Taylor Rose, BMI) HL
- 18 **TO HAVE YOU BACK AGAIN** (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP) WBM
- 16 **TOO GOOD TO BE TRUE** (Warner-Tamerlane, BMI) WBM
- 8 **TWO PINA COLADAS** (Foreshead, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP)
- 9 **VALENTINE** (Brickman Arrangement, SESAC/Swimmer, SESAC/EMI April, ASCAP/Doxie, ASCAP) HL/WBM
- 61 **WHAT IF I'M RIGHT** (EMI Blackwood, BMI/Dos Vacas, BMI) HL
- 28 **WHAT IF I SAID** (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
- 73 **WHAT IF (Realsongs, ASCAP) WBM**
- 79 **WHEN THE WRONG ONE LOVES YOU RIGHT** (EMI Blackwood, BMI/Songs Island, BMI)
- 49 **A WOMAN'S TEARS** (Rocking K, ASCAP/Warner Chappell, ASCAP/Logrhythm, BMI) WBM
- 44 **WOMAN TO WOMAN** (Sony/ATV Cross Keys, ASCAP/King Coal, ASCAP/Our Songsmith, ASCAP/Warner-Tamerlane, BMI) HL/WBM
- 74 **WONDERFUL TONIGHT** (Eric Palmer Clapton, BMI/Unichappell, BMI) HL
- 21 **YOU'LL NEVER KNOW** (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP) HL
- 6 **YOU'RE STILL THE ONE** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM

Billboard TOP COUNTRY ALBUMS

APRIL 11, 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	2	2	21	SHANIA TWAIN ▲ ³ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
2	1	1	18	GARTH BROOKS ▲ ⁵ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
3	3	3	29	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
★ ★ ★ GREATEST GAINER ★ ★ ★						
4	7	7	31	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
5	6	6	43	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
6	8	—	2	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
7	5	5	31	MARTINA MCBRIDE ● RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
8	4	4	28	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
9	9	8	21	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
10	12	11	51	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
11	11	10	9	DIXIE CHICKS MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	10
12	10	9	3	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
13	14	14	49	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
14	13	12	35	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
15	15	13	90	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	1
16	17	17	82	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
17	16	15	31	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
18	19	20	41	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
19	18	16	24	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
20	20	28	23	WYONNNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
21	21	19	74	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
22	22	21	6	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
23	23	25	27	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
24	29	27	37	MICHAEL PETERSON REPRIS 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
25	28	24	6	SOUNDTRACK RISING TIDE 53058 (10.98/16.98)	THE APOSTLE	21
26	26	29	21	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
27	31	32	40	TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
28	24	22	23	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
29	27	23	9	WADE HAYES COLUMBIA 68037/SONY (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	9
30	34	36	37	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
31	25	18	5	DARYLE SINGLETARY GIANT 24696/WARNER BROS. (10.98/16.98) HS	AIN'T IT THE TRUTH	18
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
32	NEW ►	1	1	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	32
33	30	26	17	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98) HS	BACK TO YOU	24
34	32	31	59	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
35	35	34	23	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	34
36	33	30	27	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7

○ 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	36	35	92	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
38	38	37	26	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
39	37	33	46	LEE ANN WOMACK ● OECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
40	40	42	47	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	40
41	43	43	42	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
42	41	40	79	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
43	42	44	37	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
44	39	38	10	MILA MASON ATLANTIC 83059/AG (10.98/16.98) HS	THE STRONG ONE	38
45	47	41	25	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
46	44	45	43	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	44
47	NEW ►	1	1	JOHN DENVER RCA 67604 (11.98/16.98)	GREATEST COUNTRY HITS	47
48	50	51	36	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
49	48	46	43	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
50	49	47	22	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
51	45	53	3	ANNE MURRAY EMI-CAPITOL 59604 (10.98/16.98)	AN INTIMATE EVENING WITH ANNE MURRAY...LIVE	45
★ ★ ★ PACESETTER ★ ★ ★						
52	56	59	84	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	47
53	46	39	19	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
54	51	48	14	MATRACA BERG RISING TIDE 53047 (10.98/16.98)	SUNDAY MORNING TO SATURDAY NIGHT	48
55	52	49	29	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
56	53	50	34	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
57	57	57	50	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
58	54	52	11	RHETT AKINS OECCA 70001/MCA NASHVILLE (10.98/16.98) HS	WHAT LIVIN'S ALL ABOUT	33
59	55	55	100	MINDY MCCREADY ▲ BNA 66806/RLG (9.98/15.98) HS	TEN THOUSAND ANGELS	5
60	60	66	51	WYONNNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
61	58	56	25	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
62	61	60	63	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
63	63	61	73	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
64	62	58	76	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
65	66	62	41	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
66	59	54	53	ALISON KRAUSS & UNION STATION ● ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
67	65	65	51	ALABAMA ● RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BCULEVARD	5
68	RE-ENTRY	6	6	VARIOUS ARTISTS MAOACY 1326 (15.98 CO)	BEST OF COUNTRY	45
69	69	71	6	THE LYNNS REPRIS 46754/WARNER BROS. (10.98/16.98)	THE LYNNS	66
70	64	64	19	RICKY SKAGGS ROUNDER 0801 (9.98/14.98)	BLUEGRASS RULES!	45
71	68	70	101	GEORGE STRAIT ▲ ² MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
72	NEW ►	1	1	KEITH WHITLEY RCA 66850/RLG (4.98/9.98)	SUPER HITS	72
73	67	67	17	SONS OF THE DESERT EPIC 67619/SONY (7.98 EQ/11.98) HS	WHATEVER COMES FIRST	38
74	70	72	102	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
75	RE-ENTRY	15	15	ROY ORBISON VIRGIN 42350 (10.98/16.98)	THE VERY BEST OF ROY ORBISON	29

Billboard Top Country Catalog Albums

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

APRIL 11, 1998

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	127
2	2	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	164
3	3	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	365
4	7	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	190
5	8	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	575
6	4	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	200
7	11	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	30
8	6	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	210
9	12	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	171
10	5	THE CHARLIE DANIELS BAND ▲ ¹ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	433
11	10	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	288
12	9	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	365
13	13	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	128

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	19	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	358
15	14	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	122
16	17	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	526
17	20	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	604
18	18	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	195
19	16	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 80857/EMI-CAPITOL (10.98/16.98)	IN PIECES	146
20	15	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	213
21	—	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	53
22	—	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	31
23	21	JOHN DENVER ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	24
24	—	ALABAMA ▲ ² RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	170
25	25	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	179

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 or present Heatseeker title. © 1998, Billboard/BPI Communications and SoundScan, Inc.



by Lisa Collins

LOOK OUT: Keep your eyes open for **Vanessa Bell Armstrong**. The April 28 release of "Desire Of My Heart: Live In Detroit," recorded at **Marvin Winans'** Perfecting Church last year, marks more than 10 albums in her distinguished discography. Featuring a duet with her father on the cut "Labor In Vain"—which was also penned by her dad—and vocals from sisters **Charlene** and **Margaret**, this Verity album is a family affair. Even her good friend **John P. Kee** got in on the act, contributing a tune titled "Oil Of God."

But scratch the sentimentalism. Verity is hitting hard at retail with the record, a featured title in its spring/summer retail campaign. Armstrong is making key dates on the women's conference circuit as well. The momentum is expected to intensify with the June 2 release of a companion longform concert video. Additionally, a special holiday promotion will have the singer calling in Mother's Day greetings to gospel stations throughout the nation as listeners vie for her catalog package.

Verity's promotional staff will be doing double duty on April 28. Besides Armstrong's album, also set for release that day is "Pages Of Life" from **Fred Hammond & Radical For Christ**. With this project, the group becomes the first gospel act to release a double album.

"Pages Of Life" consists of two separate CDs subtitled "Chapter One" and "Chapter Two." The first disc includes 16 all-new studio tracks, while "Chapter Two" features

nine favorite songs recorded live in Hammond's hometown, Detroit. Those tracks include "No Weapon" and "When The Spirit Of The Lord," which were also included on his recently released full-length concert video, "Live."

Hammond describes the project as a continuation of his highly acclaimed release "The Spirit Of David." "The Lord," he says, "has given me a heart for the believer, and these songs continue to move in that flow."

A 30-day countdown to the album's street date kicked off at gospel radio late last month. On April 26—unofficially declared "Fred Hammond Day"—gospel stations across the country will feature selections from the latest release. Also set for April 26 is a 30-minute BET special featuring Hammond on the network's "Video Gospel" series.

GIVING PROPS: **V. Michael McKay** was honored for his contributions to gospel during a special ceremony at Holman Methodist Church in Los Angeles. Among those turning out to pay homage to the writer of such hits as "The Potter's House" and "Through The Storm" were **Calvin Bernard Rhone**, **Edna Tatum**, **Margaret Douroux**, and **Kirk Franklin**, who only the day before had taped the pilot for his much-talked-about sitcom, "The Kirk Franklin Show." No word yet on whether or not the half-hour show—which also features **Jenifer Lewis**, **Salli Richardson**, and **Vanessa Bell-Calloway**—will make ABC's fall lineup. However, the release of the forthcoming album from Franklin and his group, **the Family**, has been moved from spring to late summer to coincide more closely with the show's probable debut.

FINALLY: On April 3, Atlanta's New Birth Missionary Baptist Church is set to be the site of a live concert recording of "Hymn & i," the follow-up recording to **Angella Christie's** much-talked about debut. The live album is set for release this summer.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by	
			ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★	
1	NEW		CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
2	1	45	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
3	2	9	VARIOUS ARTISTS VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
4	3	21	KAREN CLARK-SHEARD ISLAND 524397 [HS]	FINALLY KAREN
5	5	23	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY [HS]	STRENGTH
6	4	22	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
7	6	70	SOUNDTRACK ▲ ² ARISTA 18951	THE PREACHER'S WIFE
8	7	74	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
9	9	40	VICKIE WINANS CGI 161279	LIVE IN DETROIT
10	8	11	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR NEW LIFE 43024 [HS]	LIVE IN OAKLAND — HOME AGAIN
11	12	37	THE CANTON SPIRITUALS VERITY 43021 [HS]	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
12	10	5	O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46845	REFLECTIONS
13	15	56	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
14	13	96	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 [HS]	THE SPIRIT OF DAVID
15	11	46	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 [HS]	LIVE IN LONDON AT WEMBLEY
16	17	48	SHIRLEY CAESAR WORD 68003/EPIC [HS]	A MIRACLE IN HARLEM
17	16	5	COLORADO MASS CHOIR FEATURING JOE PACE VERITY 43111	SO GOOD!
18	22	54	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
19	18	26	ANGIE AND DEBBIE ATF 9760/DIAMANTE	BOLD
20	19	5	BEVERLY CRAWFORD WARNER ALLIANCE 46580	NOW THAT I'M HERE
21	21	46	VIRTUE VERITY 43020	VIRTUE
22	23	74	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
23	28	100	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
24	14	3	DENIECE WILLIAMS HARMONY 1655	THIS IS MY SONG
25	25	45	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
26	27	101	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
27	26	46	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
28	30	90	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
29	29	59	CARLTON PEARSON WARNER ALLIANCE 46354 [HS]	LIVE AT AZUSA 2 PRECIOUS MEMORIES
30	24	41	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
31	31	59	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
32	40	2	PATRICK LOVE & THE A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 20950	THE VISION
33	20	25	THE MOTOR CITY MASS CHOIR INTEGRITY/WORD 68144/EPIC	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
34	35	60	WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
35	33	38	DOTTIE PEOPLES ATLANTA INT'L 10233	TESTIFY
36	34	28	THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS ALEHO INT'L MUSIC 20155/STARSONG	SO YOU WOULD KNOW
37	32	24	WILLIAM BECTON & FRIENDS CGI 161318	HEART OF A LOVE SONG
38	37	31	VARIOUS ARTISTS PLATINUM/LIGHT 161304/CGI	GOSPEL'S GREATEST HITS VOLUME III
39	36	74	ANOINTED WORD 67804/EPIC [HS]	UNDER THE INFLUENCE
40	39	12	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10239	GOD'S PROMISE

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

He's Here!

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HIGHER GROUND



by Deborah Evans Price

WARNER ALLIANCE CONTINUES SLIPPING AWAY: In the wake of the restructuring at Warner Bros. (Billboard, April 4), there have been more layoffs at Warner Alliance, the company's Christian music label. **Chris Hauser**, VP of promotion and marketing who has spent more than seven years with the label, was let go, as was **Sandy Lee**, assistant to Warner Alliance president **Neal Joseph**. "I was getting close to a contract settlement with the company anyway... because as you can see, the Christian music side of it, the [contemporary Christian music] side of the company, is pretty much coming to a close, as **Caedmon's Call** and **Wayne Watson** go away," Hauser told Higher Ground, referring to Caedmon's Call recently signing with Essential and Watson returning to Word. "[The company is] still interested in working on the gospel side."

Hauser adds that Warner Bros. is providing him with an office for the next three months with unlimited fax, phone, and computer usage. He can be reached at 615-221-2428 or, via E-mail, at Hauser4@aol.com. "There are so many opportunities I'm really, really excited about," he says. "Nothing is in stone. I still definitely want to be in the music industry, and I have a real leaning towards worship, towards **Delirious**, **Matt Redman**, **Kevin Prosch**, and **Vertical Music**, and a lot of things that have really captured me musically and yet spiritually at the same time in the last couple of years. I'm really hoping I can be more involved in some of those aspects of the music industry."

No matter where he surfaces in the next few months, Hauser will do fine. Anyone who has ever encountered his boundless energy and cheery enthusiasm knows the assets he brings to any project. Here's wishing him lots of blessings in the future.

ZOMBA HAPPENINGS: As mentioned in the previous item, **Caedmon's Call** has signed with Essential, a division of the Zomba-owned Provident Music Group. Plans call for the group to release a new studio album, which will be simultaneously released on Zomba-owned sister label **Silverstone Records** in late '98. The band's current self-titled release will remain available through the Warner catalog.

In other news from the Zomba front, Provident Music Group chairman/CEO **Jim Van Hook** has extended his contract with Zomba, signing a multiple-year agreement to extend his leadership role with the company. In a prepared statement, Zomba chairman/CEO **Clive Calder** said when his company purchased **Brentwood Music Inc.** four years ago, "we obviously knew that **Jim Van Hook**, as the founder and owner of **Brentwood**, was a successful entrepreneur.



CALDER AND VAN HOOK

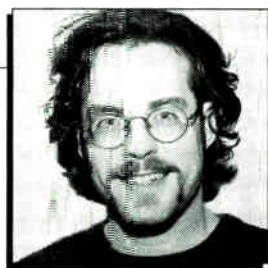
What we didn't know and have to our delight found out over the past four years in working with him is what an outstanding leader, motivator, and operator he is."

UNITED STATIONS GETS IN THE SPIRIT: United Stations Radio Networks has announced it is launching a new contemporary Christian radio show, "The Sunday Spirit." United Stations will manage and oversee the production, affiliate relations, distribution, and advertising sales for the weekend program, while **Right Turn Radio's Terry Wright** will serve as executive producer. (United Stations purchased Wright's independent production company last summer.) **KHKS-FM Dallas** air personality **Hollywood Henderson** will host the show, which begins airing this month.

NEWS NOTES: I love springtime, and one of the many reasons is the return of "Sam's Place," **Gary Chapman's** radio series from the **Ryman Auditorium**. The series kicks off Sunday (5) with **John Berry**, **Larry Carlton**, and **Jonathan Pierce**. In the past, the series has had a six-week run in the spring, been on hiatus during the summer, and

(Continued on page 93)

Classical KEEPING SCORE



by Bradley Bamberger

BEHIND THE SCENES: While record producers in pop music often take on exalted status, those behind the board in classical music and even jazz tend to be unsung. But some of the greatest record makers ever have been in classical and jazz, from **Walter Legge** and **Wolf Erichson** to **Teo Macero** and **Bob Thiele**. Uniquely, the talents of this year's Grammy winner for top producer, **Steven Epstein**, grace signal albums of both a classical and jazz persuasion. On the staff of **Sony Classical** (and its predecessor, **CBS Masterworks**) for 25 years, Epstein has helped shepherd statements by the likes of cellist **Yo-Yo Ma** and violinist **Midori**, as well as those of polyglot trumpeter/composer/bandleader **Wynton Marsalis**.



EPSTEIN

Epstein knew he wanted to produce records before he knew how to drive. While still in high school in Queens, N.Y., Epstein buttonholed **CBS Masterworks** music director **Thomas Frost**; equipped with his sage advice, Epstein went on to earn a degree in music education from **Hofstra University** (and spend hours at the school's radio station and electronic music studio). After graduation, Epstein went

right to work for **Frost** and his co-director **Tom Shepard** as a music editor, learning his trade from producer **Andy Kazdin** and going on to produce more than 200 recordings on his own. Now the senior producer at **Sony Classical**, Epstein has helmed 17 Grammy-winning recordings during his tenure, in addition to garnering classical producer of the year honors this year and in 1995 and 1984.

To help make great records, a producer has to "see the forest and the trees," Epstein says, stressing his debt to retired engineering partners **Bud Graham** and **Tim Geelan**, along with the new generation at **Sony Music Studios**. Epstein takes responsibility for the sonic detail of the recording as well as its musical gestalt; he keeps an eye on the score in an orchestral session to see if someone in the string section misses a note, and he employs his intuition and taste to help choose solo takes on a **Marsalis** date. His technical prowess helps enable the artistic impulse of any recording session, yet Epstein insists, "Making wonderful records shouldn't be hard when you're working with the artists that I've been lucky enough to have worked with. I idolized **Isaac Stern** as a kid, and to have made records with him is an honor. And I learned jazz from **Wynton Marsalis**. Could you ask for a better teacher?"

The highlights of Epstein's discography include sterling **Mozart**, **Schubert**, and **Brahms** chamber music with **Stern**, **Ma**, **Jaime Laredo**, and **Emanuel Ax**. There's also **Ma's** new set of **Bach** solo suites and his recent Grammy album of the year, "Premieres" (concertos by **Christopher Rouse**, **Richard Danielpour**, and **Leon Kirchner**). Epstein's résumé also boasts **Midori's** vibrant reading of **Bartók's** concertos with **Zubin Mehta** and the **Berlin Philharmonic**; the definitive pairing of the **Sibelius** and **Nielsen** concertos by violinist **Cho-Liang**

(Continued on page 64)

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan				
★ ★ NO. 1 ★ ★				
1	1	29	LEANN RIMES ▲ ⁴ CURB 77885/WCD 29 weeks at No. 1	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
2	2	6	MICHAEL CRAWFORD ATLANTIC 83076/WCD	ON EAGLE'S WINGS
3	3	2	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
4	4	21	VARIOUS ARTISTS ● SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
5	6	6	SOUNDTRACK SPARROW 53059/RISING TIDE	THE APOSTLE
6	5	9	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
7	7	4	CRYSTAL LEWIS MYRRH 5041/WORD HS	GOLD
8	NEW		TWILA PARIS SPARROW 1627/CHORDANT	PERENNIAL — SONGS FOR THE SEASON OF LIFE
9	NEW		BIG TENT REVIVAL ARDENT/FOREFRONT 5186/CHORDANT HS	AMPLIFIER
10	10	29	AMY GRANT ● MYRRH 7008/WORD	BEHIND THE EYES
11	9	13	AVALON SPARROW 1639/CHORDANT HS	A MAZE OF GRACE
12	8	28	JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
13	11	23	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
14	12	92	BOB CARLISLE ▲ ² DIADEM 1139/PROVIDENT HS	SHADES OF GRACE
15	13	22	BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
16	14	4	THE INSYDERZ SQUINT 7035/WORD HS	THE INSYDERZ PRESENT SKALLELUIA!
17	15	4	WAYNE WATSON WORD 9972 HS	THE WAY HOME
18	21	7	BILL & GLORIA GAITHER SPRING HOUSE 0801/CHORDANT	DOWN BY THE TABERNACLE
19	17	81	POINT OF GRACE ● WORD 9694	LIFE LOVE & OTHER MYSTERIES
20	24	22	VARIOUS ARTISTS FOREFRONT 5183/CHORDANT	WWJD
21	19	5	MICHELLE TUMES SPARROW 1546/CHORDANT	LISTEN
22	26	19	AUDIO ADRENALINE FOREFRONT 5182/CHORDANT	SOME KIND OF ZOMBIE
23	16	5	THE BROOKLYN TABERNACLE SINGERS WARNER ALLIANCE 46751/WCD HS	SONGS FROM THE ALTAR
24	22	59	RICH MULLINS REUNION 0116/PROVIDENT HS	SONGS
25	NEW		VARIOUS ARTISTS SPRING HOUSE 0802/CHORDANT	BECAUSE HE LIVES/THE BEST—LOVED SONGS OF BILL & GLORIA GAITHER
26	23	57	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD HS	DONNIE MCCLURKIN
27	18	4	CINDY MORGAN WORD 9962 HS	THE LOVING KIND
28	31	43	THE SUPERTONES BEC 7401/CHORDANT HS	SUPERTONES STRIKE BACK
29	20	5	DELIRIOUS SPARROW 1622/CHORDANT	CUTTING EDGE
30	30	76	CRYSTAL LEWIS MYRRH 5039/WORD HS	BEAUTY FOR ASHES
31	27	31	DC TALK FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
32	35	29	THE GAITHER VOCAL BAND SPRING HILL 5407/CHORDANT	LOVIN' GOD & LOVIN' EACH OTHER
33	29	13	JENNIFER KNAPP GOTE 3832/WORD HS	KANSAS
34	28	7	SIERRA STAR SONG 0166/CHORDANT	STORY OF LIFE
35	32	25	VARIOUS ARTISTS SPARROW 1583	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL
36	25	3	MAIRE BRENNAN WORD 9965	PERFECT TIME
37	33	3	LARNELLE HARRIS BRENTWOOD 50030/PROVIDENT	FIRST LOVE
38	34	11	STEVE GREEN SPARROW 1638/CHORDANT HS	THE FAITHFUL
39	NEW		ELI FOREFRONT 5187/CHORDANT	THINGS I PRAYED FOR
40	NEW		VINEYARD VINEYARD 9265/CHORDANT	MORE LOVE, MORE POWER

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HAYDEN

(Continued from page 18)

will be joined by two former members of the band he started in high school and a former member of Canadian act **Change Of Heart**.

Hayden, who is managed by Toronto-based **Pandyamonium**, will tour the U.S. after playing Canada following the album's release.

It may be a chance for **Outpost** to regain some of the footing it lost when the artist cut short his first U.S. tour.

"You have to remember that he had already toured with those songs for 18 months in Canada, and he was a little

burnt out," says Williams. "This is a fresh start for everyone concerned, and there's more of a commitment to a longer touring stretch. We feel that it's really important that he is out there playing for people. His music is very subtle."

In Canada, "The Closer I Get" will be released May 5 on Hayden's **Hardwood Records**. Formerly distributed in Canada through indie **Sonic Unyon**, **Hardwood** has struck a deal with **Universal Music Canada**, which will handle marketing and distribution for the set.

GMA Honors A Dozen Acts At Hall Of Fame's First Banquet

BY DEBORAH EVANS PRICE

NASHVILLE—The Gospel Music Assn. (GMA) kicked off Gospel Music Month on the evening of Thursday (2) with its first-ever Hall of Fame induction banquet, which honored groups and individuals for their contributions to gospel music. Hosted by Mark Lowry and Bill Gaither, the event took place at the Lowes Vanderbilt Plaza Hotel.

Ten groups were inducted into the Hall of Fame: the Blackwood Brothers, the Chuck Wagon Gang, Andraé Crouch & the Disciples, the Happy Goodman Family, the Imperials, the Jordanaires, the LeFevres, the Speer Family, Hovie Lister & the Statesmen, and J.D. Sumner & the Stamps.

This year was the first time in the Hall of Fame's 27-year history that groups were inducted into the Hall of Fame. "I really don't know why we haven't inducted groups before," says GMA president Frank Breeden. "It may be that hindsight is 20/20, but certainly looking back on our long tradition of gospel music and the important place that groups have had in that legacy of building our music form as it is today, there's no question in our minds that this is the right thing to do."

"This has turned into a major event its first year," Breeden continues. "It's had total support from all facets of our industry. So it's a validation that this is the right thing to do and the right time to do it."

In addition to the groups honored, two individuals were inducted into the Hall of Fame. Grammy winner Crouch was honored in the performer category. Currently pastoring a church in Southern California, Crouch is one of the gospel genre's most recognized hit-makers. Known for such signature songs as "The Blood Will Never Lose Its Power," Crouch has written countless hits that have been translated into 21 different languages.

The Rev. Jacob Bazzell Mull, a gospel radio personality, was inducted into the Hall of Fame in the nonperforming category. The 83-year-old Mull still hosts two daily radio programs and a weekly east Tennessee TV show.

The Hall of Fame's operations have undergone a few changes since becoming part of the GMA. "We did not own the Gospel Music Hall of Fame up until about a couple of years ago," Breeden says. "It was a separate organization that did work very closely with us. We housed its archives and its photo gallery, and it was a repository for memorabilia and artifacts, but it was still a separate organization. So in our strategic-planning efforts a few years ago, we felt we could certainly do more for this organization if we could bring it under one umbrella and devote some of our infrastructure assets to running its program. This is the evidence of that at work."

According to Breeden, the GMA is also working toward building a permanent residence for the Hall of Fame. Proceeds from the induction banquet and from a commemorative album honoring the 10 inducted groups will benefit the hall. The CD will include two songs from each group and is being produced by Spring Hill Music Group.



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TOP WORLD MUSIC ALBUMS™

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			★ ★ NO. 1 ★ ★	
1	1	26	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENNITT 22 weeks at No. 1
2	2	27	ROMANZA ● PHILIPS 539207 HS	ANDREA BOCELLI
3	5	28	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
4	3	5	DEEP FOREST III — COMPARSA 550 MUSIC 68726	DEEP FOREST
5	4	41	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
6	8	4	LANDMARKS ATLANTIC 83083	CLANNAD
7	9	3	LEAHY NARADA 42955/VIRGIN HS	LEAHY
8	7	19	CELTIC MOODS VIRGIN 44951	VARIOUS ARTISTS
9	6	11	LONG JOURNEY HOME UNISPHERE 68963/RCA VICTOR	VARIOUS ARTISTS
10	10	56	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 HS	RONAN HARDIMAN
11	13	3	SENSUAL SENSUAL ATLANTIC 83080	B-TRIBE
12	RE-ENTRY		MAMALOSHEN NONESUCH 79459	MANDY PATINKIN
13	RE-ENTRY		COMPAS NONESUCH/ATLANTIC 79466/AG	GIPSY KINGS
14	11	34	CELTIC PRIDE RETRO 0090 HS	COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND
15	RE-ENTRY		INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	2	25	TROUBLE IS... REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND 5 weeks at No. 1
2	1	8	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
3	3	21	DEUCES WILD ● MCA 11711	B.B. KING
4	4	61	LIE TO ME ▲ A&M 540640 HS	JONNY LANG
5	5	25	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON
6	6	35	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
7	10	21	CONTAGIOUS MISS BUTCH 4005/MARDI GRAS	PEGGY SCOTT-ADAMS
8	7	3	LIVE IN NYC '97 POINTBLANK 45527/VIRGIN	JOHNNY WINTER
9	9	88	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
10	8	4	LIVE ON BEALE STREET MALACO 7489	BOBBY "BLUE" BLAND
11	NEW		JUST WON'T BURN TONE-COOL 1164/ROUNDER	SUSAN TEDESCHI
12	NEW		THE AUTHORIZED BOOTLEG BLUE THUMB 7013/GRP	ROBBEN FORD & THE BLUE LINE
13	11	93	JUST LIKE YOU OKEH 67316/EPIC HS	KEB' MO'
14	14	14	PLEASING YOU MALACO 7487	TYRONE DAVIS
15	13	61	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS HS	PEGGY SCOTT-ADAMS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	15	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP HS	BEENIE MAN 7 weeks at No. 1
2	2	14	MAVERICK A STRIKE 550 MUSIC 68506/EPIC HS	FINLEY QUAYE
3	3	18	INNA HEIGHTS GERMAIN 2068*/VP HS	BUJU BANTON
4	4	20	STRICTLY THE BEST 19 VP 1519	VARIOUS ARTISTS
5	6	15	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
6	5	45	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
7	8	2	THE COMPLETE WAILERS 1967-1972 PART I JAD 1002/KOCH	BOB MARLEY
8	7	10	RIGHT ON TIME HELLCAT 80406*/EPITAPH HS	HEPCAT
9	11	31	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
10	10	20	STRICTLY THE BEST 20 VP 1520	VARIOUS ARTISTS
11	12	25	THINK LIKE A GIRL WORK 67959/EPIC	DIANA KING
12	NEW		FRIENDS ELEKTRA 62164/EEG	SLY & ROBBIE
13	9	42	YARDCORE DELICIOUS VINYL 5018*/RED ANT HS	BORN JAMERICANS
14	14	27	DREAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB AXIOM 524419*/ISLAND	BOB MARLEY
15	13	32	FALLEN IS BABYLON ELEKTRA 62032/EEG	ZIGGY MARLEY & THE MELODY MAKERS

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

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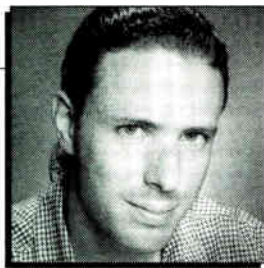


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Jazz
**BLUE
NOTES**



by Steve Graybow

A LEADER DEBUTS: We live in an era where everything is expected to move quickly. Taking your time to do something has become a lost art. Music is not exempt from this accelerated time line, as players often seem to be thrust into the limelight early on in their careers, perhaps after less seasoning and experience than they might have received, say, 20 or 30 years ago.

In this light, it is refreshing to consider the case of tenor sax player **Mark Turner**. At age 32, after amassing a solid résumé as a sideman, Turner has made a debut solo album for Warner Bros., his first as a leader. Turner's is a familiar face in many of New York's jazz clubs. Born in Ohio and raised in California, he came to the Big Apple to place himself in as many different playing situations as possible. "I've played in bands that did only standards, or only 1960s Coltrane-type stuff... I'd put myself into a situation that was very free, or by contrast, very structured," he says. "Sometimes, it would be a situation that



TURNER

would be very uncomfortable for me, musically. Even though I didn't think I could pull it off, I'd find a way to make it work."

Turner's desire to play with other tenor saxophonists is also refreshing. His first release for Warner Bros. was "The Two Tenors," a collaboration with **James Moody** (Turner also appears on the ensemble set "A Warner Bros. Jazz Christmas Party"), and **Joshua Redman** is prominently featured playing tenor on four tracks on Turner's new album. "I like to interact with another similar voice," Turner says of his collaborations. "It adds more energy, more elements." And, he adds slyly, "a little sparring doesn't hurt."

Turner's self-titled album features only one original composition, "Mr. Brown." The rest of the album consists of compositions by a number of Turner's biggest influ-

ences, including **Ornette Coleman**, **Lennie Tristano**, and **John Coltrane**, reflecting the straight-ahead side of Turner's playing.

Turner describes the venerable New York jazz scene as being "vibrant, definitely vibrant. It's easy to find a lot of diverse playing experiences in New York. It's not difficult to get in with the other musicians and start playing; it just takes persistence." Turner notes, however, that there are probably more players than actual gigs. "Most people seem to get together in band situations and do short tours or engagements," he says. "In this way, people are constantly playing."

Turner starts a weeklong engagement at Sweet Basil Tuesday (7). He anticipates recording his second album as a leader within the next few months; it will feature mostly original compositions. A release date is planned for this fall.

SING IT: The jazz vocal tradition is explored on "The Jazz Singers," a five-CD boxed set to be released May 19 by the Smithsonian Collections of Recordings. Consisting of more than 100 tracks and spanning the past 80 years, the set presents vocal selections from artists such as **Armstrong**, **Holiday**, and **Sinatra** early in their careers, as well as later in their lives, detailing the maturation of their voices and how they technically (and masterfully) worked with the physical changes that life imposed on their vocal chops. The set also includes interpretations of the same song by different artists of different eras, allowing the listener to draw side-by-side comparisons.

"Jazz vocalists tend to be somewhat overlooked throughout history," says **Robert O'Meally**, Zora Neale Hurston professor of American studies at Columbia University, who compiled much of the music on "The Jazz Singers" and wrote the accompanying booklet. "In the beginning, vocalists offered a sort of refrain within the music. Early female vocalists were often called canaries, or songbirds; they gave a little wiggle or thrill and then went offstage so that the musicians could play. Inch by inch, we see the transition from a band featuring the solo voice to the solo voice being featured."

To demonstrate the richness and diversity of jazz singing, O'Meally has included tracks by jazz-inspired vocalists such as **Al Green** and **Mahalia Jackson**. "The jazz vocal tradition is not a museum piece to be put on display," says O'Meally. "It is alive and inherited by contemporary vocalists spanning numerous genres. It is an important component of American artistic expression."

SOUL ASYLUM

(Continued from page 14)

like, 'I want to see you through this record,' and we wanted him to play on this record, because we'd been rehearsing that stuff for 10 months. So he did it in a real great way."

Murphy expresses satisfaction with the finished album and talks somewhat wearily about the recent flak the group has taken from some old fans.

"Our intention has always been the same—we like to go out and play," he says. "You gotta do what you gotta do to go out and play. It's not like when 'Grave Dancers' came out we all started wearing gold lamé suits and spray-painting our heads. The only thing that changed is that more people came, and more younger people came. And that really turns off your fans from the '80s, 'cause there's 14-year-old girls there. But that's the one thing you can't control, and you don't want to control... You can't be an elitist prick about the whole thing."

Right now, Soul Asylum's primary concern is finding a new drummer. For recent live industry showcases, the band employed **Charlie Quintana**, whose résumé includes stints in the Los Angeles bands the Plugz, the Cruzados, and the Havalinas and tour work with **Bob Dylan** and **Joan Osborne**.

Asked if Quintana will become a permanent addition, Murphy says, "It's kinda too early to tell, because we just did a couple of shows. But as a person I love him, and as a player I love him. We've just gotta make sure it's gonna work for both of our schedules."

Columbia is kicking off "Candy" with "I Will Still Be Laughing," a rocker written by **Pirner** and published by **WB Music Corp./Made to Be Broken Music**, administered by **WB Music Corp.** (ASCAP). According to **Corson**, the track will be serviced to rock, alternative, and triple-A stations on April 13. (The entire album will be serviced to college radio a few weeks before the release date.) A video has been shot by

director **Mark Neale**.

Columbia has prepared an eight-track "Candy Sampler" featuring three cuts from the new album and five previously released tracks. **Corson** says the label will use the sampler to set up the album for retail and radio giveaways, in-store play, **World Wide Web** contests, and other promotions.

He notes that another special piece is keyed to retail. "We're doing a promotion with 200 of the country's top independent retail stores where we'll be giving away a special three-track Soul Asylum CD single to their customers," he says. "It's a limited edition featuring some unreleased material. It can only be had by fans entering the Sony independent retail Web site [www.the-ird.com]. They pull down the coupon, and they can go in and redeem it at these stores."

On April 14, after **Murphy** and **Pirner** return from a promotional tour of Europe, the band will mount a satellite interview beamed to some 20 major markets from Sony Studios in New York. **Corson** says, "Touring-wise, they're going to start with some radio festivals, kicking off in Charlotte, N.C., on May 2." Station stops will include **KROQ** Los Angeles, **WBCN** Boston, **WHFS** Washington, D.C., and **KEDG** (the Edge) Dallas.

The band—which is booked by **Monterey Peninsula Artists**—will launch a headline tour of large clubs in June and is seeking a slot on one of the larger summer tours, says **Corson**.

Lew Garnett, VP of purchasing at 455-store **Camelot Music** in North Canton, Ohio, says the band has a solid track record at the chain. "The first [Columbia] album was sensational, and I think the band's still viable," **Garrett** continues. "We've got a pretty good opportunity with [the new album]."

Soul Asylum is managed by **Jeff Kramer** and **Chris Scott** of **OK Management** in Los Angeles.

KEEPING SCORE

(Continued from page 62)

Lin under **Esa-Pekka Salonen**; laudable **Sibelius** and **Mahler** by **Loren Maazel** with the **Pittsburgh Symphony** and the **Vienna Philharmonic**; and a treasurable **Bartók** sonata for two pianos and percussion featuring **Murray Perahia** and reluctant pianist **Sir Georg Solti**. That's not to mention some dozen discs with the **Juilliard Quartet**, old-school **Bach** with pianist **Rosalyn Tureck**, and improvisatory Mozart with jazzers **Chick Corea** and **Bobby McFerrin**.

Epstein started working with **Marsalis** in the early '80s after the trumpeter was impressed by his production of "Gershwin Live!" with **Sarah Vaughan** and **Michael Tilson Thomas**. The partnership has blossomed over more than 20 jazz and classical albums, including **Marsalis'** Pulitzer-winning jazz oratorio "Blood On The Fields" and the chart-topping Baroque disc "In Gabriel's Garden." The range of their recordings is remarkable, encompassing not only the deep blues of "Levee Low Moan" but the crystalline modernism of "On The Twentieth Century." The upcoming strings-and-standards gem "The Midnight Blues"—the sequel to 1984's "Hothouse Flowers"—marks another milestone.

"The Midnight Blues" is due out April 28 on Columbia, and a new Epstein-produced **Takemitsu** disc is just

out with percussion ensemble **Nexus** and the **Pacific Symphony**. Other Epstein projects set for release soon include **Korngold** and **Schmidt** chamber music featuring pianist **Leon Fleisher** and a Ma album that pairs the premiere of **John Tavener's** "Wake Up And Die" with "The Protecting Veil."

Moving from **Marsalis** to **Ma** and back isn't an issue, Epstein says, as his classical experience informs his work in jazz and vice versa: "There's no philosophical difference between the genres for me—music is music. You're always trying to capture great performances in a good acoustic environment in real time—and, in my case, with as few microphones as possible. Yo-Yo's new **Bach** album, for instance, is communication between the performer and listener at its most intimate—and that's the goal with any kind of music. With **Wynton**, the discipline and passion of his jazz playing benefit his classical work, and the other way around. And I suppose the same goes for me and my craft."

Marsalis is prodigal in his praise for Epstein's method and his manner. "Whatever the highest level of admiration is that you can have for somebody, that's how I feel about **Steven** as a professional and as a person," he says. "I've been saying it for years: No amount of awards for him is too much.

He's from the old school, but he's always up on the latest technology. He's always prepared, and he has no work hours—he just works. And his integrity is the utmost. I mean, he's great at instilling you with confidence, but, man, if your shit is sad, he will tell you it's sad. Really, when you get **Steve's** best, you are getting the best."

Whether there's going to be a future audience to appreciate "the best" in music making is a question weighing on a lot of minds these days, as album sales and concert attendance slump not only in classical music but in jazz. To Epstein, who finds time to teach at **Montreal's McGill University**, the answer lies more with education than marketing; he says all the work done by **Midori** and **Marsalis** to cultivate the love of music in young people is a great spark but no substitute for sustained tuition: "I'm a product of the New York public schools, and I know how important their music programs were to me. There are some great people out there working with kids, but the overall lack of arts education in this country has become tragic. Still, the fact that the soundtrack to 'Immortal Beloved' was such a huge hit when the movie wasn't gives me hope. It shows me that **Beethoven** is still a marketable commodity, that there is still a hunger for great music out there."

SONIC YOUTH

(Continued from page 14)

At the same time **Sonic Youth** was working on the EPs, it was cutting basic tracks for "A Thousand Leaves." (One album track, the 11-minute "Hits Of Sunshine [For Allen Ginsberg]," was originally earmarked for an EP but ultimately ended up on the **Geffen** set in a version with vocals.)

Though outbursts of strangely tuned guitar noise remain, "A Thousand Leaves" is characterized by several lengthy cuts—"Hits Of Sunshine," "Karen Koltrane," "Hoarfrost"—with a decidedly lyrical cast.

"A lot of it has to do with the experience of being older," muses **Moore**. "You naturally become more, maybe, sophisticated at your craft. You also become much involved with your thoughts about life experience in general. Having children is incredible in that way... You also become more aware of what might be more spiritual qualities within your life experience."

The release of "A Thousand Leaves" will be prefaced by the early-April release of an edit of the track "Sunday" to modern rock, college, and public radio.

Moore recalls, "[**Ray Farrell** said to us,] 'If we can get that down to three minutes, I think I may be able to do something with it.' We were like, 'Let's hear what you've got in mind.' And he sort of chopped out some of the middle,

and took off the head a little bit, brought it down a little bit. We heard it, and we were going, 'Oh my God, you de-balled it a little bit, but, well, if you think you can get this on commercial radio... go for it.'"

Farrell says, "Even if it doesn't make it as a big hit single, it is enough of an introduction to people that there is a new record... and it gives us some sort of opportunity to do a promotion with a modern rock station [on the tour route]."

The band will begin touring shortly before the album's release.

"Because the tour is going to take a long time, we want the campaign to be regionalized, so that we're getting the most out of our displays at the time the band is playing there," **Farrell** says. "If something takes at radio, then it's going to change the plan... The greatest awareness of what **Sonic Youth** does comes out of record stores, indies and chains alike."

Dave Crouch, GM of **Rhino Records'** Los Angeles retail store—where **Moore** has recorded live and frequently shops when he's in town—says, "The [instrumental EPs] just keep selling. People are so loyal to that band... and those are pretty tough records. Based on the sales of those records, [the new album] could be big. That's the kind of record we will blow through."

Confab Offers Feast For The Ears

CASIN' FOR STARS: What is often forgotten amid all of the inherent hoopla that will envelop Billboard's ninth annual International Latin Music Conference is the music itself.

Anyone connected with the Hispanic record business knows the range of Latino sounds runs broad and deep. An annual reminder during the conference of how vital Spanish-language music can be is the showcases that anchor the musical segment of Billboard's industry get-together, which runs Sunday (5)-Tuesday (7) in Miami.

A veritable who's who of Latino superstars has performed showcase sets during previous Billboard conclaves, including EMI Latin's Tejano legend Selena, RMM's salsa titan Marc Anthony, WEA Latina's Grammy-nominated rock idols Café Tacuba, BMG's Grammy-nominated rock titans Aterciopelados, Sony's three-time Latin Music Awards honoree Shakira and her labelmate Ricardo Arjona, Sir George/WEA Latina R&B/salsa act DLG, and Joey Records' *norteño* notable Michael Salgado.

In fact, Salgado, who played at the 1997 conference, is a winner in this year's Latin Music Awards, slated to take place on Tuesday.

So who are the upstart acts participating in the showcase sets this year?

One of the more anticipated artists scheduled to appear is Chris Pérez, husband of Selena and guitarist in her backing band. Pérez and his rock band are set to play on Sunday's opening-night showcase at the ballroom in Miami's Biscayne Bay Marriott, the site of the conference.

Also slated to perform on Sunday are Elvis Crespo, former lead singer of Sony Discos' popular merengue outfit Grupo Manía; CDT's Fiel A La Vega, a sharp, melodic rock act from Puerto Rico that could follow in Manía's very successful footsteps; salsa newcomer Leo Vanelli, a Panamanian native who has drawn rhapsodic praise from Sonolux GM Al Zamora; Peruvian rock artist Patricia Loaiza and Spanish dance vixen Minerva, both of whom have new albums due from Caimán Records; and BMG's



by John Lannert

Fulano De Tal, one of the most popular rock acts in Miami.

The performers set to play on Monday (6) at Miami Beach's Onyx nightclub are EMD's Karis, Puerto Rico's hot merengue group that scored a big hit in 1997 with "Manecumbé"; Sir George/WEA Latina signee Lisette Meléndez, a well-known name in the Anglo pop/dance market who recently put out her Spanish label bow, "Un Poco De Mí"; DJ Laz, an enormously popular spinner/remixer in Miami who just dropped his fourth album, "Cruzin," on Pandisc; and Ley Alejandro, a smooth *salsero* on BMG who defected from Cuba last year



KARIS



MELÉNDEZ

and who recently released his eponymous bow.

One other conference note: Joel Levy, president of Criteria Studios, will participate as a panelist at the "Inside The Studio" panel.

LMA UPDATE: As you may know, Billboard's fifth annual Latin Music Awards will have actor Jon Seda as MC.

Also, famed record mogul Emilio Estefan Jr. will be giving Sony Discos' *ranchero* luminary Vicente Fernández the Hall of Fame Award during the ceremony. Likewise, EMI Latin's actor/singer Carlos Ponce will give the Spirit of Hope trophy to Sony's salsa star Willy Chirino. And RMM's salsa queen Celia Cruz will hand out El Premio Billboard to this year's honoree, RMM president Ralph Mercado.

Incidentally, the recording artist with the most Latin Music Awards is Selena, with 11. Fonovisa's talented singer/songwriter/producer Marco Antonio Solís is second with six (one of his awards was won as a

member of Marco Antonio Solís Y Los Bukis). Epic/Sony superstar Gloria Estefan has won five, along with three other household names—Marc Anthony and WEA Latina's Luis Miguel and Maná.

CONFERENCE ACKNOWLEDGEMENTS: As could be expected, the organization of a confab such as Billboard's international Latin Music Conference requires oodles of teamwork, cooperation, and support.

Initial high fives go out to Michele J. Quigley, special events director for Billboard; Phyllis Demo, special events coordinator for Billboard; Angela Rodríguez, president of AR Entertainment; and Gene Smith, associate publisher of Billboard. A tip of the hat is also in order to Henry Cárdenas, president of Cárdenas, Fernández and Associates, and to Ralph Hauser, president of Hauser Entertainment.

Muchas gracias, as well, to conference sponsors People En Español, Caliente Entertainment, (Continued on next page)

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
5 A PESAR DE TODOS (Sony Discos, ASCAP)
37 A QUE NO LE CUENTAS (Wilde, ASCAP/Song Libre, ASCAP)
15 AL DESPERTAR (Fonovisa, SESAC/MCA, ASCAP)
3 ASI FUE (BMG Songs, ASCAP)
24 COMO DICE EL REFRAN (Phamsa)
4 COMO DUELES EN LOS LABIOS (Telapa Songs, ASCAP/EMI April, ASCAP)
26 CON QUE DERECHO (TN Ediciones, BMI)
38 CONTIGO (ESTAR CONTIGO) (P S O Limited, ASCAP/EMI April, ASCAP)
10 CORAZON PARTIO (Copyright Control)
18 COSAS DE LA VIDA(CAN'T STOP THINKING OF YOU) (BMG Songs, ASCAP)
23 DEJA QUE TE QUIERA (Edimusa, ASCAP/Vander, ASCAP)
39 EL AGUILA (Copyright Control)
21 EL FRIO DE TU ADIOS (Casa Editora Yaidelice, ASCAP)
19 EN EL JARDIN (FIPP, BMI)
20 ERES MI DROGA (Copyright Control)
28 ESA PARTE DE MI (PERDONA) (P.MC, ASCAP)
34 GUALLANDO (Dos Rocks, ASCAP/Rice Boy, ASCAP)
16 HACEMOS BONITA PAREJA (Mas Flamingo, BMI)
13 LA COPA DE LA VIDA (Traco Cornelius, BMI/DESMOPHOBIA, ASCAP/Musicacalaca, SGAE)
22 LLORAN LAS ROSAS (Rubet, ASCAP)
27 ME HACES FALTA TU (Edimonsa, ASCAP)
40 ME VAS A HACER LLORAR (Crisma, SESAC)
30 MI MAYOR VENGANZA (Lidasocapi, ASCAP)
7 MY HEART WILL GO ON (Famous, ASCAP/Blue Sky Rider Songs, BMI)
1 NO SE OLVIDAR (FIPP, BMI)
9 PARA LLORAR (EMI April, ASCAP)
6 POR QUE TE CONOCI (Editora Anna Musical, SESAC)
31 POR TI (Vander, ASCAP)
29 QUE HARIA SIN TI (ED Gonzlich, BMI)
33 QUE LOCO (Right Melody, ASCAP)
32 RAYITO DE LUNA (Ethel Smith Music Corp.)
17 SENTIMIENTOS (Copyright Control)
11 SI TE VAS (Songs Of PolyGram Int'l, BMI)
8 SI TU SUPIERAS (FIPP, BMI)
12 SI TU SUPIERAS (FIPP, BMI)
35 SUPERHERO (WB Music Corp., ASCAP)
36 TODAVIA (Musica Azul, ASCAP)
2 UNA FAN ENAMORADA (EMI April, ASCAP)
25 VOY A PINTAR MI RAYA (De Luna, BMI)
14 VUELVE (Sony Discos, ASCAP)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
1	1	1	8	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	NO SE OLVIDAR E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
2	2	7	6	SERVANDO Y FLORENTINO WEA LATINA	UNA FAN ENAMORADA S.GEORGE (R.MONTANER)
3	3	3	12	JUAN GABRIEL ARIOLA/BMG	ASI FUE J.GABRIEL (J.GABRIEL)
4	4	2	9	MANA WEA LATINA	COMO DUELES EN LOS LABIOS FHER,A.GONZALEZ (FHER)
5	9	10	23	ANA GABRIEL SONY DISCOS/SONY	A PESAR DE TODOS A.GABRIEL (A.GABRIEL)
6	7	6	7	LOS TEMERARIOS FONOVISA	POR QUE TE CONOCI A.ANGEL ALBA (A.ANGEL ALBA)
7	5	4	12	CELINE DION 550 MUSIC/EPIC/SONY	MY HEART WILL GO ON W.AFANASIEFF,J.HORNER (J.HORNER,W.JENNINGS)
8	8	9	30	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	SI TU SUPIERAS E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
9	6	8	9	RICARDO MONTANER WEA LATINA	PARA LLORAR PCASSANO (PCASSANO,R.MONTANER)
10	10	12	12	ALEJANDRO SANZ WEA LATINA	CORAZON PARTIO E.AUFFINENGO,M.A.ARENAS (A.SANZ)
11	11	14	10	MARC ANTHONY RMM	SI TE VAS A.PENA,M.ANTHONY (P.FERNANDEZ)
12	14	17	5	TONY VEGA RMM	SI TU SUPIERAS H.RAMIREZ,J.INFANTE (K.SANTANDER)
13	15	20	3	RICKY MARTIN SONY DISCOS/SONY	LA COPA DE LA VIDA R.ROSA,D.CHILD,K.C.PORTER (D.CHILD,R.ROSA,L.GOMEZ ESCOLAR)
14	13	5	9	RICKY MARTIN SONY DISCOS/SONY	VUELVE R.ROSA,K.C.PORTER (F.DE VITA)
15	12	11	6	ENRIQUE IGLESIAS FONOVISA	AL DESPERTAR R.PEREZ-BOTIJA (E.IGLESIAS,R.MORALES)
16	20	19	10	LOS TUCANES DE TIJUANA EMI LATIN	HACEMOS BONITA PAREJA G.FELIX (M.QUINTERO LARA)
17	27	25	11	GRUPO LIMITE POLYGRAM LATINO	SENTIMIENTOS J.CARRILLO (A.VILLAREAL)
18	21	27	7	EROS RAMAZZOTTI FEAT. TINA TURNER DDD/BMG	COSAS DE LA VIDA(CAN'T STOP THINKING OF YOU) PCASSANO,E.RAMAZZOTTI,C.VALLI (E.RAMAZZOTTI,A.COGLIATI)
19	28	22	19	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY	EN EL JARDIN E.ESTEFAN JR. (K.SANTANDER)
20	24	28	4	INTOCABLE EMI LATIN	ERES MI DROGA J.L.AYALA (M.MENDOZA)
21	16	13	11	OLGA TANON WEA LATINA	EL FRIO DE TU ADIOS O.TANON (Y.MONROUZEAU)
22	NEW	1	1	CRISTIAN ARIOLA/BMG	LLORAN LAS ROSAS R.PEREZ (R.PEREZ)
23	30	34	3	JOSE GUADALUPE ESPARZA FONOVISA	DEJA QUE TE QUIERA J.GUADALUPE ESPARZA (J.GUADALUPE ESPARZA)
24	RE-ENTRY	2	2	VICENTE FERNANDEZ SONY DISCOS/SONY	COMO DICE EL REFRAN P.RAMIREZ (R.PEREZ Y SOTO)
25	31	29	19	BANDA ARKANGEL R-15 LUNA/FONOVISA	VOY A PINTAR MI RAYA A.DE LUNA (J.NAVARRO)
26	23	18	13	LOS TIGRES DEL NORTE FONOVISA	CON QUE DERECHO E.HERNANDEZ,LOS TIGRES DEL NORTE (D.VITE)
27	29	38	3	LOS ANGELES AZULES DISA/EMI LATIN	ME HACES FALTA TU D.CHAVEZ MDREND (J.MEJIA AVANTE)
28	18	24	7	GILBERTO SANTA ROSA SONY DISCOS/SONY	ESA PARTE DE MI (PERDONA) J.M.LUGO,G.SANTA ROSA (O.N.MUNDZ)
29	35	—	2	LA MAFIA SONY DISCOS/SONY	QUE HARIA SIN TI M.LICHTENBERGER JR. (J.GONZALEZ)
30	22	15	12	INDIA RMM	MI MAYOR VENGANZA L.INFANTE (R.BARRERA)
31	25	26	4	JOSE MANUEL FIGUEROA RCA/BMG	POR TI J.SEBASTIAN (J.SEBASTIAN)
32	NEW	1	1	JOSE LUIS RODRIGUEZ SONY DISCOS/SONY	RAYITO DE LUNA H.MASELLI (J.NAVARRO (J.NAVARRO)
33	34	—	7	GRUPO MANIA SONY DISCOS/SONY	QUE LOCO O.SERRANO,B.SERRANO (R.LOPEZ)
34	NEW	1	1	FULANITO CUTTING	GUALLANDO R.VARGAS,W.ROSA (R.VARGAS,W.ROSA)
35	NEW	1	1	DAZE COLUMBIA/SONY	SUPERHERO J.JAM DELGADO (J.JAM DELGADO SIEBER J.TANNOV)
36	38	—	3	RADIO PIRATA FONOVISA	TODAVIA R.GANDIA (R.GANDIA)
37	NEW	1	1	LILIANA UNIVERSAL LATINO	A QUE NO LE CUENTAS R.SANCHEZ (A.VEZZANI,J.B.WILDE)
38	26	36	18	LUIS MIGUEL WEA LATINA	CONTIGO (ESTAR CONTIGO) L.MIGUEL (B.SILVETTI,S.RIERA (IBANEZ)
39	RE-ENTRY	8	8	VICTOR MANUELLE SONY DISCOS/SONY	EL AGUILA NOT LISTED (PUBLIC DOMAIN)
40	19	21	12	MARCO ANTONIO SOLIS FONOVISA	ME VAS A HACER LLORAR M.A.SOLIS (M.A.SOLIS)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
18 STATIONS	15 STATIONS	68 STATIONS
1 ALEJANDRO FERNANDEZ SONY DISCOS/SONY NO SE...	1 SERVANDO Y FLORENTINO WEA LATINA UNA FAN...	1 LOS TEMERARIOS FONOVISA POR QUE TE CONOCI
2 CELINE DION 550 MUSIC/EPIC/SONY MY HEART...	2 MARC ANTHONY RMM SI TE VAS	2 LOS TUCANES DE TIJUANA EMI LATIN HACEMOS...
3 ALEJANDRO SANZ WEA LATINA CORAZON PARTIO	3 TONY VEGA RMM SI TU SUPIERAS	3 GRUPO LIMITE POLYGRAM LATINO SENTIMIENTOS
4 MANA WEA LATINA COMO DUELES EN LOS LABIOS	4 RICKY MARTIN SONY DISCOS/SONY LA COPA DE LA...	4 INTOCABLE EMI LATIN ERES MI DROGA
5 RICARDO MONTANER WEA LATINA PARA LLORAR	5 OLGA TANON WEA LATINA EL FRIO DE TU ADIOS	5 JOSE GUADALUPE ESPARZA FONOVISA DEJA...
6 CELINE DION 550 MUSIC/EPIC/SONY MY HEART...	6 CELINE DION 550 MUSIC/EPIC/SONY MY HEART...	6 BANDA ARKANGEL R-15 LUNA/FONOVISA VOY A...
7 SERVANDO Y FLORENTINO WEA LATINA UNA FAN...	7 ALEJANDRO FERNANDEZ SONY DISCOS/SONY NO SE...	7 LOS TIGRES DEL NORTE FONOVISA CON QUE...
8 RICKY MARTIN SONY DISCOS/SONY LA COPA DE LA...	8 GILBERTO SANTA ROSA SONY DISCOS/SONY ESA PARTE...	8 LOS ANGELES AZULES DISA/EMI LATIN ME HACES...
9 ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU...	9 ALEJANDRO SANZ WEA LATINA CORAZON PARTIO	9 JUAN GABRIEL ARIOLA/BMG ASI FUE
10 JUAN GABRIEL ARIOLA/BMG ASI FUE	10 INDIA RMM MI MAYOR VENGANZA	10 ANA GABRIEL SONY DISCOS/SONY A PESAR DE...
11 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	11 MANA WEA LATINA COMO DUELES EN LOS LABIOS	11 VICENTE FERNANDEZ SONY DISCOS/SONY COMO DICE...
12 ANA GABRIEL SONY DISCOS/SONY A PESAR DE...	12 GRUPO MANIA SONY DISCOS/SONY QUE LOCO	12 TIRANOS DEL NORTE SONY DISCOS/SONY ME HA...
13 EROS RAMAZZOTTI FEAT. TINA TURNER DDD/BMG COSAS DE LA...	13 FULANITO CUTTING GUALLANDO	13 DINASTIA NORTENA PLATI-NO/FONOVISA ACABO DE...
14 ENRIQUE IGLESIAS FONOVISA AL DESPERTAR	14 DAZE COLUMBIA/SONY SUPERHERO	14 GRUPO LIMITE POLYGRAM LATINO HASTA MANANA
15 CRISTIAN ARIOLA/BMG LLORAN LAS ROSAS	15 RICARDO MONTANER WEA LATINA PARA LLORAR	15 LOS HURACANES DEL NORTE FONOVISA EL DORMILON

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

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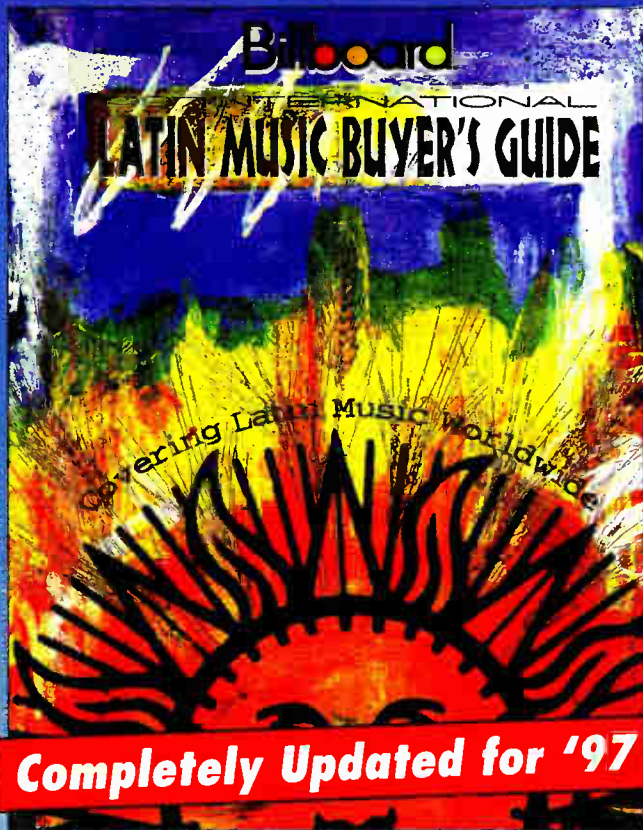
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NOTAS

(Continued from preceding page)

Johnny Walker, Compose Trópico, and SESAC Latina.

And last, but certainly not least, is heartfelt gratitude to the participating record labels whose crucial assistance made the conference and the awards ceremony possible: BMG, CDT, EMD, Caíman, Pandisc, Sir George, Sonolux, Sony Discos, and WEA Latina.

FAB CADS ROLLING: Fresh from their Grammy triumph, BMG's star Argentinian rock act **Los Fabulosos Cadillacs** are set to launch a 17-date U.S. tour Wednesday (8) at First Avenue in Minneapolis.

CHART NOTES, RETAIL: Retail sales in the U.S. Latino market declined for the third consecutive month, which is not unusual, but sales this year continue to outpace the numbers registered in 1997.

The March sales of the titles appearing on The Billboard Latin 50 came in at 354,000 units, compared with 405,500 units in February and 428,500 pieces in January.

Statistics do not always give the full picture, however. January's numbers benefited mightily from the tail end of the holiday season, while February's tabulation received a nice jolt from Valentine's Day weekend, a traditionally strong sales period. There was no such special occasion in March, except that winter returned to the populous Eastern U.S., where music enthusiasts must have been staying indoors.

The good news is that the figures from March 1998 are up 8% from March 1997, when 329,000 units were sold. Moreover, the first-quarter sales of 1998 were 1,188,000, up 15% over last year's first-quarter tally of 1,039,000.

The second quarter looks promising, with expected releases from EMI Latin idol **Selena** plus product from big-name artists such as Fono-visa's **Enrique Iglesias** and Sony Discos' **Shakira** and **Ricardo Arjona**.

As for this issue, sales slipped to 80,500 units from 86,000 pieces sold last issue. Sales of **Ricky Martin's** "Vuelve" (Sony Discos) dipped 14% to 6,500 units, but the smash title remains comfortably perched atop The Billboard Latin 50 for the second consecutive week.

The genre charts reveal no changes this issue: "Vuelve" rules the pop chart for the sixth straight week; **Buena Vista Social Club's** self-titled disc on World Circuit/Nonesuch/AG remains No. 1 on the tropical/salsa chart for the fifth week in a row; and **Los Tigres Del Norte** hold down the top rung of the regional Mexican chart for the second successive issue with their Fono-visa hit "Así Como Tú."

CHART NOTES, RADIO: **Alejandro Fernández's** "No Sé Olvidar" (Sony) survives by the slimmest margin yet—377 listeners—to retain the No. 1 slot over **Servando Y Florentino's** "Una Fan Enamorada" (WEA Latina).

There are no changes on the genre charts. **Los Temerarios's** "Por Que Te Conoci" (Fonovisa) tops the regional Mexican chart for the fourth issue in a row. "Una Fan Enamorada" does likewise on the tropical/salsa chart for the third straight issue, and "No Sé Olvidar" stays at No.1 on the pop chart for the second consecutive issue.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★		
1	1	7	RICKY MARTIN	SONY DISCOS 82653/SONY	6 weeks at No. 1 VUELVE
2	2	27	ALEJANDRO FERNANDEZ	SONY DISCOS 82446/SONY	ME ESTOY ENAMORANDO
3	3	27	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
4	4	34	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
5	6	25	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
6	5	17	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635/SONY	INOLVIDABLE
7	7	21	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
8	8	41	CHARLIE ZAA	SONOLUX 82136/SONY	SENTIMIENTOS
9	9	15	LOS TIGRES DEL NORTE	FONOVISIA 6072	ASI COMO TU
10	11	23	GRUPO LIMITE	POLYGRAM LATINO 539331	SENTIMIENTOS
11	10	8	LOS TEMERARIOS	FONOVISIA 0515	COMO TE RECUERDO
12	14	17	ALEJANDRO SANZ	WEA LATINA 20281	MAS
13	12	21	EROS RAMAZZOTTI	DDD 53047/BMG	EROS
14	19	18	LOS TUCANES DE TIJUANA	EMI LATIN 23461	DE FIESTA CON...
15	22	40	INTOCABLE	EMI LATIN 56694	IV
16	21	29	INDIA	RMM 82157	SOBRE EL FUEGO
17	16	22	ANA GABRIEL	SONY DISCOS 82563/SONY	CON UN MISMO CORAZON
18	13	26	CRISTIAN ARIOLA	52205/BMG	LO MEJOR DE MI
19	23	76	GRUPO LIMITE	POLYGRAM LATINO 533302	PARTIENDOME EL ALMA
20	20	13	BANDA ARKANGEL R-15	LUNA 7049/FONOVISIA	LA 4 X4
21	17	9	JUAN GABRIEL ARIOLA	53172/BMG	CELEBRANDO 25 ANOS DE...
			★★★ GREATEST GAINER ★★★		
22	24	5	TONY VEGA	RMM 82220	HOY QUIERO CANTARTE
23	15	22	CRISTIAN UNIVERSAL LATINO	40092	MIS MEJORES MOMENTOS
24	18	5	LOS HURACANES DEL NORTE	FONOVISIA 6074	AIRES DE MI NORTE
			★★★ HOT SHOT DEBUT ★★★		
25	NEW		TITO NIEVES	RMM 82171	DALE CARA A LA VIDA
26	33	27	BOBBY PULIDO	EMI LATIN 57522	LLEGASTE A MI VIDA
27	28	33	GIPSY KINGS	NONESUCH/ATLANTIC 79466/AG	COMPAS
28	25	5	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 52973	TOUR 98
29	32	16	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ
30	26	61	ENRIQUE IGLESIAS	FONOVISIA 0001	VIVIR
31	44	43	VICTOR MANUELLE	SONY DISCOS 82334/SONY	A PESAR DE TODO
32	37	2	LUCERO	UNIVERSAL LATINO 40112	CERCA DE TI
33	31	18	VARIOUS ARTISTS	J&N 82379/SONY	MERENHITS '98
34	35	9	LOS ACOSTA	DISA 93228/EMI LATIN	HASTA LA ETERNIDAD
35	30	33	DLG	SONY DISCOS 82340/SONY	SWING ON
36	27	20	PEDRO FERNANDEZ	POLYGRAM LATINO 539222	CANTA A JOSE ALFREDO JIMENEZ
37	45	3	SERVANDO Y FLORENTINO	WEA LATINA 21390	LOS PRIMERA
38	29	17	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA
39	48	41	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS
40	34	3	LA TROPA F	EMI LATIN 23626	DESDE EL CORAZON DE TEXAS
41	36	8	BANDA EL RECODO	FONOVISIA 80726	HISTORICO:BANDA EL RECODO EN VIVO
42	38	5	TIranos DEL NORTE	SONY DISCOS 82463/SONY	SOL
43	39	18	SHAKIRA	SONY DISCOS 82512/SONY	THE REMIXES
44	40	47	OLGA TANON	WEA LATINA 18733	LLEVAME CONTIGO
45	47	49	LOS TUCANES DE TIJUANA	EMI LATIN 56921	TUCANES DE ORO
46	42	2	ANA BARBARA	FONOVISIA 9627	LOS BESOS NO SE DAN EN LA CAMISA
47	41	71	JULIO IGLESIAS	COLUMBIA 67899/SONY	TANGO
48	49	21	GRUPO MANIA	SONY DISCOS 82438/SONY	ALTO HONOR
49	RE-ENTRY		EDDIE GONZALEZ	SONY DISCOS 82430/SONY	MI CHARCHINA
50	RE-ENTRY		TITO ROJAS	M.P. 6226	PUEBLO

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. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1998, Billboard/BPI Communications and SoundScan, Inc.

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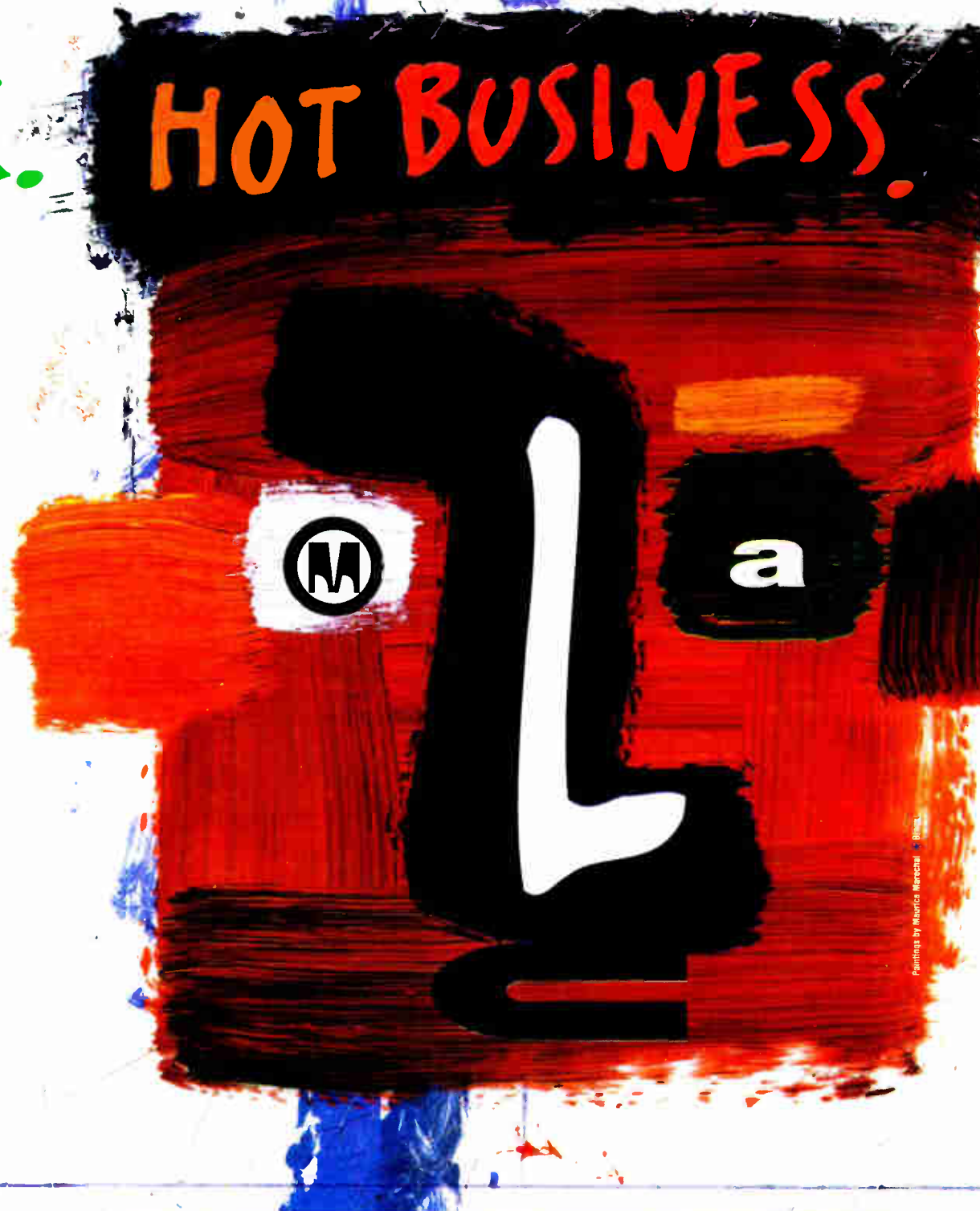
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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Warner Japan Chief Sets Priorities Inagaki To Deal With Domestic Share, Returns

BY STEVE McCLURE

TOKYO—In going from Sony Music Entertainment (Japan) (SMEJ) to Warner Music Japan (WMJ), Hiroshi Inagaki, who became WMJ chairman March 1, is moving to a very different corporate environment.

While SMEJ, as a direct subsidiary of parent Sony Corp. that operates separately from other Sony Music companies, enjoys a high degree of autonomy (its ability to make third-party deals, for example), WMJ is just one—albeit a very important one—in Warner Music



INAGAKI

International's (WMI) worldwide network of affiliated companies.

"The attitude at WMJ is very different," says one industry source here. "I'm sure Inagaki's very nervous."

In conversation, however, Inagaki radiates confidence as he outlines his plans for the company. He says that WMJ's biggest problem has been an overemphasis on A&R.

"This has created an imbalance toward other divisions, such as sales and administration," Inagaki says. "My top priority is to restore a balance among them. I believe this will be the quickest way of achieving our goal of having domestic product comprising 50% of our sales."

WMJ's sales are currently 25% domestic, 75% foreign—exactly the reverse of the Japanese market as a whole.

"Our company bottomed out in the domestic field three years ago," Inagaki says. "Things have been picking up with Japanese acts such as [teen idol] Ryoko Hirosue and [hard rock band] Penicillin."

Another priority for Inagaki is dealing with WMJ's high returns rate—a widespread problem in the Japanese industry, due in part to the controversial resale price-maintenance system, under which manufacturers have to buy back unsold product (see story, page 109).

"The Japanese market's trend toward bipolarization, where we have either huge hits or duds, is another reason there are lots of returns," Inagaki explains. "We've tended to press too many copies of promising records, leading to a high return rate at Warner."

The post of WMJ chairman had been vacant since March 1997, when Ryuzo "Junior" Kosugi left the company for health reasons. Kosugi now heads indie label Johnny's Entertainment.

A 28-year veteran of SMEJ and its predecessor, CBS/Sony, Inagaki was most recently president of SMEJ think tank Axcel Inc. and a director of Sony Magazines and Global Rights Inc. In his new post, he will oversee WMI's two Japanese operating companies, East-

West Japan and Warner Music Japan (formerly WEA Japan) which, confusingly, now has the same name as the parent company that Inagaki chairs.

In the future, record companies in Japan will be divided into those that diversify and develop their products into different fields and those that focus on pure sound products. Affiliates of foreign companies belong to the second group.

Inagaki, whose strong suit is domestic repertoire, doesn't expect to be able to put WMJ back on track overnight. "It will take at least two years to see the results of what we do here this year," he says.

Inagaki says he exchanges E-mail messages with WMI president Stephen Shrimpton daily. He sees his role as that of point man between WMI and its Japanese subsidiaries.

"I convey the head office's policies and priorities to [WMJ and EastWest Japan] and pass along ideas and decisions from the operation here, along with my opinions of them, to WMI," he says.

The big question at WMJ is how stable the current executive lineup is.

Kosugi's departure last year was preceded by various high-profile personnel moves, starting with the February 1995 resignation of Ikuzo Orita as president of WEA Japan. Orita, who is now riding high as president of the very successful Polydor K.K., was widely seen as having lost out in a power play with Kosugi.

During Kosugi's term as WMJ chairman, Mitsuaki Tsunekawa, previously GM of Nichion, Japan's biggest music publisher, was named president of WEA

Japan (November 1995), and Takeyasu Hashizume, formerly GM of Sony Records' domestic No. 3 A&R division, became president of EastWest Japan (August 1996). Tsunekawa and Hashizume have been responsible for radical changes in both WMJ's domestic artists lineup and its complement of A&R staffers.

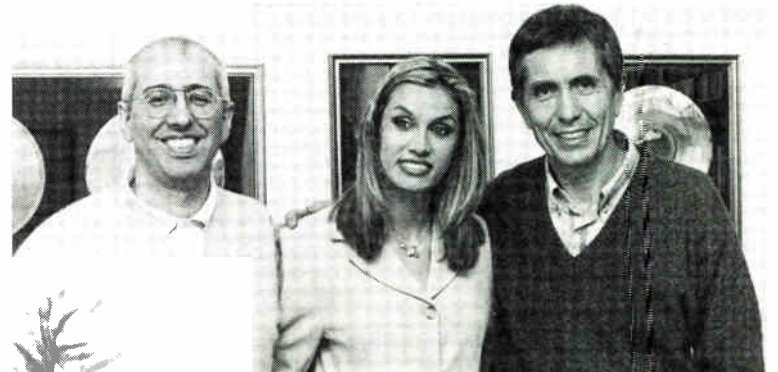
"Key personnel in top management have been changing too often," notes Inagaki, saying that he wants the current WMJ team to stay in place for at least the next five years.

WMJ currently has a market share of just less than 7%. In the year ending November 1996, the most recent period for which figures are available, sales totaled 31.9 billion yen (\$280 million at that time).

On March 15, WMJ announced that Tomohide Ishikawa, 50, had been named to the new position of director responsible for foreign repertoire at WMJ, marking the first high-level executive appointment at the label since Inagaki became WMJ chairman March 1. Ishikawa was GM of the sales division at PolyGram K.K., where he had worked since 1973. Ishikawa's appointment was decided well before Inagaki became WMJ chairman.

On March 23, WMJ announced that it had signed top-selling female artist Miki Imai to its Planets label. Imai's album "Pride" was one of 27 albums released in Japan in 1997 that sold more than 1 million units.

Imai had been signed to indie label For Life Records. Last year that label lost another artist, Towa Tei, to WMJ.



San Remo Winner. Annalisa Minetti celebrates her recent victory at Italy's San Remo Song Festival, where she was honored as both newcomer and established artist. Shown, from left, are Fabrizio Intra, managing director, Columbia, at Sony Music Italy; Minetti; and Franco Cabrini, president/managing director of Sony Music Italy.

Singapore Music Biz Woos Shell-Shocked Customers

BY PHILIP CHEAH

SINGAPORE—As the Asian economic crisis dampens Singapore's music retail business, the industry is striking back with quirky initiatives to attract customers shell-shocked by hard times.

Sources indicate that industry-wide sales were down 45% to \$9.7 million Singaporean (\$6 million) for January and February this year. "Sales have dropped by 50% for all major labels except one," confirms Peter Lau, chairman of the Singapore Phonogram and Videogram Assn., which is planning a major midyear retail campaign culminating in a grand draw at Christmas.

Singapore retailers have made several efforts to boost traffic and induce

spending. Tower Records, for example, supplemented its three Lion City megastores with three airport kiosks in 1997 and has added 24 gas-station kiosks to its network since December 1997.

The Singapore-based regional independent label Form Records went further, placing product in convenience stores and venturing into in-school promotions. The label's tunes have been played for students on schools' public-address systems.

In February, Tower launched a music club specifically for the 175,000 members of the Singapore Armed Forces Reservists Assn. Members enjoy CD discounts and a host of promotional offers.

"We hope to have at least 20 to 30 percent of that membership to participate as spending customers," says Tower's operations manager, Andy Griffiths.

Labels are repackaging releases to maintain consumer interest. Aqua's "Aquarium"—a runaway hit for Universal, with more than 75,000 unit sales—has several different versions in the market. Besides the original version, the album has a picture-disc version and a bonus CD edition with six remixes. Then there's another "Bubble Mix" edition with new remixed versions.

"Consumers are more selective than ever before," says Ian Ng, Universal's marketing manager. "It takes a lot more to induce them to spend. But the value-added release has a dual function of beating both the pirates and the parallel-import version."

Other value-added giveaways include everything from customized Savage Garden mouse pads to Peter Andre sling bags.

When all else fails, there's always the dependable clearance sale. For one week in early March, Tower's Griffiths says the chain marked down product across its megastores by as much as 50%, which produced healthy traffic at less-than-healthy margins.

Arcade's De Raaff Exits For A&R Post

BY ROBERT TILLI

AMSTERDAM—André de Raaff is stepping down as Arcade Music Group's president/CEO after four years to go back to his first love: A&R.



De RAAFF

Heading a new, as-yet-unnamed label, De Raaff is returning to a creative role with an emphasis on A&R, production, and publishing activities. Unlike former CNR Music A&R manager Ruud van Dulkenraad, who recently left Arcade after 17 years to set up an A&R unit at Zomba/Rough Trade, De Raaff will continue to work with his former employer, as the new label will be a joint venture

between him (49%) and Wegener Arcade (51%).

"I've been walking around with this idea for over 10 years now," De Raaff enthuses. "I can't wait to start. It brings me back to the things I've always preferred to do"

'It brings me back to the things I've always preferred to do'

but I couldn't do as a corporate manager."

Lured away from publisher Warner-Basart and production company Purple Eye by former Arcade boss Herman Heinsbroek in 1991, De Raaff set up Arcade's highly profitable music publish-

ing arm, of which he has a 25% share. "Arcade Music Publishing will be a firm foundation under my new label operations, both artistically and financially," explains De Raaff.

De Raaff's new project will concentrate on adult standards and pop material for albums and dance for singles. "Arcade has never released much dance material, but as a publisher traditionally it has a lot of dance in its catalog," continues De Raaff, who is taking with him his colleagues from his publishing job at Arcade. The new label will be based in industry/media city Hilversum, a short distance from Wegener Arcade's corporate headquarters in Nieuwegein.

Meanwhile, Arcade has promoted COO Nico Geusebroek to president/CEO of Arcade Music Group, replacing De Raaff.

newsline...

EMI "SUBSTANTIALLY COMPLETED" the sale of its U.K.-based HMV music retail chain and Dillons book retail chain to HMV Media Group—its new joint venture with the venture-capital firm Advent International—on March 28, according to the major (Billboard, March 7). It also finalized its acquisition of the bookseller Waterstone's from WH Smith on the same day. According to an EMI Group spokesman, landlord and regulatory approval is still pending on the sale of its operations in Hong Kong, Canada, Singapore, the U.S., Australia, and Germany. EMI owns 45.2% of HMV Media Group; it plans to reveal further details of how the new venture will be financed on completion of the overseas sales. Meanwhile, WH Smith has announced it plans to hand back 250 million pounds (\$400 million) to shareholders following the sale of Waterstone's.

MARK SOLOMONS

THE BRITISH PHONOGRAPHIC INDUSTRY (BPI) estimates that the market for illegal recordings in the U.K. was worth 18 million pounds (\$28.8 million) in 1997, about 5% less than in 1996. It warns, however, that piracy remains international in scope. The BPI was able to trace 41% of last year's bootleg seizures to Italy, while only 4% of bootlegs were found to have been made in the U.K. The body says that 20% more counterfeit CDs—replicas of legal records, including

BPI

graphics—were in circulation in the U.K. in 1997, totaling some 360,000 units. The Beatles remain the most-bootlegged act, with 280 titles seized in the U.K. by the BPI in 1997. Led Zeppelin, with 251 titles, displaces Bob Dylan for the No. 2 spot; it had 157 the previous year.

THE CROWN COURT in Leicester, England, has jailed WEA U.K. R&B singer Mark Morrison for 12 months for a disorder offense committed in 1995. The judge said Morrison had shown "arrogant contempt" for an earlier court order of community service for the offense after the singer admitted that someone else did the service on his behalf. The artist was jailed for three months last year for threatening a police officer with a stun gun (Billboard Bulletin, April 17, 1997). A WEA spokeswoman said she was "looking forward to when this is all over" but had no further comment.

MARK SOLOMONS

MADONNA'S "RAY OF LIGHT" (Maverick/Sire) set is certified double platinum in Europe—recognizing sales of more than 2 million copies across the continent—by the International Federation of the Phonographic Industry in its Platinum Europe awards for March. Also receiving first-time platinum awards are Janet Jackson's "The Velvet Rope" (Virgin); Andrea Bocelli's "Viaggio Italiano" (PolyGram); John Lennon's "The Lennon Legend" (EMI); and Pascal Obispo's "Superflu" (Sony). The Verve's "Urban Hymns" (Hut/Virgin) is now triple-platinum, and the "Titanic" soundtrack (Sony) has moved from double- to quadruple-platinum status.

TIME RECORDS, a Brescia, Italy-based independent, has signed a deal with EMI Music Italy for the major to distribute "Give Me Love," a single by Time act DJ Dado Vs. Michelle Weeks, worldwide outside Italy. For the week of March 30, the song is No. 4 on the Musica e Dischi/FIMI singles chart in the country, where it is distributed by Self.

MARK DEZZANI

THE KING BISCUIT Flower Hour catalog of live recordings is to be more widely available in Europe via the U.K.'s Pinnacle Labels and Zomba's licensees and distributors. Motorhead, Iggy Pop, Gentle Giant, and Emerson, Lake & Palmer are among the names on the series' initial release slate. The first 20 or so titles will be released April 27. The series, called "Live On The King Biscuit Flower Hour," will go through Pinnacle's distributors and licensees. These include the Rough Trade operations in Germany, Switzerland, Austria, and Benelux and Virgin in France and Italy. Until now, the titles have been available only on import from the U.S., with price tags of about \$30. Pinnacle's titles are expected to retail for about \$17-\$18. Sue Armstrong, label manager for Pinnacle Labels, says the titles will have initial pressings of 2,000. Pinnacle intends to put out an additional three to four titles a month from the series, which is being compiled from a weekly syndicated U.S. radio show that began in February 1973.

DOMINIC PRIDE



GLITTER

GLAM ROCK ICON Gary Glitter was charged March 30 with 50 counts involving child pornography by police in Bristol, England. The singer, whose real name is Paul Gadd, was released on bail to appear before magistrates on May 18. He reportedly plans to contest the charges.

MARK SOLOMONS

ROCK JAPAN, a Tokyo-based subsidiary of Taiwanese indie Rock Records, has signed a distribution deal with Nippon Columbia. Rock previously distributed its own product in the territory.

STEVE McCLURE

VIRGIN OUR PRICE, the U.K. music retailer, is planning to revamp its 232 stores, starting in the fall. A company spokeswoman says it will be "a fairly significant brand repositioning" but says the chain has yet to appoint design consultants to carry out the work.

MARK SOLOMONS

Sony Brasil Taps Into Cup Fever Album Features Football-Themed Songs

BY ENOR PAIANO

SÃO PAULO, Brazil—Sony Music is already feeling the temperature of World Cup fever in this football-crazy nation. In anticipation of this summer's tournament in France (see story, page 10), "Agita Brasil," a multi-artist compilation of famous football-oriented songs, was issued March 23 by Brazil's book publishing giant Editora Abril in conjunction with Sony Music Brasil.

Though official sales figures have not been published, "Agita Brasil," which means "Shake It Brazil," has been flying out of the 22,000 bookstores and kiosks where the CD has been sold inside of a special issue of Editora Abril's sports magazine Placar.

Luis André dos Santos, co-owner of São Paulo's prominent bookstore chain Livaria Europa, says the first order of 800 magazines was sold out in four days. "I am expecting sales to keep exploding," says dos Santos, who has reordered more copies of the publication, which is retailing for 12.90 reais (\$11.80).

According to Nicolino Spina, Abril's director of men's magazines, more than 500,000 copies of Placar and its CD insert were shipped. The album will be available for a month with a purchase of Placar.

The disc then will be available exclusively in the country's 3,000 record stores through Sony Brasil. The album features performances by Sony's



Pictured, from left, are Nicolino Spina, director of men's magazines, Editora Abril; Rogerio Fausino, a member of J. Quest. and Luiz André Calainho, director of marketing for Sony.

Brazilian idols Jorge Benjor, Daniela Mercury, Skank, and Gabriel O Pensador.

A record-release party/concert took place March 21 in Rio de Janeiro, featuring Skank, along with some of the album's other participants, including Sony's funk/soul act J. Quest and Virgin's pop artist Ivo Merelles and funk outfit Funk 'N Lata. According to Spina, the budget for the project was \$5 million reais (about \$4.5 million), the largest investment by Abril in products pertaining to the World Cup.

"The main idea behind the project," says Spina, "was to introduce to a new generation of football fans [some] songs that were related to old World Cups." A prime example of that con-

cept is "A Taça Do Mundo É Nossa" (The World Cup Is Ours), a tribute to Brazil's 1958 World Cup triumph over Sweden. Originally recorded as a fast-paced, Carnival-related *marcha*, the song was transformed into a booming, percussive cover by Funk 'N Lata. "Brazuca," the album's lone original number, by Gabriel O Pensador, is a rap entry that relates the joy football brings to Brazil even as the country struggles with its sociopolitical ills.

Luiz André Calainho, Sony's director of marketing, says his company is shipping 500,000 units with the expectation that 1 million units will be sold by the time the World Cup takes place in June. "And," he adds, "if Brazil wins, the sky's the limit."

Clary Takes Over Top Post At EMI Italy Exec Credited With Helping Turn Around Virgin Arm

BY MARK DEZZANI

MILAN—Riccardo Clary is the latest Virgin executive to advance within EMI. On March 24, the company confirmed his appointment as president of EMI Music Italy, succeeding Roberto Citterio. The change had been anticipated in the industry and reflects Clary's success in turning around the fortunes of Virgin in this key European market; he was appointed its managing director in August 1994.

Citterio leaves EMI after 25 years. His future plans are unclear, but he will apparently retain his position as president of Italy's anti-piracy organization FPM, to which he was elected for three years in January. A spokesman for the association says there are no plans to revise its board structure. Citterio also held the presidency of Minos-EMI, the major's operation in Greece. That responsibility was assumed April 1 by Joe Govaerts, president of EMI Music Eastern Europe.

In his new post, Clary reports to EMI Music Europe president/CEO Rupert Perry. "During his 3½ years at Virgin Music Italy," says Perry, "[Clary] has reshaped the team, substantially improved profitability, and raised the company's market share by five points." He has taken the label from deficit to profit with a 50% year-on-year growth for each

of the past three years. According to industry sources, its share of EMI Music Italy's total 1997 revenue of 112 billion lire (\$64 million) was 70 billion lire (\$40 million).

Clary began his career as an independent promoter and as a radio promotional staffer at WEA. He joined Virgin four years ago from BMG, where he was marketing director for international repertoire. "I put it down to making a big commitment to each job taken on, using good sense, a love for the repertoire, and a lot of good luck," Clary says of his career advance. "The good sense means hiring strong financial and marketing talent, in addition to the creative A&R and promotion teams."

Virgin's performance was largely responsible for EMI's 23.25% market-leading share in 1997, when the group overtook Sony, Warner, PolyGram, and BMG, according to figures published by FIMI/Nielsen (based on the top 25 album rankings). Virgin repertoire accounted for almost all the gain, which soared to the 23% level from 15.8% in 1996.

Clary says that he expects to implement significant changes at EMI Music Italy but that he's in no

hurry. "The first thing to point out is that Virgin and EMI will remain separate and that Virgin will continue to pursue its own growth plan," he comments. "EMI is a historic company with considerable weight, and I want to bring renewed energy to better exploit its principal assets: repertoire and catalog."

EMI's other principal advantage, says Clary, is its staff, and he acknowledges that leadership changes can be unsettling. "At Virgin, we respect people and allow space for professional growth and natural maturation; therefore any changes will be gradual. We also have a commitment to respect the great tradition of EMI and at the same time remain open to new people with new ideas."

In related appointments, Virgin Music Italy's Marco Cestoni and Marco Alboni, marketing directors for local and international repertoire, respectively, will take over the day-to-day running of the company as joint GMs, while Clary will remain managing director.

EMI Music Italy's leading domestic act in 1997 was rock band Litfiba, which registered 500,000 sales for its "Mondi Sommersi" album. Virgin Music had a string of strong international releases, and its growing domestic roster includes Marina Rei and Nicolo Fabi; each sold around 200,000 units of their most recent releases.



CLARY

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 04/04/98			GERMANY (Media Control) 03/31/98			U.K. (Chart-Track) 03/30/98			FRANCE (SNEP/FOP/Tite-Live) 03/28/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	DIVE TO BLUE L'ARC-EN-CIEL KIVOO/SONY	1	1	MY HEART WILL GO ON CELINE DION COLUMBIA	1	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE COMMUNICATIONS	1	1	MY HEART WILL GO ON/THE REASON CELINE DION COLUMBIA
2	1	NAGAI AIDA KIRORO VICTOR	2	2	FROZEN MADONNA WEA	2	2	MY HEART WILL GO ON CELINE DION EPIC	2	2	TOGETHER AGAIN JANET JACKSON VIRGIN
3	3	TIME GOES BY EVERY LITTLE THING AVEX TRAX	3	NEW	OUT OF THE DARK FALCO EMI	3	NEW	LA PRIMAVERA SASH! MULTIPLY	3	3	FROZEN MADONNA WEA
4	2	MY GRADUATION SPEED TOY'S FACTORY	4	5	SUPER SONIC MUSIC INSTRUCTOR EASTWEST	4	NEW	I GET LONELY JANET JACKSON VIRGIN	4	4	MY OH MY AQUA UNIVERSAL
5	4	AI NO SHIRUSHI PUFFY EPIC SONY	5	4	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER ARIDLA	5	4	LET ME ENTERTAIN YOU ROBBIE WILLIAMS CHRYSALIS	5	5	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
6	5	LOVE AFFAIR SOUTHERN ALL STARS VICTOR	6	3	ALANE WES EPIC	6	NEW	ALL I WANT IS YOU 911 VIRGIN	6	11	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER DDD/BMG
7	NEW	FRAME TRF AVEX TRAX	7	6	OPEN YOUR EYES GUANO APES ARIOLA	7	9	HERE'S WHERE THE STORY ENDS TIN TIN OUT VC RECORDINGS	7	8	ALARMA 666 PANIC RECORDS/POLYGRAM
8	7	BE YOURSELF! V6 AVEX TRAX	8	7	THE FINAL PHIL FULDNER ARIOLA	8	3	STOP SPICE GIRLS VIRGIN	8	15	EVERYTHING'S GONNA BE ALRIGHT SWEET BOX RCA
9	8	BRAVE LOVE THE ALFEE TOSHIBA-EMI	9	11	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA	9	3	NO, NO, NO DESTINY'S CHILD COLUMBIA	9	12	LA FIESTA PATRICK SEBASTIEN POLYDOR
10	9	AOI HEKIREKI T.M. REVOLUTION ANTINOS RECORDS	10	NEW	BABY COME BACK CAUGHT IN THE ACT ZYX RECORDINGS	10	14	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	10	7	MON PAPA A LA VOI EST UN GANGSTER STOMY BUGSY COLUMBIA
11	10	IKI MO DEKINAI ZARD B-GRAM	11	9	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS EPIC	11	NEW	ALL THAT MATTERS LOUISE EMI	11	10	ROCK ME PILLS MERCURY
12	12	YOZORA NO MUKOU SMAP VICTOR	12	8	GUILDHORN HAT EUCH LIEB! GUILDHORN & DIE ORTHOPAEDISCHEN STRUEMPFE EMI	12	12	HOW DO I LIVE LEANN RIMES CURB/BIT LABEL	12	6	TORN NATALIE IMBRUGLIA RCA
13	NEW	SAKURA-FUWARI TAKAKO MATSU BMG JAPAN	13	14	FIGHT FOR YOUR RIGHT N.Y.C.C. EDEL	13	6	ANGEL ST. M PEOPLE M PEOPLE/BMG	13	14	LA COPA DE LA VIDA RICKY MARTIN TRISTAR
14	6	TSUMETAI HOHO SPITZ POLYDOR	14	12	BREATHE MIDGE URE ARIOLA	14	8	UH LA LA LA ALEXIA DANCE POOL	14	9	POP HERTZ DJ FRED & ARNOLD T AIRPLAY/POLYGRAM
15	11	NISHIE HIGASHIE MR. CHILDREN TOY'S FACTORY	15	10	TORN NATALIE IMBRUGLIA RCA	15	NEW	CORPSES IAN BROWN POLYDOR	15	17	DON'T SAY GOODBYE 2 BE 3 EMI
16	13	SANPO MACHI JUDY & MARY EPIC SONY	16	NEW	MY OH MY AQUA UNIVERSAL	16	5	FROZEN MADONNA MAVERICK/WEA	16	16	DREAMING OF A BETTER WORLD OMEGA HOT TRACKS/SONY
17	NEW	INOCHI NO BETSUMEI MIYUKI NAKAJIMA PONY CANYON	17	13	TOGETHER AGAIN JANET JACKSON VIRGIN	17	13	THE BEAT GOES ON ALL SEEING I LONDON	17	20	CHANTER FLORENT PAGNY MERCURY
18	18	LOST COMPLEX ICEMAN EPIC/SONY	18	20	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA	18	10	WHINE & GRINE PRINCE BUSTER ISLAND	18	18	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA
19	14	GIRL ASKA TOSHIBA-EMI	19	16	OPEN UP YOUR MIND R'N'G MOTOR MUSIC	19	NEW	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY	19	13	EMMENE MOI ALLAN THEO EMI
20	15	ANYBODY'S GAME MIHO KOMATSU AMEMURA O-TOWN RECORD	20	NEW	SOLO THOMAS D. & NINA HAGEN MOTOR MUSIC	20	20		20	NEW	VIVRE NOA SONY
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	SPITZ FAKE FAR POLYDOR	1	1	MADONNA RAY OF LIGHT WEA	1	1	CELINE DION LET'S TALK ABOUT LOVE EPIC	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	NEW	GLOBE LOVE AGAIN AVEX TRAX	2	2	SOUNDTRACK TITANIC SONY CLASSICAL	2	2	SOUNDTRACK TITANIC SONY CLASSICAL	2	2	MADONNA RAY OF LIGHT WEA
3	1	DEEN DEEN SINGLES + 1 B-GRAM	3	3	ERIC CLAPTON PILGRIM DUCK/WARNER	3	NEW	VARIOUS ARTISTS NEW HITS '98 WARNER/GLOBAL/SONY	3	3	FLORENT PAGNY SAVOIR AIMER MERCURY
4	NEW	ASKA KICKS TOSHIBA-EMI	4	4	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	4	NEW	JAMES THE BEST OF FONTANA	4	4	2 BE 3 ALBUM 98 EMI
5	7	SOUNDTRACK TITANIC SONY CLASSICAL	5	8	PETER MAFFAY BEGEGNUNGEN ARIOLA	5	6	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	5	6	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
6	4	BOOWY THIS BOOWY TOSHIBA-EMI	6	5	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	6	RE	M PEOPLE FRESCO M PEOPLE	6	7	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHERIQUE/SONY
7	2	TAMIO OKUDO MATATABI SONY	7	7	EROS RAMAZZOTTI EROS ARIOLA	7	NEW	VARIOUS ARTISTS IN MY LIFE—A TRIBUTE TO GEORGE MARTIN ECHO	7	5	VARIOUS ARTISTS CHRONIQUES DE MARS ARIOLA
8	NEW	THE ALFEE NOUVELLE VAGUE TOSHIBA-EMI	8	6	PUR MAECHTIG VIEL THEATER INTERCORD	8	4	MADONNA RAY OF LIGHT MAVERICK/WEA	8	9	JANET JACKSON THE VELVET ROPE VIRGIN
9	NEW	SHARAN Q KO DO KU BMG JAPAN	9	NEW	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYDOR	9	8	SOUNDTRACK THE FULL MONTY RCA VICTOR	9	NEW	STOMY BUGSY QUELQUES BALLE DE PLUS POUR LE CALIBRE QUIL TE FAUT SONY
10	5	ERIC CLAPTON PILGRIM DUCK/WARNER MUSIC JAPAN	10	11	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	10	3	THE VERVE URBAN HYMNS HUT/VIRGIN	10	8	LARA FABIAN PURE POLYDOR
11	3	MALICE MIZER MERVEILLES COLUMBIA	11	12	AQUA AQUARIUM UNIVERSAL	11	NEW	IRON MAIDEN VIRTUAL XI EMI	11	10	ERIC CLAPTON PILGRIM DUCK/REPRISE/WEA
12	NEW	MIKI IMAI MOMENT FOR LIFE	12	NEW	ALL SAINTS ALL SAINTS MOTOR MUSIC	12	NEW	PULP THIS IS HARDCORE ISLAND	12	19	IRON MAIDEN VIRTUAL XI EMI
13	10	L'ARC-EN-CIEL HEART KIVOO/SONY	13	10	GUILDHORN HAT EUCH LIEB! GUILDHORN & DIE ORTHOPAEDISCHEN STRUEMPFE DANKE! EMI	13	12	VARIOUS ARTISTS DANCE NATION 5 MINISTRY OF SOUND	13	12	EROS RAMAZZOTTI EROS DDD/BMG
14	8	D&D LOVE IS A MELODY—D&D MEMORIAL 1ST AVEX TRAX	14	16	WOLFGANG PETRY ALLES ARIOLA	14	NEW	KYLIE MINOGUE KYLIE MINOGUE DECONSTRUCTION	14	14	ERA ERA MERCURY
15	6	MY LITTLE LOVER PRESENTS TOY'S FACTORY	15	14	GUANO APES PROUD LIKE A GOD ARIOLA	15	7	ERIC CLAPTON PILGRIM DUCK/REPRISE	15	11	AQUA AQUARIUM UNIVERSAL
16	15	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	16	NEW	IRON MAIDEN VIRTUAL XI EMI	16	16	TEXAS WHITE ON BLONDE MERCURY	16	NEW	PULP THIS IS HARDCORE ISLAND/PD_YGRAM
17	NEW	KOJI KIKAWA PASSAGE: K2 SINGLE COLLECTION 1984-1996 POLYDOR	17	18	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN PDLYGRAM	17	13	SPACE TIN PLANET GUT	17	13	ANDRE RIEU VALSEES PHILIPS
18	16	MEJA SEVEN SISTERS EPIC SONY	18	9	SIMPLE MINDS NEAPOLIS EMI	18	10	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	18	NEW	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYDOR
19	12	MIYUKI NAKAJIMA WATASHINO KODOMO NI NARI-NASAI PONY CANYON	19	17	RONAN HARDIMAN MICHAEL FLATLEY'S LORD OF THE DANCE MERCURY	19	NEW	FINLEY QUAYE MAVERICK A STRIKE EPIC	19	15	ANDREA BOCELLI ROMANZA POLYDOR
20	NEW	ICE MIDNIGHT SKYWAY TOSHIBA-EMI	20	19	WOLFGANG PETRY NIE GENUG ARIOLA	20	NEW	VARIOUS ARTISTS CLUB NATION VIRGIN/EMI	20	16	VERONIQUE SANSON INDESTRUCTIBLE WEA
CANADA (SoundScan) 04/11/98			NETHERLANDS (Stichting Mega Top 100) 04/04/98			AUSTRALIA (ARIA) 04/05/98			ITALY (Musica e Dischi/FIMI) 03/30/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	1	1	MY HEART WILL GO ON CELINE DION COLUMBIA	1	1	NEVER EVER ALL SAINTS LONDON/POLYGRAM	1	1	FROZEN MADONNA WEA
2	3	FROZEN MADONNA WARNER BROS.	2	2	FROZEN MADONNA WARNER	2	2	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MDS	2	NEW	GIMME LOVE ALEXIA DANCE POOL
3	2	I WANT YOU BACK 'N SYNC RCA	3	3	NO, NO, NO DESTINY'S CHILD COLUMBIA	3	3	LOLLIPOP AQUA UNIVERSAL	3	4	FEEL IT THE TAMPERER FEATURING MAYA TIME
4	7	GONE TILL NOVEMBER WYCLEF JEAN COLUMBIA	4	4	I WANT YOU TO WANT ME SOLID HARMONIE ZOMBA	4	4	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/MUSHROOM/SONY	4	2	GIVE ME LOVE DJ DADO FEATURING MICHELLE WEEKS TIME
5	NEW	TOO CLOSE NEXT ARISTA	5	5	TOGETHER AGAIN JANET JACKSON VIRGIN	5	5	FROZEN MADONNA WEA/WARNER	5	3	MY HEART WILL GO ON CELINE DION COLUMBIA
6	5	I KNOW WHERE IT'S AT ALL SAINTS LONDON/ISLAND	6	13	COMING HOME ROMEO DURECO	6	6	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA/SONY	6	9	L'IMPOSSIBLE VIVERE/IL MERCANTE DI STELLE RENATO ZERO SONY MUSIC
7	4	WEIRD HANSON MERCURY	7	8	STOP SPICE GIRLS VIRGIN	7	7	CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL	7	8	TAKE ME UP RALPHI ROSARIO TIME
8	6	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY ARISTA	8	7	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA	8	13	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY/POLYGRAM	8	5	PEACE BLACKWOOD A&D/MOVIMENTO
9	11	DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ COLUMBIA	9	16	UP AND DOWN VENGABOYS ZOMBA	9	9	THE UNFORGIVEN II METALLICA VERTIGO/POLYGRAM	9	10	NEVER EVER ALL SAINTS LONDON
10	8	TOGETHER AGAIN JANET JACKSON VIRGIN	10	10	CLEOPATRA'S THEME CLEOPATRA WARNER	10	16	YOU MAKE ME WANNA ... USHER BMG	10	6	HISTORY REPEATING PROPELLERHEADS FEATURING SHIRLEY BASSEY VIRGIN/WALL OF SOUND
11	9	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA	11	6	CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL	11	11	TOGETHER AGAIN JANET JACKSON VIRGIN	11	11	TORN NATALIE IMBRUGLIA BMG RICORDI
12	15	NO, NO, NO DESTINY'S CHILD SONY	12	12	LIEFS UIT LONDEN BLOF EMI	12	10	I WANNA BE THE ONLY ONE ETERNAL EMI	12	NEW	BRIMFUL OF ASHA CORNERSHOP WIIJASELF
13	14	IMAGINATION TAMIA QWEST/WARNER BROS.	13	15	CHILDREN (OF THE DARK)/SCHAPIE THE SCARY GROOVER CNR MUSIC	13	12	YOU SEXY THING T. SHIRT WEA/WARNER	13	7	GOTTA LOT OF LOVE CHASE A&D
14	13	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEATURING PUFF DADDY & MASE) ARISTA	14	9	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR	14	8	TORN NATALIE IMBRUGLIA BMG	14	12	SOMEBODY TO LOVE GATE DEEP BLAZE/A&D
15	17	NICE & SLOW USHER LAFACE/ARISTA	15	11	COSE DELLA VITA EROS RAMAZZOTTI & TINA TURNER BMG	15	19	SECOND SOLUTION/PRISONER OF SOCIETY THE LIVING END MDS	15	17	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/VIRGIN
16	12	WHAT YOU WANT MASE (FEATURING TOTAL) ARISTA	16	20	UH LA LA LA ALEXIA EPIC	16	14	ALL CRIED OUT ALLURE EPIC/SONY	16	20	HIGH (REMIX) LIGHTHOUSE FAMILY POLYDOR
17	10	I WILL COME TO YOU HANSON MERCURY	17	14	TORN NATALIE IMBRUGLIA BMG	17	15	WEIRD HANSON MERCURY/POLYGRAM	17	19	BAMBOOGIE BAMBOO VIRGIN/TIME
18	16	THE MUMMERS' DANCE LOREENA MCKENITT WEA	18	NEW	MY OH MY AQUA UNIVERSAL	18	18	MARIA RICKY MARTIN COLUMBIA/SONY	18	16	WHERE ARE YOU RAHSAAN PATTERSON UNIVERSAL
19	NEW	ALL MY LIFE K-CI & JOJO MCA	19	18	THE UNFORGIVEN II METALLICA MERCURY	19	NEW	5,6,7,8 STEPS JIVE/MUSHROOM/SONY	19	13	LA PRIMAVERA SASH! NO COLORS/SELF
20	18	TOO MUCH SPICE GIRLS VIRGIN	20	17	NEVER EVER ALL SAINTS MERCURY	20	17	PASH KATE CEBERANO MUSHROOM/SONY	20	NEW	LA COPA DE LA VIDA RICKY MARTIN SONY MUSIC
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	MADONNA RAY OF LIGHT WARNER	1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
2	2	MADONNA RAY OF LIGHT WARNER BROS.	2	4	SOUNDTRACK TITANIC SONY CLASSICAL	2	4	BACKSTREET BOYS BACKSTREET'S BACK JIVE/MUSHROOM/SONY	2	1	MADONNA RAY OF LIGHT WARNER BROS.
3	3	CELINE DION LET'S TALK ABOUT LOVE EPIC	3	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	3	3	MATCHBOX 2 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER	3	11	FRANCESCO GUCCINI GUCCINI LIVE COLLECTION EMI
4	NEW	'N SYNC 'N SYNC RCA	4	2	DE KAST NOORDERZON CNR MUSIC	4	5	MADONNA RAY OF LIGHT WEA/WARNER	4	3	ERIC CLAPTON PILGRIM DUCK/WARNER BRDS
5	5	VARIOUS ARTISTS BIG SHINY TUNES 2 WCLU/WARNER	5	6	ERYKAH BADU LIVE UNIVERSAL	5	6	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	5	5	SOUNDTRACK TITANIC SONY CLASSICAL
6	14	SARAH MCLACHLAN SURFACING NETTWERK	6	5	EROS RAMAZZOTTI EROS BMG	6	2	AQUA AQUARIUM UNIVERSAL	6	4	LITFIBA CROCE E DELIZIA IRA/EMI
7	6	AQUA AQUARIUM UNIVERSAL	7	9	ERIC CLAPTON PILGRIM WARNER	7	9	VARIOUS ARTISTS IN MY LIFE—A TRIBUTE TO GEORGE MARTIN LIBERATION/SONY	7	NEW	IRON MAIDEN VIRTUAL XI EMI
8	7	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	8	8	ERA ERA MERCURY	8	7	THE SUPERJESUS SUMO EASTWEST/WARNER	8	9	BACKSTREET BOYS BACKSTREET'S BACK JIVE/VIRGIN
9	9	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA	9	13	EMMA SHAPPLIN CARMINE MEO EMI MUSIC	9	12	THE VERVE URBAN HYMNS VIRGIN/EMI	9	7	AQUA AQUARIUM UNIVERSAL
10	8	ERIC CLAPTON PILGRIM REPRISE	10	7	RUTH JACOTT ALTIJD DICHTBIJ DINO MUSIC	10	10	PEARL JAM YIELD EPIC/SONY	10	10	PROZAC+ ACIDOACIDA EMI
11	15	SHANIA TWAIN COME ON OVER MERCURY	11	10	JANET JACKSON THE VELVET ROPE VIRGIN	11	11	SPICE GIRLS SPICEWORLD VIRGIN	11	8	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
12	10	SPICE GIRLS SPICEWORLD VIRGIN	12	16	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH	12	NEW	TONIC LEMON PARADE A&M/POLYGRAM	12	6	SIMPLE MINDS NEAPOLIS EMI
13	11	ALL SAINTS ALL SAINTS LONDON/ISLAND	13	17	SPICE GIRLS SPICEWORLD VIRGIN	13	14	ALL SAINTS ALL SAINTS LONDON/POLYGRAM	13	12	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR
14	16	WILL SMITH BIG WILLIE STYLE COLUMBIA	14	11	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	14	20	ETERNAL NIGHTCAP WHITLAMS MUSHROOM	14	15	POOH THE BEST OF POOH CGO
15	13	VARIOUS ARTISTS MUCH DANCE 1997 POLYGRAM	15	15	WILL SMITH BIG WILLIE STYLE COLUMBIA	15	13	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	15	14	ALL SAINTS ALL SAINTS LONDON
16	4	VAN HALEN VAN HALEN 3 WARNER BROS.	16	RE	ANDREA BOCELLI ROMANZA POLYDOR	16	17	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW/WARNER	16	16	EROS RAMAZZOTTI EROS DDD/BMG RICORDI
17	12	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM	17	12	ANOUK TOGETHER ALONE DINO MUSIC	17	15	LEE KERNAGHAN HAT TOWN ABC/EMI	17	13	THE VERVE URBAN HYMNS VIRGIN
18	17	MARCY PLAYGROUND MARCY PLAYGROUND EMI	18	19	METALLICA RE-LOAD MERCURY	18	16	THE CORRS TALK ON CORNERS EASTWEST/WARNER	18	NEW	ANDREA BOCELLI ROMANZA SUGAR/UNIVERSAL
19	NEW	VARIOUS ARTISTS MC MARIO MIXDOWN '98 SONY	19	18	RENE FROGER HOME AGAIN DINO MUSIC	19	NEW	GRINSPHOON GRINSPHOON'S GUIDE TO BETTER LIVING GRUGOUMA	19	17	ANTONELLA RUGGIERO REGISTRAZIONI MCD-ERNE MCA/UNIVERSAL
20	RE	VARIOUS ARTISTS WOMEN & SONG WEA	20	14	PAUL DE LEEUW LIEF EPIC	20	NEW	BILLY JOEL THE GREATEST HITS COLLECTION COLUMBIA/SONY	20	19	MICHELE ZARRILLO L'AMORE VUOLE L'AMORE RTI

HITS OF THE WORLD

CONTINUED

EUROCHART (04/11/98) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION EPIC/COLUMBIA
2	2	FROZEN MADONNA MAVERICK/SIRE/WARNER
3	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE
4	4	TOGETHER AGAIN JANET JACKSON VIRGIN
5	NEW	LA PRIMAVERA SASH! BYTE BLUE
6	5	TORN NATALIE IMBRUGLIA RCA
7	8	COSE DELLA VITA EROS RAMAZZOTTI & TINA TURNER ODD
8	NEW	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
9	NEW	MY OH MY AQUA UNIVERSAL
10	9	NEVER EVER ALL SAINTS LONDON
ALBUMS		
1	2	SOUNDTRACK TITANIC SONY CLASSICAL
2	1	MADONNA RAY OF LIGHT MAVERICK/SIRE/WARNER
3	3	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA
4	4	ERIC CLAPTON PILGRIM DUCK/REPRISE
5	7	AQUA AQUARIUM UNIVERSAL
6	8	EROS RAMAZZOTTI EROS ODD
7	6	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
8	NEW	IRON MAIDEN VIRTUAL XI EMI
9	NEW	ALL SAINTS ALL SAINTS LONDON
10	5	THE VERVE URBAN HYMNS HUT/VIRGIN

SPAIN (AFYVE/ALEF MB) 03/25/98

THIS WEEK	LAST WEEK	SINGLES
1	1	EL CLUB DE LOS HUMILDES MECANO ARIOLA
2	2	FROZEN MADONNA WEA
3	3	TORN NATALIE IMBRUGLIA RCA
4	5	MY HEART WILL GO ON CELINE DION COLUMBIA
5	7	BREATHE MIDGE URE ARIOLA
6	6	RESCUE ME BELL BOOK & CANDLE ARIOLA
7	4	ALL I HAVE TO GIVE BACKSTREET BOYS VIRGIN
8	8	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL
9	NEW	REMIX & REPENT MARILYN MANSON UNIVERSAL
10	9	MY OH MY AQUA UNIVERSAL
ALBUMS		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	NEW	MIGUEL BOSE ONCE MANERAS DE PONERSE EL SOMBRERO WARNER MUSIC
3	2	MADONNA RAY OF LIGHT WARNER
4	3	RICKY MARTIN VUELVE COLUMBIA
5	4	ALEJANDRO SANZ MAS WEA
6	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
7	7	ERIC CLAPTON PILGRIM DUCK/WARNER
8	6	OBK SINGLES 91-98 HISPAVOX
9	8	ETERNAL THE BEST OF EMI-DOEDON
10	10	MONICA NARANJO PALABRA DE MUJER EPIC

MALAYSIA (RIM) 03/31/98

THIS WEEK	LAST WEEK	ALBUMS
1	2	VARIOUS ARTISTS MAX 3 WARNER MUSIC
2	1	SOUNDTRACK TITANIC SONY CLASSICAL
3	3	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC
4	NEW	ZIANA ZAIN BEST OF ZIANA ZAIN BMG MUSIC
5	6	SITI NURHALIZA CINDAI SUWAH ENTERPRISE
6	5	MADONNA RAY OF LIGHT WARNER
7	RE	K-CI & JOJO LOVE ALWAYS UNIVERSAL MUSIC
8	RE	SALEEM MAAF WARNER MUSIC
9	NEW	AWIE SATU BMG MUSIC
10	RE	SAVAGE GARDEN SAVAGE GARDEN SONY MUSIC

HONG KONG (IFPI Hong Kong Group) 03/22/98

THIS WEEK	LAST WEEK	ALBUMS
1	1	MAVIS HEE COVER MYSELF WHAT'S MUSIC
2	7	VARIOUS ARTISTS VOL. 2/THE BEST 17 VOL. 2 GO EAST
3	NEW	SAMMIE CHENG SAMMIE CHENG 24K GOLD MASTERSONIC COMPILATION II WARNER
4	NEW	FAYE WONG FAYE WONG 89-97 COLLECTION CINEPOLY
5	4	AARON KWOK AARON KWOK 24K GOLD MASTERSONIC COMPILATION II WARNER
6	5	ANDY HUI CAN FLY GO EAST
7	2	CASS PHANG YI QIAN LING YI WAN EMI
8	NEW	KELLY CHAN NO MORE LOVE FOR YOU GO EAST
9	6	ANDY HUI 'MAN 30'—30 GREATEST HITS BY ANDY HUI CAPITAL ARTISTS
10	3	ALAN TAM TAKE TO HEART POLYGRAM

IRELAND (IRMA/Chart-Track) 03/26/98

THIS WEEK	LAST WEEK	SINGLES
1	2	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE COMMUNICATIONS
2	1	MY HEART WILL GO ON CELINE DION EPIC
3	4	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY
4	5	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
5	7	UH LA LA LA ALEXIA DANCE POOL/SONY
6	6	BRIMFUL OF ASHA CORNERSHOP WHIJA
7	NEW	LA PRIMAVERA SASH! MULTIPLY
8	3	STOP SPICE GIRLS VIRGIN
9	NEW	WONDERFUL THING LESLIE DOWDALL L.O. RECORDINGS
10	8	FROZEN MADONNA MAVERICK/WARNER BROS.
ALBUMS		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	4	CELINE DION LET'S TALK ABOUT LOVE EPIC
3	2	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.
4	3	THE VERVE URBAN HYMNS HUT/VIRGIN
5	NEW	VARIOUS ARTISTS NEW HITS '98 WARNER/GLOBAL/SONY
6	5	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR
7	6	SOUNDTRACK THE FULL MONTY RCA VICTOR
8	NEW	THE CORRS TALK ON CORNERS LAVA/ATLANTIC
9	9	SHANIA TWAIN COME ON OVER MERCURY
10	7	KIERAN GOSS WORSE THAN PRIDE RTE

BELGIUM (Promuvi) 03/27/98

THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION COLUMBIA
2	2	FORMULA DJ VISAGE ANTLER-SUBWAY/EMI
3	3	FROZEN MADONNA MAVERICK/WARNER BROS.
4	5	5,6,7,8 STEPS JIVE/ZOMBA/ROUGH TRADE
5	4	TOGETHER AGAIN JANET JACKSON VIRGIN
6	7	NEVER EVER ALL SAINTS LONDON
7	6	TORN NATALIE IMBRUGLIA RCA
8	NEW	ROBBIE WILLIAMS ANGELS CHRYSALIS
9	9	NOBODY'S WIFE ANOUK DINO
10	RE	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PIAS/PROFILE
ALBUMS		
1	2	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.
2	1	SOUNDTRACK TITANIC SONY CLASSICAL
3	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
4	6	SCHATTEMAN & COUVREUR VOICE TO VOICE ALDRA/ARCADE
5	4	EMMA SHAPPLIN CARMINE MEO EMI
6	8	ERIC CLAPTON PILGRIM WARNER BROS.
7	5	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
8	7	AQUA AQUARIUM UNIVERSAL
9	9	ALL SAINTS ALL SAINTS LONDON
10	RE	MAMA'S JASJE HOMMANGES PLAY THAT BEAT/VIRGIN

AUSTRIA (Austrian IFPI/Austria Top 40) 03/24/98

THIS WEEK	LAST WEEK	SINGLES
1	1	ALANE WES SONY
2	2	MY HEART WILL GO ON CELINE DION SONY
3	3	FROZEN MADONNA WARNER
4	5	TRULY MADLY DEEPLY SAVAGE GARDEN SONY
5	4	MAKEEMA TWO IN ONE EMI
6	7	WALK ON BY YOUNG DEENAY WARNER
7	6	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SONY
8	9	HERMANN MAIER MINI BYDLINSKI BMG
9	8	BREATHE MIDGE URE BMG
10	NEW	NEVER EVER ALL SAINTS POLYGRAM
ALBUMS		
1	1	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI
2	2	MADONNA RAY OF LIGHT WARNER
3	8	AUSTRIA 3 AUSTRIA 3 BMG
4	3	SOUNDTRACK TITANIC SONY CLASSICAL
5	9	WES WELENGA SONY
6	6	VARIOUS ARTISTS TANZ DER VAMPIRE POLYGRAM
7	5	FALCO GREATEST HITS VOL. 1 BMG
8	4	ERIC CLAPTON PILGRIM WARNER
9	7	CELINE DION LET'S TALK ABOUT LOVE SONY
10	RE	AQUA AQUARIUM UNIVERSAL

SWITZERLAND (Media Control Switzerland) 03/29/98

THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION SONY
2	2	FROZEN MADONNA WARNER
3	4	TORN NATALIE IMBRUGLIA BMG
4	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SONY
5	7	ALANE WES SONY
6	5	NEVER EVER ALL SAINTS POLYGRAM
7	6	TOGETHER AGAIN JANET JACKSON VIRGIN
8	8	COSE DELLA VITA/CAN'T STOP THINKING OF YOU EROS RAMAZZOTTI & TINA TURNER BMG
9	10	WALK ON BY YOUNG DEENAY WARNER
10	9	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL
ALBUMS		
1	1	MADONNA RAY OF LIGHT MERCURY/WARNER
2	2	SOUNDTRACK TITANIC SONY CLASSICAL
3	3	CELINE DION LET'S TALK ABOUT LOVE SONY
4	6	RICKY MARTIN VUELVE SONY
5	4	ERIC CLAPTON PILGRIM SONY
6	NEW	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI
7	NEW	SIMPLE MINDS NEOPOLIS EMI
8	7	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
9	5	ALL SAINTS ALL SAINTS POLYGRAM
10	8	PUR MAECHTIG VIEL THEATER INTERCORD

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

GERMANY/U.K.: Two more bands from the U.K.'s West Yorkshire conurbation have followed Chumbawamba in signing directly to German labels. **New Model Army's** self-produced album, "Strange Brotherhood," is due April 3 from EMI Electrola in Germany and will see a continental European release this summer. (U.K. indie Eagle Records has the record out April 14.) The act's manager, **Tommy Tee**, says, "The German audience has a better understanding of where the band fits in." Leeds, England, duo **Hipkiss** has a deal with Columbia Germany, care of Dance Pool label chief **Markus Wenzl**. The band drew U.K. plaudits for its catchy 12-inch promotional single "Glamourpussy," released on the now-defunct Copasetic label in 1996. Its current album, "Bluebird," blends cabaret ambience with a James Bond-movie sound and came out early this year to critical acclaim. The band embarks on three weeks of club dates in the Germany/Switzerland/Austria region May 12-31 and will be showcasing for Sony companies in northern Europe afterward.



HIPKISS

DOMINIC PRIDE

ITALY: In the aftermath of February's San Remo Song Festival, the clear winner in sales terms is **Antonella Ruggiero**. Her song "Amore Lontanissimo" (Far Away Love) came in second in the competition, and her album "Registrazioni Moderni" (Modern Recordings), released by Universal last October in Italy with the San Remo track added, has re-entered the FIMI/Nielsen album chart, where it currently sits at No. 19 and is certified double-platinum (200,000 units sold). "Registrazioni Moderni" is a revisit to the artist's past, and includes rerecordings of hits by her former band **Matia Bazar**. It was recorded with a number of Italy's emerging rock outfits, including **Blue Vertigo**, **Subsonica**, and **Timoria**. Classics by **Matia Bazar** on the album include "Solo Tu" (Only You), "Vacanze Romane" (Roman Holiday), and "Mister Mandarino." European listeners will be able to experience Ruggiero's incredible range and passionate vocal style when the album is released throughout Europe on May 18 by Universal.

MARK DEZZANI

JAPAN: Enya's greatest-hits compilation, "Paint The Sky With Stars—The Best Of Enya," is the first non-Japanese album to top the million-sales mark for any Warner label in Japan, says Warner Music Japan. To date, the compilation has sold just over 1.1 million units (including imports) here since its Nov. 10 release, the label says. The album's domestic version included one bonus track, a version of "Silent Night," in the run-up period to Christmas (the track was cut from the album in the new year). A Warner Music Japan spokesman says "Paint The Sky With Stars" is being bought by stressed-out Japanese looking for "healing" music to put them in a more relaxed frame of mind.

STEVE McCLURE

SWEDEN: "In My Mind," the contagious hit single by this country's techno duo **Antiloop**, and the album "LP" are both spreading across Europe. The sequencer-driven club- and radio-friendly track was out here last March—and the album last May—on the Fluid label through PolyGram's Stockholm Records. The single went gold in Sweden (15,000 units sold) and Norway (10,000); has charted in Holland, Belgium, and Greece; and is gracing the French charts. Other countries will start working the act in the second quarter. Antiloop gained a Grammi Award for best modern dance group in February (Billboard, Feb. 28). Says Antiloop's **Robin Söderman**, "We don't see the need to make any evolutionary changes in our music on the next album, because it's still unique compared to other music styles out there." Antiloop's other half, **David Westerlund**, Söderman says, "has a background as a musician, and I am originally a DJ, and we also listen to lots of different music."



ANTILOOP

KAI LOFTHUS

FRANCE: French rapper **Stomy Bugsy** is a man ahead of his time. His debut album, "Le Calibre Qu'il Te Faut" (The Gun You Need), released a year and a half ago on Columbia/Sony Music, did not attract much attention here. But in the wake of successful solo albums from **Passi** and **Doc Gynéco**, Stomy Bugsy's former partners from hardcore rap act **Ministère Amer**, Columbia sent him back into the studio to record new material and rearrange and remix some tracks. First single "Mon Papa A Moi Est Un Gangster" (My Dad Is A Mobster) was released early this year and quickly conquered radio nationally. No. 10 this issue on the French chart, the single has so far sold 320,000 units, according to Columbia. A new version of the album, "Quelques Balles De Plus Pour Le Calibre Qu'il Te Faut" (A Few Bullets More For The Gun You Need), came out March 24 and enters the album chart at No. 9 this issue.



BUGSY

CÉCILE TESSEYRE

CZECH REPUBLIC: The rift between the Czech and Romany (Gypsy) communities here was spotlighted internationally last year when hundreds of Romanies sought asylum in Canada and the U.K., citing widespread racism. As societal fringe dwellers, Czech Romanies have rich musical traditions that are rarely tapped for audiences outside their own circles. Enter **Vera Bila & Kale**, a singer plus quartet, all Romanies, who released on Feb. 23 a second superb album, "Kale Kalore" (Black Blacky), on BMG-Ariola. The record fuses their haunting ancestral sounds with a sultry Mediterranean air, played up excellently in the production process by **Zuzana Navarová**, a popular Czech folk singer and connoisseur of South American/Latin music. The lyrics, sung in the Romany language, encompass sweet ditties, lovelorn laments, and verses ringing with the politics of the day. The album will be released in France on the Last Call label. The act's last album, "Rom Pop," was released in the U.S. on RCA Victor.

MICHELE LEGGE

Warner Benelux Returns To Signing Local Artists

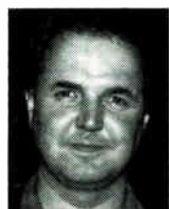
BY MARC MAES

BRUSSELS—The label debut release by Dutch group Trio Bier, scheduled for the end of May, will mark Warner Music Benelux's renewed commitment to home-grown music in Belgium and the Netherlands.

The move marks the end of a 10-year period during which Warner Music Benelux stopped signing artists to its local rosters in those countries. The fact that, on a European level, record companies are doing good business with national repertoire has convinced Warner Music to rethink its strategy.

"It was indeed a major problem," explains Warner Benelux managing director Albert Slendebroek, "because when you haven't been working on local A&R for 10 years, you lose that culture within the company. Therefore we took our time to assess our operations, reorganize our marketing department, and make the company 'edgier.' Over the last eight months, we have been able to create an atmosphere where people are artist-focused again."

Instead of immediately creating two new A&R departments, Slendebroek has opted for the gradual approach. In the Netherlands, he has teamed up with



SLENDEBROEK

former BMG product manager Menno Timmerman (in a combined A&R/product management function), while in Belgium, head of promotion Greet D'Hooghe moves up in a team headed by A&R consultant Ric Urmel, owner/managing director of the Megadisic label. The company has also signed longtime producer Wouter Van Belle as an exclusive talent scout.

In addition to the Dutch-language Trio Bier, the Netherlands A&R operation has signed pop-oriented R&B duo 2Fellaz. Meanwhile in Belgium, Warner has signed Zita Swoon, featuring former dEUS and Moondog jr. musician Stef Kamil Karlens, and singer/songwriter An Pierlé. "Zita Swoon have become the new exponents of what is known as northern European blues," says Urmel.

"The audience is on the lookout for the next big thing, now that alternative rock has become almost mainstream. Zita Swoon is the band to fill the 'college radio' gap," Urmel adds.

Releases from Pierlé and Zita Swoon are not expected before the fall, but Trio Bier and 2Fellaz will have material out in May. "It is not our mission to start signing artists at the speed of sound," says Slendebroek, "and if we have four artists per country on the roster by the end of the year, we'll be more than happy. The issue here is to sign artists on a long-term basis—artists who have a respectable fan base and a recognizable profile."

Danish Market Up 3% Last Year's Rise Led By Int'l Acts

BY CHARLES FERRO

COPENHAGEN—International acts rather than home-grown bands and artists such as Aqua boosted sales of Denmark's music market by 3% last year, according to figures from the Danish affiliate of the International Federation of the Phonographic Industry (IFPI).

Music sales totaled 1.03 billion kroner (\$186 million) last year, compared with almost exactly 1 billion kroner in 1996. Despite Aqua's domestic popularity, Danish artists accounted for 330 million kroner (\$49 million) in both years, while the total for international acts was 700 million kroner (\$100 million), up from 670 million (\$94 million) in 1996.

Sales of CD albums (the dominant configuration here) increased by 5.7% to 16.8 million in 1997, with international acts accounting for the entire rise, the IFPI reports. Sales of Danish acts were flat at 5.6 million units, while international names logged 11.2 million units last year, up 8.7% from 10.3 million the year before.

"There's definitely a problem in Denmark: They can't boost sales of Danish music," says Bjorn Jacobsen, owner of the six-store indie chain GUF.

'It's easier to sell some CDs in a supermarket than in a record shop'

"Lots of labels had problems with local repertoire and saw sales of Danish artists drop, except Universal with Aqua. Now everybody's trying to launch new Aquas."

If sales of Aqua's "Aquarium" are deducted from last year's figures, sales were down by just over 5%. The IFPI says that sales of Danish acts jumped in 1996 when the government removed an excise tax on CDs and some other consumer goods. The lower prices had an immediate effect on Danish music, and this segment of the business held on to its share, the IFPI said.

Sales of TV-advertised compilations have helped eat into domestic acts' sales and are affecting traditional music retailers. "It's easier to sell some CDs in a supermarket than in a bona fide record shop," says Jacobsen.

GUF has about a 3% market share but says 60% of revenue comes from titles outside the top 20.

Sales of classical music nearly touched 1 million units in 1997, up from about 700,000 the previous year. These figures are included in the totals. In addition, the IFPI says a multi-artist compilation category will be added to statistics from this year.

The exchange rate used for the story is \$1 to 7 kroner.

Bluegrass Thrives In Northern Niche

Tumbleweed, Heartbreak Hill Mix Old, New Songs

BY LARRY LeBLANC

TORONTO—Recent albums by two groups, Tumbleweed and Heartbreak Hill, indicate that Canada's largely underground bluegrass scene is flourishing.

Tumbleweed was formed six years ago by sisters Cathy-Anne Whitworth (vocals) and Trisha Gagnon (acoustic bass, vocals), along with Chris Stevens (banjo, guitar, vocals). The Chilliwack, British Columbia group was recently augmented by Steve Dawson (dobro,



HEARTBREAK HILL

guitar), Jesse Zubot (fiddle, mandolin), and Shawn Soucy (drums).

Tumbleweed has released two albums independently on its own Turtle Records: "Living In A Country World" (1993) and "Weedgarden," released Oct. 10, 1997. Both albums are distributed nationally by Festival Distribution of Vancouver and are not available outside of Canada.

"Tumbleweed's video ["The Woman She Used To Be," released in November 1997] is the only Canadian bluegrass video we've ever played," says Casey Clarke, music director of CMT Canada, the year-old Calgary, Alberta-based national country music video network. "Bluegrass is the foundation of [country] music, and it's nice seeing someone [performing the] music the way it began so well and having it so well produced."

SHOWING ROOTS

Also certain to gain industry attention is Toronto-based Heartbreak Hill with its self-titled album, independently released March 13. Group members are siblings Jenny Whiteley (vocals, guitar, bass) and Dan Whiteley (mandolin, guitar), as well as Dottie Cormier (vocals, guitar) and Christopher Quinn (banjo).

The Whiteley siblings are members of one of Canada's most prolific roots-music families and have been performing since they were children. The duo sang backup on early Raffi albums in the '70s and were part of the Junior Jug Band, which recorded three albums between 1981 and 1989 with their father Chris Whiteley (who produced Heartbreak Hill's debut) and their uncle, multi-instrumentalist/producer Ken Whiteley. Stepmother Caitlin Hanford is a highly acclaimed traditional-music solo singer and a member of the female roots-styled group Quartette.

Today, Dan Whiteley works extensively with his father in the aptly named jazz duo Chris & Dan Whiteley and with his father and uncle in a blues group, the Whiteley Brothers Blues Band.

Jenny Whiteley says she and her brother were exposed to Canada's vibrant folk scene at an early age. "There certainly was music happening in [our] house, but what was interesting

was that Dan and I got to go to a lot of festivals, clubs, and gigs when we were little," she says.

Meeting Dan Whiteley in 1990 inspired Cormier to become a musician. While attending the Home County Folk Festival in London, Ontario, in 1991, Cormier and Dan Whiteley jammed with the group McDonald Bluegrass of Callander, Ontario. Upon returning home, they saw a Tony Rice video featuring Alison Krauss & Union Station. "From that time onward, we were both hooked on bluegrass music," says Cormier.

Soon Dan Whiteley was playing locally with Quinn and clawhammer banjo player Chris Coole in the traditional-music group One Horse Town, and Cormier began to sing and play mandolin in the traditional band Annie Oakleaf. In 1994, Jenny Whiteley and Quinn joined them in visiting several U.S. bluegrass festivals.

KEY WOMEN

The following year, while driving from one U.S. bluegrass festival to another, the four decided to form Heartbreak Hill. Citing such key traditional-music influences as Ricky Skaggs, Doc Watson, Mac Wiseman, and Jimmy Martin, Jenny Whiteley and Cormier both indicate a strong interest in the women who have stood out in a male-dominated genre. "Checking out the bluegrass section at the record stores, Dottie and I first check out the albums having women," says Jenny. "Hazel & Alice is one of our big influences."

Adds Cormier, "Alison Krauss is another big favorite. So are Kate Brislin & Jody Stecher and Ola Belle Reed. Claire Lynche is a wonderful songwriter."

For both Tumbleweed and Heartbreak Hill, bluegrass standards coexist in the repertoire alongside original songs.

Mainstream radio support for bluegrass in Canada is nonexistent, and air-

play is limited to local university and college stations and CBC-Radio nationally, making it difficult for a bluegrass act to become widely known in this country.

"There really isn't a [national] bluegrass circuit," says Jenny Whiteley. "We've got a great response sending our CD out, and we've got lots of [folk] festival work this summer. We're going to the World Next Door Festival in Winnipeg, the Canso Festival in Nova Scotia, and we're doing festivals in Ontario as well."



TUMBLEWEED

Adds Whitworth, "We're fortunate that some of the big country festivals have been willing to give us the one acoustic spot of their event. [Canadian folk festival organizers] don't know about us, because we've gone through the country end. We're certainly interested in performing at folk festivals, too."

Tumbleweed has won the British Columbia Country Music Assn.'s bluegrass band of the year award for six consecutive years and has performed on country festival bills with Dwight Yoakam, Steve Earle, Dolly Parton, Steve Wariner, and Kathy Mattea.

Tumbleweed is scheduled to return to Europe in late July for 10 dates in France and Switzerland—its third visit overseas. "[In Europe] we've played in cathedrals, at gospel shows, and at big outdoor community celebrations," says Whitworth. "I thought they'd have more [traditional music] there, but there isn't a lot there, not in the style we're playing."

Bluegrass Enjoys Popularity On Grass-Roots, Indie Level

TORONTO—Bluegrass, introduced to Canadians by touring U.S. performers Jimmy Martin, Mac Wiseman, and Charlie Bailey in the 1950s, was at first well-received in the Atlantic provinces, and then in rural Quebec and Ontario.

Bluegrass enjoyed significant national popularity during the 1970s and the early 1980s with such domestic bands as the York Country Boys, Cody, Cross Country Grass, Whiskey Jack, the Dixie Flyers, and the Humber River Valley Boys.

In this period, such Canadian labels as Banff, Boot, Marathon, Rodeo, Snocan, Arc, and Woodshed were active in the field but have since either closed or limited their activities. Currently, the recording of bluegrass in Canada occurs on the grass-roots independent level, with limited distribution, airplay, and media exposure.

"There's hordes of bluegrass bands in Canada, more than you can ever fathom, but there's no [major] record label

recording bluegrass," says Jim Jesson, publisher of the 9-year-old Bluegrass Canada magazine, based in Nanaimo, British Columbia.

"It's not mainstream enough to make a buck with," Jesson says. "Still, there's a slew of [bluegrass] associations that have meetings, parties, and jams. There are probably 20 bluegrass festivals a year, mainly in Ontario and British Columbia."

Among the leading acts today in Canadian bluegrass are the Bluegrass Diamonds (Memramcook West, New Brunswick); Ray Legere (Ottawa); Blue Mule (Toronto); Jerusalem Ridge, Maple Creek, and Grass Routes (Edmonton); and Kootenay Loop and Crescent Ranch (Vancouver).

Additionally, mandolinist John Reichman, a former member of two top U.S. bluegrass groups—the Tony Rice Unit and the Good Ol' Persons—lives in Vancouver.

LARRY LeBLANC

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

ITA Drops 'T' For 'D' To Be IRMA Name Change Reflects New Digital Focus

■ BY SETH GOLDSTEIN

DANA POINT, Calif.—Tape is out, digital is in for a leading home entertainment trade group.

By September, the International Tape Assn. will complete its transformation to the International Recording Media Assn. (IRMA), dropping the ITA insignia that has identified the organization since its start in 1970. The change is consistent with IRMA's vision—DVD and its ilk are the future.

This emphasis was evident at IRMA's 28th annual conference, held March 18-22 here. DVD and DVD-ROM dominated the presentations, much the way tape did a decade ago. Alan Bell, program director of IBM's DVD Project Office, reminded the audience that DVD's movie potential extends beyond stand-alone players.

Some 10 million personal computers will be DVD-compatible this year, he said. Experts pooh-pooh the idea of watching movies on a computer screen, Bell added, but the computer of the future "may not be the one you have on your mind. You may not even recognize it."

A well-attended panel on DVD authoring was eerily reminiscent of the discussions tape duplicators conducted at ITA forums in the mid-'80s when VHS was the medium of choice. Indeed, one of the panelists, Bob Pfannkuch, president of Panasonic Disc Services Corp. in Torrance, Calif., was a regular on panels as president of Bell & Howell's duplication unit (now Rank Video Services America).

Tape's disappearance from the IRMA program was consistent with the association's goal of ridding itself of the "T" in the logo, according to executive VP Charles Van Horn. But

tape is still bread and butter for many members. As consultant Dick Kelly of Cambridge Associates pointed out, the volume of duplicated VHS programs remains on the upswing.

Output should top 806 million units this year, compared with 786 million in 1997. True, the pace has decelerated, and Kelly predicted that output would go into reverse in 1999 when manufacture dips to 766 million cassettes. Nonetheless, VHS won't fade away—if at all—until well beyond 2000, providing ample time to make adjustments. Some vendors are expanding aggressively into retail distribution that could encompass a raft of home entertainment products.

Kelly also noted another trend—the rebirth of rental. After years of no growth, duplication of rental cassettes will increase by 2 million units in 1998 and by another 2 million in 1999 to 48 million, he said. The 10% gain, the biggest in nearly a decade, results from the realization by the studios and key independents that they were in danger of losing the \$2 billion rental cash cow.

Suppliers have inaugurated a slew of buying schemes designed to boost

retail purchases of \$60-\$70 cassettes, including stepped-up participation in Rentrak's revenue-sharing plan known as pay-per-transaction (PPT).

A new company, Maximum Video Systems in Chatsworth, Calif., showed up at IRMA to champion its solution to cheaper copies of rental titles. In his remarks, Kelly plugged the venture and its president/CEO, Bob Klingensmith, a veteran home video executive whose credentials extend back to the early days of Paramount Home Video.

Clued in by Pfannkuch, then a con-
(Continued on page 86)



Imani On The Boardwalk. Among the artists appearing at the Sam Goody/Musicland Region 5 meeting in Atlantic City, N.J., was Columbia Records' Imani Coppola. Shown, from left, are Steve Kennedy, New York sales manager, Sony Music Distribution; Michael Block, East Coast regional director of sales, Columbia; Dan McGarvey, East Coast regional director, Sam Goody/Musicland; Chris Nadler, divisional advertising coordinator, Sam Goody/Musicland; Coppola; and Archie Benike, VP of marketing, the Musicland Group.



Barney Soundtrack Courts Grown-Ups

■ BY MOIRA McCORMICK

CHICAGO—Barney the dinosaur is beloved by millions of toddlers, though barely tolerated by their parents—and that is just how the purple T. rex's producers have designed him. Barney's PBS series "Barney & Friends," as well as his

home videos and music albums, are designed to appeal to preschoolers and those younger; there is no attempt to engage the interest of adults, as is the case with other popular preschool franchises, such as "Sesame Street."

But now Barney's starring in a feature film—"Barney's Great

Adventure: The Movie," which was released by PolyGram Films April 3—and its accompanying soundtrack makes a play for grown-ups for the first time.

The soundtrack, released March 31 by Barney producer Lyrick Studios, features guest stars Peabo Bryson, Sheena Easton, Take 6, Roberta Flack, Jane Siberry, Jennifer Warnes, Johnny Van Zant, Stephen Bishop, Jeffrey Osborne, and Valerie Carter, among others. All perform classic and/or original children's songs, with 12 of the album's 21 tracks featured in the movie.

In terms of production and performances, "it's a kid-friendly album," stresses Joyce D. Slocum, senior VP of legal and business affairs for Lyrick. "These are recognizable songs, which young children associate with Barney, and



PETERS

(Continued on next page)

Penguin, PolyGram Form Classical Imprint Label To Launch 'Penguin Music Classics' Series

■ BY LARRY FLICK

NEW YORK—Book publishing giant the Penguin Group has inked a worldwide deal with PolyGram Classics & Jazz to launch a classical music label.

Through a trademark licensing agreement with the PolyGram-owned London, Philips, Deutsche Grammophon, and Verve subsidiaries, Penguin will expand its franchise to include "Penguin Music Classics," a series of compilations drawing material from the four labels.

"It's an excellent opportunity to mine the wealth of phenomenal material available in each label's catalog, while also allowing us to reach a mainstream audience beyond typical classical music buyers," says Kevin Gore, senior VP/GM of PolyGram Classics & Jazz (U.S.).

Although a specific launch date for the series is still to be confirmed, Gore says he expects discs to be racked in music and book outlets before the end of the year. The U.S. and U.K. are the first targeted markets.

Each disc will feature liner notes by well-known literary figures and will carry reviews and references to Penguin's hugely successful "Penguin Classics" paperback music guide.

At this point, "Penguin Music Classics" will not include newly recorded material, although Gore says the idea is under consideration for the future. Marketing and promotion for the series will be a cooperative effort between the PolyGram Classics & Jazz and Penguin staffs.

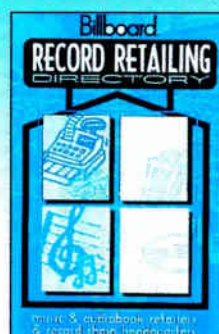
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newslines...

BELOVED ENTERTAINMENT GROUP (BEG), a 2-year-old independent label, reports gross sales of more than \$300,000 for the period between March 1997 and March 1998. The Orlando, Fla.-based label also says its returns amounted to only 5% in that period. BEG, whose distributed labels include Beloved Recordings, Yum Recordings, and Crane Mountain Records, is distributed by MS Distributing. The company is starting to release product throughout Canada, Europe, Asia, and South America this year and says it's seeking an equity investment of \$3 million to \$5 million.



SONY CLASSICAL, which is revamping its World Wide Web site (www.sonyclassical.com), is increasing the number of albums offered for sale directly to consumers from 800 to more than 1,800. The site also has a listening station linked to enhanced CDs, an online radio show, and various artist sites.

AGI, a manufacturer of paper-based packaging for CDs and videos, has merged with Klearfold, which makes plastic-based packaging, to form a new company, Impac Group. Richard Block, current president of AGI, will retain that title and be CEO of Impac. Melvin Herrin, founder of Klearfold, will be chairman of Impac. AGI's clients include PolyGram, Capitol Records, Sony Music, Paramount, Virgin Records, and Rhino Records.

LAUNCH MEDIA, an interactive music company, has made a deal with NBC to become its exclusive online music partner. The venture will create a music section for NBC.com that includes opportunities to buy products of acts that appear on the broadcasting network, beginning this month with selections from "The Tonight Show With Jay Leno" and "Homicide." NBC has acquired an equity interest in Launch.

BERTELSMANN, the Germany-based owner of the RCA and Arista record labels and the Bantam Doubleday Dell book publishing firm, has acquired the Random House publishing company from Advance Publications for an estimated \$1.2 billion-\$1.4 billion, creating the largest seller of books and audiobooks in the U.S.

SENSORMATIC ELECTRONICS, manufacturer of an electronic anti-theft technology used by music and video retailers, has agreed to a cease-and-desist order that settles fraud and false-reporting charges filed by the Securities and Exchange Commission (SEC). The SEC, which began probing the company three years ago, charged that it had manipulated quarterly earnings reports. Sensormatic also announced that it expects its fiscal third-quarter profits to be below expectations.

TIME WARNER has extended the contract of its chairman/CEO Gerald Levin to 2003 and granted him a bonus of \$6.5 million for 1997. The payment was linked to the company's strong performance last year; its stock rose 65%. Time Warner operates Warner Music Group and Warner Bros. Pictures.

GEOSYNCHRONOUS RECORDS has signed a distribution deal with Germany-based Town Music Vertriebs GmbH for Germany, Austria, Switzerland, Belgium, Luxembourg, and the Netherlands. GeoSynchronous, whose roster includes Les Dudek and Bong Water Taffy, is distributed in the U.S. by MS Distributing, Select-O-Hits, and Creative Musicians Coalition.

VIRGIN RECORDS reports that the World Wide Web site of its act Enigma (www.enigma3.com) was named the best-designed Web site of 1997 by the Internet Professional Publishers Assn. Also, the design magazine ID honored sites last year for Enigma and the Virgin act Cottonmouth, Texas.

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BARNEY FILM SOUNDTRACK COURTS GROWN-UPS

(Continued from preceding page)

they resonate with the themes of the movie."

A major theme, says Slocum, is letting kids stay kids, which has been an aim of the Barney franchise since day one—and which Lyrick has accomplished through staying true to its target audience. With this soundtrack, though, it was deemed important to entertain moms and dads as well.

"Parents will be in the theaters watching and listening with their kids," says Slocum. "It's not like they can be washing the dishes, like they can at home with the TV show."

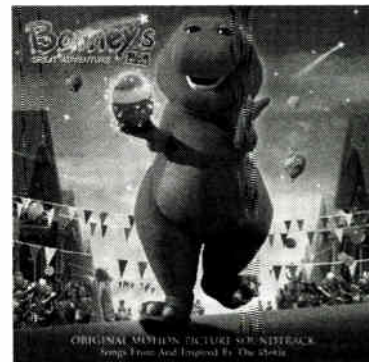
In employing pop artists familiar to grown-ups, she says, "we're not trying to make Barney be something he's not; we're making the focus more family-oriented than strictly toddler-oriented."

In fact, Slocum notes, she would not be surprised if the "Barney's Great Adventure" soundtrack is something "parents put on to listen to themselves when the kids aren't around, although they'd probably never admit it."

A case in point may be Bernadette Peters, who sings the title track, "Barney—The Song," penned by Jerry Herman. "It was great to work with Jerry again and to sing a fun song," Peters says. "It has won-

derful orchestration." Though Peters hasn't yet heard the album in its entirety, she says she's dying to.

"I have a very personal connection with Barney through my little goddaughter," says Herman. "When I was visiting her one day and she was playing with a stuffed Barney



doll, I watched as he opened up a world of imagination to her. This became the basis of the song I wrote; I couldn't have done it if I hadn't seen how much Barney meant to her."

Bryson performs longtime Barney favorite "If All The Raindrops," as well as the Essra Mohawk-composed original song "Dream (Twinken's Tune)." Other original tracks

include Easton's, called "Goodnight" and written by Slocum and fellow Lyrick executives Joseph Phillips (music director of "Barney & Friends") and C. Russell Biddle; Warnes' two tracks, "You Can" and "Let's Sing All The Way Home" (both penned by Chrys Atwood and Steve Ferguson); country singer Colin Boyd's "Rainbows Follow The Rain" (by Boyd and Lyrick CEO Tim Clott); and Bishop's "You Can Do Anything," written by Bishop and Jeff Jones.

Siberry performs a pair of traditional songs, "Lavender's Blue" and "All The Pretty Ponies"; Carter, with Linda Ronstadt on background vocals, sings "Let Me Call You Sweetheart"; Van Zant performs "Twinkle, Twinkle Little Star"; and Jennifer Rush does a jazzed-up version of "Frère Jacques."

An all-star, stylistically varied interpretation of the infamous Barney theme song, "I Love You," closes the album, with vocalists including Easton, Osborne, Take 6, and Latin pop singer Gina, who does her verse in Spanish.

Barney himself sings a number of the album's songs, including "Old MacDonald," "If You're Happy And You Know It," and "We're Gonna Find A Way."

Slocum says Lyrick executives had been discussing their musical approach for some time when, as she tells it, she took a walk in the park. She had been thinking about how "I Love You" is so beloved by kids and yet was "made such a goof of" in the media and elsewhere. "As I was walking, I saw a woman with her child in a stroller, and she was singing 'I Love You' to her daughter," Slocum relates. "I thought, 'Why is it made fun of when so many love it?'"

One way to avoid ridicule, she thought, would be to create "new songs for Barney's voice and get new voices for Barney's songs."

Los Angeles-based music attorney David Helfant helped get the word out to pop musicians of all categories that the Barney movie was looking for guest artists, "and we ended up with a group of incredible people," says Slocum.

"Jennifer Warnes loved the movie so much, she had two new songs written for it. Jennifer Rush does 'Frère Jacques' like you've never heard it—it's a sophisticated arrangement that still works for kids. We're thinking this will be the album played in minivans on car trips, because there's something for every age group."

At press time, Lyrick was "giving thought to releasing a commercial single; there's one track that a lot of people agree would be perfect," says Slocum, though she says she is unable to be specific at this point.

Lyrick is providing custom point-of-purchase materials for retailers, including a floor display whose header card pictures Barney walking down a movie-premiere-type red carpet. The CDs and cassettes will be stickered with the pop artists' names.

According to a Lyrick representative, the company is working out details of marketing programs tailored to individual retailers.



Sliding To Jersey. MCA Records has signed an exclusive long-term deal to market and distribute soundtracks and other albums for Jersey Records, a division of Jersey Films. The first release, slated for April 14, is for the movie "Sliding Doors." Shown, from left, are Abbey Konowitch, executive VP of MCA; Anita Camarata, president of Jersey Records; Jay Boberg, president of MCA; Danny DeVito, Michael Shamberg, and Stacey Sher, partners in Jersey Films and Records; and Gary Ashley, senior VP of A&R for MCA.

EXECUTIVE TURNTABLE

DISTRIBUTION. Rentrak Corp. in Portland, Ore., names Carolyn Pihl VP of finance. She continues her responsibilities as chief accounting officer.

MUSIC VIDEO. Atlantic Records in New York promotes Doug Cohn to senior director of music video promotion and media development. He was associate director of music video promotion and media development.

HOME VIDEO. A-Pix Entertainment in New York promotes Jerry Smallwood to executive VP and Frank Slugaski to senior VP of sales and marketing. They were, respectively, senior VP of sales and VP of sales and marketing.

PACKAGING. Impac Group in Melrose Park, Ill., names Richard Block CEO, Melvin Herrin chairman, Dave Under-

wood CFO, Jim Oppenheimer executive VP of packaging sales, and Rich Oppenheimer executive VP of entertainment. Dean Henkel is named executive VP at AGI Operations. Block continues his duties as president of AGI. Herrin continues his duties as president of Klearfold. The others were, respectively, VP of finance at AGI, VP of sales, VP of entertainment sales, and VP of operations at AGI.

RELATED FIELDS. TCI Communications Inc. in Englewood, Colo., promotes Lela Cocoros to executive VP of corporate communications, Ann Koets to executive VP of finance, and Bruce Ravenel to executive VP of interactive ventures. They were, respectively, senior VP of media and employee communications, executive VP of financial services, and president/CEO of TCL.Net Inc.

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 (10.98/17.98)	GREASE 34 weeks at No. 1	253
2	2	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	346
3	3	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	458
4	4	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	339
5	5	PINK FLOYD ▲ ¹³ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1097
6	9	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	371
7	10	METALLICA ▲ ⁵ ELEKTRA 60812*/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	417
8	7	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	179
9	6	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	294
10	8	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	357
11	13	VARIOUS ARTISTS ▲ ⁷ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	140
12	11	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	469
13	15	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	154
14	16	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	107
15	12	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	183
16	20	FLEETWOOD MAC ▲ ¹⁷ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	169
17	14	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	144
18	40	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	369
19	17	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.58/11.98)	GREATEST HITS	388
20	27	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	342
21	34	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	386
22	25	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	441
23	37	BEE GEES ▲ ² POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	57
24	21	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	71
25	30	AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	210
26	18	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	127
27	19	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	220
28	23	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	261
29	28	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	377
30	38	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	207
31	29	SHANIA TWAIN ▲ ¹² MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	161
32	26	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	214
33	39	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	278
34	22	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	228
35	36	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	419
36	42	MARVIN GAYE ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	67
37	31	EAGLES ▲ ⁷ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	174
38	41	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98/17.98)	THE CREAM OF ERIC CLAPTON	52
39	32	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	79
40	35	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	80
41	49	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	20
42	—	SOUNDTRACK ▲ ¹ POLYDOR 825389/A&M (12.98/19.98)	SATURDAY NIGHT FEVER	147
43	43	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	85
44	33	SOUNDTRACK ▲ LONDON 448295 (10.98/16.98)	BRAVEHEART	68
45	—	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	305
46	45	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	245
47	50	ORIGINAL LONDON CAST ▲ ⁴ POLYDOR 831563*/A&M (10.98/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	354
48	—	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	257
49	24	ELTON JOHN ▲ ⁶ ROCKET 528159/A&M (10.98/17.98)	GOODBYE YELLOW BRICK ROAD	119
50	44	NO DOUBT ▲ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	117

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

Merchants & Marketing



A New Age For Narada. Narada Productions has formed a North American distribution deal with the Los Angeles-based new age, contemporary jazz, and world music label Domo Records. Pictured, from left, are Domo managing director Eddie Gilreath; Narada president/CEO Wesley Van Linda; Domo CEO Eiichi Naito; Ken Pedersen, executive VP/CFO of Virgin Records, which owns Narada; and Domo director of operations Mitch Rabin.

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Hastings Reveals Aggressive Strategy As It Readies Its IPO

IPO: In preparation for its pending \$58 million initial public offering, Hastings Entertainment, in the form of a registration station, has filed its preliminary prospectus with the Securities and Exchange Commission (SEC). While the document doesn't yet state a stock price or how much of the company will be sold through the public offering—thus making it impossible to place a valuation on the company—it's chock-full of all kinds of interesting financial information that I, for one, love to peruse.

But before I get into the numbers, let me explain where the Amarillo, Texas-based chain is in the process of doing its IPO. The SEC is reviewing the Hastings registration, and at some point it will probably ask the chain some questions and seek clarification on some of the information provided. After Hastings clears up all those questions and the SEC gives its blessing, the chain will issue what's known in Wall Street circles as a "red herring," a document that will contain more complete financial data on the company.

For example, the initial document only contains unaudited results for the first nine months of Hastings' most recent fiscal year, in addition to financial data from 1992-1996. The next revision of the document will contain a complete year of

audited data for fiscal 1997. After that will be the formal prospectus, which will include stock price and valuation for the company.

Right off the bat, the most interesting information gleaned from the prospectus is that Hastings, in terms of store openings, is done growing its business in small increments. It plans to rock'n'roll to the tune of opening 20 superstores a year for the next three years, giving the chain an anticipated total of 170

stores (after store closings due to portfolio pruning).

That will mark close to a 50% increase in the chain's total selling space—currently 2.1

million square feet in 117 stores—to about 3 million square feet. In fact, one of the main reasons the company is going public is to help finance growth, as well as handling the estate taxes of the late Sam Marmaduke, founder of the chain, who died in 1993. Of the initial offering, 91% of the shares will be sold by the company and 9% will be sold by Marmaduke's estate.

Specifically, however, the company anticipates using the funds it gets from its portion of the offering to pay down its revolving-credit facility. That facility, which is for \$45 million and unsecured, is provided through a consortium of three banks, Chase Manhattan, Wells

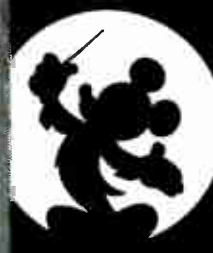
(Continued on page 78)

RETAIL TRACK
by Ed Christman

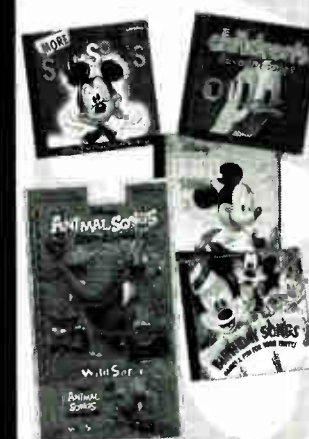


Disney

TRACK

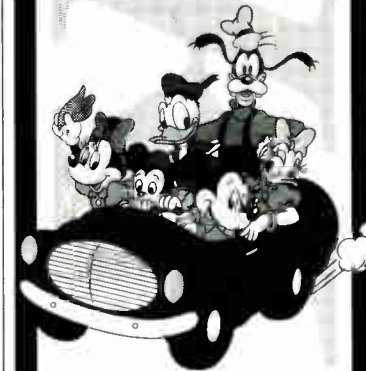


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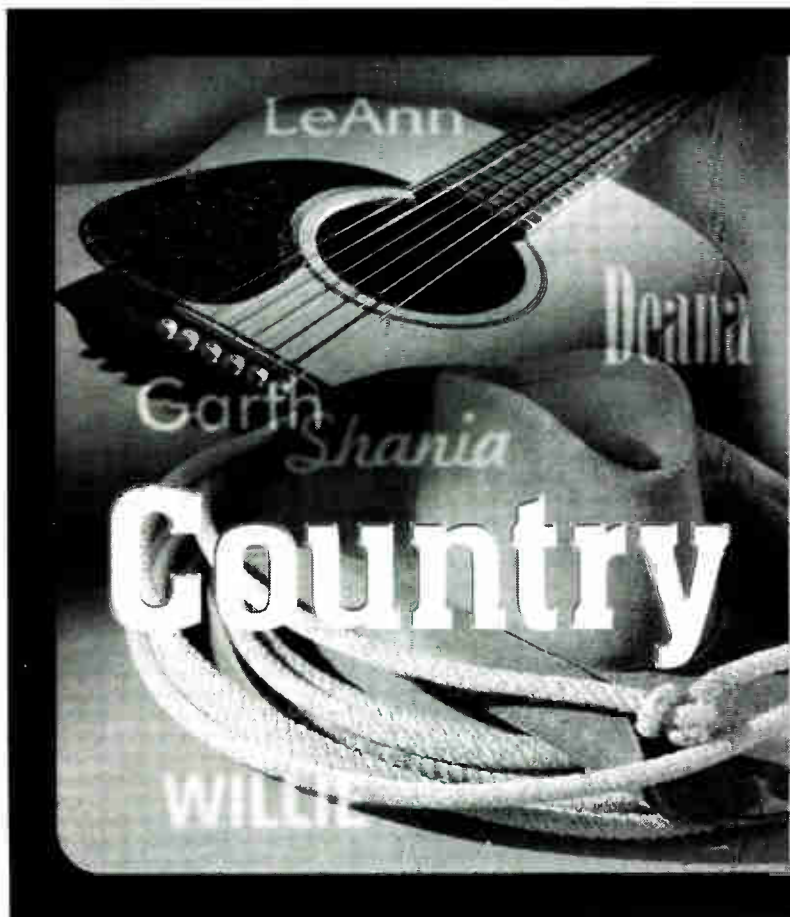
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Koch Jazz Unearths Top-Notch Jazz Titles From Atlantic Vaults Via Rhino

KOCH JAZZES THINGS UP: For the second time in three months, a jazz-dedicated indie has sealed a nice licensing deal with Rhino Records for some attractive Atlantic jazz titles.

Koch Jazz, the specialty arm of Port Washington, N.Y.-based distributor Koch International, has picked up 33 individual albums from Rhino, which controls the Atlantic jazz catalog.

In January, New York-based 32 Jazz—whose co-owner Joel Dorn actually produced a number of sessions for Atlantic—licensed material by saxophonists David “Fathead” Newman, Hank Crawford, Rahsaan Roland Kirk, and Yusef Lateef. The company is reissuing the titles in new CD configurations that compile four original LPs on two-disc packages.

The bounty secured by Koch has never appeared on CD before. Artists include the Art Ensemble Of Chicago, Gary Burton, Billy Cobham, Gil Evans, Art Farmer, Woody Herman, Freddie Hubbard, Milt Jackson, Coleman Hawkins, Lee Konitz, Duke Pearson, Don Pullen, Max Roach, Randy Weston, and Mary Lou Williams. Declarations of Independents is especially anticipating Koch’s release of rare titles by such performers as pianist/vocalist Andy Bey and pianist Phineas Newborn Jr.

Rhino—which has released spectacular boxed sets devoted to the complete works of such Atlantic jazzmen as John Coltrane, Ornette Coleman, and Charles Mingus—is being extremely generous with its licensing of more obscure works with a narrower interest for collectors.

Koch Jazz director Donald Elfman says the process has been surprisingly simple: “I just asked for [the material], and they said, ‘It’s cleared [for licensing].’” He adds, “We’re going to try to get more . . . There’s more riches to be mined from that catalog, and they’ve sent me a list of stuff that’s open to be licensed.”

Elfman notes that plans call for a first flight of the Atlantic albums—eight or nine titles—in late summer or early fall, to be followed by another eight or nine albums every three or four months through 1999. “If we can get 16 out this year, we will,” he says.

The deal has been marked by a gesture of cooperation between Koch and 32. Elfman says that Koch had licensed the Kirk title “Here Comes The Whistleman,” but, after a personal appeal from Dorn (who produced Kirk’s Atlantic work and has several collections of the jazzman’s music either out or in the works), the album was handed to 32 for release.

AFIM HONORS: The Assn. for Independent Music (AFIM) will lend a decidedly blue tint to its Independent Music Hall of Fame this year. On May 16, at the Indie Awards banquet during AFIM’s ’98 convention at the Adam’s Mark Hotel in Denver, the trade group will induct Chess Records co-founders Phil Chess and his late brother Leonard, Leonard’s son Marshall, and the late blues harmonica giant Junior Wells into its indie-music pantheon. We can’t think of a more deserving group of honorees.

Founded as Aristocrat Records in 1947 by the Chess brothers, Chess Rec-



by Chris Morris

ords became the home of perhaps the most formidable lineup of postwar blues, R&B, and rock’n’roll talent: Its roster included Muddy Waters, Howlin’ Wolf, Chuck Berry, Bo Diddley, and numerous other luminaries. Marshall worked at the enterprise into the ’70s, after the label was sold to GRT.

Wells, who died Jan. 15, was possibly, after Little Walter Jacobs, the greatest proponent of the electrified harp style to emerge from the Windy City. During a career that began in the ’50s, Wells released sides on a variety of indie labels; his breakthrough album, “Hoodoo Man Blues,” was issued by Delmark Records in 1965, and he went on to record for such indies as Vanguard and, most recently, Telarc, both solo and with his longtime partner, Billboard Century Award recipient Buddy Guy.

FLAG WAVING: You could use Nick Lowe’s old appellation “Pure pop for now people” to describe singer/guitarist Tommy Keene’s new Matador Records album, “Isolation Party,” but we’re not so sure the handle would sit very well with Keene himself.

To be sure, the music on the album—which Matador, in which Capitol has a 49% ownership stake, is distributing through indie channels—has the guitar-driven punch of the best power pop music. That’s no surprise: Keene, who was born in Maryland and now resides in L.A., was reared during the early ’80s in a pop-savvy Southeast rock scene that included Let’s Active and the dB’s.

But Keene’s original songs—the best of the new ones include “Getting Out From Under You,” “The World Outside,” and “Twilight’s In Town”—contain a biting emotional undercurrent that separates them from run-of-the-mill pop product.

“If it’s too pop, too happy, too squeaky-clean, it’s too saccharinely sweet,” says Keene. “The best pop music has always been offset by a darker tone. Look at the Beatles.”

He adds, “A big producer, a long time ago, accused me of quote unquote ‘perverting’ my songs to be less commercial. I think that makes them more interesting . . . A lot of the power pop that people hear is pretty disposable stuff. I don’t want to be considered as one-dimensional as some [power pop acts].”

Keene secured some top-notch assistance for the recording of “Isolation Party”: Most of the basic tracks for the album were recorded by Jeff Murphy, one of the driving forces behind the brilliant power pop band Shoes, at the group’s Short Order Recorders in its hometown of Zion, Ill.

“My drummer John Richardson has been playing with Shoes for the last three, four, five years, when they do tour,” Keene says. “He does a lot of sessions with Jeff in the studio . . . Jeff is a guitar player, so I think he got some great guitar sounds.”

Keene’s working group is augment-

ed on the record by such guests as Jeff Tweedy of Wilco and former Gin Blossoms member Jesse Valenzuela.

The musician, who gained valuable exposure as the lead guitarist in Paul Westerberg’s band in 1996, says that he’s been encouraged by the initial response to the record and that things may be coming around for his brand of brawny pop music.

“I think people are tired of a lot of the stuff that’s been going on,” Keene says. “People are welcoming a straight-ahead pop record with a lot of guitars.”

Keene will begin touring in support of his album in early May, with major-market shows in the Midwest, East, and West. He says the summer may bring a repeat of that route or some shows in Southern markets.

RICH CREAMY FILLING



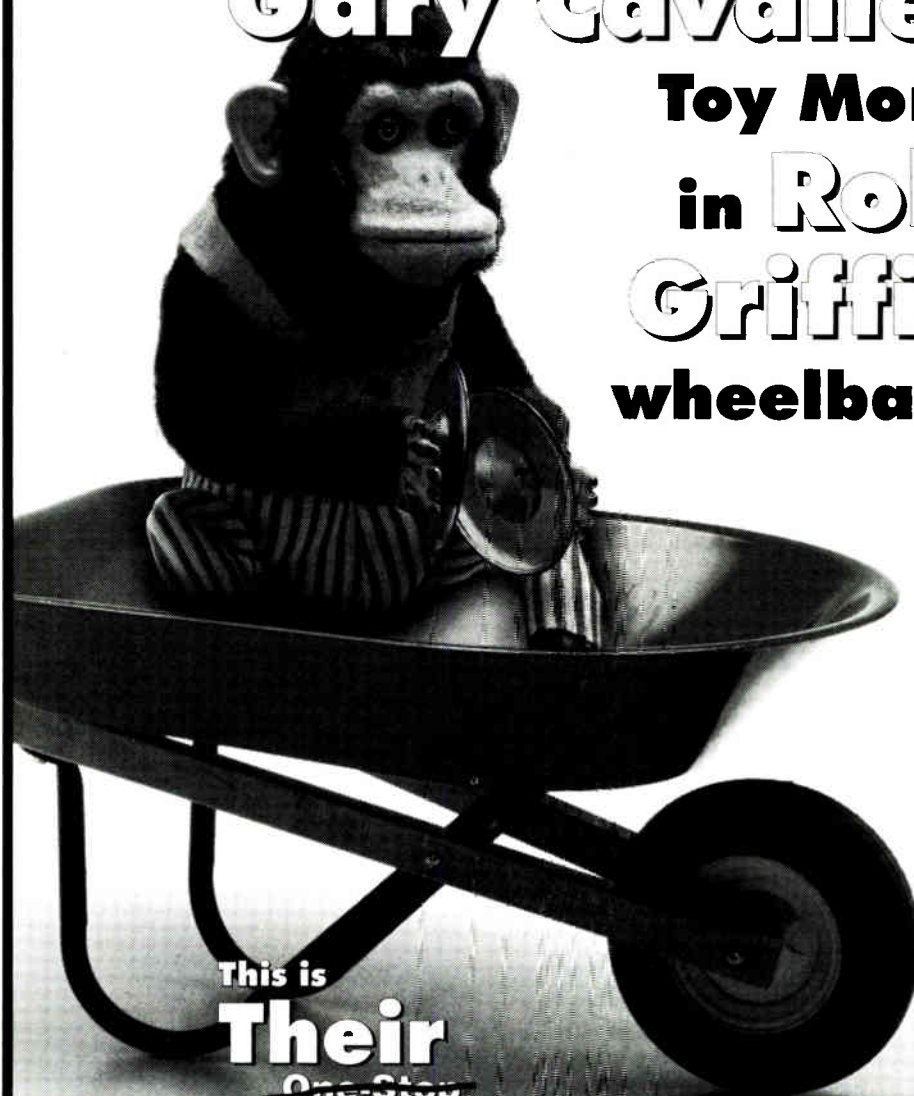
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RETAIL TRACK

(Continued from page 76)

Fargo, and Nationsbanc, with Nationsbanc serving as the lead. At the time of the public offering, the company anticipates that \$35 million will be drawn down from the revolver.

Now, if everyone is clear on the above, let's take a look at the chain's performance. For the nine-month period that ended Oct. 31, 1997, the company turned in a net income of \$3.4 million on total sales of \$240.6 million, which is pretty good considering that the reporting period doesn't include a Christmas selling season. For the

full year, Billboard estimates sales will clock in at about \$350 million.

From 1992 through 1996, the company saw annual sales grow from \$187.2 million to \$324 million, with total space more than doubling from 856,000 square feet to 2.1 million.

In 1996 the company posted a net income of \$3.8 million, down from the \$9.3 million it garnered in 1995. In case you don't remember, chains posting profits in 1995 and 1996 were few and far between. Almost as difficult during those years was generating a

positive comparable-store performance, but Hastings came through with a 4% gain in 1995 and 6% gain in 1996.

In 1996 Hastings generated \$12.1 million in operating income. In looking at its balance sheet, the company did a \$25 million private placement with Metropolitan Life in 1996, with the notes paying 7.75% interest and due to mature in 2003. Inventory totaled \$105.2 million.

A typical Hastings store averages 20,700 square feet, but stores range in size from 18,000 to 37,000 square feet. You might remember that Hastings pioneered the multimedia store concept, putting books and music under the same roof back in 1972 and later adding video rental. Today, music accounts for about 37.2% of the chain's sales; books, 26.2%; video rental, 22.3%; video sell-through, 6.6%; computer software, including video games, 5%; and other product, 2.8%.

If it successfully completes its IPO, Hastings should make an interesting addition to the world of publicly traded music chains. Even though John Marmaduke, Hastings' chairman/CEO, is one of the most outspoken retail executives in the business, the chain has one of the lowest profiles in the music industry. While Marmaduke's take on things often upset label and distribution executives, in Retail Track's view, his opinions are often dead-on.

It should prove interesting to see how label sales and distribution executives react to Hastings as the chain heads toward 800-pound-gorilla status in the next few years.

Broadway Kids' Revue Places Their Albums In The Spotlight

ON BROADWAY: "The Broadway Kids Sing Broadway," an hourlong off-Broadway show aimed at children and families—performed by the **Broadway Kids**, all pint-sized veterans of the Great White Way—has resulted in increased sales for the ensemble's three Lightyear Entertainment albums. The live show, which features a rotating cast of six at the John Houseman Theatre on West 42nd Street, is in an open-ended run at noon on Saturdays and Sundays.

"The Broadway Kids Sing Broadway" is the latest development in the story of the Broadway Kids, a group formed by Manhattan ophthalmologist Julius Shulman. He says he got the idea "four or five years ago," when his son Michael, now 16, was appearing in "Les Misérables" on Broadway.

"At the time, there were quite a lot of children in the casts of Broadway shows," Shulman says. "I had an idea to do an album featuring them singing the songs that child actors sing." Shulman wanted to focus on songs from such kid-friendly productions as "Annie," "Oliver!," "Peter Pan," "The Sound Of Music," and others. He tried to drum up label interest but was unsuccessful; although Capitol did bite, an executive shuffle deep-sixed the project.

Shulman himself ultimately recorded and released the album, called "The Broadway Kids Sing Broadway," via his newly formed company, Idoc Productions. He then hooked up with Bonnie Gallanter of the New York-based

independent marketing firm Premiere Marketing, who worked with kids' act the **Sugarbeats**. "Bonnie set up independent distribution for us," says Shulman, "and we sold 8,000 albums the first year."

That got the attention of WEA-distributed Lightyear Entertainment, whose president, **Arne Holland**, had actually been introduced to the Broadway Kids through his cousin **Jodie Wayne**, who happened to be a patient of Shulman's. Holland says he had liked the album but wasn't sure how well it would go over.

Yet Holland knew 8,000 units in sales for an independent kids' record is quite a considerable number. For some time, he says, he had been checking with indie distributors Silo Music and Rounder Kids, "and they said it was

selling really, really nicely. We decided to take it on because it had proven itself in the marketplace." Putting "the muscle and money of WEA" behind the album, "we immediately shipped another 25,000 units," he says. "We were happy with the sales of the first record, so we exercised our option for another two." Those two would be "The Broadway Kids Sing At The Movies," which was released in July 1995, and "The Broadway Kids Sing Christmas," which came out in July 1997. A fourth album is in the developing stages with a projected release for the fourth quarter.

"It's difficult to sell children's singer/songwriters," says Holland, "but the Broadway Kids are different. The concept seems to ring a bell with the consumer. Parents will buy it for kids as a way of introducing them to Broadway musicals. And because the albums are well-produced and well-performed and are full of great songs, parents like them, too." According to Holland, each of the three releases has sold "between 25,000 and 50,000 units, which puts them in the class of something worth doing."

"The Broadway Kids Sing Christmas" was helped along by the presence of **Kathie Lee Gifford**, who performed on one track, "We Need A Little Christmas." According to Lightyear VP of sales and marketing **Don Spielvogel**, the fact that Gifford had the Broadway Kids appear on her CBS prime-time holiday special in December was an even bigger shot in the arm.

"CBS ran a whole week's worth of promos," says Spielvogel, "and she talked about the Kids during her daily show, 'Live With Regis And Kathie Lee.' For the four weeks she was [plugging] the Broadway Kids, we saw a definite spike in sales for the Christmas album. It dropped off after the holiday, of course, but the off-Broadway show opened in January, and sales of the other two albums have increased."

Making all three albums available for sale in the theater lobby, he notes, has also helped. "People tend to buy one CD after the show," Spielvogel

(Continued on next page)



Tasting Good. When the Pietasters' Feb. 13 concert at Irving Plaza was postponed a couple of days before the show, the band members took the attitude that the show must go on, so they switched the gig to an in-store performance at the Sam Goody store on Sixth Avenue in Manhattan, where divisional advertising coordinator Chris Nadler promotes the "Home Before Midnight" series, featuring free performances by up-and-coming artists. Shown talking about business after the Pietasters' high-energy performance, from left, are Tim Edwards, Musicland's New York district manager; Dan McGarvey, Musicland's regional director; and Stephen Jackson, singer for the band.



by *Moira McCormick*

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CHILD'S PLAY

(Continued from preceding page)

says, "and then go to the store to get the other two."

Retail chains where the albums do particularly well include the kids-oriented multimedia webs Noodle Kidoodle and Zany Brains, according to Spielvogel. He adds that "Silo and Rounder have been very supportive," noting that Broadway Kids titles, as well as Lightyear kids' releases from Mary-Kate & Ashley Olsen and Bill Shontz, have been part of both wholesalers' monthly listening-post programs for some time. "Our strongest titles are the ones in the listening posts," Spielvogel says.

The off-Broadway revue grew out of the live show developed by Shulman. "I'd gotten calls for the Kids to appear on cable, or at malls, benefit shows, or

performing-arts centers," he says. "I hired a director for the live shows and hooked up with New York booking agency the Brad Simon Organization." Shulman subsequently signed on a new director and writer for the off-Broadway revue. "I wanted the Kids to appear in a show of their own, not just as the children in adult productions," he says, noting that "The Broadway Kids Sing Broadway" is aimed at children between the ages of 5 and 10, "to fill the niche between Barney and rock."

Child's Play caught the show last month with our 9-year-old, Lily, and both parties found it most enjoyable. The six young performers—who between them have appeared in "Annie," "Les Misérables," "The King And I,"

"Ragtime," and "The Lion King," among others—were wholly professional without being gratingly so, and their zest for the material was palpable. The hourlong performance, rendered in song and dance by the Broadway Kids, encompassed songs from the aforementioned musicals as well as from "The Music Man," "Bye Bye Birdie," "You're A Good Man, Charlie Brown," "Gypsy," and "The Secret Garden." If anything, it was over too soon. We agreed that the show is a first-rate introduction to Broadway musicals, a genre of music without which childhood is measurably diminished.

"We're looking to make the Broadway Kids a long-standing franchise," says Lightyear's Holland, "which at some point will become a farm team for the Kids as solo talent."



THE BROADWAY KIDS

Billboard®

APRIL 11, 1998

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			*** No. 1 ***	
1	1	4	SESAME STREET MUPPETS SONY WONDER 63432/EPIC (9.98 EQ/13.98)	ELMOPALOOZA!
2	3	69	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
3	2	117	VARIOUS ARTISTS ▲ ³ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
4	4	136	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	
5	23	4	BARNEY RUN JUMP SKIP AND SING BARNEY MUSIC 9505/LYRICK STUDIOS (9.98/15.98)	
6	7	134	BARNEY ▲ ³ BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	
7	5	4	READ & SING ALONG WALT DISNEY 60962 (10.98 Cassette)	PETER PAN
8	12	66	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
9	8	100	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
10	10	88	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
11	11	3	MY FIRST SING-ALONG WINNIE THE POOH: SILLY OLD BEAR SONGS WALT DISNEY 60629 (6.98 Cassette)	
12	14	136	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	
13	13	44	READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES
14	9	3	READ-ALONG THE ORIGINAL STORY OF WINNIE THE POOH WALT DISNEY 60279 (6.98 Cassette)	
15	16	20	READ-ALONG WALT DISNEY 60297 (6.98 Cassette)	THE LITTLE MERMAID
16	6	114	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
17	22	21	CEDARMONT KIDS CLASSICS BENSON 236 (3.98/6.98)	PRESCHOOL SONGS
18	15	72	VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)	
19	17	70	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
20	18	108	READ-ALONG ▲ ² WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
21	19	99	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)	
22	21	82	VARIOUS ARTISTS ▲ ² DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)	
23	RE-ENTRY		BOB CARLISLE BUTTERFLY KISSES & BEDTIME PRAYERS BENSON 830610407 (10.98/16.98)	
24	NEW ▶		BRENTWOOD KIDS EASTER MIRACLE BRENTWOOD 82269 (9.98/12.98)	
25	25	38	VARIOUS ARTISTS CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60909 (10.98/15.98)	

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1998, Billboard/BPI Communications, and Soundscan, Inc.

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NARM Holds 40th Annual Fete In San Francisco



NARM president Pamela Horovitz and 1998-99 chairwoman Rachelle Friedman welcome the heads of the six major branch distributors. Shown, from left, are Jim Caparro, president/CEO of PolyGram Group Distribution; Dave Mount, chairman/CEO of WEA Distribution; Henry Droz, president of Universal Music and Video Distribution; Horovitz; Friedman; Peter Jones, president of BMG Distribution; Richard Cottrell, president/CEO of EMI Music Distribution; and Danny Yarbrough, chairman of Sony Music Distribution.

SAN FRANCISCO—More than 3,000 people attended the 40th annual convention of the National Assn. of Recording Merchandisers (NARM) at the San Francisco Marriott and the Moscone Center March 14-17. Attendance was about 10% higher than last year, according to NARM.



The NARM board of directors gather for a group photo. Shown seated, from left, are secretary Jack Eugster of the Musicland Group; chairman-elect Stan Goman of Tower Records; chairwoman Rachelle Friedman of J&R Music World; NARM president Pamela Horovitz; and treasurer Terry Woodward of WaxWorks/Disc Jockey Records. Shown standing, from left, are 1997-98 chairman Bob Schneider of Anderson Merchandisers; Dave Mount of WEA Distribution; Peter Cline of Handleman; David Schlang of Alliance Entertainment; David Lang of Compact Disc World; Alan Malasky, NARM legal counsel; George Daniels of George's Music Room; Paul Culberg of Columbia TriStar Home Video; and Eric Paulson of Navarre.



PolyGram Group Distribution (PGD) was named NARM's large distributor of the year. Pictured with awards banquet host Dick Clark, from left, are PGD's Steve Margeotes, Jim Caparro, John Esposito, Van Fletcher, and Curt Eddy.



Billboard received NARM's award for supplier of the year in the related products and services medium division. Accepting on behalf of the entire Billboard staff, from left, are Billboard's Geoff Mayfield, Ed Christman, and Ken Schlager; awards luncheon host Dionne Warwick; and Billboard's Don Jeffrey.



Comedian Jeff Foxworthy opened the NARM Convention. Welcoming him are Jim Dorio, NARM VP of communications and events; Peter Strickland of Warner Reprise Nashville; Neal Spielberg of Warner Nashville; NARM president Pamela Horovitz; Foxworthy; Vic Faraci of Warner Nashville; and Dave Mount of WEA.



Dick Clark congratulates representatives from Northeast One Stop, NARM's winner of the medium wholesaler of the year award. Shown, from left, are Clark, Bill Castie, Jay Fink, Lou DeSignore, and Ron Nicks.



Richard Branson, founder and chairman of the Virgin Group, delivers the keynote address at NARM's opening session.



Atlantic Records recording artist Linda Eder performs at the NARM awards luncheon.



MCA Nashville act the Mavericks perform at NARM's scholarship foundation banquet.



Motown artist Brian McKnight performs at NARM's 40th anniversary banquet.



Phil Ramone, president of N2K Encoded Music, delivers the keynote speech at NARM's closing session.



Panelists at NARM's "Special Forum On Independent Coalitions, Part 1: Coalition Of Independent Music Stores (CIMS)," from left, are moderator Don Van Cleave of Magic Platter CD; Terry Currier of Music Millennium; Rander Foster of Fingerprints; and John Kunz of Waterloo Records.



Impulse! Records jazz artist Diana Krall performs at NARM's scholarship fund dinner.



Putumayo World Music recording artist Ricardo Lemvo performs at NARM's opening session.



Representing Fleetwood Mac, Stevie Nicks accepts the NARM Chairman's Award for Sustained Creative Achievement, which was presented by 1997-98 chairman Bob Schneider of Anderson Merchandisers.



Hot 100. Studio executives and the American Film Institute (AFI) join to celebrate the "100 Years . . . 100 Movies" promotion that gets under way in June. Leading the charge, from left, are Lee Tomlinson, AFI; Dorrit Ragosine, Paramount; Charlie Katz, Universal Studios; Max Goldberg, Disney; Blake Thomas, MGM; Tom Pollock, AFI; Robert Sigman, Republic; Jeff Fink, LIVE; Brad Kirk, 20th Century Fox; Tom Lesinski, Warner; and Paul Culberg, Columbia TriStar.

Studios Ante Up Extras On DVD Sales Impact Of Goodies Still Not Known

■ BY EILEEN FITZPATRICK

LOS ANGELES—A good DVD may be more than just a good movie. Studios are finding demand for features that take advantage of optical disc capabilities.

These aren't brand-new to home entertainment. Additional footage, edited scenes, interviews with directors and stars, and making-of featurettes are all common features on laserdiscs and even prerecorded cassettes.

But with the introduction of DVD, these bells and whistles have taken on

a digital dimension appealing to a new crop of collectors. MGM Home Entertainment, New Line Home Video, and Universal Studios Home Video are the studios most eager to release special collector's editions of new and catalog titles.

"When DVD was first released, the emphasis was not placed on adding extras," says MGM's DVD product manager, Dave Miller. "But the primary purpose to do a special edition is to increase interest in the format." MGM received considerable coverage for its collector's edition of "The Good, The Bad And The Ugly," which contains 14 minutes of never-before-seen footage.

"We got a lot of publicity for that release, and it did better than we expected," says Miller. "But it's still too early to tell if the extras are making a difference in terms of sales. This is a popular film, so we don't know if it would have done just as well without the 14 minutes."

Miller says the studio is working on a special edition of the latest James Bond feature, "Tomorrow Never Dies," which, he maintains, "will be the most fully loaded DVD" MGM has released. It will be shipped late in the third quarter at \$34.98 list and will include audio commentary, extra footage, a 45-minute making-of documentary, and an on-pack premium.

"If this were released on laser, it would cost \$150," Miller notes. A non-



MGM Home Entertainment hopes that the extra 14 minutes in the DVD version of "The Good, The Bad And The Ugly" have helped drive sales of the classic Clint Eastwood western.

souped-up version of "Tomorrow Never Dies," at \$24.98, will arrive day-and-date with the videocassette version May 12.

How much attention the collector's edition will receive from consumers isn't known. While retailers agree that extra-laden versions do affect sales, demand is currently limited to buffs. "Collector's editions make a huge impact initially because of the early adopters," says Best Buy video merchandise manager Joe Pagano. "The added values differentiate the movie from VHS, but they're not going to be at the top of the sales charts."

For Warner, Columbia TriStar, and
(Continued on page 83)

Madacy Unfurls Budget DVD Line; Kideo Gets Personal With Barney

BUDGET-CONSCIOUS: Madacy Entertainment Group is going where no other DVD supplier has ventured in this sell-through medium. Its titles carry a suggested list of \$11.98, meaning aggressive retailers can readily offer them for less than \$10 and perhaps as low as \$6-\$7.

As far as we know, only Front Row Entertainment has considered a budget line, similar in price to the studios' catalog cassettes found in Wal-Mart and elsewhere. Front Row exhibited a DVD floor display at the International Consumer Electronics Show in Las Vegas earlier this year (Billboard, Jan. 24) but has since decided to fill it with public domain titles at \$14.95 list, including "Charade" (Cary Grant, Audrey Hepburn), "Five Corners," and "One-Eyed Jacks" (Marlon Brando). After some delays, common in this start-up business, Front Row began shipping in March and early April.

A player in the under-\$10 VHS market, Madacy actually delivers the same value in DVD. The first of an estimated 31 programs released through March 24 arrived in late January. All but 10 discs—five with two early John Wayne westerns each and five Hitchcock movies from his British period—are documentaries. There are series on the Mafia, NASA, World War II, and Frank Sinatra, sold as singles or in sets retailing for \$40-\$50.

Canadian-based Madacy, a subsidiary of rackjobber Handelman Co. in Troy, Mich., has an edge in distribution that should help its margins. But that's only an educated guess. Jim Newhouse, Madacy's national sales manager for video, located in Westlake Village, Calif., wasn't available for comment at deadline.

THE BARNEY TRAIN: There are a lot of hopes riding on the success of "Barney's Greatest Adventure," the first movie starring you-know-who (Picture This, Billboard, Feb. 28; see story page 73). The latest seeker of purple gold is Kideo Productions in New York, which expects the toddler audience to spark sales of its photo-personalized version of Lyrick Studios' new video, "My Party With Barney."

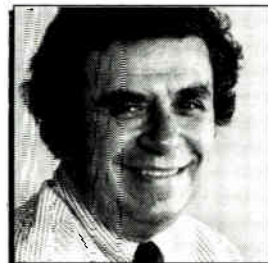
With Lyrick's help, Kideo collects photographs of children who want to be included in "My Party," digitizes the images, and inserts animated versions of them throughout a personalized copy of the 20-minute cassette. In addition, Barney is made to speak the children's names. Kideo has worked out a multi-partner campaign, aimed at generating names and photos, involving Target Stores, Eastman Kodak, Chef Boy-Ar-Dee, and Planet Hollywood.

Starting late last month, for example, parents could have their kids' pictures taken in Planet Hollywood and at the same time place orders for the \$34.95 Kideo cassette. Deliv-

ery takes three to four weeks, says Kideo president Richard Bulman. "This is our first major license," Bulman adds, and he expects it to deliver big numbers. A pre-movie session on Home Shopping Network prompted 20,000 orders.

Kideo also struck a deal with Disney to produce 24-page, photo-personalized books that insert a child's image alongside Disney characters inside a book and on its cover. The first entry, due this spring, is based on "The Lion King."

PASSING FANCY: Broadcast Music Inc. (BMI), which collects performance fees for copyright holders, briefly considered billing video retailers who play the soundtracks that accompany movies screened on store monitors. A source says "some correspondence" passed between BMI and Video Software Dealers Assn.'s senior



by Seth Goldstein

VP/general counsel, Bo Anderson, but went no further.

"It was all nice intellectual property talk," says this observer, who adds that the issue has been shelved. Rightfully so; the prospect of BMI attempting to collect fees from 25,000 outlets is frightening to contemplate.

DVDOINGS: Buena Vista ships six titles May 16: "Tron," "Cop Land," "Pulp Fiction," "Dead Presidents," "Grosse Pointe Blank," and "Pretty Woman." It ships four June 16: "Playing God," "Flubber," "From Dusk Till Dawn," and "Highlander III." Suggested list remains \$29.99.

Universal Studios has nine movies arriving May 26. "The Chamber," "The Getaway," "Sea Of Love," and "Twins" are \$24.98; the dual-layer "Carlito's Way" is \$26.98; and collector's editions of "Daylight," "Psycho," "Street Fighter," and "Dragon: The Bruce Lee Story" are \$39.98. Universal, meanwhile, launched a new DVD World Wide Web site April 1. Featuring video clips, the full catalog of releases, a sweepstakes promotion, and a link to the DVD Video Group site, it can be accessed at www.universalstudios.com/home.

Columbia TriStar makes things "As Good As It Gets," with Oscar winners Jack Nicholson and Helen Hunt, May 19. "Desperate Measures" follows May 26 at \$24.95 list. . . . Trading on their Academy Awards nominations, New Line is releasing two films May 26: "The Sweet Hereafter" and "Deconstructing Harry." Each is \$24.98.

Arrow Entertainment plans a DVD edition of the silent movie classic "Nosferatu," with an of-the-moment soundtrack from Type O Negative, whose music is also heard on the VHS version. . . . Arriving May 5 from Simitar at \$19.98 are "Body Armor," "Eternal Evil," "Good Luck," "Invisible Strangler," and "Swimsuit."

Acorn Media Makes A Move Into U.K. Sell-Through Market

■ BY SAM ANDREWS

LONDON—Acorn Media Publishing in Washington, D.C., is set to make a foray into the U.K. sell-through market in April. The deal is worth 858 million pounds (approximately \$1.37 billion).

According to managing director Lesley Fromant, the April 20 release of "Coming Home"—starring Peter O'Toole, Joanna Lumley ("Absolutely Fabulous"), and David McCullum ("The Man From U.N.C.L.E.")—is intended to establish Acorn Video not only as a U.K. operator but also as an acquisition arm for the U.S. parent.

Fromant says the British offspring will look to secure rights to fit with Acorn's special-interest profile, particularly in the TV category, where it has had success with such programs as "Cadfael," a medieval murder mystery series starring Derek Jacobi.

However, Fromant says the company will not be tied to buying product that works in both countries. She says the company may release titles that in the British market "are 'specialist' if you are nice about it or 'marginal' if you're not" if those same titles could be solid performers in the U.S. She adds that "a niche market in the U.S." is considerably bigger than one in Britain.

"It's video with a difference," she says. "The stuff we're concentrating on is different to the mainstream. We're

concentrating on TV drama and special interest. And we're not relying on retailers but are developing direct mail and mail order aggressively."

"Coming Home" is an adaptation of a Rosamunde Pilcher book; it was produced by Portman Productions for London Weekend Television and is due to be broadcast on Easter weekend. The video will be priced at 19.99 pounds (\$30) for the 199-minute double cassette. It will be followed by "The Irish RM," a gentle comedy based in Ireland, and "Castles Of Scotland."

All three titles are scheduled for release in North America in late 1998.

Recruited from Carlton U.K.'s Central Television Enterprises, which was responsible for "Cadfael," Fromant has had 15 years experience in the British video industry. Says Acorn Media Publishing president Peter Edwards, "Lesley was essential in securing all three of these titles, especially 'Coming Home,' which was in the later stages of post-production when we picked it up."

The deal, adds Edwards, brings more weight to Acorn. "Obviously, we create efficiencies in doing deals and creating packaging," he says. "More importantly, we're able to put more on the table, not just because an additional territory is involved but also because our risk is cross-collateralized."

Fromant believes the British public is now much more receptive to Acorn's catalog, which is led by TV and special-

(Continued on page 85)

Top Video Rentals

THIS WEEK			LAST WEEK			WKS. ON CHART			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers						
★ ★ ★ No. 1 ★ ★ ★											
1	1	6	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino						
2	5	5	THE EDGE (R)	FoxVideo 2750	Anthony Hopkins Alec Baldwin						
3	3	10	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn						
4	9	3	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack						
5	4	7	AIR FORCE ONE (R)	Columbia TriStar Home Video 71883	Harrison Ford						
6	22	2	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy						
7	2	8	G.I. JANE (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10441	Demi Moore						
8	10	3	THE PEACEMAKER (R)	Universal Studios Home Video 83485	George Clooney Nicole Kidman						
9	6	4	MAD CITY (PG-13)	Warner Home Video 15433	Dustin Hoffman John Travolta						
10	27	2	MIMIC (R)	Dimension Home Video Buena Vista Home Entertainment 13137	Mira Sorvino Jeremy Northam						
11	8	4	EVE'S BAYOU (R)	Trimark Home Video VM6437	Samuel L. Jackson Lynn Whitfield						
12	7	12	CONSPIRACY THEORY (R)	Warner Home Video 15091	Mel Gibson Julia Roberts						
13	11	9	EVENT HORIZON (R)	Paramount Home Video 334823	Laurence Fishburne Sam Neill						
14	13	4	THE MAN WHO KNEW TOO LITTLE (PG)	Warner Home Video 15626	Bill Murray						
15	12	13	CONTACT (R)	Warner Home Video 15041	Jodie Foster Matthew McConaughey						
16	37	2	SHE'S SO LOVELY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13472	Sean Penn John Travolta						
17	14	9	NOTHING TO LOSE (R)	Touchstone Home Video Buena Vista Home Entertainment 10440	Tim Robbins Martin Lawrence						
18	17	18	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 12581	Ben Affleck Joey Lauren Adams						
19	18	2	A LIFE LESS ORDINARY (R)	FoxVideo 2772	Cameron Diaz Ewan McGregor						
20	15	5	THE MATCHMAKER (R)	PolyGram Video 4400478372	Janeane Garofalo						
21	16	5	MOST WANTED (R)	New Line Home Video Warner Home Video 4245	Keenen Ivory Wayans Jon Voight						
22	NEW ▶		I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar						
23	NEW ▶		IN THE COMPANY OF MEN (R)	Columbia TriStar Home Video 26013	Aaron Eckhart Matt Malloy						
24	19	16	CON AIR (R)	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack						
25	23	23	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley						
26	21	16	MY BEST FRIEND'S WEDDING (PG-13)	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney						
27	20	20	FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage						
28	31	7	HERCULES (G)	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated						
29	26	10	MONEY TALKS (R)	New Line Home Video Warner Home Video N4608	Chris Tucker Charlie Sheen						
30	24	8	GANG RELATED (R)	Orion Home Video 4318	James Belushi Tupac Shakur						
31	25	10	PICTURE PERFECT (PG-13)	FoxVideo 4805	Jennifer Aniston Kevin Bacon						
32	29	10	SOUL FOOD (R)	FoxVideo 4493	Vanessa Williams Vivica Fox						
33	NEW ▶		THE ASSIGNMENT (R)	Columbia TriStar Home Video 28353	Aidan Quinn Ben Kingsley						
34	40	8	STAR MAPS (R)	FoxVideo 6104	Douglas Spain						
35	38	8	KULL THE CONQUEROR (PG-13)	Universal Studios Home Video 83357	Kevin Sorbo Tia Carrere						
36	28	11	HOODLUM (R)	MGM/UA Home Video Warner Home Video 906282	Laurence Fishburne Tim Roth						
37	39	13	SPAWN (R)	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White						
38	32	23	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Minnie Driver						
39	30	7	EXCESS BAGGAGE (PG-13)	Columbia TriStar Home Video 82303	Alicia Silverstone						
40	NEW ▶		ULEE'S GOLD (R)	Orion Home Video MGM/UA Home Video 2110003	Peter Fonda Patricia Richardson						

◆ 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.

Top Video Sales

THIS WEEK			LAST WEEK			WKS. ON CHART			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.			Year of Release	Rating	Suggested List Price
			TITLE	Label Distributing Label, Catalog Number	Principal Performers									
★ ★ ★ No. 1 ★ ★ ★														
1	1	4	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley					1997	PG-13	14.98		
2	2	8	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated					1997	G	26.99		
3	3	76	PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated					1953	G	26.99		
4	4	7	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford					1997	R	14.95		
5	6	5	PLAYBOY'S VOLUPTUOUS VIXENS II	Playboy Home Video Universal Music Video Dist. PBV0824	Various Artists					1996	NR	19.98		
6	8	6	MARILYN MANSON: DEAD TO THE WORLD	Interscope Video Universal Music Video Dist. 90150	Marilyn Manson					1998	NR	16.95		
7	5	6	PRIVATE PARTS	Paramount Home Video 33251	Howard Stern Robin Quivers					1997	R	14.95		
8	9	2	THE SAINT	Paramount Home Video 071597	Val Kilmer Elisabeth Shue					1996	PG-13	14.95		
9	11	13	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli					1997	NR	24.95		
10	16	2	PLAYBOY'S WOMEN BEHAVING BADLY	Playboy Home Video Universal Music Video Dist. PBV0825	Various Artists					1998	NR	19.98		
11	7	11	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox					1997	R	19.98		
12	12	4	EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbell Sarah Berry					1987	NR	14.98		
13	10	21	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls					1997	NR	14.95		
14	NEW ▶		FERNGULLY 2-THE MAGICAL RESCUE	FoxVideo 6107	Animated					1998	NR	19.98		
15	13	8	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls					1998	NR	19.98		
16	17	10	PLAYBOY'S GIRLS NEXT DOOR	Playboy Home Video Universal Music Video Dist. PBV0823	Various Artists					1997	NR	19.98		
17	23	17	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails					1997	NR	24.98		
18	15	21	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright					1987	PG	14.95		
19	24	16	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney					1997	PG-13	14.95		
20	14	7	EVITA	Hollywood Pictures Home Video Buena Vista Home Entertainment 12096	Madonna Antonio Banderas					1996	PG	19.99		
21	25	2	DRAGONBALL Z: THE TREE OF MIGHT	FUNimation Pioneer Entertainment 0110	Animated					1998	NR	19.98		
22	NEW ▶		NATIONAL GEOGRAPHIC: SECRETS OF THE TITANIC	Warner Home Video	Various Artists					1988	NR	14.95		
23	22	6	TRAINSPOTTING	Miramax Home Entertainment Buena Vista Home Entertainment 9440	Ewan McGregor Jonny Lee Miller					1996	R	19.99		
24	19	2	ANACONDA	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube					1997	PG-13	19.95		
25	20	18	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith					1997	PG-13	15.95		
26	RE-ENTRY		GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John					1978	PG	14.95		
27	26	6	RODGERS & HAMMERSTEIN'S CINDERELLA	Walt Disney Home Video Buena Vista Home Entertainment 12937	Brandy Whitney Houston					1998	NR	19.99		
28	34	17	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine					1997	NR	19.98		
29	32	32	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes					1996	PG-13	14.98		
30	NEW ▶		THE CHIPMUNK ADVENTURE	Universal Studios Home Video 83313	The Chipmunks					1987	G	19.98		
31	27	4	DANTE'S PEAK	Universal Studios Home Video 83215	Pierce Brosnan Linda Hamilton					1997	PG-13	14.98		
32	18	35	THE BLUES BROTHERS ▲	Universal Studios Home Video 83579	Dan Aykroyd John Belushi					1980	R	14.98		
33	21	10	RIVERDANCE-LIVE FROM NEW YORK CITY	Columbia TriStar Home Video 79940	Various Artists					1997	NR	24.95		
34	37	3	POLTERGEIST REPORT	Central Park Media 1636	Animated					1998	NR	19.95		
35	NEW ▶		FOOLS RUSH IN	Columbia TriStar Home Video 29293	Matthew Perry Salma Hayek					1997	PG-13	19.95		
36	NEW ▶		BATMAN & MR. FREEZE: SUB-ZERO	Warner Family Entertainment Warner Home Video 149963	Animated					1998	NR	12.95		
37	RE-ENTRY		THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Entertainment 0602	Animated					1967	G	26.99		
38	RE-ENTRY		WEST SIDE STORY ◆	MGM/UA Home Video Warner Home Video M305295	Natalie Wood Richard Beymer					1961	NR	14.95		
39	28	4	TO KILL A MOCKINGBIRD	Universal Studios Home Video	Gregory Peck Mary Badham					1962	NR	19.98		
40	NEW ▶		BARNEY IN OUTER SPACE	Lyons Group Barney Home Video	Barney					1998	NR	14.95		

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

STUDIOS ANTE UP

(Continued from page 81)

DVD newcomer Buena Vista Home Video, special editions aren't a priority. "We don't scramble to find added features, and we're not spending an exorbitant amount of money on this," says Columbia TriStar executive VP Paul Culberg.

One reason is that titles without extras sell just as well. Columbia's "Air Force One," which doesn't contain any added goodies, has shipped more than 200,000 units and is the No. 1-selling DVD title, according to VideoScan's point-of-sale report.

"Air Force One" is selling phenomenally well because it's new," says Musicland Stores Corp. VP of video Peter Busch. "If it had more bells and whistles, that would sell extremely well, too." Special editions of Universal's "Apollo 13" and New Line's "Austin Powers," though, are on VideoScan's top 10 sales list.

Cost is another consideration when determining whether to add features. Including just a few can increase DVD production fees by 50%, say industry sources. Building in still more can double outlays.

But suppliers agree that the biggest investment is the effort spent on producing a collector's edition. "It's expensive in terms of time," says Adam Langsbard, New Line's director of sell-through marketing. "Directors, writers, and actors love this format, but getting them included depends on scheduling."

New Line introduced its "Platinum Line" of DVD special editions late last year with "The Player," "Lawnmower Man," and "Spawn," among other titles. This month, a "Platinum" version of "Boogie Nights" will hit retail. New Line expects to release another six to nine such titles in '98.

Universal, which has released about six collector's editions, is prepping "Psycho," which will have interviews with Janet Leigh, Alfred Hitchcock's daughter Patricia Hitchcock O'Connell, screenwriter Joseph Stefano, assistant director Hilton Green, editor Paul Hirsch, wardrobe supervisor Rita Riggs, and director Clive Barker. Also included in the \$34.98 package are a censored scene, newsreel footage, and production photos.

"Psycho" arrives in stores May 26 along with collector's editions of "Daylight," "Street Fighter," and "Dragon: The Bruce Lee Story." An upgraded "American Graffiti" has been scheduled for release this summer.

"When consumers hear about a special edition, it helps them make a purchase decision, to go after it," says Universal senior VP of marketing Charlie Katz. "It's time-intensive, but we have a good system in place, and it enhances our overall marketing plan."

Some suppliers, with big catalogs, are more interested in filling the DVD pipeline. "We're part of the Warner agenda to release a lot of titles, but we don't have the catalog of product that Warner does, so that gave us the luxury to work on these special editions," says New Line's Langsbard. (New Line is owned by Time Warner.)

Warner and Buena Vista agree that they've opted to release more DVD titles rather than concentrate on special features. Columbia understands the growing interest, and Culberg says the studio is kicking around a few concepts for inclusion in the future.

"We surveyed several focus groups, and the first studies showed that consumers want bloopers and outtakes first," he says. "It's a good idea, but we're not moving in that direction right now."



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Best Actress, Helen Hunt

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HELEN HUNT (Twister)

GREG KINNEAR (Sabrina)

and Oscar®-winner **CUBA GOODING, JR.**

(Best Supporting Actor, Jerry Maguire)

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SCREENPLAY BY MARK ANDREWS DIRECTED BY JAMES L. BROOKS PRODUCED BY BRIDGET JOHNSON KRISTI ZEJA
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- Keiko Matsui's new CD *Full Moon and The Shrine* will be released April 7th backed by a national concert and publicity promotion for higher visibility.

- Keiko Matsui's last album *Dream Walk* was named the **Number Three Contemporary Jazz Album of 1997** by Billboard Magazine.

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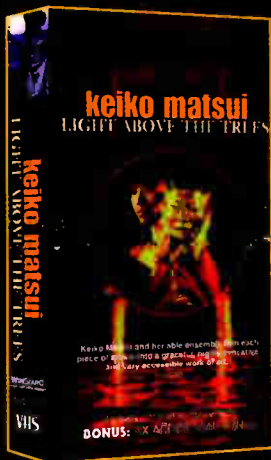
- Inside every copy of *Keiko Matsui: Light Above The Trees*, your customers will receive a mail-in card that will entitle them to a **free \$5 phone card** from WinStar Home Entertainment.

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\$19.98

Suggested Retail



10 Songs

The Full Moon and The Shrine (Miyajima)
Night Waltz • Doll
Dream Walk • Kappa
The First Four Years • Garden
Bridge Over The Stars • The White Gate
Under Northern Lights • Fire in The Desert
Southern Crossing • Safari
Light Above The Trees
The Wind And The Wolf
Walls Of The Cave



The Keiko Matsui Band Chris Coangelo-Bass, Jason Harnell-Drums, Michael John Acosta-Saxophone, Jinshi Ozaki-Guitar, Ricardo Pasillas-Percussion **Special Guests** Suzie Katayama-Accordion, Kazu Matsui-Shakuhachi Flute, Paul Taylor-Saxophone
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IRMA

(Continued from page 73)

sultant, Klingensmith discovered Maximum Video during the 1996 ITA conference. The concept—in-store duplication of videocassettes at 40 times normal speed—originated with inventors David and Richard Allen.

Blockbuster and IBM acquired the rights and established a joint venture called New Leaf Entertainment; New Leaf's charter was to commercialize patents that would enable Blockbuster outlets to download information from a digital server and turn out a finished cassette on demand. The process was to begin with audio, which requires less data than moving pictures.

However, Blockbuster and IBM failed to secure copyright clearances from any record label, and New Leaf died before video dubbing was feasible. Klingensmith has raised and spent approximately \$10 million, much of it from his friends in the industry, to literally bring Maximum Video up to speed.

Now he wants to raise a like sum to take Maximum Video systems into several test markets, such as Fresno, Calif., and Boulder, Colo., later this year. Although it's never certain which horses Hollywood will back until the bets have been placed, during an IRMA interview Klingensmith said he had assurances of participation from several studios and key retailers, including Blockbuster and Movie Gallery.

His system would give stores the ability to crank out as many copies of hit titles as customers require. Klingensmith estimates that 50-200 titles will be available from the server at any one time. Initially, the specially encrypted masters will be delivered via Federal Express. Later, he wants to switch to optical fiber. Klingensmith figures the price to lease the in-store equipment will be \$1,500-\$2,000 per month.

Maximum Video would appear to be competing against Rentrak, which has succeeded in convincing video stores that they should be leasing those cassettes at about \$8 a copy. Blockbuster recently agreed to terms, giving it an option to own a piece of the PPT vendor.

Nonetheless, because they're both in the business of expanding rental inventories, Rentrak chairman Ron Berger says the two can work together, according to Klingensmith, who says that Maximum Video could make use of PPT's sophisticated information-management system.

DVD was on center stage during many of the IRMA sessions that Klingensmith attended. Panelists mulled whether DVD or DVD-ROM would grow faster; the complexities of authoring titles; packaging options; and the impact of Divx.

Cambridge Associates' Kelly said that he thought DVD had gotten off to a respectable start—approximately 225,000 players have sold through—but he worries how the market would absorb an estimated 11 million unsold discs of 14 million replicated to date. Compounding the problem is Divx, due this year: "I think the major effect is going to be confusion."

Moreover, the benefits of improved technology may not be readily apparent. IBM's Bell commented, "There's nothing about Divx that prevents copying." In his view, another digital format, high definition television (HDTV), won't have any effect for years.

However, HDTV is coming, and consultant Mark Anzick of Zentechonologies in Ann Arbor, Mich., said its arrival bodes well for digital VHS recorders. Some machines are already on the market. The title of his talk spoke volumes about IRMA's jettisoned "T": "D-VHS, Tape's Final Foray."

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

ATHENAUM

Radiance
 PRODUCER: Gavin MacKillop
 Atlantic 83071
 ♫ Featured in *Music to My Ears*, April 5.

★ GARY LUCAS

Busy Being Born
 PRODUCER: Gary Lucas
 Tzadik 7121
 More "radical Jewish culture" from avant-impresario John Zorn's Tzadik label. Guitarists' guitarist Gary Lucas has been a fixture on the downtown New York scene for years, solo and in league with such luminaries as Captain Beefheart, Joan Osborne, and the late Jeff Buckley. "Busy Being Born" is his album for "kids of all ages," based on Jewish themes. He essays traditional folk tunes and synagogue sing-alongs on a variety of electric, acoustic, and National steel guitars, putting a virtuosic spin on his heritage as well as adding a healthy dose of humor. Vocal originals like the anti-lullaby "Sandman" about instrumental takes on famous melodies from "Fiddler On The Roof" and "Exodus," and there are even fantasias on Marx Brothers and "Popeye" airs. Zorn adds some apposite sax to "Adon Olom" and other tracks, but the highlight is Lucas' haunting solo rendering of the psalm "Hinay Ma Tov." Tzadik is distributed in the U.S. by Koch International.

SUSAN McCORKLE

Someone To Watch Over Me
 PRODUCER: Nick Phillips
 Concord 4798
 This being the year of George Gershwin's 100th birthday, Susan McCorkle's latest composer tribute is the right choice in more ways than one. She is, of course, a jazzy cabaret singer who fully respects melody lines and lyrics. (This album's lyrics are by Ira Gershwin, who had his own 100th-birthday tribute two years ago.) With the exception of two rarer beauties—"Will You Remember Me?" and "Drifting Along With The Tide"—listeners will know these songs and know that they're in great hands, not only with McCorkle's lovely voice but also with her always-nice-sounding quintet.

LERNER, LOEWE, LANE & FRIENDS

PRODUCER: Bruce Kimmel
 Varese Sarabande 5917
 The label offers another Los Angeles songwriter tribute from the charitable group S.T.A.G.E., with a portion of sales going to various AIDS groups. Here's a two-CD bounty of 40 songs from the pens of Alan Jay Lerner with and without Frederick Loewe, as well as from Burton Lane with several lyricists. Mirroring others in the S.T.A.G.E. series, the songs are often presented with a theatrical flair, yet feature more intimate arrangements that respectfully depart from an original-cast sound. A real find is Lane and Lerner's "When You Grow Up You'll Know" from the unproduced film "Huckleberry Finn"; it's sung with great feeling by Brock Peters. There's much appeal here, with a good cause benefiting to boot.

SPOTLIGHT



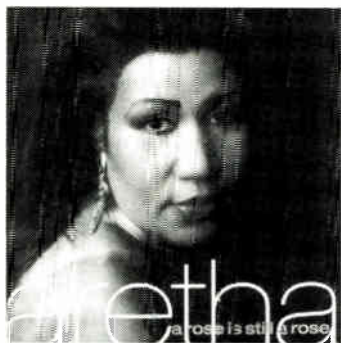
GANG STARR

Moment Of Truth
 PRODUCERS: DJ Premier, Guru
 Noo Trybe/Virgin 7243
 Of all the heavily awaited comeback titles released this past year, "Moment Of Truth" is the only one that plays like a soundtrack and manifesto for hip-hop today and in the new millennium. The first project from DJ Premier and Guru in four years, this set solidifies their stature as one of the deepest underground duos out. Even as production and lyrical styles have changed dramatically since the group's last set, Premier's production concoctions continue to be light-years ahead of anything else on the airwaves. Lyrically, Guru has stepped up his game, drop-kicking the hype of the industry in favor of enlightened and reality-based vocals.

JUDY KAYE

Songs From The Silver Screen
 PRODUCER: Bruce Kimmel
 Varese Sarabande 5894
 How do you follow this album's opener, a joyous rendition of the glorious waltz "Wonderful, Wonderful Day" from "Seven Brides For Seven Brothers"? The wonderfully versatile singer Judy Kaye completes the task with a remarkably varied program that roams over the decades of film songs, including a Fred Astaire & Ginger Rogers medley as well as one for Carmen Miranda. OK, there is one weak sister in the 1976 version of "Everything" from "A Star Is Born," but nothing fails her again.

SPOTLIGHT



ARETHA FRANKLIN

A Rose Is Still A Rose
 PRODUCERS: various
 Arista 18987
 The woman who has done more than most to inspire and enlighten generations of R&B, rock, and rap artists steps back into the fore with her first all-out contemporary album in years. The Queen of Soul is in top form on this collection of tunes written and produced by an all-star cast that includes the Fugees' Lauryn Hill, the ubiquitous Sean "Puffy" Combs, Jermaine Dupri, Dallas Austin, Daryl Simmons, Mike Powell, and Narada Michael Walden. The *coup de grâce* here is the anthemic title track, featuring Hill's writing, producing, and singing talents; other standouts include the catchy "In Case You Forget," dramatic ballads "Every Lil' Bit Hurts" and "In The Morning," the funky "Watch My Back," and Franklin's own "The Woman," one of two cuts that, refreshingly, sports a real drum beat instead of a track programmed to sound like one. An album that deserves priority attention at R&B, pop, and AC radio.

Steven Orich directs an orchestra that can really swing when it has to, as on "Milkman, Keep Those Bottles Quiet."

R & B

▶ VARIOUS ARTISTS

Butter
 PRODUCERS: Peter Gathings Bunche, Darryl Taja, Jim Cooperman, Sean Fernald

SPOTLIGHT



BATTLEFIELD BAND

Rain, Hail Or Shine
 PRODUCER: Robin Morton
 Temple Records 2074
 This veteran Scottish folk-revival band's latest album is the typically fine collection of traditional and self-penned songs and instrumentals that its fans—and fans of Celtic music in general—have come to expect. The five instrumental tracks run the gamut, from blistering, bagpipe-driven reeks to plaintive, fiddle-driven airs. The lyrics to one of the five songs, "Norland Wind," were written in 1915 by the great Scots-language poet Violet Jacob. Set to a hauntingly beautiful melody by Jim Reid and sung by new band member Davy Steele, the song will pierce the hearts of expatriate Scots everywhere and should get good airplay on any Celtic radio show that explores the music of Celtic regions other than Ireland. The album's release date, Monday (6), coincides with the start of the band's 1998 U.S. tour and recently was declared National Tartan Day by the U.S. Senate. Distributed by Rounder.

Relativity 1672

The soundtrack for the HBO movie "Butter" is a compilation of R&B and rap acts that for the most part, attempt to change the direction of rap-heavy soundtracks by combining new names with old favorites. Among the highlights are the Polyester Playaz' formidable rendition of the Undisputed Truth hit "Smiling Faces Sometimes"; Nancey Jackson's "No Ways Tired"; "Pain" by the legendary Ohio Players; "Superhero" by Christopher Williams; Lord Infamous' "Triple Six Klubhouse"; and "Work" by Naughty By Nature, Mag, and Castro.

COUNTRY

▶ CLEDUS T. JUDD

Did I Shave My Back For This?
 PRODUCER: Cledus T. Judd
 Razor & Tie 82835
 Country's premier parodist continues to walk a tightrope. Parody is a delicate, fragile creature, but Cledus T. Judd manages to succeed with it more often than not. The title cut—a parody of Deana Carter's "Did I Shave My Legs For This?"—works especially well as a goofy counterpoint to country's seriousness. He also includes original songs here, with mixed results. "First Redneck On The Internet" is a peculiar throwback to the talking songs of the '50s; it works well, partly because of Buck Owens' guest vocals. "Hankenstein" is a very strange tale of the resurrection of Hank Williams.

"Psychic To The Stars" is great chuckle-inducing aural cotton candy.

TIM BRIGGS BAND

Couch Potato
 PRODUCERS: Teddy Gentry, Robert Byrne, Buddy Cannon
 Pro Group Inc. 970126
 This outing by bandleader Tim Briggs, a sideman from the group Alabama, is a pleasant surprise. Briggs proves to be a capable songwriter and an engaging vocalist with a Don Henley-esque edge. In fact, comparisons to the Eagles are inevitable, but Briggs manages to convey his own identity, mainly through good song selection. Besides his own tunes, Briggs draws upon those from the likes of Alabama's Teddy Gentry, Billy Montana, David Briggs, Rick Carnes, Gary Nicholson, and Southern legends Donnie Fritts and Dan Penn. Smooth group harmonies, a Dylan-inspired harmonica, and a rocking band yield an effective mix of '60s country rock and '90s country pop. Distributed by Intersound Country.

LATIN

★ LOS AMIGOS INVISIBLES

The New Sound Of The Venezuelan Gozadera
 PRODUCER: Andrés Levin
 Luaka Bop/Warner Bros. 46839
 This Venezuelan sextet travels around the rhythmic world in 80 ways as it cleverly meshes arresting melodies and quirky, slightly salacious verse with a blinding assortment of Latin American and '70s-era U.S. grooves. Clubs and college and jazz/AC radio will lap up many of this fine disc's tracks, as will Latino pop radio, which could tap into funkified "Sexy," disco-driven "La Groupie," and pulsating love song "Cachete A Cachete."

★ ANGELES OCHOA

Ayúdame A Pasar La Noche
 PRODUCER: Homero Patrón
 PolyGram Latino
 Underrated Mexican songstress with rich and expressive mezzo rates her best shot yet at garnering a broader audience with a romantic pop/ranchera disc containing numerous well-crafted potential radio hits such as "No Discutamos," "Te Esperaré," and "Me Estoy Volviendo Loca."

CONTEMPORARY CHRISTIAN

▶ TWILA PARIS

Perennial: Songs For The Season Of Life
 PRODUCER: Brown Bannister
 Sparrow 1627
 Twila Paris, a three-time winner of the Gospel Music Assn.'s female vocalist honor, has crafted a calm, soothing album filled with uplifting inspirational songs. Paris considers this album a sequel to her 1991 Dove Award-winning album, "Sanctuary," a collection of heartfelt worship songs that struck a chord with a large segment of the Christian audience. In her delicate, vulnerable soprano, the singer delivers such self-penned expressions of faith as "We Seek His Face," "Father, We Are Here," and "Fountain Of Vision." This disc also includes the classics "When The Roll Is Called Up Yonder," "Be Thou My Vision," and a lovely Celtic-flavored "Amazing Grace." The album is accompanied at retail by Paris' book "Perennial: Meditations For The Seasons Of Life" (see story, page 9), which is sure to enhance the exposure of this beautiful music.

VITAL REISSUES

STEVE EARLE

Early Tracks
 REISSUE PRODUCER: Dave Nives
 Koch 28680
 It's remarkable to hear the young Steve Earle and remember that he was viewed as a rockabilly singer at the time. Here he is in the echo chamber on "Nothin' But You," evoking the spirit of "Peggy Sue" and "Maybelline." These cuts are primarily from the 1987 Epic album "Early Tracks," with four cuts added from two Epic singles. There are hints here of what Earle would soon become with the "Guitar Town" album on MCA. (Ironically, "Early Tracks" was recorded well before "Guitar Town," but released afterward.) "My Baby Worships Me" is a big, strutting boast of manhood; "Devil's Right Hand" accurately presaged his future drug addiction and incarceration; on the bizarre side is a quasi-"Wooly-Bully" treatment of John Hiatt's "The Crush." Vital stuff indeed.

MICHAEL ROTHER

Chronicle 1
 PRODUCERS: Michael Rother, Conny Plank
 Purple Pyramid 0184
 Michael Rother was part of the hallucinogenic '70s German music scene that included Can, Cluster, and Kraftwerk. A founder of Neu! and a member of Harmonia, the guitarist released a series of solo albums that matched his heroic, multi-tracked guitar forays with insistent rhythms. Can's Jaki Leibezeit guests on several pieces—the only drummer who successfully replicated a rhythm machine. Featuring material from seven albums released throughout the '70s, this collection culls Rother's best music, including the incandescent "Flammende Herzen" and the bitter-sweet "Fernwarme." You'll find proto-techno rhythms in "Tiefenschärfe" and pre-ambient music in "Pulsar." It's striking how fresh this material sounds in these-electronica days.

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 (JM): New releases deemed Picks that were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► **GLORIA ESTEFAN** *Heaven's What I Feel* (3:58)
 PRODUCERS: Emilio Estefan Jr., Tony Moran
 WRITER: K. Santander
 PUBLISHER: Foreign Imported Productions, BMI
 REMIXERS: Tony Moran, Victor Calderone, Love To Infinity, Soul Solution, Pablo Flores, Prince Quick Mix, Trouser Enthusiasts
 Epic **41059** (c/o Sony) (cassette single)
 Estefan previews her forthcoming dance/pop collection, "Gloria!," with a deliciously sweet confection that takes the listener back to the days of disco with its wonderfully vibrant strings and rumbling percussion. La G is in exceptional voice here, hitting high notes she's never touched before—and doing so with a delightfully romantic flair. The fingerprints of top clubland producer Tony Moran are all over the track, starting with its muscular bassline and unabashedly gleeful keyboards. He is a perfect partner for Emilio Estefan, whose pop sensibilities keep the song on a steady radio route. And it looks like radio will have a field day with this cut, given its cute lyrics and instantly sing-along chorus. An army of remixers has been enlisted to add club credibility and versatility to the track. All the versions are mighty good. Just pick your fave and have a festive il' twirl.

► **SPICE GIRLS** *Stop* (3:24)
 PRODUCER: Absolute
 WRITERS: Spice Girls, Watkins, Wilson
 PUBLISHERS: Full Keel/BMG Songs, ASCAP, Windswept Pacific, PRS
 REMIXER: David Morales
 Virgin **10151** (cassette single)
 Still in the mood to spice up your life? Well, don't waste your time with the growing line of wannabes. The real deal is still on active duty with this follow-up to the mildly underappreciated ballad "Too Much." In its original form, "Stop" has a bouncy, Supremes-like retro vibe. The hook is downright irresistible. In the hands of remixer David Morales, the song becomes a vibrant, time-sensitive disco ditty that will appeal to stations that aren't in the mood for a classic pop journey. Regardless of your choice, you can't lose with this one.

► **TORI AMOS** *Spark* (4:05)
 PRODUCER: Tori Amos
 WRITER: T. Amos
 PUBLISHER: Sword & Stone, ASCAP
 Atlantic **8517** (cassette single)
 The timing for an Amos release has never been better, as top 40 radio has apparently caught up to the singer/songwriter's quirky brand of pop music. She meets programmers halfway with this first single from the imminent, much-anticipated new album, "from the choirgirl hotel," by infusing the song's complex, piano-driven structure with a sticky chorus and ample use of scratchy angst-rock guitars. Amos continues to explore the far regions of her vocal range, yelping and ranting at whim. However, she counters that with welcome softer nuances that serve the song well. Add an insinuating, tribalistic midtempo drum, and you have what could be a major pop radio breakthrough for this eternal critical darling.

BLAIR *Have Fun, Go Mad* (3:39)
 PRODUCER: Mark Maguire
 WRITERS: B. MacKinchin, P. Taylor
 PUBLISHER: not listed
 Jersey/MCA **4125** (cassette single)
 With determination and hard work, almost anything is possible. But it takes teamwork for a dream to come true. Such is the case with Blair. This talented group's mixture of chorus voices is indeed original and witty. With an upbeat, sunny tone similar to that of a Broadway show,

this act really succeeds in getting the listener's undivided attention. Really funky, unique, and totally cool. Blair's lyrics exude the motto "One for all, and all for one"—and that is clearly shown in the group's music. Taken from the soundtrack to the forthcoming Gwyneth Paltrow film "Sliding Doors."

R & B

► **CHRISTION** *I Wanna Get Next To You* (timing not listed)
 PRODUCERS: Dave G, Christian
 WRITER: N. Whitfield
 PUBLISHER: not listed
 Roc-A-Fella **199** (c/o Def Jam) (cassette single)
 Christian returns to the soulful sounds that so many admired on the act's first single, "Full Of Smoke," with a remake of Rose Royce's "I Wanna Get Next To You." Though it doesn't quite measure up to the "Car Wash" soundtrack original, the brothers are steadily etching a place for themselves among the current cadre of *nuevo*-soul singers. Mindless riffs, it seems, have never crossed their minds, and "Get Next To You" displays pure vocal ability and exacting skill. The only tip-off that it's not the original is the instrumental and a few minor vocal differences.

★ **ERYKAH BADU** *Apple Tree* (4:25)
 PRODUCERS: Kedar Massenburg, Erykah Badu, Ike Lee II
 WRITERS: Erykah Badu, Robert "Free" Bradford
 PUBLISHERS: Divine Pimp/Tribes of Kedar/BMG Songs/Exquisitely Rich, ASCAP
 REMIXER: not listed
 Kedar/Universal **1299** (cassette single)
 Contemporary soul's spiritual mama offers a few words of wisdom in "Apple Tree." More for mental consumption than partying, "Apple Tree" explains Badu's life philosophy—"I picks my friends like I picks my fruit" and "I work at pleasing me 'cause I can't please you"—just to let listeners know. "Apple" isn't over the top and doesn't try to convert—the words just exist. The plucky little whistle instrumental that accompanies her nuggets of insight is far from intrusive and somehow makes her message cute, palatable, and head-noddably agreeable.

★ **JUANITA DAILEY** *Love Hurts* (5:06)
 PRODUCERS: J. Poysner, Viktor
 WRITERS: J. Poysner, Viktor
 PUBLISHERS: Milahr/Jajapo, ASCAP
 Woo **24948** (cassette single)
 From the singer's first album, "Free," comes a rhythmic hip-hop single. Dailey has a strikingly beautiful voice, and her ability to succeed is formidable. She has some high-profile assistance here, including legendary diva Gladys Knight. With her talent, Dailey is bound to hit fame even before she has the chance to blink twice. Not to be missed.

COUNTRY

► **TAMMY WYNETTE** *Stand By Your Man* (2:42)
 PRODUCER: Billy Sherrill
 WRITERS: B. Sherrill, T. Wynette
 PUBLISHERS: EMI/Al Gallico, BMI
 Epic **78877** (c/o Sony) (CD promo)
 Anyone who knows anything about country music will immediately recognize this "new" single as one of country music's best-loved classics. (It first charted in October 1968.) However, as a note accompanying the single reminds programmers, there are two generations of listeners that have not heard this song. Therefore, Epic has decided to work this to country radio as a new single. Will it work? Will stations play it? That remains to be seen. Should they play it? Yes, it's a great song, sung by one of the most emotion-laden voices ever to perform country music. Given a chance, listeners will probably fall in love with it all over again. If so, it could open up some interesting doors. After all, the movie industry is re-releasing 20-year-old films ("Grease" and "Star Wars") and seeing them become box-office hits all over again. Why can't a country tune enjoy new life 30 years later?

► **CLINT BLACK** *The Shoes You're Wearing* (3:24)
 PRODUCERS: Clint Black, James Stroud
 WRITERS: C. Black, H. Nicholas
 PUBLISHER: Blackened, BMI
 RCA **65453** (c/o BMG) (CD promo)
 Black and longtime songwriting partner Hayden Nicholas have crafted a message song that's an easy pill to swallow. The lyric talks about equality among people in forthright but not preachy terms. Black delivers his usual earthy, honest performance. The melody and the background vocals have an airy, Eagles-esque feel that sounds radio-friendly, but as a rule, message songs aren't always huge chart successes. Country radio audiences seem to have an aversion to being preached to, but this positive treatise comes in such pleasant form, it could be an exception to the rule.

► **DIXIE CHICKS** *There's Your Trouble* (3:10)
 PRODUCERS: Blake Chancey, Paul Worley
 WRITERS: T. Sillers, M. Selby
 PUBLISHERS: Tom Collins/Magnasong, BMI
 Monument **78838** (cassette single)
 With their debut single, "I Can Love You Better," hitting the top 10 and bringing the famed Monument label back into the limelight, the Chicks have become one of the year's breakthrough acts. Their success is well-deserved. The trio boasts instrumental prowess honed on the Texas live-music circuit, a solid collection of songs, and personality-packed vocals. Lead singer Natalie Maines has one of the freshest, most-unique voices to grace country radio in a long time, and her vocal exuberance on this bouncy number gives it tons of appeal. Looks sure to be another hit for the Chicks.

DANCE

► **OLIVE** *Miracle* (7:17)
 PRODUCERS: Robin Taylor-Firth, Tim Kellett
 WRITERS: T. Kellett, R. Taylor-Firth
 PUBLISHERS: Chrysalis/BMG Songs, ASCAP
 REMIXERS: The Murk Boys, 187 Lockdown, the Beloved, Peter Ries
 RCA **65429** (c/o BMG) (12-inch single)
 The successful "You're Not Alone" is followed by another immediately infectious slice of the fine album "Extra Virgin." Ruth Ann Boyle's performance is a study in understatement, while partners Robin Taylor-Firth and Tim Kellett carefully combine the icy cool rhythmic tone of electronica with the user-friendly melody of a traditional pop song. Now would be the perfect time for RCA to pull out the stops at pop radio for Olive, given the widening format parameters inspired by Madonna's

"Frozen." In the meantime, the label has gathered a batch of hearty, genre-spanning remixes that are clearly designed to entice non-electronic listeners to the fold. Of those mixes, be sure not to miss the Beloved's twinkly interpretation.

► **TENTH CHAPTER** *Prologue* (no timing listed)
 PRODUCERS: Carl Cox, Paul Van Dyk
 WRITERS: C. Cox, P. Van Dyk
 PUBLISHER: not listed
 REMIXERS: Carl Cox, Paul Van Dyk, Dave Aude
 4-Play **001** (12-inch single)
 Fans of veteran producers Carl Cox and Paul Van Dyk will find this kinetic collaboration an essential addition to their collections. It has all the intricate keyboard work and aggressive beats that underground punters have come to expect from the boys, while also possessing the kind of sticky, mind-numbing hook required to make the grade with more mainstream audiences. For extra fun, Dave Aude contributes a trippy remix that brings intriguing depth to an already brilliant recording.

AC

► **BARBRA STREISAND** *Higher Ground* (4:22)
 PRODUCERS: Barbra Streisand, Arif Mardin
 WRITER: not listed
 PUBLISHER: not listed
 Columbia **41047** (c/o Sony) (CD promo)
 This single shows the legendary Streisand at her absolute best, as she delivers a truly inspirational song that truly touches the heart. Her remarkable voice stands as strong as ever. AC radio programmers should delight in playing this standout title cut from her current album.

ROCK TRACKS

► **JIMMY PAGE & ROBERT PLANT** *Most High* (3:57)
 PRODUCERS: Jimmy Page, Robert Plant
 WRITERS: Page, Plant, Jones, Lee
 PUBLISHERS: Computer Chance/Succubus, ASCAP
 Atlantic **8472** (cassette single)
 It just does not get any better than this. The first offering from the new Page & Plant opus, "Walking Into Clarksdale," surrounds the senses with a dark, almost medieval tone that is offset with creepy tribal drums and an intoxicating blend of accordions, keyboards, and guitars. Time seems to almost stand still for Plant, whose voice is astonishingly youthful, yet riddled with the nuances that come with time and experience. Meanwhile, Page remains one of the truly untouchable musicians of rock'n'roll. Perhaps the

NEW & NOTEWORTHY

DARIO G. *Sunchyme* (3:54)
 PRODUCER: Dario G.
 WRITERS: Dario G., G. Gabriel, N. Laird-Clowes
 PUBLISHER: not listed
 REMIXERS: Dario G., Prince Quick Mix, Peter Rauhofer
 Kinetic/Reprise **4231** (c/o Warner Bros.) (cassette single)
 Import enthusiasts are already well-aware of this spunky, Euro-splashed instrumental, which draws its hook from Dream Academy's 1985 hit "Life In A Northern Town." First heard several months ago on the U.K.'s Eternal Records, this track is already making the rounds on crossover radio stations and mix shows. Effectively pruned down from its eight-plus-minute original version, the pop edit has the juice to become a massive top 40 hit. Brand-new remixes by Club 69's Peter Rauhofer and Prince Quick Mix will do the trick in keeping import-savvy DJs happily in tow. Warning: There are several sound-alikes already in the marketplace. Don't settle for a cheap copy. The real McCoy will be in stores May 19.

R.H. FACTOR *The Head Bop* (9:37)
 PRODUCER: Michael Hacker, Michael Rosenblatt
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: Michael Hacker, Michael Rosenblatt
 Insulin **001** (12-inch single)
 Over the past year or so, R.H. Factor partners Michael Hacker and Michael Rosenblatt have earned a solid reputation for deftly redrafting pop hits like "How Do I Live" by LeAnn Rimes into credible dance jams. It makes perfect sense that they would try to parlay their success as remixers into a bid for acceptance as an act in their own right. With "The Head Bop," they deliver a single that will go over extremely well with hardcore clubheads and popsters alike. They pack this percolating house instrumental with dreamy keyboard riffs and a subtle, ear-tickling hook that lingers in the mind long after the track has concluded. An excellent, hit-bound effort that leaves you hankering for more. Contact: 718-357-7777.

RAP

► **GOODIE MOB.** *They Don't Dance No Mo'* (3:30)
 PRODUCERS: Antonio M. Reid, Kenneth B. Edmonds, Organized Noize, Mr. DJ
 WRITERS: Organized Noize, C. Gipp, T. Burton, R. Barnett, W. Knighton
 PUBLISHERS: Organized Noize/Hitco/Goodie Mob/Chrysalis, BMI
 LaFace **4316** (c/o Arista) (CD single)
 Goodie Mob has never been restricted to the usual parameters of hip-hop because of either its heavy Southern colloquialisms or its ability to draw universal conclusions on happenings in African-American communities. Whatever the reason, the effect is a necessary niche opened in the market that allows the group to put out "They Don't Dance No Mo'." The track testifies to the rampant craziness in the genre that has allowed the creativity, soul, and intent of the music to take a back seat to the selling of specific lifestyles that are violent, materialistic, and totally out of sync with the music's original premise in general. And the group has somehow managed to cloak the message so that as you dance, you subtly learn. Now that's creativity.

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

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPELFELD OLSON

THE VOYAGE OF LA AMISTAD

MPI Home Video
70 minutes, \$19.98
This historic event that became director Steven Spielberg's latest feature is just as compelling as a documentary film. Alfred Woodard narrates the story of the 53 African slaves who caused an international crisis when they mutinied against the captain of their slave ship and were charged with murder when they docked at New York's Long Island. The tangled web of court hearings that ensued when a few brave Americans agreed to defend the slaves on board the Amistad went all the way to the Supreme Court and cut to the heart of the country's views on slavery. Also lending their voices to the program are Charles Durning, Brock Peters, and a smattering of historians, who recall the plight of the Africans and provide insight into the beautiful collection of historic paintings and archival materials that grace the tape.

DAYCARE LIVE!

Mother's Helper Inc.
30 minutes, \$10.99
Husband and wife owners of a day-care center in Sioux Falls, S.D., open their doors to toddlers and their parents around the country in this inventive, homespun tape. The program begins early in the morning as children are dropped off at the center, which is decorated in child-friendly colors and shapes and equipped with loads of toys and stuff to explore, making it look more like a playhouse. The action gets under way at the splatter-painted breakfast table and segues into free play, organized activities, snack time, and even a dip in the pool in the backyard. Kids at home will love to feel like they're a part of all the fun, and parents and caretakers might just pick up a creative idea or two to try at home. If only every day-care center were as blissful as this appears to be! Contact: 888-282-7375.

MUMMIES ALIVE! THE LEGEND BEGINS

Buena Vista Home Entertainment
60 minutes, \$14.99
The children's market has supported pizza-chomping turtles, renegade motorcycle-riding mice, and more. This animated tale puts an ancient twist on crime fighting using mummy pals as the gumshoes. The direct-to-video movie, based on the TV series, features comrades in bandages Jakal, Rath, Armon, and Nefertina in their tireless quest to protect a young boy in modern-day San Francisco. The boy is actually the reincarnation of a legendary king and is being hunted by an evil sorcerer. Although this complex plot sounds a little like "The Terminator," the mummies are actually a whole lot of fun, and the violence level in this particular chapter is minimal.

DUDE RANCHES OUT WEST: THEN AND NOW

ABD Productions
26 minutes, \$19.95
While Billy Crystal and the "City Slickers" gang do get some credit for espousing the joys of vacationing on a dude ranch, the prospect of being at home on the range has been calling city folk for nearly two centuries. This compact documentary explores the genesis of the dude ranch in the mid-1800s and its growth in popularity as haven for those who dwell on the East Coast of the U.S. and abroad. Viewers are treated to a video tour of some of the oldest and most prestigious dude ranches around, complete with a brief glimpse at some of their activities,

such as horseback riding and hayrides. The program also discusses how the existence of the dude ranch helped redefine the role of the American cowboy in popular culture and looks at some of the early ranch pioneers, such as Theodore Roosevelt, who helped this unique vacation concept gain momentum. Contact: 303-530-0532.

HALF MOON BAY

Last Straw Productions
42 minutes, \$25.95
This ode to the ocean was created by a group of surfer daredevils who arguably know it best. Half Moon Bay, a surfers' haven located 30 miles south of San Francisco, was transformed into a daredevils' paradise this past January thanks to three El Niño storms that induced ocean swells. The waves produced by the storms have topped the record books as some of the largest ever ridden by humans. The video cuts right to the chase, using the words of those who risked their lives for a few hours of thrill. Although it is a bit overdramatic by design, the tape includes some truly incredible footage of the walls of water, interspersed with home movies of various surfers paying homage to the waves and discussing their near-death experiences

at Half Moon Bay. The target audience of surfers will eat up the chance to live vicariously through their contemporaries. Contact: 805-684-2680.

NHL'S MASKED MEN: THE LAST LINE OF DEFENSE

NHL Video/CBS/Fox Video
50 minutes, \$14.98
This video focuses not on Batman clones but rather those bravest of teammates on the ice—the goalies. Former hockey goalie Darren Pang hosts this video from Toronto's Hockey Hall of Fame, where he tells what it takes to be an NHL goalkeeper and narrates footage of some of the most incredible saves throughout the history of the game. Also adding their two cents' worth to the proceedings are the Buffalo (N.Y.) Sabres' Dominik Hasek, the Colorado Avalanche's Patrick Roy, and the New Jersey Devils' Martin Brodeur, who were all miked during various games. The video also features unique camera angles that fans wouldn't have seen on televised games and interesting historical footnotes.

CHONDA PIERCE: HAVIN' A GIRLS NIGHT OUT

Myrrh Records
Approx. 80 minutes, \$16.98
Rather than rejecting her Southern Christian roots, Pierce has mined them

for a comedy routine that's downright wholesome and, most of the time, funny. The daughter of a preacher, Pierce praises God and pokes fun at Sunday school, family life, and how having a squeaky Southern accent can limit one's career opportunities. The all-women audience hoots and hollers as Pierce relates stories about raising a teenager daughter and describes the crazy things her mother has put her through. Her bits about meeting Billy Graham and Garth Brooks—as well as having a TNN film crew visit her home—provide some of the show's best punch lines. This isn't the cutting-edge and foul-mouthed comedy routine of the domestic goddess Roseanne, but Pierce's down-home delivery will surely touch a funny cord with her target audience.

ENTER * ACTIVE

BY DOUG REECE

LEGACY OF TIME

Red Orb Entertainment
PC/Mac CD-ROM
This, the third game in a series that includes "The Journeyman Project" and "Buried In Time," revisits the time-travel motif featured in those games but adds several new features that make it

superior in game play and overall aesthetic. Unlike its predecessors, "Legacy" allows users a far more flexible degree of motion in a 3D world that competes even with "Myst" in terms of aural and visual stimuli. The game also outdoes previous titles by evolving from text-only to audio the conversations users have with the host of characters encountered. In the scope of all computer role-playing games, "Legacy's" authors have done a magnificent job of constructing a story line that deftly leads users through a number of mythic cities in various stages of their history. Challenging, intriguing game play.

NBA SHOOTOUT 98

Sony Entertainment
Sony PlayStation
Gamers who complain that each new serving of their favorite sports title tastes more and more like leftovers with a few new spices added to mask rancidness would do well to dig into the latest "ShootOut." The most immediate improvement comes from what Sony developers call a "motion blended polygonal player model." In laymen's terms, that means the game looks clean, very clean. In fact, though we've never had major complaints about game play in most PlayStation sports titles, the fuzzy texture of players has always been a distraction. Sports gamers, perhaps the most anal retentive of the console community, will be pleased to find almost obsessive attention to signature plays from the NBA's marquee names.

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

LIVES OF THE PRESIDENTS

By Kathleen Krull
Read by John C. Brown
Audio Bookshelf
Three hours (unabridged), \$17.95
ISBN 1-883332-34-6
Though aimed at kids, this delightfully offbeat and informative program is equally entertaining to adults. Krull presents America's presidents as human beings, warts and all, from George Washington all the way up to Bill Clinton. She talks about their personalities, their quirks, their hobbies, their wives, and lots of other fascinating tidbits of trivia. Some examples include Andrew Jackson's days as a young prankster; James Madison's interest in dissecting small animals, and Ronald Reagan's love of popcorn. Theodore Roosevelt was also a doting father who held a "children's hour" every day no matter what affairs of state were going on. It's a fascinating program that allows listeners to relate to these often remote historical figures. John C. Brown is a perfect narrator, reading in a lively, enthusiastic style and sounding as interested in the surprising facts as his listeners.

THE RUFUS CHRONICLE: ANOTHER AUTUMN

By C.W. Gusewelle
Read by Ira Claffey
Audio Renaissance
Four hours (unabridged), \$24.95
ISBN 1-55927-488-3
Dog owners will relate to this affectionate tribute to a beloved canine companion. Rufus was a Brittany spaniel owned by newspaper columnist C.W. Gusewelle, who tells the life story of his spirited dog. Hunters in particular will enjoy the tale, since much of the memoir deals with Gusewelle's experiences with Rufus in the field. In one recollection, when Rufus was a puppy, he goes after a duck, which causes Gusewelle great merriment, as he tells the dog, "You're a bird dog, not a duck dog!" (Apparently, to a hunter, there is a major distinction between the two, which is lost on the average listener.) But anyone who has ever loved a dog will feel an affinity with the relationship between this dog and master. Ira Claffey's reading is so sincere and natural that listeners will forget that he is not the author.

IN PRINT

NASHVILLE'S UNWRITTEN RULES: INSIDE THE BUSINESS OF COUNTRY MUSIC

By Dan Daley
The Overlook Press
351 pages, 27.95

While by no means a manual on how to break into the Nashville music scene, this book offers anecdotal insights into how this town has become a mecca for the industry's top talent.

Author Dan Daley says that Nashville's country music business lives by many unwritten rules, one of which is "Thou shalt live in Nashville," meaning that you're not fit to work in Nashville if you must commute there.

Over the years, the business of country music has developed its own operating procedures, and "like the myths and legends of country music itself, they have been passed down from one generation to the next," Daley concludes.

Likewise, he writes, those who have merely relished the myths might not realize that the music is "designed to sell and to make its makers money, a basic reality that is rarely said out loud in country."

A journalist, author, and composer, Daley explores the business of country through numerous interviews with key figures and detailed background information.

His study centers around the chief movers and shakers in the business, such as record producers, songwriters, music publishers, and musicians. While all industries have their moguls, in Nashville they "combine the clannish characteristics of a small, feudal society with the financial power of a major industry," Daley writes.

He claims that Nashville producers hold the most powerful position in country music, because unlike New York- and Los Angeles-based producers, who have

become less involved with internal label matters, Nashville producers often remain as hands-on as they were in the 1950s.

He cites Owen Bradley and guitar legend Chet Atkins as producer/musicians who also ran the Nashville divisions of Decca and RCA, respectively. Their work greatly influenced future producer/label giants like now-retired Capitol president Jimmy Bowen, MCA Nashville president Tony Brown, and DreamWorks Nashville head James Stroud.

Daley shows how the music makers of Nashville sometimes struggled to stay true to the traditions of country.

For example, after Bradley produced Patsy Cline's "I Fall To Pieces," Decca's New York office didn't exactly say it wanted the next record to be more pop-influenced, but that's what it wanted, Bradley recalls. He compromised with the marvelously orchestrated "Crazy," featuring pedal steel guitar, which was unmistakably country, but unassuming compared

with the song's lush string section.

In addition, the lyrics for country music have their own rules. Songwriter Bob McDill discovered that from singer Tompall Glaser in the '70s. "Women could not drink in a country song; the man drank—the woman waited at home," McDill told Daley, "There were stereotypes you had to adhere to." Nearly 30 years later, these rules fortunately don't apply anymore.

As for the musicians of Nashville, Daley says that they are simply legendary. "You have to be good to get the gig, and you have to love the music to put up with the conditions of the career."

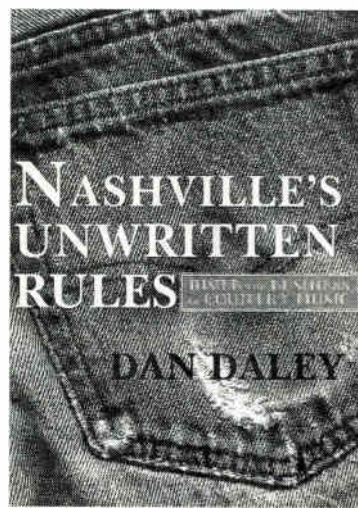
As he shows in "Nashville's Unwritten Rules," some in the city resent the fact that many outsiders haven't recognized Nashville's capabilities. While writing about recording studios in Nashville as a journalist, Daley was told that many potential clients regarded it as "a technological backwater."

One studio manager told him, "They're not even sure we wear shoes down here." But what many of these potential clients failed to realize, Daley writes, was that Nashville's studios have a higher percentage of state-of-the-art digital audio recording capability than facilities in either New York or Los Angeles.

In addition, the Nashville-area membership affiliations of BMI, ASCAP, and SESAC cumulatively represent approximately 20,000 songwriters.

Daley packs a lot of information into the book, and at times the study seems convoluted. But the story of Nashville's country music business is an intricate one, and for the most part, Daley does a good job leading us through it.

JEFFREY L. PERLAH



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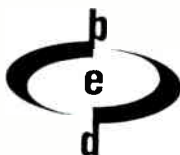
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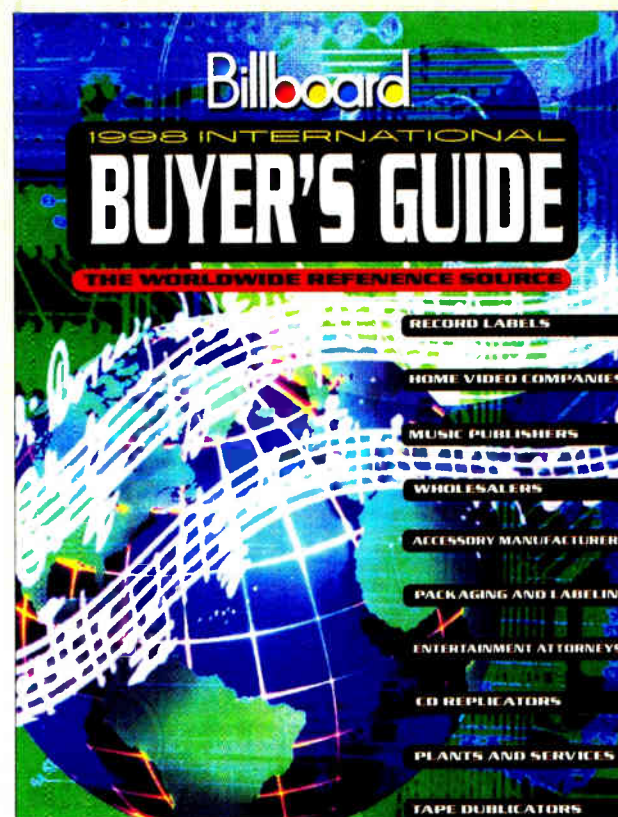
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Music Instruction. LaFace artist Tony Rich participated in a recent VH1 Save the Music event recently at the Ridgeview Middle School in Atlanta with the school's honors orchestra. Rich, center, is pictured with some of the middle school's students.

NMF To Honor Educators Awards To Recognize Music Teachers

NEW YORK—The National Music Foundation, a nonprofit educational group that also seeks to provide for the retirement of professionals from the fields of music, radio, and recording, has undertaken the American Music Education Initiative.

In its directive, the Lenox, Mass.-based organization says the program is designed to "identify, recognize, and support the creative educational endeavors of teachers who are using American music in an educational context."

The initiative's goals are to increase appreciation and enjoyment of American music and its importance in the U.S. and elsewhere; to provide an accessible collection of lessons and other resources about American music that teachers can borrow, modify, and

adapt for use in their own classrooms; and to recognize the accomplishments of teachers who have created outstanding lessons using American music.

Lesson plans are currently being solicited from teachers. Eligible teachers, not necessarily only those who teach music, are those who teach students in grades K-12, regardless of whether the teaching occurs in a formal school—public or private—or within any community educational setting, or those who teach and use American music in their classes or use American music in an interdisciplinary mode to enhance the study of other subjects.

Lesson plans will be evaluated by a panel of judges selected by the National Music Foundation.

Those designated as having presented a finalist lesson will receive a number of acknowledgments and awards, including an invitation to attend the annual awards ceremony; a grant of \$1,000 to use toward the purchase of materials; and full tuition to attend a professional development workshop offered by the foundation or one of its cooperating institutions. Awards also will be made for semi-finalists, and honorable mentions will be granted. Finalists will be announced by March 1999.

Submissions for 1998 must be received by Sept. 1. Forms may be obtained from and lessons submitted by mail to the American Music Education Initiative, National Music Foundation, 70 Kemble St., Lenox, Mass. 01240. Lessons also may be submitted via E-mail to amei@nmc.org, and forms can be found online at www.nmc.org/amei/forms.

IRV LICHTMAN

HIGHER GROUND

(Continued from page 62)

then run for several weeks in the fall. This year, the shows will take place the first Sunday of the month through November (with the exception of the September show, which will be taped Sept. 13). Among the artists confirmed for this year's shows are **Smalltown Poets** (May 3); **Michael W. Smith**, **Randy Stonehill**, and the **Martins** (June 7); **Point Of Grace** and the **Sullivans** (July 5); **Bob Carlisle** (Aug. 2); **Jars Of Clay**, **Marty Stuart**, and **Dino** (Sept. 13); and **Ricky Skaggs** and **Alison Krauss & Union Station** (Nov. 1).

BREAKING NEWS: Whitney Houston is going to appear on the Gospel Music Assn.'s Dove Awards on April 23. She will perform the Dottie Rambo song "I Will Go To The Rock."

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

APRIL

April 4, **El Niño Snowboarding And Music Festival**, Sugar Bowl ski resort, Norden, Calif. 800-225-BASS, www.onboardent.com.

April 4, **Music Supervisors**, panel sponsored by the Assn. of Independent Music Publishers, ASCAP Bldg., New York. 212-758-6157.

April 5-7, **Billboard Latin Music Conference**, Biscayne Bay Marriott, Miami. 212-536-5002.

April 5, **Kelsi Hinley Benefit**, Broken Spoke Songwriters Cafe, Nashville. 615-331-5557.

April 6, **Celebrity Golf Tournament**, sponsored by the Music and Entertainment Industry for the City of Hope, El Caballero Country Club, Tarzana, Calif. 213-626-4611, extension 6540.

April 9, **Rightfully Yours: Protecting Your Rights**, New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

April 9-12, **Montreal Urban Music Seminar**, Radisson Hotel Des Gouverneurs, Montreal. 514-481-7569.

April 14, **Fifth Annual VH1 Honors**, Beacon Theatre, New York. 212-258-7800.

April 15, **Entertainment Fellowship Dinner**, CBS Studio Center, Los Angeles. 818-366-7263.

April 16, **43rd Annual Genii Awards**, sponsored by the Southern California chapter of American

Women in Radio and Television, Beverly Hilton Hotel, Beverly Hills, Calif. 213-964-2740.

April 16, **New Satellite Products: Distribution Channels For The Next Millennium**, Marriott Marquis, New York. 800-541-5981.

April 25, **All You Need To Know About Releasing & Marketing Your Own CD**, sponsored by Music Business Solutions, Holiday Inn, Brookline, Mass. 617-639-1971.

April 26, **Record Convention**, Marc Ballroom, New York. 718-515-2881.

April 27-29, **Louisiana Music-New Orleans Pride Conference**, Pontchartrain Hotel, New Orleans. 504-822-5667, www.offbeat.com/lnnop.

April 29, **Real Stories: What A&R Reps Have To Say**, ASCAP, New York. 914-354-4154.

April 29, **The Living Legends Foundation Sixth Annual Awards Dinner**, Hilton Hotel, Reno, Nev. 212-222-9400.

April 29-May 3, **Impact Super Summit Conference XII**, Reno Hilton Hotel and Casino, Reno, Nev. 215-646-8001.

April 30, **Latin Benefit Gala For MusiCares And NARAS**, Manhattan Center, New York. 212-334-4455.

MAY

May 6, **World Music Awards**, Sporting Club, Monte Carlo, Monaco. 377-93-254-369.

May 7, **T.J. Martell Foundation's 23rd Annual Humanitarian Award Gala**, honoring PolyGram Group Distribution president/CEO Jim Caparro, Hilton Hotel, New York. 212-245-1818.

May 9, **Eurovision Song Contest**, National Indoor Arena, Birmingham, England. 44-181-576-0557.

May 13, **Second Music Industry & New Technologies Conference**, sponsored by the Country Music Assn. and BellSouth, Nashville Arena, Nashville. 615-244-2840.

May 14-17, **Emerging Artists & Talent In Music Conference**, Desert Inn Resort and Casino, Las Vegas. 702-837-3636, www.eat-m.com.

May 16-19, **European Audio Engineering Society Exhibition**, RIA Exhibition Center, Amsterdam. 44-118-975-6218.

May 17-18, **MTV/Billboard Asian Music Conference**, Regent Hotel, Hong Kong. 212-536-5225.

May 18, **Fourth Annual Hard Rock Cafe Celebrity Golf Tournament**, Sherwood Country Club, Thousand Oaks, Calif. 818-380-0400.

May 19, **Art For AIDS Sake Auction**, sponsored by the Video Industry AIDS Action Committee, Four Seasons Hotel, Los Angeles. 818-227-0677.

May 21, **Re-Arranging Arrangers**, New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

May 22-25, **Northwest Folklife Festival**, Seattle Center, Seattle. 206-684-7327.

May 28-30, **Fourth Annual E3 Expo And Conference**, Georgia World Congress Center, Atlanta. 800-315-1133, www.e3expo.com.

May 28-31, **Frank Sinatra Las Vegas Celebrity Classic Golf Tournament**, Stallion Mountain Country Club, Las Vegas. 310-360-6065.

JUNE

June 2, **ASCAP Songwriters' Workshop**, Fez, New York. 212-621-6485.

June 10-Aug. 22, **Texas Stage Show**, Pioneer Amphitheatre, Palo Duro Canyon State Park, Amarillo, Texas. 806-655-2181.

June 12-14, **Reggae Riddums**, City Park's Marconi Meadows, New Orleans. 504-367-1313.

June 15-19, **Summer Jazz Workshop**, Texas Southern University and Willowridge High School, Houston. 713-227-8706.

June 16-17, **Recordable Optical Media '98**, organized by Understanding & Solutions Ltd., Barbizon Tulip Hotel, Amsterdam. 44-0-1582-607744.

JULY

July 9, **Biz Tech '98**, sponsored by the Society of Professional Audio Recording Services, Loew's Vanderbilt Hotel, Nashville. 800-771-7727.

GOOD WORKS

HELPFUL HERB: The Herb Alpert Foundation, in connection with the California Institute of the Arts, announced the five recipients of its fourth annual CalArts/Alpert Awards in the Arts. **Jeanne C. Finley** (film/video), **Joanna Haigood** (dance), **Danny Hoch** (theater), **Roni Horn** (visual arts), and **Pamela Z** (music) will each be honored May 16 with \$50,000 in grants and a CalArt teaching residency. Contacts: **Anita Bonnell** at 818-367-5507 and **Sascha Freudenheim** at 212-501-8101.

MOVIE MONEY: Oscar-winning director and "TV Nation" producer **Michael Moore** will hold a premiere for his new film, "The Big One," to benefit the Living Wage Coalition of the Chicago Coalition for the Homeless and the Assn. of Community Organizations for Reform Now. The screening will be held Tuesday (7) at the Music Box Theatre in Chicago. The film includes cameos from **Cheap Trick's Rick Nielsen** and "A Prairie Home Companion's" **Garrison Keillor**. Contact: **Ellyn Harris** at 312-435-4548.

LOOK AT ME, I'M SANDRA B.: Comedian/singer **Sandra Bernhard** takes time out from her current one-woman show, "I'm Still Here... Damn It!" to lend her talent to three charities. On April 16 at Los Angeles'

Wiltern Theatre, **Bernhard** joins **Paula Cole**, **Sheryl Crow**, **Joni Mitchell**, **Stevie Nicks**, **Gwen Stefani**, **Trisha Yearwood**, and the **El Niño Orchestra For Stormy Weather '98** to benefit **Don Henley's Walden Woods Project** and the **Thoreau Institute** at Walden Pond. Then, she hosts **Broadway Bares VIII: Peep Show** on May 10 at New York's Webster Hall. The event benefits **Broadway Cares/Equity Fights AIDS**. Contact: **Tresa Redburn** at 818-380-0430.

AJL ADDS TOOLS: Add Joy to Learning, a nonprofit program in New York dedicated to teaching urban youth about the recording industry, is developing a World Wide Web site and a newsletter, according to director **Audrey J. Levine**. She also notes that the program is seeking internships for students who are receiving high school and college credit, as well as speakers for its workshop series, "Career Opportunities In The Music Industry," held each Thursday afternoon at Manhattan Comprehensive Night & Day School. In addition, the program needs recording/studio equipment and a spotlight. Contact **Levine** at 212-955-1137 or write to Add Joy to Learning, P.O. Box 1214, New York, N.Y. 10009.

LIFELINES

BIRTHS

Girl, **Chloe**, to **Gary and Carol Arnold**, Feb. 4 in Minneapolis. Father is VP of marketing at Best Buy.

Girl, **Emma Justine**, to **Martina and John McBride**, March 29 in Nashville. Mother is an RCA recording artist.

MARRIAGES

Maude Gilman to **Paul Clapham**, Feb. 26 in New York. Bride is VP of creative services for Arista Records Nashville.

DEATHS

Russell H. Kurth, 78, of leukemia, March 23 in Cincinnati. After serving as a major in the Army, he joined the music business as a retail salesman before landing a job selling instruments

for Lyon & Healy. In 1965, he joined grand-piano maker **D.H. Baldwin & Co.**, where he rose to VP of marketing. He founded the Baldwin Piano School, a lab concept for teaching music, created the "Essential Piano Library" text, and worked with **Liberace** to promote the piano. Upon retiring from Baldwin in 1981, he moved to **Estes Park, Colo.**, where he subsequently co-founded several local music festivals. He is survived by his wife, **Agatha**; three daughters, **Elizabeth Jo Kurth**, **Barbara Jane McClurg**, and **Sarah Ann Kurth-Shebllessy**; three granddaughters; a great granddaughter; and a sister, **Mildred K. Grove**. In lieu of flowers, donations may be made to the Leukemia Society of America or the Oncology/Hematology Department of the University of Cincinnati Hospital.

Programming

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Four For 20. Matchbox 20's recent New York show was broadcast live on MTV's "Live At The 10 Spot." Shown hanging out backstage at the event, from left, are Atlantic Records' Rob Rosen, WXRK (K-Rock) New York music director Mike Peer, matchbox 20 lead singer Rob Thomas, and Atlantic's Kim Stephens.

Stern To Debut Another Saturday-Night Program

BY JIM BESSMAN

NEW YORK—Ending months of rumors, syndicated radio personality Howard Stern announced April 1 that he will indeed take on "Saturday Night Live" with an hourlong TV show scheduled to debut in August.

"The Howard Stern Show" will mostly be composed of material taped during Stern's daily syndicated morning radio show, though it will differ in content from the half-hour taped excerpts of the radio show, which will continue to be aired on the E! Entertainment Television cable network.

The new show, to run in Saturday late-night slots, will also include original taped "companion pieces" expanding upon the radio programming, including animation.

The program is a joint production of the Howard Stern Production Co. and CBS Television Stations Group and will be offered first to CBS-owned stations and syndicated thereafter. Cleared so far are the CBS affiliates in New York, Los Angeles, Chicago, Philadelphia, San Francisco, Boston, Detroit, Minneapolis, Miami, Denver, Pittsburgh, and Baltimore.

The launch covers 30% of the coun-

try, a total said by CBS to be considerable.

"This is 'train wreck television,'" said Stern in announcing the program, which he hopes stations will run at 11:30 p.m., directly opposite "Saturday Night Live." Predicting that it will take five months to "infiltrate" the rest of the country, he promised to take the "wildest stuff" from his radio shows, including his famed segments on naked women, lesbians, and sexuality.

"There will be no change in content," he added, noting that broadcast standards for that time period are looser than those he has continually broken during his morning radio show. "The fact of the matter is, standards are at an all-time low—and I represent it!"

Stern said that he "gave no assurances" to CBS in terms of controversial content. "I've always said that the radio is a good TV show," he said. "I do what I think is funny—and I deliver." He noted that the new show will not be as "grueling" to produce as his now-legendary "Howard Stern" Saturday-night syndicated TV program, which bested "Saturday Night Live" and other rivals during a two-year run in the early '90s.

Philly: The Home Of Brotherly Radio? Battle Between R&B Stations Gets Hostile

This story was prepared by Janine Covey, managing editor of R&B Airplay Monitor, and Dana Hall, Monitor reporter.

In recent months, a battle for mainstream R&B supremacy in Philadelphia has spawned fierce on-air and, allegedly, off-air confrontations between Radio One-owned newcomer WPHI (Philly 103.9) and heritage outlet WUSL (Power 99).

By the time the fall Arbitrons came back and one station tried to defuse the war on-air, the level of hostilities between the two stations had, once again, caused many format observers to wonder whether "radio wars" are ever really worth it.

Sources from both sides of the skirmish say that their actions were merely self-defense. Here's a short-list of the blows, based on both sides' claims and counterclaims, as well as those of a market observer: a WPHI song parody that refers to urinating on WUSL's jocks; WUSL jocks referring to their rivals as "coke-sniffing DJs" and crackheads; and WUSL gloating on-air about a postponed WPHI concert that suffered a poor turnout.

KEEP IT NEUTRAL

Off-air, the radio war included claims that WPHI violated a concert promoter's and a label's requests to keep an event neutral by taking over the stage at a recent hip-hop concert, as well as recent reports that Power 99 broadcast live from a moving van in WPHI's parking lot, claiming that it was going to move its rival out of town. In the most alarming incident, one announcer allegedly physically attacked the son of one of the competing station's announcers.

Both WPHI and WUSL have reportedly gone on the air to thank listeners for making them No. 1. In reality, the Arbitrons show WUSL up 4.6-4.7 12-plus, at No. 7 in the market, with WPHI down 4.2-3.5,

landing at No. 13. That puts both stations behind WUSL's sister station, R&B adult WDAS-FM, now sitting at No. 4 with a 5.5 share. On Jan. 15, in honor of Martin Luther King Jr.'s birthday, the WPHI morning team reportedly unveiled a new positioner and called for unity, although, typically, the stations disagree on whether WPHI was asking for a truce. (WUSL says it was.)

Head-to-head battles between similarly formatted stations are rare these days, particularly since the 1996 Telecommunications Act has resulted in a radio landscape in which many stations in a market are co-owned and target different

'The average African-American consumers have little to no regard for on-air attacks of a competitor'

demos. And while such battles are hardly unheard of, many industry observers are surprised that the battle for Philadelphia has reached such proportions. Is it ever beneficial for stations to fight in front of their listeners? they ask.

"I was really surprised at the tactics I've been hearing on-air in Philly, basically because it is bad radio," says one market observer. "I compare it to a McDonald's commercial I saw recently on TV. The whole commercial talked about the Burger King Whopper. I didn't realize it was a McDonald's commercial until the end, but by that time I just wanted to taste a Whopper. All they are doing is bringing attention to the competition."

"If you're good, you don't need to

take it to the air," says one industry trite who asked not to be named. "People don't like to see black people fight. It's like black-on-black crime."

Consultant Tony Gray, who doesn't work with either station, has witnessed many market battles and says they do more to demoralize station employees than anything else. "Based on my experience through perceptual research and through call-out in markets as large as New York, the average African-American consumers have little to no regard for on-air attacks of a competitor," he says. "Most African-American consumers find these kind of adolescent tactics nonproductive and having minimal influence in terms of aiding the consumers' choice of a favorite radio station."

WUSL operations manager Helen Little maintains that her station only responded to attacks initiated by WPHI and that the recent ratings speak for themselves. "When we came, we came hard. And we didn't just put something out there to put something out there. Anything we put on the air was always based on fact," she says. "The audience supported Power 99 because we have been here forever, and they are happy to see us do well, not so much because they didn't like [the other station], but more so because we continue to give listeners what they want."

A COMPETITIVE INDUSTRY

Little calls the alleged truce a play for sympathy by her rival. "Radio is a competitive industry, much like the soft-drink industry or fast food, but you don't hear Avis or Alamo saying to Hertz, 'Hey, can you cut us some slack?'"

Mic Fox, PD/music director of WPHI, says that his station, too, was merely responding to attacks by Power 99. He also says the new positioner is not a call for a truce. But

(Continued on next page)

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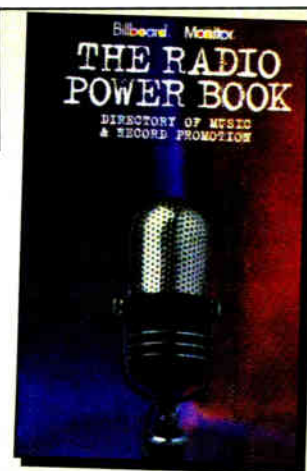
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Adult Contemporary

T. WK.	L. WK.	2. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	2	13	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN 1 week at No. 1
2	1	1	18	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
3	3	3	7	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
4	4	4	12	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
5	5	5	28	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
6	7	7	11	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
7	9	11	9	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
8	6	6	32	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
9	11	13	7	RECOVER YOUR SOUL ROCKET ALBUM CUT/ISLAND	◆ ELTON JOHN
10	8	8	39	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
11	12	12	9	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
12	10	10	25	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
13	14	14	26	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
14	13	9	16	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
15	16	16	7	A PROMISE I MAKE ELEKTRA 64116/EEG	◆ DAKOTA MOON
16	15	15	37	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
★★★ AIRPOWER ★★★					
17	17	21	5	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
18	21	23	4	LIKE I LOVE YOU A&M ALBUM CUT	AMY GRANT
19	19	19	20	LOVING YOU ARISTA ALBUM CUT	KENNY G
20	20	22	6	MY HEART WILL GO ON ARISTA ALBUM CUT	KENNY G
21	18	17	18	LIGHT IN YOUR EYES CAPITOL 58670	BLESSID UNION OF SOULS
22	23	27	4	SOUTHAMPTON SONY CLASSICAL ALBUM CUT/WORK	◆ JAMES HORNER
23	24	25	6	TOO MUCH VIRGIN 38630	◆ SPICE GIRLS
24	22	20	24	THE BEST OF LOVE COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
25	26	24	7	THE MUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS.	◆ LOREENA MCKENNITT

Adult Top 40

T. WK.	L. WK.	2. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	23	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20 9 weeks at No. 1
2	2	2	20	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
3	4	5	9	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
4	3	3	17	THE MUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS.	◆ LOREENA MCKENNITT
5	5	4	31	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
6	6	6	13	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
7	8	10	22	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
8	9	9	16	BITTER SWEET SYMPHONY VCH/UT 38634/VIRGIN	◆ THE VERVE
9	7	7	22	KISS THE RAIN UNIVERSAL 56140	◆ BILLIE MYERS
10	10	8	38	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
11	11	12	7	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
12	13	18	9	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
13	12	11	15	BRICK 550 MUSIC ALBUM CUT	◆ BEN FOLDS FIVE
14	15	19	6	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
15	14	13	50	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
16	16	14	41	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
17	17	17	34	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
18	19	20	11	I'LL BE LAVA ALBUM CUT/ATLANTIC	EDWIN MCCAIN
19	21	22	9	ME IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
20	20	15	16	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
21	18	16	23	I DO Geffen 19416	◆ LISA LOEB
22	23	24	12	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
23	24	27	5	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
24	26	36	3	ADIA ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
25	28	—	2	UNINVITED REPRISE ALBUM CUT	ALANIS MORISSETTE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 54 adult contemporary stations and 69 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.

PHILLY: THE HOME OF BROTHERLY RADIO?

(Continued from preceding page)

WUSL notes that a Jan. 23 Philadelphia Tribune article about the skirmish is headlined "Truce Sought In Rivalry Between Radio Stations." What Fox does say is that WUSL "has gone overboard in their attacks, personally attacking several members of our staff by name, on-air. That's unprofessional. We don't want to play that game with them. For us, we want to concentrate on the community."

"Also, being an African-American station, owned by an African-American company, I just don't think it's right to use those tactics. Hip-hop radio has a bad reputation as it is, and we would rather show that the hip-hop world has more sense than that," Fox adds.

Though the number of co-owned outlets in a market has increased, there are still markets like L.A., Detroit, Washington, D.C., and even Mobile, Ala., in which two mainstream outlets are squaring off. While most of those markets have seen their rivalries flare up occasionally, the PDs there say they regard such on-air battles as unproductive, as opposed to the relatively unrepentant tone of the Philly combatants.

NEW KID ON THE BLOCK

Steve Hegwood, VP of programming for WPHI owner Radio One, who also oversees D.C.'s WKYS, says, "In most scenarios for Radio One stations, we are the new kid on the block trying to come into a market with a heritage station. Our game plan is to be a great alternative. Of course, our eventual goal is to become the market leader, but that takes time. Our strategy is to do what we do great. Tell people what you do well, not what you don't do. Expose your positives and not your competition's negatives."

The battle between WKYS and crosstown WPGC, however, has included some street warfare, including vandalized banners, Hegwood admits. As for the Philadelphia war, he says, "Philly is really a unique market. It's the second time WUSL has been challenged by a new station coming into the market, and they are overreacting. Philly 103.9 is not going away."

In Detroit, longtime R&B mainstream outlet WJLB has been facing the challenge of newcomer WCHB for more than a year. Michael Saunders, PD of WJLB, says that there may be times when an attack is warranted. "If I'm Power 99 and WPHI is the new kid on the block, I would go over and beyond trying to please the listeners; that would be my stance," he says. "And if pleasing my listeners means I have to attack, then so be it—it's really about catering to the listeners."

James Alexander, PD of WCHB, programmed WJLB during that station's fierce early '80s rivalry with WDRQ. One of WJLB's best-known promotions, the "tune-up" campaign, carried at least the implication that listeners should "tune up" from WDRQ at 93 FM to WJLB at 98 FM. But, Alexander says, "we don't address a competitor on the air, in any situation I've been in. I've always taken the proactive stance and used my air time, which is extremely valuable, to promote myself and promote what I do."

In Los Angeles, the hip-hop playlist of KPWR (Power 106) continues to pit the station directly against crosstown

KKBT (the Beat) in a battle that has occasionally hit the airwaves. "We spend very little time thinking about the competition. We spend the most time looking in the mirror and focusing on what we have to do," says Power 106 PD Michelle Mercer. To engage in a ratings war that goes beyond the strategic and spills onto the air is "a tremendous waste of energy and time. There is so much to do, and our days are so busy. We can't spend that much time on it."

Mariamna Snider, assistant PD of KKBT, agrees. "In every major market, you have some form of competition, and it makes the station healthier. It may help you in being original, coming up with new ideas, and not trying to copy what the other station is doing."

Observers in the L.A. market, however, have witnessed the tug of war for several years, including mid-'90s liners on the Beat declaring "no techno," a reference to KPWR's playlist at the time. More recently, Power 106 jocks have been heard to mock the Beat's "no color lines" positioner.

But the listeners form their own opinions of each station, says Snider, and can rarely be swayed by on-air bickering. "The listeners will tend to

stick with the original creators and not the perpetrators," she says.

In Mobile, WBLX PD Niecey Davis says her station is running the promo "We've got the other station scared shh... hitless!" But, she says, "that's about as rough as we go. I tell my jocks, 'Don't draw attention to the fact that there's another station in the market. Take care of your own house.' You don't hear Coke screaming, 'Don't drink Pepsi!' Coke pumps up Coke."

Outlets caught in an adversarial position would do better to focus on their own station, consultant Gray adds. In Philly, he says, "if I were involved, I would concentrate my efforts on improving the product. For example, I feel WUSL has an underperforming morning show. If I were working for that station, that would be my first recommendation."

Similarly, WCHB's Alexander says that since he came on board, he has made some adjustments to his on-air staff by adding market veterans to improve the station's identifiability in the Detroit market. "The battle is for the mind of the listener, and at the end of the day, it will be about how you have positioned your product," he says.

Justice Dept. To Settle Challenged Radio Deals

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Justice Department reached landmark settlements March 31 with two major broadcast groups that will allow them to proceed with challenged mega-bucks deals—if the broadcasters divest themselves of a total of 15 radio stations in major and secondary markets.

Without the settlements, the Justice Department's antitrust division had said it would take the broadcasters to court for possible anti-competitive behavior.

The settlements will allow CBS to complete its \$1.6 billion deal to buy American Radio Systems if it sells seven stations—four in Boston, two in St. Louis, and one in Baltimore.

Justice also gave the green light to Capstar Broadcasting to complete its

\$2.1 billion acquisition of SFX Broadcasting if it divests 11 radio stations, four in Greenville, S.C., four on Long Island, N.Y., and one each in Pittsburgh, Houston, and Jackson, Miss.

In a related action, the department also filed another radio merger proposed settlement in which Chancellor Media will agree to abandon its efforts to acquire SFX Broadcasting's four Long Island radio stations.

A spokesman for the National Assn. of Broadcasters declined comment on the settlement announcement.

The Justice Department has now filed eight cases to restructure radio deals since the passage of the Telecommunications Act of 1996. Other deals have been abandoned or modified by their participants in the face of marketplace competition concerns by the federal government.



Cure For Blues. During a recent Los Angeles gig, the Cure stopped by the House of Blues on the Sunset Strip to do a RealAudio and RealVideo interview for the House of Blues New Media on its LiveConcerts.com site. The interview was hosted by KROQ Los Angeles morning team Kevin and Bean. Pictured in the front row, from left, are House of Blues New Media's Ross McFarlane and the Cure's Robert Smith and Perry Bamonte. In the second row are New Media's Phil Fracassi and the Cure's Jason Cooper, Roger O'Donnell, and Simon Gallup. In the back row are Bean, Kevin, and New Media's Chip Shutzman.

Norway's Tuesdays Prove Themselves As A Pop Band Quite Ready For Its Day

EIGHT DAYS A WEEK: The Tuesdays are fond of saying that their name is rooted in the notion that all five band members were born on a Tuesday.

When pushed on its validity, however, vocalist **Laila Samuels** and keyboardist **Kristin Werner** cave in with a ferocious giggle. "Well, we had to be called the Tuesdays," says Werner. "The Sundays and the Mondays were already taken."

The Norwegian-bred outfit is now looking toward any number of prosperous days ahead, considering the promising reaction that U.S. video and radio programmers have shown to its debut single, "It's Up To You," a jangly, skippy **Bangles**-esque ode to optimism over an unfulfilled love affair, sporting the sunny chorus, "So if you ever change your mind/I'll be waiting first in line/You can hang your toothbrush next to mine/It's up to you."

While the Tuesdays co-wrote five of the 11 cuts on their self-titled album, released March 24 on Arista, the first single was handpicked from a stack of demos for its female point of view. "It was written by two guys, but that line 'You can hang your toothbrush next to mine' just melted our hearts," says Samuels. "A boy wouldn't normally say it that way, but for us, the minute you hang your toothbrush there, it becomes serious."

"It's also a happy song, even though the lyric itself is supposed to be sad, or at least brokenhearted," adds Werner. "It's very positive in a way."

Much of the material on the album is, in fact, melancholy, though Werner's sweet and innocent delivery coats it with an easy-to-swallow sugary glaze, in the way that the **Go-Go's** sometimes hung heavy material on bouncy melodies. "Bad times are good times for writing songs," the lead singer acknowledges. "When you feel happy, you don't want to write about your feelings, but when you are sad, it's easier to write. Everyone has been brokenhearted, at least we have."

Werner and Samuels admit that they aren't out to change the world with their music; they're satisfied just creating catchy melodies that people enjoy hearing. "Our music is happy and easygoing, but we write about experiences that everyone can relate to," Samuels says. "We grew up in the time of the **Beatles** and **Abba** and all sorts of melodic pop bands. I feel like all of them have inspired me to write good melodies."

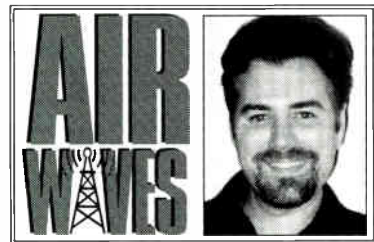
Much of the media has focused on the Tuesdays' all-female, popster status, with comparisons ranging from, well, the **Bangles** and **Go-Go's** to—uh, oh—**Spice Girls**. Werner and Samuels take the "girl group" tag in stride, though they call attention to the fact that no one calls **matchbox 20** a "boy band."

"I think people should listen to our music instead of thinking whether we're a boy band or a girl band," says Werner.

"I can see why people are comparing us to the **Bangles**, but why

anyone is comparing us to the **Spice Girls**, I don't know," adds Samuels. "The only thing we have in common is that we're girls doing music. It's like comparing the **Backstreet Boys** with **U2**. It just doesn't make sense, and it isn't fair to either us or them."

"It's important that people know the difference between a band and a group," Werner says.



by Chuck Taylor

That concern has been a factor at home, too, where PolyGram Norway, which first signed the Tuesdays, feared that too much hype would backfire, so it took a low-key approach to breaking the band at home. It was only after "It's Up To You" began to break in the U.S., in fact, that the band began doing radio, TV, and promotion in Norway. Currently, the single is No. 4 on the top 40 airplay chart there, while the album has just gone gold, with sales of 25,000, according to the label. The song is also No. 55 on this issue's Hot 100, up from No. 66.

"There have been many girl and boy group constellations where the



THE TUESDAYS

members have only been singing and dancing. The Tuesdays are able to go onstage and actually play their songs, and that makes them different. It's a bonus element we can focus on that brings an extra dimension," says **Yngve Næss**, international exploitation manager for PolyGram Norway. "We haven't broken them entirely through in Norway yet. It's a process we're working on now."

For the ladies of the Tuesdays—whose other members are bassist **May Hole**, guitarist **Hedge Solli**, and drummer **Linda Gustafsson**—the goal hasn't changed a lot since first coming together nine years ago. "We hope to be able to reach as many people as possible and sell as many records as possible so that we can continue to tour," says Werner. "This band started out as one that really wanted to go out and perform

live, and that's where we feel we're the best."

The three earliest members of the band—Werner, Solli, and Hole—have known one another since grade school (they are all between 21 and 24 years old now). They first began playing together in 1989, when they started rehearsing at a town youth center as **No Limits**.

The group members took their music seriously and purchased a van to take the act on the road, sometimes skipping school on Fridays and driving six or seven hours for a gig. A set would include original material and cover songs from the likes of **Rod Stewart**, **Eurythmics**, **Bryan Adams**, and **Tina Turner**.

With high school graduation in 1993, the Tuesdays ventured out for a yearlong tour of their country, serving as their own road crew, driver, and manager. "We learned a lot from all of it," says Werner. "It definitely helped us define our sound. We tried out different things and continued becoming better and better musicians."

Around this time, **No Limits** decided to become the **Tuesday Girls**: "We wanted to change it to something with 'Girls' so we could get more gigs," says Werner with a chirpy laugh.

They also returned to the youth center, which now had a recording studio in the basement, to record a demo of a new song, "When You Are A Tuesday Girl."

With luck and a twist of fate, the recording ended up in the hands of producer **Ole Evenrude**, who produced a finalized version, which led to the band's signing with PolyGram in Norway and the 1994 release of a first album, "When You're A Tuesday Girl." Sales figures are unavailable in Norway, though Næss says 105,000 units sold in Japan and 5,000 in Korea (where the band is signed to Mercury).

With two personnel changes—replacing exiting members with **Gustafsson** and **Samuels** by late 1995—the band again decided on a more succinct name, the Tuesdays, and set to work on this, their second project, also produced by Evenrude.

Coming up, the act will concentrate on development in the U.S., touring off and on through the end of the year; while fulfilling upcoming promotion commitments in Asia, Latin America, and Europe, where "It's Up To You" will soon be released.

"We're really excited to be the second band out of Norway [with **Aqua**] to be successful in the U.S.," says Samuels. "It's getting us a lot of attention in Norway, because it is unusual."

"Now, all we're looking for is for people to recognize our special sound," adds Werner. "That way, when they hear our songs on the radio, they can immediately say it's the Tuesdays—and not the **Spice Girls**."

Assistance in preparing this story was provided by **Kai R. Lofthus** in Oslo. E-mail **Chuck Taylor** at ctaylor@billboard.com.

Greg Cole Finally Makes PD Move, To Nashville

AFTER 12 YEARS at WPOC Baltimore, most recently as assistant PD/music director/p.m. driver, Greg Cole made the emotionally difficult decision to leave for the PD job at WSM-FM Nashville. Particularly hard was giving notice to PD Scott Lindy and GM Jim Dolan and informing the rest of the staff.

"It hit me pretty hard, much harder than I thought it would," he says. "It was a real tugger." Cole, who has been through three GMs, three PDs, and "a lot of great staff" during his tenure at WPOC, notes, "It's been a very good radio family here. The Nationwide Communications people who have owned us all these years were an extremely good radio company to work for. They were very responsive to human needs."

"This was one of the first situations where I've ever had to leave a radio station that I didn't want to leave," says Cole, adding that "the WSM opportunity was just so golden" that he couldn't say no. "It was a great opportunity for me to get my programming stripes, and what a great scenario to have that first job be the greatest set of calls in country music and in the center of country music where I already have great friends and business relationships." Cole starts at WSM-FM April 13.

Being happy at WPOC made him "pick and choose" the opportunities "to spread my programming wings and see if I had what it took," Cole says. WSM's history, coupled with "the vitality of the Nashville market and the potential for growth," made WSM "seem like a great job for me."

He says he listened a lot to WSM during the recent Country Radio Seminar and was "very impressed with what I heard on the air. I liked the overall sound of the station and the potential of the radio station. That was one of the enticements as well."

Thus far, he has no plans for any changes at WSM. "My only plan at this point in time is to be part of the team," he says. "I'm here to tweak and nudge where it needs to be tweaked and nudged and keep my hands off it where it needs no tinkering."

A Washington, D.C., native and member of the Washington Disc Jockey Hall of Fame, Cole has spent his entire career in the Washington/Baltimore region. He landed his first radio job at suburban country outlet WDON in 1971 and since then has worked in a variety of stations and formats: AC outlet WASH; country WMZQ; top 40 WRQX, WAVA, WYRE, and WPGC; and country combo WPKX/WVXX, where he was music director/afternoon jock in the mid-'80s. "To start in a major market and stay my whole life in a major market—I've been truly blessed,"

Cole says. During his tenure at WPOC, Cole was nominated eight times for music director of the year in the Billboard/Airplay Monitor Radio Awards and won in 1995.

Last November, Cole moved from middays to afternoons at WPOC, a daypart he calls his "natural air shift." Cole says his move to afternoons "reawakened some dormant skill of execution and entertainment in me that hadn't been required when I was on middays."

What Cole learned from many years being a "chameleon" as a swing jock is that "the dayparts are different and the needs of the listeners are different, so the persona that you are in mid-days may need to be modified" for another daypart. Afternoons was where he felt "most comfortable and where the dynamics of the shift work with your best on-air being or character."

Still, Cole says, he's always surprised when people compliment his on-air work or say he was an inspiration for them to get into radio. "I always thought I was an OK jock and do a pretty good job here and there, but I always looked up to other jocks when I was a baby DJ," he says.

One area in which Cole is more confident of his talent is in the music director part of his job, and one reason, he says, is his music background. Having studied and played trumpet and guitar, he says, gives him a respect for "the musicianship of the people whose songs you're reviewing" and "more respect for the process" of creating music.

Cole says his philosophy about his work has never changed and involves "being as honest and forthright as possible and still having a love for the business and an intensity for the business at close to the same level [as I had when I] came into it." That means "living, eating, breathing radio, still keeping that passion and intensity for what you think is right and what is entertaining and makes great radio, and never settling for less from yourself than the best you can give."

Holding steady at 6.4 12-plus in the last three Arbitron books, WPOC is currently No. 4 in the market. WSM-FM, which has been on a 6.1-7.8 ratings rebound during the last two books, is currently No. 3 12-plus.

During Cole's tenure at WPOC, the station has twice won the Country Music Assn. Award for station of the year; and it has been a consistent nominee. Cole is proudest of that achievement, as well as the No. 1 Arbitron survey books the station has had over the years and "the great relationship this station has with the community." For the future, Cole says, "for WPOC, I wish them nothing but No. 1's."

PHYLLIS STARK



Billboard and Fuel's Carl Bell go way back, even though "Shimmer" is the first song by the Harrisburg, Pa., band that caught the attention of the charts.

"My brother was a real chartaholic," says the guitarist and principal songwriter. "He used to listen to the countdown every Sunday religiously and write down the charts in his notebook. He could talk for hours on who moved up that week, who slipped, and the artist's chart history. Needless to say, I've known Billboard for a long time."

The early acquaintance still didn't prepare him for the day he actually saw the song he'd written appear on Modern Rock Tracks (it's No. 13 this issue). "You can imagine how exciting it was to see my own band in there after hearing my brother obsess about it all

my life. We've been working toward this our whole life in Fuel and other, doomed bands."

In the wake of radio success, Bell has had time to ponder why the aching tune about the transient nature of life and love, summed up poignantly by the



'Everything in life is temporary, and that isn't a very easy lesson to learn for any of us humans.'
—Carl Bell of Fuel

line "All that shimmers in this world is sure to fade," has caught on. "Everything in life is temporary, and that isn't a very easy lesson to learn for any of us

humans," he says. "I broached the subject personally when a friend I had a relationship with called me out of the blue. It was a weird conversation."

But not so weird that the doomed feeling couldn't be understood by a universal audience. Bell says another trick is the music—the catchy hook, the slow start and fast-paced finale, and charged guitars. "I just followed the model of the music I grew up on, which was very melodic and hook-ridden. Great songs have hooky melodies, engaging lyrics, and something that stays with you after the song ends."

He also admits that the act's to-the-point name helps. "We went short and concise because strange names always get screwed up on radio and tour posters," he says. "But what do we know? Def Leppard had a huge career and a silly tag."

Billboard®

APRIL 11, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
			★★★ No. 1 ★★★	
1	1	6	WITHOUT YOU VAN HELEN 3	◆ VAN HELEN WARNER BROS.
2	2	12	BLUE ON BLACK TROUBLE IS...	◆ KENNY WAYNE SHEPHERD BAND REVOLUTION
3	3	15	SHELF IN THE ROOM DAYS OF THE NEW	◆ DAYS OF THE NEW OUTPOST/GEFFEN
4	5	17	SEX AND CANDY MARCY PLAYGROUND	◆ MARCY PLAYGROUND CAPITOL
5	4	19	THE UNFORGIVEN II RELOAD	◆ METALLICA ELEKTRA/VEEG
6	7	7	CUT YOU IN BOGGY DEPOT	◆ JERRY CANTRELL COLUMBIA
7	12	20	I LIE IN THE BED I MAKE WISHPOOL	BROTHER CANE VIRGIN
8	6	15	GIVEN TO FLY YIELD	PEARL JAM EPIC
9	8	7	MY OWN PRISON MY OWN PRISON	◆ CREED WIND-UP
10	10	11	MY HERO THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
11	9	8	SUNSHOWER GREAT EXPECTATIONS: THE ALBUM	CHRIS CORNELL ATLANTIC
12	11	8	TORN MY OWN PRISON	CREED WIND-UP
13	13	10	TOUCH, PEEL AND STAND DAYS OF THE NEW	◆ DAYS OF THE NEW OUTPOST/GEFFEN
14	14	12	3 AM YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
			★★★ AIRPOWER ★★★	
15	18	19	USE THE MAN CRYPTIC WRITINGS	MEGADETH CAPITOL
16	15	14	SAINT OF ME BRIDGES TO BABYLON	◆ THE ROLLING STONES VIRGIN
17	17	16	WALK AWAY GRAND WORLD	◆ COOL FOR AUGUST WARNER BROS.
18	19	27	FUEL RELOAD	METALLICA ELEKTRA/VEEG
19	24	24	MUNGO CITY THE CHINESE ALBUM	◆ SPACEHOG HIFI/SIRE/WARNER BROS.
20	26	32	CLOSING TIME FEELING STRANGELY FINE	◆ SEMISONIC MCA
21	16	13	CLUMSY CLUMSY	◆ OUR LADY PEACE COLUMBIA
22	23	22	RAGE BROTHER TO BROTHER	VAN ZANT CMC INTERNATIONAL
23	20	21	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
24	25	29	SAVE YOURSELF DARKEST DAYS	◆ STABBING WESTWARD COLUMBIA
25	22	25	I AM A PIG VOYEURS	◆ TWO NOTHING/INTERSCOPE
26	21	17	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD.	◆ GREEN DAY REPRISE
27	28	28	IN HIDING YIELD	PEARL JAM EPIC
28	30	—	SHE'S GONE PILGRIM	ERIC CLAPTON REPRISE
29	27	18	TASTE OF INDIA NINE LIVES	AEROSMITH COLUMBIA
30	29	23	BACK ON EARTH THE OZZMAN COMETH	◆ OZZY OSBOURNE EPIC
31	32	36	CEREMONY CRYSTAL PLANET	JOE SATRIANI EPIC
32	33	35	CEMENT POLYTHENE	FEEDER ECHO/ELEKTRA/VEEG
33	38	40	DROPPING ANCHOR ...PUSHING THE SALMANILLA ENVELOPE	◆ JIMMIE'S CHICKEN SHACK ROCKET/ISLAND
34	31	26	BITTER SWEET SYMPHONY URBAN HYMNS	◆ THE VERVE VCHUT/VIRGIN
35	34	33	THE GIRL I LOVE BBC SESSIONS	LED ZEPPELIN ATLANTIC
36	NEW ▶	1	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
37	NEW ▶	1	SHIMMER SUNBURN	◆ FUEL 550 MUSIC
38	37	37	THE MEMORY REMAINS RELOAD	◆ METALLICA ELEKTRA/VEEG
39	NEW ▶	1	TANGERINE SOUL SEARCHING SUN	LIFE OF AGONY ROADRUNNER
40	NEW ▶	1	BOOM BOOM BEAUTIFUL WORLD	BIG HEAD TODD & THE MONSTERS WITH JOHN LEE HOOKER REVOLUTION

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 Mainstream rock stations and 83 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

APRIL 11, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
			★★★ No. 1 ★★★	
1	2	3	THE WAY ALL THE PAIN MONEY CAN BUY	◆ FASTBALL HOLLYWOOD
2	1	1	SEX AND CANDY MARCY PLAYGROUND	◆ MARCY PLAYGROUND CAPITOL
3	5	8	CLOSING TIME FEELING STRANGELY FINE	◆ SEMISONIC MCA
4	4	5	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
5	3	2	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD.	◆ GREEN DAY REPRISE
6	6	4	GIVEN TO FLY YIELD	PEARL JAM EPIC
7	7	6	BITTER SWEET SYMPHONY URBAN HYMNS	◆ THE VERVE VCHUT/VIRGIN
8	8	7	CLUMSY CLUMSY	◆ OUR LADY PEACE COLUMBIA
9	10	9	MY OWN PRISON MY OWN PRISON	◆ CREED WIND-UP
10	9	10	MY HERO THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
11	11	11	DAMMIT (GROWING UP) DUDE RANCH	◆ BLINK 182 CARGO/MCA
12	13	15	TORN LEFT OF THE MIDDLE	◆ NATALIE IMBRUGLIA RCA
13	17	21	SHIMMER SUNBURN	◆ FUEL 550 MUSIC
14	19	22	WISHLIST YIELD	PEARL JAM EPIC
15	12	14	SUNSHOWER GREAT EXPECTATIONS: THE ALBUM	CHRIS CORNELL ATLANTIC
16	15	19	CUT YOU IN BOGGY DEPOT	JERRY CANTRELL COLUMBIA
17	14	13	HOW'S IT GOING TO BE THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/VEEG
18	16	16	KARMA POLICE OK COMPUTER	RADIOHEAD CAPITOL
			★★★ AIRPOWER ★★★	
19	22	24	LOSING A WHOLE YEAR THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/VEEG
			★★★ AIRPOWER ★★★	
20	24	26	ZOOT SUIT RIOT ZOOT SUIT RIOT	◆ CHERRY POPPIN' DADDIES MOJO/UNIVERSAL
21	23	23	MUNGO CITY THE CHINESE ALBUM	◆ SPACEHOG HIFI/SIRE/WARNER BROS.
22	25	30	SHELF IN THE ROOM DAYS OF THE NEW	◆ DAYS OF THE NEW OUTPOST/GEFFEN
23	18	12	BRICK WHATEVER AND EVER AMEN	◆ BEN FOLDS FIVE 550 MUSIC
24	28	32	FROM YOUR MOUTH LIFE IN THE SO-CALLED SPACE AGE	◆ GOD LIVES UNDERWATER 1500/A&M
25	NEW ▶	1	PUSH IT GARBAGE VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
26	26	27	SUNDAY SHINING MAVERICK A STRIKE	◆ FINLEY QUAYE 550 MUSIC
27	NEW ▶	1	IRIS "CITY OF ANGELS" SOUNDTRACK	GOO GOO DOLLS REPRISE
28	21	18	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
29	30	28	LIFE IN MONO FORMICA BLUES	◆ MONO ECHO/MERCURY
30	38	—	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
31	27	25	3 AM YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
32	33	35	SAVE YOURSELF DARKEST DAYS	◆ STABBING WESTWARD COLUMBIA
33	34	40	IT'S YOU GUILTY 'TIL PROVED INNOCENT!	◆ THE SPECIALS WAY COOL MUSIC/MCA
34	NEW ▶	1	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONDON/ISLAND
35	29	29	BRIAN WILSON ROCK SPECTACLE	◆ BARENAKED LADIES REPRISE
36	NEW ▶	1	DON'T DRINK THE WATER BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
37	35	—	UNINVITED "CITY OF ANGELS" SOUNDTRACK	ALANIS MORISSETTE REPRISE
38	NEW ▶	1	JUMP RIGHT IN MASTERS OF STYLE	◆ THE URGE IMMORTAL/EPIC
39	37	36	JANE SAYS KETTLE WHISTLE	◆ JANE'S ADDICTION WARNER BROS.
40	32	33	BEAUTIFUL DISASTER TRANSISTOR	◆ 311 CAPRICORN/MERCURY



HITS! IN TOKIO

Week of March 15, 1998

- ① Frozen / Madonna
- ② All 'Bout The Money / Meja
- ③ My Heart Will Go On / Celine Dion
- ④ Movin' On / Speech
- ⑤ Everything's Gonna Be Alright / Sweet Box
- ⑥ My Father's Eyes / Eric Clapton
- ⑦ Madazulu / Deep Forest
- ⑧ Tsutsumikomuyouni... / Misia
- ⑨ Fantasy Island / M People
- ⑩ Given To Fly / Pearl Jam
- ⑪ Milktea / UA
- ⑫ Torn / Natalie Imbruglia
- ⑬ Stop / Spice Girls
- ⑭ No, No, No / Destiny's Child
- ⑮ Off The Hook / Jody Watley
- ⑯ Heaven / Laila
- ⑰ Walking On The Sun / Smash Mouth
- ⑱ Maybe I'm Amazed / Carleen Anderson
- ⑲ Tubthumping / Chumbawamba
- ⑳ Mutante / Clara Moreno
- ㉑ Kiss The Rain / Billie Myers
- ㉒ Be Strong Now / James Iha
- ㉓ Nice Age / Cosmic Village
- ㉔ Together Again / Janet Jackson
- ㉕ Forget Me Not / Bonnie Pink
- ㉖ Happiness / Kamasutra Featuring Jocelyn Brown
- ㉗ Sugar Sugar Honey / Cultured Pearls
- ㉘ Not Alone / Bernard Butler
- ㉙ Solomon Bites The Worm / Bluetones
- ㉚ Gravel / Ani DiFranco
- ㉛ Picture Of You / Boyzone
- ㉜ Freedom / Robert Miles Featuring Kathy Sledge
- ㉝ Without You / Van Halen
- ㉞ Alison / Nona
- ㉟ The Language Of Flowers / Kevyn Lettau
- ㊱ I'll Make Love To You And End Of The Road / Babyface
- ㊲ Only If / Enya
- ㊳ Party Pooper / Dulfer
- ㊴ Truly Madly Deeply / Savage Garden
- ㊵ Why / Sybil
- ㊶ Tomorrow Never Dies / Sheryl Crow
- ㊷ Far To Go / Michiru Monday
- ㊸ Ray Of Light / Madonna
- ㊹ Real Love / Speech
- ㊺ Tant Que Parle L'Economie / Silmarils
- ㊻ If You Love Me / Sakura
- ㊼ Sasurai / Tamio Okuda
- ㊽ Voulez-Vous Boom Boom / Yorgos
- ㊾ You Don't Have To Worry / The Family Stand
- ㊿ Be The Man / Celine Dion

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>

Wanted: Would-Be MTV VJs To Become Viewers' Choice

MTV VJ SEARCH: So you wanna be an MTV VJ? For the first time, not only will MTV be holding open auditions but it will also let viewers pick the new VJ.

Here's how it will work: On April 13-14, prospective VJs can apply in person at MTV's headquarters at 1515 Broadway in New York. To qualify, you must be a U.S. citizen between the ages of 18 and 28 and have the identification to prove it. You must also be available April 13-18 in New York in the event that you are selected for the next round.

A total of 4,000 applicants will have the opportunity to audition by videotape; 10 will be selected for an April 15 audition in front of a panel of MTV judges. Of those 10 people, only five will be selected for the final round.

MTV will also accept applications by mail, and the same rules apply for age and citizenship. Applicants must send a postcard (with name, age, address, and phone number) along with a photo to I Wanna Be a MTV VJ Search, MTV Networks, 1515 Broadway, Concourse Level, New York, N.Y. 10036. Attention: MTV Mailroom. Mailed entries must be postmarked by April 11.

From the mailed-in applications, a "wild card" finalist will be selected in a random drawing. The person selected from the random drawing will then be flown to New York to compete against the other five finalists.

Then comes the most interesting part: Following an April 16 appearance on "MTV Live," all six finalists will be judged by viewers on April 18, when MTV will go live from 2-6 p.m. EDT to show the finalists in action, including doing "man on the street" interviews, answering music trivia, and interviewing MTV news anchor **Kurt Loder**. Viewers will vote for their favorite contestant over the phone or by visiting MTV's online sites on the World Wide Web or America Online. The winner will become the next MTV VJ and receive \$25,000 cash.

MTV VJ OBSERVATIONS: OK, let's be real here for a minute. MTV VJs have long been the object of scorn, admiration, or ridicule, depending on the VJ and your per-

spective. I don't envy the people who have the torturous task of weeding through the onslaught of "I'll do anything to be on TV" VJ wannabes.

So let's hope that whoever ends up getting picked as MTV's next VJ won't be a self-centered, annoying airhead (like a lot of the people who end up on MTV's "The Real World") or someone with questionable talent who'll use MTV as a stepping stone to a low-grade acting career. (Can you say **Pauly Shore**?) Let's hope

that the viewers who vote will show some sense and pick someone who's truly passionate about music and who has intelligence and a "real" personality.

And some advice to whoever gets picked: Have a backup day job waiting for you when your VJ stint inevitably comes to an end. For every **Daisy Fuentes**, who's parlayed her MTV VJ gig into multiple career opportunities, there are several former MTV VJs in the "where are they now" file: **Kevin Seal**, **Idalis**, **Steve**

Isaacs, **Simon Rex**, **John Sencio**, not to mention all those former VJs who've ended up in infomercial hell.

NEW MTV SHOWS: Speaking of former MTV VJs, the network will be airing a new "Ultra Sound" episode April 19 called "I Was A MTV VJ," featuring updates on the original five VJs, **Nina Blackwood**, **Mark Goodman**, **Alan Hunter**, **J.J. Jackson**, and **Martha Quinn**.

The network is also starting to pick up some of the music-oriented pilots it has been considering (the Eye, Billboard, Feb. 28). A sneak preview of "Artists Cut" debuts Sunday (5), while "Say What?," "Rockumentary Re-Mix," and "Top Ten Video Requests" are set to premiere Monday (6) as part of MTV's new week-day prime-time lineup. The shows replace a mix of non-music programs such as "Beavis & Butt-head" reruns and the animation series "Daria."

And after nearly a four-month hiatus, MTV's "Live From The 10 Spot" concert series returns with **matchbox 20** Friday (10) in New York; **Green Day** April 17 in San Francisco; **the Dave Matthews Band** April 24 in Atlanta; **Van Halen** May 1 in Sydney; and **Hanson** May 8 in New York.

THE EYE



by Carla Hay

PRODUCTION NOTES

LOS ANGELES

Lenny Kravitz shot "If You Can't Say No" with director **Mark Romanek**.

NASHVILLE

Alabama's "She's Got That Look In Her Eyes" was directed by **Tom Bevins**.

NEW YORK

Ron Hightower directed **Gang Starr's** "Royalty" video.

OTHER CITIES

Adolfo Doring directed **Savage Garden's** "Break Me, Shake Me" in Sydney.

FOR WEEK ENDING MARCH 29, 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

- Janet, I Get Lonely
- Busta Rhymes, Turn It Up
- Mase, What You Want
- Master P, Make Em' Say Uhh!
- K-Ci & JoJo, All My Life
- Montell Jordan, Let's Ride
- Wyclef Jean, Gone Till November
- SWV, Rain
- Immature, Extra Extra
- 10 Mariah Carey, Breakdown
- Next, Too Close
- Smooth, Strawberries
- Mya Feat. Sisqo, It's All About Me
- Jody Watley, Off The Hook
- Lord Tariq & Peter Gunz, Deja Vu
- 16 Public Announcement, Body Bumpin'
- K.P. & Envyi, Swing My Way
- 18 Aretha Franklin, A Rose Is Still A Rose
- 19 Angel Grant, Li'l Red Boat
- 20 Mariah Carey, My All
- 21 K.P., Do For Love
- 22 Mary J. Blige, Seven Days
- 23 2 Pac, Do For Love
- 24 Timbaland And Magoo, Clock Strikes
- 25 Goodie Mob, They Don't Dance No Mo
- 26 Destiny's Child, No, No, No
- 27 LSG, Curious
- 28 Jd Feat. Da Brat, The Party Continues
- 29 Sylk-E. Fyne, Romeo And Juliet
- 30 Ice Cube, We Be Clubbin'

★ ★ NEW ONS ★ ★

- Puff Daddy, Victory
Sam Salter, There You Are
7 Mile, Do Your Thing
Esperanza, They Don't Understand Me
Big Punisher, Still Not A Player
Pras/O.D.B./Mya, Ghetto Superstar
H-Town, Natural Woman
The Lox, Money, Power & Respect
Venom, Bomb Threat
MC Ren, Ruthless For Life



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Trisha Yearwood, Perfect Love
- Michael Peterson, Too Good To Be True
- Shania Twain, You're Still The One

- 4 Wade Hayes, The Day That She Left Tulsa
- 5 Clay Walker, Then What
- 6 Toby Keith, Dream Walkin'
- 7 Mindy McCready, You'll Never Know
- 8 The Kinleys, Just Between You And Me
- 9 Jo Dee Messina, Bye, Bye
- 10 Sammy Kershaw, Matches **
- 11 Terri Clark, Now That I Found You
- 12 Daryle Singletary, The Note
- 13 Trace Adkins, Lonely Won't Leave Me Alone
- 14 David Kersh, If I Never Stop Lovin' You
- 15 Faith Hill, This Kiss
- 16 Martina McBride W/Jim Brickman, Valentine
- 17 John Michael Montgomery, Love Working On...
- 18 Tim McGraw, One Of These Days
- 19 Randy Travis, Out Of My Bones **
- 20 Chris Cummings, I Waited **
- 21 Chely Wright, I Already Do
- 22 Hal Ketchum, I Saw The Light
- 23 Kevin Sharp, Love Is All That Really Matters **
- 24 Eddy Raven, Johnny's Got A Pistol **
- 25 Sherie Austin, Put Your Heart Into It **
- 26 Alabama, She's Got That Look In Her Eyes **
- 27 Mark Wills, I Do (Cherish You) **
- 28 Nitty Gritty Dirt Band, Bang, Bang, Bang **
- 29 Lila McCann, Almost Over You
- 30 Wynonna, Come Some Rainy Day
- 31 Sawyer Brown, Another Side
- 32 Tracy Lawrence, One Step Ahead Of The Storm
- 33 John Anderson, Takin' The Country Back
- 34 Kenny Chesney, That's Why I'm Here
- 35 The Lynns, Woman To Woman
- 36 Rhett Akins, Better Than It Used To Be
- 37 Brooks & Dunn, He's Got You
- 38 Brad Hawkins, We Lose
- 39 Milla Mason, Closer To Heaven
- 40 Keith Harling, Papa Bear
- 41 Bellamy Brothers, Catahoula
- 42 Shane Stockton, What If I'm Right
- 43 Tracy Byrd, I'm From The Country
- 44 Gary Allan, It Would Be You
- 45 Lee Roy Parnell, All That Matters Anywhere
- 46 Matt King, A Woman's Tears
- 47 Patsy Cline, Crazy
- 48 Lee Ann Womack, Buckaroo
- 49 Great Divide, Never Could
- 50 Matraca Berg, Back In The Saddle

* Indicates Hot Shots

★ ★ NEW ONS ★ ★

- Allison Moorer, A Soft Place To Fall
Dixie Chicks, There's Your Trouble
Joe Diffie, Texas Size Heartache



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Will Smith, Gettin' Jiggy Wit It
- 2 Master P, Make Em' Say Uhh!
- 3 K-Ci & JoJo, All My Life
- 4 Janet, I Get Lonely
- 5 Usher, Nice & Slow
- 6 Mariah Carey, My All
- 7 Lord Tariq & Peter Gunz, Deja Vu
- 8 Mase, What You Want
- 9 Marcy Playground, Sex And Candy
- 10 Wyclef Jean, Gone Till November
- 11 Madonna, Frozen
- 12 Ben Folds Five, Brick
- 13 Creed, My Own Prison
- 14 Natalie Imbruglia, Torn
- 15 LSG, Curious
- 16 Metallica, The Unforgiven II
- 17 Brian McKnight, Anytime
- 18 Savage Garden, Truly Madly Deeply
- 19 Destiny's Child, No, No, No
- 20 Next, Too Close
- 21 Van Halen, Without You
- 22 Uncle Sam, I Don't Ever Want To See You Again
- 23 Celine Dion, My Heart Will Go On
- 24 Scott Weiland, Barbarella
- 25 Tonic, Open Up Your Eyes
- 26 Everclear, I Will Buy You A New Life
- 27 Billie Myers, Kiss The Rain
- 28 Busta Rhymes, Turn It Up
- 29 Fastball, The Way
- 30 Hanson, Weird
- 31 Green Day, Time Of Your Life
- 32 Radiohead, No Surprises
- 33 Paula Cole, Me
- 34 Third Eye Blind, How's It Going To Be
- 35 Foo Fighters, My Hero
- 36 Puff Daddy, Been Around The World
- 37 Sarah McLachlan, Adia
- 38 K.P. & Envyi, Swing My Way
- 39 Mono, Life In Mono
- 40 Spacehog, Mungo City
- 41 Jerry Cantrell, Cut You In
- 42 The Notorious B.I.G., Hypnotize
- 43 U2, If God Will Send His Angels
- 44 Aqua, Turn Back Time
- 45 Finley Quayle, Sunday Shining
- 46 Eric Clapton, My Father's Eyes
- 47 The Teskey Brothers, It's Up To You
- 48 Madonna, Vogue
- 49 Guns N' Roses, November Rain
- 50 Nirvana, Smells Like Teen Spirit!

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

- Boyz II Men, Can't Let Her Go
Dr. Dre & LL Cool J, Zoom
Cherry Poppin' Daddies, Zoot Suit Riot

Public Announcement, Body Bumpin'
Queen Pen, Party Ain't A Party



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Janet, Together Again
- 2 Celine Dion, My Heart Will Go On
- 3 Matchbox 20, 3 AM
- 4 Savage Garden, Truly Madly Deeply
- 5 Madonna, Frozen
- 6 Ben Folds Five, Brick
- 7 Eric Clapton, My Father's Eyes
- 8 Natalie Imbruglia, Torn
- 9 Smash Mouth, Walkin' On The Sun
- 10 The Verve, Bitter Sweet Symphony
- 11 Billie Myers, Kiss The Rain
- 12 Mariah Carey, My All
- 13 LSG, Curious
- 14 Fleetwood Mac, Lands' End
- 15 Paula Cole, Me
- 16 Sarah McLachlan, Adia
- 17 Harry Connick, Jr., Learn To Love
- 18 Sugar Ray, Fly
- 19 Chumbawamba, Tubthumping
- 20 Aretha Franklin, A Rose Is Still A Rose
- 21 Paula Cole, I Don't Want To Wait
- 22 Third Eye Blind, Semi-Charmed Life
- 23 Shania Twain, You're Still The One
- 24 The Wallflowers, One Headlight
- 25 Marcy Playground, Sex And Candy
- 26 Jewel, Foolish Games
- 27 Matchbox 20, Push
- 28 Janet, I Get Lonely
- 29 Green Day, Time Of Your Life
- 30 Elton John, Recover Your Soul
- 31 Van Halen, Without You
- 32 Cher, If I Could Turn Back Time
- 33 Boyz II Men, I'll Make Love To You
- 34 Hanson, Weird
- 35 Third Eye Blind, How's It Going To Be
- 36 Edda Barsberg, Lost Count
- 37 Robert Palmer, Addicted To Love
- 38 Whitney Houston, I Will Always Love You
- 39 Hootie & The Blowfish, Only Wanna Be With You
- 40 Alanis Morissette, You Learn
- 41 No Doubt, Don't Speak
- 42 Barenaked Ladies, Brian Wilson
- 43 U2, If God Will Send His Angels
- 44 Hanson, Where's The Love
- 45 Lisa Stansfield, Never, Never Gonna Give
- 46 John Lennon, Nobody Told Me
- 47 Michael Jackson, Beat It
- 48 Chris Isaak, Wicked Game
- 49 Vanessa Williams, Save The Best For Last
- 50 Annie Lennox, Walking On Broken Glass
- 51 Billy Idol, White Wedding

★ ★ NEW ONS ★ ★

- Randy Crawford, Bye Bye

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 11, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Master P, Make Em' Say Uhh!

BOX TOPS

- Sparkle, Be Careful
Aretha Franklin, A Rose Is Still A Rose
Puff Daddy & The Family, Been Around The World (Remix)
2 Pac, Do For Love
Janet, I Get Lonely
Celine Dion, My Heart Will Go On
Jackson 5, I Want You Back '98
Next, Too Close
Do Or Die, Still Po Pimpin'
Backstreet Boys, Everybody
Timbaland And Magoo, Clock Strikes (Remix)
Mya, It's All About Me
Aqua, Turn Back Time
'N Sync, I Want You Back
Beenie Man, Who Am I
Silkk The Shocker, Just Be Straight With Me
David Miller, Hard To Handle
C-Murder, A 2 nd Chance
Goodie Mob, They Don't Dance No Mo'

NEW

- 4 KaST f/Mic Geronimo, Miss My Lovin'
The Barenaked Ladies, Brian Wilson
Course Of Empire, The Information
Allure, Last Chance
Big Punisher, Still Not A Player
Biju Banton, Destiny
Canibus, Second Round
The Dogg Pound, Knick Knack Patty Wack
Dr. Dre & LL Cool J, Zoom
Kenny Wayne Shepherd, Blue On Black
The Lox, Money, Power & Respect
Public Enemy, He Got Game
Rell f/Jay-Z, Love 4 Free
Scarface, Sex Faces
Scott Weiland, Barbarella
Spice Girls, Stop
Stabbing Westward, Save Yourself
Third Eye Blind, Losing A Whole Year



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Stabbing Westward, Save Yourself
Public Enemy, He Got Game
Pitchshifter, Genius
The Urge, Jump Right In
A3, Ain't Goin' To Goa ('98 Remix)
The Mavericks, To Be With You
Robert Bradley's Blackwater Surprise, Bellybone
The Verve, Lucky Man
Sly & Robbie, Night Nurse
Pras, Ghetto Superstar
Third Eye Blind, Losing A Whole Year



Continuous programming
299 Queen St West
Toronto, Ontario M5 V2 Z5

- Big Wreck, That Song (new)
Spice Girls, Stop (new)
Run DMC, It's Like That (new)
Page & Plant, Most High (new)
Wide Mouth Mason, The Game (new)
Infinite, 360 Degrees (new)
Texas, Black Eyed Boy (new)
Junkie XL, Billy Club (new)
Fastball, The Way
Madonna, Frozen
Will Smith, Gettin' Jiggy Wit It
Marcy Playground, Sex And Candy
Our Lady Peace, 4 A.M.
'N Sync, I Want You Back
All Saints, I Know Where It's At
Jimmy Ray, Are You Jimmy Ray
K-Ci & JoJo, All My Life
Hanson, Weird
Backstreet Boys, All I Have To Give
Natalie Imbruglia, Torn



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Air, Sexy Boy (Heavy)
Anisia, Mermelada Tabu (Heavy)
Aterciopelados, Juegale Apuestas (Heavy)
Eric Clapton, My Father's Eyes (Heavy)
Jarabe De Palo, El Lado Oscuro (Heavy)
Jimmy Ray, Are You Jimmy Ray (Heavy)
M People, Fantasy Island (Heavy)
Page & Plant, Most High (Heavy)
Wildchild, Renegade Master (Heavy)
Alejandro Sanz, Amiga Mia (Medium)
Black Grape, Get Higher (Medium)
Daft Punk, Revolution 909 (Medium)
Dance Theater, Hollow Years (Medium)
Foo Fighters, My Hero (Medium)
Hanson, Weird (Medium)
La Gusana Ciega, No Me Tientes (Medium)
Los Amigos Invisibles, Sexy (Medium)
Miguel Bose, Muro (Medium)
Mono, Life In Mono (Medium)
Richie Sambora, Hard Times Come Easy (Medium)



1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

- World Wide Message Tribe, Revolution
Next, Too Close
Gina, Majesty
Hokus Pick, I'm So Happy
Carman, America Again
Rebecca St. James, You're The Voice
God's Property, Stomp
Tony Vincent, Must Be The Season
Wayne Watson, It's Time
John Jonethis, Flood
Mary Kathryn, Lofty Eyes



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- John Lennon, #9 Dream
Elton John, Recover Your Soul
Spacehog, Mungo City
Natalie Imbruglia, Torn
Jimmy Ray, Are You Jimmy Ray
Sneaker Pimps, Post-Modern Steaze
Dimitri From Paris, Sacre Francois
Paula Cole, Me
Sarah McLachlan, Adia
LL Cool J, Father
Bran Van 3000, Drinking In L.A.
Black Eyed Peas, Fallin' Up
Savage Garden, Truly, Madly, Deeply
Naked, Raining On The Sky
Texas, Black Eyed Boy
Eric Clapton, My Father's Eyes
John Tesh, Give Me Forever
She Moves, Breaking All The Rules
Sublime, Badfish
Fat, Numb



CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14 th St
Oakland, CA 94603

- Montell Jordan, Let's Ride
Next, Too Close
Puff Daddy & The Family, Been Around The World (Remix)
Jermaine Dupri, The Party Continues
K-Ci & JoJo, All My Life
Mase, Tell Me What You Want
Queen Pen, Party Ain't A Party
Three 6 Mafia, Tear Da Club Up '97
Mya, It's All About Me
Ice Cube, We Be Clubbin'

COUNTRY GOLD LIVES ON THE AIR

(Continued from page 1)

"I listen to it every morning and every day during work," Howe says. "It's the music I was raised on, the good ol' boys, which is very different from what you hear today."

While the radio format may not be recognized as having the impact of its contemporary country sister, it is heard on more than 300 outlets nationwide by a loyal and appreciative audience. Many programming the format say it's making money, while retailers on both a local and national basis say that airplay of the classics does indeed translate into sales—something that Howe, for one, can attest to.

"I'd heard some old Johnny Cash singing the 'Folsom Prison Blues' the other day and went to the record store to look for it," he says. "At the same time, I picked up Sammy Kershaw, who sounds like the old guys. I also got Garth Brooks; some of his songs are pretty fair."

The idea that listeners place less emphasis on narrowly formatted playlists than the radio industry does has led to a number of takes on country oldies, from those stations that concentrate on heritage country from the '50s and '60s to those that mix in current product with their core of '70s and '80s artists.

Says radio consultant Bob Moody of McVay Media in Nashville, "There are a couple different versions out there, one more '70s- and '80s-based gold, which is what you find on most FM stations targeted more toward the mainstream, then the very traditional gold stations, which tend to be more often found on the AM band, targeting the 45-plus audience. A dividing line might be whether they play Johnny Cash or not."

ROOTS OF COUNTRY IN WSM-AM

The best-known gold outlet in the nation, WSM-AM Nashville, has remained true to its roots as broadcaster of the Grand Ole Opry since it went on the air in 1925. WSM now plays songs from the '60s through the late '80s, with titles on either side thrown in for spice. That includes early hits from today's contemporary mainstays like Brooks, Clint Black, Alan Jackson, Reba McEntire, and Mark Chesnut.

"WSM is where the country industry began at radio," says PD Kyle Cantrell. "I'm very passionate that we should be the leaders and try to assume that role as much as we can to let people know that the music does have a history and heritage beyond what happened last week."

Core artists at WSM define the decades, from Jim Reeves, Eddie Arnold, and Patsy Cline to Charlie Rich, Haggard, Waylon Jennings, Dolly Parton, Charley Pride, the Statler Brothers, and Conway Twitty.

The station, not surprisingly, targets a 35-plus core, leaning slightly more male than female. In the fall 1997 Arbitron ratings, it ranked No. 10 in the market with listeners 12-plus, with a flourishing 4 share.

KRAK Sacramento centers on the more mainstream version of country oldies, aiming for a median of 35 years old, evenly split between the sexes. The 1-year-old AM station, which has a contemporary country sister on FM, KRAZ, primarily plays product from the '70s and '80s, though it reaches as far back as 1959 and as current as 1993. Core artists, according to PD Jan Jefferies, are Willie Nelson, George Jones, Kenny Rogers, Barbara Mandrell, Randy Travis, early Brooks, Cline, and Jennings.

The station is also a business success, scoring a 3.1 rating in the latest

Arbitron book, ranking it at No. 11 12-plus in the market.

In Nashville and Sacramento, and on a national level, retailers say they continue to sell oldies artists, particularly when a local radio outlet supports them. The 51-year-old Ernest Tubb Record Shops, whose six stores in Nashville; Fort Worth, Texas; Branson, Mo.; and Pigeon Forge, Tenn., are known for their country catalog depth, rang up \$4 million in sales last year, 35% of it mail order. "We're always hearing from people who say their [country oldies] station referred them to us," says owner David McCormack.

Bridgette Howe, manager of Dimples Records (and daughter of oldies fan Virgil Howe) in Sacramento, adds, "These gold stations have a lot of influence for us. A lot of radio listeners call us and ask about stuff they're hearing on [KRAK]."

Nationally, John Artale, a buyer with National Record Mart, points out that oldies artists can get an extra spike when labels figure out how to market them. "Artists like Johnny Cash or Patsy Cline sell fairly well because they have a hip factor. If a label is good at getting the word out when their artist has history and they offer a decent package, there's usually interest."

Dave Weigand, VP of sales and marketing for MCA Nashville, agrees that there are plenty of effective marketing venues—with or without radio—for heritage artists such as the label's Jones, whose "It Don't Get Any Better Than This" is due this month.

"There are quite a few ways you can go at it," he says. "We look at his tour and try to market around that, plus he

has a four-week variety show coming up on TNN that will provide a great opportunity. The key is to look for alternative ways to get the word out."

COUNTRY OLDIES VIA SATELLITE

While it's more difficult to measure the direct impact of satellite-provided country oldies, they undoubtedly have a dominant influence in making the format accessible to the masses. Jones Radio Network recently added to its bounty of country music programming the 24-hour satellite-delivered Classic Hit Country format, which focuses on the '70s and '80s. Core artists include the most popular of their day: the Judds, Jones, Haggard, Pride, Parton, Twitty, Nelson, Jennings, Alabama, and George Strait.

"We saw it as a void," says Lou Jones, operations manager of Classic Hit Country. "Several years ago, mainstream country stations, fearing that they would be knocked off by 'Young Country' stations, started moving away from these artists on the theory that they had to do without something to compete. The mainstream country listener was then left with nowhere to go."

Over the course of its first year, the network has signed 163 affiliates to the format, "which tells you how successful this format is," Jones says. Affiliates center in small markets, with a near 50/50 split between AMs and FMs.

ABC Radio Networks' Real Country Network has signed 160 affiliates since its 1989 launch and now boasts a weekly cumulative audience of 1.5 million. Eighty percent of the format's outlets are in small markets, with an even split

between AM and FM, according to GM Dave Nicholson.

What makes Real Country Network unusual is that 35% of the mix is either current or recurrent country. "We select things that are compatible with the older things we play," Nicholson says, adding that he also considers new material from heritage artists, "but rule No. 1 is that it has to be good." Examples include recent works from Jones, Gene Watson, Ricky Van Shelton, and Tammy Wynette.

Nicholson believes that without some current representation, country oldies is a hard format with which to ring the ratings bell. "When you look at the markets over the years that have tried to do all heritage oldies as a format, I can't think of any that have succeeded," he says. "People who like the old stuff still like Alan Jackson or George Strait."

Country oldies is also among the options on Music Choice, which offers 30 differently formatted channels with no commercials to 3.8 million subscribers of DirecTV and numerous cable-TV carriers. "When we upgraded in 1993, we found that this format was one of the most requested," says Jim Kressler, director of programming. "Today, it is one of the top five most-listened-to stations."

For their part, contemporary country stations are cautious about adding too much gold to the mix and admit that the idea of playing country from as far back as the '70s would be a turn-off to listeners.

"Gold means early Reba, Alabama, and George Strait," says contemporary

country WMJC Long Island, N.Y., PD Jim Asker, who also plays some Rogers, Parton, and Nelson cuts "in small doses, because those songs test really well for us. If listeners wanted us to play Johnny Cash or Ernest Tubb or Hank Snow, we would play it. [But] when you sit down with [them], you find Garth and Vince and Reba are what they want to hear more than an old Barbara Mandrell song."

It makes sense, considering that country oldies was established as a complement to its current-based country sisters. Many of the AM stations airing country oldies, in fact, are co-owned and sold alongside the strong arm of FM contemporary country sisters, enabling them to declare a profitable bottom line.

In the case of WSM-AM, commercial inventory has been sold as a package deal with WSM-FM for decades.

"WSM has always done very well, and I'm pleased to say that the tradition continues," says Cantrell. "I've worked here for 16 years, and it's always been this way." In this case, the AM's contributions to the bottom line are indisputable, since a significant part of the stations' income comes from the Grand Ole Opry.

And KRAK "is doing fine," says Jefferies. "We know what we have to do and where we have to go to make this a successful radio station."

Assistance in preparing this story was provided by Deborah Evans Price and Phyllis Stark, managing editor of Country Airplay Monitor, in Nashville.

CASH AD STIRS IT UP

(Continued from page 1)

of its core artists complain that they also belong beside Garth Brooks and Faith Hill on contemporary country stations.

The long-sizzling issue came to a crescendo several weeks ago, after the label behind Johnny Cash's "Unchained," which won a Grammy for best country album, placed an ad in the March 14, 1998, issue of Billboard picturing the artist in a '70s photo giving the finger. With a sarcastic punch, the ad copy read, "American Recordings and Johnny Cash would like to acknowledge the Nashville music establishment and country radio for your support."

Most radio programmers on both the contemporary country and oldies sides say they sympathize with the artists but are quick to add that it's time to get over it and move on.

An industrywide letter from country artist Hank Thompson, who charted on Billboard's country singles chart 79 times from 1948 to 1983, represented the sentiments of a number of the older artists, saying that country music is the only forum where "a performer is excluded because of his age and longevity."

He adds, "Today's restricted format is a blatant disregard for the fans' choices and tastes. It is an embarrassing abasement to those of us whose long and successful careers helped to spawn the very lucrative industry that they are now enjoying."

Thompson did acknowledge that TV, AM radio, and many venues do offer "respectable recognition to our genre, so we still have avenues to present our music to the public."

Country gold WSM-AM Nashville, in fact, offered Cash use of the Ryman

Auditorium (which the station co-owns) for a concert. Cash declined, saying he will not be working this year, apparently because of his recent diagnosis with Shy-Drager syndrome. During an on-air interview with Cash, WSM-AM/FM Nashville GM Bob Meyer apologized to Cash on behalf of his station, parent company Gaylord Entertainment, and the music industry for the singer's bruised feelings.

In the interview, Cash went on to say that while he didn't word the Billboard ad himself, it does express his sentiments about the exclusion of older artists on contemporary country stations. "I understand that people want to hear the new country, but when we lose our country music tradition—which is us old dinosaurs—then we've lost a lot," he said.

Mark DiDia, former GM at American Recordings and now GM at Hollywood Records, is quick to point out that, all along, the ad was intended to be playful. "We wanted to take something that everyone was saying—'Our artist won a Grammy'—and say it in the American Recordings way."

He acknowledges that "Unchained" is probably not a country album as country is generally regarded today. However, he says, "Nashville turned its back on John. If a Grammy committee can recognize it as the best country album, shouldn't there be a place for it somewhere in Nashville? We had labels there telling us, 'Why are you releasing this? No one will care. Don't waste your money.' John is an American icon; he's a legend. He is what this format started as."

Rick Rubin, president of American Recordings and producer of "Unchained," adds that the furor stirred by

the ad has perhaps given all heritage artists a platform to demand airplay—whether they deserve it or not. "It's not a blanket statement," he says. "A lot of artists are rallying behind Johnny, but I don't know that all them should be on country radio now. Clearly, country radio wants to play the best of what we have today. If grown-up artists are making significant country records, they should be taken seriously."

Rubin adds, "If Johnny Cash has historically been a mainstay of the country world, and if he's making what are perceived critically as some of the best records of his career, you'd think they would at least be looked at by the country community."

A number of country music's heritage artists have rallied around the Cash ad, saying that mature artists aren't being given a chance at radio.

"I think [Cash] probably did what 90% of the people in Nashville would like to do," says Charlie Daniels. "I think he just had enough guts to articulate it. Johnny is a legend. When these people who won't play him on the air—when the wind and the rain has washed the last vestiges of their names off their tombstones—somebody, somewhere, will still be listening to Johnny Cash. For radio to snub him, George Jones, and Merle Haggard is a travesty."

As for Jones, he has a clearly worded message for those who think he and his peers have had their day in the sun. "They ought to stick a wet squirrel in their mouth is what they ought to do," he says. "Who are they to say what we should do? Country music is our life. We've lived quite a few years, and we've done quite a lot in country music. We're proud of what we've done and proud of what we're doing right now."

As to his theory on why radio no longer plays heritage artists, Jones suggests that today's country radio is filled with pop music, while "what we're doing is staying traditional. That's where the problem lies. They're calling it country when it's not country, and we're sticking to our roots."

Reaction to the outcry has been fervent, even outside of the industry, generating interest from the national consumer press and plenty more locally in Nashville, where one TV station ran a story that showed the ad with Cash's obscene gesture blurred for sensitive viewers. Meanwhile, his ad is hanging up in half the offices on Music Row.

But at least one older artist has come out against Cash's ad. Leroy Van Dyke circulated an open letter to the industry, calling Cash's ad "unseemly" and "a gross breach of etiquette." Van Dyke says older artists "need to be grateful" rather than "vindictive" to the radio industry that helped launch their careers. Van Dyke, whose 1961 hit "Walk On By" spent 19 weeks at No. 1, points out that when artists of his generation began getting airplay, it was at the expense of the earlier generation that included Roy Acuff, Bill Monroe, Ernest Tubb, Hank Snow, Bob Wills, and Roy Rogers, among others.

"We must accept the fact that we each have our run, then move back for the next generation," he said.

Bob Moody, a consultant with McVay Media in Nashville, says the ad was hypocritical. "Johnny Cash can stand there and flip the bird to country radio all he wants, but the album wasn't even serviced to country radio, and there was certainly never a single worked to country radio," he says. "To criticize

(Continued on page 108)

U.K.'s WARNER, SONY TO FORM JOINT DISTRIBUTION COMPANY

(Continued from page 1)

more than \$1.5 million in annual distribution costs.

The Entertainment Network, to be equally owned by Sony and Warner and jointly operated beginning in spring 1999 (Billboard Bulletin, April 1), mirrors a precedent previously set in Australia and Japan. Comparable, but more modest, arrangements exist in some other European markets.

Based on Chart Information Network figures for 1997, the new venture will have approximately 21% (albums) and 9% (singles) of the total U.K. music business by distribution. Both record

companies lost distribution share last year: Sony to 11.4% (albums) and 7.9% (singles), Warner to 9.2% (albums) and 10.8% (singles).

Neither Sony Music chairman/CEO Paul Burger nor Warner Music chairman Rob Dickins was available for comment. Both are expected to sit on the board of the Entertainment Network. Warner Music operations director Gwen Pearce has been appointed managing director of the new venture, and Jan Gach, VP of operations at Sony Music, will be deputy managing director.

A number of leading merchants had

not been directly informed of the initiative when contacted by Billboard. HMV Europe managing director Brian McLaughlin says that the retailer "will be looking at the fine detail of this move to see how it impacts on HMV."

The combined operation will serve about 4,000 accounts in music, video, and other software lines, with at least a third of capacity devoted to third-party product. It will operate from Sony's existing 250,000-square-foot premises in Aylesbury, England, which currently hold some 10,000 audio, video, and software titles. Warner's

depot in Alperion, in west London, deals with about 4,000 units. The Aylesbury site has had excess capacity since Sony shut down its video manufacturing operation there in 1996.

Both companies stress that they will continue to compete in all other fields, and they downplay suggestions that the new alliance could be extended elsewhere in Europe, where single-market logistics are causing strategic planners to re-evaluate non-repertoire operations.

"This is strictly a U.K. initiative, and there is no discussion of anything wider," says a Warner Music International spokesman. However, other sources say Sony is aggressively examining further efficiency operations in the region.

The bulk of the two firms' manufacturing is done on the European continent. The issues that led to the formation of the Entertainment Network have been under discussion for the past 18 months, sources say.

Both the Sony (Aylesbury) and Warner (Alperion) distribution sites have been functioning for more than 10 years, whereas EMI and PolyGram have moved to new facilities more recently. BMG is currently putting its U.K. distribution under one roof, from several facilities; this will be completed during May.

One senior distribution executive who competes with Warner and Sony says the move makes perfect economic sense, given the relative age of the companies' existing locations. "Everyone has to [reduce] costs," he adds, estimating that the two labels will be able to make savings of up to 30% in some

aspects of their distribution business. The executive's guess of combined annual efficiency savings is \$1.5 million.

In Australia, Sony, EMI, and Warner share a distribution operation called the Entertainment Distribution Cos., which was set up by Sony and EMI in 1984, with Warner coming on board in 1996. And in Japan, there are two main distribution companies, which handle the needs of most of the industry. Japan Distribution System is equally owned by eight labels: Sony, Toshiba-EMI, Warner, Pioneer LDC, Pony Canyon, Tokuma Japan Communications, Nippon Columbia, and Avex D.D. Nihon Record Center is owned by Victor Co. of Japan, Victor Entertainment, Teichiku Records, King Records, Bandai Entertainment, and TOA Video.

In addition, most of Japan's major labels hold shares in Japan Record Sales Network, one of the territory's major wholesalers, responsible for physical delivery of product to shops.

Warner U.K. says it will "eventually" close its site at Alperion in west London as a result of the move. A spokeswoman tells Billboard that the 110 distribution staff currently based at Alperion "will be offered the chance to apply for jobs at Aylesbury" but adds that "they're reviewing all their systems, so the same jobs may not exist in the future." A further 90 finance and sales employees at Alperion are likely to be relocated to a nearby location yet to be decided.

Assistance in preparing this story was provided by Christie Eliezer in Melbourne, Australia, and Steve McClure in Tokyo.

PIRACY WAR SHIFTS IN SOUTHEAST ASIA

(Continued from page 6)

Giou, "was that Hong Kong was rapidly developing into a transshipment area for pirate CDs produced in Hong Kong, Taiwan, and Macau." Now that Hong Kong legislation is in the works, lobbying efforts have shifted to the wider region.

IFPI estimates that pirate goods' market share in Southeast Asian countries went up across the board in 1997. While the figure in Hong Kong is now thought to be approximately 25%, as much as 55% of Thailand's music market is considered to be pirate, up from an estimated 20% in 1994. And the organization reckons that pirates account for some 30% of sales in Singapore and Malaysia (both were thought to be at around 5% two years ago).

In Hong Kong, where the major international record companies have their regional headquarters, IFPI reports a rise from an estimated five CD production lines in 1996 to an estimated 55 currently, giving the territory an annual CD production capacity of anywhere up to and above 400 million units, according to Giou, six times the capacity in late 1996. Meanwhile, Taiwan has seen its capacity double to 300 million units during that period.

The principal assistant secretary for trade and industry for the Hong Kong special administrative region's government, Elizabeth Tse, says that the new anti-piracy ordinance will be distributed to Hong Kong Trade and Industry's overseas representative offices to urge other Asian countries to follow Hong Kong's example. However, she says, "we're not hard-selling this."

Michael Smellie, IFPI's Hong Kong-based regional chairman (and senior VP for BMG Entertainment International Asia-Pacific), says, "The government here is cooperative. There is even a belief that governments in Thailand and certainly Malaysia [which IFPI estimates to have an annual production capacity of approximately 80 million units] are willing to take action. But one enormous problem that is completely out of control is Macau."

Due to be returned to Chinese rule in a Hong Kong-style handover in December 1999, the Portuguese enclave is an hour's fast boat ride from Hong Kong at the mouth of the Pearl River. IFPI estimates that the city's population of less than half a million may well be serviced by 30 or more pirate factories capable of producing between 250 million and 400 million CDs a year. The Macau government is reported to have unofficially asked Hong Kong's Legislative Council to be provided with information on how to regulate its current problem. But little action is expected until China takes control.

Recently, investigators as far afield as Rio de Janeiro, Brazil, have reportedly discovered CDs with Macanese marques, thought to have been travel-

ing along well-established colonial Portuguese trade routes.

Meanwhile, China, the bugbear of U.S. trade delegations for its well-publicized role as a base for pirate manufacturers, is being congratulated on having made great strides to address the problem.

Steps taken include stiff fines and, in certain cases, lengthy jail terms for manufacturers. Equipment seizures are commonplace, and observers say there is generally a rise in awareness of the problem and the will to combat it on all fronts. A Western diplomat based in Beijing says that since the signing of implementation procedures of the bilateral trade agreement with the U.S. in June 1996, Chinese authorities have closed 52 illegal CD plants.

"The Chinese have made significant

progress in stopping unauthorized production of optical media in China," the diplomat says. "Apart from the confiscation of pirate CDs, there have been educational efforts, such as campaigns on TV and radio concerning the importance of protecting intellectual media."

Yet there are fears that this has redistributed rather than eliminated the problem. Moreover, the region's economic crisis has led to the comeback of cheap, pirated CDs, often sold via unconventional retail—barrows and night markets—everywhere. More daunting still is the prospect of slicker product, manufactured by cassette and CD factories that fall back on pirate manufacturing during hard times.

Assistance in preparing this story was provided by Niva Whyman in Beijing.

CAPITOL NASHVILLE PAYING RADIO

(Continued from page 1)

Quigley says he is also in discussions with other radio groups about similar campaigns to specifically identify artists and songs after airplay.

"Focus groups have told us that people over the age of 25 have a hard time in music retail stores because they can't find what they're looking for," Quigley says. "I went out and checked with people and found that's not the problem. The answer I got from people was this: 'I don't know what I'm looking for.' That's the problem. Radio does not back-announce."

"If they do back-announce," Quigley continues, "they tell the artist but not the song. How would [listeners] even know what album it's on?"

That, he says, prompted him to contact CBS. Emphasizing that it is not pay-for-play, Quigley says, "They decide whether or not to play the record, but if they do play the record, I'll pay them to back-announce it. CBS is right on when they say it's not their responsibility to break an artist. It's my responsibility. It's going to cost a lot of money because you can't do anything cheap. In my conversations with the different [radio] groups, they say, 'If you want to put the money up, we'll become your marketing partner.'"

"This is not for Garth [Brooks]," he adds. "It's for any act we want to put on there. It's back-announcing. This is in no way in the pay-for-play arena."

So-called "pay-for-play," which Quigley distances his deal from, recently made headlines when mainstream rock outlet KUFO Portland, Ore., was paid for 50 spins of a Limp Bizkit song by the group's label, Flip/Interscope (Billboard, March 28). Late last year, CBS Radio initially floated the idea of offering "sponsored airplay," though it has since backed off that idea (Billboard, Dec. 27, 1997).

A spokesman for CBS Radio says it would be "inappropriate to comment on a record company strategy."

Reaction on Music Row to the Capitol deal has been muted, especially since label heads were en route to a Country Music Assn. board meeting as the news broke. Reached in transit, Mercury Nashville president Luke Lewis told Billboard he is adamantly opposed to paying for such services. "It seems outrageous to me that we would feel compelled to pay radio to properly program their radio station. Back-announcing should be a given."

Reaction from country radio appears initially to be divided. KZLA Los Angeles PD John Sebastian—whose station already back-announces—agrees with Quigley, although he voices a concern. "I'm worried about the Pandora's box being opened a little bit," he says, "and then the crack opens and we go all the way to pay-for-play."

Earnest James, VP/GM of Clear Channel Radio in New Orleans, who oversees seven stations, including WNOE New Orleans, shares that concern. "When a song becomes a hit, how do you determine how long you get paid? Do you stop playing the song after they stop paying you?"

Quigley says the first beneficiary of back-announcing will be Steve Wariner, whose single "Holes In The Floor Of Heaven" is No. 19 on Billboard's Hot Country Singles & Tracks chart. The second will be Suzy Bogguss' "Somebody To Love," which debuts at No. 72 this issue.

Says Wariner, "My gut feeling is to trust and go with whatever Pat Quigley says. He's just trying to figure new ways to get the music out to people."

Assistance in preparing this story was provided by Deborah Evans Price.

LYRICS ARE FOCUS OF 'HAMMER' AUCTION

(Continued from page 6)

will be Neil Sedaka's original lyrics for "Breaking Up Is Hard To Do," written on a napkin, and a pledge of Don Black's lyrics for "Thunderball" and "Diamonds Are Forever." (For the latter, the producers of the James Bond movie series will go to the vaults for the exclusive notepaper produced for each film so that Black can represent them as a collector's dream piece.)

The idea for "Hits Under The Hammer" came from Steven Howard, managing director of Zomba Music Publishing U.K., during a charity bicycle ride last year in the Middle East benefiting Norwood Ravenswood. He discussed the scheme with fellow participants Ronnie Harris, a senior partner at accounting firm Harris & Trotter; David Glick, a partner at solicitors Eatons; and Richard Rosenberg, a senior partner at accounting firm Sedley Richard Lawrence Vouters. A project group was established by the four with Richard Shipman, chairman of the Nordoff-Robbins 90's committee.

The scheme has the support of the British government, and it was launched during this year's MIDEM by Secretary of State for Culture, Media & Sport Chris Smith. ASCAP, BMI, the British Phonographic Industry, the Performing Right Society, and the Mechanical Copyright Protection Society have signaled their support, too.

"Hammer" project coordinator Harriette Goldsmith says that from the moment Mark Knopfler made the first donation—his original lyrics for "Your Latest Trick" from Dire Straits' "Brothers In Arms" album—the response from within the industry has been overwhelming.

"The writers are absolutely behind it because nobody has ever gone to

them with anything like this before, and it's their words they want to be known for," she says.

Goldsmith is equally dedicated. When Webb was in London in March to tape a TV show, she went to the taping at the BBC venue to buttonhole the songwriter herself, having previously enlisted help from Webb's manager, Robyn Seagal, and David Stark, editor of the U.K. publishing trade monthly SongLink International, another "Hammer" supporter.

Steven Howard has encountered a similar willingness to help from others. "Where we can get an original that's a piece of history, that's clearly what we perceive to be the main value. However, there's other pieces that if they're still written in the hand of a well-known person, they still have value. For example, for 'We Don't Need Another Hero' [recorded by Tina Turner], we have the original, signed by the writers [Terry Britten and Graham Lyle], with a line saying, 'This could be good for Tina.' We'll probably have Tina sign that."

"It might be a two-tiered auction because we have so many lots," Howard continues, "so we're talking to a couple of publications about doing a telephone auction as well. There's also interest in a book that we're compiling, talking to the songwriters about the story behind their particular song."

The organizers plan to link the London auction with the U.S., Japan, and Germany and say that the Hard Rock Cafe is also keen to get involved. Other artists whose lyrics will go under the hammer include Elton John and Bernie Taupin, the Rolling Stones (for "It's Only Rock 'N Roll" and "As Tears Go By"), Pink Floyd ("Another Brick In The Wall"), and Spice Girls ("Wannabe").

LINK BETWEEN CHRISTIAN BOOKS, CDS GROWS CLOSER

(Continued from page 9)

the recording, and vice versa."

According to Hardie, the cross-promotional activities also extend to radio. Devotional readings from the book were recorded by Paris as short features for radio and are included on the first radio single, "My Lips Will Praise You," while Zondervan is featuring music from the recording on

Book Publisher Howard Bowling Two New Labels

BY DEBORAH EVANS PRICE

NASHVILLE—Howard Publishing, a West Monroe, La.-based company that has released a series of books by contemporary Christian artists (see story, page 9), is getting deeper into the Christian-music market by launching two new labels—Here to Him and Driven.

The labels will be distributed to the Christian market via Provident Music Distribution and to the general market through BMG. The label plans to officially launch with a product presentation during Gospel Music Week festivities, which will be held April 19-23 in Nashville.

Glenn Wagner, of the Mobile, Ala.-based Glenn Wagner Resource company, is managing the new venture. Formerly director of marketing at Integrity Music, Wagner has been working with Howard Publishing president John Howard and executive VP Gary Myers for two years developing the labels.

"We'll be focusing on two areas," Wagner says. "Here to Him Music will focus on the renewal in praise and worship music, not coming from a charismatic bent but more from the mainline churches. The other label, Driven, will be a contemporary Christian label that will release alternative praise and worship, urban, and other projects."

The first two albums on Here to Him street June 30. Wagner describes "Artist A Cappella: Signature Songs" as an a cappella pop album featuring performances by Cindy Morgan, Ron Kenoly, Babbie Mason, Bruce Carroll, Michael O'Brien, Mark Lowry, John Elefante, and the original members of First Call—Bonnie Keen, Marty McCall, and Melody Tunney, among others. Also due June 30 is "Opening Windows," a spoken-word album featuring well-known author Max Lucado and accompanying music from his church. A second Lucado album, a Christmas project, will be released in the fall.

Wagner says the labels will announce additional signings in the coming months. The new venture is currently based in the West Monroe offices that house the company's book publishing division, with Wagner working out of his office in Mobile. However, Wagner says plans call for the new labels to relocate and open an office in Nashville.

Wagner is optimistic about the new labels' future. "I've been in the industry 12 years and never seen anybody do projects like these," he says. "We've been working on this for two years. We wanted to have not only the right product to start a company but to be sure we had the right partners that were going to be supportive. We've got all of that with Provident, the relationship with Max and his church, and some other things coming up. Timing is everything, and I think God has put all the pieces together."

materials being sent to talk radio to promote the book. Additionally, all publicity materials, whether they are generated by Sparrow or Zondervan, mention both the recording and the book.

Similarly, Benson VP of marketing (U.S.) Dennis Disney says the label is working closely with Howard Publishing on the 4HIM projects.

"With Howard, it's a true partnership at the marketing level," he says. "They are doubling our ad budget both for print and for audio. They co-opted with us on some early pre-promotion activities. We created a giveaway CD single and sent out to stores a quarter of a million that are being used strictly as a giveaway, a freebie that is racked at the counter. Anyone who fits the very broad profile of a 4HIM buyer is going to get one of these things. So that's a quarter of a million impressions."

The disc features two montages of songs from the album, the single "The Great Awakening," a promotional spot for the American Bible Society (a non-profit organization the group supports), and 4HIM's Magehee reading excerpts from the book.

"Then on top of that, on the inside dust cover of the book, there's a coupon for our record, and conversely, in the album we have a coupon for the book," Disney says. "So it helps at the store level from the merchandising aspect of it."

One of the major components of the 4HIM marketing plan is a whirlwind promotional tour that will take the group to 23 cities in one week for in-store visits. On the Tuesday (7) street date, the group will split up, with two members traveling to certain locations and the other two traveling to other outlets. At the final in-store, Saturday (11) in Orlando, Fla., all four members will meet up at Long's Christian Supply. Consumers will receive prizes at the in-stores along with an opportunity to visit with the artists. Benson has created buttons, floor displays, and other point-of-purchase materials for use at retail.

Word has also been utilizing in-store visits and doing lots of cross-promoting with Howard Publishing in its push for

Books Contribute To Artist Development

NASHVILLE—Beyond the sales and marketing upsides, dual music and book projects can help solidify an artist's image with consumers, label executives say.

"On the artist-development side of it, this is 4HIM's seventh record, and they had never done anything like a book," says Benson VP of marketing (U.S.) Dennis Disney, who is working closely with Howard Publishing on the act's album and book projects. "So this rounds out their artist development. It really allows people to get inside the hearts and minds of 4HIM's individual members in a way that they probably never had. It's not an autobiography. It is a devotional book where each member of 4HIM created individual devotions themselves."

Word VP of marketing (U.S.) Linda Klosterman argues, further, that Christian artists make good authors.

"Unlike maybe other artists, so much of what our artists are about are not just words on a page, but it's a lifestyle," she says. "And a book gives a great opportunity to be able to expand on the short four-minute lyric that you hear in a song. It allows the artist to expand on that even further. The book is a natural way for that to happen."

Word artist Wayne Watson concurs. His book, "The Way Home," is also a devotional that utilizes lyrics from some of his best-known songs, such as "Watercolour Ponies," "When God's People Pray," "The Fine Line," and "By Any Other Name." It features the lyrics and passages written

Watson's project.

Coupons are also a part of this campaign. "We are placing a coupon in our CDs and cassettes for \$2 off the book and also a \$2 coupon inside the book jacket to be used when purchasing the music," says Word VP of marketing (U.S.) Linda Klosterman.

According to Klosterman, the label also plans a big radio and retail pro-

motion around Father's Day and will incorporate lots of point-of-purchase materials that will utilize images from the album and the book.

Other Christian artists also have books in the marketplace. Michael W. Smith's book, "It's Time To Be Bold," was issued last fall in conjunction with his single "Live The Life." (The album of the same name is slated for release

April 28.) Among the other acts to have books published are Rebecca St. James, Petra, and Kathy Troccoli. "A Heavenly Place," by Myrrh's Jaci Velasquez, was released April 1, and, another Myrrh artist, Crystal Lewis, has a book scheduled for publication in August.

DEBORAH EVANS PRICE

DEBORAH EVANS PRICE

ROB ZOMBIE TAPS INTO SURF MUSIC WITH INDIE LABEL

(Continued from page 6)

says. "At first I'm not sure if they knew where I was coming from, but it's all falling into place really well."

Geffen/DGC is seemingly hip to Zombie A Go-Go's trip. "Rob wants to put out records by bands that really enjoy playing and have fun making records," says Geffen (U.S.) head of marketing Robert Smith.

That spirit, Smith adds, will carry through to the marketing of Zombie A Go-Go titles. "It's not going to be about setting up release dates at radio," he says. "We are going to sustain an overall marketing effort to keep a high profile for the label itself through fanzines with print advertising and unusual merchandising with lifestyle accounts, which could include things as far-ranging as hot-rod races to surf shops."

Smith says that Geffen/DGC may also issue Zombie A Go-Go samplers, and the acts may make videos.

Zombie will run the day-to-day operation of the label in conjunction with his representatives at Andy Gould Management, who are also acting as "unofficial managers" for the Ghostly Ones and the Bomboras.

"Right now it's a small-enough thing that I can piggyback it on everything else," Zombie says. "Eventually, it will probably grow beyond that."

"We're trying to make it like a small, family-oriented label where everything works together," he adds. "The bands will tour together, know each other, and are promoted together."

It's that philosophy that attracted the bands to Zombie A Go-Go, says Ghostly Ones drummer Baron Shimmy Shivers. "Knowing what Rob is all about and trusting his integrity made the decision [to sign with Zombie A Go-Go] very simple... A lot of bands like us wouldn't have the opportunity to release records through Geffen, but this makes it possible."

Aside from the Zombie A Go-Go 7-inch, a track by the Ghostly Ones was featured on Gold Sand Records' "Surfin' Sundays" compilation, which benefited the Huntington Beach (Calif.) Surf Museum.

Prior to signing with Zombie A Go-Go, the Bomboras released four albums on the L.A.-based Dionysus Records.

At least one retailer believes that the

book offers a variety of things, from recipes to gardening tips to spiritual meditations, some of which were co-written with her sister, Starla.

"At the time I was working on this album, Zondervan had approached me to write a devotional book, and it occurred to me that I have perennial themes in my life, and that we all do," she says. "Things that God keeps emphasizing as we go along on our journey."

Both the Watson and 4HIM books are part of Howard Publishing's "The Artist Series," which was launched last year with Dennis Jernigan's book, "Mystery Of Majesty."

Gary Myers, executive VP of the West Monroe, La.-based publishing company, says that he had long wanted to do a series of books written by singer/songwriters and that he is thrilled with the results thus far.

"I thought, 'What a powerful way to communicate for songwriters,'" Myers says. "If they could get rid of all the shackles of having to write within this time frame and rhyming the words and all that stuff, they could write what they really wanted to say."

According to Myers, Howard is planning to publish books by Word's Scott Krippayne (to be titled "More Than A Story"); Star Song trio Phillips, Craig & Dean; and Word's female foursome Point Of Grace. "The goal of this series is to build authors," Myers says. "We didn't want to sign a million artists to do one book each, but to sign a few and develop authors."

DEBORAH EVANS PRICE

DEBORAH EVANS PRICE

a fun thing to do."

While both bands are influenced by surf music, they are not mere revivalists, Zombie adds. "They're not retro bands playing old surf music. They're young and wild and do a new take on it."

Initially, Zombie A Go-Go's plans will be modest. "I've got a couple of other bands in the contract stage," Zombie says, "but I don't want to jam the pipeline with too many records."

The fact that the Bomboras and the Ghostly Ones are "self-contained" will make it easier to promote the groups, Zombie says. "They can play in record stores, at supermarkets, or hot-rod car shows. The more lo-fi the situation, the better it sounds."

In September, Zombie will hit the road—with the Ghostly Ones as an opening act—in support of his solo album, which he is currently wrapping up. Zombie A Go-Go, however, won't be affected. "That's what telephones, fax machines, and computers are for. On the road, you play for an hour and sit around for 23, and I'll have enough people with me and on the road to keep everything rolling."

KEN BERRY MERGES E-PROP, EMD; EYES CAROLINE

(Continued from page 1)

Properties (E-Prop) into EMI Music Distribution (EMD), which resulted in 20 staffers losing their jobs, including Bruce Kirkland, president of E-Prop (Billboard Bulletin, March 30). Now he appears to be turning his attention toward Caroline, the independent label and distribution company owned by Virgin Records.

According to sources, Caroline, which up until now has distanced itself from its corporate parent in order to maintain its "indie" status, will be brought firmly within the EMI family of labels; Keith Wood, Caroline's president, will once again take a senior position at Virgin Records' U.S. operation. (Four years ago, he started up the now-defunct Vernon Yard, which was part of Virgin.)

As part of that move, the Astral-Werks label is expected to come under the auspices of the Virgin U.S. label and could have its distribution switched to EMD. Similarly, Caroline's distribution operations will have an affiliation with EMD and become a resource available to the entire EMI U.S. label family.

Also on March 29, the EMI Group announced that its U.S. subsidiary Capitol Records had acquired the remaining half of rap label Priority Records; Capitol acquired an initial 50% ownership interest in the label in November 1996 (Billboard Bulletin, March 30). According to an EMI Group statement, Los Angeles-based Priority, which will continue to operate as an independent label, will receive an initial cash payment of \$70 million minus the repayment of an earlier \$7 million loan. Additional payments will be made to Priority depending on the performance of the label over the next five years, with a \$10 million advance against those payments having been made.

TRANSITION TEAM

Although E-Prop is being downsized and put under Rich Cottrell, president of EMD, the majority of its employees, nearly 90, will retain their jobs (Billboard Bulletin, April 1). Kirkland and an additional 14 members of a transition team will spend the next three months working five E-Prop projects, including Big Bad Voodoo Daddy, whose self-titled album is No. 97 on The Billboard 200.

"I have been given responsibility for North America, and I wanted the most efficient way possible to service the retail marketplace for our artists and labels," Berry says, "so I have made some changes in the structure."

Berry says that having a focused catalog group and setting up E-Prop clearly made sense, but having it separated from distribution made it "a bit confusing" for the account base. By moving E-Prop under EMD, it "naturally fits in there," he adds. Now, the latter company can present a unified sales and marketing approach.

Cottrell says that another way the company presents a unified approach is that the move will allow the distribution company to oversee the marketing of the entire EMI catalog, an approach that was lacking previously, with E-Prop overseeing only part of the catalog, and the remainder—that of active artists—being overseen by their respective EMI labels.

Over the last two years, catalog marketing has taken a strange journey through the EMI system. In April 1996, Charles Koppelman, then president of EMI Music Group North America, took catalog marketing and EMI Special Markets away from the distribution company and created a separate catalog marketing group, under Eli Oakun, which reported

directly to Koppelman.

A year later, in March, E-Prop was begun by Bruce Kirkland, with the blessing of EMI Music president/CEO Jim Fifield. The company was staffed with 125 employees and given the mandate to revitalize catalog marketing.

At the time of its formation, E-Prop was a controversial topic within the EMI U.S. operations, as label presidents initially opposed its creation. Says one label executive, "We felt that the division of catalog marketing responsibilities would send an unclear message to our artists, their managers, and our retailers." Another one adds,

many unknowns in such a venture but nothing that was unworkable. "Anytime you have two superstars who are very critical to their labels' success, you have to be very careful with everything," he notes. "But we were able to make all the lineups work, timing-wise. There's also a great deal of trust and friendship between these two labels. I was telling Clive [Davis president of Arista] about this, and he was amazed. He said, 'Why can't we do this?' It's just the Nashville way of do-

VIRGIN'S LENNY KRAVITZ COLORS '5'

(Continued from page 1)

You Can't Say No," a haunting rhythm ballad that marries a languid funk groove with spacious synths. The track ships to all radio formats in the U.S. and internationally April 15. The single is due in stores globally April 27—except in the U.K., where the street date is May 4.

Stateside interest in the single is considerable. "The timing for Lenny to come back is perfect," says Dave Hamilton, PD at KQRS Minneapolis. "He's a perennial favorite, and I'm optimistic that this project will do well."

Rick Balis, PD at KSHE St. Louis, agrees, adding that the fact that Kravitz has "once again experimented with his sound proves that he remains a contemporary, vital artist."

The promotion of "If You Can't Say No" will be supplemented by remixes handled by Kravitz, as well as by U.K. team Zero-7 and Brian "B.T." Transeau. "It's the first time that Lenny has allowed anyone other than himself to touch his tracks," Berry says. "They're an excellent addition to his original vision for the song."

Kravitz says the experience of hearing his work interpreted by others has been "weird, but exciting. It's proving to be an interesting extension of my creative process."

"If You Can't Say No" is also supported by a music video helmed by noted director Mark Romanak. Actress Milla Jovovich is featured in the clip. "Doing things like music videos is a real trip," Kravitz says with a laugh. "It's a little like being thrust into a crowd after being in deep hibernation for several years. It takes a minute to adjust, but it's cool. I'm totally committed to spreading the word about this album."

To that end, Kravitz has opted to devote much of the next two months to traveling the globe in promotion of "5."

"We built the assets, and by turning them over to E-Prop we lost the leverage of our past triumphs when dealing with our accounts."

In the case of Capitol, for instance, the Beatles and Pink Floyd's "Dark Side Of The Moon" are an integral part of the label's history and brand. Yet both were placed under E-Prop's auspices.

With Fifield falling from power within EMI and expected to leave the company before the end of his contract (Billboard, April 4), the role of E-Prop, which he championed, came under scrutiny by EMI senior management.

Cottrell says a key ingredient in the

ing things."

MCA Nashville chairman Bruce Hinton thinks the union of the two labels was natural and doesn't rule out future projects. "There's an ongoing mutual respect between our two labels," he says. "We are friendly competitors. And we're even more friendly now."

After weeks of hush-hush planning by all the players in this project, some elements were micro-managed. Others factors were determined by chance.

"We tossed a coin on some things,"

"It's great to have access to so much of his time," Berry says, noting that Kravitz typically plans a concert tour immediately following the release of an album. This time, he'll wait until late August before beginning a world tour that will launch in the U.S.

Kravitz has just begun a two-week trek to 15 major U.S. markets for a series of listening parties for radio, retail, and press. From there, he will visit Europe, Australia, and Japan for a month of similar events.

It's a move that retailers believe will ultimately translate into solid sales.

"It's a goodwill gesture that is absolutely invaluable to an important album like this," says Paul Marabito, buyer for Compact Disc World, a nine-

store chain based in South Plainfield, N.J. "Regardless, I think it's going to be a strong record for us. Its variety is going to be key in selling it to a wide audience. It offers a lot of things to a lot of people."

Kravitz views such positive feedback as a fringe benefit of making an album that "satisfied the positive part of my soul"—an attitude that comes after the dark romance of his acclaimed 1989 debut, "Let Love Rule," straight through 1991's soulfully moody "Mama Said" and 1993's aggressive, rock-edged "Are You Gonna Go My Way." After the chaotic tone of "Circus" in 1995, he decided that it was time to "invite a little light" into his world.

"After the last record, I re-evaluated everything in my life," he says, citing the death of his mother, actress Roxie Roker, as the catalyst. "During the last few years, it's been chic to be a complaining, miserable person with an attitude. Not me. I was tired of that part of myself."

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

change is that the "strength of what we are doing is, we are giving the labels back control of their repertoire."

EMI's major competitors privately criticized the company, mainly because of its high head count and because they believed catalog marketing should be closely tied to the distribution company, which is the way all five other majors have set up catalog marketing.

While E-Prop had its share of naysayers within EMI, many of them today acknowledge that E-Prop had its merits, including devising some creative marketing campaigns, and

says Bob Titley, president of Titley/Spalding & Associates, which manages Brooks & Dunn.

McEntire's manager, Narvel Blackstock, agrees, noting that the genesis for the joint venture stems from the 1997 McEntire/Brooks & Dunn tour. "In determining who would close the show on the tour's first night, we literally walked to the middle of the stage, and Ronnie [Dunn] flipped a quarter. Reba won the toss," he says. "They had so much fun onstage together on that tour, especially in doing opening and closing songs together, that we started looking for a song for them."

Originally, he says, the idea was to record two duets, one for each act's album. But after hearing "If You See Him/If You See Her," the consensus was to put the same duet on both albums.

Mike Dungan, senior VP/GM at Arista, says the project quickly took on a life of its own after the decision was made to record the duet. "At one early meeting," he says, "someone said, 'This is bigger than the song.' Things built from there."

Next, says Titley, came the notion to name both albums based on the song's title and to jockey schedules for the labels and acts to ensure a mutual album-release date.

Physically, the single will be double-sided, with McEntire getting top billing on the MCA side and Brooks & Dunn receiving the same on the Arista side. The song's title will be color-coded to highlight "If You See Her" on B&D's side and highlight "If You See Him" on McEntire's side.

The project's logo turns the "&" in Brooks & Dunn into the "E" in McEntire, forming a cross.

McEntire's album will be titled "If You See Him," and B&D's will be "If You See Her." Both albums will be dou-

ble-binned at retail. cite the pending success of Big Bad Voodoo Daddy. Moreover, they all agree with the idea of having a separate staff completely devoted to catalog marketing.

In addition to handling Big Bad Voodoo Daddy, Kirkland's transition team will over the next three months oversee Ray Davies' "Storyteller" album and releases from Big Trout and Sir George Martin (see spotlight, page 31), according to Cottrell. Additionally, according to sources, EMI will rework its Frank Sinatra catalog as part of a joint effort with Reprise in a deal cut with the Sinatra family.

MCA, ARISTA JOIN FORCES AS McENTIRE AND BROOKS & DUNN MAKE HISTORIC JOINT SINGLE

(Continued from page 6)

ble-binned at retail.

MCA VP of sales and marketing Dave Weigand says, "We'll roll out a retail campaign to create a major bin at store level. There will be an incentive offer for the consumer to buy both albums. Both will have the same positioning and endcap."

Weigand adds that plans will soon be completed for a retail campaign in 2,000 Wal-Mart stores, involving what he says will be a "major event."

Inevitably, one album will end up above the other at SoundScan. How will the two entities handle that? "This project will elevate both albums," replies Titley. Notes Dungan, "One plus one equals five here."

Arista VP of promotion Bobby Kraig and his MCA counterpart, VP of promotion David Haley, agree that the single leading this project will be a major radio event. "Everybody's calling about it from radio," Kraig says.

Haley says MCA will initially send the single to radio via its DGS music-distribution system. "That's very effective," he says. "Then, to ship the actual disc, the singles will at first be manufactured by Arista. We've also created a joint mailing label."

"Both our staffs will be out in the field working together," says Kraig. "We won't take anything for granted."

Hinton emphasizes that the labels' cooperation will continue throughout the tour, to which Terri Clark and David Kersh have been added. "The message of this event, of this duet," he says, "is to tell you that there are new albums coming. The tour will pound that message home."

Emphasizing the synergy of the project, Titley/Spalding VP Clarence Spalding adds, "The single and albums are also great hooks to launch the tour."

MGM LICENSES TITLES FOR DIVX

(Continued from page 6)

Brindze's bigger concern may be to rein in disc-replication costs without stifling retail demand. "We have to strike a balance between too much and too little inventory," Brindze says. Divx Entertainment has divided replication chores between Nimbus Manufacturing and Panasonic Disc Services and will add a third supplier.

About 1,000 copies should suffice for most titles, but Brindze plans to exceed 10,000 for "Tomorrow Never Dies," a box-office hit arriving the same day as the VHS version. The title's Divx discs are expected to sell for \$4.49, about 10% below Divx Entertainment's suggested list of \$4.99.

Consumers who want to extend playing time beyond the 48 hours available to them before the disc is electronical-

ly disabled will pay another \$3-\$3.25. The studios haven't decided what buyers will pay to purchase discs outright, says Brindze. "That's one of the many things we need to determine," he says. Player availability is another concern.

Zenith, the smallest of the hardware vendors, is the sole source for San Francisco and Richmond outlets. It's one reason why the introduction has been limited to two markets and has fallen a bit behind schedule. "We're a few weeks later than we wanted to be," Brindze acknowledges.

The arrival in quantity of Divx-compatible machines from Thomson Consumer Electronics and Panasonic will set the timing for the national rollout. "We need high volume" to hold to a mid-summer push, Brindze notes.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 338 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★						
1	2	22	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA) 1 wk at No. 1	38	39	14	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
2	1	17	MY HEART WILL GO ON	CELINE DION (550 MUSIC)	39	31	30	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
3	4	17	ALL MY LIFE	K-CI & JOJO (MCA)	40	42	12	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
4	3	25	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)	41	37	32	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/AM)
5	6	9	TORN	NATALIE IMBRUGLIA (RCA)	42	44	5	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)
6	5	24	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)	43	43	6	ME	PAULA COLE (IMAGO/WARNER BROS.)
7	7	7	FROZEN	MADONNA (MAVERICK/WARNER BROS.)	44	40	67	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)
8	8	38	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)	45	56	7	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
9	10	22	SEX AND CANDY	MARCY PLAYGROUND (CAPITOL)	46	59	4	ROMEO AND JULIET	SYLK-E. FLYNE FEAT. CHILL (GRAND JURY/RCA)
10	11	24	TOGETHER AGAIN	JANET (VIRGIN)	47	52	3	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS (JIVE)
11	9	37	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)	48	45	37	LOVE YOU DOWN	INOJ (SO SO DEF/COLUMBIA)
12	12	19	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)	49	57	3	I GET LONELY	JANET (VIRGIN)
13	15	22	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/VEEG)	50	47	51	HOW BIZARRE	OMC (HUH/MERCURY)
14	17	10	ANYTIME	BRIAN MCKNIGHT (MOTOWN)	51	46	7	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)
15	14	17	KISS THE RAIN	BILLIE MYERS (UNIVERSAL)	52	53	4	CLOSING TIME	SEMISONIC (MCA)
16	16	17	NICE & SLOW	USHER (LAFACE/ARISTA)	53	—	1	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
17	13	33	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)	54	48	9	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
18	20	8	MY FATHER'S EYES	ERIC CLAPTON (REPRISE)	55	55	7	I WILL BUY YOU A NEW LIFE	EVERCLEAR (CAPITOL)
19	18	24	BITTER SWEET SYMPHONY	THE VERVE (VCHUT/VIRGIN)	56	50	3	UNINVITED	ALANIS MORISSETTE (REPRISE)
20	19	18	BRICK	BEN FOLDS FIVE (550 MUSIC)	57	49	7	TURN BACK TIME	AQUA (MCA)
21	22	41	FLY	SUGAR RAY (LAVA/ATLANTIC)	58	61	5	LANDSLIDE	FLEETWOOD MAC (REPRISE)
22	21	17	THE NUMMERS' DANCE	LOREENA MCKENITT (QUINLAN ROAD/WARNER BROS.)	59	68	5	LET'S RIDE	WHEELER JOHNSON FEAT. MASTER P & SLAM THE SHOCKER (DEF JAM/MERCURY)
23	23	37	HOW DO I LIVE	LEANN RIMES (CURB)	60	64	3	AMNESIA	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
24	30	10	I WANT YOU BACK	'N SYNC (RCA)	61	63	8	MY OWN PRISON	CREED (WIND-UP)
25	25	49	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)	62	51	3	PARTY AIN'T A PARTY	QUEEN PEN (LIL' MAN/INTERSCOPE)
26	24	19	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)	63	71	2	WISHLIST	PEARL JAM (EPIC)
27	36	6	THE WAY	FASTBALL (HOLLYWOOD)	64	60	15	GIVEN TO FLY	PEARL JAM (EPIC)
28	27	54	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/VEEG)	65	—	1	REAL WORLD	MATCHBOX 20 (LAVA/ATLANTIC)
29	26	19	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)	66	—	1	DON'T DRINK THE WATER	DAVE MATTHEWS BAND (RCA)
30	28	29	SHOW ME LOVE	ROBYN (RCA)	67	74	2	RECOVER YOUR SOUL	ELTON JOHN (ROCKET/ISLAND)
31	29	11	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)	68	66	9	MY HERO	FOO FIGHTERS (ROSWELL/CAPITOL)
32	41	8	TOO CLOSE	NEXT (ARISTA)	69	65	16	CLUMSY	OUR LADY PEACE (COLUMBIA)
33	34	48	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)	70	67	8	WE BE CLUBBIN'	ICE CUBE (HEAVYWEIGHT/A&M)
34	38	5	DO YOU REALLY WANT ME	ROBYN (RCA)	71	54	12	ARE YOU JIMMY RAY?	JIMMY RAY (EPIC)
35	35	9	SWING MY WAY	K.P. & ENVYI (EASTWEST/VEEG)	72	—	1	PUSH IT	GARBAGE (ALMO SOUNDS/INTERSCOPE)
36	33	47	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)	73	—	1	GIVE ME FOREVER (I DO)	JOHN TESH FEAT. JAMES INGRAM (GTS/MERCURY)
37	32	45	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)	74	58	20	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
					75	—	1	ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES (MOJO/UNIVERSAL)

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

HOT 100 RECURRENT AIRPLAY

1	1	8	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)	14	13	21	BITCH	MEREDITH BROOKS (CAPITOL)
2	3	7	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)	15	18	10	EVERYTHING TO EVERYONE	EVERCLEAR (CAPITOL)
3	4	7	FOOLISH GAMES	JEWEL (ATLANTIC)	16	14	15	CRASH INTO ME	DAVE MATTHEWS BAND (RCA)
4	2	2	I DO	LISA LOEB (Geffen)	17	16	85	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
5	5	7	YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)	18	24	26	WHERE HAVE ALL THE COWBOYS GONE?	PAULA COLE (IMAGO/WARNER BROS.)
6	6	17	BARELY BREATHING	DUNCAN SHEIK (ATLANTIC)	19	—	22	I BELIEVE I CAN FLY	R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
7	7	15	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)	20	—	8	DREAMING OF YOU	SELENA (EMI LATIN/EMI)
8	8	6	ONE MORE NIGHT	AMBER (TOMMY BOY)	21	25	10	BUILDING A MYSTERY	SARAH McLACHLAN (ARISTA)
9	9	4	MY BODY	LSG (EASTWEST/VEEG)	22	22	8	ALL CRIED OUT	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
10	11	11	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)	23	23	3	AT THE BEGINNING	RICHARD MARX & DONNA LEWIS (ATLANTIC)
11	10	54	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)	24	19	18	DO YOU KNOW (WHAT IT TAKES)	ROBYN (RCA)
12	12	22	LOVEFOOL	THE CARDIGANS (TRAMPOLINE/STOCKHOLM/MERCURY)	25	21	74	YOU GOTTA BE	OES'REE (550 MUSIC)
13	15	19	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)					

Recipients 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.

93	32	FLAVORS	(Righteous Babe, BMI)
96	AIN'T THAT JUST THE WAY	(MCA-Duchess, BMI/MCA-On Backstreet, ASCAP) HL	
45	ALL FOR YOU	(Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL	
76	ALL I DO	(Bleu Joli, BMI/Junkie Funk, BMI)	
1	ALL MY LIFE	(EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM	
61	ALL MY LOVE	(Lil Lu Lu, BMI/EMI Blackwood, BMI/Donni, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) HL/WBM	
82	AM I DREAMING	(Irving, BMI/Liesrika, BMI) WBM	
48	ARE U STILL DOWN	(Sony/ATV, BMI/Yab Yum, BMI/Abzelect, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hipanic, ASCAP) HL	
20	ARE YOU JIMMY RAY?	(MCA, ASCAP/Universal, ASCAP/Songs Of PolyGram Int'l, BMI) HL	
42	BEEN AROUND THE WORLD	(Jones, ASCAP/RZO, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL	
17	BITTER SWEET SYMPHONY	(ABKCO, BMI)	
19	BODY BUMPIN' YIPPIE-YI-YO	(Smetzgood, ASCAP)	
64	BRING IT ON	(Fred Jerkins III, BMI/R-Shreve, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL	
70	BURN	(Chop-Shop, BMI/AA, BMI/Can 1 Kick It, ASCAP)	
49	BYE BYE	(EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM	
56	CHEERS 2 U	(Herbicious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP)	
63	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	
66	ANGEROUS	(T'Ziah's, BMI/Zadiyah's, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Armacien, BMI) WBM	
10	DEJA VU (UPTOWN BABY)	(MCA, BMI) HL	
24	DO FOR LOVE	(Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Joshua's Dream, BMI/Music Corp. Of America, BMI/Lindseyanne, BMI/The Music Force, BMI/Longitude, BMI) HL/WBM	
65	FATHER (LL Cool J, ASCAP/Def Jam, ASCAP/Siam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Twelve And Under, BMI/Lumping Bean, BMI) HL		
3	FROZEN	(WB, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM	
46	GET AT ME DOG	(Boomer X, ASCAP/Copyright Control, ASCAP/Damon Blackmon, ASCAP/Frankly, BMI)	
95	GET READY TO BOUNCE	(Loop!, ASCAP/Hanseatic, ASCAP/Warner Chappell, ASCAP/Rondor, ASCAP)	
11	GETTIN' JIGGY WIT IT	(Treyball, ASCAP/Siam 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	
54	GITTY UP	(PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL	
67	GIVEN TO FLY	(Jumping Cat, ASCAP/Innocent Bystander, ASCAP)	
98	GOING BACK TO CALI	(Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/B Mo Ez, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) HL/WBM	
8	GONE TILL NOVEMBER	(Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP) HL	
94	GOTTA BE...MOVIN' ON UP	(MCA, ASCAP/Ky-mani, BMI/Schmoed, BMI/Aunt Hilda's, ASCAP/Zomba, ASCAP/EMI Belfast, BMI) HL/WBM	
21	HOW DO I LIVE	(Realsongs, ASCAP) WBM	
23	HOW'S IT GOING TO BE	(3 EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL	
34	I DON'T EVER WANT TO SEE YOU AGAIN	(Vanderpool, BMI/Ensign, BMI) HL	
26	I DON'T WANT TO WAIT	(Hingface, BMI/Ensign, BMI) HL	
88	IF I NEVER STOP LOVING YOU	(Acuff-Rose, BMI) WBM	
88	IF YOU THINK I'M JIGGY	(Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D. Blackmon, ASCAP/Music Of Unicef, ASCAP/Full Keel, ASCAP) HL/WBM	
57	I GOT THE HOOK UP	(Big P, BMI/Burrin Avenue, BMI)	
59	I KNOW WHERE IT'S AT	(Copyright Control, BMI/Copyright Control, ASCAP/MCA, ASCAP/SPZ, BMI) HL	
58	IMAGINATION	(So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI April, ASCAP)	
89	I'M FROM THE COUNTRY	(Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC)	
92	IN A DREAM	(Rocks, ASCAP)	
37	IT'S ALL ABOUT ME	(Extraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect Songs, BMI/WB, ASCAP) WBM	
55	IT'S UP TO YOU	(Beast Or Angel?, ASCAP/Tutt And Babe)	
83	IT'S YOUR LOVE	(EMI Blackwood, BMI) HL	
18	I WANT YOU BACK	(Cheiron, ASCAP/BMG, ASCAP) HL	
81	I WILL COME TO YOU	(Jam N' Bread, ASCAP/Heavy Harmony, ASCAP/Dyad, BMI) WBM	
100	JEALOUSY	(Edition Get Into Magic, GEMA/Neue Welt Musikverlag GmbH., GEMA/Warner-Tamerlane, BMI) WBM	
72	JUST BE STRAIGHT WITH ME	(Big P, BMI/Burrin Ave., BMI/EMI April, ASCAP/Flyte Tyme, ASCAP)	
91	JUST CLOWNIN'	(Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP/WB, ASCAP) HL	
27	KISS THE RAIN	(EMI Blackwood, BMI/DESMOPHOBIA, ASCAP/Polygram Int'l, ASCAP/Human Boy, ASCAP/WB, ASCAP) HL/WBM	
2	LET'S RIDE	(Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI/Big P, BMI)	
79	LIFE IN MONO	(Chrysalis, ASCAP/MCA-Northern, ASCAP) HL/WBM	
68	LIGHT IN YOUR EYES	(EMI April, ASCAP/Tosha, ASCAP/Bases Loaded, ASCAP/MCA, ASCAP/EMI Christian, ASCAP) HL	
40	LOVE YOU DOWN	(MCA, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP/Unicity, ASCAP) HL	
22	MAKE EM' SAY UHH!	(Burrin Ave., BMI/Big P, BMI)	
56	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	
30	THE NUMMERS' DANCE	(Quinlan Road, SOCAN/Quinlan Road, BMI)	
5	MY HEART WILL GO ON	(Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TFC, ASCAP/Fox Film, BMI) HL	
62	MY HEART WILL GO ON	(Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TFC, ASCAP) HL	
77	NICE & SLOW	(So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/U. R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL	
12	NO, NO, NO	(3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melele, BMI/Ms. Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM	
77	OFF THE HOOK	(Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hitquarterz, ASCAP/WB, ASCAP) HL/WBM	
29	THE PARTY CONTINUES	(EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Thronin' Tantrums, ASCAP/All Seeing Eye, ASCAP/Cameo-5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) HL	
52	PINK	(Swag, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP/Colegms, ASCAP/Super Supa, ASCAP) HL	
74	A PROMISE I MAKE	(PolyGram, ASCAP/Sondancekid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI/Bases Loaded, ASCAP/MCA, ASCAP/Sunhill, BMI/Slick Boyz, ASCAP) HL/WBM	
47	QUIT PLAYING GAMES (WITH MY HEART)	(Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP) WBM	
25	RAIN	(Bam Jams, BMI/MCA, BMI) HL	
51	RAISE THE ROOF	(Lcm Deep South, BMI/Warner-	

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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★						
1	1	3	ALL MY LIFE	K-CI & JOJO (MCA) 2 wks at No. 1	38	—	1	I GOT THE HOOK UP	MASTER P (NO LIMIT/PRIORITY)
2	2	3	LET'S RIDE	WHEELER JOHNSON FEAT. MASTER P & SLAM THE SHOCKER (DEF JAM/MERCURY)	39	27	7	PINK	AEROSMITH (COLUMBIA)
3	8	9	TOO CLOSE	NEXT (ARISTA)	40	49	3	CHEERS 2 U	PLAYA (DEF JAM/MERCURY)
4	4	10	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	41	37	17	TOGETHER AGAIN	JANET (VIRGIN)
5	9	9	ROMEO AND JULIET	SYLK-E. FLYNE FEAT. CHILL (GRAND JURY/RCA)	42	53	5	MY HEART WILL GO ON	CELINE DION (550 MUSIC)
6	5	12	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	43	43	5	THE CITY IS MINE	JAY-Z FEAT. G. BLACKS/STREET/ROCA-A-FELLA/DEF JAM/MERCURY
7	3	20	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)	44	55	3	THIS KISS	FAITH HILL (WARNER BROS. (NASHVILLE))
8	6	8	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)	45	39	11	FATHER	LL COOL J (DEF JAM/MERCURY)
9	7	1							

Billboard HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY



APRIL 11, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	15	3	*** No. 1 *** ALL MY LIFE J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	K-CI & JOJO (C) (D) MCA 55420	1
2	6	7	6	LET'S RIDE T. BISHOP, M. JORDAN, MASTER P, SILKK THE SHOCKER	(C) (D) (T) DEF JAM 568475/MERCURY	2
3	2	5	4	FROZEN MADONNA, W. ORBIT, P. LEONARD (MADONNA, P. LEONARD)	(C) (D) (T) (V) (X) MAVERICK 17244/WARNER BROS.	2
4	10	11	9	TOO CLOSE KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	(C) (D) (T) (X) ARISTA 13456	4
5	4	4	7	MY HEART WILL GO ON W. AFANASIEFF, J. HORNER (J. HORNER, W. JENNINGS)	(C) (D) 550 MUSIC 78825	1
6	7	6	19	TRULY MADLY DEEPLY C. FISHER (D. HAYES, D. JONES)	(C) (D) (V) COLUMBIA 78723	1
7	3	2	12	NICE & SLOW J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	(C) (D) (T) (X) LAFACE 24290/ARISTA	1
8	9	8	10	GONE TILL NOVEMBER W. JEAN (N. JEAN)	(C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	7
9	15	22	9	ROMEO AND JULIET G. BAILLARGEAU, V. MERRITT (JOHN, WARNER JR., WINBUSH, MOORE)	(C) (D) (T) GRAND JURY 64973/RCA	9
10	11	9	18	DEJA VU (UPTOWN BABY) KNS (D. FAGEN, W. BECKER)	(C) (D) (T) (X) CODEINE 78755/COLUMBIA	9
11	8	1	7	GETTIN' JIGGY WIT IT POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	(C) (D) (V) COLUMBIA 78804	1
12	5	3	20	NO, NO, NO W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	(C) (D) (T) (X) COLUMBIA 78618	3
13	NEW	1	1	*** Hot Shot Debut *** SEX AND CANDY J. WOZNIAK (J. WOZNIAK)	MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	13
14	13	12	8	BODY BUMPIN' YIPPIE-YI-YO E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY)	(C) (D) (T) (X) A&M 582444	12
15	16	19	9	YOU'RE STILL THE ONE R. J. LANGE (S. TWAIN, R. J. LANGE)	(C) (D) (V) MERCURY (NASHVILLE) 568452	15
16	14	10	11	WHAT YOU WANT N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD)	(C) (D) (T) (X) BAD BOY 79141/ARISTA	6
17	12	13	3	BITTER SWEET SYMPHONY YOUTH, THE VERVE (M. JAGGER, K. RICHARDS, R. ASHCROFT)	(C) (D) (V) HUT 38634/VIRGIN	12
18	17	17	6	I WANT YOU BACK D. POP, M. MARTIN (D. POP, M. MARTIN)	(C) (D) (T) (X) RCA 65348	17
19	19	14	17	TOGETHER AGAIN J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	(C) (D) (T) (V) (X) VIRGIN 38623	1
20	18	16	8	ARE YOU JIMMY RAY? C. FITZPATRICK (J. RAY, C. FITZPATRICK)	(C) (D) (T) (X) EPIC 78816	13
21	20	20	43	HOW DO I LIVE C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	(C) (D) (T) (V) (X) CURB 73022	2
22	24	25	11	MAKE EM' SAY UHH! KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL)	(C) (D) (T) (X) NO LIMIT 53302/PRIORITY	22
23	22	24	19	HOW'S IT GOING TO BE S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN)	(C) (D) ELEKTRA 64130/EEG	9
24	21	21	4	DO FOR LOVE SOULSHOCK, KARLIN (T. SHAKUR, C. SHACK, K. KARLIN, B. CALDWELL, A. KETTNER)	(C) (D) (T) AMARU 42516/JIVE	21
25	25	32	3	RAIN B. A. MORGAN (B. A. MORGAN)	(C) (D) RCA 65402	25
26	28	28	24	I DON'T WANT TO WAIT P. COLE (P. COLE)	(C) (D) (V) IMAGO 17318/WARNER BROS.	11
27	27	27	23	KISS THE RAIN D. CHILD (B. MYERS, E. BAZILIAN, D. CHILD)	(C) (D) UNIVERSAL 56140	15
28	23	18	16	SWING MY WAY MIXMO (M. O. JOHNSON, J. HALL)	(C) (D) (M) (T) (X) EASTWEST 64135/EEG	6
29	29	29	6	THE PARTY CONTINUES J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	(C) (D) (T) (X) SO SO DEF 78807/COLUMBIA	29
30	26	23	6	THE MUMMERS' DANCE L. MCKENITT (L. MCKENITT)	(C) (D) (V) QUINLAN ROAD 17241/WARNER BROS.	18
31	32	34	5	A ROSE IS STILL A ROSE L. HILL (L. HILL, J. W. BUSH, K. WITHROW, J. HOUSER, A. ALY, E. BRICKELL)	(C) (D) (X) ARISTA 13465	31
32	34	37	4	VICTORY C. PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES STEVE J., S. COMBS (C. WALLACE, J. PHILLIPS, S. COMBS, S. JORDAN, B. CONTI)	(C) (D) BAD BOY 79155/ARISTA	32
33	31	31	34	YOU MAKE ME WANNA... J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	(C) (D) (T) (X) LAFACE 24265/ARISTA	2
34	30	26	23	I DON'T EVER WANT TO SEE YOU AGAIN N. MORRIS (N. MORRIS)	(C) (D) STONECREEK 78689/EPIC	6
35	NEW	1	1	*** Greatest Gainer/Airplay *** SECOND ROUND K.O. W. JEAN, J. WONDER (G. WILLIAMS, W. JEAN, J. WONDER, R. CHAMBERS, T. BELL, K. GAMBLE)	(C) (D) (T) UNIVERSAL 56175	35
36	41	—	2	*** Greatest Gainer/Airplay *** MONEY, POWER & RESPECT D. ANGELETTIE, R. LAWRENCE (S. JACOBS, J. PHILLIPS, D. STYLES, E. SIMMONS, D. ANGELETTIE, R. LAWRENCE, J. SMITH)	(C) (D) BAD BOY 79156/ARISTA	36
37	43	56	5	*** Greatest Gainer/Sales *** IT'S ALL ABOUT ME D. PEARSON (D. PEARSON, M. ANDREWS, N. DUDLEY, T. HORN, J. JEZALIK, G. LANGAN, P. MORLEY)	(C) (D) INTERSCOPE 97024	37
38	33	30	9	TOO MUCH ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	(C) (D) VIRGIN 38630	9
39	37	38	27	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 C. THOMAS, G. MARTIN (E. JOHN, B. TAUPIN)	(C) (D) (V) ROCKET 568108/A&M	1
40	39	39	10	LOVE YOU DOWN C. ROANE (M. RILEY)	(C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	25
41	36	35	18	A SONG FOR MAMA BABYFACE (BABYFACE)	(C) (D) (V) MOTOWN 860720	7
42	35	33	19	BEEN AROUND THE WORLD P. PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) P. PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE)	(C) (D) (T) (X) BAD BOY 79155/ARISTA	2
43	40	40	22	SHOW ME LOVE D. POP, M. MARTIN (ROBYN, M. MARTIN)	(C) (D) (T) (V) (X) RCA 64970	7
44	42	41	41	SEMI-CHARMED LIFE S. JENKINS (S. JENKINS)	(C) (D) ELEKTRA 64173/EEG	4
45	48	43	40	ALL FOR YOU P. EBERSOLD (K. BLOCK, SISTER HAZEL)	(C) (D) UNIVERSAL 56135	11
46	46	44	7	GET AT ME DOG PK, GREASE (E. SIMMONS, A. FIELDS, D. BLACKMON, S. TAYLOR)	(M) (T) (X) DEF JAM 568523/MERCURY	44
47	47	47	42	QUIT PLAYING GAMES (WITH MY HEART) M. MARTIN, K. LUNDIN (M. MARTIN, H. CRICHLAW)	(C) (D) (T) (V) JIVE 42453	2
48	45	46	11	ARE U STILL DOWN T. SHAKUR (JON B., J. SHAKUR, JOHNNY J)	(C) (D) Y&Y 78793 550 MUSIC	29
49	50	57	5	BYE BYE B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	(C) (D) (V) CURB 73034	49

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	44	42	31	TUBTHUMPING CHUMBAWAMBA (CHUMBAWAMBA)	(D) (T) REPUBLIC 56146/UNIVERSAL	6
51	52	59	3	RAISE THE ROOF L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	(C) (D) (T) LUKE II 572250/ISLAND	51
52	38	36	7	PINK K. SHIRLEY, AEROSMITH (S. TYLER, R. SUPA, G. BALLARD)	(C) (D) COLUMBIA 78830	27
53	49	53	8	STRAWBERRIES L. ALEXANDER, PROF. T. (L. ALEXANDER, T. ROBERT, J. CARTER, P. RUSHEN, L. DAVIS, F. WASHINGTON)	(C) (D) PERSPECTIVE 58796 A&M	49
54	55	66	3	GITTY UP C. ELLIOTT, A. WEST (C. JAMES, R. MOORE, R. JAMES)	(C) (D) (T) RED ANT/LONDON 570100/ISLAND	54
55	66	69	4	IT'S UP TO YOU O. EVENRUDE (C. BRANDON, G. MARSHALL)	(C) (D) ARISTA 13469	55
56	65	72	3	CHEERS 2 U TIMBALAND (S. GARRETT, T. MOSLEY)	(C) (D) DEF JAM 568214/MERCURY	56
57	NEW	1	1	I GOT THE HOOK UP KLC, SONS OF FUNK (MASTER P, SONS OF FUNK)	(C) (D) (T) NO LIMIT 53311/PRIORITY	57
58	58	62	4	IMAGINATION J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. PERREN, D. RICHARDS)	(C) (D) QWEST 17253/WARNER BROS.	58
59	51	45	11	I KNOW WHERE IT'S AT K. GORDON, C. MCVIE, M. FIENES (K. GORDON, S. LEWIS, W. BECKER, D. FAGEN)	(C) (D) (V) LONDON 570112/ISLAND	36
60	70	76	5	WHO AM I J. HARDING (M. DAVIS, J. HARDING)	(C) (T) (X) 2 HARD 6160VP	60
61	53	54	10	ALL MY LOVE T. RILEY (S. CARTER, T. RILEY, L. WALTERS, L. VANDROSS)	(C) (D) LIL' MAN 97023/INTERSCOPE	28
62	73	81	5	MY HEART WILL GO ON ALMIGHTY ASSOCIATES (J. HORNER, W. JENNINGS)	(C) (T) (X) INTERHIT 54020/PRIORITY	62
63	59	52	11	THE CITY IS MINE T. RILEY (S. CARTER, T. RILEY, K. GAMBLE, L. HUFF, G. FREY, J. TEMPCHIN)	(C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	52
64	74	78	4	THIS KISS B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	(C) (D) (V) WARNER BROS. (NASHVILLE) 17247	64
65	56	48	11	FATHER POKE & TONE (J. T. SMITH, J. C. OLIVIER, S. BARNES, G. MICHAEL, G. OVERBIG)	(C) (D) DEF JAM 568332/MERCURY	18
66	54	50	14	DANGEROUS R. SMITH (T. SMITH, R. SMITH, H. STONE, F. STONEWALL, A. COLON, L. DERMER)	(C) (D) (M) (T) (X) ELEKTRA 64131/EEG	9
67	63	61	12	GIVEN TO FLY B. O'BRIEN, PEARL JAM (M. MCCREARY, E. VEDDER)	(C) (D) (V) EPIC 78797	21
68	60	58	9	LIGHT IN YOUR EYES EMOSIA (E. SLOAN, T. SIMS)	(C) (D) (V) CAPITOL 58670	48
69	67	68	6	BRING IT ON F. JERKINS III, K. WASHINGTON (F. JERKINS III, K. WASHINGTON, M. NELSON)	(C) (D) SILAS 55430/MCA	64
70	64	65	14	BURN E. DEAN (D. SILAS, J. SMITH, E. DEAN)	(C) (D) (T) RED ANT 119006	52
71	62	55	9	SWEET SURRENDER P. MARCHAND (S. MCLACHLAN)	(C) (D) ARISTA 13453	28
72	57	60	4	JUST BE STRAIGHT WITH ME C. CRAIG B. SILKK THE SHOCKER, MASTER P, DESTINEY'S CHILD, O'DELL, M. B. DICK HARRIS III (T. LEWIS)	(C) (D) NO LIMIT 53305/PRIORITY	57
73	69	71	10	THEN WHAT? J. STROUD, C. WALKER (R. SHARP, J. VEZNER)	(C) (D) (V) GIANT (NASHVILLE) 17262/REPRISE (NASHVILLE)	66
74	77	77	4	A PROMISE I MAKE M. MORE, A. LOGAN (G. KENNEDY, W. KIRKPATRICK, T. SIMS, A. LOGAN, M. MORE)	(C) (D) ELEKTRA 64116/EEG	74
75	75	—	2	THE UNFORGIVEN II B. ROCK, J. HETFIELD, L. ULTRICH (J. HETFIELD, L. ULTRICH, K. HAMMETT)	(C) (D) ELEKTRA 64114/EEG	75
76	61	51	8	ALL I DO A. MCCLINTON, SOMETHIN' FOR THE PEOPLE (A. MCCLINTON, J. YOUNG, R. HOLIOAY)	(C) (D) (T) WARNER BROS. 17282	47
77	88	86	8	OFF THE HOOK M. PENDELTON (C. PENDELTON, C. LUCAS, D. FLOYD)	(C) (D) (T) (V) (X) ATLANTIC 84100	73
78	81	85	3	STILL PO' PIMPIN' MR. LEE (D. ROUND, D. SMITH, C. MITCHELL, L. WILLIAMS)	(C) (D) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	78
79	78	74	9	LIFE IN MONO M. VIRGO (M. VIRGO, J. BARRY)	(T) (X) ECHO 568285/MERCURY	70
80	68	64	7	WHAT WOULD HAPPEN D. RICKETTS (M. BROOKS)	(C) (D) (V) CAPITOL 58681	46
81	72	67	20	I WILL COME TO YOU S. LIRONI (I. HANSON, T. HANSON, Z. HANSON, B. MANN, C. WEIL)	(C) (D) (T) (V) (X) MERCURY 568132	9
82	76	70	10	AM I DREAMING K. SWEAT (S. DEES)	(C) (D) KEIA 56163/UNIVERSAL	31
83	85	89	4	IT'S YOUR LOVE THE BERMAN BROTHERS (S. SMITH)	(C) (D) GEFFEN 19421	83
84	79	73	18	WE'RE NOT MAKING LOVE NO MORE BABYFACE, D. SIMMONS (BABYFACE)	(C) (D) LAFACE 24295/ARISTA	13
85	83	84	9	IF I NEVER STOP LOVING YOU P. MCMACKIN (D. KEES, S. EWING)	(C) (D) (V) CURB 73045	67
86	95	—	2	SAY IT S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	(C) (D) H.O.L.A. 341032/RENT	86
87	82	75	5	REALITY MASS ORDER (E. HANES, K. VENEY, M. VALENTINE, L. HILL)	(C) (D) (T) RCA 54933	75
88	71	63	10	IF YOU THINK I'M JIGGY D. GREASE (S. JACOBS, J. PHILLIPS, D. STYLES, D. BLACKMON, R. STEWART, C. APPIE, D. HITCHINGS)	(C) (D) BAD BOY 79155/ARISTA	30
89	94	—	2	I'M FROM THE COUNTRY T. BROWN (M. BROWN, R. YOUNG, S. WEBB)	(C) (D) (V) MCA NASHVILLE 72040	89
90	84	79	17	SAY YOU'LL STAY T. BISHOP, B. SALEMAN (T. BISHOP)	(C) (D) (T) (X) TIDAL WAVE 19419/GEFFEN	59
91	87	87	18	JUST CLOWNIN' WC, CRAZY TOONES (W. CALHOUN, K. GILLIAM)	(C) (D) (T) PAYDAY/FFRR 570043/ISLAND	56
92	96	95	12	IN A DREAM J. TUCCI, B. BROWN (R. TAYLOR, WEBER)	(C) (T) (X) ROCKETS 72012	80
93	86	83	19	32 FLAVORS E. TUTON (A. DIFRANCO)	(C) (D) ELEKTRA 64129/EEG	37
94	90	91	3	GOTTA BE...MOVIN' ON UP P. M. DAWN (A. CORDES, K. MARLEY, E. DILLON, S. JOLLEY, J. SWAIN, L. JOHN, A. INGRAM, J. BARRY)	(C) (D) GEE STREET 33513/2	90
95	NEW	1	1	GET READY TO BOUNCE D. BOHN, M. MENCK (D. BOHN, M. MENCK)	(C) (T) (X) EDEL AMERICA 3722	95
96	93	92	15	AIN'T THAT JUST THE WAY D. BENN, J. LAROSSI, D. PAPALEXIS, R. YACOB (G. LARSON, S. PHILLIPS, B. BELLAND)	(C) (D) (T) (X) CRAVE 18764	63
97	89	80	15	WHAT IF I SAID J. E. NURMAN A COCHRAN (A COCHRAN)	(C) (D) (V) WARNER BROS. (NASHVILLE) 17263	59
98	91	88	19	GOING BACK TO CALI EASY MO BEE (C. WALLACE, O. HARVEY, R. TROUTMAN)	(C) (D) (T) (X) BAD BOY 79131/ARISTA	26
99	92	90	10	SEND MY LOVE/SEND ONE YOUR LOVE S. RIMM (S. WONDER)	(C) (D) DELICIOUS VINYL 71903	72
100	98	98	10	JEALOUSY N. KATZMANN (J. ZIMMERMANN, N. KATZMANN)	(C) (D) (T) DANCIN' MUSIC 572158/ISLAND	89

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

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

LIMITED RELEASES: In the March 7 issue, Hot 100 Singles Spotlight told you that labels and distributors have been experimenting with dropping smaller shipments of commercial singles. Clearly this practice has affected the length of time singles are spending atop the Hot 100. There have already been seven No. 1's this year, compared with three No. 1's by this time last year. Only 650,000 units of K-Ci & JoJo's "All My Life" (MCA) were manufactured, 394,000 units of which have already been scanned. By next week, retail stock will have been nearly depleted, so the single could fall from the No. 1 position despite the song's 75 million audience impressions at radio.

Incidentally, only 175,000 units of this issue's Hot Shot Debut, **Marcy Playground's** "Sex And Candy" (Capitol), were shipped to retail. The single scanned 37,500 units to bow at No. 23 on Hot 100 Singles Sales and at No. 13 on the Hot 100. In addition, "Sex And Candy" has 54 million audience impressions derived from airplay at 244 monitored stations. Of this year's 84 debuts so far on the Hot 100, this is the eighth rock single to chart. Last year, rock tracks represented 10% of all the debuts on the Hot 100.

I've received a ton of E-mail from **Madonna** fans wanting to know if she has a chance to top the Hot 100. Considering that only 500,000 units of "Frozen" (Maverick/Warner Bros.) were shipped to retail and nearly half of those units have already been scanned, it is unlikely that the single will have enough momentum to top the chart.

THE HEART STILL GOES ON: It seems like nothing can satisfy the appetite for all things "Titanic." Now that the commercial single of **Celine Dion's** "My Heart Will Go On" has been cut out at retail and 550 Music doesn't plan on releasing the uptempo dance version, sales of **Deja Vu's** dance cover have rocketed 24% (Interhit/Priority). The single scanned more than 14,000 units to cruise 53-42 on Hot 100 Singles Sales and 73-62 on the Hot 100. In addition, several weeks ago Arista serviced **Kenny G's** rendition of "My Heart Will Go On" to radio and as a value-added promotional CD packaged with "Kenny G Greatest Hits." The promo CD was intended as a gift with purchase of the saxophonist's album; however, due to the increasing demand for all things "Titanic," three major chains have decided to sell Kenny G's promotional-only single. During this issue's survey period, the single scanned 1,400 units. If the single were eligible to chart, it would have bowed at No. 96 on the Hot 100. Since Kenny G's single is promotional-only and Arista has issued cease-and-desist letters to the offending accounts, Billboard is not charting the single.

WHAT'S THE DEALLY? Well before the first radio airplay started on WQHT New York's mix show last October, **Lord Tariq & Peter Gunz's** "Deja Vu [Uptown Baby]" (Codeine/Columbia) was getting played in New York-area clubs for nearly a year. A hip-hop anthem celebrating New York as the birthplace of rap music may seem like a regional record at best, but Columbia has cleverly re-recorded the verses that shout out New York boroughs with verses that are tailored to other cities and states across the country, including Los Angeles, Seattle, Boston, Phoenix, San Francisco, Michigan, Texas, Florida, and Providence, R.I. Because of this localized approach, "Deja Vu [Uptown Baby]" posts a 40% improvement in audience impressions, which now total 17 million listeners, and moves 56-45 on Hot 100 Airplay.

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OKEH'S KEB' MO'

(Continued from page 10)

his music.

He came to the genre late: His early professional résumé included work in rock/R&B fiddler Papa John Creach's band, a 1980 R&B-inflected solo album for Casablanca, and a stint with the vocal group the Rose Brothers. However, his work as a guitarist in Monk Higgins' group and his later interest in the music of blues legend Robert Johnson (to whom he bears an uncanny physical resemblance) led Moore to fuse his pop and blues sensibilities as Keb' Mo'.

Michael Caplan, 550 Music senior VP of A&R (U.S.)—who signed Keb' Mo' to Okeh/Epic and oversees his career in his capacity today as an Okeh/550 act—notes, "Kevin makes blues friendly for real people... He has a pop knack, and I think partly that comes because Kevin didn't hear Robert Johnson until 1990. It wasn't his first form of music. He came out of a pop background. He took it to the blues, and he still has that pop sensibility about him."

Keb' Mo's manager, John Boncimino of MB Management in L.A., says, "Kevin'll be the first to tell you he's not a bluesman... What he's done is, he's spanned the gap, like Bonnie Raitt, like Robert Cray—artists who are probably most comfortable and at home with the blues but are taking it a step further. I'm not quite sure that it's actually calculated that way as much as it is simply an extension of their expression."

Keb' Mo' himself says that he's uncertain about exactly who his audience is.

"One time I just asked God to bring me the people that would like to hear what I want to say," he says. "Nothing more than that. It's just like souls... I think the beauty of it is not figuring it out and just figuring out who I am."

Certainly, Keb' Mo' has benefited from a lengthy siege of touring that has placed him in front of non-blues audiences—and often in front of enormous pop-oriented crowds.

Boncimino says the performer supported "Just Like You" with solo opening slots on tours by Joe Cocker, Santana, Jeff Beck, and Bonnie Raitt. He also worked as a solo act on Celine Dion's 1996 concert tour and on Tina Turner's 1997 trek through European soccer stadiums.

Keb' Mo' says, "The smallest gig was probably a little club in Nyack, N.Y. There were a hundred, 200 [people], outside New York City. The biggest was probably Tina Turner in Europe and the Celine Dion shows... I was in the presence of anywhere from 10,000 to 60,000 people. I've been on festivals, like in Stuttgart, Germany, where there have been 100,000 people."

Asked if he won over any of the audiences he was new to, he says, "I don't think it's a matter of winning. If you're trying to win someone over, I think you get in trouble with that one, 'cause in a sense you kind of set yourself up for a failure. You've gotta kind of go into that situation with the ultimate optimism and focus, because in a sense you're going on a search... You're looking for the people who are connecting with what you're doing, whether it's three, one, or 300 out of that."

Boncimino says that Keb' Mo' also took his own band—drummer Laval Belle, bassist Reggie McBride, and keyboardist Joellen Friedkin—on the road to support the album with club shows, "focusing mainly on the markets where we're getting the most triple-A radio action—San Francisco;

Denver; Seattle; Minneapolis; L.A.; New York; Chicago; Nashville; Portland, Ore.; Austin, Texas; Philadelphia; Boston."

"That was our goal, and our agent's, Gary Buck at Monterey International. Our strategy was, let's go to venues that are intimate for Kevin, where we can be assured there's going to be a strong turnout... Most places we had total sellouts."

Appearances at Borders Books & Music locations along the tour route were also important, according to Boncimino. "Borders was very supportive of us throughout. Pretty much any city that had a Borders, we were there."

Len Cosimano, VP of merchandise/head buyer at the 189-store Borders chain in Ann Arbor, Mich., says, "[Just Like Me] is great, because it got exposure with consumers who wouldn't even think of listening to it. Some of his fans thought that he turned his back on traditional blues, but I think he opened the genre up, if anything."

Triple-A radio outlets along the tour route featured Keb' Mo' on live in-studio broadcasts. Boncimino cites KBCO Boulder, Colo., WXPX Philadelphia, KFOG San Francisco, KINK Portland, Ore., and KGSR Austin, Texas, among his artist's major supporters.

KGSR PD Jody Denberg says, "He's kind of a larger-than-life figure, very much like Taj Mahal and worthy of comparison to Taj Mahal... The fact that his records are produced poppy could help make him a great crossover performer."

Keb' Mo' has also been visible in other media. His songs were featured in the major films "Tin Cup" and "One Fine Day"; he contributed music to the Keith Glover play "Thunder Knocking At The Door," which has been produced in Chicago, Minneapolis, and Seattle; and seven of his songs were featured in a May 1997 episode of the highly rated CBS-TV series "Touched By An Angel," in which Keb' Mo' had a large on-camera role.

Boncimino says that the TV series' co-producer John Anderson became

interested in the musician after hearing a Keb' Mo' track on the radio during a limo ride in New Orleans. Anderson immediately drove to Tower Records, bought "Just Like Me," and excitedly called up Boncimino.

"I didn't know who he was," Boncimino recalls. "He said he was a fan. We started talking about his music. I said my favorite song was 'Every Morning,' and he asked me what the song was about. I said, 'It's an affirmation of God.' He had a really emotional reaction, and he said, 'I'll call you someday, and we'll work on something'... He called me back, we met, and he developed this episode around Kevin's music."

With "Just Like You" still maintaining its sales edge, and a theater tour opening for Raitt set to kick off April 18 in San Diego, Keb' Mo' is recording a follow-up album for July release by Okeh/550. John Porter, who produced the first two albums, has been involved in the sessions. Veteran producer Chuck Trammell has also helmed one track, while Keb' Mo' and co-producer John Parker are also heading some sessions.

Augmenting the musician's working band are such guests as ex-Was (Not Was) vocalists Sweet Pea Atkinson and Sir Harry Bowens and saxophonist Gerald Albright; instrumentation will include a full complement of horns and such folk instruments as the accordion and mandolin.

A&R exec Caplan says of the work-in-progress, "On the last two records, you had the blues songs and the pop songs. I think the styles are kind of coming together... The songs have a blues feel to them, but the melodies are poppier."

Keb' Mo' says of the new record, "I don't even know what it is. There's a lot of blues on it, but there's a lot of stuff that's not blues... I just go right from the hip, I go from the moment, and I know what the record is when I'm done with it. I'll probably catch a little heat. You gotta catch a little heat. If you don't catch a little heat, you didn't really try to do nothin'."

Supreme Court: C'Right Cases Deserve Jury Trials

WASHINGTON, D.C.—A Supreme Court ruling on copyright infringement is expected to make trials longer and more costly and could potentially decrease the size of awards granted to copyright owners.

The March 31 ruling states that anyone accused of copyright infringement has a right to a jury trial (Billboard Bulletin, April 1). For years, U.S. law has allowed copyright owners the option of seeking statutory damages—set by Congress at \$200-\$100,000 per violation—rather than going to a jury trial to show actual damages. Under the new ruling, accused infringers can now elect to ask for a jury to determine damages.

In reversing an appeals court ruling in the case of Feltner vs. Columbia Pictures Television Inc., the court threw out an \$8.8 million award in a lawsuit filed by the Sony-owned studio against a TV broadcaster.

In the case, C. Elvin Feltner Jr., owner of Krypton International Inc., aired on his TV stations several

Columbia Pictures programs for which he had not paid copyright fees. Feltner argued successfully that the studio's decision to seek "statutory damages" from a judge rather than arguing for actual damages in a jury trial was unconstitutional.

The court ruled that the right for a jury trial in any type of copyright-infringement lawsuit—including one for statutory damages—is clearly stated in the Seventh Amendment of the Constitution and dates back to English law.

Representatives from the Recording Industry Assn. of America and ASCAP decline comment on the ruling. Frances Preston, president/CEO of BMI, says, "We respect the court's decision, and we have respect for the system. As for jury trials—we have often appeared in trials with juries."

Lower courts have split on the right to a jury trial in statutory damage cases.

BILL HOLLAND

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	8	2	SWEET HONESTY	M-G (CLASSIFIEO)	14	—	1	I DO (CHERISH YOU)	MARK WILLS (MERCURY (NASHVILLE))
2	4	4	SO IN LOVE WITH YOU	DUKE (4 PLAY/UNIVERSAL)	15	—	1	YOU ONLY HAVE TO SAY YOU LOVE ME	HANNAH JONES (ARIOLA DANCE/BMG US LATIN)
3	5	3	CAN'T KEEP MY HANDS OFF YOU	REACT (COLUMBIA)	16	18	3	BODY ROCK	MOS DEF FEAT. Q-TIP & TASH (OPEN MICROWAKUS)
4	2	7	6 A.M. (WE BE ROLLIN')	NADANUF (REPRISE)	17	12	4	LONELY WON'T LEAVE ME ALONE	TRACE ADKINS (CAPITOL NASHVILLE)
5	3	8	YOU'LL NEVER KNOW	MINDY MCCREARY (BNA/RLG)	18	22	9	IT'S LIKE THAT	RUIN-D M.C. VS. JASON NEVINS (SMJ) E/PROFILE)
6	7	6	THAT'S WHY I'M HERE	KENNY CHESNEY (BNA/RLG)	19	16	41	ALIVE	PEARL JAM (EPIC)
7	—	1	COME OVER TO MY PLACE	DAVINA (LOUJ/RCA)	20	21	3	IT WOULD BE YOU	GARY ALLAN (DECCA/MCA NASHVILLE)
8	6	3	DING-A-LING	HI-TOWN DJ'S (RESTLESS)	21	—	5	WANNA B LIKE A MAN	SIMONE JAY (VU/VIRGIN)
9	11	2	2 LIVE PARTY	THE 2 LIVE CREW FEAT. *C OF KC & THE SPARKS BANC'S PREVIOUSLY "D.C. ICE"	22	24	3	MAGIC ORGASM	HOUSE HEROES (TWISTED/MCA)
10	9	6	WELL, ALRIGHT	CECE WINANS (PIONEER)	23	19	4	24/7	24/7 (LOUJ/RCA)
11	14	2	WOMAN TO WOMAN	THE LYNNIS (REPRISE (NASHVILLE))	24	—	1	SUPER HERO	DAZE (EPIC)
12	13	3	PUT YOUR HEART INTO IT	SHERRIE AUSTIN (ARISTA NASHVILLE)	25	17	6	NEAR ME	JANA (CURB)
13	10	7	SHUT 'EM DOWN	ONIX (FEAT. DMX) (JMJ/OEF JAM/MERCURY)					

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



APRIL 11, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1/GREATEST GAINER ★★★		
1	1	1	16	SOUNDTRACK ▲ SONY CLASSICAL 63213 (10.98 EQ/17.98) 12 weeks at No. 1	TITANIC	1
2	2	3	19	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
				★★★ HOT SHOT DEBUT ★★★		
3	NEW		1	CAPPADONNA RAZOR SHARP/EPIC STREET 67947/EPIC (11.98 EQ/16.98)	THE PILLAGE	3
4	5	2	4	MADONNA MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
5	6	5	50	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	4
6	8	8	33	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
7	3	—	2	C-MURDER NO LIMIT 50723/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	3
8	7	4	3	ERIC CLAPTON DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
9	9	6	41	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
10	12	11	28	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
11	11	7	8	SOUNDTRACK MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
12	14	13	56	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
13	4	—	2	VAN HALEN WARNER BROS. 46662 (10.98/17.98)	VAN HALEN 3	4
14	17	15	21	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
15	13	10	3	NATALIE IMBRUGLIA RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
16	10	—	2	SOUNDTRACK HEAVYWEIGHT 540886/A&M (10.98/17.98)	THE PLAYERS CLUB	10
17	18	16	18	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	10
18	16	14	18	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
19	15	12	6	SILKK THE SHOCKER ▲ NO LIMIT 50716/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
20	20	17	21	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
21	21	23	19	MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21
22	23	20	22	MASE ▲ BAD BOY 73017/ARISTA (10.98/16.98)	HARLEM WORLD	1
23	28	34	25	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
24	27	26	26	CREED ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	24
25	22	21	27	BRIAN MCKNIGHT ● MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
26	19	9	4	SCARFACE RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	4
27	26	22	36	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012/ARISTA (10.98/17.98)	NO WAY OUT	1
28	24	18	26	LOREENA MCKENITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
29	29	25	51	THIRD EYE BLIND ▲ ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
30	NEW		1	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	30
31	25	19	8	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
32	33	33	28	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
33	36	35	19	METALLICA ▲ ELEKTRA 62126/EEG (10.98/16.98)	RELOAD	1
34	31	29	37	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
35	32	28	27	CHUMBAWAMBA ▲ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
36	30	27	32	FLEETWOOD MAC ▲ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
37	35	36	31	MASTER P ▲ NO LIMIT 50659/PRIORITY (10.98/16.98)	GHETTO D	1
38	37	39	17	ANDREA BOCELLI ● PHILIPS 539207 (10.98/16.98) HS	ROMANZA	37
39	38	31	29	LEANN RIMES ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
40	40	37	20	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	33
41	46	54	40	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS		16
42	39	38	60	SPICE GIRLS ▲ VIRGIN 42174* (10.98/16.98)	SPICE	1
43	34	30	20	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
44	43	41	26	THE VERVE ● VJ/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
45	41	40	60	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	20
46	49	46	15	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
47	45	44	29	AQUA ▲ MCA 11705 (10.98/16.98)	AQUARIUM	7
48	NEW		1	DAS EFX EASTWEST 62063/EEG (10.98/16.98)	GENERATION EFX	48
49	65	65	31	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
50	53	50	19	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
51	68	86	15	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	51
52	48	47	28	BEN FOLDS FIVE ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
53	47	45	37	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
54	44	32	7	VARIOUS ARTISTS ● GRAMMY 11752/MCA (10.98/17.98)	1998 GRAMMY NOMINEES	11

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	52	43	39	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
56	54	51	47	HANSON ▲ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
57	62	68	28	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
58	50	42	11	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	3
59	51	49	28	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
60	61	64	43	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	2
61	79	—	2	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
62	59	58	41	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
63	66	73	25	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
64	58	60	31	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
65	42	24	3	KILLAH PRIEST GEFEN 24971* (10.98/16.98)	HEAVY MENTAL	24
66	55	52	28	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
67	91	103	7	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (8.98/12.98) HS	ZOOT SUIT RIOT	67
68	57	59	20	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
69	84	97	40	ROBYN ● RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	68
70	74	57	4	MICHAEL CRAWFORD ATLANTIC 83076/AG (10.98/16.98)	ON EAGLE'S WINGS	57
71	77	83	21	YANNI ▲ VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
72	67	76	6	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67
73	60	101	45	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
74	71	77	31	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
75	56	48	19	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
76	64	55	20	BARBRA STREISAND ▲ COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
77	75	70	54	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
78	63	61	49	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
79	NEW		1	JOURNEY COLUMBIA 69139 (10.98 EQ/17.98)	GREATEST HITS LIVE	79
80	89	84	107	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
81	78	100	13	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	78
82	NEW		1	'N SYNC RCA 67613 (10.98/16.98)	'N SYNC	82
83	NEW		1	PUBLIC ANNOUNCEMENT A&M 540882 (10.98/16.98)	ALL WORK, NO PLAY	83
84	69	63	12	SOUNDTRACK ● ATLANTIC 83058/AG (10.98/17.98)	GREAT EXPECTATIONS: THE ALBUM	25
85	70	56	5	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	49
86	NEW		1	PLAYA DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	86
87	73	69	111	JEWEL ▲ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
88	76	81	13	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	68
89	94	85	21	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 555120/A&M (10.98/17.98)	PURE DISCO 2	71
90	83	79	20	ENYA REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
91	146	144	9	SOUNDTRACK CAPITOL 23338 (10.98/16.98)	GOOD WILL HUNTING	91
92	93	107	27	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	92
93	90	93	87	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
94	98	92	11	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) HS	GROWING, PAINS	91
95	82	71	5	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE	71
96	96	89	21	SAMMY KERSHAW ● MERCURY (NASHVILLE) 536318 (10.98 EQ/16.98)	LABOR OF LOVE	49
97	92	88	5	BIG BAD VOODOO DADDY COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64
98	72	67	10	YOUNG BLEED ● NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	10
				★★★ PACESETTER ★★★		
99	169	—	7	SOUNDTRACK RCA VICTOR 68904 (10.98/17.98)	THE FULL MONTY	99
100	NEW		1	PROPELLERHEADS DREAMWORKS 50031*/GEFFEN (8.98/12.98)	DECKSANDRUMSANDROCKANDROLL	100
101	NEW		1	VARIOUS ARTISTS LAVA/ATLANTIC 83054/AG (10.98/16.98)	LEGACY: A TRIBUTE TO FLEETWOOD MAC'S RUMOURS	101
102	86	78	81	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
103	85	87	27	OUR LADY PEACE ● COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	76
104	95	91	54	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
105	NEW		1	SEMISONIC MCA 11733 (8.98/12.98) HS	FEELING STRANGELY FINE	105
106	87	82	24	GREEN DAY REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
107	101	105	25	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
108	106	108	23	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	106

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	88	75	27	BOYZ II MEN ▲ ² MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
110	102	90	22	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
111	81	66	5	C-BO AWOL/NOO TRYBE 45496/VIRGIN (10.98/15.98)	TIL' MY CASKET DROPS	41
112	109	106	29	VARIOUS ARTISTS ▲ TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
113	104	94	18	2PAC ▲ ⁴ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	2
114	80	53	26	BOB DYLAN ● COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
115	124	111	3	FASTBALL HOLLYWOOD 162130 (8.98/12.98) HS	ALL THE PAIN MONEY CAN BUY	111
116	100	80	4	JOE SATRIANI EPIC 68018 (10.98 EQ/16.98)	CRYSTAL PLANET	50
117	97	62	8	SOUNDTRACK ● UNIVERSAL 53116 (10.98/17.98)	BLUES BROTHERS 2000	12
118	103	95	29	BLINK 182 ● CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	67
119	NEW ►	1	1	VARIOUS ARTISTS RUTHLESS RECORDS TENTH ANNIVERSARY COMPILATION — DECADE OF GAME RUTHLESS 68766*/EPIC		119
120	99	72	5	JOHN LENNON PARLOPHONE 21954*/EMI-CAPITOL (10.98/16.98)	LENNON LEGEND — THE VERY BEST OF JOHN LENNON	65
121	113	102	21	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
122	108	98	21	B.B. KING ● MCA 11711 (10.98/17.98)	DEUCES WILD	73
123	107	—	2	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	107
124	NEW ►	1	1	IRON MAIDEN CMC INTERNATIONAL 86240 (10.98/16.98)	VIRTUAL XI	124
125	118	110	16	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40
126	111	99	6	ANI DIFRANCO RIGHTEOUS BABE 012 (10.98/16.98)	LITTLE PLASTIC CASTLE	22
127	127	127	39	CLAY WALKER ● GIANT (NASHVILLE) 24674/WARNER BROS. (NASHVILLE) (10.98/16.98)	RUMOR HAS IT	32
128	128	117	6	SOUNDTRACK TOMMY BOY 1227* (110.98/17.98)	RIDE	54
129	112	131	3	JIMMY RAY EPIC 69104 (10.98 EQ/16.98) HS	JIMMY RAY	112
130	119	113	39	SOUNDTRACK ▲ ³ COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
131	150	135	9	JOHN TESH GTSP 539804 (10.98/17.98)	GRAND PASSION	45
132	115	120	9	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	115
133	116	104	44	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ ² B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
134	123	123	39	PRODIGY ▲ ² XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
135	125	143	3	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	125
136	121	125	9	VARIOUS ARTISTS VERITY 43109 (17.98/19.98)	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	100
137	NEW ►	1	1	GOD LIVES UNDERWATER 1500 54087/1/A&M (8.98/12.98) HS	LIFE IN THE SO—CALLED SPACE AGE	137
138	120	115	20	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
139	110	96	3	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	96
140	117	116	19	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
141	143	139	14	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
142	126	112	72	SOUNDTRACK ▲ ³ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
143	122	118	69	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
144	185	—	2	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	144
145	134	134	49	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
146	114	—	2	MARC COHN ATLANTIC 82909/AG (10.98/16.98)	BURNING THE DAZE	114
147	131	121	58	JONNY LANG ▲ A&M 540640 (10.98/16.98) HS	LIE TO ME	44
148	130	124	18	VARIOUS ARTISTS ● TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	50
149	NEW ►	1	1	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98) HS	RAW SYLK	149
150	138	140	31	INSANE CLOWN POSSE ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO	63
151	141	142	78	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
152	132	129	32	CLINT BLACK ● RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
153	133	126	91	THE WALLFLOWERS ● INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
154	148	146	100	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	2

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
155	129	109	18	VARIOUS ARTISTS ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	15
156	136	128	35	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
157	142	132	90	LEANN RIMES ▲ ⁶ CURB 77821 (10.98/15.98)	BLUE	3
158	145	137	6	MONO ECHO 536676/MERCURY (8.98 EQ/12.98) HS	FORMICA BLUES	137
159	157	159	81	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
160	153	156	52	TONIC ▲ POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE	28
161	139	162	6	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	123
162	152	136	18	SUBLIME ● GASOLINE ALLEY 11714/MCA (10.98/16.98)	SECOND-HAND SMOKE	28
163	105	74	5	SOUNDTRACK NOO TRYBE 45451/VIRGIN (10.98/15.98)	CAUGHT UP	30
164	179	182	4	BEENIE MAN SHOCKING VIBES 1513*/MP (9.98/14.98) HS	MANY MOODS OF MOSES	164
165	155	170	45	SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	47
166	171	157	22	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/Geffen (8.98/12.98)	VEGAS	92
167	156	153	3	ANDREA BOCELLI PHILIPS 533123 (16.98 CD)	VIAGGIO ITALIANO	153
168	165	169	3	SEVENDUST TMT 5730 (10.98/15.98) HS	SEVENDUST	165
169	151	150	31	COLLIN RAYE ● EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
170	164	154	21	VARIOUS ARTISTS ● SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
171	178	158	49	VARIOUS ARTISTS ● POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
172	135	130	26	THE ROLLING STONES ▲ VIRGIN 44909* (11.98/17.98)	BRIDGES TO BABYLON	3
173	173	174	95	METALLICA ▲ ⁴ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
174	154	149	22	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
175	166	168	38	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	86
176	NEW ►	1	1	LIL' KEKE JAM DOWN/BREAKAWAY 481000/ISLAND (10.98/16.98) HS	COMMISSION	176
177	160	151	24	JOHN MICHAEL MONTGOMERY ● ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33
178	NEW ►	1	1	GEORGE WINSTON WINDHAM HILL 11266 (10.98/17.98)	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS	178
179	162	152	24	VARIOUS ARTISTS COLD FRONT 6254/K-TEL (12.98/17.98)	CLUB MIX '98	64
180	196	—	17	MICHAEL BOLTON ● COLUMBIA 68510 (10.98 EQ/17.98)	ALL THAT MATTERS	39
181	NEW ►	1	1	VARIOUS ARTISTS JAKE 90188*/INTERSCOPE (11.98/17.98)	D.J. MAGIC MIKE PRESENTS BOOTYZ IN MOTION	181
182	149	133	40	SUGAR RAY ▲ ² LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
183	163	187	8	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS	112
184	158	148	7	RICKY MARTIN SONY DISCOS 82653/SONY (9.98 EQ/14.98)	VUELVE	81
185	182	166	6	VARIOUS ARTISTS KOCH 8709 (10.98/16.98)	WWF WORLD WRESTLING FEDERATION THE MUSIC VOL. 2	165
186	144	122	6	VARIOUS ARTISTS MOTOWN 530849 (29.98 CD)	MOTOWN 40 FOREVER	65
187	NEW ►	1	1	REVEREND HORTON HEAT INTERSCOPE 90168 (10.98/16.98) HS	SPACE HEATER	187
188	189	183	56	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
189	161	141	47	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
190	140	119	3	ROBBIE ROBERTSON CAPITOL 54243 (10.98/15.98)	CONTACT FROM THE UNDERWORLD OF REDBOY	119
191	RE-ENTRY	19	19	SOUNDTRACK ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
192	167	147	19	LED ZEPPELIN ▲ ATLANTIC 83061/AG (19.98/24.98)	BBC SESSIONS	12
193	174	161	48	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
194	147	114	5	† NPG 9871 (50.98 CD)	CRYSTAL BALL	62
195	159	197	51	VAN HALEN ▲ WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
196	172	163	37	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	3
197	RE-ENTRY	46	46	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
198	181	178	75	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
199	183	181	47	TRU ▲ ² NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
200	176	—	19	WYONNONA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	38

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 113	Cherry Poppin' Daddies 67	Kenny G 50	John Lennon 120	Next 51	Scarface 26	Sublime 93, 162	MTV Party To Go 98 148
Aerosmith 104	Chumbawamba 35	God Lives Underwater 137	Lil' Keke 176	The Notorious B.I.G. 77	Semisonic 105	Sugar Ray 182	Pure Disco 171
Fiona Apple 102	Eric Clapton 8	God's Property From Kirk Franklin's 137	Limp Bizkit 144	'N Sync 82	Sevendust 168	Sylk-E. Fyne 149	Pure Disco 2 89
Aqua 47	C-Murder 7	Nu Nation 133	The Lox 58	Oi Skool 85	Kenny Wayne Shepherd Band 107		Pure Moods 193
Jon B. 92	Marc Cohn 146	Green Day 106	LSG 43	Ozzy Osbourne 138	Sister Hazel 19		Ruthless Records Tenth Anniversary
Backstreet Boys 6	Paula Cole 45	Hanson 56	Madonna 4	Our Lady Peace 103	Smash Mouth 53		Compilation - 119
Erykah Badu 75	Michael Crawford 70	Natalie Imbruglia 15	Marcy Playground 21	Pearl Jam 31	Will Smith 17		The Source Presents Hip Hop Hits
Barenaked Ladies 108	Creed 24	Insane Clown Posse 150	Ricky Martin 184	Playa 86	SOUNDTRACK		— Volume 1 46
Beenie Man 154	Das EFX 48	Iron Maiden 124	Mase 22	† 194	Anastasia 191		Ultimate Dance Party 1998 110
Big Bad Voodoo Daddy 97	Days Of The New 74	Jagged Edge 161	Master P 37, 188	Propellerheads 100	Blues Brothers 2000 117		Wow-1998: The Year's 30 Top
Clint Black 152	Chico DeBarge 141	Janet 23	Matchbox 20 12	Public Announcement 83	Caught Up 163		Christian Artists And Songs 170
Mary J. Blige 78	Destiny's Child 72	Jay-Z 121	Dave Matthews Band 154, 174	Puff Daddy & The Family 27	The Full Monty 99		Wow Gospel 1998 — The Year's
Blink 182 118	Ani DiFranco 126	Wyclef Jean Featuring Refugee 9	The Mavericks 139	Queen Pen 81	Good Will Hunting 91		30 Top Gospel Artists And Songs
Andrea Bocelli 38, 167	Celine Dion 2, 80	Allstars 41	Martina McBride 69	Radiohead 55	Great Expectations: The Album 84		136
Michael Bolton 180, 183	Dixie Chicks 132	Jewel 87	Lila McCann 175	Reverend Horton Heat 187	Men In Black—The Album 130		WWF World Wrestling Federation
Boyz II Men 109	Dru Hill 143	Elton John 198	Tim McGraw 60	LeAnn Rimes 39, 157	Our Lady Peace 103		The Music Vol. 2 185
Sarah Brightman & The London	Bob Dylan 114	Joe 156	Loreena McKennitt 28	Robbie Robertson 190	Queen Pen 81		The Verve 44
Symphony Orchestra 95	Brooks & Dunn 66	John Michael Montgomery 177	Brian McKnight 25	Savage Garden 5	Reverend Horton Heat 187		Clay Walker 127
Brooks & Dunn 66	Missy "Misdemeanor" Elliott 196	Billie Myers 94	Sarah McLachlan 34	Seena 197	Reverend Horton Heat 187		The Wallflowers 153
Garth Brooks 18	Enya 90	Mystikal 68	John Mellencamp 140	Soul Food 59	Reverend Horton Heat 187		Keith Washington 135
Meredith Brooks 189	Everclear 63	Sammy Kershaw 96	Jo Dee Messina 61	Space Jam 142	Reverend Horton Heat 187		CeCe Winans 123
Busta Rhymes 57	Fastball 115	Killah Priest 65	Metallica 33, 173	Titanic 1	Reverend Horton Heat 187		George Winston 178
Cappadonna 3	Fleetwood Mac 36	B.B. King 122	Mono 158	The Wedding Singer 11	Reverend Horton Heat 187		Wynonna 200
Mariah Carey 32	Ben Folds Five 52	Jonny Lang 147	John Michael Montgomery 177	Spice Girls 20, 42	Reverend Horton Heat 187		Yanni 71
Deana Carter 159	Ben Folds Five 52	Led Zeppelin 192	Billie Myers 94	George Strait 145	Reverend Horton Heat 187		Trisha Yearwood 49
C-Bo 111	Ben Folds Five 52	Aretha Franklin 30	Mystikal 68	Barbra Streisand 76	Reverend Horton Heat 187		Young Blood 98

VERVE'S JOHN SCOFIELD FINDS A NEW GROOVE

(Continued from page 9)

1993's "Hand Jive" and its follow-up, "Groove Elation." It was the acoustic chamber-jazz of Scofield's aptly titled '96 Verve debut, "Quiet," that was the departure.

Prior to wrapping up his Blue Note years with "Groove Elation," Scofield recorded a string of strong, searching albums for the label, featuring such peers as guitarists Bill Frisell, bassist Charlie Haden, and saxophonist Joe Lovano. His Blue Note tenure also included "I Can See Your House From Here," a duet album with guitarist Pat Metheny that crowned Billboard's Top Jazz Albums chart in 1994.

Before he joined the Davis band that yielded the Columbia albums "Star People" and "You're Under Arrest," Scofield recorded a promising batch of discs as a leader for the German Enja label from 1977-81; he later aligned with Gramavision to mine the fusion of the times. Scofield has also guested in lineups as diverse as Marc Johnson's ECM supergroup Bass Desires and Joe Henderson's band for "So Near, So Far (Musings For Miles)" on Verve.

To support "A Go Go," Scofield will be putting in serious road work, from a gig in Hong Kong and a round of European festivals to an extensive tour of major cities and college towns in North America. MMW won't be coming with him, though, as the trio has a tour of its own under way on behalf of its Blue Note debut, the hip-hop-inflected "Combustication" (due June 16).

Scofield's touring group consists of longtime drummer Bill Stewart, organ grinder Larry Goldings, and bassist James Genus.

Scofield's shows are booked by the Boston-based Ted Kurland Agency. He's managed by his wife, Susan, and his songs are published by Scoway Music/BMI. The monthlong European leg of the "A Go Go" tour kicks off Thursday (9) in Paris. The North American trek begins with a May 12-17 stand at the Iridium in New York.

Scofield traveled to Europe for a round of promotional efforts in February, and he will be making in-store and on-air appearances throughout his tour, particularly in Italy, where he has a following beyond the major cities, according to Verve VP of international marketing David McDonagh. The label serviced a four-track CD sampler from "A Go Go" to European retail and media, as well as an edit of the title track to jazz radio.

It's in the U.S. where Verve plans to capitalize on MMW's fervent following. "A Go Go" is a priority with the PolyGram Classics & Jazz alternative artist-development staff and its college reps, says Nate Herr, VP of Verve (U.S.). Also, the label hired the New York outfit Don't Think Twice to distribute "A Go Go" cassette samplers at the April 2-3 Nassau Coliseum concerts of the superstar jam band Phish, whose members have helped turn their fans on to MMW. And the Triage firm is

servicing 12-inch remixes of the "A Go Go" track by Attica Blues and John Doe to clubs and radio mix shows.

Verve plans a promotional program for "A Go Go" with the Coalition of Independent Music Stores (CIMS), and the label will be taking advantage of the Internet. Scofield will be featured on N2K's Jazz Central Station World Wide Web site in April, and the sites www.johnscotland.com and www.verveinteractive.com will feature sound samples from the album and exclusive photos from the recording sessions. Those Web sites will be linked to MMW's highly frequented site.

In Austin, Texas, where MMW has built a sizable following through repeat visits, "A Go Go" is expected to break beyond the jazz ghetto. "Scofield has a great reputation, but it's MMW who have done so much to expand the audience for instrumental music here," says Hayes McCauley, manager of CIMS participant Waterloo Records. "The combination of the two, though, should make this record blow right out the door."

A fan of not only MMW but also Rage Against The Machine, Scofield is among the first to appreciate the strides made by a new generation. "I think the explosion in alternative rock helped open people up to all sorts of alternative forms, particularly in the groove-oriented area," he says. "In my case, I have to thank my 16-year-old daughter—she's opened my ears to a lot."

JOHNNY CASH AD STIRS IT UP

(Continued from page 99)

country radio for not playing something they weren't sent is hypocritical.

The fact that a single isn't "worked," of course, doesn't preclude stations from picking up on it on their own. While a recent exclusive survey by Billboard sister publication Top 40 Airplay Monitor found most mainstream top 40 programmers unwilling to deviate from major-label priority singles, one-third said they would indeed go out on a limb for songs they believe in—a percentage likely echoed on the country side.

Still, Daniels believes that's not enough. "Consultants have moved in and taken over [playlists]," he says. "When they deregulated and all the corporate types moved in, they'd play 24

hours of white noise if they thought they could get ratings. That's a shame, because country was the last foothold of anything honest about radio, about people who really cared about the music."

"What troubles me is that radio gets the blame for all of this," counters country consultant Craig Scott. "At what point do you stop honoring the past? My experience has been that [country listeners], whatever their age, prefer music from the '90s over the '80s. They miss songs from the '80s, but that doesn't mean they prefer them."

"It's unfortunate that country artists who no longer get the level of attention they think they deserve always lash out at radio," Scott says. "Now, anybody and everybody who's ever had a country hit has decided that radio has purposefully done them wrong. I wonder if Bob Wills got mad when Johnny Cash took the spotlight in the '50s and '60s."

Epic Nashville has its own take on working heritage artists to contemporary country, due to its rerelease of Tammy Wynette's classic "Stand By Your Man" to honor the 30th anniversary of its original release. Working it to radio has been an intriguing exercise for senior VP of national promotion (U.S.) Jack Lameier. For one, he's found that there are programmers who have neither heard of the song nor know of Wynette's stature in country music—which may help explain contemporary stations' refusal to play the lion's share of "grown-up artists." While the label has garnered bites from a few major outlets, including KZLA Los Angeles, "interest has been shaky," Lameier says.

"I don't know whether stations out there are afraid that listeners will react and ask to hear more from these artists or whether they just don't want to fool with it," he adds, citing resistance that the label also had with "You Don't Seem To Miss Me," a top 10 single from Patty Loveless that featured Jones in the background. "If I were programming a

country station, I would like to include all of my listenership in what I played, not just concentrate on 18-34."

Country radio's reaction, meanwhile, ranges from amused to ticked off. "At first I had a good laugh, but as I started thinking about it, it was like, 'What kind of a message is this sending?'" says contemporary country WIVK-FM Knoxville, Tenn., music director Chris Huff. "Are we going to start seeing all of our veteran country artists starting to assault country radio because we're not playing their records?"

Larry Daniels, PD of country oldies KNIX Phoenix, says, "I wasn't offended by the ad in any way. I understand how some of the artists who were popular from the '50s through the '80s would have a hard time with radio stations who don't play their music in the mid-'90s. At the same time, though, the audience has changed. They have different tastes; they're into Garth Brooks and George Strait and Faith Hill and people like that. It's a different day."

Moody notes that much of the music from those past eras simply doesn't fit the desired sound of today's modern country. "When you start to play these more hardcore twangy country records [from the past], you really start losing the opportunity to get the mass audience," he says.

Kyle Cantrell, PD of country oldies WSM Nashville, reasons that it all comes down to tailoring to the expectations of a station's targeted audience. "I don't think it's wrong for stations to exclude old records if it's appropriate for their market," he says.

And most of all, says WSIX Nashville PD Dave Kelly, whether a song gets played "depends on whether or not it tests [well]."

Assistance in preparing this story was provided by Deborah Evans Price and Phyllis Stark, managing editor of Country Airplay Monitor.



by Geoff Mayfield

OSCAR'S CHARTS: As I am one of those rare Los Angeles cats who did not see the Oscars telecast, can someone tell me if, by any chance, "Titanic" happened to be mentioned during the program? Actually, the answer to that question is quite evident when one notices that the movie's soundtrack and the Celine Dion album that also houses the film's closing title theme are the only titles in last issue's top 20 that show any gain over the previous week.

"Titanic" grows by 21,000 units, large enough for The Billboard 200's Greatest Gainer cup, the sixth time the album has won that award. This is also the 11th straight week that "Titanic" has surpassed 400,000 copies (this time with a sum of 476,000) and its 12th week at No. 1, the longest streak the chart has seen since the soundtrack to Whitney Houston's "The Bodyguard" notched 13 in a row from Dec. 12, 1992, through March 6, 1993.

Dion, who performed the "Titanic" signature song "My Heart Will Go On" at the Oscars, sees her own album score a 17,000-unit gain, an 8.5% improvement over the prior week (216,500 units).

The Oscars program also draws the percentage-based Pacesetter award to the soundtrack to "The Full Monty" (169-99, an 85% gain) and bolsters sales for Trisha Yearwood's "(Songbook) A Collection Of Hits" (65-49 on The Billboard 200, with an 18% gain, good for the Greatest Gainer on Top Country Albums), the "Good Will Hunting" soundtrack (146-91, a 65.5% gain), and Michael Bolton's "All That Matters" (196-180, a 16% gain). Yearwood and Bolton delivered, respectively, the songs from "Con Air" and "Hercules," which are included on their albums, while Elliott Smith performed "Good Will Hunting's" "Miss Misery."

It is particularly easy to spot the Oscars-sparked gains, because album sales are down from the preceding week (see Market Watch, page 110).

NEW KIDS IN TOWN: At the start of each new year, new and developing acts have a chance to make hay on the charts. The passing of the holiday selling season, when the mighty familiar dominate sales, leaves lanes open for lesser-known acts, a shift that allows the likes of Marcy Playground (No. 21) and Creed (No. 24) to attain higher rankings than could have been reached or even hoped for during the Christmas crunch.

This issue's charts sport a particularly healthy crop of developing artists, including the Hot Shot Debut by Wu-Tang Clan-affiliated Cappadonna, who debuts at No. 3 with 132,000 units. RCA's 'N Sync (No. 82), which performed at the National Assn. of Recording Merchandisers Convention, followed closely by Public Announcement, which at one time backed up R. Kelly (No. 83), both start with first-week sales of approximately 14,000 units. Also bypassing the Heatseekers chart with bows in the top half of The Billboard 200 are Playa (No. 86, 14,000 units) and Propellerheads (No. 100, 12,500 units).

Semisonic debuts at No. 1 on Heatseekers and at No. 105 on The Billboard 200 with a sum just shy of Propellerheads'; God Lives Underwater is No. 6 on Heatseekers and No. 137 on the big chart with about 9,000 units. Further, a diverse array of up-and-comers scores Billboard 200 bullets: Wyclef Jean (46-41), Next (68-51), Jo Dee Messina (79-61), Cherry Pop-pin' Daddies (91-67), Fastball (124-115), Limp Bizkit (185-144), and Bee-nie Man (179-164).

RESPECT: While the above-mentioned young whippersnappers make hay, a very familiar artist stands taller than she has in years. Aretha Franklin, who was belle of the ball at the Grammys in February, earning standing ovations for both her turn with the Blues Brothers and her pinch-hitting for Luciano Pavarotti, debuts at No. 30, her highest rank since 1985, when "Who's Zoomin' Who?" climbed to No. 13.

She has released two albums since The Billboard 200 adopted SoundScan data in May 1991: "What You See Is What You Sweat" peaked at No. 153 in '91, while "Greatest Hits (1980-94)" peaked at No. 85 in '94.

The new album's successful launch has been paced by the title track, "A Rose Is Still A Rose," which has been building at radio since the Feb. 14 issue. This issue, the song bullets 14-12 on Hot R&B Airplay.

IT'S THE WORD, AGAIN: Even before the movie's 20th-anniversary re-release hit theater screens, the soundtrack to "Grease" returned last issue to No. 1 on Top Pop Catalog Albums, ending a 12-week run by Metallica's self-titled 1991 set. This issue, "Grease" extends its lead, and how. It reclaimed the top slot with just 19,000 units, but this issue it explodes with a gain of more than 165%. If it qualified for The Billboard 200, its new one-week sum of 52,000 units would place it at No. 20. In addition to the fanfare of its theatrical reissue, distributing label A&M credits a sales campaign at the Camelot Music chain and the value-added offering of a phone card at Best Buy stores.

Of the the 24 soundtracks that have appeared on Top Pop Catalog Albums since the chart's May 1991 debut, "Grease" is the only one to reach No. 1. It has spent 34 weeks in the pole position since "The Grease Mega-Mix," first concocted by New Orleans station KHOM (now KUMX), became a surprise radio smash in 1996.

Meanwhile, the dethroned Metallica sees four titles post gains on the catalog list (Nos. 2, 7, 18, and 21) to accompany the bullet that "Load" scores at No. 173 on The Billboard 200, the fruits of a live request show the veteran rock band performed March 21 on MTV (repeated the following day) and radio play of "Fuel," which bullets 19-18 on Mainstream Rock Tracks.

GARTH CATALOG TO BE PULLED FOR BOX

(Continued from page 6)

or \$40 item. It seems like you are limiting the marketplace to people who want to spend that much on Garth." And an executive at another major chain says managers have talked about taking the box apart and selling the albums individually for \$13 each.

Industry sources say that the wholesale price for the set will be about \$30 and that with a 10% buy-in discount, the cost to the retailer will be about \$27.

But one major chain executive says, "There is no MAP price, which is an absolute mistake. What do you think this will be priced at in some of the discount department stores or consumer electronics stores? It has loss leader written all over it."

The label says that the deleted albums will be reintroduced to the market on the 10th anniversary of the release of each of them, but probably only on the new, and still-pending, DVD Audio configuration.

The first of the six albums, "Garth Brooks," was released in 1989, so it could be available on DVD next year, assuming the format, for which draft specifications were only recently unveiled (Billboard, April 4), is on the market by then. The other titles and dates are "No Fences" (1990), "Ropin' The Wind" (1991), "The Chase" (1992), "In Pieces" (1993), and "Fresh Horses" (1995). (The boxed set does not contain Brooks' Christmas album, greatest-hits collection, a special set he did for McDonald's, or his latest, "Sevens.")

"Garth wants to move on away from CD, and he wants country music to be the leader in the move toward DVD because it's technically superior in terms of music and in terms of a storage vehicle," says Quigley.

Brooks says, "It's just letting the cat-

alog go, and hopefully when it comes back out, it will be an event. And we'll probably do the same thing, bring it back out, and not service it for a while, and then bring it back out again, following the Disney [video] model."

The label and Brooks acknowledge that the availability of the back catalog on DVD depends on factors such as the ability to also play the new type of disc on a CD player and the absence of a format battle between DVD and some other digital configuration, such as existed with VHS and Beta years ago.

"Whether or not we did the boxed set, we were putting the catalog on moratorium. It's what Garth wants to do," says Quigley. "Do you think that Disney has a bad marketing plan for their videos? That is the point. You have to create a sense of urgency around catalog because it no longer exists."

'Pretty soon all you can sell your customers is an expensive boxed set—a \$35 or \$40 item'

Brooks says the limited-edition set may be viewed as a kind of special event for retailers. "I've asked my record label a thousand times, Why do we do what we do for record clubs and not do anything like that for retail, who bust their butts for us year-round? Shouldn't there be a window where we offer something to retail like [we do to] record clubs? So finally there's somebody at Capitol Records who looked at this idea and said, 'I see what you're trying to say now, so let's run with it.'"

Through studying sales patterns of previous Brooks albums, the label believes that there is a ready market for the boxed set.

"We know that 60% of Garth's orig-

inal first six CDs were sold in cassette, only 40% in CD. So there are a lot of Garth fans who do not have the original albums on CD," says Quigley. "We also know that 'Sevens' only sold 20% cassette. So his new fans certainly don't have his old albums. So between his new fans, who don't have his [older] albums at all, and his old fans who have them in cassette, there's a market out there for 10 million boxed sets."

Why then only 2 million units?

"That's just the number we picked," says Quigley. "Honestly, when you think you can sell 5 million and are only selling 2 million, how can the guy be greedy? We're going the other way with this. He's trying to make less money. He's selling it at a lower price. He's taking less units than ever before. I don't understand the greed [argument]. I do think retailers know a lot about their customers and so their concerns are very valid, but they cause us to fundamentally change our marketing plan, and we're not going to do that."

Brooks says, "Quigley understands that I'm a guy who loves to get product out there for a lower price. This is a one-time thing. It's a window that's going to open. It's a window that's going to close. What we're hoping people are going to see is this is a great Christmas present that hopefully won't [still] be available at Christmas."

To market the release, Capitol Nashville says it is negotiating with NBC on what it calls the single biggest music advertising buy on TV. Quigley declines to state the cost of the campaign. An NBC spokeswoman did not return calls for comment.

Promoting the set, the label will release as the first single and video a song written by Bob Dylan, "To Make You Feel My Love," which was cut in 1997 by Billy Joel but has never before been recorded by Brooks. The track will be on the "Fresh Horses" CD in the box. In fact, each of the six albums in the set will contain one previously unreleased track (see track listing, this page).

The first single will also be on the soundtrack album to "Hope Floats,"

TRACK LISTING

"The Limited Series," Garth Brooks' upcoming boxed set, will contain six new songs, one per CD. The following are Brooks' comments on the new tracks. The album the track now appears on is in parentheses.

"Uptown, Down-home, Good Ol' Boy" ("Garth Brooks"): "This is DeWayne Blackwell and [Earl] Bud Lee's follow-up to 'Friends In Low Places.' It seemed to fit on the original 'Garth' album. It was cut the year after that album."

"This Ain't Tennessee" ("No Fences"): "This is a song I wanted on every album. We cut it for 'No Fences,' but it's a ballad, and you know how ballad-heavy [my albums are], so ballads are usually the first ones to go off."

"Which One Of Them Will You Be Tonight?" ("Ropin' The Wind"): "This is a song I actually came to [Nashville] with [in 1988] that I play live a lot." This should be a treat for Brooks aficionados who have been asking him for years to put the ballad on disc.

"Something With A Ring To It" ("The Chase"): "We had this on hold [to record], and when we heard Mark Colline [who co-wrote the song with Aaron Tippin] got his record deal, we let it go because we knew he'd need it for his deal, and it was a single for him. The demo that he brought us was very

swing, and the cut that he had was very acoustic. So we went back and swung it because it's fun to swing it."

"Anonymous" ("In Pieces"): "This is from Tony Arata, writer of 'The Dance' and 'The Change' for us. It's this beautiful piece about a guy that's just too shy to tell the woman that he loves that he loves her. He tries in a million different other ways. It's a very sexy tune, it's just a beautiful tune. Again, another ballad."

"To Make You Feel My Love" ("Fresh Horses"): This Bob Dylan cover also appears on "Hope Floats," the soundtrack to Sandra Bullock's new movie, and will be Brooks' next single. It marks the first time Brooks has agreed to appear on a soundtrack.

"Forest Whitaker and Don Was asked me personally to come out and take a look at it. And you know if you get me personally one on one in a room and you ask me something, I'll probably say yes. I didn't want to do the Dylan tune, but they said, 'Please just play it.' And I played it and fell in love with it. I think it's a beautifully written song, and it haunts me, so I feel very proud to get to do this. The version in the movie is a real rough version that was done on a DAT in a room there in Hollywood, not a studio at all. The actual version [on the soundtrack and the boxed set] we cut back in Nashville."

MELINDA NEWMAN

which marks the first time a Brooks recording will be used on a soundtrack. The track will be featured in a two-minute trailer for the 20th Century Fox film, which opens May 29.

The graphics for the CDs remain the same as on the original albums except for a silver foil in the right corner and a platinum bar across the bottom of each cover saying "The Limited Series."

WIPO TREATIES MOVING TOWARD U.S. RATIFICATION

(Continued from page 6)

such as telephone companies.

In fact, the rounds of negotiations between the parties went past a March 27 deadline set by Sen. Orrin Hatch, R-Utah, and past midnight April 1.

This modified version grants further concessions to online service providers and telephone companies—as well as universities and libraries—that will ensure that innocent parties are not liable when service providers are simply storing or passing on data as "conduits," or when libraries and others temporarily deal with copyrighted goods under fair-use provisions.

Rights holders got concessions, too—that "repeat offenders" on the Internet would have their service terminated by online service providers and that service providers would have to incorporate copyrighted goods "tags" to help track down pirates.

"No one said this was going to be easy," says Hilary Rosen, RIAA president/CEO. "From the start, once the decision was made to link the WIPO treaty and the [online service provider] liability issue, a complex set of interests definitely became more interdependent, and it makes legislation that much more difficult. I think we have made tremendous progress on the liability side. There is a pretty good meeting of the minds about what is

achievable there."

Judiciary Committee members were mostly comfortable with the amended bill, which strengthens the probability of House passage of the enabling legislation. Rep. Barney Frank, D-Mass., remarked that content providers had come to realize that "the WIPO bill, without the Internet liability bill, doesn't work well" and said he was glad that copyright community representatives "have allowed the [bill] to go forward."

PENDING ISSUES

According to the bill's author, Rep. Howard Coble, R-N.C., aspects of the agreement not yet incorporated into the amended bill will be brought up and voted on when the legislation goes to the House floor as part of what is termed a "bill manager's amendment."

For example, Rep. Zoe Lofgren, D-Calif., says she hopes that the concerns of search engine companies such as Yahoo!, though not yet addressed, will find a sympathetic ear with Coble during the upcoming floor action. Routinely, such companies temporarily store data that may include copyrighted material.

Broadcasters are also concerned that the standard industry practice of making temporary, customized copies

of copyrighted material may become illegal under the enabling legislation and subsequent treaties. The National Assn. of Broadcasters (NAB) revealed at the markup session that it now opposes the bill because "it doesn't allow us to do in the digital age what we've been doing in the analog age," says NAB legislative director Jim May.

As examples, May mentions "studio practices" such as a DJ talking over the intro of a song or a TV station announcer giving a news "bumper" over rolling program credits.

"This is the first I've heard of this," Coble says. "But I'm a friend of the broadcasters, and I'm 99% confident we can work something out."

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Top Execs In Lineup For Asian Music Conference

The agenda for the Asian Music Conference (AMC) is taking final shape, and two of Asia's most accomplished music executives have signed on for prominent roles. The event is being organized by Billboard and MTV Networks Asia, and takes place May 17-18 at the Regent Hotel, Hong Kong.

PolyGram Far East president Norman Cheng and Avex Inc. chairman Tom Yoda are among industry leaders taking part at the AMC. Under Cheng, who is based in Hong Kong, PolyGram has been market leader in the region for more than 10 years. He was appointed to his current post in 1992, when his responsibilities were expanded to include the multinational's Japanese operations. Cheng will deliver an AMC keynote address May 18.

Tokyo-based Yoda has made Avex one of the most successful independent music companies ever in Japan, pioneering trends in dance music and developing a number of multimillion-selling artists such as Namie Amuro, globe, and Every Little Thing. He will take part in the first AMC panel, "The 900-Pound Gorilla," discussing the effect of Asia's economic difficulties on the music markets there.

Also on the conference agenda is a session focusing on the business of artist development in Asia, titled "Today's Talent And The Two-Minute Career (That Long?);" a panel examining how new technologies will impact the marketing and consumption of music—and who will have control—in the next century, titled "Re-Inventing The Future"; and the latest analysis of piracy problems and solutions in Asia, titled "Antipiracy: What Have You Done For Us Lately?"

Other speakers and panelists will be confirmed in the coming weeks.

Registration inquiries should be directed to Melissa Leung, Hamilton's, 18/F Wilson House, 19-27 Wyndham Street, Central, Hong Kong; telephone 852-2846-3184, fax 852-2846-3186. The registration fee is \$200. A special AMC room rate is available at the Regent Hotel.

For additional information, contact Laxmi Hariharan at MTV Networks Asia in Singapore, telephone 65-420-7195, fax 65-221-6016; Gayle Lashin at Billboard New York, telephone 212-536-5225, fax 212-536-1400; or Linda Nash at Billboard London, telephone 171-323-6686, fax 171-323-2314/2316.



PERSONNEL DIRECTIONS

Irwin Kornfeld has been named VP of the Billboard Music Group and associate publisher of Billboard magazine by Howard Lander, president and publisher of the Group. In this new position, Kornfeld will be responsible for worldwide advertising sales of both Billboard and Musician magazines.

Before joining Billboard, Kornfeld was director of business de-



KORNFELD

velopment at Meredith Custom Publishing. He also held senior level sales management positions at Playboy, Forbes, and Business Week, where he won a McGraw Hill Chairman's award. In 1998 he was named Media Decisions magazine's "Most Creative Negotiator."

Kornfeld will be based in Billboard's New York office and report directly to Lander.

Billboard's 1998 International Latin Music Conference & Awards
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Aretha Blooms Anew On The Chart

THE WEEK SHE MADE her first appearance on the Billboard album chart, Aretha Franklin was in very good company. Other artists with albums debuting the week of Nov. 17, 1962, included Dinah Washington, Peggy Lee, Nancy Wilson, Bobby Darin, Billy Eckstine, and Chubby Checker & Dee Dee Sharp. Franklin entered the chart at No. 116 with "The Tender, The Moving, The Swinging Aretha Franklin" on Columbia.

This issue, Franklin is still in good—but very different—company. She joins Cappadonna, Propellerheads, Semisonic, Journey, Iron Maiden, and others as she debuts at No. 30 with "A Rose Is Still A Rose" (Arista), her 40th album to chart and her first of all-new material since "What You See Is What You Sweat" in the summer of 1991.

Franklin's 35-year-and-five-month chart span puts her in seventh place among artists with the longest chart spans on the Billboard album chart during the rock era. The only artists with longer spans are Frank Sinatra (40 years and six months), Elvis Presley (40 years and five months), Tony Bennett (40 years and one month), Johnny Mathis (39 years and eight months), Johnny Cash (37 years and 11 months), and Glenn Miller (36 years and 3 months).

THEIR OWN WAY: Elsewhere on The Billboard 200, an album that is a complete remake of another album debuts at No. 101. "Legacy: A Tribute To Fleetwood Mac's Rumours" (Lava/Atlantic) includes covers like "Dreams" by the Corrs and "Don't Stop" by Elton John. The original "Rumours" spent 31 weeks on top of the chart. This is not the first album to be a complete reworking of an earlier record. In January 1996, "Tapestry Revisited—A Tribute To Carole King," also on Lava, peaked at No. 53. And way back in 1970, Booker T. & the MG's recorded their own version of the Beatles' "Abbey Road." Named after the street where the Stax studios were located, "McLemore

Avenue" peaked at No. 107. The Fleetwood Mac tribute could soon be joined by another update of an entire album. Rhino is poised to release a new version of the "Grease" soundtrack featuring Lou Christie, Lesley Gore, and Darlene Love.

Meanwhile, Fleetwood Mac continues on The Billboard 200 with its latest, "The Dance," down six places to No. 36.

FOUR PLAY: Apparently, there really is no limit to the number of singles Master P can amass on the Hot 100. Thanks to the debut of "I Got The Hook Up" (No Limit/Priority) at No. 57, the rapper now has four titles on the chart. The highest-ranked is "Let's Ride" by Montell Jordan Featuring Master P & Silkk The Shocker (Def Jam). Leaping 6-2 in its sixth chart week, the single is poised to become Jordan's second pop chart-topper by taking over the No. 1 spot from K-Ci & JoJo's "All My Life" (MCA).

'SEX' IS UP AND DOWN: If the members of Marcy Playground are upset that "Sex And Candy" (Capitol) falls from No. 1 on Modern Rock Tracks after 15 weeks, they should be consoled that the single finally debuts on the Hot 100 at a lofty No. 13. "Sex" is No. 9 in its 22nd week on Hot 100 Airplay and bows at No. 23 on Hot 100 Singles Sales. On the modern rock chart, "Sex" is replaced by one of my favorite tracks of the year, Fastball's "The Way" (Hollywood).

STATIONARY: J.T. Temple of St. Ann, Mo., notes that on the Hot 100 for the week ending April 4, not one single moved in or out of the top 40, for the first time in history. Temple points out that if there hadn't been street-date violations the week before on K-Ci & JoJo's "All My Life," that title would have entered the chart at No. 1, and "Money, Power & Respect" by the Lox (Bad Boy) just missed the top 40 at No. 41.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 3/29/98

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	177,914,000	189,832,000 (UP 6.7%)
ALBUMS	147,687,000	158,843,000 (UP 7.6%)
SINGLES	30,227,000	30,989,000 (UP 2.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	112,145,000	127,366,000 (UP 13.6%)
CASSETTE	35,222,000	31,118,000 (DN 11.7%)
OTHER	320,000	359,000 (UP 12.2%)

OVERALL UNIT SALES THIS WEEK

14,068,000

LAST WEEK

15,004,000

CHANGE

DOWN 6.2%

THIS WEEK 1997

15,613,000

CHANGE

DOWN 9.9%

ALBUM SALES THIS WEEK

11,340,000

LAST WEEK

12,123,000

CHANGE

DOWN 6.5%

THIS WEEK 1997

12,770,000

CHANGE

DOWN 11.2%

SINGLES SALES THIS WEEK

2,728,000

LAST WEEK

2,881,000

CHANGE

DOWN 5.3%

THIS WEEK 1997

2,843,000

CHANGE

DOWN 4%

DISTRIBUTORS' MARKET SHARE (3/2/98-3/29/98)

	WEA	SONY	INDIES	EMD	PGD	BMG	UNIVERSAL
TOTAL ALBUMS	19.3%	18.6%	15.5%	13.2%	12.2%	11.1%	10.1%
CURRENT ALBUMS	19.0%	20.8%	12.6%	14.4%	10.1%	12.7%	10.4%
TOTAL SINGLES	14.7%	20.0%	3.9%	9.0%	17.3%	24.7%	8.4%

ROUNDED FIGURES

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



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