



Sony Plots Multifaceted Global Push For Ricky Martin's New 'Vuelve' Set

PAGE 9

ADVERTISEMENT

Celine Dion ★ Shawn Colvin

Jon Stewart ★ The Mighty Mighty Bosstones ★ Steven Tyler ★ Tyra Banks ★ Richard Belzer ★ Jimmy Buffett ★

Elmopalooza!

Available on Audio March 3, on Video April 14.

An All-Star Sesame Street Musical Extravaganza. On ABC Prime Time 2/20/98 during February sweeps.

CTW

©1998 Children's Television Workshop (CTW). Sesame Street Muppet characters, "Sesame Street" and the Sesame Street logo are registered trademarks of CTW. "SONY WONDER" and "WONDER" are trademarks of Sony Corporation. All rights reserved.

★ Conan O'Brien ★ Kenny Loggins ★ David Alan Grier ★ Fugees ★ Gloria Estefan ★ En Vogue ★ Cindy Crawford ★

Rosie O'Donnell ★ Chris Rock

SONY WONDER

THE STATE OF THE MUSIC INDUSTRY '98

U.S. Biz Is Cautiously Upbeat On Turnaround

■ BY DON JEFFREY and ED CHRISTMAN

NEW YORK—After a few years of crisis at retail and drift at record companies, the U.S. music business appears to be on an upswing that many observers believe will be maintained throughout the year and beyond.

As reasons for the turnaround and an increased optimism, these sources cite the strengthening of the retail account base; the development of new acts that excite younger consumers; a myriad of choices for older music fans; cost efficiencies brought about by record company restructurings; a heightened awareness by labels of the benefits of merchandising high-margin catalog titles; and the expectation that

(Continued on page 96)

Indie Distributors, Labels See Signs That Worst Is Over

■ BY CHRIS MORRIS

LOS ANGELES—The U.S. independent record industry is apparently beginning to see some light at the end of the tunnel after nearly two years of harsh fortunes.

Most indie distributors and label owners polled by Billboard say they're facing the future with renewed, albeit cautious, optimism, following a period of deeply depressed business in 1996-97.

A perplex of problems jolted the industry to its core during that period. The instability and bankruptcy of several prominent retail chains led to a downturn in sales and a flood of returns that began in early 1996 and continued into the following year.

(Continued on page 97)

Sales Prospects Uncertain As Europe Heads Into '98

This story was prepared by Jeff Clark-Meads in London from reports by Wolfgang Spahr in Hamburg and Remi Bouton in Paris.

NEWS ANALYSIS

As 1998 builds up a head of steam, the mood in Europe is wary rather than worried over what the year will do to bottom lines.

There's concern that two of the continent's three largest record markets, Germany and France, are being held back by high unemployment and depressed economies. Despite this—as Sony Music Entertainment's European president, Paul Russell, observes—hits still sell.

Russell argues, though, that unemployment is having a greater impact in

(Continued on page 99)

Japanese Biz Copes With Troubled Times

This story was prepared by Steve McClure in Tokyo and Geoff Burpee in Hong Kong.

The Japanese music industry—the world's second-biggest—has been for the most part unaffected by the economic crisis that has swept through continental Asia. That is not to say, though, that things are OK in Japan. Far from it: The Japanese market is going through one of its toughest periods ever.

While data provided by the Recording Industry Assn. of Japan shows that shipments of prerecorded music were more or less flat in 1997, say that trade publication Oricon large-scale returns of product mean that the market's condition is much worse. Sales of domestic product fell 10% in 1997,

(Continued on page 97)

Royalty Deal In Europe Gets Warm Welcome

■ BY JEFF CLARK-MEADS

LONDON—The new, lower mechanical royalty rate for continental Europe



is receiving a welcome from labels, which will have to pay less for the songs they use, and from publishers, who say this deal is better than no deal at all.

The new standard contract between the International Federation of the Phonographic Industry (IFPI) and authors' body BIEM was signed Jan. 29 (Billboard, Feb. 7). It lowers the standard mechanical royalty rate across the European Union—excluding the U.K.—from 9.306% of pub-

(Continued on page 105)

Canadian Top 40 Format Enjoying A Resurgence

This story was prepared by Larry LeBlanc and Sean Ross, editor of the Airplay Monitors.

TORONTO—While it is still fragmented and growing only gradually, an increasing supply of pop product, coupled with last year's relaxation of the federal government's FM radio regulations has led to a rebirth of the top 40 format in Canadian radio.

In recent months, prominent new sign-ons have given both Calgary, Alberta, and Winnipeg, Manitoba, their first-ever format wars. In addition, the fall Bureau of Broadcasting Mea-

surement (BBM) ratings brought widespread good news for the format.

"Top 40 is back with a vengeance," says Paul Eastwood, director of national promotion at Universal Music Canada. "Look at the successes of Aqua, Backstreet Boys, Spice Girls, and Chumbawamba. [Those successes have been] a combination of airplay by [top 40-style] stations and [music video channels] MuchMusic and MusiquePlus."

"Top 40 [radio] is selling records," says Herb Forgie, promotion director at Warner Music Canada. "For us, there's been the crossover of

(Continued on page 59)

Cuba Looks To Its Emerging Music Industry

■ BY HOWELL LLEWELLYN

HAVANA—As Cuba's stricken economy slowly recovers from the near-mortal blow of the collapse of the Soviet bloc, the island's music industry is beginning to take shape.

Last year's arrival of a new, young, and dynamic culture minister, Abel Prieto, seems to have opened govern-

(Continued on page 14)

CHILDREN'S ENTERTAINMENT

The Billboard Spotlight

SEE PAGE 73

MUSHROOM 25

SEE PAGE 41

\$5.95 US \$6.95 CANADA

0 74808 02552 7

07 >



James Iha

Let It Come Down
featuring "Be Strong Now"

the debut album by **James Iha** of **The Smashing Pumpkins**

produced by Jim Scott and James Iha
management: O Prime, Inc.

ADVERTISEMENT

HISTORY IN THE MAKING

Bad Boy Entertainment Congratulates
The Notorious B.I.G. & Sean "Puffy" Combs
for their Grammy and Soul Train Music Award Nominations

SEAN "PUFFY" COMBS

Grammy Nominations

BEST NEW ARTIST

BEST R&B SONG

BEST RAP PERFORMANCE BY A DUO OR GROUP

BEST RAP ALBUM

Soul Train Music Award Nominations

BEST R&B/SOUL SINGLE

BEST R&E/SOUL/RAP NEW ARTIST

BEST R&B/SOUL ALBUM

R&B/SOUL/RAP ALBUM OF THE YEAR

BEST R&B/SOUL/RAP MUSIC VIDEO

Recipient of the Sammy Davis, Jr., Award

ENTERTAINER OF THE YEAR

THE NOTORIOUS B.I.G.

Grammy Nominations

BEST RAP SOLO PERFORMANCE

BEST RAP PERFORMANCE BY A DUO OR GROUP

BEST RAP ALBUM

Soul Train Music Award Nominations

BEST R&B/SOUL ALBUM, MALE

R&B/SOUL/RAP ALBUM OF THE YEAR

BEST R&B/SOUL/RAP MUSIC VIDEO



A TRULY UNBELIEVABLE YEAR IN MUSIC

Editor in Chief: **TIMOTHY WHITE**

EDITORIAL

Managing Editor: SUSAN NUNZIATA
Deputy Editor: Irv Lichtman
News Editor: Marilyn A. Gillen
Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director; Porter Hall, Special Issues Coordinator
Bureau Chiefs: Craig Rosen (L.A.), Chet Flippo (Nashville), Bill Holland (Washington), John Lannert (Caribbean and Latin America)
Art Director: Jeff Nisbet; **Assistant:** Raymond Carlson
Copy Chief: Bruce Janicke; **Assistant:** Elizabeth Renaud
Copy Editors: Lisa Gidley, Carl Rosen
Senior Editors: Melinda Newman, Talent (N.Y.), Ed Christman, Retail (N.Y.)
Senior Writers: Chris Morris (L.A.), Bradley Bamberger (N.Y.)
R&B Music: Anita M. Samuels, Editor (L.A.); **Assistant:** Shawnee Smith (N.Y.)
Country Music/Nashville: Deborah Evans Price, Associate Editor
Dance Music: Larry Flick, Editor (N.Y.)
Pro Audio/Technology: Paul Verna, Editor (N.Y.)
Merchants & Marketing: Don Jeffrey, Editor (N.Y.)
Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)
Radio: Chuck Taylor, Editor (N.Y.)
Heatseekers Features Editor: Doug Reece (L.A.)
Music Video: Carla Hay, Editor (N.Y.)
Editorial Assistant: Carrie Bell (L.A.)
Administrative/Research Assistant: Dylan Siegler (N.Y.)
Special Correspondent: Jim Bessman
Contributors: Catherine Appelfeld Olson, Fred Bronson, Kevin Carter, Lisa Collins, Janine Coveney, Larry LeBlanc, Moira McCormick, David Nathan, Phyllis Stark, Steve Traiman, Heidi Waleson

INTERNATIONAL EDITOR IN CHIEF: ADAM WHITE

International Deputy Editor: Thom Duffy
International Music Editor: Dominic Pride
International News Editor: Jeff Clark-Meads
International Associate Editor: Mark Solomons
German Bureau Chief: Wolfgang Spahr
Japan Bureau Chief: Steve McClure
Far East Bureau Chief: Geoff Burpee
Contributing Editor: Paul Sexton

CHARTS & RESEARCH

Director of Charts: GEOFF MAYFIELD
Chart Managers: Anthony Colombo (Mainstream Rock/New Age), Ricardo Companion (Dance), Datu Faison (Hot R&B Singles/Top R&B Albums/Rap/Gospel/Reggae), Steven Graybow (Adult Contemporary/Adult 40/Jazz/Blues/Studio Action), Wade Jessen (Country/Contemporary Christian), John Lannert (Latin), Mark Marone (Modern Rock), Geoff Mayfield (Billboard 200/Heatseekers/Catalog), Jan Marie Perry (World Music), Theda Sandford-Waller (Hot 100 Singles), Marc Zubatkin (Video/Classical/Kid Audio)
Chart Production Manager: Michael Cusson
Assistant Chart Production Manager: Alex Vitouls
Archive Research Supervisor: Silvio Pietrolungo
Administrative Assistants: Joe Bernato (N.Y.), Mary DeCrose (Nashville)

SALES

Advertising Directors: Pat Jennings (East); Lezie Stein (West)
National Advertising Manager (Video/New Media): Judy Yzquierdo
New York: Kara DiGuardi, Adam Waldman
Nashville: Lee Ann Photoglo
L.A.: Jill Carrigan, Dan Dodge
Advertising Coordinators: Evelyn Aszodi, Erica Bengtson
Advertising Assistants: Hollie Adams, Candace Gil
Classified (N.Y.): Jeff Serrette
Associate Publisher/Int'l.: GENE SMITH
U.K./Europe: Christine Chinetti, Ian Remmer 44-171-323-6686
Asia-Pacific: Publicitas, 65-338-2774 (Singapore);
Alex Ho, 852-2527-3525 (Hong Kong)
Australia: Linda Matich 612-9450-0880, Fax: 612-9450-0990
Japan: Aki Kaneko, 213-650-3171
Italy: Lidia Bonguardo, 39+(0)362+54 44 24
France: Francois Millet, 33-1-4549-2933
Latin America/Miami: Marcia Olival 305-864-7578, Fax: 305-864-3227
Mexico/West Coast Latin: Daisy Ducret 213-782-6250
Jamaica: Marcia Frith-Kohler 876-974-1245

MARKETING

Promotion Director: PEGGY ALTENPOHL
Marketing Manager: Gayle Lashin
Promotion Coordinator: Phyllis Demo
Senior Designer: Melissa Subatch
Special Events Director: MAUREEN RYAN
Publicist/Special Events: Michele Jacangelo Quigley
Circulation Director: JEANNE JAMIN
European Circulation Manager: Sue Dowman (London)
Group Sales Manager: Jennifer Schulties
Circulation Promotion Account Manager: Trish Daly Louw
Circulation Sales Manager: Michael Sisto
Circulation Assistant: Andrea Irish

PRODUCTION

Director: MARIE R. GOMBERT
Advertising Production Manager: John Wallace
Associate Advertising Production Manager: Lydia Mikulko
Advertising Production Coordinator: Cindee Weiss
Editorial Production Manager: Terrence C. Sanders
Associate Editorial Production Manager: Drew Wheeler
Specials Production Editor: Marcia Repinski
Associate Specials Production Editor: Marc Gaiquinto
Systems/Technology Supervisor: Barry Bishin
Composition Technicians: Susan Chicola, Maria Manlicic, Anthony T. Stallings
Directories Production Manager: Len Durham
Classified Production Assistant: Gene Williams

NEW MEDIA

Editorial Director: KEN SCHLAGER
Billboard Bulletin: Michael Amicone (Managing Editor), Carolyn Horwitz (Associate Ed.), Mark Solomons (International Ed.), Carla Hay (Assistant Ed.)
Billboard Online: Julie Taraska (News Editor), David Wertheimer (Web Site Designer), Sam D. Bell (Sales Manager), Rachel Wilson (Product Manager)

ADMINISTRATION

Distribution Director: Edward Skiba
Billing: Debbie Liptzer
Credit: Shawn Norton
Assistant to the Publisher: Susan Mazo

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055	Washington, D.C. 733 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454
Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 213-525-2300 fax 213-525-2394/2395	London 3rd Floor 23 Ridgmount St. London WC1E 7AH 44-171-323-6686 fax 44-171-323-2314/2316	Tokyo 10th Floor No. 103 Sogo-Hirakawacho Bldg., 4-12 Hirakawacho 1-chome, Chiyoda-ku, Tokyo 102, Japan 3-3262-7246 fax 3-3262-7247

BILLBOARD ONLINE: <http://www.billboard.com>
212-536-1402, sbell@billboard.com



PRESIDENT: HOWARD LANDER
Senior VP/General Counsel: Georgina Challis
VICE PRESIDENTS: Karen Oertley, Adam White
Director of Strategic Development: Ken Schlager
Business Manager: Joellen Sommer

BEYOND THE YOUNG & RESTLESS

Even in the music business, no one is automatically entitled to sell anything, anytime, to anybody. Moreover, an enterprise centered around the arts should be based not on business as usual, but rather business as unusual. The lead article in the Arts section of the Jan. 28 edition of The New York Times carried the headline "Restless Music Fans Hungry For The New: Young Record Buyers Show Little Loyalty To Bands." It quoted a 13-year-old and a 15-year-old on their fickle buying patterns, while a 42-year-old parent decried kids' diversity-fed lack of devotion to any pop and rock groups.

According to the Times, the few top-selling (in some cases, No. 1) debut albums in the late '90s, like Jewel's eight-times-platinum "Pieces Of You" or Spice Girls' sixfold-platinum "Spice," forebode "disappointing" second-album sales. While Jewel's sequel is a work in progress, sales of the currently double-platinum "Spiceworld," the Girls' second Virgin album, refute the Times' prognosis. The week before the article, sales of "Spiceworld" rose 30% due to publicity for the group's movie. As the president of a rival record company noted to this writer, "The next week, when the movie opened, the second album went to No. 3 with an almost 40% gain—a jump any label would welcome." (Overall sales of "Spiceworld" in its first 12 weeks, 1.74 million units, surpass the 1.46 million "Spice" sold in the same period.)

No. 1 status is too narrow a criterion for success, given the non-Billboard-200-topping multimillion sales might of second-album '90s stars like Sheryl Crow and Shania Twain. Still, the Times story insisted that young fans, radio, and MTV all prefer one-hit wonders, and that record executives and concert promoters are "beginning to panic."

"The Sky Is Falling" makes a great headline," says Rob Light, veteran senior tour-booking agent for the respected Creative Artists Agency, "but it's not true. Instead, you see a lot of new acts that built great tour bases in the late '90s, like Dave Matthews, Blues Traveler, Sarah McLachlan, Phish, Widespread Panic, Paula Cole. Collective Soul is a classic example of a band on its third album for its label that draws more fans on every tour and is one hit away from playing arenas with six or seven songs the public'll recognize. We also have hard-touring one-album bands like Third Eye Blind, Days Of The New, and matchbox 20 preparing for the next level."

In short, the industry knows that it's currently too song-oriented and is acting to nurture its more substantive new performers. "We've always had one-hit wonders," cautions Light. "That's where young fans' buying habits begin! A decision to tour the world behind one hit is a band's or manager's judgment call. As for radio, its job is selling advertising, not artists—and it's always been candid about that! It's my job or the record company's to do artist development—getting acts and audiences together through concerts, radio, videos, and influencing young teen record buyers' tastes, so by high school or college they've settled into a mature loyalty to styles and standards of music."

The Times observed that "Bruce Springsteen, for example, was vaunted as the new Bob Dylan when he was signed to CBS Records (now Columbia) in 1973, but it took him until his third album ('Born To Run') to be considered a success. Today, many in the industry said, an artist like Mr. Springsteen would be dropped by his record company, or at least be considered not worth promoting. Albums without potential hit singles are generally not released by major labels these days."

Don Jenner, Columbia president since 1989, claims "no one in his right mind" would have dropped Springsteen, whose loyal New Jersey fan base helped move an initial 25,000 copies of his first album and 150,000 units of its follow-up; he went gold within a month on his third record.

Jenner adds that the notion that albums without hit singles don't get released is mistaken. "For instance," he explains, "we believed that Jeff

Buckley was another Bob Dylan or Bruce Springsteen, and our distinct goal with Jeff was to bring him along gradually as an album artist. We didn't break a hit from ["Grace"], but we did break Jeff as an artist and sold 700,000 albums worldwide. Until Jeff's tragic death [he drowned May 29, 1997], our plan with the next record was to build from there.

"We broke Cypress Hill on their second album," Jenner says. "We broke Nas on his second album. Stabbing Westward went gold with their second album, and we're excited about their third album. We took Soul Asylum from selling 30,000 copies of an early album for another [major] label to selling 3½ million worldwide on their first album for us. They dipped to 1½ million units on their second, but we're more committed than ever to their third one. If the Times story was accurate, we'd have dropped Soul Asylum when they went below the 3 million mark! Or take Shawn Colvin: Her fourth [Columbia album] is nearing platinum and nominated for three Grammys. If fans discover her now with 'A Few Small Repairs,' we've got a catalog of three more great Shawn albums they can buy! The slow build usually brings the bigger return."

When acts do get dropped or depart a label, says one head of a major label, "the cynicism often comes from gigantic front-loaded deals. Labels back off bands not just because of the music, but because the deals are too crippling and a buyout is best." Promising bands (the Wallflowers, Our Lady Peace) with modest-selling early albums often get re-signed elsewhere.

But not all bands are created equal. "That's so true," says Steven Baker, president of Warner Bros. Records. "There's no Bill of Rights for bands; they have no inalienable right to a second video or a third tour." Yet Baker cites many new Warner acts buoyed by development. "The first record by Cornershop got great reviews," he says. "They toured with all kinds of artists—they even did Lollapalooza. Some marketing for their new record took place on the first one. In dozens of cases, the second or third album reaps the benefits of the first." Sales of Geggy Tah's first album were a mere 2,700; the second leapt to 82,000 after Warner landed a single on MTV and modern rock radio. Cool For August is touring with matchbox 20, and its third Mainstream Rock Tracks entry, "Walk Away," is No. 24 with a bullet.

Every label has sagas of sophomore albums that were battles worth waging. Lisa Loeb was called a flash in the pan after "Stay (I Missed You)," from the 1994 "Reality Bites" soundtrack, hit No. 1, but "Tails," her debut Geffen album, sold 615,000 units, according to SoundScan, and her new "Firecracker" album has sold 244,000 units in just 12 weeks. Epic's Rage Against The Machine toured hard to bring its 1993 debut album and 1996's "Evil Empire" to fans' attention; without hit singles, both albums just reached sales of 2 million. Everclear's second Capitol album is gold after 16 weeks. Epic broke Oasis in the U.S. not on its "Definitely Maybe" debut but with its sequel, "(What's The Story) Morning Glory?" Erykah Badu's second Kedar/Universal album is platinum.

Ultimately, the prudent artist elects to learn from the process rather than live only for the end result. "It was devastating when my first label, Imago, lost its distribution," says Cole, whose newly platinum second album has been nominated for seven Grammys. "But one thing that Imago's [owner] Terry Ellis did was keep financing me to tour, even though my record wasn't in stores! Those shows got me signed to Warner Bros., which let me scrap an \$80,000 first attempt at my second album, 'This Fire.' Also, the company picked up my first album, 'Harbinger,' and took tracks from it for B-sides on the current singles.

"Artist development still happens," says Cole. "It starts with artists sitting down to write great songs—but having the willpower and enthusiasm to support them. You must be your own self-sustaining sun. Then people will be drawn to you and want to help you grow and radiate with them."

Delicious Vinyl Seals Deal With V2 Records

BY CARLA HAY

NEW YORK—Delicious Vinyl Records and V2 Records both stand to gain from their new alliance. The pact fills a distribution hole for the former, which has severed its ties with Red Ant Entertainment, while adding muscle to the latter's R&B efforts.

Under the terms of the U.S. distribution pact, announced Feb. 3, V2 will provide sales, marketing, and promotion support for Delicious Vinyl releases in the U.S., including albums due this summer from the Pharcyde, Hobo Junction, and former Brand New Heavies singer N'Dea Davenport (Billboard Bulletin, Feb. 4).

Licensing arrangements will be available for international markets, and there are plans to develop reissue titles under the new venture. Delicious Vinyl will also release a 10-year anniversary compilation album and home video in August.

The L.A.-based Delicious Vinyl, known primarily for its hip-hop/R&B releases, had previously been distributed by Red Ant, which purchased a 50% stake in Delicious Vinyl in February 1997. Delicious Vinyl's joint-venture deal with Red Ant soured in July 1997 when Delicious Vinyl sued Red Ant for damages in excess of \$25 million, alleging fraud and breach of contract (Billboard, Aug. 9, 1997).

Representatives at Red Ant and Delicious Vinyl confirm that the lawsuit has since been settled. Financial terms of the settlement were not disclosed, but a Delicious Vinyl spokesman says, "We are no longer affiliated with Red Ant."

BMG-distributed V2, which was launched in 1996 by Virgin Records founder Richard Branson, has operations in several territories throughout Europe in addition to the U.S. and Australia. V2's worldwide headquarters are in London, with its North American operations based in New York.

V2 president Dan Beck says that discussions to work with Delicious Vinyl began "about a year and a half ago. BMG was very encouraged by what Delicious Vinyl had to offer, and Delicious Vinyl had a need to give their artists more support."

Delicious Vinyl director of marketing James Lopez adds, "Delicious Vinyl will still be handling our own marketing, but how much support V2 provides will be on a case-by-case basis."

V2's new agreement with Delicious Vinyl is aimed at further bolstering V2's stake in R&B, the executives say. V2 already has a majority stake in R&B label Gee Street Records, and Beck says, "Gee Street's street-level smarts will also be incorporated in our support deal with Delicious Vinyl."

He adds, "We wanted to protect the essence of Delicious Vinyl. They'll start the records, and V2 and Gee Street will mutual-build on those plans."

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

• THE BILLBOARD 200 • ★ TITANIC • SOUNDTRACK • SONY CLASSICAL	102
BLUES ★ DEUCES WILD • B. B. KING • MCA	37
CONTEMPORARY CHRISTIAN ★ YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS LEANN RIMES • CURB	34
COUNTRY ★ COME ON OVER • SHANIA TWAIN • MERCURY	27
GOSPEL ★ GOD'S PROPERTY GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION • B-RITE	36
HEATSEEKERS ★ MY MELODY • QUEEN PEN • LIL' MAN	16
KID AUDIO ★ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 VARIOUS ARTISTS • WALT DISNEY	68
THE BILLBOARD LATIN 50 ★ ME ESTOY ENAMORANDO ALEJANDRO FERNANDEZ • SONY DISCOS	32
POP CATALOG ★ METALLICA • METALLICA • ELEKTRA	67
R&B ★ ANYTIME • BRIAN MCKNIGHT • MERCURY	20
REGGAE ★ INNA HEIGHTS • BUJU BANTON • GERMAIN	37
WORLD MUSIC ★ THE BOOK OF SECRETS LOREENA MCKENITT • QUINLAN ROAD	37
• THE HOT 100 • ★ NICE & SLOW • USHER • LAFACE	100
ADULT CONTEMPORARY ★ MY HEART WILL GO ON • CELINE DION • 550 MUSIC	91
ADULT TOP 40 ★ 3AM • MATCHBOX 20 • LAVA	91
COUNTRY ★ JUST TO SEE YOU SMILE • TIM MCGRAW • CURB	29
DANCE / CLUB PLAY ★ ELEMENTS • DANNY TENAGLIA • TWISTED	25
DANCE / MAXI-SINGLES SALES ★ DEJA VU [UPTOWN BABY] LORD TARIQ & PETER GUNZ • CODEINE	25
LATIN ★ EN EL JARDIN ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN • SONY DISCOS	31
R&B ★ NICE & SLOW • USHER • LAFACE	22
RAP ★ FATHER • LL COOL J • DEF JAM	19
ROCK / MAINSTREAM ROCK TRACKS ★ GIVEN TO FLY • PEARL JAM • EPIC	93
ROCK / MODERN ROCK TRACKS ★ SEX AND CANDY • MARCY PLAYGROUND • CAPITOL	93
• TOP VIDEO SALES • ★ MY BEST FRIEND'S WEDDING • COLUMBIA TRISTAR HOME VIDEO	70
HEALTH & FITNESS ★ OPRAH: MAKE THE CONNECTION • BUENA VISTA HOME VIDEO	71
MUSIC VIDEO SALES ★ GARTH LIVE FROM CENTRAL PARK GARTH BROOKS • ORION HOME VIDEO	72
RECREATIONAL SPORTS ★ THE OFFICIAL 1997 WORLD SERIES VIDEO ORION HOME VIDEO	71
RENTALS ★ CONTACT • WARNER HOME VIDEO	72
No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS	
CLASSICAL ★ MY SECRET PASSION - THE ARIAS • MICHAEL BOLTON • SONY CLASSICAL	
CLASSICAL CROSSOVER ★ TIME TO SAY GOODBYE SARAH BRIGHTMAN & LONDON SYMPHONY ORCH. • NEMO STUDIO/ANGEL	
JAZZ ★ TO SEE YOU • HARRY CONNICK, JR. • COLUMBIA	
JAZZ / CONTEMPORARY ★ KENNY G GREATEST HITS • KENNY G • ARISTA	
NEW AGE ★ PAINT THE SKY WITH STARS - THE BEST OF ENYA • ENYA • REPRISE	

TOP OF THE NEWS

6 Charles Koppelman venture to make loans to those with intellectual property rights.

ARTISTS & MUSIC

10 Executive Turntable: Virgin Records America promotes Ken Pederson to executive VP.

12 Marc Cohn finds balance in long break from recording scene.

12 The Beat: David Lynch produces album for new artist Jocelyn Montgomery.

14 Boxscore: Yanni grosses \$4,170,215 at Radio City.

15 Soundtracks And Film Score News: Tommy Boy stages promo blitz for "Ride" soundtrack.

16 Popular Uprisings: The Blue Rags make friends at New York-area Musicland stores.

18 R&B: Rachid to make debut on Universal with "Prototype."

19 The Rhythm Section: Usher



HEZEKIAH WALKER: P. 36

five/songwriter Keith Stegall puts on his artist's hat.

30 Latin Notas: Alex González of Maná to keynote Billboard's International Latin Music Conference.

34 Classical/Keeping Score: Sir Charles Mackerras' "Kát'a Kabanová" is a fast seller.

34 Higher Ground: John Tesh and Naomi Judd to host Gospel Music Assn.'s Dove Awards.

36 In The Spirit: Hezekiah Walker & the Love Fellowship Choir rock Motown Cafe.

37 Jazz/Blue Notes: Could skin-baring jazz sleeve art make a comeback?

38 Songwriters & Publishers: Maverick Music sees multi-genre chart success.

39 Studio Action: Colin Sanders fondly remembered by recording industry.



MARC COHN: P. 12

dominates Hot R&B Singles With "Nice & Slow."

25 Dance Trax: 20th-anniversary bash for "Saturday Night Fever" soundtrack a success.

26 Country: Producer/execu-

Canada's record industry.

60 Hits Of The World: "Titanic" cruises to top of a number of charts.

61 Global Music Pulse: Finnish act Neljä Baritonia spends months at top of charts.

MERCHANTS & MARKETING

62 Koch International honored as No. 1 independent distributor.

64 Retail Track: Ian Duffell bows out at Virgin, ready for his next challenge.

65 Declarations Of Independents: Mission Records started by Eagles' Glenn Frey.

68 Child's Play: "The Lion King" Broadway cast album features newly expanded score.

69 Home Video: 81% of U.S. consumers still fairly clueless about DVD.

70 Shelf Talk: Best Buy expands into Boston.

REVIEWS & PREVIEWS

84 Spotlight review of Bogmen's sophomore effort, "Closed Captioned Radio."

PROGRAMMING

90 How long can radio revenue continue to increase if listening declines?

93 The Modern Age: No format



THE BOGMEN: P. 84

bounds for Loreena McKennitt's "The Mummers' Dance."

94 AirWaves: Did video really kill the radio star?

95 Music Video: Nominations for annual TNN Music City News Country Awards.



LOREENA MCKENITT: P. 93

FEATURES

40 Update/Lifelines: Songwriter Phil Medley dies at 88.

99 Hot 100 Singles Spotlight: Usher's "Nice & Slow" gives the artist his first No. 1.

104 This week's Billboard Online

104 Between The Bullets: "Titanic" soundtrack still cruising high above the chart tide.

87 Classified

88 Real Estate

106 Market Watch

106 Chart Beat: Usher is first male artist on LaFace to reach top of Hot 100.

106 Homefront: Billboard Online continues to grow by leaps and bounds.

COMMENTARY

Rights Societies Have Vital Role In Cyberspace

BY RALPH PEER II

The continued rapid advance of technical tools suggests that the Internet is still in its gestation. However, my view is that before the end of the first decade of the 21st century, the technology of digital distribution—in which consumers find their desired music product on the World Wide Web and interactively order it downloaded for current or future listening pleasure—will be mature.

By then, we will see machines capable of not only capturing streamed signals of the highest audio quality but also able to do rapid retrieval, storage, and playback of the highest-quality audiovisual entertainment, with market penetration levels rivaling that of CD players today. How we get from here to there is the subject of much speculation. Indeed, fortunes will be made and lost in

the choice of which forks to take in that road.

What is not in doubt is that the music industry will be mightily affected.

I'd like in this forum to focus on one area of impact: the role of rights societies in a



'Composers and music publishers stand to gain much from this new technology'

Ralph Peer II is president/CEO of peermusic.

world increasingly driven by digital streaming, downloading, and digital over-the-air broadcasting.

To answer the question: Yes, we will still

need the societies, and they will perform a useful role. However, as others have suggested before, they will have to change quickly and considerably from the tasks focused on today. I expect the societies' role in controlling piracy to expand dramatically. It seems sensible that this be done in close coordination with the record industry, which has identical requirements.

Societies will need to tackle cyber-auditing to ensure that the information reported from the digital sites is accurate. Much of this work is software-related and should be outsourced, ideally through a world center supported by all societies. However, legal enforcement will remain a national matter for some time, so territorial societies must continue to be in the forefront of this traditional role. I believe societies' role in providing blanket licenses for non-inter-

(Continued on page 40)

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

“...TRANSFORM THE
JANGLING DISCORDS
OF OUR NATION
INTO A BEAUTIFUL
SYMPHONY
OF BROTHERHOOD.”

— DR. MARTIN LUTHER KING, JR.

ASCAP welcomes the immortal words
of Dr. Martin Luther King, Jr. to our repertory.

ASCAP 

MEMBERSHIP. LEADERSHIP.

Celebrating Black History Every Day.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
e-mail address: info@ascap.com world wide web: <http://www.ascap.com>

Photo: Permission granted by Intellectual Properties Management, Atlanta, Georgia, as exclusive manager for the King Estate.

Feola Pegged To Head New Family Division At Universal

BY EILEEN FITZPATRICK

LOS ANGELES—In a move designed to accelerate its family and direct-to-video output, Universal Pictures has created a new division, Universal Family & Home Entertainment Production. Universal Studios Home Video president Louis Feola has been picked to head the new division.

Feola, who has headed worldwide operations for the video division since 1992, will be responsible for the development and production of direct-to-video, live-action, and animated television product. He'll also be responsible for Universal Cartoon Studios' operations and acquisitions.

Feola's appointment takes effect immediately, and Universal Pictures COO Chris McGurk says more executive changes at the video division are in the works.

McGurk wouldn't elaborate on future appointments, but industry sources indicate video division executive VP Andrew Kairey will move

over to head the division's international operations.

Kairey, who is now responsible for domestic marketing and sales, will be replaced by a yet-to-be named executive.

Sources at the video division say employees were "really stunned" when the Feola appointment was announced at a Feb. 3 staff meeting. Feola has been with the video division for 15 years and has worked for Universal for 20 years.

McGurk says the studio expects to name a replacement for Feola within the next four to six weeks; he says other executive changes will come sooner. In the meantime, he says, Kairey will take over Feola's duties.

The new family division, which has been in the works for more than a year, already has an executive staff in place and several direct-to-video titles in production.

Joining Feola will be Suzie Peterson, as senior VP of direct-to-video programming, and Patti Jackson, who

(Continued on page 104)

Braxton Bankruptcy Filing Puts Label Feud On Pause

BY CHRIS MORRIS

LOS ANGELES—Toni Braxton's filing for Chapter 7 bankruptcy protection will at least temporarily put her contract battle with her labels on hold.

On Jan. 22, the crossover singing star filed her bankruptcy petition in U.S. Bankruptcy Court here (Billboard Bulletin, Feb. 2). Braxton's wholly owned companies—publisher Lady Ashlee Inc., tour support unit Madame Ashlee Inc., and recording company Princess Ashlee Inc.—filed simultaneously. The vocalist estimated both her assets and her liabilities at more than \$1 million. No creditors were listed.

The filing followed an exchange of lawsuits between Braxton and her labels, New York-based Arista Records and Atlanta-based LaFace Records.

According to Stanton L. Stein, the

bankruptcy action will stay any immediate action on the suits. "It stops all proceedings, so whatever assets you have aren't dissipated," Stein says.

On Dec. 5, 1997, Braxton sued the labels in California Superior Court in L.A., seeking to void her agreement with the companies (Billboard, Dec. 20, 1997). Claiming California jurisdiction for the suit, she invoked the so-called "seven-year law," a state statute limiting the duration of personal services contracts to seven years; under the terms of that statute, Braxton's agreement would have been void Nov. 1, 1997. The law has been used by other artists in contract wrangles with their labels; most of the cases have been settled out of court.

Arista and LaFace quietly countersued Braxton for breach of contract

(Continued on page 99)

A&M Reinforces R&B Efforts In Deal With Shaquille O'Neal Label

BY CRAIG ROSEN

LOS ANGELES—When A&M's deal with Perspective Records ended in late 1996, A&M chairman/CEO Al Cafaro faced a difficult question. "We had to decide if we were going to stay in the urban business or just become a pop/rock company," he says.

Aware that R&B accounts for a significant share of the market (about one-third in 1997, according to industry estimates), Cafaro decided to rebuild the label's efforts rather than throw in the towel.

More than a year later, A&M is living up to that challenge with a series of new label deals and is already starting



O'NEAL



CAFARO

to show signs of success.

Its most recent deal is a multi-million-dollar, three-year joint-venture agreement with T.W.Is.M. Records, a label founded by Los Angeles Lakers superstar Shaquille O'Neal and his partner Leonard Armato.

As part of the agreement, A&M will handle the marketing and distribution of all T.W.Is.M. releases, and T.W.Is.M. GM

Tom Sturges will relocate to offices on the A&M lot to run the label's day-to-day operations.

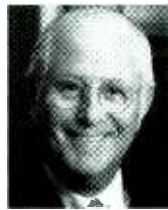
The pact with T.W.Is.M.—which stands for "The World Is Mine"—follows A&M's production deal with

(Continued on page 104)

Koppelman, Prudential Offer C'right Loans Exec Also Will Acquire Entertainment Properties

BY IRV LIGHTMAN

NEW YORK—Charles Koppelman, the veteran music man who until last summer presided over EMI's U.S. operations, has set in motion a two-pronged approach to his new business activities in the entertainment realm.



KOPPELMAN

In partnership with Prudential Securities Inc., he has established CAK Universal Credit Corp. (CAK UCC). The company will make loans—as much as \$1 billion worth in the first year—on the basis of bor-

rowers' ownership of intellectual property rights serving as collateral.

On his own, as proprietor of CAK Entertainment Inc., he also intends to create and acquire music industry entities—with an initial focus on music publishing—that will form the basis of his own investments. No such acquisitions have yet been made.

After more than three decades in the music industry, Koppelman has admittedly made millions of dollars in enterprises that he started, built, and then sold. "I've been fortunate to cash in on [those] assets. But now I want to cash in without cashing out," he says.

It was the sale to EMI Music, for

almost \$300 million, of the vast music publishing assets he owned in partnership with Martin Bandier and Stephen Swid that brought Koppelman (and Bandier) into the EMI Music orbit in 1989. He left as chairman of EMI-Capitol Music Group North America last June (Billboard, June 7, 1997).

Although Koppelman says he can largely establish, or invest in, entertainment properties using his own finances, he says there might be conditions under which Prudential would step in with financial support for his separate CAK Entertainment.

In something of an irony acknowledged by Koppelman, the CAK UCC lending approach also allows owners of valuable copyright assets to "cash in" without giving up their rights to intellectual property.

CAK UCC views such loans in the creation of securities as similar to securities supported by revenue from mortgages on real estate and leases on capital equipment.

(Continued on page 89)

Motown Prez Optimistic After Mercury Merger

BY ANITA M. SAMUELS

LOS ANGELES—"Putting aside the problems, this is the first concrete step toward Motown's rebirth and resurgence for the new millennium," says Motown Records president/CEO George Jackson about the label's merger with Mercury Records' R&B division.

The realignment of the two PolyGram companies, announced Jan. 29, expands both Motown's staff and music roster. As a result of the restructuring, however, 12 Mercury and three Motown staffers were let go (Billboard Bulletin, Jan. 28).

The move includes the transfer of several of Mercury's R&B acts to the Motown fold. These include Tony Toni Toné, Brian McKnight, Will Downing, and Raphael Saadiq, as well as two new artists, Paula Perry and Debelah Morgan.

Wayman Jones, a newly named Motown senior VP, will make the transition from Mercury (where he was senior VP of R&B promotions and

(Continued on page 104)



JACKSON



Rockin' Robyn. RCA recording artist Robyn recently celebrated the Recording Industry Assn. of America's gold certification of her debut set, "Robyn Is Here," and the singles "Do You Know (What It Takes)" and "Show Me Love" at RCA's executive offices in New York. Pictured, from left, are Jack Rovner, executive VP/GM of RCA Records; Robyn; and Bob Jamieson, president of RCA Records.

Wind-Up, Dick Clark Team Up For American Bandstand Catalog Label

BY PAUL VERNA

NEW YORK—A new partnership between dick clark productions Inc. and New York-based independent label Wind-up Entertainment will develop a catalog line using Clark's name and the logo of "American Bandstand," the TV show with which he has been associated for four decades.

Under the agreement, the partnership—American Bandstand Records—will release a series of archival compilations with music licensed from various parties. BMG will distribute the series. The music releases themselves won't be culled from the "American Bandstand" archives, although audio and video material from the historic program will be used to create enhanced CDs.

Clark says he and dick clark productions president/COO Francis La Maina were attracted to Wind-up because of the enthusiasm and entrepreneurial spirit of its principals, chair-

man/CEO Alan Meltzer and president Steven Lerner.

"They're the right size and at the right stage in their development," says Clark of Wind-up. "We're important to them, and they're very imaginative. We don't want to get lost in a Pentagon operation. Often, though [the



MELTZER



LERNER



CLARK

major] have fire and money, the thousands of people it takes to get that elephant to dance may not have you at the top of their list."

Clark adds that he likes the way Meltzer and Lerner think. "They didn't say, 'We'll mush together some old records and put a logo on it.' There are all sorts of marketing possibilities that haven't been explored yet. These guys know the business, but they're not at all traditional."

(Continued on page 40)

IN THE NEWS

Demon Label Being Sold

PAGE 14

CMT Europe Shuts Down

PAGE 40

TCI/Paradigm Ramp Up

PAGE 89

Rhythm
and
Blues
Foundation

proudly presents *The Ninth Annual Pioneer Awards*

*at the Sheraton New York Imperial Ballroom
New York, New York*

Lifetime Achievement Award

Gladys Knight and the Pips

Thursday, February 26, 1998

1998 Pioneer Award Honorees

Herb Abramson • Faye Adams • Bobby Byrd • Tyrone Davis
Ernie K-Doe • The Five Satins • The Harptones • Screamin' Jay Hawkins
David "Fathead" Newman • The O'Jays • Kim Weston

For more information and tickets
please call the Rhythm & Blues Foundation, Inc.
1998 Pioneer Awards Ticket Headquarters
(212) 222-9400

"Preserving America's Soul" Rhythm & Blues Foundation

When you need to know...

right now.

www.billboard.com

Billboard Online
MEMBER SERVICES
Click Here

Member Login
Become a Member

Billboard Charts

For the Week Ending
October 11, 1997

The Billboard 200
Boyz II Men debuts at no. 1.
The Hot 100 Singles
Elton John's tribute to the late Princess Diana debuts at no. 1.
Top R&B Albums
Boyz II Men evolve to the no. 1 position this week.
Top Country Albums
LeAnn Rimes spends another week at No. 1.

DAILY MUSIC UPDATE

October 7, 1997

Spice Girls Share Their 'Spiceworld'

The Spice Girls launched their second album, "Spiceworld," to press in Granada, Spain, last night. The album will be released worldwide Nov. 3; first single "Spice Up Your Life" bows next week. [Click Here](#) for the full story.

Inside News...

- ▶ [New Hendrix Set Arises From Vaults](#)
- ▶ [Amy Grant Takes Orchestra On Tour](#)
- ▶ [Puffy Remixes 'Roxanne' For Police Set](#)

Also today:

- ▶ View music news from years past at [This Day in Music](#).
- ▶ Get complete daily music industry news with [Billboard Bulletin](#).

play Fantasy
Billboard
Run Your Own
Record Company!



Spice Girls

We take our responsibility as the music industry's premiere online information source very seriously. Not only do we deliver the leading industry publication to your computer every week, but we do it before Billboard hits the newsstands!

plus...

Spotlight Reviews

Issue Date: October 18, 1997

BOB MARLEY / Dreams Of Freedom

PRODUCER: Bill Laswell
Island/A&M/Tuff Gong SZ4 419-2



Subtitled "Ambient Translations Of Bob Marley In Dub," this is a jaw-droppingly dazzling aural re-texturalization of the Tuff Gong's own remarkable vision. Laswell descends with maximum respect into the lush, otherworldly forest of Marley's original album masters for Island, parting the misty veil on various mythic tracks to reveal un-dreamt-of avatars and magic vistas. Any overdubs are subtle, reverent, and ingenious, with Senegalese percussionist Aiyb Dieng, Japanese ambient artist Tetsu Inoue, or string conductor/arranger Karl Berger applying spectral touches primarily to point listeners toward existing secret panoramas. Whether it's "The Heathen," "Exodus," or "No Woman No Cry," the electronic tour guides will help you go where no devotee has gone before. If you can imagine buying only one reggae record between now and the dawn of the new year, make it "Dreams Of Freedom."

▶ [Back to Reviews List](#)

MEMBER SERVICES
Click Here

TODAY'S NEWS
DAILY MUSIC UPDATE
THIS DAY IN MUSIC

FEATURES
SPOTLIGHT REVIEWS
SNEAK PEEK
BEATS + BYTES
HOT PRODUCT
ASK BILLBOARD

CHARTS
BILLBOARD CHARTS
CHART BEAT

GRAMMYS
FANTASY BILLBOARD
TRIVIA CORNER

RESOURCES
NEW RELEASES
TOUR SEARCH
INDUSTRY EVENTS
BILLBOARD STORE

Complete access to our archive of Billboard articles and charts dating back to 1946

Industry contact databases

The Airplay Monitors

Over 30,000 artist profiles and discographies

and more - all fully searchable through the World Wide Web.

Check out Billboard Online's special features...

- Tour Search database • Online registration for conferences • This Day in Music database
- Fantasy Billboard Chart Game • Billboard Bulletin • New Release Roundup
- Audio clips from top-charting albums • and more to come!

Tel: 212.536.1402/800.449.1402 • email: info@billboard-online.com

Billboard
ONLINE

Artists & Music

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

Sony's Ricky Martin Is Making Waves World Cup Tie-In Set To Raise Int'l Profile

BY JOHN LANNERT

"'María' is a song I am going to be singing for the rest of my life," says Ricky Martin of his Latin American/European smash of 1997. "It gave me direction and logic."

"María"—known as "(Uno, Dos, Tres) María" in Europe—also provided a kinetic launching pad for the Puerto Rico native's hotly anticipated new Sony album "Vuelve," due to hit U.S. retail on Thursday (12).

Indeed, ever since noted remixer



MARTIN

Pablo Flores reshaped "María" from a chugging, flamenco-laced tune featured on Martin's 1995 album, "A Medio Vivir," into an uptempo samba stomp, the song has considerably broadened the musical profile of the former regular on the U.S. soap opera "General Hospital."

According to Richard Ogden, senior VP of marketing at Sony Music Europe, "María" was the company's second-biggest-selling single in 1997, reaching No. 9 on Music & Media's Top 100 last year. He adds that by the time "Vuelve" is released in most of Europe by late March, "A Medio Vivir" should be approaching sales of 1 million units.

In the U.S., a Spanglish version of "María" has remained No. 1 at the highly rated top 40/rhythm WKTU New York since December. "The song shows no signs of letting up," says WKTU's music coordinator, Geronimo.

In Japan, "María" will be used as a musical backdrop for a TV ad campaign that Martin is doing for Japanese vehicle manufacturer Suzuki. The campaign, scheduled to kick off in March, will coincide with Sony Music Japan's release of "Vuelve."

And as part of its effort to break "Vuelve," Sony Music Asia is servicing the Southeast Asian market with a promotional single containing three

(soccer) tournament "wanted us to try to embody in music."

While he did not initially anticipate "La Copa De La Vida" as the first single, Ogden says that the enthusiasm from Sony's European affiliates and the rising World Cup fever made it a natural leadoff selection.

Written and produced by Robi Rosa and Desmond Child, "La Copa De La Vida" also boasts remixed versions by Flores. The balance of the album was helmed by Rosa and K.C. Porter.

Martin says the single offers an opportunity to reach "a very intense and jealous audience"—the sports fan. He also is aware that a potential World Cup smash hit could explode his career over the globe.

"The song could literally take me around the world," says Martin. "It is a little intimidating, but we are going out there with knives in our mouths and [will] work this record and fight for what we can get."

Sony Music Spain is scheduled to begin working the single on Tuesday (10). In France, where "María" was the second-best-selling single of 1997, Sony Music France is expected to service the single in March. Sony affiliate labels in several other countries plan to follow Sony France's lead.

"Vuelve" is scheduled to be released in Spain on Feb. 24. The album will be shipped in much of the rest of Europe in March.

Ogden says Martin already has given "La Copa De La Vida" a robust push via two performances of the song last year on European television. He reckons that TV will play crucial marketing roles for "Vuelve," both as a medium for performance exposure and advertising.

For example, Ogden says, France's music and film channel, M6, has adopted Ricky Martin as its official recording artist. "La Copa De La Vida" will be the channel's song of the month in March.

Martin, who toured and did promo

'It is a little intimidating, but we are going out there with knives in our mouths'

Spanglish renditions of "María."

Also included on the promo CD single is "The Cup Of Life," an English-language take of "La Copa De La Vida," the Asian market's first single from "Vuelve." Sony Music Asia's marketing manager, Yvonne Yuen, says the album is due to ship in March into nine Southeast Asian markets.

"La Copa De La Vida"—the theme song of the 1998 World Cup in France—also is the leadoff single for the European markets, says Ogden. The samba-rooted song, which sports the same earthy Brazilian *batucada* beats as "María," will be featured on a World Cup compilation set to drop in late March on Sony.

Martin, 26, was selected for the World Cup track, notes Ogden, because he exemplified all of the ideals that organizers of the famed football

U.S., LATIN AMERICA TAKE BALLAD APPROACH

Unlike their counterparts in Europe and Asia, the Sony labels in the U.S. and Latin America are working "Vuelve," the title ballad track from Ricky Martin's new album. The song is the theme for a Mexican *telenovela*, or soap opera, called "Sin Ti."

Soap operas traditionally generate strong theme songs, and "Vuelve" appears to be no exception. The love song debuts this issue at No. 6 on the Hot Latin Tracks chart.

Luana Pagani, VP of international marketing at Sony Music, says Martin's Latin American and U.S. Latino thrusts will get a huge boost with a glitzy album presentation Thursday (12) in San Juan, Puerto Rico. Media representatives from all over the world will attend the swank soiree.

On Friday (13) and Saturday (14), Martin is scheduled to play two sold-out shows at the 30,000-seat Hiram Bithorn Stadium near San Juan.

Fernando Ramos, GM of Puerto Rican retail chain Casa De Los Tapes, says the near-hysterical climate surrounding Martin's stop in

Puerto Rico ensures healthy sales of "Vuelve."

"All of the media is going crazy with Ricky Martin," says Ramos. "This record is going to sell a lot in the first few weeks after it is released."

Pagani, who says Sony plans to ship 1.5 million units of the album in Latin America, points out that Martin will embark on panregional promotional tours in March and April.

In the U.S., Sony Discos VP/GM manager Oscar Lord says the label is shipping 250,000 units of the album. A national TV ad campaign on U.S. Latino networks is expected to bolster the release.

Says Lord, "Ricky's new album has incredible depth. It combines his talents in the ballad realm with his ability to deliver rhythmic, tropical-flavored songs in a very unique manner."

Joseph Valdez, PD at KBSO Corpus Christi, Texas, adds, "Martin is maturing, and I think 'Vuelve' brings out more of his ability as a singer."

JOHN LANNERT

duties in Europe extensively in 1997 to support "María," plans to embark on promotional treks in February and March. In addition, a concert swing through Europe is being mapped out for the end of May and beginning of June.

Sandwiched between Martin's European jaunts is a three-week tour of Japan and Southeast Asia. In the latter market, Sony divisions are assembling a variety of local TV campaigns for each of the territories.

Yuen points out that Sony is developing a regional marketing thrust involving pan-Asian music networks Channel V and MTV Asia. Martin is expected to perform several showcase sets there, she adds. In addition, the upcoming World Cup enhances Martin's chances in the region.

"Soccer is huge in Asia, and 'The

Cup Of Life' will offer the perfect opportunity to take advantage of it," says Yuen. "So what we want to do is to introduce consumers to a great singer who has the whole package."

In Japan, Emi Hatano, marketing coordinator for the Epic labels in Japan, says a commercial CD single of "María" will be released on March 25. Complementing the CD single release will be a push at radio for "The Cup Of Life," slated to begin in late February.

Hatano figures Martin's visit to Japan and Japanese radio support, particularly in Tokyo, is key to his prosperity there.

Hatano adds that Martin, who is the first Latino act the company has worked since Julio Iglesias, provides great appeal for Sony in Japan, "be-

(Continued on page 99)

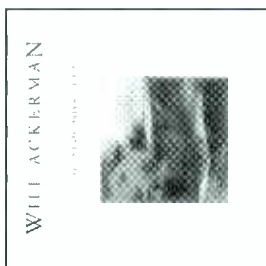
The World is Loud.
Your Music Shouldn't Be...



RAY LENCH - BEST OF

Multi-Platinum Artist
Multi-Billboard Award Winner

Features 2 brand new recordings
and a remix of the hit
"Celestial Soda Pop"



WILL ACKERMAN
SOUND OF WIND DRIVEN RAIN

The label founder returns with his first
new album in 5 years!

"Ackerman's guitar is
something to hear..."
-Rolling Stone



LIZ STORY
17 SECONDS TO ANYWHERE

A romantic collection of
original compositions.

"...right up there with Keith Jarrett"
-People



© 1998 Windham Hill Records. A Unit of the Windham Hill Group

'Titanic' Cruises To Sales Of 4 Million In Jan. Certs

■ BY CHRIS MORRIS

LOS ANGELES—Only a couple of months out of port, Sony Classical's "Titanic" soundtrack has cruised to dramatic sales, logging simultaneous gold, platinum, and multi-platinum crests in January certifications from the Recording Industry Assn. of America (RIAA).

James Horner's score for the



CAREY



HORNER

blockbuster film reached certified sales of 4 million and became the first album on a classical label to hit such a peak.

The speed with which "Titanic"—released Nov. 18, 1997—hit these heights is indicated by the certification performances of some other soundtracks in January: Atlantic's 1996 "Space Jam" hit 5 million, while Columbia's "Men In Black," released last summer, arrived at 3 million.

Female vocalists had a stellar month. Jewel's 1995 Atlantic debut, "Pieces Of You," roared to 8 million units. Toni Braxton's 1996 LaFace/Arista sophomore effort, "Secrets," reached 6 million. Spice Girls' Virgin bow, "Spice," arrived at 6 million, while their second stanza, "Spiceworld," soared to 2 million. Celine Dion's '97 Epic opus, "Let's Talk About Love," rose past the 4 million mark. LeAnn Rimes' Curb collection "You Light Up My Life—Inspirational Songs" also went quadruple-platinum. Shania Twain's '97 Mercury entry, "Come On Over," was lofted to triple-platinum.

Mariah Carey's 1997 Columbia release, "Butterfly," notched another

record for the singer: She became the first female vocalist to collect seven consecutive triple-platinum albums.

Several acts debuted in the gold-album category in January: tenor Andrea Bocelli (Philips), rock unit Creed (Wind-up), country thrush Lee Ann Womack (Decca), English rock giant the Verve (Virgin), hip-hopsters Timbaland & Magoo (Atlantic), perky piano trio Ben Folds Five (550 Music), veteran punk rock outfit Social Distortion (Epic), and modern rock band Marcy Playground (Capitol).

Following is a complete list of January RIAA certifications.

MULTI-PLATINUM ALBUMS

Jewel, "Pieces Of You," Atlantic, 8 million.

The Notorious B.I.G., "Life After Death," Bad Boy/Arista, 7 million.

Toni Braxton, "Secrets," LaFace/Arista, 6 million.

Spice Girls, "Spice," Virgin, 6 million.

Various artists, "Space Jam," Warner Sunset/Atlantic, 5 million.

Various artists, soundtrack, "Titanic," Sony Classical, 4 million.

Matchbox 20, "Youself Or Someone Like You," Atlantic, 4 million.

Various artists, "A Very Special Christmas," A&M, 4 million.

Celine Dion, "Let's Talk About Love," 550 Music/Epic, 4 million.

LeAnn Rimes, "You Light Up My Life—Inspirational Songs," Curb, 4 million.

Fleetwood Mac, "The Dance," Reprise, 3 million.

Various artists, soundtrack, "Men In Black," Columbia, 3 million.

Shania Twain, "Come On Over," Mercury Nashville, 3 million.

Mariah Carey, "Butterfly," Co-

(Continued on page 89)

Jules Shear Set Boasts Big-Name Guests

Singer/Songwriter Does Duets On High Street Debut

■ BY DOUG REECE

LOS ANGELES—When veteran singer/songwriter Jules Shear struck upon the idea to create a duet album with several of his colleagues, he sat down and put pen to paper.

It wasn't, however, to write the 15 plaintive, powerful cuts found on his High Street debut, "Between Us."

"When I had decided I was going to make a duet record, I wrote a propos-



SHEAR

al, which is something I had never done before," says Shear, who picked up on a suggestion from manager Mike Lembo. "Rather than have someone be unsure about what I was going to do, or be disappointed down the line, I thought I would get it all clear up front.

"It's astounding to start out with an idea on a piece of paper, and here we are with a CD a year later," he adds. "We've done something a lot of people said couldn't get done on account of how hard it would be to get permission to work with an artist or figure out how to get 15 people in the studio, let alone getting great performances out of everyone. In that regard, this record is astounding."

Indeed, with a Feb. 24 release date looming, "Between Us" is remarkable in both artistic and logistic capacities.

Featured on the album are artists such as Paula Cole, Carole King, Susan Cowsill, new 10,000 Maniacs lead singer Mary Ramsey, and Margo Timmins of the Cowboy Junkies.

Shear invited several other artists to perform on the album after meeting up with them at "Writers In The Round," a series of shows at New York's Bottom Line club hosted by Shear and ex-Bon-

gos leader Richard Barone.

Other singers featured on "Between Us"—Rosanne Cash, Ron Sexsmith, Angie Hart from Frente, Patty Griffin, Suzzy Roche, Freedy Johnston, Curtis Stigers, and Amy Rigby—are all "Writers" alumni.

Roche, who shares a love of harmonies with Shear, says she has developed a special, blind appreciation for "Between Us."

"I have a copy of the album, but it doesn't have any names on it so I'm not sure who's singing on most songs," she says. "To hear every voice so different and expressive is amazing. I even have a tape with Jules singing on both parts, which I thought would be a great album, too. It's almost like this double personality singing to itself."

As a sort of instrumental interlude, Shear also employed bassist Rob Wasserman for middle cut "Entre Nous" and called on his own brother, Rob, to duet on "Let's Go Slow."

Whether finding an aesthetic middle ground with King or prodding his sibling to stop mimicking his vocal style, it's obvious the album has spawned as many stories as it has great songs.

Still, with much of the lyrical content touching on the disintegration of Shear's marriage, the album holds a somber, reflective appeal. All songs on "Between Us" are published by Songs of PolyGram/Jutres Music (BMI).

"I wanted the record to have one vibe from start to finish," says Shear, speaking of the musical aspects of the album. "Everything is held together by this central acoustic finger-picking guitar style. Once we had that, there was a very delicate balance of other instruments added so that even though the array of artists is wide, there's not too much difference between songs."

Though Shear's name has carried a good degree of cachet with critics and artists alike, he has yet to achieve mainstream success.

Shear's last album, "Healing Bones," sold more than 7,700 units, while its predecessor, "The Great Puzzle," sold more than 12,000 units, according to SoundScan.

And while the host of artists on "Between Us" could attract a wide, new audience, neither Shear nor High Street is counting on it.

Although Ron McCarrell, VP of marketing (U.S.) for the Windham Hill Group, says that High Street will not



ROCHE

shy away from publicizing some of the big-name talent on the album, he takes a cautious tack when discussing the potential draw of marquee artist names.

"I think the strength and beauty of the recording will appeal to people more than someone thinking, 'Gee, I like Paula Cole, and she's on one duet,'" McCarrell says. "I don't think that would necessarily spark a purchase. It's the uniqueness of the record that will titillate people enough to part with 15 bucks."

Meanwhile, Shear points to the eclectic mix of artists on the album.

"There were some people that thought I should really go for bigger names when I made this record, but my point was, and is, if the music is really great and the singing is really great, then everything else will take care of (Continued on page 14)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Virgin Records America in Los Angeles promotes **Ken Pederson** to executive VP. He was senior VP/CFO.

Capitol Nashville promotes **Bill Catino** to executive VP and **Bill Kennedy** to VP of sales. They were, respectively, senior VP of promotion and senior director of national sales.

DreamWorks Records Nashville names **Scott Borchetta** senior executive of promotion and artist development. He was senior VP of national promotion at MCA Nashville.

Sire Records Group appoints **Barry Pinlac** VP of promotion in New York and **Sherri Trahan** VP of promotion in Los Angeles. They were, respectively, national director of top 40 promotion at EMI Records and national director of alternative promotion at Maverick Records.

N2K Encoded Music names **Susanne White** VP of promotion in



PEDERSON



CATINO



KENNEDY



BORCHETTA



PINLAC



TRAHAN



WHITE



CATHAY

New York, **Eulis Cathay** VP of jazz and urban promotion in New York, **Scott Gordon** national promotion director, West Coast, in Los Angeles, and **Jordan Zucker** national promotion director, South, in Atlanta. They were, respectively, senior director of promotion at Guardian/EMI Records; national director of jazz and urban promotion at N2K; national director of promotion, West Coast, at EMI Records; and senior national promotion director at RCA.

Atlantic Records in Los Angeles promotes **Philipp Embuido** to

regional promotion manager of urban music, West Coast. He was regional promotion coordinator, West Coast.

Glen Sanatar is appointed VP of finance, international, at Universal Music Group in Los Angeles. He was controller at Virgin Records America.

Crystal Isaacs is named director of marketing at Gee Street Records in New York. She was owner of Streetwise Promotions, an independent street marketing firm.

Benson Label Group in Nashville names **Leslie Tayman** manager of

public relations. She was choral marketing coordinator at Brentwood/Benson Music Publishing.

Rykodisc in Salem, Mass., promotes **Sonya Kolowrat** to publicity coordinator and names **Kristen Driscoll** publicity assistant. They were, respectively, publicity assistant and assistant to the public relations director at Talbots Inc.

Ryko Corp. in Salem names **Michael King** accounts payable accountant, **Kim Van Savage** benefits/payroll administrator, **Cathy Landergeran** information systems

manager, and **Paul Day** systems administrator. They were, respectively, a representative at Scudder, Stevens, and Clark Mutual Funds; business manager at The American Prospect; information systems manager at Arrowstreet Architects; and systems administrator at Dataware Technologies.

PUBLISHING. Killen Music Group in Nashville appoints **Gabriel Briggs** director of creative services. He was a staff member at David 'N' Will Music.



PAVAROTTI



CELEBRATE
GRAMMY[®]
WEEK
HONORING



LUCIANO PAVAROTTI



MusiCares
PERSON OF THE YEAR

PERFORMANCES BY

MICHAEL BOLTON • NATALIE COLE • ARETHA FRANKLIN • FADDY MOLONEY
JOAN OSBORNE • JON SECADA • STING • ZUCCHERO

Also Featuring

DAVID CROSBY • VANESSA WILLIAMS

TRIBUTE DINNER and SILENT AUCTION

MONDAY, FEBRUARY 23, 1998 • WALDORF-ASTORIA • NEW YORK CITY

FOR RESERVATIONS CONTACT DANA TOMARKEN 310.392.3777

Atlantic's Cohn Back On Track

Singer/Songwriter's 'Daze' His 1st Set In 5 Years

BY MELINDA NEWMAN

NEW YORK—In the five years since his last album, Marc Cohn thinks he's learned something invaluable about songwriting.

"The thing about writing songs is that sometimes you can have an experience that isn't all that poetic, and it's kind of your job to bring the poetry to it. Half of songwriting is honing the instinct [to recognize] something you know you can bring poetry to. That's something I'm getting better and better at. Unfortunately, it leads to writing less and less songs."

That partially explains the delay between 1993's "The Rainy Season" and "Burning The Daze," which comes out March 17 on Atlantic. However, Cohn says that for the most part, life's interventions, as well as "my great need for some kind of balance," led to the long break between sets. After focusing intensely on his first two records and touring from 1991 through 1994, Cohn says, "I knew there were things that needed to be attended to" after he came off the road. "I just didn't know I'd have to attend to them while sacrificing everything else. But I did and kind of went with it, and it ended up being four years of not doing

much in the musical realm."

Cohn burst onto the music scene in 1991 with his platinum self-titled debut, which contained the soulful, midtempo hit "Walking In Memphis."



COHN

His follow-up, "The Rainy Season," peaked at No. 63.

"Burning The Daze," while continuing Cohn's tradition as a premier storyteller, has a more contemporary musical feel than his past albums. For example, "Lost You In The Canyon" would sound right at home on a Counting Crows album, while "Ellis Island," in tone and delivery, recalls Bruce Springsteen.

Many of the songs on the album deal with death and loss, familiar territory on his earlier efforts. "The reason in general there tends to be a lot about death is—I'm not sure I've ever talked that much about the fact—but both my parents died when I was pretty young; my mother when I was 2, and my father when I was 12," says Cohn. "And then in the past couple of years I've separated from my wife, so that's another huge loss, which brings up the old experience of loss too, so it all seems to get tied in together."

Lest listeners dread an album of maudlin material, "Burning The Daze" takes a more questioning or expository tone rather than a depressing one, and much of the music has an uplifting feel. In many places, a sense of mystical resolution shines through. Nowhere is that clearer than on "Saints Preserve Us," a poetic tale based on his older brother's memories of his mother's death. "Maybe because it's my brother's story and I had some distance on it, I could sort of understand that there is inherently something beautiful in somebody passing away—for them. But it's very painful to be left behind," Cohn says.

(Continued on page 15)



Walk This Way. The Rolling Stones receive a plaque commemorating their induction into Madison Square Garden's Walk of Fame. The Stones sold out three shows at the New York venue in January. Shown, from left, are the Stones' Charlie Watts and Mick Jagger; Madison Square Garden VP of concerts and entertainment Joel Peresman, and the Stones' Ron Wood and Keith Richards.

Mercury Wants Steve Poltz's Name As Familiar As His Face

BY CARRIE BORZILLO

LOS ANGELES—Most people know who Steve Poltz is . . . they just might not realize it yet. He's the songwriter who co-wrote Jewel's hit "You Were Meant For Me," the handsome man in that song's video, and the leader of one of San Diego's most popular bands, the quirky Rugburns.

Now, after writing literally hundreds of songs, the 37-year-old Poltz is adding solo artist to his list of credits. His debut album, "One Left Shoe," coming from Mercury on March 17, is a 15-song collection of confessional, straight-from-the-heart love songs. The album was recorded live in the studio with producer Steve Soles and features such guests as Jewel, Van Dyke Parks, Benmont Tench, and the Mighty Mighty Bosstones' horn section.



POLTZ

Poltz—who was born in Halifax, Nova Scotia, and lives in San Diego—was actually approached to record a solo album even before the incredible success of "You Were Meant For Me." The A&R executive who signed Jewel to Atlantic, Jenny Price, wanted to sign Poltz to the label at the same time. He passed. Price later moved to Mercury and again approached Poltz; he then said yes.

"He is an amazing live performer," says Price, VP of A&R at Mercury. "He brings the record to life live, which is something a lot of artists can't do."

Poltz says he wasn't ready to sign

with Atlantic at the time he was asked.

"I have this wild side in me that wanted to, but I was having too much fun driving around the country in a van [with the Rugburns]," he explains. "It's easy to hide behind humor and the moniker of the Rugburns, but it's scary to lay your heart out on the line. I'm a wuss."

It must be pointed out how vastly different the Rugburns' music is from Poltz's solo material. The Rugburns wrote hilarious songs with such silly titles as "Pile On The Hangover" and "My Carphone's On The Pill," and Poltz performed them many times donned in a dress. In contrast, Poltz's solo material is more serious and sentimental.

"I think the true Rugburns fans are going to be really into [the new album], because every Rugburns album had a few sensitive songs," says Poltz. "But I'm sure for some it won't be their cup of tea. And to them I say, 'I'll do another Rugburns album, but for now I hope you like this.'"

Michael Halloran, PD at XHRM San Diego, says Poltz is "one part Neil Young, one part Loudon Wainwright, three-quarters Randy Newman, and two parts James Taylor, Jonathan Richman, and Bob Dylan. He's that troubadour guy with the guitar who can go out and play any street corner."

That's exactly what Poltz did before forming the Rugburns. He set out with his guitar for Europe and played street corners. After his return to the U.S., he formed the Rugburns. They recorded three albums: "Morning Wood" (Bizarre Planet, 1993), "Mommy, I'm Sorry" EP (Bizarre Planet, 1994), and "Taking the World By Donkey" (Priority, 1995).

(Continued on page 15)

Lynch Behind Board For Mammoth Album; More V-Day Accouterments

NOW FOR SOMETHING DIFFERENT: Director David Lynch, best-known for his TV series "Twin Peaks" and movies "Blue Velvet" and "Wild At Heart," is hard at work producing an album for new Mammoth artist **Jocelyn Montgomery**. Here's the really cool thing: The album features Montgomery's interpretations of the music of **Hildegard Von Bingen**.

As many of you will recall, Von Bingen became quite the star in 1994 when both Angel/EMI and BMG Classics released albums of her material. This year, the 900th anniversary of her birth, is also sure to be a banner year for Hildy's guards.

Mammoth president Jay Faires is A&R'ing the project, which came together over a lunch with Faires, Montgomery, and her husband, "Twin Peaks" producer **Monty Montgomery**.

"I wasn't familiar with Hildegard's stuff," Faires says. "It was the wildest thing. Jocelyn, who has performed Hildegard's material for years, including at her nunnery in Germany, was telling me about her, and I said, 'Does anyone else know about her?' and she grabs four books off the shelf. I come home, and there's a piece on her in The New York Times."

Lynch is working on some remixes of the project, which Faires believes will come out in late spring or early summer.

MORE VALENTINE'S DAY GOOP: Just in case your honey doesn't want chocolate or flowers, there's a slew of records that might hit that sweet spot. In addition to **Chip Davis'** "Romance II" on American Gramophone and 32 Records' reissue of **the Archies'** "Sugar, Sugar," both of which we've already written about, Madaey Entertainment has just released "Best Of Love," which features 16 pop hits. Fair warning: Many of the songs are about love gone wrong, like "You've Lost That Lovin' Feelin'" by **the Righteous Brothers**, or unrequited love, such as "Still" by **the Commodores** or "You're In Love" by **Wilson Phillips**. Maybe this one is better reserved for those nights spent sobbing on the couch after you've been dumped, your tears spilling into that pint of Ben & Jerry's Chubby Hubby ice cream on your lap.

Since love is the universal language, perhaps more appropriate for Feb. 14 would be Putumayo's "Romantica," a collection of love songs from 11 acts representing nine countries. Among the artists are **Toshi Reagon** (the U.S.), **Dougie MacLean** (Scot-

land), and **Majek Fashek** (Nigeria).

Not to be outdone, Rhino is running a Valentine's Day sweepstakes geared around its "Heart Beats" series. Teaming with Circuit City and Movieline magazine, Rhino is running a contest whereby customers can enter at any of Circuit City's 420 locations to win a trip for two to that oh-so-romantic locale of Vienna. Movieline provided additional advertising for the contest in its current "Sex And Hollywood" issue.



by Melinda Newman

ON THE ROAD: Gregg Allman kicks off a tour Friday (13) in Portland, Ore. Among the "friends" accompanying him are **Jimmy Hall** on sax, harp, and vocals . . . **Chantal Kreviazuk** starts her first headlining tour in the U.S. Feb. 27 at the Royal Oak in Detroit . . . **Lionel Richie** says he's planning his first world tour of the '90s to

coincide with his new Mercury album, slated to come out in late spring or early summer. According to Richie, the outing could last as long as 18 months (Billboard Bulletin, Jan. 28) . . . **Green Day**, in the midst of a six-week theater tour of the U.K. and Europe, will return to the U.S. in April for a domestic tour . . . **Smoking Popes, tripl3fastaction**, and **Menthol** kicked off the Winter Dance Party tour Jan. 28 in St. Louis. The tour runs through February . . . The third annual Sno-Core tour, sponsored by DC Shoes and Swatch, starts Saturday (7) in San Bernardino, Calif. The lineup for the outing includes **Primus**, **Blink 182**, and **Aquabats**, as well as special guests **Long Beach Dub All Stars** and **Tha Alkaholiks** in selected markets . . . **Offspring** and **Steel Pulse** are among the acts who will perform at BoardAID 5, slated for March 15 in Big Bear Lake, Calif. Proceeds from the event will benefit LIFEbeat, a music industry AIDS organization.

OOPS: Delinquent Records, film producers **Jane Hamsher** and **Don Murphy's** newly established soundtrack label at Geffen Records (Billboard, Jan. 24), will be undergoing a name change. Apparently, Geffen was contacted by an attorney for a Decatur, Ala., label called Delinquent Records; the Goth and glam rock indie imprint has been in business for a decade. A Geffen spokesman says no new name has been chosen yet for the producers' label.

Assistance in preparing this column was provided by Chris Morris in Los Angeles.

HighTone's Elliott Summons Up Stellar Cast For New Disc

■ BY CHRIS MORRIS

LOS ANGELES—Folk titan Ramblin' Jack Elliott has enlisted a celestial supporting cast for his HighTone Records debut, "Friends Of Mine," set for release March 17.

The singer/guitarist duets with a dazzling lineup of folk and pop luminaries: Arlo Guthrie, Peter Rowan, Rosalie Sorrels, Tom Waits, Emmylou Harris, Nanci Griffith, John Prine, Jerry Jeff Walker, Guy Clark, and Bob Weir.



ELLIOTT

HighTone president Larry Sloven is confident that "Friends" will move Elliott—who won a Grammy in 1996 for his Red House album "South Coast"—beyond his status as a lionized cult hero. "He's had a 40-some-odd-year recording career, and a lot of those records are still available but never sold very much," Sloven says. "I think this record's gonna be a big difference for him."

The genesis of the album came when Elliott was working with guitarist/producer Roy Rogers on "The Barrow Gang," an upcoming film about legendary gangsters Bonnie Parker and Clyde Barrow.

"Roy and I got together when we were acting in a movie together, as a couple of hobos with guitars on a freight train," Elliott says. "That's how we first got together and started playin'. We just continued jamming right through the day. After that we decided to get together and do a record."

Owing to Rogers' and Elliott's active touring schedules, work on the record proceeded fitfully over 17 months.

Elliott says, "The miracle is, although we have two different agents who aren't even in touch with one another, it seemed like Roy's trips and my trips were coordinated by the Old Man Upstairs. Each time, we'd both leave town on the same day, go away on a trip somewhere, and come back on the same day. Roy would allow me one day to rest up, and then, wham!, we'd go back in the studio again."

Elliott speaks warmly of the "old buddies of mine" who appear on his appropriately titled new album. "I've known Rosalie [Sorrels] for 30 years," he says. "I've known Jerry Jeff [Walker] for about 30 years. Guy Clark, I've known him for 20 or 25 years. John Prine—we did a tour of Colorado about 20 years ago. I've known Tom [Waits] for about 20 years, although I don't think we played any music together."

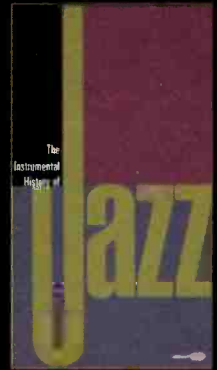
Arlo Guthrie, son of the late folk legend Woody Guthrie, also makes an appearance on the album. In addition, the elder Guthrie—Elliott's great inspiration as a performer—is paid homage in a version of his "Hard Travellin'" by Elliott and Walker. The song has been a staple of Elliott's repertoire since he met the elder Guthrie in 1949.

"Woody was in the hospital; he was barely able to speak," Elliott recalls. "He was just gettin' over an appendicitis operation when I met him, so it was

(Continued on page 15)

on the shoulders of giants

The Instrumental History of Jazz



Jonathan Butler Do You Love Me?



Arturo Sandoval's Hot House



T.S. Monk Monk Cn Monk



Loston Harris Comes Love



N2K
ENCODED
MUSIC.

www.n2kencodedmusic.com www.jazzcentralstation.com

Artists & Music

CUBA LOOKS TO ITS EMERGING MUSIC INDUSTRY

(Continued from page 1)

ment eyes to the fact that Cuba has more to offer than tourism, rum, and cigars.

Cuban jazz, classical, and *trova* music were always respected abroad, but have not been embraced too warmly by Havana. A new brand of aggressive salsa, known as "popular danceable music," has freshened the government's relations with its large musical community, however, which is fed every year by new graduates from the country's conservatories.

Signaling the growing support of the arts is a yearlong Spanish/Cuban cultural exchange, dubbed "Cuba 98," which was set in motion with a Cuban night at MIDEM Jan. 21 in Cannes (see story, this page).

There are other promising signs that Cuba's music industry is poised to take off in a big way. These include:

- The state record label EGREM inaugurating its new state-of-the-art recording studios Dec. 26, 1997 (Billboard, May 3, 1997).

- The country's first awards ceremony in Havana, at which eight gold and platinum discs were given to Cuban acts. It was followed by a salsa festival attended by 10,000 dancers at Havana's Tropical venue.

- More overseas labels working in Cuba, including some from Spain, the U.K., and the U.S. Some Spanish companies have set up a permanent base in this market of 11 million people, while others contribute by recording Cuban artists and releasing the product in their countries.

- Growth in the music press: There

are now four magazines available, including one printed in both Spanish and English.

Teddy Bautista, executive president of the Spanish authors' and publishers' society SGAE, the driving force behind Cuba 98, stresses that Cubans are learning to create their own music industry from labels that operate on the island.

"For the first time... a Cuban music industry is emerging with its own managers, promoters, and so on," he says. "The explosion in Cuban music is *inside* Cuba and not just in what product is arriving in London, New York, or Madrid."

Bautista notes that three recent events have been crucial. EMI Spain struck a Cuban distribution deal with Caribe Productions, a Panama-based label with Spanish financing. Universal Music made a similar pact via Barcelona, Spain's Magic Music label, and such Spanish labels as NubeNegra and Eurotropical, an imprint of Manzanera Discos (Billboard, June 14, 1997), are setting up on the island, helping to form a new business mentality.

The appearance of four music publications is in itself a major event for young Cubans, who since 1990 have had no news on their artists beyond that given on state TV or radio.

The bilingual Tropicana International, backed by the Cuban Authors and Publishers Assn. (AACC), was the first to appear and is the most successful, with 10,000 copies printed every two months. It is sober and serious, but not drab.

Salsa Cubana is the second-most-successful publication, with a print run every few months of some 1,500 copies. It is not available abroad and is funded by the Latin American Graphics Assn. The other two magazines are struggling to stay afloat—the Book Institute-funded *Musicalia Dos* and *Musica Cubana*, published by the Cuban National Union of Writers and Artists.

Tropicana director Néstor Milf



BAUTISTA

explains that with the sixth edition, published at Christmas, the magazine was to make a push in the U.S., but he notes that for legal reasons it will not be sold but "handed out by visiting musicians and artists."

Nearly half of the current print run finds its way to the U.S. "We went bilingual because we had it clear from the start that our potential market is in America," Milf says. "There are at least 1.5 million Cuban exiles there."

As a noncommercial cultural item, the publication is allowed to enter the States despite the U.S. trade blockade of Cuba, according to Milf.

The opening of the EGREM studios in Havana's residential area of Miramar was hailed by Institute of Music president Alicia Perea as "a moment of *fiesta* for Cuban music and culture in general, to celebrate the opening of an alternative for artistic development."

The awards ceremony in Havana was organized by Caribe Productions for the label's artists who had sold 5,000 units (gold) or 10,000 units (platinum) in 1997. Caribe's Spanish head of A&R, Seju Monzón, says that until now Cuban acts had sold small quantities on the island, "but this situation has begun to change, and it is clear that there is a future with good business opportunities." (Local figures say that the market here is some 400,000 cassettes per year, 150,000 of which are sold in Cuban pesos.)

Award receivers included Manolin El Medico De La Salsa, Los Van Van, NG La Banda, and Adalberto Alvarez Y Su Son. At the ceremony was EMI Spain president Miguel Angel Gómez, whose company is to distribute Caribe product outside Cuba, including the U.S.

Another sign of the growing interest in the Cuban music industry was a small record fair held during the Christmas season at the tourist resort of Varadero. Awards went to Magic Music and Eurotropical, and Jimmy Maslan, president of California label Ahí-Nomá Music, told Communist Party publication *Granma* that "in the U.S., many people think that Cuban music is just salsa. But there are other genres that I love, and I want to promote them."

U.K. Label Demon Being Sold

BY ADAM WHITE

LONDON—A change of ownership is in the wings for the boutique U.K. label long associated with Elvis Costello.

Demon Records, in which Costello and his former manager, Jake Riviera, hold a stake, is in the process of being acquired by Crimson Productions, according to industry sources. Crimson is the record label operated by Kingfisher Entertainment Group, the publicly traded company that also owns Britain's largest retailer of music, Woolworth's.

Demon is known primarily as a catalog company, holding rights to Costello's pre-1987 work and licensing material from both major and independent sources: the '70s recordings of Marc Bolan, for instance, and the Hi Records line. However, Demon does have a current artist roster, including Nick Lowe and Anthony Thistlethwaite.

The significance of the deal—if con-

summed—lies in Kingfisher's continuing expansion into repertoire ownership. Through Woolworth's, Crimson has marketed compilation albums featuring material leased from major record companies. However, the majors are said to be cautious about such licensing, in part because Crimson competes with their own releases for shelf space in Woolworth's outlets.

Crimson is thought to be paying between \$4 million and \$5 million for Demon, including the latter's successful direct-mail Blackmail unit. Observers say that the Blackmail database, if merged with that of Kingfisher's emerging MVC music and video retail chain, could be a significant asset and would account for what is otherwise a high purchase price. Demon's annual revenue is estimated at upward of \$4 million, with pretax profits in 1995 at some \$150,000.

Calls to executives at Crimson and Demon and to Riviera were not returned by press time.

A Year Of Cuban Music

HAVANA—Spanish authors' right society SGAE, which has more than 400 Cuban members, has organized Cuba 98 with the Cuban Institute of Music and the Cuban National Union of Writers and Artists.

The first event in Cuba will be the March 2-7 International Festival of Electro-Acoustic Music, dubbed "Spring In Havana."

Music scored by Cuban and Spanish composers will be performed at the San Francisco de Assisi Convent in Havana and the Havana City Museum.

The ninth International Guitar Festival will take place May 7-17.

The Oct. 1-9 Havana Festival of Contemporary Music will feature

20th-century acoustic music, including pieces composed on computer, from around the world.

SGAE's Cuba 98 project coordinator, José Amer, says the highlight will be a Gran Gala de Salsa at the end of May in central Havana and a week later in Madrid, to be followed by a tour of Europe. The gala will include a who's who of Cuba's top salsa musicians, dubbed "Team Cuba."

Cuba 98 will end Dec. 18-22 with the International Festival of Latino Jazz in the Plaza de la Revolución. Spanish flamenco jazz pianist Chano Domínguez will play alongside Cuban jazz artists

HOWELL LLEWELLYN

A late fillip for the Cuban music industry is the news that this year's MIDEM Latino in Miami should go

ahead without the ban on Cuban participation that blemished last year's inaugural event.

amusement

business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
YANNI	Radio City Music Hall New York	Jan. 14-18, 20-24	\$4,170,215 \$100/\$75/\$60/\$45	56,354 10 sellouts	Radio City Prods.
BOB DYLAN/ VAN MORRISON	Theater at Madison Square Garden New York	Jan. 16-18, 20-21	\$1,734,885 \$75/\$45	26,903 five sellouts	Delsener/Slater Enterprises
YANNI	CoreStates Center Philadelphia	Jan. 27	\$873,768 \$75/\$39.50	14,398 sellout	Low Rose Prods. Cascade Concerts
YANNI	Worcester's Centrum Centre Worcester, Mass.	Jan. 26	\$534,856 \$65/\$39.50	9,083 11,266	Cascade Concerts
GAITHER HOMECOMING: BILL & GLORIA GAITHER, GOODMAN FAMILY, SPEERS, JAKE HESS, JAMES BLACKWOOD, J.D. SUMNER, SUE DODGE, ANN DOWNING, AND OTHERS	Lakeland Center Lakeland, Fla.	Jan. 23-24	\$300,222 \$24.50/\$15.50	27,672 30,000 four shows, three sellouts	Premier Prods.
B.B. KING BOBBY "BLUES" BLAND	Fox Theatre Atlanta	Jan. 18	\$136,365 \$50/\$35/\$27.50	4,792 sellout	Brass Ring Prods.
MINIATURE	Fox Theatre Detroit	Jan. 1	\$112,456 \$26	4,582 4,600	Brass Ring Prods.
AIR SUPPLY MICHAEL JOHN	Cerritos Center for Performing Arts Cerritos, Calif.	Jan. 30-31	\$95,119 \$35/\$20	3,390 two sellouts	in-house
PAT METHENY	Fox Theatre Atlanta	Jan. 29	\$90,915 \$27.50	3,306 4,678	Alex Cooley/ Peter Conlon
PANTERA ANTHRAX COAL CHAMBER, A.C.	Worcester Memorial Auditorium Worcester, Mass.	Jan. 24	\$76,546 \$20	3,822 sellout	Don Law Co.

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Box-scores should be submitted to: Marie Ratliff, Nashville. Phone: 615-321-4295, Fax: 615-321-0878. For research information and pricing, call Marie Ratliff, 615-321-4295.

ATLANTIC'S COHN BACK ON TRACK

(Continued from page 12)

For "Burning The Daze," Cohn reunited with producer John Leventhal, with whom he worked on previous albums. Cohn tried to stretch out with another producer, Malcolm Burn (who shares co-producer credit on two cuts), but he didn't obtain the results he was looking for.

"When I listened to the stuff I did with Malcolm, I was seeing more of a Malcolm Burn record than Malcolm was producing a Marc Cohn record," he says. "I have a feeling that down the line, I might want to make a record that is more like that, but I felt it was too soon to make that kind of statement. So I came back to John. However, I think if I'd actually started this process with John, it may not have worked out as well."

The album's first single is the horn-laden, uptempo "Already Home," which went to AC, modern AC, and triple-A radio Feb. 6. "This is not a song you would expect from Marc Cohn," says Lee Stimmel, Atlantic Records senior director of product development. "But I think for him to put horns on a record is breaking the mold and not just giving people the expected next record of 10 or 12 acoustic songs."

With the charts clogged with female singer/songwriters, rock groups, and male R&B artists, solo male singer/songwriters have been on the endangered species list at top 40 in recent months.

"People seem to be more comfortable hearing women express their emotions than men," says Stimmel. "We have to get over that hump of the [dominance] of the female singer/songwriter." How-

ever, he also stresses that while top 40 doors have closed, triple-A and AC radio has helped make up for the loss.

To aid radio play, Stimmel says, "it's really important that people get to know Marc, whether it's in a concert, retail, or radio setting and to see this record in a completely different light. He'll be playing smaller venues across the country and will be spending a day or two in each city to do in-stores, radio visits, and retail and branch stops."

That tour will start March 16 and will be followed by a full-length summer concert tour, with Cohn probably in a warm-up slot.

All appearances and publicity will be geared toward Cohn's 25-plus demographic. "People who bought that first

record in 1991 have grown up and don't necessarily frequent record stores. Our job is to get them to the record stores," Stimmel says. Among the plans are for Cohn to play on VH1's "Hard Rock Live" series.

At retail, Cohn's name might help him, but he may still be in for a struggle. "The name recognition certainly isn't going to hurt him; he's showed himself to be a quality singer/songwriter," says John Artale, buyer for Carnegie, Pa.-based National Record Mart chain. However, Artale admits, it's a tough climate for artists like Cohn now. "Unless they can do a Birkenstock version of Lilith Fair for male singer/songwriters, it's pretty much uphill."

HIGHTONE'S ELLIOTT

(Continued from page 13)

difficult to communicate. Right after that meeting, I went to California on a trip with a friend of mine in the Air Force, traveling in an old 1937 Plymouth coupe, and I helped him drive that car out to California. Spent three months visiting people all over California and Arizona and then hitchhiked back to New York. And I sang that 'Hard Travellin'' in every bar on Route 40."

Also heard on the album is "Bleeker Street Blues," a moving musical get-well card for another friend and celebrated Guthrie acolyte, Bob Dylan. Elliott wrote the song (published by Road Hog Music [BMI]) after Dylan was felled by a serious heart ailment

last year.

Elliott, who pens few originals, says, "All kinds of exciting and terrible things have happened to the world that you could write songs about, and none of these events have ever got me to get out a pencil and paper and start rhyming and writing and expressing my thoughts on paper. I have a terrible lot of concrete in my brain... [But Dylan's illness] was an event that kind of spurred me into activity, and I got out pencil and paper as soon as I heard the shocking news that Bob was in poor health."

Beginning in April, Elliott—who is managed by Jan Curry and booked by Keith Case & Associates in Nashville—will embark on a tour of 12 major markets with fellow HighTone artists Tom Russell, Dave Alvin, and Chris Smither. However, the tour's title, Monsters of Folk, raises Elliott's eyebrows. "The title of [the tour] is kind of a doubtful, strange, ravishing, sort of showbiz killer title that was made up by one of the executives at the record company," he says. "I think they're gonna have a picture of us drooling and with big teeth and some knives."

Sloven says that HighTone hopes to promote "Friends Of Mine" with one or two major-market concerts featuring Elliott and the album's guests. The label promoted its 1994 Merle Haggard tribute, "Tulare Dust," the same way.

"Virtually everybody that did duets with [Elliott] on the record has expressed an interest in trying to help him promote the record," Sloven says. "[We] feel that there's some good opportunities there, in combination with some of the people on the record, to get some national television exposure for the record. So that'll also be a push for us."

"We're going to have a major push at noncommercial radio," Sloven adds. We're certainly going to give it a shot [at commercial radio], but it's going to be much more difficult, because it's a record without drums and a much more low-key type of record. However, it does have some names on it that may give us a chance at getting some meaningful commercial radio play."

Marv Menzel, who operates the folk specialty outlet Homestead Pickin' Parlor in Richfield, Minn., says that Elliott "is one of those icons for folk music followers. I'm looking forward to [the album]. Through the fans of some of those guest artists, I'm sure he will [get some new listeners]. It happens every time one of these kinds of projects hits the table."

MERCURY'S STEVE POLTZ

(Continued from page 12)

A few years ago, Poltz met Jewel and gave the singer her first break at the Innerchange Coffeehouse in San Diego; that eventually led her to a record deal. She even co-wrote a Rugburns song ("Old Lover's House") and appeared in the band's video for "Hitchhiker Joe." Jewel returned the favor when she signed with Atlantic by co-writing two of her album's songs with Poltz: "You Were Meant For Me" and "Adrian." Poltz also plays guitar on her album.

For Poltz's album, Jewel co-wrote "Silver Lining" and "I Thought I Saw You Last Night"; she sings backing vocals on the latter and "Impala."

With the connections between Jewel and Poltz, it's certainly natural that Mercury will want to tap into Jewel's fan base to help spread the word on "One Left Shoe."

"People certainly know his face because of the 'You Were Meant For Me' video and the VH1 ['Hard Rock Live' Jewel] special," says Ken Weinstein, director of product development at Mercury. "His middle name is 'That Guy In The Video,' but hopefully that'll turn around. We need to connect the dots out there for people."

Even if Poltz didn't have the Jewel connection, Bob Bell, new-release buyer for the 225-store, Torrance, Calif.-based Warehouse Entertainment chain, says his album would still make it. "It's strong enough," he says. "It will happen regardless of who he's worked with before."

Weinstein is tentatively planning to have Poltz embark on a "living room tour" at the homes of Jewel's World

Wide Web site fans, who call themselves the Everyday Angels. "We want to get to those people because Steve's all over the Everyday Angels' Web site," he says. "We'd want him to play a coffeehouse at night, and earlier in the day he'd play a living room of one of the Angel's houses. Nothing's been put in motion yet, though."

The label also wants to make sure Poltz hits the markets in which the Rugburns opened up for Jewel in early 1997. On Tuesday (10), Poltz, who is booked by Creative Artists Agency, heads out for a West Coast and Southwest tour. More dates will follow closer to the album's March release date.

"We're going to be very mindful of his hometown of San Diego, too," says Weinstein. "We're looking at doing a midnight event there and a big party the week of release, including one or two small theater shows."

In addition, a promotional EP will be available to press and radio and as an added-value piece at retail. That CD features three songs on "One Left Shoe" and three bonus tracks (Poltz's acoustic version of "You Were Meant For Me," "Satan's Choir," and "Nice Guys Finish Last").

The Paul Simon-ish first single, "Silver Lining," will officially be serviced to college radio on Monday (9) and to triple-A, mainstream rock, and modern rock on Feb. 16. Top 40 will follow. XHRM is already playing "Silver Lining" and receiving a positive response, says Halloran. He says the album has at least five songs that can be worked to radio.

SOUNDTRACKS

AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFIELD OLSON

RIDING HIGH: Tommy Boy Records is putting its biggest-ever promotional blitz for a soundtrack behind "Ride," due Feb. 17. The album is a temptingly smooth hip-hop concoction propelled by some deft collaborations from **Wu-Tang Clan** and **Onyx**; **Dave Hollister**, **Redman**, and **Erick Sermon**; **Mack 10**, **Big Mike**, and **D.J. U-Neek**; and **Noreaga** and **Nas**, to name a few.

"Our plan is to present to the market the depth of this album around a series of singles," says **Martin Davies**, head of marketing at Tommy Boy. Hollister's "The Weekend" and Wu-Tang's "The Worst" are the initial emphasis tracks—both are circulating at R&B and college radio and have complementary videoclips—but Davies says the label plans to go a minimum of five tracks deep with a campaign that will run at least through the spring.

The Tommy Boy "street team" has already been busy distributing stickers and postcards in major markets, and a television promotion is slated to hit the airwaves in mid-February. Cross-promotions with "Ride" film company Miramax are also in the works.

Tommy Boy is so keen on the project that it will release "Ride" in major European markets day-and-date with its stateside debut rather than wait for the film to make its way across the Atlantic later this year. "We are treating it as a straightforward album project that can stand on its own," Davies says. "Normally, this would be a brave move, but we are so confident in it as a piece of music there is no hesitation."

Hollister, who initially had earmarked the good-vibrations track "The Weekend" for his album due in March, says that after Davies and company got the song, they requested it for the film. The early listen not only landed the song as the first soundtrack single; it also led to a small role for Hollister in the film, playing the part of (what else?) a rap artist trying to shoot a music video. Although he gets only about five minutes of screen time, Hollister says he's been bitten by the Hollywood bug and is currently shopping around for an agent. "The music business is kind of fickle," he says. "I think the movie business is a little easier if you've got the talent and the right kind of movies are out there." And unlike a lot of recording artists looking to break into film, Hollister comes with résumé in hand. While "Ride" marks his film debut, he has acted in numerous theater productions, predominantly gospel musicals, including the recent "A Fool And His Money," in which he co-starred along with **Glenn Jones** and **Cheryl "Pepsi" Riley**. "I like to do all different types of entertainment," Hollister says. "And I figure, Why not go for it while I'm still young and can get around?"

NO MORE BORROWED TIME: To say 1997 was a banner year for composer **Harry Gregson-Williams** is an understatement. The **Hans Zimmer** protégé stepped out on his own to compose the scores for three totally different films due this month—"The Borrowers," "The Replacement Killers," and "Deceiver." "The Borrowers" soundtrack is slated for Tuesday (10) on MoJo Trax; "The Replacement Killers" is due March 10 on Varèse Sarabande. At press time, there were no plans to release a "Deceiver" soundtrack.

Gregson-Williams came to the States from the U.K. more than three years ago to work with Zimmer on the music for "Muppet Treasure Island" and has remained in Los Angeles ever since.

"The time spent with Hans was so helpful, and not just from the musical point of view. Hans really knows about building relationships with directors, producers, and editors. I watched him struggle through this and sail through that," he says. "I realize I had an unbelievable start in Hollywood, and last year was the year I started to push away and concentrate on my own work."

Of his three current scores, Gregson-Williams says he had the most fun with "The Borrowers." "I got to splash around with an 85-piece orchestra and really create a child's romp," he says. But he made an impression across the board; the directors from all three films have asked Gregson-Williams to compose the scores for their next projects. Gregson-Williams has been cultivating other musical interests, as well. He produced several tracks on **Jane's Addiction's** current album, "Kettle Whistle," at the request of his friend **Perry Farrell**.

WEDDING' SEASON: Love is in the air at Maverick Recording Co. and retail chain Musicland, which are giving away a Las Vegas wedding as a promotion for the soundtrack to the new **Adam Sandler-Drew Barrymore** film, "The Wedding Singer." The film opens, appropriately, on Feb. 14; the promotion runs Tuesday (10)-March 9. The soundtrack, which is "very indicative of the era," according to Maverick marketing executive **Lori Baldwin**, is pure retro fun, with **Culture Club's** "Do You Really Want To Hurt Me," **Psychedelic Furs'** "Love My Way," **Thompson Twins'** "Hold Me Now," and **Billy Idol's** "White Wedding" leading the '80s brigade. The album's only single is a remake of **the Buggles'** "Video Killed The Radio Star" by the now broken-up **Presidents Of The United States Of America**, which Maverick shipped to alternative, triple-A, and top 40 radio in January (see story, page 62).

PRODUCTION NOTES: While the current Bond theme is "Tomorrow Never Dies," Silva Screen Records is also making sure yesterday never dies. The label has just reissued "The Essential James Bond" collection, which contains remastered versions of 19 Bond tunes. New to the album is "Goldeneye," plus a newly recorded orchestral version of the original Bond theme.

BILLBOARD'S HEATSEEKERS ALBUM CHART

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

FEBRUARY 14, 1998, 1998

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	7	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98)	MY MELODY
2	6	6	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98)	GROWING PAINS
3	2	57	BARENAKED LADIES REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
4	12	18	NEXT ARISTA 18973 (10.98/15.98)	RATED NEXT
5	NEW ▶		DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98)	WIDE OPEN SPACES
6	NEW ▶		HUM RCA 67446* (10.98/16.98)	DOWNWARD IS HEAVENWARD
7	3	39	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
8	8	7	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
9	5	19	CORNERSHOP LUAKA BOP 46576/WARNER BROS. (10.98/15.98)	WHEN I WAS BORN FOR THE 7TH TIME
10	7	43	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
11	4	3	DJ SHADOW MO WAX/FFRR 54086*/LONDON (10.98/16.98)	PREEMPTIVE STRIKE
12	9	19	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
13	11	19	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
14	10	29	MICHAEL PETERSON REPRIS (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
15	NEW ▶		GP WU MCA 11587 (10.98/16.98)	DON'T GO AGAINST THE GRAIN
16	13	22	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
17	14	19	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
18	16	38	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
19	18	5	ANITA COCHRAN WARNER BROS. (NASHVILLE) 46395 (10.98/16.98)	BACK TO YOU
20	15	5	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
21	19	13	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN
22	22	10	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUD. 0 96511/ANGEL (16.98 CD)	TIME TO SAY GOODBYE
23	24	14	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
24	17	14	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB
25	32	5	SEVENDUST TVT 5730 (10.98/16.98)	SEVENDUST

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

26	NEW ▶	MARY LOU LORD WORK 67574/EPIC (7.98 EQ/13.98)	GOT NO SHADOW	
27	20	3	RHETT AKINS DECCA 70001/MCA NASHVILLE (10.98/16.98)	WHAT LIVIN'S ALL ABOUT
28	23	31	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
29	21	15	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
30	35	2	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (12.98 CD)	ZOOT SUIT RIOT
31	26	78	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
32	31	2	MILA MASON ATLANTIC (NASHVILLE) 83059/AG (10.98/16.98)	THE STRONG ONE
33	25	3	STEVE GREEN SPARROW 51638 (10.98/15.98)	THE FAITHFUL
34	41	5	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
35	27	49	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
36	28	23	DIANA KRALL IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
37	39	12	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98)	TIMELESS
38	RE-ENTRY	FATBOY SLIM ASTRALWERKS 6203*/CAROLINE (16.98 CD)	BETTER LIVING THROUGH CHEMISTRY	
39	NEW ▶	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024	LIVE IN OAKLAND — HOME AGAIN	
40	NEW ▶	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 82635/SONY (8.98/14.98)	INOLVIDABLE	
41	29	14	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
42	46	2	BIG WRECK ATLANTIC 83032/AG (10.98/15.98)	IN LOVING MEMORY OF...
43	37	11	SAM SALTER LAFACE 26040/ARISTA (10.98/15.98)	IT'S ON TONIGHT
44	NEW ▶	AIR SOURCE 6644*/CAROLINE (16.98 CD)	MOON SAFARI	
45	36	9	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
46	40	5	JENNIFER KNAPP GOTE 3832 (9.98/11.98)	KANSAS
47	RE-ENTRY	MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98)	VENDETTA	
48	30	24	JIMMIE'S CHICKEN SHACK ROCKET 540724/A&M (8.98/10.98)	...PUSHING THE SALMANILLA ENVELOPE
49	NEW ▶	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WARNER BROS. (10.98/15.98)	DONNIE MCCLURKIN	
50	50	10	INDIA RMM 82157 (9.98/14.98)	SOBRE EL FUEGO

POPULAR UPRIISINGS

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

RACKING RAGS: Asheville, N.C.-based act **the Blue Rags** have found a bit of small-town hospitality in the big city after winning over store managers at New York Musicland stores.

Chris Nadler, divisional advertising coordinator for the



Return Holiday. Sony 550 released a remixed version of Verbow's "Holiday" single from the band's album "Chronicles" to modern rock radio Jan. 27. "No one had a problem with the [original] mix at all," says Verbow's lead vocalist, Jason Narducy. "It was just our A&R guy and the band trying to figure out how to get the label more inspired about our record." Radio stations such as WXRT Chicago are showing support by placing the song in rotation. The band tours with Frank Black and John Doe beginning Feb. 25 at the Belly Up Tavern in Solana Beach, Calif.

chain, was so taken with the Sub Pop act during an opening performance for **Southern Culture On The Skids** that he teamed with friend/booking

agent **Paul Krassner** to plot an extensive Big Apple tour.

In addition to three free in-store performances, including a Sunday (8) gig at the chain's Greenwich Village location, the two arranged for performances ranging from a Feb. 6 three-set show at the Rodeo Bar to a busking set Monday (9) at the Times Square subway station.

In addition, a cut from the band will be included on Sam Goody/Musicland-produced "Front Runners," a compilation handed out at the Grammys that also features **Uncle Sam**, **Billie Myers**, and **Semisonic**.

"As clichéd as it may sound, it's everyone's job now to work harder, be creative, and help bands get to the next level," says Nadler, adding that the mix of bluegrass, rock, and ragtime found on the group's latest effort, "Rag-N-Roll," has not been a shoo-in at radio and video outlets.

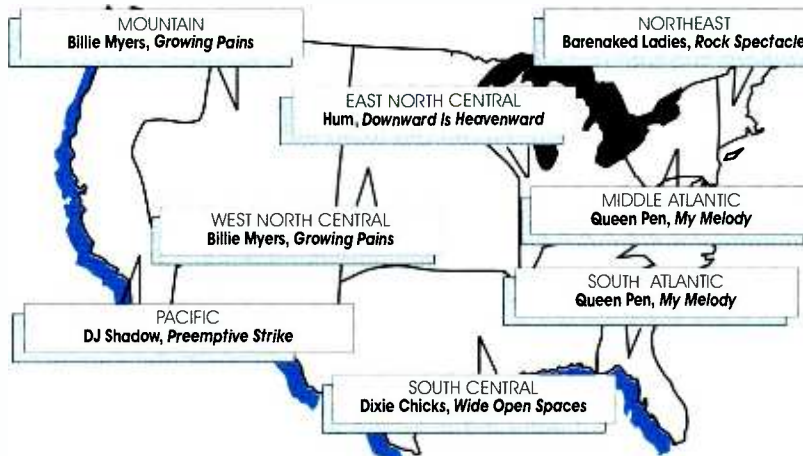
MAKING THE BEST OF IT: When **Andrew Winn** crushed his larynx in a horrible skiing accident as a teenager, it jeopardized not only his life, but also his future career as singer for RCA band **Agents Of Good Roots**.

Now, it turns out, at least part of the appeal of "Smiling Up The Frown," the first sin-



Mass Appeal. Cheri Knight's E-Squared debut, "The Northeast Kingdom," due Tuesday (10), has been praised in publications ranging from Spin and People to No Depression and Raygun. E-Squared co-owner Steve Earle lent a hand producing and adds the occasional guitar lick and vocal to the insurgent country vibe, while Emmylou Harris sings on two tracks. On Feb. 19, Knight kicks off her tour in Nashville.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- MOUNTAIN**
1. Billie Myers *Growing Pains*
 2. Sevendust *Sevendust*
 3. Dixie Chicks *Wide Open Spaces*
 4. Daft Punk *Homework*
 5. Next *Rated Next*
 6. Michael Peterson *Michael Peterson*
 7. Cherry Poppin' Daddies *Zoot Suit Riot*
 8. The Kinleys *Just Between You And Me*
 9. DJ Shadow *Preemptive Strike*
 10. Allure *Allure*

- NORTHEAST**
1. Barenaked Ladies *Rock Spectacle*
 2. Mary Lou Lord *Got No Shadow*
 3. Next *Rated Next*
 4. Dropkick Murphys *Do Or Die*
 5. Queen Pen *My Melody*
 6. GP Wu *Don't Go Against The Grain*
 7. Alana Davis *Blame It On Me*
 8. Limp Bizkit *Three Dollar Bill, Y'all*
 9. Billie Myers *Growing Pains*
 10. DJ Shadow *Preemptive Strike*

gle from the act's debut, "One By One," can be traced to the unique vocals resulting from that mishap.

The song is racking up spins at triple-A radio stations, at which, according to Broadcast Data Systems, it had 203 spins for the week ending Feb. 4, a 55-spin increase from the previous week.

RCA will service another single, "Come On," to modern rock radio Feb. 23, preceding the album's March 24 street date.

POP! GOES THE FESTIVALS: This year's Poptopia Festival in Los Angeles treated fans to a shiny, sweet confection that mixed such local talent as **Cock-eyed Ghost** and **Wondermints** with an assortment of visitors like Glasgow, Scotland's **BMX Bandits** and Hälleforsnäs, Sweden's **Dorian Gray**.

The weeklong extravaganza, which began Feb. 2, wraps up Sunday (8), with such up-and-coming standouts as **the Hutchinsons**, **Skycycle**, and **Baby Lemonade** joining **Matthew Sweet**.

Meanwhile, the sixth annual Noise Pop festival in San Francisco begins its four-day run Feb. 25 with performances from developing acts **MK Ultra**, **P.E.E.**, and **Oranger**.

Other baby bands making a showing include **Creepier Lagoon**, **Chixdiggit**, **Trackstar**, and **Verbow** (see caption, this page).

HERO WORSHIP: "Magic Orgasm," the single from Twisted America act **House Heroes**, is reacting at dance stations in Texas. In fact, the success of the track at stations like KTFM San Antonio and KKYS Houston, where it is No.



Company Man. New Orleans-based Bryan Lee has jammed with everyone from Eric Clapton to Sting as a local at the city's Old Absinthe House Bar. On "Live At The Old Absinthe House Bar," released by indie Justin Time Jan. 17, the blind bluesman again keeps good company, consorting with the likes of James Cotton, Kenny Wayne Shepherd, and Frank Marino.

1 in phone requests, has inspired the act—comprising producer **Peter Rauhofer** and Paris fashion model **DJ Wild**—to record a full-length set.



LO\$ UMBRELLO\$



featuring the hit single
NO TENGO DINERO



FLAMENCO FUNK



Executive Producer:
Kenneth Bager
Management:
Elias Christidis & Arma Andon for Pure



www.virginrecords.com AOL Keyword: Virgin Records
©1998 Flex Records, under exclusive license to Virgin Records America, Inc.

Universal's Rachid Aimed At Multiple Formats And Nations

BY ANITA M. SAMUELS

LOS ANGELES—Universal Records artist Rachid is striving to cross format lines and national borders with his debut album, "Prototype," which will have a French-language single upon its international release.

The album, which offers a definitive blend of music genres that include hip-hop, gospel, R&B, ambient, and noise rock, is slated for U.S./U.K. release in late May, with release in major European territories to follow in late spring or early summer, according to Kim Garner, VP of marketing for Universal.

The French-language song, "Requiem Pour Un Con" (Requiem For A Fool), was written by French artist Serge Gainsbourg. It will be released as a single in the U.K. in mid-February, according to Garner.

The label is also planning a "lifestyle" campaign for the artist that will target fashion shows, clothing stores, skateboard shops, and eateries.

The 24-year-old Rachid is the son of Ronald Bell (now known as Kahlis Bayyan) and the nephew of Robert

"Kool" Bell, both of Kool & the Gang. Ironically, Rachid says, their historic sound didn't influence him. "My dad's originality and fame was a big motivation. Now that I'm older, I realize how original his sound was. It reintroduced the band effort, [and] that's a monumental thing. I'm still discovering stuff today. I developed in a very different way, but our hunger for the industry is genetic."

The New Jersey-born Rachid graduated from Sarah Lawrence College in Bronxville, N.Y. He says he declined an opportunity while in school to cut a dance record with a pair of German financiers, choosing to complete his studies instead. He pursued French, English literature, and theater, elements of which are clearly encompassed in his lyrics.

During that time, he continued to make demo tapes, hoping that the "right people" would hear them and understand his "vision," he says.

Rachid wrote and produced "Prototype" with Carl Sturken and Evan Rogers, whom he had known since his college days. (Known as the Rhythm



RACHID

Syndicate, the pair had a string of hits during the 1980s.) "It was an inspiration to work with them," he says. "I took them to a place that was different than they were used to. I wanted to work with people who were as hungry as I am, the experimental type. It was a mutual learning experience, as all production and writing experiences should be."

MULTI-FORMAT APPEAL

According to Garner, Rachid is a company-wide priority for Universal. Garner is working on Rachid's campaign in conjunction with Jackie Rhinehart, VP of marketing for black

music. "It will fit all formats at radio," Garner says. "We're letting people live with the music. It should be word-of-mouth and press leading this record."

Full-length advances of the album, which was completed in late October, were sent to tastemakers, fashion people, key retailers, and other industry sources.

In addition to traditional music accounts, Garner says, the Universal team has been distributing the advance at "hip clothing stores, skateboard shops, restaurants, bars, and anywhere else they play interesting music."

The first single, "Pride," will be featured on a three-track sampler, along with album tracks "Charade" and "Prodigalpete." Approximately 1,000 copies of that sampler will be distributed at the Black Ski Summit, to be held Feb. 27-March 1 at the Friar Tuck Inn in the Catskills in New York.

"Pride" will be included in a magazine polybag ad campaign for the consumer and trade press. The single will also be given away at national upscale hotels that feature in-room CD players.

"Pride" also will be placed in fashion magazines and given to top fashion designers in hopes of having it played during their shows. The label plans to hand out the single at the key men's

and women's fashion shows. Garner says the main reason the label is targeting the fashion industry is that Universal feels his music sets trends. "Those who appreciate art and fashion will appreciate his music," she says.

"Pride" is slated for commercial release as a single in April.

A music video for "Pride" is also in the works. Video directors are being sought, and a clip is expected by the end of February. "We're hoping BET leads the way," Garner says. "We're hoping to do showcases at the end of March to introduce him to press, retail, and radio in New York, Los Angeles, and possibly Miami and Chicago."

The artist will also have his own World Wide Web site in March, and in-store play and listening-post positioning is planned at music retail, along with point-of-purchase pieces.

GLOBAL PUSH

Rachid's record is an international priority for Universal, according to Garner. She says the label will evaluate the album's U.K. performance before releasing it in major European territories in late spring or early summer. At press time, no international tour plans were set, although Garner says the label is planning to hold showcases in

(Continued on next page)

Puff Daddy Picks Up 5 Nods For Soul Train Music Awards

LOS ANGELES—Sean "Puff Daddy" Combs leads the 12th annual Soul Train Music Awards with five nominations.

Following on his heels are Erykah Badu and God's Property, with four nominations each, and Mary J. Blige and the late Notorious B.I.G., with three nominations each.

Puff Daddy is to also be awarded the Sammy Davis Jr. Award for entertainer of the year, while Whitney Houston is to be presented with the Quincy Jones Award (formerly the Heritage Award) for outstanding career achievement in the field of entertainment.

The awards show, which will air live Feb. 27 from the Shrine Auditorium in Los Angeles, will be co-hosted by Patti LaBelle, Badu, and Heavy D.

Other nominees include Aaliyah, LSG, Joe, Dru Hill, Janet Jackson, Boyz II Men, and Maxwell.

For the third consecutive year, Sprite is the major advertiser and exclusive soft-drink sponsor of the awards. As part of a national Sprite contest, 35 winners and their guests will attend the show during a three-day, all-expenses-paid trip to Los Angeles.

In addition, the winners will be honored at Sprite Nite, a party held the day before the awards. Sprite Nite will air live on BET 7-9 p.m. PST and 10-12 p.m. EST Feb. 26.

DJs from 15 R&B radio stations will also broadcast live from Sprite Nite

and other Soul Train Awards festivities. The 1998 Sprite Image Breaker of the Year Award will be presented to a music industry trailblazer who has made contributions to the industry.

The 1998 awards will honor nominees in 11 music categories. Nominations are tallied by Price Waterhouse in three categories: retail, radio, and artists.

Following is the complete list of nominees:

Best R&B/soul single (female): Aaliyah, "One In A Million" (Atlantic); Erykah Badu, "On & On" (Kedar/Universal); Mary J. Blige, "Everything" (MCA); Monica, "For You I Will" (From "Space Jam") (Rowdy/Warner Sunset/Atlantic).

Best R&B/soul single (male): Joe, "Don't Wanna Be A Player" (Jive); R. Kelly, "I Believe I Can Fly" (from "Space Jam") (Warner Sunset/Atlantic/Jive); Kenny Lattimore, "For You" (Columbia); Usher, "You Make Me Wanna..." (LaFace).

Best R&B/soul single (group, band, or duo): Dru Hill, "In My Bed" (Island); God's Property From Kirk Franklin's Nu Nation, "Stomp" (B-Rite/Interscope); LSG, "My Body" (EastWest/EEG); Puff Daddy & Faith Evans (Featuring 112), "I'll Be Missing You" (Bad Boy/Arista).

Best R&B/soul album (female): Erykah Badu, "Baduizm" (Kedar/Universal); Mary J. Blige, "Share My World" (MCA); Janet Jackson, "The Velvet Rope" (Virgin); Lil' Kim, "Hard Core" (Undeas/Atlantic).

Best R&B/soul album (male): The Artist, "Emancipation" (NPG/EMI); Joe, "All That I Am" (Jive); Maxwell, "MTV Unplugged EP" (Columbia); the Notorious B.I.G., "Life After Death" (Bad Boy/Arista).

Best R&B/soul album (group, band, or duo): Boyz II Men, "Evolution" (Motown); Dru Hill, "Dru Hill" (Island); God's Property From Kirk Franklin's Nu Nation, "God's Property"

(Continued on next page)

Bailey Broadcasting Seeks Nominations For Black History Month Radio Honors

SALUTING BLACK RADIO: Radio syndicator Bailey Broadcasting Services plans to salute the top 10 black radio stations and their PDs by awarding them certificates of recognition and plaques for their recognition and support of black music, black artists, and the communities they serve. The four shows included are "Radio Scope: The Entertainment Magazine Of The Air," "Hip-Hop Countdown & Report," "Black University Radio Network," and "Inside Gospel."

"It's a way for us to honor those people and those stations who supported us throughout the years," says Lee

Bailey, the company's founder. Bailey Broadcasting Services will also offer 30- to 60-minute vignettes titled "The Black Music Experience" and a 90-minute special, "Malcolm, Martin & Mandela."

For the entire month of February, listeners will be able to write in and nominate their favorite station and PD. All nominations should be sent to Bailey Broadcasting Services/Black Radio Salute, P.O. Box 42919, Los Angeles, Calif. 90042. They can also be E-mailed to BBSradio@LeeBailey.com. The deadline is Feb. 28.

MUSIC HISTORY: Just in time for Black History Month, Rhino Records offers the two-CD "Black History In Music Sampler." Though not commercially released, it can be used as a marketing tool. It features a combination of music and poetry, including Langston Hughes' "The Negro Speaks Of Rivers," Maya Angelou's "Phenomenal Woman," Louis Armstrong & His Hot Five's "Strutting With Some Barbeque," and Big Joe Turner & His Blues Kings' "Shake, Rattle And Roll."

TOUCHDOWN: K-Ci & JoJo, Allure, Somethin' For The People, and Tenderoni, the latest act on Kenneth "Babyface" Edmonds and Tracey Edmonds' Yab Yum label, performed at the first Bowl Jam '98 concert at the Blaisdell Arena in Honolulu. The concert, promoted by Bumping Sunset Promotions of Hawaii in association with rhythmic top 40 KIKI-FM (I-94) Honolulu, grew out of what promoter Ralph Thompson considered to be a need for more entertainment during Pro Bowl Week on the island of Oahu.

MONTELL'S RIDE: Montell Jordan wrapped up a video shoot Jan. 31 in Los Angeles for "Let's Ride," featuring Master P, the first single from his forthcoming album of the same name. The single is slated to be released March 31. This album, co-produced by Jordan along with Teddy Bishop, and Jazz The Man, offers a blending of jazz, pop, funk, and gospel. Jordan says he wants people to feel different sides of music.



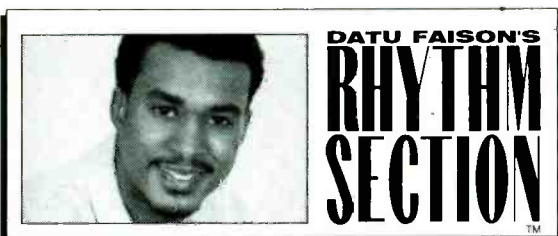
by Anita M. Samuels

WHO IS SHE? As I mark my second issue as Billboard's R&B music editor, I thought it appropriate to take some time to share a little of myself. Musically, I was raised on the Sylvers, Shalamar, Heatwave, Santana, and Mandrill. But my mother, who is originally from St. Kitts, introduced me to the music of Bob Marley. My late father's musical offering was through his collection of 78s, from which I heard the sounds of jazz bands such as Benny Goodman's. As I grew up, my tastes moved to Michael Jackson and Prince.

I can be reached in Billboard's Los Angeles office at 5055 Wilshire Blvd., Los Angeles, Calif. 90036. My phone number is 213-525-2289, and the fax number is 213-525-2394. My E-mail address is asamuels@billboard.com.

FOR THE RECORD

Steve Heldt is senior VP of sales at Elektra. His title was listed incorrectly in a photo caption in the Jan. 31 issue of Billboard.



TOP LOCK: Despite strong increases in both sales and airplay, Uncle Sam's "I Don't Ever Want To See You Again" (Stonereck/Epic) and "No, No, No" by Destiny's Child (Columbia) are forced to hold at Nos. 2 and 3, respectively, on Hot R&B Singles due to the dominance of Usher's "Nice & Slow" (LaFace/Arista). Although Usher showed a slight decline in sales at R&B core stores last issue, the song has rebounded, posting a 13% increase in unit sales, earning the right to another week at No. 1 on Hot R&B Singles Sales. Combine that with a 2.6 million listener increase, and you've got a strong No. 1 record that is still growing in its fourth week.

The youth picks up more than 800 total R&B chart points and enjoys his first No. 1 on the Hot 100 this issue. In addition, Usher has had the No. 1-selling single at the full SoundScan panel for the last three weeks, with 104,500 units scanned for the week.

As for the runners-up, Uncle Sam and Destiny's Child are but a few hundred points away from each other, and it's anyone's call which will be No. 2 next issue, should Destiny's Child continue to perform as well at retail. That song drew more than 14,500 people at R&B registers, a 29% improvement over the previous week, forcing a 6-3 chart jump. Considering Usher has a 4,000-point lead on both records and has been on the chart for far less time, it is fairly unlikely that either will get to see No. 1 before burning out.

MCHIT: When it rains it pours, and for Brian McKnight—whose set "Anytime" (Mercury) rises 4-1 on Top R&B Albums—things couldn't get any better. "Anytime," McKnight's third set, is his first to reach the pinnacle on the album chart, which can be attributed to his 57% increase in unit sales at core stores. In addition, the title track rises 2-1 on Hot R&B Airplay, ending the three-week reign of Usher's "Nice & Slow." The song increased by more than 4.2 million listeners to achieve that feat, the total audience increasing from 45.3 million listeners to 49.6 million. "Anytime" also marks McKnight's first time atop Hot R&B Airplay. If the tune were available commercially, it would need to scan about 20,000 units at the core panel to dethrone Usher and rack up his first No. 1 on Hot R&B Singles.

SWITCH: As noted in previous Rhythm Section columns, when two songs from one commercial single receive enough airplay to rank in the top 75 of the Hot R&B Airplay or Hot 100 Airplay lists, both songs get listed on the overall chart in the order of dominant airplay. In addition, both songs must appear in every retail configuration available. At No. 22 on Hot R&B Singles, Puff Daddy & the Family's "Been Around The World" gets top billing after gaining more audience than "It's All About The Benjamins," which had been listed first for several weeks. The airplay increase for "Been Around The World" can be attributed to a newly serviced remix. Broadcast Data Systems combines airplay for the original version with that for the remix in factoring airplay points. "Been Around The World" now ranks No. 54 on Hot R&B Airplay, while "The Benjamins" ranks at No. 61.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	SOMEONE TO HOLD	VERONICA FEAT. BIG PUNISHER & CUBAN LINK (H.O.L.A.)
2	—	6	JUNGLE BROTHERS	JUNGLE BROTHERS (GEE STREET/V2)
3	12	5	SLIDE ON	JOHNNIE TAYLOR (MALACO)
4	—	1	LOST TO LOVE	JONATHAN BUTLER (N2K ENCODED)
5	9	17	UM BAH	AREAL (THATZ ENTERTAINMENT/COPPER SUN)
6	10	8	IT'S LIKE THAT	RUN-D.M.C. VS. JASON NEVINS (SM.) E/PROFILE)
7	19	19	BE MY PRIVATE DANCER	THE 2 LIVE CREW (LIL' JOE)
8	4	14	DO IT ON THE UPSIDE	K-BALL (WARNER BROS.)
9	15	4	CHINESE CHECKERS	LOIS LANE (JEA)
10	13	10	AZ SIDE	NASTYBOY KLICK FEAT. MANDI (NASTYBOY/CLASSNOTES/MERCURY)
11	1	14	PAPI CHULO	FUNKYBROS FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TON/NOVA)
12	11	13	IT'S RAINING MEN...THE SEQUEL	MARTHA WASH FEAT. RUPAUL (LOGIC)
13	17	8	I CAN FEEL IT	GHETTO MAFIA (DOWN SOUTH/FULLY LOADED)

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

R&B

UNIVERSAL'S RACHID

(Continued from preceding page)

the U.K. in early spring for media and radio from all territories.

The decision to record the French single stemmed from Rachid's love of the language and his desire to be an international success. "We discussed him as an artist all over the world," says Jocelyn Cooper-Gilstrap, senior VP at Universal Music Group. "He wants to sell records everywhere and doesn't want to limit his success in America. I'm supportive of that."

Rachid decided to record "Requiem Por Un Con" while he was in London in fall 1997. The track was recorded and co-produced by Rachid with Letone, one of France's trip-hop producers, who is known for his work with Daft Punk. (Letone is also working with U.K. group Air, which has gained an underground interest in that market.)

In early March, the label also plans to issue in the U.K. a vinyl-only set of remixes of "Pride" for specialty shows, clubs, mix shows, and college radio. The four remixes—Orchestral, Mood and Swing, a Dolby mix, and one by Chris Flam, a young underground trip-hop DJ and producer—will not be available on any of the samplers.

A U.S. remix project is slated to be done by Dallas Austin and will be serviced to R&B and pop radio April 7, according to Cooper-Gilstrap.

Garner says the label will service the three-track samplers to U.S. pop, rock, and R&B radio by mid-February. Universal will send out vinyl and promotional CDs of the French song to specialty shows, club shows, mix shows, and college radio. The label also plans to hire an independent club promotion team to work Rachid's remixes.

SOUL TRAIN AWARDS

(Continued from preceding page)

(B-Rite/Interscope); Puff Daddy & the Family, "No Way Out" (Bad Boy/Arista).

R&B/soul or rap album: Erykah Badu, "Baduizm" (Kedar/Universal); Mary J. Blige, "Share My World" (MCA); the Notorious B.I.G., "Life After Death" (Bad Boy/Arista); Puff Daddy & the Family, "No Way Out" (Bad Boy/Arista).

Best R&B/soul or rap new artist: Erykah Badu (Kedar/Universal); Missy "Misdemeanor" Elliott (EastWest/EEG); God's Property From Kirk Franklin's Nu Nation (B-Rite/Interscope); Puff Daddy (Bad Boy/Arista).

Best R&B/soul or rap music video: Busta Rhymes, "Put Your Hands Where My Eyes Could See" (Elektra/EEG); Missy "Misdemeanor" Elliott, "The Rain (Supa Dupa Fly)" (EastWest/EEG); the Notorious B.I.G. Featuring Puff Daddy & Mase, "Mo Money Mo Problems" (Bad Boy/Arista); Puff Daddy & Faith Evans (Featuring 112), "I'll Be Missing You" (Bad Boy/Arista).

Best jazz album: Zachary Breaux, "Uptown Groove" (Zebra/All American); "Dave Grusin Presents West Side Story" (N2K Encoded Music); Boney James, "Sweet Thing" (Warner Bros.); the Rippingtons Featuring Russ Freeman, "Black Diamond" (Peak/Windham Hill Jazz).

Best gospel album: Canton Spirituals, "Living The Dream: Live In Washington, D.C." (Verity); GMWA Gospel Announcers Guild Radio Angels, "So You Would Know," (Aleho International Music/Starsong); God's Property From Kirk Franklin's Nu Nation, "God's Property" (B-Rite/Interscope); Williams Brothers, "Still Standing" (Blackberry/Malaco).

ANITA M. SAMUELS

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	1	1	4	FATHER	LL COOL J
2	2	26	3	GONE TILL NOVEMBER	WYCLEF JEAN
3	3	2	6	DANGEROUS	BUSTA RHYMES
★★★ GREATEST GAINER ★★★					
4	6	7	8	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ
5	7	5	4	WHAT YOU WANT	MASE (FEATURING TOTAL)
6	4	4	9	SWING MY WAY	K.P. & ENVYI
7	5	3	11	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY
8	8	6	4	MAKE EM' SAY UHH!	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
9	9	37	3	IF YOU THINK I'M JIGGY	THE LOX
10	11	8	7	BURN	MILITIA
11	10	11	10	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION
12	12	9	16	I'M NOT A PLAYER	BIG PUNISHER
13	13	10	16	FEEL SO GOOD	MASE
14	14	13	11	GOING BACK TO CALI	THE NOTORIOUS B.I.G.
15	15	12	9	ROXANNE '97 - PUFF DADDY REMIX	STING & THE POLICE
16	NEW	1	1	ROMEO AND JULIET	SYLK-E. FYNE FEATURING CHILL
17	16	15	12	YOU KNOW MY STEEZ	GANG STARR
18	NEW	1	1	HANDLE UR BUSINESS	M.O.P.
19	24	—	2	SEND MY LOVE/SEND ONE YOUR LOVE	BORN JAMERICANS
20	NEW	1	1	NOTHIN' MOVE BUT THE MONEY	MIC GERONIMO
21	23	24	26	BACKYARD BOOGIE	MACK 10
22	19	21	18	IF I COULD TEACH THE WORLD	BONE THUGS-N-HARMONY
23	28	22	4	THE WORST	ONYX + WU-TANG CLAN
24	32	27	8	4, 3, 2, 1	LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
25	21	19	31	UP JUMPS DA BOOGIE	MAGOO AND TIMBALAND
26	20	17	12	JUST BECAUSE	SHAQUEEN
27	26	23	18	MAN BEHIND THE MUSIC	QUEEN PEN FEAT. TEDDY RILEY
28	18	14	12	THA HOP	KINSU
29	22	20	15	MOURN YOU TIL I JOIN YOU	NAUGHTY BY NATURE
30	34	34	22	OFF THE BOOKS	THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
31	27	25	33	NOT TONIGHT	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
32	17	16	5	TWO WRONGS	HEAT
33	25	28	13	SHOWDOWN	E-A-SKI FEATURING MONTELL JORDAN
34	NEW	1	1	ONE STEP	KILLAH PRIEST
35	30	31	36	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112)
36	40	32	16	CLOSER	CAPONE -N- NOREAGA
37	29	18	4	THE STONE GARDEN	THE PSYCHO REALM
38	31	36	22	AVENUES	REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
39	35	33	17	GET IT WET	TWISTA
40	33	29	8	WE GETZ DOWN	RAMPAGE
41	36	30	24	I MISS MY HOMIES	MASTER P FEAT. PIMP C AND THE SHOCKER
42	41	35	19	IMMA ROLLA	MR. MONEY LOC
43	45	38	15	WHAT I NEED	CRAIG MACK
44	44	40	6	BLOOD MONEY (PART 2)	NOREAGA FEAT. NAS + NATURE
45	38	39	17	THE BREAKS	NADANUF FEATURING KURTIS BLOW
46	46	44	10	I WONDER IF HEAVEN GOT A GHETTO	2PAC
47	47	—	6	CAN'T GO WRONG	O.C. FEATURING CHANGING FACES
48	RE-ENTRY	10	10	PHENOMENON	LL COOL J
49	RE-ENTRY	4	4	THE CITY IS MINE	JAY-Z FEATURING BLACKSTREET
50	RE-ENTRY	21	21	I GOT DAT FEELIN'	DJ KOOL

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

FEBRUARY 14, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★★★ No. 1/Greatest Gainer ★★★						
1	4	3	19	BRIAN MCKNIGHT MERCURY 536215 (10.98/16.98)	ANYTIME	1
2	1	—	2	YOUNG BLEED ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD NO LIMIT 50738*/PRIORITY (10.98/16.98)		1
3	2	1	4	THE LOX BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	1
4	3	2	20	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
5	6	4	12	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
6	7	5	15	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
7	5	7	20	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
8	8	6	12	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
9	10	12	33	K-CI & JOJO ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
10	9	8	13	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
11	17	21	42	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
12	11	9	12	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
13	12	10	14	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
14	15	16	20	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
15	19	15	29	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
16	18	20	23	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
17	13	13	17	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
18	14	11	11	2PAC ▲ AMARA 41630*/JIVE (11.98/24.98)	R U STILL DOWN? (REMEMBER ME)	1
19	16	14	21	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
20	21	17	16	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
21	24	23	27	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
22	20	18	10	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	11
23	23	22	7	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	22
24	30	27	16	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	24
25	25	26	63	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
26	28	34	25	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
27	31	31	20	JON B. Y&B YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	25
28	22	19	11	VARIOUS ARTISTS PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	4
29	29	25	11	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
30	36	29	19	BOYZ II MEN ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
31	25	28	7	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	25
32	27	24	14	RAKIM ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	1
33	33	30	11	MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	4
34	38	36	37	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093*/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
35	35	44	13	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
36	45	50	18	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	29
37	32	35	30	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
38	34	40	32	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
39	37	39	27	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	24
40	42	41	46	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (10.98/16.98)	LIFE AFTER DEATH	1
41	40	32	13	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98) HS	FINALLY KAREN	28
42	43	48	14	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
43	41	37	16	LL COOL J ▲ DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
★★★ Hot Shot Debut ★★★						
44	NEW	1	1	GP WU MCA 11587 (10.98/16.98) HS	DON'T GO AGAINST THE GRAIN	44
45	47	43	18	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
46	54	56	32	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
47	56	58	19	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	33
48	58	60	50	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2

49	46	38	11	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
50	44	42	12	LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)	LUNITIK MUZIK	8
51	50	49	24	SOUNDTRACK ● ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
52	39	33	6	SOUNDTRACK A BAND APART/MAVERICK 46841*/WARNER BROS. (11.98/17.98)	JACKIE BROWN	28
53	55	62	37	SOUNDTRACK ● NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
54	51	64	88	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
55	49	46	18	SOUNDTRACK ▲ DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	1
56	NEW	1	1	VARIOUS ARTISTS AWOL/NOO TRYBE 45440/VIRGIN (9.98/14.98)	WESTCOAST TRIPPIN' — AWOL KILLA COMPILATION	56
57	57	53	69	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
58	53	61	20	MACK 10 ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
59	66	54	11	5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98)	USUAL SUSPECTS	26
60	61	52	10	THE WHISPERS INTERSCOPE 90111 (10.98/16.98)	SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	27
61	60	63	104	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
62	48	47	7	ICE CUBE PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE	32
63	59	59	15	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98) HS	TIMELESS	15
64	73	66	14	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
65	67	69	66	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
66	52	84	12	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	52
67	65	65	27	BONE THUGS-N-HARMONY ▲ RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
★★★ Pacesetter ★★★						
68	96	—	9	TRICK DADDY DOLLARS SLIP-N-SLIDE 2790/WARLOCK (10.98/15.98)	BASED ON A TRUE STORY	68
69	74	75	13	CHRISTION ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) HS	GHETTO CYRANO	23
70	80	88	13	MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98) HS	VENDETTA	20
71	62	82	32	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13
72	72	57	12	LUKE LUKE RECORDS II 524448/ISLAND (10.98/16.98)	CHANGIN' THE GAME	49
73	NEW	1	1	PARTNERS-N-CRIME UPPER LEVEL 0006 (10.98/15.98)	WHAT'CHA WANNA DO?	73
74	77	80	17	SAM SALTER LAFACE 26040/ARISTA (10.98/15.98) HS	IT'S ON TONIGHT	41
75	86	83	42	ROME ▲ GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
76	83	85	85	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
77	68	70	96	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
78	81	67	51	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
79	75	79	12	MC EHT EPIC STREET 68041*/EPIC (10.98 EQ/16.98)	LAST MAN STANDING	13
80	70	72	14	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98) HS	INVITATION ONLY	30
81	63	55	10	BABYFACE ● EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997	33
82	91	86	81	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
83	85	96	15	SALT-N-PEPA ● RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW	16
84	87	94	28	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
85	84	95	64	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
86	82	81	29	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
87	79	74	35	WU-TANG CLAN ▲ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
88	78	78	18	COMMON RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	12
89	69	51	10	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	46
90	RE-ENTRY	8	8	MARVIN SEASE JIVE 41619 (10.98/15.98)	THE BITCH GIT IT ALL	64
91	90	100	31	MIA X ● NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
92	76	77	14	ROBYN ● RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	51
93	92	—	13	SPICE 1 JIVE 41596 (10.98/16.98)	THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY)	5
94	95	90	12	TOP AUTHORITY TOP FLIGHT/WRAP 8160/CHIBAN (11.98/16.98)	TOP AUTHORITY UNCUT — THE NEW YEA	21
95	99	—	21	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	LIFE INSURANCE	5
96	NEW	1	1	GEORGE HOWARD GRP 9902 (16.98 CD)	MIDNIGHT MOOD	96
97	RE-ENTRY	18	18	IMMATURE MCA 11668 (10.98/16.98)	THE JOURNEY	20
98	71	68	31	SOUNDTRACK ▲ COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2
99	89	73	16	GRAVEDIGGAZ GEE STREET 32501*/V2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL	7
100	NEW	1	1	SOUNDTRACK MCA 11549 (10.98/17.98)	NEW YORK UNDERCOVER — A NIGHT AT NATALIES	100

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



IN STORES MARCH 17th

DAZ DILLINGER

Retaliation, Revenge and Get Back

Featuring: 2PAC • Soopafly • Snoop Doggy Dogg • WC • Outlawz • Kurupt • Nate Dogg

EXECUTIVE PRODUCER: SUGE KNIGHT

©1998 The "Untouchable" Death Row Records. All Rights Reserved.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	2	12	ANYTIME	BRIAN MCKNIGHT (MERCURY) 1 wk at No. 1
2	1	14	NICE & SLOW	USHER (LAFACE/ARISTA)
3	3	20	MY BODY	LSG (EASTWEST/EEG)
4	4	12	SEVEN DAYS	MARY J. BLIGE (MCA)
5	7	14	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
6	5	17	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
7	8	13	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
8	13	9	ALL MY LIFE	K-CI & JOJO (MCA)
9	6	19	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)
10	12	7	RAIN	SWV (RCA)
11	9	11	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
12	11	17	DANGEROUS	BUSTA RHYMES (ELEKTRA/VEEG)
13	10	16	5 STEPS	DRU HILL (ISLAND)
14	15	28	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)
15	14	31	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
16	17	13	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
17	16	16	TYRONE	ERYKAH BADU (KEDAR/UNIVERSAL)
18	18	4	BEEP ME JUII	MISSY "MISDEMEANOR" ELLIOTT (FEAT. 702 & MAGOO) (EASTWEST)
19	22	4	AM I DREAMING	OL SKOOL (FEAT. KEITH SWEAT & JSCAPE) (KEDAR/UNIVERSAL)
20	21	27	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/VEEG)
21	19	17	A DREAM	MARY J. BLIGE (ARISTA)
22	26	17	BREAKDOWN	MARIAH CAREY (FEAT. BONE THUGS-N-HARMONY) (COLUMBIA)
23	27	6	SWING MY WAY	K.P. & ENYVI (EASTWEST/EEG)
24	36	4	DO FOR LOVE	2PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
25	34	14	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
26	20	14	I WONDER IF HEAVEN GOT A GHETTO	2PAC (AMARU/JIVE)
27	23	15	ARE U STILL DOWN	JOHN B. (YAB YUM/550 MUSIC/EPIC)
28	33	9	4, 3, 2, 1	LL COOL J, M. MAN, REDMAN, DMX, CAROLUS AND MASTER P (DEF JAM)
29	28	9	TOGETHER AGAIN	JANET (VIRGIN)
30	—	1	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)
31	24	25	BUTTA LOVE	NEXT (ARISTA)
32	37	3	CURIOUS	LSG (FEAT. LL COOL J, BUSTA RHYMES & MC LYTE) (EASTWEST)
33	38	4	TOO CLOSE	NEXT (ARISTA)
34	29	22	SOCK IT 2 ME	MISSY "MISDEMEANOR" ELLIOTT (FEAT. DA BRAT) (EASTWEST)
35	25	12	RAPPER'S DELIGHT	ERICK SERMON, KEITH MURRAY & REDMAN (PRIORITY)
36	41	10	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
37	43	27	I CARE 'BOUT YOU	MILESTONE (LAFACE/ARISTA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	45	15	I GET LONELY	JANET (VIRGIN)
39	35	8	ALL I DO	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
40	32	40	EVERYTHING	MARY J. BLIGE (MCA)
41	31	10	ALL MY LOVE	QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE)
42	53	3	WE BE CLUBBIN	ICE CUBE (A&M)
43	59	3	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
44	30	27	MY LOVE IS THE SHHH!	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WB)
45	40	10	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)
46	46	5	I WON'T LET YOU DO THAT TO ME	LUTHER VANDROSS (LIV/EPIC)
47	48	42	STOMP	GOD'S PROPERTY (B-RITE/INTERSCOPE)
48	42	14	HOLD ON (CHANGE IS COMIN')	SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)
49	54	3	OFF THE HOOK	JODY WATLEY (ATLANTIC)
50	57	3	PARTY AIN'T A PARTY	QUEEN PEN (LIL' MAN/INTERSCOPE)
51	44	23	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
52	39	14	GOOD GIRLS	JOE (JIVE)
53	50	9	IT'S ON TONIGHT	SAM SALTER (LAFACE/ARISTA)
54	58	28	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
55	51	8	MAKE EM' SAY UHH!	MASTER P FEAT. FENO, SUK THE SHOOKER, MAX & MYSTIKAL (NO LIMIT)
56	75	2	Someone Like You	PATTI LABELLE (MCA)
57	52	61	IN MY BED	DRU HILL (ISLAND)
58	47	4	NASTY BOY	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
59	49	4	IF YOU THINK I'M JIGGY	THE LOX (BAD BOY/ARISTA)
60	61	44	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY)
61	56	41	IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
62	60	10	ONLY WHEN UR LONELY	GINUWINE (550 MUSIC/EPIC)
63	55	3	THE CITY IS MINE	JAY-Z FEAT. BLACKSTREET (ROC-A-FELLA/DEF JAM)
64	73	2	GET AT ME DOG	DMX FEAT. SHEEK FROM THE LOX (DEF JAM/MERCURY)
65	66	10	JUST CLOWNIN'	MC FROM WESTSIDE CONNECTION (PAYDAY/FRR/ISLAND)
66	69	15	IN HARM'S WAY	BEBE WINANS (ATLANTIC)
67	—	1	STRAWBERRIES	SMOOTH (A&M)
68	—	1	LET'S RIDE	MONTELL JORDAN FEAT. MASTER P & SUK THE SHOOKER (DEF JAM)
69	65	2	BURN	MILITIA (RED ANT)
70	67	24	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)
71	—	1	ONLY IN CALIFORNIA	MACK 10 FEAT. ICE CUBE AND SNOOP DOGGY DOGG (PRIORITY)
72	71	17	MONEY TALKS	LIL' KIM (FEAT. ANDREA MARTIN) (ARISTA)
73	74	2	THE MAN RIGHT CHEA	MYSTIKAL (BIG BOY/NO LIMIT/JIVE)
74	68	11	PHONE TAP	AZ, N.S. NATURE AND DR. DRE (AFTERMATH/INTERSCOPE)
75	72	16	NOTHIN' MOVE BUT THE MONEY	MIC GERONIMO (BLUNT/TVT)

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

HOT R&B RECURRENT AIRPLAY

1	—	1	I CAN LOVE YOU	MARY J. BLIGE (MCA)
2	—	1	NEVER MAKE A PROMISE	DRU HILL (ISLAND)
3	3	2	THE LOVE SCENE	JOE (JIVE)
4	6	13	THE SWEETEST THING	REFUGEE CAMP ALL STARS FEAT. LAURYN HILL (COLUMBIA)
5	1	7	FOR YOU	KENNY LATTIMORE (COLUMBIA)
6	8	15	NEXT LIFETIME	ERYKAH BADU (KEDAR/UNIVERSAL)
7	2	9	CAN WE	SWV (JIVE)
8	11	3	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
9	5	3	SHOE WAS ON THE OTHER FOOT	PATTI LABELLE (MCA)
10	13	23	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
11	—	1	HONEY	MARIAH CAREY (COLUMBIA)
12	12	51	ONLY YOU	L12 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
13	10	47	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)

14	15	3	NOT TONIGHT	LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)
15	7	19	DON'T LEAVE ME	BLACKSTREET (INTERSCOPE)
16	14	10	G.H.E.T.T.O.U.T.	CHANGING FACES (BIG BEAT/ATLANTIC)
17	22	49	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)
18	21	16	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)
19	19	15	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	ROME (GRAND JURY/RCA)
20	9	3	GOT 'TIL IT'S DONE	JANET (FEAT. Q-TIP AND JONI MITCHELL) (VIRGIN)
21	4	6	OTHERSIDE OF THE GAME	ERYKAH BADU (KEDAR/UNIVERSAL)
22	17	3	UP JUMPS DA BOOGIE	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
23	24	43	PONY	GINUWINE (550 MUSIC/EPIC)
24	23	8	BIG BAD MAMMA	FOXY BROWN FEAT. DRU HILL (VIOLATOR/DEF JAM)
25	—	21	CAN'T NOBODY HOLD ME DOWN	PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)

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

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

27	4, 3, 2, 1	LL Cool J, ASCAP/Def Jam, ASCAP/Enck Sermon, ASCAP/Zomba, ASCAP/Zo So, ASCAP/Brooklyn Dust, ASCAP/Funky Noble, ASCAP/Trinere Trace, ASCAP) WBM
37	4 SEASONS OF LONELINESS	(EMI April, ASCAP/Flyte Tyme, ASCAP) HL
17	ALL MY LOVE	(Lil' Lu Lu, BMI/EMI Blackwood, BMI/Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP) HL/WBM
64	ALL OF MY DAYS	(Zomba, BMI/R.Kelly, BMI) WBM
8	AM I DREAMING	(Irving, BMI/Liesrika, BMI) WBM
13	ARE U STILL DOWN	(Sony/ATV, BMI/Yab Yum, BMI/ibizelect, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hipanic, ASCAP) HL
89	BABY, BABY	(Oik, BMI/Santron, BMI)
94	BABY IT'S ON	(To Slow You Blow, BMI/Ankne, ASCAP/WB, ASCAP)
56	BABY YOU KNOW	(Lil' Mob, BMI/Ramal, BMI/Wamer-Tamerlane, BMI/Keith Sweat, ASCAP) WBM
22	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS	(Jones, ASCAP/RZO, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
100	BOUNCE BABY BOUNCE	(Lindsyenne, BMI/Big Fat, BMI)
96	THE BREAKS	(Neutral Gray, ASCAP/Original J.B., ASCAP/Funk Groove, ASCAP)
28	BURN	(Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)
23	BUTTA LOVE	(Honey Jars And Diapers, ASCAP/UJ, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM
97	CAN'T STOP NO PLAYER	(Prophets Of Rage, BMI)
40	THE CITY IS MINE	(Lil' Lu Lu, BMI/EMI Blackwood, BMI/Wamer-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP) HL/WBM
88	CLOSER	(Suite 1202, BMI/Jose Luis Gotcha, BMI/Percy Coles, ASCAP/1st Golden Fingers, ASCAP/EMI April, ASCAP/House Of Champions, ASCAP)
6	DANGEROUS	(T'Zah's, BMI/Armani's, BMI/Longitude, BMI/Wamer-Tamerlane, BMI/Armacien, BMI) WBM
11	DEJA VU (UPTOWN BABY)	(MCA, BMI) HL
72	DEEP PLAYIN' (GET YOUR MUSIC ON)	(P-Blast, ASCAP/Zomba, ASCAP/MCA, HL/WBM)
45	DON'T STOP THE MUSIC	(Virgilio Beach, ASCAP/Bizilicious, ASCAP/Herbilicious, ASCAP/Cavilicious, ASCAP/Taking Care Of Business, WBM)
34	EVERYTHING	(EMI April, ASCAP/Flyte Tyme, ASCAP/Wamer-Tamerlane, BMI/Dynatone, BMI/Beechwood, BMI) HL/WBM
15	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/Jumping Bean, BMI) HL
32	FEEL SO GOOD	(Second Decade, BMI/Wamer-Tamerlane, BMI/Foreign Imported, BMI) WBM
38	FREAK IT	(21st Century, ASCAP/Smith & Lewis, BMI/Whooping Crane, BMI/Ground Control, BMI/EMI Blackwood, BMI)
90	GET IT WET	(Stay High, ASCAP/It's All Good!, ASCAP/Creat's Way, ASCAP/MCA, ASCAP)
53	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
10	GONE TILL NOVEMBER	(Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP) HL
62	HANDLE UR BIZNESS	(Blind Man's Bluff, ASCAP/Rapid Fire, ASCAP)
60	HEAVEN	(D.C.D., BMI)
24	I CARE 'BOUT YOU	(Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM
2	I DON'T EVER WANT TO SEE YOU AGAIN	(Vanderpool, BMI/Ensign, BMI) HL
61	IF I COULD TEACH THE WORLD	(Ruthless Attack, ASCAP/Mo Thug, ASCAP/Kaenu, BMI)
21	IF YOU THINK I'M JIGGY	(Sheek Louchion, ASCAP/Jae wons, ASCAP/Panir's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D, Blackmon, ASCAP/Music Of United, ASCAP) HL
93	I'M IN LOVE	(Frierson, BMI/EMI Blackwood, BMI)
99	IMMA ROLL	(Korson, BMI)
36	I'M NOT A PLAYER	(Let Me Show, ASCAP/Joe Cartegena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituals, BMI/Wamer-Tamerlane, BMI) WBM
69	I'M THINKING	(Boethus II, ASCAP/Boethus II, SOCAN)
73	INFATUATION	(Bokie, BMI/Sony/ATV, BMI/Yab Yum, BMI/Brownhorn Sound, BMI/Sony/ATV Tunes, ASCAP/Discifolite, ASCAP)
35	IN HARM'S WAY	(EMI Blackwood, BMI/Benny's Music, BMI/WB, BMI/Rhett Rhyne, ASCAP/Margaret Bell-Bears Designee, BMI) HL/WBM
41	IN MY BED	(Hitco, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Stacego, BMI/Wamer-Tamerlane, BMI/Boobie-Loo, BMI) WBM
26	I WONDER IF HEAVEN GOT A GHETTO	(Oshua's Dream, BMI/Music Corp. Of America, BMI/Saja, BMI/Songs Of Lastrada, BMI/Lawhouse, ASCAP) HL
47	JUST A MEMORY	(Frabensha, ASCAP/Steven A. Jordan, ASCAP)
71	JUST BECAUSE	(Might Is Right)
29	JUST CLOWNIN'	(Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) HL
55	LAST NIGHT'S LETTER	(EMI April, ASCAP/LBN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP) HL
81	L-L-LIES	(Dekopa, BMI/World Of Andy, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP)
84	LOVE BY A REAL PLAYER	(EMI Blackwood, BMI/Willsong, BMI)
19	MAKE EM' SAY UHH!	(Burrin Ave., BMI/Big P, BMI)
57	MAN BEHIND THE MUSIC	(Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/September Six, ASCAP/Peanut Butter, ASCAP/Smokin' Sounds, ASCAP/Dynatone, BMI/Unichappell, BMI) HL/WBM
43	NO MONEY NO PROBLEMS	(Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, BMI/Sony, ASCAP/Mason Betha, ASCAP/Tommy Jym, BMI) HL
74	MOURN YOU TIL I JOIN YOU	(Naughty, ASCAP/WB, ASCAP/Irving, BMI) WBM
4	MY BODY	(Troni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP)
31	MY LOVE IS THE SHHH!	(Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL
91	NEVER WANNA LET YOU GO	(HGL, ASCAP)
1	NICE & SLOW	(So So Def, ASCAP/Slack A.D., ASCAP/BMG Combs, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
3	NO, NO, NO	(3 G Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Wamer-Tamerlane, BMI/Sang Mele, BMI/Ms. Mary's, BMI/Milkman) WBM
46	NOTHIN' MOVE BUT THE MONEY	(Panir's, ASCAP/Jae wons, ASCAP)
33	OFF THE HOOK	(Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP)
44	THE ONE I GAVE MY HEART TO	(Realsongs, ASCAP) WBM
85	ONE STEP	(Rudy Zariya And Solomon, ASCAP/Bright Summit, ASCAP)
83	OOH AHH OOH	(Musically Mnd, BMI/Hookman, BMI/Zomba, BMI)
65	PHENOMENON	(LL Cool J, ASCAP/Def Jam, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Ausar, BMI/Interior, BMI) HL/WBM
78	RISE	(Michael Moody's Universe, BMI/Jumping Bean LLC, ASCAP/3-19-51, ASCAP/Rhythm Queen, ASCAP)
98	ROLLER COASTER	(Tee Rick Hts, BMI)
49	ROMEO AND JULIET	(Mike's Rap, BMI/EMI Virgin, ASCAP/A La Mode, ASCAP)
51	ROXANNE '97 - PUFF DADDY REMIX	(EMI Blackwood, BMI/Magnetic, PRS/ADRA, BMI/Kadoc, BMI/Mokojumbi,

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	4	4	NICE & SLOW	USHER (LAFACE/ARISTA) 4 wks at No. 1
2	3	12	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
3	4	15	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
4	2	3	FATHER	LL COOL J (DEF JAM/MERCURY)
5	5	3	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
6	17	2	AM I DREAMING	OL SKOOL (FEAT. KEITH SWEAT & JSCAPE) (KEDAR/UNIVERSAL)
7	6	6	DANGEROUS	BUSTA RHYMES (ELEKTRA/VEEG)
8	11	8	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
9	13	3	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
10	7	3	ARE U STILL DOWN	JOHN B. (YAB YUM/550 MUSIC/EPIC)
11	12	10	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
12	9	9	SWING MY WAY	K.P. & ENYVI (EASTWEST/EEG)
13	8	10	TOGETHER AGAIN	JANET (VIRGIN)
14	23	2	ALL MY LOVE	QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE)
15	10	11	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
16	14	3	MAKE EM' SAY UHH!	MASTER P FEAT. FENO, SUK THE SHOOKER, MAX & MYSTIKAL (NO LIMIT)
17	15	17	MY BODY	LSG (EASTWEST/EEG)
18	18	2	IF YOU THINK I'M JIGGY	THE LOX (BAD BOY/ARISTA)
19	16	10	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)
20	—	1	TOO CLOSE	NEXT (ARISTA)
21	22			

'Fever' Fete Shows What's Missing In Dance Music

THIS WAS Karen Lynn Gorney's big moment.

For a few seconds, the actress who helped John Travolta twirl to superstardom in "Saturday Night Fever" 20 years ago rose above the relative obscurity of her current life to bask in the good vibes that filled New



ELLIMAN

York's Theater at Madison Square Garden. Visibly overwhelmed by a wave of audience applause as she took a center-stage bow, she barely muttered the words "boogie lives forever" before disappearing behind the curtain. To some observers, it was a puzzling downer in an evening that crackled with upbeat appearances by the Bee Gees, KC & the Sunshine Band, the Trammps, Tavares, Kool & the Gang, and Yvonne Elliman. But the majority of the punters in attendance got her point—however inad-



by Larry Flick

vertent or oddly delivered it might have been.

On the surface, the WKTU New York-sponsored event celebrating the 20th anniversary of the classic soundtrack to "Saturday Night Fever" was a well-timed excuse to trot out a slew of acts that ever-changing trends have left behind. It proved to be far more than that, though. It was a reflection of what a lot of people apparently want—but are clearly not getting enough of—in today's dance music.

It would be simple to guess that folks crave familiarity and a trigger for fond memories. And, to an extent, that's true—as evidenced by the platinum tenure of sample-

happy hip-hoppers like Sean "Puffy" Combs. But the general public doesn't merely want innocuous ditties like Kool & the Gang's "Ladies Night," during which singer James "J.T." Taylor urges a "disco lady" to "play" with him all night. Actually, they're already getting plenty of similarly silly material from current groups. What they really want is the wonderfully carefree, largely intangible essence tucked beneath the grooves. They want dance music that inspires bliss—a liberating level of pure glee almost completely absent from even the most contrived "happy" hi-NRG hits of the moment. If it were just nostalgia that the audience wanted, then the Bee Gees' horribly incorrect (yet seamlessly rendered) detour from their "Fever"-era material into the pre-disco hits "To Love Somebody" and "I've Gotta Get A Message To You" would not have met with the tepid response it did. No, they want to check their problems and the weight of the world's woes along with their jackets at the door.

Is it possible to recapture such reckless abandon in dance music? Probably not. But it is arguable that current jams could be far less self-conscious and falsely sophisticated. If you think about it, it was the unabashed joy of KC & the Sunshine Band's delivery that transformed the group's otherwise thin, mildly derivative tunes into timeless classics. We are at a loss to note even one act or producer bringing that kind of energy to music right now. A few come close, but something seems to be blocking 'em from going the distance.

And therein lies the primary reason why the disco revival, the end of which industry pundits have been predicting for roughly five years now, rages on. If folks aren't getting their fix with current music, they're going to continue living in the past.



Spinning At Webster Hall. John Suliga is among the DJs regularly blending beats behind the turntables at Webster Hall, a New York nightclub that has spawned an independent record company of the same name. The label's first release is "Live At Webster Hall, Volume One," a multi-act collection that is strong on muscular deep-house dubs. Each disc includes a complementary admission pass into the venue. The set has been available exclusively in local shops and via the Internet since December and has sold approximately 10,000 copies, according to the label. National release is planned for early March. Future artist and producer signings are imminent, while a sequel to the compilation is already in the works.

U.K.'s Lee John Branches Out Into Songwriting, Producing

NEW YORK—As Club 69's Twisted America turntable smash "Much Better" begins to invade pop radio airwaves, veteran performer Lee John is enjoying a transition into the realm of songwriting and production.

Although the U.K.-rooted John is best known to dance enthusiasts as the leader of famed post-disco trio Imagination, he's been developing a solid behind-the-scenes reputation over the last year or so. In addition to "Much Better," he co-wrote the 1994 Club 69 hit "Sugar Pie Guy" with the group's mastermind, Peter Rauhofer. Also, John is in the final stages of producing and writing material for singer Eddy's album for Virgin Germany, tentatively due in April.



JOHN

"I'm finding that my phone is ringing quite a lot lately," he says. "People in this industry are in need of good, soulful songs and someone who can properly produce vocals. It's lovely that those people feel they call on me."

By stepping away from his performing persona, John says, he's free to dabble in a wider variety of sounds. Eddy's album, for example, is rich with classic R&B sounds and pure-pop elements, in addition to the requisite dance grooves.

"Every song has been produced like a single," he says of the project, which features guest appearances by British rapper Fabian and former Style Council keyboardist Mick Talbot. "There's no filler—and every cut is intentionally remix-friendly."

Between sessions with Eddy, John has also worked on forthcoming albums by venerable diva Alison Limerick and pop/reggae artist Maxi Priest. He's reveling in the challenge of crafting material for such a wide range of artists.

"I tend to write directly for the individual," he says. "I like to get to know the artist and then let their personality be reflected in the song. I hate generic, interchangeable songs. I think it insults the artist and listener."

Loyal fans of John as a performer will be pleased to know that he is planning to re-emerge as an artist himself sometime next year. He says the bug to hit the stage bit again after he recorded "Come On Over," a duet for the Eddy album. "There are few greater pleasures in life than singing," he says. "I could never leave it permanently. It just comes out in fits and starts—and in a variety of incarnations."

Case in point: his appearance under the name Johnny X. on "Call On Me," an old Higher State single that has been rereleased with fresh mixes by 187 Lockdown.

Finally, Imagination disciples will be treated to a revision of the classic "Just An Illusion," which John is remixing with Ronnie L. for release on PolyGram U.K. this spring. "People have wanted something like this for a while, but the time never seemed right until now," he says. "It's hard to say why that's the case. I'm just enjoying the process of revisiting the material. Those Imagination days were really a great time. It pleases me that so many people continue to hold the music with such high esteem."

LARRY FLICK

Billboard. Dance HOT Breakouts

FEBRUARY 14, 1998

CLUB PLAY

1. TEMPTATION STAXX CHAMPION
2. SHAKE THAT ASS!! DIVINE SOUL
3. OPEN YOUR MIND USURA INTERHIT
4. MUSIC TAKES YOU PULSE JELLYBEAN
5. FLYING HIGH (GO) TRAUMA CUTTING

MAXI-SINGLES SALES

1. HANDLE UR BIZNESS M.O.P.
2. SHAKE THAT ASS!! DIVINE SOUL
3. SOMEONE TO HOLD VERONICA
4. EVERYBODY OVER THERE
5. MORE, MORE, MORE

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

FROM A TECHNICAL standpoint, the 20th-anniversary celebration of "Saturday Night Fever," hosted with lounge-lizard flair by former "Dance Fever" TV personality Denny Terrio, cruised along quite nicely. Each act delivered a crisp, 20-minute set that combined its contribution to the film's soundtrack with handful of old faves. KC & the Sunshine Band were the epitome of Lake Tahoe-like flash, while Kool & the Gang were so sharp and on-point that you could feel the countdown to a massive pop comeback begin.

Coming across as the harmonious papas of current doo-hop groups like Boyz II Men, Tavares and the Trammps were good fun, playfully whipping through their respective hits, "Heaven Must Be Missing An Angel" and "Disco Inferno." Yvonne Elliman was a disappointment, stumbling through "If I Can't Have You" as though she hadn't heard the song in years—and there's a good chance she hasn't. The only artist on the bill not actively performing currently, she was plucked from her new life as a suburban wife and mom in California to

(Continued on next page)



Here's To Future Days. The red-hot team of Christian and Frank Berman has inked a production deal with Columbia Records. The deal calls for the German siblings, who have helmed hits for Real McCoy and Amber, among others, to sign and develop acts for the label. "It'll be nice to have one base to work from," says Christian Berman. "It allows you to grow with a group of people like a family." Their first project is a New York-rooted male duo called React, whose single "I Can't Keep My Hands Off You" is due later this month. Pictured in the label's New York headquarters, from left, are Rocco Lanzilotta, director of lifestyle marketing, Columbia; Jerry Ade, GM, Berman Brothers Productions; David Jurman, senior director of dance music, Columbia; Don Ienner, president, Columbia; John Ingrassia, senior VP, Columbia Records Group; Will Botwin, executive VP, Columbia Records Group and GM, Columbia; David Benjamin, attorney, Berman Brothers Productions; and Jerry Blair, senior VP of national promotion, Columbia. Seated, from left, are Christian and Frank Berman.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 ***					
1	3	8	6	ELEMENTS TWISTED 55408/MCA	DANNY TENAGLIA
2	2	3	9	BENEDICTUS GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
3	4	4	9	REASONS FOR LIVING ATLANTIC 84054	DUNCAN SHEIK
4	5	9	8	YOU ONLY HAVE TO SAY YOU LOVE ME ARIOLA DANCE 53603/BMG	HANNAH JONES
5	1	2	8	TOGETHER AGAIN VIRGIN 38623	JANET
6	7	11	8	TAKE ME UP (GOTTA GET UP) UNDERGROUND CONSTRUCTION 275	RALPHI ROSARIO FEAT. DONNA BLAKELY
7	12	19	8	EVERYTIME HOOJ CHOONS PROMO/POPULAR	LUSTRAL
8	8	13	9	GUNMAN KINETIC 43966/REPRISE	187 LOCKDOWN
9	13	17	6	CRO-MAGNON (WHAT ABOUT OUR LOVE) SUBLIMINAL 02/STRICTLY RHYTHM	CONSTIPATED MONKEYS
10	14	18	6	FEELS SO GOOD PLAYLAND 53298/PRIORITY	ZERO V.U.
11	20	33	4	STAY ULTRA/FFRR 009/ISLAND	SASH! FEATURING LA TREC
12	21	38	3	OFF THE HOOK ATLANTIC 84070	JODY WATLEY
13	9	6	11	CIRCLES KING STREET 1070	KIMARA LOVELACE
14	6	5	11	SOMETHING TO BELIEVE IN ATLANTIC 84055	LINDA EDER
15	22	31	4	WE HAVE THE HOUSE SURROUNDED CALIMA PROMO	THE COLOMBIAN DRUM CARTEL
16	30	41	3	YOU MAKE ME FEEL (MIGHTY REAL) NERVOUS 20295	BYRON STINGILY
17	10	1	12	KISS YOU ALL OVER ARISTA 13438	NO MERCY
18	17	21	8	VOO-DOO BELIEVE? INTERHIT 54014/PRIORITY	DATURA
19	15	14	9	GET MOVIN' MAW 017/STRICTLY RHYTHM	BLUE TRAIN
20	23	28	6	IT'S OVER (IT'S UNDER) REFUGE/TWISTED 55412/MCA	DOLLSHEAD
21	27	34	4	DON'T GIVE UP ZYX 8742	MICHELLE WEEKS
*** Power Pick ***					
22	32	42	3	SPILLER FROM RIO (DO IT EASY) GROOVILICIOUS 039/STRICTLY RHYTHM	LAGUNA
23	11	10	12	PERFECT LOVE TWISTED 55404/MCA	HOUSE OF PRINCE FEATURING OZLEM
24	16	7	11	SPICE UP YOUR LIFE VIRGIN 38620	SPICE GIRLS
25	28	29	5	SANDMAN PLAYLAND 53294/PRIORITY	THE BLUEBOY
26	25	25	6	THE WIGGLY WORLD II NOISE TRAXX IMPORT/Private Life	MR JACK FEAT. BRENDA EDWARDS
27	19	12	11	SHOE WAS ON THE OTHER FOOT MCA PROMO	PATTI LABELLE
*** Hot Shot Debut ***					
28	NEW		1	IT'S OVER LOVE LOGIC 54697	TODD TERRY FEATURING SHANNON
29	26	22	9	IT'S RAINING MEN...THE SEQUEL LOGIC 52864	MARTHA WASH FEATURING RUPAUL
30	24	15	13	ONE GOOD REASON MAXI 2060	SOULSHOCK
31	39		2	HIGH TIMES WORK 78781	JAMIROQUAI
32	38	50	3	THE ONE I GAVE MY HEART TO BLACKGROUND 95567/ATLANTIC	AALIYAH
33	34	35	5	I KNOW EMPIRE STATE/EIGHTBALL 54234/LIGHTYEAR	BRUTAL BILL
34	42		2	ICY LAKE JELLYBEAN 2534	DAT OVEN
35	45		2	FLY AWAY (BUTTERFLY REPRISE) COLUMBIA PROMO	MARIAH CAREY
36	NEW		1	REMEMBER PERFECTO/KINETIC 43970/REPRISE	BT
37	49		2	THIS IS HOW MY DRUMMER DRUMS FFRR/LONDON 570067/ISLAND	DJ ICEY
38	31	30	6	FIRE EDEL AMERICA/TVT SOUNDTRAX 3670/TVT	SCOOTER
39	29	24	10	ROCK THE FUNKY BEAT WARNER BROS. 43957	NATURAL BORN CHILLERS
40	40	49	3	SO MANY MEN (SO LITTLE TIME) SONY DISCOS PROMO/SONY	MERENBOOTY GIRLS
41	33	23	10	LAND OF ECSTASY SQUEAKY CLEAN 536539	PILGRIMAGE
42	50		2	MEET HER AT THE LOVE PARADE KOSMO IMPORT	DA HOOL
43	44	46	3	HAPPY PEOPLE (MOVE YOUR BODY) CONTAINER 2047/MAX	BOSTON D.J.'S
44	NEW		1	RESCUE ME OVUM/RUFFHOUSE 78609/COLUMBIA	JAMIE MYERSON (FEATURING CAROL TRIPP)
45	18	16	15	CATCH PULSE-8 PROMO/POPULAR	SUNSCREEN
46	36	37	6	I CAN'T TAKE THE HEARTBREAK UNIVERSAL 56162	KILLER BUNNIES
47	NEW		1	MEET HER AT THE LOVE PARADE TWISTED 55417/MCA	HANS
48	43	43	5	MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 12524	SIMONE
49	41	40	10	SKY'S THE LIMIT EIGHTBALL 54218/LIGHTYEAR	MACK VIBE FEATURING JACQUELINE
50	35	20	15	MUCH BETTER TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
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.					
*** No. 1 / GREATEST GAINER ***					
1	2	3	4	DEJA VU (UPTOWN BABY) (T) (X) COCOINE 78762/COLUMBIA	LORD TARIQ & PETER GUNZ
2	1	34	3	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	WYCLEF JEAN
*** Hot Shot Debut ***					
3	NEW		1	HOW DO I LIVE (T) (X) CURB 73047	LEANN RIMES
4	3	1	6	DANGEROUS (M) (T) (X) ELEKTRA 63892/EEG	BUSTA RHYMES
5	4	2	9	TOGETHER AGAIN (T) (X) VIRGIN 38623	JANET
6	6	4	8	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449	STING & THE POLICE
7	5		2	YOU MAKE ME FEEL (MIGHTY REAL) (T) (X) NERVOUS 20295	BYRON STINGILY
8	8	6	4	THE WORST (T) TOMMY BOY 436	ONYX + WU-TANG CLEAN
9	9	10	7	ELEMENTS (T) (X) TWISTED 55408/MCA	DANNY TENAGLIA
10	7	5	10	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (T) (X) BAD BOY 79126/ARISTA	PUFF DADDY & THE FAMILY
11	21	11	19	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
12	10	12	16	I'M NOT A PLAYER (T) LOUD 64909/RCA	BIG PUNISHER
13	11	9	12	NO, NO, NO (T) (X) COLUMBIA 78687	DESTINY'S CHILD
14	27	18	8	4, 3, 2, 1 (T) DEF JAM 568321/MERCURY	LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
15	20	17	32	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	DEBORAH COX
16	16	13	13	IT'S RAINING MEN...THE SEQUEL (T) (X) LOGIC 52864	MARTHA WASH FEATURING RUPAUL
17	13	21	36	FREE (T) (X) STRICTLY RHYTHM 12528	ULTRA NATE
18	NEW		1	MUSIC (T) (X) TWISTED 55418/MCA	SIZE QUEEN
19	17	15	21	OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY	THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
20	14	31	3	SWING MY WAY (M) (T) (X) EASTWEST 63899/EEG	K.P. & ENVYI
21	23	30	6	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	BROOKLYN BOUNCE
22	35	19	5	HOW DO I LIVE (T) (X) ROBBINS 72020	DEBRA MICHAELS
23	33	7	3	MEET HER AT THE LOVE PARADE (T) (X) TWISTED 55417/MCA	HANS
24	NEW		1	RESCUE ME (T) (X) OVUM/RUFFHOUSE 78609/COLUMBIA	JAMIE MYERSON (FEAT. CAROL TRIPP)
25	NEW		1	IT'S OVER LOVE (T) (X) LOGIC 54697	TODD TERRY FEATURING SHANNON
26	24		2	LAST NIGHT A DJ SAVED MY LIFE (T) OVUM/RUFFHOUSE 78575/COLUMBIA	SYLK 130
27	25		2	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	INOJ
28	31		2	FUN (T) SUBLIMINAL 001/STRICTLY RHYTHM	DA MOB FEATURING JOCELYN BROWN
29	RE-ENTRY		8	BENEDICTUS (T) (X) GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
30	18	20	7	CIRCLES (T) (X) KING STREET 1070	KIMARA LOVELACE
31	NEW		1	NUMBER ONE (T) (X) POPULAR 26057	ALEXIA
32	36		2	OPEN THE GATE (M) (T) (X) INSTANT 2700	DJ EZZY
33	38	28	29	YOU'RE NOT ALONE (T) (X) RCA 64904	OLIVE
34	32		2	MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
35	NEW		1	NOTHIN' MOVE BUT THE MONEY (T) (X) BLUNT 4939/TVT	MIC GERONIMO
36	26	8	9	GOING BACK TO CALI/SKY'S THE LIMIT (T) (X) BAD BOY 79120/ARISTA	THE NOTORIOUS B.I.G.
37	12	14	11	YOU KNOW MY STEEZ (T) NOO TRYBE 38624/VIRGIN	GANG STARR
38	22	25	13	WHAT ABOUT US (T) (X) LAFACE 24273/ARISTA	TOTAL
39	28	23	16	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	DAVID BOWIE
40	15	16	43	FIRED UP! (T) (X) TWISTED 55414/MCA	FUNKY GREEN DOGS
41	47		5	JEALOUSY (T) DANCIN' MUSIC 572159/ISLAND	KIM SANDERS
42	40	27	3	MADAZULU (T) (X) 550 MUSIC 78767/EPIC	DEEP FOREST
43	45	39	13	BREAKING ALL THE RULES (T) (X) GEFEN 22304	SHE MOVES
44	29	24	16	MUCH BETTER (T) (X) TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
45	NEW		1	ONE STEP (T) GEFEN 22308	KILLAH PRIEST
46	RE-ENTRY		11	MAGIC ORGASM (T) (X) TWISTED 55370/MCA	HOUSE HEROES
47	34	38	4	SOMETHING TO BELIEVE IN (T) (X) ATLANTIC 84055/AG	LINDA EDER
48	19		2	SECRET STUDIO (T) TWISTED 55412/MCA	DROP OUT
49	RE-ENTRY		8	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	PRODIGY
50	48	22	3	I WILL COME TO YOU (T) (X) MERCURY 568375	HANSON

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

DANCE TRAX

(Continued from preceding page)

do the show. Backstage, she still looked every inch the diva, shrugging off her flubs with a smile. "People are here for the fun of it, not to scrutinize," she said. "I'm just so happy to be here."

The excitement of the evening has the singer, who also scored disco-era hits with "Love Me," "Hello Stranger," and "Love Pains," considering a comeback, though she insists that she could never fully give up her new life. "I was on a real fast track back then that wasn't

always too healthy," she said. "And I love doing things now like baking pies for my kids. In fact, I won a pie-queen contest for my apple/rhubarb recipe last year!"

Save for their brief blunder in song selection, the Bee Gees provided one of the evening's more memorable moments, as they reduced the large theater to an intimate smooch party during "How Deep Is Your Love." As the lights dimmed and a twinkling disco ball spun, the audience became a sea of

slow-dancing couples and hand-holding pals. And when they juiced the pace back up to funk speed for "Stayin' Alive," it gave disco defenders solid ammunition against non-believers who say the genre never offered songs of substance.

SPEAKING OF the eternal disco revival, Studio 54 proves that it has more lives than an alley cat. The notorious nightclub will reopen for the umpteenth time in 10 years Feb. 15—this time at the MGM Grand in

Las Vegas.

Sounds like an uncharacteristic far cry from the venue's New York roots? Not if you consider the fact that Studio 54's history is steeped in gaudy, larger-than-life glitz and unapologetic withdrawal from the rigorous responsibilities of day-to-day life. To that end, its Las Vegas incarnation could prove to be the club's most fruitful.

Gloria Gaynor, who was a fixture on the stage of the original Studio 54, has been tapped to perform at

the club's grand reopening, which will also serve as a benefit for Elton John's AIDS Foundation. It's a cute way to get the ball rolling. However, we hope that the club's management will not permanently wallow in nostalgia. Another key element of Studio 54's legendary initial run was that it was a reliable forum for cutting-edge jams and up-and-coming performers—a point completely missed by those who have tried and failed at resurrecting the venue in the past.

Stegall Thrives On Varied Duties Mercury Artist Looks To Next Solo Album

BY DEBORAH EVANS PRICE

NASHVILLE—Even in a music community where it's not unusual for someone to wear multiple hats, you'd be hard pressed to find someone juggling more responsibilities than songwriter/artist/producer/record executive Keith Stegall. Stegall, Mercury Nashville's senior VP of A&R, is producing several acts, writing songs, and starting to work on his own second Mercury album.

"I know I do a lot of different things, and I take a lot of flack for doing a lot of different things," he says. "But I've always done them. From the beginning, I've always produced and written. It's not foreign to me."

He says the key for him has been trying to work on one thing at a time. The

albums he's recording will sometimes overlap, but he says that when he's writing songs, he focuses on that particular task.

Production is a major part of his workload. He was at the helm for the most recent albums by John Anderson, Sammy Kershaw, and Alan Jackson. His current projects include co-producing Billy Ray Cyrus' upcoming album with longtime engineer John Kelton, producing Terri Clark's new album, and producing Jackson's upcoming album, on which he's almost finished work.

"We have a few more tracks to do," he says of Jackson's project. "We're going to go track in Nassau the end of February with his band to track two or three things for the album."

Stegall is also excited about Clark's new project. "As the album has begun to take shape, I believe we're going to the next level as far as her music and what she's doing," he says.

Stegall says he is thrilled to be work-

ing with the artists he's producing. "I just feel so honored to be in a position to have these people—like Terri, Billy, John, and Alan—trust me enough to let me be involved in making their music," he says. "It's the highest compliment any producer can be paid."

As a songwriter, Stegall is responsible for Kershaw's current hit single, "Love Of My Life" (at No. 2 on this issue's Hot Country Singles & Tracks), which he wrote with pop artist Dan Hill (best known for the hit "Sometimes When We Touch"). "I really didn't plan for it to be that way," he says. "I wasn't even going to play the song [for any-

(Continued on page 28)



STEGALL



Kathy Cares. Mercury recording artist Kathy Mattea recently played a benefit for the Nashville Cares program at Caffè Milano. Shown, from left, are manager Marc Dottore, Mattea, Mercury VP of promotion Larry Hughes, and Mercury A&R director Gary Harrison.

More Nashville Women Taking Over As Producers

BY CHET FLIPPO

NASHVILLE—With her next album, Deana Carter will join a small but growing group of women in Nashville. Their common bond? They're becoming producers. What has traditionally been men's work on Music Row has been slowly undergoing a gender shift, and Carter, for one, sees nothing unusual in it.

"Chris [Farren] produced my album ["Did I Shave My Legs For This?"], and we'll co-produce the next one," she says. "It's really funny, because [Jimmy] Bowen [former Capitol Nashville president] taught me a lot in the studio. On the first record that we did together, he made me co-produce the record and keep notes on everything we did. He said, 'You may not get your name on this one, but you will one day.' He told me, 'You need to know how to do this, because this is what it's all about. There's no reason you can't do it.'"

Carter's father also taught her about the studio. "I grew up in the studio with my father [Nashville session player Fred Carter Jr.]. My favorite place in the world is the studio," says Carter. "Growing up with it, it's almost like I pay more attention to the songs and the

production than I do to who's singing it, sometime. That's what makes it. Production means everything.

"It's just cool—Pam Tillis produced her own record, and Martina [McBride] is involved with hers. It's good to be involved."

Anita Cochran shares Carter's fondness for the recording studio. "I practically get withdrawal symptoms if I'm away from the studio too long," says Cochran, who works regularly in her home studio. She co-produced her debut album, "Back To You,"

with Warner/Reprise Nashville president Jim Ed Norman.

The history of women producers in Nashville is a short one. Actually, the history of all producers here is short—only dating back to the '50s, when pioneers such as Owen Bradley and Chet Atkins took over the reins from such founding field producers as Paul Cohen, who would make occasional recording forays from New York.

(Continued on page 28)



CARTER

Atlantic Suspends Tracy Lawrence; Brooks Donates Money For Kids' Zoo

ON THE ROW: Atlantic Records has indefinitely suspended Tracy Lawrence after the singer was convicted of battery Jan. 27 in Nevada. The conviction stems from an incident last year in Nevada between Lawrence and his wife, Stacie. Atlantic president Rick Blackburn says the label has suspended all recording plans for Lawrence until the artist goes into counseling and resolves his personal problems. Lawrence says in a statement that he intends to seek counseling. Lawrence, who could have been sentenced to a maximum of six months in jail, was ordered to pay \$500 to a Nevada center for battered women.

Garth and Sandy Brooks have donated \$1 million to found a children's zoo in Nashville. The zoo will be named for the late songwriter Mae Boren Axton, who co-wrote "Heartbreak Hotel."

Johnny Cash has put his House of Cash museum in Hendersonville, Tenn., up for sale. The asking price for the museum—minus the contents, which will go into storage—is \$1.25 million. Other nearby Cash properties are also for sale. The singer, diagnosed with Shy-Drager syndrome, has been convalescing at his Jamaica home.

DEANA CARTER is working away on her next album (see story, this page). "I've been doing a few shows with Alan [Jackson] and concentrating on the next album," Carter tells Nashville Scene. "I've been writing a lot, and we've got so many good things on hold. You know, you always worry about not being able to find songs, but we've got quite a few. And more and more people are bringing them to me. It's tough, though. There's a still a lot of people who have done better than me, and they're having a tough time finding the right songs. When you do it once you gotta move on. You need to let it be what it is." Carter reports that only a few writers have submitted obvious follow-ups to "Strawberry Wine."

She has just taped an appearance on Christopher Reeve's forthcoming show on ABC, "A Celebration Of Hope." "He called my management company personally and asked if I would do this show," she says. "I was floored. I couldn't believe it. He picked his personal favorite song on my record, 'That's How You Know It's Love,' a Stephony Smith song. Don Was is in charge of the music. I also just did a movie soundtrack song with Don. It's for the movie 'Hope Floats' with Sandra Bullock and Harry Connick Jr. Soundtracks are something I've always wanted to be involved in. As a little kid, I always said, 'Well, somebody has to write the music for this movie. Why can't

I do that?" Carter's contribution to "Hope Floats" will be "Why Don't You Stay," co-written by Mike Reid.

Carter says she's happy at Capitol Nashville after the recent turmoil and shake-up there. "Everything seems to be good," she says. "I'm just trying to stay out of it. I think some changes did need to be made, I really do. But good things happened with that regime. Remember, I've seen this before at Capitol. At first I was a little freaked out, going like, 'Oh, no, not again!' But we'll be all right."

"The most important thing is the music. If you pay attention to that, it's cool. The sad thing sometimes is that people pay attention to everything but the music. The music is what will make us all succeed in the end. Remember the song. My dad's favorite saying when I was growing up was this: 'You're only three minutes away from the South of France.'"

PEOPLE: Bill Catino is promoted to executive VP at Capitol Nashville and will oversee day-to-day operations. He had been senior VP for promotion . . . Scott Borchetta is officially senior executive of promotion and artist development for DreamWorks Records Nashville . . . Pat Finch is promoted to VP of Famous Music's Nashville division.

Frank Hamlin returns to Arista/Nashville as director of operations. He had left to earn a master's degree in business administration at Harvard. Also at Arista/Nashville, Tammy Kohlburn is named coordinator of artist development and media marketing . . . Promotion VP Larry King leaves Atlantic Records after 22 years to head new Nashville label Web IV Records. The first release will be by singer/songwriter Monty Holmes . . . Lisa Ramsey joins Hamstein Publishing as VP of writer development . . . Dale Turner will join Lyric Street Records in March as director of special projects.

COMING ATTRACTIONS: One of the hottest bluegrass outfits ever was the group Earl Scruggs put together after he and Lester Flatt split up in 1969. It consisted of Earl on banjo, his sons Gary and Randy on bass and guitar, respectively, and Josh Graves on dobro. Now, a musical reunion of Scruggs' family and friends is planned for June 27 at the Bluegrass Classic festival at Hoover Y Park outside Columbus, Ohio. The reconstituted Scruggs family band will include all three Scruggses, Marty Stuart on mandolin, Jerry Douglas on dobro, and Glen Duncan on fiddle. The fest begins June 25, including such acts as the Del McCoury Band and Blue Highway.



by Chet Flippo



NASHVILLE
Music Row's
Hotel & Office
Alternative

Daily/Weekly/Monthly • Everything Furnished
One & Two Bedroom Suites • Kitchens • Phone
Fax • HBO • Security • Corporate Rates
Catering to Entertainment Industry Professionals
615 / 259-4400

FEBRUARY 14, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	2	3	13	SHANIA TWAIN ▲ ³ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
2	1	2	21	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
3	3	1	10	GARTH BROOKS ▲ ⁵ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
4	4	4	20	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
5	6	5	23	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
6	8	8	23	MARTINA MCBRIDE ● RCA 67516/RLG (10.98/16.98)	EVOLUTION	6
7	5	6	35	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
8	7	7	13	SAMMY KERSHAW MERCURY 536318 (10.98 EQ/17.98)	LABOR OF LOVE	7
★★★ Hot Shot Debut ★★★						
9	NEW	1	1	WADE HAYES COLUMBIA 68037/SONY (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	9
10	9	9	82	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	1
11	10	10	16	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
★★★ Pacesetter ★★★						
12	13	12	41	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
★★★ Greatest Gainer ★★★						
13	23	24	27	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
14	11	11	74	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
15	12	13	23	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
16	14	14	66	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
17	NEW	1	1	DIXIE CHICKS MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	17
18	15	19	33	LILA MCCANN ASYLUM 62042/EEG HS	LILA	8
19	17	21	19	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
20	19	18	51	LEANN RIMES ▲ ³ CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
21	16	16	15	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
22	18	15	15	WYNONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
23	22	33	43	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
24	21	20	29	MICHAEL PETERSON REPRIS 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
25	24	25	19	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
26	20	17	11	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
27	27	29	38	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
28	30	36	9	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98) HS	BACK TO YOU	28
29	26	28	29	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
30	32	30	29	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
31	25	23	32	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
32	35	34	14	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
33	29	26	17	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
34	28	22	18	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
35	38	31	13	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12

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
36	33	35	3	RHETT AKINS DECCA 70001/MCA NASHVILLE (10.98/16.98) HS	WHAT LIVIN'S ALL ABOUT	33
37	36	32	34	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
38	34	38	15	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	34
39	31	27	26	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
40	40	—	2	MILA MASON ATLANTIC 83059/AG (10.98/16.98) HS	THE STRONG ONE	40
41	39	39	84	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
42	37	37	35	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
43	41	40	71	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
44	44	43	68	KEVIN SHARP ▲ 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
45	43	45	39	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	43
46	45	42	65	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
47	46	48	35	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	46
48	42	41	21	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
49	50	53	42	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
50	47	44	25	LORRIE MORGAN BNA 67499/RLG (10.98/16.98)	SHAKIN' THINGS UP	9
51	48	47	19	MARK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	25
52	49	46	27	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8
53	51	50	17	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
54	52	49	33	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
55	56	62	11	RICKY SKAGGS ROUNDER 0801 (9.98/14.98)	BLUEGRASS RULES!	55
56	54	56	55	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
57	62	57	43	ALABAMA RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
58	55	52	12	JOHN DENVER RCA 66837 (23.98/29.98)	THE ROCKY MOUNTAIN COLLECTION	50
59	53	54	92	MINDY MCCREADY ▲ BNA 66806/RLG (9.98/15.98) HS	TEN THOUSAND ANGELS	5
60	60	60	75	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
61	57	55	43	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
62	61	61	45	ALISON KRAUSS & UNION STATION ● ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
63	65	70	76	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	47
64	63	65	97	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
65	67	63	93	GEORGE STRAIT ▲ ² MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
66	59	51	18	VARIOUS ARTISTS BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)	STONE COUNTRY: COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	22
67	64	67	31	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
68	70	69	59	MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
69	58	59	28	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
70	68	66	94	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
71	66	58	77	TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
72	69	72	8	PAUL BRANDT REPRIS 46633/WARNER BROS. (10.98/16.98) HS	OUTSIDE THE FRAME	50
73	72	73	34	AARON TIPPIN RCA 67427/RLG (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
74	73	71	45	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
75	74	68	88	VINCE GILL ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3

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 multiples shipments by the number of discs and/or tapes. *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. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FEBRUARY 14, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	7 weeks at No. 1 THE GREATEST HITS COLLECTION	119
2	2	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	156
3	3	PATSY CLINE ▲ ⁷ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	567
4	4	JOHN DENVER ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	16
5	5	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	357
6	6	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	425
7	8	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	192
8	9	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	202
9	7	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	182
10	10	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	163
11	11	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	280
12	12	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	120
13	13	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	518

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	172
15	15	JOHN DENVER ▲ RCA 12195 (10.98/16.98)	JOHN DENVER'S GREATEST HITS, VOLUME 2	33
16	16	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	357
17	17	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	596
18	19	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	187
19	18	REBA MCENTIRE ▲ ⁴ MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	222
20	20	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	166
21	24	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	205
22	22	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	350
23	21	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	115
24	—	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	109
25	25	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	52

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

COUNTRY CORNER



by Wade Jessen

CUPID DRAWS BACK HIS BOW: With the largest airplay increase on Hot Country Singles & Tracks (763 spins), "Valentine" by **Martina McBride** (with **Jim Brickman**) jumps 44-37 and turns in the most new stations of any title on that chart. With spins detected at 131 monitored country stations, McBride's track shows new airplay at 46 of those signals. Heavy airplay (more than 35 spins) is detected at CBS Radio's KYNG Dallas . . . That track gained attention a year ago when Brickman's label (Windham Hill) worked it at AC radio. "Valentine" peaked at No. 3 on our Adult Contemporary chart in the March 29, 1997, issue and made a brief appearance on Hot Country Singles & Tracks, where it opened at No. 69 in the Feb. 22, 1997, Billboard. On Top Country Singles Sales, "Valentine" rises 20-19.

Meanwhile, McBride's "Evolution" set scans 21,000 pieces to post the second-highest unit gain of any title on Top Country Albums. **Butch Waugh**, senior VP/GM at Nashville's RCA Label Group, says McBride's 3,000-unit increase is impressive, and he compares the momentum to that of the film "Titanic." "This just gets better every week," he says. "Ordinarily we see a lot of albums that debut big and dwindle after that, but this record keeps growing."

With more than 13,000 units, "Evolution" opened on the country chart at No. 10 in the Aug. 10, 1997, issue, and during the holiday buying period, it turned in four consecutive weeks of scans in excess of 20,000 pieces. Its biggest week to date was 45,000 units in the Jan. 10, 1998, Billboard.

HE'S AN OKIE FROM BETHEL ACRES: **Wade Hayes** dips his hat into the Hot Shot Debut well on The Billboard 200 and on Top Country Albums, where his "When The Wrong One Loves You Right" (Columbia) opens with more than 12,000 scans at Nos. 92 and 9, respectively. Hayes' debut set, "Old Enough To Know Better," entered the country chart at No. 64 with 4,500 units in the Jan. 21, 1995, issue, and scanned about 15,000 units during Christmas week that year, Hayes' biggest week to date. That set peaked at No. 19 in the April 1, 1995, issue, and a second title, "On A Good Night," peaked when it opened at No. 11 with more than 12,000 scans in the July 13, 1996, issue. "The Day That She Left Tulsa (In A Chevy)," the lead single from the new Hayes album, is branded with our Airpower iron with a 259-spin increase at radio and rises 21-19 on Hot Country Singles & Tracks.

Meanwhile, Sony's Nashville shop celebrates its first success story for the recently reopened Monument imprint, as the **Dixie Chicks** enter Top Country Albums at No. 17 with "Wide Open Spaces." That set moves more than 7,000 units and has the highest debut, at No. 5, of new titles on our Heatseekers list. Concurrently, the lead single from that set, "I Can Love You Better," leads our Airpower honorees on Hot Country Singles & Tracks. Up 412 spins, that track scores more than 24 million audience impressions. According to regional airplay data information supplied by Broadcast Data Systems, "I Can Love You Better" ranks higher in the Southwestern U.S. than in any other region.

WHEREVER YOU GO, THERE YOU ARE: **Clint Black's** "Nothin' But The Taillights" gains more than 5,000 units to earn our Greatest Gainer trophy on Top Country Albums. That increase pushes Black's set back onto The Billboard 200, at No. 105, and fuels a 23-13 jump on the country chart. **Ron Howie**, sales VP at Nashville's RCA Label Group, credits increased airplay for the title track at radio and a Jan. 26 appearance on the **Oprah Winfrey** show for the sales spurt. "Nothin' But The Taillights" rises 19-14 on our airplay list.

STEGALL THRIVES ON VARIED DUTIES

(Continued from page 26)

body] because I'm real funny about that stuff, but [Mercury president] Luke Lewis knew that I had the song and that it was really more of a pop song, but Luke said, 'You need to play this for Sammy.' Sammy loved it. We cut it, and thank goodness it's done really well."

Stegall says he enjoyed the chance to write with Hill. "Dan Hill has been one of those people I've admired for years because of his writing and his artistry," Stegall says.

Manager Alan Kates engineered a meeting with Hill, and he and Stegall developed an instant rapport as co-writers. "We spent three or four days together," he says, "and it was an incredible writing experience. We just clicked."

The duo also wrote Mark Wills' upcoming single, "I Do (Cherish You)," slated for release next month. Stegall says that he's always hesitant to pitch any of his songs to Mercury artists, but that Lewis encourages him. "He stays on top of me to play him stuff when I'm writing it," Stegall says.

Though he enjoys his A&R responsibilities and producing, Stegall says writing is closest to his heart. "I came to this town to be a writer," he says of moving to Nashville from Bossier City, La., "but it's been years since I've had this much writing activity going on. Now I've really dedicated some time to write more."

This is not Stegall's first brush with success as a songwriter. A Wichita Falls, Texas, native whose father played steel guitar for Johnny Horton, Stegall spent his formative years soaking up the music on "The Louisiana Hayride" in Shreveport, La., before moving here. Three months after arriving in town, he co-wrote his first hit, "Sexy Eyes," a 1980 top five pop hit for Dr. Hook. He went on to have songs recorded by artists including Charley Pride, Jerry Reed, Helen Reddy, Eddy Arnold, the Commodores, Johnny Mathis, George Strait, Steve Wariner, Glen Campbell, and Al Jarreau, who had a top 20 hit with Stegall's "We're In This Love Together."

Stegall also had early success as an artist with stints on Capitol and Epic that yielded singles like "Pretty Lady," "California," "I Want To Go Somewhere," and "Whatever Turns You On." He launched his career as a producer recording tracks for Randy Travis when he was still an unsigned artist going by the name Randy Ray. Of course, Travis became a major act, and

Stegall's production career took off with clients like Jackson, Aaron Neville, Shenandoah, and Tracy Byrd.

Stegall returned to artist mode with his 1996 album, "Passages." Though critically touted, the album didn't do as well as hoped commercially. At the time he recorded the project, Stegall was going through a divorce, and many of the songs reflected the hurt and disillusionment that accompanied that.

"I believed in my heart there were a lot of people who had been where I was and experienced it, and it was those people I made the record for," he says. "That was probably the roughest period of my life, but a lot of wisdom comes out of that pain."

He says he probably won't go in the studio to start cutting his next album until September, but he already knows that it will be a "more positive, more hopeful" record. However, he has no regrets about "Passages." "I knew going in, it might not be a huge record,"

he admits, "but I wasn't doing it for those reasons. Growing up, I was very influenced by people who made records that made a statement—the Crosby, Stills & Nashes and Dan Fogelbergs of the world. That's how I approached that first [Mercury] record. There were some things I wanted to say, and I was at a real transitional time in my life. I never have regretted doing that record, nor have I regretted that it didn't sell a zillion [copies]. The thing I plan to do on this next record, since I'm in a better place in my head, is just relax and make some music that some other people will enjoy. It's not so much about trying to make a statement this time as it is just making some neat music."

Stegall is happy juggling all the roles in his career and says he couldn't do it without the teamwork he enjoys with the staff at Mercury. "I'm so happy I'm getting to do all these things," he says. "Every little piece of the puzzle makes me happy."

WOMEN PRODUCERS

(Continued from page 26)

The men who built the studios, ran the labels, and signed the talent became producers by default. They were all men, and that's pretty much the way things stayed until mavericks such as Gail Davies demanded and got the right to self-production in 1979 at Warner Bros. For a time, Davies worked at Bowen's Liberty Records as Nashville's only female staff producer.

Suzy Bogguss' first album, "Somewhere Between," was produced by Wendy Waldman in 1988 for Liberty Records, although Bowen took over as Bogguss' producer after that.

Another prominent woman who demanded and got ultimate studio control was the quiet and unassuming Crystal Gayle, who became "director" on her records.

More recently, women artists producing themselves have had plenty of company—Pam Tillis, Alison Krauss, Reba McEntire, Martina McBride, and Kathy Mattea are among self-producers or self-co-producers—but non-artist women producers are a relative rarity.

One who is stepping forward is songwriter Stephony Smith, who co-produced Melodie Crittenden's current Asylum album with Byron Gallimore.

Both women say the move was a natural one. Crittenden was singing demos,

Smith was writing songs, and the two met. When Smith heard Crittenden's demo of her co-written song "What Do I Know," things clicked. Crittenden asked Smith to produce a writer's session for her.

"She produced it," says Crittenden, "and it sounded so good that we decided to shop this project."

"I was so impressed by her," says Smith, "that I wanted to write with her and help her."

Smith took the tapes to Asylum as the first stop, and the label signed the project, asking Smith to co-produce with veteran producer Gallimore.

Both Crittenden and Smith say the pairing was smooth.

"Men and women have two different ways of working," Smith says "The female is perhaps more emotional, and the male is more technical. The one thing I had to learn was to watch how the two work together. And the musicians here are so great that a great producer is one who has to let that studio magic just happen. For a while I sat back and watched the art of letting music happen."

Smith says there are a lot of women producers waiting in the wings. "The talent is there," she says.

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

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

- 73 ALL THAT MATTERS ANYMORE (Songs Of PolyGram Int'l, BMI/Lee Roy Parnell, BMI/Gary Nicholson, ASCAP)
- 26 ANGEL IN MY EYES (Reynsong, BMI/Knob Twister, ASCAP) HL/WBM
- 62 ANOTHER SIDE (Travelin' Zoo, ASCAP)
- 68 BACK IN THE SADDLE (August Wind, BMI/Longitude, BMI/Great Broad, BMI/The Night Rainbow, ASCAP/Matanzas, ASCAP)
- 58 BETTER THAN IT USED TO BE (Starstruck Writers Group, ASCAP/MCA, ASCAP/Rio Bravo, BMI) HL
- 28 BETWEEN THE DEVIL AND ME (Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL/WBM
- 54 BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI) HL
- 25 A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI) HL
- 33 BYE, BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL
- 13 A CHANCE (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 61 CHEATIN' ON HER HEART (Starstruck Writers Group, ASCAP/MCA, ASCAP/Square West, ASCAP/Howlin' Hits, ASCAP/HDI, ASCAP) HL/WBM
- 39 CLOSER TO HEAVEN (Careers-BMG, BMI) HL
- 17 COME SOME RAINY DAY (Red Brazos, BMI/Kidbilly, BMI/Salzilla, BMI/Millermoo, BMI/Wanted Woman, BMI) HL/WBM
- 69 CONNECTED AT THE HEART (Acuff-Rose, BMI) WBM
- 19 THE DAY THAT SHE LEFT TULSA (IN A CHEVY)
- 7 (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
- 22 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
- 38 JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' (Old Desperados, ASCAP/N2 D, ASCAP)
- 1 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
- 60 THE KIND OF HEART THAT BREAKS (CPL, ASCAP/Ke-Ching, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP/Brian's Dream, ASCAP/Willdawn, ASCAP/Balmur, ASCAP) HL
- 46 LEAVING OCTOBER (Emdar, ASCAP/Texas Wedge, ASCAP/Womacute Conceptions, ASCAP/Full Keel, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 12 LITTLE RED RODEO (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI) HL
- 36 LONELY WON'T LEAVE ME ALONE (MKD, BMI/Ensign, BMI/Joe's Cafe, BMI) HL
- 32 LONGNECK BOTTLE (Steve Wariner, BMI/P S O Limited, ASCAP/Songs Of Peer, ASCAP) HL
- 29 LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 2 LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/H Dreams Had Wings, ASCAP) HL
- 70 MORE THAN EVERYTHING (Warner-Tamerlane, BMI/Golden Wheat, BMI/New Haven, BMI) HL/WBM
- 31 THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/EMI, BMI) HL
- 14 NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve Wariner, BMI) WBM
- 4 (Startruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
- 43 DREAM WALKIN' (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/EMI, BMI) HL
- 10 HE'S GOT YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 30 A HOUSE WITH NO CURTAINS (WB, ASCAP/Sony/ATV Tunes, ASCAP/Mill Village, ASCAP) HL/WBM
- 18 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
- 20 IF I NEVER STOP LOVING YOU (Acuff-Rose, BMI) WBM
- 24 IF YOU CAN'T BE GOOD (BE GOOD AT IT) (Irving, BMI/Baby Dumplin', BMI/Warner-Tamerlane, BMI/Songs Sung Blue, BMI) WBM
- 4 IMAGINE THAT (Seventh Son, ASCAP/New Hayes, ASCAP) WBM
- 57 I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC)
- 35 I'M SO HAPPY I CAN'T STOP CRYING (Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL
- 72 IT'S HARD TO BE A PARENT (Twin Spurs, BMI/James Hollihan, ASCAP)
- 34 IT'S NOT OVER (Songs Of PolyGram Int'l, BMI) HL
- 64 IT WOULD BE YOU (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP)
- 3 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words,

- 63 ONE NIGHT (Polygram Int'l, ASCAP/P S O Limited, ASCAP) HL
- 15 ONE OF THOSE NIGHTS TONIGHT (Sea Acre, ASCAP/Famous, ASCAP/Careers-BMG, BMI/Sontanner, BMI) HL
- 16 ONE SMALL MIRACLE (Sony/ATV Songs, BMI/Mr. Bubba, BMI/Steve Wariner, BMI) HL
- 8 ON THE SIDE OF ANGELS (Red Brazos, BMI/House-notes, BMI/Gary Burr, ASCAP/MCA, ASCAP) HL/WBM
- 21 PERFECT LOVE (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
- 75 POSTMARKED BIRMINGHAM (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Phil This, BMI) HL/WBM
- 56 PUT YOUR HEART INTO IT (Reynsong, BMI/Bayou Boy, BMI) HL
- 9 ROUND ABOUT WAY (Tom Collins, BMI/Still Working For The Man, BMI/O-Tex, BMI) HL/WBM
- 48 SAY WHEN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 65 SENDING ME ANGELS (Howlin' Hits, ASCAP/His Majesty, ASCAP/Jerr, ASCAP/Frankie Miller, ASCAP) WBM
- 50 SHAME ABOUT THAT (Sony/ATV Songs, BMI/Magic Knee, BMI) HL
- 11 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
- 67 SHE'S GOT THAT LOOK IN HER EYES (Maypop, BMI)
- 51 SOMEBODY WILL (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP) HL/WBM
- 66 STEP RIGHT UP (EMI Blackwood, ASCAP/Song Machine, BMI/Under The Rock, BMI) HL
- 23 STILL IN LOVE WITH YOU (Post Oak, BMI) HL
- 47 TAKIN' THE COUNTRY BACK (Famous, ASCAP/Curtis Wright, ASCAP/Warner-Tamerlane, BMI/Marty Party, BMI) HL/WBM
- 59 THAT DOES IT (Starstruck Writers Group, ASCAP/Aubrey Lee, ASCAP/Famous, ASCAP/Song Matters, ASCAP) HL
- 27 THEN WHAT (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM
- 49 THERE'S ONLY YOU (Acuff-Rose, BMI) WBM
- 71 TO BE WITH YOU (EMI Blackwood, BMI/Rumbalo, BMI/Sony/ATV Songs, BMI/Raul Malo, BMI/Taylor Rose, BMI) HL
- 44 TO HAVE YOU BACK AGAIN (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP) WBM
- 42 TOO GOOD TO BE TRUE (Warner-Tamerlane, BMI/Milene, ASCAP) WBM
- 74 TWO PINA COLADAS (Foreshadown, BMI/EMI, BMI/Shawn Camp, BMI/Good, ASCAP)
- 37 VALENTINE (Brickman Arrangement, SESAC/Swimmer, SESAC/EMI April, ASCAP/Doxie, ASCAP) HL/WBM
- 53 WHAT A WOMAN KNOWS (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Desmobile, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL
- 5 WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
- 45 WHAT IF (Realsongs, ASCAP) WBM
- 55 WHEN LOVE STARTS TALKIN' (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Magic Knee, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Gary Nicholson, ASCAP) HL
- 41 YOU'LL NEVER KNOW (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP) HL
- 52 YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 6 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL

Billboard **HOT COUNTRY** SINGLES & TRACKS

FEBRUARY 14, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	28	★★★ No. 1 ★★★ JUST TO SEE YOU SMILE B.GALLIMORE,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW CURB ALBUM CUT	1
2	2	3	17	LOVE OF MY LIFE K.STEGALL (K.STEGALL,D.HILL)	◆ SAMMY KERSHAW (C) (V) MERCURY 568140	2
3	3	7	21	I WANNA FALL IN LOVE M.SPIRO (M.SPIRO,B.BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	3
4	4	5	16	IMAGINE THAT M.D.CLUTE,DIAMOND RIO (D.GEORGE,J.TIRRO,B.WHITE)	DIAMOND RIO (V) ARISTA NASHVILLE 13091	4
5	7	9	15	WHAT IF I SAID J.E.NORMAN,A.COCHRAN (A.COCHRAN)	◆ ANITA COCHRAN (DUET WITH STEVE WARINER) (C) (D) (V) WARNER BROS. 17263	5
6	9	10	16	YOU'VE GOT TO TALK TO ME D.WRIGHT (J.O'HARA)	LEE ANN WOMACK (V) DECCA 72023	6
7	6	6	14	DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568242	6
8	8	4	19	ON THE SIDE OF ANGELS W.C.RIMES (G.BURR,G.HOUSE)	LEANN RIMES CURB ALBUM CUT/MCG	4
9	10	14	8	ROUND ABOUT WAY T.BROWN,G.STRAIT (S.DEAN,W.NANCE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	9
10	5	2	18	HE'S GOT YOU D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	2
11	14	21	6	SHE'S GONNA MAKE IT A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	11
12	11	16	10	LITTLE RED RODEO C.RAYE,P.WORLEY,B.J.WALKER, JR. (C.BLACK,P.VASSAR,R.M.BOURKE)	COLLIN RAYE EPIC ALBUM CUT	11
13	13	15	19	A CHANCE B.CANNON,N.WILSON (D.DILLON,R.PORTER)	KENNY CHESNEY (V) BNA 64987	13
14	19	27	14	NOTHIN' BUT THE TAILLIGHTS J.STROUD,C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK RCA ALBUM CUT	14
15	15	18	15	ONE OF THOSE NIGHTS TONIGHT J.STROUD,L.MORGAN (S.LONGACRE,R.GILES)	LORRIE MORGAN (V) BNA 65333	15
16	17	17	12	ONE SMALL MIRACLE B.J.WALKER, JR., K.LEHNING (B.ANDERSON,S.WARINER)	◆ BRYAN WHITE ASYLUM ALBUM CUT	16
17	18	19	10	COME SOME RAINY DAY B.MAHER (B.MCGRATH,B.KIRSCH)	WYNONNA CURB ALBUM CUT/UNIVERSAL	17
18	22	24	17	★★★ AIRPOWER ★★★ I CAN LOVE YOU BETTER P.WORLEY,B.CHANCEY (KOS'AS,P.B.HAYES)	◆ DIXIE CHICKS (C) (D) MONUMENT 78746	18
19	21	29	16	★★★ AIRPOWER ★★★ THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D.COOK (M.D.SANDERS,S.D.AMOND)	◆ WADE HAYES (C) (D) COLUMBIA 78745	19
20	25	31	11	★★★ AIRPOWER ★★★ IF I NEVER STOP LOVING YOU P.MCMURKIN (D.KESSE,SEWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	20
21	31	36	5	PERFECT LOVE T.BROWN,T.YEARWOOD (S.RUSS,S.SMITH)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE 72034	21
22	27	32	9	JUST BETWEEN YOU AND ME R.ZAVITSON,T.HASELDEIN,F.GREENE (H.KINLEY,R.ZAVITSON,J.KINLEY,D.ZAVITSON)	◆ THE KINLEYS (C) (D) EPIC 78766	22
23	23	23	13	STILL IN LOVE WITH YOU D.WAS,T.TRITT (T.TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	23
24	24	22	18	IF YOU CAN'T BE GOOD (BE GOOD AT IT) K.LEHNING (T.SEALS,B.MILLER)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	22
25	16	11	23	A BROKEN WING M.MCBRIDE,P.WORLEY (J.HOUSE,S.HOGIN,P.BARNHART)	◆ MARTINA MCBRIDE (C) (D) (V) RCA 64963	1
26	12	8	20	ANGEL IN MY EYES C.PETOCZ (B.DALY,T.MULLINS)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
27	34	35	9	THEN WHAT J.STROUD,C.WALKER (R.SHARP,J.VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	27
28	20	13	19	BETWEEN THE DEVIL AND ME K.STEGALL (H.ALLEN,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA NASHVILLE 13106	2
29	30	28	20	LOVE GETS ME EVERY TIME R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568062	1
30	36	42	4	A HOUSE WITH NO CURTAINS K.STEGALL (A.JACKSON,J.MCBRIDE)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	30
31	32	33	15	THE NOTE D.JOHNSON,J.HOBBS (B.MOORE,M.RAY)	◆ DARYLE SINGLETARY (C) (D) (V) GIANT 17268/REPRISE	31
32	29	20	13	LONGNECK BOTTLE A.REYNOLDS (S.WARINER,R.CARNES)	GARTH BROOKS (V) CAPITOL 19851/CAPITOL NASHVILLE	1
33	37	40	5	BYE, BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,M.BOURKE)	◆ JO DEE MESSINA CURB ALBUM CUT	33
34	35	34	10	IT'S NOT OVER M.WRIGHT (L.KINGSTON,M.WRIGHT)	MARK CHESNUTT (FEAT. VINCE GILL AND ALISON KRAUSS) (V) DECCA 72032	34
35	26	12	19	I'M SO HAPPY I CAN'T STOP CRYING J.STROUD,T.KEITH (STING)	TOBY KEITH WITH STING (C) (D) (V) MERCURY 568114	2
36	39	47	5	LONELY WON'T LEAVE ME ALONE S.HENDRICKS (M.DANN,A.J.A.SWEET)	◆ TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	36
37	44	54	7	VALENTINE D.SHEA (J.BRICKMAN,J.KUGELL)	◆ MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN (C) (D) (V) RCA 64963	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	38	37	14	JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (V) MCA NASHVILLE 72024	37
39	41	41	11	CLOSER TO HEAVEN B.MEVIS (A.MAYO,B.LUTHER)	◆ MILA MASON ATLANTIC ALBUM CUT	39
40	40	39	12	JUST ANOTHER HEARTACHE T.BROWN (E.HILL,M.D.SANDERS)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72025	39
41	42	44	5	YOU'LL NEVER KNOW D.MALLOY (K.RICHEY,ANGELO)	◆ MINDY MCCREADY (C) (D) (V) BNA 65394	41
42	47	55	3	TOO GOOD TO BE TRUE R.E.DORRALL,J.LEO (M.PETERSON,G.PISTILLI)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	42
43	50	75	3	DREAM WALKIN' J.STROUD,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY 574950	43
44	51	66	3	TO HAVE YOU BACK AGAIN E.GORDY, JR. (A.ROBOFF,A.ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	44
45	33	25	9	WHAT IF R.MCENTIRE,D.MALLOY (D.WARREN)	◆ REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	23
46	49	53	5	LEAVING OCTOBER J.SLATE,D.JOHNSON (D.WOMACK,T.DOUGLAS)	SONS OF THE DESERT EPIC ALBUM CUT	46
47	52	57	5	TAKIN' THE COUNTRY BACK K.STEGALL (C.WRIGHT,M.STUART)	◆ JOHN ANDERSON (V) MERCURY 568796	47
48	57	65	3	SAY WHEN D.COOK,W.WILSON (P.NELSON,L.BOONE,J.RICH)	LCNESTAR (C) (D) (V) BNA 65395	48
49	43	46	12	THERE'S ONLY YOU C.FARREN (S.EWING,D.KESSE)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	43
50	48	49	6	SHAME ABOUT THAT P.ANDERSON (S.EVANS,J.O'HARA)	SARA EVANS (C) (V) RCA 65324	48
51	53	51	8	SOMEBODY WILL S.HENDRICKS,G.NICHOLSON (W.ALDRIDGE,B.CRISLER,S.D.JONES)	RIVER ROAD CAPITOL NASHVILLE ALBUM CUT	51
52	58	68	4	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568452	52
53	45	45	15	WHAT A WOMAN KNOWS T.BROWN,E.GORDY, JR. (K.TYLER,D.CHILD,G.BURR)	◆ KRIS TYLER (C) (D) (V) RISING TIDE 56051	45
54	56	60	5	BROKEN ROAD B.GALLIMORE,S.SMITH (M.HUMMON,B.E.ROYD,J.HANNA)	◆ MELODIE CRITTENDEN ASYLUM ALBUM CUT	54
55	55	52	20	WHEN LOVE STARTS TALKIN' B.MAHER (J.O'HARA,B.MAHER,G.NICHOLSON)	◆ WYNONNA (C) (D) (V) CURB 56095/UNIVERSAL	13
56	72	74	3	PUT YOUR HEART INTO IT E.SEAY,W.RAMBEAUX (S.AUSTIN,W.RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13083	56
57	64	—	2	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	57
58	59	61	4	BETTER THAN IT USED TO BE J.STROUD (M.D.SANDERS,N.THRASHER)	RHETT AKINS (V) DECCA 72036	58
59	46	48	12	THAT DOES IT C.FARREN (J.SELLERS,A.CUNNINGHAM)	JASON SELLERS (C) (V) BNA 65322	46
60	54	50	7	THE KIND OF HEART THAT BREAKS R.SCOTT,J.E.NORMAN (C.A.T.CUMMINGS,P.DOUGLAS,K.TRIBBLE)	◆ CHRIS CUMMINGS (C) (D) (V) WARNER BROS. 17267	50
61	60	64	4	CHEATIN' ON HER HEART C.HOWARD (M.D.SANDERS,P.HOWELL)	JEFF CARTER CURB ALBUM CUT/MCG	60
62	NEW	1	1	★★★ Hot Shot Debut ★★★ ANOTHER SIDE M.MILLER,M.MCANALLY (M.A.MILLER)	◆ SAWYER BROWN CURB ALBUM CUT	62
63	61	67	5	ONE NIGHT E.GORDY, JR., S.FISHELL (L.STOREY,R.CARNES,J.CARNES)	◆ JC JONES (C) (D) (V) RISING TIDE 56054	61
64	NEW	1	1	IT WOULD BE YOU M.WRIGHT,B.HILL (K.ROBBINS,D.OGLESBY)	◆ GARY ALLAN DECCA ALBUM CUT	64
65	65	69	6	SENDING ME ANGELS G.NICHOLSON,E.GORDY, JR., D.MCCLINTON (J.WILLIAMS,F.MILLER)	◆ DELBERT MCCLINTON (V) CURB 56050/RISING TIDE	65
66	63	62	4	STEP RIGHT UP M.BRIGHT,T.SHAPIRO (T.HALLER)	◆ CACTUS CHOIR (C) (D) (V) CURB 56098/UNIVERSAL	62
67	NEW	1	1	SHE'S GOT THAT LOOK IN HER EYES D.COOK,ALABAMA (R.OWEN,T.GENTRY)	◆ ALABAMA RCA ALBUM CUT	67
68	NEW	1	1	BACK IN THE SADDLE E.GORDY, JR. (M.BERG,S.LYNCH)	◆ MATRACA BERG RISING TIDE ALBUM CUT	68
69	67	—	2	CONNECTED AT THE HEART R.CHANCEY,E.SEAY (S.EWING,D.KESSE)	◆ RICOCHET COLLMBIA ALBUM CUT	67
70	62	59	20	MORE THAN EVERYTHING J.STROUD (M.GREEN,A.MAYO)	◆ RHETT AKINS (C) (D) (V) DECCA 72022	41
71	74	—	2	TO BE WITH YOU R.MALO,D.COOK (R.MALO,J.HOUSE)	◆ THE MAVERICKS (C) (D) (V) MCA NASHVILLE 72035	71
72	NEW	1	1	IT'S HARD TO BE A PARENT J.HOLLIHAN,D.GRAU (B.ENGVAL,G.ENGVAL,J.HOLLIHAN, JR.)	BILL ENGVAL WARNER BROS. ALBUM CUT	72
73	NEW	1	1	ALL THAT MATTERS ANYMORE L.PARNELL,THE HOT LINKS (L.R.PARNELL,G.NICHOLSON)	LEE ROY PARNELL ARISTA NASHVILLE ALBUM CUT	73
74	73	72	9	TWO PINA COLADAS A.REYNOLDS (S.CAMP,B.HILLS,S.MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	50
75	75	70	17	POSTMARKED BIRMINGHAM M.BRIGHT (P.VASSAR,D.SAMPSON)	◆ BLACKHAWK (V) ARISTA NASHVILLE 13107	37

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 SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	35	★★★ No. 1 ★★★ HOW DO I LIVE ▲ CURB 73022 28 weeks at No. 1	LEANN RIMES
2	17	—	2	YOU'RE STILL THE ONE MERCURY 568452	SHANIA TWAIN
3	2	2	12	DON'T BE STUPID (YOU KNOW I LOVE YOU) MERCURY 568242	SHANIA TWAIN
4	3	4	11	WHAT IF I SAID WARNER BROS. 17263 ANITA COCHRAN (DUET WITH STEVE WARINER)	
5	4	3	10	WHAT IF MCA NASHVILLE 72026	REBA MCENTIRE
6	5	7	10	I CAN LOVE YOU BETTER MONUMENT 78746/SONY	DIXIE CHICKS
7	15	—	2	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
8	9	9	9	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) COLUMBIA 78745/SONY	WADE HAYES
9	8	15	3	THEN WHAT GIANT 17262/WARNER BROS.	CLAY WALKER
10	7	5	23	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES
11	10	11	8	THE NOTE GIANT 17268/WARNER BROS.	DARYLE SINGLETARY
12	12	10	12	SOMETHING THAT WE DO RCA 65336/RLG	CLINT BLACK
13	6	6	19	LOVE GETS ME EVERY TIME ● MERCURY 568062	SHANIA TWAIN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	8	40	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
15	13	13	16	DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672	DEANA CARTER
16	24	19	14	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
17	14	12	19	THE REST OF MINE CAPITOL NASHVILLE 58680	TRACE ADKINS
18	16	14	14	I'M SO HAPPY I CAN'T STOP CRYING MERCURY 568114	TOBY KEITH WITH STING
19	20	20	21	A BROKEN WING/VALENTINE RCA 64963/RLG	MARTINA MCBRIDE
20	18	16	17	WHAT IF I DO BNA 64990/RLG	MINDY MCCREADY
21	22	23	4	JUST BETWEEN YOU AND ME EPIC 78766/SONY	THE KINLEYS
22	19	17	19	WHEN LOVE STARTS TALKIN' CURB 56095/UNIVERSAL	WYNONNA
23	23	24	87	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
24	21	21	18	MORE THAN EVERYTHING DECCA 72022/MCA NASHVILLE	RHETT AKINS
25	RE-ENTRY	17	17	YOU DON'T SEEM TO MISS ME EPIC 78704/SONY	PATTY LOVELESS

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.

González To Keynote Latin Confab

ALEX TO KEYNOTE: Alex González, the always-kinetic drummer of WEA Latina's star rock group Maná, is scheduled to keynote Billboard's ninth annual International Latin Music Conference April 6 at the Biscayne Bay Marriott in Miami.

González, who also is a songwriting and producing partner of Maná front man Fher, is expected to focus on the rock *en español* movement.

Billboard's ninth edition of the longest-running confab of its kind is slated to take place April 5-7 at the Marriott.

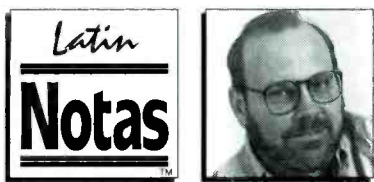
For more information concerning the conference, contact Michele Quigley at 212-536-5088.

MEGAVISIÓN'S VIÑA DILEMMA: Is the Viña del Mar song festival running out of gas? This year's installment—unlike past editions of the event that traditionally unfolds on the Quinta Vergara stage in Viña del Mar, Chile—boasts few new attractions for the eventgoers, known as "El Monstruo."

Most of the artists slated to perform at the six-day event which begins Wednesday (11), already have made appearances at the event. Among the returnees are Juan Gabriel—playing for the third consecutive year—Chayanne, Marta Sánchez, Ariztía, and Paolo Meneguzzi.

To be sure, there are some big-name newcomers to Viña, such as the Backstreet Boys, Pedro Fernández, Eros Ramazzotti, Marco Antonio Solís, and Charlie Zaa. The lone act from Chile making its Viña debut is popular rock group Lucybell.

But due to the familiarity of the



by John Lannert

names and the loss of prestige suffered by Viña in recent years, Chile's radio stations and newspapers are no longer devoting specials to the festival. In addition, there will be much fewer journalists covering the competition.

As if that were not enough, the opening of the festival is taking place the same day as a U2 show in Santiago.

Megavisión, the Chilean network that televises Viña and selects the talent, is facing a vexing quandary. The show's TV ratings in the past several years have been solid, due in part to the TV appeal of artists like Juan Gabriel.

Still, the network may be too sensitive to viewers' tastes to maintain a good live show. Megavisión's producers utilize a "people meter" to gauge an artist's acceptance by TV viewers. If an act loses ratings points, its live set is abruptly terminated. That maneuver hardly makes for good entertainment for those people who bother to attend the live event.

The waning interest and negative publicity from Chile's media regarding Viña is worrisome to Megavisión. Reportedly, the network is gearing up for a much more high-powered fest in 1999.

Following is a partial list of scheduled performers:

Wednesday (11): Juan Gabriel, Char-

lie Zaa.

Thursday (12): Pedro Fernández, Marta Sánchez.

Friday (13): Lucybell, Paolo Meneguzzi, Marco Antonio Solís, Sara Sanders.

Saturday (14): Backstreet Boys, Grupo Comanches, Emanuel Ortega. Feb. 15: Eros Ramazzotti, Skank, Albert Hammond.

Feb. 16: Chayanne, Ariztía, Ilegales.

CAPEMAN'S BRIGHT SIDE: While Paul Simon's Broadway debut, "The Capeman," which opened Jan. 29 at New York's Marquis Theatre, met with unduly harsh treatment from theater scribes, the production provides invaluable mainstream exposure for Latino stars Ednita Nazario and Marc Anthony.

Nazario's rich, rock-solid vocal performances throughout "The Capeman" demonstrate the unfailing resolve of her character; Esmeralda Agrón, particularly as she attempts to coax her son Sal to repent for the murders he committed as a cape-wearing teen in 1959.

Anthony, who plays a youthful Agrón, shines on "Satin Summer Nights" and "Time Is An Ocean," a moving lament sung with Rubén Blades, who plays a rather weary, older Salvador.

Also deserving mention is Sara Ramírez, a striking 18-year-old graduate of Julliard who possesses a robust mezzo, as the American Indian love interest of an imprisoned Sal.

The critics rightly complain that "The Capeman" fails to flesh out the story of Sal's true-life transformation from a punk to a writer who still felt lit-

(Continued on page 32)

DISTRIBUIDORA ONE STOP
Todo tipo de Musica Latina con los Mejores Precios
SI LO CONSIGUES A MENOS NOSOTROS SE LO IGUALAMOS
 Member of **AFIM**
WAREHOUSE
 3014 N.W. 79 Avenue
 Miami, Florida 33122
 P.O. Box 527950
 Miami, Florida 33152
 Tel (305) 591-7684
 Fax (305) 477-0789
 Internet Address:
<http://www.kubaney.com>

H L DISTRIBUTORS
 6940 S.w. 12th Street • Miami, Florida 33144

¡Distribuidora Latina con Toda Clase de Música!

Nuevos Lanzamientos y ademas el catalogo mas Profundo de Música Latina

¡Distribuidora Completa con alto porcentaje de cumplimiento en ordenes!

- Discos Compactos
- Videos Laser
- VHS & DVD's
- y mucho más



Con su primera orden le mandaremos Gratis nuestro amplio catalogo

Llamos Hoy o Mandenos Un Fax y descubre por usted mismo!

U.S.: 1-800-227-7711 • Int'l: (305) 262-7711
Fax: (305) 261-6143

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
7 A PESAR DE TODOS (Sony Discos, ASCAP)	
28 ACABO DE ENTERARME (Mar Y Sol)	
27 ASI ES LA MUJER (New Edition Emoa. SESAC)	
12 ASI FUE (BMG Songs, ASCAP)	
25 AVENTURA PASADA (Mas Flamingo. BMI)	
35 COMO DUELES EN LOS LABIOS (Yelapa Songs, ASCAP/EMI April, ASCAP)	
17 CON QUE DERECHO (TN Ediciones, BMI)	
10 CONTIGO (ESTAR CONTIGO) (P S O Limited, ASCAP/EMI April, ASCAP)	
37 CORAZON LASTIMADO (Copyright Control)	
9 CORAZON PARTIO (Copyright Control)	
18 DESPACITO (Peer Int'l., BMI)	
34 DONDE ESTAS? (Ser-Ca, BMI)	
20 EL AGUILA (Copyright Control)	
6 EL FRIO DE TU ADIOS (Casa Editora Yaidelice, ASCAP)	
22 EL RELOJ (Peer Int'l., BMI)	
1 EN EL JARDIN (FIPP, BMI)	
24 HACEMOS BONITA PAREJA (Mas Flamingo)	
33 HASTA MANANA (W.B.M. Music, SESAC)	
31 JERIGONZA (Hearbeat, ASCAP)	
39 LE PEDIRE (Copyright Control)	
11 LLUVIA CAE (Fonometric, SESAC)	
15 LO MEJOR DE MI (JPMC)	
38 ME EQUIVOQUE (Insighia, ASCAP)	
14 ME VAS A HACER LLORAR (Crisma, SESAC)	
8 MI MAYOR VENGANZA (Lidasocapi, ASCAP)	
2 MY HEART WILL GO ON (Famous, ASCAP/Blue Sky Rider Songs, BMI)	
30 NADIE SE MUERE (J&N, ASCAP)	
23 NO ME QUIERAS TANTO (Peer Int'l., BMI)	
25 NOS ESTORBO LA ROPA (TN Ediciones, BMI)	
40 PARA LLORAR (EMI April, ASCAP)	
29 PERDONAME, OLVIDALO (BMG Songs, ASCAP)	
4 POR QUE TE CONOCI (Editora Anna Musical, SESAC)	
21 SENTIMIENTOS (Copyright Control)	
26 SI PUDIERA VOLVER A VERTE (PMC La Editora, ASCAP/Samalea Songs, ASCAP)	
19 SI TE VAS (Songs Of PolyGram Int'l., BMI)	
3 SI TU ME AMARAS (Rubet)	
3 SI TU SUPIERAS (FIPP, BMI)	
36 VIAJE AL CIELO (Erami, ASCAP)	
16 VOY A PINTAR MI RAYA (De Luna, BMI)	
5 VUELVE (Sony Discos, ASCAP)	

Hot Latin Tracks™



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 108 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
				★ ★ ★ No. 1 ★ ★ ★	
1	2	1	11	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN	EN EL JARDIN
2	7	7	4	CELINE DION	MY HEART WILL GO ON
3	6	4	22	ALEJANDRO FERNANDEZ	SI TU SUPIERAS
4	1	—	2	LOS TEMERARIOS	POR QUE TE CONOCI
5	NEW	1	1	RICKY MARTIN	VUELVE
6	11	24	3	OLGA TANON	EL FRIO DE TU ADIOS
7	5	5	15	ANA GABRIEL	A PESAR DE TODOS
8	8	18	4	INDIA	MI MAYOR VENGANZA
9	10	9	4	ALEJANDRO SANZ	CORAZON PARTIO
10	4	2	10	LUIS MIGUEL	CONTIGO (ESTAR CONTIGO)
11	3	3	9	ENRIQUE IGLESIAS	LLUVIA CAE
12	14	16	4	JUAN GABRIEL	ASI FUE
13	9	6	10	CRISTIAN	SI TU ME AMARAS
14	12	10	4	MARCO ANTONIO SOLIS	ME VAS A HACER LLORAR
15	18	11	23	CRISTIAN	LO MEJOR DE MI
				★ ★ ★ GREATEST GAINER ★ ★ ★	
16	38	38	11	BANDA ARKANGEL R-15	VOY A PINTAR MI RAYA
17	13	13	5	LOS TIGRES DEL NORTE	CON QUE DERECHO
18	15	14	12	PEDRO FERNANDEZ	DESPACITO
19	16	—	2	MARC ANTHONY	SI TE VAS
20	NEW	1	1	VICTOR MANUELLE	EL AGUILA
21	29	32	3	GRUPO LIMITE	SENTIMIENTOS
22	21	17	20	LUIS MIGUEL	EL RELOJ
23	20	12	5	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	NO ME QUIERAS TANTO
24	32	—	2	LOS TUCANES DE TIJUANA	HACEMOS BONITA PAREJA
25	26	23	19	VICENTE FERNANDEZ	NOS ESTORBO LA ROPA
26	37	—	2	DOMINGO QUINONES	SI PUDIERA VOLVER A VERTE
27	19	8	10	VICTOR MANUELLE	ASI ES LA MUJER
28	22	39	8	DINASTIA NORTENA	ACABO DE ENTERARME
29	NEW	1	1	GISSELLE FEAT. SERGIO VARGAS	PERDONAME, OLVIDALO
30	28	27	12	LA MAKINA	NADIE SE MUERE
31	17	—	2	DAYANARA	JERIGONZA
32	NEW	1	1	LOS RIELEROS DEL NORTE	AVENTURA PASADA
33	33	26	17	GRUPO LIMITE	HASTA MANANA
34	30	25	16	INTOCABLE	DONDE ESTAS?
35	NEW	1	1	MANA	COMO DUELES EN LOS LABIOS
36	39	—	2	MELINA LEON	VIAJE AL CIELO
37	NEW	1	1	LUCERO	CORAZON LASTIMADO
38	31	28	4	MILLIE	ME EQUIVOQUE
39	RE-ENTRY	13	13	BOBBY PULIDO	LE PEDIRE
40	NEW	1	1	RICARDO MONTANER	PARA LLORAR
POP		TROPICAL/SALSA		REGIONAL MEXICAN	
25 STATIONS		23 STATIONS		70 STATIONS	
1	CELINE DION	1	OLGA TANON	1	LOS TEMERARIOS
2	RICKY MARTIN	2	CELINE DION	2	BANDA ARKANGEL R-15
3	ALEJANDRO FERNANDEZ	3	INDIA	3	LOS TIGRES DEL NORTE
4	ALEJANDRO FERNANDEZ	4	MARC ANTHONY	4	MARCO ANTONIO SOLIS
5	ALEJANDRO FERNANDEZ	5	VICTOR MANUELLE	5	GRUPO LIMITE
6	CRISTIAN	6	RICKY MARTIN	6	LOS TUCANES DE TIJUANA
7	LUIS MIGUEL	7	DOMINGO QUINONES	7	VICENTE FERNANDEZ
8	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	8	VICTOR MANUELLE	8	ANA GABRIEL
9	CRISTIAN	9	GISSELLE WITH SERGIO VARGAS	9	DINASTIA NORTENA
10	OLGA TANON	10	LA MAKINA	10	LOS RIELEROS DEL NORTE
11	DAYANARA	11	ALEJANDRO SANZ	11	GRUPO LIMITE
12	MARC ANTHONY	12	ALEJANDRO FERNANDEZ	12	INTOCABLE
13	LUIS MIGUEL	13	MELINA LEON	13	JUAN GABRIEL
14	ENRIQUE IGLESIAS	14	DAYANARA	14	BOBBY PULIDO
15	MILLIE	15	ALTO VOLTAJE	15	ENRIQUE IGLESIAS

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1998 Billboard/BPI Communications, Inc.

**PLACE YOUR
AD TODAY!**

EAST/CANADA

212-536-5004 - PH
212-536-5055 - FAX
Pat Rod Jennings, Kara Dioguardi
Adam Waldman

WEST/MIDWEST

213-525-2307 - PH
213-525-2394/5 - FAX
Lezle Stein, Jill Carrigan
Judy Yzquierdo

SOUTHEAST

615-321-4294 - PH
615-320-0454 - FAX
Lee Ann Photoglo

FLORIDA

212-536-5008 - PH
212-536-5055 - FAX
Kara Dioguardi

LATIN AMERICA

305-864-7578 - PH
305-864-3227 - FAX
Marcia Olival

UK/EUROPE

44-171-323-6686 - PH
44-171-631-0428 - FAX
Christine Chinetti, Ian Remmer

ASIA PACIFIC

HONG KONG: Alex Ho
852-2527-3525 - PH
SINGAPORE: Lyn Leong
65-338-2774 - PH

AUSTRALIA

612-9450-0880 - PH
612-9450-0990 - FAX
Linda Matich

FRANCE

331-4549-2933 - PH
331-4549-4947 - FAX
Francois Millet

WEST COAST LATIN/TEXAS-MEXICO

213-782-6250 - PH
213-525-2394 - FAX
Daisy Ducret

ITALY

39+ (0)362+54.44.24 - PH
39+ (0)362+54.44.35 - FAX
Lidia Bonguardo

JAPAN

213-650-3171 - PH
213-650-3172 - FAX
Aki Kaneko

Billboard®

Worldwide Specials and Directories 1998



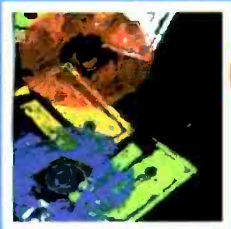
PUTUMAYO 5TH ANNIVERSARY

Issue Date: April 4 • Ad Close: March 10
Contact: Adam Waldman - 212-536-5172



NARM

Issue Date: March 21 • Ad Close: February 24
Contact: Adam Waldman - 212-536-5172



PRO TAPE/ITA

Issue Date: March 21 • Ad Close: February 24
Contact: Kara DioGuardi - 212-536-5008



TOWER RECORDS-COLUMBUS & BAY STORE 30TH ANNIVERSARY

Issue Date: March 14 • Ad Close: February 17
Contact: Judy Yzquierdo - 213-525-2304



NEW AGE

Issue Date: March 14 • Ad Close: February 17
Contact: Lezle Stein - 213-525-2329



SOUND OF THE CITIES: TORONTO

Issue Date: March 7 • Ad Close: February 10
Contact: Adam Waldman - 212-536-5172



ASIA PACIFIC QUARTERLY #1

Issue Date: March 7 • Ad Close: February 10
Contact: Alex Ho - 852-2527-3525 • Lyn Leong - 65-338-2774

Artists & Music

NOTAS

(Continued from page 30)

tle remorse for his act even as an adult. But the opening-night crowd warmly applauded the production, especially the first act, which contains several doo-wop songs that could be included on a potentially splendid cast recording.

Relieved from the pressure of re-creating a musical that had survived frustrating delays and script surgeries, the cast cut loose during a post-performance *fiesta* that featured a spirited *descarga* with Nazario; Blades; salsa fave Tito Nieves, who was performing a set during the party; *timbalero* titan Tito Puente; and Frankie Negrón, WeaCaribe's promising salsa upstart.

During the soiree, Nazario said she was cutting her next EMI Latin album, "Corazón," in New York. She also mentioned that an English-language album was in the works for next year.

In addition, Ramirez is said to be keen on launching a recording career, as is Funk Filharmonik, a sizzling funk-soul outfit from Astoria, N.Y., that performed a volcanic set at the party. Its lineup features two former members of Tower Of Power.

HUEPA! HERE'S RICKY! Ricky Martin fans looking to get the latest info on the Puerto Rican heartthrob can contact Ricky Martin Online at <http://alabanza.com/rmlac>.

Ricky Martin Online, founded and owned by Jennifer Naranjo, is the official World Wide Web site of the Brea, Calif.-based fan club called Ricky Mar-

tin's L.A. Connection. Naranjo says the Web site holds three "Ricky" chats per week and boasts a direct link to Sony Europe's Web site.

Speaking of Martin, I mentioned in last issue's column that his new album, "Vuelve," was produced by Robi Rosa and K.C. Porter. Also producing a track with Rosa was Desmond Child, who piloted "La Copa De La Vida," the World Cup theme song.

JANUARY JINGLE: January was jamming for titles charting on The Billboard Latin 50, with sales coming at 428,500 units—nearly 31% higher than the 327,500 pieces sold in January of last year.

The actual measuring period was from Dec. 30, 1997, to Jan. 27, 1998, so there still was plenty of holiday cheer to move 179,000 units in the first week of tabulation. Sales in the subsequent three weeks averaged approximately 83,000 units on a weekly basis, almost 14% higher than sales during the corresponding time frame one year ago.

Enrique Iglesias' "Vivir" (Fonovisa) gave a shot in the arm to sales during February of last year: Iglesias' star *gruero* labelmates Los Temerarios and Sony Discos actor/singer/heartthrob Ricky Martin should do likewise this month.

CHART NOTES, RETAIL: Sales of the titles on The Billboard Latin 50 moved downward this issue to 79,000

units from 80,000 the previous week.

Alejandro Fernández's "Me Estoy Enamorando" (Sony Discos/Sony) remains atop the chart for the 10th week with weekly sales that may be stabilizing at 6,000-6,500 units. The album slipped 171-175 on The Billboard 200, but it has been on that chart for 19 weeks—a record for a non-crossover Latino artist.

TV played a big role on this issue's chart. As noted last issue, Enrique Iglesias gained valuable exposure on the Jan. 26 American Music Awards, which helped boost his Fonovisa disc "Vivir" 17-12 with a bullet. The award show was telecast by ABC.

Sales of "Vivir" increased 33% (1,500-2,000 units). Also moving upward 27-21 with a bullet is "Tango" (Columbia/Sony) by Enrique's father, Julio, who won an award in the Latin category, while nominee Luis Miguel's "Romances" (WEA Latina) moved 3-2 with a bullet.

A TV promo campaign on Univision helped spike Cristian's "Mis Mejores Momentos" (Universal Latino) 33-17.

A similar thrust by Sony on Telemundo in Puerto Rico has pushed "Inolvidable" by José Luis Rodríguez & Los Panchos 10-6 with a bullet. Expect even larger sales of the disc after Monday (9), when Sony kicks off a national TV initiative on Telemundo in the U.S.

Marc Anthony's starring role in the Broadway musical "The Capeman" could not halt the four-week slide in sales of his hit album "Contra La Corriente" (RMM), as its sales dropped 10% (5,000-4,500 pieces). The album had been No. 2 for eight of the previous nine weeks, contrary to an erroneous statement in the Jan. 31 Notas that stated the title had been No. 2 for eight consecutive weeks.

"Contra La Corriente" remains atop the tropical/salsa genre chart for the 13th straight week. "Me Estoy Enamorando" remains No. 1 on the pop chart for the 11th week in a row. And Los Tigres Del Norte's "Así Como Tú" (Fonovisa) rules the regional Mexican chart for the fifth consecutive week.

CHART NOTES, RADIO: Alejandro Fernández's duet with Gloria Estefan, "En El Jardín," reclaims No. 1 on Hot Latin Tracks this issue to secure its sixth week atop the chart.

Closing robustly on "En El Jardín" is Celine Dion's blockbuster "My Heart Will Go On" (550 Music/Epic/Sony) from the massively popular film "Titanic." The ballad bolts 7-2 with a bullet, thanks to new airplay by the two largest Spanish-language stations in the U.S.—KLVE-FM Los Angeles and WSKQ-FM New York.

Sony idol Ricky Martin makes a splashy debut at No. 5 with the title track from his album "Vuelve," due to drop on Thursday (12). Sony-promoted artists account for four of the top five slots on this issue's Hot Latin Tracks.

"My Heart Will Go On" rules the pop chart for the second successive week. Likewise, Los Temerarios' "Por Que Te Conocí" (Fonovisa) holds down the top rung of the regional Mexican chart for the second week running. Olga Tañón's "El Frio De Tu Adios" (WEA Latina) moves to No. 1 this issue on the tropical/salsa chart.

Assistance in preparing this column was provided by Marcelo Fernández Bitar in Buenos Aires and Pablo Márquez in Santiago, Chile.

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	19	ALEJANDRO FERNANDEZ	SONY DISCOS 82446/SONY HS	ME ESTOY ENAMORANDO			
2	3	26	LUIS MIGUEL	WEA LATINA 19798	ROMANCES			
3	2	13	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE			
4	4	19	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB			
5	5	17	MANA	WEA LATINA 20430	SUENOS LIQUIDOS			
6	10	9	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635/SONY HS	INOLVIDABLE			
7	9	21	INDIA	RMM 82157 HS	SOBRE EL FUEGO			
8	7	33	CHARLIE ZAA	SONOLUX 82136/SONY HS	SENTIMIENTOS			
9	6	18	CRISTIAN	ARIOLA 52205/BMG	LO MEJOR DE MI			
10	8	7	LOS TIGRES DEL NORTE	FONOVISA 6072 HS	ASI COMO TU			
11	12	5	BANDA ARKANGEL R-15	LUNA 7049/FONOVISA	LA 4 X4			
12	17	53	ENRIQUE IGLESIAS	FONOVISA 0001	VIVIR			
13	11	14	ANA GABRIEL	SONY DISCOS 82563/SONY HS	CON UN MISMO CORAZON			
14	13	10	LOS TUCANES DE TIJUANA	EMI LATIN 23461 HS	DE FIESTA CON...			
15	14	15	GRUPO LIMITE	POLYGRAM LATINO 539331 HS	SENTIMIENTOS			
16	18	35	VICTOR MANUELLE	SONY DISCOS 82334/SONY HS	A PESAR DE TODO			
			★ ★ ★ GREATEST GAINER ★ ★ ★					
17	33	14	CRISTIAN	UNIVERSAL LATINO 40092	MIS MEJORES MOMENTOS			
18	15	25	GIPSY KINGS	NONESUCH/ATLANTIC 79466/AG	COMPAS			
19	21	25	DLG	SONY DISCOS 82340/SONY	SWING ON			
20	30	9	ALEJANDRO SANZ	WEA LATINA 20281	MAS			
21	27	63	JULIO IGLESIAS	COLUMBIA 67899/SONY	TANGO			
22	16	12	PEDRO FERNANDEZ	POLYGRAM LATINO 539222	CANTA A JOSE ALFREDO JIMENEZ			
23	19	13	EROS RAMAZZOTTI	DDD 53047/BMG	EROS			
24	20	17	MARCO ANTONIO SOLIS	FONOVISA 0514	MARCO			
25	22	10	VARIOUS ARTISTS	J&N 82379/SONY	MERENHITS '98			
26	23	13	GRUPO MANIA	SONY DISCOS 82438/SONY	ALTO HONOR			
27	26	8	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ			
28	24	9	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA			
			★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
29	NEW		JUAN GABRIEL	ARIOLA 53172/BMG	CELEBRANDO 25 ANOS DE...			
30	25	31	THALIA	EMI LATIN 57977	AMOR A LA MEXICANA			
31	28	10	SHAKIRA	SONY DISCOS 82512/SONY	THE REMIXES			
32	29	100	SHAKIRA	SONY DISCOS 81795/SONY HS	PIES DESCALZOS			
33	41	40	OLGA TANON	WEA LATINA 18733 HS	LLEVAME CONTIGO			
34	31	68	GRUPO LIMITE	POLYGRAM LATINO 533302 HS	PARTIENDOME EL ALMA			
35	35	32	INTOCABLE	EMI LATIN 56694 HS	IV			
36	36	8	EDDIE GONZALEZ	SONY DISCOS 82430/SONY	MI CHARCHINA			
37	RE-ENTRY		LAURA FLORES	UNIVERSAL LATINO 40004	ME QUEDE VACIA			
38	34	41	LOS TUCANES DE TIJUANA	EMI LATIN 56921 HS	TUCANES DE ORO			
39	NEW		LOS ACOSTA	DISA 93228/EMI LATIN	HASTA LA ETERNIDAD			
40	38	12	LA MAKINA	J&N 82492/SONY	LOS REYES DEL RITMO			
41	39	19	BOBBY PULIDO	EMI LATIN 57522	LLEGASTE A MI VIDA			
42	32	53	FEY	SONY DISCOS 82059/SONY	TIERNA LA NOCHE			
43	48	17	BOYZ II MEN	MOTOWN 530823/POLYGRAM LATINO	EVOLUCION			
44	37	29	VICENTE FERNANDEZ	SONY DISCOS 82356/SONY	ESTATUA DE MARFIL			
45	43	8	GILBERTO SANTA ROSA	SONY DISCOS 82566/SONY	DE CORAZON			
46	40	34	LOS TIGRES DEL NORTE	FONOVISA 80711 HS	JEFE DE JEFES			
47	46	3	SODA STEREO	SONY DISCOS 82439/SONY	CHAU SODA			
48	44	6	LOS REHENES	FONOVISA 6071	DEJAME SONAR CONTIGO			
49	47	42	LOS ANGELES AZULES	DISA 53791/EMI LATIN	INOLVIDABLES			
50	RE-ENTRY		VARIOUS ARTISTS	PRIORITY 51006	ULTRA MIX-BEST OF LATIN HOUSE			
POP			TROPICAL/SALSA		REGIONAL MEXICAN			
1	ALEJANDRO FERNANDEZ	SONY DISCOS/SONY ME ESTOY ENAMORANDO	1	MARC ANTHONY	RMM CONTRA LA CORRIENTE	1	LOS TIGRES DEL NORTE	FONOVISA ASI COMO TU
2	LUIS MIGUEL	WEA LATINA ROMANCES	2	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB	2	BANDA ARKANGEL R-15	LUNA/FONOVISA LA 4 X4
3	MANA	WEA LATINA SUENOS LIQUIDOS	3	INDIA	RMM SOBRE EL FUEGO	3	ANA GABRIEL	SONY DISCOS/SONY CON UN MISMO CORAZON
4	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS/SONY INOLVIDABLE	4	CHARLIE ZAA	SONOLUX/SONY SENTIMIENTOS	4	LOS TUCANES DE TIJUANA	EMI LATIN DE FIESTA CON...
5	CRISTIAN	ARIOLA/BMG LO MEJOR DE MI	5	VICTOR MANUELLE	SONY DISCOS/SONY A PESAR DE TODO	5	GRUPO LIMITE	POLYGRAM LATINO SENTIMIENTOS
6	ENRIQUE IGLESIAS	FONOVISA VIVIR	6	DLG	SONY DISCOS/SONY SWING ON	6	PEDRO FERNANDEZ	POLYGRAM LATINO CANTA A JOSE ALFREDO JIMENEZ
7	CRISTIAN	UNIVERSAL LATINO MIS MEJORES MOMENTOS	7	VARIOUS ARTISTS	J&N/SONY MERENHITS '98	7	GRUPO LIMITE	POLYGRAM LATINO PARTIENDOME EL ALMA
8	GIPSY KINGS	NONESUCH/ATLANTIC/AG COMPAS	8	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH/AG INTRODUCING...RUBEN GONZALEZ	8	INTOCABLE	EMI LATIN IV
9	ALEJANDRO SANZ	WEA LATINA MAS	9	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH/AG A TODA CUBA LE GUSTA	9	EDDIE GONZALEZ	SONY DISCOS/SONY MI CHARCHINA
10	JULIO IGLESIAS	COLUMBIA/SONY TANGO	10	GILBERTO SANTA ROSA	SONY DISCOS DE CORAZON	10	LOS TUCANES DE TIJUANA	EMI LATIN TUCANES DE ORO
11	EROS RAMAZZOTTI	DDD/BMG EROS	11	OLGA TANON	WEA LATINA LLEVAME CONTIGO	11	LOS ACOSTA	DISA/EMI LATIN HASTA LA ETERNIDAD
12	MARCO ANTONIO SOLIS	FONOVISA MARCO	12	LA MAKINA	J&N/SONY LOS REYES DEL RITMO	12	BOBBY PULIDO	EMI LATIN LLEGASTE A MI VIDA
13	JUAN GABRIEL	ARIOLA/BMG CELEBRANDO 25 ANOS DE...	13	GILBERTO SANTA ROSA	SONY DISCOS/SONY DE CORAZON	13	VICENTE FERNANDEZ	SONY DISCOS/SONY ESTATUA DE MARFIL
14	THALIA	EMI LATIN AMOR A LA MEXICANA	14	VARIOUS ARTISTS	MAX MERENGUE MIX 3	14	LOS TIGRES DEL NORTE	FONOVISA JEFE DE JEFES
15	SHAKIRA	SONY DISCOS/SONY THE REMIXES	15	TITO ROJAS	M.P. PUEBLO	15	LOS REHENES	FONOVISA DEJAME SONAR CONTIGO

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.

Billboard®

BIG SEVEN

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$129
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$99
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$165
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$60
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$60
- 6. The Radio Power Book:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$85.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$70

To order your Directory today, call (800) 344-7119.
Outside U.S. call (732) 363-4156. You can fax your order to (732) 363-0338, or mail this ad with check or money order to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

Please add \$6 per directory for shipping (\$13 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only.
 All sales are final. BDZZ3027

Billboard *international* LATIN @ MUSIC *conference & awards*

© APRIL 5-7, 1998, BISCAYNE BAY MARRIOTT, MIAMI ©

Special Attractions:

- Billboard's Annual Latin Music Awards
- Special Award Presentations of Billboard's Lifetime Achievement Award, Hall of Fame and Spirit of Hope
- Cutting Edge Panel Discussions including:
Benefits of being a SoundScan reporter and the shortage of executive staff in the Latino market
- More to be announced . . . watch Billboard for details!

Latin Music Quarterly Program Guide

ISSUE DATE: 4/11 AD DEADLINE: 3/17

For advertising information and rates, please contact:

Marcia Olival at (305)864-7578 or
Daisy Ducret at (213)782-6250

Hotel Accommodations:

The Biscayne Bay Marriott, 1633 North Bayshore Drive, Miami, FL 33132.

For reservations, please call 1-800-228-9290 or (305) 671-2601

Room Rate: \$115.00 single or double

Please state that you're with the Latin Music Conference to receive group rate. Reservations must be made by March 20th.

Discount Airline

You are eligible for special discount fares from American Airlines for travel to Miami. To qualify for these reduced rates, reservations must be booked directly through Pepp Travel at 1-800-877-9770. Please identify yourself as a Billboard Latin Music Conference attendee to receive discount.

Registration Bag Inserts:

Billboard offers you the opportunity to be included in the conference registration bag distributed to all conference attendees. To inquire about cost, quantity and shipping details, please contact Michele Quigley at (212) 536-5088.

Contact Information:

Maureen P. Ryan, Director of Special Events
(212) 536-5002 ph. • (212) 536-1400 fax

TO REGISTER:

Please fill out form and mail with payment to: Billboard Latin Music Conference, Attn: Maureen P. Ryan, 1515 Broadway, 14th Floor, NY, NY 10036 or FAX to (212) 536-1400.

Confirmation letters will be mailed within 10 days of receipt. This form may be duplicated. Please type or print clearly. Make payment to Billboard Magazine.

\$349.00 Early Bird - Payment received by March 1st • \$399.00 Pre-Registration - Payment must be received by March 20th • \$449.00 Full Registration - After March 20th and Walk-Up

First Name: _____ Last Name: _____

Company: _____ Address: _____ City: _____ State: _____ Zip: _____

Phone: _____ Fax: _____

I'm Paying By: Check Visa/MC Amex Money Order

Credit Card # _____ Expiration Date: _____ Cardholder's Signature: _____

(credit cards are not valid without signature and expiration date.)
Cancellation Policy: All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the conference if notification is received on or before March 1st. Cancellations received between March 1st and March 20th will be subject to a \$175.00 cancellation fee. No refund will be issued for cancellations received after March 20th.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by.		SoundScan®
			ARTIST	TITLE	
			IMPRINT & NUMBER/DISTRIBUTING LABEL		
★ ★ NO. 1 ★ ★					
1	1	21	LEANN RIMES ▲ CURB 77885/WCD	21 weeks at No. 1	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
2	NEW		CARMAN SPARROW 1640/CHORDANT		MISSION 3:16
3	2	13	VARIOUS ARTISTS ● SPARROW 1629/CHORDANT		WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
4	3	21	AMY GRANT ● MYRRH 7008/WORD		BEHIND THE EYES
5	4	15	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT		GREATEST HITS
6	8	14	BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT		BEBE WINANS
7	5	20	JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT		MUCH AFRAID
8	6	84	BOB CARLISLE ▲ ² DIADEM 1139/PROVIDENT HS		SHADES OF GRACE
9	7	5	AVALON SPARROW 1639/CHORDANT HS		A MAZE OF GRACE
10	12	73	POINT OF GRACE ● WORD 9694		LIFE LOVE & OTHER MYSTERIES
11	10	89	JACI VELASQUEZ MYRRH 6995/WORD HS		HEAVENLY PLACE
12	9	3	STEVE GREEN SPARROW 1638/CHORDANT HS		THE FAITHFUL
13	13	11	AUDIO ADRENALINE FOREFRONT 5182/CHORDANT		SOME KIND OF ZOMBIE
14	11	14	VARIOUS ARTISTS FOREFRONT 5183/CHORDANT		WWJD
15	16	5	JENNIFER KNAPP GOTE 3832/WORD HS		KANSAS
16	14	23	DC TALK FOREFRONT 5184/CHORDANT		LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
17	25	49	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD HS		DONNIE MCCLURKIN
18	17	51	RICH MULLINS REUNION 0116/PROVIDENT HS		SONGS
19	20	68	CRYSTAL LEWIS MYRRH 5039/WORD HS		BEAUTY FOR ASHES
20	18	59	VARIOUS ARTISTS HOSANNA/INTEGRITY 8952/WORD		SHOUT TO THE LORD
21	19	35	THE SUPERTONES BEC 7401/CHORDANT HS		SUPERTONES STRIKE BACK
22	22	17	VARIOUS ARTISTS SPARROW 1583		AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL
23	21	15	SANDI PATTY WORD 9911 HS		ARTIST OF MY SOUL
24	24	21	THE GAITHER VOCAL BAND SPRING HILL 5407/CHORDANT		LOVIN' GOD & LOVIN' EACH OTHER
25	NEW		VARIOUS ARTISTS STRAIGHTWAY 0184/CHORDANT		FOR THE ONE I LOVE
26	15	11	CARMAN SPARROW 1625/CHORDANT		MISSION 3:16 (EP)
27	23	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 4947/CHORDANT		SINGIN' WITH THE SAINTS
28	32	44	CARMAN SPARROW 1565/CHORDANT		I SURRENDER ALL—30 CLASSIC HYMNS
29	29	66	VARIOUS ARTISTS ▲ SPARROW 1562/CHORDANT		WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
30	40	86	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2127/CHORDANT		WHATCHA LOOKIN' 4
31	28	14	RON KENOLY HOSANNA 12032/WORD		HIGH PLACES: THE BEST OF RON KENOLY
32	33	31	CLAY CROSSE REUNION 10005/PROVIDENT HS		STAINED GLASS
33	26	23	THIRD DAY REUNION 10006/PROVIDENT		CONSPIRACY NO. 5
34	RE-ENTRY		VARIOUS ARTISTS VINEYARD/STAR SONG 9243/CHORDANT		CHANGE MY HEART OH GOD, VOLUME 2
35	RE-ENTRY		VARIOUS ARTISTS BRENTWOOD 60343/PROVIDENT		BUTTERFLY KISSES & OTHERS
36	30	5	SEVEN DAY JESUS FOREFRONT 5179/CHORDANT		SEVEN DAY JESUS
37	RE-ENTRY		VARIOUS ARTISTS HOSANNA/INTEGRITY 10492/WORD		REVIVAL AT BROWNSVILLE
38	39	12	FIVE IRON FRENZY 5 MINUTE WALK/SARABELLUM 46815/WCD HS		OUR NEWEST ALBUM EVER!
39	27	33	CHRIS RICE ROCKETTOWN 1528/WORD HS		DEEP ENOUGH TO DREAM
40	35	41	PETRA WORD 9929		PETRA PRAISE 2 WE NEED JESUS

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 title. © 1998, Billboard/BPI Communications.

Artists & Music

HIGHER GROUND



by Deborah Evans Price

GMA ANNOUNCES HOSTS: John Tesh and Naomi Judd will host the Gospel Music Assn.'s 29th annual Dove Awards April 23 from the Nashville Arena. Produced by Nashville-based High Five Entertainment, the event will be broadcast on TNN and TNT Latin America.

EVERYBODY SAID 'WOW!': The first WOW Inspirational Awards were deemed a hit by those in attendance Feb. 1 at the Hylton Chapel outside Washington, D.C. Broadcast live on the Inspirational Network, the show was a joint venture between the 24-hour cable network, based in Charlotte, N.C., and WOW, the creative partnership between Word Entertainment, Provident Music Group, and EMI Christian Music Group that produces the annual "WOW" Christian hit compilations.

The award show honored not only Christian music, but authors, children's product, ministries, Bibles, and sports figures. One of the show's strengths was the way it blended those elements without ever seeming awkward or contrived. Oftentimes when celebrities who aren't core artists from a particular genre participate in such events, the results can be disastrous, but between co-hosts Heather Whitestone and John Schneider and a taped segment by actress Della Reese and an appearance by heavyweight champion Evander Holyfield, everything meshed into an entertaining and enjoyable evening. New Warner Alliance artist Jonathan Slocum kept the audience thoroughly entertained as an on-camera presenter and off-camera host. As with any brand-new show, there were a few small tech-

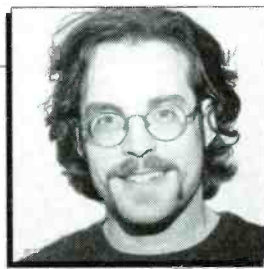
nical problems, but overall the evening was a success. Network president/CEO David Cerullo and staff are to be congratulated. The Dove Awards have long carried the flag for the industry, and I don't see this new venture as competing with the Doves; instead, it complements them.

Among those accepting accolades were Steven Curtis Chapman for contemporary Christian album of the year with "Signs Of Life"; the Gaither Vocal Band for Southern gospel album with "Southern Classics, Vol. II"; Anointed for black gospel album with "Under The Influence"; and the "Veggie Tales" series, which won children's product. Jars Of Clay, who did not attend, won two awards, Christian rock alternative album for "Much Afraid" and for performing artist of the year. Among the non-musical awards, Reggie White netted sports figure of the year, Frank Peretti's "The Oath" took nonfiction book, the World Vision organization won the Friendship Award, Dr. Billy Graham won the Lifetime Achievement Award, and his book "Just As I Am" was named nonfiction book of the year. Martha Williamson, executive producer of "Touched By An Angel," was honored with the Hollywood Impact Award.

The awards were held in the midst of the 55th annual National Religious Broadcasters Convention. Held Jan. 31-Feb. 3 at the Washington Sheraton, the confab drew 4,500 people who attended seminars on a wide variety of topics. When not in seminars, attendees kept the exhibit hall bustling, checking out the more than 200 exhibitors.

The Christian music community was out in force during the convention, from the record executives in the sessions to the artists performing at events, and the Nashville contingent was also present. Daywind recording act the Steeles got the convention off to a rousing start when it performed during the board of directors' luncheon and received a standing ovation. During the Saturday-evening session, Michael Card, the Martins, and Amy Morriss performed, and Dr. Charles Stanley spoke on the convention's theme of "Declaring Christ." Among the other artists who performed at the convention were Cindy Morgan, Amy Grant, Janet Paschal, Michael W. Smith, Fernando Ortega, the John Hagee Family, Anointed, and Carman.

Classical KEEPING SCORE



by Bradley Bamberger

OPERA NEWS: When conductor Sir Charles Mackerras was studying in Prague in the late '40s, the operas of great Czech composer Leoš Janáček were still thought to be idiosyncratic to a fault and nearly unplayable without reorchestration and other meddling. But through years of assiduous scholarship and inspired performance, Mackerras helped bend ears East and West to the true beauties of such works as "Kát'a Kabanová," "Jenůfa," "The Makropulos Case," "The Cunning Little Vixen," and "From The House Of The Dead." His Janáček recordings for Decca in the '70s are landmarks.

Of late, Mackerras has drawn attention for his Mozart, Schubert, and Brahms; his innovative downsizing of Brahms' symphonies for Telarc has been nominated for three Grammys this year. More notable, though, is the return of the world's greatest Janáček conductor to what many feel is the composer's finest opera, the lyrical tragedy "Kát'a Kabanová." A new recording on the Czech label Supraphon features Mackerras' tough-minded, tender-hearted view of the piece, as he leads the sinewy Czech Philharmonic and Czech star soprano Gabriela Beňačková in the title role (the inspiration for Mackerras to revisit the work, he says).

Koch International, which distributes Supraphon in the U.S., reports auspicious sales for the two-disc "Kát'a" set—enough to swamp the company with hundreds of back orders right after the initial mid-January shipment. Tower

Records in New York, Boston, and San Francisco did well with the new "Kát'a," as did Seneca Media's 1-800-EVERYCD (one of Koch's best customers). The recording has also proved popular at such outlets as Borders Books & Music in Dallas, where "Kát'a Kabanová" just finished a four-date run at the Dallas Opera.

According to Dallas Opera marketing director George Landis, more than 10,000 people saw the "Kát'a" performances, which starred Russian soprano Elena Prokina and were led by Dallas music director Graeme Jenkins. "We have a very conservative audience here, but 'Kát'a' did as well if not better than any 20th-century opera we've ever done," Landis says. "Plus, people from all over the world came here to see something relatively rare like 'Kát'a'—I mean, they wouldn't have traveled to see our 'Tosca.' That fact and the great reviews really helped heighten the company's profile."

During the opening week of each opera in the Dallas season, Jenkins guests on the city's WRR (Classical 101) to discuss the work at hand. For "Kát'a," the station also ran a

promotion with Koch to give away copies of the new Supraphon recording. Supraphon has more than 30 Janáček albums in its catalog, including several idiomatic accounts of the "Glagolitic Mass" and a deeply felt disc of the string quartets in the Smetna Quartet's 50th anniversary boxed set. Mackerras, too, has had more Janáček to offer; in the form of a late-'97 EMI recording spotlighting the kaleidoscopic textures of the "Concertino" and



CALLAS

"Capriccio."

Other Janáček of note: Last fall, Reference Recordings issued an exciting title with the Czech State Philharmonic under José Serebrier that features "Jealousy" (the original prelude to "Jenůfa"), the prelude to "House Of The Dead," the "Cunning Little Vixen Suite," and, most notably, Serebrier's persuasive "symphonic synthesis" of "The Makropulos Case." Serebrier has a previous Reference set teaming the "Sinfonietta," "Lachian Dances," and "Taras Bulba."

(Continued on page 36)

Visit Billboard Online
on the Internet

<http://www.billboard.com>

- Industry news and announcements updated daily
- Weekly Trivia Contest - win prizes
- Billboard Sneak Peek
- Weekly Charts with Music Samples
- Hot Products - updated weekly

Questions? Call: 212-536-1402 / 1-800-449-1402
e-mail: info@billboard-online.com

MICHAEL ON EAGLE'S WINGS CRAWFORD



The Tony Award-winning, RIAA certified multi-platinum star of stage and screen offers us
AN ALBUM OF SACRED SONGS

FEATURING:
**AMAZING GRACE,
SPIRIT OF THE LIVING GOD
AND
AVE MARIA**

IN STORES FEBRUARY 17th

• Major PBS special: **Mark your calendar: March 9th
Michael Crawford - Music Of The Night***
and
• **The Rosie O'Donnell Show**

*Check your local listings



www.atlantic-records.com
© 1998 Atlantic Recording Corp. A Time Warner Company

www.americanradiohistory.com

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 <small>SoundScan</small>	
			ARTIST	TITLE
IMPRINT & NUMBER/DISTRIBUTING LABEL				
★ ★ NO. 1 ★ ★				
1	1	37	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION NEW LIFE 43108/VERITY	GOD'S PROPERTY
2	NEW		VARIOUS ARTISTS VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
3	2	14	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
4	3	13	KAREN CLARK-SHEARD ISLAND 524397	FINALLY KAREN
5	4	15	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
6	6	3	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024	LIVE IN OAKLAND — HOME AGAIN
7	5	62	SOUNDTRACK ARISTA 18951	THE PREACHER'S WIFE
8	7	66	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
9	8	32	VICKIE WINANS CGI 161279	LIVE IN DETROIT
10	9	29	THE CANTON SPIRITUALS VERITY 43021	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
11	12	38	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023	LIVE IN LONDON AT WEMBLEY
12	13	93	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
13	14	40	SHIRLEY CAESAR WORD 68003/EPIC	A MIRACLE IN HARLEM
14	10	48	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
15	11	88	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046	THE SPIRIT OF DAVID
16	22	37	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
17	16	66	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
18	17	17	THE MOTOR CITY MASS CHOIR INTEGRITY/WORD 68144/EPIC	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
19	19	16	WILLIAM BECTON & FRIENDS CGI 161318	HEART OF A LOVE SONG
20	15	51	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
21	23	38	VIRTUE VERITY 43020	VIRTUE
22	20	33	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
23	24	51	CARLTON PEARSON WARNER ALLIANCE 46354	LIVE AT AZUSA 2 PRECIOUS MEMORIES
24	25	30	DOTTIE PEOPLES ATLANTA INT'L 10233	TESTIFY
25	18	18	ANGIE AND DEBBIE ATF 9760/DIAMANTE	BOLD
26	30	92	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
27	28	82	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
28	21	38	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
29	33	46	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
30	26	53	WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
31	27	23	VARIOUS ARTISTS PLATINUM/LIGHT 161304/CGI	GOSPEL'S GREATEST HITS VOLUME III
32	31	20	THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS ALEHO INT'L MUSIC 20155/STARSONG	SO YOU WOULD KNOW
33	32	66	ANOINTED WORD 67804/EPIC	UNDER THE INFLUENCE
34	RE-ENTRY		JAMES HALL & WORSHIP AND PRAISE CGI 161278	...ACCORDING TO JAMES HALL — CHAPT. III
35	36	5	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10239	GOD'S PROMISE
36	40	85	MISSISSIPPI MASS CHOIR MALACO 6022	I'LL SEE YOU IN THE RAPTURE
37	RE-ENTRY		DOC MCKENZIE & THE GOSPEL HI-LITES FIRST LITE 4007	RIDE WITH JESUS
38	RE-ENTRY		REV. JAMES MOORE MALACO 6026	IT AIN'T OVER (TILL GOD SAYS IT'S OVER) — LIVE IN PITTSBURGH
39	35	25	BEN TANKARD & TRIBE OF BENJAMIN VERITY 43095	GIT YO PRAYZE ON
40	RE-ENTRY		RONNIE BRYANT & THE CHRISTIAN COMMUNITY MASS CHOIR TYSCOT 161310/CGI	HE'S A KEEPA'

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 multiples snippets by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. † indicates past or present Heatseeker titles. © 1998, Billboard/BPI Communications.

Yes, you can go home again...
...and Willie Neal Johnson
& The Gospel Keynotes
do just that, in their exciting
new release from
The Malaco Music Group.
Give it a listen and you might
just join them.



Artists & Music



by Lisa Collins

WOW! Courtesy of Hezekiah Walker & the Love Fellowship Church Choir, Fred Hammond & Radical For Christ, Anointed, and Virtue, New York's Motown Cafe rocked to the sounds of gospel with the Jan. 25-26 rollout of "WOW Gospel '98," a compilation of the top 30 gospel hits of 1996-97 released in conjunction with retail promotions surrounding Black History Month. The album is a joint effort of the BMG-distributed Zomba Group's Verity label, EMI Christian Music Group, and Sony's Word Records (Billboard, Jan. 10).

The two-day event—a gospel brunch followed by a press conference the next day—was co-sponsored by Revlon and hosted by BET personality Bobby Jones, who is set to debut his Nashville Super Choir with its highly anticipated set later this month on Gospo Centric. Walker brought down the house while showcasing his dynamite church choir, whose spring bow on Verity is sure to land him right back at the top of the charts.

An initial shipment of 300,000 units leaves organizers just 200,000 from their goal. "We believe we'll be there in the next six months," notes Jazzy Jordan, VP of BMG's Jive Records, which is also working the album. "Mainstream retail is really standing up and taking note of this project. Radio is really there for this project, and many corporations like Revlon have stepped up and said, 'We want to be part of this.' So we really believe we've got a winner."

THROUGH THE GRAPEVINE: Dallas promoter Al

Wash may have bitten off a little more than he could chew with his recent launch of the Power '98 tour; it has temporarily been delayed in order for Wash's Dallas-based ALW Entertainment to assess it and make adjustments. Coming off the highly successful Tour of Life—which featured Kirk Franklin & the Family, Yolanda Adams, and Fred Hammond—Wash appears to have used that tour's success as the gauge for Power '98. But with tickets going for anywhere from \$25 to \$50 and little, if any, crossover artist appeal, audiences have been hesitant.

Moreover, many gospel fans thought that the tour—featuring Dottie Peoples, Fred Hammond & Radical For Christ, Vickie Winans, Men Of Standard, Hezekiah Walker & the Love Fellowship Crusade Choir, Marvin Sapp, and the Williams Brothers—would have made for a long show.

"People were coming up at halftime trying to buy tickets, because they figured to get some of the preliminaries out of the way," reports Hammond. "But they'd missed so much. We put together a three-hour segment. You've got Dottie singing with Vickie, the Williams Brothers singing with Dottie, Men Of Standard singing with the Williams Brothers. I'm performing with Men Of Standard and Marvin Sapp. Hez [Walker] just comes out and kills everybody, and then at the end we all get together and sing. This ain't a five-hour show. It's more a revue than a straight concert."

Revamping the tour will also mean downsizing it to smaller venues in many cases; earlier dates like Atlanta will be rescheduled for the end of May.

BRIEFLY: Warner Alliance has a put into play a "combo" marketing plan for its Feb. 24 release of O'Landa Draper's "Reflections" and Beverly Crawford's "Now That I'm Here." Both projects will be premiered at Warner Alliance's sixth annual Pre-Grammy Gospel Night set for Feb. 24 at the New York Society for Ethical Culture. Hosting the event, which pays homage to gospel nominees, will be Natalie Cole, Oleta Adams, and Kirk Whalum.

KEEPING SCORE

(Continued from page 34)

Reference is racked by Distribution North America and Western Record Sales.

DIVA DRAMA: There's little doubt that Maria Callas still reigns, as her cult grows stronger every year and warm reviews pile up for EMI Classics' deluxe reissue of her work. Still, reports have been mixed regarding the state-side sales of the most recent batch of releases, which includes the previously unpublished recording of Donizetti's "Poliuto," double-disc compilations of rarities and live material, and 11 recital discs in their original LP format.

"Maria Callas has always sold well and always will," says Jeff Melancon, the classical manager at the Lincoln Center Tower Records in New York; he adds that "Poliuto" proved popular even at a high price when the store imported U.K. copies last year. Downtown at the Greenwich Village Tower, though, the newest batch "hasn't actually been flying out the door like, say, last year's new version of the '53 'Tosca,'" says opera buyer Ron Pollard.

"The new discs are all beautifully remastered and repackaged," Pollard adds, "but a lot of the die-hard fans already bought this material either in the earlier EMI versions or in pirate form. And those 'La Divina' compilations of a few years ago took care of a lot of the newcomers."

At the HMV chain's 15 U.S. outlets, "Lyric & Coloratura Arias" has done especially well among the new recital discs, according to Damon Sgobbo, HMV purchasing manager for classical and other non-pop genres. "We've run promotions for all the releases—they're so wonderfully done," he says. "But you can never have enough marketing. For

one thing, I'd love to see more Callas videos or documentaries on public TV. That might bring a sales spike like when PBS aired Itzhak Perlman's 'In A Fiddler's House'—that was incredible."

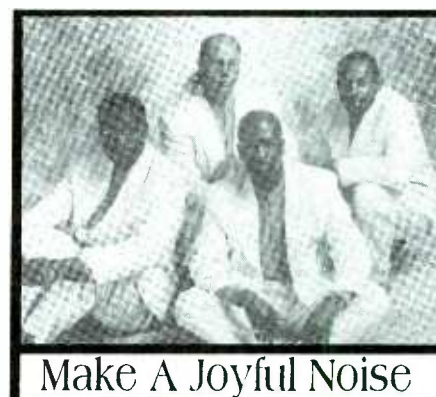
The new two-disc Callas compilations are "The EMI Rarities" and "Live In Concert." The "Rarities" set includes alternate versions of such Callas specialties as the sleepwalking scene from Verdi's "Macbeth." The "Live" album features favorites and finds: It leads off with a snippet of Callas singing Puccini on an amateur show as a young girl.

Beyond "Lyric & Coloratura Arias," the midprice recital titles include the famous "Mad Scenes"; "Callas At La Scala"; two volumes of "Callas À Paris"; and three discs of Verdi, one of Puccini, another of Rossini and Donizetti, and a set of Mozart, Beethoven, and Weber. Also out is a "Tosca" CD-ROM that juxtaposes the vastly popular 1953 mono recording (with Tito Gobbi and Giuseppe di Stefano under Victor de Sabata) with video extracts, photos of the original production, multilingual

libretto, and an EMI discography.

Overall, the new Callas edition has been "a great success internationally," insists Angel/EMI Classics' VP of sales and marketing Aimee Gautreau, pointing to label reports of more than 2 million CDs sold this fiscal year (four times the usual Callas haul). Gautreau also stresses the recurrent publicity and virtually permanent shelf life of the Greek diva's catalog: "Callas really is the Elvis of classical music."

March brings the next installment of Callas reissues from EMI, with nine midprice full operas. The 1954 "Lucia Di Lammermoor" with Herbert Von Karajan in Berlin is on the list, as is a later stereo take on Bellini's "Norma" (her role of roles). And in a bit of synchronicity, the Foundation for Hellenic Culture presents "Callas Remembered," a lecture March 19 at New York's Donnell Library Center by John Ardoin, music critic of The Dallas Morning News and author of "The Callas Legacy" and "Callas At Juilliard."



The Apostle Creed

Featured tracks are:
"The Lord Keeps On Blessing Me"
"Where There Is Faith"
"I Wanna Be Ready When Jesus Comes"



Member of
AFIM
IN STORES NOW
For Info Contact:
Rose Petal Records • 1-800-327-8052
Website: <http://www.uconnect.net/~rosepetal>
Distributed by The Navarre Corporation
1-800-728-4888

Make A Joyful Noise

Artists & Music



by Drew Wheeler

IT'S AN EMBARRASSING fact that jazz in the '50s and '60s was routinely marketed with a generous slice of cheesecake. Although not quite as risqué as the artwork for so-called "mood music" albums, LPs by legions of jazz artists were ludicrously adorned with scantily clad women in order to snare the presumably leering male consumer. Save for the topless cover models that were the hallmark of Italian saxophonist Fausto Papetti, this approach has been largely abandoned.

But is skin-baring sleeve art making a comeback? Last fall, indie label Heads Up International Ltd. put "sexy" artwork on two albums: "First Kiss" by guitarist Richard Smith and "Erotica" by harpist Roberto Perera (the latter is an Epic album reissued and re-packaged by Heads Up). Label president David Love isn't worried that female jazz fans might



be turned off by what some would call exploitative graphics. "This is not pro or against any feminist-type thing," he says. "We've had a lot of women comment on how sexy it looked." Guitarist and Heads Up artist Joyce Cooling chooses not to market herself with sexual suggestiveness, but saxophonist/labelmate Pamela Williams does. "She's very sexy," says Love of Williams. "That's how she portrays herself and that's what she likes."

"I think jazz is sexy, and I think that by putting beautiful, artistic pictures on the cover, it fits the music," adds Love. "You've got a title that Sony picked called 'Erotica.' Why put a dude next to a tree on there? What's that got to do with eroticism?"

you anywhere, you're just going to ruin the curve for everybody else. HELLO, I MUST BE GOING: After four short weeks of columns and 10 short years at Billboard, I leave Blue Notes in the capable hands of Steve Graybow as I start my new gig at Jazz Central Station. Graybow makes his debut in the Feb. 28 issue. It was an honor to follow in the column space of Peter Keepnews, Jeff Levenson, and Jim Macnie—all true jazz mavens for whom my respect runs deep. (And look for Keepnews' Thelonious Monk biography, which is due out in the next millennium—or certainly the one after that.)

Billboard has given me some golden opportunities and has enriched my life with esteemed colleagues and many dear friends. So I'll just sign off as the Duke did: I love you madly.

REGGAE MUSIC'S LARGEST DISTRIBUTOR

IMPORT & EXPORT
HOTTEST 12" SINGLES
EXPERT SALES STAFF





CALL TOLL FREE TO PLACE ORDERS
1.800.441.4041
FAX: 718.628.3573

MAIN BRANCH: 89-05 138TH STREET, JAMAICA, NY 11435 TEL: (718) 291-7058
VP FLORIDA: 5893 S.W. 21TH STREET W. HOLLYWOOD, FLORIDA 33023
TEL: (954) 966-4744 FAX: (954) 966-8766
WEB SITE: WWW.VPRECORDS.COM

UNIVERSAL STRUGGLE
ANTHONY B. (Ip, cassette & cd)
VP1510: 1/2/4

Billboard

FEBRUARY 14, 1998

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	DEUCES WILD MCA 11711	B.B. KING
★★ NO. 1 ★★				
2	2	53	LIE TO ME ▲ A&M 540640 HS	JONNY LANG
3	3	17	TROUBLE IS... REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
4	4	17	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON
5	5	27	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
6	6	16	PAINT IT, BLUE - SONGS OF THE ROLLING STONES HOUSE OF BLUES 13152	VARIOUS ARTISTS
7	7	13	CONTAGIOUS MISS BUTCH 4005/MARDI GRAS	PEGGY SCOTT-ADAMS
8	9	3	SING IT! ROUNDER 2152	MARCIA BALL, IRMA THOMAS, TRACY NELSON
9	11	80	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
10	8	85	JUST LIKE YOU OKEH 67316/EPIC HS	KEB' MO'
11	RE-ENTRY		LIVE FROM CHICAGO'S HOUSE OF BLUES HOUSE OF BLUES 161273	BLUES BROTHERS AND FRIENDS
12	10	43	COME ON HOME VIRGIN 42984	BOZ SCAGGS
13	13	39	ROAD TO ZEN EUREKA 77061/DISCOVERY HS	COREY STEVENS
14	NEW▶		AN ANTHOLOGY - THE ELEKTRA YEARS ELEKTRA 62124/EEG	PAUL BUTTERFIELD BLUES BAND
15	14	7	PLEASING YOU MALACO 7487	TYRONE DAVIS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	10	INNA HEIGHTS GERMAIN 2068*/VP HS	BUJU BANTON
★★ NO. 1 ★★				
2	3	7	MANY MOODS OF MOSES VP 1513*	BEENIE MAN
3	1	2	RIGHT ON TIME HELLCAT 80406/EPITAPH HS	HEPCAT
4	5	12	STRICTLY THE BEST 19 VP 1519	VARIOUS ARTISTS
5	7	7	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
6	4	17	THINK LIKE A GIRL WORK 67959/EPIC	DIANA KING
7	6	37	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
8	9	34	YARDCORE DELICIOUS VINYL 5018*/RED ANT HS	BORN JAMERICANS
9	8	23	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
10	12	12	STRICTLY THE BEST 20 VP 1520	VARIOUS ARTISTS
11	11	19	DREAMS OF FREEDOM - AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB AXIOM 524419*/ISLAND	BOB MARLEY
12	10	6	MAVERICK A STRIKE 550 MUSIC 68506/EPIC	FINLEY QUAYE
13	NEW▶		BALL OF FIRE ISLAND JAMAICA JAZZ 524420	SKATALITES
14	13	10	I TESTAMENT AFRICAN STAR/DEF JAM 536380/MERCURY	CAPLETON
15	14	9	DON'T LET THE BASTARDS GRIND YOU DOWN MOON SKA 123/MOON	THE TOASTERS

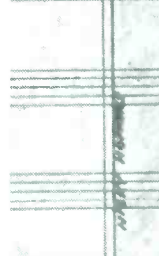
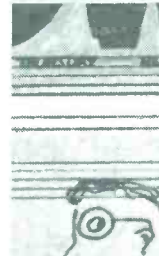
TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	18	THE BOOK OF SECRETS QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENNITT
★★ NO. 1 ★★				
2	2	19	ROMANZA ● PHILIPS 539207 HS	ANDREA BOCELLI
3	5	3	LONG JOURNEY HOME UNISPHERE 68963/RCA VICTOR	VARIOUS ARTISTS
4	3	20	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
5	4	11	CELTIC MOODS VIRGIN 44951	VARIOUS ARTISTS
6	6	33	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
7	7	48	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 HS	RONAN HARDIMAN
8	8	24	COMPAS NONESUCH/ATLANTIC 79466/AG	GIPSY KINGS
9	10	6	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
10	9	8	A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS
11	11	15	E O MAI PUNAHELE 005 HS	KEALI'I REICHEL
12	13	2	HER INFINITE VARIETY: CELTIC WOMEN IN MUSIC & SONG GREEN LINNET 107	VARIOUS ARTISTS
13	12	12	THE MAGIC OF IRELAND FEAT. LORD OF THE DANCE MADACY 8078	IRISH CELLI BAND & SINGERS
14	14	8	MUSIC FROM THE COFFEE LANDS PUTUMAYO 135	VARIOUS ARTISTS
15	RE-ENTRY		CELTIC PRIDE RETRO 0090 HS	COLUMN MACOIREACHTAIGH & THE IRISH CELLI BAND

○ 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.

NICKY HOPKINS
RY COODER
MICK JAGGER
BILL WYMAN
CHARLIE WATTS

JAMMING WITH EDWARD



One night during the sessions of **LET IT BLEED**, the engineer kept the tapes rolling despite Keith Richards' absence. It was a period of transition: Brian Jones was a press call away from leaving the band; Mick Taylor was being courted as his replacement; and a string of guest musicians dropped by the Olympic Studios. Among them was Nicky Hopkins, alias "Edward," who became the Stones' most distinguished sideman during this richly creative period. Also present was a little known guitarist, Ry Cooder. Available for years only as an import and long out of print, the domestic release of **JAMMING WITH EDWARD** is a Stones fan's dream.

http://www.virginrecords.com
AOL Keyword: Virgin Records
Produced by Glyn Johns
© 1997 Virgin Records America, Inc.



Songwriters & Publishers

ARTISTS & MUSIC

Maverick Music Makes Its Mark Label's Publishing Arm Built From Scratch

BY IRV LICHTMAN

NEW YORK—In its sixth year, Maverick Music, the music publishing wing of the Maverick label, is rolling along with more than 500 recorded songs and multi-genre chart success.

The publishing company has been run since its inception by Lionel Conway, who joined in April 1992



CONWAY

him with a partnership in the publishing company.

Conway, a U.K. resident until his arrival in the U.S. in 1975, where he was president of Island Music until its sale to PolyGram in 1990, says, "Freddy phoned me to give me the great news that he and Madonna had decided to make me a partner."

In addition to this development, Conway reports that Maverick Music has finalized an extension—to June 1999—of an agreement with Warner/Chappell Music in which the latter has a co-publishing and administration arrangement with Maverick.

According to Conway, the co-publishing end of things includes a buy-out stipulation that enables either Maverick or Warner/Chappell to acquire the other half of the copyrights they do not own.

"The mandate given to me by Freddy and Madonna was to build a contemporary publishing company from scratch," says Conway. "When I started in April 1992, I had zero copyrights, and it was impossible to acquire major catalogs because of the financial limitations set by the deal with Warner/Chappell. I had to go the route of signing act by act, song by song."

But now, Conway adds, "we are in a position where I can acquire small catalogs, and that is going to be priority this year."

Currently, Maverick Music is charting with three of its writer/acts: Abra Moore, Me'Shell Ndegéocello (featured in the soundtracks to "Love Jones" and "Money Talks"), and Jamie Blake, who performed three songs in an episode of "Beverly Hills, 90210" that aired a few weeks ago.

Among other writer/artists in the Maverick catalog are Candlebox, the Deftones, Save Ferris, Lucinda Williams (writer of the Grammy-winning song "Passionate Kisses"), and Ron Sexsmith. Conway notes that Los Angeles-based Maverick started its first satellite office, in Nashville, in April 1996. Managed by Whitney Daane, the office has had covers of its songs by such artists as Garth Brooks, Sammy Kershaw, Wynonna, Martina McBride, Neil McCoy, and Delbert McClinton. This month, two songs, both penned by

Robin Lerner, are being released by Faith Hill and Randy Travis.

"We have such great writing talent in Nashville," says Conway, "that in the near future I plan to start a production company there utilizing our writers as producers and, in some cases, the artists."

Conway also notes that Maverick has had success placing songs in major movies and TV series. "We've even had the No. 1 song, 'Live The Life,' on Christian radio, written by our writer Brent Bourgeois and co-written and performed by Michael W. Smith on Reunion Records."

Berry Gordy, Irwin Robinson To Be Honored At Hall Of Fame Ceremony

NEW YORK—Two industry veterans and a venerable seasonal song are up for special awards at the Songwriters' Hall of Fame's 29th annual induction dinner, to be held June 10 in New York. In addition, five songwriters have been named winners of the 1998 Abe Olman Scholarship Award in memory of the songwriter/publisher, who is a founder of the National Academy of Popular Music (NAPM), which is custodian of the hall of fame.

Previously, the hall announced its new songwriter members: writing duo Fats Domino and Dave Bartholomew, John Williams, John Barry, and Larry Stock.

The Sammy Cahn Award for lifetime achievement has been given to Berry Gordy Jr., founder of the Motown label and Jobete Music, the music publishing company. An Olman lifetime achievement award for publishers has been given to Irwin Robinson, chairman of Famous Music.

This year's Towering Song Award—giving special recognition to outstanding compositions whose writers have not previously been elected to the

Songwriters' Hall of Fame—goes to "The Christmas Song," with music by Mel Tormé and lyrics by Bob Wells. Published in 1946, the song was introduced by jazz vocalist Tormé and has since been recorded by hundreds of performers, including two hit versions by Nat "King" Cole, once as the leader of the Nat King Cole Trio and, in 1954, in a vocal with the Nelson Riddle Orchestra.

The winning songwriters, winners of \$1,200 each, have participated in ongoing writer workshops conducted by the the National Academy of Songwriters, ASCAP, BMI, SESAC, and the Songwriters Guild of America (SGA). The winners are Chris Alastair (ASCAP), Chris Moore (BMI), Ivy Markaity (SESAC), Clare Cooper (SGA), and Sandy Frederickson (NAPM). The Olman Awards have totaled more than \$55,000 since they were established 11 years ago. Funding is made available by the family of Olman, and the program is administered by Bob Leone, projects director of the academy and the Songwriters' Hall of Fame.

IRV LICHTMAN



Music Man. Veteran film and TV composer Vic Mizzy, center, was the featured guest at a recent Songwriters Guild Foundation "Story Night" in Hollywood, at which he shared anecdotes from a career that started when he was a teenager. Shown with Mizzy are Aaron Meza, left, West Coast regional director of the Songwriters Guild of America (SGA), which hosted the event, and SGA board member Janet Fisher, the evening's MC.



Show Me The Way. Helping along on BMI writer Eric Stuart's recent Nashville demo project at Emerald Sound Studios is producer/guitarist Peter Frampton. In 1997, Stuart was picked by Ringo Starr to open his summerlong All Starr Band tour, where he met Frampton. Shown, from left, are Michael Solomon of Brick Wall Management, Frampton, Stuart, and David Preston, BMI's associate director of writer/publisher relations.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
NICE & SLOW	Jermaine Dupri, Manuel Seal, Usher Raymond, Brain Casey	So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP, Them Damn Twins/ASCAP
HOT COUNTRY SINGLES & TRACKS		
JUST TO SEE YOU SMILE	Mark Nesler, Tony Martin	Music Corp. Of America/BMI, Glitterfish/BMI, Hamstein Cumberland/BMI, Baby Mae/BMI
HOT R&B SINGLES		
NICE & SLOW	Jermaine Dupri, Manuel Seal, Usher Raymond, Brain Casey	So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP, Them Damn Twins/ASCAP
HOT RAP SINGLES		
FATHER	J.T. Smith, J.C. Olivier, S. Barnes, George Michael, G. Overbig	LL Cool J/ASCAP, Def Jam/ASCAP, Slam U Well/ASCAP, Jelly's Jams/ASCAP, Chappell/ASCAP, Morrison Leahy/ASCAP, Twelve And Under/BMI, Jumping Bean/ASCAP
HOT LATIN TRACKS		
EN EL JARDIN	Kike Santander	FIPP/BMI

Serious Songs Alone Don't Make A Great Musical Score

THE GREAT DIVIDE: There is a deep cultural divide between those who cling to more traditional notions of what makes a great theater song and those who—although they recognize the appeal of the "classic" Broadway song—no longer identify these songs as having the emotional pull designed to probe more deeply into character motivation.

The traditionalists—count this author among them—are inclined to see melody and freshness of lyric comment as the heart and soul of musical theatre, even when "important" matters are being addressed.

Oddly enough, the traditionalists' opposites generally look to **Stephen Sondheim**, legitimately the heir of the great Broadway writers, as the father of the "contemporary" musical, although Sondheim didn't hit his brilliant "contemporary" stride until the '70s and through that decade.

Of course, Sondheim won over traditionalists with a melodic ingenuity he is often given too little credit for and for incisive lyric content that is often more playful than the work of such giants as **Lorenz Hart** or **Cole Porter**.

As a true original and idol of young theater composers, Sondheim might have unwittingly led the way in the development of theater scores whose authors perhaps take themselves too seriously, unable to understand that Sondheim has a characteristic sense of humor that keeps such seriousness in check. After almost three decades of collaborating with himself, he has no successor in sight.

The more serious-minded musical is not going away. Like it or not, it presents challenges beyond that of traditional Broadway, and when it fails, the results can be awfully dreary.

It's not difficult to be passionate in a Broadway score; writing with passion and originality is. Take, for instance, the monumental "Soliloquy" from **Rodgers and Hammerstein's** 1945 "Carousel." It is operatic in nature, but it still is undeniably the product of musical theater sensi-

bility, albeit a "breakthrough" number in its time.

It has some serious things to say about responsibility as a reckless young man weighs impending fatherhood, yet it is developed with both pathos and humor; both in Rodgers' melodies and Hammerstein's lyrics. In other words, it is as memorable as it is meaningful, as cogent as a stand-alone number as it is in the context of the show. Similarly, in the '50s, a young Sondheim, too, made powerful statements with his composer partners in "West Side Story" and "Gypsy."

Too often lately we have seen reviews of new musicals in which the critics begin to briefly address the merits of the score of a new

show midway through their reviews. That seems to carry a seamless concept of book and score too far. There are lots of things to critique in a musical, but

when the sets or lighting carry a status equal to the score, something is wrong.

RAPID REVIVAL: A few Broadway musicals are revived years later and prove their time has come by enjoying a stronger critical response and longer run (i.e., "Pal Joey" and "Chicago"); other shows close for a number of weeks to move to other showcases or to prepare for new major cast members.

But "Side Show," which had a 90-day run before closing Jan. 3, may be making a most unusual reprise by returning April 13 to Broadway, at the Richard Rodgers Theater, with its original cast members. This move should give renewed sparkle to Sony Classical's cast album of a score that isn't one of the classics but possesses a solid theatrical flair and integrity.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. **Fleetwood Mac**, "The Dance."
2. **Hanson**, "Middle Of Nowhere."
3. "Anastasia," vocal selections.
4. **Jewel**, "Pieces Of You."
5. **Garth Brooks**, "Sevens."



by Irv Lichtman

Studio Action

ARTISTS & MUSIC

SSL Founder Colin Sanders Recalled As Pioneer

BY PAUL VERNA

The recording industry remembered Solid State Logic (SSL) founder Colin Sanders as a visionary, a philanthropist, and a self-made entrepreneur who built a small U.K. electronics firm into the world's largest manufacturer of recording consoles.

Sanders, 50, was killed Jan. 28 when the twin-engine Squirrel helicopter he was piloting crashed near his English estate in Souldern, Oxfordshire. The cause of the crash had not been determined at press time.

Sanders founded SSL in 1969 in his garage in Stonesfield, England. Within a decade, he had carved a successful niche as a manufacturer of large, fully featured consoles for the recording industry, which was in dire need of a product that could handle increasingly complex mixes.

The first SSL board went into London's Townhouse Studios, where it was instrumental in the recording and mix-

ing of hits by Peter Gabriel, Phil Collins, and XTC, among others.

In addition to its core console business, SSL also operated a division that developed an automatic control system for pipe organs. That system was installed in such major churches and cathedrals as St. Paul's, Westminster Abbey, and Royal Albert Hall in London.

By the time Sanders sold SSL to Carlton Communications in 1989, the company was a powerhouse, with an installed base of nearly 1,000 consoles and a reputation as the Rolls-Royce of manufacturers. Today, the company boasts a staff of 370 employees, an installed base of approximately 2,500 consoles, and renewed vitality thanks to its top-of-the-line product: the SL 9000 J series board,



SANDERS

acknowledged throughout the industry as the *crème de la crème* of mixers.

Although Sanders had not been directly involved in SSL's operations since he sold the company in 1989, the company's officers mourned Sanders as a friend and mentor.

SSL managing director John Jeffery says, "The company now has 370 employees around the world, and of those at least half knew him and worked for him. It was terribly sad to hear about the tragedy, and we are obviously devastated. I had known him for over 20 years, and he was a personal friend of mine."

SSL released a statement expressing its condolences to Sanders' survivors but noting that the company's business would be unaffected by the loss. "Colin has had no connection with the company's business since 1989, and although many of us are affected by the sad news on a personal basis, Colin's death will have no effect on the operations of Solid State Logic," says the statement.

Sanders' friends in the industry were shocked and saddened by the news of his death. World Studio Group chairman and former Record Plant owner Chris Stone remembers Sanders as a "very friendly, very honest, and very straightforward executive. When I first bought an SSL console in 1979, I could call him at 3 in the morning if I was having a problem with the board, and he would stay on the phone with me until

it was fixed."

Stone adds that one of the great ironies of Sanders' death is that he was as meticulous about flying as he was in all aspects of his life.

"He was meticulously careful," recalls Stone. "Recently, I was having lunch with him at his home, and he flew me down to SSL. The thing I remember about that short flight is that he took 30 minutes to run me through all the appropriate exercises. This man flew by the book."

Award-winning producer and former Townhouse staff engineer Hugh Padgham, in a recent *Billboard* special

section devoted to him, spoke of his close friendship with Sanders and of their common interest in flying. Padgham could not be reached at press time.

Local press accounts describe Sanders as a generous and civic-minded individual who donated a large percentage of his fortune to charity and was highly visible in his community.

Sanders is survived by his wife, Dr. Rosie Sanders—an anesthesiologist at Horton General Hospital in Banbury, England—and three children: James, Craig, and Terri.



All-Knight Session. Eric Knight completed his self-produced 28 Records album "Near Life Experience" at Miami's historic Criteria Recording Studios. Shown at the sessions, from left, are producer/engineer Keith Rose, Knight, and lead guitarist Rick Valero. (Photo: Alberto Perez)

AUDIO TRACK

NEW YORK

LEGENDARY PRODUCER Arif Mardin and his son, producer/engineer **Joe Mardin**, were at Right Track Studios remaking **Aretha Franklin's** classic "Rock Steady" for an upcoming Atlantic Records R&B compilation; **Axel Niehouse** engineered.

At Media Recording in suburban Merrick, N.Y., Modern Music act **Virgin Steele** is tracking and mixing its seventh album with studio owner **Steve Young** producing and engineering. Young's new, **John Storyk**-designed facility features an Otari Console, a 2-inch analog recorder, an Opcode Studio Vision Pro, and three Tascam DA-88 units.

At Bearsville in the upstate New York town of the same name, **Idina Menzel** of the Broadway musical "Rent" did preproduction in the Utopia rehearsal space for her Hollywood Records debut album; the project is being produced by **Milton David** and engineered by **Neal Avron**. In other activity at Bearsville, RCA act **Babe The Blue Ox** tracked in the Turtle Creek Barn with producer **Steve Thompson** and engineer **John Goodmanson**; the **Badlees** worked in Studio B with producer/engineer **Joe Alexander**; Island recording artist **Tricky** worked with engineer **Serge Tsai** in the Turtle Creek Barn, with **Scott Ian** of **Anthrax** guesting; and Russian rock star **Boris Grebenshikov** recorded in Studio A with producer **Benny Kay**, engineer **Nick Caiano**, and members of the **Band**.

Among recent changes at Bearsville are installation of an ISDN line through network specialist EDnet and George Augspurger monitors in the Turtle Creek Barn.

NASHVILLE

AT WOODLAND STUDIOS, rock group **the Fixx** tracked and mixed its upcoming, self-produced album with engineers **Chris Stone** and **Steve Churchard**; **Larry Stewart** mixed a

Windham Hill project with producer **Michael Omartian** and engineer **Terry Christian**; and **Clay Walker** mixed a self-produced GBT album with co-producer **James Stroud** and engineer **Brian Tankersley**.

OTHER LOCATIONS

SINCE OPENING in September, Tree Sound Studios in Atlanta has hosted the following sessions: **Heavy D** cut tracks for new LaFace Records artist **Esparanza** with **John Frye** engineering and **Brian Frye** assisting; **So So Def** label head **Jermaine Dupri** remixed tracks for **Usher's** "Nice & Slow" single with **Phil Tan** engineering and **Shawn Grove** assisting; Dupri also remixed **Michael Bolton's** version of "Best Of Love" with Tan engineering and Grove assisting; and, furthermore, Dupri mixed **Will Smith's** new single, "Gettin' Jiggy Wit It," and **Mase's** track "Everybody Cheats." Tree Sound's Studio A, designed by **George Augspurger**, features a Solid State Logic SL 4064 G+ console, two Studer A827 24-track recorders, Lynx synchronizers, a wide array of outboard gear, ample tracking space, and Augspurger monitors.

At Criteria Recording Studio in Miami, **Juan Luis Guerra** mixed his new, self-produced, **Karen Records** album with engineer **Eric Schilling** and assistant **Chris Carroll**. Also at Criteria, MCA artist **Rosco Martinez** remixed material with producers **Rafael Vigil** and **Desmond Child** and engineer **Christopher Spahr**; **Julio Iglesias** continued work on a greatest-hits project with producers **Albert Hammond**, **Rudy Perez**, and **Ramon Arcusa**, plus engineer **Carlos Alvarez** and assistants **Steve Robillard** and **Spahr**.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, *Billboard*, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerna@billboard.com.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 7, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	TOGETHER AGAIN Janet/ Jimmy Jam, Terry Lewis (Virgin)	NICE & SLOW Usher/ Jermaine Dupri (LaFace/Arista)	JUST TO SEE YOU SMILE Tim McGraw B. Gallimore, T. McGraw (Curb)	SEX AND CANDY Marcy Playground/ Jared Kotler, John Wozniak (Capitol)	GIVEN TO FLY Pearl Jam/ Brendan O'Brien (Epic)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	SABELLA RECORDING STUDIOS (Roslyn, NY) Jim Sabella, Ken Gioia	Studio X (Seattle, WA) Nick DiDia
RECORDING CONSOLE(S)	Harrison MR-4, Harrison Series TEN	DDA AMR 12	SSL 4000E/G	Neve 8068 MKIII	SSL 6000G
RECORDER(S)	Otari MTR 100	Sony APR 24	Mitsubishi X850	Studer A80	Studer A27
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	FLTYE TYME (Edina, MN) Steve Hodge	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	SABELLA RECORDING STUDIOS (Roslyn, NY) Ken Gioia, Jim Sabella	SOUTHERN TRACKS (Atlanta, GA) Brendan O'Brien
CONSOLE(S)	Harrison Series TEN	SSL 4064+ w/Ultimation	SSL 4000E/G	Neve 8068 MKIII	SSL 4064G+
RECORDER(S)	Otari MTR-100	Studer A827	Mitsubishi X850	Studer A80	Studer 827
MASTER TAPE	Ampex DAT	Ampex 499	Ampex 467	Ampex 456	Ampex 456
MASTERING Engineer	BERNIE GRUNDMAN MASTERING Brian Gardner	POWERS HOUSE OF SOUND Herb Powers	MASTERING LAB Doug Sax	MASTERDISK Greg Calbi	RODNEY MILLS' MASTERHOUSE Rodney Mills
CD/CASSETTE MANUFACTURER	EMI-LTD	BMG	UNI	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.

CMT Shifts Focus From Europe To Latin America, Asia-Pacific

■ BY CHET FLIPPO

NASHVILLE—Gaylord Entertainment Co. is refocusing the international efforts of CMT with the recent decisions to close its existing European operation and expand in Latin America and the Pacific Rim.

After six years as an unprofitable operation, CMT Europe will be shut down March 31 (Billboard Bulletin, Feb. 3).

Terry E. London, president/CEO of Gaylord, CMT International's parent company, says Gaylord plans to concentrate its CMT International assets on its operations in Latin America and the Asia-Pacific. To that end, the company will open offices in Miami and Australia later this year.

Gaylord launched CMT Europe in 1992 as the first international arm of CMT. The 24-hour satellite system proved costly and hugely unprofitable; the operation has lost an estimated \$20 million over the past two years.

The European country music audience, though estimated to be potentially huge, has not appreciably translated into a buying market. In the U.K., for instance, country accounts for only 2% of the total music market.

In continental Europe, Germany is country music's biggest market, but the genre still represents only 1.5% of total music sales there.

Despite the CMT Europe closure, Gaylord isn't giving up on Europe, says Gaylord Entertainment Communications Group president Carl Kornmeyer. He notes that the company plans to shift its delivery system.

"We are now developing distribution of CMT to Europe with branded

programming blocks," Kornmeyer says, adding that the blocks would be distributed to existing cable and broadcast TV outlets. He says initial targets would be Germany, Ireland, Scotland, and the Scandinavian countries. "We believe this will be an effective and economical way to expand the presence of country music in Europe," says Kornmeyer.

Though numbers aren't yet specific, Gaylord feels CMT International's future is bright in Latin America and the Asia-Pacific.

Although neither operation is yet profitable, Kornmeyer says Gaylord expects both CMT Latin America and CMT Asia-Pacific Rim to turn a profit within two to three years. He says the new offices in Miami and Australia will speed penetration in both markets, where distribution is by cable TV.

Both regions have seen increased touring by U.S. country artists. Trisha Yearwood, in particular, has had radio and touring success in Australia and Asian countries, while Billy Ray Cyrus has had hits and sold-out concerts in Brazil.

Gaylord sold both TNN and CMT North America to CBS last year and took over CBS' one-third stake in CMT International. Gaylord estimates that as of December 1996, CMT International had almost 7 million subscribers in 59 countries.

In addition to a fourth-quarter charge in 1997 of approximately \$3.3 million in shutdown costs related to CMT Europe, Gaylord also retains a lease on a satellite transponder used for CMT Europe; breaking the lease could result in a termination payment in the neighborhood of \$5 million. The company plans to try to sell or sublease its transponder lease.

COMMENTARY

(Continued from page 4)

active streaming sources (Web broadcasters) will continue to be economically and politically sensible.

Conventional distribution methods will, thankfully, not die out overnight. Societies will have a major challenge controlling the costs of traditional licensing during a period of decreasing turnover as consumers migrate to the new styles of music consumption. And, of course, national and international associations of publishers and societies must work hand in hand to secure legislation that permits electronic commerce to go forward for the benefit of all.

The single most important change for composers and music publishers brought about by transition to the new world of digital distribution will be the division of income and its effect on pricing. Currently, much less than 10% of the consumer's payment for recordings is being divided among the three parties who provide the songs—the authors, lyricists, and publishers. While it might be sensible to maintain a traditional mechanical rate during this period of early transition, when distribution matures, such a low percentage of the price of product sold with no manufacturing and little distribution cost is unrealistic.

A model for consideration is the current Internet distribution of computer software. There are sites, such as C|NET's popular download.com, that specialize in attracting market seg-

ments and are appointed the non-exclusive agent to sell downloadable files. These sites typically charge 20% of the gross, leaving 80% for the software's owners. There is no reason we couldn't eventually have the same 80% divided among artists, record companies, composers, and publishers.

As a friend recently reminded me, the history of the music business tells us that music and technology are a winning combination. Certainly, techniques not even anticipated today will propel the music industry forward into the next century.

Pause for a moment and try to envision a day without music. It's hard to do so, as music is an inextricable part of our lives regardless of the delivery system. Our job is to nurture creators to fulfill this basic human need and to get these works to the public in an efficient and cost-effective manner. Digital distribution will help us fulfill the latter role and allow us to enhance our commitment to the creativity of our composers whom we all serve.

May I leave you with two thoughts: 1) Expect change and take advantage of it; and 2) remember that composers and music publishers are important content providers for the Internet and stand to gain much from this new technology. We have every reason to embrace it.

Adapted from a keynote speech delivered Jan. 19 at MIDEEM in Cannes.

Update

CALENDAR

FEBRUARY

Feb. 4-7, **Gavin Seminar**, Hyatt Regency, San Diego. 415-495-1990, extension 632.

Feb. 5-8, **Reggae Sunsplash '98**, sponsored by the Bob Marley Foundation and Reggae Sunsplash International, White River Reggae Park, Ocho Rios, Jamaica. 212-856-9727 or sunsplash@infochan.com.

Feb. 9, **British Phonographic Industry's Brit Awards**, London Arena, London. 011-44-171-287-4422.

Feb. 11-13, **Networked Entertainment World Conference**, Beverly Hilton, Beverly Hills, Calif. 212-840-7280, extension 104.

Feb. 12, **Folk Alliance Fourth Lifetime Achievement Awards**, Cook Convention Center, Memphis. 202-835-3655.

Feb. 12, **How To Be A Working Musician**, seminar sponsored by Women in Music Inc., BMI Building, New York. 212-459-4580.

Feb. 12-15, **10th Anniversary Folk Alliance Conference**, Cook Convention Center, Holiday Inn Crowne Plaza, Memphis. 202-835-3655.

Feb. 19, **How To Sell Yourself To The Music Industry**, seminar sponsored by Ann Johns Ruckert and the Learning Annex, Mechanics Institute, New York. 212-371-0280.

Feb. 20-22, **Infotainment '98: Los Angeles**, Hilton Business Center, Loyola Marymount University, Los Angeles. 310-642-7658.

Feb. 25, **40th Annual Grammy Awards**, Radio City Music Hall, New York. 310-392-3777.

Feb. 25, **Real Stories: Video**, ASCAP Building, New York. 914-354-4154.

Feb. 25-28, **Country Radio Seminar**,

Nashville Convention Center, Nashville. 615-327-4487.

Feb. 25-March 1, **Noise Pop Festival**, Botom of the Hill, San Francisco. 213-845-1210.

Feb. 26, **The Rhythm & Blues Foundation Ninth Annual Pioneer Awards Ceremony**, Sheraton New York Hotel & Towers, New York. 212-222-9400.

Feb. 27, **12th Annual Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-859-1633.

Feb. 28, **How To Start & Run Your Own Record Label**, seminar sponsored by Revenge

Productions, New Yorker Hotel, New York. 212-688-3504.

MARCH

March 5, **Night For Hope Auction**, sponsored by the Music and Entertainment Industry for the City of Hope, Christie's Los Angeles, Los Angeles. 213-626-4611, extension 6540.

March 5-7, **Million Dollar Black College Radio And Music Conference '98**, Sumner Suites Atlanta Airport Hotel, Atlanta. 404-766-1275.

LIFELINES

BIRTHS

Boy, Luca Abram, to **Lisa and Larry Grodsky**, Dec. 19 in Royal Oak, Mich. Mother is a manager at Harmony House No. 31. Father is a sales representative for M.S. Distributing Co.

Boy, Cameron William, to **Debra and David Drain**, Jan. 18 in Los Angeles. Mother is senior designer for Team One Advertising. Father is a graphics producer at "Access Hollywood."

Boy, Cameron Thomas, to **Sharon Eaves Harding and Tom Harding**, Jan. 20 in Nashville. Mother is an artist manager. Father is a recording engineer.

Girl, Mackenzie Lynn, to **Trace and Rhonda Atkins**, Jan. 27 in Nashville. Father is a Capitol Nashville recording artist.

Girl, Nora Rose, to **Trish Daly Louw and Fred Louw**, Jan. 27 on Long Island, N.Y. Mother is circulation promotion account manager for Billboard.

MARRIAGES

Kaylin Frank to Ed Mitchell, Nov. 28 in Pacific Palisades, Calif. Bride is a soundtrack A&R executive and project manager at Jersey Records. Groom is a Grammy-nominated record producer specializing in children's releases.

DEATHS

Phil Medley, 88, of cancer, Dec. 3 in New York. Medley wrote "Twist And Shout," which was recorded by such artists as the Beatles, Chubby Checker, and the Isley Brothers. He also wrote "A Million To One," "Fat Daddy," "Anything You Wanna Do," and "Peace Of Mind," among others. He is survived by his wife, Cornelia, and children Kenneth, Phillip, and Shelly.

GOOD WORKS

LET'S TALK ABOUT AWARDS: Salt 'N' Pepa and the Beastie Boys will be presented with Patrick Lippert Awards by Rock the Vote and MTV Networks Feb. 24 at New York's Supper Club. The awards are given to recording artists who have made significant contributions to our common future by empowering people. **Fiona Apple** is scheduled to perform. Contact: **Rachel Neva** at 212-545-5844 or **Kymberlee Norsworthy** at 212-545-5879.

ON THE AUCTION BLOCK: On March 3, Christie's Los Angeles will hold a private reception and live auction of rare items from people in the music, entertainment, and sports industries to benefit the City of Hope's patient care and medical research programs. Items up for grab include an **Oasis** guitar, a movie date with **Jon Bon Jovi**, or a chance to have **Brian McKnight** sing at your wedding. Contact: **Kathy Ashkins** at 213-892-7268.

WALK OF LIFE: Benson recording act **Common Children** joined **Peter Dinklage**, West Coast regional director for Green Cross, on a trek last fall through the Indian Heaven Wilderness in Oregon to chart mountain lakes for disappearing wildlife and plan to make another trip this summer. Green Cross is a Christian organization dedicated to the restoration of the environment and the teaching of ecologically responsible lifestyles. Contact: **Rachel Murphy** at 615-742-6856.

Send information to Good Works, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036

NEW VENTURE TO CREATE 'AB' COMP SERIES

(Continued from page 6)

Meltzer—who founded CD One Stop and Alliance Entertainment before launching Wind-up in March 1997—says of the venture, "We shared a vision of who Dick Clark is and what 'American Bandstand' represents."

Lerner, a retail veteran who was most recently head of Castle Communications U.S., adds, "This is something we've been pursuing for a long time. We were looking to create a catalog component for Wind-up, and the No. 1 brand that kept coming up in our research was Dick Clark and 'American Bandstand.' So we approached Dick and Francis, and it turned out they wanted to exploit that brand."

Although details are sketchy about the nature of the planned compilations, Lerner says the first titles will likely appear toward the end of 1998; approximately 10 releases are slated for the first year of operation. Among the plans are to issue such items as decade-themed discs, genre compilations, and a boxed set containing several discs of music plus enhanced multimedia content and memorabilia.

"The only limitations are creativity and time," says Lerner. "By joint venturing with Dick, we have his active participation in the development and management of the operation."

According to Meltzer, Clark's reputation as a rock'n'roll historian, combined with the cachet of "American Bandstand," will ensure that the music series receives ample exposure in the

market.

"Dick Clark has covered some amazing eras in the history of rock'n'roll. In a way, he is the history of rock'n'roll," says Meltzer.

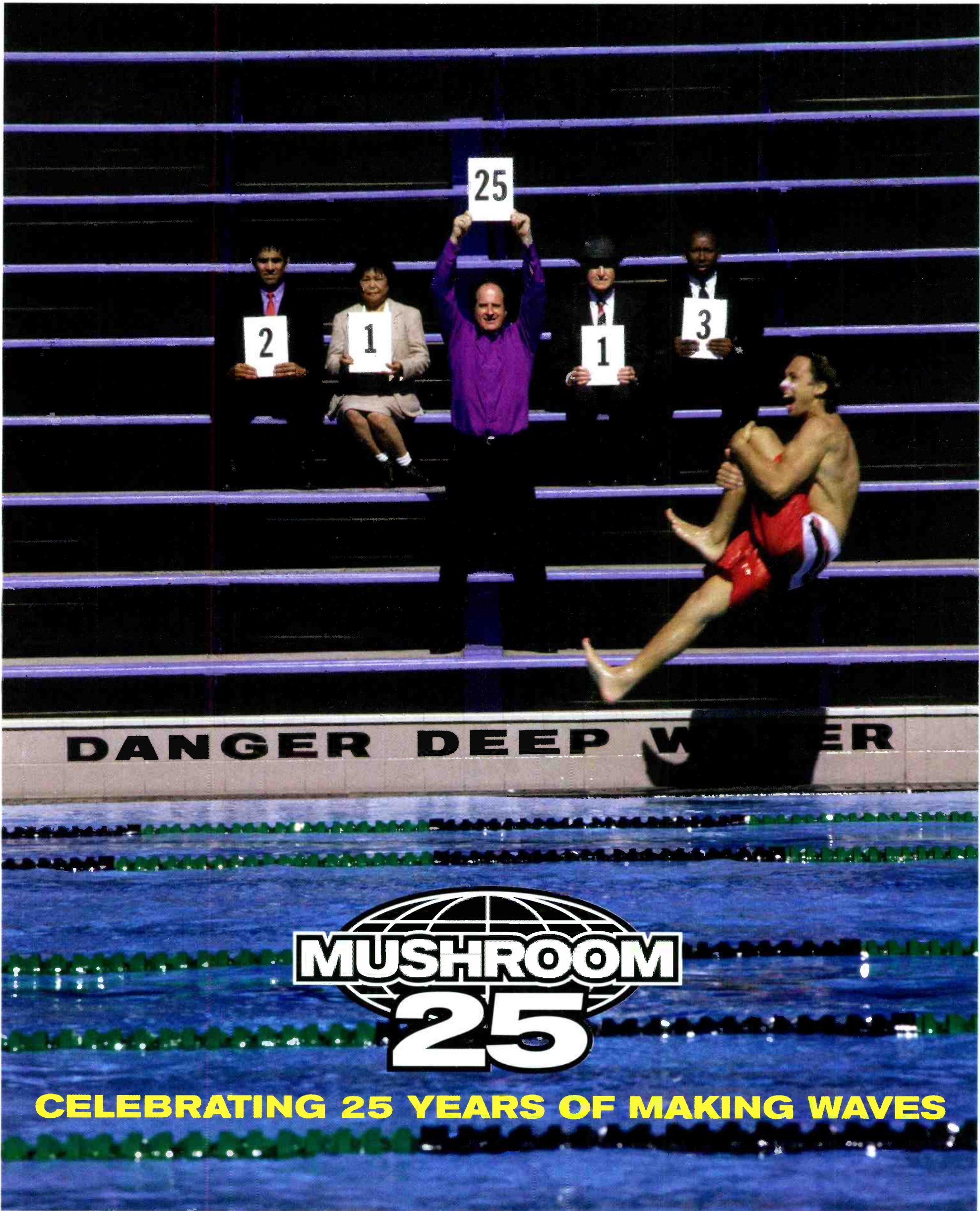
Clark agrees that the recognizability factor will give the series an advantage in the crowded field of reissues.

"The two names, 'American Bandstand' and Dick Clark, have been placed in the minds of music lovers for over 40 years," he says. "We should be able to get some mileage out of that."

In the 11 months since it was established, Wind-up has broken the alternative rock act Creed, whose debut album, "My Own Prison," has been certified gold by the Recording Industry Assn. of America. Among Wind-up's newest signings are Julia Darling, who is making her debut album with producers T Bone Burnett and Tony Berg, and Stretch Princess, which has entered the studio with Paul Q. Kolderie and Sean Slade.

Wind-up also operates an imprint, Surefire Records, devoted to such older, more established artists as Teddy Pendergrass and Dr. John, whose "Trippin' Live" was nominated for a Grammy. In addition, Wind-up has publishing and booking divisions.

Los Angeles-based Dick Clark Productions is a diverse entertainment firm that specializes in developing television programming, special events, and themed restaurants.



25

2

1

1

3

DANGER DEEP WATER

MUSHROOM
25

CELEBRATING 25 YEARS OF MAKING WAVES



MUSHROOM 25

“Mushroom didn’t begin with a grand plan. I couldn’t even tell you how much money we put into the label. It was down to having a gut feel and hoping like hell it’d work.”

BY CHRISTIE ELIEZER

On his 45th birthday last August 22, Mushroom Group chairman Michael Gudinski followed a working day of business meetings and negotiations with: a round of interviews for Mushroom Records’ 25th birthday celebrations; a speech at the launch party of a music magazine; a restaurant meeting with Japanese record executives; a quick visit to Sing Sing Studios to hear the latest tracks by funk band Swoop; a show at the Prince of Wales club; and finally a 1 a.m. gathering at his Mercury Lounge club for birthday drinks. After a few hours’ sleep, he was back punching telephone numbers at his converted-office in Melbourne.

Gudinski’s office includes a cricket bat signed by the Australian cricket team, autographed tour posters by the Police and Madonna—whom he has promoted

Continued on page 44

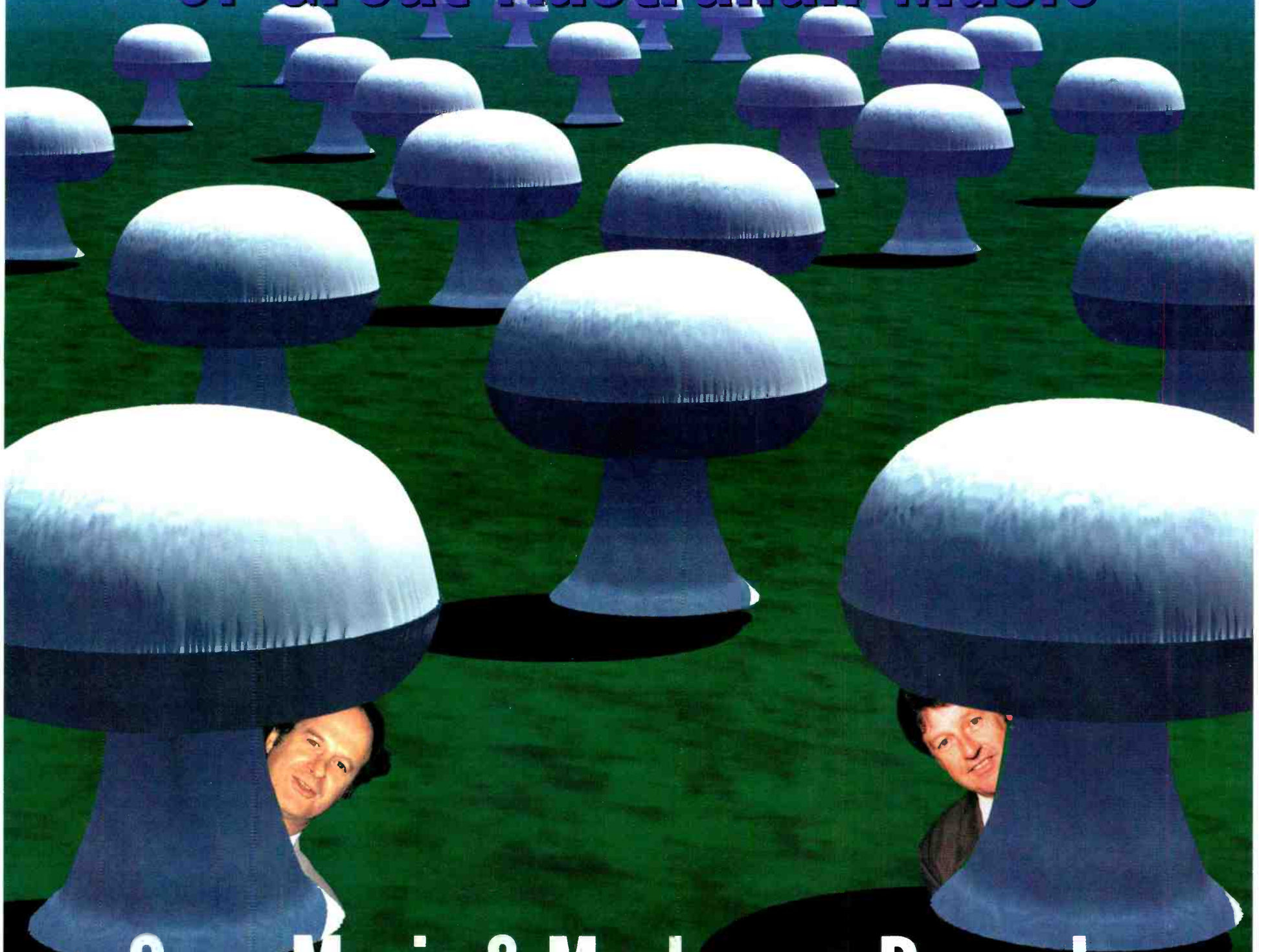
THE BILLBOARD INTERVIEW: MICHAEL GUDINSKI

Sony Music Entertainment Congratulates

MUSHROOM

On Twenty Five Years

of Great Australian Music



Sony Music & Mushroom Records
The AWESOME Force!



MUSHROOM 25

"Although there have been any number of memorable and, at times, crazy encounters with Michael over the last two decades, my most memorable encounter of all was when he and I threw a huge ice piano into the pool at the Sheraton Mirage Goldcoast. He really let his hair down to celebrate the success of Billy Joel's tour, and it was great to be a part of an incredible celebration. I knew then that this was someone I *had* to have a major creative business relationship with; I knew it really would be like one-plus-one equaling four! I have respected Michael for many years as being one of the most effective pioneers of the development of a successful local industry in Australia. His achievement [in raising the] profile for the industry over the last 25 years, through Mushroom both locally and now globally, speaks for itself. Michael, and Mushroom, are both well-known for having an insatiable passion for developing their artists and using local success to translate to global success. By creating international success for his artists, Michael helped pave the way for so many other Australian-based record companies to succeed with their own artists internationally, which in turn benefits the entire industry. The industry would be much duller and far less inspirational and competitive without the creative passion, drive and magic that Michael and Mushroom inject."

—DENIS HANDLIN, chairman/CEO,
Sony Music Australia

"He gave us a great big leg-up, and I'll always be grateful."

—TIM FINN, Crowded House

"I first encountered Michael in 1977, when I was an artist manager and he promoted an Australian tour for one of my bands. I thought at the time he was an exceptional character and he would achieve great success. At the 1994 APRA Awards, I was delighted to see for myself just how successful Michael had become. Mushroom's artists swept the board. Mushroom is the licensee for Chrysalis Group's record company, the Echo Label, and the subpublisher of Chrysalis Music. Best of all, they are a great bunch who play as hard as they work, and we always have a great time together."

—STEVE LEWIS, chief executive,
music division, Chrysalis Group Plc.

"Michael Gudinski is a man with amazing energy and creative talent. You have to respect anybody who can keep an independent label going as long as he has in such a creative and successful way. I think he's done an amazing job for a lot of British labels in Australia. For instance, you might think it's obvious that Nick Cave, who is Australian, would do well in Australia, but it's only really since we moved to Mushroom that he's been recognized there for the great cultural icon that he is. We've done so much better on all levels since we moved to Mushroom."

—DANIEL MILLER, founder, Mute Records

"Michael and I grew up together in Melbourne and began our professional association in 1972, when I worked as a booker for his agency, Consolidated Rock. Since I left Australia to go into management on my own, we've kept in touch and have had an ongoing relationship through the years. Joe Cocker, whom I represent, has been signed to Liberation, one of Mushroom's labels, for over 10 years. We've enjoyed a very successful collaboration with them, including the recent December release of Joe's new album. I have always admired Michael's energy and enthusiasm for the product, and particularly his belief in Australian music. I am happy to have been associated with him for so many years."

—ROGER DAVIES, president, RD Worldwide
Management

MICHAEL GUDINSKI INTERVIEW

Continued from page 42

here—a photograph of Gudinski and Frank Sinatra, and a giant finger-in-the-air presented to him by one of his greatest success stories, the Skyhooks.

A *whoa baby!* energy and enthusiasm—along with a shrewdness, loyalty, sharp competitiveness and fast-talking hustling—have made Gudinski one of the most powerful people in the Australian music industry. His partner is Rupert Murdoch, and he's on a first-name basis with major politicians. Gudinski's lifestyle has the hallmarks of a self-made multimillionaire—a luxurious home in Melbourne's most exclusive suburb, a country retreat where he holds his songwriters convention, a black BMW convertible in which he plays air drums to demos at high volume, and a stable of racehorses.

As Mushroom Records celebrates its 25th anniversary



Gudinski with the Dingoes

with a year-long series of festivities, the company is in good shape. In 1996, it generated \$28 million in revenue (\$40 million in Australian dollars), according to Gudinski. Acts such as Peter Dinklage and Garbage (who are signed to Mushroom for the world outside North America) are multi-million sellers around the globe, with Deni Hines now finding European and Asia Pacific success after selling 300,000 copies of her "Imagination" album in Japan.

A year-old distribution alliance with Sony Music Australia, the local market leader, gave Mushroom a No. 1 album in 1997 with Paul Kelly and a top-10 single with newcomers Leonardo's Bride. In the wake of the Sony deal, Mushroom established a new senior-management team under managing director Warren Costello. Mushroom expects great sales this year from the reformed Cold Chisel, Australia's biggest domestic act of the '80s, whose singer Jimmy Barnes was managed for a time by Gudinski, and whose 1991 solo album, "Soul Deep," is one of Mushroom's biggest sellers. It has surpassed sales of 630,000 units in a market where 70,000 units qualifies for a platinum award.

It was a different story in 1995, when the company went through its bleakest period. Mushroom's domestic market share plunged from 10% to about 3%, which it blamed on its distributor of 25 years, Festival Records, citing an out-of-date stock-control and delivery system and lack of in-store merchandising clout. Mushroom's U.K. operation almost closed after losses of nearly \$8 million (\$11 million Australian), the company reports. Gudinski's lieutenants left for separate reasons. Gary Ashley, the general manager of Mushroom U.K. and an ally of 22 years, is now with MCA Records in the U.S. Simon Young, his former managing director in Australia, now works for Sony Music Europe. Mushroom missed out on securing new-breed hitmakers silverchair, Savage Garden, You Am I and Spiderbait, who rejected Gudinski's record-hustler approach.

But the success of Mushroom in its home market in 1997 and the revived strength of Mushroom Records

U.K. under managing director Korda Marshall, as well as the success of Deni Hines and Peter Andre in Japan and the Asia Pacific markets, has set the stage for a solid 25th-anniversary year.

A highlight of this year is the long-expected opening of a Mushroom office in New York, which will see the company raise its profile in the U.S. via a number of separate distribution deals.

It has long been a sore point for Gudinski that, of all the Australian success stories in the U.S., none have been Mushroom's. That he turned down Men At Work and Little River Band, two U.S. chartmakers, haunts him. The current move into the U.S. comes as a result of a 1993 partnership with Rupert Murdoch's News Corporation, which funded the setting up of U.K. operations. Mushroom is now half-owned by News Corp., and the company comes under the responsibility of James Murdoch, VP for music and new media for News Corp. in New York.

What was the impetus for the start of the Mushroom Records label?

Two bands I managed, Chain and Healing Force, broke up in the same week due to frustration with the international companies they were signed to. They'd had hits, but there was no direction for them to go. I figured—as a manager—that our acts would have more of a chance if

we had more control over their careers. At the time, there was a great surge of pride in Australian rock, in the clubs and in the rock festivals. The major record companies didn't sense it; there was no such thing as creative development or marketing. Mushroom didn't begin with a grand plan. There was no budgeting, no planning, I couldn't even tell you how much money we put into the label. It was down to having a gut feel and hoping like hell it'd work.

Did you base Mushroom's policy on any other label?

I wanted a label where the fans, as soon as they saw the Mushroom logo, would know it'd be an interesting record. They'd check it out even if the act's name was not familiar. I'd do that with British labels like Island and Chrysalis. The amount of people who've personally told me they picked up on a new act because they saw it was on the Mushroom label has vindicated that thinking.

Mushroom's first release was a lavishly packaged three-LP live set from the Sunbury rock festival. That was an ambitious, almost foolhardy step.

It wasn't a smart business move, but it worked through timing and the record's energy. Even though we had top-10 success with Madder Lake's "12 Pound Toothbrush" and Matt Taylor's "I Remember When I Was Young," I purposely pushed the fact that Mushroom was an "album" label. We weren't really in any viable financial footing until Skyhooks. [The Skyhooks albums "Living In The Seventies" (1974) and "Ego Is Not A Dirty Word" (1975) exploded with combined sales of 450,000—unheard of at the time for a local act—and made it viable for songwriters to reach mass audiences with references to Australian locations and experiences.]

How old were you when you took your first trip outside Australia?

Continued on page 50



From down under to all over in just 25 years. Congratulations.





8000 RECORDINGS BY 400 ARTISTS

The label's prodigious output has helped create a quality local-music language, provided worthy soundtracks of self-image for a generation of young Australians and spawned an empire.

BY CHRISTIE ELIEZER

Mushroom Records started out intending to beat the major record companies at their own game. In the early '70s, the multinationals in Australia had little respect for local acts. As a result, there was little realization that a large album market had developed for bands that would reflect the changes in Australian society. In the wake of Vietnam war rallies, pot and rock-festival culture and the abandonment of the segregationist White Australia Policy, Australians were beginning to see themselves as a unique people in a unique part of the world.

Mushroom filled this niche, providing its acts with the quality artwork and marketing previously afforded only to international acts. During its 25-year history, some 8,000 recordings by 400 signings helped break down a general "cultural cringe" on the part of Australian fans toward local acts. Skyhooks, Split Enz, Paul Kelly, Hunters & Collectors, Jimmy Barnes, Nick Cave, Yothu Yindi, Archie Roach, the Church, Hoodoo Gurus, Frente!, Triffids, Renee Geyer, Jo Jo Zep & The Falcons, Dingoes, Ol'55, Stars, Ayers Rock and Swoop—these are just some of the artists who helped create a quality local-music language, providing worthy soundtracks of self-image and changing perceptions for young Australians. Mushroom's staff of 100 had a reputation for pro-active and aggressive marketing, forging a close retail/media alliance.

By the time Michael Gudinski launched Mushroom Records at age 20, he had had a number of interests. The son of Russian immigrants, by age 15, he ran shows at the local town hall. At 19, he was helping run a booking agency, managing acts (one, Chain, which had a No. 1 hit with an updated field holler blues "Black And Blue") and co-publishing a music lifestyle magazine, "Daily Planet."

Mushroom Records borrowed from U.K. labels Chrysalis and Island the importance of branding, and their solution to financial viability.

"I also learned from them the importance of having a number of interests under the one roof—label, management, publishing, booking

agent and merchandising," says Gudinski. "In a small market like Australia's, it was important to keep the cash juggling so you could take the project as far as you could."

Within the Mushroom Group, Gudinski runs a large network of companies, usually with long time trusted friends: Michael Chugg is general manager of the Frontier Touring Company; Frank Stivala is managing director of Premiere Artists (Melbourne), and Sam Righi is managing director of the Harbour Agency (Sydney)—the first is the concert promotion arm of Mushroom while the latter two are booking agencies. Philip Jacobsen is financial director for Premiere Artists.

Each of these associates is from band-management or booking-agency backgrounds. Frontier

Whitney Houston, Celine Dion, Rod Stewart and Stevie Wonder.

Mushroom Music, under managing director Ian James, is the largest independent publisher in Australia and has the publishing for the bulk of Mushroom acts, as well as the catalog for important bands such as Split Enz, Daddy Cool, the Loved Ones and the Models. It represents the international catalogs of Chrysalis, Flying, Windswept and Pacific, and sub-publishes Offspring, Red Hot

Chili Peppers and ZZ Top. Mushroom also exclusively licenses to two phenomenally successful sitcoms, "Home & Away" and "Neighbours," which are broadcast in the U.K. and Asia.

Mushroom Pictures under CEO Martin Fabinyi makes the "Fashion" program for Foxtel pay-TV, produced "Tribal Voice," a documentary about Aborigine band Yothu Yindi, and produced the prime-time Mushroom anniversary

special for Channel 9 in December. It is set to release its first full-length feature movie—about Australian hitman Mark "Chopper" Read—this year.

Australian Tour Merchandising, under managing director Rosalind Braham, sells at concerts in Australia, New Zealand and Southeast Asia, with rights to the \$1-billion Australian Football Leagues industry.

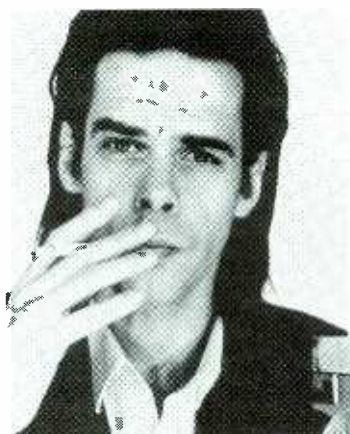
Here's a chronology of the sprouting of the Mushroom Group:

1972

Mushroom Records and publishing are set up to gain greater control over the acts in Gudinski's booking agency.

1973

Mushroom's debut release is a triple-album set, "The Great Australian Rock Festival, Sunbury '73," featuring some of the best live acts at the time.



From left: Nick Cave, Frente!, Paul Kelly

Touring is understood to be Mushroom's most lucrative enterprise, with an office in Hong Kong to service the Southeast Asian tour circuit. Frontier has promoted tours by Madonna, Sinatra, Dylan, Kiss, Bon Jovi, Guns N' Roses, Tom Jones, the Eagles, Pearl Jam, Red Hot Chili Peppers and, in early 1998, Elton John & Billy Joel.

The Crown Entertainment Complex, a casino, hotel and retail development in Melbourne, opened in May 1997 and includes Gudinski's club, the Mercury Lounge. The club was launched by Sheryl Crow with a special appearance by Elton John. The Frontier Touring Company books for the casino's Palladium Room, which was opened by Elton John & Billy Joel and has had exclusive one-off appearances by



Continued on page 48

Dear Michael,

*It has been
25 wonderful and exciting
years together.*

All our love,

Paul, Allen & Artie

G R U B M A N I N D U R S K Y & S C H I N D L E R , P . C .

MUSHROOM EMPIRE

Continued from page 46

1974

Gudinski signs up Skyhooks, whom he manages, while also handling publishing for some of its members. Their debut album, "Living In The Seventies," remains in the charts for over a year and puts Mushroom in the black for the first time. Australian Tour Merchandising is forerunner of music/sports memorabilia marketing in Australia.

1975

Oz Records, through A&M, is set up briefly as an assault on the U.S. market after releasing eight albums.



1976

Mushroom starts Suicide Records in the wake of punk. One of its signings, Boys Next Door, launches Nick Cave's career.

1978

Gudinski becomes talent coordinator for a Channel 7 music show, originally called

"Mushroom Hour" but changed to "Nightmoves."

1982

White Records is set up by the late Neil Bradbury as Mushroom's developmental imprint with alternative leanings. It signs Hunters & Collectors. Four years later, it absorbs Sydney indie Hot and gains the Triffids. White also signs Paul Kelly, Frente!, Archie Roach, the Church, Chris Wilson, Christine Anu, Nick Barker & The Reptiles and the Mavis's. It represents Billy Bragg in Australia, New Zealand's Flying Nun label and U.K.'s Infectious. More recently, White absorbed developmental label Bark, developed by A&R manager Bill Page.

1985

Mushroom launches Liberation Records, which initiates early success for the Bangles, Coolio and Faith No More in Australia. It takes over Australian distribution of Mute, gaining Nick Cave & The Bad Seeds and Depeche Mode.

1988

In the wake of U.K. success of pop signings Kylie Minogue and Jason Donovan (signed in the U.K. to Stock, Aitken & Waterman's PWL Records), the Melodian label is set up in partnership with TV commentator Ian "Molly" Meldrum to widen the teen-pop market. Early signing Peter Andre becomes a U.K. big seller. Indecent Obsession tops the charts in South Africa and Indonesia.

1989

Mushroom Distribution Services (MDS) is set up under Scott Murphy as an alternative distribution network. Develops local artists, specializes in dance music globally and sets up a Hong Kong office with 10% of its business coming from that region.

1993

The Murdoch Group's News Corporation becomes a minority shareholder in Mushroom for a reported \$10.5 million (AUS \$15 million), funding the label's opening of a U.K. office in April, under GM Gary Ashley. Ashley signs Garbage to Mushroom for the world outside North America. The London operation includes Infectious Records, a joint venture with former RCA Records U.K. executive Korda Marshall, current GM of Mushroom U.K.

1996

Mushroom has its first U.K. No. 1 album with Peter Andre's "Natural," which spawns three chart-topping singles. Asian success for Andre, Swoop and Deni Hines.

1997

In March, Mushroom ends its 25-year distribution alliance with Festival and signs a new distribution deal with Sony. James Murdoch, VP of music and new media of News Corp., joins the Mushroom board. The Crown World Of Entertainment opens in May, with two of Gudinski's companies involved in booking the casino's Palladium Room. The complex also includes the Mercury Lounge nightclub, which Gudinski oversees with partners Philip Jacobsen and Frank Stivala. In October, year-long 25th-anniversary celebrations for Mushroom begin. Plans include a prime-time TV special, a huge concert with notable reunions, reissues of back catalog and a coffee-table book on Mushroom artwork.

1998

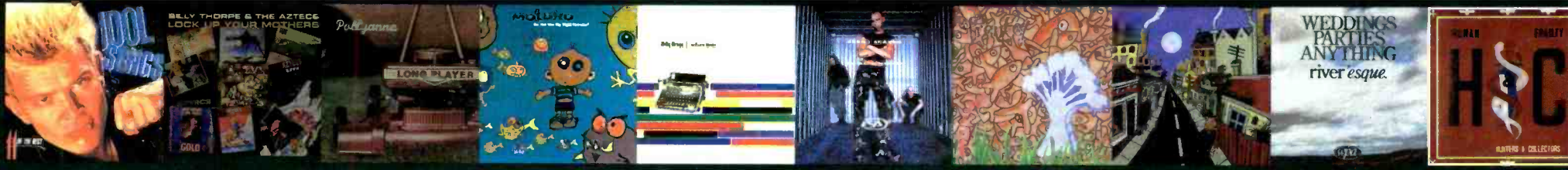
Mushroom prepares to open its New York office to oversee a series of U.S. distribution deals, to be announced. ■

Thanks for the magic, Mushroom.

We've been high on your music for 25 years. Congratulations Michael Gudinski and Mushroom Records.



TRM 5720



A GENERATION OF INDEPENDENT SUCCESS



25 YEARS OF MUSHROOM MUSIC



EXPERIENCE DOWN-UNDER'S GLOBAL PUBLISHING ALTERNATIVE

AUSTRALASIAN PUBLISHING REPRESENTATIVE FOR WINDSWEPT PACIFIC, CHRYSALIS MUSIC, MUTE SONG, WIXEN MUSIC PUBLISHING, HAMSTEIN PUBLISHING, INTERNATIONAL MUSIC NETWORK ET AL.
 EXCLUSIVE LICENSOR OF MUSIC FOR THE INTERNATIONAL HIT TELEVISION SERIES 'NEIGHBOURS' AND 'HOME & AWAY'
 MUSHROOM MUSIC PTY LTD 9 DUNDAS LANE, ALBERT PARK VICTORIA, 3206, AUSTRALIA TEL: (+613) 9695 7832 FAX: (+613) 9695 7806 www.mushroommusic.com.au



Premier Harbour-Australia's leading booking agency...

Congratulates Michael Gudinski & Mushroom Records on their 25th Anniversary.

It's been great to be a part of your team
 Frank Stivala, Sam Righi, Philip Jacobsen & Michael Chugg

MICHAEL GUDINSKI & MUSHROOM RECORDS



Congratulations
on
25 Years of success!!

J. ALBERT & SON PTY. LTD

ALBERT
PRODUCTIONS

From all of us at **Alberts.**



MICHAEL GUDINSKI INTERVIEW

Continued from page 44

About a year after Mushroom started, I went off to London, New York and Los Angeles to see if I could get interest in our records. At 22, I guess I was sharp in a keen way. I knew the Australian market was too small and you needed international success. I'd met Jerry Moss when the Tijuana Brass toured here, and he said he'd help when I went over, and he did. Some long-lasting relationships came from that trip. There was also Chris Blackwell of Island and Chris Wright of Chrysalis. To this day, Australia is the only place where Chrysalis publishing is looked after by an independent; they're with EMI for the rest of the world.



Gudinski goes gold with Split Enz.

What was the first Mushroom act to get signed overseas?

Ayers Rock, to A&M. Jerry gave us a fair deal for their first album, "Big Red Rock," and an advance. It allowed the band to tour the U.S. and record their second album, "Beyond," there. Ayers Rock were a fantastic jazz-fusion band, a real muso's band, but ultimately they didn't have that something unique to cross over.

Did the A&M relationship end there?

No, we put Split Enz through A&M. They were huge in Canada and quite successful in England and parts of Europe, but didn't quite break the U.S., which was disappointing because they had huge potential. We also put Oz Records, our first foray into the U.S., at A&M. We set up a house, had a label manager and took over records by several acts... Hunters & Collectors, Tim Finn, Mental As Anything, The Expression and The Machinations. In hindsight, given the money A&M put in, we should have just chosen two and concentrated on them. But, like Virgin's first foray into America—which also didn't work—it taught me a few things about breaking into the U.S. marketplace. Have a lot of money behind you and lock in commitments rather than hope people do the right thing.

Is it true your partnership in 1993 with Rupert Murdoch came about because you both wanted to buy the Triple M national radio network?

Yes. We were disappointed it didn't happen. He hadn't been in radio before, and it would have been a financially successful deal. But we touched on a lot of topics during our Triple M discussions. He asked about Mushroom, and I told him I was holding talks with some Japanese investors because I wanted to expand. He was very keen and asked that I not sign anything until I get back to him.

Were there problems when Mushroom pulled out of its distribution deal with Festival, which is wholly owned by News Corp?

It was a bit awkward. But I'd given Festival a lot of loyalty. What other label stays with a distributor for 25 years? For the sake of our acts, I had to switch. Besides, Fox Video [also part of News Corp.] pulled out of Festival 18 months before, so the precedent had been set.

Continued on page 52

Congratulations
on
25 years
of
mushroom
records
u.k.

3mv    

3mv, City Network House, 81 Weston Street, London SE1 3RS
Tel: 0171 378 8866 Fax: 0171 378 8855



**Congratulations
to Australia's best loved icon.**

**All at the Frontier Touring Co. look forward
to another 25 years of great music and mayhem!**

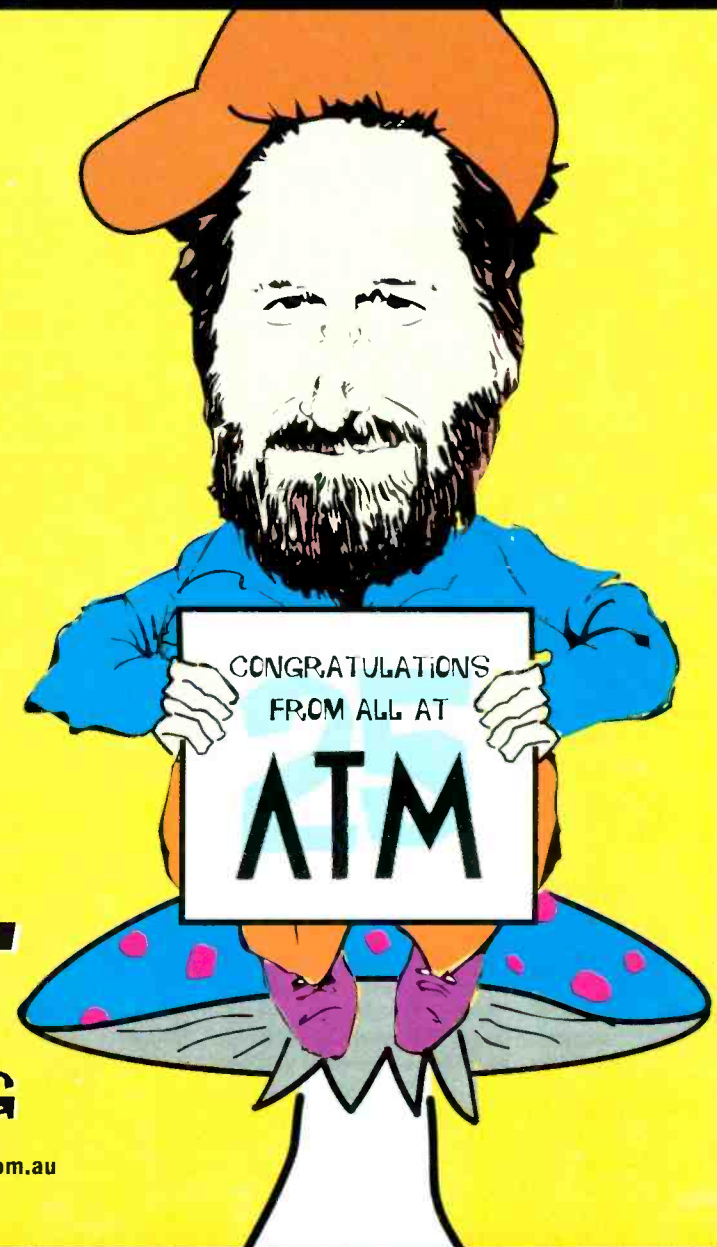
**FRONTIER TOURING COMPANY P/L INTERNATIONALLY ACCLAIMED AND AWARD-WINNING PROMOTERS
MELBOURNE 9 DUNDAS LANE, ALBERT PARK, VIC 3206. TEL: (613)9690 3000 FAX: (613)9699 7527
SYDNEY 3RD FL. 63 WILLIAM STREET, EAST SYDNEY, NSW 2010. TEL:(612)9332 2411 FAX:(612)9360 4966**



**NOT EVERY
MUSHROOM
HAS A
SILVER LINING...**

ATM AUSTRALIAN TOUR MERCHANDISING

174 ESPLANADE EAST, PORT MELBOURNE, VIC. 3207 TEL:(613)9645 2133 FAX:(613)9645 1075 E-MAIL: atm@mushroom.com.au



"Michael Gudinski and I have enjoyed a mutually rewarding business relationship for more than 20 years. In an industry full of 'characters,' he is truly a 'one off.' To have built up, in only two decades, a range of personal contacts from roadies to the heads of multinational corporations, and to have done this from his home base in Australia over several continents, is a remarkable feat. On a human level, a point that has never been lost on me is just how steadfastly loyal Michael has been for nearly 25 years to Alan Hely, the man who gave him his first break in the music business."

—CLIVE CALDER, chairman and CEO, Zomba Group of Companies

"Michael Gudinski has been my close friend and client since 1974. The 'wild man' and I have had endless experiences together—both good and bad—but our close friendship and mutual trust have continued to grow over the years. During the past 24 years, we have negotiated label deals for Mushroom with A&M and BMG, as well as many artist deals. These include Ayers Rock, Skyhooks, Split Enz, Jimmy Barnes, Frente! and Garbage, to mention just a few. During the next 25 years, Michael will conquer America—the final frontier for Mushroom Records. My firm and I will be there to help him for as long as it takes to achieve the goals and dreams he has set out for himself and Mushroom into the next century."

—PAUL D. SCHINDLER, Esq., partner, Grubman Indursky & Schindler

MICHAEL GUDINSKI INTERVIEW

Continued from page 50

There were rumors of a merger of Mushroom and Festival with you heading the music operations. Was that viable?

I'd like to have seen that happen at some stage. But by the time they focused on it, it was too late. It was hard for Festival because a lot of the independent labels they had [Island, Chrysalis, A&M] were bought out by the majors. Anyway, they're rejuvenating the company now; good luck to them.

Which News Corp members of the Mushroom board do you deal with most? James Murdoch in New York?

Yes, and Peter Jaurdin, who has been there from the start and was valuable in bringing more organization to the business side of Mushroom.

What's your relationship with BMG Entertainment International?

When we set up Mushroom in London, our lawyers approached some people about European distribution. Rudi Gassner [president and CEO of BMG Entertainment International] showed the most interest. We had a slow start; we didn't have any success until toward the end of our first contract. But we've re-signed for most non-English-speaking parts of the world; we've recently had success with Deni Hines in France and parts of Europe after she exploded in Japan. We've just done a deal to put Infectious [the U.K. label co-owned by Gudinski, News Corp. and Mushroom U.K. GM Korda Marshall] through BMG. The deal we have allows us to distribute some of our more experimental tracks through independent dis-

tribution. Big corporations don't need a lot of new product; they need a lot of saleable product. BMG doesn't have to release everything of ours. I don't think you release product to keep your artists and managers happy, you release them if you can back them up.

How much of Peter Andre's success through Europe happened as planned?

There was a hell of a lot of record-company faith. Gary Ashley really had a vision for Peter. Peter's own determination to succeed and work was a key element. His success came at the right time for us. It gave us diversity. You can't pigeonhole a label that has Peter Andre and Garbage.

You expect to set up a Mushroom office in New York this year?

I've had discussions with various set-ups about joint-venture relationships. Obviously, we've so much good product we can't expect one label to issue it, but we want to take it elsewhere. It's a complicated deal, but there's a significant amount of interest. What's made a great difference is we're not looked at as an Australian label but as an international one. With the spotlight on the English music scene as strong as it is, and the fact Mushroom is doing so well in England, we've stirred up a lot of interest. Unfortunately, we haven't got Garbage for America, but there is a significant interest in Peter Andre, Deni Hines and Leonardo's Bride. America's the final piece of the puzzle in Mushroom being a truly international record company. When we set up in America, we'll be signing U.S. acts as well.

Would you prefer a label-to-label or act-by-act relationship in the U.S.?

I want a label association that will give us a base in the U.S. and release as many of our acts as possible. Some of ours won't fit into that, obviously, but a lot of companies do have alternative distribution arms. It is vitally important for the future of Mushroom that our acts get released there. It's been so frustrating that they haven't been. I don't mind if we have a foul, as long as we get a run on the track.

Continued on page 54

For they are jolly good fellows...

the management and staff
of BMG Australia,
congratulate Michael Gudinski
and Mushroom Records for 25 years
of outstanding local music.
may you have many more.

...and so say all of us!!

BMG Australia, 194 Miller Street, North Sydney, 2060. Ph: (02) 9900 7888 • Fax: (02) 9955 4903

25 years of
dirty filthy
rock n' roll

Thanks
Michael!

MUSHROOM RECORDS:

Congratulations on your 25th Anniversary

From all your friends at Jive/Zomba



© 1998 Zomba Recording Corporation

Congratulations to Michael Gudinski and his team with the
25th anniversary of

Mushroom Records

Your friends from The Netherlands



NANADA MUSIC B.V.

ALEXANDERLAAN 2, 1213 XS HILVERSUM, THE NETHERLANDS PHONE: (31)35 - 646 00 00 FAX: (31)35 - 683 41 12

there's a
**HUMONGOUS
FUNGUS**
Among us...

CONGRATULATIONS
MUSHROOM RECORDS...
25 YEARS
FROM PINNACLE



<http://www.pinnacle-records.co.uk>

25 YEARS

WHAT A TRIP!

CONGRATULATIONS

MTV AUSTRALIA CONGRATULATES MUSHROOM RECORDS ON 25 FABULOUS YEARS



MICHAEL GUDINSKI INTERVIEW

Continued from page 52

Which Mushroom acts do you think could have been huge in the U.S.?

Split Enz, without a doubt. Skyhooks, Jo Jo Zep & The Falcons, Kylie [Minogue] and Sports. Hunters & Collectors, who were ahead of their time when you look at what alternative music has become. [Blues singer] Renee Geyer impressed many musicians in the States and got a lot of incredible press reviews, but [that] didn't translate to a hit record.

Was it hard to see such other non-Mushroom acts as INXS, Men At Work, Air Supply and Little River Band find greater success stateside?

It wasn't hard in the sense that it was good for Australia, and it vindicated my own beliefs. But it was bloody frustrating, because Men At Work I turned down twice! I think we were throwing acts at the wall [in the U.S. in the '70s and '80s] and hoping they'd break. Maybe we just concentrated on the talent. These days, I also look at management, attitude, will to succeed, the right combination of people who'd make it work.

Why does the Mushroom Group have more female employees—and in more executive positions—than any other record company in this country?

I've always liked working with women. Australia is the last bastion of [male] chauvinism, and I've never understood all that. We're lucky that, as more female artists come to the fore, they relate more to women executives. Record companies can definitely be a boys' club. You can't generalize, of course. But a lot of other companies respect

Mushroom for that. The fact that they're all up there in Sydney and we're down here in Melbourne allows us to do things a little bit differently.

How do you respond to some criticisms that Mushroom was out of touch in regards to not signing cutting-edge Australian bands such as silverchair, Savage Garden and Spiderbait?

This can be a cruel industry, and perceptions change because of one or two incidents. It wasn't a case of not understanding what was going on. With silverchair, we were there from the start, but because they were such Pearl Jam fanatics they went with Sony. Our then-A&R chief, Bill Page, was the first to spot Savage Garden and encourage them. I don't know; you can't be hot year in and out for 25 years.

How would you characterize your relationship with Denis Handlin, CEO and chairman of Sony Music Australia, which is now distributing Mushroom? You have a similar drive yet are totally different as people.

Yes, but we're inspiring each other, and we remain highly competitive for local acts. No one realized how



In studio with the Hoodoo Gurus

important the Mushroom deal was for him. For 10 years, he'd harass me—at receptions, on the plane during a Billy Joel tour, any opportunity—to come over [to Sony distribution]. The fact I was so cold, curt and get-out-of-my-face made him think it'd never happen. It's a deal that's great

"We've been working with Michael and his Mushroom label for more than five years now. But if I mentioned how long our personal connections were in place, one might be able to figure out how old he is—and I don't think he wants me to do that. Not only has Michael built the most successful label in his country, but his hand has literally touched the career of every important Australian and international artist of the last two decades. He is a true music man in every sense and is a global visionary. I know that I safely speak for the entire BMG Entertainment International family when I say it is great fun and a pleasure doing business with Michael. We very much look forward to giving an even more glowing testimonial when Billboard commemorates his 50th anniversary!"

—HEINZ HENN, senior VP, A&R and marketing, BMG Entertainment International

for both our companies. That we're repackaging and relaunching the old catalog gives them a fresh edge.

Your biggest mistake?

I don't dwell on them. One was turning down Men At Work. Not only did they break America in such a big way but, given my love for Australia, did it with a song called "Down Under." I'd have been proud to have a record like that on my label. I didn't see it. People around me urged me to sign 'em, but I just didn't see it.

What do you regard as your biggest achievement?

For a company that's had its ups and downs, to reach its 25th anniversary and have such a fantastic response from the public and the media, has been emotional. Without Mushroom, the Australian music business would only be half of what it is. Mushroom is an icon business that has battled the odds and hung in there. Its name is one of the most easily identified in this country. That's something I'd like to look at, how Richard Branson heightened Virgin's brand identification with so many different products. But right now, I've got enough on my plate, and I'm just concentrating on Mushroom Records for the next few years. Less acts, more money behind them, that's my philosophy at the moment. ■

MUSHROOM

PEOPLE THINK YOU'RE JUST garbage ...

BUT WE KNOW YOU'RE MUCH, MUCH MORE ...

CONGRATULATIONS ON 25 YEARS

HERE'S TO MANY MORE!

LOVE FROM

MUSIC TELEVISION®

"Greatness consists in bringing all manner of mischief on mankind..."

JONATHAN WILD THE GREAT

CONGRATULATIONS TO MUSHROOM RECORDS ON THE FIRST 25 YEARS FROM ALL YOUR FRIENDS AT JIGSAW (LONDON)

MUSHROOM & JIGSAW DOIN' THE BUSINESS IN THE BUSINESS

email: info@jigsawlondon.co.uk
website: <http://www.jigsawlondon.co.uk>

25 YEARS EXTRA 25 YEARS EXTRA 25 YEARS EXTRA 25 YEARS EXTRA 25 YEARS EXTRA

CHRYSALIS MUSIC PUBLISHING
THE CHRYSALIS BUILDING
13 BRAMLEY ROAD
LONDON
W10 6SP

ROSTER INCLUDES:

PORTISHEAD
SKUNK ANANSIE
OLIVE
LEFTFIELD
PROPELLERHEADS
LIGHTNING SEEDS
WET WET WET
MORCHEEBA
SPIRITUALIZED
CHIEFTIANS
JETHRO TULL
ANDY HILL
THE ORB
SMASHING PUMPKINS
OUTKAST

CHRIS WRIGHT AND *Chrysalis*
COULDN'T GIVE A...

XXXXX

**FOR ANY OTHER AUSTRALASIAN
SUB PUBLISHER OR LABEL LICENSEE...
LOOKING FORWARD TO CONTINUED SUCCESS
WITH YOU OVER THE NEXT 25 YEARS**

WISHING
**MICHAEL GUDINSKI &
MUSHROOM RECORDS**
A HAPPY 25TH ANNIVERSARY

THE ECHO LABEL LTD.
THE CHRYSALIS BUILDING
13 BRAMLEY ROAD
LONDON
W10 6SP

MARC ALMOND
BABYBIRD
D'INFLUENCE
FEEDER
G-FORCE
LHOOG
GEORGE MARTIN
MOLOKO
SUBCIRCUS
FUZZ TOWNSHEND
UTAH SAINTS

1998ml e
BEST BEFORE
ALL THE REST



CHRYSALIS MUSIC PUBLISHING

**ECHO
1010**
THE ECHO LABEL LTD.



RECYCLABLE

CONSUMER HELPLINE
0171 229 1616



st.george

CORPORATE BANKING

would like to congratulate **Michael Gudinski**,
the management and staff of **Mushroom Records**
on their 25th anniversary in the music industry

St George Corporate Banking is proud to be of
service to the Mushroom Group of Companies

Congratulations to



*on your 25th Anniversary.
We're proud to have been associated with you for many years.
From your friends at RICORDI.*

RICORDI Edizioni di Musica Leggera
A Division of BMG RICORDI S.p.A. - Milano

TO MICHAEL & ALL AT

**mushroom
records**

CONGRATULATIONS ON
ACHIEVING **25** SUCCESSFUL
YEARS IN AN INDUSTRY IN
WHICH **"STAYING ALIVE"** IS
MORE THAN JUST A SONG TITLE

**ROSEBY
ROSNER
& YOUNG**

Accountants International Taxation Advisors Tax Agents



*Congratulations
on
25 years
of great music*

*Thank you
Michael
for a great partnership*

 News Corporation

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Norway Debates Parallel Imports

Parliament To Reconsider/Review Current Ban

■ BY KAI R. LOFTHUS

OSLO—The Norwegian music industry is awaiting a parliamentary debate in March that will determine whether parallel imports are to be allowed here.

The Ministry of Culture has concluded its preliminary hearings into the issue following the Høyre Party's Dec. 8 proposal to terminate the current ban on parallel imports. The ministry, though, says it supports the record industry's view that the current legislation should be kept in place.

The final decision on the matter will be made by parliament in February.

The culture ministry took representations from 25 related ministries, political organizations, and music industry organizations and prepared a report that was presented to the standing Committee on Family, Cultural Affairs and Government Administration Jan. 9. The committee will deliver its own recommendation to parliament Feb. 19. According to a parliamentary spokesman, the bill is expected to be discussed within one month after that.

Parallel imports of sound and video recordings were banned by law in 1993. In a letter dated Oct. 23, 1997, three parliament representatives of the conservative Høyre Party questioned if the law worked as intended. "A ban on parallel import was supposed to lead to an increased focus on local artists. There are few signs that this expectation has been met and that the empha-

sis on Norwegian artists hasn't increased despite that the record companies have increased their profits," the letter says.

It also cites the difference in CD

The conservative Høyre Party asks if the law works

prices between Norway and the U.S. and says the "ban has led to increased margins for the record companies and higher prices for the consumers."

The Norwegian group of the International Federation of the Phonographic Industry has provided documentation showing that the number of Norwegian artists has increased since 1993. The organization notes that, in terms of domestic productions nominated for the Norwegian Grammy Awards, the number of Norwegian recordings has risen from approximately 50 during 1990-94, to 73 in 1995, and 95 in 1996.

In the Jan. 9 letter, Culture Minister Anne Enger Lahnstein says, "There is not enough substantial documentation on whether the ban has or hasn't had the effect on the work with Norwegian artists as intended." The ministry points out, however, that the legislation has a positive effect on piracy, and it supports the legislation in full. "[The ministry] doubts whether a suspension

of the law would lead to a significant decrease in the prices of CDs," it says.

Record industry trade group GGF has provided two price surveys that, respectively, show the average retail price, excluding value-added tax, of CDs in Norway compared with the U.S., the U.K., France, Germany, Japan, and other territories, and how the price of CDs in Norway has developed compared with other products and the general price index. The retail price varies slightly, but not enough to claim that CDs are unreasonably more expensive in Norway, according to the organization.

Japan's Toshiba-EMI Expects 5% Sales Drop

■ BY STEVE McCLURE

TOKYO—Toshiba-EMI, along with EMI Music's Asian affiliates, is in the spotlight following EMI's recent announcement that poor results in the Asia-Pacific region are expected to cause a 25-million-pound (\$40 million) operating loss for the current year (Billboard, Feb. 7).

The label's sales in Japan for the year ending March 1998 are expected to be 5% down from the 84.3 billion yen

(\$669.1 million at current rates) it scored the previous year, marking the first time in more than 10 years that Toshiba-EMI's sales have not risen year on year.

Label sources say the company is in a period of transition that, they contend, will end once the corporate reorganization begun last year is finished and a new generation of domestic acts start moving large amounts of product.

While Toshiba-EMI's woes reflect the general malaise affecting the

(Continued on page 59)

NEWS ANALYSIS

Moscow Court's Copyright Ruling Sets New Guidelines For Russian Industry

■ BY ERKIN TOUZMOHAMED

MOSCOW—The resolution of post-communist Russia's biggest copyright case is laying down new ground rules for the relationship between labels and publishers here.

The case, filed one year ago by poet and lyricist Ilya Reznik—whose work is regularly performed by Russia's leading artists—accused the General Records Co. of unauthorized use of 41 of his lyrics in a 211-song, 13-record collection performed by Russian pop diva Alla Pugacheva.

On Jan. 26, the Presnya District Court in Moscow found for Reznik and, in keeping with Russian legal practice, awarded him damages equivalent to 7,000 average annual salaries—about 600 million rubles (currently \$98,000). This, though, is \$52,000 less than the

sum Reznik had claimed.

Reznik, who lives most of the time in Los Angeles, has collaborated with Pugacheva throughout her 20-year career and has penned lyrics for such national evergreens as "Million Roses," "Maestro," "Without Me," and "My Years."

His dispute with General Records challenges the established practice here where labels had to get all their approvals to press records from authors' body RAO, which, under the Soviet regime, had a monopoly in mechanical rights in the U.S.S.R.

Now, though, there are five publishing companies in Russia, and each is capable of licensing the copyrights it holds.

One of them, Soyuz Publishing, was formed two years ago. Soyuz and its counterparts lured most of the promi-

nent authors from RAO, offering better royalties and more effective and personal control over their works. Reznik is represented by Soyuz.

Sergei Kardanets, managing director of General Records, said at the outset of the dispute with Reznik that his company had behaved properly because it received permission from RAO before releasing the Pugacheva collection.

However, Andrey Alabyev, head of RAO's authors department, rejected that claim, saying that RAO did not have the right to represent Reznik's works, as the author had left the society in 1994. Russian copyright law says that in such circumstances, the record company has to negotiate directly with the author or his publisher. The court in Presnya found that General Records

(Continued on next page)

Sony Music Entertainment Japan To Bring In Morita

TOKYO—Masao Morita, 43, will be appointed to an unspecified executive position at Sony Music Entertainment Japan (SMEJ) April 1, the company has announced. Morita, the second son of Sony Corp. honorary chairman and founder Akio

suo.

Meanwhile, SMEJ executive Hiroshi Inagaki, who recently has kept a very low profile, left the company as of Jan. 31, SMEJ has announced. Inagaki had been serving as president of SMEJ think

SONY

Morita, currently serves as a corporate VP of Sony Corp., as well as president of the company's personal and mobile communication division.

His appointment to the SMEJ board will be formalized in June at a shareholders' meeting.

Speculation in the industry here is that Morita will replace Ryokichi Kunugi as president of SMEJ and that Shigeo Murayama, appointed to the new post of SMEJ CEO late last year, will take over the post of chairman, now held by Shugo Mat-

tank Axel Inc., as well as a director of Sony Magazines and Global Rights Inc. Matsuo was named president of Axel.

Industry sources say Inagaki is the leading candidate for the post of Warner Music Japan chairman, which has been vacant since Ryuzo Kosugi left the company in March 1997.

"With the recent moves at Sony, there's no room left for Inagaki," says one industry observer.

STEVE McCLURE

W
WARNER MUSIC GROUP INC.

Eurythmics Surprise BMG's Preston

■ BY ADAM WHITE

LONDON—Annie Lennox and Dave Stewart recently paid BMG executive John Preston the ultimate compliment: They reformed Eurythmics for a one-off performance in his honor.

"John, you're a gem," said Lennox from the stage of London's intimate Cobden Club, where she and Stewart played Jan. 29 expressly for the outgoing chairman of BMG Entertainment International U.K. and Ireland.

The 20-minute set of such Eurythmics favorites as "There Must Be An Angel (Playing With My Heart)," "Here Comes The Rain Again," and "Sweet Dreams (Are Made Of This)" was a surprise tribute to Preston, who helped advance the pair's

career—together and apart—during his 10-year tenure as BMG's local chief.

Preston has now left the company, succeeded by former Epic Records president Richard Griffiths (Billboard, Jan. 24). The Cobden Club audience included the chairmen and managing directors of almost every leading label in the U.K., as well as other colleagues and friends of Preston.

In addition to his time at BMG, Preston was chairman of the British Phonographic Industry (BPI) from 1995 to '97 and played a significant role in developing relations between the country's record industry and the govern-

ment. A personal friend of Prime Minister Tony Blair, Preston was also chairman of the Rock the Vote campaign during the run-up to the last election, while his wife, Roz, worked for Blair before and after the Labour Party came to power last May.

Preston paid tribute to his boss at EMI Records in the late '70s, Ramon Lopez, who is now chairman/CEO of Warner Music International. "Ramon taught me most of what I know," he said, adding a salute to BMG Entertainment International chairman/CEO Rudi Gassner.

Although his name has already been linked to a post at the BPI, Preston told Billboard that he intends to take a break from the business and pursue his hobby of boat-building.

BMG

Cassar-Daley Big Winner At Oz Awards

BY CHRISTIE ELIEZER

TAMWORTH, Australia—The wealth of new talent on display at the Toyota Country Music Awards should help create more U.S. interest in Australian country acts, observers here say.

The awards were held before 4,500 people Jan. 24 at the 26th Tamworth Country Music Festival, which attracted 40,000 people over two days. The clear beneficiary of the show was Columbia singer/songwriter Troy Cassar-Daley, who took three awards (known as Golden Guitars). The Dead Ringer Band, signed to Warner through a distribution deal with Massive, got vocal group and song of the year awards for "Living In The Circle." Awards co-MC Colin Buchanan won the heritage song award with "Edge Of The Kimberley." Keith Urban, based in Nashville and signed stateside to Capitol, stepped into the winner's circle in the instrumental category for "Clut-terbilly."

Warner Music, the most successful label, with four awards, was not active in country until 18 months ago, when it appointed act manager Greg Shaw as a consultant to market its U.S. country roster and find new local talent. The move was initiated by Warner Music Australia chairman Brian Harris, a country music buff who signed Urban and John Williamson when he helmed EMI, before moving to Warner in 1992.

"We obviously saw the position of power ABC Records has in the field," he says of the formidable competition from the label owned by the country's national broadcaster. "It's a tough market which does not have much support

from urban radio or retail, but there's a lot of talent out there."

Another Warner act making his presence felt was Canada's George Fox, whose performance led to his being signed for a domestic concert tour later this year.

Cassar-Daley's three wins—for male vocalist, album ("True Believer," Columbia), and video track ("Little Things")—made him the most-talked-about name at Tamworth. "He was clearly an artist who had arrived," says Max Ellis, CEO of the Country Music Assn. of Australia, which staged the awards and festival. "He impressed everyone with his charm and intelligence."

Recalls the part-Aborigine singer from Brisbane, "I went to the awards with my mum when I was 10. I remember thinking, 'One day I'm going to be on that stage.' It's taken me 18 years, but it's been worth the wait. This is just a dream come true."

To consolidate his presence in the market, Sony has repackaged "True Believer" with a bonus EP, including a duet with the legendary Slim Dusty. "True Believer" gets a U.S. release later in the year on an as-yet-unspecified Sony imprint, says Sam Laws, country music product manager.

Cassar-Daley performed at last year's SRO Conference in Nashville. His profile grew after touring here with LeAnn Rimes and being named entertainer of the year by the Country

Music Assn. of Australia. He is published by Warner/Chappell Music.

This year's awards showed a greater influx of new blood, as traditional winners did not have releases out in 1997. Lee Kernaghan had no new product until this month, Gina Jeffreys just wrapped up a CD in Nashville, and Graeme Connors released a children's record last year.

"There's clearly a lot of hot new talent coming up," says Ellis. "Country music as a whole is developing a large following, and more young people find it's a valid expression. These younger acts are very focused on international markets because they've seen Lee Kernaghan and Graeme Blundell find success abroad."

Other winners were Tania Kernaghan (ABC, female vocalist), Tanya Self & Adam Harvey (ABC, vocal collaboration), Williamson (EMI, top-selling album for "Pipe Dream"), Slim Dusty (EMI, bush ballad), and Sherrié Austin (BMG, new talent).

Garth Porter was named producer of the year again, and the Roll of Renown went to the late Rocky Page, a South Australian DJ who continually encouraged new acts and set up the Country Music Hall of Fame in that state.

Winners are chosen by a 20-strong academy. As well as national press coverage, the three-hour show is broadcast nationally live on national pub-caster ABC-TV and the regional Prime TV net, which says it has ratings of between 14% and 18% in key states.

For the first time this year, the show will be aired in metropolitan areas on the Channel 7 network.



HARRIS



SHANKAR

newslines...

VIRGIN OUR PRICE (VOP), the music retail joint venture between Virgin Entertainment and W H Smith in the U.K. and Ireland, saw sales rise 13% to 219 million pounds (\$359 million) in the six months ending Nov. 30, 1997. Comparable-store sales rose 8% during the same period. Profits before pension costs were 900,000 pounds (\$1.48 million), compared with a loss of 1.4 million pounds (\$2.3 million) in 1996. VOP opened nine outlets in the period, taking the total to 320. News vendor/distributor/bookseller W H Smith, which intends to sell its 75% stake in VOP, reports group revenue up 8% to 1.39 billion pounds (\$2.28 billion) in the same period and pretax profits 15% higher at 45 million pounds (\$73.8 million). Profits at the company's retail arm fell 13% to 8.7 million pounds (\$14.3 million) on revenue that, at 378.1 million pounds (\$620 million), was 6% higher than last year. Smith's U.S. retail operation the Wall, which it has agreed to sell to Camelot for 28 million pounds (\$45.9 million), lost 2 million pounds in the six months through November, compared with a loss of 3 million pounds (\$4.9 million) in 1996. Sales at the Wall were flat at 46 million pounds (\$75.4 million).

MARK SOLOMONS

THE POLAR MUSIC PRIZE will this year go to Indian sitar guru Ravi Shankar and Ray Charles. Each will receive 1 million Swedish kroner (\$126,000) from the Royal Swedish Academy of Music at a ceremony May 12 in Stockholm. King Carl Gustav of Sweden will present the prizes, which are funded by a legacy from the late impresario and former Abba manager Stig Anderson.

KING CRIMSON leader/guitarist Robert Fripp has won a legal battle to prevent the use of publicity photos in a book about the band published by Japanese radio station Tokyo FM. The Japanese capital's District Court has ordered the broadcaster to suspend distribution of the book, "King Crimson," destroy all unsold copies remaining from its 5,000-copy print run, and pay a fine of 400,000 yen (\$3,175). The photos had been lent to Tokyo FM by King Crimson's Japanese licensee, Pony Canyon, prior to the book's publication in October 1995. "We borrowed the artists' pictures after explaining their use in the book," says Masakatsu Sasayama of Tokyo FM's business development department, adding that the broadcaster is now studying the judgment to decide whether to appeal.

STEVE McCLURE

BLUR GUITARIST Graham Coxon is launching Transcopic, a label for new acts and "lo-fi" music to be based in the offices of the band's London-based management company, CMO. The first signing is U.S. band Assembly Line People Program; a double-A-sided, limited-edition single, "Noise Vision 80"/"Who's Outline (Live)," is due March 9. "We're not expecting to release great, polished music," says CMO's Niamh Byrne, who will have day-to-day responsibility for the label. U.K. distribution is via Southern Record Distribution; no international deals are in place yet. Blur's self-titled fifth album is on EMI imprint Food in the U.K., Virgin in the U.S., and EMI internationally.

DOMINIC PRIDE

JAPANESE POP/ROCK QUARTET GLAY'S greatest-hits album, "Review," is being claimed by Polydor K.K. as the territory's all-time top-selling album, with more than 4.7 million units sold since its release Oct. 1. Polydor K.K. licenses Glay product from the band's own Platinum Records. Japan's previous top-selling set was the 1996 eponymous debut of dance/pop trio globe, at 4.5 million units. Polydor head of marketing and domestic promotion Yuji Takahashi attributes Glay's success to carefully timed TV appearances, which have expanded the group's appeal beyond its initial fan base of teenage girls.

STEVE McCLURE

SONY MUSIC SWEDEN has named Per Sundin successor to veteran managing director Sten af Klinteberg, who recently announced his intention to step down after 20 years in the post (Billboard Bulletin, Jan. 20). A one-time marketing manager at Sony Music Sweden, Sundin assumed his current job as head of entertainment at private commercial broadcaster TV4 in 1995. He is expected to take up the reins at Sony in April.

KAIR LOFTHUS

COLIN SANDERS, founder and former chairman of recording console manufacturer Solid State Logic (SSL), died in a helicopter crash Jan. 28 near his home in Oxfordshire, England (see story, page 39). He was 50. Sanders had taken a solo night flight in his own aircraft to fulfill a requirement for his pilot's license. He is survived by his wife, Rosie, and three children. Founding SSL in 1969, Sanders ran the company until its 1989 sale to U.K. media group Carlton Communications for a rumored \$60 million. SSL now claims to equip more than 75% of "high-end" studios and has more than 2,000 consoles and other systems in use worldwide.

PAUL VERNA AND MARK SOLOMONS

FILMTRAX FOUNDER Tim Hollier has quit his post as consultant to MCI Music Publishing, the London-based unit of media group VCI plc. Hollier—who acquired interests in the film score to "Wilde" and the catalogs of José Carreras and others during his 18-month tenure at MCI—is already a director of international publisher Independent Music Group and holds a stake in Leosong Copyright Services. EMI Music Publishing bought Filmtrax in 1990. Hollier could not be reached by press time.

MARK SOLOMONS

Interest Was High In MIDEM Asia

BY GEOFF BURPEE

HONG KONG—In the lead-up to the indefinite postponement of the fourth MIDEM Asia (Billboard, Feb. 7), organizer the Reed MIDEM Organisation (RMO) says that response was encouraging and sales brisk.

Among those that had signed up to take stands were country delegations sponsored by the Thai Department of Export Promotion

from 2,432 in 1996 to 2,138 in 1997. RMO's Paris-based music division director, Christophe Blum, says the Bali show was selling better at this stage than at the equivalent point in 1997.

However, he also acknowledges that 1998 is not a sterling year for selling Asia. "Because of the huge economic crisis in the region, the show is being postponed," Blum says. "I hope we will be back next year, but we need to be sure that our

says. "I thought it was a better way for MIDEM to approach the show—as a vehicle to book acts which the majors could use."

MOSCOW RULING

(Continued from preceding page)

had failed to do this.

Reznik was aggrieved because General Records offered him royalties at the rate laid down by RAO, a much lower rate than could be achieved by an independent publisher.

In an agreement with Russian labels, RAO bases its mechanicals rates on an arbitrarily fixed published price to dealer (PPD) of \$3 for CDs and 50 cents for cassettes. Mechanical royalty rates under Russian law must be no less than 8% of PPD—24 cents for a CD and 4 cents for a cassette.

The sum offered to Reznik by General Records was substantially below the 600 million rubles awarded to him by the court.

Documents were also presented by Reznik's attorney, Andrei Sotnikov, demonstrating that General Records had pressed many more discs and tapes than it reported. This claim was confirmed by RAO head of mechanical royalties Dmitry Krylov.

Lawyers here say the court's decision leaves the door open for any author—even RAO members—whose work was used in the Pugatcheva collection to make a claim against General Records.

delegates get what they pay for."

Indonesia, whose currency, the rupiah, has seen the most punishing devaluation in the region in recent months, is also moving toward an election that almost certainly will have a dramatic impact on the country's future. Sources say security in the capital of Jakarta surrounding the emotive political event was another factor in RMO's decision.

Ironically, Bali generated interest where MIDEM Asia has consistently been soft in the past—with Asian majors. Matthew Allison, president of EMI Music Asia, says his company was preparing to bring high-caliber artists like Chumbawamba and breaking acts like the Moffats for showcases.

"We were really hoping to use MIDEM as a showcase," Allison

MIDEM 98

NEWS ANALYSIS

and the Korean Ministry of Culture. U.S. companies also expressed enthusiasm for the show with "strong support," says Mirko Whitfield, RMO's director of sales and marketing for the Asia-Pacific.

However, Whitfield acknowledges that it is impossible to ignore the effects of the turbulent Asian economy on record companies based in the region. The stage for the show, the Indonesian resort of Bali, proved problematic for Chinese companies and other Asian territories, notably Thailand and Malaysia, badly hit by currency devaluations. Bali was chosen as a venue following three consecutive years in Hong Kong (Billboard, Dec. 6, 1997).

Last year, the show experienced some decline in interest, with the total number of delegates dropping

Music Unit Sales Up 13% In '97 Year's Gains Propelled By Strong 4th Quarter

BY LARRY LeBLANC

TORONTO—Strong fourth-quarter sales resulted in a memorable 1997 for the Canadian record industry.

Among the top albums at retail were those by Celine Dion, Sarah McLachlan, Our Lady Peace, Spice Girls, Aqua, Backstreet Boys, Hanson, Wallflowers, Chumbawamba, Savage Garden, No Doubt, Puff Daddy, the Notorious B.I.G., Mase, Shania Twain, the Tragically Hip, Amanda Marshall, Andrea Bocelli, and Loreena McKenn

nitt and such compilations as "Much Dance 1997," "Big Shiny Tunes 2," and "Now 2."

Sales statistics from the Canadian Record Industry Assn. (CRIA) show that unit sales were up 13% in 1997, to 69.3 million units from 61.1 million units in 1996. Net sales jumped 14%, to \$730.4 million from \$638 million in 1996.

"Last year was a remarkable year given what we had in 1996," says Brian Robertson, president of the CRIA. "[In 1996] we had a counter-trend to what

happened in the rest of the world. That reversed last year. Sales took off and are continuing into the first quarter."

Rick Camilleri, president of Sony Music Entertainment (Canada), notes that 1997 "started off slow, and then Christmas began early. From Oct. 1 to the present, business has been huge."

Garry Newman, president/CEO of Warner Music Canada, suggests that weak fourth-quarter home video sales in 1997 were also a factor in boosting music sales in Canada.

REBIRTH OF CANADIAN TOP 40

(Continued from page 1)

Jewel, Alana Davis, Green Day, Sugar Ray, Third Eye Blind, and matchbox 20. We never thought matchbox 20 would cross over, but when "Push" [and "3 AM"] crossed over to [top 40] and at some hot AC radio [stations], it cranked the sales [of the band's album] over double-platinum [200,000] status."

Adds Peter Diemer, VP of national promotion at EMI Music Canada, "Meredithe Brooks' 'Bitch' was a massive pop radio hit for us, and LeAnn Rimes' 'How Do I Live' was [only] doing respectable sales until it crossed over at [top 40] and AC radio."

Leading the way in the top 40 radio rebirth in Canada are such veteran top 40 outlets as CKZZ (Z95.3) Vancouver and CKNG (Power 92) Edmonton, Alberta, as well as CKIK (Power 107) and CKIS Calgary; the new CKMM (Hot 103) Winnipeg; Ontario stations like CING (Energy 108) Burlington, CIDC (Hits 103) Brampton, and CKKL and CJBZ Ottawa; CKOI and CKMF Montreal; and CIHI Fredericton, New Brunswick.

Also increasing the exposure of pop-style acts are such hot ACs as CHUM-FM and CKFM Toronto; CKZL Regina and CFMC (C95) Saskatoon, both in Saskatchewan; CHIQ (Q94) Winnipeg; CKIS Calgary, Alberta; and CJFM (Mix 96) Montreal.

Paul Tuch, the Canadian representative of Broadcast Data Systems, describes the company's weekly contemporary hit radio chart, which surveys 20 stations nationally, as "our most diverse chart." He adds, "[Musically] it's all over the place. The 20 stations are not pure CHRs, but they are as close as it gets [in Canada]."

While there is still not a full rollout of top 40 nationally, what has developed is significant because, by the mid-'90s, the format—still primarily composed of AM stations—had virtually disappeared from Canadian radio. Despite FM radio overall coming to dominate radio listening nationally, only a handful of FM stations in Vancouver, Edmonton, and Montreal chose to work around the restrictive regulations of the Canadian Radio-television and Telecommunications Commission (CRTC), which required FM stations to play 51% "non-hit" music, rotate their hits no more than 18 times a week, and air a significant amount of non-music programming.

These regulations were intended to protect Canada's top 40 AMs, but by the early '90s, most of those stations had disappeared, and MuchMusic and its French-language counterpart Musique-

Plus had become Canada's primary top 40 outlets.

Last May, in order to encourage the development of top 40, hit-oriented AC, and country formats on FM radio in Canada, the CRTC redefined its "non-hit" rule. "Non-hit" music had previously been defined as any song that had not yet reached No. 40 or higher on a recognized trade chart. It now includes only songs recorded before 1981 and serves the sole purpose of protecting the oldies format, which remains a viable option for Canadian AMs.

While the regulatory changes made top 40 easier to program on FM, many industry figures here argue that the format's resurgence on FM stems more from the changes in available product and from fall ratings gains.

While MuchMusic and MusiquePlus still remain the major top 40 proponents, the format's FM radio pioneers are making strides: CKNG claimed first place in Edmonton in the fall BBMs, up 13.8-14.3, while Vancouver's CKZZ rose 11.9-13.6, putting it nearly 4 shares higher than a year ago. Then there was CKNG's newly launched sister station in Calgary, CKIK, which was up 8.4-14.7. Winnipeg's CHIQ, one of several former ACs straddling the line between adult and mainstream top 40, also claimed the No. 1 slot, up 18.6-21.7.

"The [recent availability of top 40] product pushed [programmers] over the edge," says Vancouver-based consultant Pat Bohn of Bohn and Associates.

Craig Broadcast Systems COO Matthew McBride, who oversaw CKMM's recent switch to top 40 from country, also attributes the format's emergence to a gradually changing mind-set on the part of Canada's rock- and AC-oriented PDs.

"The new listeners that radio has to acquire are changing our attitudes about what they want," he says. McBride, however, believes that many Canadian broadcasters are still reluctant to wholeheartedly embrace top 40. "There's not been a wholesale transition to top 40; there's been a few shifts."

While Canadian record executives welcome the return of such a repetition-heavy, hits-driven format, several express considerable concern that Canadian top 40 is poorly defined. With relatively few FMs in most Canadian

markets, many of the new (or revised) outlets are trying to cover both the top 40 and hot AC positions in their market.

"In Canada, all radio formats are a mishmash," says Vel Omazic, director of national promotion at Sony Music Entertainment (Canada). "Stations, especially in smaller markets, can be rock, AC, and CHR [at the same time]. Then some AC stations, like CHUM-FM, are a mix of AC or CHR."

"I'm not sure we have true top 40 stations like in days gone by, where if it's a hit record or [there's] demand, [a song] was played regardless of it being a novelty or rock- or pop-credible [record]," says Randy Wells, senior VP at A&M Records.

Brad Phillips, GM of CHUM and CHUM-FM, argues that Canadian top 40 is grayer than its American counterpart. "I don't think there's any top 40 in Canada as focused on 12-34 [demographics] as CKZZ or Power 92 were four to five years ago," he says. "Those were more traditional CHR radio stations. Now everybody's doing a kind of grown-up CHR."

Adds Warner's Forgie, "Top 40 radio mixes it up so well that there isn't an age attached to [the music being played]. Tonic or Backstreet Boys appeal to everybody. The younger listeners buy the music, but it doesn't scare an adult to listen to the Backstreet Boys or the Spice Girls."

Omazic also says there are significant differences in how top 40 stations and their hot AC cousins operate. "[Stations] are certainly pounding hits, but [repetition] fluctuates market by market. Some [repeat records] more than others. Truer top 40s, like [CKZZ] and CKKL, they're pounding some [records] 45-50 times a week, which is high. With FM [stations] pounding the hits, you do lose depth of non-album tracks. Now it's just 'give me the hit, give me the next band.' You're seeing hits, but you're not seeing careers [being developed]."

But EMI Music Canada's Diemer says that fewer slots but more spins "means that a record might be harder to get on the air, but when it gets on the air, it really does do something. We will also get a much quicker potential impact at retail when we have one station in a market jamming a record."

Canadian label executives all agree that many of these stations are quick to react to new recordings. "Stations are pounding the hits, but they haven't walked away from helping us build new artists," says Universal Music's Eastwood.

TOSHIBA-EMI

(Continued from page 57)

Japanese industry (see story, page 1), the label has been hard hit by the loss of key domestic artists like Tsuyoshi Nagabuchi and Koji Kikkawa, as well as several domestic A&R personnel, to other labels.

One of the label's biggest acts, singer/songwriter Yumi Matsutoya, sold a disappointing 1.35 million copies of her February 1997 release, "Cowgirl Dreamin'." That, according to company sources, was about 70% of what the label had hoped to sell.

Another flagship Japanese act, Dreams Come True, which was signed to Virgin Records America in August in a blaze of publicity, sold just 1.4 million copies of "Sing Or Die," its first album for Toshiba-EMI. Sony's decision to release a Dreams Come True greatest-hits album (which has so far sold 2.5 million copies) only a few weeks before the act's Toshiba-EMI debut certainly undermined the impact of "Sing Or Die."

One label source says Toshiba-EMI's big acts haven't been selling as much as the company would like. But there's more concern about where the next generation of acts is coming from.

The label expects promising newcomers like vocalists Sakura and Mitsuhiro Oikawa and rock band Laputa to boost its fortunes over the next couple of months. The feeling at Toshiba-EMI, says the source, is that there are a lot of reasons to be positive about 1998, compared with 1997.

On the international front, in 1997 there were no spectacular success sto-

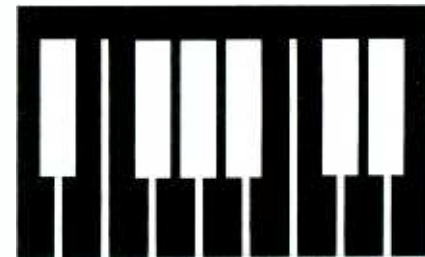
ries like Shampoo and Me & My, which were huge hits for Toshiba-EMI in the past few years. The label has been achieving solid results, however, with Janet Jackson, the Rolling Stones, Chumbawamba, and Spice Girls.

On Feb. 2, Toshiba-EMI announced that Makoto Kumai and Kiyotsugu Kuroda would be appointed as executive GMs of the EMI and Virgin divisions, respectively, effective Feb. 16. The moves follow the company's reorganization into Virgin, EMI, and strategic marketing divisions and the appointment of Masaaki Saito as company president last year. Saito is the first Toshiba-EMI president to have begun his career at the label instead of at joint-venture partner Toshiba.

On the manufacturing front, the company is beginning to feel the positive effects of its recent switchover to Swedish-made Toolex-Alfa CD manufacturing machines at its Gotemba plant southwest of Tokyo.

Meanwhile, Peter Buckleigh has retired from his position as EMI Music's resident director in Japan, although he will continue as a member of Toshiba-EMI's board of directors. For the rest of 1998 at least, Buckleigh will divide his time evenly between Tokyo and his home in New Zealand.

There are no plans to appoint a new resident director in place of Buckleigh. Instead, Toshiba-EMI will bring in specialists from overseas on a regular basis to provide expertise on specific subjects as needed.



International Music Network
is proud and delighted to be
associated with the people
and the ethos of the
Mushroom family.

International Music Network
is part of the Independent Music Group
54 Larkshall Road, Chingford, London E4 6PD
Tel: +44 (0)181 523 9000 / Fax: +44 (0)181 523 8888

HITS OF THE



WORLD

JAPAN (Dempa Publications Inc.) 02/09/98 GERMANY (Media Control) 02/03/98 U.K. (Chart-Track) 02/02/98 FRANCE (SNEP/IFOP/Tite-Live) 01/31/98

THIS WEEK	LAST WEEK	SINGLES
1	NEW	WINTER FALL L'ARC-EN-CIEL KJ00N/SONY
2	2	YOZORA NO KIKOU SMAP VICTOR
3	1	ASHITA GA KIKOERU J-FRIENDS JHONNY'S ENTERTAINMENT
4	NEW	ROCKET DIVE HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR
5	4	ROMANCE PENICILLIN EASTWEST JAPAN
6	3	FACE THE CHANGE EVERY LITTLE THING AVEV TRAX
7	NEW	MORNING COFFEE MORNING MUSUME ONE UP MUSIC
8	5	1/3 NO JYUNJO NA JYONETSO SIAM SHADE SONY
9	NEW	THANK YOU & GOODBYE TOMOYASU HOTELI TOSHI BA EMI
10	6	PROMISE KOHMI HIROSE VICTOR
11	NEW	HERON TATSURO YAMAHITA WARNER MUSIC JAPAN
12	10	NEGAIGOTO HITOTSU DAKE MIHO KOMATSU AMEMURA O-TOWN RECORD
13	7	SWEET HEART MEMORY SHAZNA BMG JAPAN
14	NEW	WANGAN SKIER SHONENTAI JHONNY'S ENTERTAINMENT
15	8	SORA NO SHITA DE MY LITTLE LOVER TOY'S FACTORY
16	9	WHITE LOVE SPEED TOY'S FACTORY
17	11	STAMINA BLACK BISCUITS BMG
18	NEW	A HA HA DREAMS COME TRUE TOSHIBA EMI
19	NEW	ONE-YOU ARE THE ONE FANATIC CRISIS FOR LIFE
20	NEW	BAD LUCK ON LOVE TOHKO PONY CANYON
ALBUMS		
1	NEW	NAMIE AMURO 181920 AVEV TRAX
2	1	T.M. REVOLUTION TRIPLE JOKER ANTINOS RECORDS
3	2	SHAZNA GOLD SUN AND SILVER MOON LIMITED EDITION BMG JAPAN
4	NEW	TOSHINORI YONEKURA I PIONEER LDC
5	3	TRF WORKS—THE BEST OF TRF AVEV TRAX
6	6	KOHMI HIROSE REAPSODY VICTOR
7	8	SOUNDTRACK TITANIC SONY CLASSICAL
8	4	SIAM SHADE SIAM SHADE IV-ZERO SONY
9	NEW	HIDEKI KAJI TEA POLYSTAR
10	5	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA JAPAN
11	7	GLAY REVIEW—BEST OF GLAY PLATINUM
12	9	X-JAPAN BALLAD COLLECTION POLYDOR
13	NEW	SHAZNA GOLD SUN AND SILVER MOON ORDINARY EDITION BMG JAPAN
14	10	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY
15	12	RYUICHI KAWAMURA LOVE VICTOR
16	4	TOMOMI KAHALA STORYTELLING PIONEER LDC
17	13	MAX MAXIMUM II AVEV TRAX
18	NEW	KAORI NANOAO NANOAO ZAIN
19	14	BLANKEY JET CITY KOKKYOUSENJOU NO ARI—THE BEST OF BLANKEY JET CITY TOSHIBA EMI
20	NEW	PEARL JAM YIELD SONY

THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION COLUMBIA
2	2	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS EPIC
3	4	ALANE WES EPIC
4	3	TOGETHER AGAIN JANET JACKSON VIRGIN
5	5	TORN NATALIE IMBRUGLIA RCA
6	6	WALK ON BY YOUNG DEENAY WEA
7	7	DOCTOR JONES AQUA UNIVERSAL
8	9	PUSHED AGAIN DIE TOTEN HOSEN EASTWEST
9	10	ANGELS ROBBIE WILLIAMS EMI
10	8	TOO MUCH HEAVEN NANA MOTOR
11	11	ONE MINUTE THE BOYZ EASTWEST
12	15	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL
13	12	ETERNAL GRACE C-BLOCK WEA
14	NEW	IN MY BED DRU HILL MERCURY
15	14	TO THE MOON AND BACK SAVAGE GARDEN COLUMBIA
16	16	DIE LAENGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA
17	13	BARBIE GIRL AQUA UNIVERSAL
18	NEW	YOU MAKE ME WANNA . . . USHER ARIOLA
19	17	DOWN LOW JOHNNY B ZYX RECORDINGS
20	NEW	AMENO ERA MERCURY
ALBUMS		
1	1	PUR MAECHTIG VIEL THEATER INTERCORD
2	2	SOUNDTRACK TITANIC SONY CLASSICAL
3	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
4	NEW	BELL BOOK & CANDLE READ MY SIGN ARIOLA
5	4	SOUNDTRACK COMEDIAN HARMONISTS EMI
6	5	EROS RAMAZZOTTI EROS ARIOLA
7	6	JANET JACKSON THE VELVET ROPE VIRGIN
8	7	CHRIS REA THE BLUE CAFÉ EASTWEST
9	8	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
10	16	THE CORRS TALK ON CORNERS EASTWEST
11	12	SPICE GIRLS SPICEWORLD VIRGIN
12	10	WOLFGANG PETRY NIE GENUG ARIOLA
13	13	ERA ERA MERCURY
14	9	ANDRE RIEU STRAUSS & CO. POLYDOR
15	NEW	AQUA AQUARIUM UNIVERSAL
16	14	WOLFGANG PETRY ALLES ARIOLA
17	11	JOHN LENNON LENNON LEGEND EMI
18	15	THE ROLLING STONES BRIDGESTREET'S BACK VIRGIN
19	NEW	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA/ROUGH TRADE
20	17	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA

THIS WEEK	LAST WEEK	SINGLES
1	12	DOCTOR JONES AQUA UNIVERSAL
2	1	YOU MAKE ME WANNA . . . USHER LAFACE/ARISTA
3	NEW	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA
4	8	MULDER AND SCULLY CATATONIA BLANCO Y NEGRO
5	2	NEVER EVER ALL SAINTS LONDON
6	NEW	SOMEBODY ELSE'S GUY CECE PENISTON A&M
7	9	AMNESIA CHUMBAWAMBA EMI
8	5	ANGELS ROBBIE WILLIAMS CHRYSLIS
9	3	BAMBOOGIE BAMBOO VC RECORDINGS
10	10	HIGH LIGHTHOUSE FAMILY WILD CARO/POLYDOR
11	6	RENEGADE MASTER '98 WILDCHILD HI-LIFE/POLYDOR
12	14	TOGETHER AGAIN JANET JACKSON VIRGIN
13	NEW	SAINT OF ME THE ROLLING STONES VIRGIN
14	4	ALL AROUND THE WORLD OASIS CREATION
15	NEW	SYLVIE SAINT ETIENNE HEAVENLY
16	NEW	IT'S ALL ABOUT THE BENJAMINS PUFF DADDY & THE FAMILY PUFF DADDY/ARISTA
17	NEW	CRAZY LITTLE PARTY GIRL AARON CARTER ULTRA-POP
18	11	YOU MAKE ME FEEL (MIGHTY REAL) BYRON STINGLY MANIFESTO
19	NEW	THE STORY OF LOVE OTT EPIC
20	7	TIME OF YOUR LIFE (GOOD RIDDANCE) GREEN DAY REPRISE
ALBUMS		
1	1	THE VERVE URBAN HYMNS HUT/VIRGIN
2	5	RADIOHEAD OK COMPUTER PARLOPHONE
3	2	ALL SAINTS ALL SAINTS LONDON
4	NEW	PEARL JAM YIELD EPIC
5	3	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSLIS
6	9	PROPELLERHEADS DECKSANDDRUMSANDROCK-ANDROLL WALL OF SOUND
7	6	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARO/POLYDOR
8	17	AQUA AQUARIUM UNIVERSAL
9	4	AIR MOON SAFARI VIRGIN
10	NEW	VARIOUS ARTISTS ULTIMATE CLUB MIX '98 POLYGRAM TV
11	8	CELINE DION LET'S TALK ABOUT LOVE EPIC
12	NEW	SOUNDTRACK TITANIC SONY CLASSICAL
13	NEW	IAN BROWN UNFINISHED MONKEY BUSINESS POLYDOR
14	20	TEXAS WHITE ON BLONDE MERCURY
15	12	VARIOUS ARTISTS THE EIGHTIES MIX GLOBAL/POLYGRAM TV
16	RE	OASIS BE HERE NOW CREATION
17	11	LIONEL RICHIE TRULY—THE LOVE SONGS MOTOOWN
18	NEW	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGRO
19	10	SPICE GIRLS SPICEWORLD VIRGIN
20	13	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 38 EMI/VIRGIN/POLYGRAM

THIS WEEK	LAST WEEK	SINGLES
1	1	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
2	6	THE REASON CELINE DION COLUMBIA
3	2	TOGETHER AGAIN JANET JACKSON VIRGIN
4	5	SAVOIR AIMER FLORENT PAGNY MERCURY
5	3	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
6	4	MEET HER AT THE LOVE PARADE DA HOOL DANCE POOL
7	11	CASANOVA ULTIMATE KAOS DANCE POOL
8	8	JE ZAPPE ET JE MATE PASSI V2
9	7	PRINCE IGOR THE RAPSDODY FEATURING WARREN G & SISSEL ISLAND
10	10	CE QUE JE SAIS JOHNNY HALLYDAY MERCURY
11	13	LAURA NON C'E NEK WEA
12	12	JE T'AIME LARA FABIAN POLYDOR
13	NEW	EMMENE MOI ALLAN THEO EMI
14	16	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA
15	9	BARBIE GIRL AQUA UNIVERSAL
16	14	COME INTO MY LIFE GALA SCORPIO/POLYGRAM
17	19	TORN NATALIE IMBRUGLIA RCA
18	18	LA FIESTA SEBASTIAN PATRICK POLYDOR
19	NEW	SPENTA LE STELLE EMMA SHAPPLIN EMI
20	15	I WILL COME TO YOU HANSON MERCURY
ALBUMS		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	2	JOHNNY HALLYDAY CE QUE JE SAIS MERCURY
3	4	ALAIN BASHUNG FANTASIE MILITAIRE BARCLAY
4	3	ANDREA BOCELLI ROMANZA POLYDOR
5	6	ANDRE RIEU VALSES PHILIPS/POLYGRAM
6	8	FLORENT PAGNY SAVOIR AIMER MERCURY
7	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
8	7	LARA FABIAN PURE POLYDOR
9	9	EMMA SHAPPLIN CARMINE MEO EMI
10	10	PASSI LES TENTATIONS V2
11	16	BEN HARPER WELCOME TO THE CRUEL WORLD VIRGIN
12	13	WILL SMITH BIG WILLIE STYLE COLUMBIA
13	11	ERA ERA MERCURY
14	NEW	BJORK HOMOGENIC VIRGIN
15	15	JANET JACKSON THE VELVET ROPE VIRGIN
16	17	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHRIQUE/SONY
17	12	POETIC LOVER AMANTS POETIQUES M6 INTER/SONY
18	NEW	WORLDS APART DON'T CHANGE EMI
19	14	FONKY FAMILY SI DIEU VEUT SMALLSONY
20	NEW	PROPELLERHEADS DECKSANDDRUMS-ANDROCKANDROLL PIAS

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
2	2	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) ARISTA
3	4	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA
4	5	NO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA
5	7	I WILL COME TO YOU HANSON MERCURY
6	6	TOGETHER AGAIN JANET JACKSON VIRGIN
7	3	GIVEN TO FLY PEARL JAM EPIC
8	8	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
9	9	FEEL SO GOOD MASE ARISTA
10	11	NO, NO, NO DESTINY'S CHILD SONY
11	12	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE WARNER BROS.
12	10	ANGEL JOE POPULAR
13	14	DON'T BE STUPID (YOU KNOW I LOVE YOU) SHANIA TWAIN MERCURY
14	15	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTA
15	13	SKY'S THE LIMIT THE NOTORIOUS B.I.G. (FEATURING 112) ARISTA
16	NEW	TOO MUCH SPICE GIRLS VIRGIN
17	17	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS JIVE/ZOMBA
18	16	POPHART U2 ISLAND
19	NEW	I KNOW WHERE IT'S AT ALL SAINTS LONDON/ISLAND
20	NEW	DOGWHISTLE KWIKMIX VARIOUS ARTISTS BMG
ALBUMS		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	2	VARIOUS ARTISTS BIG SHINY TUNES 2 WCU/WARNER
3	3	CELINE DION LET'S TALK ABOUT LOVE EPIC
4	8	SPICE GIRLS SPICEWORLD VIRGIN
5	4	VARIOUS ARTISTS WOMEN & SONG WEA
6	6	AQUA AQUARIUM UNIVERSAL
7	5	VARIOUS ARTISTS MUCH DANCE 1997 POLYGRAM
8	7	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA
9	9	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
10	10	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM
11	15	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC
12	12	SHANIA TWAIN COME ON OVER MERCURY
13	14	BRYAN ADAMS UNPLUGGED A&M
14	RE	SPICE GIRLS SPICEWORLD VIRGIN
15	16	WILL SMITH BIG WILLIE STYLE COLUMBIA
16	18	JANET JACKSON THE VELVET ROPE VIRGIN
17	13	SARAH McLACHLAN SURFACING NETTWERK
18	20	MASE HARLEM WORLD ARISTA
19	11	THE LOX MONEY, POWER & RESPECT ARISTA
20	19	USHER MY WAY ARISTA

THIS WEEK	LAST WEEK	SINGLES
1	2	TOGETHER AGAIN JANET JACKSON VIRGIN
2	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PIAS
3	3	TORN NATALIE IMBRUGLIA BMG
4	4	NEVER EVER ALL SAINTS MERCURY
5	5	BABY DON'T GO CLOSE II YOU EPIC
6	6	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE WARNER
7	12	COSE DELLA VITA EROS RAMAZZOTTI & TINA TURNER BMG
8	7	AYOHEE ANDRE VAN DUIN DINO
9	9	I'LL BE THERE FOR YOU SOLID HARMONIE ZOMBA
10	8	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
11	10	ALANE WES EPIC
12	13	FOOLISH GAMES JEWEL WARNER
13	20	WOORDEN ZONDER WOORDEN DE KAST CNR MUSIC
14	11	ALL CRIED OUT ALLURE EPIC
15	NEW	MY HEART WILL GO ON CELINE DION COLUMBIA
16	16	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX BMG
17	14	NOBODY'S WIFE ANOUK DINO
18	NEW	AIN'T GOT NO/I GOT LIFE NINA SIMONE EMI
19	15	PERFECT DAY VARIOUS ARTISTS EMI
20	NEW	ANGELS ROBBIE WILLIAMS EMI
ALBUMS		
1	1	RENE FROGER HOME AGAIN DINO MUSIC
2	6	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
3	4	ANOUK TOGETHER ALONE DINO
4	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
5	3	JANET JACKSON THE VELVET ROPE VIRGIN
6	5	EROS RAMAZZOTTI EROS BMG
7	7	ERA ERA MERCURY
8	8	PAUL DE LEEUW LIEF EPIC
9	9	ANDREA BOCELLI ROMANZA POLYDOR
10	11	BUENA VISTA SOCIAL CLUB FEATURING RY COODER BUENA VISTA SOCIAL CLUB MUNICH
11	10	SPICE GIRLS SPICEWORLD VIRGIN
12	13	JEWEL PIECES OF YOU WARNER
13	12	AQUA AQUARIUM UNIVERSAL
14	14	BARBRA STREISAND HIGHER GROUND COLUMBIA
15	NEW	ALL SAINTS ALL SAINTS MERCURY
16	20	GUUS MEEUWIS & VAGANT SCHILDERIJ WVS MUSIC
17	16	YOUP VAN 'T HEK SCHERVEN CNR
18	NEW	GOLDEN EARRING NAKED II CNR
19	15	BRYAN ADAMS UNPLUGGED POLYDOR
20	19	DE KAST NIETS TE VERLIEZEN CNR

THIS WEEK	LAST WEEK	SINGLES
1	1	DOCTOR JONES AQUA UNIVERSAL
2	3	MY HEART WILL GO ON CELINE DION EPIC/SONY
3	2	AS LONG AS YOU LOVE ME BACKSTREET BOYS LIBERATION/SONY
4	4	TUBTHUMPING CHUMBAWAMBA EMI
5	5	TOGETHER AGAIN JANET JACKSON VIRGIN
6	6	YOU SEXY THING T. SHIRT WEA/WARNER
7	7	TORN NATALIE IMBRUGLIA BMG
8	11	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MDS
9	8	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART FESTIVAL
10	10	WALKIN' ON THE SUN SMASH MOUTH INTER-SCOPE/UMA
11	9	COCO JAMBOO MR. PRESIDENT WEA/WARNER
12	13	TOO MUCH SPICE GIRLS VIRGIN
13	12	I WILL COME TO YOU HANSON MERCURY/POLYGRAM
14	14	PUSH MATCHBOX 20 EASTWEST/WARNER
15	15	ALL CRIED OUT ALLURE EPIC/SONY
16	17	HON DO I LIVE TRISHA YEARWOOD MCA/UMA
17	16	DID IT AGAIN KYLIE MINOGUE MUSHROOM/SONY
18	18	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM
19	NEW	PASH KATE CEBERANO MUSHROOM/SONY
20	NEW	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA/SONY
ALBUMS		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	4	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
3	3	SPICE GIRLS SPICEWORLD VIRGIN
4	2	BACKSTREET BOYS BACKSTREET'S BACK LIBERATION/SONY
5	6	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY
6	5	AQUA AQUARIUM UNIVERSAL
7	7	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW/WARNER
8	8	KYLIE MINOGUE IMPOSSIBLE PRINCESS MUSHROOM/SONY
9	11	SPICE GIRLS SPICEWORLD VIRGIN
10	9	MIDNIGHT OIL 20,000 WATT RSL—THE MID-NIGHT OIL COLLECTION COLUMBIA/SONY
11	10	JEWEL PIECES OF YOU EASTWEST/WARNER
12	12	JOHN MELLENCAMP THE BEST THAT I COULD DO MERCURY/POLYGRAM
13	18	UNIT REGURGITATOR EASTWEST/WARNER
14	14	JANET JACKSON THE VELVET ROPE VIRGIN
15	17	THE CORRS TALK ON CORNERS EASTWEST/WARNER
16	13	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA/WARNER
17	15	THE 12TH MAN BILL LAWRY . . . THIS IS YOUR LIFE EMI
18	NEW	THE WHITLAMS ETERNAL NIGHTCAP MDS
19	19	THE VERVE URBAN HYMNS VIRGIN
20	16	SOUNDTRACK THE FULL MONTY BMG

THIS WEEK	LAST WEEK	SINGLES
1	1	COME INTO MY LIFE GALA DO IT YOURSELF
2	3	TAKE ME UP RALPHI ROSARIO TIME/SELF
3	4	DOCTOR JONES AQUA UNIVERSAL
4	2	STAY SASH! FMA
5	7	TOGETHER AGAIN JANET JACKSON VIRGIN
6	NEW	PEACE BLACKWOOD A&M/BMG RICORDI
7	6	TORN NATALIE IMBRUGLIA RCA/BMG RICORDI
8	8	HABLAME LUNA BASIC CONNECTION FMA/NO COL-ORS
9	11	SINGIN' IN MY MIND BOYS R US 24 RECORDS/DIG IT
10	NEW	FEEL IT THE TAMPERER FEATURING MAYA TIME/SELF
11	5	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL/INTERSCOPE
12	18	AMNESIA CHUMBAWAMBA EMI
13	10	DEEPER SERIOUS DANGER RESHAPE
14	NEW	BAMBOOGIE BAMBOO SELF
15	9	ALL I NEED IS LOVE DE'LACY TIME/SELF
16	19	MORE GIN LEMON GIGI D'AGOSTINO MEDIA/SELF
17	16	PARTY NIGHT AMBIGUO TIME/SELF
18	NEW	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX BMG RICORDI
19	14	ALL I NEED MARIO PIU MEDIA
20	12	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY
ALBUMS		
1	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
2	NEW	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
3	18	SOUNDTRACK TITANIC SONY CLASSICAL
4	1	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA
5	3	AQUA AQUARIUM UNIVERSAL
6	5	THE VERVE URBAN HYMNS VIRGIN
7	4	POOH THE BEST OF POOH CGO
8	6	EROS RAMAZZOTTI EROS DDD/BMG RICORDI
9	8	ROBERTO VECCHIONI ROBERTO VECCHIONI STUDIO COLLECTION EMI
10	7	BACKSTREET BOYS BACKSTREET'S BACK JIVE/VIRGIN
11	9	ELISA PIPES & FLOWERS SUGAR/UNIVERSAL
12	12	JANET JACKSON THE VELVET ROPE VIRGIN
13	13	SPICE GIRLS SPICEWORLD VIRGIN
14	15	MICHELE ZARRILLO L

HITS OF THE WORLD

CONTINUED

EUROCHART 02/13/98			MUSIC & MEDIA			SPAIN (AFYVE/ALEF MB) 01/24/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	1	TOGETHER AGAIN JANET JACKSON VIRGIN	1	1	TORN NATALIE IMBRUGLIA RCA			
2	2	TORN NATALIE IMBRUGLIA RCA	2	NEW	BREATHE MIDGE URE ARIOLA			
3	5	DOCTOR JONES AQUA UNIVERSAL	3	2	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX DANCE NET/BMG			
4	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE	4	3	CANDLE IN THE WIND 1997 ELTON JOHN MER CURY			
5	6	MY HEART WILL GO ON CELINE DION EPIC/COLUMBIA	5	4	BARBIE GIRL AQUA UNIVERSAL			
6	4	NEVER EVER ALL SAINTS LONDON	6	7	GIVEN TO FLY PEARL JAM EPIC			
7	10	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR	7	NEW	RESCUE ME BELL BOOK & CANDLE ARIOLA			
8	8	YOU MAKE ME WANNA... USHER LAFACE	8	6	COSAS DE VIDA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER RCA			
9	9	PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL DEF JAM/MERCURY	9	5	MONICA NARANJO REMIXES MONICA NARANJO EPIC			
10	NEW	ANGELS ROBBIE WILLIAMS CHRYSALIS	10	9	ALICIA EXPULSADA AL PAIS DE LA MAR ENRIQUE BUNBURY CHRYSALIS			
1	2	ALBUMS	1	1	ALBUMS			
2	1	SOUNDTRACK TITANIC SONY CLASSICAL	2	2	ALEJANDRO SANZ MAS WEA			
3	NEW	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	3	7	MONICA NARANJO PALABRA DE MUJER EPIC			
4	3	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	4	5	SOUNDTRACK TITANIC SONY CLASSICAL			
5	4	THE VERVE URBAN HYMNS HUT/VIRGIN	5	4	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA			
6	5	AQUA AQUARIUM UNIVERSAL	6	3	ETERNAL THE BEST OF EMI			
7	7	EROS RAMAZZOTTI EROS DDD	7	6	AQUA AQUARIUM UNIVERSAL			
8	6	JANET JACKSON THE VELVET ROPE VIRGIN	8	8	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN			
9	10	SPICE GIRLS SPICEWORLD VIRGIN	9	9	DEVIL CAME TO ME DOVER SUBTERFUGE RECORDS			
10	9	BACKSTREET BOYS BACKSTREET'S BACK JIVE	10	NEW	THE CORRS TALK ON CORNERS DRO			
		ANDREA BOCELLI ROMANZA SUGAR/POLYDOR			ANDREA BOCELLI ROMANZA POLYDOR/POLYGRAM			
MALAYSIA (RIM) 02/03/98			HONG KONG (IFPI Hong Kong Group) 01/18/98					
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS			
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	4	ANITA MUI GREATEST LOVE SONGS BY ANITA MUI CAPITAL ARTISTS			
2	2	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	2	1	AARON KWOK SING THIS SONG WARNER			
3	3	SITI NURHALIZA CINDAI SUWAH ENTERPRISE	3	NEW	EDMOND LEUNG EDMOND 002 CAPITAL ARTISTS			
4	NEW	VARIOUS ARTISTS DOUBLE TROUBLE 2 BMG	4	6	JACKY CHEUNG/VARIOUS ARTISTS SNOW WOLF LAKE POLYGRAM			
5	4	RAIHAN SYUKUR WARNER MUSIC	5	3	LEON LAI LEON SOUND POLYGRAM			
6	NEW	ZIANA ZAIN BEST OF ZIANA ZAIN BMG	6	7	VARIOUS ARTISTS THE 20TH ANNIVERSARY OF TOP TEN CHINESE GOLD SONGS RTHK			
7	5	BACKSTREET BOYS BACKSTREET'S BACK FORM RECORDS	7	5	EKIN CHENG THE BEST SHOW 2 BMG			
8	6	SPICE GIRLS SPICEWORLD EMI	8	2	SAMMI CHENG LANGUAGE OF LIFE WARNER			
9	NEW	SAVAGE GARDEN SAVAGE GARDEN SONY	9	8	BEYOND SURPRISE ROCK			
10	NEW	VARIOUS ARTISTS ROMANCE: VOL. 2 EMI	10	NEW	REN XIAN QI WEI LE AI ER XIN TAI RUAN ROCK			
IRELAND (IRMA/Chart-Track) 01/29/98			BELGIUM (Prontuvi) 06/02/98					
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	2	DOCTOR JONES AQUA UNIVERSAL	1	1	TORN NATALIE IMBRUGLIA BMG			
2	3	NEVER EVER ALL SAINTS LONDON	2	3	TOGETHER AGAIN JANET JACKSON VIRGIN			
3	4	ANGELS ROBBIE WILLIAMS CHRYSALIS	3	2	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PIAS			
4	6	HIGH LIGHTHOUSE FAMILY WILD CARD/POLYDOR	4	6	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR			
5	5	TOGETHER AGAIN JANET JACKSON VIRGIN	5	4	DOCTOR JONES AQUA UNIVERSAL			
6	1	ALL AROUND THE WORLD OASIS CREATION	6	7	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL			
7	8	BAMBOOGIE BAMBOO VC RECORDINGS	7	6	PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL MERCURY			
8	7	PERFECT DAY VARIOUS ARTISTS CHRYSALIS	8	NEW	NEVER EVER ALL SAINTS LONDON			
9	NEW	THE STORY OF LOVE OTT EPIC	9	10	TELL HIM BARBRA STRIESAND & CELINE DION COLUMBIA			
10	NEW	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA	10	9	SLAM DUNK DA FUNK FIVE RCA			
1	1	ALBUMS	1	1	ALBUMS			
2	4	THE VERVE URBAN HYMNS HUT/VIRGIN	2	2	SOUNDTRACK TITANIC SONY CLASSICAL			
3	2	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	3	6	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA			
4	3	CELINE DION LET'S TALK ABOUT LOVE EPIC	4	3	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA			
5	NEW	ALL SAINTS ALL SAINTS LONDON	5	7	HELMUT LOTTI GOES CLASSIC 3 RCA			
6	6	SOUNDTRACK TITANIC SONY CLASSICAL	6	5	EROS RAMAZZOTTI EROS DDD/BMG			
7	5	RADIOHEAD OK COMPUTER PARLOPHONE	7	4	AQUA AQUARIUM UNIVERSAL			
8	7	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	8	NEW	SPICE GIRLS SPICEWORLD VIRGIN			
9	8	AQUA AQUARIUM UNIVERSAL	9	9	LARA FABIAN PURE POLYDOR			
10	10	SPICE GIRLS SPICEWORLD VIRGIN	10	NEW	ANDREA BOCELLI ROMANZA POLYDOR			
		BACKSTREET BOYS BACKSTREET'S BACK JIVE			JOHNNY HALLYDAY CE QUE JE SAIS MERCURY			
AUSTRIA (Austrian IFPI/Austria Top 40) 02/03/98			SWITZERLAND (Media Control Switzerland) 02/08/98					
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	1	BREATHE MIDGE URE BMG	1	2	MY HEART WILL GO ON CELINE DION SONY			
2	2	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SONY	2	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SONY			
3	5	MY HEART WILL GO ON CELINE DION SONY	3	3	TORN NATALIE IMBRUGLIA BMG			
4	3	TORN NATALIE IMBRUGLIA BMG	4	4	TOGETHER AGAIN JANET JACKSON VIRGIN			
5	4	HERE I AM SANDRA PIREZ BMG	5	NEW	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL			
6	8	TOO MUCH LIKE HEAVEN NANA PGLYGRAM	6	8	ANGELS ROBBIE WILLIAMS EMI			
7	7	TOGETHER AGAIN JANET JACKSON VIRGIN	7	6	BARBIE GIRL AQUA UNIVERSAL			
8	NEW	MAKEEMA TWO IN ONE EMI	8	5	SUNCHYME DARIO G WARNER/MV			
9	10	BARBIE GIRL AQUA UNIVERSAL	9	NEW	NEVER EVER ALL SAINTS POLYGRAM			
10	RE	RESCUE ME BELL BOOK & CANDLE BMG	10	10	TOO MUCH HEAVEN NANA POLYGRAM			
1	1	ALBUMS	1	2	ALBUMS			
2	2	SOUNDTRACK TITANIC SONY CLASSICAL	2	1	SOUNDTRACK TITANIC SONY CLASSICAL			
3	3	CELINE DION LET'S TALK ABOUT LOVE SONY	3	3	CELINE DION LET'S TALK ABOUT LOVE SONY			
4	9	AL BANO CARRISI CONCERTO CLASSICO WARNER	4	4	PUR MAECHTIG VIEL THEATER EMI			
5	5	HELMUT LOTTI LOTTI GOES CLASSIC EMI	5	5	EROS RAMAZZOTTI EROS BMG			
6	4	SOUNDTRACK COMEDIAN HARMONISTS EMI	6	NEW	AQUA AQUARIUM UNIVERSAL			
7	6	SPICE GIRLS SPICEWORLD VIRGIN	7	8	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG			
8	10	EROS RAMAZZOTTI EROS BMG	8	NEW	JANET JACKSON THE VELVET ROPE VIRGIN			
9	7	AQUA AQUARIUM UNIVERSAL	9	7	BELL BOOK & CANDLE READ MY SIGN BMG			
10	NEW	STING & THE POLICE THE VERY BEST OF STING & THE POLICE POLYGRAM	10	10	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER/MV			
		BELL BOOK & CANDLE READ MY SIGN BMG			SPICE GIRLS SPICEWORLD VIRGIN			

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

FINLAND: Three months at No. 1 on the Finnish singles chart is more than national rock legend Ismo Alanko reckoned on. "Pop-musiikkia" (Pop Music), recorded by supergroup **Neljä Baritonit** (Four Baritones) on Poko Rekords, is the result of the veteran recruiting three young stars who sound like him—**Kalle Ahola** of **Don Huonot**, **A.W. Yrjänä** of **CMX**, and Ismo's younger brother, **Ilkka Alanko** of **4R**. The elder Alanko has been largely responsible for giving Finnish rock music a voice and a character of its own, first as leader of the '80s groups **Hassisen Kone** (Hassinen's Machine) and **Sielun Veljet** (Brothers Of Soul) and then as a solo artist. His husky voice has also influenced young rock singers of the '90s. The real revelation of "Pop-musiikkia" is hearing the glum young stars sing Ismo Alanko's hilarious lyrics, which mix sentimentality and irony into a celebration of silly pop songs.

ANTTI ISOKANGAS



DENMARK: Natalie Imbruglia's "Torn," which hit the No. 1 slot on Denmark's singles chart in the third week of January, has a long and complex history in this country. Written in 1993 by **Scott Cutler**, **Anne Previn**, and **Phil Thornalley**, it was among a batch of new songs sent by Cutler to EMI-Medley A&R chief **Poul Bruun**, who selected "Torn" for **Lis Sorensen's** album "Under Stjernerne Et Sted." (Somewhere Under The Stars). "Torn" was translated into Danish for Sorensen by songwriter/recording artist **Elisabeth Gjerulff Nielsen** and released under the title "Braendt" (Burned); it became a smash radio hit. Bruun then began working with Norwegian vocalist **Trine Rein** in 1996 and recorded her version of the song, co-produced by Thornalley. "Torn" became Rein's breakthrough hit in Denmark; it crossed most European borders and got heavy airplay in Asia. Early last year, Cutler and Previn's band, U.K.-based **Ednaswap**, recorded "Torn," but their version never hit the charts. Later that year, Thornalley produced Imbruglia's version of the song—which is nearly identical to Rein's. The rest, as a glance at the world's charts will testify, is history.

CHARLES FERRO

INDIA: Audiences here are starting to develop a taste for British *bhangra*-based music. The latest success story belongs to the Birmingham, England-based **Stereo Nation**, featuring **Tarsame (Taz) S. Jarnail** and **Kendell Smith**. Jarnail has the popular British *bhangra* album "Hit The Deck" to his credit, while Smith has supported **Gil Scott-Heron** and **Maxi Priest** with his dub poetry performances. The duo offer a peculiarly British-made mix of traditional Punjabi flavor with a bouncy reggae vibe. Stereo Nation's self-titled debut sold more than 400,000 units in India between its Aug. 28, 1997, release and the end of the year, according to Plus Music, its independent Indian label. Plus Music says Stereo Nation is its first British-Asian success story. Originally signed in the U.K. to Red Jungle Records, Stereo Nation did a six-city tour of India in October 1997 and plans to return in early 1998. However, its hit single "I've Been Waiting" has been lifted almost in its entirety and renamed "Don't Break My Heart" by the producers of a new Hindi movie, "Mohabat" (Love). This cover version is enjoying heavy airplay on numerous Indian countdown shows.

NYAY BHUSHAN



U.K.: Four decades after Australian painter/musician **Rolf Harris** introduced the *didgeridoo* to Britain, the drone-producing aboriginal instrument is gaining a place in popular music here. **Jamiroquai's** lineup includes a didge player, and the instrument has been featured on innumerable trance and chill-out records. Yet dance act **Dr. Didg** is now putting the intriguing sound before a new audience. **Graham Wiggins**—who holds a doctorate degree in physics and has studied the instrument's acoustics—leads Dr. Didg, whose trancey album "Serotonicity" will be released here Feb. 16 on Hannibal. Wiggins and drummer **Ian Campbell** were members of **Outback**, which hit No. 2 on Billboard's Top World Music Albums chart in March 1992. Dr. Didg will tour the U.K. from March to May.

KWAKU

MACEDONIA: Wild and untamed Gypsy brass bands can be found all over Eastern Europe. But only now—after the downfall of communism and the end of hostilities in the Balkans—is their music capturing a wider audience in the west. **Kocani Orkestar** is among the best, and its "L'Orient Est Rouge" (Crammed) is irresistible Gypsy soul music, containing some thumping tunes and the most glorious brass riffs since the golden days of Stax. The band comes from the emerging republic of Macedonia in the former Yugoslavia, and it will spend the summer touring western Europe. Gypsy brass music originally developed from the Turkish military bands of the 19th century, with the Gypsy spirit adding a spice and unpredictability to the marching tunes' formal structures. Today, these bands will often play for two or three days at a time at weddings and other local celebrations. Kocani Orkestar's album, recorded in two days, captures the swirling party atmosphere of a Gypsy festival in exciting fashion.

NIGEL WILLIAMSON

NORWAY: There's no denying the international impact of Sony Classical's "Titanic" soundtrack. A glance at this issue's Hits of the World charts shows it holding the top slot in France, Australia, Malaysia, Belgium, Austria, and Switzerland, as well as on the unpublished New Zealand chart. It is also No. 1 on Music & Media's Eurochart and is No. 2 in Germany and Portugal and No. 3 in Italy. Scrutinize the liner notes, and you'll find out that Norwegian songbird **Sissel** provides most of the understated vocals on that soundtrack (AirWaves, Billboard, Feb. 7), though in her homeland the soundtrack stands at No. 14. Along with her recent collaboration with **Warren G**, "Prince Igor," her U.S. career is in gear as she prepares to record her first album in English. She also appears on "The Long Journey Home" soundtrack (BMG Classics), on which she performs with the **Chieftains**.

KATR LOFTIUS

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Distributor Koch Claims Top Indie Spot Internal Network Planned To Streamline Operations

BY ED CHRISTMAN

GLEN COVE, N.Y.—With a 27% increase in sales and the placement of 31 titles on Billboard charts during 1997, Koch International enjoyed a good enough year for Michael Koch, the company's president and co-owner, to claim



KOCH

the distinction of being the No. 1 independent distributor; he did so at the opening address at the Koch convention, held here Jan. 10-11. But despite those accomplishments, Koch said that the Port Washington, N.Y.-based company has plenty of work to do in 1998 to keep its competitive edge.

"We now have a nice position in the marketplace," said Koch. "But there is always more that can be done, so we don't want to sit back and collect accolades."

Although he named the company as the No. 1 independent distributor, Koch declined to specify sales; Billboard esti-

mates its total net 1997 U.S. revenue at \$55 million. Koch pointed out that RED might have more in sales, but added that it's 100% owned by Sony Music. That meant, in his opinion, that RED isn't an independent.

"1997 was a good year; not very good and not mediocre," he said. "Our happiness is dampened by returns." But he added that the return problem should be alleviated in 1998 now that many retailers have addressed the problems they faced over the last few years.

During 1997, the company had one album that sold more than 300,000 units; three at more than 200,000 units; and 10 albums that sold more than 100,000 units, according to Koch.

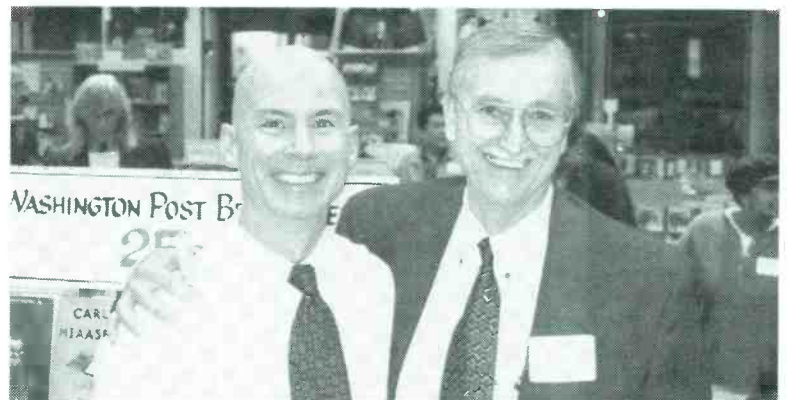
"We also had thousands of albums that did less, but that is the bread and butter of the company," Koch said. "We still treasure a classical album that does 1,200 units or an account that gives us \$500 in business."

Later in the day, Michael Rosenberg, Koch VP of sales, said, "From what we can tell, we have the largest account base of independent distributors. The company has 2,800 active accounts, of which 2,000 are independent stores."

But retail consolidation is leaving "fewer chain buyers making more important decisions" concerning what titles get into stores. So Koch, with the aid of its labels, has just pruned its catalog by 2,100 titles, Rosenberg said. Those deletions, he said, accounted for one-sixth of the Koch catalog.

Koch started out 11 years ago specializing in classical music before moving into jazz and world music. Today, the company covers "the whole gamut, from bluegrass to rap, alternative rock to soundtracks, from cabaret to jazz to country, and reggae," said Koch in an interview with Billboard. "The only

(Continued on next page)



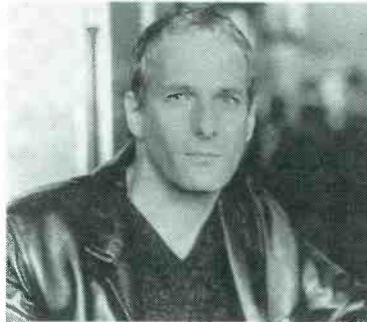
Olsson's 25th. Olsson's Books & Records, a six-store chain in the Washington, D.C., area, has completed its 25th-anniversary celebration. There were storewide sales, consumer contests, and a party at Olsson's newest store, near the Shakespeare Theatre. Performing were Scott Giambusso, Keith McMichael, Ron Holloway, Rusty Bogart, and Billboard's Washington bureau chief, Bill Holland. Pictured, from left, are Brooke Higdon, GM of music, and John Olsson, president/owner.

Bolton Takes Opera 'Passion' To Fans AC Audience Is Target Of Sony Classical Set

BY DYLAN SIEGLER

NEW YORK—While many are introduced to opera through the music of Luciano Pavarotti, few are introduced personally. Just over two years ago, Michael Bolton sang a duet with Pavarotti at a benefit concert in Modena, Italy. Since then, singing and studying opera has been Bolton's secret passion, as evidenced by his new album, "My Secret Passion," released Jan. 20.

Opera is a far cry from Bolton's usual AC-friendly fare, which he calls an R&B/pop hybrid. "My Secret Passion" is a collection of Bolton's favorite arias in Italian and French by the likes of Puccini, Verdi, and Massenet and includes "O Soave Fanciulla," a duet with renowned soprano Renée Fleming. The recording also features the Philharmonia Orchestra conducted by Steven Mercurio.



BOLTON

While Bolton's label home is Columbia, "My Secret Passion" has been released by sister label Sony Classical. "It was nice that Sony Classical wanted to go the distance and make a commitment to this," says Bolton.

Alex Miller, VP of marketing and promotion at the label, adds, "Exposing a wider audience to new music and changing the face of what classical is all about is part of [label president] Peter Gelb's vision for Sony Classical."

Rather than attempt to seduce opera aficionados with Bolton's classical stylings, Sony Classical will be targeting Bolton's fans, the AC crowd, which is primarily women aged 25-54. "We're out to capture the attention of Michael Bolton fans who may never have purchased a classical recording before," says Miller. "The first place that we're going is the fan base, and this is the perfect move for [Bolton] to make. I think that Michael Bolton fans will realize this music is powerful in the same way he himself did."

Perhaps seeking to emulate the valuable exposure Andrea Bocelli gained through TV, Bolton is set to perform music from "My Secret Passion" on "The Tonight Show With Jay Leno" (Feb. 18) and has made appearances on "Live With Regis And Kathie Lee," "Larry King Live," and "Politically Incorrect." He also performed at the American Music Awards. "We're kicking off with a very strong presence for this album on television, and he'll be singing

(Continued on next page)

Sandler Film Promo'd With National Karaoke Contest

BY CARRIE BELL

LOS ANGELES—In a promotion for Adam Sandler's new romantic comedy, "The Wedding Singer," New Line Cinema, Pioneer New Media Technologies, Planet Hollywood, and Maverick



SANDLER

Recording Co. have turned karaoke shtick into a chance at a recording career.

The film, which opens nationwide Friday (13), chronicles the life of Robbie Hart (Adam Sandler), an aspiring songwriter who pays bills with a career in wedding entertainment in 1985. Hilarity ensues when Hart is left at the altar, his career takes a nosedive, and he falls for the engaged wedding waitress (Drew

(Continued on page 66)

Your Best Connection to the Music Retail Industry ... Billboard's 1998 Record Retailing Directory

Billboard's Record Retailing Directory is the essential tool for those who service or sell products to the record retailing community.

Relied upon by the entire music and audiobook industry, **Billboard's 1998 Record Retailing Directory** contains over 7,000 updated listings of independent and chain record stores, chain headquarters, and audiobook retailers.

Jam-packed with listings:

- store names and addresses ■ phone and fax numbers ■ e-mail addresses
- chain store planners and buyers ■ store genre or music specialization



RRD packs all this accurate and up-to-date information into one comprehensive 6 x 9 directory that's easy-to-carry and easy-to-use. Industry leaders agree - this source of reliable information is too valuable to be without. To get connected to the industry, order your copy today for only \$165 plus \$6 shipping and handling (\$13 for international orders).

To order, call (800) 344-7119, outside the U.S. call (732) 363-4156. You can also fax your order to (732) 363-0338, or mail this ad with payment to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team - call us today for special rates!

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.

BDRD3027

BOLTON TAKES OPERA 'PASSION' TO FANS

(Continued from page preceding page)

music from the album on many of the most popular shows," says Miller.

To market "My Secret Passion," Sony Classical has enlisted the promotional prowess of CRN International, a Hamden, Conn.-based radio marketing company best known for its independent radio ski conditions report, "Ski Watch." CRN was instrumental in crafting a promotion hinging on radio that focuses on reaching personally buyers in the demographic.

"We're pulling together this promo in three marketplaces—Milwaukee, Hartford, Conn., and Pittsburgh—in time for Valentine's Day. We'll be tying in radio, retail, and direct outreach to consumers," explains Miller. "We chose cities where there's a demographic fit, where Michael's album sales and airplay are strong, and where there are willing retail and radio partners." The label has linked with Best Buy in Milwaukee, Record Express in Hartford, and National Record Mart, Music Oasis,

and Waves Music outlets in Pittsburgh.

Bolton acknowledges the effectiveness of a grass-roots-level marketing campaign. "[My fans are] used to things like that. I've done all kinds of

'I think Michael Bolton fans will realize this music is powerful in the same way he did'

in-store performances, and I plan on continuing to do so. We want to use new, innovative ways to get to my fans and many more people who don't know about the aria product," he says.

In an inventive telemarketing twist, 8,000 to 10,000 women in each market will be called and left a pre-

recorded message from Bolton talking about the new album as well as promoting contests at local retail and radio stations. The grand prize in the contests will be a trip for two to New York, including airfare, dinner, hotel accommodations, and tickets to the Metropolitan Opera.

"Here's our premise," says Tony Formicelli, CRN's sales manager. "The best use of the medium of radio is to utilize on-air talent to create banter with a contest, for instance, that gets the message across about your product to the consumer, the radio listener, and gets them to retail."

Ann Geissler, promotion director at WLTQ Pittsburgh, says the promotion is enticing to radio as well as to consumers. "We're excited about this promotion because it involves one of our core talents, a huge artist. And to [the audience], this looks as if Michael Bolton is a good friend of ours. I don't know of a woman in our demo who doesn't like Michael Bolton or his songs. Catering to what they want is important."

Allan Camp, PD at WRCH Hartford, says that "since Connecticut is Michael's backyard, we think it'll go over OK. The trip to New York, that's got sizzle to it, especially now that it's cabin-fever season."

Mike Stephenson, director of marketing at National Record Mart, says, "We've treated this release more like a classical superstar—a Pavarotti—so in its initial week out, its sales are trending on the course of a classical superstar release. With the exposure [Bolton's] giving it, these sales will continue."

At Harmony House's classical store in Royal Oak, Mich., "My Secret Passion" is stocked in the pop bins, where the store places most of its crossover acts, and the release is displayed on the wall with other Sony Classical releases. Store manager Eric Love cites Bolton's enthusiasm for the music as a strong point of the album. "He's very earnest, and his heart's really in it," he says. But will opera fans buy it? "We've sold about 50 in the first week at our chain," says Love.

Anthony Lyons, manager of Rock Records in Chicago, suggests that crossover releases sell better when featured in a listening booth. "It's an adventurous undertaking for Bolton," he says. "I think his die-hard fans will buy it, and others [will too] if they have the chance to hear it first."

Sony Classical's Miller postulates that "people who are involved in the opera world and really understand it are a small portion of our country. But there's a very large portion that understands great music, great singing, and great records. It's to those people we're appealing." Stephenson at National Record Mart says that he knows "we'll sell this to people who didn't think they were Michael Bolton fans."

While Bolton himself is aware that opera fans are likely to be skeptical of his foray into the genre, he asserts, "I achieved what I was going for, and there's something emotional that happened on tape that I wouldn't erase. I'm on a mission here. I'll be working this material for at least the next two years—maybe the rest of my life."

KOCH CLAIMS TOP INDIE SPOT

(Continued from preceding page)

thing we don't have is mainstream rock, and we leave that to the majors." Koch said his company distributes about 50 labels.

Having said that, he added that rock music probably makes up the largest component of the company's portfolio, with classical coming in second at about 20% of sales.

In breaking down sales figures another way, Koch said that 10% of the company's volume comes from the in-house Koch labels, while another 20% is generated by joint-venture labels. In 1990, Koch bought one-third of Shanachie; in 1994, it acquired 50% of DRG; and in 1997, it bought 50% of Ichiban.

He explained that Koch had bought into those labels on a selective basis in order to solidify distribution. He said it's a strategy Koch could pursue in the future as well.

But in such deals, Koch doesn't want to buy 100% ownership. "We would rather leave the original owners in the [ownership] picture, because then they can have motivation to operate like entrepreneurs and continue to do what they do best," he said.

The company also will consider taking on labels in a pure distribution relationship on a selective basis. "It has to fit in; we want to carry the best or second-best label in any genre," he said.

In the U.S., Koch counts 130 employees. Of those, 31 are sales representatives in the field, with offices in New York, Detroit, Minneapolis, Los Angeles, and Austin, Texas; 20 are sales/marketing personnel at company headquarters; 30 are administrative and finance staffers; and 49 are in the company's warehouse.

The U.S. company is an outgrowth of Koch International, based in Austria. That company, which has operations in a number of countries, is owned by Michael Koch's father, Franz. In the U.S., Koch is owned by father and son, with the latter being the majority shareholder.

Two years ago, the company started

operations in Canada, where it now has 25 employees; Billboard estimates its annual net sales there as \$10 million Canadian (\$14.5 million). That market is serviced from the Koch warehouse in Port Washington. "We are the only company that has one warehouse servicing both countries," Koch said.

Koch said that in the company's short time in Canada, it has already had major successes. For example, the company distributed Prodigy's most recent album in Canada; it has sold 300,000 units there. "It shows that if an independent distributor gets the product, it can do anything; the sky is the limit."

Back in the U.S., Koch is preparing to take the company into the next millennium by upgrading its computer systems. At the convention, Rosenberg explained that it polled its sales staff and labels and asked what is needed.

"You want more useful information—not just more information—and easier access to information," Rosenberg said. "You want better communication between the staff, label, and accounts and the ability to customize sales information for individual account needs."

Overall, this means an environment with less paperwork, said Liz Jones, executive senior VP at Koch. To accomplish this, she said, the company is using Internet technology to build a private computer network, known as an intranet, for internal communication.

In an interview, Koch expanded on that planned network. He added that when accounts and chain buyers sign into the system to access data relevant to them, it will also function as the wider type of network known as an extranet. Koch said that anything that the network's users currently do by mail, phone, or fax will soon be able to be done through the extranet.

Koch ended his convention speech by noting that with all that the company already offers, its new capabilities will only make it stronger: "We have the best labels, staff, systems, and the best recipe for success in 1998," he said.



KOCH
INTERNATIONAL

newsline...

SONY reports that worldwide music sales rose 7.5% in the third fiscal quarter from the year before to 191.6 billion yen (\$1.47 billion) on strong sales of albums by artists such as Celine Dion and Barbra Streisand. Some of the increase was due to the depreciation of the yen against other currencies.

The Tokyo-based company does not break out earnings for its music unit but says there was a "modest decrease" in profit "due to increased artist development costs." Operating profit for the entertainment segment, which also includes Sony Pictures, fell 3.4% to 29.4 billion yen (\$226.4 million).

Sales for Sony's movie unit, which includes Columbia and Tri-Star Pictures, rose 29.9% for the three months that ended Dec. 31, 1997, to 161.4 billion yen (\$1.24 billion), "benefiting largely from the successful sell-through video sales of 'Men In Black' and 'My Best Friend's Wedding.'"

Sales from Sony's electronics business rose 21.6% to 1.58 trillion yen (\$12.1 billion) on expanded sales of MiniDisc systems and PlayStation game consoles and software.

In a separate report, Sony has broken out North America sales results for PlayStation for the final three months of 1997. They are hardware, 3.8 million units; software, 18.4 million; and peripherals, 8.4 million.

Sony also says that it is launching what it calls "the largest audio product advertising/marketing program in its U.S. history" for the Mini-Disc. The campaign, which kicked off early this month, is estimated at \$30 million.

HARMONY HOUSE announces that Jerry Adams, who recently retired as Handleman's top music executive, has joined the retailer in the new position of executive VP/COO. Adams previously worked at Harmony House from 1974-1990, helping founder Carl Thom expand the chain. Bill Thom, who is the late founder's son and the current president/CEO, says he had been looking for a second-in-command when he learned that Adams was leaving Handleman. "I couldn't find anyone who was a better fit for us. He knows our dynamic. He has full responsibility for improving and enhancing the financial performance of the company." The 37-store, Troy, Mich.-based retailer also reports that Chuck Papke has been promoted to senior VP, retail stores.

WALT DISNEY reports that revenue from its "content" unit, which includes the movie and home video companies, rose only 2% in the fourth fiscal quarter, which ended Dec. 31, 1997, because of "difficult year-ago comparisons." The gain was attributed to the box-office success of "Flubber" and "Scream 2" and better results from the Disney Store division. Overall, the Burbank, Calif.-based company reports that net income rose 18% to \$755 million in the quarter on a 6% increase in revenue to \$6.3 billion.

RENTRAK, the revenue-sharing home video distributor, reports that net profit in the third fiscal quarter jumped 60% to \$881,000 from \$551,000 in the same period the year before. Revenue rose 13.2% to \$28.3 million from \$25 million. The company attributes the gains to "more favorable weather conditions and a stronger title selection, as well as continued growth in the customer base." Rentrak says it leases videos to more than 6,500 video stores in North America and shares the rental revenue with the stores and the video suppliers.

CD WAREHOUSE says that it achieved its goal of having 150 stores by the end of 1997. The Oklahoma City-based retailer began the year with 110 domestic stores and three international stores. Publicly owned CD Warehouse franchises its concept, which features a large selection of used CDs. The company also says that third-quarter sales for stores open at least a year rose 12.5%. Fourth-quarter results have not been disclosed yet.



LIFT
Systems with future.

Visit our website at:
www.LIFTonline.com
email us at:
usa@LIFTonline.com
or call us at:
1-800-543-8269
for free color brochures.

...the ultimate in
Listening Systems.
...the ultimate
in Multimedia
Merchandising.
...the ultimate
in Homesystems.



For Immediate Release
January 26, 1998

PEACHES "FLAGSHIP" STORE TO OPEN

Peaches Entertainment Corp., whose principal offices are located in Hallandale, Florida and which operates retail stores under the name Peaches Music And Video in the southeastern United States, has announced that its flagship store is under construction at the Pointe Orlando, a specialty retail and entertainment complex located on International Drive in Orlando, Florida, just minutes from UNIVERSAL STUDIOS.

Peaches will be part of this approximately 450,000 square ft. state of the art complex which consists of national and regional retailers, restaurants and a 21 screen movie theater. This will be Peaches' fourth store in Orlando. Peaches expects the store to be open in early Spring 1998.

Peaches currently operates Superstores in Florida, North Carolina, Alabama, and Virginia.

Duffell Exits Virgin; Trans World Approaches Strawberries Merger

DEPARTURES: In bowing out at Virgin Entertainment Group Inc., Ian Duffell, who held the title of president/CEO, says he is ready for his next challenge. Duffell resigned as head of the company's U.S. retail division late last month (Billboard Bulletin, Jan. 30). Duffell had headed up the company's thrust into the U.S. since it opened its first store here in 1992. The chain has 13 stores, with six more slated to be opened later this year, which will help it reach a volume of \$200 million.

Duffell says that in resigning from Virgin, "it is time for new challenges."

Before coming to Virgin, he was at HMV, at which he oversaw the opening of the chain's Oxford Street store in London. At that time, that was "the world's largest record store," he says. "And I asked myself, 'Where do you go from here?'"

The answer was to Virgin, where he worked from 1987 to 1992 in the Asia-Pacific region, before coming to the U.S. for the company in 1992 to begin its invasion of this country. After helping open Virgin's Times Square Megastore in New York, which appears to be the highest-volume record store in the U.S., and then opening a similarly sized outlet last fall in Orlando, Fla., the same question came to mind, he says.

During his tenure in the U.S., Duffell says, Virgin has "achieved a lot of recognition and respect" and profitability. Now he says that he is ready to explore new opportunities. No word yet on a

replacement.

PART TWO: Trans World Entertainment Corp. appears to be heading into the final stages of its consolidation with Strawberries, with the Milford, Mass., office slated to be closed by the end of February. Also, sources say that **Ivan Lipton**, president of Strawberries, has left the chain and that Trans World has offered jobs in Albany, N.Y., to some of the marketing staff and possibly some of the buyers. It is unclear so far how that will play out. Despite the closing of the facility and the consolidation of

RETAIL TRACK
by Ed Christman



the staff, Trans World appears committed for at least the first half of the year to keeping some functions separate. Over the last two weeks, Trans World management made the rounds to the majors to discuss marketing plans and supposedly had separate books for the two chains. Moreover, Trans World still plans to keep an office in the Boston area to oversee the Strawberries stores, because it doesn't want to lose the "regionality" factor, in the words of one source familiar with the chain's thinking. Trans World executives were unavailable for comment, as was Lipton.

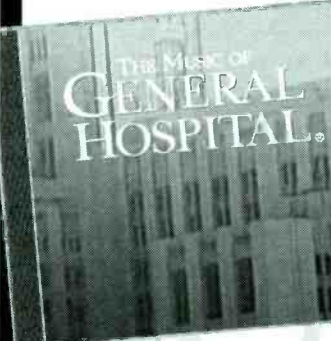
SEMANTICS: The Artist has widened distribution for his "Crystal Ball" set beyond Best Buy to also encompass stores run by the Musicland Group and Blockbuster (Billboard Bulletin, Feb. 3). An article in the Jan. 31

(Continued on page 66)



TRAK

One of Daytime's
Hottest Shows
Will Soon Be One of
This Year's Most
Sizzling Soundtracks.



Original music as heard
on the best-loved ABC
daytime drama watched by
5 million weekly viewers.

- Includes songs performed by the show's top stars.
- The album's music featured in the show.
- Episodes "tagged" with an album mention.
- Released under "L&B Records," the show's mock record label.
- National print advertising in premiere soap magazines.
- Direct mail campaign.

The prescription
for healthy
music sales.

Ships February 24, 1998



© American Broadcasting Companies, Inc. 1998
© Disney

**YEAR AFTER YEAR,
MORE RETAILERS GET THEIR MUSIC HERE.**

**PLUS, WORLDWIDE DISTRIBUTION. HIGH FILL. DEEP CATALOG.
COMPETITIVE PRICING. AND THE MOST EXPERIENCED AND
KNOWLEDGEABLE SALES STAFF IN THE BUSINESS. IT'S THE
PLACE MORE RETAILERS PLACE MORE ORDERS.**

AEC One Stop Group

Abbey Road • Abbey LA • Bassin Distributors • CD One Stop

AEC Field Offices: Atlanta • Baltimore • Dallas • Philadelphia • Portland • Omaha • Sacramento • San Diego

New Accounts 1-800-635-9082 • 1-954-255-4566 • Fax 1-954-340-7641

www.aent.com

Frey Goes Indie With Mission Start-Up; Cleveland's Styrenes Resurface On Scat

MAN ON A MISSION: Independent labels spring up in the unlikely places. For example, take the new Los Angeles-based Mission Records.

It turns out that the proud papa of this imprint is none other than Glenn Frey, guitarist/vocalist of the Eagles. The company, which is exclusively distributed by Navarre Corp., dropped its first album, "One Planet, One Groove" by Max Carl & Big Dance, Jan. 20 (Billboard Bulletin, Jan. 13).

Oddly enough, Frey was fresh from the reunited California band's insanely successful "Hell Freezes Over" album and tour when he decided to start up Mission in partnership with his long-time manager, Peter Lopez. You might think that Frey, a member of one of the biggest bands on the globe and a hit-crafting solo performer in his own right, would naturally gravitate to the majors and stick there.

But, as Frey says drolly, "you tend your own garden, and sometimes you can be happier on God's little acre than you can on the Ponderosa."

Mission grew out of a search for a new home for Frey's solo records (he recorded four albums for MCA from the mid-'80s through 1994). He says he became a free agent about 2½ years ago, and he and Lopez began making the major-label rounds.

"After having a few meetings, we came away from each meeting somewhat dissatisfied and somewhat puzzled," says Frey. "We thought it was all a little bit impersonal, and you could get lost in the shuffle."

"I said, 'You know what, Peter? I'd almost rather we put these records out ourselves and see what happens.'"

Frey was clearly focusing on Mission as an outlet for his own work, but he also had an eye cocked at producing others. And, he says, "up popped Max Carl."

Singer and multi-instrumentalist Carl, a member of 38 Special's late-'80s/early-'90s lineup, was also a member of the L.A. soul-rock unit Jack Mack & the Heart Attack, for whom Frey produced an album on Full Moon Records. Frey hired Carl's funkified group for a party for his wife in Nashville, and the two musicians got to talking. This led to some sessions at Frey's studio in Aspen, Colo. Frey says, "As we got into it, we started telling Max about what Peter and I wanted to do."

Big Dance wound up as Mission's first act. "One Planet, One Groove" boasts the participation of Frey as an instrumentalist and writer, and old L.A. hand and Frey colleague Jack Tempchin ("Peaceful Easy Feeling," "Smuggler's Blues") contributed to the writing.

Mission, which employs a staff of five at offices in L.A.'s Brentwood neighborhood, plans to move slowly—Frey says the label plans no more than three releases this year—and maximize efforts on each project. "We wanted to start small," Frey says. "We've got all year to work Max's record."

Frey hopes to get his own solo album out on Mission by the fall ("It's time for me to get off the golf course," he says with a laugh). In the immediate future, he'll be appearing with Carl's band on a two-week run of West Coast dates that includes a stop Tuesday (10) at House of Blues in L.A.

Beyond that, Frey says, the label could grow into the international mar-

DECLARATIONS
OF
INDEPENDENTS



by Chris Morris

ket, thanks to Lopez's many connections in the Latin music business. But ultimately, he adds, his Mission statement is "about the quality of life and the quality of art . . . You don't want to get too big too fast."

FLAG WAVING: The wonderfully titled "We Care, So You Don't Have To," set for a March 16 release by Scat Records in St. Louis, marks a rare yet rich continuation of the Styrenes' imposing legacy.

With guitarist/keyboardist Paul Marotta as its core member, the Cleveland-based Styrenes have been in business since the mid-'70s. Before that, Marotta had done time in Cleveland with two relatively unsung but amazing local contemporaries of Pere Ubu—the "art terrorist" unit the Electric Eels and the Velvet Underground-inspired combo Mirrors (in which he was partnered with future Styrenes cohort Jamie Klimek).

Scat surveyed some astonishing unreleased vintage recordings by these groups on its 1997 set "Those Were Different Times" (Declarations of Independents, Billboard, July 5). But the Styrenes have never been out of business, despite the fact that the band's last album, "A Monster And The Devil," came out 10 years ago.

"We were playing, and we were trying to get a deal," Marotta says. "But it wasn't happening. We were your basic unsalable, un-signable band."

Besides Marotta, the current five-piece version of the Styrenes features another formidable Cleveland-bred performer, Mike Hudson, the bawling ex-vocalist of the Pagans. (That remarkable proto-punk band's work can be heard on a great Crypt Records comp, "Everybody Hates You.") Hudson appeared on "Monster" and on a 1996 Styrenes 12-inch released by Drag City in Chicago.

Marotta says the extended collaboration with Hudson began after both musicians had left Cleveland and began corresponding by mail during especially trying points in their lives.

"I'd send him my depressing music, and he'd send me his depressing lyrics," Marotta says.

The Hudson-Marotta edition of the Styrenes has evolved a sound that integrates a stirring meld of avant-garde dissonance, punk, and florid rock flourishes with highly literate spiels by Hudson (who has honed his narrative skills as a newspaperman and short-story writer). Marotta says the Styrenes' contemporary attack is comparable to proto-beat poet Kenneth Patchen's unique spoken-word-and-music recordings.

Among the high points of "We Care" are such transfixing matings of sound and word as "He Was A Loser," the powerful "Thanks For Coming Home," and "Westies," a seven-minute epic about New York's notorious Irish-American gang. Marotta says of the latter

piece, a highly involved tour de force, "That's live in the studio. There was no overdubbing."

The Styrenes should be on view soon: The band, which did a short Midwestern tour in October, hopes to hit the road after the release of the Scat album.

Marotta—who also acts as managing director of New World Records, the eclectic nonprofit New York-based label—says that the Cleveland pre-punk epoch will live on, on forthcoming full-length Mirrors and Electric Eels compilations from Scat.

"We always knew that [the music we were making] was important," Marotta says of his underground musical days in the town homeboys simply call Cle. "We took a serious approach to what we did, and that's why I still have all the tapes."

RICH CREAMY FILLING



•LOW PRICES •GREAT SERVICE
•WEEKLY SPECIALS •EXCELLENT FILL
COMPACT DISCS/CASSETTES/VIDEOS/
VINYL/CD SINGLES/CASSETTE SINGLES/
CD-ROM/ ACCESSORIES

ask about
FREE
NEXT DAY DELIVERY

impact
MUSIC

1-800-899-DISC (3472)

This is Carl Lackey's Breakfast

"Whenever I call Valley with a new idea to help my business run more smoothly, my Sales Rep listens and I see results. Valley has proven to me their commitment to serving Independent Retailers by meeting my needs and expectations".

Carl Lackey
Slip Disc

This is
Carl Lackey's
One-Stop

VALLEY RECORD DISTRIBUTORS

"THE ONE-STOP THAT RETAILERS CAN'T STOP TALKING ABOUT"

Toll Free: 1.800.845.8444 • Fax Toll Free 1.800.999.1794
Outside U.S. Call: 530.661.6600 • Fax: 530.661.5472
www.valsat.com

SANDLER FILM PROMO'D WITH NATIONAL KARAOKE CONTEST

(Continued from page 62)

Barrymore).

Because music plays such a giant role in the movie, Mary Goss-Robino, New Line's VP of national promotions, felt the best way to increase word-of-mouth was a national karaoke contest.

"Even the title evokes the idea of singing. Plus, Adam has made a comic career out of his silly songs," she says. "We thought, 'What better way to get people excited about the film than a karaoke jam.' We kicked it off a few weeks ago, and the response has been unbelievable. We've had to cut off the participation line at all the local competi-

tions."

Contestants were free to sing whatever they wanted despite the '80s twist to the film and soundtrack, which bowed Feb. 3 on Maverick. Local competitions started Jan. 18 in more than 38 cities, including Omaha, Neb.; Seattle; Austin, Texas; New York; and Fresno, Calif.

"There was a total mishmash of genres represented as well as a variety of people types," says New Line VP of soundtracks Jonathan McHugh. "It was obvious many of them were talented singers. One girl wailed on Alanis Morissette's

'You Oughta Know,' while another guy sang both Natalie Cole and her father's parts in 'Unforgettable.' One guy even came with a bongo drummer, backup singers, and an original composition. Unfortunately, we couldn't reward that creativity, as it was karaoke."

The sing-offs were held in malls, clubs, and Virgin Megastores. The panel of judges included local radio personalities and music directors, area music celebrities, Pioneer entertainment division marketing manager Karl Detken, New Line soundtrack division employees, and representatives of the Arista and Maverick record labels.

"These were no average days at the mall," says Los Angeles judge Terry Anzaldo, head of promotions for Maverick Records. "People had fun, even those who just watched. But to see the seriousness on some faces, you knew it was more than fun. Deep down, many people have a dream at fame. If a competition like this instills hope, that makes it a more worthwhile promotion."

Runners-up received prizes like limo rides and a Valentine's Day dinner for two. The winners of the local jams were flown to regional rounds hosted by Planet Hollywood Feb. 1 in Atlanta, Chicago, Dallas, Los Angeles, and Washington, D.C.

A finalist from each region will be rewarded with a Pioneer CLD-V888 DVD karaoke machine autographed by Sandler before the final showdown in Orlando, Fla., scheduled for Feb. 8. The best singer will be rewarded with \$5,000 worth of studio recording time. Judges for the last jam include Sandler, New Line music executive Mitch Rotter, Pioneer's Detken, and an unconfirmed Orlando radio DJ.

"It isn't impossible that the win-

ner could use the studio time, make a demo, shop it around, and become the next rock star," McHugh says. "You never know."

What New Line and Maverick are sure of is that the response to the contest will inevitably boost sales of movie tickets and soundtracks.

"Alternative promotions reach people who may not keep up with the film industry, but who like Adam Sandler, good comedies, or want a

romantic film to see on Valentine's," Anzaldo says. "And because this soundtrack is so ingrained in the film, it can only help soundtrack sales. One hand washes the other."

"Plus, who doesn't like '80s classics like 'White Wedding'?" We think 'The Wedding Singer' will be to 'Do You Really Want To Hurt Me' what 'Wayne's World' was to 'Bohemian Rhapsody.'"

EXECUTIVE TURNTABLE

MUSIC VIDEO. Gina Harrell is promoted to VP of video production at Elektra Entertainment Group in New York. She was senior director of video production.

MuchMusic USA in Woodbury, N.Y., promotes Suzanne J. Rudloff to VP of the Eastern region, Elizabeth St. Paul to VP of the Central region, and Helen Perin to VP of the Western region. They were regional directors of the mid-Atlantic region, Southeast region, and Western region, respectively.



HARRELL

MULTIMEDIA. Simitar Entertainment in Minneapolis appoints Jeff Linton VP of specialty products. He was GM of Animated Collectibles, a division of Central Park Media.

RELATED FIELDS. Trimark Pictures in Santa Monica, Calif., appoints Darin Spillman VP of production. He was VP of production at Concorde Pictures/New Horizons Home Video.

Showtime Networks Inc. in New York promotes Jill Davis to VP of research, programming, and audience analysis. She was director of program research.

Universal Pictures in Universal City, Calif., promotes Stacy Barger to VP of international advertising and promotion and Elizabeth Gaynes to VP of international marketing. They were, respectively, director of international advertising and promotion and director of special projects international marketing.

HOME VIDEO. Blockbuster in Dallas names John Lauck VP of new business development. He was VP of restaurant marketing at Pizza Hut Inc.



FULL LINE OF

LASERDISCS • DVD • COMPACT DISCS • CASSETTES
MUSIC VIDEOS • VINYL • ACCESSORIES

WE HAVE A TEAM OF EXTREMELY KNOWLEDGEABLE SALES REPS WHO CAN ANSWER ALL OF YOUR QUESTIONS, BOTH IN THE AUDIO INDUSTRY AND IN THE EVER-CHANGING LASERDISC AND DVD INDUSTRY. ADD TO THAT OUR EVERYDAY LOW PRICES, SAME-DAY SHIPPING AND WEEKLY SALES SPECIALS, AND THEN ASK YOURSELF.....

"Why Go Anywhere Else?"

"YOUR FULL-SERVICE ONE-STOP"

1193 Knollwood Circle • Anaheim, CA 92801
(800) 877-6021 • Fax (714) 995-0423

SELL YOUR MUSIC!



Create Your Own Full Color Custom Promotional Cards Featuring
Record Releases & New Bands • Great For Recording & Sound
Studios • Market Instruments & Accessories • Perfect For Trade
Shows, Fan Clubs, Special Events & More! • Call Now

For More Information & A Free Sample Kit!

Modern Postcard™
1-800-959-8365

1993 Modern Postcard A. rights reserved

ing a "Roy Orbison Live At The BBC" album as a result of the agreement the chain has with the BBC, through the Mastertone label. The article mentions that previously, Best Buy had exclusives to reissue Roy Orbison's "A Black And White Night Live" album and a greatest-hits package.

Tanja Crouch, VP of marketing at Orbison Records, called me to deny that Best Buy had an exclusive on any of the label's titles. She said that Best Buy was the only retailer carrying the albums at the time because the company had just gotten the rights for the "Black And White" album back from Virgin Records and hadn't yet cut a distribution deal. She further argues that if any retailers ignored Virgin's recall of the album and left them in their stores, then that label's version was still available, meaning that Best Buy wouldn't be the only one carrying the title. Furthermore, she wants to ensure that the accounts are aware Orbison Records does not yet have the rights to the "BBC" album and won't have that title in the U.S. until October.

Crouch adds that the story created confusion in the marketplace among her distributors, Distribution North America and Bayside. But Retail Track is willing to bet that Orbison Records received, however unjustly, the same kind of heat the Artist's people are probably feeling from the large accounts that have yet to be included in carrying "Crystal Ball."

Merchants are notoriously touchy when they feel that an artist or a label is slighting them. In fact, knowing music retail as I do, if "Crystal Ball" were only available through an 800 number advertised on the Internet, as first seemed the case, I am willing to bet that there would have been repercussions from retail.

I wouldn't be surprised that when this is all over, the album will have widespread distribution, with the Artist saying that always was exactly his intention. It would be pretty easy if somebody in the Artist's camp approaches a company like Valley Media or the Alliance One-Stop Group. Either one-stop has the ability to blanket the market. Whatever happens, watch this one closely. Although people in his camp have yet to talk about what they are up to, based on what they have done so far, the Artist appears to be trying to rewrite the rules governing how music gets to the marketplace.

Merchants & Marketing

'Lion King' Stage Score A Departure For Broadway

'LION KING' REIGNS: The rave-reviewed stage version of Disney's "The Lion King," directed by **Julie Taymor**, has been ruling Broadway since it opened in November.

Its Walt Disney Records album, "The Lion King: Original Broadway Cast Recording," features, in addition to three new songs from **Elton John** and **Tim Rice** (who wrote the movie's five musical numbers), seven new selections from a team of composers.

That team is composed of **Lebo M**, the South African singer/songwriter and arranger who created the film's African music (he won a Grammy for arranging the score); prominent movie composer **Mark Mancina** ("Speed," "Con Air"); **Hans Zimmer**, who wrote the film version's Oscar-winning score; producer/engineer **Jay Rifkin**; and director **Taymor**.

Lebo M (his full surname is **Morake**)—whose stirring, clarion voice is the first sound you hear at the beginning of "The Lion King," heralding opening number "The Circle Of Life"—is a native of Soweto, South Africa. As a teen living in exile in Lesotho, performing as a professional singer, he met a U.S. ambas-

sador who enabled him to come to the States to attend Washington, D.C.'s Duke Ellington School of Music. Three years later, 18-year-old **Lebo** moved to Los Angeles, where his music career began to take off in earnest. He met **Zimmer** while working on the score for the Warner Bros. film "The Power Of One." Later, when **Lebo** was back in South Africa, **Zimmer** hunted for him far and wide to secure his services for "The Lion King's" movie score. **Lebo** performed lead vocals and was choral arranger, conductor, and co-writer. After the success of the film and the soundtrack, which was No. 10 on Billboard's top-selling-albums list for 1995, **Lebo** recorded a solo set for Disney, "Rhythm Of The Pride Lands." A collaboration with **Zimmer** and **Rifkin**, the record features **Lebo's** original compositions, backed with African choirs; some selections were conceived as a follow-up to "The Lion King."

For the Broadway version of "The Lion King," in which avant-garde director **Taymor** uses masks, puppetry, and creative staging, songwriters **John** and **Rice** added to their original five songs

(Continued on next page)



by *Moira McCormick*

Top Pop Catalog Albums™

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

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA 5 weeks at No. 1	338
2	2	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	286
3	3	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	331
4	5	PINK FLOYD ▲ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1089
5	6	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/17.98)	GREASE	245
6	7	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	450
7	9	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	132
8	10	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	171
9	8	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	411
10	11	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	461
11	12	SARAH MC LACHLAN ▲ NETTWERK 18725*/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	175
12	15	METALLICA ▲ ELEKTRA 60812/EEG (10.98/16.98)	... AND JUSTICE FOR ALL	409
13	4	FLEETWOOD MAC ▲ ¹⁷ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	161
14	17	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	349
15	14	ALAN JACKSON ▲ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	119
16	13	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	363
17	26	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNRYRDS/THEIR GREATEST HITS	146
18	28	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	199
19	16	EAGLES ▲ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	166
20	20	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45931/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	136
21	24	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	153
22	21	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	369
23	18	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	63
24	22	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	212
25	19	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	380
26	25	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	206
27	34	METALLICA ▲ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	361
28	38	AC/DC ▲ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	202
29	30	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	433
30	37	METALLICA ▲ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	378
31	27	EAGLES ▲ ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	207
32	23	NO DOUBT ▲ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	109
33	33	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	253
34	35	AEROSMITH ▲ Geffen 24716 (12.98/17.98)	BIG ONES	77
35	39	MASTER P NO LIMIT 50596*/PRIORITY (10.98/16.98)	GHETTO'S TRYING TO KILL ME	10
36	32	STEVE MILLER BAND ▲ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	335
37	29	SANTANA ▲ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	75
38	43	SADE ▲ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	119
39	46	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	40
40	50	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	104
41	31	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	300
42	49	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	71
43	36	AEROSMITH ▲ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	270
44	47	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	256
45	48	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	166
46	—	AL GREEN ▲ THE RIGHT STUFF 26530/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	30
47	41	MARVIN GAYE ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	62
48	44	EAGLES ▲ ²¹ ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	283
49	40	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	12
50	—	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	51

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.

CH-CH-CHANGES: LOOK OUT YOU ROCK 'N' ROLLERS...

The architect of fashioning and deconstructing creative personae, David Bowie's three decades of artistry have characterized the creative climates of their times—and predicted the atmosphere ahead.

Beginning this month, EMI-Capitol Entertainment Properties takes over David Bowie's seminal RCA catalog titles—and prepares a new wave of remastered, newly-packaged and bonus-track-enhanced Bowie catalog editions for autumn release.

DAVID BOWIE THE ORIGINAL CATALOG

Young Americans Featuring the worldwide number one hit "Fame"

David Live A 2-CD set Nineteen songs recorded in concert in Philadelphia

Diamond Dogs Includes the title track plus "Rebel Rebel"

Pin Ups Bowie's renditions of his favorite songs of the 60's

And in late March, look for the re-issued **CHANGESBOWIE** (his greatest hits from 1969-1980) and an Enhanced CD version of **CHANGESTWOBOWIE** (an all-new collection of top recordings from 1970-1995).

Win Our David Bowie Shelf: Win the first set of E-Prop's new Bowie catalog releases if your entry is chosen in our upcoming random drawing. To enter, just fax this strip, along with your name and mailing address, to 213.692.1294 by Friday, February 27. Please, no duplicate entries.

©1998 EMI-Capitol Entertainment Properties

SOUTHWEST WHOLESALE

WEEKLY PRICE BLOWOUT!

	Cassette	CD
ALLI, Crucial	5.09	6.69
DEEP FOREST, Comparsa	6.79	10.89
DESTINY'S CHILD, Dest ny's Child	5.89	9.79
JAGGED EDGE, A Jagged Era	5.89	9.79
DAVID KERSH, If I Never Stop	6.19	10.39
RIDE, Soundtrack (Snoop, Mack 10...)	6.59	10.69
KIMBERLY SCOTT, Kimberly Scott	3.69	5.49
JODY WATLEY, Flower	6.19	10.29

Prices good week of Feb. 16th-20th

NEW ACCOUNTS CALL: 800-275-4799

UNSURPASSED SERVICE! COMPUTERIZED CATALOG INTERNET FULFILLMENT WEEKLY MAILER GREAT IMPORT SELECTION EXCELLENT FILLS OVER 170,000 SELECTIONS POSTERS & PROMOS

SOUTHWEST WHOLESALE
records & tapes
6775 Bingle Road
Houston, Texas 77092
713/460-4300
Fax: 713/460-1480
www.neosoft.com/~sww

CHILD'S PLAY

(Continued from preceding page)

"The Circle Of Life," "I Just Can't Wait To Be King," "Be Prepared," "Hakuna Matata," and "Can You Feel The Love Tonight") a trio of new tunes: "The Morning Report," "Chow Down," and "The Madness Of King Scar." Lebo and Mancina rearranged and orchestrated the remaining musical sections, as well as the other original and new-to-the-show compositions. Taymor chose to use several Lebo songs from "Rhythm Of The Pride Lands" in the score, including "One By One," "He Lives In You," "Lala" (now called "Endless Night"), and "Lea Halalela" (now called "Shadowland"). The new songs incorporate Zulu, Sotho, and English lyrics, performed onstage by South African singers handpicked by Lebo.

As much as Lebo enjoyed working on the film, "doing the Broadway show is three times better," he says, phoning from Johannesburg. "The music we did for the movie was in the background, and now it's in the forefront. The way the stage show is designed, the actors and singers are performing it live." Indeed, Taymor herself has called the Lebo-led South African chorus "the glue that holds the entire piece together. . . . It has become a principal character, both visually and aurally."

Says Lebo, "From the start, Disney gave us free range—they were very supporting of retaining the music's originality and authenticity. When we wanted to go to South Africa to record 40 voices for the film, for instance, it took no convincing."

Mancina, who notes that "The Lion King" is also his first Broadway outing, says that's the way Disney designed the whole project. "Instead of getting Broadway people involved in Julie's dream, they brought Lebo in and people from the film world like me," he says. "It was a risky move . . . They put the three of us in a room—me, Julie, and Lebo—and pretty much let us go."

"The sessions were unusual, I believe, for Broadway," says Lebo. "We came to New York, met Julie—who blew us away with her sketches—and the same day we were sitting at the piano putting songs together . . . We're not Broadway veterans, and that gave us the leeway to be creatively as free as possible. We didn't want to be limited by rules."

In fact, at the outset, Mancina and Lebo attended a long-running and very well-known Broadway musical just to see the current state of the art. "We couldn't make it through the first act," says Mancina, laughing. "When we told Julie we went, she flipped out. She was concerned that [our work] would go in that direction, because she's someone who doesn't rely on old, done-to-death ideas just because they've worked."

Taymor had nothing to fear; seeing the show "definitely reinforced what we didn't want to do," says Lebo.



LEBO M



Working with Taymor on the music, says Mancina, involved sitting at the piano and letting rip. "If she was into what I was doing, I'd keep going." During one session, the issue was "how to make 'The Circle Of Life' even more spectacular [than the movie version]. So we do a call-and-response vocal, with singers placed in the audience, so the sound's all around you—we knew it'd be magic. We went piece by piece, embellishing old ones, creating new ones."

Mancina says the Broadway production (and cast album) uses "no computers. It's played and sung in its entirety, nothing programmed." The 27 musicians perform on African percussion, drums, and ethnic woodwinds like African and Chinese flutes, and there's a pop-oriented guitar-bass-keyboards-drums combo. "In order for us to do authentic African music, we couldn't use a full orchestra," says Mancina. "We used three violins, when

I'm used to 30; or we'd use a traditional *gili*, a mallet instrument, instead of a French horn. And we needed the pop band for playing things like 'Can You



MANCINA

Feel The Love Tonight.' But we needed a big sound to pull off big pieces, like the stampede. It was a challenge, making the music work out with traditional African, pop, and orchestral music."

The musicians, he notes, perform in balconies, "so the audience can see as well as hear them." Even the recording of the album was unusual—and hectic. In order to ensure the perfect sound mix, Mancina decided to subvert the normal procedures.

"Usually, you put everyone in a room and put microphones up," he says. "We thought, 'We're from the film world; we'll do it differently.' We put each of the sections—vocalists, different groups of instruments—in different rooms, so we'd have the proper mix."

"We only had two days, and we did it live, cutting only a couple versions of each piece. The first three or four hours, I thought it was going to be a disaster; but the cast and musicians rose to the occasion. Everyone did great."

"I'd be interested in doing another Broadway musical," says Lebo, who continues to rehearse the choir and give notes when he's in New York (until recently, he played a gazelle onstage). "I still think about the show; in my quietest moments here in Africa. It always brings a smile to my face."

Billboard

FEBRUARY 14, 1998

Top Kid Audio™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			*** No. 1 ***	
1	1	109	VARIOUS ARTISTS ▲ ¹ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
2	2	128	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	
3	3	126	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
4	4	12	READ-ALONG WALT DISNEY 60297 (6.98 Cassette)	THE LITTLE MERMAID
5	6	106	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
6	7	128	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	
7	5	12	SPACE GHOST KID RHINO 72875/RHINO (9.98/15.98)	SPACE GHOST'S MUSICAL BAR-B-QUE
8	12	64	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
9	8	10	READ-ALONG WALT DISNEY 60304-4 (6.98 Cassette)	FLUBBER
10	16	74	VARIOUS ARTISTS ▲ ² WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
11	11	105	VARIOUS ARTISTS ● WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
12	13	36	READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES
13	9	30	VARIOUS ARTISTS CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60909 (10.98/15.98)	
14	10	11	SING-ALONG WALT DISNEY 60942 (10.98 Cassette)	THE LITTLE MERMAID
15	15	91	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
16	17	109	READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
17	14	61	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
18	23	9	VARIOUS ARTISTS ▲ WALT DISNEY 60740 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 3
19	25	100	READ-ALONG ▲ ² WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
20	18	83	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/15.98)	
21	20	15	DANCE-ALONG WALT DISNEY 60941 (10.98 Cassette)	DISNEY'S DANCE-ALONG
22	19	92	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
23	22	81	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
24	24	53	READ-ALONG WALT DISNEY 60272 (6.98 Cassette)	101 DALMATIANS (LIVE ACTION)
25	RE-ENTRY		READ-ALONG WALT DISNEY 60231 (6.98 Cassette)	WINNIE THE POOH & TIGGER TOO

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.



Your competitors have a **SECRET SALES WEAPON.** Want to know where to get yours?

The answer is **Muze for Music**, the industry's most authoritative and comprehensive interactive catalog of recordings.

With nearly 200,000 popular and classical music titles at your fingertips, you'll never lose another sale to "...I don't know."

3,000 of your competitors use Muze daily to sell more music. Muze makes special orders soar — many report doubling, even tripling catalog sales.

Think you can't afford this powerful sales booster? You can now!

Purchase Muze before April 1 and pay only **\$1998** — Save more than **\$1,500!**

With hardware at rock bottom, and software as low as \$1,500 annually, HOW CAN YOU AFFORD TO COMPETE WITHOUT IT?

Think of it as an investment, not an expense. With only three additional sales per day, it will
pay for itself in only eight months

CALL 1-800-701-7002 TODAY FOR DETAILS.

"Whenever I stumble across the rare store that does not have a Muze machine, I like to ask:
Exactly what do you have against drastically increasing your special order business?"

—Don VanCleave, Managing Partner, Coalition of Independent Music Stores



Offer subject to terms and conditions. Restrictions may apply. Offer may be withdrawn without notice.

salespromo@muze.com

Home Video

MERCHANTS & MARKETING



In There Pitching. PolyGram Video president Bill Sondheim warms up for Major League Baseball (MLBB). His team replaces Orion Home Video in a brand-new, five-year distribution deal that begins this season. PolyGram expects to market six to eight new titles each year, including the World Series. Shown in the starting lineup, from left, are Jim Caparro, president/CEO of PolyGram Group Distribution; Hall of Famer Ozzie Smith; Sondheim; and MLBB's Rich Domich.

The Survey Says: What's DVD?

Industry Sees Need To Raise Consumer Awareness

■ BY EILEEN FITZPATRICK

LOS ANGELES—Despite millions of dollars spent on advertising and dealer reports that DVD has the fastest acceptance rate among new technologies, 81% of U.S. consumers say they are “not very familiar” or “not familiar” with the format, says a Video Software Dealers Assn. (VSDA) survey conducted by Yankelovich Partners in Norwalk, Conn.

Only 18% of the 1,807 interviewed U.S. households interviewed knew something about DVD, according to data presented at the VSDA Region-

al Leaders Conference held here Jan. 30-Feb. 1. At another session, PolyGram Video VP of marketing Ken Graffeo reported that a Philips Electronics survey showed a 30% level of awareness.

DVD has had greater impact on retailers. More than half of those in attendance said they were carrying the 5-inch discs. Suppliers on a DVD panel urged them to take the next step: increasing store visibility to take advantage of hardware activity in consumer electronics outlets. The Consumer Electronics Manufacturers Assn. estimates that 1998 DVD hardware shipments to dealers will top 750,000 units, more than double the 1997 level.

Columbia TriStar sales director Janet Wheeler said, “The most frequently asked question we get from hardware dealers is, ‘Where can I send customers to rent DVD software?’ I can’t tell you that it will be hugely profitable, but you have an opportunity to bring in a technology

that has a real ‘wow’ factor.”

Universal Home Video president Louis Feola emphasized that video retailers “must establish themselves as distribution centers” for DVD products. Warner Home Video touted its sales results—which brought in \$50 million in 1997—while blasting the rival Divx format, due to launch this spring. “We think Divx is a loser with a faulted model,” said Warner senior VP of marketing Tom Lesinski.

Lesinski especially lampooned the “point-of-no-return” marketing campaign that plays up Divx’s supposed advantage—customers don’t have to bring the disposable discs back to the store. “Divx will put you out of business as much as Ken Starr wants to put Bill Clinton out of business,” he said.

Warner and others have trumpeted DVD as the 21st-century answer to direct broadcast satellite (DBS). No bigger than a spot on the horizon a

(Continued on page 72)

From New Hardware Choices To A Mail-Order Club, DVD's Making Strides

SPRING TRAINING: A couple of years from now, the video community will look back fondly on early 1998, when DVD was still spring training. It’s like baseball before the season starts: In February and March, everyone’s a contender. Painful truths are still several months away.

Certainly, the news in DVD is good no matter where you turn these days. Consider the Consumer Electronics Manufacturers Assn.’s (CEMA) forecast of sales to dealers: 750,000 players, more than double the 350,000 estimated for 1997, the first year of availability. (Actually, it was 10 months in major markets and four months nationally.) Dollar-wise, volume should vault to \$326 million from \$170 million, not quite double because the average player price is expected to drop \$50 to \$435 (applause here).

In terms of percentage growth, little else tracked by CEMA approaches the new format—not satellite dishes, not VCRs, not projection TVs. There is one

exception, a product as *au courant* as DVD: set-top Internet access devices, accelerating from 400,000 units to 1 million this year. On the other hand, laserdisc players continue their slide to oblivion. Projected sales of 27,000 players are one-tenth of the 272,000 units sold in 1994.

DVD hardware choices keep expanding, a further sign among manufacturers that the format isn’t a one-trick pony. Panasonic, for example, introduced a 4-pound portable player, with a 2½-hour battery, at the Las Vegas Consumer Electronics Show last month. List price is \$1,000.

The spring-training aura extends to the DVD Video Group (DVG), which drew a record 60 people to its most recent meeting in Los Angeles. DVG recently picked up one full member, player manufacturer Yamaha, and four associates, Sony Pictures DVD Center, International Packaging Corp., Disc Graphics, and CMC Graphics, for a total of 35. It started life eight months ago with 16 companies.

Among those reportedly interested in joining is Columbia House, the direct-response giant owned equally by Sony and Time Warner. Columbia House is a significant, if largely silent, factor in cassette sales. Now it has targeted DVD. “We think it’s an important innovation for the industry,” says Columbia House Video executive VP Brian Wood. “Let’s face it, VHS is a mature product. We all benefit from something we can charge a decent price for.”

Margins are the draw, but Wood is careful not to charge headlong into a player universe of less than 250,000 units. Columbia House has restricted its nascent DVD Club to “positive option” choices. Buyers have to order a title, unlike the “negative option” rule for cassettes that requires members to notify Columbia House if they don’t want the month’s selection mailed automatically. “It’s just

too early for negative option,” cautions Wood, who characterizes early response to DVD as “minimal, just a couple of thousand people.”

However, the next step seems inevitable, given the placid state of home video. “The best way to describe our business is that it’s steady. Tape isn’t the way of the world any more, which is why we all need DVD,” Wood says.

NEWBORN: Laserdisc veterans David Goodman and Vini Bancalari have jointly formed Digital Disc Distribution in Mountains Lakes, N.J., a sales and marketing venture that will serve as a conduit between independent program developers and small DVD suppliers and major distributors.

Cheryl Weaver, West Coast sales manager for U.S. Laser Video Distributors, which Goodman sold to Image Entertainment in 1995, has been named sales director. She remains based in Los

Angeles.

Goodman and his wife, Joan, have also founded DVD International, focusing on worldwide distribution opportunities. Bancalari’s Elite Entertainment, which began releasing horror movies on laserdisc, entered the new format last year with two titles, “Night Of The Living Dead” and “Re-Animator,” and has provided tape masters for Anchor Bay Entertainment’s DVD fright line.

DVDOINGS: Columbia TriStar releases “Seven Years In Tibet” April 7 and “Chances Are,” “Guarding Tess,” “The Karate Kid,” “Multiplicity,” and “My Stepmother Is An Alien” April 14, all at a minimum advertised price of \$24.95. The titles will be available only in the Amaray “keep case.” Columbia had also been using the jewel box, which is losing favor among suppliers. Universal Studios Home Video has dropped it in favor of the Amaray holder.

New from MGM Home Entertainment: “The Great Escape,” “Invasion Of The Body Snatchers” (1978), and “Runaway Train,” all \$24.98 list . . . MPI Home Video has moved the \$24.98 release of “Close To You: Remembering The Carpenters” to March 31 from Feb. 24, when the cassette and laser editions arrive in stores . . . PolyGram Video ships “Bean” March 31 at \$29.98.

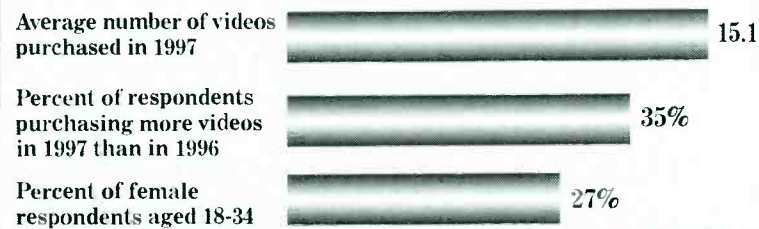
VIDBITS: Apologies to Vivid Entertainment, a major vendor of adult DVDs. Vivid was inadvertently omitted from our Feb. 7 roundup story . . . Jodie LeVitus, formerly of Billboard and most recently director of entertainment sales for Worldnow Online in Salt Lake City, is seeking a sales and marketing position. She can be reached at 818-990-3936.

PICTURE THIS



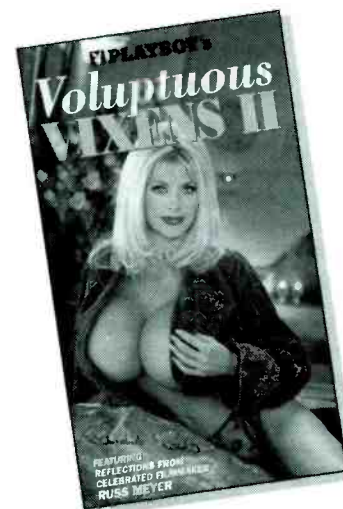
by Seth Goldstein

Of VCR owners surveyed, 18% strongly agree that “when a new release comes out, sometimes it’s easier to just buy the video than to try to rent it.” Following is a profile of those respondents.



Source: Yankelovich Partners

VALENTINE VIXENS



What better way to give them a Valentine treat they’ll never forget? *Playboy’s Voluptuous Vixens II*. This all-new edition in the sexy series shows bigger is better... Stock up now and let these vixens bring Valentine pleasures all year ‘round.



PLAYBOY HOME VIDEO
www.playboy.com/entertainment
© 1998 Playboy Entertainment Group, Inc.

Best Buy Breaks Into Boston; Promoting Black History Vids

BEST BUY IN BEANTOWN: Best Buy is expanding into the Boston market and will open its first stores there this fall. A spokeswoman for the chain says it's looking at six sites in the area.

On the West Coast, Best Buy is about to build a new distribution center outside Fresno, Calif. Construction of the 600,000-square-foot, \$35 million facility gets under way next month. It will take 14 months to complete, the spokeswoman says.

Fresno will replace Best Buy's Ontario, Calif., center, which services 24 Southern California stores. The Ontario center, one-half the size of the planned new facility, opened in 1994 when the chain expanded into the Southern California market.

In other Best Buy news, the retailer announced that it will no longer carry Apple computers. But video suppliers thinking they might be able to get some extra shelf space will be disappointed. "We only carried two Apple models, so discontinuing them doesn't open up a lot of room," the spokeswoman adds.

Sales of Apple computers accounted for less than 1% of Best Buy's total revenues. However, the chain will continue to carry software for Apple computers.

WHERE ARE THEY NOW? Former 20th Century Fox Home Entertainment president **Bob DeLellis** and Palmer Video co-founder **Peter Balner** opened their third game-equipment store Jan. 31 in Newbury Park, Calif.

The pair have been partners in the venture, called Quintessentials: The Ultimate Game Store, since last year. The new 6,500-square-foot outlet stocks high-ticket items such as pool tables, jukeboxes, and pinball and slot machines and an array of other equipment for gamers who don't want to leave home.

"When a person wants to equip a game room, they come here," says Balner. He and DeLellis opened up another Quintessentials store in nearby Sherman Oaks last November.

The first Quintessentials store debuted in Hanover, N.J., last March. Balner is partnered with **Andy Diamond** for stores on the East Coast. Diamond and Balner previously worked together when the two were in the billiards business.

Balner says that the stores are doing "extremely well," and Quintessentials plans to open six to eight more locations by the end of this year. Las Vegas, Phoenix, Minneapolis, and Scottsdale, Ariz., are being scouted.

Balner and DeLellis also own

D&B New Concepts, a consultancy working with video vendors. "We pretty much do everything from acquisitions to marketing," says Balner. "This is our new baby." He wouldn't disclose Quintessentials' client list but says it doesn't include retailers.

BLACK HISTORY ON VIDEO: Hastings Books, Music & Video is featuring several Monterey Home Video titles in 18 of its Texas-based stores to celebrate Black History Month.

The stores have placed Black History Month merchandisers that include the Monterey titles "Children's Stories From Africa,"

"Native Son," "Cry The Beloved Country," "Go Tell It On The Mountain," and "A Raisin In The Sun."

The cassettes are included in special displays at Borders Books & Music, Musicland, West Coast Video, Movie Gallery, and Hollywood Video. In addition, Monterey has placed the titles in the Imaginarium chain.

PROMO POWER: If consumers play their rebate cards right, they might be able to swing a big discount on their next vacations with the purchase of 20th Century Fox Home Entertainment's cartoon feature "Anastasia."

Inside each cassette box is a coupon from Continental Airlines worth \$300 off domestic travel and \$375 off European trips. On arrival, travelers can get one day free from Alamo Rent A Car and a discount from Ramada Inns and Hotels. Coupons for each are packed with the cassette.

Fox even has food covered in the deal, with coupons good for two free children's meals at Denny's Restaurants. And consumers can get \$5 back with the purchase of "Anastasia" and any Shirley Temple title.

"Anastasia" will retail at a top price of \$16.95 when it arrives April 28.

ANIME FOR SALE: Simitar Entertainment's new specialty products division will begin selling Japanese animation cels in April.

The first two limited-edition illustrations are from Enoiki Films' "The Slayers" and AnimEigo's "Bubblegum Crisis." The releases are part of an exclusive distribution deal Simitar recently signed with both suppliers. More cels are scheduled to follow.

Simitar will distribute 5,000 copies of each under its newly created Ani-Magine Anime banner. The cels are packaged with a foil-embossed mat and include a certificate of authenticity. Retail prices have not been set.

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	1	8	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
2	4	3	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98
3	2	10	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
4	3	8	SCREAM	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Drew Barrymore	1996	R	19.99
5	6	9	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser	1997	PG	22.99
6	5	9	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
7	8	13	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
8	7	11	HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	19.95
9	9	5	AIR BUD	Walt Disney Home Video Buena Vista Home Entertainment 12587	Kevin Zegers Michael Jeter	1997	PG	29.99
10	23	2	PLAYBOY'S GIRLS NEXT DOOR	Playboy Home Video Universal Music Video Dist. PBV0823	Various Artists	1997	NR	19.98
11	10	13	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
12	11	18	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
13	NEW ▶		LEAVE IT TO BEAVER	Universal Studios Home Video 83357	Christopher McDonald Janine Turner	1997	PG	19.98
14	26	3	PLAYBOY'S COMPLETE MASSAGE	Playboy Home Video Universal Music Video Dist. PBV0806	Various Artists	1998	NR	19.98
15	18	153	SLEEPING BEAUTY ◆	Walt Disney Home Video Buena Vista Home Entertainment 9511	Animated	1959	G	26.99
16	27	3	SLING BLADE	Miramax Home Entertainment Buena Vista Home Entertainment 10487	Billy Bob Thornton	1996	R	19.99
17	12	9	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
18	13	13	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	14.95
19	22	5	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
20	14	2	BELLE'S MAGICAL WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12546	Animated	1997	NR	22.99
21	19	98	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
22	24	15	BATMAN & ROBIN	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	22.97
23	16	6	PLAYBOY'S SEX ON THE BEACH	Playboy Home Video Universal Music Video Dist. PBV0826	Various Artists	1997	NR	19.98
24	15	22	FLEETWOOD MAC: THE DANCE ●	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
25	17	3	HERCULES & XENA: THE BATTLE FOR MT. OLYMPUS	Universal Studios Home Video 83568	Animated	1997	NR	19.98
26	34	24	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
27	21	2	BUDDY	Columbia TriStar Home Video 21602	Rene Russo	1997	PG	14.95
28	20	10	YANNI: TRIBUTE	Virgin Music Video 77849	Yanni	1997	NR	24.95
29	NEW ▶		GARTH LIVE FROM CENTRAL PARK	Orion Home Video 10119	Garth Brooks	1997	NR	19.95
30	29	103	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Entertainment 0602	Animated	1967	G	26.99
31	25	6	THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND	Universal Studios Home Video 83187	Animated	1997	G	19.98
32	30	28	WEST SIDE STORY ◆	MGM/UA Home Video Warner Home Video M305295	Natalie Wood Richard Beymer	1961	NR	14.95
33	28	2	LOVE JONES	New Line Home Video Warner Home Video N4310	Larenz Tate Nia Long	1997	R	19.98
34	31	11	BEAVIS & BUTT-HEAD DO AMERICA	Paramount Home Video 332503	Animated	1996	PG-13	14.95
35	32	14	CREATURE COMFORTS	BBC Video FoxVideo 7012	Animated	1997	NR	14.98
36	35	12	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	Walt Disney Home Video Buena Vista Home Entertainment	Animated	1997	NR	26.99
37	RE-ENTRY		MICROCOSMOS	Walt Disney Home Video Buena Vista Home Entertainment 10480	Not Listed	1997	NR	14.99
38	36	3	SUPERCOP	Dimension Home Video Buena Vista Home Entertainment 9678	Jackie Chan	1997	R	19.99
39	37	11	PLAYBOY'S SORORITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0813	Various Artists	1997	NR	19.98
40	33	13	JINGLE ALL THE WAY	FoxVideo 4152	Arnold Schwarzenegger Sinbad	1996	PG	19.98

● 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.

Bollywood Musicals Find Stateside Boost Through Rajshree's 'U To U' TV Program

BY JIM BESSMAN

NEW YORK—There's more to the world of video than Hollywood.

If you like, try Bollywood. Movies made in Bombay—the cinema capital of India—are ethnic best sellers in the U.S. And like any movie, Bollywood titles, mostly musicals, need promotional help.

They get it thanks to an Indian music video/movie clips program hosted by an attractive, hip VJ. The half-hour "U To U," one of several news and entertainment programs that run during the weekend on leased-time cable stations in the New York metro area, where there is a large population of Indian immigrants and descendants.

A production of News India TV—part of the multimedia News India Group—"U To U," which is hosted by Rajshree, plays movie clips requested beforehand by viewers. Rajshree secures the clips from Video Sound and Eros, the chief domestic distributors of dance and romance videocassettes.

Strikingly telegenic, Rajshree reads aloud viewers' written requests, which are usually dedicated to loved ones, with a mix of gentle irreverence and self-help pronouncements. It has endeared her to viewers and video dealers.

"People see [Hindi movie clips] on the show, and they come in and ask if we have the movie," says Pragnesh Patel, manager of Jersey City, N.J.'s Patel Video. "They might not know the name of the movie or the actor who is singing, but they sing the song, and I'll tell them what it is, and they'll buy or rent it."

Many of the clips shown carry the supplier's name and phone number. "If it's played on TV, then it's been requested—and we find that there's an increase in sales," says Lal Dadlaney, owner of Video Sound in Bloomfield, N.J., also a theatrical distributor.

Rajshree goes to Video Sound or Eros to fulfill the show's "You request it—we play it" motto. "If it's a song from an obscure movie that they don't have, I'll play something comparable," she says. "Once someone requested a song from a '50s movie about how black a person's eyes were, so I chose the song 'These Black, Black Eyes' from the 1994 movie 'Baazigar' [The Winner]. I

have a knowledge of Indian cinema, so I usually come up with something."

In fact, Rajshree, who has been called "the Oprah Winfrey of the Indian community," brings a rich and varied background in broadcasting and the arts to her current activities—which include hosting a weekly top 10 Indian pop hits show. She hosted a breakfast TV show in India, where she acted in Bollywood movies and fronted a heavy metal band.

After moving to America, she gained a following for hosting a youth-directed talk show and as a VJ for a program similar to "U To U." The current format, she says, reaches beyond the regional and ethnic core audience.

GLOBAL RESPONSE

"People write in from India, London, Trinidad, and all over," she says. "Parents will tape the show and send it to their kids all over the world. And American viewers write in, too! They don't know the names of the songs but ask about whatever it was that I played last week or the week before."

The clips programmed by Rajshree help promote movie soundtracks and even theatrical releases. "We get fliers from the video companies promoting new movies, and we ask them to send us the song clips," she says. Distributors also send tapes featuring snippets of songs from movies advertised during commercial breaks. Viewer requests can be a good indicator of a new movie's box-office and video potential.

Javed Keen, owner of the Nagma House Indian audio and video store in New York, says soundtracks generally are available as much as three months before theatrical release. Then a month or so ahead of the movie's release, trailers begin bombarding the Bollywood music clip TV shows.

"People see the trailers, and the music starts selling," says Keen, who adds that regional CD and cassette sales of the soundtrack to the recent Yash Chopra-directed smash "Dil To Pagal Hai" (My Heart Is Crazy For You), starring male heartthrob and Rajshree's college mate, Shahrukh Khan, should surpass any other Hindi soundtrack.

Over the past two months, the sales have been 27,000 CDs and

70,000 cassettes, according to Udaya Kumar of Indian music supplier Gramophone Co. of India's RPG Music International subsidiary in San Jose, Calif.

With a title's home video arrival, audio sales will "skyrocket," says Keen, who expects to sell 100 videocassettes. "'U To U' makes people aware of these movies. People will see a particular actor or director and will come and ask if we have the movie, because they've seen it on the show."

"And sometimes when she plays old movie clips, people come in to see if we have it or its soundtrack. So it really helps kids and adults keep up with the culture."

Keen acknowledges that bootlegging is a major problem and that illegal copies of "Dil To Pagal Hai" are already on the street. Indeed, a current ad campaign for "Ishq" (Love) on the Bollywood TV shows



Rajshree plays the clips that help sell the videocassettes of made-in-Bombay musicals. Her show, "U To U," has drawn an enthusiastic Indian following.

includes a "video piracy alert." It admonishes viewers caught up in "Ishq mania" not to "encourage video piracy" by buying the ubiquitous bootleg tapes—while telling viewers that the official release is four months away.

Meanwhile, Rajshree, who hosts everything from major movie premieres to events like the recent

Navratri festival (a nine-night celebration of good conquering evil), has lately been programming Hindi pop music videos together with movie clips. These also affect audio sales, according to Keen.

The major difference is that unlike Bollywood stars who so energetically lip-sync vocals, Hindi pop music stars can actually sing.

Billboard

FEBRUARY 14, 1998

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★ ★ NO. 1 ★ ★				
1	1	11	THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097	19.98
2	6	45	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
3	3	91	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
4	4	33	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS/Fox) 4098	14.98
5	5	15	FOOTBALL FOLLIES PolyGram Video 4400475033	9.95
6	11	63	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95
7	12	19	NFL GREATEST GAMES: SUPER BOWL III PolyGram Video 80063046439	19.95
8	2	241	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
9	7	63	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
10	9	309	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
11	8	15	NFL: THREE IN A ROW PolyGram Video 4400475093	9.95
12	10	15	PURE PAYTON PolyGram Video 4400464413	19.95
13	RE-ENTRY		LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003	19.98
14	15	27	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	19.98
15	RE-ENTRY		DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
16	13	404	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98
17	17	51	SUPER SLUGGERS Orion Home Video 96001	14.98
18	RE-ENTRY		NBA GROOVES NBA Video 6663	14.98
19	14	33	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98
20	18	13	NFL TALKIN' FOLLIES PolyGram Video	14.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★				
1	1	17	OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 60428	22.99
2	3	13	THE GRIND WORKOUT: FAT BURNING GROOVES Sony Music Video	12.98
3	2	127	THE GRIND WORKOUT HIP HOP AEROBICS♦ Sony Music Video 49659	12.98
4	13	7	FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT BMG Video 80343-3	19.98
5	6	17	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12.98
6	15	109	THE GRIND WORKOUT: FITNESS WITH FLAVA♦ Sony Music Video 49796	12.98
7	9	11	FIRM BASICS: SCULPTING WITH WEIGHTS BMG Video 80341-3	19.98
8	4	63	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
9	RE-ENTRY		FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	19.98
10	5	67	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
11	8	173	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
12	18	9	STEP REEBOK: POWER BLAST BMG Video 80359-3	19.98
13	10	5	STEP REEBOK: INTENSE MOVES BMG Video 80358-3	14.98
14	19	97	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
15	12	17	DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909	12.98
16	14	89	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
17	7	67	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
18	RE-ENTRY		THE GRIND WORKOUT: STRENGTH AND FITNESS♦ Sony Music Video 49805	12.98
19	17	5	STEP REEBOK: RHYTHMIC POWER BMG Video 80360-3	19.98
20	RE-ENTRY		CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025	9.98

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs. 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1998, Billboard/BPI Communications.

U.K.'s Feature Film Co. To Distribute VCI Product

LONDON—Feature Film Co., a U.K. independent theatrical distributor, has inked a joint-venture agreement with video vendor VCI to handle its sell-through releases.

Previously marketed by PolyGram, the company's niche-style slate needed the change, says VCI executive Will Clarke. "PolyGram is looking at bigger films, whereas we acquire more specialized pic-

tures, which VCI is better positioned to deal with."

Feature Film's current release schedules include the titles John Schlesinger's "Cold Comfort Farm"; likely Oscar-nominee "Ulee's Gold," starring Golden Globe best actor winner Peter Fonda; Abel Ferrara's "The Blackout"; and "My Son The Fanatic," starring Keanu Reeves.

SAM ANDREWS

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★ ★ ★ No. 1 ★ ★ ★					
1	2	5	CONTACT (R)	Warner Home Video 15041	Jodie Foster Matthew McConaughey
2	1	12	FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
3	4	4	CONSPIRACY THEORY (R)	Warner Home Video 15091	Mel Gibson Julia Roberts
4	3	8	CON AIR (R)	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack
5	5	8	MY BEST FRIEND'S WEDDING (PG-13)	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney
6	10	2	SOUL FOOD (R)	FoxVideo 4493	Vanessa Williams Vivica Fox
7	7	10	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 12581	Ben Affleck Joey Lauren Adams
8	14	2	MONEY TALKS (R)	New Line Home Video Warner Home Video N4608	Chris Tucker Charlie Sheen
9	8	15	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
10	37	2	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
11	13	3	HOODLUM (R)	MGM/UA Home Video Warner Home Video 906282	Laurence Fishburne Tim Roth
12	6	5	SPAWN (R)	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White
13	9	10	MEN IN BLACK (PG-13)	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith
14	12	3	FIRE DOWN BELOW (R)	Warner Home Video 14914	Steven Seagal
15	15	15	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Minnie Driver
16	16	2	PICTURE PERFECT (PG-13)	FoxVideo 4805	Jennifer Aniston Kevin Bacon
17	NEW ▶		NOTHING TO LOSE (R)	Touchstone Home Video Buena Vista Home Entertainment 10440	Tim Robbins Martin Lawrence
18	11	9	SPEED 2: CRUISE CONTROL (PG-13)	FoxVideo 6100	Sandra Bullock Jason Patric
19	17	14	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
20	19	12	ROMY & MICHELE'S HIGH SCHOOL REUNION (R)	Touchstone Home Video Buena Vista Home Entertainment 10438	Mira Sorvino Lisa Kudrow
21	20	5	187 (R)	Warner Home Video 15432	Samuel L. Jackson
22	18	4	OUT TO SEA (PG-13)	FoxVideo 6105	Jack Lemmon Walter Matthau
23	NEW ▶		WES CRAVEN'S WISHMASTER (R)	Live Home Video 60456	Robert Englund
24	21	9	GEORGE OF THE JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser
25	23	18	LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey
26	22	16	BREAKDOWN (R)	Paramount Home Video 334543	Kurt Russell Kathleen Quinlan
27	28	13	ADDICTED TO LOVE (R)	Warner Home Video 15252	Meg Ryan Matthew Broderick
28	25	9	OPERATION CONDOR (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 12687	Jackie Chan
29	26	13	THE LOST WORLD: JURASSIC PARK (PG-13)	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough
30	NEW ▶		DREAM WITH THE FISHES (R)	Columbia TriStar Home Video 24013	David Arquette Brad Hunt
31	33	28	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 10487	Billy Bob Thornton
32	35	2	BUDDY (PG)	Columbia TriStar Home Video 61602	Rene Russo
33	24	5	AIR BUD (PG)	Walt Disney Home Video Buena Vista Home Entertainment 12587	Kevin Zegers Michael Jeter
34	31	13	JINGLE ALL THE WAY (PG)	FoxVideo 4152	Arnold Schwarzenegger Sinbad
35	38	17	ANACONDA (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube
36	NEW ▶		EVENT HORIZON (R)	Paramount Home Video 334823	Laurence Fishburne Sam Neill
37	30	2	LEAVE IT TO BEAVER (PG)	Universal Studios Home Video 83357	Christopher McDonald Janine Turner
38	NEW ▶		THE PROPHECY II (R)	Dimension Home Video Buena Vista Home Entertainment 12870	Christopher Walken Jennifer Beals
39	39	29	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
40	27	25	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt

◆ 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.

WHAT'S DVD?

(Continued from page 69)

couple of years ago, DBS has now been identified as home video's No. 1 enemy. Small-dish satellites have a subscriber base of 6.5 million homes.

The Yankelovich survey indicated that among consumers who own a DBS system, 51% rented fewer movies in 1997; only 29% of non-DBS households rented fewer movies. These figures substantiated earlier estimates. Of the VCR owners surveyed, 11% owned DBS systems.

Sixty-one percent of DBS subscribers said they bought at least one satellite-delivered movie a month. By comparison, 59% of renters said they watch at least two cassettes a month.

Yankelovich also found that pay-per-view (PPV) isn't a threat to home video, but that the addition of DBS-like channels on cable could quickly change that picture. Among survey respondents, 27% of cable subscribers ordered PPV movies once a month. More important to home video, 57% of cable subscribers purchased fewer PPV features in 1997 than in past years.

BUY OR RENT?

The survey dispelled the common perception that video sell-through reduces rental turns. Only a minority saw a difference: Among VCR households, 18% felt that buying a new release is easier than renting it.

Not surprisingly, those who agreed with that statement were heavy purchasers. That group bought an average of 15 videos in the last year, and 35% said they purchased more in 1997 than previously. More than 25% were women between the ages of 18 and 34, a statistic that correlates with the growth of the children's market.

The survey pointed to a problem that the industry thought had been solved long ago: Some VCR owners don't know video is the first place to see a movie after its theatrical run.

"Consumers are totally confused about [release] windows, and only about 30% get it," said Yankelovich partner Harold Quinley. "Communicating windows is critical in taming DBS and correcting the images that now exist about home video."

Yankelovich found that 29% of DBS subscribers believed that movies went straight from the theaters to satellite broadcasters, indicating the persuasive power of DBS ad campaigns. Among nonsubscribers, 65% knew video had the first window.

Retailers in attendance weren't surprised by the survey's results. "DBS is the biggest challenge I've faced in 17 years in the business," said one, "and it's because they advertise."

Location may also be key. Jerry Anderson, VSDA Idaho chapter president and owner of Video Memories in Boise, said satellite service hasn't hurt his business. "It hits rural areas more than cities," he said. "It cuts into their business more than it's cutting into ours." In fact, the Yankelovich findings support Anderson's experience. In rural areas, 54% of those surveyed owned DBS systems, compared with 25% in cities and 19% in the suburbs.

Home video continues to be warmly embraced by consumers; 60% of them still prefer renting a cassette to going to a theater. The survey identified women younger than 40 with children as the most valued video customers; they rent an average of 2.6 videos per visit. The least valued: men older than 50 who are DBS subscribers.

Top Music Videos

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®						
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	3	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	LF	19.95
2	NEW ▶		GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	LF	19.98
3	2	11	TULSA, TOKYO AND THE MIDDLE OF NOWHERE PolyGram Video 4400479233	Hanson	LF	19.95
4	3	11	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF	14.95
5	6	10	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF	19.98
6	4	23	THE DANCE ● Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
7	5	15	TRIBUTE Virgin Music Video 77849	Yanni	LF	24.95
8	7	10	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF	24.98
9	8	3	SINGIN' WITH THE SAINTS Spring Hill Video Chordant Dist. Group 102	Bill & Gloria Gaither	LF	19.98
10	9	12	3-WATCH IT GO Elektra Entertainment 40195	Pantera	LF	19.98
11	10	7	ROMANZA IN CONCERT PolyGram Video 4400553973	Andrea Bocelli	LF	24.95
12	NEW ▶		RUMOURS Rhino Home Video 2381	Fleetwood Mac	LF	19.95
13	NEW ▶		THE ABSOLUTE BEST VIDEOS Sparrow Video Chordant Dist. Group 43201-3	Carman	LF	19.98
14	11	13	WOW-1998 Sparrow Video Chordant Dist. Group 43226	Various Artists	LF	12.98
15	13	70	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
16	12	14	THE BEST OF THE DOORS Universal Studios Home Video 83297	The Doors	LF	14.98
17	17	19	OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12.95
18	18	35	I'M BOUT IT ▲² No Limit Video Priority Video 53423	Master P	LF	19.98
19	19	118	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
20	15	11	ALLEYS & MOTORWAYS Interscope Video Universal Music Video Dist. 90106	Bush	LF	19.98
21	16	44	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
22	21	204	LIVE AT THE ACROPOLIS ▲³ Private Music BMG Video 82163	Yanni	LF	19.98
23	14	10	SUBLIME MCA Music Video Universal Music Video Dist. 11712	Sublime	LF	12.95
24	22	138	PULSE ▲⁴ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
25	23	12	LIVE IN THE TRAGIC KINGDOM Interscope Video Universal Music Video Dist. 90145	No Doubt	LF	19.98
26	20	24	THE COLOUR OF MY LOVE CONCERT Epic Music Video Sony Music Video 50136	Celine Dion	LF	19.98
27	30	214	LIVE SHIT: BINGE & PURGE ▲¹⁰ Elektra Entertainment 5194	Metallica	LF	89.98
28	24	49	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
29	27	205	OUR FIRST VIDEO ▲⁶ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
30	28	63	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
31	33	167	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
32	36	20	THE GREATEST HITS VIDEO COLLECTION 6 West Home Video BMG Video 18859-3	Brooks & Dunn	LF	19.98
33	25	46	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
34	37	17	LIVING THE DREAM: LIVE IN WASHINGTON, D.C. BMG Video 43021-3	The Canton Spirituals	LF	19.98
35	29	65	ENLARGED TO SHOW DETAIL ▲ PolyGram Video 4400439253	311	LF	19.95
36	RE-ENTRY		THE WILDLIFE CONCERT Sony Music Video 49710	John Denver	LF	19.98
37	RE-ENTRY		DOWNHILL FROM HERE ◆ Monterey Home Video 31989	Grateful Dead	LF	29.95
38	31	30	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
39	26	151	HELL FREEZES OVER ▲⁷ Geffen Home Video Universal Music Video Dist. 39548	Eagles	LF	24.98
40	RE-ENTRY		FINALLY KAREN...LIVE Island Video 55123	Karen Clark-Sheard	LF	19.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1998, Billboard/BPI Communications.

Children's Entertainment

W

hile children's video has long been one of the most stable genres in the business, the same didn't used to hold true for its counterpart, children's audio. Indeed, kids' audio spent much of the '90s in a series of upheavals beginning with the major labels' collective leap into the genre, continuing through the ensuing shake-outs as the majors cropped out one by one, and remaining turbulent as those companies committed to the kids' business scrambled to secure recording agreements with licensed characters.

But for the last year or so it has appeared as if children's audio has finally settled into stability. Disney is still the major player, by an overwhelming margin. However, other labels involved in kids' audio have carved out profitable niches for themselves and are experiencing steady growth. Sony Wonder has made a name for itself through its celebrity-driven Family Artists series and by developing product for established licensors like Sesame Street. Kid Rhino has taken character licenses to a new level, creating high-profile releases by appealing to a wide range of ages and, at the same time, producing innovative multicultural albums. Rounder Records boasts some of the most-respected children's singer-songwriters around, including the king of them all, Raffi;



Lightyear Entertainment is flourishing with a big-name franchise; Youngheart Music, while still one of the biggest names in the educational market, is making strides in traditional retail avenues. All are capitalizing on strengths and shoring up the business while keeping it dynamic.

DISNEY'S LICENSES

Walt Disney Records "anticipates a good 1998," says Mike Bessolo, VP of marketing, noting that in the year's first Billboard Top Kid Audio chart, Disney held a whopping 23 of the 25 places. "This year, we're putting the focus on key franchises, as well as day-in, day-out catalog. We're building a strong business across the board for music retailers." One of those key franchises is Winnie The Pooh, a major audio presence in 1997. Disney's "Winnie The Pooh Read-Along" is nominated for a children's spoken-word Grammy, and both the compilation "Take My Hand: Song From The 100 Acre Wood" and "Winnie The Pooh Sing-Along" have gone gold. The Pooh franchise will see a flurry of 1998 releases. A quartet of Pooh products is due Feb. 24: "Winnie The Pooh: My 1st Sing-Along," "Tigger: My 1st Sing-Along," "Pooh Read-Along" and "Friends Forever," an album of 13 new songs with a friendship theme. Also due this month are "Peter Pan

Continued on page 78

THE BILLBOARD SPOTLIGHT

The Major Players

Kid Indies Score With Budget Lines, Franchises And Music That's Popular With Parents

By Moira McCormick

JOANIE BARTELS

Hallmark: It's easy to see—well, hear—why Bartels is the queen of children's music, selling over 3 million recordings. Hers is one of the most engaging, bright and true voices you'll ever hear. Whether it's soul or pop, rock or the island sound, Bartels sings with conviction and heart.



Career: In just 13 years, this indefatigable artist has released 10 albums and two videos, on top of incessant touring. With her first album, "Lullaby Magic" (which launched the Magic audio and video series), Bartels started a career that had been inspired at the age of 3 by watching Rosemary Clooney sing on TV. Her latest album promises more in a new Childhood Adventure series.

Best-selling CD: "Lullaby Magic" (Youngheart) is poised to go platinum, a rare feat in family music.

Current CD: "Adventures With Family And Friends" has won numerous awards in the two years since its release. In a deft blend of originals and covers, the album explores the many relationships of childhood.

Ahead In '98: Hurricane Joanie hopes to storm television with a family program in development. A mix of live-action and animation, the show will, of course, be music-driven.

CATHY AND MARCY

Hallmark: Few things are as soul-satisfying as folk harmony, and nobody does it better than Cathy and Marcy. Add to that their instrumental virtuosity, and you have an unbeatable style that's led to a loyal and growing fan base as well as numerous awards.



Career: In their 15 years and albums, Cathy Fink and Marcy Marxer have balanced an adult folk career with one for younger fans as well. Naturally, video has been a part of that, with the Song Shop series. And the duo travels the festival circuit to the tune of 5,000-plus shows to date.

Best-selling CD: "Blanket Full Of Dreams" (Rounder) has earned seven national awards and a Grammy nomination. Originating as song gifts to special children in their lives, the album has now become a favored gift to new parents.

Current CD: Due in March from Rounder is "Changing Channels," aimed at creating media-savvy kids. Cathy and Marcy promise a pleasing disc of Dixieland, swing and Celtic music.

Ahead In '98: In addition to the album, Cathy and Marcy plan a tour of Australian folk festivals and have scheduled concert dates throughout North America.

TOM CHAPIN

Hallmark: It's got to be the songwriting, although it's hard to choose with such a multi-gifted artist. Chapin's songs are instantly likable, always relevant and range from the truly humorous to the deeply touching. A user-friendly

key and genial style also make it easy for young voices to sing along.

Career: Chapin enjoys the distinction of being a children's recording artist on a major label. Ten years ago, after performing with brother Harry and then solo, he created his own music for school-age daughters when he couldn't find much for them on shelves. Six Sony Wonder CDs later, Chapin is now best-known for the family tunes he weaves with his adult folk ones.



Best-selling CD: "Family Tree," with its tight, genealogical title track and anthem-like "Pretty Planet."

Current CD: "In My Hometown" (Sony Wonder, Mar. 10) celebrates such homey notions as piano practice, baby-sitters and lemonade stands.

Ahead In '98: Recent recipient of World Folk Music's Kate Wolf Award for making a difference through music, Chapin will continue charitable work for Save The Children and World Hunger Year. Between concert dates, he is developing a television show with Linda Ellerbee. No stranger to the medium (Make A Wish, National Geographic Explorer), Chapin should succeed here as everywhere.

ELLA JENKINS

Hallmark: Jenkins calls herself a "rhythm collector," and it's a passion she freely shares with anyone lucky enough to enter her magical sphere. Treasuring the rhythms of her Chicago childhood, she has expanded her repertoire to original and world beats.

Career: This grand lady of children's music has been engaging

youngsters for 40 years in person and on more than 30 albums. Calling children natural imitators, Jenkins uses a call-and-response technique that not only draws them into interaction but uniquely reinforces her rhythms.

Best-selling CD: "You'll Sing A Song, And I'll Sing A Song" (Smithsonian Folkways)...and we'll sing a song together. This is the essence of Jenkins—singing with children just as naturally as can be.

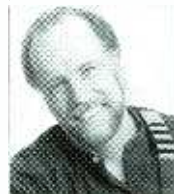


Current CD: "Songs Children Love To Sing" celebrates Jenkins' 40th anniversary with 17 personal-favorite tracks. It's truly a treasury for fans—who are now parents themselves—to bop to the likes of "Miss Mary Mack" with their own children.

Ahead In '98: Jenkins' never-ending song will continue on a third Smithsonian video. And she plans more workshops and concerts. "It's so wonderful," she says, "to see generations of people singing together."

JOHN MCCUTCHEON

Hallmark: McCutcheon is the consummate folk artist who, fortunately for young people, has great dedication to family music. So not only do kids benefit from his excellent and varied musicianship, they get a good dose of traditional values to boot.



Career: For three years now, Rounder's McCutcheon has garnered Grammy nominations for best children's album. In just 15 years, he has recorded seven family albums as

well as 15 adult ones. An extensive tourer, he yet manages time for activism, most recently as president of a new musicians' union local.

Best-selling CD: "Howjadoo," McCutcheon's first, remains his best-seller. But "Family Garden" is enjoying a revival thanks to a picture book based on one of its songs, "Happy Adoption Day."

Current CD: McCutcheon hopes the third time's the charm and "Bigger Than Yourself" will win a Grammy. As the title implies, the album is a musical exploration of the joys and rewards of teaming up to achieve goals.

Ahead In '98: How's this for ambitious? In addition to touring the world, McCutcheon plans to release "Autumnsongs" in June, record "Springsongs" in July and produce another in his Rainbow Sign series called "Rainbow Sign Dance," with music of the Americas, ranging from salsa to square dance.

FRED PENNER

Hallmark: Penner exemplifies family warmth and welcome. Listening to his music puts you in a comfort zone, inviting both active play and gentle relaxation.

Career: Mr. Multimedia has 10 audio titles, 10 videos, six books and a CD-ROM. Not bad for 20 years in what Penner calls "the most important work in the world." Multi-award-winning as well, he has sold over 1 million albums, and his television show, "Fred Penner's Place," has aired for 12 seasons.



Best-selling CD: "The Cat Came Back" (Oak Street) is also his

children's entertainment

10 Who Count In '98

Top Kids Artists Endure By Keeping Busy

BY CATHERINE CELLA

What keeps children's recording artists going—other than tour buses, that is? With these top performers, it's another kind of drive, one that's dedicated equally to children and to music, and fueled by lots of talent.

It's become a cliché in the field to tout music that's parent-pleasing as well. But whereas some merely boast, these folks deliver. They are truly family entertainers who should last decades to come.

first and stars the traditional tune Penner made his own in a delightful new arrangement.

Current CD: "Moonlight Express," distributed by Youngheart, is Penner's first collection of lullabies but not likely his last. A masterful blend of different quiet notes, the album features a dreamy, dancey title track.

Ahead In '98: The tireless Penner promises a new audio release, has hopes for a new television series and would love to do a family film. Appropriately, though, he says his family of four comes first.

RAFFI

Hallmark: No one can enter the playscape of a child like Raffi. He instantly relates to kids with great music, a warm voice and themes from the sublime to the downright silly. Who else could take a child's penchant for altering reality and turn it into the unforgettable "Banana-Phone"?



Career: The king of children's music has taken time off to favor adult fans. But mostly, his 24 years have been devoted to families, with a dozen albums selling nearly 10 million units. Plus, he has three concert videos and 20 books to his credit.

Best-selling CD: "Singable Songs For The Very Young" broke Raffi onto the scene and continues as a classic, with such faves as "Down By The Bay" and "The More We Get Together."

Current CD: "The Singable Songs Collection" (Rounder) repackages Raffi's first three releases to celebrate the 20th anniversary of the debut album. Children's chestnuts get the fresh spin and quality production that they deserve.

Ahead In '98: For his parental fans, Raffi is penning an autobiography, "The Life Of A Children's Troubadour." Due in the fall, the book holds behind-the-scenes looks as well as tales from Raffi's own childhood.

JOE SCRUGGS

Hallmark: This is one fun guy—and not just for kids. Adult listeners, too, find it hard to resist his genuine sense of humor. On both stage and video, Joe tweaks the familiar into funny and serves up some original laughs, too.



Career: Joe's been playing—and playing with—music for 14 years. His seven CDs and two videos are on the Austin, Texas-based Shadow Play label. The latter ("Joe TV" and "Live From Deep In The Jungle") have been particular hits, distributed for the last year by Lyrick Studios.

Best-selling CD: With its evergreen title track and "Rock And Roll MacDonald," "Deep In The Jungle" remains Joe's best-known work.

Current CD: "Ants" runs a close second, making a profit in just 100 days. No wonder. Daring to be danceable, the tunes twist in "Big Underwear" and "Rapunzel"

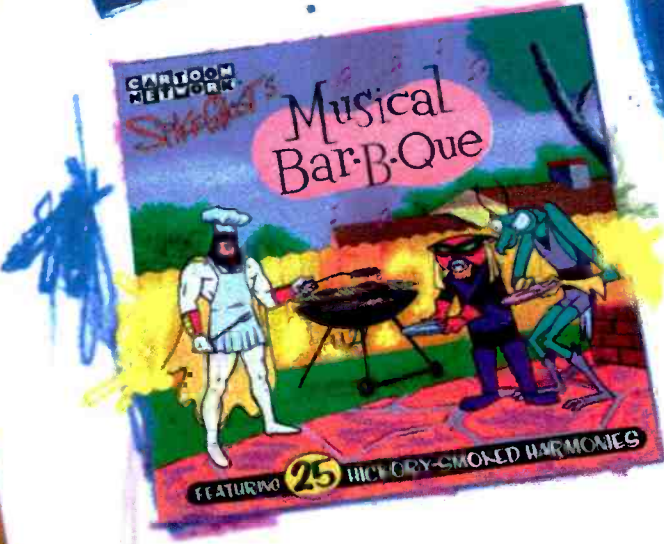
Continued on page 80



The most colorful characters in the world play with Kid Rhino.

Name: **Kid**

Grade: **A+**
excellent!!



Music for the kid in us all

children's entertainment

Go Directly To Sale. Do Not Pass Theaters.

Original Video Titles Cash In On Familiar Family-Friendly Films

BY CATHERINE CELLA

From Aladdin to Xena, animated features are finding a niche in direct-to-video. And the beauty of it is more than just avoiding the beast of theatrical demands. Direct to video has become a viable marketplace in its own right.

Since 1994's trendsettingly successful sequels to both Disney's "Aladdin" and Universal's "The Land Before Time," studios are viewing direct-to-video feature animation with increasing respect. The first quarter of 1998 alone has at least seven such titles.

But they can't be just any titles. "What was very clear from the marketplace was that the product that did best in retail was based on a known movie, character or franchise," notes director of marketing at Warner Home Video Dan Capone. "It's hard to introduce something brand-new on video."

For Warner, that means capitalizing on such franchises as Batman and "Pippi Longstocking" (Nov. '97). For Disney, it's "Pocahontas: Journey To A New World" as well as "The Lion King: Simba's Pride," both to be released later this year. And for Universal, it all starts with "The Land Before Time."

"Even before the fifth video last December, the franchise had amassed more than \$430 million in videocassette sales," says Maria LaMagra, VP of publicity. Because the theatrical original fared so well on video, Universal recognized its franchise potential and decided to go direct with the sequel. LaMagra considers direct to video to be "an opportunity to grow a property and target it directly to the family."

Families can look forward to another great franchise next month with 20th Century Fox's release of "Ferngully 2: The Magical Rescue." A sequel to another video success that sold in the millions, the story is as strong as the franchise. Still, without the-



Top: "Land Before Time III"
Bottom: "Batman & Mr. Freeze"

atrical precedent, the marketing has to be special.

"You're creating an event on video," explains Fox's Steve Feldstein. "You're working as partners with retailers and putting them in the first-run business. We work with them to create a compelling in-store presence."

SPECIAL EVENTS

So how do you create that event?

One, you have to let consumers know the video is available, mainly through the basics of advertising and placement with mass merchants as well as video retailers.

Two, you have to define the product—through packaging and all ancillary copy—very clearly. Capone says their market research, for example, tells them that moms just want the facts: "It's Batman, it's animated, it has lots of adventure and action, your kids are going to love it." And LaMagra sees the ongoing success story of "Land Before Time" as going beyond the dino craze in

having "lovable characters, great songs and lessons [within stories of] strong entertainment value."

And three, is the all-important reach. "We can communicate all we want, but we've got to get reach," says Capone, noting the absence of theatrical familiarity and advertising. This is where promotions come in—and come in big for direct to video.

"Tie-ins are extremely important to get the reach across broad demographics," Capone explains. "In the case of 'SubZero,' Act II Popcorn will have our artwork on packaging for a rebate offer." And each video will include a coupon booklet celebrating Warner Bros.' 75th anniversary.

LaMagra agrees, citing tie-ins for each of the "Land Before Time" titles, from the first unprecedented cross-promotion with the U.S. Post Office to Vol. V's multiple deals with Denny's Restaurants, International Dairy Queen, Sound Source Interactive, Kitchen Sink Press and Equity Toys.

In the case of "Ferngully 2," Fox found natural collaborators in the National Arbor Day Foundation and EPA's Conservation Trees. Both groups plan public-service announcements that mention—and, in the former case, feature footage of—the video. The video itself will include such Earth-friendly offers as a \$10 rainforest adoption, 10 free trees or a \$1 mail-in offer for seeds. In the ecosystem of direct to video, this is true symbiosis.

Symbiotic, too, is the relationship that has developed between families and sell-through videos. With quality family fare on the wane—and prices waxing—in theaters, parents are finding video offers affordable and re-viewable entertainment for about \$20. No wonder Capone promises at least three more titles in '98, supporting his contention that "Warner Bros. is committed to the direct-to-video animation marketplace." ■

Kids' Multimedia Sees A Growth Spurt

New Technology More Popular Than Ever

BY STEVE TRAIMAN

Based on unit and dollar sales for the first three quarters, 1997 was the biggest year ever for children's multimedia, including games and edutainment. Estimates topped \$5 billion, according to Doug Lowenstein, president of the Interactive Digital Software Assn. (IDSA). "While the trend is toward older 'gamers,'" he notes, "about 54% of video

2000." He points to interaction as another key trend, noting, "Our 'Tonka Cool Tools' and 'Star Wars' are the first two Key Top releases later this year that will let kids actually perform interactive tasks using new enhanced keyboard overlays." Since Hasbro launched "Monopoly" on the Microsoft Internet Gaming Zone in October 1995, "multiplayer activity has



"Barbie Cool Looks Fashion Designer"

increased to where I now see 10% of all PC game purchases experienced in cyberspace, and that figure could easily double in 1998," he adds. New releases this year include "Outburst," "Sorry," "Mastermind" and "Beast Wars" for the PC, with "Risk" as the fourth Sony PlayStation release this month.

PLAYING ONLINE

John McGanty, Bandai Digital Entertainment's director of software business, also acknowledges the continuing trend toward online gaming. Due in April is "DigiMon," described as "a wee little monster that must be fed, trained and cared for, and then sent to its own Web site for cyber-battle with up to four players." McGanty notes, however, that "we will use our own servers to support such online games as 'DigiMon.' While the online gaming services [like Microsoft Gaming Zone] offer some incremental marketing exposure, they have yet to achieve sufficient penetration outside of hard-core gamers to be the primary online option for products like this." He also notes the successful holiday launch of the "Tamagotchi" CD-ROM as a multimedia companion to the very popular virtual-reality pets.

A year after the debut of "Microsoft Plus For Kids" as a companion to Windows 95, "sales are close to 500,000," according to Lisa Brummel, product unit manager for Microsoft Kids. The key feature is Protect It!, an integrated desktop/Internet security interface that allows parents to set access limits for each child. She echoes Dusenberry's comment on the interaction appeal, noting that "the plush ActiMates Interactive Barney has exceeded expectations in the toy retail channel since its August debut." At Toy Fair, two new plush

Continued on page 80

game players and 28% of PC players are under 18."

Citing data compiled by the NPD Group for its Interactive Entertainment Software Service, Lowenstein says overall sales were up about 36% from the first nine months of 1996—60% for video-game software and 40% for PC game and edutainment titles. With about 50% of total industry sales historically in the fourth quarter, the trend was upbeat to top the 1996 figure of \$4.7 billion.

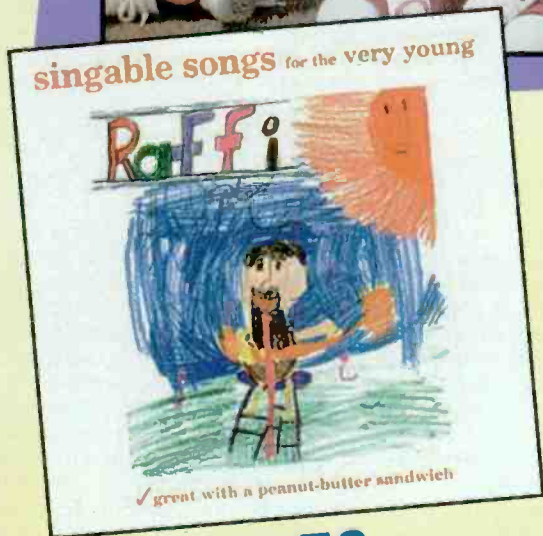
For younger kids, two key categories were substantially ahead for the same period, according to Diane Freedman, reporting point-of-sale data from SofTrends: early-learning titles and reading/story-books.

The outlook for kids' CD-ROMs is even more bullish for this year, based on the success of recent releases and anticipated introductions timed for the Feb. 9-16 American International Toy Fair in New York. There are a number of innovative marketing strategies in place, including much broader use of the Internet and company Web sites. Prices have dropped dramatically for PC software—to under \$40 for many new releases and under \$20 for a growing number of kids' titles.

For Hasbro Interactive Worldwide, president Tom Dusenberry says, "The home-PC entertainment market should explode in the next few years. The advent of under-\$1,000 multimedia systems should boost computer household penetration from just over 42% at year-end to 50% to 55% before

Proven sales year after year after year!

Raffi Over 20 Years...

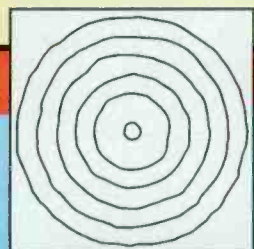


1976

...and the Magic Keeps on Growing!



1998



ROUNDER

Raffi on Rounder Records

SHORELINE RECORDS

There's nothing like a hit TV show to light the fire under kids' audio. Just ask Lyrick Studios, producer of Barney the Dinosaur's "Barney & Friends," the PBS series beloved by millions of toddlers and preschoolers. When Lyrick, via EMI Records, released its first album of Barney music, "Barney's Favorites Vol. I," in 1993, sales went through the proverbial roof. That title is now certified double-platinum; its follow-up, "Vol. II," is gold, as is the third Barney audio release, "Sleepytime With Barney," according to Lyrick Studios' VP of sales Debbie Ries.

With children's radio an unproven commodity thus far, and sparsely available to boot, it's a generally acknowledged fact that the quickest and most efficient way to sell kids' audio is to have it attached to television—after all, it comes with a built-in audience. And indeed, it makes a big difference, according to those who manufacture and distribute children's albums. But even when there's a TV hook, it's still no guarantee of gargantuan sales. That's largely because kids' audio is still considered a poor stepchild of the pop-music industry. "Kids' music doesn't get a lot of attention [at retail]," says Ries, "so it's hard to compete for shelf space and merchandising space."

While Lyrick had essentially been releasing one Barney album a year since 1993, this year the company issued three. They are "Run, Jump, Skip & Sing," "Barney's Big Surprise" (a live recording of the Barney stage

children's entertainment

Kids Open Their Ears To Small-Screen Sounds

TV-Based Tunes Appeal To Big Numbers Of Little People

BY MOIRA McCORMICK

show) and "Happy Holidays! Love, Barney." "We decided to go with three titles in a single year," says Ries, "because it creates more of a sales presence for Barney. You need a certain amount of quantity to make a statement." The holiday album was the most popular, and, according to Ries, drove catalog sales as well.

A MUSICAL BACKGROUND

For Sony Wonder, which handles audio for two very popular children's brand names, Sesame Street and Kidsongs, the secret to selling kids' music from TV is to make

sure the originating TV show is musical in nature, says senior VP creative affairs Becky Mancuso-Winding. Even so, she observes, "It's still not necessarily a shoo-in." She points to another Sony Wonder audio-from-TV line, spun off from acclaimed PBS preschool series "The Puzzle Place," saying, "It hasn't done particularly well, even though the show is popular and critically successful, and the audio product is very good." Mancuso-Winding figures the high

rate of competition in the category of preschool audio is to blame in this case—and children's music is overwhelmingly aimed at preschoolers. "Once kids get to grade school, they succumb to the recess mentality," she says. "They want to listen to things the older kids are listening to, which is mainstream pop. These days, 6-year-olds are begging for Spice Girls, not for audio from their favorite TV shows."

But Sony Wonder's preschool audio series spun off from "Sesame Street" is highly successful, says Mancuso-Winding, with an average yearly release of a half-dozen music titles, in addition to spoken-word book-and-tape packages. "We're doing a huge push for new music release 'Elmopalooza,'" she says, noting that it consists of music from an ABC-TV prime-time special of the same name. It features name artists singing Sesame Street songs with the Sesame Street characters, including En Vogue, the Fugees, the Mighty Mighty Bosstones, Shawn Colvin, Gloria Estefan, Kenny Loggins and Jimmy Buffet.

Having recently acquired the audio rights to PBS' "Kidsongs" TV show (which previously belonged to Warner Bros.), Sony Wonder is releasing its first wave of "Kidsongs" audio. New title "I Can Dance" is the audio counterpart to the new Kidsongs "I Can" video series and features "great dance and rock 'n' roll songs that parents recognize—'Twist And Shout,' 'Mexican Hat Dance,' 'At The Hop,' 'Barefootin.'"

FOR GROWN-UPS TOO

Kid Rhino, which derives the lion's share of its kids' audio titles from television licenses, has found that its best-selling children's titles are those that appeal to a wider demographic than that of kids alone. Its soundtrack from "The Simpsons" animated TV show, called "Songs In The Key Of Springfield," hit No. 1 on Billboard's Top Kid Audio chart last year and is "closing in on half a million units," according to Neil Werde, senior VP of strategic marketing for Kid Rhino parent Rhino Entertainment. Another big seller is "Space Ghost's Musical Bar-B-Que," spun off from Cartoon Network's TV series "Cartoon Planet," which counts scores

Continued on page 82

MAJOR PLAYERS

Continued from page 73

Read-Along/Sing-Along," a new configuration designed to promote the home video re-release of "Peter Pan," and the compilation "Disney's Theme Park Sing-Along," containing nine songs from Disneyland and Disney World attractions.

In March, Disney launches "The Little Mermaid" spin-off "Ariel's Favorites," a compilation of songs from previous "Mermaid" albums. "For retail, we have a giant inflatable Flounder [a popular "Mermaid" character] as part of the point-of-purchase materials," says Bessolo. Disney is encouraging retailers to promote the whole "Little Mermaid" audio line.

Also in March, Disney is pushing its Classic Soundtrack Series, whose new releases will be the digitally restored soundtracks for "Sleeping Beauty," "Cinderella" and "Alice In Wonderland." Bessolo promises "big awareness programs" for that line and also the Classic Disney compilation series. "A lot of the Classic Disney and Classic Soundtracks sell on CD, and we suspect grownups collect them," he says.

The Classic Disney and Classic Soundtracks lines will also be promoted in conjunction with cable network Arts & Entertainment's monthly magazine *Biography*. From March through December, selected titles will be advertised on A&E as premiums for its magazine subscriptions. Also in March, Disney will bow a new line, Disney's Archive Collection, consisting of never-before-released or long-unavailable recordings. The first five releases are Louis Prima's "Let's Fly With Mary Poppins," Hayley Mills' "Let's Get Together," Burl Ives' "Children's Choices/Chim Chim Cher-ee," Rex Allen's "Rex Allen Sings 16 Favorite Songs" and Cliff Edwards' "Ukulele Ike Sings Again." Threaded throughout the year will be promotions in honor of Disney's 75th anniversary.

In June, Disney unveils audio products from its 36th full-length animated feature, "Mulan," which includes songs by Matthew Wilder with lyrics by David Zippel and a score by Jerry Goldsmith. The story of a young Chinese girl who poses as a man to go off to war stars the voice of Eddie Murphy as Mulan's would-be "guardian dragon" Mushu. The soundtrack will be released June 2, along with "Mulan Read-Along" and "Mulan Read & Sing-Along," including a 40-page hardcover book. "We will have a radio single," says Bessolo; at press time, the artist(s) had not yet been determined.

Finally, in August, Disney will turn its attention to its Disney Babies franchise, re-promoting its three Disney Babies albums: "Play Time," "Wake Up" and "Lullaby." And in the fall, Disney/Pixar's computer-animated follow-up to "Toy Story," "A Bug's Life," will see soundtrack and read-along releases.

SUCCESS AND TRAGEDY

Sony Wonder is gearing up for

a busy '98 as well. Having snagged two of the five Grammy nominations for best children's musical album, for the late John Denver's "All ABoard!" and Art Garfunkel's "Songs From A Parent To A Child," label folks were in high spirits at the "validation," as senior VP of creative affairs Becky Mancuso-Winding puts it, of Sony Wonder's Family Artists series. Elation was tempered with sadness, however, for Denver's loss—as well as for the untimely death of another label artist, Nicolette Larson.

The label will have reason to celebrate again very soon, when the newest album from Tom Chapin, called "In My Hometown," hits stores. The popular Chapin is, of course, the only children's artist still recording for a major label. His previous effort, "Around The World And Back Again," had a multicultural theme. Mancuso-Winding says the new album will focus on adventures found "in your own backyard and hometown."



DinoRock

Producing themed records is a strategy that's been developed over the last few years, according to Mancuso-Winding. "We found that kids' audio gets listened to most in three locations: the car, during solitary play and in the bathtub," she says. "And giving our kids' audio a thematic core gives us more of a hook, both creatively and from a marketing level." For Chapin's previous album, for instance, its travel theme was utilized in a sampler cassette giveaway in Chrysler cars.

Having a theme also enables Sony Wonder to reach a wider audience with its children's releases. "Some parents may not be John Denver fans, but they have children who love trains," says Mancuso-Winding. If the parents are John Denver fans, so much the better. "A huge part of the Family Artists series is that it's multigenerational."

Three more Family Artists series albums are in the works, says Mancuso-Winding. In the meantime, there's Sony Wonder's re-release of two of the best children's albums of the early '90s: Cheech Marin's "My Name Is Cheech The School Bus Driver" and Waylon Jennings' "Cowboys, Sisters, Rascals And Dirt." Both originally appeared on Lou Adler's Ode 2 Kids label, from which Sony Wonder licensed them. And then there are Sony Wonder's high-profile audio lines spun off from hit preschool TV shows "Sesame Street" and "Kidsongs."

LESS IS MORE

At Kid Rhino, according to Neil Werde, senior VP of strategic

Continued on page 80

Bridge The Generation Gap.



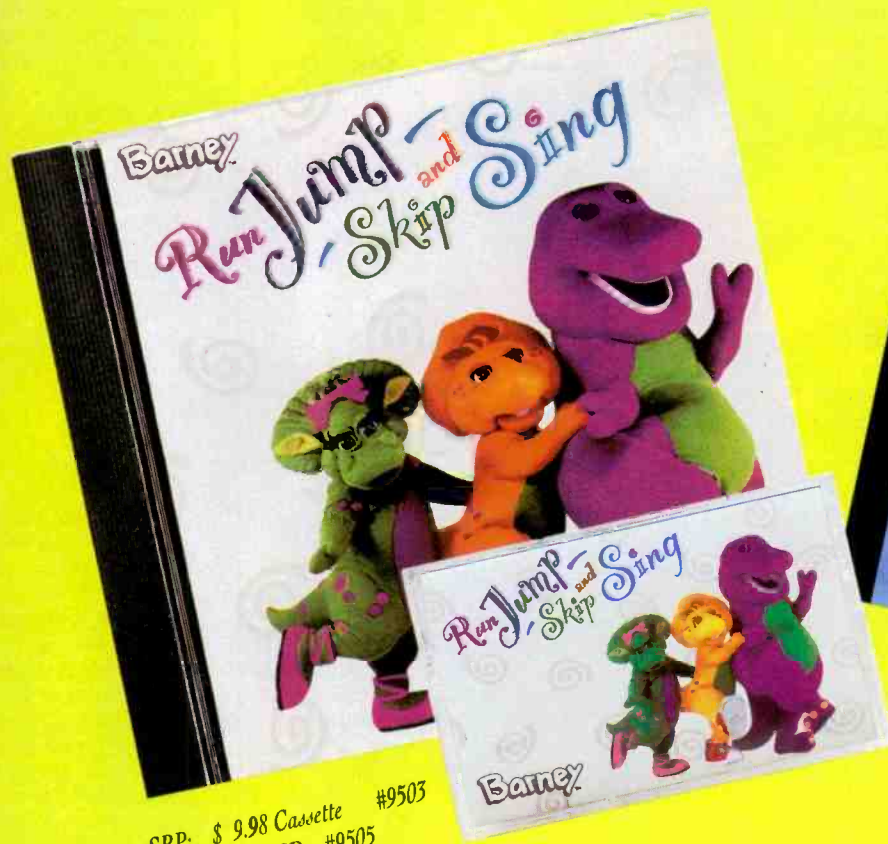
Kids that were once a blur are now standing transfixed in front of High Level's KidStation™, an interactive, child friendly system that offers a sample of the newest and best kid's music. Parents can preview selections with dual headphones, while kids take their best shots at the indestructible, torture tested KidStation™. High Level's newest system opens up the whole world of children's music to new customers, keeping label reps, store managers and artists giggling with excitement.

HIGH LEVEL MARKETING

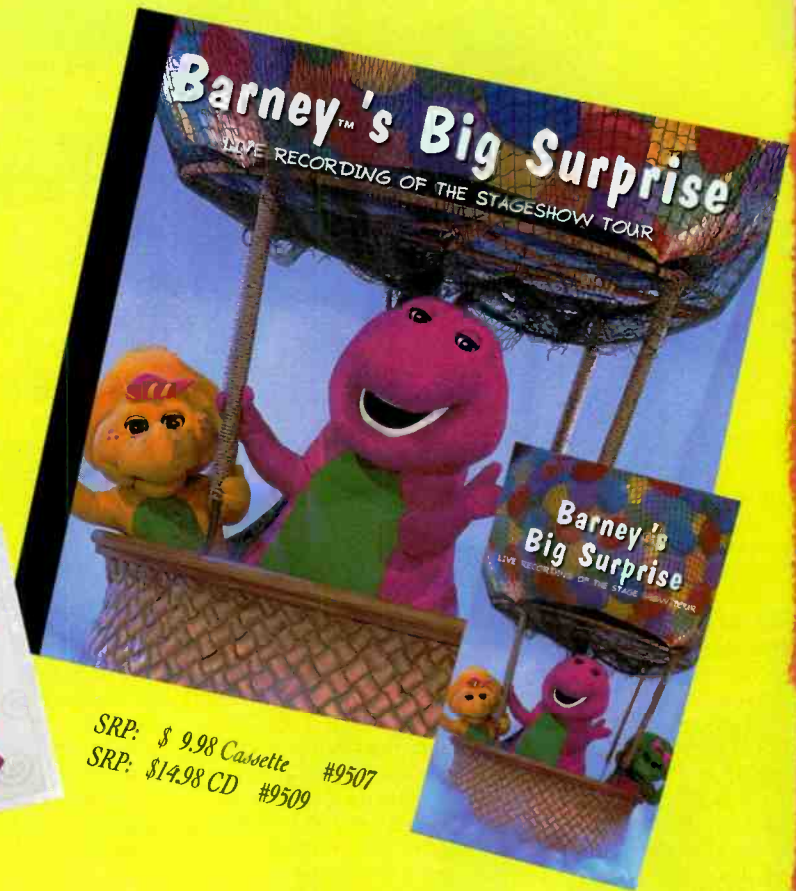
4400 Coldwater Canyon Avenue Suite 100
Studio City, California 91604
Tel: (818) 769-7700 Fax: (818) 769-7133

Second Year In A Row!
Billboard's
Top Kids Artist

Before it's gold
or platinum, it's got
to be purple.



SRP: \$ 9.98 Cassette #9503
SRP: \$14.98 CD #9505



SRP: \$ 9.98 Cassette #9507
SRP: \$14.98 CD #9509

Coming Soon!

Barney's
GREAT ADVENTURE **THE MOVIE**
Soundtrack

When you carry Barney music, you'll experience the success that comes with Billboard's Top Kids Artist for both 1996 and 1997. And just like Barney himself, the success is big. For more information, call your Barney Audio Sales Representative at 1-800-418-2371.

Lyric
STUDIOS



Fill Their World With Love.

©1997 The Lyons Group. All rights reserved. The names and characters Barney, Baby Bop and BJ and the overlapping dino spots logo are trademarks of The Lyons Group. Barney and Baby Bop, U.S. Pat. & Tm. Off.

MAJOR PLAYERS

Continued from page 78

marketing for parent company Rhino Entertainment, "We've got a whole philosophy for 1998—quality over quantity." This, he says, means "fewer releases, bigger campaigns, bigger licenses, more tie-ins." Kid Rhino saw "18 to 20 releases in 1997," with approximately a dozen earmarked for release in 1998. The label specializes in licensed product, with an emphasis on audio projects spun off from TV. Through its joint-venture label with Warner Bros. Consumer Products, called Kids' WB! Music, the WEA-distributed Kid Rhino releases audio product featuring the enduringly popular Looney Tunes characters (as well as Baby Looney Tunes, Animaniacs and other Warner Bros. properties). Other licenses include Hanna-Barbera cartoons, Cartoon Network's "Space Ghost" and "Dexter's Lab," as well as Fisher-Price and DIC Entertainment properties.



A major new distribution deal is with Nickelodeon, and the first Nickelodeon audio release will be "Best Of Nicktoons" in March, followed by re-releases of "Ren & Stimpy" titles "Radio Daze" and "U Eediot!"

Werde says Kid Rhino is bowing a new budget series, "Baby Tunes," this month. The series debuts with "Classics For Baby," "Nature Baby," "Gentle African Journey" and "Water Baby." "They're all original and created in-house," says Werde, noting that the concept stemmed from the success of baby- and toddler-targeted videos like the hot-selling "Babymugs."

Also due this year are audio story "Quest For Camelot," based on Warner Bros.' upcoming full-length animated feature film, "Billboard Family Travel Classics" and "Billboard Family Friendship Classics," "Baby Sounds: Happy Sounds To Delight Your Baby," "Doo Wop For Kids" and "Total Justice," an audio story featuring three 10-minute vignettes based on DC Comics superheroes like Superman and Batman.

Kid Rhino-distributed label Music For Little People (MFLP) garnered its own Grammy nomination this year, in the category of best children's musical album, for "Shakin' A Tailfeather" by Taj Mahal, Linda Tillery and Eric Bibb. According to founder and creative director Leib Ostrow, the album features classic rock 'n' roll with African influences, such as "Willie And The Hand Jive." In other major MFLP news, "We got our mail-order catalog back," as

Ostrow puts it. "We're focusing almost entirely on music now—along with a few musical instruments and videos," says Ostrow, noting that when the catalog was sold, it had diversified heavily into non-music items like clothes, toys and costumes.

Upcoming releases for the label include Cajun musician Papillon's "Cajun For Kids," recorded with local musicians in Lafayette, La.; the latest in MFLP's well-received compilation "A Child's Celebration," called "A Child's Celebration Of The World," featuring Maria Muldaur, Raffi, the Chenille Sisters and Joan Baez; and a new Muldaur solo album, "Singing In The Rain," featuring "songs from the '20s, '30s and '40s that work for kids," says Ostrow. All are due in April. This month, MFLP bows its first audio release spun off from The Learning Channel's preschool TV show "Bingo And Molly," an album called "You Can Do It If You Try." Ostrow says the line A Child's Celebration has sold over

half a million units among its six titles, and its success "keeps us able to put out our world-music albums and things that don't sell quite as well."

MFLP has a new budget series as well, called Children's Favorites. The third release in the series, "Toddlers' Favorites," features classics like "Thumbelina" and "This Old Man." "We record them with our own local band, with both adults and toddlers singing," says Ostrow, observing that current recording technology "lets us tweak the kids' vocals a bit if they're way out of tune." The budget line can be found in mass-merchant chains like Kmart and Meijer's Thrifty Acres.

MORE HUMAN

Over at Rounder Records, whose distribution arm Rounder Kids is, along with Silo Music, one of the country's biggest independent distributors of children's product, "We've had a tremendous first full year as Raffi's label," says Bing Broderick, director of special marketing. "Interest in Raffi never went away—there's a timelessness in his music that connects with all kids at a certain point in their lives. Now, Raffi's holding his own against licensed characters; it's important to have humans in this industry." So far, Rounder has sold over 500,000 units of his recordings (most of which had first seen release on the A&M and MCA labels.) The week before Christmas, says Broderick, more than 3,000 copies of Raffi's first album, "Singable Songs For The Very

children's entertainment

Young," were sold. "And that's just according to SoundScan," he stresses. "So much of Raffi's stuff sells outside of conventional record stores. SoundScan doesn't sample Toys R Us, Noodle Kidoodle or Zany Brainy."

In addition to Raffi, "We've been fortunate to work with Cathy & Marcy, John McCutcheon, Rachel Buchman, Tom Paxton and now DinoRock," says Broderick. McCutcheon's "Bigger Than Yourself" is nominated for a children's-music Grammy this year, as is the Woody Guthrie/Arlo Guthrie recording "This Land Is Your Land." Rounder has re-released two top-notch albums, "The Great Dinosaur Mystery" and "Dinosaur Rock," and will issue new album "Dreamasaurus" from DinoRock in June. Also on tap are the new Cathy & Marcy "Changing Channels," storyteller Sharon Kennedy's "The Patchwork Quilt," McCutcheon's latest in his Four Seasons series, "Autumnsongs," and Spanish compilation "El Lobo."

ON BROADWAY

Lightyear Entertainment's major success story this past year has been the Broadway Kids, whose latest release, "The Broadway Kids Sing Christmas," benefited from exposure on Kathie Lee Gifford's CBS prime-time holiday special. "It gave increased visibility to the whole line," says Don Spielvogel, VP sales and marketing of WEA-distributed Lightyear. Now, the Broadway Kids—a vocal group consisting of children who've all appeared on Broadway—are opening their own off-Broadway show. In an open-ended run at the John Houseman Theatre, "The Broadway Kids Sing Broadway" is aimed at families with children. "We'll be putting out a new Broadway Kids album this year," says Lightyear president Arne Holland. Lightyear's biggest franchise, the Olsen Twins, also have an audio series.

Over at Youngheart Music, long acknowledged as the leading label in the educational market, and whose roster includes children's music superstars Greg & Steve, Shari Lewis, Mr. Rogers and Joanie Bartels, efforts are now being made to bring its product into more traditional retail outlets. "We've been selling a lot of product in stores like Noodle Kidoodle, Zany Brainy and Borders Books & Music," notes general manager Jim Recor. "We've been participating in listening posts in all these stores." New from Youngheart are veteran kid-rock act Greg & Steve's 15th album, "Big Fun," Mr. Rogers' "Coming And Going," Al Simmons' "The Truck I Bought From Moe" and more. ■

10 TO COUNT IN '98

Continued from page 74

Got A Mohawk."

Ahead In '98: On top of constant national touring, Joe plans another video, which is already storyboarded. "Audio is what brought us to the dance," says Shadow Play's Pete Markham, "but we get more requests for video."

SHARON, LOIS AND BRAM

Hallmark: Keeping pop traditions alive is what longtime Canadian artists Sharon, Lois and Bram are all about. And they do it with panache, introducing ever-new generations to oldies reaching back to the 1920s. They call themselves "bridges to good songs that have been forgotten (but) deserve to be around."

Career: It was 20 years ago today that Sharon, Lois and Bram formed the most formidable trio in children's music. Their first of 16 CDs has gone triple-platinum in Canada, and nearly all are gold, with total sales of more than 3 million.

Best-selling CD: "One Elephant, Deux Elephants," the trio's first, was no doubt helped to platinum by its title track opening their long-running "Elephant Show" on Nickelodeon.

Current CD: "Wild About Animals" (Elephant Records/Anchor Bay) compiles nearly 30 creature features, from the jazzy "Farmer In The Dell" to the traditional "Little Rabbit Foo Foo."

Ahead In '98: Sharon, Lois and Bram are back on television with "Skinnamarink TV," a musi-



cal comedy series for preschoolers on The Learning Channel twice daily. With skits that parody TV fare, the show is naturally music-filled, including a bright and welcoming theme.

CRAIG TAUBMAN

Hallmark: By uniting "my kiddish work with my Yiddish work," Taubman has created a niche in Jewish music for children. His inviting array of musical styles conveys a culture of great tradition (Chanukah candles) and humor (mensches).



Career: Twenty-one years in the biz, Taubman has six Craig & Co. CDs on labels including his own. An award-winning kids' radio hit, Craig & Co. adds film, TV and video credits to a crowded concert schedule. The current 50-city One World tour benefits charities for Israel's 50th anniversary.

Best-selling CD: "Rock 'N Toontown" was released by Walt Disney Records in conjunction with the grand opening of Disneyland's Toontown. Taubman's child persona takes over in such tracks as "Are We There Yet?" and "I'm Bored."

Current CD: "My Newish Jewish Discovery," last year's Sweet Louise (800-6CRAIG8) title, was commissioned by Los Angeles' My Jewish Discovery Place Museum and made with a little help from friends Clarence Clemons and Ed Asner.

Ahead In '98: More touring, of course, and continued charity work for Make-A-Wish, Recycle Rex and the Pediatric AIDS Foundation. ■

KIDS' MULTIMEDIA

Continued from page 76

ActiMates learning-system characters will debut, Arthur The Aardvark and his kid sister D.W., both with PC and VHS activity packs and new interactive titles. Brummel notes the growing female interest, observing, "There's a good trend for girls' software, with the success of the first Barbie CD-ROMs from Mattel and 'The American Girls Premiere' from The Learning Company."

At The Learning Company, Steve Taffe, online services VP is doing the "kind of fun things we were looking at 15 years ago at MECC [since acquired by SoftKey, as was The Learning Company]." As with Microsoft, he endorses the continuing trend of licensing popular children's characters for multimedia. "Based on the success of the Pleasant Company collections of books, dolls and games, we licensed 'The American Girls Premiere,' which enables girls to create and produce their own plays with five of the leading fiction characters."

Taffe also points out that "Cyber Patrol," the world's most widely used Internet filtering software to protect kids in cyberspace, is available for the first time at retail, at \$39.95 including 12 months of daily downloadable updates to the "CyberNOT" list of sites.

Another Internet-related trend

for kids' software is the downloadable aspect, until now mostly used for sampling new titles before buying. "The strategy behind the Edmark 'Singles' program is to help kids focus on a particular skill," notes Donna Stanger, general manager of the IBM software subsidiary. "Downloadable from www.edmark.com [at \$9.95 each], the initial six titles can be used as stand-alone programs or added to the main menu of our 'Millie & Bailey Kindergarten,' a new multi-subject title shipped for the holidays with 'Millie & Bailey Preschool.'" Due at Toy Fair is "Sky Island Mystery, an offshoot of the "Thinking Things" series, which enhances critical thinking and problem solving.

PARENTAL PROMOTIONS

More children's multimedia publishers are focusing on the parents as well as the kids, says Mike Salvadore of Humongous Entertainment. "We have several hundred thousand 'Club Humongous' members in our consumer database who get a quarterly newsletter with fun games and product information, with a special 'Parents Porch' feature on content," he notes. For the new "Freddie Fish 3: The Case Of The Stolen Conch Shell," due in March, there's a month-long "Travel To The Tropics With Freddie Fish" retail sweepstakes, with the grand prize

Continued on page 82

WALT DISNEY RECORDS

We're Making Music With Character!

Coming in 1998

Mulan Soundtrack, Read & Sing-Along & Read-Along



Theme Park Sing-Along, More Silly Songs



A Bug's Life Soundtrack & Read-Along

Disney Babies Wake-Up, Playtime & Lullaby



Simba's Pride



Soundtrack & Ariel's Favorites

Friends Forever, Tigger Tunes & My First Sing-Alongs



Beloved characters. Hot properties. Hit children's audio products. And the national marketing support to drive them home.

SMALL-SCREEN SOUNDS

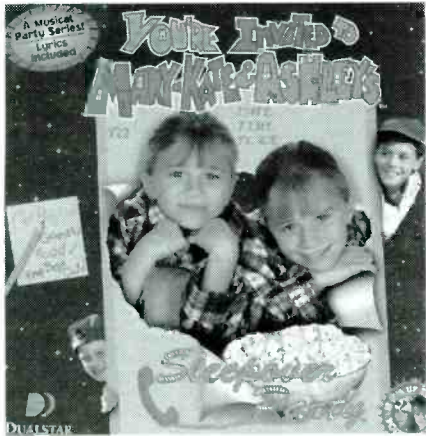
Continued from page 78

of college students and adults as admirers. Also much sought-after is Kid Rhino's audio series compiled from long-running ABC-TV Saturday-morning cartoon series "Schoolhouse Rock," which a generation of 20-somethings grew up on. Werde says the label anticipates major sales for fourth-quarter release "Scooby Doo Songs," taken from another enduring Gen X childhood-television staple.

But when a company wants to create kids' audio around a show that has little or no music to speak of, what then? Usually, you go the spoken-word route, which is what Kid Rhino is contemplating for a proposed audio series based on the enormously popular Nickelodeon animated series "Rugrats." "The beauty of the show is that it takes the viewpoint of tiny kids looking up at the world," says Werde, "but it will be

difficult to translate to audio." One thing is certain: "We'll use the original character voices, no matter what we do."

The newly acquired Nickelodeon license is brimming with



"strong properties," as Werde puts it. Nickelodeon's previous audio licensee, Sony Wonder "focused on 'Ren & Stimpy' product—and did well with it—but didn't leverage the whole brand," he main-

children's entertainment

tains. "I'm interested in building the Nickelodeon name as a whole." Future audio releases will be spun off Nick shows "Blue's Clues" and "Gullah Gullah Island," he says, as well as from special programs like Nickelodeon's "Kids' Choice Awards" and annual community-service extravaganza "The Big Help," and from programming blocks like "Nicktoons." In fact, March will see the release of "Best Of Nicktoons," 41 songs and sound bites from "Rugrats," "Hey! Arnold" and other Nickelodeon

cartoons.

Another major license acquisition enables Kid Rhino to release audio product related to educational cable net The Discovery Channel, which appeals to "kids and parents and [childless] adults alike." In addition, the alliance gives Kid Rhino access to "new channels of distribution—The Nature Company stores and Discovery Stores, which sell a lot of music," says Werde. The Discovery Channel program "Animal Planet" is the subject of July release "Animal Planet Presents: Animal Songs."

FAMILIAR FAVORITES

Youngheart Records, which built its name as a supplier of first-rate educational product, manufactures audio product for a number of well-known children's TV personalities, including Mr. Rogers, Shari Lewis and Fred Penner. President Jim Recor, a former rock manager whose clients included Loggins & Messina, says, "I don't have radio with children's acts as I had with pop acts. My radio is TV—I feel it is a key element [in promoting kids' audio.]" Currently, Youngheart is pushing new titles such as Mr. Rogers' "Coming And Going" and Penner's "Moonlight Express." (Youngheart is the U.S. distributor for Penner's Canadian label Oak Street Music.)

A TV affiliation, says Recor, "makes it easier to get into stores and chains that wouldn't stock an unknown performer's product." Currently, Youngheart is working on securing television exposure for flagship act Greg & Steve, who have 15 albums of educational kid-rock under their collective belt—and who, without the benefit of TV, have "sold 3 million

units," according to Recor. "Parents are already sold on Greg & Steve," he says. "If they got on television too, it would blow them wide open."

For Lightyear Entertainment, which distributes Dualstar Records—the label of popular TV moppets Mary-Kate And Ashley Olsen—having extremely well-known faces attached to its audio product is a distinct advantage. But that's only, says marketing and sales director of Dualstar Records, Harold Weitzberg, if the product itself is highly visible. "The key thing is that the twins' fan base sees the albums," he says. "If they see them, they buy them." To that end, Lightyear has been "very aggressive in point-of-sale positioning," utilizing endcaps and other attention-getting fixtures.

In August, Dualstar/Lightyear (which is handled by WEA Distribution) re-released the audio compilation "You're Invited To Mary-Kate And Ashley's Sleepover Party," consisting of songs from several titles in the Olsens' popular music-video series. This spring will see the release of a brand-new audio title, "You're Invited To Mary-Kate And Ashley's Birthday Party," as well as another new audio title to be named later. By way of promotion, "We're getting the girls to do more interviews," says Weissberg. "And, as we've done with earlier releases, we'll cross-promote the new titles with the Olsen Twins' videos and books."

For maximum sales, "It's important that kids' audio be mass-merchant-friendly," says Lightyear president Arne Holland. "To that end, television exposure makes for the most vital component in the awareness factor." ■

CELEBRATE!

OUR GRAMMY® NOMINEE FOR BEST CHILDREN'S ALBUM

Shakin' A Tailfeather "sung in the key of Taj" resounds with Taj Mahal's unique stylistic interpretations. The entire family will be swingin' and groovin' to this unique collection of classic tunes performed by renowned artist *Taj Mahal* and newcomers *Linda Tillery & The Cultural Heritage Choir* and *Eric Bibb*. *C'mon baby let me see you shake a tailfeather!*

CELEBRATE!

OUR EXCLUSIVE, WORLDWIDE ACQUISITION OF BINGO & MOLLY'S RECORDED PRODUCT SERIES

Music For Little People is releasing the songs and soundtrack from BINGO & MOLLY, the puppeteered half-hour series, co-produced by The Learning Channel. Targeted to preschoolers, this sensitive children's program deals with social skills, problem solving and life lessons with award-winning composer, Ric Zivic's, lyrics and arrangements on our first release

SPECIAL APPEARANCE AT TOY FAIR "YOU CAN DO IT!"
March 3, 1998 Release

CELEBRATE!

OVER 500,000 UNITS SOLD IN THIS ACCLAIMED SERIES

Our newest title in the award-winning Celebration Series. A Child's Celebration of Lullaby marks the seventh Celebration Series release with sales over the half million unit mark. It's a collection of love songs for our children performed by diverse artists:

Maria Muldaur, Taj Mahal, Ladysmith Black Mambazo, Raffi, Linda Ronstadt / Aaron Neville, and more!

© 1998 Music For Little People
P.O. Box 1460, Redway, CA 95560
707-923-3991 • FAX 707-923-3241
email: musicforlittlepeople@mflp.com

KID'S MULTIMEDIA

Continued from page 80

of a \$5,000-value seven-day Caribbean cruise for a family of four. Humongous and Nickelodeon recently inked a five-year deal to develop CD-ROMs based on "Blues Clues," the No. 1 show in commercial preschool TV, with the first titles due this fall.

More promotional activity is another trend for kids' multimedia. Two innovative promotions have boosted the entire Houghton Mifflin Interactive product line, according to media relations manager Jake Kelleher. Last Dec. 4, HMI conducted a satellite media tour with Gourvitz Communications and Dick DeBartolo, "The Gizmo Wizard," to promote "The Day The World Broke" CD-ROM adventure game. "The four-minute segment reached 26 stations with an estimated audience of 2 million viewers," Kelleher reports. Linked to the CD-ROM version of Chris Van Allsburg's holiday classic, "The Polar Express," HMI set up a special Web site (www.polarexpress.com) for kids and parents to enter their favorite holiday memory.

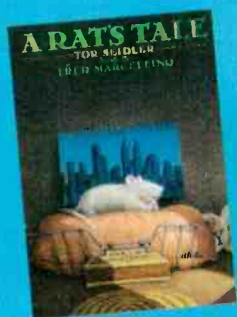
Amplifying the trend for multimedia tie-ins to major movies, Disney's "Hercules" is featured in two new edutainment releases. Disney Interactive's "Hades Challenge," shipped Feb. 3, features strategy, adventure-puzzle

and quiz-show gameplay. Based on the success of "Disney's Hercules Action Game," launched by Virgin Interactive as Disney's first title for Play Station last June, Virgin is shipping the "Disney's Hercules Action Game—Collectible" set this month with the Sony PCX and an audio CD of songs from the movie.

Extending the market for girls' software, and based on the phenomenal success of the "Barbie Fashion Designer" CD-ROM, which has sold more than 1 million copies since its October 1996 release, Mattel Media will release a sequel in March. "Barbie Cool Looks Fashion Designer" enhances creativity as girls design and assemble patterns into outfits for Barbie and her friends. Among other children's multimedia introductions, "Carmen Sandiego Math Detective" is the newest addition to the best-selling Broderbund Software line, due this month. Due in April is "Kid Pix Studio Deluxe," an upgrade from the award-winning "Kid Pix Studio." From Creative Wonders this month is "Madeline Thinking Games Deluxe," a two CD-ROM set with the bonus of "Madeline European Adventures." "Schoolhouse Rock 3rd And 4th Grade Essentials," the third addition to the series, is another two-CD-ROM set. At Toy Fair, Davidson & Associates will highlight more than a dozen Fisher-Price CD-ROMs. ■

A Magical Film Young Children Will Love

"A Rat's Tale" is a wonderful, magical fable for kids 2 to 6. They will be mesmerized by the mix of traditional puppeteering and state-of-the-art special effects.



Based on the
best-selling
children's book!

Huge Awareness Will Have Consumers Scurrying For The Video!

- ◆ National theatrical release in March/April 1998.
- ◆ National Print Campaign.

FamilyFun PARENTING SESAME STREET PARENTS child

◆ Trailing on:

"Selena," "Dennis the Menace 2,"
"I Yabba Dabba Do!," "Quest For Camelot Sing-Along,"
Godzilla animated and select films in Warner Bros.
75th Anniversary Family Celebration.

- ◆ Part of Warner Bros.
75th Anniversary

Each video will have over
\$150 in great consumer savings.



STARRING

- ◆ **Lauren Hutton**
("My Father, The Hero," "Fear")
- ◆ **Jerry Stiller** ("Seinfeld")
- ◆ **Beverly D'Angelo**
("National Lampoon's Vacation Series")

24-Unit Merchandiser
cat.# 15897

36-Unit Merchandiser
cat.# 15898

ORDER DATE:
APRIL 14

STREET DATE:
MAY 12



cat.# 15894 Approx. 90 mins.

**ONLY
\$19.98**

Suggested List Price



©1997 Filmgesellschaft mbH/Warner Bros. Film GmbH ©1998 Warner Home Video

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ KRISTIN HERSH

Strange Angels
 PRODUCERS: Kristin Hersh & Joe Henry; also, Steve Rizzo
 Rykodisc 10429
 Former Throwing Muses singer Kristin Hersh's second solo album—and her first since the band's official breakup—is like a splash of cold water that startles on impact but ultimately soothes. Hersh's steely voice, her sparse acoustic guitar accompaniments, and her abstruse lyrics do not go out of their way to draw in the listener. However, repeated listens reveal a subtle magic, particularly on such darkly suggestive tracks as "Stained," "Like You," and "Cold Water Coming." An album that solidifies Hersh's stature as a solo artist and offers potential at college and triple-A radio.

JAZZ

★ DEWEY REDMAN

Dewey Redman In London
 PRODUCER: Matt Balitsaris
 Palmetto 2030
 Refreshing, richly diverse dates like this should explain why some people will never refer to Dewey Redman as "Joshua's dad." Redman's authoritative, always surprising tenor is accompanied on this 1996 live set by bassist Cameron Brown, drummer Matt Wilson, and pianist Rita Marcotulli, whose harmonic explorations are a delight to hear unfold. Those unprepared for standards performed by an esteemed avant-garde veteran will be charmed by Redman's thoughtful, soulful evocation of "I Should Care" and a swaggering, swinging take on "The Very Thought Of You." The other half of the album spotlights more typically progressive originals like the truncated, percussion-chased theme of "I-Pimp" as well as "Eleven," which features Redman's trademark gnarled, vocal sax roars and a fascinating, unfettered solo from Marcotulli.

LATIN

★ VARIOUS ARTISTS

Salsamania 2 . . . Ayer Y Hoy
 PRODUCER: none listed
 WeaCaribe/WEA Latina 22081
 Rubén Blades' immortal, hard-to-find anthem "Pedro Navaja" tops the list of fine tunes contained on this collection of classic salsa from the '70s and its less appealing successor—romantic salsa. Label's knack for producing winning compendiums is in full evidence with this package, which boasts timeless favorites like Celia Cruz's "Bemba Colora," Héctor Lavoe's "Periodico De Ayer," and "Luis Enrique's "Tú No Le Amas, Le Temes."

LILIANA

A Todo Dar
 PRODUCER: Ramón Sánchez
 Universal Music Latino 40113
 On her solid debut, alluring daughter

SPOTLIGHT



MADREDEUS

O Paraíso
 PRODUCER: Pedro Ayres Magalhães
 Metro Blue 7243 823102
 Portuguese quintet delivers the seventh and most enchanting album in a career marked by global acclaim, an impressive performance on the Top World Music Albums chart, and a collaboration with filmmaker Wim Wenders on his "Lisbon Story" project that yielded the "Ainda" soundtrack. Latest project finds vocalist Teresa Salgueiro floating her expressive alto over a backdrop of two classical guitars, a bass, and subtle synthesizer colors. Whereas previous Madredeus albums explored the darker, moodier sides of the band's musicality, "O Paraíso" is comparatively melodic and uptempo, drawing the listener in with such exquisite selections as "A Andorinha Da Primavera," "Os Dias São À Noite," the madrigal-like "A Praia Do Mar," and the title track. An album that world music and public radio and TV outlets will find irresistible.

of star crooner José Luis Rodríguez displays a hard-charging, gritty-voiced delivery that energizes a likable batch of hip-swaying salsa entries, including such cuts as "Mala" and "Historia De Amor," plus fiery bolero "Nunca Más Quisiera Verte."

SPOTLIGHT



THE BOGMEN

Closed Captioned Radio
 PRODUCERS: The Bogmen, Bill Laswell, Godfrey Diamond
 Arista 18990
 New York alternative rock sextet follows up its acclaimed debut, "Life Begins At 40 Million," with an album that ups the creative ante while at the same time positioning the band for a commercial breakthrough. Distinguished by a more rhythmic approach—probably owing to the handiwork of co-producer Laswell—and a quasi-industrial vibe reminiscent of David Bowie's late-'70s and early-'80s work, "Closed Captioned Radio" features such hard-edged cuts as "Failing Systems," "Mad Larry," and "Dark Waltz." On the more melodic, more traditional side are lead single "Mexico," "Highway Of Shame," and "Extended Family." Any of the above tracks are good airplay candidates at modern rock, college, and triple-A radio. A band that has succeeded at harnessing the mayhem of its live act on an album.

WORLD MUSIC

► DEEP FOREST

Comparsa
 PRODUCER: Deep Forest
 550 Music 3943
 Third album from Deep Forest's self-described "sound reporters"—Eric Mou-

SPOTLIGHT



PEARL JAM

Yield
 PRODUCERS: Brendan O'Brien, Pearl Jam
 Epic 68164
 Pioneering Seattle grunge band Pearl Jam follows up its commercially disappointing 1996 album, "No Code," with a work that already appears to have restored at least a substantial portion of its once formidable fan base. The first single from "Yield," the compelling rocker "Given To Fly," has caught fire on the Mainstream Rock Tracks and Modern Rock Tracks charts, and interest in the album has been so high that the Recording Industry Assn. of America and the band's management and label had to mobilize to curb leaks. Other highlights include the catchy, repetitive "Wishlist"; the slow, heavy "No Way"; the punkish "Brain Of J."; and the anthemic "In Hiding." A band that took a break from the road and the studio, only to emerge with a renewed musical vitality.

quet and Michel Sanchez—is a joyous technicolor explosion of synth-sculpted dance rhythms, and a vibrant contrast to its more monochromatic predecessor, "Boheme." Their sampled, performed, and remixed tunes—with global influences almost too numerous to distinguish—feature such guest stars as Joe Zawinul, Syrian vocalist Abed Azrie, and Mexican rocker Ana Torroja of Mecano. In a striking set that makes Deep Forest sound more actual and less virtual, highlights include the great Afro-pop hooks and undulating horn charts of "Noonday Sun," the naive melody and rich vocal harmonies of "Green And Blue," the massive grooves and raging choral refrains of "Forest Power," and the rumba-flavored call-and-response of "Radio Belize."

CLASSICAL

★ VIENNA WALTZ ENSEMBLE

DENWA Classical 101
 PRODUCER: Denny Nowak
 André Rieu waltz is schmaltz. But here are some red-blooded sounds in ¾ time. The Vienna Waltz Ensemble is an inspired Chicago trio—violinists Clara Lindner and Teresa Fream and double-bassist Gregory Sarchet—that has reclaimed some rare old waltz manuscripts from Vienna libraries and enlivens them with earthy string tone and intimate interplay. In Diabelli's arrangement of themes from Rossini's "Barber Of Seville" and Schubert's "Twelve Waltzes," the melodies are sweet without being saccharin and the rhythms lilting without being listless. Pieces by

Johann Strauss Jr., V.R. Dubsky, and others are also lovely. The low-key alternative to big-boned orchestral Strauss as well as the perfect pendant to "Appalachia Waltz." Contact: VWaltzE@aol.com.

MICHAEL BOLTON

My Secret Passion: The Arias
 PRODUCERS: Grace Row, Michael Bolton, Dave Reitzas
 Sony Classical 63077
 Sony Classical should be ashamed of itself. Not that Michael Bolton's operatic pretensions don't have a right to exist; it just doesn't seem right that they should see light via Sony Classical—the same label that records Murray Perahia, Yo-Yo Ma, and Esa-Pekka Salonen and reissues Glenn Gould's recordings (including those sent to outer space to represent the best of the human race). Perhaps it goes without saying, but for the record, Bolton's voice on "My Secret Passion" is graceless, thick with the cheesiest vibrato, and insufferably melodramatic—his "Vesti La Guibba" is surely bound for a Rhino "Golden Throats" disc someday. (Adding insult to injury, Decca star soprano Renée Fleming duets with Bolton on the album. Sir Georg Solti must be rolling in his grave.) Surely, Sony Classical can find more enlightened ways of making money than this.

CONTEMPORARY CHRISTIAN

SARAH HART

Goodbye Jane
 PRODUCER: Tommy Greer, Jack Jezzro
 Sovereignty International 70121410002
 Sarah Hart has been attracting notice around Nashville the last few years singing background vocals and playing flute on Music City sessions. She steps into the spotlight on her own with this collection of well-written tunes. She has a gift for vivid imagery, best demonstrated in tunes like "Plain Jane," "Flickers Of Light," and "Falling To Ashes." As a vocalist, she has a sweet, fragile quality that is thoroughly engaging and adds a special poignancy to tunes like "Marble And Moss," about a visit to a cemetery. There's even a lovely cover of Cyndi Lauper's "Time After Time." This album should net Hart fans in both the Christian and mainstream markets.

SUSIE LUCHSINGER

A Tender Road Home
 PRODUCER: Billy Aerts
 New Haven 2046
 A couple of years ago, Susie Luchsinger was one of the top acts in the Christian country music field, winning awards and garnering a strong fan base with affecting hits like "For Pete's Sake." Her career got sidetracked while she dealt with marital problems, but Luchsinger is back in action with her beautiful voice, full of warmth and that appealing Oklahoma phrasing she shares with her sister, country star Reba McEntire. This album boasts strong songs, written by top Music Row songwriters like Paul Overstreet, Sunny Russ, Cathy Majeski, Stephony Smith, Karen Staley, and Sharon Rice, and these tunes deserve to be hits in the mainstream country market as well as the Christian community. Among the album's best moments are the title cut, "That's How He Rides," "Ridin' Fences," and "Runs Like A River." The album's sales should be bolstered by the simultaneous release of a book of the same name that chronicles Luchsinger's life and recent travails.

VITAL REISSUES®

DORSEY DIXON

Babies In The Mill
 PRODUCERS: Gene Earle, Archie Green
 HMG 2502
 Along with his brother Howard, Dorsey Dixon wrote and recorded a number of pivotal roots country and folk songs in the '30s. The Dixon Brothers' records for Bluebird and Montgomery Ward did not earn them enough money to leave the North Carolina textile mill where they worked—which provided the material for their industrial folk songs, such as the title cut. After Howard's death, Earle and Green visited Dorsey in 1962 at his home and made these field recordings, which were released on Testament Records. This reissue includes three Dixon Brothers recordings from the '30s, two Nancy Dixon solos, and Dorsey singing his compositions "Wreck Of The Old 97," "Somebody Touched Me," and "Wreck On The Highway."

BOOKER ERVIN & DON PATTERSON

Legends Of Acid Jazz
 REISSUE PRODUCER: Ozzie Cadena
 Prestige 24718
 At his height in the late '50s and early '60s, tenor player Booker Ervin was one of the Mingus band's most adventurous soloists; then he led his own impassioned, forward-thinking groups. Yet he was always earthy-sounding without resorting to the soul jazz clichés of the day. This 1964 date with organist Don Patterson (for whom the same can be said) shows that the two could lift a "been there, done that" organ/tenor date up a couple notches. This interesting Prestige "Legends Of Acid Jazz" reissue is one of several that avoid the sad stamp of that once-great label's last-gasp, ho-hum, boogaloo-soul crossover efforts. No jive here. "S'bout Time" lets you know that Ervin and Patterson knew that the Trane had arrived.

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 which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

▶ ERIC CLAPTON My Father's Eyes (4:32)

PRODUCERS: Eric Clapton, Simon Climie
WRITER: E. Clapton
PUBLISHERS: E.C./Unichappell, ASCAP
Reprise 9170 (c/o Warner Bros.) (cassette single)
Clapton previews his new album, "Pilgrim," with a crisp pop shuffler that shows him in excellent voice—and, naturally, limber guitar form, as he darts from simple rock riffs to languid blues licks. The song is a well-crafted heart-tugger that lyrically links parental lessons from the past with the focus and force to press toward the future. It's intense stuff that Clapton deftly condenses into easily consumed verses and a chorus that quietly seeps into the memory. There isn't a radio format that can't play this gem. In fact, justice prevailing, look for it to completely saturate the airwaves within seconds.

▶ PAULA COLE Me (3:36)

PRODUCER: Paula Cole
WRITER: P. Cole
PUBLISHERS: Hingface/Ensign, BMI
Imago/Warner Bros. 9147 (cassette single)
Look for the already-hot Cole to capitalize on the momentum provided by her multiple Grammy nominations. This extremely well-timed new single from "This Fire" sparks with the potential to be her largest hit to date. A rumbling, rock-edged ballad, "Me" displays Cole's unusual delivery fluttering with ethereal, almost ghostly vibes over plush keyboards and rubbery guitar lines. The hook is subtle yet unshakable by the single's close. Just lovely.

▶ 98 DEGREES Was It Something I Didn't Say (4:10)

PRODUCER: Daryl Simmons
WRITER: D. Warren
PUBLISHER: RealSongs, ASCAP
Motown 63300 (cassette single)
Yeah, there are far too many well-dressed lads dropping doo-hop harmonies on R&B ballads right now. But there's always room for 98 Degrees. The endlessly appealing male quartet that scored a hit toward the end of '97 with "Invisible Man" returns with a slow jam that illuminates its unique blending style—which is much looser and more personality-driven than its competitors. "Was It Something I Didn't Say" is one of Diane Warren's better compositions, and it's been produced with a warm, soulful hand by Daryl Simmons. For stations that are avoiding R&B sounds, there's a useful acoustic pop version included. Pick a mix and play it over and over again.

▶ SHE MOVES It's Your Love (3:50)

PRODUCERS: The Berman Brothers
WRITER: S. Smith
PUBLISHER: EMI-Blackwood, BMI
REMIXERS: Love To Infinity, The Berman Brothers
Geffen 1167 (c/o Uni) (cassette single)
The follow-up to "Breaking All The Rules" gives programmers two decidedly different sounds to choose from. In the song's original form, the female trio flexes its voices over a smooth, synth-padded ballad arrangement. In the capable hands of U.K. remix team Love To Infinity, the song becomes a sleek, disco-framed house music anthem. For added fun, original producers the Berman Brothers have also contributed a springy hi-NRG version. Talk about covering every possible format! At the core of all of this studio mayhem is a sweet tune that the act performs with considerable charm.

★ DUO Natural High (no timing listed)

PRODUCER: Bob Brockman
WRITERS: Lugo, B. Brockman, C. O'Connor
PUBLISHER: not listed
AMM 001 (CD single)
The boy group sweepstakes just got a lit-

tle more interesting with the onset of this New York-rooted sibling team. Coming on like a more street-hip version of the Backstreet Boys, the act kicks an enticing blend of tight harmonies and fluid funk bravado on this infectious pop thumper. Factor in a highly videogenic image, and you have the recipe for a formidable national breakthrough. First step? Major-label distribution. Start dialing! Contact: 212-330-0974.

JOEY LAWRENCE Never Gonna Change My Mind (4:05)

PRODUCERS: Joey Lawrence, Steve Goldstein
WRITERS: J. Lawrence, S. Real
PUBLISHERS: Curb/Carmna Cordis Productions, BMI
REMIXERS: Mr. Mig, Jason Nevins
Curb 1436 (cassette single)
Lawrence continues his bid for top 40 acceptance with a toe-tappin' dance ditty that gives him plenty of room to get all suave and romantic. His whispery baritone works well against the song's thumping bassline and twinkly keyboards, rising to a full-bodied belt during the chorus. A batch of remixes is included to widen the single's commercial potential, with Jason Nevins scoring best with a version that is pleasantly percussive.

R & B

▶ MONTELL JORDAN FEATURING MASTER P & SILKK "THE SHOCKER" Let's Ride (3:47)

PRODUCER: Ted Bishop
WRITERS: M. Jordan, Master P, Silkk "the Shocker"
PUBLISHER: not listed
Def Jam 209 (cassette single)
Jordan previews his new album of the same name with a smoldering jam that will push him back into the consciousness of the masses. He's never sounded so sexy and assured, backed with equal confidence by guests Master P and Silkk "the Shocker," who weave competent if somewhat disposable rhymes. The truth is Jordan could sell this hottie without the stunt casting. Fortunately, the rap interludes don't distract the ear from the singer's performance. Early tastemaker reaction to this single has been deservedly phenomenal. Expect a massive chart debut, followed by a quick transition into the pop mainstream.

▶ BEBE WINANS This Song (3:58)

PRODUCERS: BeBe Winans, Nigel Lewis
WRITERS: B. Winans, M. Harris
PUBLISHERS: EMI-Blackwood/Benny's Music/Bri-Bri, BMI
Atlantic 8457 (cassette single)
The follow-up to "In Harm's Way" is a finger-poppin' ballad that combines Winans' incandescent performance with acoustic guitar lines, soft symphonic strings, and a swelling gospel choir. Stir those ingredients together, and you get a rich single that touches the heart, while also giving R&B radio programmers a reason to keep Winans in heavy rotation. If you haven't investigated the singer's self-titled current collection, use this fine single as an excuse to finally do so.

EBONI FOSTER Crazy For You (3:45)

PRODUCERS: Steve Huff, Chris Kelly
WRITER: S. Huff
PUBLISHER: not listed
MCA 4132 (c/o Uni) (cassette single)
Foster swaggers like a jeep diva for the next generation of kiddies on this appealing funk cruiser. You've heard every element of this song before—from its swishy beat to its rolling guitar loops and innocuous rap interlude. What makes "Crazy For You" worth investigating is Foster's brash, Brandy-like delivery and the song's slick chorus. It'll be interesting to see how this promising young artist evolves over time.

COUNTRY

▶ GARY ALLAN It Would Be You (2:55)

PRODUCERS: Mark Wright, Byron Hill
WRITERS: K. Robbins, D. Oglesby
PUBLISHERS: Irving/Colter Bay, BMI; Neon Sky, ASCAP
Decca 72039 (CD promo)
Allan is gifted with one of the most expressive voices among country's crop of

new male vocalists, and he puts it to fine use on this well-written ballad. The production is understated, placing the emphasis on the angst in Allan's vocal delivery. This tune was written by Dana Oglesby and the late Kent Robbins. He was one of Music Row's finest writers, and songs like this illustrate why he's going to be sorely missed. Here's hoping that many artists will continue mining his rich catalog for gems like this.

★ THE LYNNS Woman To Woman (3:32)

PRODUCER: Don Cook
WRITERS: P. Lynn, P. Lynn, P. Russell
PUBLISHERS: Sony/ATV Tunes/Cross Keys/King Coal/Our Songsmith, ASCAP; Warner-Tamerlane, BMI
Reprise 9135 (c/o Warner Bros.) (CD promo)
It's a '90s take on a classic country theme—a wife confronting another woman posing a threat to her marriage. The Lynns' mom, Loretta, covered this territory a few times during her illustrious career, and daughters Patsy and Peggy tackle the topic with a smooth number that packs a lyrical wallop with a message wrapped in a lilting, radio-friendly melody. Don Cook's production is right on target, and the twins' phrasing and harmonies make for an appealing single that should help garner attention.

★ BRAD HAWKINS We Lose (3:32)

PRODUCERS: Chuck Howard, Steve Diamond
WRITERS: R. Scruggs, R. Bowles
PUBLISHERS: Warner-Tamerlane/Maypop/Wildcountry, BMI
Curb/Universal 3012 (CD promo)
Crisp production, underscored by a mournful fiddle and a slightly edgy vocal, marks this promising debut. Penned by Randy Scruggs and Rick Bowles, this is a solid song about the realization that no matter who may have won the argument, there are no real winners when a relationship crumbles. It's great to see a newcomer come out of the chute with a song that really says something. The quality of the song, combined with the fact that Hawkins has a different texture to his voice, will make listeners want to hear more.

DANCE

★ CANDY DULFER Saxy Mood (6:57)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXER: Eric "E-Smoove" Miller
N2K Encoded Music 52014 (CD single)
By enlisting the studio input of Chicago club mainstay Eric "E-Smoove" Miller, sax extraordinaire Dulfer is spicing up her serious jazz/funk image in a huge way. She cuts loose with fluid lines and convincing vocals on this track, which has

been goosed with percolating house percussion and a wise injection of old-school soul. An easy bet for heavy turntable attention, "Saxy Mood" could actually transform Dulfer into a viable pop commodity. For proof, be sure to check out the radio edit, which perfectly condenses the best parts of the luxuriously long club mix.

RICHIE Magic (6:17)

PRODUCER: Warren Rigg
WRITER: J. Farrar
PUBLISHER: not listed
REMIXERS: Hex Hector, Warren Rigg, Michael Joseph, Astara, Red Eye, Neil Aline, A.K.
Swoon 4006 (CD single)
Popular New York underground performance artist Richie weaves through Olivia Newton-John's "Xanadu" pop hit like an alien circling earth. His heavily filtered voice doesn't do full justice to the song, though his good intentions carry him through. The track goes through a variety of rhythmic incarnations, thanks to the input of a veritable army of remixers. Hex Hector's tribal-house version is the most memorable, with its trend-smart percussion and wriggling bassline. Contact: 212-675-4268.

ROCK TRACKS

▶ CHRIS CORNELL Sunshower (3:50)

PRODUCERS: Chris Cornell, Alain Johannes
WRITER: C. Cornell
PUBLISHERS: Chris Cornell/TCF, ASCAP
Atlantic 8458 (CD promo)
Cornell's first music since the breakup of Soundgarden is featured on the soundtrack to "Great Expectations," and it's a surprisingly subdued, almost Led Zepelin-esque recording. Cornell remains an intense figure, belting with the white-knuckled authority that die-hard fans have come to expect. The track, however, is miles away from the sonic blast that one might expect, with its mandolin licks and ballad-like pace. In the end, it's a savvy move that leaves the listener intrigued and salivating for Cornell's first solo outing, due later this year on A&M.

▶ SISTER 7 Know What You Mean (4:11)

PRODUCER: Danny Kortchmar
WRITERS: Sister 7
PUBLISHERS: Warner-Tamerlane/Good Box/Smoking All Day Songs, BMI
Arista/Austin 07822 (c/o BMG) (CD promo)
One of the top live bands in Texas makes its magnetic appeal plain on this ringing, insistent saga of misplaced love. Win-some Patrice Pike is one of the finest new contemporary rock singers in America, her throaty, late-'90s shade of soulfulness finding a powerful fit on this hooky,

heartfelt tune. The foursome and its distinctive front woman build to a burnin' climax on a killer cut that should rightfully take this group where it deserves to go: through the roof.

▶ VERBOW Holiday (3:11)

PRODUCER: Bob Mould
WRITER: J. Narducy
PUBLISHERS: Deuch Tunes/Bug, ASCAP
550 Music/Epic 3991 (c/o Sony) (CD promo)
Fresh from an acclaimed cross-country tour that won it respect across the college and modern rock spectrum, the cello-, percussion-, and chiming guitar-enshrouded Verbow is back with a new Neil Perry remix of its stunningly atmospheric "Holiday," impeccably produced by Bob Mould. Nobody on the scene has a sound as neat as vocalist Jason Narducy's: spectral and almost eerie in tone, yet amazingly warm in its ultimate spell-weaving impact. Arguably the best new rock track of '98, adapted from the band's compelling "Chronicles" debut.

KMFDM Anarchy (4:03)

PRODUCER: not listed
WRITERS: Skold, Esch, Konuetzko, Rieflin, Schulz
PUBLISHERS: KMFDM/BMG/The Happy Beaver, BMI
Wax Trax!/TVT 8755 (CD promo)
Ya gotta respect KMFDM for hangin' in there and not tampering with its sound in order to get radio or turntable attention. Instead, it appears that time and trends have caught up with the act. This cut from the six-cut EP "MDFMK" shows the industrial group in typical form, but with a slight increase in buzzing guitar sounds. This should be of note to college stations and commercial rockers that miss Nine Inch Nails.

RAP

RAKIM The Saga Begins (4:22)

PRODUCER: Pete Rock
WRITERS: W. Griffin, P. Phillips
PUBLISHERS: EMI-Blackwood/The Eighteenth Letter, BMI; Pete Rock, ASCAP
Universal 1260 (c/o Uni) (cassette single)
The God Rakim Allah uses the Pete Rock-produced "The Saga Begins" to define his recent return to hip-hop as a continuation of his musical mission and not a "comeback," as others have hailed it. Having been away from the scene for more than three years, he uses the track to assure his fans that the greatest of his musical and lyrical work has just begun.

DAS EFX FEATURING REDMAN Rap Scholar (4:05)

PRODUCERS: Parrish "PMD" Smith, Rashad Smith, Armondo Colon
WRITERS: A. Weston, W. Hines
PUBLISHERS: Sewer Slang/Cellar to the Attic/Parrish "PMD" Smith/PMD/Funky Noble Productions, ASCAP
EastWest 9983 (c/o Elektra) (cassette single)
Redman briefly joins Das EFX for "Rap Scholar," the first single from the act's upcoming "Generation EFX" collection. Adapting to the changes in hip-hop since its last album, the duo has slowed its "diggity, diggity" style of rap to relay a few tales that are easily coherent to the laziest listener. The group members do sparsely sprinkle their trademark style throughout the track, however, to remain true to the skills that helped them stand out.

★ A-TOWN Player Can't You See (no timing listed)

PRODUCER: Mixzo
WRITERS: J. Moore, R. Web, J. Mobley, J. Battle, M.O. Johnson
PUBLISHERS: Jason Iceburg Lary, BMI; Horrible Songs, ASCAP
EastWest 9989 (c/o Elektra) (cassette single)
A-Town has melded the slow funkiness of Cali's G-funk sound with Miami and Atlanta's bass affinity and New York's need for meaningful lyrics to produce an impeccably produced track, "Player Can't You See." While the chorus hails a player's ability to please his lady, easily pulling in male listeners, the verses highlight each rapper's dedicated care of his female counterpart, making it a danceably sweet treat for the ladies.

NEW & NOTEWORTHY

RACHID Pride (no timing listed)
PRODUCERS: Carl Sturken, Evan Rogers, Rachid
WRITERS: Rachid, C. Sturken, E. Rogers
PUBLISHERS: Gulag/Bayjun Beat/MCA, BMI
Universal 1247 (c/o Uni) (CD single)
Sick of waiting for Seal to finish that new album? You might not be feeling so impatient after investigating this first single from newcomer Rachid's gloriouse, must-hear debut disc, "Prototype." He possesses a richly soulful yet utterly rock-friendly voice that will draw initial comparisons to Seal. However, a close examination reveals an interesting, completely unique style of his own—with small tip o' the hat to Al Green. Part of what makes this single so immediate and compelling is the ease with which he and co-producers Carl Sturken and Evan Rogers meld old-school R&B with elements of electro-pop, jungle, and retro-funk. It's a revolutionary yet wholly accessible concoction that'll first land on pop and R&B stations with a hankering for adventure. Once it finds a hero

or two, "Pride" will have a mighty bright future.

THE TUESDAYS It's Up To You (3:59)

PRODUCER: Ole Evenrude
WRITERS: C. Brandon, G. Marshall
PUBLISHER: not listed
Arista 3459 (c/o BMG) (cassette single)
Remember the good ol' days when the Bangles and Go-Go's ruled? Well, the Tuesdays apparently do, and they're aiming to fill the girl rock band void. "It's Up To You" is a sunny, pop-soaked strummer on which lead singer Laila Samuels even sounds a bit like ex-Bangle Susanna Hoffs. With breezy harmonies and fluffy keyboards as a foundation, the chorus is downright irresistible, permanently sticking to the brain upon impact. Rock radio may find the band's execution a tad too lightweight for airplay, though the track is right in the pocket of guitar-conscious top 40 formats. A promising peek into the act's eponymous debut album.

Reviews & Previews

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPELFELD OLSON

FENG SHUI: CREATING SACRED SPACE IN YOUR GARDEN OR LANDSCAPE

Mirror Images
60 minutes, \$23.94
Who would've guessed that planting a few rose bushes and hanging some wind chimes in the backyard could enhance family life or help achieve your professional goals? This tape, the complement to Mirror Image's "Feng Shui: The Chinese Art Of Design And Placement," transplants the concept of energy, or *chi*, to the garden. Interviews with several experts in the field uncover some interesting information about how the blending of particular plants, water conduits, fencing, and decorative elements can bring a whole new dimension of balance to the owners. Because the concept of this Eastern art can be a bit difficult for novices to grasp, the tape also includes a healthy amount of charts that depict the roles of the five elements—fire, water, wood, metal, and earth—and other teachings. Creating a landscape would seem to be a matter of aesthetic taste, but those who believe that *feng shui* can make their green thumb even more powerful should check out this tape. Contact: 800-551-2482.

VICKIE WINANS: LIVE IN DETROIT

CGI Records/Home Video
91 minutes, \$19.95
During the last decade, Vickie Winans has become one of gospel's leading ladies. Five uniformly strong albums have succeeded in capturing her power and passion, but this concert video captures the artist's full scope for the first time. And it's a memorable experience. Winans combines humorous repartee with heartfelt confession and testimony. Winans, her band, and choir evoke a smoking, contemporary edge to a set that leans toward traditional songs of the church. Also included is the music video to the single "Long As I Got Jesus." Writer/director/producer Darryl D. Lassiter brings out the best in Winans, as well as her supporting cast, and sets a new standard for big-league productions that should remain the benchmark for gospel well into the next millennium.

ROY ORBISON: COMBO CONCERT

Orbison Records/Distribution North America
36 minutes, \$15.98
Vintage Orbison oozes from this 1965 concert in the Netherlands originally taped for Dutch TV. The performance takes place early in Orbison's career, and he and his band, the Candy Men, glide through such classics as "Only The Lonely," "Crying," and "Oh, Pretty Woman." A Dutch TV personality hosts the event, and midway through the set he interviews Orbison about whether he intends to make a move to films, whether his songs were written specifically for teenagers, and other topics. The MC also reads several postcards from fans who were unable to attend the taping, including a poignant note from one woman who says she admires Orbison because "he can cry without producing tears." Contact: 404-816-7393.

YOU'RE THE TOP: THE COLE PORTER STORY

Winstar Home Entertainment
60 minutes, \$19.98
In this collectors' tape, Porter is toasted by a smattering of peers from Bob Hope to Tony Martin to several relatives who testify that just about every-

one who knew Porter definitely got a kick out of the composer. Celebrated cabaret singer Bobby Short hosts the video, which includes interviews and classic vignettes performed by the likes of Frank Sinatra, Bing Crosby, Fred Astaire and Ginger Rogers, and Shirley MacLaine. This story is a delightful tribute not only to Porter, but to the whole golden age of show business in which he made his magic.

THE FIRST EASTER EGG EVER

PolyGram Video
24 minutes, \$12.95
In this video, Easter gets a child-friendly historical spin by the delightful inhabitants of Richard Scarry's Busytown. In this seasonal tape, Lowly Worm narrates the story of an ancient Bohemian family of candlemakers who fortuitously stumble into the creation of the first colored Easter eggs. When the family members attempt to please their king with a series of failed gifts, they decide to make him a batch of hard-boiled eggs. They accidentally spill hot colored candle wax on the eggs and are sure they have ruined the gift. But when the king sees the beautiful eggs, he declares that the family should decorate the village with colored eggs every spring. Also included in the tape is "There Really Is Such A Thing As The Easter Bunny," a fun tribute to the power of believing, and "Huckle's Feathery Friends," a sweet spring tale of birds returning from their winter migration.

SHARK-A-THON

National Geographic Home Video/Warner Home Video
30 minutes each, \$12.95 each
Three aliens wearing tacky headgear host the new "Amazing Planet!" chil-

dren's series and in this program touch down on earth to explore its bounty of natural wonders. In this first episode, they plunge into the ocean to learn all they can about one of the "humanoids"—"most feared creatures"—sharks. From the comfort of their spaceship, they have a window on the world of sharks and get a lesson about the animals from their all-knowing android Orb. The program is packed with information and terrific underwater footage of a bevy of shark species. While the menacing great whites and other flesh-eating types are spotlighted, quality camera time is also given to several friendlier members of the shark family. Also helping inaugurate "Amazing Planet!" is the similarly formatted, red-hot "Lava Blast."

SOME MOTHERS DO 'AVE EM!

BFS Video
60 minutes, \$19.98
Before he was the "Phantom Of The Opera," Michael Crawford unmasked a totally hilarious personality as the star of this '70s British comedy series. While some credit Crawford's bumbling yet winsome Frank Spencer as the forerunner to Rowan Atkinson's Mr. Bean, comparisons only detract from the ingenious work at hand. Crawford's character and his ever-patient wife, Betty (played by Michele Dotrice), somehow emerge unscathed as they encounter calamity after calamity, which are brought to life courtesy of a witty script and a good deal of physical comedy on the part of Crawford. Never available on video, this series will be released by BFS beginning in March. Each video will contain two half-hour episodes. Contact: 800-268-3891.

A PERSONAL JOURNEY WITH MARTIN SCORSESE THROUGH AMERICAN MOVIES

Miramax Home Entertainment/Buena Vista Home Video
3 hours, 46 minutes, 59.99
Martin Scorsese plays the part of both teacher and fan in this engaging history that spotlights more than a dozen movie directors from the silent age to the '70s. Produced as part of the British Film Institute's "A Century Of Cinema," this three-tape program shows Scorsese explaining the craft of directing by using his favorite films as examples. Many aren't that well-known, like the 1942 B-movie thriller "Cat People," directed by Jacques Tourneur, but Scorsese manages to find aspects that made that movie, and many others, long-lost gems. He also examines the creative conflicts within Hollywood that killed the creative spirit of some directors, while others thrived. The series is like a video lecture, but the teacher makes the class well worth attending.

ENTER*ACTIVE

BY BRETT ATWOOD

Resident Evil 2

Capcom
Sony PlayStation
"Resident Evil 2" is destined to be one of the best games, and possibly the best sequels, of the year. Like its popular predecessor, the game weaves action, horror, and role-playing styles into one, tightly woven masterpiece that is chilling and gory yet highly intelligent. This time, however, Capcom blows the lid off the genre it created with a new, more intricate and dynamic plot line; an assortment of new weapons, characters, and mutated creatures; and an even more convoluted series of hidden clues and collectible

items. All of these improvements benefit from a slick new look and horrifying cinematic interludes.

www.asylum.com/ma

Music Axis
When the America Online-produced Entertainment Asylum launched last October, it was apparent that the film and TV site would need to make dramatic changes in order to beef up its music content. In late January, the site answered that call, bowing its Music Axis pages. While the site has a run-down of the requisite music-destination checklist, such as artist features, polls, reviews, webcasts, search functions, and retail link to Columbia House's Total E shop, it lacks the depth and breadth of music-specific destinations. The site is most likely to succeed in its Studio-i chat room, where it can attract traffic by offering big-name artists like Bush's Gavin Rossdale. Nice for a quick browse, but content is a little thin for the music junkie.

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

SINGING IN THE COMEBACK CHOIR

By Bebe Moore Campbell

Read by the author

Audio Renaissance

6 hours (abridged), \$24.95

ISBN 1-55927-500-6

Maxine McCoy is a talented, energetic African-American woman who has overcome a poverty-stricken background to become the producer of a successful TV talk show. She's also expecting her first child, and her life should be perfect. But when the caretaker of her 76-year-old grandmother quits, Maxine returns to her hometown of Philadelphia and faces the problem of putting her grandmother in a nursing home. The grandmother, Lindy Walker, is a colorful, feisty former jazz singer who doesn't want to give up her independence despite her poor health. Maxine must deal with her grandmother as well as come to terms with the increasing violence and hopelessness of her old neighborhood, her feelings about her own mother's death, problems at her L.A. job, and her husband's infidelity. The characters are three-dimensional, and Campbell reads with warmth and compassion. Fans of "Waiting To Exhale" author Terry McMillan and many other women listeners will enjoy this tale of a smart, funny, modern woman with realistic problems and joys.

THE UNCANNY

By Andrew Klavan

Read by Michael Page

Nova Audiobooks

3 hours (abridged), \$17.95

ISBN 1-56740-759-5

Klavan's novel is an affectionate tribute to Victorian gothic ghost stories. The lead character, Richard Storm, is a horror movie producer who loves old ghost stories and is dying. He travels to England in search of real ghosts and gets more than he bargained for when he falls in love with Sophia Endering, a beautiful, mysterious young woman. Sophia, the daughter of a wealthy art collector, is haunted by the ghost of a murdered art dealer who wants her help in bringing the murderer to justice. What makes the story fun are the over-the-top ghost stories that are sprinkled throughout; they turn out to be clues to the novel's mysteries. The stories perfectly capture the overly dramatic Victorian writing style, such as "'Oh, cousin,' she ejaculated, 'calm my virginal fears! Why have we come to this forbidding place?'" Michael Page reads the main story in a straightforward style but goes into an appropriately melodramatic mode for the ghost stories.

ON ★ STAGE

RAGTIME

Frank Galati, director; Graciela Daniele, musical staging; Stephen Flaherty, music; Lynn Ahrens, lyrics; Terrence McNally, book; Brian Stokes Mitchell, Peter Friedman, Marin Mazzie, Audra McDonald, Mark Jacoby, performers. Presented by Livent (U.S.) Inc. Ford Center for the Performing Arts, New York

Everyone's moving in "Ragtime," and in every conveyance possible—ship, train, Model T, even, in the distance, a biplane. In both the musical and the E.L. Doctorow novel from which it was faithfully adopted, motion is a metaphor for the fluidity of American society.

In fact, it's more than a symbol. Turn-of-the-century movement brings blacks from the South and immigrants from Europe to pull the foundation out from under a comfortable white Anglo-Saxon Protestant household in New Rochelle, N.Y. The protagonists, though, are standing still through much of "Ragtime."

Terrence McNally (who wrote the book) and the cast achieve wonders in making a complex plot crystal-clear onstage. But a musical story is only scaffolding. It's the score that drives the characters, and no character aside from Coalhouse Walker Jr. really gets behind the wheel during the show.

Much of what you hear about the people in "Ragtime" is drowned out by social issues. Most of the songs—even the biggest number, "Wheels Of A Dream"—are

anthems that take a position. You know where they're going, but the words that take them places don't stick in the mind. The themes are serious; wit and humor are in short supply.

Particularly in the second act, the score by Lynne Ahrens and Stephen Flaherty becomes agit-prop: Us (the downtrodden) vs. Them (the bosses). Caught in the crossfire is an anonymous family of WASP suburbanites torn apart by the conflict.

McNally, Ahrens, and Flaherty try (perhaps too successfully) to capture the tone of Doctorow's 1973 novel, itself a reflection of late '60s radicalism. Thirty years later, the stage version, minus Doctorow's mordant sense of humor,



Marin Mazzie portrays Mother in the musical "Ragtime."

Get more reach. More impact. More results.

Now, you can reach 200,000 key music business decision makers across the country and around the world by telling them about your product or service in the industry's leading news magazine.

All Major Credit Cards Accepted

Display Classified Ad Rates Services & Resources

- MUSIC INDUSTRY HELP WANTED: \$150 per col. inch/per week
- RADIO HELP WANTED: \$95 per col. inch/per week
- MINIMUM RUN: Services & Resources 4 weeks, \$150 per inch/per week
- BOX REPLY SERVICE: \$30 1st insertion only

Classified ads are commissionable when an agency represents an outside client.

CALL: JEFF SERRETTE 212-536-5174

Billboard Classified, 1515 Broadway, NY, NY 10036

CALL TOLL FREE: 1-800-223-7524

FAX YOUR AD 212-536-8864 or

e-mail: jserrette@billboard.com

DEADLINE: FRIDAY AT 3:30 PM EASTERN

SERVICES

CASSETTES • DIGITAL BIN •

1000 FOR .64 EACH

CHROME TAPE, UP TO C-45, CLEAR SHELL.
ASSEMBLED IN NORELCO BOX. SHRINKWRAP
YOU SUPPLY PRINT, LABEL FILM, MASTER.

ALSHIRE

CUSTOM SERVICE

1015 W. Isabel Street
Burbank, CA 91506

(800) 423-2936

FAX (818) 569-3718



We Anticipate Your Every Need

CD REPLICATION

Cassette Duplication
Graphic Design & Printing
Digital Editing & Mastering

1-800-527-9225

(716) 691-7631 • Fax (716) 691-7732

EuropaDisk

- Compact Disc Replication
Retail-Ready Packages
Bulk (only 100CDs minimum!)
- 7 & 12" Vinyl Records
Colored Vinyl Available
- Cassette Duplication

Why deal with brokers when you can work directly with our factory?
Best Service... Best Price... Period. Major credit cards accepted.

EUROPADISK, LTD.

Free Catalog or quote:

(800) 455-8555

<http://www.europadisk.com>

75 Varick Street, New York, NY 10013
(212) 226-4401 FAX (212) 966-0456

COMPACT DISCS • 75¢ EACH

IT'S A BETTER DEAL! "ADD IT UP"

1,000 CDs 750.00
1,000 Jewel/Wrap 300.00
1,000 2-Pg Book/Tray 240.00
\$1,290.00

From your CD-Ready Master &
Print-Ready Film

Complete CD & Cassette Packages!

CALL FOR QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE/DISC

1-800-874-4174

1110-48th Avenue North • Nashville, TN 37209

SERVICES

ZMACHARS, INC.

MUSIC MERCHANDISE One stop distributor for posters, t-shirts, stickers, hats, keyrings, buttons, incense, lights, jewelry, sunglasses, tapestries, and much more... We are a service based company with all of the latest merchandise available. Get it all with just one call...
NO MINIMUM/SAME DAY SHIPPING, dealers only call for info: 1-800-248-2238 fax: 305-888-1924
www.zmachars@aol.com

CUSTOM COMPACT DISCS

Affordable single copy CDs, starting at \$20.
\$5.00 OFF WITH THIS AD

46 PRODUCTIONS

42W557 Hawk Circle, St. Charles, Ill. 60175

Tel (800) 850-5423 Fax (800) 203-1725

Contact Us On The Internet at info@46p.com
Visit our Web Page at <http://www.46p.com>

SERVICES

500 1-COLOR CHROME CASSETTES \$595 REORDER: 5385

INCLUDES: 1000 1-COLOR INSERTS (500 extra for reorder) & COMPOSITE NEGS
FROM YOUR CAMERA-READY ART • NORELCO BOX • UP TO 22 MINUTES PER SIDE

1000 4-COLOR CHROME CASSETTES \$899 REORDER: 5750

INCLUDES: 2000 4-COLOR INSERTS (1000 extra for reorder) FROM YOUR
PRINT-READY FILM (in Rainbo's specs) • NORELCO BOX • UP TO 22 MINUTES PER SIDE

500 4-COLOR CHROME CASSETTE SINGLES \$529 REORDER: 5275*

1000 4-COLOR CHROME CASSETTE SINGLES \$779 REORDER: 5500*

INCLUDES: 2000 4-COLOR O-CARDS FROM YOUR PRINT-READY FILM (in Rainbo's specs) •
UP TO 8 MINUTES PER SIDE *Using extra O-cards from stock

ALL PACKAGES INCLUDE: CASSETTE RUNNING MASTER • TEST CASSETTE • APEX PRINTING ON CASSETTE • SHRINK-WRAP

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING -- ASK FOR OUR FREE BROCHURE!



Rainbo Records and Cassettes

1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765 • www.rainborec.com

SERVICES

MEZZOMAN PRODUCTIONS INC.

CD & TAPE MANUFACTURING

1000 CD's
2 color CD print, 4 panel booklet (4/1)
Full color tray card, assembled & shrunk.

\$1180.

FACTORY DIRECT PRICES...SAVE MONEY!
TAPES, PROMOTIONAL PRINTING, LARGE RUNS

100 GROVE ST. WORCESTER, MA 01605

CALL US TOLL FREE

888-231-9927

SERVICES

DIGITAL FORCE®

TOTAL CD,
CD-ROM, E-CD,
& CASSETTE PRODUCTION

212-252-9300

www.digitalforce.com

Feel the "Power of Excellence"
call for POWER PLAY the
DIGITAL FORCE Sampler &
Studio Reference Disc

149 MADISON AVENUE NY, NY 10016

FREE!



GUIDE TO MASTER TAPE PREPARATION

Find out how to prepare
your audio master for error-
free manufacturing. A must
for recording artists and
studio engineers.

\$7.95 Value

DISC MAKERS

1-800-468-9353 • <http://www.discmakers.com>

PROFESSIONAL SERVICES

BREAK INTO THE LA VOICEOVER MARKET!

How to produce/submit your demo
tape, insider list of the top agents plus
casting contacts and more. Send
SASE plus \$12.95 to, MGRS, P.O.
Box 4085, Burbank, CA. 91503-4085.

PUBLICITY PRINTS

35 years producing high quality lithographs



FREE
Catalogs & Samples

B&W
8x10's
500 - \$80
1000 - \$108
COLOR
8x10's
1000 - \$396

other sizes available
Prices include typesetting &
Freight to Continental U.S.

ABC PICTURES
1867 E. Florida St., Suite B
Springfield, MO 65803
(417) 869-3456 Fax (417) 869-9185
www.abcpictures.com

FOR SALE

FREE CATALOG!

Cutouts/Surplus/Overstock
Hundreds of titles!

Call Gary Lonto at Paulstarr

Surplus Sales for your free catalog

1-800-545-2775

FOR SALE

BUY DIRECT AND SAVE!

While other people are raising their prices, we
are slashing ours. Major label CD's, cassettes
and LP's as low as 50¢. Your choice from the
most extensive listings available. For free
catalog call (609) 890-6000.

Fax (609) 890-0247 or write
Scorplo Music, Inc.

P.O.Box A Trenton, N.J. 08691-0020

DON'T BUY CUTOUTS!

Until You See Our Catalog

Of Great Cassettes & CD's

TARGET MUSIC DISTRIBUTORS

7925 NW 66th Street - Dept. J

Miami, Florida 33166

PH: 305-591-2188 • FAX: 305-591-7210

DEALERS ONLY

COMPUTERS

Musicware



Complete POS / Inventory
Control for ALL your record and
multimedia store needs!
Available in Spanish too!

1-888-222-4POS (toll free)

FAX: (919) 677-9194

E-mail: POS@unidial.com

<http://www.idcsoft.com>

RecordTrak

Inventory Management
For Record Stores

800-942-3008

Fax 203-269-3930

Voice 203-265-3440

YOUNG SYSTEMS LIMITED

COMPUTER SYSTEMS FOR THE MUSIC & VIDEO INDUSTRY

770-449-0338

MORE THAN 30 YEARS OF EXPERIENCE

770-840-9723 FAX

WANTED TO BUY

We Buy/We Sell

NEED PRODUCT? HAVE PRODUCT TO SELL?
WIDE SELECTION PREVIOUSLY PLAYED
CD'S, TAPES, etc. - New stores our specialty!

USED CD Company, Inc.

P.O. Box 31, Jericho, N.Y. 11753

Tel. 516 677-6018, Fax 516-677-6007

email info@usedcd.com

Classified Advertising Fax Jeff Serrette at 212-536-8864

400 CD BOOKLETS in 2 SQ. FT.!
actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays



Browser®
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 - Tollfree: 800-822/4410

Write or call for FREE Sample!

Patents 4813534 & 4899679

STORE FOR SALE

MUSIC STORE FOR SALE

In world renown South Beach's hottest street. 3200 sq.ft. space, below market value, four year lease. Extensive and constantly expanding customer base. For further information feel free to contact us at your convenience.

Tel. (305) 223-8012

ROYALTY AUDITING

SPITZ, FRIEDMAN, LIBIEN & GOTTFRIED

Certified Public Accountants, P.C.
For Artists, Entertainers, & Musicians

Tax Time is the time to cash in on our value-added services:

Let us do your next tax return and we'll review your royalty income at no additional charge. If our review reveals that you could benefit from a royalty audit, we'll conduct the audit on a contingency fee basis.

Our firm provides professional accounting and management services, including tax preparation, audits, financial planning, and business management. Our value-added approach makes it affordable.

Lynn Levy, Director
Arts & Entertainment Client Services
Telephone: 212-643-0099 ext.110

DJ SERVICES

**DJ's & COLLECTORS
BROUHAHA MUSIC MARKETING**

2168 S. Atlantic Blvd. #260
Monterey Park, CA. 91754
For CD Singles (special trks, mixes, CD's, collectables etc)
(213) 721-4003 Fax (213) 728-4373
<http://www.brouhahad.com>

MUSIC INSTRUCTION

**Recording Engineer
Broadcasting**

Radio/TV/Sports/News/DJ/TalkShow/
Multimedia/Digital/Video/Film - All ages.
No. Exp. req. On-the-job training in local major recording studios & Radio/TV stations, P/T, nights, weekends. Call recording line for free video. 1-800-295-4433

HELP WANTED

**VICE PRESIDENT
MUSIC SALES & MARKETING**

Want to help shape the future of the music industry?

Custom Revolutions, Inc. is about to launch a highly interactive Internet service that lets music lovers worldwide compile their own Custom audio CD's from a library of hundreds of thousands of songs.

We are looking for a music industry insider to lead our music related sales & marketing efforts. You need to have an enviable reputation in the music industry, preferably managed an Indie label, and an extensive music industry contacts. You also need to be passionate, motivated, and love tough challenges.

Job Code: VPMSM
We offer a hip, fun culture with huge growth potential along with a competitive salary and benefits. Please forward your resume and a compelling cover letter including our job code along with your compensation expectations to:

Custom Revolutions, Inc.
1 Atlantic Street
Stamford, CT 06901
email:
Beth@customrevolutions.com
fax: 203-323-8912

ANNOUNCEMENT

**HOT! HOT! HOT!
SPOTLIGHT ON THE
PRO TAPE/ITA
NARM CONVENTION**

Billboard's annual section on Pro Tape finds its home in our March 21st issue. Coinciding with the ITA convention, this spotlight reviews the current state of the market. It's an excellent opportunity to showcase your ad message to the entire music industry. The coverage will explore the new opportunities for tape suppliers and their will be a bonus distribution at the show. Call Jeff Serrette today and reserve your ad space.

1-800-223-7524
Fax: (212) 536-8864
Local (212) 536-5174

IF IT'S THE MOVERS AND SHAKERS OF THE MUSIC INDUSTRY YOU WANT TO REACH CALL BILLBOARD CLASSIFIED

HELP WANTED

**CAT'S MUSIC/MUSIC CITY
RECORD DISTRIBUTORS, INC.
DIRECTOR OF ADVERTISING**

Vertically integrated music retailer/wholesaler is seeking a self starting motivated individual for the Director of Advertising position.

Successful candidate will lead a 3 person department in the development and execution of advertising campaigns, the expenditure of institutional budget, the procurement and allocation of Co-op advertising monies, and the planning of companies semi-annual convention.

The Director of Advertising will work with either the Purchasing Department, the VP of Retail, the VP of Operations, and the company President to help set and meet the objectives of the financially sound, 45 year young family owned business based in Nashville, TN with 20 retail stores and a wholesale one stop division.

Applicant should have background in multi-unit entertainment retailing, a passion and knowledge for music, good computer communication and organizational skills, and a high level of energy and enthusiasm.

Benefits include 401k, major medical, light travel, and an opportunity to earn a commission for the person with the right experience.

Candidates should submit a letter stating compensation history and a complete resume, in confidence, to: **Bruce Carlock, President of the Music City Record Distributors, Inc., P.O. Box 22773, Nashville, TN, 37202.**

GIFT/ACCESSORY BUYER

Atlanta based Value Music Concepts, D/B/A Music For A Song, the nations premier pre-recorded music retailer operating in factory outlet centers is seeking a gift buyer to advance growth in our gift/accessory department. Key areas of responsibility will include vendor selection and negotiations, in-store merchandising, inventory control, and pricing/margin management.

Qualified candidates must have a minimum of three years experience buying gift/accessory related products in a multi-store environment. Excellent communication and organizational skills are required.

We offer a salary commensurate with experience, plus an excellent benefit package.

RETAIL STORE MANAGERS

If you have a passion for music, we want you! As we prepare for our 1998 national expansion, Music for A Song has opportunities for experienced retail Store Managers.

Fax/Mail your resume to Director of HR at **Value Music Concepts, Inc., 825-C Franklin Ct., Marietta, GA. 30067. Fax (770) 919-2219. E.O.E.**

**RIGHTS! CLEARANCES!
LICENSES!**

Music to multimedia. We do it all and we need another EXPERIENCED pro for our growing boutique agency. Salary mid 40's. Benefits. Send resume to:
**Box 8424, Billboard Classified
1515 Broadway NY, NY 10036**

**MUSIC STORE
MANAGER**

Established new/used CD/Record store in Lexington, KY seeks experienced store manager for full time position. Good pay+Bonus+health insurance. Contact: **Barry Menary - 773-529-4300 or e-mail resume to: sonus@sonus.net**

**CONTROLLER - MUSIC
PUBLISHING COMPANY**

New York based international music publishing company seeks an experienced individual for the position of Controller. We're looking for an accounting whiz with people skills! Some of the wide range of responsibilities that you and your staff of 3 are responsible for include management financial reports, bank liaison, accounts payable and year end analysis for tax purposes. Royalty accounting and Excel experience is a must. Knowledge of Lawson and Counterpoint software is helpful. Spanish speaking individual is a plus.

Reporting to the COO, this is the senior domestic financial position in a rapidly expanding international business.

We would like to meet you, so please fax your resume and salary requirements to:

Attn: Chief Operating Officer

peermusic

(213) 656-3298

www.peermusic.com

**CIELOPLATINUM
RECORDS
(Silo Platinum)**

Is seeking industry professionals to assist in the following areas: A&R, Marketing, Promotions, Publicity, & Administration. Minimum of 3 years experience and all applicants must have computer and organizational skills. Send resume to:

**Cieloplatinum
Human Resources
P.O. Box 29282
Oakland, CA. 94604
No phone calls please**

Music Licensing

European Pub. seeks part time person for their Music L. Dept. @ NYC branch. Position requires: copyright/pub. experience w/ excellent written/verbal skills, Mac proficiency (Filemaker excel & Microsoft). Internet & connections w/ Ad Agencies a must. Knowledge of Film Music/Prod Co. a plus. Send/fax resume w/ salary history & requirements to: **Box 8425, Billboard Classified, 1515 Broadway, NY, NY 10036**

**IDM Ventures LTD
Fax: 212-967-6284
No Calls Accepted**

F/C BOOKKEEPER

Manage A/P, A/R, Payroll, Order Entry, Mfg., and Inventory in a noisy, energetic office. Industry experience and MAS - 90 computer skills, a plus.

PRODUCTION ADMIN.

Extensive product flow set-up and maintenance. All aspects of manufacturing/inventory product life cycle. Will train right individual, but industry exp. is a plus.

ART DIRECTOR

Creativity under pressure, superior MAC based design/layout skills, production & industry experience a plus.

ROYALTY ADMIN.

Business affairs department position requiring data entry, administrative and math skills. Computer comfort and skills essential. Accounting background and industry experience a plus, but willing to train. Resume and appropriate cover letter to:

**INSTINCT RECORDS
Box 338
111 East 14th Street
New York, NY 10003
Fax (212) 366-5979**

HELP WANTED

**CREATIVE MUSIC
DIRECTOR AND ON-AIR
MUSIC HOST**

KCRW-FM, the leading National Public Radio Station in Southern California, is seeking a gifted music programmer to host station's signature 3-hour daily music program, Morning Becomes Eclectic. Format includes eclectic music mix (pop, world-beat, alternative), interviews and regular live performances with cutting-edge, as well as name artists and bands. Also to develop new air talent and provide artistic and promotional leadership. Experience with on-air fund raising or commercial announcing required. Great opportunity in the music and entertainment capitol. Send letter and resume now to:

Ruth Seymour, General Manager

**KCRW
1900 Pico Blvd
Santa Monica, CA 90405**

KCRW is an equal opportunity employer.

SENIOR DIRECTOR OF SALES

Dynamic, growing Santa Monica based independent fitness publishing and video label seeks self-starter and sales leader who has established relationships at retail and with national distributors. **Highly motivated and sales oriented**, with managerial skills and ability to implement sales plans. Must be computer literate, willing to travel. Minimum 3 yrs experience. Fitness background a major plus!

Send resume and salary requirements to:
**Maureen c/o PO Box 2939
Venice, CA 90291-2939
or fax: (310)452-7879**

**AIRPLAY MONITOR,
THE NATION'S #1 RADIO
TRADE PUBLICATION**

Is looking for a Promotion Manager to be based in our Los Angeles office. The creative genius who fills this position will oversee and execute all marketing operations relating to sales, editorial, conferences, and on-line services. 5 years marketing experience required; music and radio industry knowledge a real plus. **Send resume and SALARY REQUIREMENTS to: AZ, 5055 Wilshire Blvd., Los Angeles, CA. 90036.**
ABSOLUTELY NO PHONE CALLS, EOE

**INTERNS WANTED FOR
BILLBOARD MAGAZINE
NEW YORK OFFICE**

Billboard Magazine duties: assisting the marketing, special events and advertising department on many different types of projects. Flexible hours, college credit can be arranged. (no pay)

If you are energetic, willing to learn, and ready to have a good time - Call:

**Billboard Magazine
Michele, (212) 536-5088**

**OFFICE COORDINATOR
WANTED**

Native German speaking office coordinator, for independent record label in Hollywood, Mac proficient. Fax:

(213) 650-1016

BILLBOARD CLASSIFIED

CALL
212-536-5174
FAX: 212-536-8864

TCI Prepares For Entertainment Future With Paradigm Buy

BY ED CHRISTMAN

NEW YORK—While there are numerous synergies that can be immediately obtained thanks to TCI Music's acquisition of Paradigm Music Entertainment, the real challenge is to prepare the company for the day when there is a digital cable box delivering entertainment programming and information services to the home.

That's the pronouncement of Tom McPartland, the Paradigm president/CEO who has assumed those same titles at TCI Music with the closing of the Paradigm acquisition Dec. 31,

1997. In that deal, TCI issued \$24 million in shares of its common stock and assumed \$6.5 million of Paradigm debt.

With the merger, a plethora of media and entertainment services are now housed under one roof. TCI Music, a unit of Tele-Communications Inc.'s Liberty Media Group, includes the Box cable network and Digital Music Express (DMX), a 24-hour, commercial-free digital music service. Paradigm owns record labels and the music-entertainment-oriented World Wide Web sites SonicNet, Streamland, and Addicted to Noise.

McPartland says each component

of the newly configured TCI Music has competitors in its respective niche. For example, DMX "has various competitors; the Box competes with MTV, VH1, and CMT; and SonicNet and Addicted to Noise compete with all these other sites. Each does a great job in their core space, but nowhere is there a synthesis of those three types of players in one place," he says.

Initially, McPartland says, he will work toward maximizing the assets of the various entities now under the TCI Music umbrella.

Each company within TCI Music will retain separate management, but

a forum will be created so that there is plenty of communication and brainstorming among the various executives, says McPartland.

In December, TCI Music finalized its deal to transform its small interest in the Box into a significant majority interest. In October, the Box launched a "multiplex" version, providing digital cable operators with four music video channels for delivery over digital cable. "As we multiplex the Box services, we will make sure a complementary package of DMX audio channels and a complementary package of SonicNet-managed interactive channel equivalents

are available, says McPartland. "It will be a unique marriage of capabilities."

In addition, as previously reported, SonicNet and Addicted to Noise can provide programming for the Box and cross-promote each other, McPartland says. "We are currently developing a SonicNet/Addicted to Noise music news product for airing on the Box," he reports.

But there are also synergies to be exploited between the Paradigm Affiliated Labels (PAL) and the video channel and digital broadcasting service. For example, McPartland envisions PAL creating compilations under the Box and DMX monikers, in the same way that Tommy Boy partnered with MTV for the "Party To Go" compilations and with ESPN for "Jock Jams" and "Jock Rock."

Furthermore, he says, the labels' ears to the underground will be helpful in keeping the Box ahead of the curve in spotting emerging music trends. For example, one PAL label is Mutant Sound System, which he terms a "cool electronic label." "It can be the street pulse for programming platforms," he says. On the other hand, to retain the integrity of the Box and DMX, neither will be used as a captive promotional vehicle for PAL artists and projects, he adds.

Meanwhile, the Box's Web site and its Web-based activities now will come under the expertise of SonicNet, with all the TCI Music sites linked.

Phase one of the Internet activities calls for a "total site enhancement relaunch of SonicNet Network by the end of the first quarter of 1998," McPartland says. "The second major initiative for SonicNet is to define a definitive commerce strategy on the Internet for all the TCI Music holdings."

And going forward, as media and technology converge in the digital environment, whichever delivery platform ultimately wins, TCI will be there, "uniquely positioned to service" the marketplace, says McPartland. "TCI Music's mandate is to become the definitive music-delivery mechanism across multiple platforms."

Of all the possible entertainment media, music, which requires the least bandwidth, likely will participate most fully in the early phases of the rollout of a digital delivery or consumption platform, predicts McPartland.

So, "TCI Music will be one of the key divisions within TCI charged with evaluation and developing commerce models for the set-top box," says McPartland.

As technology evolves toward the digital environment, there will be plenty of new opportunities for cross-pollination of properties, according to McPartland.

For example, he cites Streamland, the Web site that provides music video "broadcasting" in the interactive online environment. In its first two months of operation, the service is off to a strong start, having received 3.4 million visits, which resulted in 300,000 videos being downloaded by consumers for viewing.

The success, says McPartland, shows that "we have present-day capabilities that are immediately translatable" by providing the Internet consumer an experience similar to what the cable consumer is getting.

RIAA CERTIFICATIONS

(Continued from page 10)

lumbia, 3 million.

Various artists, soundtrack, "Titanic," Sony Classical, 3 million.

Usher, "My Way," LaFace/Arista, 2 million.

Alan Jackson, "Everything I Love," Arista, 2 million.

Jimi Hendrix, "Band Of Gypsies," EMI-Capitol, 2 million.

Backstreet Boys, "Backstreet Boys," Jive, 2 million.

Spice Girls, "Spiceworld," Virgin, 2 million.

Sarah McLachlan, "Surfacing," Nettwerk/Arista, 2 million.

Various artists, soundtrack, "Titanic," Sony Classical, 2 million.

Master P, "Ghetto D," No Limit/Priority, 2 million.

PLATINUM ALBUMS

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

Various artists, "Diana, Princess Of Wales—A Tribute," Columbia.

Ozzy Osbourne, "The Ozzman Cometh," Epic, his ninth.

Various artists, "ESPN Presents: Jock Jams, Volume 3," Tommy Boy.

Alan Jackson, "Honky Tonk Christmas," Arista, his seventh.

LL Cool J, "Phenomenon," Def Jam/PolyGram, his sixth.

INXS, "The Greatest Hits," Atlantic, its sixth.

INXS, "Live Baby Live," Atlantic, its seventh.

Spice Girls, "Spiceworld," Virgin, their second.

Celine Dion, "Let's Talk About Love," 550 Music/Epic, her fifth.

Erykah Badu, "Live," Kedar/Universal, her second.

Jane's Addiction, "Nothing's Shocking," Warner Bros., its second.

Aaron Neville, "Aaron Neville's Soulful Christmas," A&M, his third.

Various artists, "Classic Disney, Volume 2," Walt Disney.

GOLD ALBUMS

Various artists, "Diana, Princess Of Wales—A Tribute," Columbia.

Ozzy Osbourne, "The Ozzman Cometh," Epic, his 10th.

Various artists, "WOW! 1998: The Year's Top Christian Artists And Songs," Sparrow.

Various artists, "ESPN Presents: Jock Jams, Volume 3," Tommy Boy.

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

Andrea Bocelli, "Romanza," Philips, his first.

INXS, "The Greatest Hits," Atlantic, its seventh.

INXS, "Live Baby Live," Atlantic, its eighth.

Various artists, soundtrack, "I'm

Bout It," No Limit/Priority.

Various artists, "In Tha Beginning . . . There Was Rap," Priority.

Spice Girls, "Spiceworld," Virgin, their second.

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

Babyface, "MTV Unplugged," Epic, his fourth.

Various artists, soundtrack, "Spawn," Immortal/Epic.

Celine Dion, "Let's Talk About Love," 550 Music/Epic, her fifth.

Various artists, "A Very Special Christmas 3," A&M.

Wynonna Judd, "The Other Side," Curb, her fourth.

Lee Ann Womack, "Lee Ann Womack," Decca, her first.

Sublime, "Second-Hand Smoke," Gasoline Alley/MCA, its third.

Erykah Badu, "Live," Kedar/Universal, her second.

The Verve, "Urban Hymns," Virgin, its first.

Various artists, soundtrack, "Romeo + Juliet Volume 2," Capitol.

Everclear, "So Much For The Afterglow," Capitol, its second.

Petra, "Petra Praise," Word, its second.

Timbaland & Magoo, "Welcome To Our World," Atlantic, their first.

Jay-Z, "In My Lifetime, Vol. 1," Roc-A-Fella/Def Jam/Mercury, his second.

Ben Folds Five, "Whatever And Ever Amen," 550 Music, its first.

Social Distortion, "Social Distortion," Epic, its first.

KOPPELMAN VENTURE TO MAKE COPYRIGHT-BACKED LOANS

(Continued from page 6)

According to Koppelman, his joint venture with Prudential, of which he is a majority shareholder, is now assessing "applications" that would represent an outlay of about \$100 million. Prudential has provided CAK UCC with an initial \$200 million line of credit to "originate and warehouse loans" and expects to manage \$1 billion in financings in its first year.

After loans are made to copyright owners, Prudential Securities will sell the loans as asset-backed securities through private placements to institutional investors.

In a prepared statement, Paul V. Scura, managing director/head of investment banking at Prudential Securities, says, "We have created an innovative funding mechanism that will enable artists to take full control of their financial resources."

Scura says the first securitization of CAK UCC loans will likely take place in six to nine months, with later arrangements taking place once per quarter. Securities, he says, will be rated by "well-known" rating agencies and may be insured.

This "loan on copyrights" idea has surfaced in the last year from other sources.

Performer/songwriter David Bowie started the ball rolling early last year when he raised \$55 million by selling to private investors bonds backed by future royalties on his catalog (Billboard, Feb. 15, 1997). More recently, another industry business veteran, Irving Azoff, has become an agent for Nomura Capital Entertainment Finance, which also expects to lend more than \$1

billion a year in similar activities (Billboard, Oct 11, 1997). Rod Stewart has reportedly taken out a \$10 million, 10-year loan from Nomura (Billboard Bulletin, Feb. 4).

A Wall Street entertainment analyst, speaking on condition of anonymity, says of the trend of selling bonds based on performers' future royalties: "It's the type of security that has the same kind of premium any entertainment content security receives—because it's interesting. People like the entertainment industry. It's almost like a novelty item. It's fun to invest in."

As for the Koppelman/Prudential ties, Koppelman says, "We'll be making loans on a 10- or 15-year basis competitive with normal bank financing, [balancing that] with the type and nature of the asset."

Of the possible \$100 million in loan applications he and Prudential are now assessing, Koppelman says the copyright owners come from all phases of the industry. "Some are well-known people, others are not so well-known. There are writers and publishers who have not shared the limelight, and performers who own master recordings that earn \$1 million a year."

As an added wrinkle, Koppelman says his own expertise as a "publisher, song plugger, and marketer" might come into play when loans are made on music assets. "With me, they'll get someone to look after their assets. I could well try to get cover recordings on copyrights or deals for release of master recordings. I could also help to map out marketing strategies."

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

Various artists, "Classic Disney Volume 3," Disney.

PLATINUM SINGLES

Mase, "Feel So Good," Bad Boy/Arista, his first.

GOLD SINGLES

Master P, "I Miss My Homies," No Limit/Priority, his first.

Janet Jackson, "Together Again," Virgin, her 18th.

Spice Girls, "Spice Up Your Life," Virgin, their fourth.

Destiny's Child, "No, No, No," Columbia, its first.

Assistance in preparing this story was provided by Carrie Bell.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

If Listeners Are Down, How To Keep Revenue Going Up?

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

How long can radio revenue continue to increase if listening declines? And is the current trend toward increasing revenue by upping the spot-load driving that decline in listening?

Last November's issue of the Duncan's American Radio newsletter noted a decline in the population

listening to radio during any given quarter-hour, from 17.5% in 1990 to 15.9% last spring, the lowest level of radio listening since 1981.

Among the potential causes Duncan's cites for the listening loss are increased spot-loads as new owners try to maximize the return on their investment, cutbacks in marketing and promotion, a trend away from local-oriented programming, over-fragmented stations that target too narrowly, and a related failure to

serve listeners outside the 25-54 demo.

Some of the broadcasters we spoke with don't see a listenership decline taking place. Others don't see it as having come to a head, yet. But most acknowledge the need to grow listenership—both by marketing and by targeting a new generation of listeners—and are particularly concerned about the spot-load issue.

SBR Creative Media consultant John Bradley puts spot-load "at the top of the list of things that could be most disturbing and most a turnoff to an audience. There is the pressure to add another spot. Left unchecked, it's going to sour people on the medium."

Demers Programming's Alex Demers says spot-load is certainly something he's hearing about more. "Certainly, what the broadcasters have to take a look at is, At what point does it become the law of diminishing returns that product becomes so cluttered that listeners either reduce their [time spent listening] to one station or turn toward other means of entertainment?"

"Short term, I don't think it's an issue today. I don't think it has become that obvious to the listener as yet," Demers continues, but he notes that the topic comes up more frequently in conversation. There's "a lot more concern on programmers' part about that issue. A lot of concern that companies seem to be

going over the edge on it and affecting the product."

A mistake Demers sees some owners make is not knowing which programming can accommodate a higher spot-load. "For example, someone looks at a Howard Stern show with its 17 or 19 spots an hour, and you hear the argument, 'Why can't we carry 12-14?' Well, our morning show is not as good or is not a talk show. If music is the message, if the opportunity is to be the more music radio station, piling spots on an 'all-music' morning show will confuse the listener."

In his day-to-day radio battles, if Demers hears an unusually high spot-load on a rival station, "I can exploit that from the competitive standpoint. I'll certainly point that out." For a station that does find itself increasing spot-load, he adds, "part of our job is to be creative to

make that added spot-load appear to be part of the product." He speculates that at some point spot-load could "become less of an issue the more broadcasters do it, because it changes the nature of the medium."

Bradley says that in the current climate, with many stations running only two spot breaks an hour, and some even positioning around it, the question becomes, How many spots can you cram into a spot break? "Will we end up having to add a third break in the hour, and who's going to be the first to jump and who's going to follow?" he asks. "It's not the total number but how to run those units. That's an area that's extremely hard to research."

Demers notes, "There's going to be a balance out there, and I think operators are going to find the balance. But in order to do that, a few

(Continued on next page)



"THEY SAID [an Internet site] wouldn't work for oldies!" claims Steve Allan, PD of WBIG (Oldies 100) Washington, D.C.

But his station's Big Oldies Land, located at www.oldies100.com, has proved the naysayers wrong. "Washington is a great market. Our listeners are interactive. We can see a direct correlation between our Internet hits and station listenership."

Oldies 100's site allows surfers to Rate-a-Record (using RealAudio), test their musical knowledge, sound off to the boss ("name names, hurl invective, sing praises—it's your electron"), and even choose whether to begin one's exploration of Big Oldies Land with or without heavy graphics.

The latter is an ideal feature for 14.4 and 28.8 modem users, giving them the option of minimizing download time. The site is updated daily by webmaster Don "Wicky" Wicklin, who says its success extends beyond radio's reaches.

For example, Wicklin says, "Microsoft commented on how they have never seen a site with so much interaction and freshness added to the pages. It's very user-friendly."

Twice, Big Oldies Land has received a record number of hits. The first time was after the death of Princess Diana, when the site linked to the British royal family's World Wide Web page; an average of 47,000 surfers visited www.oldies100.com a day, sending messages of condolence to Diana's family.

The second occurred recently when WBIG's "Big Morning Show" put together "D.U.I., A Daughter's Final Words," a poem about a teenager killed in a drunk driving accident. The poem was aired during the holidays and then posted for listeners to read or print out.

"In just seven days, we received over 500,000 hits," says Allan. "Proof positive that the site is there for the listeners. They are the ones benefiting from this."

Interop Study Shows Thursday Listening Leads Other Days

NEW YORK—Thursday is the day of the week that draws the most listeners, in terms of average quarter-hour listening, time spent listening, and come, according to a novel new study from Interep.

Friday ranks second, while no significant listening differences are found between Mondays, Tuesdays, and Wednesdays. On weekends, Saturday draws more listeners; Sunday comes in 44% lower than the average weekday.

And why is any of this true? Interep Research theorizes that Thursday is the first day of the quarterly Arbitron diaries, which may entice stations to begin promotions and special programming on this day.

The study was based on listeners 18 and older and also concluded that 84% of all adults listen to radio on weekdays for an average of four hours, five minutes, peaking on those magical Thursdays at four hours, 21 minutes.

These patterns were consistent across geographic regions, and, the study noted, no variation exists between the seasons.

'Heartened' By Industry Restraint, FCC Head Holds Off Liquor Ad Probe

WASHINGTON, D.C.—New Federal Communications Commission (FCC) Chairman Bill Kennard has changed his mind about pursuing a commission ruling on whether broadcast liquor ads violate FCC rules.

Kennard told reporters at a Jan. 30 press conference that a booze ad probe "is not at the top of the list anymore" due to other pending issues and voluntary industry restraint.

He told reporters that he is "cau-

tiously optimistic" and said he had been "heartened" that a rash of liquor ads didn't appear on U.S. airwaves during the holidays.

The comment is a turnabout from Kennard's initial intention to look at the issue back in November. Last July, the FCC stalled a planned inquiry on the issue by Kennard's predecessor, Reed Hundt. A spokesman from the National Assn. of Broadcasters said the organization was "pleased" by the decision.

BILL HOLLAND

newsline...

FEVER PITCH. Rhythmic top 40 WKTU New York carried off its makeup concert to celebrate the 20th anniversary of "Saturday Night Fever" with nary a hitch. The Jan. 31 celebration, hosted at the Theater at Madison Square Garden, drew performances by the Bee Gees, Yvonne Elliman, K.C. & the Sunshine Band, and Kool & the Gang, as well as appearances by Tavares, the Trammps, and a handful of original cast members from the flick.

Originally, the high-profile event was scheduled to take place Nov. 1 at Odyssey, the Brooklyn club where dance scenes in the movie were filmed. But a downpour the night before dampened equipment on an outdoor stage, and fire marshals shut down the event. Its cancellation wasn't announced until two hours before it was scheduled to begin. (See Dance Trax, page 24).

GINSBURG TO CHAIR RADIO MERCURY AWARDS. Chancellor Media CEO/president Scott Ginsburg will serve as event chairman for the 1998 Radio Mercury Awards, which recognize radio's best commercials. The event is set for June 4 at New York's Marriott Marquis. Entries must be posted by March 8.

EMMIS BUYS TEXAS. Or part of it, anyway. The nation's eighth-largest broadcaster has agreed to pay \$37 million for Texas Monthly magazine, which has a subscription base of 300,000. In other Emmis news, Howard Stern is now waking up listeners of the company's classic rock WNAP Indianapolis.

Adult Contemporary

T. WK.	L. WK.	2. WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	10	MY HEART WILL GO ON 550 MUSIC ALBUM CUT	◆ CELINE DION 3 weeks at No. 1
2	2	2	24	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
3	3	3	17	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
4	6	7	20	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
5	4	4	18	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
6	5	5	31	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
7	7	6	16	THE BEST OF LOVE COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
8	10	11	12	LOVING YOU ARISTA ALBUM CUT	KENNY G
9	12	14	8	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
10	8	8	29	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
11	14	17	5	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
12	9	10	24	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	◆ DARYL HALL JOHN OATES
13	11	9	21	SO HELP ME GIRL ARISTA 13428	◆ GARY BARLOW
★★★ AIRPOWER ★★★					
14	20	27	4	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
15	15	15	9	BACK TO YOU A&M ALBUM CUT	◆ BRYAN ADAMS
16	16	13	27	TAKES A LITTLE TIME A&M ALBUM CUT	◆ AMY GRANT
17	13	12	14	HOW COULD AN ANGEL BREAK MY HEART LAFACE ALBUM CUT/ARISTA	◆ TONI BRAXTON WITH KENNY G
18	17	16	15	HEY GIRL COLUMBIA ALBUM CUT	◆ BILLY JOEL
19	23	29	3	GIVE ME FOREVER (I DO) GSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
20	22	22	10	LIGHT IN YOUR EYES CAPITOL 58670	BLESSID UNION OF SOULS
21	18	18	17	TELL HIM 550 MUSIC/EPIC ALBUM CUT/COLUMBIA	◆ BARBRA STREISAND - CELINE DION
22	21	20	24	2 BECOME 1 VIRGIN 38604	◆ SPICE GIRLS
★★★ HOT SHOT DEBUT ★★★					
23	NEW ▶	1	1	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
24	25	24	13	SAND AND WATER REPRISE 17269	BETH NIELSEN CHAPMAN
25	27	28	4	I DO Geffen 19416	◆ LISA LOEB

Adult Top 40

T. WK.	L. WK.	2. WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	2	15	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20 1 week at No. 1
2	1	1	23	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
3	4	6	15	I DO Geffen 19416	◆ LISA LOEB
4	3	3	19	TUBTHUMPING REPUBLIC 56146*/UNIVERSAL	◆ CHUMBAWAMBA
5	8	13	5	MY HEART WILL GO ON 550 MUSIC ALBUM CUT	◆ CELINE DION
6	7	8	12	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
7	6	4	30	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
8	5	5	26	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
9	12	14	9	THE MUMMERS' DANCE QUINLAN ROAD ALBUM CUT/WARNER BROS.	◆ LOREENA MCKENITT
10	9	7	42	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
11	11	9	33	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
12	10	10	13	SWEET SURRENDER ARISTA 13453	◆ SARAH MCLACHLAN
13	14	12	14	KISS THE RAIN UNIVERSAL 56140	◆ BILLIE MYERS
14	15	15	14	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
15	13	11	41	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
16	16	18	8	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
17	19	21	12	32 FLAVORS ELEKTRA 64129/EEG	◆ ALANA DAVIS
18	18	17	32	PUSH LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
19	24	27	7	BRICK 550 MUSIC ALBUM CUT	◆ BEN FOLDS FIVE
20	20	20	52	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
21	17	16	21	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
22	25	26	9	WHAT WOULD HAPPEN CAPITOL ALBUM CUT	◆ MEREDITH BROOKS
★★★ AIRPOWER ★★★					
23	28	30	8	BITTER SWEET SYMPHONY VGHUT ALBUM CUT/VIRGIN	◆ THE VERVE
24	21	19	16	SURROUNDED COLUMBIA ALBUM CUT	◆ CHANTAL KREVIASZUK
25	22	23	18	SUMMERTIME DGC ALBUM CUT/GEFFEN	◆ THE SUNDAYS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 56 adult contemporary stations and 68 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

IF LISTENERS ARE DOWN, HOW TO KEEP REVENUE GOING UP?

(Continued from preceding page)

people are going to have to go over the edge."

LESS MARKETING?

As for a decrease in marketing, while many of the broadcasters decried it in principle, few saw it happening. So while Bradley says that a marketing cutback "would be a problem, because you're not promoting radio as a medium," he adds that "radio programmers are always bellyaching that they don't have enough marketing money. I still haven't seen a significant reduction." As former rivals consolidate under one corporate umbrella, "in some markets there are fewer head-to-head format wars, so that's now just shaking out. I don't think we've seen the effect yet."

American Radio Systems co-CEO John Gehron believes that the early lessons of consolidation were learned early. "Good broadcasters have all said cutting expenses is not the way to go. The best way to grow our stations as far as cash flow is by growing revenue," he says. They understand that "we could grow [revenue] a lot faster at the top line. Consolidation isn't going to make radio better because we're going to cut costs, but [because] we can now sell with the big guys."

Despite this, Gehron says, when it comes to marketing, "we're able to spend more wisely" than in previous instances "where you had a crazy broadcaster come to town" and a lot of marketing money had to be dedicated to combating that broadcaster.

Saga executive VP and group PD Steve Goldstein is another upper-echelon manager who says he has no intention of withholding those tools. "There's a tremendous arrogance among broadcasters" that might forgo marketing, he says. "Coca-Cola has tremendous market visibility and distribution, and they keep advertising. Anybody in the radio business who thinks they can skate by that inevitability are in for a rude awakening. Maybe not the next rating period, but the next year."

In an Arbitron world, says Goldstein, "consumption is directly related to marketing and visibility. If you can defy that, great. I don't know many people who can."

THE YOUNG ONES

Beyond the marketing issue, respondents were split on the question of whether newer (read younger) listeners were still being courted by radio. Bradley worries that "one of these days radio is going to have to turn back [to younger demos], and it may be too late, because 12-24s are finding so many other avenues [of entertainment] beside radio. Why do we think that beer and cigarette companies and soft drinks and just about any product court younger consumers? I don't know if radio does a good job of courting younger radio listeners to make them older regular listeners."

Especially in the current climate of one owner with numerous stations in a market, "if you have so many stations in the market, why not let one station concentrate on

catering to the younger listeners and getting these listeners into the stream of radio?" Bradley asks.

But ARS' Gehron has long contended that megapoly is making that scenario possible. "I see [top 40] making a big comeback, and I think it's because companies have room in their portfolio for a youth station. In a portfolio of stations, being able to offer an advertiser women 12-24 becomes attractive. That's why modern adult has done well. We can deliver women 18-34 with that format. It fits in well with a portfolio of stations."

"Before consolidation, the business was definitely leaning away from the youth of the spectrum. It's a serious issue, because those are the people that are forming their media habits now," Gehron continues. "We've put more resources behind those formats."

CRISIS? WHAT CRISIS?

If broadcasters sound considerably calmer than the Duncan's commentary would suggest they should, it's because not all of them see actual listening as having declined. And, some ask, so what if it has?

Modern rock KTBZ (the Buzz) Houston PD Jim Trapp suggests, "It may not be actual listenership going down but reported listening going down. I can see a link

between cookie-cutter radio and people not feeling passionate about their listening."

Regardless, says Goldstein, "look at television. They're down 55% in viewership, yet the rates are going up. And the multiples for the stations are going up. There are a limited number of ways to reach a mass audience. And advertisers see that they can't get 90%, but they can get 55% [with TV]. Radio has some similarities, but we have the advantage of being able to reach a very narrowly targeted audience."

LESS LISTENING, LESS REVENUE?

Bradley asks, "Does less listening mean less revenue? Increasing revenue has an increasing upside, and it won't even be slowed down if radio listening goes down. Radio is underperforming so much that it has a lot of catching up to do."

So if the storm clouds aren't yet gathering, why worry? At the end of the day, "you've got to sound almost alarmist," Bradley says, "because we're the people on the front." That front-line battle cry, though, has to reach the upper echelon and accounting offices of the new corporate owners. "You have to show the people that only look at the spreadsheets what the results could be of tinkering with the numbers," he says.



Big Guys. New York's new WBIX (Big 105 FM) kicked off its hot AC format with Peter Gabriel's "Big Time" and a celebration at the Renaissance Hotel in Times Square. Showing off their big-time enthusiasm, from left, are Mercury artist John Waite, PD Adam Goodman, and Atlantic artist Duncan Sheik.

FOR SOUND SAMPLES

Hear free musical samples from the hottest titles on the major Billboard albums charts

Provided by the Music Previews Network in

• Real Audio • WAV • MPEG

FALL '97 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.
Copyright 1998, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97	Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97	Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97	Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
NORFOLK, VA.—(34)																											
WOWI	R&B	12.5	10.4	11.5	11.9	12.4	WBWL	sports	.8	.7	.7	1.1	1.7	WVSE	religious	.8	.7	1.2	.6	1.4	WVNO	N/T	6.6	—	5.4	—	6.4
WJCD	jazz	5.8	4.6	5.2	7.6	6.2	WVNS	sports	1.6	1.2	.8	1.1	1.3	WVNO	album	5.2	—	5.9	—	6.2	WRXK	country	5.4	—	5.8	—	5.8
WGH-FM	country	5.8	9.2	6.4	7.3	6.1	WVNS	country	.5	.5	—	.6	1.3	WVNO	AC	7.5	—	5.7	—	5.5	WVNO	AC	7.5	—	5.7	—	5.5
WCMS-AM-FM	country	6.0	6.1	6.2	7.0	5.7	WVNS	AC	.8	.9	.5	1.0	1.0	WVNO	cls rock	4.4	—	2.8	—	5.0	WVNO	cls rock	4.4	—	2.8	—	5.0
WNOR-AM-FM	album	4.9	5.8	6.8	6.6	5.5	WVNS	AC	.7	—	—	.5	1.0	WVNO	oldies	4.7	—	5.3	—	5.0	WVNO	oldies	4.7	—	5.3	—	5.0
WFOG-AM-FM	AC	5.7	5.0	5.6	3.9	5.3	WVNS	AC	.7	—	—	.5	1.0	WVNO	triple-A	3.5	—	3.1	—	4.6	WVNO	triple-A	3.5	—	3.1	—	4.6
WNVZ	top 40/rhythm	5.3	4.4	4.4	5.3	5.0	WVNS	AC	.7	—	—	.5	1.0	WVNO	adult std	3.1	—	5.7	—	4.0	WVNO	adult std	3.1	—	5.7	—	4.0
WNDE	AC	4.5	4.8	5.2	5.8	5.0	WVNS	AC	.7	—	—	.5	1.0	WVNO	country	7.1	—	5.7	—	3.4	WVNO	country	7.1	—	5.7	—	3.4
WPTE	AC	4.7	3.5	4.7	5.1	4.6	WVNS	AC	.7	—	—	.5	1.0	WVNO	top 40/rhythm	3.4	—	2.8	—	2.5	WVNO	top 40/rhythm	3.4	—	2.8	—	2.5
WAFX	cls rock	3.5	3.9	3.5	4.0	4.1	WVNS	AC	.7	—	—	.5	1.0	WVNO	N/T	—	—	1.5	—	2.5	WVNO	N/T	—	—	1.5	—	2.5
WVNS	N/T	3.5	3.8	3.1	2.9	3.8	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.5	—	1.6	—	2.3	WVNO	AC	1.5	—	1.6	—	2.3
WVCL	oldies	3.8	5.0	3.9	4.1	3.8	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.6	—	2.0	—	2.1	WVNO	AC	1.6	—	2.0	—	2.1
WSWY-FM/WSW	R&B adult	3.4	5.4	5.4	4.5	3.4	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	2.2	—	1.6	—	1.7	WVNO	AC	2.2	—	1.6	—	1.7
WXEZ	easy	4.0	2.9	3.5	3.3	3.4	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.5	—	1.6	—	2.3	WVNO	AC	1.5	—	1.6	—	2.3
WPCE	religious	2.2	2.5	1.1	2.1	3.0	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.6	—	2.0	—	2.1	WVNO	AC	1.6	—	2.0	—	2.1
WGPL	religious	1.1	.7	1.0	1.0	2.3	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	2.2	—	1.6	—	1.7	WVNO	AC	2.2	—	1.6	—	1.7
WVROX	modern	3.0	3.6	3.9	3.2	2.3	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.5	—	1.6	—	2.3	WVNO	AC	1.5	—	1.6	—	2.3
WKOC	triple-A	2.7	2.4	2.7	1.9	1.7	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.6	—	2.0	—	2.1	WVNO	AC	1.6	—	2.0	—	2.1
WGH-AM	sports	1.4	1.1	1.2	1.6	1.2	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	2.2	—	1.6	—	1.7	WVNO	AC	2.2	—	1.6	—	1.7
WTAR	N/T	2.2	1.3	1.3	1.1	1.0	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.5	—	1.6	—	2.3	WVNO	AC	1.5	—	1.6	—	2.3
NASHVILLE—(44)																											
WSIX	country	11.9	15.6	13.8	12.5	13.7	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.6	—	2.0	—	2.1	WVNO	AC	1.6	—	2.0	—	2.1
WQQK	R&B	6.4	8.4	7.2	10.1	8.8	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	2.2	—	1.6	—	1.7	WVNO	AC	2.2	—	1.6	—	1.7
WSM-FM	country	9.7	9.2	6.1	7.1	7.8	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.5	—	1.6	—	2.3	WVNO	AC	1.5	—	1.6	—	2.3
WKDF	modern	4.7	4.8	5.0	6.7	5.9	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.6	—	2.0	—	2.1	WVNO	AC	1.6	—	2.0	—	2.1
WRMX	oldies	4.2	4.5	4.3	5.6	5.9	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	2.2	—	1.6	—	1.7	WVNO	AC	2.2	—	1.6	—	1.7
WGFJ	cls rock	6.3	4.6	7.6	8.0	5.7	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.5	—	1.6	—	2.3	WVNO	AC	1.5	—	1.6	—	2.3
WRVW	top 40	6.4	4.9	7.6	6.0	5.1	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.6	—	2.0	—	2.1	WVNO	AC	1.6	—	2.0	—	2.1
WJXA	AC	5.7	4.6	4.6	3.7	4.3	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	2.2	—	1.6	—	1.7	WVNO	AC	2.2	—	1.6	—	1.7
WJZC	jazz	2.9	3.9	3.9	2.3	4.0	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.5	—	1.6	—	2.3	WVNO	AC	1.5	—	1.6	—	2.3
WSM-AM	country	4.4	3.7	2.8	4.1	4.0	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.6	—	2.0	—	2.1	WVNO	AC	1.6	—	2.0	—	2.1
WLAC-AM	N/T	3.3	3.9	3.8	3.1	3.5	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	2.2	—	1.6	—	1.7	WVNO	AC	2.2	—	1.6	—	1.7
WWTN	N/T	4.5	4.2	3.7	3.8	3.5	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.5	—	1.6	—	2.3	WVNO	AC	1.5	—	1.6	—	2.3
WLAC-FM	AC	3.8	3.7	4.0	2.8	3.4	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.6	—	2.0	—	2.1	WVNO	AC	1.6	—	2.0	—	2.1
WRLT/WRLG/	triple-A	3.8	3.9	2.3	2.0	2.3	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	2.2	—	1.6	—	1.7	WVNO	AC	2.2	—	1.6	—	1.7
WZPC	country	1.0	.8	1.0	1.0	1.9	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.5	—	1.6	—	2.3	WVNO	AC	1.5	—	1.6	—	2.3
WQZQ	top 40	.8	2.0	2.7	2.3	1.8	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.6	—	2.0	—	2.1	WVNO	AC	1.6	—	2.0	—	2.1
WMDB	R&B	1.2	.4	.8	1.1	1.5	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	2.2	—	1.6	—	1.7	WVNO	AC	2.2	—	1.6	—	1.7
WVWL	R&B oldies	.9	2.0	1.7	1.6	1.5	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.5	—	1.6	—	2.3	WVNO	AC	1.5	—	1.6	—	2.3
MEMPHIS—(45)																											
WHRK	R&B	12.6	12.8	11.8	9.7	8.9	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.6	—	2.0	—	2.1	WVNO	AC	1.6	—	2.0	—	2.1
WRVR	AC	7.1	7.9	8.4	7.0	7.2	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	2.2	—	1.6	—	1.7	WVNO	AC	2.2	—	1.6	—	1.7
WMC-FM	AC	8.2	7.8	6.0	6.0	7.0	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.5	—	1.6	—	2.3	WVNO	AC	1.5	—	1.6	—	2.3
WDIA	R&B adult	6.9	5.7	8.8	6.9	6.7	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.6	—	2.0	—	2.1	WVNO	AC	1.6	—	2.0	—	2.1
KJMS	R&B adult	5.8	6.7	6.8	7.4	6.2	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	2.2	—	1.6	—	1.7	WVNO	AC	2.2	—	1.6	—	1.7
WLOK	religious	4.4	6.6	5.9	6.3	5.8	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.5	—	1.6	—	2.3	WVNO	AC	1.5	—	1.6	—	2.3
WGKX	country	6.5	6.1	5.5	5.2	5.4	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.6	—	2.0	—	2.1	WVNO	AC	1.6	—	2.0	—	2.1
WEGR	album	5.0	5.8	5.1	6.4	5.0	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	2.2	—	1.6	—	1.7	WVNO	AC	2.2	—	1.6	—	1.7
KXHT	R&B	1.3	.5	4.2	6.9	4.7	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.5	—	1.6	—	2.3	WVNO	AC	1.5	—	1.6	—	2.3
WSRR-FM	cls rock	3.7	2.8	3.8	5.2	4.7	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.6	—	2.0	—	2.1	WVNO	AC	1.6	—	2.0	—	2.1
WOGY	country	3.9	4.8	4.2	4.4	3.8	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	2.2	—	1.6	—	1.7	WVNO	AC	2.2	—	1.6	—	1.7
WREC	N/T	1.7	1.4	1.3	1.9	2.7	WVNS	AC	.7	—	—	.5	1.0	WVNO	AC	1.5	—	1.6	—	2.3	WVNO	AC					

If Loreena McKennitt's "The Mummers' Dance" has prompted you to look twice at the call letters you're tuned into, you're not alone. The soothing voice that dances around a lush Celtic soundscape cultivated with Sufi chants and archaic instruments, such as kanoons, isn't exactly typical modern rock fare.

But McKennitt doesn't fear expanding format boundaries with her ode to the European costumed custom of tree worship; "The Mummers' Dance" is No. 18 on Modern Rock Tracks.

"Music is often reduced to a fashion commodity," she says from the Canadian office of her label, Quinlan Road. "It's a highly manipulative process, and bands are manufactured to meet the season's needs. But music is an elastic, versatile medium that affects people whose tastes are wider than labels and radio

give credit. There is something unusual about me, and the marketplace often needs to be bounced around by something unusual or quirky."

Despite thinking a radio shakedown was overdue, McKennitt wasn't prepared for the new world order.



"I am trying to learn as fast as I can why this is happening and figure out what my business response should be."

The first move was to issue Nick Batt's radio remix as a commercial single. "The remix is quite different from the album—more contemporary and less ethnic. I hope people would enjoy both, but people spend hard-earned money to buy what they heard on the radio. I'd feel sick if people are frustrated, disappointed, or feel it was a deliberate rip-off. I don't need the sales that bad."

In fact, she says she was ready for a bit of a vacation from the music industry.

"I was ready to pull back and recover a bit more of my own life. It is easy to lose your life in this business. You wake up one day when you are 45 and realize you haven't built anything else for yourself in the interim. But I'm also driven by insatiable curiosity. I did what I love, and the business fell around it."

Billboard®

FEBRUARY 14, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	1	7	GIVEN TO FLY YIELD	PEARL JAM EPIC
★★★ No. 1 ★★★ 4 weeks at No. 1					
2	2	3	16	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
3	4	5	10	TASTE OF INDIA NINE LIVES	AEROSMITH COLUMBIA
4	3	2	25	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
5	6	8	11	THE UNFORGIVEN II RELOAD	METALLICA ELEKTRA/EEG
6	5	4	30	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
7	8	9	10	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
8	11	12	9	SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
9	10	11	12	THE OAF (MY LUCK IS WASTED) IN LOVING MEMORY OF...	BIG WRECK ATLANTIC
10	7	6	16	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
11	14	19	4	BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
12	13	14	7	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
13	16	20	4	SUNSHOWER GREAT EXPECTATIONS THE ALBUM	CHRIS CORNELL ATLANTIC
14	9	7	16	BACK ON EARTH THE OZZMAN COMETH	OZZY OSBOURNE EPIC
15	17	17	10	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
16	18	18	7	SHE SAID "SCREAM 2" SOUNDTRACK	COLLECTIVE SOUL DIMENSION/CAPITOL
★★★ AIRPOWER ★★★					
17	21	28	6	SAINT OF ME BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
18	12	10	14	THE GIRL I LOVE BBC SESSIONS	LED ZEPPELIN ATLANTIC
19	15	13	13	THE MEMORY REMAINS RELOAD	METALLICA ELEKTRA/EEG
20	19	15	26	EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
21	22	25	3	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
22	20	16	19	ALMOST HONEST CRYPTIC WRITINGS	MEGADETH CAPITOL
23	27	30	7	SULLIVAN MONSOON	CAROLINE'S SPINE HOLLYWOOD
24	34	—	2	WALK AWAY GRAND WORLD	COOL FOR AUGUST WARNER BROS.
25	23	21	17	BOTH SIDES NOW MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA
26	29	23	21	SLOW RIDE TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
27	28	26	23	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
28	36	—	2	BITTER SWEET SYMPHONY URBAN HYMNS	THE VERVE VCHUT/VIRGIN
29	31	33	4	DAMMIT (GROWING UP) DUDE RANCH	BLINK 182 CARGO/MCA
30	25	24	14	FORTY SIX & 2 AENIMA	TOOL FREEWORLD
31	26	27	12	WITHOUT EXPRESSION THE BEST THAT I COULD DO 1978-1988	JOHN MELLENCAMP MERCURY
32	30	35	6	BLACK SEVENDUST	SEVENDUST TVT
33	24	22	13	FLIP THE SWITCH BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
34	32	31	8	HAPPY ...SOMEWHERE MORE FAMILIAR	SISTER HAZEL UNIVERSAL
35	33	32	12	MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
36	39	38	19	AENEMA AENIMA	TOOL FREEWORLD
37	35	36	9	THE GHOST OF TOM JOAD	RAGE AGAINST THE MACHINE EPIC
38	38	—	2	BACK TO YOU MTV UNPLUGGED	BRYAN ADAMS A&M
39	NEW	1	1	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
40	40	—	2	YOU NOT ME FALLING INTO INFINITY	DREAM THEATER EASTWEST/EEG

Billboard®

FEBRUARY 14, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	1	16	SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
★★★ No. 1 ★★★ 8 weeks at No. 1					
2	2	2	12	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
3	3	3	7	GIVEN TO FLY YIELD	PEARL JAM EPIC
4	4	4	19	BITTER SWEET SYMPHONY URBAN HYMNS	THE VERVE VCHUT/VIRGIN
5	5	5	15	HOW'S IT GOING TO BE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
6	6	8	13	BRICK WHATSOEVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
7	7	9	11	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
8	9	10	21	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
9	8	6	18	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
10	10	7	23	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
11	11	17	5	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
12	13	12	19	DAMMIT (GROWING UP) DUDE RANCH	BLINK 182 CARGO/MCA
13	12	14	12	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
14	16	18	8	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
15	14	13	31	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
16	21	24	4	ALL AROUND THE WORLD BE HERE NOW	OASIS EPIC
17	17	16	14	BRIMFUL OF ASHA WHEN I WAS BORN FOR THE SEVENTH TIME	CORNERSHOP LUAKA BOP/WARNER BROS.
18	18	21	8	THE MUMMERS' DANCE THE BOOK OF SECRETS	LOREENA MCKENNITT QUINLAN ROAD/WARNER BROS.
19	15	11	17	MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
20	26	—	2	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
21	24	27	14	KARMA POLICE OK COMPUTER	RADIOHEAD CAPITOL
22	20	19	15	SWEET SURRENDER SURFACING	SARAH MCLACHLAN ARISTA
23	23	25	10	BEAUTIFUL DISASTER TRANSISTOR	311 CAPRICORN/MERCURY
24	29	35	3	SUNSHOWER GREAT EXPECTATIONS THE ALBUM	CHRIS CORNELL ATLANTIC
25	22	20	15	DEADWEIGHT "A LIFE LESS ORDINARY" SOUNDTRACK	BECK LONDON/ISLAND
26	30	30	4	BRIAN WILSON ROCK SPECTACLE	BARENAKED LADIES REPRISE
27	31	—	2	THE OAF (MY LUCK IS WASTED) IN LOVING MEMORY OF...	BIG WRECK ATLANTIC
28	25	23	10	ROYAL OIL LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
29	NEW	1	1	TORN LEFT OF THE MIDDLE	NATALIE IMBRUGLIA RCA
30	28	26	10	JANE SAYS KETTLE WHISTLE	JANE'S ADDICTION WARNER BROS.
31	33	39	3	WHY CAN'T WE BE FRIENDS FUSH YU MANG	SMASH MOUTH INTERSCOPE
32	27	22	22	TUBTHUMPING TUBTHUMPER	CHUMBAWAMBA REPUBLIC/UNIVERSAL
33	34	33	19	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
34	32	28	5	GOING OUT OF MY HEAD BETTER LIVING THROUGH CHEMISTRY	FATBOY SLIM ASTRALWERKS/CAROLINE
35	36	32	4	GOODBYE IT MEANS EVERYTHING	SAVE FERRIS STARPOOL/EPIC
36	40	—	2	SUNDAY SHINING MAVERICK A STRIKE	FINLEY QUAYE 550 MUSIC
37	38	—	2	HAPPY ...SOMEWHERE MORE FAMILIAR	SISTER HAZEL UNIVERSAL
38	35	31	23	HITCHIN' A RIDE NIMROD	GREEN DAY REPRISE
39	NEW	1	1	COMIN' HOME DOWNWARD IS HEAVENWARD	HUM RCA
40	NEW	1	1	WAIT WE'VE BEEN HAD AGAIN	HUFFAMOOSE INTERSCOPE



HITS!
IN
TOKIO

Week of January 18, 1998

- Together Again / Janet Jackson
- Only If / Enya
- Change The World / Babyface
Featuring Eric Clapton
- All Around The World / Oasis
- Tubthumping / Chumbawamba
- Be The Man / Celine Dion
- Gettin' Jiggy Wit It / Will Smith
- Back To You / Bryan Adams
- Happiness / Kamasutra Featuring
Jocelyn Brown
- Feel So Good / Mase
- Madazulu / Deep Forest
- Stepping Stones / G. Love And Special
Sauce
- The Tree Knows Everything / Adam F
Featuring Tracy Thorn
- Pink / Aerosmith
- Spice Up Your Life / Spice Girls
- A Song For Mama / Boyz II Men
- Spam / Save Ferris
- Freedom / Robert Miles Featuring
Kathy Sledge
- Every Nation / Red Hot R+B All Stars
- Truthfully / Lisa Loeb
- I Do / Lisa Loeb
- Still A Thrill / Sybil
- Where Broken Hearted People Go /
Brains Beat Beauty
- I Feel Love / Soul II Soul
- Let's Get Started / All Saints
- All Night All Right / Peter Andre Featuring
Coolio
- Sweet Sweet Surrender / Samantha Cole
- I'm A Tree / Imani Coppola
- Wish I Sang Like Marvin Gaye / Newtone
- My Heart Will Go On / Celine Dion
- Smack My Bitch Up / Prodigy
- Sunchyme / Dario G
- Yozorano Mukou / Snap
- After 12, Before 6 / Sam Salter
- Delicious / Demi Hines
- Remember / Repercussions
- Roxanne '97 (Puff Daddy Remix) / Sting &
The Police
- Metal Blue America / Ken Ishii
- Flip The Switch / The Rolling Stones
- Magic / D'Influence
- Time To Say Goodbye (Con Te Partiro) /
Sarah Brightman
- She's A Good Girl / Sleeper
- Aini Tsuite / Shikao Suga
- Bernadette / Paul Simon
- James Bond Theme / Moby
- If You Love Me / Sakura
- Got It All Together / Workshy
- Mother / Puffy
- Say What You Say / Cath Coffey
- Smoke On The Water / Rock 'N' Rap

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>

The Video Challenge: Some Songs Are Meant To Be Seen And Not Heard—And Vice Versa

TELEVISION CERTAINLY PUT a new face on radio.

In the very instant that the medium became a living-room reality, radio dramas suddenly seemed to pale. Why *not* get a look at them instead of just listening to them? Poof, the end of an era.

Some 75 years later, with the birth of MTV on Aug. 1, 1981, TV again challenged that which was held dear by radio. Again, it was radio's very programming essence: music. Then came the wary question: Would music videos complement their radio sisters, or was the new format a potential successor to the theater of the mind?

No one I know of has gone so far as to say that seeing a song is more effective, as a rule, than hearing one. But I'll tell you: Through much of the radio industry, the music video genre is scorned as a distraction from the "real thing."

Armed with cinnamon toast and Diet Coke, I recently took to the couch and eyed music videos on VH1 for a few hours. The mission: to discover whether the armchair or the airwaves really rule.



LOEB

"Tubthumping," **Chumbawamba** (Universal). Lots of lager, velvet wallpaper, and drag queens in the ladies' room. Looks like a party. This colorful video is a trippy match for the irresistible spirit of that well-tread anthemic chorus.



DAVIS

Still, there's no topping the exhilaration that this song brings via radio in even the most mundane settings; it adds a little splash to almost any landscape. No matter how it's experienced, after 10,000 times I'm still there. Video grade: B+; Radio grade: A

"32 Flavors," **Alana Davis** (Elektra). Boy, that hair: Clever theme as the artist gambols her way up and down the streets of New York; she meets funky images of herself looking out a window,



BROOKS

trips her alter ego on the sidewalk, gets arrested, stars in a TV commercial, and even meets a kid. Davis looks comfortable and sexy in her first video, which dresses up the song nicely. This is one of those videos that lends a hand to a song that might not stand out on radio. It also offers evidence of a new trend for "twins" in music videos; also see **Janet's** "Together Again" and **Sarah McLachlan's** "Sweet Surrender." Video: B; Radio: C+

"Truly Madly Deeply," **Savage Garden** (Columbia). Amid a scenic Parisian backdrop, boy can't find girl, girl searches out boy, girl and boy find each other, and they kiss. I'd rather see group members **Darren Hayes** and **Daniel Jones** make mud pies and play patty-cake than watch this lackluster chase again. An unfortunate representation of a fine song. I'll stick with my transistor radio, thanks. Video: C-; Radio: A

"Sweet Surrender," **Sarah McLachlan**

(Arista). This clip brings elegance to radio and more so to the video genre. It sports luscious images of the artist, literally courting an alter image of herself in a tender rescue mission. The best part is the end, where long-haired Sarah and current-day Sarah take comfort in a newfound peace. Exquisite and appropriately arty. Video: A; Radio: A

"My Heart Will Go On," **Celine Dion**



by *Chuck Taylor*

(550 Music). Have you ever actually *wanted* to see movie clips in a video? No—or at least, not until now. With "Titanic" backing Dion's song, movie audiences can absorb a quick reminder of why they were glued to the screen for more than three hours in the first place. God knows this song gives top 40 radio some drama, but this Cliffs Notes version of the flick is enchanting company. Dion, meanwhile, does diva with flair: Video: B+; Radio: A+

"Brick," **Ben Folds Five** (550 Music). Good time to let the dog out. Warning: mute it. Video: F; Radio: D-

"Together Again," **Janet** (Virgin). It's refreshing, if not retro, to see an artist who doesn't perceive herself too hip to kick up a joyous dance vibe (though I could swear I see Posh Spice dancing in the ensemble here). The video also makes wonderful use of setting with African garb and computer-placed beasts of the terrain. (It was actually filmed on a California ranch.) On radio, this cut is peppy but hardly a standout. The video ups its stature. I'm curious, though, about the image of one Janet embracing a second Janet, with the first Janet's hand cupped over the other's breast. What's that all about? Video: B+; Radio: C+

"The Mumpers' Dance," **Loreena McKennitt** (Quinlan Road/Warner Bros.). This homespun Celtic vignette remixed with modern-day pop percussion beautifully captures its age-old roots with masquerade costumes, a sepia-tone foreground, and period instruments. Delightful. On radio it plays like sweet honey. A standout on both accounts. Video: A-; Radio: A

"How's It Going To Be," **Third Eye Blind** (Elektra/EEG). An enormous song with appreciable lyrics of love almost lost. Unfortunately, on video the tale is reduced to a paint-by-numbers storyboard with lead **Stephan Jenkins** sitting in a car, getting riled, and then practically busting down a door to get to the object of his angst. All while the band plays. Yeah, yeah. Jenkins is an appealing and dynamic presence—right actor, wrong role. Video: C-; Radio: B+

"How Do I Live," **LeAnn Rimes** (Curb). The video tells all. Sleek black clothing, a new Cosmo-style haircut, and not a Wrangler-clad musician in sight. It's apparent this was designed for Rimes' (successful) crossover to top 40. Visually, though, it couldn't be duller, with lots of distracting, overexposed

spotlights set in an office park. Someone should be ashamed. Video: D; Radio: A

"Walking On The Sun," **Smash Mouth** (Interscope). More than anything, this is a fashion video for the fuzzy-guitar-laden '60s. It's all about lead singer **Steve Harwell's** knickers as he twirls and revels in the uplifting melody and nonsense lyrics. Even so, man, does this sound good on radio. Video: B+; Radio: A-

"I Do," **Lisa Loeb** (Geffen). gorgeously styled and clever as a whip, this highly conceptual video shows the girl next door performing in a series of throwback settings: amid hand-drawn dress-pattern drawings of herself, on a '60s **Supremes**-like stage with a groovy go-go-girl backdrop, and coyly lying on her side in a screen saturated with pink, à la her album cover for "Firecracker." I could watch this 100 times and always catch something new; that's not the case with the radio version. The best video of the session, hands down. Video: A+; Radio: B-

"Kiss The Rain," **Billie Myers** (Universal). Well, it rains a lot. And we get the idea that Myers is a woman we're to take seriously. Functional, but hardly inspiring. Video: C+; Radio: B

"I Don't Want To Wait," **Paula Cole** (imago/Warner Bros.). For god's sake, girl, shave your armpits. You may be proud of your organic roots, but this video isn't designed for the coffeehouse. Sorry; after that, no other impressions registered. Video: D; Radio: A-

"One Headlight," **Wallflowers** (Inter-scope). Let it go, VH1. Please.

"What Would Happen," **Meredith Brooks** (Capitol). In this '80s-style video, Brooks is sexed up from her silly hairbraids-and-ribbons debut, "Bitch." From the start, she squashes any hint of subtlety, making it apparent that she's got it bad for the dude down the hall. Then the clincher: "What would happen if we kissed/Would your tongue brush past my lips?" A satisfying steam bath of seduction and fantasy with an overtone of rich colors. But I still don't get why there's a clock in the elevator. Video: B; Radio: C+

"Landslide," **Fleetwood Mac** (Warner Bros.). This band's music doesn't need visuals to strut up its full impact, but it's fun to watch **Stevie Nicks** and **Lindsay Buckingham** blush and grin at each other in this clip taken from the group's fantastic concert for "The Dance." Given their history, this video is downright telling. Video: B; Radio: B-

"Push," **matchbox 20** (Lava/Atlantic Records). A passionate performance by lead singer/songwriter **Rob Thomas** gives this standard rock video an extra, uh, push. Effective imagery also helps break the band from blending into the same-storyboard-different-song routine of the dozens of modern rock clones out there. Which is pretty much what "Push" sounds like on radio. Video: B-; Radio: C+

"3 AM," **matchbox 20** (Lava/Atlantic Records). Cute to place these back to back on VH1. Again, black-and-white stills bring some life to this portrait of people passing by a 24-hour neighborhood grocery, but for how many viewings? More effective on radio, where one's own visuals can create more cache. A tip for Thomas: It's time for a new barber. Video: C; Radio: D+

Overall average of the video genre: B-; And radio: B.

Feather Wings It, Hip-Hop Style, At Kiss 94.1

MARK FEATHER was hosing off his still-smoldering car when we first spoke. Just days after the PD of KISV (Kiss 94.1) Bakersfield, Calif., received his fall numbers, a mysterious fire gutted his car in the parking lot, a momentary distraction from what he and his staff had just accomplished—after a jockless launch last September, eight days before the fall book.

In a town where heritage top 40 KKXX had routinely posted close to double-digit shares, top 40 KISV exploded onto the market's radar, debuting 5.5-8.8, No. 2 12-plus. Kiss was also No. 1 18-34, No. 2 18-49, and No. 3 25-54, triggering market-wide chaos in the process. KKXX was off 9.2-4.9, modern AC KLLY fell 5.2-3.1, and perennial country leader KUZZ slipped 11.8-9.5. So much for a nice, quiet town.

"I think everyone, including ourselves, underestimated how much of an impact we would have on everyone else," says Feather. "But we're all targeting similar demos, so I guess something had to give."

As the self-proclaimed "national director of low-power radio," Feather has enjoyed more than his share of inheriting and turning around radio stations with lousy signals and equally crummy ratings, dating back to WQXA York, Pa., at the end of its top 40 heyday. He later flipped KXXX Kansas City, Mo., to top 40 KISF (now modern rock KCCX). Then came the now-infamous Denver odyssey, first as PD of KQKS (KS104); then, across the hall for EXCL Communications, flipping modern rock KNRX to rhythmic KJMN, which flipped to Spanish a year later. He then returned for Jefferson-Pilot's relaunch of the KQKS calls and format on 107.5, exiting four months later, in August '97.

"I was in the middle of a career crisis, wondering if I wanted to do this anymore, when I received a call from [consultant] Steve Perun," Feather recalls. After his initial reaction ("Where?"), he warmed to the concept of a start-up involving the former PD of KIIS Los Angeles.

Although there hadn't been a second-choice top 40 in the market since the demise of Q94 nearly a decade ago, owner American General Media was itching to plunge into the 18-34 waters again. After oldies KERN-FM was moved to 104.3 FM, the stronger 94.1 frequency was open for business. "After my initial fly-in, I found the hole almost immediately," he says. "While KKXX was better than I had expected, they were winning by default. I didn't feel that they were properly serving today's Hispanic audience, and 56% of their quarter-hours were coming from Hispanics.

"Their music mix was very broad because they were alone in the format. They weren't dealing deep enough

with hip-hop and house music, two major musical components—along with crossover R&B music—that the ethnic audience in central and Southern California is looking for," he says.

Armed with no research, except for a series of "personal focus groups" studied by walking around town, he discovered many disenfranchised listeners who had all but given up radio for CDs and homemade mix tapes. "Steve and I figured that while Kiss may not

be entirely hip enough for the hardcore hip-hop listener, we're at least close enough to be a viable choice, allowing them another chance to turn on a radio that had been gathering cobwebs."

Only 13 days elapsed between Perun's initial call to Feather to Kiss' launch. An outdoor campaign debuted the same day. "The street response was immediate and overwhelming," he says. Word spread that the new Kiss "was not afraid to play mass-appeal crossover artists like

Notorious B.I.G. or Lil' Kim at 10 a.m."

Before the first jock hit the air, Feather and Perun created several low-maintenance, high-recall benchmarks, thus giving birth to the "94-minute nonstop music jam" and the "back-in-the-day double play," two old-school cuts at the top of every hour, which looks remarkably like this recent 3 p.m. hour on Kiss: the Time, "Jungle Love"; Johnny Kemp, "Just Got Paid"; Snoop Doggy Dogg Featuring JD, "We Just Wanna Party With You"; Nu Flavor, "Heaven"; Inoj, "Love You Down"; Mack 10, "Backyard Boogie"; Soul For Real, "Candy Rain"; Usher, "Nice & Slow"; Bone Thugs-N-Harmony, "If I Could Teach The World"; Daft Punk, "Around The World"; Snap!, "The Power"; Something For The People, "My Love Is The Shhh!"; and Allure, "All Cried Out."

Feather's former KS107.5 Denver night jock Naughty Boy (aka Davin Fesquire) is aboard for mornings with wife Ana. Middays is handled by Evan (aka Phil Marx), a veteran of the late KHQT San Jose, Calif. In an authentic market coup, Feather acquired the p.m. drive services of Bakersfield homeboys Nick and Eric Vidal (aka the Baka Boyz), who work afternoons at KPWR (Power 106) L.A. Music director Mikey Fuentes, formerly with KKSS Albuquerque, N.M., does nights, followed by local fave Lloyd Brown. Overnights is split between promotion director J.J. Garcia and D.J. Javier.

Despite initial success, "we're just starting our fourth week with a full air staff," Feather says. "What we have now may be large, but it's not yet what we can have, if we stay on message and continue to evolve. We're only seven-tenths of a point behind [market leader] KUZZ. No one has beaten them in six years. That's now our mission."

KEVIN CARTER



MARK FEATHER
Program Director
KISV Bakersfield, Calif.

Jackson, Cyrus, Strait Lead Music City News Nominees

COUNTRY MUSIC AWARDS: Alan Jackson, Billy Ray Cyrus, and George Strait have received the most nominations for the 32nd annual TNN Music City News Country Awards, which will be televised live at 8 p.m. EDT June 15 on TNN. Jackson, Cyrus, and Strait were nominated for six awards each, including entertainer of the year.

For the first time in 20 years, the awards show will be held at a new location. Instead of the 4,000-seat Grand Ole Opry House in Nashville, the show will be at the 11,000-seat Nashville Arena.

Winners are chosen by ballots published in Music City News magazine or by calling a 900 number shown on TNN. Produced by High Five Entertainment, the TNN Music City Awards will join forces for the first time this year with the International Country Music Fan Fair to promote the show.

NEW VH1 SHOW: VH1 is going to have its own version of the quiz show "Jeopardy!" that will premiere this summer. TriStar Columbia Pictures, the producer of "Jeopardy!," will also produce the VH1 spinoff. No title or host has been named yet. Six months after the show debuts on VH1, the program will begin airing on the Game Show Network, Sony Pictures' new cable network. The VH1 "Jeopardy!" spinoff is the second music-trivia game show VH1 plans to debut this year. "My Generation," a game show in which baby boomers face off against Generation Xers, will premiere March 8.

PERKINS DOCUMENTARY UPDATE: Because of the unfortunate passing of Carl Perkins, new footage will be added to the Perkins documentary by Miramar Productions. The documentary, "Hello My Old Friend," will include a new dedication to Perkins plus the original footage of Perkins and Paul McCartney sharing songs and stories. The focus of the video is a '93 meeting between Perkins and McCartney backstage at Memphis' Liberty Bowl and interviews and historical footage of Perkins. "My Old Friend" is set for release April 7 and will be distributed by Unapix Entertainment and Dis-

tribution North America.

PRODUCTION NEWS: After some reorganization, Bedford Falls' roster of directors consists of Abdul Malik Abbott, Christopher Ciccone, Kevin Donovan, Michelle Laurita, Morgan Lawley, and Andras Mahr. Notorious Pictures has signed directors Lara Schwartz and Bob Gabrielsen. Laurie Scott is now representing Marcos Siega, Marc Smerling, and Bruce Caines for Notorious

Callner Music, the record label started by veteran director Marty Callner, recently produced and shot its first video, "Dirty Kat" by Blue Van Gogh. The production was truly a family affair: Chad and Dax Callner (Marty's sons) were director and co-producer, respectively. Says Dax, "We made the video for only \$10,000. We had to steal locations all over L.A. because we didn't have permits. We even got busted in a park, and that ends up in the video."

VIDEO PROGRAM NEWS: "Jazz Alley TV," one of the programs dropped after the demise of Network One, has found a new home with America One Television. Under the syndication deal, "Jazz Alley TV" can be seen on several cable-TV and independent stations throughout the U.S.

San Antonio, Texas-based "Tejano Country" has overhauled its logo and programming content. Some of the changes include a segment called "Studio TC," which showcases talent performing a current single. "Tejano Country" will still show music videos, but the program will have more interactive elements, including a segment in which viewers can ask Tejano acts questions by sending in home videos.

THIS & THAT: MTV and Paramount Studios will make "three new movies this year, ranging in cost from \$6 million to \$11 million," according to Sumner Redstone, chairman/CEO of Viacom, parent of MTV Networks and Paramount. MuchMusic has acquired Canadian TV rights to the 16th Brit Awards show, which takes place Monday (9) at the London Arena. MuchMusic will telecast the show Feb. 25.



by Carla Hay

PRODUCTION NOTES

LOS ANGELES

Jars Of Clay's "5 Candles" was directed by Morgan Lawley for Bedford Falls. It features a twisted birthday party.
The Tooners self-produced and directed an animated video for "Paradise."

NEW YORK

Lara M. Schwartz directed "All My Life" for K-Ci & JoJo.

NASHVILLE

"Superman" actor Dean Cain used his directorial powers to shoot Keith Harling's "Papa Bear."
Sons Of The Desert called on the talents of director Roger Pistole for their "Hands Of Fate" clip.

OTHER CITIES

The Deftones and director Dean Karr filmed "My Own Summer" in Australia and Lake Piru, Calif.

FOR WEEK ENDING FEBRUARY 1, 1998

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

- 1 Wyclef Jean, Gone Till November
- 2 Mary J. Blige, Seven Days
- 3 Lord Tariq & Peter Gunz, Deja Vu
- 4 Janet, Together Again
- 5 Puff Daddy, Been Around The World
- 6 The Lox, If You Think I'm Jiggy
- 7 JD Fate, Da Brat, The Party Continues
- 8 Usher, Nice & Slow
- 9 SWV, Rain
- 10 Mariah Carey, Breakdown
- 11 K.P. & Envyi, Swing My Way
- 12 The Notorious B.I.G., Sky's The Limit
- 13 Next, Too Close
- 14 Somethin' For The People, All I Do
- 15 Mase, What You Want
- 16 Ol' Skool, Am I Dreaming
- 17 Busta Rhymes, Dangerous
- 18 Timbaland And Magoo, Luv 2 Luv U
- 19 Will Smith, Gettin' Jiggy Wit It
- 20 Jody Watley, Off The Hook
- 21 K-Ci & JoJo, All My Life
- 22 Missy "Misdemeanor" Elliott, Beep Me 911
- 23 Destiny's Child, No, No, No
- 24 LL Cool J, Father
- 25 Aretha Franklin, A Rose Is Still A Rose
- 26 Brian McKnight, Anytime
- 27 Chico DeBarge, Love Still Good
- 28 Mic Geronimo, Nothin' Move But The Money
- 29 2Pac, I Wonder If Heaven Got A Ghetto
- 30 Tha Alkaholiks, All Night

★ ★ NEW ONS ★ ★

- Playa, Cheers 2 U
- Master P, Make Em' Sah Uhh!
- Destiny's Child, No, No, No, Part 1
- Tamia, Imagination
- Coolbone, Use Me (Refugee Mix)
- Nation Of Jesus F/Byron Cage, Men Of War II



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Shania Twain, Don't Be Stupid
- 2 John Michael Montgomery, Angel In My Eyes
- 3 Neal McCoy, If You Can't Be Good
- 4 Lila McCann, I Wanna Fall In Love
- 5 Bryan White, One Small Miracle

- 5 Reba McEntire, What If
- 7 Anita Cochran, What If I Said
- 8 Paul Brandt, A Little In Love
- 9 Brooks & Dunn, He's Got You
- 10 Sammy Kershaw, Love Of My Life
- 11 Deana Carter, Did I Shave My Legs For This?
- 12 Wade Hayes, The Day That She Left Tulsa
- 13 Matraca Berg, Back In The Saddle
- 14 Mindy McCready, You'll Never Know
- 15 Tracy Byrd, I'm From The Country
- 16 Dixie Chicks, I Can Love You Better
- 17 Trace Adkins, Lonely Won't Leave Me Alone †
- 18 Toby Keith, Dream Walkin' †
- 19 Trisha Yearwood, Perfect Love †
- 20 The Kinleys, Just Between You And Me †
- 21 Daryle Singletary, The Note †
- 22 The Mavericks, To Be With You †
- 23 Clay Walker, Then What †
- 24 Sawyer Brown, Another Side †
- 25 Jo Dee Messina, Bye, Bye †
- 26 Kevin Sharp, There's Only You †
- 27 Martina McBride W/Jim Brickman, Valentine
- 28 Great Divide, Never Could
- 29 Tracy Lawrence, One Step Ahead Of The Storm
- 30 JC Jones, One Night
- 31 Rhett Akins, Better Than It Used To Be
- 32 Shania Twain, Love Gets Me Every Time
- 33 Kris Tyler, What A Woman Knows
- 34 Clint Black, Something That We Do
- 35 Paul Brandt, What's Come Over You
- 36 Delbert McClinton, Sending Me Angels
- 37 Wynonna, When Love Starts Talkin'
- 38 David Lee Murphy, Just Don't Wait Around
- 39 Chely Wright, Just Another Heartache
- 40 Chris Cummings, The Kind Of Heart That Breaks
- 41 David Kersh, If I Never Stop Lovin' You
- 42 Melodie Crittenden, Broken Road
- 43 Bellamy Brothers, Catahoula
- 44 Mila Mason, Closer To Heaven
- 45 Gary Allan, It Would Be You
- 46 Sherry Austin, One Solitary Tear
- 47 T.G. Sheppard, She's Gettin' The Rock
- 48 Bryan White, That's Another Song
- 49 Kenny Chesney, That's Why I'm Here
- 50 Blackhawk, Postmarked Birmingham

† Indicates Hot Shots

★ ★ NEW ONS ★ ★

- Brad Hawkins, We Lose
- John Anderson, Takin' The Country Back
- Michael Peterson, Too Good To Be True
- The Lynns, Woman To Woman



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Matchbox 20, 3 AM
- 2 Puff Daddy, Been Around The World
- 3 Will Smith, Gettin' Jiggy Wit It
- 4 Aerosmith, Pink

- 5 Mariah Carey, Breakdown
- 6 Green Day, Time Of Your Life
- 7 Marcy Playground, Sex And Candy
- 8 Fat Boy Slim, Going Out Of My Mind
- 9 Busta Rhymes, Dangerous
- 10 Metallica, The Unforgiven II **
- 11 Janet, Together Again
- 12 Sarah McLachlan, Sweet Surrender
- 13 Celine Dion, My Heart Will Go On
- 14 Third Eye Blind, How's It Going To Be
- 15 Daft Punk, Around The World
- 16 The Notorious B.I.G., Sky's The Limit
- 17 Backstreet Boys, As Long As You Love Me
- 18 Lord Tariq & Peter Gunz, Deja Vu
- 19 Bryan Adams, Back To You
- 20 Natalie Imbruglia, Torn
- 21 Usher, Nice & Slow
- 22 Ben Folds Five, Brick
- 23 K-Ci & JoJo, All My Life
- 24 Wyclef Jean, Gone Till November
- 25 Oasis, All Around The World
- 26 Bob Dylan, Not Dark Yet
- 27 LL Cool J, Father
- 28 Our Lady Peace, Clumsy
- 29 Az, Nas, Nature And Dr. Dre, Phone Tap
- 30 Erick Sermon, Keith Murray & Redman, Rapper's...
- 31 Puff Daddy, It's All About The Benjamins
- 32 Fiona Apple, Never Is A Promise
- 33 Blink 182, Dammit
- 34 Smash Mouth, Why Can't We Be Friends
- 35 Savage Garden, Truly Madly Deeply
- 36 Radiohead, Karma Police
- 37 Metallica, The Memory Remains
- 38 Crystal Method, Keep Hope Alive
- 39 Creed, My Own Prison
- 40 Loreena McKennitt, The Mummers' Dance
- 41 Alana Davis, 32 Flavors
- 42 LSG, My Body
- 43 Duncan Sheik, Wishful Thinking
- 44 Chumbawamba, Tubthumping
- 45 Dru Hill, We're Not Making Love No More
- 46 Spice Girls, Too Much
- 47 The Lox, If You Think I'm Jiggy
- 48 Wu-Tang Clan, Triumph
- 49 Mack 10, Only In California
- 50 Uncle Sam, I Don't Ever Want To See You Again

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

- Paula Cole, Me
- Mary J. Blige, Seven Days
- Meredith Brooks, What Would Happen
- Ice Cube, We Be Clubbin'
- Jay-Z F/Blackstreet, The City Is Mine
- JD Feat.Da Brat, The Party Continues
- Presidents Of The United States, Video Killed The Radio Star
- Queen Pen, All My Love
- Spacehog, Mungo City
- SWV, Rain
- Tonic, Open Up Your Eyes

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 14, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Celine Dion, My Heart Will Go On

BOX TOPS

- Usher, Nice & Slow
- K.P. & Envyi, Swing My Way
- Erick Sermon, Keith Murray & Redman, Rapper's Delight
- Spice Girls, Too Much
- Missy Elliott, Beep Me 911
- Salt-N-Pepa, Gitty Up
- Mary J. Blige, Seven Days
- Mariah Carey, Breakdown
- SWV, Rain
- Puff Daddy & The Family, It's All About The Benjamins
- Uncle Sam, I Don't Ever Want To See You Again
- Queen Pen, All My Love
- Ice Cube, We Be Clubbin'
- Ol' Skool, Am I Dreaming
- K-Ci & JoJo, All My Life
- The Lox, If You Think I'm Jiggy
- Puff Daddy & The Family, Been Around The World
- Destiny's Child, No, No, No (Part II)
- Brian McKnight, Anytime
- WC, Just Clownin'
- The Notorious B.I.G., Sky's The Limit
- Backstreet Boys, As Long As You Love Me
- The Firm, Phone Tap
- Will Smith, Gettin' Jiggy Wit It
- Master P, 6 N' Tha Mornin'
- Gunwine, Only When UR Lonely
- Spice Girls, Spice Up Your Life
- Sarah McLachlan, Sweet Surrender
- Mack 10, Only In California
- Young Blood, Times So Hard

NEW

- Above The Law, Adventures Of...
- Duncan Sheik, Wishful Thinking
- Jimmy Ray, Are You Jimmy Ray?
- Mase, What You Want

Metallica, The Unforgiven II
Mya, It's All About Me
Naked, Raining On The Sky



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Travis, U16 Girls
- Jamiroquai, High Times
- Luniz/Redman, Hypnotized
- Blues Traveler, Canadian Rose
- Tonic, Open Up Your Eyes
- Reef, Consideration
- Portishead, Only You
- Spacehog, Mungo City



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- All Saints, I Know Where It's At
- Air, Sexy Boy
- Jai, I Believe
- Portishead, Only You
- Zuckerbaby, Shampoo
- Race, It Was You
- The Roswells, Like It This Way
- Usher, Nice & Slow
- Aqua, Lollipop
- Robyn, Show Me Love
- Sarah McLachlan, Sweet Surrender
- Matchbox 20, 3 AM
- The Verve, Bitter Sweet Symphony
- Matthew Good Band, Everything Is Automatic
- Bryan Adams, Back To You
- Mase, Feel So Good
- Puff Daddy & The Family, It's All About The Benjamins
- Janet, Together Again



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Los Autenticos, Como Me Voy A Olvidar
- Backstreet Boys, As Long As You Love Me
- Andres Calamaro, Me Arde
- Molotov, Gimme Tha Power
- Turf, Casanova
- Soda Stereo, De Music Ligera
- Metallica, The Memory Remains
- Eros Ramazzotti/Tina Turner, Cosas De La Vida
- Los Fabulosos Cadillacs, Calaveras Y Diablos
- Sugar Ray, RPM
- Nek, Laura No Esta
- Ataque 77, Crecer
- 2 Minutos, Gatillo Facil
- Illya Kuryaki & The Valderramas, Expedition Al Klamá Hama
- Hanson, Where's The Love
- Mana, Hechicera
- Smash Mouth, Walking On The Sun
- Bryan Adams, Back To You
- La Mississippi, San Cayetano
- Janet, Together Again



1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

- Out Of Eden, More Than You Know
- Say So, Mercy Me
- Chuckie Perez, Rhythm Of Tomorrow
- Kirk Franklin & The Family, Melodies From Heaven
- AI Denison, Do You Know
- SC Chapman, My Turn Now
- Jars Of Clay, Crazy Times
- Switchfoot, Chem 6A
- Silage, Watusi
- Point Of Grace, That's The Way It's Meant To Be
- Lewis/Duncan/Anointed, One Voice
- Glen Clark, Dancin' In The Wind
- Paul Keaggy, What A Day



MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

- 1 Celine Dion, My Heart Will Go On
- 2 Matchbox 20, 3 AM
- 3 Chumbawamba, Tubthumping
- 4 Janet, Together Again
- 5 Sarah McLachlan, Sweet Surrender
- 6 Savage Garden, Truly Madly Deeply
- 7 Paula Cole, I Don't Want To Wait
- 8 Lisa Loeb, I Do
- 9 Sugar Ray, Fly
- 10 Smash Mouth, Walkin' On The Sun
- 11 Rolling Stones, Saint Of Me
- 12 Fleetwood Mac, Landslide
- 13 Mariah Carey, Breakdown
- 14 Bryan Adams, Back To You
- 15 Meredith Brooks, What Would Happen
- 16 Billie Myers, Kiss The Rain
- 17 Jewel, Foolish Games
- 18 The Wallflowers, One Headlight
- 19 Robyn, Show Me Love
- 20 Harry Connick, Jr., Let's Just Kiss
- 21 Third Eye Blind, Semi-Charmed Life
- 22 Verve, Bitter Sweet Symphony
- 23 Jewel, You Were Meant For Me
- 24 Shawn Colvin, Sunny Came Home
- 25 Paula Cole, Me
- 26 Sister Hazel, All For You
- 27 Loreena McKennitt, The Mummers' Dance
- 28 Alana Davis, 32 Flavors
- 29 Spice Girls, Too Much
- 30 Ben Folds Five, Brick
- 31 Queen, Bohemian Rhapsody
- 32 Billy Idol, White Wedding
- 33 Duncan Sheik, Barely Breathing
- 34 Matchbox 20, Push
- 35 Marcy Playground, Sex And Candy
- 36 Third Eye Blind, How's It Going To Be
- 37 Paul McCartney, Beautiful Night
- 38 LeAnn Rimes, How Do I Live
- 39 Shania Twain, You're Still The One
- 40 Bee Gees, Stayin' Alive
- 41 Fiona Apple, Criminal
- 42 Paula Cole, Where Have All The Cowboys Gone
- 43 Savage Garden, I Want You
- 44 Hanson, Mmmmbop
- 45 Duncan Sheik, Wishful Thinking
- 46 Everything But The Girl, Missing
- 47 Madonna, Like A Prayer
- 48 Cher, If I Could Turn Back Time
- 49 Debbie Gibson, Foolish Beat
- 50 Steve Winwood, Roll With It

★ ★ NEW ONS ★ ★

- All Saints, I Know Where It's At
- Aretha Franklin, A Rose Is Still A Rose
- Jody Watley, Off The Hook



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Spice Girls, Too Much
- All Saints, I Know Where It's At
- Cool For August, Walk Away
- Natalie Imbruglia, Torn
- Oasis, All Around The World
- Chumbawamba, Amnesia
- Jody Watley, Off The Hook
- 311, Beautiful Disaster
- Alana Davis, 32 Flavors
- LL Cool J, Father
- Paul McCartney, Beautiful Night
- Limp Bizkit, Counterfeit
- Savage Garden, Truly Madly Deeply
- Naked, Raining On The Sky
- Holly Cole, I've Just Seen A Face
- Green Day, Time Of Your Life
- Deftones, My Own Summer
- The Crystal Method, Keep Hope Alive
- Diana King, L-L-Lies
- Fretblanket, Into The Ocean



CALIFORNIA MUSIC CHANNEL

- 15 hours weekly
10227 E 14th St
Oakland, CA 94603
- Usher, Nice & Slow
- Destiny's Child, No, No, No
- The Notorious B.I.G., Sky's The Limit
- Mililita, Burn
- Lord Tariq & Peter Gunz, Deja Vu
- 2Pac, I Wonder If Heaven Got A Ghetto
- Immature, Give Up The Ghost
- Busta Rhymes, Dangerous
- Missy Elliott, Beep Me 911
- Janet, Together Again

U.S. INDUSTRY CAUTIOUSLY UPBEAT ON TURNAROUND

(Continued from page 1)

new media, such as the Internet and DVD, will stimulate increased consumer demand for music (see story, this page).

But these industry figures also mention possible pitfalls along that road to sustained profitability. Among the potential problems are an overconfidence at retail leading to another round of overexpansion; increased marketing resources devoted to breaking acts at the expense of making careers; continuing demands by accounts for more label money to promote music in stores rather than spending on outside advertising; the wide variety of entertainment options available to consumers; and the effects of the growing fragmentation of such media as radio and TV on the promotion of new artists.

Most sources agree that the healing of retail's wounds has been a significant contributor to the present well-being of the industry. From 1993 to '97, retailers beleaguered by price wars and crushing debt loads closed more than 1,000 record stores, and six of the top 20 accounts filed for Chapter 11 bankruptcy protection. But the restructuring began to pay dividends as music chains ended the year with strong comparable-store sales gains over the previous year.

"There are fewer locations, and we need fewer locations," says Peter Jones, president of BMG Distribution. "We didn't need stores three or four deep in malls, and two big boxes going at each other on corners."

The strengthening of retail is reflected in total U.S. album sales, which were up 5.7% last year, according to SoundScan; so far this year they are up 7.5%. Moreover, a look at stock prices shows that Wall Street has acknowledged music retail's rebound. At the end of 1996, the four publicly traded chains had a market capitalization of \$128.7 million; on Feb. 3 of this year, that total was \$870.2 million, almost a sevenfold increase.

The strong medicine seems to have worked, as the bankrupt chains have emerged from Chapter 11 stronger, more focused, and, in most cases, profitable.

"I hear the word 'growth' beginning to crop up in conversations with some customers," says Henry Droz, president of Universal Music and Video Distribution. "That is a major difference and turnaround from a year ago."

Record companies, which had to set aside large reserves for returns of product and saw their profits sink accordingly, have praised accounts for getting their houses in order and making returns less of an issue than they were just a year ago. Major distributors are given high marks by retailers for finally putting teeth into minimum-advertised-price policies that penalize low-ball merchants and create a level field for competition.

Bob Higgins, chairman/president of retail chain Trans World Entertainment, says the industry "is much healthier than it has been since 1993." But labels, he adds, "are acting like this cloud over the industry's head has vanished. Everyone has to continue to apply good business practices" to ensure a total recovery.

Despite the rebound, merchants caution that now is not the time for too much optimism. While they believe that retail is finally on solid ground, they see fundamental problems that will affect the labels more than them.

A senior executive with another major chain that underwent a significant restructuring says, "There is no question that if the industry heads into

CHAIN	Dec. 31, 1996		Feb. 3, 1998	
	#Shares*/Price	\$\$\$ Value (in millions)	#Shares*/Price	\$\$\$ Value (in millions)
Spec's Miami-Based (42 Stores)	5.3/\$0.625	\$3.31	5.3/\$1.44	\$7.63
Trans World Albany, N.Y.-Based (532 Stores)	9.7/\$7.14	\$69.26	19.7**/\$28	\$551.6
Musicland Minneapolis-Based (1,363 Stores)	33.4/\$1.50	\$50.1	34.17/\$8.375	\$286.17
National Record Mart Carnegie, Pa.-Based (151 Stores)	4.85/\$1.25	\$6.06	4.85/\$5.125	\$24.86
Total Market Value	\$128.73 million		\$870.26 million	

* Number of shares expressed in millions
** Stock split Dec. 15, 1997

a slump, we would be better equipped to handle it. I don't for a minute think the industry has passed the test yet. There are just too many things that are going to happen in the consolidation of the business. More doors, both retail's and labels', will close."

While many chains have restructured financially, music retail's profit margins are still too small to justify moving into an expansion mode. "The return on investment is just not worth it," says another chain president.



HIGGINS

Profits were squeezed by labels with the shift to CD, which carries approximately a 36% margin, from cassette and vinyl, which was approximately 42%. The lower margin cannot support the escalating rents and wages retail is confronted with, he complains.

The president of another major chain adds, "Profit margin is a fundamental problem that is not solved. Unless the record companies address that issue, they won't experience any significant growth."

In fact, merchants say, the next phase of retail's evolution will not be growth, but further consolidation. Since it doesn't make financial sense to open new stores, chains will grow by acquiring other chains. And as that happens, there will be fewer buyers controlling what titles get into which stores. When that happens, merchants predict, labels will experience the same kind of painful restructuring that retail has just been through.

One senior executive with a chain that underwent Chapter 11 reorganization says that the restructuring that music retail experienced "will absolutely be repeated by the labels." He predicts that labels will have an even harder fall than retailers did. "I can't even begin to talk about the inefficiencies on the label side," he states. "Prosperity on the label side is all over, but most of them are just not aware of it."

WHAT ABOUT THE MUSIC?

With the situation at retail stabilizing, attention turns to the product—the music—and the way in which it is being promoted and marketed.

Merchants predict robust music sales all year. Albums released last year, like the "Titanic" soundtrack, Celine Dion's "Let's Talk About Love," and the Backstreet Boys' eponymous set, as well as new product, like the Pearl Jam set and Madonna's forthcoming album, should ensure brisk sales in the first half, and the usual

onslaught of superstar releases later in the year could sustain the momentum.

Some industry sources see a healthy trend in the spate of big hit albums by entertainers who appeal to younger consumers, acts like Spice Girls, whose debut album was last year's best seller, and Hanson, whose debut finished in the year's top 10. "There's music out there for young kids to be excited about," says Steve Rosenblatt, VP of marketing at Capitol Records (U.S.), "and hopefully they'll be Radiohead buyers later."



COHEN

Many sources say that hooking the youngest consumers on music is crucial at a time when their attention is taken by many more entertainment options—home video, video games, cable TV, the Internet—than were available a generation ago.

But the proliferation of these new media, along with the fragmentation of the TV and radio audience, has made it tougher for labels to get the message about new releases to enough consumers. "The fragmentation of media leads to smaller but more specific audiences," says Jordan Berliant, VP at talent management firm Left Bank Organization. "The trick is to find a broader audience with more limited means."

At the other end of the demographic scale, the older consumer seems to have more choices and, as a look at the holiday sales charts indicates, will go

out in droves to record stores when albums by such artists as Bob Dylan, Fleetwood Mac, and Barbra Streisand are available and marketed effectively.

The biggest sellers, though, are increasingly by new artists, many of them in the alternative rock genre—a trend that has started to worry some in the industry. "Artist development has seemed to turn into finding the next Pearl Jam or Nirvana," says Berliant. "But there are great artists from a lot of genres."

Some observers see too much money being spent on promotion and marketing of new artists in order to make a big killing on one album, with little attention and even hope given to the act's long-term prospects.

"It's incumbent on the business to give bands time to nurture themselves," says Capitol's Rosenblatt.

"This whole move to newer artists with limited life spans is not good for us," says Lee Graham, executive VP of BMG Direct.

Label executives in general, however, are not complaining about the big hits by newcomers—they can be hugely profitable, because new acts' royalty rates and advances tend to be low and thus use up less of a label's capital. And the return on investment for meteoric successes like Jewel's and Hootie & the Blowfish's first albums is immense.

But there are indications that expenses associated with breaking acts could be getting out of hand. Sony reports that in its third quarter, which ended Dec. 31, music profit declined due to artist development costs. Big budgets for breaking singles on radio and producing videos, as well as the subsidizing of nearly nonstop touring, are putting a squeeze on labels.

Mike Dreese, chief executive of retailer Newbury Comics, sees hard times ahead for the labels if they do not get the cost of signing talent under control. "With the bidding wars, there is still a disconnect between the cost for developing talent vs. success rate," he says. "Costs have doubled from three or four years ago, but the number of developing artists that are coming out with albums hasn't diminished."

Barney Cohen, chairman of Valley Media, says the industry's marketing tools and channels are too fragmented to support the amount of product being delivered. And yet every year, the industry puts out close to 30,000 records, Cohen observes. "There is no shortage of good records, just a scarcity of the

ability to bring them to the market." He predicts that labels will begin to lower their cost structures in order to become profitable on albums that sell 30,000-100,000 units, instead of trying to hit the occasional home run by chasing platinum.

At the same time, record companies complain that, despite cost efficiencies at the distribution level, the expense of doing business at retail is not shrinking. That's because many music chains are demanding, and still largely receiving, big amounts for in-store merchandising programs (price and positioning) to compensate for the lower profit margins with the CD. That money would be better spent, many label executives say, on ads on radio and TV and in print to drive people into stores.

Jim Caparro, president of PolyGram Group Distribution, says, "There's so much money being spent buying real estate, there's that much less money to talk to the ultimate consumer. The trend has reached an alarming level."

Record companies say they have been ruthless in paring costs at the label and distribution levels, primarily as a reaction to the account crisis that drained their profits and left their pipelines clogged with returned product. Distribution branches have been closed and warehouses automated; labels have tightened their head counts.

Some sources say the consolidations are a cyclical event in the industry—when labels are hot they hire, when they're not they fire. But others see the leanness at many record companies as a positive sign that there may be some reduction in the glut of new titles released into the marketplace, fewer acts signed, and more attention paid to those already on the rosters.

"The biggest cost in a content company is the artist cost," says George Papaioannou, entertainment analyst with Donaldson, Lufkin & Jenrette, "and the music business is not close to getting out of hand the way the movie business is."

Executives say the big payoff for music companies, just as it is for movie studios, lies in the global reach of the product. With multinational record companies dominating the business, a successful international act can bolster the bottom line. But Irving Azoff, owner of the Revolution label, warns, "It's a bit scary, these things exploding out of left field, like soundtracks. Rap and country are doing well, but they can't travel everywhere."

Industry Weighs Impact Of Technology

Internet Stands As Potential Friend, Foe Of Business

In assessing the outlook for the music business, talk among executives inevitably turns to the promise, as well as the portent, of new technology.

It was technology, after all, that fueled the last big growth cycle in the music business: the introduction and expansion of the CD in the '80s and early '90s. Some industry observers have high hopes for the eventual acceptance of DVD as a music configuration, although most contend its success will be mainly as a movie format.

The Internet, meanwhile, looms over the industry as both threat and savior. One danger lies in its growing attraction to consumers who will have less time and money to spend on

music. Another peril is its potential threat to artists and record companies through the illegal downloading and recording of copyrighted music. Traditional retailers also have reason to fear the Internet's increasing appeal as a place to shop for music.

For record companies, though, its promise seems to outweigh its risks. Most label executives say it is being used as a promotional tool, a means of exposing artists to the public at a time when the media are increasingly fragmented. They also say it will allow the so-called niche artist to find his or her home in the marketplace.

Kent Rippey, a new-media music consultant, believes there will be "substantial" incremental business from the Internet. "It'll be great for

adult genres and for records harder to find. There'll be exposure to millions of households."

But as most record companies begin to sell music from their World Wide Web sites and the technology improves to allow faster and better downloading of music through computers, the possibility exists that a lower-cost system of music distribution will emerge and radically change the business.

"My concern," says Bill Thom, president of the Harmony House music chain, "is that the opportunities on the Web for delivering music to the consumer may eliminate the middle layers of distribution and retail."

DON JEFFREY

JAPANESE BIZ COPES WITH TROUBLED TIMES

(Continued from page 1)

while international was down a whopping 30%, according to Oricon.

Not surprisingly, at most Japanese labels, belt-tightening is now the order of the day. BMG Japan's decision to lay off some 40 staff members last August due to that company's poor financial results is expected to be followed by similar restructuring moves at other labels.

One label that has been particularly hard hit by the Japanese market's current downturn is Toshiba-EMI (see story, page 57), which recently fell from second to third place behind PolyGram K.K. and market leader Sony Music Entertainment (Japan) in terms of music sales.

"We aren't doing very well," says one Toshiba-EMI executive, noting that the label's 1997 sales were down more than 5% from 1996. The label is due for a major personnel reshuffle in mid-June.

'We don't see any huge turnaround or big growth coming up in the Japanese market. It'll probably be flat year-on-year—if we're lucky'

One industry observer here faults major Japanese labels for having over-emphasized mega-hits that generate big profits quickly instead of developing new acts and paying attention to niche markets. And thanks to a recent trend—major acts switching labels—labels are having to pay more to sign them and keep them.

In contrast, many indie labels are scoring modest but consistent success in genres such as fusion, "healing," and ska core, while the majors place all their bets on one or two big mainstream pop acts.

And while some major acts, such as Platinum Records pop/rock band Glay (whose greatest-hits set is claimed as Japan's all-time top-selling album at 4.7 million units), are doing very well indeed, others are not scoring the kind of mega-hits they have had in the past. Reasons for this include reduced consumer spending due to Japan's continuing recession, as well as greater interest by young people in products like portable telephones and computer games than in prerecorded music.

Sohrab Saadat, who heads indie distributor/label Pop Biz, says the industry trend is for more and more returns as the majors continue to pressure retailers to accept large amounts of product without really knowing whether it will sell. "There's not the right leadership in the [Japanese] music business," says Saadat.

One high-placed industry source says the big drop in foreign-music sales is due in part to the difficulty in promoting new overseas repertoire in a market where there are few FM outlets and where established music critics resist new musical trends.

As for Asia, Japanese companies directly involved with the region have felt the effects of its economic turmoil. Independent label Pony Canyon, for example, at the beginning of the year closed four of its five Asian subsidiaries (Billboard, Jan. 17).

While the Asian crisis is expected to

have little direct effect on the Japanese music market, any general economic downturn in Japan triggered by Asia's economic woes could lead to lower music sales in Japan.

Tower Records Far East managing director Keith Cahoon says that while the Asian crisis has caused the retailer to curtail importing into Asia a great deal, in some countries sales in terms of local currencies are still quite good.

"Places like Thailand have been helped by sales to tourists, who seem to be enjoying their dollars' spending power," notes Cahoon. "Overall, though, people are definitely nervous. A lot of the local stores have had very disappointing sales, but things still seem to be holding together pretty well."

Cahoon says Tower has no plans to close any of the 19 stores it has in Asia outside of Japan.

Says HMV Japan president Paul Dezelsky, "What's going on in Asia is to some extent damaging consumer confidence here, but we found the market was more buoyant here in December and January than it had been for 12 months before that."

A string of releases by big-name Japanese acts was behind the market upturn at the year's end, Dezelsky says. "But we don't see any huge turnaround or big growth coming up in the Japanese market. It'll probably be flat year-on-year—if we're lucky."

To quote one record industry wag: "Asia is going through puberty."

And a painful coming of age it is, too. Some markets, such as Thailand or Korea, are seen as full-fledged disaster areas. The remainder (such as Hong Kong, Taiwan, or Malaysia) are a cut above, viewed as "turbulent," "frightened," and "insecure." All three words are employed liberally when talking turkey about Asian record markets in the first half of 1998.

"It's all very negative," says BMG Music Publishing Asia-Pacific regional VP David Loiterton of his record company parent's take on Asian markets following pre-budget meetings in London.

Thailand, Korea, Hong Kong, Taiwan, the Philippines, and Singapore were all down 20%-50% year-on-year in certain months of late 1997, and all are forecast to drop by as much again in the first half of '98. The result has been bankruptcies for distributors and staff cuts at most major record companies (Billboard, Feb. 7). Relatively new to Asia, Universal is apparently the exception to date. And while sales are down and expected to continue in that direction in virtually every market (Malaysia, an exception with 8% growth in 1997, reportedly achieved that feat by overzealous shipments that will return to haunt), slack business may not be the worst of it.

CD piracy is making a big comeback in most Asian markets. Where the regional arms of the International Federation of the Phonographic Industry and local governments have waged an expensive and sporadically effective war on pirate product during this decade, battered economies are seeing piracy again gain the upper hand. Thailand remains the worst hit, with up to 40% of its market eaten up by illicit product.

However, Malaysia and Singapore have recently reported as much as 30% of their record sales are also piracy product.

Even in Hong Kong, home to the regional head offices of the six majors, pirate CD production has reared its head. Soundtracks to the Japanese TV drama series "Love Generation" and "Long Vacation" recently received local Hit Radio Awards—despite the

fact that the shows themselves have no legal avenue of distribution in Hong Kong. The marketing magic, retailers say, was supplied by pirate video.



LOITERTON

For evidence of how a climate of rampant piracy, plundered currencies, poor sales, and high rents, among other phenomena, is taking its toll on re-

gional independents, one need look no further than the collapse of one of Asia's largest, Golden Pony, which came as BMG had all but committed to acquire the company. Form Records, another large independent that actually listed on Singapore's secondary stock index in late 1997, is similarly looking at hard times, as is Hong Kong's Media Bank. Even an attempt to give the region a trade show is falling victim to the market jitters. The fourth running of MIDEM Asia, scheduled to be held in Bali, is now canceled, pending improvements in the market (Billboard, Feb. 7).

In the final analysis, some argue that the shakeout is just what Asia's record market needs. "It's all very healthy,"

says Henry Winter, a former Booz, Allen and Hamilton music industry analyst and president of Groove Street, a company Winter recently formed to develop and exploit marketing ties between music and consumer and media brands in Asia.

He says, "In the music business, we're going to see inefficiency washed out by these turns of events. For example, Taiwan is the only market in the world where you have to go platinum [200,000 sales] to break even, and people are now cutting a lot of artists because the marketing budgets are so large. The benefit is that marketing is going to change away from limited channels, and you'll see more live music and more linkages with other forms of entertainment."

INDIE DISTRIBUTORS, LABELS SEE SIGNS THAT WORST IS OVER

(Continued from page 1)

The crisis in the business was epitomized by the troubles at Alliance Entertainment Corp. The New York-based company filed for Chapter 11 bankruptcy protection last July after closing its distributor, Passport Music; it's currently in the process of folding its Independent National Distributors Inc. (INDI), which was believed to command about 20% of the indie distribution business in 1996.

Today, however, indie businessmen say things are on the rebound.

"We're feeling very, very bullish about the record business," says John Salstone, who runs Hanover Park, Ill.-based M.S. Distributing Co. with partner Tony Dallesandro. "There's an excitement we're starting to feel again, and we're on the upswing."

"It's going to stay on an upswing," says Terry Currier, who operates the Portland, Ore.-based label Burnside Records, distributor Burnside Distribution, and two Music Millennium stores. "From the distribution side, I think people are going to do really, really well."

Andy Allen, president of the Alternative Distribution Alliance (ADA), says, "It seems like conditions have somewhat stabilized. I don't know if normalized is the right word."

Many observers report improved business beginning in the latter part of 1997.

"It was very positive," says Jim Colson, president of Distribution North America (DNA) in Woodland, Calif. "We had a pretty decent November. The normal slowdown in the month of December we didn't see . . . We saw a pickup in late summer all through the fall season—things had picked up dramatically."

Mark Viducich, COO of Bayside Distribution in West Sacramento, Calif., says the company's gross sales were up 17.5% in 1997's fourth quarter. "Every [quarter] previous to that was flat or down, going back to the second quarter of '96," he says.

"January [1998] was substantially up over last January, about 20%-22% on the net," says Jeff Scheible, CEO of Rock Bottom Inc. in Atlanta. "Maybe it is swinging to the other side for us."

Jay Baney, president of Twinbrook Music in New York, says his company's business was hurt by the financial difficulties of Alliance, retailer Nobody Beats the Wiz, and Montgomery Ward's Lechmere chain. Despite this, he says, "billing was up" in December and January.

Thanks to booming sales from such labels as Priority, Tommy Boy, and Malaco, distributor Select-O-Hits in Memphis wrote record-setting sales in

'97, according to VP Johnny Phillips. "To be honest, our year last year was the biggest year we ever had, twice as much as we did in '96," he says. "Admittedly, '96 was mighty slow, but '97 was huge."

Many attribute the upturn to the renewed health of some troubled retail chains.

"It feels to us like retail is more stable," says Duncan Browne, GM of Rounder Records in Cambridge, Mass. "Everything seems to be working better. I don't think we're out of the woods yet . . . [but '97] was a better year for Rounder than '96, and it feels like we're on an upward trend in the marketplace."

"Musicland is doing a lot stronger," says Tommy Couch, GM of Malaco Records in Jackson, Miss. "Camelot just came out of bankruptcy. It looks like Wherehouse is loosening up. The big question mark is how Trans World is going to treat the



KOCH

indies."

DNA's Colson says, "A lot of the fallout at retail played itself out in the early to middle part of last year. We're actually seeing some re-expansion."

Rock Bottom's Scheible notes that such Southeastern chains as Specs and Peaches are on more solid footing. "All the stores started doing better," he says. "Maybe the downsizing has come to an end."

RETURN RATES SLOWING

Most indie distributors say return rates appear to be slowing. Joe Micallef, president of Allegro Corp. in Portland, says, "The worst is behind us. The bulk of the retailers who had inventory problems have now addressed them."

Couch says, more cautiously, "The pipeline is pretty clear, but we still have to see how much is hanging from the fourth quarter."

One indicator of retail's renaissance strength is a rebirth of catalog sales, which shriveled in the 1996-97 slump. "You saw a broad return to catalog buying across a number of retailers," Micallef says.

Scheible adds, "A lot of our accounts that are working catalog are starting to see some sales."

Some distributors derived new business from Alliance's failure, as labels formerly with INDI and Passport sought new homes.

"Secondary suppliers became primary suppliers after INDI went under,"

Select-O-Hits' Phillips says. "We picked up a lot of business from INDI."

Viducich says, "There were some labels we shared with [INDI] or didn't have that we sell more of now."

Some downplay the significance of new business from INDI.

Colson says, "We've picked up some focused increases with strong labels, but in terms of numbers I wouldn't characterize it as a lot." Micallef says, "With both Passport and INDI, a lot of their labels were not exclusive. The impact of [those distributors] going out of business was not as pronounced . . . The effect was muted."

One major downside to INDI's shutdown is that many of the company's labels apparently remain without a home, as indie distributors remain highly selective about the companies they choose to handle.

MORE SELECTIVE

Michael Koch, president/CEO of Koch International in Port Washington, N.Y., says he has been contacted by dozens of labels seeking new distribution. "We turned 90% of those labels away, because we didn't feel they fit in with what we wanted to do," he says. "The strong, big labels with X amount of billing have all found a home . . . It's the lower-tier, lower-volume labels that don't have a home."

Salstone of M.S. says he's passing on many labels. "We're trying to only bring to our customers product that has a real opportunity for everybody," he says.

Allen of the ADA says he gets solicitations from some 30 labels a week and is not taking on many. "Either these labels have ceased distributing their product, or they have gone to the niche regional distributors to get out their product," he says.

However, the outlook is generally sunny, and indie observers tie recent upbeat developments to renewed confidence on the part of consumers.

Colson says, "Consumer demand has picked back up again . . . People have played their cards close to the vest for a while, and now they're letting it out."

Barry Poss, president of Sugar Hill Records in Durham, N.C., also sees consumers returning to music retailers after a protracted flirtation with price-driven, non-music outlets.

"The vibe is very good," Poss says. "There is another vibe on the horizon . . . Yes, there was a lot of business outside of conventional record stores. Now people are coming around; records are different. [Conventional retail] will come back very strong. People will realize you've got to go to record stores to get what you want."

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, compiled by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ NO. 1 ★	
1	1	9	MY HEART WILL GO ON	CELINE DION (550 MUSIC) 3 wks at No. 1
2	2	14	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)
3	4	17	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)
4	5	30	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)
5	3	22	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
6	8	16	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)
7	7	33	FLY	SUGAR RAY (LAVA/ATLANTIC)
8	6	25	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
9	9	29	I DON'T WANT TO WAIT	AQUILA COLE (IMAGO/WARNER BROS.)
10	10	16	TOGETHER AGAIN	JANET (VIRGIN)
11	12	11	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)
12	13	21	SHOW ME LOVE	ROBYN (RCA)
13	11	29	HOW DO I LIVE	LEANN RIMES (CURB)
14	15	41	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)
15	16	14	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/VEEG)
16	14	15	I DO	LISA LOEB (GEFFEN)
17	20	9	ALL MY LIFE	K-CI & JOJO (MCA)
18	21	9	THE MUMMERS' DANCE	LORENA MCKENNETT (QUINLAN ROAD/WARNER BROS.)
19	17	46	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/VEEG)
20	25	9	KISS THE RAIN	BILLIE MYERS (UNIVERSAL)
21	18	37	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)
22	26	9	NICE & SLOW	USHER (LAFACE/ARISTA)
23	19	39	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)
24	23	40	SISTER FOR YOU	ALL FOR YOU (UNIVERSAL)
25	28	10	BRICK	BEN FOLDS FIVE (550 MUSIC)
26	24	24	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/A&M)
27	22	13	SWEET SURRENDER	SARAH MCLACHLAN (ARISTA)
28	30	16	BITTER SWEET SYMPHONY	THE VERVE (VCHUT/VIRGIN)
29	39	4	ARE YOU JIMMY RAY?	JIMMY RAY (EPIC)
30	35	11	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)
31	27	39	NO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
32	31	14	SEX AND CANDY	MARCY PLAYGROUND (CAPITOL)
33	34	30	FOOLISH GAMES	JEWEL (ATLANTIC)
34	32	11	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
35	42	12	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
36	36	49	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)
37	37	29	LOVE YOU DOWN	INOJ (SO SO DEF/COLUMBIA)

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

HOT 100 RECURRENT AIRPLAY

1	2	9	BARELY BREATHING	DUNCAN SHEIK (ATLANTIC)
2	1	7	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)
3	—	1	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)
4	4	3	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
5	3	7	CRASH INTO ME	DAVE MATTHEWS BAND (RCA)
6	6	27	UNI-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)
7	7	14	LOVEFOOL	THE CARIBBEANS (TRAMPOLINE/STOCKHOLM/MERCURY)
8	—	1	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)
9	9	46	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)
10	8	2	EVERYTHING TO EVERYONE	EVERCLEAR (CAPITOL)
11	10	10	DO YOU KNOW (WHAT IT TAKES)	ROBYN (RCA)
12	13	11	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)
13	12	9	THE IMPRESSION THAT I GET	THE MIGHTY MIGHTY BOSSSTONES (BIG RIG/MERCURY)
14	11	10	THE FRESHMEN	THE VERVE PIPE (RCA)
15	5	2	BUILDING A MYSTERY	SARAH MCLACHLAN (ARISTA)
16	21	5	DREAMING OF YOU	SELENA (EMI LATIN/EMI)
17	—	1	TAKES A LITTLE TIME	AMY GRANT (A&M)
18	15	77	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
19	16	18	I WANT YOU	SAVAGE GARDEN (COLUMBIA)
20	—	1	SUMMERTIME	THE SUNDAYS (DGC/GEFFEN)
21	14	9	MEN IN BLACK	WILL SMITH (COLUMBIA)
22	—	37	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)
23	17	32	DON'T LET GO (LOVE)	EN VOGUE (EASTWEST/VEEG)
24	18	13	BITCH	MEREDITH BROOKS (CAPITOL)
25	24	67	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

32	FLAVORS (Righteous Babe, BMI)
31	4, 3, 2, 1 (LL Cool J, ASCAP/Def Jam, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP/Zo So, ASCAP/Brooklyn Dust, ASCAP/Funky Noble, ASCAP/Timber Trace, ASCAP) WBM
71	AIN'T THAT JUST THE WAY (MCA-Duchess, BMI/MCA-On Backstreet, ASCAP) HL
47	ALL CRIED OUT (Careers-BMG, BMI/Mokojumbi, BMI/Zomba, BMI) HL/WBM
35	ALL FOR YOU (Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL
34	ALL MY LOVE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP) HL/WBM
32	AM I DREAMING (Irving, BMI/Ljesrika, BMI) WBM
29	ARE U STILL DOWN (Sony/ATV, BMI/Yab Yum, BMI/Vibelect, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hipanic, ASCAP) HL
56	AT THE BEGINNING (TCF, ASCAP) WBM
5	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
52	BREAKING ALL THE RULES (Shark Media, BMI/Warner-Tamerlane, BMI/Humassive, ASCAP) WBM
68	BRIAN WILSON (Treat Baker, SOCAN/WB, ASCAP) WBM
54	BURN (Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)
88	THE CITY IS MINE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP) HL/WBM
57	CRIMINAL (FHW, ASCAP) HL
10	DANGEROUS (T'Ziah's, BMI/Zadyah's, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Armacion, BMI) WBM
91	DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
30	DEJA VU (UPTOWN BABY) (MCA, BMI) HL
64	DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
98	DON'T STOP THE MUSIC (Virginia Beach, ASCAP/Blazicious, ASCAP/Herbicious, ASCAP/Cavilicious, ASCAP/Taking Care Of Business, BMI/WB, ASCAP) WBM
19	FATHER (LL Cool J, ASCAP/Def Jam, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Twelve And Under, BMI/Jumping Bean, BMI) HL
25	FEEL SO GOOD (Second Decade, BMI/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM
42	FOOLISH GAMES/YOU WERE MEANT FOR ME (Wiggly Tooth, ASCAP/Polo Boy, BMI/Third Story, BMI/WB, ASCAP) WBM
43	GIVEN TO FLY (Jumping Cat, ASCAP/Innocent Bystander, ASCAP)
55	GOING BACK TO CALI (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/B Mo LZ, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) HL/WBM
15	GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tea San Ko, ASCAP) HL
27	HEAVEN (O.C.D., BMI)
3	HOW DO I LIVE (Realsongs, ASCAP) WBM
9	HOW'S IT GOING TO BE (3EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL
77	I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
6	I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI) HL
13	I DON'T WANT TO WAIT (Hingface, BMI/Ensign, BMI) HL
24	I DO (Furious Rose, BMI/Music Corp. Of America, BMI) HL
61	IF I COULD TEACH THE WORLD (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI)
82	IF I NEVER STOP LOVING YOU (Acuff-Rose, BMI) WBM
36	IF YOU THINK I'M JIGGY (Sheek Louchion, ASCAP/Jae-wons, ASCAP/Fario's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D. Blackmon, ASCAP/Music Of Unicef, ASCAP) HL
44	I KNOW WHERE IT'S AT (Copyright Control, BMI/Copyright Control, ASCAP/MCA, ASCAP/SPZ, BMI) HL
83	I'M AFRAID OF AMERICANS (Tintoretto, BMI/Upala, BMI/RZO, BMI)
67	I'M NOT A PLAYER (Let Me Show, ASCAP/Joe Cartegena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM
89	IN A DREAM (Rocks, ASCAP)
39	I WILL COME TO YOU (Jam N' Bread, ASCAP/Heavy Harmony, ASCAP/Dyad, BMI) WBM
79	I WONDER IF HEAVEN GOT A GHETTO (Joshua's Dream, BMI/Music Corp. Of America, BMI/Saja, BMI/Songs Of Lastrada, BMI/Lawhouse, ASCAP) HL
96	JEALOUSY (Edition Get Into Magic, GEMA/Neue Welt Musikverlag GmbH, GEMA/Warner-Tamerlane, BMI) WBM
60	JUST CLOWNIN' (Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) HL
18	KISS THE RAIN (EMI Blackwood, BMI/DESMOPHOBIA, ASCAP/Polygram Int'l, ASCAP/Human Boy, ASCAP/WB, ASCAP) HL/WBM
90	LAST NIGHT'S LETTER (EMI April, ASCAP/LBN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP) HL
42	LIFE IN MONO (Chrysalis, ASCAP/MCA-Northern, ASCAP)
98	LIGHT IN YOUR EYES (EMI April, ASCAP/Tosha, ASCAP/Bases Loaded, ASCAP/MCA, ASCAP/EMI Christian, ASCAP)
93	L-L-LIES (Dekopa, BMI/World Of Andy, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
69	LOLLIPOP (CANDYMAN) (MCA, ASCAP/MCA Scandinavia AB, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Warner Chappell Denmark, ASCAP/Warner Chappell Denmark, KODA) HL/WBM
100	LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
26	LOVE YOU DOWN (MCA, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP/Unicity, ASCAP) HL
38	MAKE EM' SAY UHH! (Burrin Ave., BMI/Big P, BMI)
63	THE MEMORY REMAINS (Creeping Death, ASCAP)
41	NO MONEY MO PROBLEMS (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, BMI/Sony, ASCAP/Mason Betha, ASCAP/Tommy Jym, BMI) HL
20	MY BODY (Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP)
40	MY LOVE IS THE SHHH! (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL
1	NICE & SLOW (So Def, ASCAP/Slack A.D., ASCAP/BMG Songs, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
8	NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms. Mary's, BMI/Milkman) WBM
49	NO TENGO DINERO (EMI Scandinavia, BMI/Llee, BMI/EMI Unart, BMI) HL/WBM
52	THE ONE I GAVE MY HEART TO (Realsongs, ASCAP) WBM
62	ONE MORE NIGHT (Shark Media, BMI/Warner Chappell, BMI) WBM
33	QUIT PLAYING GAMES (WITH MY HEART) (Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP) WBM
87	ROMEO AND JULIET (Mike's Rap, BMI/EMI Virgin, ASCAP/A La Mode, ASCAP)
73	ROXANNE '97 - PUFF DADDY REMIX (EMI Blackwood, BMI/Magnetic, PRS/ADRA, BMI/kadoc, BMI/Mokojumbi, BMI/Warner-Tamerlane, BMI) HL/WBM
59	SAY YOU'LL STAY (Gorgeous Clamour, BMI)
31	SEMI-CHARMED LIFE (3 EB, BMI/EMI Blackwood, BMI) HL

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ NO. 1 ★	
1	1	4	NICE & SLOW	USHER (LAFACE/ARISTA) 3 wks at No. 1
2	2	11	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
3	3	9	TOGETHER AGAIN	JANET (VIRGIN)
4	4	14	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
5	7	10	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
6	8	12	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
7	5	35	HOW DO I LIVE	LEANN RIMES (CURB)
8	6	5	DANGEROUS	BUSTA RHYMES (ELEKTRA/VEEG)
9	9	3	FATHER	LL COOL J (DEF JAM/MERCURY)
10	12	2	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
11	11	10	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)
12	21	3	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
13	18	7	SWING MY WAY	K.P. & ENVY (EASTWEST/VEEG)
14	10	16	MY BODY	LSG (EASTWEST/VEEG)
15	17	3	ARE U STILL DOWN	JON B. (YAB YUM/550 MUSIC)
16	61	2	AM I DREAMING	OL SKOOL (FEAT. KEITH SWEAT & ASCAPE) (HELA/UNIVERSAL)
17	—	1	TOO MUCH	SPICE GIRLS (VIRGIN)
18	13	15	SPICE UP YOUR LIFE	SPICE GIRLS (VIRGIN)
19	25	2	IF YOU THINK I'M JIGGY	THE LOX (BAD BOY/ARISTA)
20	27	4	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
21	22	3	MAKE EM' SAY UHH!	MASTER P (FEAT. DRE, SLICK THE SHOOPER, MA & MYSTICAL) (MCA/PRIORITY)
22	14	19	SOMETHING ABOUT THE WAY...CANDLE IN THE WIND 1997	ELTON JOHN (ROCKET/A&M)
23	20	11	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/VEEG)
24	16	12	I WILL COME TO YOU	HANSON (MERCURY)
25	35	2	ALL MY LOVE	QUEEN PEN (FEAT. ERIC WILLIAMS (LL) MAN/INTERSCOPE)
26	19	16	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
27	—	1	TOO CLOSE	NEXT (ARISTA)
28	15	11	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)
29	29	8	KISS THE RAIN	BILLIE MYERS (UNIVERSAL)
30	33	2	LOVE YOU DOWN	INOJ (SO SO DEF/COLUMBIA)
31	26	11	GOING BACK TO CALI	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
32	36	19	HEAVEN	NU FLAVOR (REPRISE)
33	24	24	BUTTA LOVE	NEXT (ARISTA)
34	—	1	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY (NASHVILLE))
35	34	13	BREAKING ALL THE RULES	SHE MOVES (GEFFEN)
36	23	14	SHOW ME LOVE	ROBYN (RCA)
37	30	20	THE ONE I GAVE MY HEART TO	AALIYAH (BLACKGROUND/ATLANTIC)
2	TOGETHER AGAIN (Black Ice, BMI/EMI April, ASCAP/Flyte Tyne, ASCAP) HL/WBM			
45	TOO CLOSE (Naughty, ASCAP/Do What I Gotta, ASCAP/BMG, ASCAP) HL			
53	SOCK IT 2 ME (Mass Confusion, ASCAP/Virginia Beach, ASCAP/Nickel Shoe, BMI/Wadud, BMI/Warner-Tamerlane, BMI/Throwin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP) HL/WBM			
74	SO GOOD (Davina, BMI/MJQ, BMI/Careers-BMG, BMI/Ramecca, BMI) HL			
66	SO HELP ME GIRL (Modar, BMI/Songwriters Ink, BMI/Longitude, BMI/Emdar, ASCAP/Texas Wedge, ASCAP/Full Keel, ASCAP) HL/WBM			
17	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 (William A. Bong, PRS/Warner-Tamerlane, BMI/Wretched, ASCAP/WB, ASCAP/Songs Of PolyGram Int'l, BMI) HL/WBM			
7	A SONG FOR MAMA (Sony/ATV Songs, BMI/ECAF, BMI) WBM			
37	SPICE UP YOUR LIFE (Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'l, ASCAP) HL/WBM			
94	SUGAR CAME (Copyright Control) WBM			
50	SUNNY CAME HOME (WB, ASCAP/Scred, ASCAP/Lev-A-Tunes, ASCAP) WBM			
28	SWEET SURRENDER (Sony/ATV Songs, BMI/Tyde, BMI)			
23	SWING MY WAY (Horrible, ASCAP)			
93	THA HOP (DutchMastas, SESAC)			
95	THEN WHAT (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minesota Man, BMI) WBM			
72	THEY LIKE IT SLOW (John Doe, BMI/Man Boy, BMI/G.I., BMI)			
84	TIC TIC TAC (Edicoes Musicais Tapajos, BMI/EMI Blackwood, BMI) HL			
38	32	12	THE MEMORY REMAINS	METALLICA (ELEKTRA/VEEG)
39	31	11	DON'T BE STUPID (YOU KNOW I LOVE YOU)	SHANIA TWAIN (MERCURY (NASHVILLE))
40	37	18	IF I COULD TEACH THE WORLD	BONE THUGS N HARMONY (RUTHLESS/RELATIVITY)
41	28	4	GIVEN TO FLY	PEARL JAM (EPIC)
42	40	4	BURN	MILITIA (RED ANT)
43	43	6	WHAT IF I SAID	ANITA COCHRAN (DUET WITH STEVE WARNER) (WARNER BROS. (NASHVILLE))
44	57	2	I KNOW WHERE IT'S AT	ALL SAINTS (LONDON/ISLAND)
45	52	10	WHAT IF	REBA MCENTIRE (MCA NASHVILLE)
46	46	5		

"Absolutely Loaded

with **NEW** indispensable information!"

**More Facts...
More Stats...
More New Features
Than Ever Before!**

Twice The Titles!
Shows the flip side of every charted vinyl single and additional tracks on cassette singles and CDs.

The Big Non - "Hot 100" Hits!
Lists an artist's hits on Billboard's "Hot 100 Airplay," "Hot 100 Singles Sales," "Christmas," "Honor Roll of Hits" or "Coming Up Strong" charts (in artist/title sections).

Artists' Biggest Hits & Hot Chart Eras At A Glance!
• Top 3 or 5 hits of an artist with 10 or more charted hits appear below the artist's bio • Biggest hit of an artist with 5 or more hits is underlined • Top 10 hits are shaded with light grey • ① marks all #1 hits • Peak positions of 5 or more consecutive Top 20 hits are shaded with light grey.

Handy Crossover Cross-Reference!
Highlights records reaching #1 on other major Billboard charts and artists with other "Mainstream Rock" or "Modern Rock Tracks" chart hits.

Updated Record Price & Picture Sleeve Guides!

New Reader-Friendly Format!

Size: 7" x 9"
912 pages

DEBUT	PEAK	WKS	Gold	A-side (Chart Hit)	B-side	Pic	Label & Number
6/3/72	12	11		1 EAGLES +96+ Rock group formed in Los Angeles in 1971. Consisted of Glenn Frey (vocals, guitar), Don Henley (drums), Randy Meisner (bass) and Bernie Leason (guitar). Meisner founded Poco. Leason had been in the Flying Burrito Brothers, and Frey and Henley were with Linda Ronstadt. Debut album recorded in England in 1972. Don Felder (guitar) added in 1975. Lead-in replaced by Joe Walsh in 1975. Meisner replaced by Timothy B. Schmit in 1977. Frey and Henley were the only members to play on all recordings. Disbanded in 1982. Henley, Frey, Felder, Walsh and Schmit reunited in 1994.			Asylum 11005
9/9/72	9	13		2) Hotel California	3) Hotel California		Asylum 11013
12/30/72+	64	8		4) Hotel California	5) Hotel California		Asylum 11017
6/23/73	59	8		6) Hotel California	7) Hotel California		Asylum 11025
9/15/73	59	8		8) Hotel California	9) Hotel California		Asylum 11030
5/4/74	32	15		10) Hotel California	11) Hotel California		Asylum 45252
9/21/74	77	5		12) Hotel California	13) Hotel California		Asylum 45258
11/30/74+	①	19		14) Hotel California	15) Hotel California		Asylum 45257
5/31/75	①	17		16) Hotel California	17) Hotel California		Asylum 45279
9/13/75	22	14		18) Hotel California	19) Hotel California		
12/20/75+	4	23		20) Hotel California	21) Hotel California		
12/18/76+	①	15		22) Hotel California	23) Hotel California		
2/26/77	①	19		24) Hotel California	25) Hotel California		
5/14/77	①	18		26) Hotel California	27) Hotel California		
12/9/77+	①	15		28) Hotel California	29) Hotel California		
10/6/79	①	15		30) Hotel California	31) Hotel California		
12/8/79+	8	15		32) Hotel California	33) Hotel California		
2/23/80	8	16		34) Hotel California	35) Hotel California		
12/20/80+	21	11		36) Hotel California	37) Hotel California		
10/29/84	31	4		38) Hotel California	39) Hotel California		
12/31/84+	Alr	28		40) Hotel California	41) Hotel California		
6/24/95	Alr	5		42) Hotel California	43) Hotel California		
11/16/91+	28	19		44) Hotel California	45) Hotel California		
2/22/92	27	12		46) Hotel California	47) Hotel California		
6/20/92	52	9		48) Hotel California	49) Hotel California		
6/27/94	38	8		50) Hotel California	51) Hotel California		
12/15/92+	24	9		52) Hotel California	53) Hotel California		
4/26/99	97	1		54) Hotel California	55) Hotel California		

Dick Bartley, Host and Producer
"American Gold," "Rock & Roll's Greatest Hits"
and "Yesterday...Live!" - ABC Radio Networks

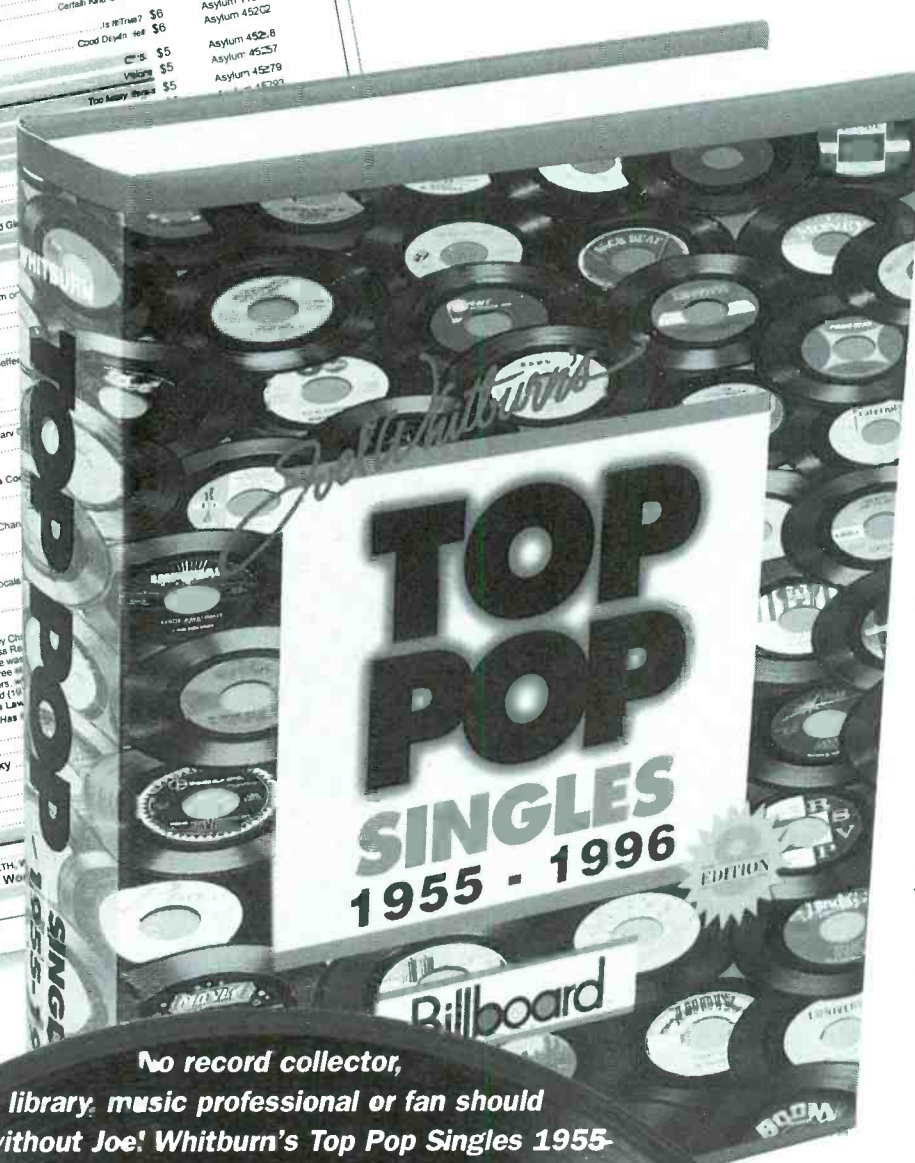
Essential Chart Data On Every Billboard "Hot 100" Single!

- Peak position
- Chart debut date
- Total weeks charted
- Original label and number
- Peak position on Billboard's multiple weekly '55-'58 Pop singles charts ("Top 100," "Best Sellers," "Juke Box" and "Disc Jockey")
- Peak position on Billboard's special weekly '84-'96 "Hot 100 Airplay" and "Hot 100 Sales" charts
- Total weeks at #1 or #2
- RIAA Platinum/Gold singles
- Special singles (Re-releases, Christmas, Novelty, etc.) indicated with letter symbols

Complete Artist Information & Bios!
• Artist's peak year of popularity • Top 200 Artists pictures • Artist's ranking in All-Time Top 500 Artists • All-new biographies on many new Pop artists • Previous artist bios updated for greater accuracy
Expanded Title Notes!

Plus Special Sections:

- Complete A-to-Z Song Title Section
- All-Time Top 500 Artist Ranking
- Top Artists & Achievements
- Top Artist Debuts
- Top Hits
- Record Breakers
- #1 Hits In Chronological Order
- "Rock & Roll Hall Of Fame" Inductees



No record collector, library, music professional or fan should be without Joe! Whitburn's Top Pop Singles 1955-1996 (8th Edition) — the biggest, most improved edition ever of our all-time bestseller. Completely up to date, Top Pop Singles 1955-1996 includes comprehensive data on every Pop single title to chart through the December 28, 1996 "Hot 100" chart.



Hardcover
\$79.95 #TPS801H
Softcover
\$69.95 #TPS801S

Call 1-800-827-9810 (U.S. & Canada) • 414-251-5408 (All other foreign) • Fax to 414-251-9452 • Mail to: Record Research Inc., Dept. BBTP, P.O. Box 200, Menomonee Falls, WI 53052-0200, U.S.A. • Include your name, company name, address, apartment number, city, state/province, ZIP/postal code and country.

Shipping & Handling \$7.50 • **Delivery** U.S.: 4-6 weeks; foreign: 8-12 weeks • **Make check or money order payable to: Record Research** • MasterCard, VISA or American Express orders: include account number, expiration date and signature • **For more information**, call 414-251-5408 or view a sample page with a book description on the Internet at: <http://www.recordresearch.com>

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FEBRUARY 14, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST <small>(IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD))</small>	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	8	SOUNDTRACK ▲ ⁵ SONY CLASSICAL 63213 (10.98 EQ/17.98) 4 weeks at No. 1	TITANIC	1
2	2	2	11	CELINE DION ▲ ⁵ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
3	3	6	13	SPICE GIRLS ▲ ² VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
4	4	5	20	USHER ▲ ² LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
5	6	8	48	MATCHBOX 20 ▲ ⁴ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
6	5	4	25	BACKSTREET BOYS ▲ ² JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
7	8	18	42	SAVAGE GARDEN ▲ ³ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	7
8	7	7	19	CHUMBAWAMBA ▲ ² REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
9	15	11	14	MASE ▲ ² BAD BOY 73017/ARISTA (10.98/16.98)	HARLEM WORLD	1
10	11	19	52	SPICE GIRLS ▲ ⁶ VIRGIN 42174* (10.98/16.98)	SPICE	1
11	18	14	28	PUFF DADDY & THE FAMILY ▲ ⁴ BAD BOY 73012/ARISTA (10.98/17.98)	NO WAY OUT	1
12	16	12	13	SHANIA TWAIN ▲ ³ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
13	9	17	20	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
14	13	13	10	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	13
15	12	10	21	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
16	10	—	2	YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98) ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD		10
17	19	16	20	MARIAH CAREY ▲ ³ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
18	17	9	10	GARTH BROOKS ▲ ⁵ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
19	14	3	3	THE LOX BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	3
				★ ★ ★ GREATEST GAINER ★ ★ ★		
20	28	29	19	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	20
21	22	21	11	METALLICA ▲ ² ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
22	23	27	18	LOREENA MCKENNITT QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	22
23	30	36	18	THE VERVE ● VQ/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
24	25	25	12	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
25	20	15	12	BARBRA STREISAND ▲ ³ COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
26	21	20	24	FLEETWOOD MAC ▲ ³ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
27	40	72	4	SOUNDTRACK ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM		27
28	35	48	33	K-CI & JOJO ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	24
29	27	26	17	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
30	26	24	29	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
31	29	23	11	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
32	24	22	21	AQUA ▲ ² MCA 11705 (10.98/16.98)	AQUARIUM	7
33	31	33	43	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	31
34	41	32	103	JEWEL ▲ ⁸ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
35	54	49	19	BOYZ II MEN ▲ ² MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
36	38	34	11	MARCY PLAYGROUND ● CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	34
37	32	30	29	SARAH MCLACHLAN ▲ ² ARISTA 18970 (10.98/16.98)	SURFACING	2
38	39	45	7	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98) THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1		38
39	43	44	12	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	35
40	36	41	18	CREED ● WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	36
41	33	28	11	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
42	37	38	20	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
43	48	47	23	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
44	34	39	33	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
45	42	31	10	2PAC ▲ ⁴ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	2
46	45	42	20	BEN FOLDS FIVE ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
47	51	52	16	GREEN DAY REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
48	46	40	10	VARIOUS ARTISTS ● PRIORITY 50639* (11.98/17.98) IN THA BEGINNING...THERE WAS RAP		15
49	47	37	12	ENYA REPRISE 46835/WARNER BROS. (11.98/17.98) PAINT THE SKY WITH STARS — THE BEST OF ENYA		30
50	44	35	39	HANSON ▲ ⁴ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
51	52	87	52	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
52	57	53	23	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
53	50	50	13	YANNI VIRGIN 44981 (11.98/17.98)	TRIBUTE	21

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST <small>(IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD))</small>	TITLE	PEAK POSITION
54	53	46	20	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
55	73	78	23	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	55
56	62	59	13	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
57	60	61	12	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
58	56	55	35	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	2
59	55	51	14	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
60	84	91	41	MARY J. BLIGE ▲ ² MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
61	49	43	73	FIONA APPLE ▲ ² CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
62	67	74	13	SAMMY KERSHAW MERCURY (NASHVILLE) 536318 (10.98 EQ/17.98)	LABOR OF LOVE	62
63	59	57	31	SOUNDTRACK ▲ ³ COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
64	65	69	46	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
65	61	56	11	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98) THE BEST THAT I COULD DO 1978 - 1988		33
66	74	76	99	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
67	70	68	21	BLINK 182 CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	67
68	64	64	23	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
69	71	77	32	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)		16
70	63	60	79	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
71	83	89	13	VARIOUS ARTISTS POLYGRAM TV 555120/POLYDOR (10.98/17.98)	PURE DISCO 2	71
72	58	54	21	VARIOUS ARTISTS ▲ TOMMY BOY 1214 (12.98/17.98) ESPN PRESENTS: JOCK JAMS VOLUME 3		23
73	79	66	15	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98) THE FIRM — THE ALBUM		1
74	76	71	46	THE NOTORIOUS B.I.G. ▲ ⁷ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
75	90	97	5	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	75
76	77	70	31	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
77	85	90	61	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
78	68	65	9	ANDREA BOCELLI ● PHILIPS 539207 (10.98/16.98) HS	ROMANZA	44
79	66	63	12	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
80	80	80	13	B.B. KING MCA 11711 (10.98/17.98)	DEUCES WILD	73
81	75	58	10	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	50
82	72	73	32	ROBYN ● RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	68
83	86	96	19	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	83
84	69	62	32	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
85	88	84	83	THE WALLFLOWERS ▲ ⁴ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
86	81	82	17	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
87	78	67	31	PRODIGY ▲ ² XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
88	89	93	8	BRYAN ADAMS A&M 540831 (10.98/17.98)	MTV UNPLUGGED	88
89	82	75	11	LED ZEPPELIN ▲ ATLANTIC 83061/AG (19.98/24.98)	BBC SESSIONS	12
90	113	116	27	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
91	100	109	36	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
92	NEW ▶		1	WADE HAYES COLUMBIA (NASHVILLE) 68037/SONY (NASHVILLE) (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	92
93	93	85	82	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	3
94	NEW ▶		1	CARMAN SPARROW 51640 (10.98/16.98)	MISSION 3:16	94
95	87	79	10	SUBLIME ● GASOLINE ALLEY 11714/MCA (10.98/16.98)	SECOND-HAND SMOKE	28
96	97	95	16	JOHN MICHAEL MONTGOMERY ● ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33
97	98	103	39	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
98	103	114	13	VARIOUS ARTISTS ● SPARROW 51629 (15.98/17.98) WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS		52
99	96	100	12	LISA LOEB GEFFEN 25141 (10.98/16.98)	FIRECRACKER	88
100	92	83	18	BOB DYLAN ● COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
101	102	92	16	LL COOL J ▲ DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	7
102	91	86	14	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
103	110	117	50	JONNY LANG ▲ A&M 540640 (10.98/16.98) HS	LIE TO ME	44
104	133	126	41	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
105	RE-ENTRY ▶		24	CLINT BLACK ● RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
106	115	162	8	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
107	109	111	37	FOO FIGHTERS ●	ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE 10
108	122	115	19	JON B. YAB YUM/550 MUSIC	67805/EPIC (10.98 EQ/16.98)	COOL RELAX 108
109	107	105	29	MISSY "MISDEMEANOR" ELLIOTT ▲	EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY 3
110	120	140	18	SWV	RCA 67525* (10.98/16.98)	RELEASE SOME TENSION 24
111	101	98	40	VARIOUS ARTISTS ▲	VIRGIN 42186 (10.98/16.98)	PURE MOODS 10
112	111	121	37	SISTER HAZEL ●	UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR 47
113	118	119	5	QUEEN PEN LIL' MAN 90151*/INTERSCOPE	(10.98/16.98) HS	MY MELODY 113
114	114	112	18	THE ROLLING STONES ▲	VIRGIN 44909* (11.98/17.98)	BRIDGES TO BABYLON 3
115	NEW ▶	1	1	VARIOUS ARTISTS	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	115
				VERITY 43109 (17.98/19.98)		
116	94	104	13	SOUNDTRACK ●	ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA 41
117	105	102	13	RAKIM ●	UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER 4
118	95	81	5	SOUNDTRACK A BAND APART/MAVERICK	46841*/WARNER BROS. (11.98/17.98)	JACKIE BROWN 73
119	130	123	41	VARIOUS ARTISTS ●	POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO 83
120	104	101	13	JANE'S ADDICTION	WARNER BROS. 46752 (10.98/16.98)	KETTLE WHISTLE 21
121	150	181	3	BILLIE MYERS	UNIVERSAL 53100 (10.98/16.98) HS	GROWING PAINS 121
122	NEW ▶	1	1	JOHN TESH	GTSP 539804 (10.98/17.98)	GRAND PASSION 122
123	108	108	23	OASIS ▲	EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW 2
124	127	122	7	ICE CUBE	PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE 116
125	139	158	17	KENNY WAYNE SHEPHERD BAND	REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS... 74
126	117	110	73	DEANA CARTER ▲ ³	CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS? 10
127	146	138	6	CHICO DEBARGE	KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE 86
128	128	127	15	BARENAKED LADIES	REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE 120
129	106	107	55	JAMIROQUAI ▲	WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING 24
130	126	134	70	TOOL ▲	FREEWORLD 31087* (10.98/16.98)	AENIMA 2
131	116	113	16	VARIOUS ARTISTS	COLD FRONT 6254/K-TEL (12.98/17.98)	CLUB MIX '98 64
132	99	88	9	SOUNDTRACK ●	DIMENSION 21911/CAPITOL (10.98/16.98)	SCREAM 2 50
133	169	—	2	VARIOUS ARTISTS	MADACY 6806 (9.98/15.98)	BEST OF LOVE — 16 GREAT SOFT ROCK HITS 133
134	136	130	19	ELTON JOHN	ROCKET 536266/A&M (11.98/17.98)	THE BIG PICTURE 9
135	119	106	12	BUSH	TRAUMA 90161*/INTERSCOPE (10.98/16.98)	DECONSTRUCTED 36
136	125	137	23	INSANE CLOWN POSSE	ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO 63
137	137	136	26	311 ▲	CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR 4
138	131	132	64	SOUNDTRACK ▲ ⁵	WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM 2
139	135	142	67	ELTON JOHN ▲	MCA 11481 (10.98/16.98)	LOVE SONGS 24
140	112	99	9	VARIOUS ARTISTS ▲	DIANA, PRINCESS OF WALES MEMORIAL FUND 69012/COLUMBIA (19.98 EQ/24.98)	DIANA, PRINCESS OF WALES — TRIBUTE 15
141	124	128	10	STING & THE POLICE	A&M 540834 (11.98/17.98)	THE VERY BEST OF STING & THE POLICE 100
142	121	120	92	DAVE MATTHEWS BAND ▲ ⁴	RCA 66904 (10.98/16.98)	CRASH 2
143	132	133	23	COLLIN RAYE ●	EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS 33
144	140	143	66	ALAN JACKSON ▲ ²	ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE 12
145	195	—	7	★★★ PACESETTER ★★★	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT 145
146	134	125	10	BABYFACE ●	EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997 106
147	148	139	24	BILLY JOEL	COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III 9
148	NEW ▶	1	1	DIXIE CHICKS	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES 148
149	156	148	18	LUTHER VANDROSS ●	LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2 44
150	NEW ▶	1	1	HUM	RCA 67446* (10.98/16.98) HS	DOWNWARD IS HEAVENWARD 150
151	129	131	24	ALLURE	TRACK MASTERS/RAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE 108
152	152	150	27	BONE THUGS-N-HARMONY ▲ ³	RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR 1

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 45, 155 311 137	Busta Rhymes 54	Everclear 86	Jewel 34	Brian McKnight 20	Robyn 82	Sting & The Police 141	In Tha Beginning... There Was Rap 48
Bryan Adams 88	Mariah Carey 17	Alejandro Fernandez 175	Joe 90	Sarah McLachlan 37	The Rolling Stones 114	George Strait 104	MTV Party To Go 98 81
Trace Adkins 173	Carman 94	Fleetwood Mac 26	Billy Joel 147	Megadeth 199	Savage Garden 7	Barbra Streisand 25	Pure Disco 119
Aerosmith 64	Deana Carter 126	Ben Folds Five 46, 172	Elton John 134, 139	John Mellencamp 65	Save Ferris 197	Sublime 70, 95	Pure Disco 2 71
Alire 151	Steven Curtis Chapman 195	K-Ci & JoJo 28	John Mellencamp 65	Metallica 21, 161	Shania Twain 12	Sugar Ray 84	The Source Presents Hip Hop Hits — Volume 1 38
Fiona Apple 61	Chumbawamba 8	Sammy Kershaw 62	MJG 154	Metallica 21, 161	Shania Twain 12	SWV 110	Ultimate Dance Party 1998 59
Aqua 32	Paula Cole 51	B.B. King 80	John Michael Montgomery 96	The Mighty Mighty Bosstones 158	Shania Twain 12	Usher 4	Ultimate Hip Hop Party 1998 179
Jon B 108	Harry Connick, Jr. 189	Kenny G 41	Jonny Lang 103	Paul Simon 183	Shania Twain 12	Usher 4	WOW 1998: The Year's 30 Top Christian Artists And Songs 98
Babyface 146	Cornerstone 165	God's Property From Kirk Franklin's Nu Nation 91	Led Zeppelin 89	Sister Hazel 112	Shania Twain 12	Usher 4	WOW Gospel 1998 — The Year's 30 Top Gospel Artists 115
Backstreet Boys 6	Creed 40	Green Day 47	LL Cool J 101	Smash Mouth 30	Shania Twain 12	Usher 4	The Verve 23
Erykah Badu 31, 187	The Crystal Method 174	Hanson 50	Lisa Loeb 99	Somethin' For The People 181	Shania Twain 12	Usher 4	Clay Walker 191
Barenaked Ladies 128	Daft Punk 168	Wade Hayes 92	Luniz 194	Something For The People 181	Shania Twain 12	Usher 4	The Wallflowers 85
Beck 164	Defones 167	H-Town 188	Mack 10 171	SOUNDTRACK	Shania Twain 12	Usher 4	Bryan White 163
Clint Black 105	Celine Dion 2, 66	Hum 150	Makaveli 200	Anastasia 116	Shania Twain 12	Usher 4	Will Smith 14
Mary J. Blige 60	Dixie Chicks 148	Alan Jackson 144	Marce Playground 36	Gang Related — The Soundtrack 182	Shania Twain 12	Usher 4	BeBe Winans 196
Blink 182 67	Creed 40	Jamiroquai 129	Mase 9	Great Expectations: The Album 27	Shania Twain 12	Usher 4	Wu-Tang Clan 190
Andrea Bocelli 78	Daft Punk 168	Jane's Addiction 120	Master P 43, 185	Men In Black — The Album 63	Shania Twain 12	Usher 4	Wynonna 180
Michael Bolton 166, 177	Days Of The New 68	Janet 29	Mase 9	Money Talks — The Album 184	Shania Twain 12	Usher 4	Yanni 53
Bone Thugs-N-Harmony 152	Chico DeBarge 127	Jay-Z 56	Matchbox 20 5	My Best Friend's Wedding 44	Shania Twain 12	Usher 4	Trisha Yearwood 52
Boyz II Men 35	Defones 167	Wyclef Jean Featuring Refugee Allstars 69	Martin McBride 55	Scream 2 132	Shania Twain 12	Usher 4	Young Blood 16
Toni Braxton 156	Celine Dion 2, 66	Alan Jackson 144	Lila McCann 153	Selena 176	Shania Twain 12	Usher 4	
Brooks & Dunn 42	Dixie Chicks 148	Jamiroquai 129	Lil' Mo 154	Soul Food 13	Shania Twain 12	Usher 4	
Garth Brooks 18	Diana, Princess Of Wales — Tribute 140	Jane's Addiction 120	Lisa Loeb 99	Space Jam 138	Shania Twain 12	Usher 4	
Meredith Brooks 97	EPN Presents: Jock Jams Volume 3 72	Janet 29	Luniz 194	Spawn — The Album 193	Shania Twain 12	Usher 4	
Bush 135	ESPNI Presents: Jock Jams Volume 3 72	Jay-Z 56	Mack 10 171	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Makaveli 200	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Marce Playground 36	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mase 9	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Master P 43, 185	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mase 9	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Matchbox 20 5	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Martin McBride 55	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Lila McCann 153	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Lil' Mo 154	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Lisa Loeb 99	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Luniz 194	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mack 10 171	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Makaveli 200	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Marce Playground 36	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mase 9	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Master P 43, 185	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mase 9	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Matchbox 20 5	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Martin McBride 55	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Lila McCann 153	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Lil' Mo 154	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Lisa Loeb 99	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Luniz 194	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mack 10 171	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Makaveli 200	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Marce Playground 36	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mase 9	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Master P 43, 185	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mase 9	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Matchbox 20 5	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Martin McBride 55	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Lila McCann 153	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Lil' Mo 154	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Lisa Loeb 99	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Luniz 194	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mack 10 171	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Makaveli 200	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Marce Playground 36	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mase 9	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Master P 43, 185	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mase 9	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Matchbox 20 5	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Martin McBride 55	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Lila McCann 153	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Lil' Mo 154	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Lisa Loeb 99	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Luniz 194	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mack 10 171	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Makaveli 200	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Marce Playground 36	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mase 9	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Master P 43, 185	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mase 9	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Matchbox 20 5	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Martin McBride 55	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Lila McCann 153	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Lil' Mo 154	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Lisa Loeb 99	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Luniz 194	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mack 10 171	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Makaveli 200	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Marce Playground 36	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mase 9	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Master P 43, 185	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Mase 9	Titanic 1	Shania Twain 12	Usher 4	
		Nature 73	Matchbox 20 5	Titanic 1	Shania Twain 12		

A&M REINFORCES R&B EFFORTS IN DEAL WITH SHAQUILLE O'NEAL LABEL

(Continued from page 6)

Heavyweight Records, headed by hip-hop star Ice Cube and Terry Carter (The Rhythm & The Blues, Billboard, Jan. 24), and a restructuring of its black music department (Billboard, Sept. 13, 1997).

"We're trying to field a competitive team to make this work," says Cafaro. "We have not really had any success in urban, with the exception of Barry White, and it's a vibrant part of the industry that we have been missing out on. We're trying to put some pieces of the puzzle together."

A large part of that puzzle is T.W.Is.M. "There's a tremendous amount of affection and goodwill toward [Shaq] from a massive number of people; he's very serious about his music; and he has so many relationships, sponsorships, and endorsements," says Cafaro.

Those endorsements, says Cafaro, will provide A&M and T.W.Is.M. with "a wonderful way to make a link with the consumer." In addition, A&M will utilize the street-marketing expertise of T.W.Is.M. senior VP of marketing and promotion Kevin Black for T.W.Is.M. and A&M releases.

The deal with T.W.Is.M. includes O'Neal as an artist, as well as promising newcomers Peter Gunz and 1 Accord. Gunz is partnered with Lord Tariq on the Codeine/Columbia rap hit "Deja Vu [Uptown Baby]," while 1 Accord is an R&B hip-hop quartet that won an a cappella contest held in conjunction with Paul Simon's Broadway musical "The Capeman."

O'Neal has released three albums. His 1993 Jive album, "Shaq Diesel," has sold more than 862,000 copies, while the 1994 follow-up, "Shaq-Fu: Da Return," has sold 271,000 copies, according to SoundScan. O'Neal's 1996 effort, "You Can't Stop The Reign" on T.W.Is.M./Interscope, has sold 207,000 copies, according to SoundScan.

T.W.Is.M., previously tied into Trauma and Interscope, became a free agent following the legal war between

Trauma and Interscope over rights to platinum-selling act No Doubt (Billboard, Sept. 13, 1997).

In spite of the fact that O'Neal is far better known for his skills on the basketball court, he says he's not merely playing around in the record business. "I take this music business stuff very seriously," he says. "I don't do it for the money or the publicity, and it's not like a 'Super Bowl Shuffle' type of rap or 'Weird Al' Yankovic. This is for real."

O'Neal says it was head of urban A&R John McClain and the label's strong urban promotion staff that attracted him to A&M.

It was the return of McClain, an executive who was instrumental in the success of Janet Jackson at A&M, and Death Row Records and God's Property with Kirk Franklin at Interscope, that jump-started A&M's renewed drive into the R&B marketplace.

McClain, working in conjunction with former Perspective A&R executive Junior Regisford, who stayed with A&M following the closing of Perspec-

tive, began to attract new talent and work with acts such as Sounds Of Blackness and Smooth, who were still with the label.

To shore up its promotional efforts, A&M hired former EMI Records head of urban promotion Dave Rosas. One of Rosas' early triumphs at A&M was securing airplay for Aaron Neville at R&B adult radio.

A&M also scored the first rap hit in its history with the Sean "Puffy" Combs remix of a Police song, "Roxanne '97," which reached No. 5 on the Hot Rap Singles chart.

A&M's latest R&B efforts have also fared well. Ice Cube's "We Be Clubbin'" is No. 24 with a bullet and receives the Airpower distinction on the Rap Airplay chart in the Feb. 6 issue of R&B Airplay Monitor, while Public Announcement, another new A&M act, debuts at No. 39 with a bullet on Monitor's Mainstream R&B chart.

Meanwhile, "Strawberries," by Smooth, is bubbling under the Mainstream R&B chart.

MOTOWN PREZ OPTIMISTIC AFTER MERCURY MERGER

(Continued from page 6)

marketing) with three other employees: Judy Hayes, who will be Jones' assistant; Ronnie Johnson, new Motown VP of R&B promotions; and Cherie Simmons, who will be Johnson's assistant.

"Wayman will work with [Motown senior VP of R&B promotions] James Cochran in supervising what is shaping up to be a great promoting staff," says Jackson.

Mercury employees who were let go due to the merger include senior director of promotion Jodi Williams and promotion department staffers Glenn Wright, Laura Dean, Frank Chaplin, Karen Lyles, Tammy Payton, and Marlo Martin.

In the publicity department, VP Tony Johnson, manager Dana Baxter, and assistant Calvin Peters were let go. In the marketing division, senior director Darryl Linsey and coordinator Selma Morales also lost their jobs in the realignment.

At Motown, regional promotion execs George Harrell, Timothy Merritt,

and Loretta Farmer were also let go.

Now that the changes have been implemented, Jackson says, the company can get back to the foundation of Motown's roots, in terms of marketing, promoting, and making hit records.

"We have a good foundation of established artists, which will give us some time to develop some up-and-coming artists," he says.

Although Motown's specialties are R&B and hip-hop, the company's immediate plans include making inroads in rap music. The label also intends to re-establish relationships with producers such as Biv 10 Records' Michael Bivins and incorporate the production talents of McKnight and Saadiq.

Marketing campaigns will also be stepped up, focusing on new releases and Motown's 40th anniversary. A related two-CD set—"Motown 40 Forever," which will include a Sean "Puffy" Combs remix of the Jackson 5's "I Want You Back"—will be released Jan. 17.

NEW FAMILY DIVISION AT UNIVERSAL

(Continued from page 6)

has been named VP of direct-to-video. Peterson had been VP of creative at Universal Cartoon Studios, while Jackson was VP of product and development of sell-through video at the video division.

Other executives include former Golden Books Video executive Nancy Steingard, who has been appointed executive VP of family TV development, and Ellen Coekrill, named VP of TV family development.

Feola says other appointments will be made shortly.

Direct-to-video titles on the production slate include the sixth and seventh volumes of "The Land Before Time," the third and fourth volumes of "An American Tale," and "Alvin And The Chipmunks Meet Frankenstein."

McGurk says the division's goal is to release between six and eight direct-to-video titles per year, plus at least one animated theatrical feature by 2000.

All sales for video product will be handled by Universal Music and Video

Distribution (UMVD), and marketing duties will be handled by Universal Studios Home Video.

"The television component is the key," says Feola, "and by folding everything in one unit, we have a coordinated family effort."

In addition, McGurk says, the move will focus on strengthening the studio's brands. These include the television properties Casper the Friendly Ghost and Woody Woodpecker, as well as the video series "The Land Before Time," which has sold about 18 million units.

The Feola appointment comes on the heels of changes at UMVD, which brought in Craig Kornblau as VP/GM last month.

A former Buena Vista Home Entertainment executive, Kornblau is part of a three-member team formed to combining UMVD's video and audio sales efforts. Other members of the executive team are VP/GM Jim Urie and president Henry Droz (Billboard, Jan. 31).



by Geoff Mayfield

STILL CRUISING HIGH above the tide is the "Titanic" soundtrack, which tops The Billboard 200 for a fourth straight week. Although its sales erode by 12% from the prior week, its current total, 582,500 units, is still quite fat for this time of year.

"Titanic's" sister album, **Celine Dion's** "Let's Talk About Love," holds at No. 2 with a 10.5% decline, yielding a sum of 236,000 pieces for the week. Both albums benefit from the record-setting airplay fetched by Dion's "My Heart Will Go On" and, of course, from that high-grossing film, which surpassed \$300 million domestically in just seven weeks.

During the tracking period for this issue's sales charts, which concluded Sunday, Feb. 1, the film did \$26 million at the box office, up 3% over the prior weekend and marking the seventh consecutive time the movie exceeded \$20 million.

These two albums lead the field by wide gaps, as No. 3 "Spiceworld" by **Spice Girls**, which improves by 5% over the prior week to reach 114,500 units, is the only other title to exceed the 100,000 mark.

To give you an idea of how tall the "Titanic" soundtrack and Dion's set each stand for this time of the year, consider that no album on the big chart surpassed 200,000 units for the same week in 1997. The chart topper at that time, in the Feb. 15 Billboard, was the soundtrack from the posthumous **2Pac** film "Gridlock'd," with 150,500 units.

SLIVER STREAK: Of the many performers on the 25th annual American Music Awards (AMA), which was televised Jan. 26 on ABC, **matchbox 20** had the largest unit gain and **Boyz II Men** found the largest percentage increase. The former steps ahead 6-5 with a 12% gain on The Billboard 200, while the latter's 8,000-piece bump moves the vocal quartet's latest 54-35. Also conspicuous is the growth by **Michael Bolton's** classical album (hey, if you feel weird reading Bolton's name and the phrase "classical album" in the same sentence, imagine how weird it feels to write it). The crooner's "My Secret Passion—The Arias" sees an 85% gain, good for a 2-1 jump on the week's unpublished Top Classical Albums list and a bow at No. 166 on The Billboard 200.

The flashy AMA performance by **Puff Daddy** and **Mase** delivers a 3.5% gain, and a bullet, for the former (18-11); Mase moves up 15-9, although his title sees an erosion of almost 2%. Those two and **Boyz II Men**, who also played the Super Bowl, all bullet on Top R&B Albums, which is determined by a core panel of stores that specialize in the genre: Mase and Puff each see a 22% lift on that chart (7-6 and 19-15, respectively), while **Boyz** get a 43% bolt (36-30).

Other AMA performers who bullet include **Spice Girls** (No. 3, a 5% gain), **matchbox 20** (No. 5, a 12% gain), and **Trisha Yearwood** (57-52 on the big chart and 6-5 on Top Country Albums, a 7% gain), while **Mariah Carey** (19-17) falls shy of bullet criteria but still sees a 2% growth. **Enrique Iglesias**, who delivered the AMAs first-ever Spanish performance, sees a 17-12 jump with a 31.5% gain on this issue's unpublished Billboard Latin 50.

The broadcast, however, was not a tonic for all of its players. **Garth Brooks** (No. 18) saw a 14% decline, while **Janet Jackson** (No. 29) saw a 4% dip.

Longtime readers of this column know my strong belief that at the cash register, playing an awards show is more important than winning. This year's AMAs offer proof of the theory, with the soundtrack to "Men In Black" (No. 63) and the latest by **Erykah Badu** (No. 31) and **Babyface** (No. 146) each seeing sales declines despite winning trophies. Babyface's 10.5% decline is particularly enlightening, as he was a surprise winner in two key categories and was kind enough (or smart enough) to show up and deliver acceptance speeches. Then again, his wins came during the final hour, when ratings had dwindled from those posted during the first two hours.

Having said that, I still stand by the contention of last issue's column: that **Spice Girls** wasted a chance for valuable exposure by their decision to be represented at the AMAs by a video performance rather than a personal appearance. Delivering a song and three acceptance speeches might have propelled greater growth for the aforementioned "Spiceworld" and might have also made a difference for the **Girls'** first set, which sees a 3% decline at No. 10 after bulleting last issue.

The awards program got its lowest ratings in recent years but still ranked as the week's No. 10 show, with a 12.1 rating and a 19 share.

OTHER CHANNELS: After delivering "The Star-Spangled Banner" at the Super Bowl and a Jan. 29 stop on "The Tonight Show With Jay Leno," **Jewel** bullets with an 11% gain. And, while we're on the subject, can someone explain why the consumer press snidely refers to her lip-syncing the national anthem when it seems that happens with every performer in each year's Super Bowl?

Two of the acts who got talk-show chart advances on last issue's Billboard 200 see continued momentum this issue. **Martina McBride**, who rose 78-73 after stops on "Late Night With Conan O'Brien" and "Rosie O'Donnell," makes an even larger jump this time, rocketing 73-55 with a 55% gain. "Keenen Ivory Wayans show" guest **Wyclef Jean**, who hiked 77-71 last issue, bumps ahead to No. 69, albeit with a tiny sales drop.

Meanwhile, **Portishead's** yo-yo act proves that "Saturday Night Live" can still juice sales. It jumped 170-141 last issue after a Jan. 17 "SNL" visit but falls back to No. 186 on the current chart.

This Week's
Billboard
ONLINE

http://www.billboard.com

Exclusive Concert Reviews

Billy Joel
Nassau Coliseum, N.Y.

LeAnn Rimes/Bryan White
UNO Lakefront Arena, New Orleans

Marcy Playground
Knitting Factory, N.Y.

Exclusive Album Reviews

Coming next week!

News Updates Twice Daily

Hot Product Previews
Every Monday

A new **Billboard Challenge** begins
every Thursday.
This week's champ is repeat-winner
Rodney Ho of Brooklyn, N.Y.

News contact: Julie Taraska
jtarska@billboard.com

ROYALTY RATE DEAL IN EUROPE GETS WARM WELCOME

(Continued from page 1)

lished price to dealer (PPD) to 9.01%. It also cuts the minimum royalty rate applicable to any one record and increases the amount of tracks that labels may place on an individual CD without accruing extra charges. Overall, according to informed estimates, it will reduce publishers' revenues from the territory by between 6% and 8%.

Neither side, though, has come out of the negotiations with all that it wanted. "It's a much better deal than the one we had," says Rick Dobbis, president of continental Europe for PolyGram International's record arm. "It's closer to reality on every level. But, it is only closer to reality; it does not reflect reality."

The new standard contract is backdated to July 1, 1997, and runs until June 30, 2000. It has been adopted by the boards of IFPI and BIEM, though it requires final approval by the BIEM general assembly to be held in the spring. Observers regard it as unlikely that the assembly will fail to approve the document.

The new standard contract replaces one that expired at the end of 1996. Throughout 1997, labels and publishers operated on an informal agreement to continue administering royalties at the rate of 9.306% of PPD. The backdating of the new agreement with its rate of 9.01% of PPD means labels will now get a rebate on the sums they had allocated to mechanicals payments for this period, while publishers will receive less money than anticipated from the collecting societies.

BIEM president Jean-Loup Tournier says the BIEM board was prepared to accept a lower rate because the board members recognize the increasingly large discounts labels give to retail chains (Billboard, Jan. 31).

For the purposes of the agreement, it has been assumed that label discounts to retailers have risen from 6% of PPD—as per the terms of the old standard contract—to 9% of PPD now.

"I don't know a record company in the world that gives just a 9% discount," states Dobbis. "That figure bears no relation to reality."

Joel Schoenfeld, senior VP and general counsel at BMG Entertainment, says that none of the figures in the agreement can be taken literally. "Part of the problem is that the whole deal is artificial," he says. "All those artificial numbers not only become assumed over the years but become established."

He notes, though, that the significance of the new standard contract is its overall effect in lowering the mechanical royalty rate. How this point is reached, he contends, is less important than the fact of the new rate itself.

That lowering is being swallowed with some grace by music publishers.

Key To Mechanical Deal Was Friendship Fine, Tournier Restarted Paralyzed Negotiations

BY JEFF CLARK-MEADS
and REMI BOUTON

LONDON—The new standard contract for mechanical royalties in continental Europe is a product of the fact that two men can go where major labels and publishers cannot tread.

When rooms full of business affairs executives made no progress, the leaders of the two sides drew on their 35-year personal relationship and took over.

There had been three months of stony silence between labels and publishers before David Fine, chairman of the International Federation of the Phonographic Industry (IFPI), called his counterpart at authors' body BIEM, Jean-Loup Tournier, to set up a private meeting.

"It's a lot easier to get angry and storm out of the room when there are 20 or 30 people present than it is when there are just two of you," Fine comments.

Official negotiations between IFPI and BIEM over a new standard contract collapsed in March of last year. This left the two sides with nothing more than an informal agreement to continue with the terms of the previous deal, which had expired at the end of 1996. Between March and July, IFPI had talks with a number of individual European mechanical societies to try to secure an advantageous rate that it could then use for pan-European negotiations. When this tactic failed to bear fruit, the two sides did not talk at all.

Given sanction by the IFPI board to make a personal approach to the BIEM president, Fine called Tournier in September to set up a meeting in the French executive's Paris offices. "I was in Italy when he called to say

that we had to find an agreement," Tournier recalls. "Between David and I, there has always been an open personal relationship."

"Jean-Loup and I have known each other for 35 years," says Fine. "There is nothing new in the fact that we talk to each other from differing positions."

Both men share the view, though, that the packed-room style of negotiating was not working.

"When we started discussions at the beginning of 1997, David was surrounded by a troop of business affairs

NEWS ANALYSIS

people from the six majors, and we couldn't get anything off the ground," says Tournier. "It just wasn't possible to open the discussion. In London, in Munich, everywhere we met together, the negotiation couldn't begin because there was a lack of understanding. Everybody was stating their position, and there was no real discussion."

"During 1997, I realized that the collective negotiation was not possible, especially as I had in front of me six groups who were competing with each other. Finding common ground between them was very difficult."

Fine adds, "When there's lots and lots of people round a table, there's simply no way of easily communicating. These things are far better discussed between a couple of people with the best interests of their respective sides at heart."

Fine's visit to Paris precipitated a movement in what had been a stagnant process. "I made a proposal to David that helped us unblock the system," says Tournier. "Then we sketched out the main lines of agree-

ment in October."

In December, the final month of negotiations, Tournier's only contact with the labels lobby was via Fine. "It was just David and me with no other involvement from other members of the record industry," Tournier comments.

"It was David's job to make sure that there was unanimity among the six majors. Then at Christmas came the outline, leaving us with just one last difficulty—to write the contract."

Such progress was possible because of a mutual respect between the two men. "The two of us have known each other too long to enter into a discussion where we were rude to each other intentionally," says Fine.

Fine says there were no more than three face-to-face meetings between him and Tournier during the four-month process, with all other discussion being conducted on the telephone.

These two men, though, will not negotiate the next IFPI/BIEM standard contract. "I have announced that I will retire in 2000," says Tournier, "and, anyway, I can't envisage a negotiation without David Fine."

Fine's current two-year tenure as IFPI chairman expires in the summer of 1999, and no announcement has yet been made over whether he will stand for another term.

The end of the Tournier/Fine era may precipitate a more adversarial negotiating stance, fears BMG Music Publishing president Nick Firth. "When two people have been involved in negotiations for a long time like Fine and Tournier, they are bound to build up a rapport which makes things easier," Firth comments. "Without that rapport, things could get rather nasty. I hope at that point wise heads will prevail."

"It's a good deal because there's a deal," says BMG Music Publishing president Nick Firth, expressing a view held by a number of leading companies. "The alternative would have been the breakdown of BIEM and its replacement by country-by-country deals, which would have been very bad for the copyright owners."

Martin Bandier, chairman/CEO of EMI Music Publishing, is slightly more wary: "I wouldn't characterize it as a good deal, but it is a realistic deal in terms of what the record companies have been earning."

"I wouldn't say we are happy—neither are the record companies—but this was the best we could do. On a more positive note, the BIEM rate is still one of the highest in the world, and we look forward to renegotiating the contract in 2000."

Bandier's man at the sharp end, EMI Music Publishing senior VP of continental European operations Terry Foster-Key, is less enthused. Emphasizing that he is expressing a personal opinion and not EMI's corporate position, Foster-Key says, "While I respect Jean-Loup Tournier has had a very difficult time with the negotiations, I think that [BIEM] started from a position where some of the record companies were unsure whether they wanted a [pan-European] deal or not. I think that, therefore, the royalty rate we have achieved, from a publishers' and composers' point of view, is not a

good deal at all. I think it's very disappointing.

"One of the problems is that the record companies do not adequately appreciate the benefits of [pan-European] collective administration or the benefits they receive from their central licensing agreements. Some of the collecting societies are too frightened of the idea that BIEM will be referred to the European Commission as a cartel."

Foster-Key adds that, in addition to the lower mechanicals rate, there are other provisions in the new standard contract that will hit publishers' revenues. In particular, he cites the clauses on minimum royalties and maximum tracks, which, he contends, will have a significant impact on earnings from Germany, Europe's largest music market.

Under the previous agreement, minimum mechanical royalties were fixed at 70% of two-thirds of the average major-label dealer price for a full-priced album. This has now been reduced to 57% of two-thirds of the average full dealer price.

In addition, previously labels were entitled to put up to 18 tracks on a single-artist album and 20 tracks on a compilation before being liable for additional payments beyond pro-rata increases in royalties. This upper limit has now been raised to 20 tracks for a single-artist album and 24 tracks for a compilation.

"This will have as big an impact as

"I don't think anybody cares if the royalty rate is based on rainfall in the Amazon so long as the figures are transparent," says Firth.

Foster-Key argues, though, that figures supplied by labels would be "unauditable." He says, "Record companies do all sorts of things in order to push a particular product. I don't think ARP would be a sound basis for royalties."

Bandier says, "I don't think that an author or composer should be subject to individual deals a label makes with different retailers. Our basic premise is that authors' rights should not be diminished."

On the other side of the industry fence, Schoenfeld says, "We have to move to ARP."

Labels say to do so is just on the basis that there is very often a far higher discount given to retailers than the 9% of PPD the new standard contract assumes. "It does not make sense that we're paying in royalties a proportion of income we never receive," states Schoenfeld.

Dobbis concurs and goes further in arguing that all the assumptions in the standard contract should be abandoned in favor of an agreement that more accurately reflects the true nature of the marketplace. "If you're building a bridge across a river, you build it straight across. You don't go via somewhere else first," he states. "I hope this is the last deal where the issues are not directly addressed. Our new deal should reflect the realities of the marketplace."

Assistance in preparing this story was provided by Christian Lorenz, music industry and talent editor for Music & Media.

FREE IUMA WEB SITE!



It's true: Disc Makers will put your music on the Internet Underground Music Archive (IUMA).

It's big: IUMA is the hottest Web spot for independent musicians. Over 15,000 people a day visit IUMA.

It's yours: If you make CDs, cassettes, or 12" vinyl records with Disc Makers.

Call Disc Makers today for a complete brochure.

DISC MAKERS
www.discmakers.com/iuma
1-800-468-9353

THE PACT AT A GLANCE

- Back-dated to July 1, 1997, and runs until June 30, 2000.

- Lowers the standard mechanical royalty rate across the European Union—excluding the U.K.—from 9.306% of published price to dealer (PPD) to 9.01%.

- Cuts the minimum royalty rate applicable to any one record and increases the amount of tracks that labels may place on an individual CD without accruing extra charges. The bar is now 20 tracks for a single-artist album and 24 tracks for a compilation.

- Avoids a switch from PPD to ARP (Actual Realized Price).

■ BPI COMMUNICATIONS • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Robert J. Dowling, Martin R. Feely, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Mark Dacey, Ann Haire, Rosalee Lovett • Vice President: Glenn Hefnerman • Chairman Emeritus: W.D. Littleford

© Copyright 1998 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$279.00. Continental Europe 220 pounds. Billboard, Tower House, Sovereign Park, market Harbourough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office, Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P. O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Printed in the U.S.A.

More News, Reviews Fuel Billboard Online Expansion

Billboard Online, the Internet home of Billboard magazine, continues to grow with the addition this week of more industry news coverage, plus exclusive concert and album reviews. All of the new features will be available at no charge at www.billboard.com.

The Web site is doubling the frequency of its industry news report, with two daily updates at 11 a.m. and 4 p.m. EST. The upgraded news coverage is spearheaded by Julie Taraska, who joined the site fulltime last month as online news editor. Her efforts are overseen by Ken Schlager, editorial director for the site.

The exclusive concert coverage kicks off with fresh reviews of recent shows by Billy Joel, LeAnn Rimes and Bryan White, and Marcy Playground. Each week Billboard Online will cover tours by key artists as they hit the road. The site also will focus on smaller, showcase performances by up-and-coming acts. The site also features a free, searchable database of current and upcoming tours (assembled by Amusement Business).

The exclusive album reviews will

serve as an extension of the album reviews page in Billboard magazine. Each week, Billboard Online will provide insight about several upcoming releases, with an emphasis on new and developing artists and unusual recording projects. The exclusive reviews will debut next week; new reviews will be posted on the site every Thursday.

The album reviews will be an important part of the newly enriched Reviews & Previews area of Billboard Online. Reviews & Previews includes a free, searchable archive of Billboard album reviews, plus Liquid Audio sound samples for many of the albums in the reviews database.

Billboard Online also includes a weekly Hot Product overview of key releases; frequently updated listings of new releases (courtesy of the Ice newsletter); weekly Chart Beat Chat and trivia questions from Fred Bronson; and other features.

Readers also can go to Billboard Online to subscribe to the various Billboard-related publications (including Billboard Bulletin) and to order Billboard directories and the latest titles from Billboard Books.

Billboard
online

PERSONNEL DIRECTIONS

Steve Graybow, Top 40 Airplay Monitor's associate director of charts and Billboard's chart manager for jazz and blues, will also be writing the weekly Jazz/Blue Notes column for Billboard. Graybow's first column will appear in the Feb. 28 issue of Billboard.

Graybow joined Billboard's chart department in New York in April 1989 as a chart researcher. In January 1991 he was named adult charts manager for Billboard and Monitor, and in July 1996 he assumed responsibility for the jazz and blues charts. In July 1997 he was named associate director of charts for Top 40 Airplay Monitor. In addition to managing the modern adult, adult contemporary, and adult top 40 charts, he also writes the weekly "Personnel File" news column in Rock Airplay Monitor. Graybow also plays an active role in planning and moderating panels at the annual Billboard/Airplay Monitor



GREYBOW

tor Radio Conference.

Graybow holds a bachelor's degree in liberal arts from the State University of New York at Stony Brook.

Beth Renaud has been promoted to assistant copy chief for Billboard magazine. In her new capacity, Renaud retains her existing copydesk responsibilities but will take a

greater role in assisting copy chief Bruce Janicke in the management of the copydesk. Renaud joined Billboard in January 1995. She had previously worked as assistant copyeditor at the National Law Journal, and had also held associate editor positions at CMJ and the Hard Report. As a freelance writer, her byline has appeared in Creem, B-Side, Net, CMJ Monthly, and Guitar World.

Renaud holds a bachelor's degree in mass communications from Linfield College in Oregon.



RENAUD

Billboard's 1998 International Latin Music Conference & Awards
Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998
Billboard's Fifth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 8-10, 1998
Billboard/Airplay Monitor Radio Seminar & Awards
Pointe Hilton at Tapatío Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998
For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at <http://www.billboard.com>
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: shell@billboard.com

Usher Seesaws In The U.S., U.K.

USHER JUST MISSES THE chance to be No. 1 on both sides of the Atlantic with two songs, as "Nice & Slow" moves up one notch in the U.S., and "You Make Me Wanna..." slips one rung in the U.K. Still, the young LaFace/Arista artist has to be happy as he secures his first Hot 100 chart-topper, having just missed being king of the hill with his previous U.S. single. "Nice & Slow" is the first No. 1 title for a male artist on LaFace and the imprint's fifth overall, following two No. 1 hits each for TLC and Toni Braxton.

With Janet's "Together Again" (Virgin) falling 1-2 after two weeks at the pinnacle, the rapid turnover of chart-topping singles in 1998 continues ("Truly Madly Deeply" by Savage Garden was the first new No. 1 of the calendar year).

"Nice & Slow" is the third single to achieve pole position in 1998, giving us the fastest turnover since 1992, when Right Said Fred's "I'm Too Sexy" was the year's third No. 1 the week of Feb. 8. By contrast, the third No. 1 title of 1993 didn't happen until May.

AQUA, FRESH: The single that dethrones Usher in the U.K. is "Doctor Jones" by Aqua. It's the second British chart-topper for the Danish outfit, following "Barbie Girl," the second-best-selling U.K. single of 1997. This should dispel any notion that Aqua is a one-hit wonder. If this new track enjoys similar chart fortunes in the U.S., it would be the second No. 1 on the Hot 100 to feature the surname Jones. So far, the only Jones to keep up with is "Me And Mrs. Jones," a No. 1 for Billy Paul just over a quarter-century ago, in December 1972. The popular last name has also graced songs like "Nathan Jones" by the Supremes, "Don't Let The Joneses Get You Down" by the Temptations, and "Basketball Jones" by Cheech & Chong.

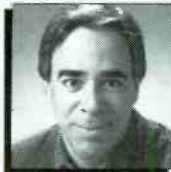
SPICE, UP YOUR CHART: The fifth U.S. single by Spice Girls is the Hot Shot Debut on the Hot 100, entering at No. 22. "Too Much" (Virgin) is the quintet's fourth-highest debut overall and the highest entry from the "Spiceworld" album. "Spice Up Your Life," the first single from this latest album, opened at No. 32 in November. "Wannabe" debuted at No. 11 in January 1997, followed by a No. 5 entry for "Say You'll Be There" in May and a No. 6 debut for "2 Become 1" in August.

Meanwhile, the Spices have two albums in the top 10 of The Billboard 200, as "Spiceworld" continues at No. 3 and "Spice" rebounds 11-10. It's the first time a British group has had two simultaneous top 10 albums since the Rolling Stones' "Made In The Shade" and "Metamorphosis" occupied two places in the top 10 in the summer of 1975.

MONUMENTAL: In its third chart week, "I Can Love You Better" by the Dixie Chicks surges 85-77 on the Hot 100. That puts the Monument label back on the pop singles chart for the first time since Billy Swan's "Everything's The Same (Ain't Nothing Changed)" peaked at No. 91 in the closing days of 1975. The label, recently reactivated by Sony, is best-known for hits by Roy Orbison and was the one-time home of Dolly Parton.

OPERATIC: Who expected 1998 to be the year of "Nessun Dorma"? This classical item may soon be on The Billboard 200 on two albums. It's already there once, thanks to Michael Bolton's "My Secret Passion—The Arias" (Sony Classical), which debuts this issue at No. 166. Next, the operatic piece shows up on "The Rhapsody Overture," an album matching hip-hop artists with classical counterparts. Mobb Deep performs "Nessun Dorma" on this forthcoming release.

CHART
BEAT™



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 2/1/98

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	66,452,000	70,414,000 (UP 6%)
ALBUMS	56,565,000	60,783,000 (UP 7.5%)
SINGLES	9,887,000	9,631,000 (DN 2.6%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	43,346,000	49,292,000 (UP 13.7%)
CASSETTE	13,092,000	11,370,000 (DN 13.2%)
OTHER	127,000	121,000 (DN 4.7%)

OVERALL UNIT SALES THIS WEEK

12,866,000

LAST WEEK

13,317,000

CHANGE

DOWN 3.4%

THIS WEEK 1997

12,183,000

CHANGE

UP 5.6%

ALBUM SALES THIS WEEK

10,854,000

LAST WEEK

11,423,000

CHANGE

DOWN 5%

THIS WEEK 1997

10,090,000

CHANGE

UP 7.6%

SINGLES SALES THIS WEEK

2,012,000

LAST WEEK

1,894,000

CHANGE

UP 6.2%

THIS WEEK 1997

2,093,000

CHANGE

DOWN 3.9%

DISTRIBUTORS' MARKET SHARE (12/29/97-2/1/98)

	SONY	WEA	INDIES	BMG	EMD	PGD	UNIVERSAL
TOTAL ALBUMS	18.5%	17.5%	17.0%	12.1%	12.1%	12.0%	10.8%
CURRENT ALBUMS	20.4%	15.7%	15.0%	14.4%	12.6%	10.4%	11.6%
TOTAL SINGLES	15.2%	22.5%	6.3%	24.5%	9.7%	14.8%	6.9%

ROUNDED FIGURES

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

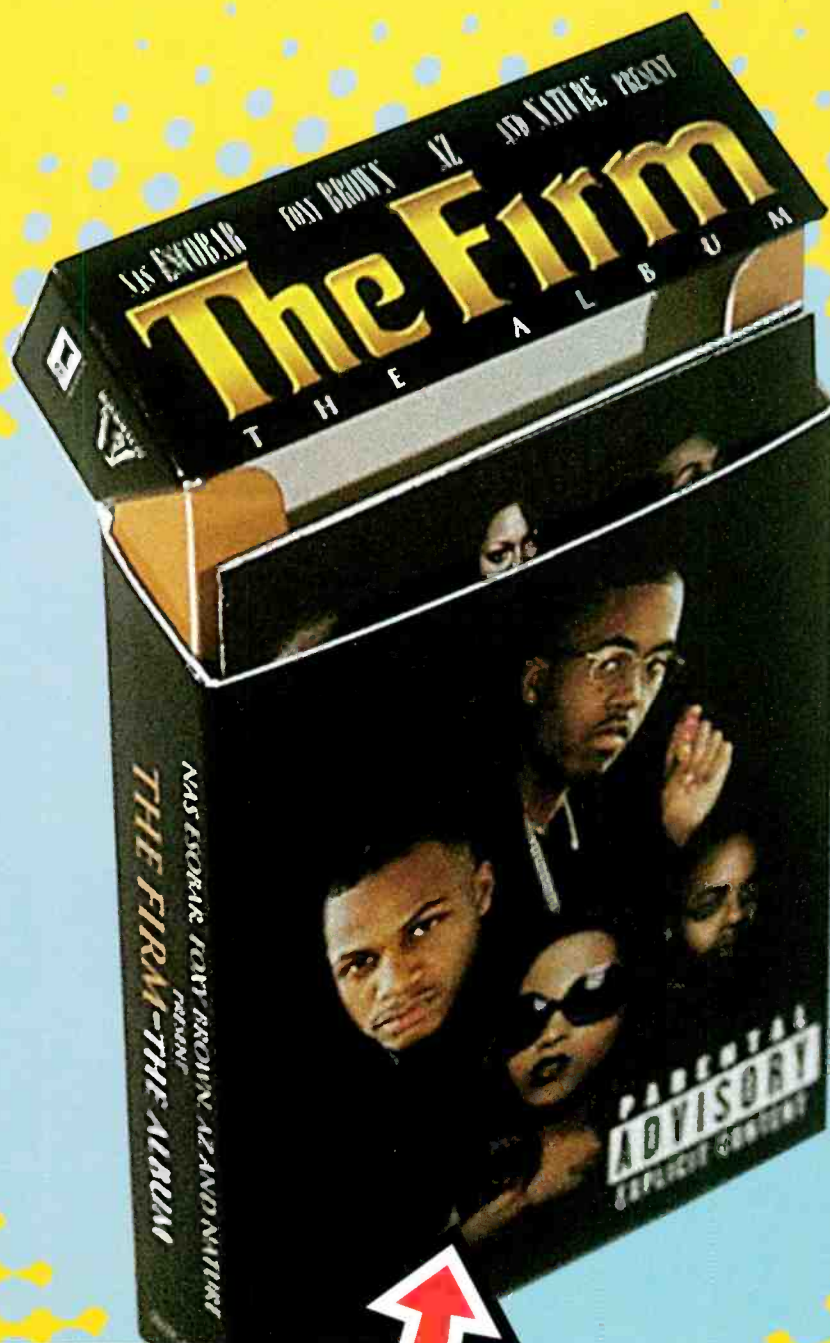


Are you taking 145 million buyers for granted?

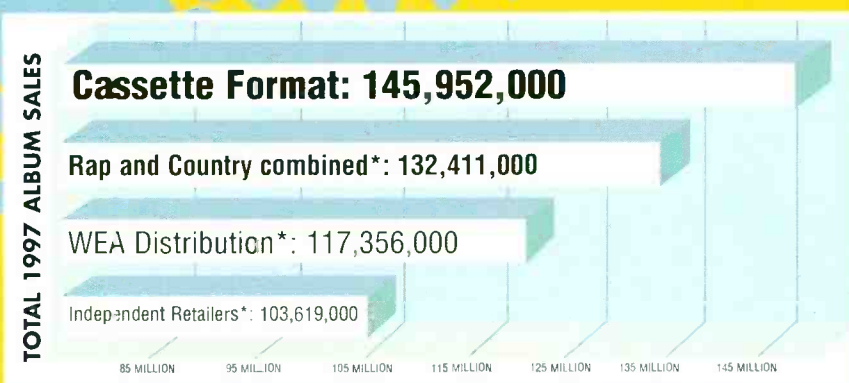
145 million people bought cassettes last year. That's more albums than WEA sold, more than all the albums sold in the entire independent retail sector, and more than all rap and country albums combined! But all 145 million units were sold in a package that consumers universally despise!

Now, with biobox, your cassettes can come in a cool, spiffy package that has lots of space for graphics, is fun to use, and won't shatter or crack.

After all, don't you think those cassette buyers deserve a nice package too?



biobox: better cassette packaging – for 145 Million of your customers.



*CD AND CASSETTE UNITS

(Statistics: 1997 Soundscan Year-End Data)



For information please call Howard Appelbaum (p) 212.358.0941 (f) 212.358.0942 (e) biobox@tvtrecords.com
biobox 23 e 4th st., 3rd fl. nyc 10003

The Firm © 1998 Aftermath Entertainment/Interscope Records

© 1998 sgi

• ALBUM IN STORES FEBRUARY 10

• SUPPORTED BY EXTENSIVE NATIONAL TV, PRINT AND RETAIL CAMPAIGNS

• PREVIOUS GRAMMY COMPILATION SOLD 3 MILLION UNITS WORLDWIDE

THE BEST MUSIC OF THE YEAR

1998 GRAMMY

RECORD OF THE YEAR

PAULA COLE
SHAWN COLVIN
SHERYL CROW
HANSON
R. KELLY

BEST NEW ARTIST

FIONA APPLE
ERYKAH BADU
PAULA COLE
HANSON

POP GROUP VOCAL

FLEETWOOD MAC
HANSON
JAMIROQUAI
NO DOUBT
THE ROLLING STONES



NOMINEES

ON ONE ALBUM

PAULA COLE	"WHERE HAVE ALL THE COWBOYS GONE?"
SHAWN COLVIN	"SUNNY CAME HOME"
SHERYL CROW	"EVERYDAY IS A WINDING ROAD"
HANSON	"MMMBOP"
R. KELLY	"I BELIEVE I CAN FLY"
FIONA APPLE	"CRIMINAL"
ERYKAH BADU	"ON & ON"
FLEETWOOD MAC	"SILVER SPRINGS"
JAMIROQUAI	"VIRTUAL INSANITY"
NO DOUBT	"DON'T SPEAK"
THE ROLLING STONES	"ANYBODY SEEN MY BABY?"

Tune in to the GRAMMY Telecast February 25 at 8:00 pm ET & PT on CBS

GRAMMY
RECORDINGS

A portion of the proceeds benefit the NARAS Foundation, a non-profit organization dedicated to advancing music education and ensuring access to America's rich musical legacy.

www.americanradiohistory.com

M·C·A
MUSIC CORPORATION
AMERICA