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MTV Europe, VPL Resolve Years-Long Licensing Dispute

BY JEFF CLARK-MEADS
 LONDON—Europe's collecting societies—in all fields—have been brought back from the brink of a precipice. The settlement of a 6-year-old dispute between MTV Europe and the U.K.'s Video Performance Ltd. (VPL) means that the prospect of collective licensing being outlawed in the European Union has been removed.

In June 1992, MTV claimed that VPL, which licenses video broadcasts on behalf of record companies, was operating as an
(Continued on page 16)



SFX Rapidly Becoming Entertainment Goliath

This story was prepared by Ray Waddell, a reporter for Amusement Business.

NASHVILLE—SFX Entertainment is rapidly bringing to the live entertainment industry what SFX Broadcasting and other powerhouse players helped spur in the radio busi-
(Continued on page 105)



Page 59

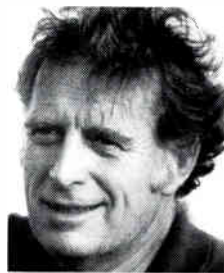
Blackwell's Islandlife Has Wide-Ranging Goals

BY MELINDA NEWMAN
 NEW YORK—Forty years after launching Island Records, founder Chris Blackwell is starting over with Islandlife, a new umbrella company for his various lifestyle and entertainment concerns.

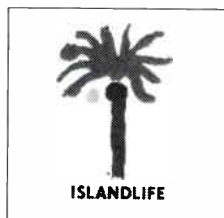
As the company continues to ramp up, Blackwell is already actively making deals, such as a potential acquisition of Rykodisc (Billboard, May 9), and negotiating with his former label, Island Records, to rerelease the seminal 1992 Bob Marley boxed set, "Songs Of Freedom" (see story, page 97).

Islandlife is the parent company for a number of entities, including Palm Pictures, a DVD, CD, and film company; Manga Entertainment, a Japanese animation theatrical, DVD, CD-ROM, and home video release company, as well as a theatrical distribution outlet for Palm Pictures; the music publishing company Blue Mountain Music; the licensing company Bob Marley Music; the World Wide Web site www.islandlife.com; and Island Outpost, the hotel and recording studio division.

Blackwell formed Islandlife earlier this year, following his departure from PolyGram in November 1997. He had sold Island Records and Island Pictures to PolyGram in 1989. Among the top executives at Islandlife are former Island executive VP



BLACKWELL



ISLANDLIFE

Hooman Majd and Larry Mestel, previously executive VP/COO at Island.

"We've spent the first few months after leaving PolyGram getting our company structure organized and working on getting our slate of music and video releases together," says Mestel. "The key here for us, which we want to try to get across to all of our employees, is that this is a company where employees don't necessarily work for one division; they work for Islandlife. There are going to be people who use our hotel and resort business, and there will be times that business gives a boost to our entertainment division. It's a cross-pollination of ideas between every part of Islandlife."

Many Islandlife and Palm Pictures staffers, some of whom worked with Blackwell for years, say having all the companies under one roof—and one owner—makes doing business easier.

"It feels almost like it was pre-PolyGram," says Suzette Newman, who heads Palm Pictures' London office and who has worked with Blackwell for more than 20 years. "There's a lot less of a middle layer. It makes it easier to follow the vision. It's all about getting your hands dirty, and you couldn't do that when you had a parent company, because everyone had a specific role they had to follow."

(Continued on page 97)



Buddy Guy Looks To Expand Audience With Silvertone Set

BY CHRIS MORRIS
 LOS ANGELES—Buddy Guy's new Silvertone album, "Heavy Love," set for release June 2, aims to secure a fresh foothold for the blues singer/guitarist among younger listeners and R&B-oriented audiences.

Guy's label and management
(Continued on page 96)

IFPI Meeting To Focus On Budget, New Leader

BY ADAM WHITE
 LONDON—Fighting the good fight for the global record business is an increasingly expensive task. Now, industry leaders must decide anew how much money will be spent, where it will come from, and who will be held accountable.

The debates and decisions will
(Continued on page 98)



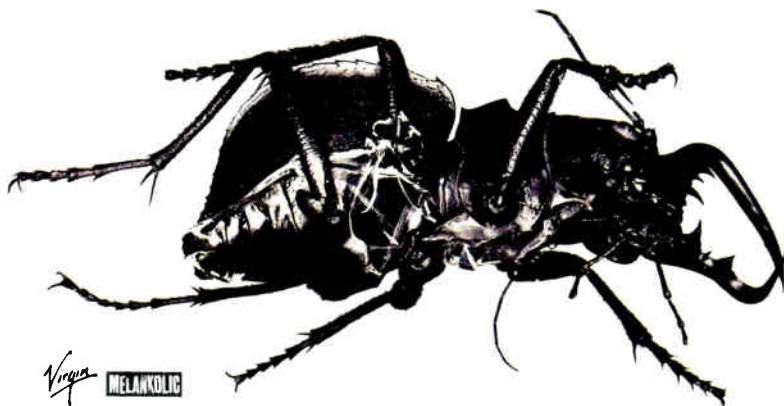
Follows Page 52

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TOP ALBUMS

HOT SINGLES

VIDEOS

<p>• THE BILLBOARD 200 • ★ BEFORE THESE CROWDED STREETS DAVE MATTHEWS BAND • RCA</p>	102
<p>CLASSICAL ★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS</p>	41
<p>CLASSICAL Crossover ★ TIME TO SAY GOODBYE SARAH BRIGHTMAN & THE LONDON SYMPH. ORCH. • NEMO STUDIO</p>	41
<p>COUNTRY ★ ONE STEP AT A TIME • GEORGE STRAIT • MCA NASHVILLE</p>	37
<p>HEATSEEKERS ★ SUNBURN • FUEL • 550 MUSIC</p>	22
<p>JAZZ ★ MIDNIGHT BLUES STANDARD TIME VOLUME 5 WYNTON MARSALIS • COLUMBIA</p>	42
<p>JAZZ / CONTEMPORARY ★ KENNY G GREATEST HITS • KENNY G • ARISTA</p>	42
<p>NEW AGE ★ PAINT THE SKY WITH STARS - THE BEST OF ENYA ENYA • REPRISÉ</p>	42
<p>POP CATALOG ★ GREASE • SOUNDTRACK • POLYDOR</p>	55
<p>R&B ★ CAPITAL PUNISHMENT • BIG PUNISHER • LOUD</p>	28
<p>• THE HOT 100 • ★ TOO CLOSE • NEXT • ARISTA</p>	100
<p>ADULT CONTEMPORARY ★ TRULY MADLY DEEPLY • SAVAGE GARDEN • COLUMBIA</p>	92
<p>ADULT TOP 40 ★ TORN • NATALIE IMBRUGLIA • RCA</p>	92
<p>COUNTRY ★ THIS KISS • FAITH HILL • WARNER BROS.</p>	39
<p>DANCE / CLUB PLAY ★ FOUND A CURE • ULTRA NATE • STRICTLY RHYTHM</p>	35
<p>DANCE / MAXI-SINGLES SALES ★ MY ALL / FLY AWAY (BUTTERFLY REPRISÉ) MARIAH CAREY • COLUMBIA</p>	35
<p>LATIN ★ SUAVEMENTE • ELVIS CRESPO • SONY DISCOS</p>	46
<p>R&B ★ TOO CLOSE • NEXT • ARISTA</p>	31
<p>RAP ★ TURN IT UP [REMIX] / FIRE IT UP BUSTA RHYMES • ELEKTRA</p>	27
<p>ROCK / MAINSTREAM ROCK TRACKS ★ MOST HIGH JIMMY PAGE & ROBERT PLANT • ATLANTIC</p>	93
<p>ROCK / MODERN ROCK TRACKS ★ THE WAY • FASTBALL • HOLLYWOOD</p>	93
<p>• TOP VIDEO SALES • ★ FLUBBER • WALT DISNEY HOME VIDEO</p>	84
<p>KID VIDEO ★ THE LITTLE MERMAID: THE SPECIAL EDITION WALT DISNEY HOME VIDEO</p>	86
<p>RENTALS ★ BOOGIE NIGHTS • NEW LINE HOME VIDEO</p>	86

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

<p>BLUES ★ TROUBLE IS... • KENNY WAYNE SHEPHERD BAND • REVOLUTION</p>
<p>CONTEMPORARY CHRISTIAN ★ LIVE THE LIFE • MICHAEL W. SMITH • REUNION</p>
<p>GOSPEL ★ (PAGES OF LIFE) CHAPTERS I & II FRED HAMMOND & RADICAL FOR CHRIST • VERITY</p>
<p>KID AUDIO ★ ELMOPALOOZAI • SESAME STREET MUPPETS • SONY WONDER</p>
<p>THE BILLBOARD LATIN 50 ★ ANTHOLOGY • SELENA • EMI LATIN</p>
<p>MUSIC VIDEO ★ RIVERS OF JOY GAITHER & FRIENDS • SPRING HILL VIDEO</p>
<p>REGGAE ★ MANY MOODS OF MOSES • BEENIE MAN • SHOCKING VIBES</p>
<p>WORLD MUSIC ★ ROMANZA • ANDREA BOCELLI • TARGET</p>

TOP OF THE NEWS

6 Clinton administration may veto copyright-extension bill if it includes exemption legislation for restaurateurs.

8 Executive Turntable: Steve Ellis is promoted at Mercury.

ARTISTS & MUSIC

12 Reflective new Ringo Starr album to include appearances by a number of big-name artists.

12 The Beat: Atlantic Records to sign Sinéad O'Connor.

16 Boxscore: Eric Clapton grosses more than \$3 million at New York's Madison Square Garden.

18 Continental Drift: Boston's Nate Borofsky makes honest, funny folk music for a new generation.

REVIEWS & PREVIEWS



TAMIA: P. 23

22 Popular Uprisings: Katie McMahon has first release from Irish music imprint Serene.

23 Reviews & Previews: New releases from Tamia, Soul Asylum, and the Grassy Knoll.

COUNTRY



COLLIN RAYE: P. 36

26 R&B: "Believe In Me" marks Regina Belle's return to form.

27 Words & Deeds: LL Cool J and Canibus compete in battle for lyrical superiority.

30 Rhythm Section: Janet's "I Get Lonely" makes an early debut on Hot R&B Singles.

33 Dance Trax: Culture Club's music proves even more solid and worldly with age.

36 Country: Collin Raye succeeds on his own musical terms with "The Walls Came Down."

40 Studio Action: MPAA hosts forum on emerging DVD audio technology.

41 Classical/Keeping Score: The Chicago Symphony Orchestra settles into its new Symphony Center home.

44 Songwriters & Publishers: Solid publishing advice stands Quincy Jones in good stead after years in the business.

45 Latin Notas: Elvis Crespo makes a name for himself with "Suavemente."

INTERNATIONAL

48 Exceptional sales growth in Netherlands and Spain may indicate potential for mature markets.

50 Hits Of The World: New tracks from All Saints and Madonna debut in top two spots on U.K. singles chart.

51 Global Music Pulse: Fred & the Healers heat up the Belgian blues scene.

52 Canada: Broadcasters unhappy with proposed changes in license ownership and programming content.

MERCHANTS & MARKETING

53 DVD price war flares up among retailers on the Internet.

53 Buying Trends: What other leisure activities and products vie for our music-buying dollars?

56 Retail Track: Nobody Beats the Wiz getting back on track with new owner Cablevision.

83 Home Video: PolyGram Video adds Major League Baseball to its roster.

84 Shelf Talk: BMG Video strives to make educational programs fun.

86 Child's Play: Warner Home



DANIEL BARENBOIM: P. 41

Video releases "Little Men," the sequel to "Little Women."

PROGRAMMING

91 NAB calls FCC's plan for a "microradio" service "folly."

93 The Modern Age: Harvey Danger makes charts with think-



CHICAGO: P. 94

ing man's tune "Flagpole Sitta."

94 AirWaves: Chicago still musically vital after 31 years.

95 Music Video: BET announces launch of four new spinoff channels.

FEATURES

82 Update/Lifelines: Popsters including Smash mouth donate time to Miracle in the Desert '98.

101 Hot 100 Singles Spotlight: Next holds off Mariah Carey's advance to the top.

105 Between The Bullets: "Titanic" relinquishes No. 1 spot to Dave Matthews Band.

98 This Week's Billboard Online

88 Classified

106 Market Watch

106 Chart Beat: Next's "Too Close" a contender for top single of the year honors.

106 Homefront: Howard Lander and Timothy White to receive City of Hope's Spirit of Life Award.

USTR Cites Bulgaria As Worst Piracy Nation

BY BILL HOLLAND

WASHINGTON, D.C.—Bulgaria has been cited as the nation with the worst-offending worldwide CD piracy problem now that China's enforcement efforts have improved.

On May 1, U.S. Trade Representative (USTR) Charlene Barshefsky placed Bulgaria on the office's Priority Watch List in the annual U.S. trade law's Special 301 review, which examines intellectual property protection in more than 70 countries.

Without improvements in copyright enforcement, nations on the Priority Watch List could face future U.S. trade sanctions. They also endanger their status as members of the World Trade Organization (WTO).

The International Federation of the Phonographic Industry (IFPI) estimates that Bulgaria produces 15 million CDs a year—one in eight sold worldwide.

In January, the USTR warned that Bulgaria would be identified as a Priority Foreign Country—the top tier for prob-

lem countries—unless gains were shown. Since then, Bulgaria has announced the establishment of a CD manufacturing-plant licensing decree that seeks to close illegal CD plants and says it is committed to placing CD plants under 24-hour surveillance.

The action follows strong lobbying by IFPI executives of Bulgarian leaders, including a meeting with Interior Minister Bogomil Bonev April 27.

Bulgaria's first prosecution of an alleged pirate collapsed last June, but authorities there have more than 80 cases of suspected copyright infringement.

Piracy costs the international record industry an annual \$2 billion worldwide; U.S. companies estimate \$125 million in losses.

In Asia, much illegal CD manufacturing has shifted from China—where enforcement efforts against piracy have improved since a 1996 trade policy showdown with the U.S.—to Macao and Hong Kong.

In addition, the USTR put Macao on its Priority Watch List and Hong Kong on its third-tier Watch List. Hong Kong could have received a more severe citing were it not for CD factory raids conducted April 26 and April 28 by Hong Kong authorities in which 7 million CDs were seized. The USTR says the plants were operated by "a major copyright piracy syndicate."

Barshefsky says the new actions are encouraging and calls the number of seized discs "staggering."

Facing international pressure, Hong Kong recently enacted new legislation, effective in August, that will require licensing of all CD production facilities.

Implementation of the World Intellectual Property Organization treaties by member nations will result in rules requiring nations to provide tough intellectual property protection across the board—and across national boundaries.

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

OLIVIA NEWTON JOHN "BACK WITH A HEART"

Over 20 Million Albums Sold
"Back With A Heart" Olivia's first new album in the U.S. in over 5 years.

MAJOR MEDIA EVENTS:

ROSIE O'DONNELL April 28th

OPRAH May 1st

PEOPLE (50 Most Beautiful) May 4th

THE TONIGHT SHOW WITH JAY LENO May 12th

THE VIEW (with Barbara Walters) May 14th

VH-1 Ru PAUL May

THE TODAY SHOW June 12

The first single

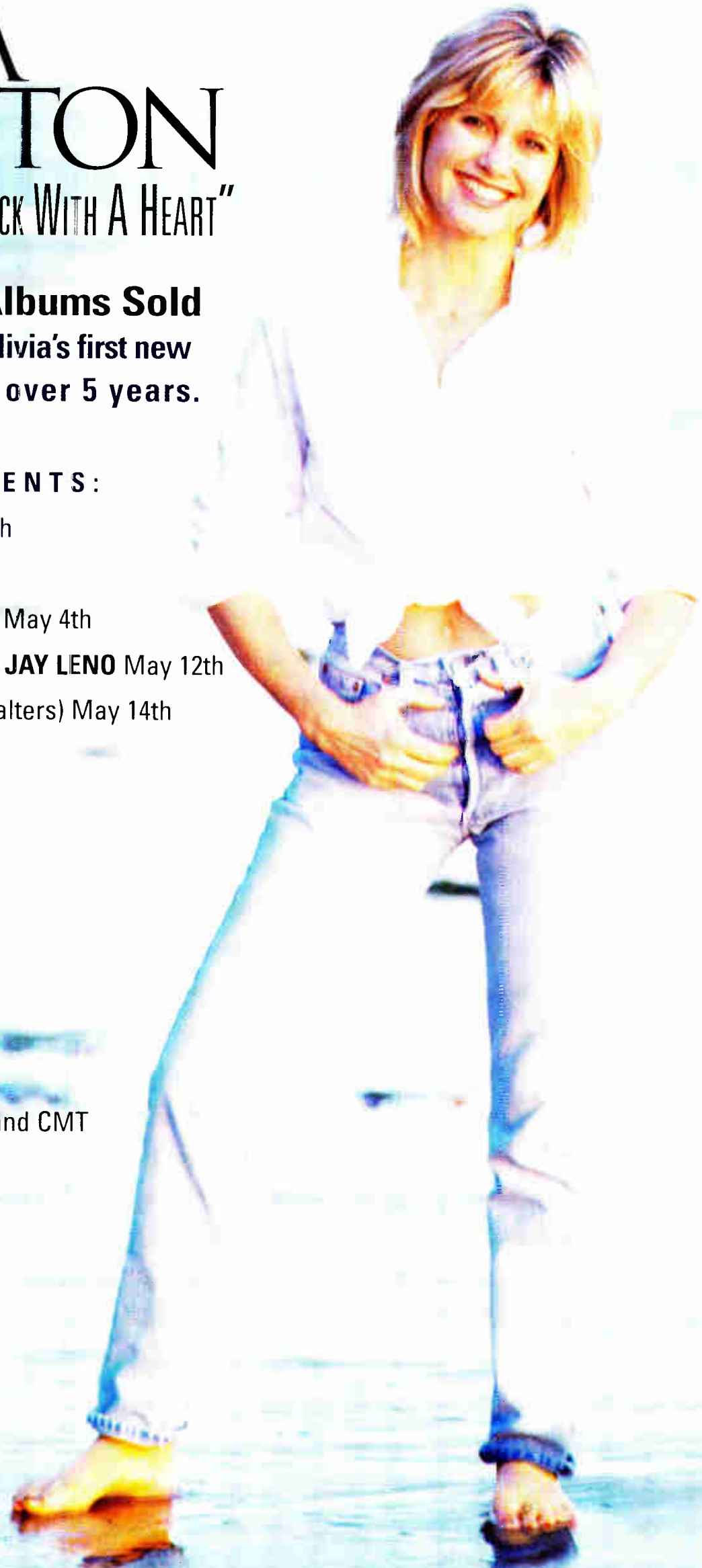
"I Honestly Love You"

is currently being played
at multiple radio formats.

Look for the video on VH-1 and CMT



Available May 12th



Platinum, K-tel Up The Online Ante

BY DON JEFFREY
and DOUG REECE

NEW YORK—The online custom compilation business is picking up steam, as confidence in the new sales service rises among labels and investors.

Platinum Entertainment and K-tel International have announced plans to sell custom-made CDs through their World Wide Web sites, even as new compilation specialist MY-CD (www.my-cd.com) readies its full-scale launch and existing service CustomDisc.com expands its music selection.

Platinum is planning to create an Internet site from which people can purchase albums, order customized CDs, and digitally download tracks to make their own CDs.

An independent, publicly owned record company, Platinum says it will make available 500,000 titles for sale on the Web site that it expects to debut in the third quarter (Billboard Bulletin, April 30).

Several companies are now selling music online, the most recent being direct music marketer K-tel International and Internet bookseller Amazon.com. So far the leaders in the business are online retailers CDnow and Music Boulevard.

Visitors to Platinum's Web site will also be able to select tracks from Platinum's catalog of 12,000 masters, from which the company will create a customized CD and mail it to the customer. This is a relatively new business that several companies have entered as well, including Supersonic Boom, Music Connection, and CDuctive (Billboard, Feb. 7).

New York-based MY-CD, which is financed by Bandai Toy Co., kicked off its "soft launch" May 1 with plans to become increasingly aggressive in the next few months.

The company has already announced a partnership with broad-band service provider Soft Net, which, according to MY-CD CEO Ed Bennett, will help the company's efforts to enter the digital-download arena. The new service will allow users to download and burn custom albums at the site.

MY-CD already has licensing deals with such labels as Alligator, Bar/None, Knitting Factory, and American Gramophone, and, according to Bennett, is on the verge of announcing a partnership with a major-label affiliate.

"Labels are definitely coming around to thinking of this as a real business that has a substantial consumer demand," says Bennett.

Exploiting its association with Bandai, owner of the third-largest library of Japanese animation, the company also plans to make avail-

(Continued on page 30)

Sony Music Shines In '98 Results

BY CHUCK TAYLOR

NEW YORK—Sony Music's sales and income soared in fiscal year 1998, bringing the entertainment conglomerate double-digit growth in both margins.

Overall, Sony Music posted a 17.3% increase in sales and operating revenue to \$5.27 billion, while operating income increased 19.6% to \$409.7 million. Figures are for the year that ended March 31.

"We're extremely pleased with this year's fiscal performance," Sony Music Entertainment president/CEO Thomas Mottola tells Billboard. "It is reflective of our ongoing commitment to worldwide artist development and our aggressive approach to the global marketplace. Despite continued difficult industry conditions, our new fiscal year has gotten off to a strong start, and we're looking forward to building on this year's success."

According to the company, strong sales were anchored by a number of album titles that fostered global success. Chief among them were the

motion picture soundtrack to "Titanic"—which this issue ends a 16-week reign at No. 1 on The Billboard 200 (see Between the Bullets, page 105) and continues to top album charts in many other nations—and Celine Dion's "Let's Talk About Love," whose "Titanic" theme "My Heart Will Go On" has seen similar worldwide success. Each project has sold in excess of 19 million copies internationally, Sony says.

Other top-performing releases included Savage Garden's self-titled debut, Mariah Carey's "Butterfly," and "Be Here Now" from Oasis.

These successes offset disappointing sales for the Columbia House record club, in which Sony is a 50% partner. As well, industry slowdowns in Europe and parts of Asia brought in revenue below projections.

Overall results for parent Sony Corp. were also rosy, with a 19.3% increase in sales and operating revenue. In addition to music, the company's interests include electronics, computer games (PlayStation), and motion pictures.

As Stock Soars, K-tel Offers Words Of Caution

NEW YORK—In the first week of May, as K-tel International's stock continued to climb to new heights on Internet fever and the company's announcements of new alliances, the direct music marketer warned investors that its online venture faced intense competition and required substantial resources.

The warning came in K-tel's third-quarter report, in which it posted a loss and lower sales than a year ago. These results, however, were said to be unrelated to its music business.

The latest announcement from K-tel was that it had formed an agreement with infomercial producer GRTV Networks to produce daily half-hour programs promoting K-tel's proprietary music, beginning in June. The infomercials would also plug the company's World Wide Web music retail site, K-tel Express.

A few days earlier, K-tel had announced it had made a deal with Billboard Music Group to run the magazine's music charts every Friday morning on its Web site. This report apparently sent the stock soaring more than 80% in two days.

The news that K-tel was going to sell music over the Web was actual-

ly disclosed last year (Billboard, Nov. 22, 1997), but the stock didn't start its rapid ascent until April 9, when K-tel announced it would debut its Web site on May 1 and offer 250,000 music titles for sale.

The stock rose from \$6.625 in early April to more than \$48 two weeks later. On April 21, the company announced a 2-for-1 stock split. Its daily trading volume had swollen from a paltry 300 shares to more than 14 million on one day. The stock then fell back as low as \$26.75, but it picked up steam again on renewed Internet fever and went as high as \$78.9375. At press time on May 6, it was trading at \$66.50.

K-tel executives declined comment on the new businesses and the movement of the stock.

On May 5, the company disclosed a net loss of \$952,000 on sales of \$16.4 million for the three months that ended March 31, compared with a net profit of \$510,000 on \$18.4 million in sales in the same period last year. The company attributed the loss and the lower sales to the curtailment of its "domestic third-party media-buying operations," which are not related to its music business.

But K-tel president David Weiner said in a statement accompanying the results. "Although our initial results are encouraging, the success of online marketing cannot be currently determined, and to achieve further participation in this market will require substantial financial resources, development and acquisition of technology, investments in marketing, and contractual relationships with third parties."

He added, "Results will also be affected by existing competition, which the company anticipates will intensify, and by additional entrants to the market who may already have the necessary technology and expertise, many of whom may have substantially greater resources than the company."

The current leaders in online music selling are CDnow, which had a 33% market share last year, according to market researcher Jupiter Communications, and N2K, which had a 12% share. Jupiter estimated online music sales in 1997 at \$36.6 million and projected that they would rise to \$179 million this year.

DON JEFFREY

Clinton Joins Fee Debate

President Opposes Restaurant Exemptions

BY BILL HOLLAND

WASHINGTON, D.C.—The Clinton administration has stepped into a heated fight over whether the music industry's copyright term extension bill, now pending in the Senate Judiciary Committee, should include a music fee exemption for restaurants.

The administration's input raises the issue of whether such a coupled bill, if passed by Congress, would be vetoed.

In a letter to Senate Judiciary Committee leaders dated May 5, Commerce Secretary William M. Daley says he would recommend that President Bill Clinton veto the bill if the two elements are coupled (Billboard Bulletin, May 7). Senate Judiciary Committee action on the bill is likely this month, staffers say.

The coupled legislation was passed March 25 by the House of Representatives (Billboard, April 4).

Billboard has obtained a copy of a letter, dated April 24, sent by Clinton to ASCAP chairman Marilyn Bergman in which he reiterates his administration's opposition to the music licensing fee exemption bill. However, Clinton stops short of saying he would veto a copyright term extension bill coupled with a music fee exemption provision.

"As you know, we opposed the Fairness in Music Licensing Act, which was attached to the Copy-

right Term Extension Act in the House," Clinton wrote. "We believe that it would weaken the rights of music copyright holders. It may also violate our obligations under international treaties and undermine our effort to protect U.S. intellectual property rights owners."

"My administration will continue to oppose this proposal," the president added.

The Copyright Term Extension Act, as passed by the House, extends the term of copyright from the current length of life plus 50 years to the international standard of life plus 70 years. But it also grants all but the largest restaurants an exemption from licensing fees for background music.

This is the first time the administration has stepped this far into the licensing fee exemption fight, and it did so largely because of international implications.

"If the amendment were adopted, we know that our trading partners will claim that it is an overly broad exception that violates our obligations under the Berne Convention and the Agreement on the Trade-Related Aspects of Intellectual Property Rights (TRIPS)," Daley wrote in his letter to Judiciary Committee leaders.

The Irish Music Rights Organization and others have complained that the restaurant exemption violates World Trade Organization rules (Billboard, March 28).

RIAA Opposes Mich. Bill On Minors' Concert Attendance

BY CARLA HAY

NEW YORK—Prominent music industry organizations, including the Recording Industry Assn. of America (RIAA), plan to oppose a bill introduced May 5 in the Michigan state legislature that would regulate concert attendance by children under the age of 18.

The bill, SB 1000, which was introduced by Republican Sen. Dale Shugars, would give local governments in Michigan the authority to decide whether specific concerts are harmful to minors (Billboard Bulletin, May 7). Venues that host concerts deemed harmful to minors would be required, under a 30-day advance notice, to prohibit any minor from attending those concerts unless accompanied by an adult. In addition, tickets and advertising for those concerts would be required to contain information about the restricted access to minors. Violations by venue owners would result in a misdemeanor charge punishable by 90 days' imprisonment and/or a \$5,000 fine.

Shugars, who is serving his first term in the Michigan state senate, tells Billboard, "This bill gives parents the right to know what kind of concerts their children might be attend-

ing. It's based on the same concept that we don't allow minors access to certain movies, unless they have adult supervision."

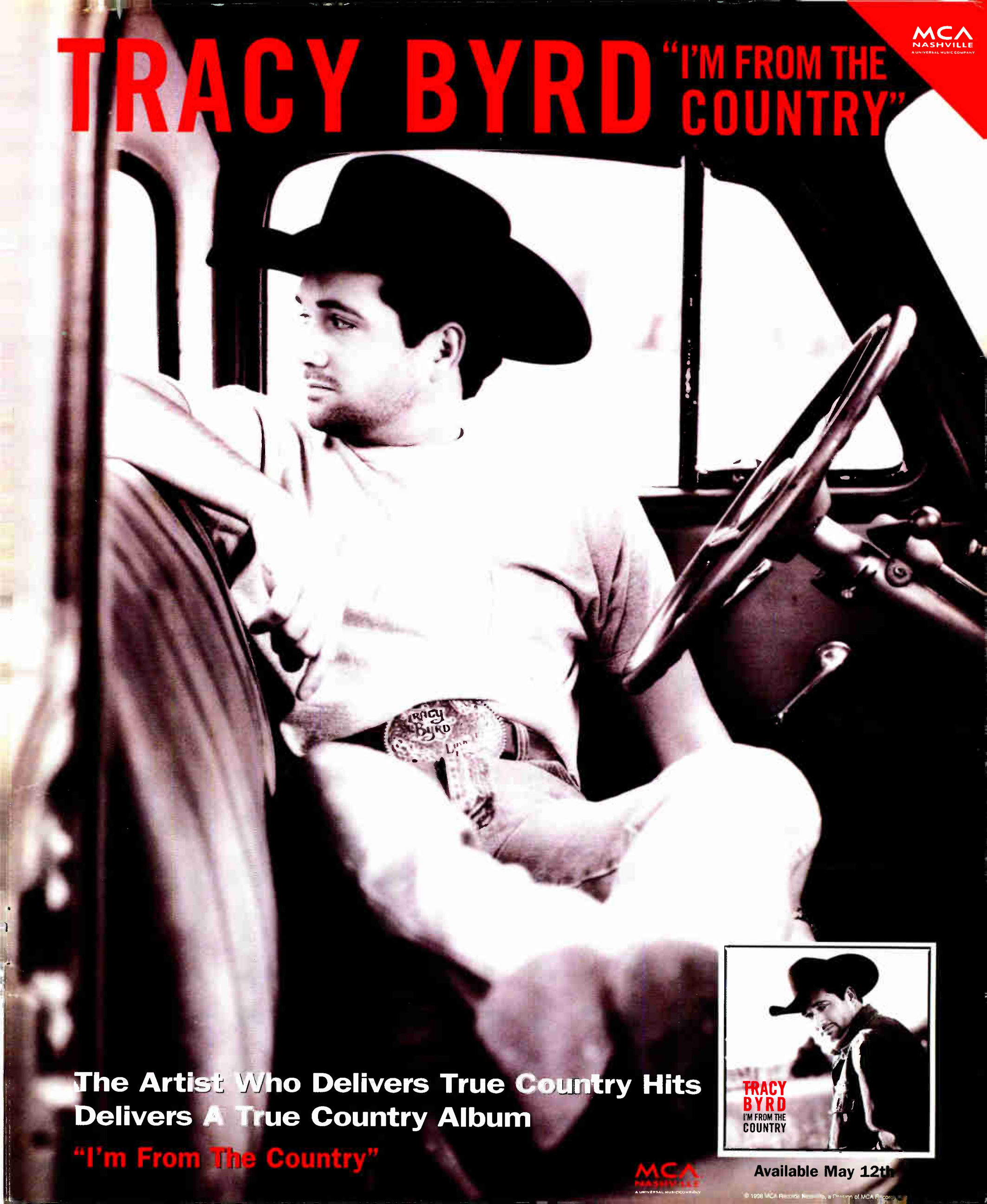
RIAA president/CEO Hilary Rosen says, "The senator is wrong on two counts. First, the entertainment industry has restrictions for minors or warning labels that are voluntary, not government-mandated. Second, concerts don't meet government definitions of what's harmful to minors. [Concerts] fall under the rights to freedom of speech and freedom of expression."

Shugars says that judgment about which concerts are inappropriate for minors will be based on "an artist's track record and past behavior."

The RIAA says it will work closely with the North American Concert Promoters Assn. and the National Assn. of Recording Merchandisers to oppose the bill. A date has not yet been scheduled for a vote on the bill, but Shugars says his constituents have been "very supportive and eventually [the bill] will be passed."

Rosen says that she expects, however, the bill will be killed before it gets to the voting stage. Still, she says, the RIAA "will be out in force in Michigan to oppose this bill."

TRACY BYRD "I'M FROM THE COUNTRY"



The Artist Who Delivers True Country Hits
Delivers A True Country Album

"I'm From The Country"



Microsoft Upgrades Music Apps

BY DOUG REECE

LOS ANGELES—Simultaneous with the June 25 release of Microsoft's Windows 98 software, the company will issue a new version of its Microsoft Plus! pack with software featuring several new music functions, including retail links.

Microsoft Plus! 98, which will sell separately from Windows for a suggested \$44.95, offers the program Deluxe CD Player, which can identify songs being played on a computer by linking to the Internet and can connect users to the online music and retail World Wide Web sites Music Boulevard (www.musicblvd.com), Tunes.com (www.tunes.com), and Billboard Online (www.billboard.com).

The program, which operates only when used in conjunction with Windows 98, also offers an assortment of games and utilities meant to enhance Windows.

"It's going to provide huge benefits over previous CD players for software," says Kim Akers, Windows 98 product manager. "If you

wanted to have song titles listed on the Windows 95 version, you had to type them in and save them. Now the computer will find the titles in a few minutes and save that information so that each time the album is played it remembers the track listing."

Akers also says Microsoft Plus! 98 will have a dialogue box offering several options. Users will be able to search the Internet for information about the album or artist they are playing or like-genre artists, view Billboard reviews of the album being played, and make purchases and scout out information at Tunes.com or Music Boulevard.

Melissa Jordan Grey, Microsoft's program manager of business development and strategic communication for Windows multimedia, says the links were provided at no cost to its content partners.

In fact, Grey says, she contacted several other music companies that declined to participate for various reasons or failed to return phone

calls. Still, new links can be established after the product launches.

"We would be very happy to accommodate as many people as want to participate," says Grey. "All they have to do is work with us to allow for the proper uploading and downloading of data. The whole idea is that we want the best experience for people using Windows. We're not interested in getting a part of anyone's sales."

As for the other enhanced retail functions of Plus!, Microsoft is cautiously optimistic.

"It would have to be user-driven," says Akers when asked if the links could someday be used to suggest new music to users based on their listening habits. "People don't want all their personal information being made available like that. But there could be a time for it, if someone said they wouldn't mind being monitored and having recommendations about, say, artists in the same genre they're listening to."

Microsoft declines to divulge how many units were sold of Microsoft Plus! 95. Rob Enderle, director of desktop and mobile technology for Cambridge, Mass.-based consultancy and analyst firm Giga Information Group, predicts that Windows Plus! 98 will sell several million copies.

According to Enderle, the Windows 95 Plus! pack contained essential "dial up" features that are now standard in Windows 98. Those features were required by many companies looking to facilitate smooth access to the Internet and helped build an installed base.

Although the new version is targeted mainly toward home consumers, the product should still sell briskly in opening months, he says.

"The Plus! pack tends to move only for a year; then sales drop off rather sharply," says Enderle. "They should be able to move somewhere in the neighborhood of 4 million copies by the end of the year, and I would guess close to another 6 million in 1999."

Warner Bros. Launching New Christian Music Co.

BY DEBORAH EVANS PRICE

NASHVILLE—In a renewed show of commitment to the Christian marketplace, Warner Bros. is forming a new Christian music company to be headed by Warner Christian Distribution (WCD) GM Melinda Scruggs Gales (Billboard Bulletin, April 24).

Gales will report to a board composed of Atlantic Group co-chairman Val Azzoli, Warner Bros. Records Inc. president Phil Quartararo, and WEA Distribution chairman/CEO Dave Mount. The name of the new venture and Gales' title have yet to be determined. Information on the new company's structure and staff is expected to be announced in the next few weeks.

The new company will encompass the current roster and catalog of the Warner Alliance label, whose future has been in question in recent months. Last year the Warner Alliance staff was slashed from 14 to seven in the wake of corporate restructuring.

The recent departure of such high-profile artists as Wayne Watson and Caedmon's Call, as well as exits by label head Neal Joseph, VP of promotion and marketing Chris

Hauser, and nearly all of the remaining staff, fueled rumors that Warner was withdrawing from the Christian market.

Among those still at Warner Alliance are VP of gospel Demetrius Alexander, national promotion director Brenda Smith, and Eric Mullet in marketing. The current roster mainly consists of gospel acts Beverly Crawford, O'landa Draper, Carlton Pearson, Donnie McClurkin, and the Brooklyn Tabernacle Choir, as well as British group World Wide Message Tribe.

Gales, who has headed WCD since its start-up in the fall of 1995, says Warner is very much committed to the Christian market. "The reason this company is growing and moving forward is because of the vision of Dave Mount, Val Azzoli, and Phil Quartararo," she says. "Make no mistake, those are the three primary forces in us going forward because of their commitment."

Quartararo is well-known in the contemporary Christian arena for his support of the genre. He signed de Talk and the Newsboys when he was the head of Virgin.

Int'l Biz Flocks To Cuba Trade Fair Reveals Growing Business

BY JUDY CANTOR

HAVANA—The presence of dozens of representatives from foreign labels at Cubadisco '98, a five-day fiesta showcasing current Cuban talent, underscored the growing outside interest in this country's vital music scene.

The second edition of the Cuban record fair kicked off April 18 here. Featuring conferences, product presentations, a Cuban music awards ceremony, and nightly concerts attracting audiences of up to 5,000, the event attested to both the current health of music on the island and its increasing strength as a leading Cuban export.

"The main goal of Cubadisco is

to promote Cuban music's presence in the world," says Ciro Benemelis, president of Cubadisco and an official at the Cuban Music Institute. According to Benemelis, 41 foreign label representatives attended the event. Among them, the presence of executives from EMI and Universal Music was evidence that multinationals are renewing their stakes in the musically rich region abandoned by American majors after Fidel Castro's victory in 1959 and the nationalization of private companies in Cuba. U.S. business on the island has been subsequently stymied for more

(Continued on page 46)

Music Helps Seagram's 3rd Qtr.

NEW YORK—Music was a high note in the third quarter for Montreal-based Seagram Co., which saw its spirits business sag dramatically during the same period.

For the quarter, which ended March 31, the entertainment and beverage company's Universal Music division posted cash flow that was 20% higher than in the same period last year, at \$12 million. Revenue fell from \$367 million to \$334 million.

For the nine months ending March 31, cash flow at Seagram's music division was \$77 million, up from \$62 million the year before

(Billboard Bulletin, May 7).

Seagram, which continues to be posited as a leading suitor for EMI or PolyGram (see story, page 3), saw its overall results diluted by its spirits and wine group, for which third-quarter earnings slid 44% on 21% lower revenue. The lower results, which were expected, were attributed by the company to the "soft economic situation" in Asia.

On May 6, the day the results were announced, Seagram's stock closed down 1 point to 41.3125, based on the 7% decline in cash flow at the company overall.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Mercury Records in New York promotes Steve Ellis to senior VP of promotion. He was VP of promotion.

Arista Records in New York promotes Gary Pacheco to VP of special markets. He was senior director of special markets.

Un-D-Nyable Records in Chicago appoints Maurice White senior VP of promotion and Rhonda Nolen senior director of marketing. They were, respectively, Midwest regional promotion manager, R&B music, at MCA Records and Northeast regional promotion manager at RCA Records.

Universal Records in New York promotes Wendy Washington to VP of media relations, black music. She was senior director of media relations.

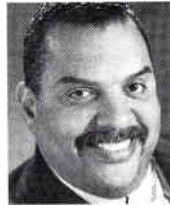
Tommy Boy Music in Los Angeles appoints Kevin Weaver to head the soundtrack division. He was senior



ELLIS



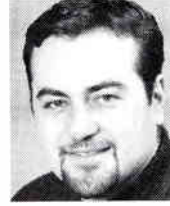
PACHECO



MAURICE WHITE



WASHINGTON



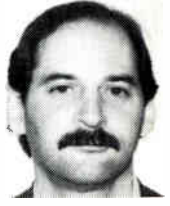
WEAVER



MATHEWS



MOSSETT



COHEN

director of A&R at Lava Records.

N2K Inc. in New York names James P. Mathews III VP of human resources. He was VP of business operations, finance, and human resources at Hospice Pharmacia.

Virgin Records in Los Angeles names Edwina Mossett VP of human resources and administration. She was human resources manager at Stroock & Stroock & Lavan.

Mitchell Cohen is appointed CFO at Everything's Jake in New York. He was CFO at Katz Digital Tech-

nologies.

Columbia Records Nashville names Mike Rogers director of national country promotion. He was manager, Southwest regional, at Epic Records Nashville.

Universal Music Group in Los Angeles names Scott Belmont senior VP of business information technology and Sharon Kim manager of strategic planning and business development. They were, respectively, regional VP at EDS and senior consultant at Booz, Allen and

Hamilton.

Mute Records U.S. in New York names Steve Brezenoff national manager of media relations and promotes Mattie White to director of radio promotions. They were, respectively, head of publicity at Band Together Records and promotion manager.

ForeFront Records in Nashville promotes Mark Adkinson to senior director of promotions, Anne Mabry to director of marketing, and David Johnson to senior manager of label

administration. They were, respectively, senior manager of promotion, manager of retail marketing, and supervisor of office services.

Harmony Records in Brentwood, Tenn., names Sharon Heyward senior director of marketing. She was owner of consulting firm Sharon Heyward Enterprises.

ORGANIZATIONS. ASCAP in New York promotes Frances Richard to VP of concert music. He was director of the symphony and concert department.

George Strait

George,
you
the man!



CONGRATULATIONS!

"One Step At A Time" Shipped Platinum

"One Step At A Time" Debuts #1 on the Billboard Country Chart

Academy of Country Music award for Top Male Vocalist

Academy of Country Music award for Album of the Year for

"Carrying Your Love With Me"

George Strait Country Music Festival 18 history-breaking dates

Artists & Music

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

Stewart Revisits His Roots

'New Boys' Warner Set Captures Classic Flair

BY LARRY FLICK

NEW YORK—After a string of refined adult-pop efforts, Rod Stewart fondly revisits his raunch-rock roots with "When We Were The New Boys," a spunky Warner Bros. collection that balances the sound of his Faces-era tenure with material penned by a slew of new-generation rockers.

Slated for worldwide release on June 2, the project firmly casts Stewart in the almost fatherly role of quintessential rock interpreter, covering cuts such as the Oasis anthem "Cigarettes & Alcohol" and Primal Scream's "Rocks," alongside more classic fare such as the Ronnie Lane/Ron Wood composition "Ooh La La."

According to Rob Dickins, chairman of Warner Bros. (U.K.), the plan was to draw a direct link between that

early period in the singer's career and the music being made today.

"Albums like 'Every Picture Tells A Story' continue to be an immeasurable influence on young musicians," he says. "I wanted Rod to make an album that unabashedly staked such a claim. Also, I wanted to once again pull the down-and-dirty rock'n'roller from within him and make an album that wasn't overblown in its presentation."

The first step in that process was selling the concept to Stewart. "He was a bit cautious at first," Dickins says with a laugh. "It was like, 'Do we really want to go down that road again?' But the songs I presented to him soon took over, and he was hooked."

Stewart agrees. "The bands com-

(Continued on page 14)



STEWART

'Titanic' Hits 10 Million Mark In April RIAA Certifications

BY CARRIE BELL

LOS ANGELES—The "Titanic" soundtrack continued full-steam ahead, hitting certified sales of 10 million, according to April figures from the Recording Industry Assn. of America (RIAA).

The certification makes the title one of the three best-selling soundtracks in the '90s, along with "The Lion King" (10 million) and "The Bodyguard" (16 million). "Titanic" is tied with "The Lion King" as the No. 5 best-selling soundtrack of all time.

The Carpenters' "The Singles 1969-1973," certified at 7 million, became the highest-certified album by a duo. Five other albums by the sibling act went multi-platinum, while seven went platinum and one went gold.

Madonna reached a landmark with her latest, "Ray Of Light." Certified double-platinum, it made her the first female vocalist to have seven multi-platinum studio albums. She is trailed by Mariah Carey and Barbra Streisand, who each have five.

Madonna's "Frozen" became her

17th gold single, placing her behind Janet Jackson—who has 18—as the female artist with the most gold singles.

"Rumors" by Fleetwood Mac moved into the top five of the best-selling albums of all time, with certified sales of 18 million.

The RIAA awarded 29 multi-platinum, 46 platinum, and 43 gold albums last month. Three platinum and

nine gold singles were also certified. With 47 awards, Reader's Digest Music led the labels with the most certifications, which included the first albums by Bing Crosby, Mario Lanza, and Glenn Miller to reach the certified 1 million mark.

The Verve (Virgin), Robyn (RCA), and Natalie Imbruglia (RCA) also celebrated their first RIAA million-sellers, while other gold-album debutantes include Next (RCA), Uncle

(Continued on page 101)



MADONNA



THE CARPENTERS

Luther Allison Honored At Handy Awards

BY CHRIS MORRIS

MEMPHIS—Perennial W.C. Handy Award winner Luther Allison got a last round of posthumous accolades from the blues community April 30, as the late singer/guitarist, who reaped a total of eight awards in 1996-97, received five Handy honors during ceremonies at the



Orpheum Theatre here.

Allison, who succumbed to cancer last August (Billboard, Aug. 23, 1997), was named blues entertainer of the year; male contemporary blues artist of the year; and guitarist of the year, while Luther Allison & the James Solberg Blues Band was named blues band of the year. His 1997 Alligator album, "Reckless," was selected as contemporary blues album of the year.

Additionally, writer Jerry Lynn Williams' song "Living In The House Of The Blues," from "Reckless," received the nod as blues song of the year.

In remarks during the ceremony, Blues Foundation executive director Howard Stovall acknowledged the recent passing of Allison and several other well-known blues figures (who were remembered in a videotaped presentation). However, Stovall also noted the arrival of a new generation of gifted blues artists—several of whom were on view during the evening's performances.

The nonprofit Blues Foundation, which presents the Handys based on ballots from some 15,000 blues fans, also saluted singer Ruth Brown and harmonica player Carey Bell with multiple Handy trophies.

Brown—who returned to the Handy podium for the fourth consecutive year to co-host the awards with guitarist Robert Cray—was feted as female

(Continued on page 101)



ALLISON

Arista/Austin's Strategy Reaps Hit Single For Sister 7

BY JIM BESSMAN

NEW YORK—Sister 7 bassist Darrell Phillips calls his Arista/Austin band "die-hard road dogs," and the Texas rock act's hard roadwork ethic, along with the star power of vocalist Patrice Pike, is now paying off with the hit single "Know What You Mean."

The group, whose label debut album, "This The Trip," came out last July, had already built a loyal fan club list of more than 20,000 names prior to its major-label signing and had put in more than 500,000 miles in a van promoting its self-released and self-marketed previous albums with road gigs that left fans and industry wags speechless.

"Every time I saw them was an incredible musical event," says Arista/Austin VP of A&R/artist development Steve Schnur, who describes himself as an "obsessive fan" and especially cites Pike's vocal prowess. David Passick, Sister 7's manager, refers to a review in Rolling Stone that likened Pike to Tina Turner, Bessie Smith, Janis Joplin, and Robert Plant "all rolled into a tiny but explosive package."

"They're in the great tradition of what we remember rock'n'roll bands to be," says Passick. "They play with an urgency that makes you sweat, combining a unique funk groove meets rock'n'roll with the tremendous voice of Patrice, who is one of the most extraordinary front women I've seen in many a year."

But Sister 7, which also includes guitarist Wayne Sutton and drummer Sean Phillips (no relation to Darrell), also knew how to promote itself. "We toured for years and built up a following through word-of-mouth and updating our mailing list," notes Darrell Phillips. "We kept in touch with our fans, and they'd bring five new people to the next show—and the crowds kept getting better."

The years of touring contributed to a strong sense of direction among the group members, who brought different musical influences and writing styles to the table when they formed Sister 7 in 1991, when they were first called Little Sister.

"They spent so much time living together on the road that they had a good understanding of what needed to be done—and their mission," says Danny Kortchmar, who produced

"This The Trip." "They're not shy about expressing themselves to each other, and that has a lot to do with making a great band."

Sister 7's touring schedule continued nonstop after the release of "This The Trip," with Arista/Austin initially targeting the existing fan base and sending the band to retailer conventions prior to working radio.

"In the years since they formed in 1991, they had done everything that record companies try over and over to create," says Schnur. "Setting up a tour base, a database, building up new pockets of support over and over again to where they had pretty good numbers in certain markets. They put 1,000 people in a club on their own in some cases, so we wanted to cater to those kids first and build from there."

At Austin, Texas, record store Waterloo Records & Video, owner John T. Kunz has been one of Sister 7's supporters since 1992, when its first disc, "Freedom Child," came out.

"They were still Little Sister then, and they did in-stores and we championed them with our 'Hear Texas Here' program spotlighting Texas artists," says Kunz. "Then they did the live album 'Free Love And

Nickel Beer,' and by that point they were selling a thousand pieces. So we've had a longstanding love affair with them, and now radio is jumping on and taking them from something that was a home-grown product into something that's blossoming everywhere."

Radio joined the party via "Know What You Mean" last month, adds Kunz, spiking sales from a steady eight to 10 pieces to "well over a box a week" at Waterloo currently. The single, says Kortchmar, was "obviously a strong tune" when he first heard a voice/guitar demo; he moved a Sutton guitar lick from the back to the front of the track and made Sean Phillips' drum part more "loop-like" to give the song a "hypnotic kind of quality."

The single was remixed by Ben Grosse and released in February. "Initial response was fantastic, and now the band is running around the country playing in front of radio station executives, on radio stations, and at radio-sponsored shows," says Schnur.

Tommy Mattern, assistant PD/ (Continued on page 16)



SISTER 7

Trisha Yearwood

The Triple Crown

Academy of Country Music Awards
TOP FEMALE VOCALIST

NARAS (Grammy)
BEST FEMALE COUNTRY VOCAL PERFORMANCE

Country Music Association
FEMALE VOCALIST OF THE YEAR

*Trisha,
Congratulations on a
fantastic year!*

Star Appearances Grace Ringo's Set

Mercury's 'Vertical Man' Features A High-Profile Lineup

BY MELINDA NEWMAN

NEW YORK—There are a lot of doors that being an ex-Beatle will open, but one is especially valuable to Ringo Starr when it comes to asking other artists if they will appear on his album.

"I can call anybody. It's up to them to say yes or not, but at least they accept the phone call," Starr says, with a laugh.

Among the guests offering their resounding support on "Vertical Man," coming June 16 from Mercury Records, are Starr's former bandmates Paul McCartney and George Harrison, as well as Brian Wilson, Scott Weiland, Ozzy Osbourne, Joe Walsh, Aerosmith's Steven Tyler, and Alanis Morissette. The latter two appear on a remake of "Drift Away," with Tyler singing and playing drums.

Although delighted at the high-profile lineup, Mercury executives downplay the guests' significance when it comes to marketing the album. "Ringo has traditionally had guests on his album," says Josh Ziemman, VP of product development for Mercury Records (U.S.). "In

fact, he's the only Beatle to have all three of the other members on one of his past albums. But I think it's not so much the names as the music that matters. The fact is, a record isn't going to become a hit because of who's a guest performer on it."

Starr's first album of new material since 1992's "Time Takes Time" on Private Music, "Vertical Man" straddles the line between pop and rock and is chock-full of tuneful melodies with, at times, surprisingly reflective lyrics.

"People forget that we're growing up," he shrugs, regarding the lyrics. "I don't want to admit it, but a day at a time I'm starting to say, 'Well, I think it's time to grow up now, Richie.' And I say, 'OK. I've put up the fight for so long.' These are the things that interest me now."

Starr hooked up with the album's producer, songwriter Mark Hud-

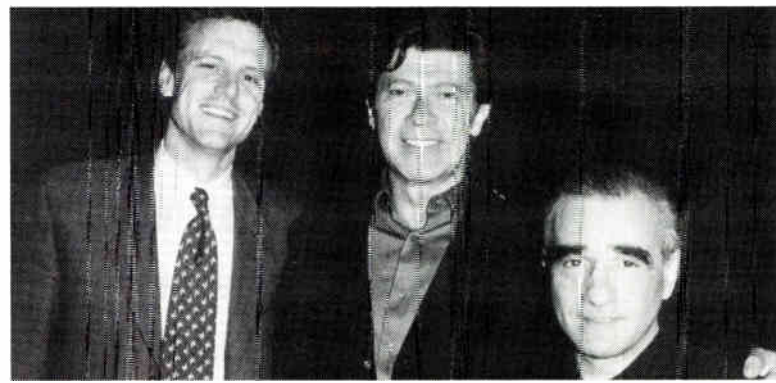
son, through songwriter Dean Grakel, whose father is Starr's attorney. Hudson, Grakel, and fellow songwriter/guitarist Steve Dudas gathered at Starr's house in Los Angeles and started writing songs. Several sessions later—and with breaks for vacations, tours, and other business—the foursome had written an album of material.

"This is the first time I've really been involved [in my record]," Starr says. "Whereas before, I'd just sort of pick out other people's

(Continued on page 19)



STARR



'Last Waltz' Memories. Robbie Robertson, center, is flanked by VH1 president John Sykes, left, and director Martin Scorsese, right, following the taping of an interview for a VH1 special to celebrate the 20th anniversary of "The Last Waltz." The seminal film chronicled the last performance by the Band in 1976. Robertson, formerly with the Band, subsequently provided music for a number of Scorsese films.

Atlantic Makes A Bid For Sinéad O'Connor; Tyler's Knee Injury Stalls Aerosmith Tour

TIDBITS: Look for Atlantic Records to sign Sinéad O'Connor. O'Connor, who was formerly on EMI Records, had her last EP, "Gospel Oak," picked up by Columbia Records following EMI's closure. However, that was a one-off deal (Billboard Bulletin, May 1).

Aerosmith has postponed the remainder of its North American tour after lead singer Steven Tyler damaged his knee during a show in Anchorage, Alaska. Tyler will have to undergo knee surgery followed by 12 weeks of rehab. The dates, which ran through June 4, are expected to be rescheduled for later this year.

In other Aerosmith news, the band just cut a ballad, "I Don't Want To Miss A Thing," for the "Armageddon" soundtrack. The movie's cast includes Tyler's daughter, Liv. This marks the first time the group has recorded an original song for a major studio film.

On June 20, HBO will air a concert featuring Billy Joel and Elton John taped earlier that evening in Vienna. The special, produced by PictureVision's Jon Small, will be directed by David Mallet.

Nick Lowe hits the road June 9 in San Francisco in support of his new album, "Dig My Mood." Openers are Dan Penn and Spooner Oldham.

RCA has restructured its publicity department. Publicity director Gina Orr has moved from the East Coast to the West Coast, while Michael Taub, associate director of publicity, based in Los Angeles, has left the company.

Voting continues through May 30 on the U.S. Post Office's new stamp series based on the '60s. Among the contenders in the arts and entertainment category are a Beatles stamp and one commemorating Woodstock.

CREATION'S BABY: Creation Records in the U.K. will release an EP of new Ronnie Spector recordings in the fall. The EP consists of material Spector has been working on for months, as chronicled in this column, with producers Joey Ramone and Daniel Rey. The highlight of the set is a gorgeous version of Johnny Thunders' "You Can't Put Your Arms Around A Memory." No U.S. release is scheduled. As far as full-length album plans, a Creation spokesman says there are currently none but that "anything is possible."

COMING UP: Universal Records will release a Chumbawamba album in the fall that will consist of material from its previous eight U.K. record-

ings—none of which came out in the U.S.—as well as a few new tunes. The first single will be "Top Of The World," which is already out in the Europe.

Imperial Teen, Roddy Bottum's full-time project since the dissolution of Faith No More, has just completed its follow-up to "Seasick." "What Is Not To Love" will come out in August on Siash/London.

In other Slash news, former Grant Lee Buffalo member Paul Kimble is working on an album with his new band, Pistol Star. Expect a late summer/early fall release.

Woo-hoo! On Sept. 1, Rhino Records will release "Go Simpsonic With The Simpsons," a follow-up to 1996's "Songs In The Key Of Springfield." Similar to its predecessor, the new disc will contain songs, underscore music, and interstitial dialogue from the series.

A two-CD singles collection from Depeche Mode, titled "The Singles 86-98," is slated for release on Oct. 13. The set will contain a new song, "Only When I Lose Myself," which will be serviced to alternative radio in late August.

IT HAD TO HAPPEN: Just as 550 Music is releasing the "Ally McBeal" soundtrack, Peter Pan Records is putting out two records featuring that annoying dancing baby who appears periodically to McBeal.

"The Official Dancing Baby CD" features four remixes of "Hooked On A Feeling," which the dancing baby cavorts to on the show. The CD came out April 28 and appears on this issue's Hot 100 Bubbling Under chart. The tune is performed by the new act Baby Talk. A full-length Dancing Baby album, featuring 14 bubble-gum hits like "Sugar Sugar" and "Dizzy," will be released May 26.

Since, as far as we know, the Dancing Baby doesn't sing (or he'd be called the Singing Baby), what makes these Dancing Baby CDs official is that Peter Pan's parent company, PPI Entertainment, has the license to manufacture and distribute Dancing Baby audio and video products. Therefore the cover of the releases is a 3D, animated, lenticular package of the Baby dancing. Get it now, because we believe the Baby's 15 minutes of fame were over 20 minutes ago.

In the same vein, Jamie Records, better known for its back catalog of '50s and '60s music, has rush-released "Goodbye Seinfeld" by Soda & 7. The song recalls specific episodes and laments the program's end. For those people with a life who may not know, NBC is airing the last episode of "Seinfeld" on Thursday (14).

Guitarist Jimmie Vaughan Gets 'Out There' With Roots Epic Set

BY CHRIS MORRIS

LOS ANGELES—Jimmie Vaughan plumbs the gutbucket roots of his Texas guitar style anew on his second Epic solo release, "Out There," in stores June 16.

The Austin, Texas-based musician implies that the title of the new album is in keeping with its musical orientation.

"It's all the stuff that I like—it's got the real roots Texas guitar in it, which I really love, and all the songs are a little bit off," he says. "You know the RCA dog, the way he's got his head tilted a little bit? That's the way I want it to be. I want it to be just a little off."

He adds, "This is the kind of stuff that I like, so I'm trying to do it, because I can't hear it if I don't do it. Where am I goin' to hear it? If I don't do it, it's not going to be there."

"Strange Pleasure," Vaughan's solo debut, was released in 1994. But Vaughan says the four-year lag between projects wasn't due to any loafing on his part.

"I wasn't much layin' on the couch for four years," he says. "I did a lot of touring after [the last album]. It took me awhile to get some songs, and then when I went in, different things happened, things that were out of my control. A tour would come up, and we'd go in and the studio I wanted wasn't available. I'd go somewhere else, and I'd get kicked out of there. A lot of different things happened."

(Continued on page 42)



VAUGHAN



by Melinda Newman

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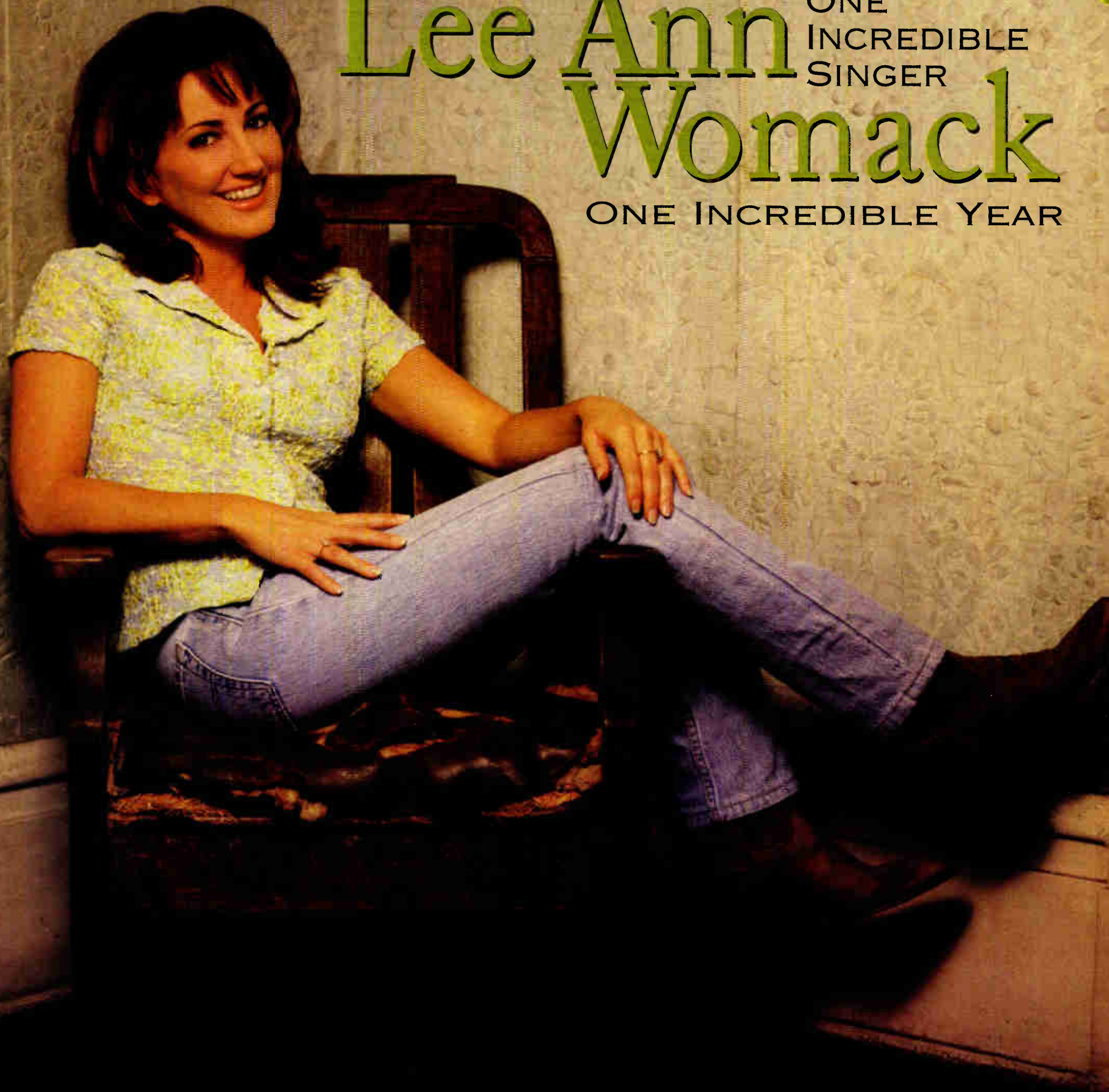
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Artists & Music

STEWART REVISITS HIS ROOTS

(Continued from page 10)

ing up through the ranks right now are incredible. When I heard 'Weak As I Am' by Skunk Anansie, I was dying to sing it. It felt like a natural song for me."

With the decision to include that tune on the album—along with Superstar's sterling self-titled composition, Ron Sexsmith's "Secret Heart," and Mick Scott's "What Do You Want Me To Do"—the time had come to begin cutting tracks.

"Rod asked about producers," Dickins recalls. "Knowing the answer, I asked him who had produced those classic early records, and he said that he had. 'Then you have your producer,' I replied."

Stewart was instantly keen on the idea. "It was nice to eliminate the middleman for a change," he says, adding that he and longtime friend and keyboardist Kevin Savigar "had a fantastic time" digging into the task. "By this point, the album had become a mission to me. It was a chance to prove that I wasn't an old geezer ready to pack it in."

The end result of these sessions is an ornery, guitar-heavy set that largely re-creates the tone of a live concert. "Rocks" plays like the lip-smackin' sequel to Stewart's '70s-era smash "Hot Legs," while "Ooh La La," with its intricate mandolin lines,

is the flip side of "Maggie May."

But how will a world that has gotten comfortable with the softer sound of recent Rod Stewart recordings react?

"Quite frankly, we always do well with Rod, no matter what he does," says Tim Devin, GM of Tower Records in New York. "The ladies, in particular, just love him. The old Faces fans that jumped off the bandwagon could very well come back with this one, which makes this one of his bigger albums in recent times."

Retailers in the U.K. are equally intrigued by the project. "The fact that it has a lot of covers of popular U.K. bands makes it extra interesting here," says Ron Bouyers, buyer for Record Tower, an indie outlet in London. "At the minimum, people will want to hear what Rod does to a song like 'Cigarettes & Alcohol.' It could do quite well, at the end of the day."

The radio outlook for "When We Were The New Boys" is equally positive. Although the label isn't slated to begin soliciting pop, AC, and mainstream rock airplay in the States on the first single, "Ooh La La," until Tuesday (12), programmers are optimistic about its future with listeners.

"It has that classic 'Maggie May' sound that I think people will gravitate toward," says Blake John, assis-

tant music director at KCMU Seattle.

Radio promotion for "Ooh La La" in the U.K. and throughout much of Europe begins on Monday (11).

Now that the creative part of the project is behind him, Stewart, who is managed by Arnold Stiefel and Annie Challis, is eager to get back on the road. He's scheduled to begin a world

tour, booked by International Creative Management, July 14 in Hartford, Conn. Much of the tour will be promoted by Delsener/Slater.

"I can't wait to play these songs," Stewart says. "I'm not like a lot of other artists who hate to be on the road. I actually get quite jittery when I'm away from the stage for too long."

POLYGRAM JOINS EMI AS OPTION FOR SUITORS

(Continued from page 3)

[their stake]," comments one analyst. "It's cheaper to buy the 25% they don't own; then they can do pretty much what they want."

A key player in a future sale of both EMI and PolyGram is likely to be London-based fund manager Mercury Asset Management, which controls just less than 10% of EMI stock and is thought to be the single largest shareholder in PolyGram after Philips, with nearly 3 million shares, or about 1.5% of the company. A Mercury spokesman said that the company does not discuss individual stocks.

Analysts have said that Philips wanted to keep PolyGram in order to have an interest in a major software company as it develops new entertainment technologies. But it

has had a change of heart about that philosophy and is known to have been keen for some time to divest its PolyGram holding in order to focus on core businesses.

"They feel they're not getting the value out of PolyGram," adds the analyst. "They just don't like having to manage the business quarter by quarter."

PolyGram reported a net profit of 15 million guilders (\$7.5 million) for the first three months of this year, compared with 122 million guilders (\$59 million) in the same period in 1997.

Assistance in preparing this story was provided by Don Jeffrey in New York.

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Huntsville, AL	May 29
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MTV EUROPE SETTLES LICENSING DISPUTES WITH U.K., EU GROUPS

(Continued from page 1)

illegal cartel under British and European law. The network began parallel actions in the U.K.'s High Court and in a complaint to the European Commission; the actions cited both VPL and the major labels as represented by the International Federation of the Phonographic Industry (IFPI). On May 6, both of those actions were dropped after a settle-

ment between the sides (Billboard Bulletin, May 7).

Had the Commission upheld MTV's complaint and ruled that VPL's collective licensing was illegal, all similar societies in all rights sectors in the EU would have had their legal foundations removed.

The settlement of MTV's case has come out of the blue and in unusual

circumstances. Normally, such issues are resolved in the context of a courtroom, with a judge announcing that the case has been settled within the framework of the legal dispute. However, this settlement has been reached away from the court; the U.K. and European legal actions have ceased simply because MTV's initial complaint was withdrawn.

When contacted by Billboard, each organization referred to a joint statement that notes that the settlement agreement "contains a confidentiality provision which precludes the parties from disclosing its terms."

The dispute has gained a large number of complexities in its six-year passage through the British and European legal systems. One of those complexities is that, during the six years, four of the five majors named in the initial complaint have split from VPL in this area and done their own direct deals with MTV. Only Warner Music hasn't done so, although it has been suggested that Warner has reached a deal with the broadcaster that precipitated the settlement. However, it is known that Warner Music has not struck such a deal and remains in negotiation with MTV over rights and payments.

Asked about the settlement, president of MTV Networks Internation-

al Bill Roedy only says, "I'm pleased we're no longer fighting, but because of the confidentiality clause, that's all I can say." Calls to VPL and the IFPI had not been returned by press time.

The end of the dispute removes a thorny problem for the European Commission and a profound threat to the EU's collecting societies. It's highly unusual for the Commission to consider a complaint such as MTV's for six years without being able to reach a public conclusion. Sources within Commission circles in Brussels suggest the Commission was reluctant to make a ruling that, if it had favored MTV's position, would have outlawed a continentwide working practice.

Indeed, the dilemma the Commission faced was evident in 1994, when the DG15 internal market department and the DG4 competition department were in open dispute about the case. DG4 executives were

eager to pursue the issue and, because of their predilection for free trade, appeared to be leaning toward MTV's position. In contrast, DG15—a department whose sole responsibility is the smooth running of the single European market—was equally keen that the status quo of collective licensing not be undermined.

Senior record industry figures in the U.K. believe Brussels civil servants feared to act. The British High Court decided three years ago that it would not hear the dispute until a decision had been made public by the European Commission.

Some procedural matters did come before the court, however. The last of these was in February, when a High Court judge ruled that MTV must disclose to its opponents sensitive commercial information. MTV had asked the court to let it keep the information secret.

ARISTA/AUSTIN'S SISTER 7

(Continued from page 10)

music director at modern AC WALC St. Louis, says about "Know What You Mean," "It's been top 10 in phones since we put it on and fits our audience perfectly."

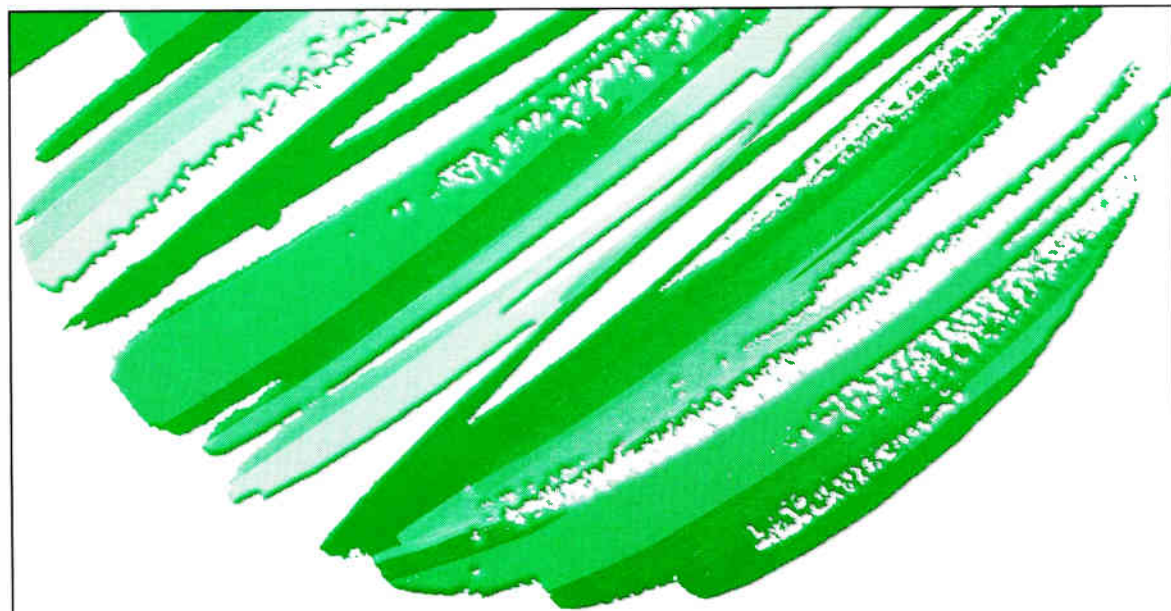
"The beauty of this situation is that so many bands have a single and suddenly gain a radio and sales base, which is so fragile," says Schnur. "But this isn't an overnight success story, but a band that's developed over the years in many markets. We made sure we catered the album to that fan base, with the right song or two to take it to the next step."

The next step, Schnur notes, includes a "more adult" image shift, as evidenced in the video for "Know What You Mean." The Progressive Global Agency-booked band is plan-

ning to expand its base internationally, having toured Germany with labelmate Abra Moore last fall and performed a residency stint in Paris.

Pike, meanwhile, says she expects the band to grow artistically. "What's attractive about Sister 7 right now is due to a mainstream single that's really a watered-down version of what the band does as a whole," says the vocalist, a Warner-Tamerlane writer, along with the rest of the group. "It's the safest song on the record for radio and isn't risky at all."

"But the band's a rock band," Pike adds. "Most of our stuff pushes things ahead of the curve, and we hope to put things out that are more representative of what we do."



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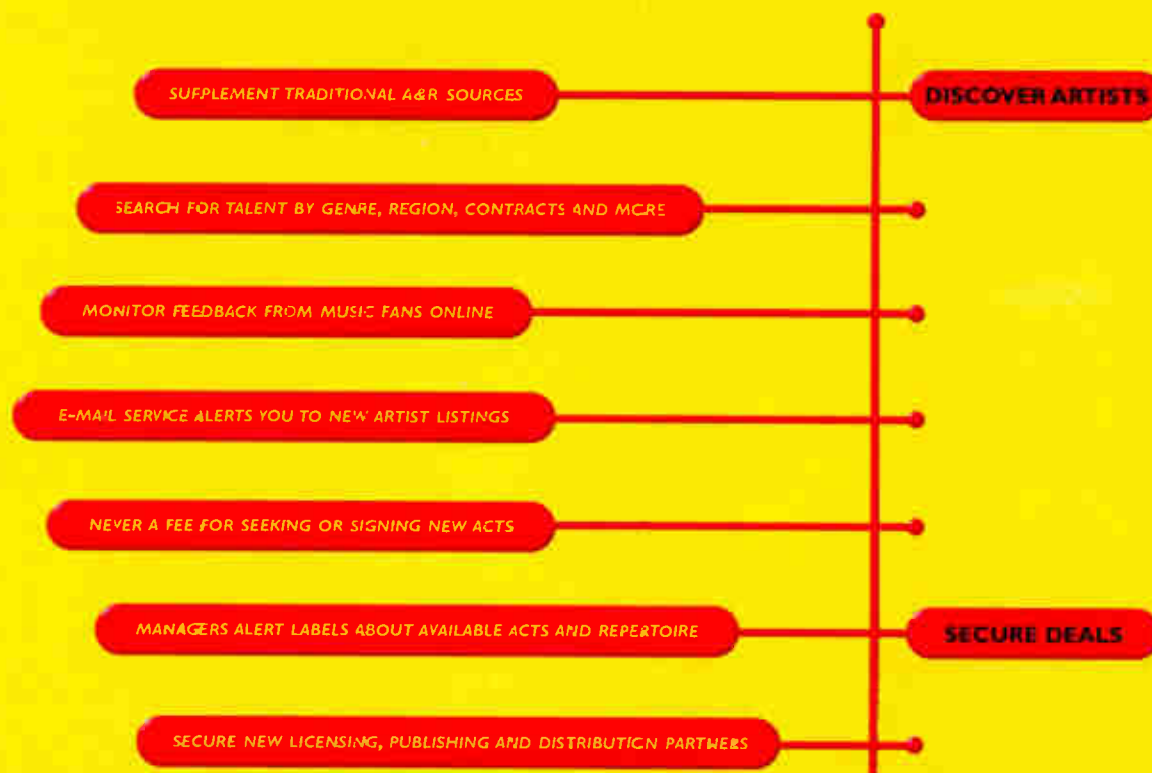
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GARTH BROOKS TRISHA YEARWOOD	Roberts Stadium Evansville, Ind.	April 30- May 3	\$894,875 \$19.50	46,502 four sellouts	Varnell Enterprises
PHISH	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	April 2-3	\$824,328 \$24	34,348 two sellouts	Delsener/Stater Enterprises
ERIC CLAPTON DISTANT COUSINS	Charlotte Coliseum Charlotte, N.C.	April 22	\$712,775 \$52.50/\$40	14,625 sellout	Cellar Door
ERIC CLAPTON DISTANT COUSINS	Thompson-Boling Arena, University of Tennessee, Knoxville Knoxville, Tenn.	April 23	\$511,905 \$50/\$35	11,570 12,001	C&C Concerts
MARY J. BLIGE USHER NEXT	Universal Amphitheatre Universal City, Calif.	April 9-10	\$431,427 \$53/\$50/\$43/\$40	9,619 12,032	Universal Concerts
LEANN RIMES BRYAN WHITE	Universal Amphitheatre Universal City, Calif.	April 24-25	\$398,623 \$49/\$37/\$29/\$25	11,463 two sellouts	Universal Concerts H.L. Productions
ANDRE RIEU	General Motors Place Vancouver	April 25-26	\$386,416 (\$556,075 Canadian) \$41.17/\$25.89	12,118 18,759, two shows	Universal Concerts Canada
AEROSMITH SPACEHOG	Spokane Arena Spokane, Wash.	April 24	\$372,700 \$35	11,080 sellout	Bill Graham Presents
AEROSMITH SPACEHOG	Colorado Springs World Arena Colorado Springs, Colo.	April 22	\$293,806 \$36/\$31	8,716 8,840	Chuck Morris Presents Bill Graham Presents

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Geffen's Pure Sugar Works Its Starr Power

BY LARRY FLICK

NEW YORK—As the June 16 release of its self-titled Geffen debut draws near, Pure Sugar aims to build upon its increasingly high club profile. With flamboyant front woman Jennifer Starr as its not-so-secret weapon, the act is poised for a major pop breakthrough.

In mid-March, the label issued the club-focused 12-inch single "Hands To Heaven," a house music anthem that has scored immediate turntable action throughout the U.S. The track is No. 15 on this issue's Hot Dance Music/Club Play chart.

While DJs have solidly bonded with the state-of-the-street remixes by

Mijangos, Rhythm Masters, DJ Icey, and Pure Sugar masterminds Richard "Humpty" Vission and Pete Lorimer; it is Starr's vibrant, delightfully over-the-top vocal that has triggered the loudest raves.



STARR

"It's unusual to discover a dance singer who can not only sing but also has the personality to be a star," says Billy Rhodes, a Seattle club DJ.

Marlon Creaton, manager of the independent Record Kitchen in San Francisco, echoes Rhodes' senti-

ment. He adds that Starr "makes the dance genre look good, because you know she has a great future ahead."

And the idea of dealing with an act that's capable of being more than a limited turntable entity is what attracted Geffen A&R executive Craig Coburn to Pure Sugar in the first place.

"The problem that most labels have with dance music is that they basically throw it out on vinyl and maybe at some point to radio and wait for miracles," he says. "Pure Sugar will be marketed as all other serious artists on the label are. Our focus will begin at the club level and then [move] to radio and television."

(Continued on page 41)

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

BOSTON: Singer/songwriter Nate Borofsky knows what makes his folk songs rock. "Honesty," he says. "I think a lot of my energy comes from that." Part of a new breed of songwriters influenced more directly by Ani DiFranco than Woody Guthrie, Borofsky harnesses his honesty on his self-produced and self-recorded album "500 Miles," blending in healthy doses of musicianship and humor. "I guess I'd say I've got one leg stuck in folk up to my knee, and the other leg is kind of flailing around in the air," he says. Perhaps because he started performing literally in order to communicate, the 23-year-old's live show is where he really shines. As a teenage exchange student in Germany, Borofsky says, he made friends his age by becoming "a kind of human jukebox, learning to play a bizarre range of stuff from Cat Stevens to the Red Hot Chili Peppers." Now his shows at coffeehouses and bars have audiences throughout New England bopping, as they were at a recent songwriters' circle at New York's Dark Star Lounge. Borofsky says watching DiFranco's career develop has influenced his choices so far. Her success, he says, has shown him that he "can do music for a living, not be filthy rich, and most importantly, not sign with a big major label." But with characteristic humor even about his own ethics, Borofsky evokes Vance Gilbert's words: "This career is great—there's literally hundreds of dollars to be made every year!" Contact Borofsky's Finocchio Records at (617) 625-1741 or mail@finocchio.com. DYLAN SIEGLER

ATLANTA: For three years, the Lost Continentals have been serving up an intoxicating blend of smooth swing rhythms, rockabilly riffs, and sultry, country-tinged vocals to packed clubs around the Southeast. "We do the swing thing, but it sure doesn't sound like Vegas," says vocalist Amy Pike. "It sounds like Georgia." From Atlanta's Cotton Club to the Centennial Park stage at the 1996 Summer Olympics, the Lost Continentals' infectious sound has stirred a wide audience beyond the zoot suit-and-martini set. "People are really ready for music they can dance



THE LOST CONTINENTALS

together," Pike explains. With a lyrical style that ranges from soft and sassy to downright bawdy, Pike puts a new spin on swing's tough-guy image. "We get a lot of girls who tell me they identify with us," she says. "I think a lot of them appreciate the idea that a sexy woman can be a strong woman." Although swing music hasn't yet earned a category at the

Atlanta Local Music Awards, the band has received nods from the local industry as best rockabilly band for two consecutive years. Since January, the band has also been getting serious attention for its debut, "Moonshine And Martinis" (Landslide). In its first month, the album landed near the top of the sales charts of several local independent music stores with more than 1,000 copies sold, and it entered into heavy rotation at Atlanta's WRAS. Recently serviced nationally, the album has already sold more than 3,000 units and has garnered airplay on nearly 100 college and roots-music stations in 33 states. Contact Pike at 404-524-8907.

BRUCE BUCKLEY

NASHVILLE: Hard-rapping rock music in this town won't be booked on the Grand Ole Opry any time soon, but the members of Stone Deep have their sights set on bigger stages. After winning a National Academy of Recording Arts and Sciences unsigned-band competition in 1996—beating out 2,500 other groups—the band showcased in New York and Los Angeles. That same year, the band's hometown named Stone Deep the outstanding unsigned artist of 1996. Pulling together a group that fuses intelligent rapping with electric guitar and throbbing bass took musicians from both sides of the Mason-Dixon line. Hailing from New York's Long Island, guitarist Glen Cummings migrated to Music City on a hunch that he could hook up with like-minded musicians. Enter Nashville native Ronzo "Beast" Cartwright. The two hit it off, writing music that combines rap and blues-based alternative music. Bassist Tim Brooks



STONE DEEP

and drummer David DePrieste completed the lineup. "Music is wherever you are," says Cartwright. "Place doesn't matter so much. But for us, this is a good place to live. It's just about keeping it real." Stone Deep has received airplay on WKDF Nashville and college station WRVU. Contact John Conlon at 617-777-7425.

SANDRA SCHULMAN

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STAR APPEARANCES GRACE RINGO'S SET

(Continued from page 12)

songs or songs other people had written that I thought were vaguely trying to say what I would have liked to say, on this, we're really trying to say what I want to say, thank you."

The first single, the shuffling sing-along "La De Da," will go to top 40, triple-A, and hot AC radio June 1.

Also sure to grab attention is Starr's harmonica-drenched, bluesy take on "Love Me Do," which, as Beatle archivists will note, is the only No. 1 single on which Starr did not play drums, although he is on the album version.

"I'm on the album, and nobody can tell the difference, so it's not like

[drummer] Andy White was doing anything critical here, but George Martin wasn't too happy with the drummers before me, shall we say. So when I was coming down, he didn't know anything about me. He wanted to play it safe, and he had Andy White ready for it. I always said, 'Oh, you can't do Beatles music.' Well, why not? And as Mark was saying, 'You were one of them, you know.'"

Despite Starr's icon status, radio play is no guarantee, a fact Zieman acknowledges. "I think it's safe to

'The great thing about marketing Ringo is you get to try to tap into the Beatles' fan base, which is one of the largest fan bases there is'

say that it's going to be a real challenge for us to get exposure at radio, but we feel the music will speak for itself," he says. "We'll be aggressively attacking radio, but there will be several other things we do that will create awareness to back up our promotional assault."

Certain to draw media attention is the taping of the video for "La De Da," which will be shot partially on Sunday (10) at New York's Shea Stadium, site of the Beatles' groundbreaking U.S. date in 1965. "It will be a Beatle's return to Shea Stadium," says Zieman. "Ringo's going to the stadium and will lead the audience in a verse of 'La De Da.'"

The marketing plans also include a slate of high-profile TV appearances by Starr the week of the album's release, including slots on "The Tonight Show With Jay Leno," "The View," and "Live With Regis & Kathie Lee."

Other release-week activities include a syndicated radio special June 15 to world-premiere the album. The special will include interviews with Starr and album guests.

"The great thing about marketing Ringo is you get to try to tap into the incredible Beatles fan base, which is one of the largest fan bases there is," says Zieman. "They're all over the Web and meeting on a regular basis."

To that end, Starr will hold a chat on America Online the week of release, with one chat participant winning a trip to see Starr in concert in London with the All-Starrs.

More specifically, Mercury is working with the organizers of Beatlefest to coordinate a mailing to recent convention attendees. The postcard mailing will offer a deal whereby fans who preorder the album will receive a 7-inch single of "La De Da" backed with a non-album track.

Additionally, Mercury is tying in with the British Rock Symphony tour, a summer outing that will feature an orchestra and rock band doing Beatles, Who, and other Brit-rock material. "We'll have displays for Ringo's album on site because they're doing Beatles music and because Ringo's son [Zak Starkey] is in the band," says Zieman. "Many of the people interested in Ringo will go to that tour."

Mercury is also offering a special deal through Best Buy. Customers who preorder "Vertical Man" from the consumer electronics chain will get a three-song CD with tracks not on the album.

A limited-edition Digipak, with a run of at least 100,000 units, will be available to all retailers, along with the jewel-box release. "Ringo had a lot of input in the Digipak," says Zieman. "It has some additional artwork and a die-cut design." The limited edition will be the same price as the regular CD.

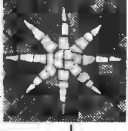
Starr's sheer affability can also help entice music consumers, says John Artale, buyer for Carnegie, Pa.-based National Record Mart. "He always was the Sonny Bono of the Beatles; everybody likes him," says Artale. "It sounds like some-

thing that should be pretty easy to market, and people are very aware of him because he's been doing the shed tours [with the All-Starrs]. I think people that like music like him."

Indeed, Ringo's All-Starrs (with Jack Bruce, Peter Frampton, Procol Harum's Gary Brooker, Bad Company's Simon Kirke, and Mark Rivera, saxophonist for Billy Joel) will be touring Europe and Russia this summer. As with All-Starrs lineups in the past, each artist, backed by the others, takes turns as the front man, performing his or his group's greatest hits.

However, other than a few select appearances, including Tuesday (12) at New York's Bottom Line and a Wednesday (13) taping for VH1's "Storytellers," Starr will not be touring solely to promote "Vertical Man."

"I don't really ever want to do the two hours where it's just me," says Starr. "I like the mixture of the All-Starrs because it's so much fun. I get down in front and do the entertaining thing, and then I'm back behind the drums, and it can't be bad backing Jack Bruce and Peter Frampton and having all the fun while they take the weight."




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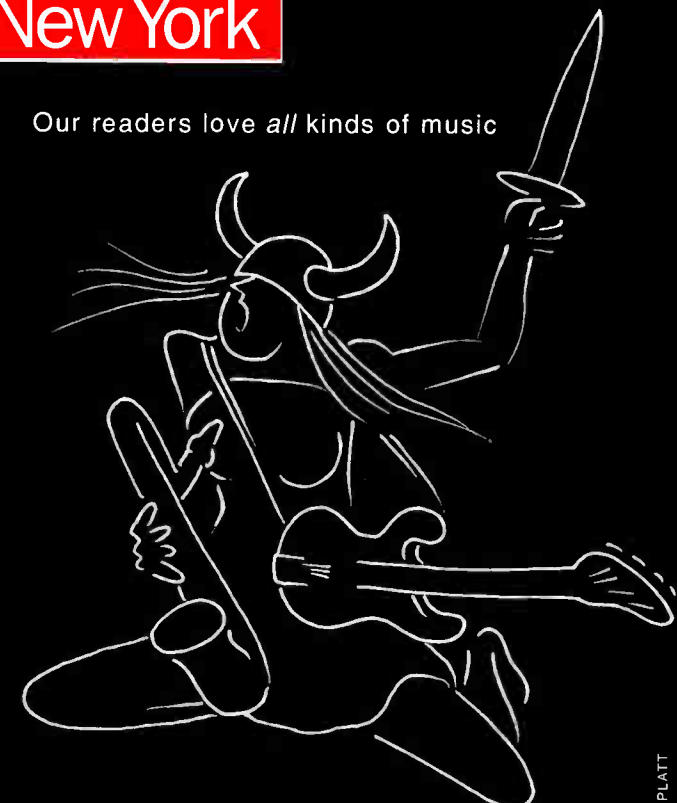
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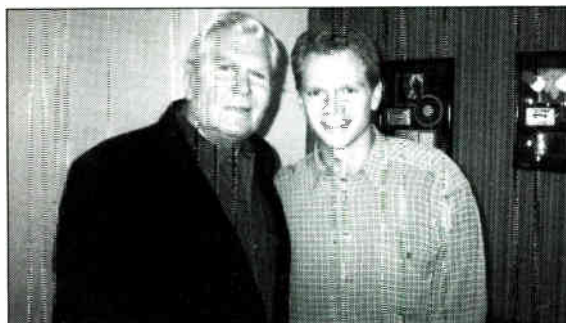
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ASCAP held a dinner at Nashville's Richland Country Club to honor its Christian music songwriters and publishers. "Beauty For Ashes," written and recorded by Crystal Lewis and published by Metro One, was named song of the year. Mark Heimermann was named ASCAP's Christian songwriter of the year. Pictured, from left, are Metro One's Brian Ray, Lewis, ASCAP's Dan Keen, ASCAP's Connie Bradley, EMI Christian Music Publishing's Steve Rice, and Heimermann.



During GMA Week, Phil Vischer, president/CEO of Big Idea Entertainment (better known to "Veggie Tales" fans as the voice of Bob the Tomato) announced that the popular children's series would be introducing a new character, Madame Blueberry. Vischer and company won the Grady Nutt Humor Award during GMA Week's opening ceremonies and netted the Dove for longform music video for "A Very Silly Sing-A-Long." Pictured, from left, are Gaylord Entertainment CEO Terry London; Vischer; Vischer's wife, songwriter/creative consultant Lisa Vischer (the voice of the character Junior Asparagus); and Squint Entertainment president Steve Taylor.



Sparrow labelmates Steven Curtis Chapman, right, and Andy Griffith chat prior to appearing on TNN's "Crook & Chase" show to promote the Dove Awards. Chapman became the evening's most-lauded winner with five awards.



The GMA awarded Billboard magazine the Mainstream Contribution to Gospel Music Award. Billboard's Wade Jessen, country and contemporary Christian chart director, and Deborah Evans Price, Christian and country associate editor, accepted the honor during the convention's opening ceremonies. Pictured, from left, are Roland Lundy, president of Word and chairman of the GMA's board of directors; Jessen; Price; and Frank Breedon, president of the GMA.

GMA Week Festivities Take Wing Despite Nashville Tornado

Though a tornado ripped through downtown Nashville just three days prior to the start of the convention, the Gospel Music Assn.'s GMA Week went ahead as scheduled April 19-23. Seminars, showcases, award presentations, and other festivities kept the more than 1,900 paid registrants busy. The week was capped by the 29th annual Dove Awards at the Nashville Arena.



SESAC honored its Dove-nominated writers and publishers with an event at Nashville's Hermitage Hotel. Regie Hamm was named SESAC writer of the year for the third consecutive year. Pictured, from left, are SESAC senior VP of writer/publisher relations Pat Rogers, SESAC writer and Word Records A&R VP Brent Bourgeois, Maverick Music's Steve Carmack, Geoff Moore, Hamm, Petra founder Bob Hartman, SESAC senior director of writer/publisher relations Rebecca Brown, Word/Idea Publishing VP/GM Shawn McSpadden, and SESAC writer Bob Carlisle.



Word rock group Petra took home the Dove for praise and worship album for "Petra Praise 2: We Need Jesus." Pictured, from left, are band members Louie Weaver, Kevin Brandow, Pete Orta, Lonnie Chapin, and John Schlitt.



In addition to honoring Dove-nominated songwriters Steven Curtis Chapman, Kathy Troccoli, and Toby McKeehan, BMI gave certificates of recognition to industry veterans Charlie Daniels and the Florida Boys' Les Beasley, president of the National Quartet Convention, at an awards dinner held at BMI's Music Row offices during GMA Week. Daniels was recognized for his "contributions to the fields of Southern rock, blues, country, and gospel music." Beasley was honored for his "contributions to the National Quartet Convention and preserving and enhancing Southern gospel music." Pictured, from left, are Beasley, BMI president/CEO Frances Preston, Daniels, and BMI's Roger Sovine and Thomas Cain.



The partnership between Provident Music Group, EMI Christian Music Group (EMI CMG), Word Entertainment, and Verity Records helped the "WOW Gospel 1998" compilation reach gold status in a little over two months. Those involved in the project presented GMA president Frank Breedon with a gold double-album plaque during GMA Week's opening ceremonies. Pictured, from left, are EMI CMG VP of strategic planning Scott Hughes, Word Gospel VP Chuck Myricks, EMI Gospel director of marketing Shawn Tate, Breedon, Provident president/CEO Jim Van Hook, Verity VP/GM Tara Griggs-Magee, and Jive/Verity Records VP of marketing Jazzy Jordan.



Southern gospel trio the Martins hosted the GMA's annual songwriter showcase during GMA Week, which featured performances by Steven Curtis Chapman, the Steeles, and Michael W. Smith. Later in the week, at the Dove Awards, the Martins took home their third consecutive Dove in the Southern gospel album of the year category for "Light Of The World." Pictured, from left, are the Martins' Judy Martin Hess and Jonathan Martin, Smith, and the Martins' Joyce Martin McCollough.



Dove Awards co-host John Tesh greets fellow co-host Naomi Judd. Tesh has signed a deal with Word Entertainment to take him into the Christian music marketplace.



Veteran songwriter Dottie Rambo, left, shares the stage with Whitney Houston as she accepts the Dove Award for traditional gospel recorded song for Rambo's classic "I Go To The Rock." They are pictured with Andraé Crouch, right, who won in the contemporary gospel album category for "Pray."

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			MAY 16, 1998	
			★★★★ NO. 1 ★★★★★	
1	4	5	FUEL 550 MUSIC 68554*/EPIC (7.98 EQ/11.98)	SUNBURN
2	2	6	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK
3	3	13	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES
4	NEW		FUGAZI DISCHORD 110* (10.98/11.98)	END HITS
5	6	11	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
6	10	2	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
7	8	8	ALL SAINTS LONDON 828997/ISLAND (10.98 EQ/16.98)	ALL SAINTS
8	5	12	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
9	9	18	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
10	1	2	THE URGE IMMORTAL 69152/EPIC (10.98 EQ/16.98)	MASTER OF STYLES
11	11	42	MICHAEL PETERSON ● REPRIS (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
12	20	51	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
13	39	3	ELVIS CRESPO SONY DISCOS 82634/SONY (8.98 EQ/14.98)	SUAVENTE
14	15	4	DAVINA LOUD 67536*/RCA (10.98/16.98)	BEST OF BOTH WORLDS
15	7	2	WITCHDOCTOR ORGANIZED NOIZE 90416*/INTERSCOPE (10.98/16.98)	...A S.W.A.T. HEALIN' RITUAL
16	16	32	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
17	NEW		MANNY MANUEL MERENGAZO 82222/RMM (8.98/13.98)	ES MI TIEMPO
18	14	18	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
19	19	8	JIMMY RAY EPIC 69104 (10.98 EQ/16.98)	JIMMY RAY
20	21	12	MONO ECHO 536676/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
21	18	6	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
22	17	11	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
23	32	18	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
24	13	4	THE SUICIDE MACHINES HOLLYWOOD 162060* (8.98 EQ/12.98)	BATTLE HYMNS
25	33	5	HARVEY DANGER SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98)	WHERE HAVE ALL THE MERRYMAKERS GONE?

26	25	56	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
27	30	32	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
28	26	6	GOD LIVES UNDERWATER 1500 540871*/A&M (8.98 EQ/12.98)	LIFE IN THE SO—CALLED SPACE AGE
29	12	3	CLUTCH COLUMBIA 69113 (10.98 EQ/16.98)	THE ELEPHANT RIDERS
30	28	4	KEIKO MATSUI COUNTDOWN 17775/ULG (10.98/15.98)	FULL MOON AND THE SHRINE
31	44	3	RAMMSTEIN MOTOR/SLASH 539901/ISLAND (8.98 EQ/10.98)	SEHNSUCHT
32	27	7	MORCHEEBA CHINA 31020/SIRE (16.98 CD)	BIG CALM
33	31	27	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
34	43	28	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
35	46	4	ALEJANDRO SANZ WEA LATINA 20281 (8.98/13.98)	MAS
36	23	5	PULP ISLAND 524492 (10.98 EQ/16.98)	THIS IS HARDCORE
37	24	2	MARVALESS AWOL/NOO TRYBE 45675/VIRGIN (10.98/15.98)	FEARLESS
38	NEW		EVE 6 RCA 67617 (9.98/13.98)	EVE 6
39	29	2	MARGARET BECKER SPARROW 51552 (10.98/15.98)	FALLING FORWARD
40	47	3	BLACK LAB DGC 25127/GEFFEN (10.98/16.98)	YOUR BODY ABOVE ME
41	45	26	KAREN CLARK-SHEARD ISLAND 524397 (10.98 EQ/17.98)	FINALLY KAREN
42	36	36	DIANA KRALL IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
43	NEW		7 MILE CRAVE 68043/EPIC (10.98 EQ/16.98)	7 MILE
44	38	4	JOHN SCOFIELD VERVE 539979 (16.98 EQ CD)	A GO GO
45	RE-ENTRY		NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
46	RE-ENTRY		JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 82635/SONY (8.98 EQ/14.98)	INOLVIDABLE
47	35	9	CRYSTAL LEWIS MYRRH 5041/WORD (10.98/15.98)	GOLD
48	RE-ENTRY		ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
49	49	2	JOHNNY P C-TOWN/RAP-A-LOT 45628/VIRGIN (10.98/16.98)	THE NEXT
50	50	6	DJ HONDA RELATIVITY 1613* (10.98/15.98)	HII

POPULAR • UPRIISINGS™

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

SERENE-ADE: Paradigm Records released **Katie McMahon's** new album, "After The Morning," May 5 as the first title from new contemporary Irish music imprint Serene.



Dressed To Kill. Josh Rouse's intelligent, emotionally charged debut album, "Dressed Up Like Nebraska," bowed on Slow River/Rykodisc April 28. Rouse returns from Europe, where he is opening for Richard Davies, and is slated to play May 29 and June 11 in Philadelphia. Meanwhile, the first single, "Late Night Conversation," is airing on public stations KCRW Los Angeles and WXPB Philadelphia.

McMahon, an original lead soloist from "Riverdance," is performing with the show at the Pantages Theatre in Hollywood through May 17. Paradigm will be focusing on each market that the classi-

cally trained singer/harpist visits as the "Riverdance" troupe moves across the country.

POSSESSED: Following up their Loosegroove debut, "Loaded," the Hi Fi Killers tweak their instrumental old-school funk/hip-hop vibe on the full-length "Possession," due June 9.

The album, which features vocal contributions from such artists as **Lonnie Marshall**, **Tobias Flowers**, and **Reggie Watts**, also re-enlists renowned **Muscle Shoals** Horns member and session player **Jim Horn**—the father of Hi Fi Killer **Johnny "Guitar" Horn**—on sax and flute.

"Possession" is being released as a limited-edition double-album including a bonus CD of instrumental bonus cuts and outtakes from earlier sessions.

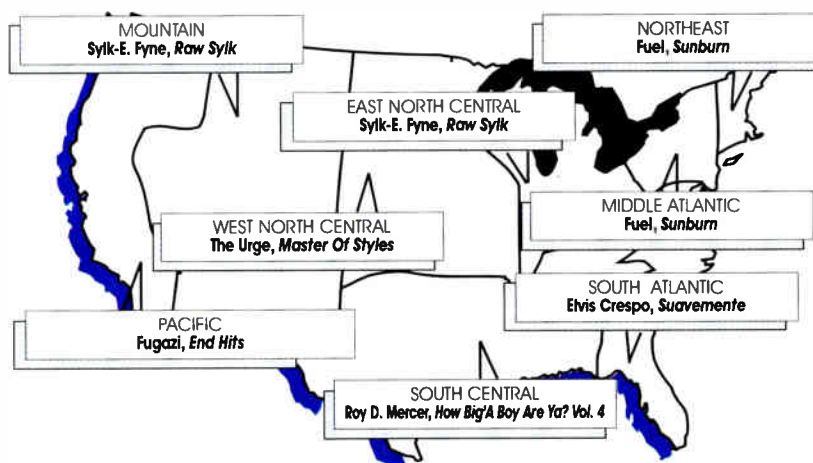
I'M A SLUT: Slipdisc/Mercury is hoping to break a furious, throbbing cover of Berlin's "Sex (I'm A...)" by industrial rock act the **Rorschach Test**.

So far, the Seattle-based



Mixin' & Stealin'. "Anti-Theft Device," the solo debut by Mixmaster Mike of Invisibl Skratch Piklz fame, is due on Asphodel Records July 28, two weeks after the release of the new Beastie Boys album, on which he prominently guests. Mike will begin opening dates for the Beasties July 31.

REGIONAL HEATSEEKERS NO. 1s



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1. The Urge Master Of Styles	1. Fuel Sunburn
2. Roy D. Mercer How Big'A Boy Are Ya? Volume 4	2. Seventh House Seventh House
3. Michael Peterson Michael Peterson	3. Beenie Man Many Moods Of Moses
4. SyLK-E. Fyne Raw SyLK	4. All Saints All Saints
5. All Saints All Saints	5. Davina Best Of Both Worlds
6. Edwin McCain Misguided Roses	6. Jagged Edge A Jagged Era
7. The Kinleys Just Between You And Me	7. Fugazi End Hits
8. Jimmy Ray Jimmy Ray	8. Mandy Patinkin Mamaloshen
9. Lee Ann Womack Lee Ann Womack	9. Rockell What Are You Lookin' At?
10. Fuel Sunburn	10. Sevendust Sevendust

group's track is getting spins at such mainstream rock stations as WRCX Chicago, WLZR Milwaukee, and KXTE Las Vegas.

DOUBLE THREAT: Windham Hill signed smooth jazz duo the **Braxton Brothers**—comprising twins Nelson and Wayne—and rereleased their debut album, "Steppin' Out," April 7.

The album, which was originally issued by Kopelli Records, spawned the successful AC song "When Love Comes Around." This new version adds two new tunes, "In The Spring" and "Happy Again."

The Braxtons also appear on Windham Hill's "Melrose Place Jazz" album, which bowed early this year, with such artists as **Earl Klugh** and **Etta James**.

ROADWORK: Melbourne, Australia-based **Sherry Rich** will be backed by Wilco members **James Stirratt**, **Tim Coomer**, and **Jay Bennett**, who also played on her Rubber Records release "Sherry Rich & Courtesy Move," when she begins U.S.

dates Thursday (14) in New York and Saturday (16) in Nashville.

Also en route from Down Under is Australian Record Industry Assn.-winning Warner Bros. act the **Super-**



Songbird. "Just What You Want," the debut album from Eboni Foster—first artist on Nightbird Records—was released by Nightbird/MCA April 28. Foster, formerly of the female rap trio Nuttin' Nyce, performs May 24 in New Orleans, followed by appearances May 27 in Phoenix and May 28 in Orlando, Fla. A clip for her first single, "Crazy For You," is being aired on the Box.

jesus, who will begin a five-city promotional tour May 20 at CBGB in New York. The group, whose album "Sumo" is due June 23, will also be featured on the June 13 season premiere of MTV's "Road Rules."

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

STEVE POLTZ

One Left Shoe

PRODUCER: J. Steven Soles

Mercury 314 536 941

On his debut album, San Diego-based singer/songwriter Steve Poltz excels at reflective songs in the manner of Shawn Colvin, Michael Penn, and other acclaimed singer/songwriters rooted in guitar-based, folk-derived music. Another artist Poltz brings to mind is Jewel, for whom he co-wrote the smash "You Were Meant For Me" (and appeared in the song's video). Beyond those comparisons, Poltz—also renowned for his role as the leader of the Rugburns—brings refreshing originality to a genre littered with sound-alike artists. Standouts on an album made-to-order for triple-A, college, public, and modern AC radio include the country-inspired shuffle "Silver Lining," the pleasantly languid "Forbidden Fruit," the John Lennon-esque vignette "Look To The East," and the melodically rich "Impala."

SARAH PARTRIDGE

I'll Be Easy To Find

PRODUCER: Gary Stein

USA Music 1055

With a wide-ranging portfolio of superior songs—there are a generous 17 on this CD—Sarah Partridge might have shown a weakness or two on style, but that's hardly the case. She's a pleasure to hear in any emotional guise, whether one of regret ("Love Look Away") or exaltation ("Great Scott"). She is admirably assisted by a first-rate jazz ensemble. One hopes that Partridge will indeed always be easy to find on the cabaret circuit.

R & B

TAMIA

PRODUCERS: Quincy Jones, Brenda Richie, Tamia

Quest/Warner Bros. 46213

Since Tamia made her singing debut with "You Put A Move On My Heart" on Quincy Jones' "Q's Jook Joint" in 1995, she has left fans yearning to hear more. On her full-length debut, the Jones protégée excels at ballad and midtempo tracks such as "So Into You," "Falling For You," and "Rain On Me." Other highlights include "Gotta Move On," her remake of George Michael's "Careless Whisper," and "This Time It's Love." Tamia is less impressive on the lead single, "Imagination," which lacks the vocal punch of "You Put A Move On My Heart." While Jermaine Dupri penned "Imagination," his guest rap isn't suited to Tamia's style.

RAP

VARIOUS ARTISTS

Woo—The Soundtrack

PRODUCERS: Various

Entertainment/Epic 69364

The thing about soundtracks is that we always think there's a larger picture behind the work, that the songs somehow portray portions of the movie they represent. And we have good reason to think so, since that's the formula the industry has always followed. But these days some soundtracks are just a collection of songs, someone's musical wish list compiled to turn a profit. Such is the case with "Woo." There is a clear indication of a great ear for talent—tracks from Noreaga, Cam'ron, DMX, Too

SPOTLIGHT



SOUL ASYLUM

Candy From A Stranger

PRODUCER: Chris Kimsey

Columbia 67618

The follow-up to its flawless 1995 opus, "Let Your Dim Light Shine"—which fell short of its potential by "only" going platinum—Soul Asylum's "Candy From A Stranger" will hit the band's fans where they live while possibly opening new horizons for the Minneapolis quartet. From the energetic first single, "I Will Still Be Laughing," and the similarly styled "Creatures Of Habit" to the retro-pop of "No Time For Waiting," the bluesiness of the ballad "Blood Into Wine," and the catchiness of the rollicking "New York Blackout," the album spotlights front man Dave Pirner's gift for insightful words, memorable melodies, and passionate performances. A must for mainstream rock radio, "Candy From A Stranger" cannot be ruled out at modern rock, triple-A, college, and pop outlets.

Short, Chico DeBarge, and Adina Howard are blazing—but also an underdeveloped knack for sequencing. Sultry ballads are lumped between hardcore tracks, and high-energy pop songs are interspersed with grimy midtempo tracks. And that's not to mention the clear misses—tracks from MC Lyte, Heavy D, Warren G, and Nate Dogg. Singularly, most of the set will bang at radio, but collectively, the project lacks focus. One can only hope the movie hangs together better.

COUNTRY

LEANN RIMES

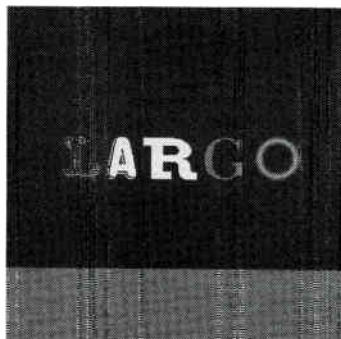
Sittin' On Top Of The World

PRODUCER: Wilbur C. Rimes

Curb 77901

With this release, which is all over the musical map, LeAnn Rimes continues to blur whatever country music identity and presence she once had. "My world is turning," she sings in "Roek Me," one of the many unfocused songs here, and that seems to sum up her apparent desire to try to keep a country base audience while achieving pop success. Yes, she has one of the finest natural voices in recent history,

SPOTLIGHT



VARIOUS ARTISTS

Largo

PRODUCERS: Rick Chertoff, Rob Hyman

Blue Gorilla/Mercury 314 536 877

Conceived by producer/label entrepreneur Rick Chertoff and Hooters co-founder Rob Hyman, "Largo" is a salute to Czech composer Antonin Dvořák, who journeyed to New York in 1892 to teach music theory and was so inspired by the musical melting pot he found there that he composed his famous Ninth Symphony, "From The New World," based on American folk themes. This album consists of re-interpretations of Dvořák's "Largo" theme by the likes of the Chieftains, Hyman, and Garth Hudson, as well as new, Dvořák-inspired songs penned by Hyman, collaborator Eric Bazilian, and others and performed by an eclectic cast including Cyndi Lauper, Joan Osborne, Carole King, Taj Mahal, Willie Nile, and David Forman. Beyond its academic interest, the album offers some tasty music with plenty of potential for triple-A, AC, and pop airplay, including the anthemic "Hand In Mine," sung by Osborne and Hyman; Mahal's "Freedom Ride"; the Forman-sung "Disorient Express"; and King's touching "An Uncommon Love," also sung by Osborne. A wonderful meeting of musical minds.

and no, she is not taking advantage of that fact. Going from "The Star-Spangled Banner" and "Bridge Over Troubled Water" on the last album to covering Prince's "Purple Rain" here does not seem to represent musical virtuosity as much as musical confusion.

LATIN

MARISELA

Voz Y Sentimiento

PRODUCER: Enrique Elizondo

Ariola/BMG 57915

"Loca," a soothing take on Patsy Cline's evergreen "Crazy," leads off a pleasant, pop/ranchera disc that is one of the most commercially viable albums cut in years by smoky-voiced diva Marisela. Among the other potent radio prospects on this romantic package are sugary cumbia

SPOTLIGHT



MICHAEL W. SMITH

Live The Life

PRODUCERS: Mark Heimermann, Michael W. Smith, Stephen Lipson

Jive/Reunion 10007

One of the Christian music community's most acclaimed artists, Michael W. Smith has also tasted mainstream success with such pop hits as "Place In This World" and "I Will Be Here For You." On this finely crafted pop album, he serves both masters. Christian audiences have already enthusiastically embraced the powerful title cut as an anthem, and the current single, "Love Me Good"—a quirky, uptempo number—is garnering frequent airplay on mainstream and Christian stations. Among this album's highlights are "Missing Person," "Never Been Unloved," "Hello, Goodbye," the instrumental "Song For Rich" (a tribute to the late Rich Mullins), and "In My Arms Again," which was originally written for "Titanic." This stellar collection should receive widespread attention for the honesty and integrity of Smith's artistry, which is a magnet for anyone who enjoys pop music that marries style and substance.

"Vuelve," shuffling ranchera entry "Vete Con Dios," and aching love song "Fácil Es Perdonar."

CLASSICAL

PHILIP GLASS: SYMPHONY NO. 2, ETC.

Vienna Radio Symphony, Stuttgart Chamber Orchestra, Raschèr Saxophone Quartet, Dennis Russell Davies

PRODUCER: Kurt Munkaaci

Nonesuch 79496

Philip Glass' Symphony No. 2 is part of a series distinct from his "Low" or "Heroes" symphonies on themes by David Bowie and Brian Eno, released via Point Music. But despite its more serious cast, this work lacks much of the freshness of the "Low" Symphony; in fact, Glass seems to be treading water here. There is far more substance and originality to his Violin Concerto (recorded by Gidon Kremer for Deutsche Grammophon a few years ago) or even his unsung soundtrack to "The Secret Agent" (issued last year by Nonesuch). Luckily, though, the symphony is paired with an enticing interlude from his opera "Orphée" as well as the Concerto For Saxophone Quartet & Orchestra, which is blessed with moments of real melody and atmosphere. The packaging is, as usual with Nonesuch, a model of taste and allure.

GOSPEL

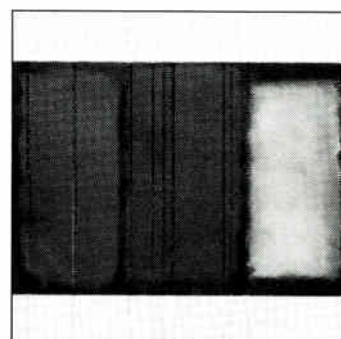
LAMAR CAMPBELL & SPIRIT OF PRAISE

PRODUCER: Sanchez G. Harley

EMI Gospel 20222

Flagship artist from new label makes an auspicious debut, auguring promising things to come for both. Indianapolis-based Lamar Campbell is a shining star

SPOTLIGHT



THE GRASSY KNOLL

III

PRODUCERS: Nicholas Sansano, Bob Green

Netwerk/Antilles/Verve 314 557 087

This is where the worlds of rock, jazz, and electronica collide. The Grassy Knoll—the nom de plume of intrepid multi-instrumentalist/producer Bob Green—has fashioned a sample-driven, improv-spiced set of instrumental abstraction that sounds like the end of the century. A step ahead of the Grassy Knoll's ace previous efforts—1996's "Positive" and 1995's self-titled debut—"III" is equal parts street and sophistication, à la the electric work of Miles Davis or the cross-cultural concoctions of Bill Laswell. Such beat-heavy stomps as "Thunder Ain't Rain" share space with haunting soundscapes like "Of All Possible Worlds," with the whole flowing like one long groove. While the first impression may be one of white-noise density, the album abounds in arresting detail: Witness the black beauty "Every Third Thought," in which Sonic Youth guitarist Thurston Moore's barbed poetry complements the penumbral grace of violinist Carla Kihlstedt. And you can judge this book by its cover: Mark Rothko's "Untitled 1960" adorns the package, and it's an apt clue to the artful contents of "III."

in the firmament of young gospel artists, bringing stone-solid R&B sensibilities to the genre's traditional choral sound, with great songs that will grab listeners in several markets, including gospel, contemporary R&B, and praise and worship. The hands-down killer here is "Stand Up On Your Feet," a "Stomp"-ish shout of praise with a relentless, infectious, celebratory groove that simply won't quit. But stirring ballads and mighty hip spins on more traditional fare hit with equal impact. The sweet aroma of something big about to happen fills the air.

NEW AGE

JAMES McNALLY

Everybreath

PRODUCER: James McNally

Windham Hill 01934 11292

If you were wondering about the limits of Celtic fusion, don't drive too close behind James McNally. He just hit the wall. The Irish whistler with the Pogues and Afro Celt Sound System tries a little of everything on this solo debut. His whistles are backed by trip-hop beats, syrupy new age orchestrations, and—on covers of songs by U2 ("I Still Haven't Found What I'm Looking For") and the Police ("Every Breath You Take")—bombastic rock. McNally finds some pleasant melodies for his whistles on "Black Is The Colour" and the forlorn "Bandia," but the Irish whistle isn't right for everything.

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 (JE): 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.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► **MADONNA** *Ray Of Light* (no timing listed)
 PRODUCERS: Madonna, William Orbit
 WRITERS: Madonna, W. Orbit
 PUBLISHER: not listed
 REMIXERS: William Orbit, Sasha, Victor Calderone
Maverick 52342 (c/o Warner Bros.) (cassette single)
 This is the track that every fan of La M's current opus has been salivating to see unleashed as a single. Simply put, "Ray Of Light" is Madonna at her absolute best. Within a framework of metallic guitars, this spiritually charged, often poetic song is fueled by a thick, steamrollin' bassline and hard-edged trance beats. All the while, Miss Thing performs with a technical flexibility that not even the most die-hard loyalist could have predicted back in the days of "Like A Virgin" or even "Bedtime Stories." Each element of the track adds up to an irresistible anthem that nourishes the brain while also inspiring frenetic, possibly uncontrollable body movement. While Sasha and Victor Calderone provide appropriately trendy breakbeat and tribal-house remixes, respectively, neither has the sheer rhythm intensity or bottomless barrel of ear-tickling musical goodies that make up Orbit's brilliant renovation of his own original production. An outta-da-box smasher.

★ **LISA STANSFIELD** *I'm Leaving* (4:18)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
 REMIXER: Hex Hector
Arista 19012 (c/o BMG) (CD promo)
 With this intensely soulful, heart-breaking ballad, Stansfield offers her strongest, most commercially viable single since "All Woman." Lyrically, it stretches miles beyond standard love-gone-wrong fodder, and La Lisa delivers a vocal that is straight from the gut. Every syllable drips with raw, empathetic emotion. If you're not in the mood for a slow jam, Arista serves up an uptempo remix that packs the same punch. Actually, Hex Hector injects a springy groove and plush keyboards that considerably widen the song's appeal. Given the right amount of promotional TLC, "I'm Leaving" can become this season's equivalent to Toni Braxton's multi-format smash "Un-Break My Heart." Look for the original version of the song on the diva's glorious, if sadly underappreciated, recent album, while the remix will appear on the forthcoming EP of Stansfield dance remixes.

★ **LOUIE SAYS** *She* (4:00)
 PRODUCER: Clark Stiles, SamSlovick
 WRITERS: Stiles, Slovick
 PUBLISHERS: Daddy's I'm a Loser/Stiles/BMG Songs, ASCAP
RCA 65480 (c/o BMG) (cassette single)
 It's not easy to be a pop band unwilling to shove its songs through a radio-friendly cookie-cutter. Louie Says has been struggling to find a large audience for its offbeat yet insinuating blend of funk/rock, and it's a real shame. Smart, subtext-riddled songs like "She" are ultimately more satisfying and likely to age better than most of the trendy stuff that mucks up the airwaves. With its swirling organs, quietly urgent beat, and twinkling guitars, this track sounds quite comfy within the confines of top 40, triple-A, and/or rock radio. OK, programmers, it's time for a few heroes to step forward and herald this finely crafted recording. Then again, it wouldn't hurt for the folks at RCA to put a little extra promotional elbow grease into this

project. If it can work for Natalie Imbruglia . . .

★ **TITO PUENTE JR.** *Azucar* (3:56)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
La Casa 4209 (CO single)
 The cliché "the apple doesn't fall far from the tree" fits oh so well here. Puente shows that he played close attention to his dad's classic recordings on this percussive, salsa-spiced wriggler. Of course, he brings a few fresh ideas to the table—namely, a vigorous house sound that will suit clubheads. Still, the mambo-laced "Azucar" is designed for rhythm-crossover radio, and it would add a bit of jiggly good fun to any station looking to add some uptempo motion to its playlist. Contact: 305-389-5859.

LIGHTER SHADE OF BROWN *Street Life* (no timing listed)
 PRODUCER: DJ Rectangle
 WRITERS: R. Gutierrez, B. Ramirez, M. Martinez, P. Ramirez
 PUBLISHER: not listed
Thump 2257 (CO single)
 Latin rap duo returns after a lengthy absence with a jam that skittles with a light breakbeat vibe. The track is deepened and enhanced by an interpolation of "Sunshine" by Roy Ayers. The lads are urged to swap sly rhymes that are framed by a simple but mad-catchy chorus that is likely to inspire a lotta head-bobbin' from rhythm-crossover listeners who enjoy a little hip-hop vibe mixed into their pop music.

★ **NU FLAVOR** *Baby Be There* (3:48)
 PRODUCER: Gary St. Clair
 WRITER: D. Warren
 PUBLISHER: Realsongs, ASCAP
 REMIXERS: Gary St. Clair, DJ GH
Reprise 8611 (c/o Warner Bros.) (cassette single)
 This act has been toiling away long enough. The time has come for the pop masses to finally catch up with one of the more charming male vocal groups to release a record in recent times. Nu Flavor has the smooth harmonies of Boyz II Men, as well as the youthful vigor of the Backstreet Boys. But "Baby Be There," a sax-framed rhythm ballad, shows that they also have their own distinctive vibe—a smoldering sensuality that is warmly old school. No "freak" chat here. Just a little old-fashioned romance, with a dash of Latin spice. Get with the program.

NICOLE *Make It Hot* (no timing listed)
 PRODUCER: Timbaland
 WRITER: M. Elliott
 PUBLISHER: Mass Confusion, ASCAP
Elektra 1108 (cassette single)
 It doesn't get much better for a jeep diva-in-training than having the chance to work under the mentoring guidance of Missy "Misdemeanor" Elliott. After all, she's got industry juice and song-writing chops that leaves sample-happy rivals in the dust. Nicole maximizes such an opportunity on this sultry slice of the soundtrack to "Can't Hardly Wait." She has a soulful, instantly memorable style that will draw friendly comparisons to Mary J. Blige, bending the lyrics with equal portions of seductive sass and non-sense aggression. Timbaland flexes a tasty groove that cruises at an easy, tick-tocking pace. The melody is fleshed out with quietly insinuating piano lines and caressing harmonies. As if this song needs additional hit potential, Elliott and compatriot Mocha make guest appearances—which will ensure immediate widespread play at R&B and pop radio. Can't hardly wait to hear what Nicole offers next.

R & B

► **ARETHA FRANKLIN** *Here We Go Again* (3:30)
 PRODUCERS: Jermaine Dupri, Manuel Seal
 WRITERS: J. Dupri, T. Broussard, T. Lorenz, W. Garfield, D. Romani, M. Malavasi
 PUBLISHERS: So So Def/EMI-April/Arapesh Communication/Little Macho/WB, ASCAP, Croon Tunes/Smitty Son/Sony/ATV Songs, BMI
Arista 5493 (c/o BMG) (cassette single)
 Although popsters are still basking in the glow of "A Rose Is Still A Rose," R&B tastemakers get to preview another gem from Lady Soul's current opus. This time, she teams up with Jermaine Dupri and Manuel Seal for a shoulder-shakin' jeep cruiser that keeps her on the tip of what kids are vibin', while also keeping it mature enough for older listeners who are less interested in production frills. Pumped by a chorus that simply won't quit, "Here We Go Again" actually has the muscle to be Franklin's biggest multi-format single in ages. How wise of Arista, however, to serve her core audience at R&B radio first.

COUNTRY

► **OLIVIA NEWTON-JOHN** *I Honestly Love You* (4:04)
 PRODUCERS: David Foster, Tony Brown
 WRITERS: P. Allen, J. Barry
 PUBLISHERS: Irving/Jeff Barry International/Woolnough, BMI
MCA 72053 (c/o Universal) (CO promo)
 Rerecording a classic is risky business, especially when the artist doing the cover is the original hitmaker. However, in re-cutting "I Honestly Love You" for her new album, "Back With A Heart," Newton-John tackles the challenge head-on and wins. As charming as the original was, on this new version, 49-year-old Newton-John sounds like a woman who has experienced life and fully conveys the depth of emotion in the lyric. Her vocal performance combines passion and vulnerability in a heady emotional cocktail. Like the recent rerelease of her film "Grease," this deserves to be a hit all over again.

► **MARTINA MCBRIDE** *Happy Girl* (3:19)
 PRODUCERS: Martina McBride, Paul Worley
 WRITERS: A. Roboff, B.N. Chapman
 PUBLISHERS: Almo/Anwa/BNC Songs, ASCAP
RCA 65455 (c/o BMG) (CO promo)
 In the '70s Donna Fargo hit the charts with "The Happiest Girl In The Whole U.S.A." Now, here's McBride to serve up a '90s take on female fulfillment. More lyrically poetic and insightful than Fargo's hit, this Annie Roboff/Beth Nielsen Chapman-penned tune is pure joy. The produc-

tion is right on target, and McBride turns in a stunning performance that shows her stellar voice in full glory. Radio should readily embrace this delightful record.

► **DOUG STONE** *Gone Out Of My Mind* (3:25)
 PRODUCERS: Jerry Kennedy, John Guess
 WRITERS: G. Dobbins, M. Huffman, B. Morrison
 PUBLISHERS: Key of B/Someplace Else/Love This Town/Green Room, ASCAP
Columbia 78827 (c/o Sony) (CO promo)
 After taking a hiatus due to health problems, Stone is back in action with a record that is country to the core. He's got the voice to keep pace with the weeping steel guitar and wring every drop of emotion out of the well-written lyric. It's great to see veteran hitmaker Jerry Kennedy as co-producer with John Guess. Kennedy knows how to deliver a solid country smash (his credits include Roger Miller, Johnny Rodriguez, the Statler Brothers, and Reba McEntire), and he and Guess have cut one of the best records Stone has delivered since "Pine Box."

★ **MONTY HOLMES** *Why'd You Start Lookin' So Good* (3:31)
 PRODUCERS: Paul Davis, Ed Seay
 WRITER: P. Davis
 PUBLISHERS: Paul & Jonathan Songs/WEB IV, BMI
Bang II 001 (CO promo)
 Holmes' debut single marks the first release from Bang II Records, a new label launched by Ilene Berns of legendary Bang Records fame. Holmes is a noted Music Row writer responsible for penning George Strait's "When Did You Stop Loving Me?" and "I Know She Still Loves Me" as well as Lee Ann Womack's breakthrough hit, "Never Again, Again." He gets his shot as an artist as Bang II's flagship act, and his debut is well worth a listen. Penned by Paul Davis, the lyric is cute, and Holmes turns in a solid performance. As for the production, it's a little bland. More of a honky-tonk edge would have better served the lyric, but all in all, it's a promising start for the new label.

DANCE

★ **BOBBY SICHRAN** *Smoke Of The Ghetto* (5:52)
 PRODUCER: Bobby Sichran
 WRITER: B. Sichran
 PUBLISHER: not listed
 REMIXERS: Jamie Myerson, Man Parrish
Supply 001 (12-inch single)
 Sichran is one of those impossible-to-categorize artists who deserves a far larger audience than he's grabbed so far. In the past, he's worked the rock side of the street, though he's hanging with a bit more rhythm

this time around. The commercial tide could be seriously changing following the appearance of this gem. The brilliant title cut to a forthcoming album, "Smoke Of The Ghetto" deftly combines elements of hip-hop with jazz and classical keyboard colors. The groove is perfect for chill-out turntable sessions in electronica- and R&B-driven clubs. Lyrically, Sichran makes the ballsy move of tackling serious and even controversial ideas of God's role in the world and its apparent lack of justice or clarity. It's heady stuff that is designed to make you think whilst your body moves. Although none of the remixes quite capture the intensity of Sichran's original recording, it's worth noting that Jamie Myerson and Man Parrish each take a crack at crafting versions that have solid mainstream appeal.

★ **FRONT B.C.** *The Front* (no timing listed)
 PRODUCER: Front B.C.
 WRITER: not listed
 PUBLISHER: not listed
City of Angels, 77134 (12-inch single)
 The Los Angeles-rooted City of Angels Records rarely fails to offer jams that are both innovative and ripe with multi-format accessibility. The latest proof of this point is Front B.C., aka Matt Haines, a drum'n' bass maestro who has previously earned underground DJ props for the single "Fluorescent." On "The Front," he displays a flair for cinematic melodies, unfurling rich, highly visual synths over rumbling, hip-hop-derived beats and staccato percussion. This is darker than most music of its ilk, as Haines works mostly in minor keys. And it's likely to find a home on as many home stereo systems as turntables.

AC

CHRISTOPHER CROSS *Walking In Avalon* (4:29)
 PRODUCERS: Christopher Cross, Rob Meurer, Scott Frankfurt
 WRITERS: C. Cross, R. Meurer
 PUBLISHERS: Christopher Cross Songs/Moonblind, BMI
CMC International 87263 (c/o BMG) (cassette single)
 Cross still has that crystalline tenor voice that made '70s-era hits like "Sailing" so unforgettable. On this namesake jam from his CMC International debut, the singer floats a laid-back, nicely layered sheet of vocals over a mildly percolating, pop musical bed. The faux-funk beat is embellished with pillowy keyboards, light acoustic guitar strumming, and harmonica lines that are worthy of Stevie Wonder.

KENNY LOGGINS *Just Breathe* (4:24)
 PRODUCER: Kenny Loggins
 WRITERS: K. Loggins, S. George
 PUBLISHER: Gnosso/Panola Park, ASCAP
Columbia 41194 (c/o Sony) (CD promo)
 Loggins lifts this lovely tune from "The Unimaginable Life" and remains a tunesmith capable of infusing intelligence and spirituality into simple, easily embraced melodies. "Just Breathe" rumbles with musical familiarity, given its percussion, light-rock guitars, and warmly textured synths. The words are downright poetic and are sure to up the artistic ante of any station this fine recording graces.

ROCK TRACKS

► **FEEDER** *High* (3:58)
 PRODUCERS: Grant Nicholas, Feeder
 WRITER: G. Nicholas
 PUBLISHER: PolyGram, ASCAP
Elektra 1111 (cassette single)
 Although it's not the most superstar-laden collection, the soundtrack to "Can't Hardly Wait" is shaping up to be among the more creatively pleasing of the spring. In addition to Nicole's "Make It Hot," the set spawns an easy bet for instant rock radio acceptance in the form of this rebellious kicker. Grant Nicholas has crafted a concise, unshakable pop tune and has sewn it into an arrangement that swells from largely acoustic verses into feedback-riddled electric choruses. The band plays with just enough reckless energy to make the grade with kids, yet there's a precision to every progression that more mature ears will appreciate.

NEW & NOTEWORTHY

SCOTT THOMAS BAND *Black Valentine* (no timing listed)
 PRODUCERS: Scott Thomas, Andrew Williams
 WRITER: not listed
 PUBLISHER: not listed
Elektra 62197 (CD promo)
 With all the world happily lost in '70s and '80s nostalgia, it makes perfect sense that someone would begin mining the various dominant sounds of those eras for more than covers of familiar hits. Enter Thomas and company, who conjure up pleasant memories of the Southern California rock sound popularized by the Eagles, Jackson Browne, and the like with a jangly, harmony-soaked pop strummer. Thomas has an engaging, storyteller style of singing, which allows for ample lyrical imagery. He makes the most of that opportunity on "Black Valentine," which manages to stir up retro energy, while also sounding contemporary and competitive at both rock and top 40 radio. This hit-bound tune is an excellent introduction to the fine forthcoming album "California."

THE TIM GANT PROJECT FEATURING ROBERTA THOMAS *Party Lites, Party Nites* (7:00)
 PRODUCER: Mike Dunn
 WRITERS: T. Gant, M. Dunn, R. Carroll
 PUBLISHERS: Two Twenty Four/MD's/T.A.G.-ART, ASCAP
 REMIXERS: Mike Dunn, Mike Grant
Deep Soul 001 (c/o Nervous) (12-inch single)
 The first single release on club legend Byron Stingily and Mike Dunn's new Nervous Records subsidiary is a delicious house music anthem. A huge star waiting to happen, Gant is a dance music rarity in that he is not only a classically trained musician (with a specialty in keyboards), but he is also capable of writing material that is far more sophisticated and satisfying than almost anything the genre has to offer right now. "Party Lites, Party Nites" gets added potency from Thomas' featured vocal, which oozes with diva drama. Dunn and Mike Grant contribute to the viability of this 12-inch package with remixes that rumble with underground authority. Look for these staples of the Chicago club scene to make major national waves with this winning effort.

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

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPELFELD OLSON

BACKSTREET BOYS: ACCESS ALL VIDEO

Jive Records
70 minutes, \$19.95
Devoted young fans of the Backstreet Boys will most likely devour this new long-form in much the same way they've gobbled up the fivesome's multiplatinum self-titled album. This longform goes into much detail about the making of two of the band's current videos—"Everybody (Backstreet's Back)" and "As Long As You Love Me"—and is custom-made for fans. The elaborate "Everybody," which band member Kevin admits is somewhat of a "Thriller" knockoff, is a monster romp that clearly shows the band relishing every frightful moment. "As Long As You Love Me" is a chic nod to the "remote-controlled" mentality that dominates much of today's pop culture. The Backstreet Boys provide some thoughts on patience, fashion, and other relevant topics. The tape also includes a sneak peak at the upcoming commercial clip of the romantic ballad "All I Have To Give," plus "vintage" footage of "Get Down (You're The One For Me)," "Anywhere For You," and "I'll Never Break Your Heart" culled from live performances.

THE ROYAL BALLET: CINDERELLA

Kultur/White Star Video
102 minutes, \$29.95
The costumes are exquisite and the set spectacular, but it's the grace of the four-star ensemble of dancers that makes this classic production of "Cinderella" a real treasure. Taped in 1964 at London's Covent Garden and available for the first time on video, the performance features Antony Dowell and Antionette Sibley in the lead roles. But it also boasts legends Frederick Ashton and Robert Helpmann as Cinderella's two "ugly stepsisters" in roles that add another dimension to their famed careers. The production sounds as good as it looks, with the Royal Opera House orchestra giving the Sergei Prokofiev score a fittingly dramatic interpretation. Contact: 800-458-5887.

BLITZKRIEG—THE BATTLE FOR FRANCE

Unapix/Miramir
45 minutes, \$19.98
The new alliance between the newsweekly magazine U.S. News & World Report and Unapix/Miramir steps out with "Masters Of War" and "Air Combat II," two series in a category that has a proven retail track record. The first series contains a total of 13 tapes, including depictions of Nazi Germany's dramatic and devastating occupation of France in World War II. In "Blitzkrieg," history buffs and other viewers are deluged with archival footage that paints a harrowing picture of the tactics employed by Germany's panzer forces under the command of Gen. Heinz Guderian. The tape also documents the strategies that American forces used to take back France in 1944, which included "land fleets" of mechanized armor that caught the Germans by surprise.

HAIL CAESAR

A&E Home Video
300 minutes, \$99.95
Even when it's handsomely packaged, a boxed set of six tapes and a cumbersome 300-minute running time is still a tremendous undertaking for both its creators and viewers. But this "family tree" of the rulers of ancient Rome spanning three continents and seven centuries is packed with plenty of dramatic intrigue that should keep viewers glued to their sets. From Julius Caesar to Nero to Con-

stantine to Justinian, the triumphs, downfalls, and unique legends of each ruler are examined via discussions by scholars and historians. The series also uses dramatic re-enactments and a smattering of archival material to round out the stories. A year's worth of history lessons rolled into one engaging series, "Hail Caesar" touches on all of the facets that shaped these renowned rulers, from politics and religion to war and personal ambition.

AMERICA'S ENDANGERED SPECIES: DON'T SAY GOODBYE

National Geographic Home Video/Warner Home Video
60 minutes, \$19.98
The plight of endangered wildlife in the U.S. provides a compelling story for this socially conscious tape. The video chronicles the challenges faced by two commercial photographers in their ongoing quest to provide dynamic portraits of creatures great and small, including those that are beautiful and those not so pretty to look at. Among the subjects are the Florida panther (only nine of which were living when the video was filmed), the Wyoming toad, and the delta green beetle. The tape looks at situations from the points of view of both the animals and the conservationists trying to save them. In addition, the video tells the stories of the photographers and of the species they're striving to protect.

TRAV'S TRAVELS: GEOGRAPHY FOR KIDS

IVN Entertainment
22 minutes, \$19.95
This whirlwind tour of the United States is great for both youngsters and adults who want to learn a little bit about many

travel destinations. From the rocky coast of Maine's Acadia National Park to the Great Plains of the Dakotas and a volcano erupting in Hawaii, the camera captures a few signature moments from each locale. The film footage is enhanced by a child-friendly narrative that offers facts about each area. The program doesn't just stick to natural wonders; it also features a busy intersection in New York, an automobile plant in Detroit, and a peek inside the halls of Congress in Washington, D.C. Viewers won't walk away with a great deal of knowledge, but it's a good place to start. Contact: 800-767-4486.

I LOVE TOY TRAINS 5

TM Books & Video
30 minutes, \$12.95
The fact that this is the fifth video about toy trains to chug down the line from TM Books & Video is a testament that children continue to be fascinated with them. This cottage company, which says the series has sold more than 500,000 units cumulatively, sets its sights on steam engines for this latest entry. In keeping with its signature video recipe, the tape contains lots of footage of toy trains, including classic models from Lionel, American Flyer, and Ives Standard Gauge, coming around the track with a soundtrack of original music. There's also some footage of real trains courtesy of Pennsylvania Railroad's K-4 Pacific and the Norfolk & Western's J engine, as well as some gratuitous "toy train bloopers," such as an accidental milk spill with a Lionel train and a few other scenes that seem more forced than funny. Contact: 800-892-2822.

THE ALPHABET JUNGLE GAME

Sesame Street Home Video/Sony Wonder
30 minutes, \$12.98
The task of learning the alphabet takes on a fun, tropical twist in this compilation of some red-letter segments from "Sesame Street." Elmo, Telly, and Zoe enter an exhilarating ecosystem where letters grow on trees and a swirl of related songs and visuals are in the air. They navigate their way from A through Y, but they're in for a little sleuthing when they discover that Zoe's favorite letter of the alphabet seems to be missing. In keeping with "Sesame Street" tradition, the program does a great job of both educating and entertaining. Words that begin with each letter are spelled out onscreen, verbalized, and described by way of animated pictures. Also new from the "Sesame Street" gang is "The Great Numbers Game."

ENTER*ACTIVE

BY DOUG REECE

L.A. LIVE

www.lalive.com
As the number of music venues on the World Wide Web increases, sites face the challenge of drawing in listeners by focusing on specific genres, technologies, or even geographic locations. L.A. Live is among the best of these sites, capturing the Los Angeles music scene and digitizing it for the online world. The site provides a steady stream of live concerts from a variety of L.A. venues. The performances range from the likes of Fiona Apple and Beck to James Taylor and the Who, so music fans across the board should be pleased. A sizable collection of

concerts is stored in the "Cyberdome" archive, which also features image galleries with photos from past events. To enjoy the concerts you'll need at least a 28.8 modem and RealPlayer software. Other features include the "Coffee Break" section, featuring interviews and exclusive photo scrapbooks. Some of the events are even broadcast using Quicktime Virtual Reality technology, which provides a full 360-degree perspective of the event.

LIVE ONLINE

www.live-online.com
This slickly designed yet simple-to-navigate site features a variety of musical selections for browsers to enjoy. The "Spotlight Site" showcases a pick for the best event of the day, whether it be an online chat, a concert, or a listening party. A handy calendar lists upcoming online music events, and the "Almost Live Archives" area features full-length concerts that can be accessed with RealAudio. Additional features include the "Modern Moshpit" of current news and events and "Left of the Dial," a collection of links to online radio stations. "Everyone's a Critic" collects and posts fan comments about events in the "Spotlight Site." The usual assortment of navigation bars and menus make clicking through the site simple. While Live Online doesn't race ahead of the pack, it does hold its own when it comes to online music sites.

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

ABOUT A BOY

By Nick Hornby
Read by David Cale
Putnam Berkley Audio
3 hours (abridged), \$17.99
ISBN 1-57322-101-5

This hip, clever novel manages to treat the familiar subject of being single with a unique sense of comedy that often becomes absurd. Will is a 30-something Londoner whose life is comfortable but aimless. Living off a trust fund, he has never bothered to find a career of his own and spends his time "skimming the surface" of living. He dates and hangs out with acquaintances but never gets emotionally entangled. After ending a relationship with a single mom, he concludes that single moms are lonely for attention and decides to pretend to be a single dad to meet women. He even joins a support group for single parents, and the scenes of him desperately trying to live up to his phony cover story are hilarious. Ultimately, his cover is blown, but not before he has (somewhat unwillingly) become friendly with angst-ridden Marcus, the 12-year-old son of a single mom. Author Hornby accurately captures the turmoil and angst of adolescence, but the best thing about this audiobook is the engaging reading by songwriter David Cale. His North London accent is perfect for the book's surroundings, and he truly connects with the text, giving it just the right dry, ironic tone. He delivers the material naturally and with perfect comedic timing.

AWAKENING THE HIDDEN STORYTELLER

By Robin Moore
Read by the author
Shambhala Lion Editions
2 hours (abridged), \$16
ISBN 0-87773-623-5

Moore, a professional storyteller, encourages listeners to create a storytelling tradition in their own families. He offers a number of exercises for drawing upon one's own memories and, with some imagination, fashioning them into entertaining stories. He also gives advice on voice, expression, and body language and peppers his lessons with concrete examples of stories that illustrate his points. This is a valuable resource for parents and grandparents wishing to tell spontaneous stories to their kids, as well as anyone who wants to use storytelling in a group setting.

IN PRINT

SONGS, PICTURES AND STORIES OF THE FABULOUS BEATLES RECORDS ON VEE-JAY

Compiled by Bruce Spizer
498 Productions
242 pages, \$49.95

Looking back on it now, it's hard to believe that the Beatles' first three U.S. singles, "Please Please Me," "From Me To You," and "She Loves You," bombed when first issued in 1963.

It was only after EMI's U.S. subsidiary, Capitol Records, which had first-refusal rights to the Beatles' recordings, stopped rejecting the band's records and decided to release the Fab Four's fifth U.K. single, "I Want To Hold Your Hand," that Beatlemania finally hit our shores in early 1964.

Suddenly, the Beatles could do no wrong, and these pre-Capitol singles, the first two released by Chicago-based label Vee-Jay and the latter by indie Swan Records, were rescued from obscurity and catapulted up the charts.

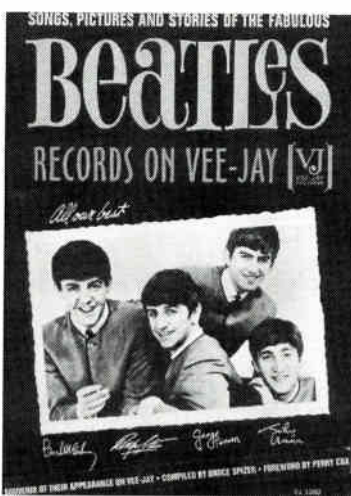
"Songs, Pictures And Stories Of The Fabulous Beatles Records On Vee-Jay" sheds much-needed light on the Beatles product issued by Vee-Jay, the now-defunct indie label that was home to the Four Seasons but was primarily known for its gospel, blues, and R&B output.

Detailing release dates, number of copies pressed and sold (including returns!), and label variations, this photo-rich, exhaustively researched book offers the reader a

comprehensive look at the Beatles' first releases in the U.S. In addition, it chronicles how two record companies tried to outmaneuver each other while fighting over the Beatles' commercial gravy train.

In one corner was Vee-Jay, which suddenly found itself sitting on a gold mine after "I Want To Hold Your Hand" broke the band state-side. In the other corner was Capitol, which tried to eliminate the competition by filing a lawsuit against Vee-Jay. A settlement was eventually reached, granting Vee-Jay the right to release Beatles product until Oct. 15, 1964.

Working with the 14 tracks from the Beatles' first U.K. album, "Please Please Me," plus "From Me To You" and "Thank You Girl,"



Vee-Jay milked the recordings for all they were worth, fashioning several albums, singles, and an EP from the same 16 tracks. Depending on your point of view, the label's ability to find new ways to resell the same tracks was an ingenious marketing maneuver or a rip-off for unsuspecting Beatles fans. Either way, Vee-Jay's Beatles releases have become the most sought-after Fab Four collectibles.

Until now, some details of the Vee-Jay/Beatles saga—including the original release date of the label's "Introducing The Beatles" album—have been sketchy, clouded by people's memories and missing documentation.

Using surviving record company documents and pressing-plant information, author/lawyer Bruce Spizer puts his legal and research expertise to work, especially in the chapter on the various lawsuits. The result is as thorough a version of the story as we're likely to get more than 30 years after the fact.

One of the more provocative points made by the author is that if Vee-Jay had made proper royalty payments or done some things differently during the legal wrangling, it might have been the Beatles' U.S. label through 1967.

While this book is not for the casual fan, it's a must-have for any serious Beatles fan or collector.

MICHAEL AMICONE

Regina Belle Displays Diva Diversity On New MCA Set

BY MICHAEL PAOLETTA

Since she made her debut as a solo artist in 1987 with the album "All By Myself," Grammy winner Regina Belle has steadily crafted a style that merges the old school with the new. Over the years, Belle has maintained her position in the spotlight as a song stylist, intertwining a soulful spirit, heartfelt emotion, and technical proficiency. Yet somewhere along the way her musical vision, as well as her image, got slightly altered.

With the June 9 release of "Believe In Me"—her fifth album and her first for MCA Records—Belle is poised for a dynamic return to form.

"It feels so good to be making the kind of music I truly want to make," she says. "I am all about variety, which is something my first two albums really explored. By the third album, I was getting more dictation from my label in terms of the direction I should go in. And quite honestly, I'm not the kind of artist who can work that way. I know where I can go and where I fit in, more so than anybody else."

"Even at a young age, I was a sea-

soned singer," she adds. "So I could fit into many musical genres. I've realized that we just have to find a way where it works for me and my audience. And I don't think that was a formula my former label was using."



BELLE

During her tenure at Columbia, Belle says, she was pigeonholed as an AC artist. At MCA, she says, the atmosphere is quite different. In fact, the label—whose diva roster includes Patti LaBelle, Gladys Knight, Mary J. Blige, and Chanté Moore—left the singer alone in the studio.

"They let Regina be Regina," says Belle. "I exercised everything about myself. I was able to create things that I hadn't been able to create in such a long time."

At press time, a Columbia spokesman was unavailable for comment.

On past recordings, Belle worked with such name producers as Nick

Martinelli, Michael J. Powell, Narada Michael Walden, and Walter Afanasi-eff. For "Believe In Me," she enlisted such fresh faces as her brother Bernard Belle ("I Gotch U"); Martinelli protégé Greg Charley ("I've Had Enough" and "Never Should Have Let You Go"); and Erik "E-Smooth" Hicks, who produced eight songs on the album, including the upbeat first single, "Don't Let Go," one of four songs for which Belle penned the lyrics.

"While I have worked with some great producers in the past, Erik let

me create on my own and do things myself," Belle says. "Honestly, it took a lot for him to trust me, because he didn't know anything about my writing ability. I feel great about being able to write with somebody who has a formula for what I've always wanted to do but [was] never given the chance. This sure feels good."

Although not released commercially as a single, "Don't Let Go" was serviced to radio April 27 and received early play from WILD Boston, Houston's KMJQ, KJMS Memphis, and WZHT Montgomery, Ala.

Still, Rajeeyah Shabaz, music director at WVEE Atlanta, is somewhat skeptical. "I like 'Don't Let Go.' It's a feel-good midtempo track, great for summer," she says. "And it's really different for Regina, since she comes from a more balladeer-style background. However, because I'm an urban contemporary-mainstream station, I don't quite know where to position the song. Regina's base is still adult contemporary. My challenge is how to effectively position Regina alongside artists like Mya and Next."

(Continued on page 30)

Lil' Man Builds 'Home' For 'Teen Singer Next Door' David Miller

BY TRACY E. HOPKINS

Aiming to capitalize on the R&B and pop chart success of teen recording artists such as Usher, Brandy, and Monica, Lil' Man Records will release "Home" by 14-year-old David Miller June 16.

The album's first single, "Hard To Handle," which samples the memorable piano hook from the Juice Crew's hip-hop classic "Symphony," was released as a promotional 12-inch April 13. Lil' Man's West Coast marketing manager, Tammie Holt, says



MILLER

that the label will not commercially release "Hard To Handle." But, Holt says, street teams have distributed copies of the 12-inch promo to small retail chain buyers, club DJs, and mix-show hosts.

The singer is the newest protégé of producer, songwriter, and Lil' Man CEO Teddy Riley. He is the second artist launched by the 3-year-old label, which is a co-venture with Interscope and is distributed by Universal. Miller is being billed by his musical mentor as the next Michael Jackson. However, the New Haven, Conn., Cooperative Arts High School sophomore says he's just "a normal teenager." In addition to singing, Miller is studying dance and plans to study photography in college.

"A lot of people say I'm a 'good boy,'

When I'm at home, I like chilling with my friends and playing video games. We did a lot of work on the album over the summer, and that was hard because people were outside having picnics, but I couldn't go," says Miller.

The singer was brought to the attention of Riley in 1996 when one of his uncles, a member of the R&B group Shomari, played the producer a demo tape. Riley was said to have exclaimed, "Oh my God! Listen to this kid."

"The album was already put together because David had been signed to MCA Records but was dropped. What a big mistake," says Riley, who describes Miller's sound as "sophisticated bubble-gum music," adding, "He has a unique voice that will appeal to kids, and he knows how to use and control his voice."

When Riley invited Miller to his Virginia Beach, Va., home for Thanksgiving dinner that year, he says he was surprised by the young performer's shyness.

"David doesn't talk much. He's like Michael Jackson. Everything happens on the stage," the 15-year music veteran says.

Miller had delivered a complete album to MCA, and Riley is now reworking that project. Riley paired Miller with a vocal coach, reduced the number of samples used, wrote several original tracks, and added a cover of Jackson's "Music And Me."

A videoclip for "Hard To Handle"

(Continued on page 30)

Retailers, Label Executives Sound Off On Absence Of Remixes At Stores

RETAIL'S MUSE: The controversy over remixes that receive airplay but are unavailable at retail was a hot topic at the Impact SuperSummit XII, held April 29-May 3 at the Reno (Nev.) Hilton Hotel and Casino.

The subject was raised during the April 30 retailers luncheon meeting sponsored by WEA.

According to Larry "Blue Rag" White, VP of the World Wyde Retailers Assn. in Compton, Calif., merchants continue to be dismayed by the fact that a large number of remixed singles by R&B and hip-hop artists are not being released commercially.

When consumers can't find a remix at retail, "it makes them very upset," he said. White, who also owns Underworld Records & Tapes in Compton, said that often his customers don't want to buy the album, just the remix. "In order to make remixes work, [the labels] should make sure that the remix that goes to radio is pressed in advance, so it can be sold," he said.

While there is no question that remixes still serve as a powerful promotional tool in certain genres, commercial singles are becoming scarcer, while the number of remixes for a given song has steadily increased. By servicing multiple mixes to R&B, top 40, rock, and country, labels hope to snare airplay in as many formats as possible.

Another debate ensued later that afternoon at the "Retail Summit II." The three-part panel included such heavyweights as Sony Music Distribution chairman Danny Yarbrough, EMI Music Distribution president/CEO Richard Cottrell, and WEA chairman/CEO Dave Mount. Among the topics discussed at the panel was the problem of illegal mix tapes.

Although it's an issue that has often been blamed completely on the entrepreneurial efforts of mix-tape DJs, Yarbrough said that mix tapes were initially done in "good faith to create a demand for product. The problem comes with the illegal sale and duplication. But the way to maintain the benefits is . . . to be more discriminating and . . . bring [illegal mix-tape DJs] to the attention of the [Recording Industry Assn. of America] for enforcement."

As a solution to help eliminate airplay of illegal remixes, Vernon Slaughter, an entertainment lawyer who was in the audience, suggested putting pressure on radio DJs to play only the label-sanctioned versions.

However, some label executives who weren't on the

panel don't necessarily agree with the opinion of the smaller retailers, who are the most vocal about the remix issue.

Lionel Ridenhour, senior VP of black music at Arista (U.S.), says that the label and its imprints plan the release of remixes carefully. He says that one of the issues that retailers fail to understand is that additional remixes are often created after a commercial single's release. While the commercial single may include some remixes, subsequent remixes often occur too late in the life of a single to warrant a second release. "[Remixes] are done at a point where there is already commercial product out," Ridenhour says.

"People are looking at the initial product and don't see the remix and assume it's not out."

Marc Offebach, VP of sales at Universal Records (U.S.), says there is no way of alerting the consumer to the fact that the remix they hear on the radio isn't going to be on the album.

Six weeks ago, Offebach says, the label decided to

add the remix of Chico DeBarge's "No Guarantee," which features Joe, to future copies of DeBarge's album "Long Time No See." "But it's impossible to put a remix from every single on an album," he says. "The culture of a record label is different from retail. Retail wants to feed the consumers' hopes and desires, but we at the labels want to make the music as accessible as possible to radio programmers. We believe the more airplay we get, the more records we'll sell."

Offebach says the implication from retailers is that record companies are purposely trying to "screw" consumers. However, he contends that consumers who hear a remix and buy an album aren't disappointed when a remixed version of the single isn't included on the album.

"We're not saying, 'Let's put out a record that people can't buy,'" Offebach says. "We don't think like that."

He says that A&R executives often turn to remixes as a means to breathe new life into a record that may have only been mildly received at radio.

"It's a dichotomy between retail and the labels," Offebach says. "The happy medium would be when a remix is put on the radio, that the record label will release it commercially, but that's not going to happen." The real solution, he suggests, is for retail to realize that remixes are part of a marketing plan, not a "be-all, end-all."



by Anita M. Samuels

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				NO. 1	
1	1	19	3	TURN IT UP (REMIX)/FIRE IT UP (C) (D) (T) (X) ELEKTRA 64104/EEG	BUSTA RHYMES 2 weeks at No. 1
2	2	2	7	MONEY, POWER & RESPECT ● (C) (D) (T) (X) BAD BOY 79156/ARISTA	THE LOX (FEAT. DMX & LIL' KIM)
3	3	4	9	VICTORY ● ● PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	
4	5	1	14	ROMEO AND JULIET ● ● SYLK-E. FYNE FEAT. CHILL (C) (D) (T) GRAND JURY 64973/RCA	
5	4	3	7	SECOND ROUND K.O. (C) (D) (T) UNIVERSAL 56175	CANIBUS
6	7	13	8	RAISE THE ROOF ● ● LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 572250/ISLAND	
7	6	7	13	GET AT ME DOG ● ● DMX (FEATURING SHEEK OF THE LOX) (C) (D) (M) (T) (X) DEF JAM 568862/MERCURY	
8	8	14	6	I GOT THE HOOK UP! ● ● MASTER P FEAT. SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	
9	9	5	21	DEJA VU (UPTOWN BABY) ● ● LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODELINE 78755/COLUMBIA	
				GREATEST GAINER	
10	13	15	10	WHO AM I (C) (T) (X) 2 HARD 6160VP	BEENIE MAN
11	12	12	9	DO FOR LOVE ● ● 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	
12	10	8	4	CLOCK STRIKES ● ● TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGRAM/ATLANTIC 97995/AG	
13	14	9	8	GITTY UP (C) (D) (T) RED ANT/LONDON 570100/ISLAND	SALT-N-PEPA
14	11	6	16	GONE TILL NOVEMBER ● ● WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	
15	15	11	17	WHAT YOU WANT ● ● MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	
16	16	16	17	MAKE EM' SAY UHH! ● ● MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	
17	17	10	13	THE PARTY CONTINUES ● ● JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	
18	19	18	5	OUT OF SIGHT (YO) (C) (D) PERSPECTIVE 587594/A&M	RUFUS BLAQ
19	18	17	8	STILL PO' PIMPIN' ● ● DO OR DIE FEAT. JOHNNY P AND TWISTA (C) (D) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	
20	21	21	8	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
21	20	22	10	JUST BE STRAIGHT WITH ME ● ● SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK (C) (D) (T) NO LIMIT 43305/PRIORITY	
22	24	20	17	FATHER (C) (D) DEF JAM 568332/MERCURY	LL COOL J
23	33	40	3	COME & GET IT (C) (D) (T) KURUPT 004	DARQ AGE
24	23	24	20	BURN (C) (D) (T) RED ANT 119006/MERCURY	MILITIA
25	27	30	5	JAM ON IT ● ● CARDAN (FEATURING JERMAINE DUPRI) (C) (D) (T) PENALTY 7228/TOMMY BOY	
26	22	23	29	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	BIG PUNISHER
27	31	—	2	CHOKE (C) (T) (X) SELECT 25059	B.L.H.U.N.T.
28	26	27	15	THE CITY IS MINE ● ● JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	
29	37	25	19	DANGEROUS ● ● BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	
30	25	31	23	JUST CLOWNIN' ● ● WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	
31	29	26	13	GETTIN' JIGGY WIT IT (C) (D) (V) COLUMBIA 78804	WILL SMITH
32	30	29	24	BORN AROUND THE WORLD'S ALL ABOUT THE BENJAMINS ● ● PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) BAD BOY 79130/ARISTA	
33	35	41	5	TAKE YOUR TIME (C) (T) (X) ALL NET 2290	KOMPOZUR
34	34	32	4	SHAWTY FREAK A LIL' SUMTIN' ● ● LIL' JON AND THE EAST SIDE BOYZ (C) (T) (X) MIRROR IMAGE 479/ICHIBAN	
35	43	39	4	BODY (C) INTERSOUND 8129	MIKE CITY
36	36	37	4	SOUTHSIDE (C) (D) JAM DOWN/BREAKAWAY 482000/ISLAND	LIL' KEKE
37	RE-ENTRY	15		IF YOU THINK I'M JIGGY (C) (D) BAD BOY 79115/ARISTA	THE LOX
38	40	33	8	I CAN FEEL IT (C) (T) DOWN SOUTH 4003/FULLY LOADED	GHETTO MAFIA
39	38	44	4	THE MOST BEAUTIFUL GIRL (C) (D) (T) TIGHT 2 DEF/BREAKAWAY 482001/ISLAND	RAHEEM
40	32	35	11	DOO DOO BROWN (C) (D) STREET STREET 30009	DJ NASTY KNOCK
41	45	47	30	IMMA ROLLA (C) (T) (X) LOC-N-UP 70310	MR. MONEY LOC
42	NEW ▶	1		RUTHLESS FOR LIFE (C) (D) (T) RUTHLESS 78901/EPIC	MC REN
43	42	—	8	A REAL LADY (SOMETIMES I'M A BIT@H) (C) (T) (X) ALL NET 2288	D'MEKA
44	28	28	12	6 A.M. (WE BE ROLLIN') (C) (D) (T) (X) REPRISE 17278/WARNER BROS.	NADANUF
45	41	34	22	SWING MY WAY ● ● K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG	
46	47	36	14	NOTHIN' MOVE BUT THE MONEY ● ● MIC GERONIMO FEAT. DMX & BLACK ROB (C) (T) (X) BLUNT 4939/TVT	
47	48	—	2	DING-A-LING (C) (D) (T) RESTLESS 72961	HI-TOWN DJs
48	46	45	7	2 LIVE PARTY ● ● THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAKNASTY) (C) (D) (T) LIL' JOE 897	
49	39	42	12	BODY ROCK ● ● MOS DEF FEATURING Q-TIP & TASH (C) (D) (T) OPEN MIC 157/RAWKUS	
50	50	49	15	SEND MY LOVE/SEND ONE YOUR LOVE (C) (D) DELICIOUS VINYL 71903	BORN JAMERICANS

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Canibus, LL Cool J Battle Peacefully

BATTLE ANYBODY? Hip-hop has always had one foot grounded in competition or—as it's called in the genre—battle. Whether it's two DJs showcasing the creativity of their scratches or cut selections, an MC lyrically dismantling an opponent with ill metaphors and outrageous personal potshots, a graffiti artist tagging over another's work, or a break-dance collective beating another crew with cutting-edge choreography or new techniques, battling has always been the cornerstone of keeping one's skills up to par and breaking new ground.

So it's not really a big deal that a battle has arisen between Canibus (Universal) and LL Cool J (Def Jam). It has just been a while since two formidable opponents have faced off so publicly with only lyrical skill at stake. The situation has opened yet another

pathway for hip-hop to return to its roots, and folks are excited about it. At the same time, the artists are being careful not to let the situation be manipulated into a negative force like that of the lyrical and personal problems between 2Pac and the Notorious B.I.G. and the larger East Coast/West Coast rap rivalries.

"There's a lot of hype surrounding this [battle] right now," says Tabari, product manager at Universal Records. "But we don't want to turn this into some violent shit, because it's not necessary. Everybody involved thinks this is a healthy thing [for hip-hop], and we want to keep it there."

Brewing since late 1997, the battle between the two MCs began over a lyrical misunderstanding during the recording of LL's single "4,3,2,1," on which Canibus, Redman, Method Man, DMX, and Master P were featured. As a result of the misunderstanding, LL's verse on the single exploits the lesser-known artist's path to recognition.

In early '98, Canibus recorded "Second Round K.O." as an answer to "4,3,2,1." It was serviced to radio the week of March 23, to video outlets the second week of April, and to retail April 13. The track was produced by Wyclef Jean, who manages Canibus, and features boxing champ Mike Tyson as his trainer. Tabari says Canibus recorded the track, not to gain recognition or fan the flames of competition, but "for himself."

"He just felt he had something to get off his chest," says Tabari. The battle was taken up another notch when Def Jam serviced LL's "The Ripper Strikes Back" to radio April 29.

"LL said he wasn't going to do [an answer record]," says Lyor



Cohen, president/CEO of Def Jam. "But then we got a call from him on Thursday [before the radio release date of "Ripper"] saying he did one."

The label won't be releasing the single commercially, but it will be included on the first volume of Def Jam's limited-edition collector's CD set, as part of the label's forthcoming "Survival Of The Illest" marketing campaign. The discs will be packaged with DMX's debut set, "It's Dark And Hell Is Hot," due May 19. Def Jam execs say word of the single's release has doubled pre-orders of DMX's album from 400,000 to 800,000 units.

"[LL] doesn't want this to go any further than it already has," says Cohen.

Tabari says he is unsure exactly what plans Canibus has (he is in Europe as part of Jean's Carnival tour), but that he would like both artists to discuss any outlying issues.

"Canibus doesn't want to get pigeonholed as just the kid who went up against LL," Tabari says. "He's a dope MC, and he wants to move on. The next single is going to be 'How Come,' which is on the 'Bulworth' soundtrack, and that is more of what he is about. Everybody thinks he is like this battle cat, but he is really a mathematical, scientific rapper."

Canibus' upcoming album, which is being recorded on the road, is slated for release in July and is tentatively titled "Lyrical Warfare."

Many are hoping to bring the battle on tour, or at least pay-per-view. Air personalities at WQHT-FM New York have expressed their desire to give both artists an opportunity to battle live at the station's Summer Jam concert in June. But no commitments have been made. According to Cohen, the only scheduled live performance of LL's single will be at the Evander Holyfield/Henry Akinwande fight, slated for June 6 at Madison Square Garden in New York.

STRICTLY FOR THE LADIES: Internet radio show 88hip-hop.com unveils its latest offering, Queendom, at 8 p.m. May 8. The weekly Internet show (www.queendom@88hip-hop.com) focuses on women in various facets of the genre, including artist interviews ("Sirens: Females On The Forefront"), executive interviews ("Pillar Priestesses: Women At Work"), and a final roundtable segment discussing the various

issues women in the industry face ("Nashen [pronounced nation]: Focused Women Building"). The show was created by DJ Mecca, who spins on 88hip-hop.com's Wednesday-night broadcast, on 88's monthly ladies' night program, and on City University of New York's WHCR New York. Mecca co-hosts the program with Zenobia Simmons, publicist at Penalty Records.

"When I told people about the show, they said it wouldn't last beyond four shows because they only know about four female MCs," says Mecca. "But we plan on featuring Lil' Kim and Queen Pen, but also independently signed artists like Heather B and What What from Natural Resource. We [also] decided not to talk just about the artists, but the women who are the driving force in their careers, from the stylist to the publicist to the receptionist to the street-team girl."

"We want to let people know that women do everything in the industry," says Simmons. "[We're] not just video dancers. We want to give goals to little girls who might want to get into the industry."

"And at the end of the show, we're going to talk about topics like sexism in the business, racism, motherhood—all kinds of stuff related to hip-hop," says Mecca. "I talk to all these women during the day, and we all have the same issues, and I'm hoping that ["Nashen"] will bring about some resolutions."

Mecca hopes that Queendom will eventually be extended to a two-hour program, as 88hip-hop.com was. "I know we are going to run out of time with the discussions," Mecca says. "So I am hoping that [parent network pseudo.com] will see the need for our show to be extended." If so, Mecca plans to expand the show to include b-girls and female graffiti artists.

The show is produced by Monifa Reel, and the chat discussions are handled by Gabriela. They are holding auditions for female DJs for the show. For information, call 212-925-7909, extension 122.

STRICTLY FOR THE GENTS: Vibe Ventures is honing its coverage of hip-hop with the upcoming August premiere of Blaze magazine. Helmed by Jesse Washington, Vibe magazine's former managing editor, the publication will focus on the core elements of hip-hop: MC'ing, DJ'ing, graffiti artwork, break dancing, and its ensuing culture. The magazine is targeting 14- to 24-year-old males.

Billboard TOP R&B ALBUMS

MAY 16, 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	60	—	2	BIG PUNISHER	LOUD 67512/RCA (10.98/16.98) 1 week at No. 1	CAPITAL PUNISHMENT 1
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
2	NEW	—	1	WC	RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE 2
3	2	2	7	SOUNDTRACK	HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB 2
4	1	1	5	SOUNDTRACK	NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP! 1
5	4	72	3	SOUNDTRACK	INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK 4
6	3	3	4	GOODIE MOB	LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING 2
7	6	8	33	JON B.	YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX 6
8	5	4	4	DO OR DIE	NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ 3
9	8	7	8	C-MURDER	NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH 1
10	NEW	—	1	PUBLIC ENEMY	DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	HE GOT GAME (SOUNDTRACK) 10
11	13	14	32	BRIAN MCKNIGHT	MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME 1
12	9	11	46	K-CI & JOJO	MCA 11613* (10.98/16.98)	LOVE ALWAYS 2
13	10	9	30	JANET	VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE 2
14	12	13	12	SILKK THE SHOCKER	NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME 1
15	7	5	6	GANG STARR	NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH 1
16	18	21	25	LSG	EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL 2
17	11	10	5	MONTELL JORDAN	DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE 8
18	16	16	31	NEXT	ARISTA 18973 (10.98/15.98) HS	RATED NEXT 13
19	20	—	2	MYA	UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA 19
20	17	15	6	ARETHA FRANKLIN	ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE 7
21	14	—	2	SONS OF FUNK	NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK 14
22	26	25	36	MASTER P	NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D 1
23	15	6	5	AZ	NOO TRYBE 56715/VIRGIN (10.98/16.98)	PIECES OF A MAN 5
24	24	24	24	CHICO DEBARGE	KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE 14
25	21	20	10	SCARFACE	RAP-A-LOT 45471/VIRGIN (10.98/22.98)	MY HOMIES 1
26	25	22	33	USHER	LAFACE 26043/ARISTA (10.98/16.98)	MY WAY 1
27	19	12	6	DAZ DILLINGER	DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK 2
28	22	17	7	CAPPADONNA	RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE 1
29	29	29	26	MYSTIKAL	BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE 1
30	28	18	6	COCOA BROVAZ	DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING 3
31	23	19	3	TAMIA	QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA 19
32	31	28	17	THE LOX	BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT 1
33	27	23	20	QUEEN PEN	LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY 13
34	35	33	23	WILL SMITH	COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE 9
35	33	35	8	KEITH WASHINGTON	SILAS 11744/MCA (10.98/16.98)	KW 27
36	34	32	6	PUBLIC ANNOUNCEMENT	A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY 14
37	32	27	33	MARIAH CAREY	COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY 3
38	39	31	55	MARY J. BLIGE	MCA 11606* (10.98/16.98)	SHARE MY WORLD 1
39	36	30	28	MASE	BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD 1
40	40	37	11	JAGGED EDGE	SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA 19
41	30	26	5	FATAL	RELATIVITY 1622* (10.98/15.98)	IN THE LINE OF FIRE 10
42	46	36	42	PUFF DADDY & THE FAMILY	BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT 1
43	45	41	11	DESTINY'S CHILD	COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD 14
44	38	34	25	TIMBALAND AND MAGOO	BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD 9
45	48	44	40	JOE	JIVE 41603* (11.98/16.98)	ALL THAT I AM 4
46	44	42	10	BEENIE MAN	SHOCKING VIBES 1513*/VP (9.98/14.98) HS	MANY MOODS OF MOSES 35
47	41	40	45	WYCLEF JEAN FEAT. REFUGEE ALLSTARS	RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS 4
48	65	67	25	PEGGY SCOTT-ADAMS	MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS 48
49	42	38	6	PLAYA	DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U 19

★ ★ ★ PACESETTER ★ ★ ★						
50	71	—	3	JAMES GREAR & CO.	BORN AGAIN 1018/PANDISC (10.98/14.98) HS	DON'T GIVE UP 50
51	47	47	15	YOUNG BLEED	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD NO LIMIT 50738*/PRIORITY (10.98/16.98)	1
52	37	—	2	WITCHDOCTOR	ORGANIZED NOIZE 90146*/INTERSCOPE (10.98/16.98) HS	...A.S.W.A.T. HEALIN' RITUAL 37
53	50	39	4	DAVINA	LOUD 67536*/RCA (10.98/16.98) HS	BEST OF BOTH WORLDS 34
54	51	43	10	OL SKOOL	KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL 10
55	49	46	25	ERYKAH BADU	KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE 1
56	56	49	4	JOHNNIE TAYLOR	MALACO 7488 (10.98/14.98)	TAYLORED TO PLEASE 44
57	52	45	34	BUSTA RHYMES	ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES... 1
58	54	50	50	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION	B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY 1
59	55	48	27	JAY-Z	ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1 2
60	59	51	7	CECE WINANS	PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE 35
61	58	53	6	SYLK-E. FYNE	GRAND JURY 67551*/RCA (10.98/16.98) HS	RAW SYLK 47
62	57	56	59	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (10.98/24.98)	LIFE AFTER DEATH 1
63	53	52	24	2PAC	AMARU 41630*/JIVE (10.98/24.98)	R U STILL DOWN? (REMEMBER ME) 1
64	NEW	—	1	7 MILE	CRAVE 68043/EPIC (10.98 EQ/16.98) HS	7 MILE 64
65	63	63	63	TRU	NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME 2
66	43	—	2	MARVALESS	AWOL/NOO TRYBE 45675/VIRGIN (10.98/15.98) HS	FEARLESS 43
67	74	66	26	KAREN CLARK-SHEARD	ISLAND 524397 (10.98 EQ/17.98) HS	FINALLY KAREN 28
68	76	64	29	UNCLE SAM	STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM 24
69	72	61	76	DRU HILL	ISLAND 524306 (10.98 EQ/16.98) HS	DRU HILL 5
70	66	69	26	THREE 6 MAFIA	RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION 18
71	81	75	27	H-TOWN	RELATIVITY 1596 (10.98/15.98)	LADIES EDITION 12
72	62	58	10	C-BO	AWOL/NOO TRYBE 45496/VIRGIN (10.98/15.98)	TIL' MY CASKET DROPS 4
73	67	57	33	SOUNDTRACK	LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD 1
74	73	65	40	SOUNDS OF BLACKNESS	PERSPECTIVE 549029/A&M (10.98 EQ/16.98) HS	TIME FOR HEALING 24
75	78	70	24	KENNY G	ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS 15
76	NEW	—	1	FIEND	NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY 76
77	64	—	2	JOHNNY P	C-TOWN/RAP-A-LOT 45628/VIRGIN (10.98/16.98) HS	THE NEXT 64
78	75	85	32	BOYZ II MEN	MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION 1
79	79	71	79	MAKAVELI	DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY 1
80	61	—	2	DJ JUBILEE	TAKE FO' 206 (11.98/16.98)	TAKE IT TO THE ST. THOMAS 61
81	68	55	8	KILLAH PRIEST	GEFFEN 24971* (10.98/16.98)	HEAVY MENTAL 4
82	77	80	12	PHIL PERRY	PEAK/PRIVATE MUSIC 82163/WINDHAM HILL (10.98/16.98) HS	ONE HEART ONE LOVE 67
83	69	74	5	TEDDY PENDERGRASS	PHILADELPHIA INTERNATIONAL/THE RIGHT STUFF 36994/EMI-CAPITOL (9.98/15.98)	GREATEST HITS 65
84	87	84	6	LIL' KEKE	JAM DOWN/BREAKAWAY 481000/ISLAND (10.98 EQ/16.98) HS	COMMISSION 37
85	91	—	10	BIG TYMERS	CASH MONEY 9617 (11.98/16.98) HS	HOW U LUV THAT? 25
86	84	83	45	PATTI LABELLE	MCA 11642 (10.98/16.98)	FLAME 10
87	93	82	33	BONEY JAMES	WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING 49
88	90	68	38	SWV	RCA 67525* (10.98/16.98)	RELEASE SOME TENSION 5
89	89	81	12	RANDY CRAWFORD	BLUEMOON/ATLANTIC 92785/AG (10.98/16.98)	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE 70
90	94	73	20	VARIOUS ARTISTS	POLYGRAM TV 536204 (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1 25
91	70	59	6	DAS EFX	EASTWEST 62063*/EEG (10.98/16.98)	GENERATION EFX 10
92	92	87	31	LUTHER VANDROSS	LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2 17
93	98	95	63	ERYKAH BADU	KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM 1
94	RE-ENTRY	—	22	BIG BUB	KEDAR 53074*/UNIVERSAL (10.98/16.98) HS	TIMELESS 15
95	97	92	18	ROBYN	RCA 67477 (10.98/16.98) HS	ROBYN IS HERE 51
96	100	94	44	TWISTA	CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH 13
97	88	89	50	SOUNDTRACK	NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT 1
98	RE-ENTRY	—	17	CHRISTION	ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) HS	GHETTO CYRANO 23
99	96	79	29	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE	AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM 1
100	82	76	31	IMMATURE	MCA 11668 (10.98/16.98)	THE JOURNEY 20

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.

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COMING SOON
new releases from
Juvenile, Hot Boy\$, B.G.

REGINA BELLE

(Continued from page 26)

One self-confessed Belle fan—Sonia Askew, urban music buyer for Camelot Music in North Canton, Ohio—has similar thoughts.

“While I’ve only heard ‘Don’t Let Go,’ I feel that the label is trying to re-establish the singer,” Askew says. “This song is much hipper and more upbeat than Regina’s past work, which will definitely help in introducing her to a new and younger crowd. I just hope the tried-and-true Regina fans aren’t too surprised. MCA will need an out-of-the-box marketing plan that is aggressive and focused so that new consumers, as well as established fans, are made aware of the project. Also, it will greatly help to get her out on the road with a younger female artist, somebody like a Mary J. Blige.”

The vocally gifted Belle has always had a penchant for exploring a wide range of musical territory. Her upbringing included singing along to such soulful artists as Shirley Caesar, the Emotions, Donny Hathaway, Knight, and Billie Holiday.

While a student at Rutgers University, Belle performed at many venues in New York’s Greenwich Village. At one such performance, she was spotted by New York radio personality Vaughn Harper (of WBLS fame), who suggested she work with the Manhattans. Belle was soon on the road with the group, opening for Dionne Warwick, Knight, and LaBelle. In 1986, Belle’s mellifluous voice appeared on the Manhattans’ “Back To Basics” album.

One year later, she made her mark as a solo artist with the critically acclaimed “All By Myself,” which spawned the hit

singles “Show Me The Way” and the Holiday-hued “So Many Tears.” This was followed in 1989 by “Stay With Me,” certified gold by the Recording Industry Assn. of America. Several years later, Belle scored a major coup with a track from her “Passion” album.

“Who knew that ‘A Whole New World (Aladdin’s Theme),’ would go on to win four Grammy Awards?” says the singer of her duet with Peabo Bryson. “Peabo and I sure didn’t. But it sure made us happy.”

In 1995, Belle released “Reachin’ Back,” a collection of songs that found the singer revisiting some of black music’s golden moments. “‘Reachin’ Back’ kept her wedged in that mature audience because she wasn’t singing old school, but old favorites, and there’s a big difference,” says Marilyn Batchelor, MCA’s national director of marketing.

“Many people take for granted—especially those who have appreciated her music over the years—that everybody knows Regina and her music,” adds Batchelor. “Just because an artist has sold over 1 million records doesn’t mean that people know who the artist is. But the truth is, there are more people who know her songs than know the woman behind them. Our job is to bring her back, on an intimate level, into the forefront of retail, the media, and radio.” MCA will be courting older fans as well as pursuing younger ones.

“There is a wealth of flavor on this album,” says Batchelor. “The title track is a straight-up R&B ballad, while “Baby Love” has a funky hip-hop-flavored vibe that is very

lounge-y, which should work with the college audience we’ll definitely be going after.”

DAVID MILLER

(Continued from page 26)

was serviced to BET in mid-February. In the video, shot at Orlando, Fla.’s Universal Studios, Miller is in pursuit of preteen actress Jurnee Smollett from the movie “Eve’s Bayou.” Based on the video’s heavy rotation, Holt says, many retailers in the Midwest have asked when they will be serviced with the single.

The label is also carefully planning Miller’s radio exposure, targeting mainstream R&B stations. “We want to develop and market David without all of the restrictions of the [standard] six-week plan in the street before we go to radio, when radio says go. Right now, we’re keeping our ears to the street,” says Holt.

Where the artist’s image is concerned, Holt says, the plan is to keep the teen looking like “the little boy next door.”

“We want to keep David casual, comfortable, and hip. But we want to make sure he wears his clothes and that they don’t wear him,” she says.

Once the school year ends in late June, Holt says Miller will do a national promotional tour with young artists from other labels. That tour, Holt says, will target youth activities at the YMCA and amusement parks and include a cross-promotional tie-in with “a well-known retailer” in malls across the country.

Miller’s “Soul Train” performance with Riley and labelmate Nutta Butta will air May 23. Holt says that as the project picks up momentum, the label hopes to garner Miller a guest appearance on an appropriate TV series.

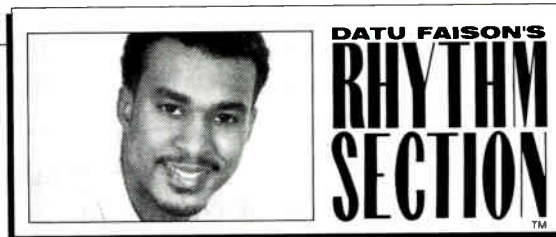
Promotional materials for the artist—including a bio kit designed to look like a notebook, memo pads, book holders, posters, stickers, and limited-edition watches—were to be sent early this month.

Frank Johnson, a buyer for Inner City Records, a five-store chain in Baltimore, says he has given copies of the 12-inch version of “Hard To Handle” to many of his radio colleagues.

“Radio is eating up the single in the Baltimore/Washington area. It’s a fun, danceable track that has both a radio and street presence,” says Johnson. “You can’t resist the ‘Symphony’ loop under the track. If radio is playing Usher, then David Miller will definitely be a hit.”

One of the DJs Johnson gave the single to was Reggie Reg, mix-show director for R&B WERQ Baltimore. Since receiving “Hard To Handle” two weeks ago, Reg says, he has played the record three to four times a week during his weeknight mix show.

“Listeners are calling me up wanting to know what the song is and who sings it,” Reg says. “It’s just a matter of getting the streets to love it. Once that happens, program directors will love it, too.”



GOOD & EARLY: Janet’s “I Get Lonely” (Virgin), which features vocal group BLACKstreet, makes a strong entry at No. 6 on Hot R&B Singles, where it earns the Hot Shot Debut. Despite this respectable bow, the song technically should have entered next issue’s chart, since the single had a May 5 in-store date.

In the case of Hot R&B Singles (and Hot 100 Singles, which is the only other Billboard chart that mixes sales and airplay), Billboard policy states that a single will appear on the overall chart if it has enough sales to enter the top 75 on the component singles sales list. The title debuted at No. 37 on Hot R&B Singles Sales but ranked below No. 75 on Hot 100 Singles Sales and therefore was held off that chart.

With an audience of 48 million listeners, “I Get Lonely” will likely spring 6-1 next issue once a full week of sales are compiled.

Given that 48 million listener audience for “I Get Lonely,” a few records that were in line for No. 1 stripes could end up getting robbed of that opportunity. Mya & Sisqo’s “It’s All About Me” (University/Interscope) was within a hair of the No. 1 position this issue. That single has 35 million listeners and sits at No. 2 on Hot R&B Singles Sales with 21,500 units. The other candidate, Xscape’s “The Arms Of The One Who Loves You” (So So Def/Columbia), is a building story that, were it not for the new Janet single, could have reached the summit within the next three weeks.

BIG, INDEED: With a yearlong street-awareness campaign for the project, don’t be surprised to see Big Punisher’s solo outing, “Capital Punishment” (Loud/RCA), make a loud move as the issue’s highest ranking act on Top R&B Albums. A week ago, several accounts broke street date, forcing that set to enter last issue’s chart at No. 60, so it naturally sees the strongest sales rise this issue, moving 60-1 and earning an obvious Greatest Gainer award. Top sales markets include New York (17,500 units), Philadelphia (4,100), Los Angeles (1,600), and Chicago (700). Punisher also earns a No. 5 entry on The Billboard 200 to the tune of 136,000 units.

The rapper gained an early street buzz a year ago when he laid verses on Funkmaster Flex’s “60 Minutes Of Funk Volume II” (Loud/RCA) album, which led to guest slots on other artists’ records. To further enhance street presence, the label distributed multi-act sampler tapes that included Big Punisher in the summer of 1997 and ran more than 300 billboard advertisements nationally, targeting urban consumers. Additionally, Punisher released two singles before his album hit stores, a marketing tactic several labels have abandoned. The first, “I’m Not A Player,” peaked at No. 3 on Hot Rap Singles. The follow-up, “Still Not A Player,” which features vocalist Joe, is not commercially available but has an audience of 27 million listeners across 75 stations this issue. That song ranks at No. 9 on Hot R&B Airplay.

ONLINE COMPILATIONS DRAW PLATINUM, K-TEL

(Continued from page 6)

able customizable DVDs within the next two years.

K-tel announced April 30 that it, too, will be offering customized CDs online, to be created from a selection of 3,500 titles to which K-tel owns the masters (Billboard Bulletin, May 1). The “Custom Compilation System,” developed in collaboration with RealNetworks, will be part of K-tel’s previously announced online retail store. News of the company’s online expansion has sent its stock soaring in recent weeks (see story, page 6).

Platinum’s catalog includes titles by the Beach Boys, Dionne Warwick, the Band, and Peter Cetera.

“We’re a music company using distribution through the Internet to broaden the reach of our artists,” says Michael Ares, spokesman for the Downers Grove, Ill.-based Platinum.

The third part of the new business will allow consumers to make their own CDs. Web site visitors will be able to select tracks from

Platinum’s catalog, download them and store them on the hard drives of their computers, and then manufacture their own disc using a CD-recorder. Customers have the option of ordering the recordable drive and software from the Web site for about \$200.

Platinum’s spokesman says that the company has not determined the pricing structure for the new services but that it will be “competitive” with other online firms. The company that will fulfill the online orders has not been determined either.

The label’s partner in the venture is Platinum Technology, a separate company that develops technology for electronic commerce. The technology company is taking “a financial interest” in the music firm, the spokesman says.

Platinum Entertainment’s stock, which trades on Nasdaq, rose from about \$11 a share before the news was announced to about \$14.50 at press time, a 32% increase.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	DO YOU HEATHER B. (FREEZE/REPLAY)		14	14	6	TOMIKA MR. INTERNATIONAL (ALBATROSS)	
2	2	11	MY STEEZ RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG PLAY/SOLID DISCS)		15	24	7	BIG BOOTY GIRLS M.C. SHY-D (3ENZ)	
3	—	1	IF I LET MYSELF GO CHUCK JACKSON & DIONNE WARWICK (WAVE)		16	20	27	PAPI CHULO FUNKBOBTEST FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONERCA)	
4	7	7	THEY BE JUMPIN MICHEL LONG FEAT. K-CHILL & TETRAZ (MAJOR TURNOUT SO LONG/ALDOUS)		17	25	5	RAIDA'S THEME THE X-ECLITIGNERS (AUDIO SOUL/ASPHODEL)	
5	4	6	HERE COMES THE HORNS DELINQUENT HABITS (RCA)		18	—	3	TU PUN PUN REIGN (H.O.L.A./RED ANT)	
6	8	2	60 WAYZ VERONICA (H.O.L.A./RED ANT)		19	22	21	AZ SIDE NASTYBOY KLOOF FEAT. MAHDI (NASTYBOY/GLASSNOTEMERCURY)	
7	6	5	LET IT GO NICE & SMOOTH (STREET LIFE/ALL AMERICAN)		20	—	31	TEAR DA CLUB UP THREE 6 MAFIA (BRUTAL/PRIORITY)	
8	16	12	ILL NA NA 12 GAUGE (POWER/T.Y.S.)		21	—	21	DOWN LOW FREAKNASTY (HARD HOOD/POWER/TRIAD)	
9	11	7	BLAST FIRST PARIS (UNLEASHED/WHIRLING)		22	—	4	PUERTO RICO FRANKIE CUTLASS (HOODY/FREEZE/MOONROOF)	
10	10	6	SABROSURA D.J. LAZ (PANDISC)		23	23	4	SOUTHSIDE RUFFTOWN MOB FEAT. VOICE (LIL' JOE)	
11	17	2	OH MARY DON'T YOU WEEP TRIN-I-TEE 5:7 (B-RITE/INTERSCOPE)		24	—	1	STREETS ABOVE THE LAW (TOMMY BOY)	
12	12	32	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)		25	—	12	ONE LOVE NAS (COLUMBIA)	
13	—	1	HAND ON THE PUMP CYPRESS HILL (RUFFHOUSE/COLUMBIA)						

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



MAY 16, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
1	1	1	14	★★★ No. 1 ★★★ TOO CLOSE ▲ KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
2	2	3	10	IT'S ALL ABOUT ME D. PEARSON (D. PEARSON, M. ANDREWS, N. DUDLEY, T. HORN, J. JECZLIK, G. LANGAN, P. MORLEY)	◆ MYA & SISQO (C) (D) UNIVERSITY 9702/INTERSCOPE	2
3	3	2	13	LET'S RIDE ▲ T. BISHOP (M. JORDAN, MASTER P, SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (C) (D) (T) DEF JAM 568475/MERCURY	1
4	4	—	2	MY ALL/BREAKDOWN M. CAREY, W. AFANASIEFF STEVE J. S. COMBS (M. CAREY, W. AFANASIEFF, A. HENDERSON, C. SCRUGGS, S. JORDAN)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	4
5	5	7	3	THE ARMS OF THE ONE WHO LOVES YOU G. ROCHE (D. WARREN)	◆ XSCAPE (C) (D) (V) SO 50 DEF 78788/COLUMBIA	5
				★★★ Hot Shot Debut ★★★		
6	NEW ▶	1	1	I GET LONELY J. JAM, T. LEWIS, J. JACKSON, T. RILEY (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	6
7	6	4	8	ALL MY LIFE J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
8	8	5	10	A ROSE IS STILL A ROSE ● L. HILL (L. HILL, J. W. BUSH, K. WITHROW, J. HOUSER, A. ALY, E. BRICKELL)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13465	5
9	9	6	13	BODY BUMPIN' YIPPIE-YI-YO ▲ E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	4
10	10	8	7	MONEY, POWER & RESPECT ● D. ANGELETTE, R. LAWRENCE (S. JACOBS, J. PHILLIPS, D. STYLES, E. SIMMONS, D. ANGELETTE, R. LAWRENCE, J. SMITH)	◆ THE LOX (FEATURING DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79155/ARISTA	8
11	7	34	3	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES (T. SMITH, G. LARSON, S. PHILLIPS)	◆ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	7
12	11	10	25	NO, NO, NO ▲ W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	1
13	12	9	14	ROMEO AND JULIET ● G. BAILLARGEAU, V. MERRITT (JOHN, WARNER, JR., WINBUSH, MOORE)	◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA	5
14	17	19	16	THEY DON'T KNOW/ARE U STILL DOWN ● TIM A. BOB, T. SHAKUR (ION B., T. KELLEY, B. ROBINSON, T. SHAKUR, JOHNNY J.)	◆ JON B. (C) (D) Y&B 550 MUSIC 78793/EPIC	9
15	13	14	9	VICTORY ● J. S. COMBS (C. WALLACE, J. PHILLIPS, S. COMBS, S. JORDAN, B. CONTI)	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	13
16	16	17	8	CHEERS 2 U TIMBALAND (S. GARRETT, T. MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	16
17	14	12	10	IMAGINATION J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. PERREN, D. RICHARDS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS.	12
18	15	11	16	WHAT YOU WANT ● N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	3
19	19	13	17	NICE & SLOW ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
20	22	22	11	WHO AM I J. HARDING (M. DAVIS, J. HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARD 6160/VP	20
21	25	28	6	I GOT THE HOOK UP! KLC, SONS OF FUNK (MASTER P, SONS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	21
22	18	15	7	SECOND ROUND K.O. W. JEAN, J. WONDER (G. WILLIAMS, N. JEAN, J. WONDER)	◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	13
23	20	16	31	DEJA VU (UPTOWN BABY) ● KNS (D. I. AGEN, V. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	4
24	24	23	13	GET AT ME DOG ● PK, GREASE (E. SIMMONS, A. FIELDS, D. BLACKMON, S. TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (C) (D) (M) (T) (X) DEF JAM 568862/MERCURY	19
25	21	20	9	DO FOR LOVE ● SOULSHOCK, KARLIN (I. SHAKUR, C. SHACK, K. KARLIN, B. CALDWELL, A. KETTNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	10
26	27	32	8	RAISE THE ROOF ● L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 57225/ISLAND	26
27	23	18	16	GONE TILL NOVEMBER ▲ W. JEAN (N. JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	9
28	31	31	10	SAY IT S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	28
29	29	21	8	RAIN B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (D) RCA 65402	7
30	28	24	4	CLOCK STRIKES ● TIMBALAND (T. MOSLEY, M. BARCLIFF, G. LARSON, S. PHILLIPS)	◆ TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	24
31	26	25	11	BRING IT ON F. JERKINS III, K. WASHINGTON (F. JERKINS III, K. WASHINGTON, M. NELSON)	◆ KEITH WASHINGTON (C) (D) SILAS 55430/MCA	22
32	30	26	28	I DON'T EVER WANT TO SEE YOU AGAIN ▲ N. MORRIS (N. MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	2
33	34	38	24	BEN AROUND THE WORLDIT'S ALL ABOUT THE BENJAMINS ▲ R. JAHNCE, D. ANGELETTE, S. COMBS, STEVE J., D. BOWE, L. STANFORD, A. MORRIS, T. DEVAZY, C. WALLACE, M. BETHA, S. COMBS, R. JAHNCE	◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) BAD BOY 79141/ARISTA	7
34	36	49	4	DO YOUR THING T. OLIVER (T. OLIVER, M. C. ROONEY)	◆ 7 MILE (C) (D) CRAVE 78886	34
35	33	27	16	MAKE EM' SAY UHH! KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	18
36	32	33	15	AM I DREAMING K SWEAT (S. DEES)	◆ OL SKOOL (FEATURING KEITH SWEAT & XSCAPE) (C) (D) (T) KEIA 56163/UNIVERSAL	5
37	37	36	22	SWING MY WAY ● MIXZO (M. O. JOHNSON, J. HALL)	◆ K.P. & ENVY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	5
				★★★ Greatest Gainer/Sales ★★★		
38	45	45	4	CRAZY FOR YOU S. HUFF (S. HUFF)	◆ EBONI FOSTER (C) (D) HENDRIX 55431/MCA	38
39	44	42	6	COME OVER TO MY PLACE DAVINA (D. BUSSEY)	◆ DAVINA (C) (D) (T) LOUD 65448	39
40	39	30	13	THE PARTY CONTINUES ● J. DUPRI (J. DUPRI, DA BRAT, L. BLACKMON, N. LEFFENTAN, C. SINGLETON, T. JENKINS)	◆ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO 50 DEF 78807/COLUMBIA	14
41	35	40	30	MY BODY ▲ DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	1
42	40	35	14	OFF THE HOOK M. PENDLETON (C. PENDLETON, C. LUCAS, D. FLOYD)	◆ JODY WATLEY (C) (D) (T) (V) (X) ATLANTIC 84100	23
43	42	37	8	GITTY UP C. ELLIOTT, A. WEST (C. JAMES, R. MOORE, R. JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND	31
44	41	43	39	YOU MAKE ME WANNA... ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
45	43	39	10	REALITY MASS ORDER (E. HANES, K. VENNEY, M. VALENTINE, L. HILL)	◆ E.LUSION (C) (D) (T) RCA 64933	34
46	46	46	8	STILL PO' PIMPIN' ● MR. LEE (D. ROUND, D. SMITH, C. MITCHELL, L. WILLIAMS)	◆ DO OR DIE FEATURING JOHNNY P AND TWISTA (C) (D) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	46
47	47	41	23	A SONG FOR MAMA ▲ BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	1
48	38	29	13	STRAWBERRIES L. ALEXANDER, PROF. T. (L. ALEXANDER, T. ROBERT, J. CARTER, P. RUSHEN, L. DAVIS, F. WASHINGTON)	◆ SMOOTH (C) (D) PERSPECTIVE 587596/A&M	17
49	48	44	23	WE'RE NOT MAKING LOVE NO MORE ● BABYFACE, D. SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
50	51	51	11	WELL, ALRIGHT K. CROUCH (J. SMITH, K. CROUCH, C. WINANS)	◆ CECE WINANS (C) (D) PIONEER 97977	47
51	49	47	9	JUST BE STRAIGHT WITH ME CRAIG B. (SILKK THE SHOCKER, MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK, LIL' RED BOAT)	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK, J. HARRIS III, T. LEWIS (C) (D) (T) NO LIMIT 53305/PRIORITY	36
52	54	—	2	LIL' RED BOAT J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, ANGELA GRANT)	◆ ANGEL GRANT (C) (D) (T) FLYTE TYME 56176/UNIVERSAL	52
53	55	53	19	DANGEROUS ● R. SMITH (T. SMITH, R. SMITH, H. STONE, F. STONEWALL, A. COLON, L. DERMER)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	4
54	53	55	20	BURN E. DEAN (D. SILAS, J. SMITH, E. DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	26
55	52	52	5	OUT OF SIGHT (YO) C. ELLIOTT, A. WEST (R. BLAQ, C. ELLIOTT, A. WEST)	◆ RUFUS BLAQ (C) (D) PERSPECTIVE 587594/A&M	52
56	50	50	7	LOVE LETTERS THE FAMILY STAND (P. LORD, V. J. SMITH, A. TENNANT, W. HECTOR)	◆ ALI (C) (D) (T) ISLAND 571954	50
57	58	56	13	ALL I DO A. MCCLINTON, SOMETHIN' FOR THE PEOPLE (A. MCCLINTON, J. YOUNG, R. HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) (T) WARNER BROS. 17282	15
58	56	54	13	GETTIN' JIGGY WIT IT POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	6
				★★★ Greatest Gainer/Airplay ★★★		
59	67	88	9	THANK YOU L. VEGA, K. GONZALEZ (B. WINANS, R. LAWRENCE, T. POTTS)	◆ BEBE WINANS (T) (X) ATLANTIC 84085*	59
60	60	60	4	SOUTHSIDE DOUBLE D (M. EDWARDS, J. HUTCHINS, L. SMITH)	◆ LIL' KEKE (C) (D) (T) JAM DOWN 482000/BREAKAWAY	60
61	61	61	8	THROW YOU HOOD UP E. COSTON (MR. MONEY LOC, ABOVE THE LAW)	◆ MR. MONEY LOC FEATURING ABOVE THE LAW (C) (D) LOC-N-UP 70714	61
62	59	57	6	MOAN & GROAN P. CHILL, M. MORRISON (M. MORRISON, B. MOSS)	◆ MARK MORRISON (C) (D) ATLANTIC 84038	50
63	NEW ▶	1	1	I WANNA GET NEXT TO YOU DAVE G (ROLLAS ROYCE, N. WHITFIELD)	◆ CHRISTIAN (C) (D) ROC-A-FELLA/DEF JAM 568476/MERCURY	63
64	63	69	6	STAY ALLSTAR (ALLSTAR, A. MARTIN, J. MATIAS, A. BURROUGHS, B. BURROUGHS, D. PATTERSON)	◆ ROOM SERVICE (C) (D) (X) EASTWEST 64119/EEG	63
65	64	64	15	IF YOU THINK I'M JIGGY D. GREASE (S. JACOBS, J. PHILLIPS, D. STYLES, D. BLACKMON, R. STEWART, C. APPIE, D. HITCHINGS)	◆ THE LOX (C) (D) BAD BOY 79155/ARISTA	21
66	68	68	5	JAM ON IT DIGGA (J. JONES, J. DUPRI, D. BRANCH, M. CENOC)	◆ CARDAN (FEATURING JERMAINE DUPRI) (C) (D) (T) PENALTY 7288/TOMMY BOY	62
67	69	59	16	FATHER POKE & TONE (J. T. SMITH, J. C. OLIVIER, S. BARNES, G. MICHAEL, G. OVERBEG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	12
68	62	66	5	SHAWTY FREAK A LIL' SUMTIN' D. J. TOOMP, LIL' JON (A. DAVIS, J. SMITH, S. NORRIS, W. NEIL)	◆ LIL' JON AND THE EAST SIDE BOYZ (C) (T) (X) MIRROR IMAGE 4791/CHIBAN	62
69	78	85	3	COME & GET IT BLACKCAT (DARQ AGE)	◆ DARQ AGE (C) (D) (T) KURUPT 004	69
70	70	70	3	FULL COOPERATION E. SERMON (E. SERMON, N. NOBLE, K. MURRAY, H. OUSLEY)	◆ DEF SQUAD (T) DEF JAM 56879*/MERCURY	70
71	71	63	20	THE CITY IS MINE T. RILEY (S. CARTER, T. RILEY, K. GAMBLE, L. HUFF, G. FREY, J. TEMPCHIN)	◆ JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	37
72	72	95	3	CHOKO WILDSTYLE (P. A. GRAHAM, R. LEVERSTON)	◆ B.L.H.U.N.T. (C) (T) (X) SELECT 25059	72
73	74	77	4	THE MOST BEAUTIFUL GIRL RED MONEY (M. RAHEEM, R. LOWE)	◆ RAHEEM (C) (D) (T) TIGHT 2 DEF 482001/BREAKAWAY	69
74	57	58	15	ALL MY LOVE T. RILEY (S. CARTER, T. RILEY, L. WALTERS, L. VANDROSS)	◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	17
75	75	76	13	LOST TO LOVE P. KLINGBERG, A. HEWITT (J. BUTLER, L. LAURIE, B. LAURIE)	◆ JONATHAN BUTLER (D) NZK ENCODED 10031	68
76	77	83	7	TAKE YOUR TIME BUDDA E-80, GUY WES, UNCLE JAMZ (U. STAPLES, M. STALLINGS, S. ANDERSON, N. GILCOMBE, B. CARTER, F. BOBO, G. WESTMORELAND, S. JOHNSON)	◆ KOMPOZUR (C) (T) (X) ALL NET 2290	76
77	65	62	13	6 A.M. (WE BE ROLLIN') M. LITTLE, L. HARRIS (L. HARRIS, M. LITTLE, M. STANDIFER, D. PHILPOT, A. GRIFFIN, R. CHIARELLI)	◆ NADANUF (C) (D) (T) (X) REPRISSE 17278/WARNER BROS.	55
78	66	67	9	BEAUTIFUL BLACK PEOPLE R. GEORGE (J. GREAR, R. GEORGE, J. BENNETT, J. FERGUSON)	◆ JAMES GREAR & CO. (C) BORN AGAIN 777	59
79	79	—	2	EVERYDAY DELITE (B. WASHINGTON, D. ALLAMBY)	◆ FATAL FEATURING ANTOINETTE ROBERSON (T) RELATIVITY 1693*	79
80	85	79	5	BODY M. CITY, SLICE (M. CITY)	◆ MIKE CITY (C) INTERSOUND 8129	79
81	76	81	16	SADDLE YOU UP M. ROOPE (STRAWBERRI, R. WRIGHT)	◆ STRAWBERRI (C) (D) (T) (X) JHR 2201/EAST PASTE	59
82	82	71	12	BODY ROCK S. J. PERIOD (D. SMITH, K. FAREED, R. SMITH, S. JONES)	◆ MOS DEF FEATURING Q-TIP & TASH (C) (D) (T) OPEN MIC 157/RAWKUS	65
83	NEW ▶	1	1	RUTHLESS FOR LIFE LT HUTTON (L. PATTERSON, LT HUTTON)	◆ MC REN (C) (D) (T) RUTHLESS 78901/EPIC	83
84	83	72	8	I CAN FEEL IT OVERDOSE (F. PILGRIM, R. BARBER, W. MOORE)	◆ GHETTO MAFIA (C) (T) DOWN SOUTH 4003/FULLY LOADED	70
85	81	74	15	FREAK IT J. SMITH, P. LEWIS (L. GRADY, J. SMITH, P. LEWIS, T. BUTLER)	◆ LATHUN FEATURING DA BRAT (C) (D) (T) (X) SO 50 DEF 788D1/COLUMBIA	38
86	73	73	11	DOO DOO BROWN M. ST. JUSTE, K. FLEMING (M. ST. JUSTE)	◆ DJ NASTY KNOCK (C) (D) STREET STREET 30009	69
87	84	75	7	2 LIVE PARTY C. WONG, W. M. ROSS, C. DIXON (M. ROSS, C. WONG, W. H. CASEY, R. FINCH)	◆ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAKNASTY) (C) (D) (T) LIL' JOE 897	75
88	80	80	7	STRAIGHT TO THE MOTE! K-WATT (DIAMOND, K-WATT)	◆ TREY 8 (M) (X) ISA BOMB 00401*	69
89	87	82	15	SEND MY LOVE/SEND ONE YOUR LOVE S. REMI (S. WONDER)	◆ BORN JERICANS (C) (D) DELICIOUS VINYL 71903	60
90	88	78	14	NOTHIN' MOVE BUT THE MONEY N. MYRICK (M. MCDERMON, N. MYRICK, E. SIMMONS, R. ROSS)	◆ MIC GERONIMO FEAT. DMX & BLACK ROX (C) (T) (X) BLUNT 4939/TVT	31
91	92	92	3	DISCO LADY 2000 C.R. CASON (D. DAVIS, H. SCALES, A. J. VANCE)	◆ JOHNNIE TAYLOR (C) (X) MALACO 2333	91
92	99	96	15	HANDLE UR BIZNESS L. E. LAZE (L. ELLIOTT, J. GRINNAGE, E. MURRY)	◆ M.O.P. (C) (D) (T) RELATIVITY 1664	61
93	94	94	15	SAY YOU'LL STAY T. BISHOP, B. SALEMAN (T. BISHOP)	◆ KAI (C) (D) (T) (X) TIDAL WAVE 19419/GEFFEN	58
94	96	84	20	JUST A MEMORY STEVE J. (S. JORDAN, K. GREENE)	◆ 7 MILE (C) (D) (T) CRAVE 78733	45
95	95	90	5	RAIZA DA ROOF - PUSH IT UP (CALL IT WHAT U WANT) DLB, STYLES (B. SUMMERS, K. TONEY, L. BATISTE)	◆ SOUTHSIDE CONN X SHUN FEAT. L.A. SNO & STYLZ (C) (D) (T) HURRICANE 482002/BREAKAWAY	88
96	93	98	6	ON THE MIC ● DJ HONDA, VIC (F. DELGADO, J. TINEO, A. MOSQUERA, B. SMALLS, C. BULLOCK, S. BOSTON, K. HONDA, V. PADILLA)	◆ DJ HONDA FEAT	

Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★		38	32	27	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
1	5	5	BE CAREFUL SPARKLE (ROCK LAND/INTERSCOPE)	1 week at No. 1	39	31	11	TURN IT UP (REMIX)/FIRE IT UP	BUSTA RHYMES (ELEKTRA/EEG)
2	2	28	I GET LONELY	JANET (FEAT. BLACKSTREET) (VIRGIN)	40	36	19	SWING MY WAY	K.P. & ENVY (EASTWEST/EEG)
3	1	22	ALL MY LIFE	K-CI & JOJO (MCA)	41	38	44	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
4	3	17	TOO CLOSE	NEXT (ARISTA)	42	62	2	THE REPPER STRIKES BACK	LL COOL J (DEF JAM/RECORDS)
5	4	25	ANYTIME	BRIAN MCKNIGHT (MOTOWN)	43	43	7	NO GUARANTEE	CHICO DEBARGE (KEDAR/UNIVERSAL)
6	6	8	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)	44	41	4	DOOR #1	LSG (EASTWEST/EEG)
7	7	14	LET'S RIDE	MONTELL JORDAN (FEAT. MASTER P & SLICK THE SHOCKER) (DEF JAM/MERCURY)	45	37	6	VICTORY	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
8	8	14	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)	46	48	27	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
9	14	7	STILL NOT A PLAYER	BIG PUNISHER (FEATURING JOE (LOUD))	47	35	7	MONEY	CHARLI BALTHAZORE (UNIVERSITY/INTERSCOPE)
10	10	25	SEVEN DAYS	MARY J. BLIGE (MCA)	48	51	30	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
11	12	16	WE BE CLUBBIN'	ICE CUBE (HEAVYWEIGHT/A&M)	49	53	10	GOTTA BE	JAGGED EDGE (SO SO DEF/COLUMBIA)
12	9	26	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)	50	58	4	SHORTY YOU KEEP PLAYIN' WITH MY MIND	IMAJIN (FEATURING KEITH MURRAY) (JIVE)
13	70	2	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)	51	45	10	CLOCK STRIKES	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
14	11	24	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)	52	59	5	ALL THAT I AM	JOE (JIVE)
15	13	27	NICE & SLOW	USHER (LAFACE/ARISTA)	53	52	6	CHEDDAR	WC (RED ANT/LONDON/ISLAND)
16	20	3	MY WAY	USHER (LAFACE/ARISTA)	54	69	2	MY ALL	MARIAH CAREY (COLUMBIA)
17	19	10	THEY DON'T KNOW	JOHN B. (Y&B YUM/550 MUSIC/EPIC)	55	50	15	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOX) (DEF JAM/MERCURY)
18	15	16	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)	56	57	6	SECOND ROUND K.O.	CANIBUS (UNIVERSAL)
19	16	16	PARTY AIN'T A PARTY	QUEEN PEN (LIL' MAN/INTERSCOPE)	57	47	32	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)
20	18	8	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)	58	55	9	THEY DON'T DANCE NO MO'	GOODIE MOB (LAFACE/ARISTA)
21	17	11	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIM) (BAD BOY/ARISTA)	59	54	8	CRAZY FOR YOU	EBONY FOSTER (HENDRIX/MCA)
22	21	13	ROMEO AND JULIET	SYLVE, FYNE (FEAT. CHILL) (GRAND JUR/RCA)	60	60	6	CHEERS 2 U	FLAVA (DEF JAM/MERCURY)
23	34	4	THE ONLY ONE FOR ME	BRIAN MCKNIGHT (MOTOWN)	61	64	3	HIT 'EM WIT DA HEE	MISSY "MISDEMEANOR" ELLIOTT (FEAT. LIL' KIM & MOCHA) (EASTWEST/EEG)
24	25	13	IMAGINATION	TAMIA (QWEST/WARNER BROS.)	62	56	5	 SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
25	23	26	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)	63	49	21	MAKE EM' SAY UHH!	MASTER P (NO LIMIT/PRIORITY)
26	29	11	WHO AM I	BEEBIE MAN (2 HARD/VP)	64	—	1	WITH ME	DESTINY'S CHILD (FEAT. JD) (COLUMBIA)
27	33	41	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	65	67	2	DO YOUR THING	7 MILE (CRAVE)
28	22	17	AM I DREAMING	OL SKOOL (FEAT. KEITH SWEAT & XSCAPE) (KEM/UNIVERSAL)	66	61	12	REALITY	ELUSION (RCA)
29	30	20	RAIN	SWV (RCA)	67	65	6	WELL, ALRIGHT	CECE WINANS (PIONEER)
30	24	17	DO FOR LOVE	2 PAC (FEAT. ERIC WILLIAMS) (AMARU/JIVE)	68	—	1	WHATCHA GONE DO?	LINK (RELATIVITY)
31	44	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	FRASER HIGHLAND (FEAT. DIRTY DICK & INTRODUCING MIA) (INTERSCOPE)	69	63	30	BREAKDOWN	MARSH CREEK (FEAT. KRATZIE BONE & WISH BONE) (COLUMBIA)
32	39	5	APPLE TREE	ERYKAH BADU (KEDAR/UNIVERSAL)	70	—	1	I CAN LOVE YOU	MARY J. BLIGE (MCA)
33	40	5	CAN'T LET HER GO	BOYZ II MEN (MOTOWN)	71	74	27	SOCK IT 2 ME	MISSY "MISDEMEANOR" ELLIOTT (FEAT. DA BRAT) (EASTWEST/EEG)
34	26	13	BRING IT ON	KEITH WASHINGTON (SILAS/MCA)	72	—	1	NEVER MAKE A PROMISE	DRU HILL (ISLAND)
35	27	23	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	73	66	9	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
36	28	33	MY BODY	LSG (EASTWEST/EEG)	74	—	1	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
37	42	4	I GOT THE HOOK UP!	MASTER P (FEATURING SONS OF FUNK) (NO LIMIT PRIORITY)	75	71	28	CAN WE	SWV (MCA)

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

HOT R&B RECURRENT AIRPLAY

1	1	2	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)	14	11	14	I CAN LOVE YOU	MARY J. BLIGE (MCA)
2	2	6	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/EEG)	15	12	9	SOCK IT 2 ME	MISSY "MISDEMEANOR" ELLIOTT (FEAT. DA BRAT) (EASTWEST/EEG)
3	6	3	A DREAM	MARY J. BLIGE (ARISTA)	16	23	14	NEVER MAKE A PROMISE	DRU HILL (ISLAND)
4	4	7	HOLD ON (CHANGE IS COMIN')	SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)	17	8	8	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
5	—	1	5 STEPS	DRU HILL (ISLAND)	18	22	36	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
6	3	3	EVERYTHING	MARY J. BLIGE (MCA)	19	20	22	CAN WE	SWV (MCA)
7	10	13	NO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)	20	15	26	THE SWEETEST THING	REFUGEE CAMP ALL STARS (FEAT. LAURYN HILL) (COLUMBIA)
8	13	5	TYRONE	ERYKAH BADU (KEDAR/UNIVERSAL)	21	16	31	DON'T LEAVE ME	BLACKSTREET (INTERSCOPE)
9	9	13	STOMP	GOD'S PROPERTY (B-RITE/INTERSCOPE)	22	—	29	ON & ON	ERYKAH BADU (KEDAR/UNIVERSAL)
10	7	8	MY LOVE IS THE SHHH!	SOMETHIN' FOR THE PEOPLE (FEAT. TRINA & TAWARA) (WARNER BROS.)	23	24	9	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)
11	19	20	FOR YOU	KENNY LATTIMORE (COLUMBIA)	24	—	18	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	ROME (GRAND JUR/RCA)
12	17	28	NEXT LIFETIME	ERYKAH BADU (KEDAR/UNIVERSAL)	25	—	14	OTHERSIDE OF THE GAME	ERYKAH BADU (KEDAR/UNIVERSAL)
13	18	5	BUTTA LOVE	NEXT (ARISTA)					

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

R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist 24/7 (Ros World, ASCAP/Protons, ASCAP/Lickshot Lyrics, ASCAP/After School, BMI)
- 87 2 LIVE PARTY (Lil' Joe Wein, BMI/Harrick, BMI/Longlute, BMI)
- 77 6 A.M. (WE BE ROLLIN') (Too Slow U Blow, BMI/True Rap, BMI/Nine-Twenty Four, BMI/Aaron Babyboy, ASCAP/Magic Melodee Man, ASCAP/Metro Beat, BMI)
- 7 ALL MY LIFE (EMI April, ASCAP/Cord Kayla, ASCAP/Hec Bee Doinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
- 74 ALL MY LOVE (Lil' Lu Lu, BMI/EMI Blackwood, BMI/Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) HL/WBM
- 36 AM I DREAMING (Irving, BMI/Ljiesrika, BMI) WBM
- 5 THE ARMS OF THE ONE WHO LOVES YOU (Realsongs, ASCAP) WBM
- 78 BEAUTIFUL BLACK PEOPLE (Alva, BMI/Jones & Williams, BMI/Sweet Still Voice, BMI)
- 33 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
- 9 BODY BUMPIN' YIPPIE-YI-YO (Smelzgood, ASCAP)
- 82 BODY ROCK (Medina Sound, BMI/Jazz Merchant, ASCAP/Zomba, ASCAP/Alkaholiks, BMI/Period, ASCAP)
- 80 BODY (JustMike, BMI/MIKE City, BMI)
- 31 BRING IT ON (Fred Jenkins III, BMI/K-Schreave, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL
- 54 BURN (Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)
- 16 CHEERS 2 U (Herbicious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
- 72 CHOKE (B.L.H.U.N.T., BMI/Fict, BMI)
- 71 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
- 30 CLOCK STRIKES (Virginia Beach, ASCAP/Mag/oo, ASCAP/WB, ASCAP/Music Corp. Of America, BMI) HL/WBM
- 69 COME & GET IT (GCMV, ASCAP/Big-N-Mage, BMI)
- 39 COME OVER TO MY PLACE (Davina, BMI)
- 8 CRAZY FOR YOU (MCA)
- 53 DANGEROUS (T'Ziah's, BMI/Zadiyah's, BMI/Longlute, BMI/Warner-Tamerlane, BMI/Armacien, BMI) WBM
- 23 DEJA VU (UPTOWN BABY) (MCA, BMI) HL
- 91 DISCO LADY 2000 (Longlute, BMI)
- 25 DO FOR LOVE (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Joshua's Dream, BMI/Music Corp. Of America, BMI/Lindseyanne, BMI/The Music Force, BMI/Longlute, BMI) HL/WBM
- 86 Doo Doo Brown (MSJ, BMI)
- 34 DO YOUR THING (Chocolate Factory, ASCAP/Copyright Control)
- 79 EVERYDAY (Dirty Bruce, BMI/2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP)
- 67 FATHER (LL Cool J, ASCAP/Def Jam, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leshy, ASCAP/Twelve And Under, BMI/Jumping Bean, BMI)
- 85 FREAK IT (21st Century, ASCAP/Smith & Lewis, BMI/Whooping Crane, BMI/Ground Control, BMI/EMI Blackwood, BMI)
- 70 FULL COOPERATION (Erick Sermon, ASCAP/Illicit, ASCAP/Zomba, ASCAP/Funky Notch, ASCAP/Famous, ASCAP/Sheronda, BMI)
- 24 GET AT ME DOG (Boomer X, ASCAP/Copyright Control, ASCAP/Damon Blackmon, ASCAP/Frankly, BMI)
- 58 GETTIN' JIGGY WIT IT (Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambit, BMI/Warner Chappell, ASCAP/Warner-Tamerlane, BMI) HL/WBM
- 43 GITTY UP (PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
- 27 GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tele San Ko, ASCAP) HL
- 92 HANDLE UR BUSINESS (Blind Man's Bluff, ASCAP/Rapid Fire, ASCAP)
- 97 HOLD ON TO YOUR DREAMS (Mafundi, BMI)
- 84 I CAN FEEL IT (Dathdods, BMI)
- 32 I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI) HL
- 65 IF YOU THINK I'M JIGGY (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Panro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D. Blackmon, ASCAP/Music Of Unicef, ASCAP/Full Keel, ASCAP) HL/WBM
- 6 I GET LONELY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP)
- 21 I GOT THE HOOK UP! (Big P, BMI/Burrn Avenue, BMI)
- 17 IMAGINATION (So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
- 99 INDEPENDENCE DAY (Zomba, BMI/Srand, BMI/Zomba, ASCAP/Illicit, ASCAP/Quinton "Black" Banks, ASCAP)
- 2 IT'S ALL ABOUT ME (D Xtordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect, BMI/WB, ASCAP) WBM
- 63 I WANNA GET NEXT TO YOU (MCA, BMI)
- 66 JAM ON IT (Suite 28, ASCAP/Full Keel, ASCAP/So So Def, ASCAP/EMI, ASCAP)
- 94 JUST A MEMORY (Frabensha, ASCAP/Steven A. Jordan, ASCAP)
- 51 JUST BE STRAIGHT WITH ME (Big P, BMI/Burrn Ave., BMI/EMI April, ASCAP/Flyte Tyme, ASCAP)
- 100 LET ME (Edward, ASCAP/Jasmine, ASCAP/Kionna, ASCAP/Santangelo, ASCAP/GOD Music Works, ASCAP)
- 3 LET'S RIDE (Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI/Big P, BMI)
- 52 LIL' RED BOAT (EMI April, ASCAP/Flyte Tyme, ASCAP/Mineapolis Guys, ASCAP/Karmamtrak, ASCAP)
- 75 LOST TO LOVE (Zomba, ASCAP/Zomba, PRS/Sony/ATV Songs, BMI)
- 56 LOVE LETTERS (LeoSun, ASCAP/Avernal, ASCAP/Irving, BMI/Rondor, PRS/EMI April, ASCAP)
- 35 MAKE EM' SAY UHH! (Burrn Ave., BMI/Big P, BMI)
- 62 MOAN & GROAN (GEMA/WB, ASCAP/Plyahard, ASCAP/Ankie, ASCAP) WBM
- 10 MONEY, POWER & RESPECT (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Panro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Boomer X, ASCAP/Mystery System, BMI/WB, ASCAP) HL/WBM
- 73 THE MOST BEAUTIFUL GIRL (Tight 2 Def, ASCAP/Red Lowe, ASCAP/Hestone, BMI)
- 4 MY ALL/BREKDOWN (Sony/ATV, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP/EMI April, ASCAP/Set, ASCAP/Wish Bone, ASCAP/Steven A. Jordan, ASCAP)
- 41 MY BODY (Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP) WBM
- 19 NICE & SLOW (So So Def, ASCAP/Slack A.D., ASCAP/BMG Songs, ASCAP/U.R. IV, ASCAP/Them Dam Twins, ASCAP/EMI April, ASCAP) HL
- 12 NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/MS. Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM
- 90 NOTHING MOVE BUT THE MONEY (Panro's, ASCAP/Jae'wons, ASCAP)
- 42 OFF THE HOOK (Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/HiQuarterz, ASCAP/WB, ASCAP/Cassandra Lucas Designee, ASCAP) HL/WBM
- 96 ON THE MIC (Sony, ASCAP/Dance, ASCAP/Entertaining, ASCAP/Jobete, ASCAP/EMI April, ASCAP)
- 55 OUT OF SIGHT (YO) (All Bloc, ASCAP/Back 2 Da Getto, ASCAP/Polygram Int'l, ASCAP/MI West, BMI) HL
- 40 THE PARTY CONTINUES (EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throvin' Tantrums, ASCAP/All Seeing Eye, ASCAP/Cameo-5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
- 29 RAIN (Barrn Jams, BMI/MCA, BMI) HL
- 26 RAISE THE ROOF (LCM Deep South, BMI/Warner-

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★		38	37	11	BRING IT ON	KEITH WASHINGTON (SILAS/MCA)
1	1	2	MY ALL/BREAKDOWN	MARIAH CAREY (COLUMBIA) 2 wks at No. 1	39	40	5	OUT OF SIGHT (YO)	RUFUS BLAQ (PERSPECTIVE/A&M)
2	4	10	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)	40	39	8	STILL PO' PIMPIN'	DO OR DIE (FEAT. GIBOR/ROD/NOVA/LOT/IRGIN)
3	2	14	TOO CLOSE	NEXT (ARISTA)	41	43	8	THROW YO HOOD UP	MR. MONEY LDC FEAT. ABOVE THE LAW (LOC-N-UP)
4	6	3	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)	42	46	23	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
5	3	9	LET'S RIDE	MONTELL JORDAN (FEAT. MASTER P & SLICK THE SHOCKER) (DEF JAM/MERCURY)	43	59	3	CRABY FOR YOU	EBONY FOSTER (HENDRIX/MCA)
6	5	3	TURN IT UP (REMIX) / FIRE IT UP	BUSTA RHYMES (ELEKTRA/EEG)	44	38	7	LOVE LETTERS	ALI (ISLAND)
7	7	8	CHEERS 2 U	FLAVA (DEF JAM/MERCURY)	45	42	9	JUST BE STRAIGHT WITH ME	SILK & THE SHOCKER (NO LIMIT/PRIORITY)
8	8	7	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIM) (BAD BOY/ARISTA)	46	41	10	REALITY	ELUSION (RCA)
9	9	9	VICTORY	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	47	52	16	FATHER	LL COOL J (DEF JAM/MERCURY)
10	11	13	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)	48	48	13	ALL I DO	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
11	12	14	ROMEO AND JULIET	SYLVE, FYNE (FEAT. CHILL) (GRAND JUR/RCA)	49	44	5	MOAN & GROAN	MARK MORRISON (ATLANTIC)
12	10	7	SECOND ROUND K.O.	CANIBUS (UNIVERSAL)	50	49	2	STAY	ROOM SERVICE (EASTWEST/EEG)
13	16	8	RAISE THE ROOF	LUKE FEAT. NO GOOD BUT SO GOOD (LUKE ISLAND)	51	64	2	COME & GET IT	DARQ AGE (KURUPT)
14	13	10	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)	52	50	20	BURN	MILITIA (RED ANT)
15	15	13	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOX) (DEF JAM/MERCURY)	53	55	5	JAM ON IT	CARDAMON (FEAT. ERMAINE DUBRI) (PENALTY/TOMMY BOY)
16	17	6	I GOT THE HOOK UP!	MASTER P (NO LIMIT/PRIORITY)	54	45	28	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
17	14	10	IMAGINATION	TAMIA (QWEST/WARNER BROS.)	55	47	29	I'M NOT A PLAYER	BIG PUNISHER (LOUD)
18	18	21	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	56	61	2	CHOKO	B.L.H.U.N.T. (SELECT)
19	21	7	 SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)	57	54	10	THE CITY IS MINE	JAY-Z (FEAT. JADE STREET) (ROCA-FELLA/DEF JAM/MERCURY)

Culture Club Has More Than Nostalgia On Its Side

IT WAS ALL about the extra little gut-tightened push Boy George gave the words "I've the strangest void for you" as he worked his way through an exceptional, highly emotional performance of the Culture Club classic "Victims."

In those fleeting seconds, the eyes of nearly every punter gathered at the Sony Music Studios in New York appeared to glaze over with private memories triggered by George's soulful, seen-it-all delivery. This was no longer a frivolous foray into '80s nostalgia. It was validation of music that may have been underestimated the first time around.

After all, who would predict that Culture Club—the act that inflicted the maddening "Karma Chameleon" upon the world—would still pack such a wallop after all these years? Certainly not even the band members, if their occasionally surprised reaction to the audience's glee during a recent taping of VH1's "Storytellers" was an accurate indication.



by Larry Flick

But as George and cohorts Mikey Craig, Roy Hay, Jon Moss, and Zee (who deftly substituted for a missing-in-action Helen Terry) cruised through a set that swerved from deceptively lighthearted ditties like "I'll Tumble 4 Ya" into more overtly heavy fare like "That's The Way," it was tough not to attach weighty relevance to every note played.

When consumed in total, Culture Club's two-CD Virgin retrospective often plays like a coming-of-age novel. Sprinkled throughout the package—which includes a studio disc of oldies and a disc capturing highlights of the "Storytellers" show—are several new songs that

are of a higher quality than most of the band's last album, "From Luxury To Heartache." In fact, in a world of open-minded programmers, the reggae-kissed "I Just Want To Be Loved" and the darkly moody "Some Strange Voodoo" would become massive pop hits. Regardless, they hint that Culture Club is doing more than merely rereading oldies. They're on the verge of a creative renaissance.

As a teenager, we spent countless hours carefully studying the albums "Kissing To Be Clever" and "Colour By Numbers" in search of amusing lyrical twists and musical flourishes that provided educational insight into the reggae and British dance worlds.

More than anything, however, George and company unlocked an emotional door for kids who couldn't find solace in the rebel yell of bands like the Who. The marriage of individualism and self-acceptance inherent in much of Culture Club's material was critical to anyone grappling with existence in the left field of life—particularly on the far end of the sexual spectrum. Ironically, we found our way out of the closet in reasonably close proximity to George's own public transformation from cheeky androgyny to chest-pounding queerhood. It was painful to watch him occasionally stumble. Yet there was endless comfort in listening to tunes like "Time (Clock Of The Heart)" and "It's A Miracle" and bathing in their unabashed romance—be it unrequited or wonderfully realized.

Heady stuff, eh? Well, imagine experiencing every ounce of such emotion as the band brought new life to its music. It was brutal at times to revisit such intense emotions, yet glorious to come out on the other end cathartically purged. We can barely wait for the chance to do it again when Culture Club launches its Rewind tour in July.

HEY NOW: Been wondering where CeCe Peniston has been hiding? The fierce diva who gave clubland the classic anthem "Finally," among numerous goodies, has at last resurfaced—and she has (at least briefly) shed the jeep-R&B sound that tainted her last A&M album a few years ago. On the rousing "Nobody Else," she reteams with longtime pal/producer Steve "Silk" Hurley and flexes her instantly recognizable voice over a ferocious house groove.

The chemistry the two share is unmistakable. Peniston steamrolls through the song with an intense, unusually gritty passion, while Hurley surrounds her performance with percolating percussion and keyboards that ooze with tasty old-school funk. Without a doubt, this ranks among the artist's strongest recordings. And at a time when all the world is feeling nostalgic, she is poised for a smashing comeback. "Nobody Else" previews Penis-



Back In Action. Clubland veteran Mel Cheren, right, has resurrected his classic disco label West End Records. It's a subsidiary of Payback Industries, an umbrella for West End and two other indies, the dance/pop Garage Records and the R&B-driven Payback Records. Cheren will serve as CEO of the venture, and he's appointed venerable producer Kenton Nix as president of the three labels. Among the first releases will be a new recording by enduring diva Taana Gardner and a four-CD retrospective of the late Larry Levan's work. A portion of the profits from all three labels will be donated to a variety of AIDS-related organizations. "It's been my lifelong dream to create music with a purpose," says Cheren, who has also just completed his autobiography, "Keep On Dancing." "Personally, I have known over 500 people who have died from AIDS-related illness. It's my mission to make sure they didn't die in vain."

Swedish Dance Acts Honored

BY KAI R. LOFTHUS

STOCKHOLM—Swedish techno duo Antiloop was the big winner at the Swedish Dance Music Awards, held as part of Scandinavia's annual Big Bang dance confab.

The Stockholm/PolyGram act earned four nods in the competition for house/techno act, dance album (for "LP"), dance artist/group, and dance single (for "In My Mind").

Since its domestic release in March 1997, "In My Mind" has scored widespread turntable action in territories throughout Europe. The act has yet to secure a U.S. release, though a PolyGram-associated label is likely to issue the project later this year. Antiloop will perform July 11 at the Love Parade in Berlin.

Other key winners included Sash!, who won for best international dance act; Eric Gadd, who took home best hip-hop/R&B artist honors; the C&N Project, in the best remix category for "Burnin'"; and Deniz Pop, as best producer.

The Swedish Dance Music Awards are based on nominations and votes from 350 DJs from across the Nordic region. E-Type, a labelmate of Antiloop at Stockholm Records, says that the awards "are much more important to me than [other awards], because they are voted by DJs who come directly off the dancefloor, and it makes it all much fresher."

The event took place April 27-29 on board Silja Line's Symphony

cruise ship sailing between Stockholm and Helsinki. It was founded by Dee Jay Promotions, which is also responsible for compiling the Swedish, Norwegian, and Finnish dance charts (based on weekly playlists from its member DJs). Denmark will be fully covered by Dee Jay Promotions when a Danish office opens next year, moving toward the company's ambition of a truly Scandinavian dance chart.

Dee Jay Promotions founder and managing director Bonnie de Souza, who was given a special dance industry merit award at the ceremony, says, "It's a sign of confidence that all major record companies are willing to spend three working days of a week on this event."

Singer Ultra Naté underscored the differences in the dance music markets in Scandinavia and the rest of the world by saying, "One significant difference is that you can actually sell records here. In the U.S. market, the odds are really against you for making it in a big way, because the industry doesn't support dance music. It's a lot more possible here for an artist to really make a career out of what they do. If you're trying to make a living, you have to go beyond just doing a track, sell a couple of thousand copies, and do a couple of shows."

Acts who performed live at Big Bang included Naté, 666, Boris D'lugosch, Alexia, 2 Unlimited, Sweet Box, Sonic Dream, and Basic Element.



ANTILOOP

house groove. This is the kind of festive fodder that programmers at tastemaking radio stations like WKTU New York and WBBM (B-96) Chicago usually trip over themselves to put on the air.

IN THE MIX: Our pals Bobby Guy and Ernie Lake, aka Soul Solution, may not have made the final cut in the remixer of the year contest at this year's Grammys (though we'll never understand why), they are certainly gathering material for another killer submission reel.

In addition to recent hits by Gloria Estefan and Celine Dion, the lads have sewn their distinctive house sound into a string of sparklers that includes Shania Twain's "You're Still The One" (which works astonishingly well, despite the song's original country flavor), Hanson's "Thinking Of You," Boyz II Men's "Doing Just Fine," and Cyndi Lauper's chest-pounding rendition of "Disco Inferno." The latter cut will be featured on the forthcoming soundtrack to "A Night At Roxbury."

On a completely different stylistic tip, San Diego's budding SuperCell Records exhibits the potential to rise miles above its underground cult status following the release of "Doob" by Interzone.

Masterminded by Dr. Rokter (aka British producer Matt Hill), the track is a feast for fans of cinematic electro-pop, given its dramatic synth flourishes and swaggering drum'n'bass rhythms. A wonderfully melodic and atmospheric effort, "Doob"—as well as its fine flip-side track, "Dub In E"—provides purists something meaty to dig into, while also cracking open a welcoming door for hook-oriented novices to join the fun. These cuts are an intriguing preview of Rokter's first album for SuperCell.

Billboard. HOT Dance Breakouts

MAY 16, 1998
CLUB PLAY

1. THE HORN SONG THE DON
STRICTLY RHYTHM
2. HERE'S WHERE THE STORY ENDS
TIN TIN OUT VIRGIN UNDERGROUND
3. DON'T GO LOSE IT BABY ROZALLA
POPULAR
4. WHY'D YA LET HER BARRY HARRIS
INTERHIT
5. STOP SPICE GIRLS VIRGIN

MAXI-SINGLES SALES

1. KEEP ON DANCIN' (LET'S GO)
PERPETUAL MOTION PLAYLAND
2. FUNKY AZZ VISSION & LORIMER
PRESENT GEORGE CENTENO AQUA BOOGIE
3. WANT ME? KIM DEL FIERRO VELOCITY
4. RENEGADE MASTER WILDCHILD ULTRA
5. HOLD ON TIGHT JASON NEVINS ZYX

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

Billboard

DMS-98

5TH ANNUAL DANCE MUSIC SUMMIT

JULY 8-10, 1998

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

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

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

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



CLUB PLAY			
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.			
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART
TITLE	ARTIST		
IMPRINT & NUMBER/PROMOTION LABEL			
★ ★ ★ No. 1 ★ ★ ★			
1	1	3	6
FOUND A CURE STRICTLY RHYTHM 12534	2 weeks at No. 1 ◆ ULTRA NATE		
2	5	13	5
SHOUT TO THE TOP JBO 27520/N2	◆ FIRE ISLAND FEATURING LOLEATTA HOLLOWAY		
3	4	7	7
TWISTED FFR/LONDON 570111/ISLAND	WAYNE G		
4	9	20	5
A ROSE IS STILL A ROSE ARISTA 13484	◆ ARETHA FRANKLIN		
5	2	2	9
UNTIL THE DAY TWISTED 55424/MCA	FUNKY GREEN DOGS		
6	7	12	7
DISTORTION SUBLIMINAL 003/STRICTLY RHYTHM	PIANOHEADZ		
7	3	1	8
FROZEN MAVERICK 43993/WARNER BROS.	◆ MADONNA		
8	14	18	6
DO IT AGAIN GROOVILICIOUS 041/STRICTLY RHYTHM	RAZOR N' GUIDO		
9	16	19	8
I GOT A MAN SFP 9620	SHAMPALE CARTIER		
10	10	11	9
MIRACLE RCA PROMO	◆ OLIVE		
11	8	4	11
HAPPY ELEKTRA PROMO/EEG	TOWA TEI		
12	15	17	9
THE FUTURES OVERRATED KINETIC 43961/REPRISE	◆ ARKARNA		
13	17	23	8
LOVE IS SO NICE KING STREET 1073	URBAN SOUL FEAT. CEYBIL JEFFRIES & TROYETTA KNOX		
14	6	6	9
THANK YOU ATLANTIC 84085	BEBE WINANS		
15	20	25	6
HANDS TO HEAVEN GEFEN 22402	PURE SUGAR		
16	11	5	11
HAPPINESS EPIDROME PROMO/EPIC	KAMASUTRA FEATURING JOCELYN BROWN		
17	22	30	5
STRINGS OF LIFE NITEGROOVES 1078/KING STREET	RALPHI ROSARIO		
18	25	38	3
MIDNIGHT BIG BEAT 84088/ATLANTIC	ROBIN S.		
19	13	10	8
I GET LONELY VIRGIN 38632	◆ JANET		
20	30	37	4
SUNCHYME ETERNAL/KINETIC 44517/REPRISE	◆ DARIO G		
21	24	32	5
SACRE FRANCAIS ATLANTIC 83081	◆ DIMITRI FROM PARIS		
22	19	15	10
THE RHYTHM MAXI 2065	THE NEW HIPPIE MOVEMENT		
23	18	16	10
I THOUGHT IT WAS YOU FFR/LONDON 570085/ISLAND	SEX-O-SOINIQUE		
24	21	9	12
MUSIC TAKES YOU JELLYBEAN 2533	PULSE FEATURING ANTOINETTE ROBERSON		
25	26	34	5
LIFT UP THE NEEDLE TANTRUM 001	JOHN CREAMER PRESENTS ELLIS D		
26	31	36	4
PROLOGUE JACKPOT 1009/4 PLAY	TENTH CHAPTER		
27	12	8	11
FUN SUBLIMINAL 001/STRICTLY RHYTHM	DA MOB FEATURING JOCELYN BROWN		
28	34	45	3
GET INTO THE RHYTHM CLASSIFIED/TIMBER! 0455/TOMMY BOY	JOCELYN ENRIQUEZ		
29	35	46	3
BUMPIN' AND JUMPIN' NERVOUS 20303	KIM ENGLISH		
30	23	21	11
FLYING HIGH (GO) CUTTING 422	TRAUMA		
31	38	44	3
I NEED LOVE GROOVILICIOUS 042/STRICTLY RHYTHM	PAUL MAIN PROJECT FEATURING RENEE		
32	36	40	4
SIXTH SENSE OVUM/RUFFHOUSE 78726/COLUMBIA	◆ WINK		
33	28	24	10
THE REAL BASS EDEL AMERICA 3770	◆ BROOKLYN BOUNCE		
34	40	—	2
HORNEY PEPPERMINT JAM IMPORT	MOUSSE T		
35	41	—	2
WHERE DO WE GO STRICTLY RHYTHM 12538	WAMDUE PROJECT		
36	33	31	7
BUTTERFLY PERFECTO/KINETIC 43892/REPRISE	TILT		
★ ★ ★ Power Pick ★ ★ ★			
37	42	—	2
BEAUTIFUL DAY TOMMY BOY SILVER 468/TOMMY BOY	◆ HYPERTROPHY		
38	39	47	3
DAY FOR NIGHT ECHO PROMO/WARNER BROS.	MOLOKO		
39	45	—	2
HISTORY REPEATING DREAMWORKS PROMO/GEFFEN	◆ PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY		
40	43	—	2
PRIDE UNIVERSAL PROMO	◆ RACHID		
★ ★ ★ Hot Shot Debut ★ ★ ★			
41	NEW ▶	1	1
GIVE ME RHYTHM EDEL AMERICA PROMD	BLACK CONNECTION		
42	NEW ▶	1	1
YOUR LOVE IS TAKING ME OVER DEEPER 0014	KNIGHT BREED		
43	32	27	10
I SURRENDER BIGBANG IMPORT	ROSIE GAINES		
44	NEW ▶	1	1
MY ALL COLUMBIA 78822	◆ MARIAH CAREY		
45	NEW ▶	1	1
A LITTLE BIT OF MY LOVE VELOCITY 61012	SCOTT WOZNAK FEATURING ALTHEA MCQUEEN		
46	NEW ▶	1	1
MADAZULU 550 MUSIC 78767/EPIC	◆ DEEP FOREST		
47	27	14	12
I'M LEAVIN' ARISTA PROMO	LISA STANSFIELD		
48	47	—	2
THE FUNKY GENERATION BLOW UP IMPORT/INTERCORD	THE FUNKY REVEREND		
49	29	26	13
KRUPA 550 MUSIC PROMO/EPIC	◆ APOLLO FOUR FORTY		
50	50	42	6
MY FUNNY VALENTINE SNAPT 2066/MAXI	BIG MUFF		

MAXI-SINGLES SALES			
COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.			
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART
TITLE	ARTIST		
IMPRINT & NUMBER/DISTRIBUTING LABEL			
★ ★ ★ No. 1 ★ ★ ★			
1	1	—	2
MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	2 weeks at No. 1 ◆ MARIAH CAREY		
2	3	11	3
TURN IT UP (REMIX)/FIRE IT UP (T) (X) ELEKTRA 63844/EEG	◆ BUSTA RHYMES		
3	2	1	13
GET AT ME DOG (M) (T) (X) DEF JAM 568523/MERCURY	◆ DMX (FEATURING SHEEK OF THE LOX)		
4	8	7	12
TOO CLOSE (T) (X) ARISTA 13457	◆ NEXT		
5	6	—	2
VICTORY (T) (X) BAD BOY 79164/ARISTA	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES		
6	4	2	9
WHO AM I (T) (X) 2 HARD 6160VP	◆ BEENIE MAN		
★ ★ ★ Hot Shot Debut ★ ★ ★			
7	NEW ▶	1	1
WHERE DO WE GO FROM HERE? (T) (X) MODERN VOICES 005	◆ TONY MASCOLO		
8	11	6	5
FOUND A CURE (T) (X) STRICTLY RHYTHM 12534	◆ ULTRA NATE		
9	5	3	8
FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA		
10	7	5	5
MONEY, POWER & RESPECT (T) (X) BAD BOY 79157/ARISTA	◆ THE LOX (FEAT. DMX & LIL' KIM)		
11	13	9	6
SECOND ROUND K.O. (T) UNIVERSAL 56175	◆ CANIBUS		
12	10	4	3
CLOCK STRIKES (T) (X) BLACKGROUND/ATLANTIC 95533/AG	◆ TIMBALAND AND MAGOO		
13	12	8	6
A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN		
14	9	26	8
FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO		
15	15	10	8
BODY BUMPIN' YIPPIE-YI-YO (T) (X) A&M 582445	◆ PUBLIC ANNOUNCEMENT		
16	14	13	5
EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	◆ BACKSTREET BOYS		
17	19	12	17
DEJA VU (UPTOWN BABY) (T) (X) CODEINE 78762/COLUMBIA	◆ LORD TARIQ & PETER GUNZ		
18	17	24	19
GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE		
19	16	16	25
NO, NO, NO (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD		
★ ★ ★ Greatest Gainer ★ ★ ★			
20	24	23	12
OFF THE HOOK (T) (X) ATLANTIC 84070/AG	◆ JODY WATLEY		
21	21	31	13
YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 54443/BMG LATIN	HANNAH JONES		
22	27	15	11
WHAT YOU WANT (T) (X) BAD BOY 79142/ARISTA	◆ MASE (FEATURING TOTAL)		
23	28	18	16
GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	◆ WYCLEF JEAN		
24	29	41	14
MAGIC ORGASM (T) (X) TWISTED 55433/MCA	HOUSE HEROES		
25	26	27	6
IMMA ROLLA (T) (X) LOC-N-UP 70310	◆ MR. MONEY LOC		
26	20	17	10
MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU		
27	18	14	14
HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES		
28	RE-ENTRY	6	6
SWEET HONESTY (T) (X) CLASSIFIED 0249	M:G		
29	34	37	8
DO FOR LOVE (T) AMARU 42504/JIVE	◆ 2PAC FEATURING ERIC WILLIAMS		
30	NEW ▶	1	1
I GET LONELY (T) (X) VIRGIN 38632	◆ JANET (FEATURING BLACKSTREET)		
31	37	19	17
THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95534/AG	◆ AALIYAH		
32	31	36	15
MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL		
33	39	—	3
SUPERHERO (T) (X) COLUMBIA 78787	◆ DAZE		
34	RE-ENTRY	16	16
LOVE IS ALIVE (T) (X) DVB 582349/A&M	◆ 3RD PARTY		
35	32	34	8
RAISE THE ROOF (T) LUKE II 572251/ISLAND	◆ LUKE FEATURING NO GOOD BUT SO GOOD		
36	33	32	5
HANDS TO HEAVEN (T) GEFEN 22402	PURE SUGAR		
37	30	35	5
TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE		
38	23	22	12
BODY ROCK (T) (X) OPEN MIC 157/RAWKUS	◆ MOS DEF FEATURING Q-TIP & TASH		
39	NEW ▶	1	1
(SEX U UP) THE WAY YOU LIKE IT (T) (X) LOGIC 57353	◆ L.F.O.		
40	50	30	31
ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER		
41	42	—	2
THE HORN SONG (T) STRICTLY RHYTHM 12539	THE DON		
42	41	39	14
IT'S OVER LOVE (T) (X) LOGIC 54697	◆ TODD TERRY FEATURING SHANNON		
43	40	20	12
NICE & SLOW (T) (X) LAFACE 24307/ARISTA	◆ USHER		
44	43	—	8
TWISTED (T) (X) FFR/LONDON 570111/ISLAND	WAYNE G		
45	NEW ▶	1	1
SHOUT TO THE TOP (T) (X) JBO 27520/N2	◆ FIRE ISLAND FEATURING LOLEATTA HOLLOWAY		
46	47	—	2
BEAUTIFUL DAY (T) TOMMY BOY SILVER 468/TOMMY BOY	◆ HYPERTROPHY		
47	25	25	3
FULL COOPERATION (T) DEF JAM 568779/MERCURY	◆ DEF SQUAD		
48	22	29	6
ON THE MIC (T) RELATIVITY 1692	◆ DJ HONDA FEAT. CUBAN LINK, JU JU, A. L. AND MISSIN' LINX		
49	45	—	6
THANK YOU (T) (X) ATLANTIC 84085/AG	BEBE WINANS		
50	RE-ENTRY	3	3
MIDNIGHT (T) BIG BEAT/ATLANTIC 84088/AG	ROBIN S.		

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.

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Raye Covers Wide Ground On Epic Set

BY DEBORAH EVANS PRICE

NASHVILLE—Collin Raye has carved a unique niche in the country music industry as someone who can succeed at country radio whether he's delivering punchy, uptempo tunes, romantic ballads, or poignant social commentaries. "The Walls Came Down," due June 30 from Epic, features all those elements.

The first single, "I Can Still Feel You," an energetic uptempo tune, is No. 38 on Billboard's Hot Country Singles & Tracks chart. The 13-cut album covers a gamut of emotional topics, from the wistful "Start Over Georgia," which Raye co-wrote with his brother Scott Wray, to the Steve Wariner/Bill Anderson-penned stone country weeper "Make Sure You've Got It All" to the murky intensity of the instrumental "Dark Secrets," which serves as a prelude to "The Eleventh Commandment," a disturbing song about child abuse.

"On 'Extremes' there were some poignant, beautiful ballads, and on 'I Think About You' there were social commentaries put to music that were

powerful, meaningful, and important," says Sony Music senior VP of sales and marketing Mike Kraski. "This album is a nice melding of the best of both of those albums. It's loaded with great hit songs across all the tempo lines."

Raye says co-producers Paul Worley and Billy Joe Walker Jr. at first resisted cutting "The Eleventh Commandment." "They said, 'Nobody is going to want to hear that,'" Raye says. "I said, 'Some people will, and those who don't can skip it on the CD if they don't, but at least they'll hear it once, and if they do, mission accomplished.'"

Raye says Karen Taylor-Good (who co-wrote the song with Lisa Aschmann) let him keep the song on hold for two years. "I just believe that [song] is a torch that I've got to carry and was going to use it as a specific vehicle," he says. "We've set ourselves up for this by some of the singles and videos we've done in the



RAYE

Sugar Hill's Hillman Revisits Roots

BY JIM BESSMAN

NEW YORK—It didn't start out that way, but Chris Hillman agrees that his new Sugar Hill solo album "Like A Hurricane" became somewhat of a stylistic career retrospective.

"It wasn't intentional, but it covers everything from my start in bluegrass through rock'n'roll, country rock, and Desert Rose," says Hillman. His singular recording career commenced in the early '60s with the Southern California bluegrass group the Hillmen, which also included Vern Gosdin. Later, of course, Hillman was a founding member of the legendary rock band the Byrds and pioneered country rockers the Flying Burrito Brothers. He also held a leadership role in country's Desert Rose Band.

After Desert Rose's demise in 1993, Hillman re-teamed with long-time bandmate Herb Pedersen on the acclaimed 1996 Sugar Hill album "Bakersfield Bound" and last year's Rounder album "Out Of The Woodwork"; the latter also had brothers Tony and Larry Rice. All are survivors of the '60s SoCal bluegrass scene.

The new album will be released June 16 and was produced by Ritchie Podolor and recorded and mixed by Bill Cooper (the pair reprised their roles on the self-titled mid-'70s Souther-Hillman-Furray Band album). Pedersen and fellow Desert Rose founding member John Jorgenson each co-produced some tracks. Among the guest musicians are Desert Rose alumni Jay Dee Maness



HILLMAN

and Steve Duncan and another former Byrd, David Crosby, who sings on "I'm Still Alive"—which Hillman says was written about his friend's successful battle with substance abuse.

Hillman also cites, for its "Byrds feel," the album's cover of the Searchers' "When You Walk In The Room," a Jackie DeShannon song that the Searchers, who were heavily influenced by the Byrds, had a hit with in 1964. The rockier "Living On The Edge," Hillman says, represents his late-'70s solo period, while "Angels' Cry" shows his bluegrass roots.

"Sooner Or Later" and "Back's Against The Wall" sound like early Desert Rose, says Hillman. He describes the latter track as semi-autobiographical and reflective of his feelings following a recent two-year hiatus from the music business, during which time, incidentally, he earned a black belt in *kenpo* karate.

"I had more fun making this album than any I've done," he notes. "It was like making records in 1965 with the Byrds, having fun and trying out all kinds of ideas, as opposed to being pressured to conform to what radio wants—which we don't have to do now. I'm a lucky guy in that I get to make records for Sugar Hill and Rounder and don't have to live under the gun of what has to get played on radio. At my age [53], radio doesn't want to know from me."

But at Koch-distributed Sugar Hill, director of sales and marketing Bev Paul isn't so sure. "We're servicing roots formats, but we think there might even be a lot of interest at classic rock stations, too," she says.

(Continued on page 38)

past, like 'Little Rock' and 'I Think About You' and 'What If Jesus Comes Back Like That.' I hope that setup is enough where it won't shock or disturb people too much, but I think child abuse has got to be the No. 1 obscenity in the world today."

Raye says he plans to do a video on the song (even though it probably won't be a single for radio) and run in the video a number people can call to help abused children. His video for "Little Rock" included the numbers for Al-Anon and Alateen, and Raye says the organizations have since received 200,000 phone calls. Raye says he hopes "The Eleventh Com-

(Continued on page 38)



Academy Awards. Capitol Nashville staffers and artists celebrated the Academy of Country Music Awards with a party at Cafe Del Sole. Shown, from left, are Capitol Nashville promotion VP Terry Stevens, Trace Adkins, John Berry, Deana Carter, sales VP Bill Kennedy, Garth Brooks, finance VP Tom Becci, Steve Wariner, Capitol Nashville president/CEO Pat Quigley, and Roy Lott, deputy president, EMI Recorded Music North America.

Scruggs Get 50th Anniversary Fete; Johnny PayCheck Signs With Lucky Dog

PARTY LIGHTS: Legendary musician Earl Scruggs and his wife, Louise, celebrated their 50th wedding anniversary May 3 with an overflow party at the Gibson Cafe on Lower Broadway. Guests included Tom T. Hall; Connie Smith; Waylon Jennings and his wife, Jessi Colter; Kitty Wells; Bashful Brother Oswald; and Patty Loveless and her husband, Emory Gordy Jr. Lower Broadway hasn't seen so many stretch limos since Tammy Wynette's memorial service.

The night turned into a memorable bluegrass jam, with Earl joining his sons Gary and Randy, the Del McCoury Band, Marty Stuart, Travis Tritt, Jimmy Martin, John Hartford, Josh Graves, Tut Taylor, Jesse McReynolds, the Whites, Tim O'Brien, and many others onstage. Host Henry Juskievicz, Gibson Musical Instruments chairman/CEO, drew laughter by telling Louise, "Earl has been with Gibson longer than he's been with you."

PEOPLE: Johnny PayCheck signs with Sony Music Nashville's Lucky Dog Records. Blake Chancey will produce a PayCheck album for a summer release; this will be PayCheck's first album of new material in 11 years. Jim Lauderdale and Bill Anderson are among the writers whose material will be on the album. PayCheck is also the subject of a TNN special to air 8 p.m. EDT on June 3.

Mike Whelan is promoted to director of creative services for the Opryland Music Group. He had been creative manager. . . . At Atlantic Records Nashville, Greg Sax is named VP of national promotion. Sax, who had been serving as Atlantic's Southwest promotion manager in Dallas, will relocate to Nashville.

GARTH WATCH: During Memorial Day weekend, May 22-25, all of Garth Brooks' songs will be played in alphabetical order on the MJI radio special "Garth A To Z." Brooks will do his own front-end announcing of each song. . . . Also on the Garth front, author Bruce Feiler, in town to promote his new country music book, "Dreaming Out Loud" (Avon Books), says that Brooks has had no reaction to his book, although it provides a very frank look at the singer's life and career. The book also centers on two other country artists—Wynonna and Wade Hayes—and Feiler says perhaps the warmest praise he's had for the book has come from

Hayes' producer, Nashville veteran Don Cook. "Even though I wrote about some very rough spots in Wade's career, Don said they can appreciate the truth when it's fairly told," says Feiler.

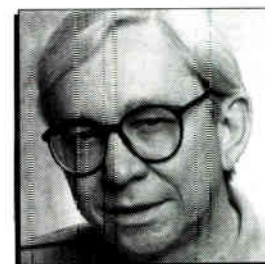
ON THE ROW: Belmont University students are learning the business the quick way by launching their own record label. Members of a record company operations class have started a label named after their class—RCO Records—and signed and recorded two artists. They presented the two, Christi John and Wade Valla, at a May 5 showcase at Warner/Reprise Nashville.

At the RCA Label Group, Britta Davis becomes manager of artist development for the BNA label, Aubrey Parker becomes production administrator for RLG, Tiffany Lauer becomes manager of product development for RLG sales, and Michelle Brown is manager of RLG media marketing.

Country.com, country music's main online service, has launched an online bookstore in partnership with Barnes and Noble. Besides books on country music, the service will feature books on the country lifestyle. Country.com is already affiliated with N2K for its online music sales.

The Academy of Country Music has scheduled its next charity golf classic for May 18 at the Tour 18 golf course and Circle R Ranch in Flower Mound, Texas, near Dallas. Charley Pride will host the affair and will be joined by more than a dozen leading country artists. The event benefits the Bill Boyd Memorial Fund, St. Phillip's School and Community Center, and Chuck Norris' Kick Drugs Out of America campaign. . . . Boyz II Men were among the many acts who donated their time to benefit victims of the recent tornadoes in Nashville.

ON THE RECORD: Koch International is reissuing two landmark country albums. "Train Whistle Blues" by Jimmie Rodgers includes songs recorded by the country blues pioneer from 1928 until his death in 1933. "Flatt And Scruggs At Carnegie Hall," featuring the legendary Lester Flatt and Earl Scruggs, was a landmark live country album when it was released in 1962; it had a large role in fueling the folk-country explosion in the 1960s. The reissue includes several tracks not available on the original Columbia Records issue.



by Chet Flippo

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	—	2	GEORGE STRAIT MCA NASHVILLE 70020 (10.98/16.98) 2 weeks at No. 1	ONE STEP AT A TIME	1
2	2	—	2	FAITH HILL WARNER BROS. 46790 (10.98/16.98)	FAITH	2
★★★ GREATEST GAINER ★★★						
(3)	3	1	26	SHANIA TWAIN ▲ ³ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
4	4	2	23	GARTH BROOKS ▲ ³ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
(5)	5	3	48	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
6	6	—	2	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
7	7	—	2	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
8	8	4	34	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
9	10	5	36	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
10	9	6	36	MARTINA MCBRIDE ● RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
11	11	7	33	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
(12)	12	9	14	DIXIE CHICKS MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	8
13	13	12	54	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
★★★ PACESETTER ★★★						
(14)	18	13	40	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
15	14	8	7	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
(16)	17	16	42	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
17	15	—	6	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
18	16	11	—	CLAY WALKER ▲ GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
(19)	24	—	2	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
(20)	22	19	36	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
21	19	14	46	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
22	20	15	87	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
23	21	18	29	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
24	23	17	95	LEANN RIMES ▲ ⁴ CURB 77821 (10.98/15.98)	BLUE	1
(25)	27	21	4	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	21
26	26	26	45	TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
27	25	23	42	MICHAEL PETERSON ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
(28)	32	37	51	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
29	29	28	32	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
★★★ Hot Shot Debut ★★★						
(30)	NEW	—	1	SOUNDTRACK DECCA 70027/MCA NASHVILLE (10.98/17.98)	BLACK DOG	30
(31)	34	35	31	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
32	28	20	8	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
33	35	27	79	ALAN JACKSON ▲ ⁷ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
34	31	22	6	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
35	30	25	11	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
36	33	24	26	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	TITLE	PEAK POSITION
37	36	29	28	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
(38)	38	34	64	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
(39)	40	31	28	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
(40)	43	41	84	CLINT BLACK ▲ ³ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
41	37	44	4	GEORGE JONES MCA NASHVILLE 70005 (10.98/16.98)	IT DON'T GET ANY BETTER THAN THIS	37
42	46	39	52	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
43	42	40	97	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
44	47	42	32	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
45	45	38	6	JOHN DENVER RCA 67604 (11.98/16.98)	GREATEST COUNTRY HITS	36
46	39	30	10	DARYLE SINGLETARY GIANT 24696/WARNER BROS. (10.98/16.98) HS	AIN'T IT THE TRUTH	18
47	44	33	11	SOUNDTRACK DECCA 53058/MCA NASHVILLE (10.98/16.98)	THE APOSTLE	21
48	41	32	28	WYONNNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
49	49	48	89	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	46
50	51	43	48	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
51	50	49	42	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
52	52	50	48	PAM TILLIS ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
53	48	36	14	WADE HAYES COLUMBIA 68037/SONY (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	9
54	53	47	47	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
55	56	58	5	LORRIE MORGAN BNA 67632/RLG (4.98/9.98)	SUPER HITS	55
56	55	46	41	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
57	57	52	34	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
58	60	51	6	KEITH WHITLEY RCA 66850/RLG (4.98/9.98)	SUPER HITS	51
59	62	73	4	ALABAMA RCA 67631/RLG (4.98/9.98)	SUPER HITS II	59
60	58	53	30	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
61	63	64	56	ALABAMA ● RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
62	59	59	30	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
63	54	45	22	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98) HS	BACK TO YOU	24
64	61	56	27	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
65	65	60	46	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
66	74	66	5	WAYLON JENNINGS RCA 66849/RLG (4.98/9.98)	SUPER HITS	66
67	67	54	24	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
68	68	67	39	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
69	70	63	68	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
70	71	61	55	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
71	66	57	19	MATRACA BERG RISING TIDE 53047 (10.98/16.98)	SUNDAY MORNING TO SATURDAY NIGHT	48
(72)	NEW	—	1	AARON TIPPIN RCA 67630/RLG (4.98/9.98)	SUPER HITS	72
73	73	70	78	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
(74)	RE-ENTRY	—	78	KENNY CHESNEY ● BNA 66908/RLG (10.98/15.98) HS	ME AND YOU	9
75	69	69	16	RHETT AKINS DECCA 70001/MCA NASHVILLE (10.98/16.98) HS	WHAT LIVIN'S ALL ABOUT	33

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

Billboard Top Country Catalog Albums

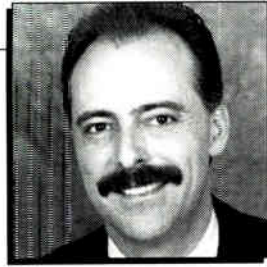
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
MAY 16, 1998

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	169
2	3	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	176
3	2	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	132
4	4	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	195
5	5	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	370
6	6	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	215
7	7	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	438
8	8	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	205
9	9	GEORGE JONES ▲ ⁵ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	363
10	11	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	580
11	10	GEORGE STRAIT ▲ ³ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	293
12	13	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	58
13	12	GARTH BROOKS ▲ ¹ CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	370

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	15	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	35
15	14	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	531
16	16	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	133
17	19	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	609
18	18	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	218
19	—	TAMMY WYNETTE EPIC 40625/SONY (7.98 EQ/11.98)	ANNIVERSARY: 20 YEARS OF HITS	2
20	17	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	200
21	—	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	120
22	24	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	113
23	—	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	181
24	—	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	33
25	—	GEORGE STRAIT ▲ MCA NASHVILLE 10450 (9.98/15.98)	TEN STRAIT HITS	102

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 Jensen

KISS IS ON THE LIST: With 5,708 plays, Faith Hill's "This Kiss" (Warner Bros.) steamrolls to No. 1 on Billboard's Hot Country Singles & Tracks and boots out Garth Brooks' "Two Piña Coladas" (Capitol) after a one-week reign at the top. While Brooks' song decreases by 306 plays, "This Kiss" is up by 35, leaving an 87-detection margin between the two tracks.

Watch for "Two Piña Coladas" to slide a bit further, since Capitol Nashville has already serviced country radio with Brooks' version of Bob Dylan's "To Make You Feel My Love," one of six new tracks from Brooks' upcoming box, "The Limited Series" (Billboard, April 18), which will have high debuts on next issue's Top Country Albums and Billboard 200. The new song swipes Hot Shot Debut honors at No. 51 on our air-play chart, with spins at 85 monitored stations.

Next issue, we'll also see big numbers from the new LeAnn Rimes album, "Sittin' On Top Of The World." All three of her sets have been No. 1 on the country chart; the last two also topped The Billboard 200.

POP AND CIRCUMSTANCE: With airplay at 189 of our top 40 and AC stations and 162 country outlets (Billboard, May 2), Shania Twain's "You're Still The One" (Mercury) continues to drive sales for "Come On Over." That title increases by 4,500 scans to capture Greatest Gainer roses on Top Country Albums, where it holds at No. 3 while also bulleting at No. 10 on The Billboard 200. "You're Still The One" collects an estimated 39 million audience impressions at country radio and 42 million at AC and top 40.

On Top Country Singles Sales, Twain's song, which benefits from special sale pricing, gains approximately 2,500 units to remain at the top with 94,000 scans and dwarfs LeAnn Rimes' "Commitment" (Curb) by 54,000 scans. Rimes' song gains 6,000 units to bullet at No. 2.

Meanwhile, on this issue's unpublished Top Contemporary Christian chart, Rimes' "You Light Up My Life—Inspirational Songs" is bumped to No. 2 after dominating that list for 33 consecutive weeks. The new No. 1 is Michael W. Smith's "Live The Life" (Reunion), which bows with 49,000 units.

HERE IN THE REAL WORLD: Clint Black's "Nothin' But The Tailights" (RCA) takes our Pacesetter trophy with a 34% gain on Top Country Albums (18-14), following an appearance on ABC's "The View" and a starring role in CBS' "Still Holding On: The Jack Favor Story," both of which aired April 28. Concurrently, his powerful "The Shoes You're Wearing" rises 20-18 with Airpower honors on the air-play chart.

Across the hall at BNA, Kenny Chesney's "I Will Stand" is up 17% to jump 18-14 on the country album list and rises 135-118 on the big chart. Chesney's upswing is fueled by airplay of his wrenching ballad "That's Why I'm Here," a story of a recovering alcoholic, which moves 23-17 on the radio chart. Elsewhere on the country album chart, Black's hits set rises 43-40, and Chesney's "Me And You" re-enters at No. 74.

RAYE COVERS WIDE GROUND ON EPIC SET

(Continued from page 36)

mandment" has a similar impact.

On "Walls," Raye continues to balance social commentary with ballads and uptempo tunes. He says that for "I Wish I Could," writers Tom Douglas and Randy Thomas apparently read his mind and gave him a song about how he'd like to make the world better for his children. His current single, about a failed relationship, was penned by his ex-girlfriend Tammy Hylar and Kim Tribble. "Every song has meaning for me," he says. "It's a very personal album."

Raye wrote the title cut and co-wrote "Star Over Georgia." "That song kind of sums me up, sums up the way I look at life," he says. "I've always considered myself a romantic. I should have been born in the 16th century. I hate that so many wonderful American values that used to be taken for granted are all but gone."

"The Walls Came Down" is Raye's seventh album, including a Christmas project and a greatest-hits package. Kraski says Raye has become much more readily identified by country listeners. "It's appropriate the title is 'The Walls Came Down,' because from a consumer level the walls of

recognition have come down. We no longer have the question 'Who is singing that song?' Collin has become a distinctive voice to the country radio listener. And from an industry vantage point, the walls have definitely come down, because we are getting the recognition for the consistency of excellence that has been a trademark of Collin's career."

Raye has had 17 top 10 songs on Billboard's country singles chart, including the No. 1 "Love, Me," "In This Life," and "My Kind Of Girl." He has been nominated for male vocalist by the Country Music Assn. and the Academy of Country Music (ACM). He won the ACM's video award in 1997 for "I Think About You."

Mike Meehan, PD at WCMS-FM Virginia Beach, Va., says Raye deserves a male vocalist trophy in the near future. "He does meaningful songs. I was listening to his greatest-hits album on vacation this past week. This guy really has substance," Meehan says, adding that Raye fares so well at radio even with risky, socially conscious songs because "he's such a good singer."

Kraski says Raye's performance of

the single on the ACM Awards helped alert consumers to the new release. The label also plans a media push, as well as a strong presence at radio, including Westwood One's "Country Countdown" and a syndicated world premiere of the album on the SJS Network. There will also be "win it before you can buy it" contests at radio. Retail will receive 2-by-3-foot double-sided posters as point-of-purchase materials, and Sony plans Internet promotions.

TV will also play a part in the campaign. "Collin Raye: Live And Direct" will air on DirecTV. Raye will also perform on an upcoming Disney special, and he'll tape a TNN special.

Kraski says that the label will approach the Christian market with "The Walls Came Down" but that plans are pending. His greatest-hits album was marketed to Christian audiences via Word and was well-accepted, as evidenced by his 1998 Dove Award for country recorded song of the year for "The Gift."

Raye is managed by Steve Cox of Scott Dean Management in Reno, Nev., booked by the William Morris Agency, and published through Sony.

SUGAR HILL'S HILLMAN REVISITS ROOTS

(Continued from page 36)

"We'll probably test with non-reporting country stations, since there's a lot of media attention right now with the format and how closed-down it is as far as older artists getting played—or anyone who was around as recently as six years ago," Paul continues. "But some of the non-reporters don't just go with the 'flavor of the day' and are more apt to play music by artists with the kind of track record that Desert Rose had. So we're cautiously optimistic about getting some country airplay."

Longtime Hillman fan Dave Doyle, who is the head buyer for the 11-store, Greensboro, N.C.-based Record Exchange web, feels that much of "Like A Hurricane" sounds like "a '90s version of the Byrds."

"'Bakersfield Bound' was a bit more rockabilly and had a more limited audience, but this album incorporates all the different styles of his

career into a timeless, contemporary-sounding record that shows all he can do and is even very radio-friendly," says Doyle. "If they can get some songs on the radio, it could catch people's ears."

For retail, Sugar Hill plans listening-station promotions directed at younger people who may know of Hillman only from his association with Gram Parsons and the Flying Burrito Brothers, says Paul. "We're also hitting the rock press heavily, which is not typical of what we normally do. We're reminding people of his incredible history with Parsons and the whole California country-rock movement."

Hillman will tour Europe in May, where "Like A Hurricane" was released earlier via Direct Distribution in the U.K., M.S.I. in France, I.R.D. in Italy, and Thomas Fenn in Germany. Having just played the Old Set-

lers Festival in Austin, Texas, Hillman says he'll tour domestically "on a limited basis" after returning from Europe in June. The Chris Hillman Trio, which includes guitarist Jim Monahan and Desert Rose stand-up bassist Bill Bryson, will appear that month at the Telluride Bluegrass Festival.

Hillman, who is managed and published through his Bar None Music Inc., also has a second "Out Of The Woodwork" project in the works for Rounder, in addition to recent contributions on Lowell George and Parsons tribute discs.

"I love both labels [Sugar Hill and Rounder] because I have the freedom to do what I want," says Hillman. "No one tells you what you should do to get on the radio, and that's just like being a young guy in a rock band on an alternative label. You can do what you want to do, and if it hits, it hits big."

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

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

- 48 ALMOST OVER YOU (Car Load Of Us, BMI/Ensign, BMI/Atlantic, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP) HL
- 47 ALWAYS WILL (Sony/ATV Tree, BMI/John Hadley, BMI) HL
- 30 BAD DAY TO LET YOU GO (Seventh Son, ASCAP/Behind The Beat, ASCAP/Self Reliance, ASCAP/Little Big Town, BMI/American Made, BMI) WBM
- 49 BIG TIME (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/Grand Musique, ASCAP)
- 35 BUCKAROO (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) HL
- 10 BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM
- 14 COMMITMENT (Rick Hall, ASCAP/Monkies, SESAC/Rio Bravo, BMI/Congregation, SESAC) WBM
- 66 DANCE IN THE BOAT (We've Got The Music, BMI/Ashwoods, BMI/Songs Of PolyGram Int'l, BMI/Almo, ASCAP) WBM
- 6 DREAM WALKIN' (Songs Of PolyGram Int'l, BMI/Tokeo Jones, BMI/Wacissa River, BMI/CMI, BMI) HL
- 58 DRIVIN' MY LIFE AWAY (Screen Gems, ASCAP/EMI, ASCAP) HL
- 73 FAMOUS FIRST WORDS (MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, SOCAN/EMI Tower Street, BMI)
- 45 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 42 HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
- 5 HOLES IN THE FLOOR OF HEAVEN (Steve Wariner, BMI/Red Brazos, BMI/KidJulie, BMI) WBM
- 44 I ALREADY DO (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI) HL
- 38 I CAN STILL FEEL YOU (Wildawn, ASCAP/Balmur, ASCAP/Brain's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 12 I DO (THERISH YOU) (Smash Vegas, BMI/Big Picture, BMI/Hi Dreams Had Wings, ASCAP) WBM
- 23 IF I NEVER STOP LOVING YOU (Acuff-Rose, BMI) WBM
- 13 IF YOU SEE HIM/IF YOU SEE HER (Still Working For The Man, BMI/Songs Of PolyGram Int'l, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 7 I JUST WANT TO DANCE WITH YOU (Big Ears, ASCAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL
- 4 I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC) H, WBM
- 24 I MIGHT EVEN QUIT LOVIN' YOU (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL
- 61 I'M NOT THAT EASY TO FORGET (Sony/ATV Tree, BMI/Chris Waters, BMI/Zomba, BMI/HopeChest, BMI/Bentley And Bentley, BMI) HL/WBM
- 63 I SAID A PRAYER (EMI Blackwood, BMI/Song Island, BMI) HL
- 36 I SAW THE LIGHT (Screen Gems-EMI, BMI/Earmark, BMI/Warner Chappell, BMI) WBM

- 72 I SHOULD'VE KNOWN (EMI April, ASCAP/Melodie's Melodies, ASCAP/703, ASCAP)
- 20 IT WOULD BE YOU (Irving, BMI/Culter Bay, BMI/Neon Sky, ASCAP) WBM
- 74 I WANNA REMEMBER THIS (EMI Blackwood, BMI/Garden Angel, BMI/Almo, ASCAP/Anwa, ASCAP) HL
- 28 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
- 75 LEAVING OCTOBER (Emdar, ASCAP/Texas Wedge, ASCAP/Womacule Conceptions, ASCAP/Full Keel, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 41 LONELY WON'T LEAVE ME ALONE (MKD, BMI/Ensign, BMI/Joe's Cafe, BMI) HL
- 16 LOVE WORKING ON YOU (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Jelinda, BMI) HL/WBM
- 27 A MAN HOLDIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
- 26 MATCHES (EMI April, ASCAP/Acuff-Rose, BMI) HL/WBM
- 59 NO END TO THIS ROAD (Rio Bravo, BMI/Michael-house, BMI/Ensign, BMI/I Want To Hold Your Songs, BMI/ReySong, BMI)
- 25 NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve Warner, BMI) WBM
- 29 NOW THAT I FOUND YOU (WB, ASCAP/LillyWhilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP) HL/WBM
- 11 ONE OF THESE DAYS (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Rains, BMI) HL/WBM
- 53 ORDINARY PEOPLE (Almo, ASCAP/Daddy Rabbit, ASCAP/Careers-BMG, BMI/Music Hill, BMI) WBM
- 3 OUT OF MY BONES (MCA, ASCAP/Gary Burr, ASCAP/SharonDipity, ASCAP/Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) HL/WBM
- 67 OVER MY SHOULDER (Careers-BMG, BMI/Floyd's Dream, BMI/Tom Collins, BMI/Murray, BMI) HL/WBM

- 34 PAPA BEAR (Music Corp. Of America, BMI) HL
- 57 PARTY ON (K.T. Good, SESAC/WB, ASCAP/Hillabeans, ASCAP) WBM
- 19 PERFECT LOVE (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
- 69 PUT YOUR HEART INTO IT (Reynsong, BMI/Bayou Boy, BMI) HL
- 22 SAY WHEN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 39 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
- 31 SHE'S GOT THAT LOOK IN HER EYES (Maypop, BMI) WBM
- 18 THE SHOES YOU'RE WEARING (Blackened, BMI) WBM
- 70 SMALL TALK (Travelin' Zoo, ASCAP/Beginner, ASCAP)
- 46 SOMEBODY TO LOVE (Lil' Isabelle, ASCAP/Lazy Kato, BMI/Longitude, BMI/Wedgewood Avenue, BMI/Great Broad, BMI)
- 62 STEPPING STONE (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Irving, BMI)
- 32 TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 52 THAT'S WHERE YOU'RE WRONG (Pugwash, BMI/Balmur, BMI/Honest To Goodness, BMI) WBM
- 17 THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
- 21 THEN WHAT? (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM
- 40 THERE GOES MY BABY (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
- 33 THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnasong, BMI) WBM

- 55 THINGS CHANGE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
- 1 THIS KISS (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
- 64 THIS SMALL DIVIDE (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/MCA, ASCAP/Gary Burr, ASCAP)
- 65 TIME ON MY HANDS (BMG, ASCAP/EMI April, BMI/CLD, BMI/WB, ASCAP) HL/WBM
- 15 TO HAVE YOU BACK AGAIN (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP) WBM
- 51 TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC)
- 9 TOO GOOD TO BE TRUE (Warner-Tamerlane, BMI/Milene, ASCAP) WBM
- 71 TOTALLY COMMITTED (Max Laffs, BMI/James Hollihan, ASCAP)
- 2 TWO PINA COLADAS (Foresadow, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP)
- 37 VALENTINE (Blickman Arrangement, SESAC/Swimmer, SESAC/EMI April, ASCAP/Doxie, ASCAP) HL/WBM
- 54 WHAT IF I'M RIGHT (EMI Blackwood, BMI/Dos Vacas, BMI) HL
- 50 WHEN THE WRONG ONE LOVES YOU RIGHT (EMI Blackwood, BMI/Song Island, BMI) HL
- 68 WHY'D YOU START LOOKIN' SO GOOD (Paul And Jonathan, BMI/EMI, BMI) HL
- 56 A WOMAN'S TEARS (Rocking K, ASCAP/Warner Chappell, ASCAP/Logrhythm, BMI) WBM
- 60 WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL
- 43 YOU'LL NEVER KNOW (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP) HL
- 8 YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM

Billboard **HOT COUNTRY** **SINGLES & TRACKS**

MAY 16, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
*** No. 1 ***						
1	2	4	12	THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. 17247	1
2	1	3	22	TWO PINA COLADAS A.REYNOLDS (S.CAMP,B.HILL,S.MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
3	4	6	11	OUT OF MY BONES J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,S.VAUGHN,R.LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59007	3
4	5	7	15	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	4
5	8	10	11	HOLES IN THE FLOOR OF HEAVEN S.WARINER (S.WARINER,B.KIRSCH)	◆ STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	5
6	6	5	16	DREAM WALKIN' J.STROUD,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY 574950	5
7	9	13	5	I JUST WANT TO DANCE WITH YOU T.BROWN,G.STRAIT (R.COOK,J.PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	7
8	3	1	17	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568452	1
9	10	11	16	TOO GOOD TO BE TRUE R.E. ORRALL, J. LEO (M.PETERSON,G.PISTILLI)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	9
10	7	2	18	BYE BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,R.M.BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
11	11	14	10	ONE OF THESE DAYS B.GALLIMORE,J.STROUD,T.MCGRAW (K.RAINES,M.POWELL,M.HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	11
12	16	18	12	I DO [CHERISH YOU] C.CHAMBERLAIN (K.STEGALL,D.HILL)	◆ MARK WILLS (C) (D) (V) MERCURY 568602	12
*** AIRPOWER ***						
13	19	32	3	IF YOU SEE HIM/IF YOU SEE HER T.BROWN,T.DUBOIS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	◆ REBA/BROOKS & DUNN (V) MCA NASHVILLE/ARISTA NASHVILLE 72051	13
14	17	17	8	COMMITMENT W.C.RIMES (T.COLTON,T.MARTY,B.WOOD)	◆ LEANN RIMES (C) (D) (V) CURB 73055/MCG	14
15	12	15	16	TO HAVE YOU BACK AGAIN E.GORDY,JR. (A.ROBOFF,A.ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	12
16	14	16	10	LOVE WORKING ON YOU C.PETOCZ (C.WISEMAN,JIM COLLINS)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84103	14
*** AIRPOWER ***						
17	23	25	11	THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	17
*** AIRPOWER ***						
18	20	28	6	THE SHOES YOU'RE WEARING C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (C) (D) (V) RCA 65454	18
19	13	9	18	PERFECT LOVE T.BROWN,T.YEARWOOD (S.RUSS,S.SMITH)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE 72034	1
20	21	23	14	IT WOULD BE YOU M.WRIGHT,B.HILL (K.ROBBINS,D.OGLESBY)	◆ GARY ALLAN (C) (D) (V) DECCA 72039	20
21	15	8	22	THEN WHAT? J.STROUD,C.WALKER (R.SHARP,J.VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	2
22	24	24	16	SAY WHEN D.COOK,W.WILSON (P.NELSON,L.BOONE,J.RICH)	◆ LONESTAR (C) (D) (V) BNA 65395	22
23	18	12	24	IF I NEVER STOP LOVING YOU P.MCMAKIN (D.KEES,S.EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	3
24	28	31	10	I MIGHT EVEN QUIT LOVIN' YOU M.WRIGHT (M.CHESNUTT,R.SPRINGER,S.MORRISSETTE)	◆ MARK CHESNUTT (V) DECCA 72031	24
25	25	20	27	NOTHIN' BUT THE TAILLIGHTS J.STROUD,C.BLACK (C.BLACK,S.WARINER)	◆ CLINT BLACK (C) (D) (V) RCA 65350	1
26	27	30	10	MATCHES K.STEGALL (R.SPRINGER,S.EWING)	◆ SAMMY KERSHAW (C) (V) MERCURY 568524	26
27	29	34	8	A MAN HOLDIN' ON B.GALLIMORE (J.RAMEY,B.TAYLOR,G.DOBBS)	◆ TY HERNDON (C) (D) EPIC 78904	27
28	26	26	41	JUST TO SEE YOU SMILE B.GALLIMORE,J.STROUD,T.MCGRAW (M.NESLER,T.MARTIN)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	1
29	35	40	7	NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN,P.BEGAUD,V.CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY 568746	29
30	31	37	6	BAD DAY TO LET YOU GO B.J.WALKER,JR.,K.LEHNING (B.WHITE,D.GEORGE,B.DIPIERO)	BRYAN WHITE ASYLUM ALBUM CUT	30
31	22	21	14	SHE'S GOT THAT LOOK IN HER EYES D.COOK,ALABAMA (R.OVEN,T.GENTRY)	◆ ALABAMA (C) (D) (V) RCA 65409	21
32	40	43	7	TEXAS SIZE HEARTACHE D.COOK (Z.TURNER,L.WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	32
33	41	44	6	THERE'S YOUR TROUBLE P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	33
34	32	35	11	PAPA BEAR W.WILSON (K.HARLING)	◆ KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	32
35	39	41	7	BUCKAROO M.WRIGHT (M.D.SANDERS,E.HILL)	◆ LEE ANN WOMACK (V) DECCA 72041	35
36	36	38	12	I SAW THE LIGHT C.HOWARD (T.RUNDGREN)	◆ HAL KETCHUM (C) (D) (V) CURB 73051/MCG	36
37	34	29	20	VALENTINE D.SHEA (J.BRICKMAN,J.KUGELL)	◆ MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN (C) (D) (V) RCA 64963	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	43	46	4	I CAN STILL FEEL YOU C.RAYE,P.WORLEY,B.J.WALKER,JR. (K.TRIBBLE,T.HYLER)	◆ COLLIN RAYE EPIC ALBUM CUT	38
39	38	33	19	SHE'S GONNA MAKE IT A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	2
40	57	—	2	THERE GOES MY BABY T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	40
41	37	22	18	LONELY WON'T LEAVE ME ALONE S.HENDRICKS (M.DANNA,J.A.SWEET)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58697	11
42	48	59	4	HAPPY GIRL M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)	MARTINA MCBRIDE RCA ALBUM CUT	42
43	33	19	18	YOU'LL NEVER KNOW D.MALLOY (K.RICHEY,ANGELO)	◆ MINDY MCCREADY (C) (D) (V) BNA 65394	19
44	45	48	8	I ALREADY DO T.BROWN (G.BURR,C.WRIGHT)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72044	44
45	64	67	18	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT	45
46	47	51	6	SOMEBODY TO LOVE D.CRIDER,S.BOGGUSS (S.BOGGUSS,D.CRIDER,M.BERG)	SUZY BOGGUSS CAPITOL NASHVILLE ALBUM CUT	46
47	49	54	4	ALWAYS WILL B.MAHER (H.STINSON,J.HADLEY)	WYNNONNA CURB ALBUM CUT/UNIVERSAL	47
48	44	45	11	ALMOST OVER YOU M.SPIRO (C.RICHARDSON-WALKER,J.KIMBALL)	◆ LILA MCCANN ASYLUM ALBUM CUT	42
49	59	—	2	BIG TIME S.HENDRICKS (P.NELSON,L.BOONE,K.BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	49
50	51	53	6	WHEN THE WRONG ONE LOVES YOU RIGHT D.COOK (L.SATCHER)	WADE HAYES COLUMBIA ALBUM CUT	50
*** Hot Shot Debut ***						
51	NEW	—	1	TO MAKE YOU FEEL MY LOVE A.REYNOLDS (B.DYLAN)	◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	51
52	53	52	7	THAT'S WHERE YOU'RE WRONG D.JOHNSON,J.HOBBS (J.CROSSAN)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	52
53	60	62	3	ORDINARY PEOPLE J.STROUD,C.WALKER (C.WISEMAN,E.HILL)	CLAY WALKER GIANT ALBUM CUT/REPRISE	53
54	55	55	8	WHAT IF I'M RIGHT M.WRIGHT (S.STOCKTON)	◆ SHANE STOCKTON (C) (D) (V) DECCA 72043	54
55	65	66	3	THINGS CHANGE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	55
56	46	47	12	A WOMAN'S TEARS G.MORRIS (M.KING,J.HARGROVE,M.CHRISTIAN)	◆ MATT KING ATLANTIC ALBUM CUT	46
57	52	50	8	PARTY ON K.LEHNING (K.GOOD,P.WILLIAMS)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	50
58	56	57	5	DRIVIN' MY LIFE AWAY F.LIDDELL,G.DROMAN (E.RABBITT,D.MALLOY,E.STEVENS)	◆ RHETT AKINS (V) DECCA 72049	56
59	NEW	—	1	NO END TO THIS ROAD S.HENDRICKS,T.DUBOIS (N.THRASHER,M.DULANEY,K.BLAZY)	RESTLESS HEART RCA ALBUM CUT	59
60	58	65	9	WONDERFUL TONIGHT P.MCMAKIN (E.CLAPTON)	◆ DAVID KERSH CURB ALBUM CUT	58
61	54	49	7	I'M NOT THAT EASY TO FORGET J.STROUD,L.MORGAN (C.WATERS,G.TEREN,S.BENTLEY)	LORRIE MORGAN (C) (D) (V) BNA 65440	49
62	NEW	—	1	STEPPING STONE D.HUFF (L.WHITE,C.WISEMAN,D.KENT)	LARI WHITE LYRIC STREET ALBUM CUT	62
63	NEW	—	1	I SAID A PRAYER B.J.WALKER,JR.,P.TILLIS (L.SATCHER)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	63
64	68	—	2	THIS SMALL DIVIDE C.FARREN (J.SELLERS,G.BURR)	◆ JASON SELLERS FEATURING MARTINA MCBRIDE BNA ALBUM CUT	64
65	62	64	5	TIME ON MY HANDS C.YOUNG,B.CHANCEY (D.DODD,S.DECKER,C.DAY)	◆ DERYL DODD COLUMBIA ALBUM CUT	62
66	66	74	3	DANCE IN THE BOAT R.ZAVITSON,T.HASELDEN,P.GREENE (T.HASELDEN,C.BICKHARDT)	THE KINLEYS EPIC ALBUM CUT	66
67	71	—	3	OVER MY SHOULDER C.HOWARD (M.HUMMON,R.MURRAH)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	66
68	NEW	—	1	WHY'D YOU START LOOKIN' SO GOOD P.DAVIS,E.SEAY (P.DAVIS)	◆ MONTY HOLMES BANG II ALBUM CUT	68
69	50	42	16	PUT YOUR HEART INTO IT E.SEAY,W.RAMBEAUX (S.AUSTIN,W.RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13122	34
70	61	61	6	SMALL TALK M.MILLER,M.MCANALLY (M.A.MILLER,M.MCANALLY)	SAWYER BROWN CURB ALBUM CUT	60
71	72	70	3	TOTALLY COMMITTED J.HOLLIHAN,JR.,D.GRAU (J.FOXWORTHY,J.HOLLIHAN,JR.)	◆ JEFF FOXWORTHY WARNER BROS. ALBUM CUT	70
72	75	—	2	I SHOULD'VE KNOWN B.GALLIMORE,S.SMITH (M.CRITTENDEN,E.SILVER)	MELODIE CRITTENDEN ASYLUM ALBUM CUT	72
73	NEW	—	1	FAMOUS FIRST WORDS B.HILL (B.HILL,J.B.RUDD)	◆ GIL GRAND MONUMENT ALBUM CUT	73
74	NEW	—	1	I WANNA REMEMBER THIS W.WILSON (J.KIMBALL,A.ROBOFF)	◆ LINDA DAVIS DREAMWORKS ALBUM CUT	74
75	73	56	18	LEAVING OCTOBER J.SLATE,D.JOHNSON (D.WOMACK,T.DOUGLAS)	SONS OF THE DESERT EPIC ALBUM CUT	31

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**

MADE 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
*** No. 1 ***					
1	1	1	15	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN
2	2	2	5	COMMITMENT CURB 73055	LEANN RIMES
3	3	3	9	THIS KISS WARNER BROS. 17247	FAITH HILL
4	5	5	48	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
5	4	4	10	BYE BYE CURB 73034	JO DEE MESSINA
6	6	7	4	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
7	8	8	5	OUT OF MY BONES DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
8	9	9	12	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
9	7	6	16	THEN WHAT? GIANT 17262/WARNER BROS.	CLAY WALKER
10	10	10	3	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW
11	12	12	6	I DO [CHERISH YOU] MERCURY 568602	MARK WILLS
12	13	13	11	THAT'S WHY I'M HERE BNA 65399/RLG	KENNY CHESNEY
13	15	23	3	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	11	15	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
15	17	—	2	NOW THAT I FOUND YOU MERCURY 568746	TERRI CLARK
16	14	14	13	YOU'LL NEVER KNOW BNA 65394/RLG	MINDY MCCREADY
17	21	—	2	A MAN HOLDIN' ON EPIC 78904/SONY	TY HERNDON
18	19	16	11	IT WOULD BE YOU DECCA 72039/MCA NASHVILLE	GARY ALLAN
19	16	15	9	PUT YOUR HEART INTO IT ARISTA NASHVILLE 13122	SHERRIE AUSTIN
20	18	18	27	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
21	20	17	53	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
22	22	21	7	WOMAN TO WOMAN REPRISE 17248/WARNER BROS.	THE LYNNIS
23	25	—	2	I SAW THE LIGHT CURB 73051	HAL KETCHUM
24	NEW	—	1	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
25	23	20	21	THE NOTE GIANT 17268/WARNER BROS.	DARYLE SINGLETARY

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.

Studio Action

ARTISTS & MUSIC

MPGA Hosts Forum On Emerging DVD Audio, 5.1 Platforms

BY STEVE TRAIMAN

NEW YORK—Although members of the recording industry have championed the release of multichannel and stereo programs on a single disc when the DVD audio format is introduced, Warner Music Group senior VP Jordan Rost told a panel of insiders that initial DVD audio titles would likely appear in dual inventories.

"From a label view, for the launch we'll have a 'deluxe' DVD audio release in 5.1-channel, surround sound and a companion, two-channel stereo CD for most buyers," Rost told an overflow crowd of top engineers, producers, and artist/composers at a seminar here titled 5.1 Multichannel Music Mixing. The daylong series of panels, workshops, and demonstrations was sponsored by the 7-month-old Music Producers Guild of the Americas (MPGA) in cooperation with Solid State Logic (SSL), Pro Sound News, and Quad Recording Studios, where demos were held.

Rost—who is also a key member of the recording industry's Working Group 4, which is grappling with DVD audio standards—shared his views with more than 230 enthusiastic (and concerned) audio professionals who gathered to discuss updates on the current state of multichannel sound and standards for DVD audio.

The participants were treated to listening sessions at Quad for 5.1-channel-encoded tracks from Alan Parsons, Nile Rodgers, the Eagles, Dave Grusin, and others. Those demos were sponsored by Digital Theater Systems (DTS), Dolby Laboratories, JBL, Sony Pro Audio, Studer U.S., and Warner Music Group.

"I haven't had my socks blown off in some time so that you wanted to crawl into the sound," Grammy-winning producer and MPGA president Ed Cherney said while moderating the morning producer/engineer panel "State Of The Art And Personal Experience." "We're entering a new age, and as a music maker, whether

an engineer, producer, or composer, it's a lot of fun to work with 5.1."

Parsons, a producer/engineer/bandleader acclaimed for his work with Pink Floyd and the Alan Parsons Project, added, "While we all can recall some bad experiences with quad, it's great to be back the last 18 months to having sound all around you in the studio." Selections from his 5.1-channel, DTS-encoded "On Air" album got a rousing thumbs-up from the Quad audience.

"I grew up with 'Frampton Comes Alive,' and all my life I've wanted to 'hear' bands live," said artist/producer Rodgers.

Veteran producer Phil Ramone, president of N2K Encoded Music, asked the panel and audience, "From any of us who worked in mono when stereo came in, do you see *déjà vu* with 5.1? If you've heard our Dave Grusin 5.1 version of 'West Side Story,' we actually did a 2-track stereo mix in sync with a 5.1 mix in its discrete format. We know we have to put out a regular CD plus a DVD, and the question is, [Do we] package both versions [together, which] retailers obviously will prefer, or [do] separate versions for a dual-inventory situation?"

"The listening audience is obviously ready for high-quality audio. Assuming standards are finalized, we'll see some DVDs out by year-end."

At Quad, owner Lou Gonzalez, a veteran engineer who also designed the studio's rooms, took attendees through the six-floor complex. Separate playback demos were offered by SSL, DTS, Dolby Labs, and Studer/JBL. Unfortunately, the Warner Music system was held up by U.S. Customs in Los Angeles.

The afternoon technical panel—"Multichannel Today, Multichannel Tomorrow And What To Do Now And In Between"—provided updates on current and proposed 5.1 channel and DVD audio systems. Panelists also addressed many attendees' concerns on the problems related to the fold-

down of the 5.1 channel surround-sound mix into a two-channel stereo mix in the current audio for DVD video production.

Moderated by George Massenburg, in addition to Warner's Rost, that panel included Rolf Hartley of Sonic Solutions, Chris Jenkins of SSL, John Kellogg of Dolby, Andreas Koch of Sony Advanced Development Lab, Bob Ludwig of Gateway Mastering,

David Smith of Sony Music Studios, and Paul Smith of DTS.

In the U.S., there is an installed base of more than 600,000 Dolby 5.1 consumer decoders, with 153 models from 63 companies, according to Kellogg. There are more than 375 Dolby 5.1 CD titles and 400-plus Dolby 5.1 DVD movie titles. For DTS Digital Surround, Smith reported 31 hardware models from 22 manufacturers,

with 23 more firms slated to debut this year. There are about 50 DTS multichannel CDs and another 50-plus due by year's end, added Smith.

All panelists and many of the audience members agreed that the MPGA could and should take a leading role in bringing the industry together to educate the consumer on 5.1 and DVD audio and to promote the new format for an effective launch.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 9, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	CLUB PLAY	ADULT CONT.
TITLE Artist/ Producer (Label)	TOO CLOSE Next/ Kay Gee, D. Lighty (Arista)	TOO CLOSE Next/ Kay Gee, D. Lighty (Arista)	TWO PINA COLADAS Garth Brooks/ A. Reynolds (Capitol Nashville)	FOUND A CURE Ultra Nate/ Mood II Swing (Strictly Rhythm)	TRULY MADLY DEEPLY Savage Garden/ Charles Fisher (Columbia)
RECORDING STUDIO(S) Engineer(s)	DA MILL (Orange, NJ) Kay Gee D. Lighty	DA MILL (Orange, NJ) Kay Gee D. Lighty	JACK'S TRACKS (Nashville, TN) Mark Miller	GROOVE ON (New York) Phil Pagano Doug DeAngelis	CHARLES FISHER'S HOME STUDIO Charles Fisher
RECORDING CONSOLE(S)	Mackie 64 analog	Mackie 64 Analog	Quad 8 Coronado	Yamaha 02R / Mackie 32.8 Bus	Ampex ATR 124
RECORDER(S)	Akai DR16	Akai DR16	Otari MTR 100	Tascam DA 88	Mackie 32.8
MASTER TAPE	3M 996	3M 996	Ampex 499	Tascam DA88	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Angela Piva	HIT FACTORY (New York) Angela Piva	JACK'S TRACKS (Nashville, TN) Mark Miller	M.A.W. (New York) Steve Barkan Doug DeAngelis	GOTHAM AUDIO/ WHITFIELD ST. STUDIOS (Melbourne/London) Chris Lord-Alge/ Mike Pela
CONSOLE(S)	SSL 4072G	SSL 4972G	Quad 8 Coronado	SSL 4000G	SSL E Series/ Neve VRP 72
RECORDER(S)	Studer 827	Studer 827	Otari MTR 100	Sony APR 24	Ampex ATR 102/ Studer A827
MASTER TAPE	Quantegy 499	Quantegy 499	Ampex 499	Ampex 499	Quantegy 499/456
MASTERING Engineer	HIT FACTORY Chris Gehringer	HIT FACTORY Chris Gehringer	GEORGETOWN MASTERS Denny Purcell	POWERS HOUSE OF SOUND Herb Powers Jr.	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	BMG	BMG	EMI-LTD	Europadisk	Sony

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Pro audio professionals gathered at Quad Studios in New York for a listening session of multichannel systems as part of the Music Producers Guild of the Americas' (MPGA) 5.1 Multichannel Music Mixing forum. Shown in the back row, from left, are Solid State Logic product manager Sue McDonald, Quad owner Lou Gonzalez, producer/engineer/bandleader Alan Parsons, Solid State Logic U.S. president Rick Plushner, Windham Hill VP of A&R Larry Hamby, and MPGA executive director Chris Stone. In front, from left, are award-winning producer/engineers Elliot Scheiner, Al Schmitt, and Ed Cherney, who is also MPGA president.

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QUANTEGY

TOP OF THE CHARTS

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TOP CLASSICAL ALBUMSTM

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

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	4	ANDREA BOCELLI PHILIPS 46203 (10.98 EQ/17.98) 4 weeks at No. 1	ARIA — THE OPERA ALBUM
2	2	24	ANDREA BOCELLI PHILIPS 533123 (17.98 EQ)	VIAGGIO ITALIANO
3	4	15	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
4	3	7	ANDRE RIEU PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
5	5	11	YO-YO MA SONY CLASSICAL 63203 (31.98 EQ)	BACH: THE CELLO SUITES
6	6	2	COPLAND/BERNSTEIN SONY CLASSICAL 60593 (10.98 EQ/16.98)	HE GOT GAME: THE MUSIC OF AARON COPLAND
7	7	25	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
8	8	68	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
9	10	84	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
10	12	12	RENEE FLEMING LONDON 458858 (16.98 EQ)	THE BEAUTIFUL VOICE
11	13	2	PHILIP GLASS NONESUCH 79476 (16.97)	GLASS: SYMPHONY NO. 2
12	9	31	LUCIANO PAVAROTTI LONDON 4588000 (21.98 EQ/34.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
13	11	16	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
14	NEW		ANNE-SOPHIE MUTTER DG 453507 (17.98 EQ)	PENDERECKI: VIOLIN CONCERTO NO. 2
15	15	10	ANDRE RIEU KOCH CLASSICS 4096 (10.99/14.99)	STRAUSS GALA

TOP CLASSICAL CROSSOVERTM

1	1	32	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (9.98/16.98) IS	TIME TO SAY GOODBYE
2	2	2	VARIOUS ARTISTS VARESE SARABANDE 59262 (16.98)	TITANIC: THE ULTIMATE COLLECTION
3	3	12	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98 16.98)	THE CELTIC ALBUM
4	4	28	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
5	5	27	ARIA ASTOR PLACE 14009 (16.98)	ARIA
6	NEW		MARK O'CONNOR SONY CLASSICAL 62862 (10.98 EQ/16.98)	MIDNIGHT ON THE WATER
7	NEW		ANDREW WEIL UPAYA 1224 (20.98/24.98)	SOUND BODY, SOUND MIND
8	6	19	SOUNDTRACK NONESUCH 79460 (17.98)	KUNDUN (PHILIP GLASS)
9	7	5	CINCINNATI POPS (KUNZEL) TELARC 80468 (10.98 15.98)	PLAY BALL!
10	10	40	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
11	8	16	JAMES GALWAY RCA VICTOR 63110 (10.98/16.98)	GREATEST HITS-VOLUME 3
12	9	35	OTTMAR LIEBERT SONY CLASSICAL 63105 (16.98 EQ)	LEANING INTO THE NIGHT
13	11	75	SOUNDTRACK PHILIPS 454710 (10.98 EQ/17.98)	SHINE
14	13	26	JOHN WILLIAMS/YO-YO MA SONY CLASSICAL 60271 (10.98 EQ/16.98)	SEVEN YEARS IN TIBET
15	15	2	CITY OF PRAGUE PHILHARMONIC SILVA AMERICA 56079 (10.98/16.98)	CINEMA'S CLASSIC ROMANCES

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. IS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale sale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1998 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

- 1 VARIOUS MOZART IN THE MORNING PHILIPS
- 2 VARIOUS THE SPIRIT OF THE TITANIC
STCLAIR
- 3 VARIOUS MOZART FOR YOUR MIND PHILIPS
- 4 VARIOUS THE GREATEST OPERA SHOW ON
EARTH LONDON
- 5 VARIOUS MOZART FOR MONDAY MORN-
INGS PHILIPS
- 6 VARIOUS PACHELBEL CANON RCA VICTOR
- 7 VARIOUS ONLY CLASSICAL CD YOU NEED
RCA VICTOR
- 8 VARIOUS TUNE YOUR BRAIN WITH
MOZART: FOCUS DG
- 9 ANNE-SOPHIE MUTTER FACE TO FACE
WITH BEETHOVEN DG
- 10 VARIOUS MOZART FOR MEDITATION PHILIPS
- 11 VARIOUS MOZART-GREATEST HITS SONY
CLASSICAL
- 12 VARIOUS BRIDE'S GUIDE TO WEDDING
MUSIC ANGEL
- 13 VARIOUS BEETHOVEN-GREATEST HITS SONY
CLASSICAL
- 14 VARIOUS MOZART FOR MOTHERS-TO-BE
PHILIPS
- 15 HYMAN/LEVINE SCOTT JOPLIN-GREATEST
HITS RCA VICTOR

TOP CLASSICAL BUDGET

- 1 VARIOUS IDIOT'S GUIDE TO CLASSICAL
MUSIC RCA VICTOR
- 2 VARIOUS PIANO CLASSICS-3 CD SET MADACY
- 3 VARIOUS MOZART-GREATEST HITS REFER-
ENCE GOLD
- 4 VARIOUS CLASSICAL RELAXATION: VOL. 2
PLATINUM EDGE
- 5 VARIOUS TEN YEARS OF SUCCESS NAXOS
- 6 VARIOUS PIANO GREATEST HITS INTERSOUND
- 7 VARIOUS PIANO INSTRUMENTALS: VOL. 7
LASERLIGHT
- 8 VARIOUS 20 CLASSICAL FAVORITES MADACY
- 9 JOHN BAYLESS BEATLES'S GREATEST HITS
INTER-SOUND
- 10 VARIOUS ROMANCE AND ROSES ● INTER-
SOUND
- 11 VARIOUS BEETHOVEN: GREATEST HITS REF-
ERENCE GOLD
- 12 VARIOUS THE BEST OF MOZART LASERLIGHT
- 13 VARIOUS MEDITATION: VOL. 1 LASERLIGHT
- 14 VARIOUS THE TOP 10 OF CLASSICAL MUSIC
LASERLIGHT
- 15 VARIOUS GERSHWIN: AN AMERICAN IN
PARIS MADACY

Classical KEEPING SCORE



by Bradley Bamberger

SWEET HOME, CHICAGO: Last October, the **Chicago Symphony Orchestra (CSO)** unveiled its new three-building, multi-use Symphony Center after three years of work, and the applause for the \$110 million worth of renovation, expansion, and acoustical enhancement was well-nigh universal. Since the grand-opening hoopla, the CSO and its many guests have settled into the Symphony Center for an impressive season. And the Chicago public—which has always had a special relationship to its world-class orchestra, enough to make it the nation's best-attended ensemble—has embraced the ambitious facility wholeheartedly.

All the enthusiasm is warranted, as I saw on a recent visit to Chicago. Music director **Daniel Barenboim** was out of town, but principal guest conductor **Pierre Boulez** was in residence, working his magic with two programs spanning the 20th century: One paired **Mahler's Symphony No. 1** and **Elliott Carter's new Clarinet Concerto**, and another matched orchestral works by **Ravel** and **Roussel** with chamber pieces by **Messiaen** and **György Ligeti**.

Superstar violinist **Anne-Sophie Mutter** and her recital partner, **Lambert Orkis**, also stopped in from their world tour, playing the late **Beethoven** sonatas along with **Arvo Pärt's "Fratres."** The sound of the new space was clear and warm, whether the CSO was raising the roof or Mutter and Orkis were in subtle interplay.

The attractions of Chicago's Symphony Center go beyond the radically revamped Orchestra Hall, a landmark built in 1904 and home to such legendary music directors as **Fritz Reiner** and **Sir Georg Solti** (the latter passing away shortly before he was to inaugurate the new hall with his 1,000th CSO concert). With the Symphony Center's sizable artistic support and administrative/education wings, the entire complex is more inviting to the public as well as more accommodating to the artists. There is the intimate Buntrock Hall, where preconcert lectures and chamber performances are held, as well as a permanent broadcast studio for WFMT Chicago and a new control room for recordings made in Orchestra Hall. There are also such aesthetically appealing yet practical features as a skylit rotunda that not only links the Center's various wings but also hosts art exhibitions and casual lunchtime performances. And on the premises is a new restaurant, **Rhapsody**, that puts other concert-hall eateries to shame.

One of the more forward-minded elements of the new Symphony Center is **ECHO**, an interactive "music learn-

ing space" for children and adults and a key part of the CSO's community outreach and education efforts. In the next year, the Center will also feature a new home for the CSO's archives that will include a listening/reading room, where the public can pore over scores or plug into historic recordings of the CSO as led by **Reiner** and **Solti** or **Barenboim** and **Boulez**.

Besides the concert performances of the **Mahler First**, **Boulez** recorded the work with the CSO in Orchestra Hall, continuing his stimulating survey of the composer's symphonies for **Deutsche Grammophon**. (He just taped the **Fourth** with the **Cleveland Orchestra**, and an electric **Ninth** with Chicago is just out.) **Boulez** has a great history recording with the CSO: Among the highlights are a tremendous **Deutsche Grammophon** disc of **Bartók's "Wooden Prince"** and "**Cantata Profana**" that won four Grammy Awards in 1993. When in town, **Boulez** also involves himself in the community; last fall, he conducted the **Chicago Civic Orchestra** during Symphony Center's opening celebrations, and he gave a typically thought-provoking talk at the local Arts Club on the topic of the *Zeitgeist* in music. (More on **Boulez's** U.S. sojourn in the next *Keeping Score*.)

Currently in London performing **Beethoven** with the **Berlin Staatskapelle**, **Barenboim** will be back with the CSO in the fall; the schedule will include a recording session for a **Richard Strauss** album on **Barenboim's** exclusive outlet, **Teldec**. The next **Barenboim/CSO** release will be a **De Falla** disc in November, following up such fine recordings as an album spotlighting **Tchaikovsky's** **Symphony No. 4** from late last year, an all-**Schoenberg** set from 1996, and a disc teaming a premiere of **Carter's** great "**Partita**" with **Toru Takemitsu's** "**Visions**" and **Luciano Berio's** "**Continuo**" from '95. **Barenboim** performances of **Schubert** and **Bach** also appear on the new two-disc 40th anniversary set from the **Chicago Symphony Chorus**, drawn from the CSO's broadcast archives and issued for sale in its Symphony Store and as a premium during its spring fund raising.

The CSO chief since '91, **Barenboim** just extended his contract to 2002-2003, and he says Chicago feels like home: "I didn't expect to see Symphony Center fulfill my expectations for acoustic excellence, but since the CSO's first rehearsal in the new space, the sound has been beyond my hopes. Even more remarkable, though, was the commitment from thousands of Chicagoans."

CSO president **Henry Fogel** says Symphony Center is especially impressive when you consider that it went from initial discussions to opening night in just seven years, while the **Philadelphia Orchestra** has been maneuvering for a new home for nearly two decades. "It may sound too chamber of commerce-y, but the fact that we have a new Symphony Center is thanks to the city of Chicago and its corporate community, led by **John Bryan**, CEO of **Sara Lee**. There are a lot of large companies here, but Chicago is still small enough that they still see it as their civic duty to give back to the city.

"And it's fitting that Chicagoans should be proud of their orchestra," **Fogel** adds. "Before **Michael Jordan**, the CSO was the first thing that took **Al Capone** off people's minds when you mentioned Chicago in Europe. And we'll be here long after **Michael Jordan's** gone."

GEFFEN'S PURE SUGAR WORKS ITS STARR POWER

(Continued from page 18)

The first move in transferring **Pure Sugar** into the pop arena will be in early June, when the set's second single, "**Delicious**," is serviced to top 40 and rhythm-crossover radio. The festive, disco-soaked jam—which borrows a healthy portion of "**Boogie Oogie Oogie**" by **A Taste Of Honey**—will ship to club DJs in mid-May.

All of this activity suits **Starr** just fine. "I'm loving every second of this," she says. "We've had too much of a conservative time of it in the world recently. We need to have someone who is willing to push against the grain and be ready to take that bullet. That's me."

Starr first connected with **Vission** and **Lorimer** in 1995 when they recorded "**The Feeling**" for the independent **Aqua Boogie Records**. The track, which appears on this album in remixed form, peaked at No. 2 on the **Hot Dance Music/Club Play** chart. After rising to the top of the club heap as the remixers of hits by **Donna Summer**, **Crystal Waters**, **Ace Of Base**, and **No Mercy**, among numerous others, **Vission** and **Lorimer** decided it was time to elevate to "the next level."

Enter **Starr**, a lifelong club kid raised in Hollywood, who's been training to be star since she first started

working dancefloors at age 13.

"I wanted to be a full-time professional diva and just be fabulous," she says. "But I quickly realized that I wanted to be somebody instead of something."

To that end, she started studying dance and music at the **American National Academy of Performing Arts** in Los Angeles. The fruits of her labor can be heard throughout **Pure Sugar's** debut.

"This is the first step in my expression as an artist," she says. "I've got a million ideas—and I plan to share every one of them."

Top Jazz Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		ARTIST	TITLE
					IMPRINT & NUMBER/DISTRIBUTING LABEL	
			★★★ No. 1 ★★★			
1	NEW ▶		1	1	WYNTON MARSALIS COLUMBIA 68921	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5 1 week at No. 1
2	1	36			DIANA KRALL IMPULSE! 233/GRP	LOVE SCENES
3	2	4			JOHN SCOFIELD VERVE 539979	A GO GO
4	NEW ▶		4		MILES DAVIS/BILL LASWELL COLUMBIA 67909	PANTHALASSA: THE MUSIC OF MILES DAVIS 1969-1974
5	3	25			HARRY CONNICK, JR. COLUMBIA 68787	TO SEE YOU
6	NEW ▶		6		VARIOUS ARTISTS RCA VICTOR 63119	THE FABULOUS BIG BAND COLLECTION
7	4	5			ELLA FITZGERALD POLYGRAM TV 539206/VERVE	PURE ELLA
8	5	86			ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
9	6	6			DIANA KRALL IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
10	7	24			SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
11	13	10			VARIOUS ARTISTS VERVE 539976	ULTIMATE JAZZ
12	NEW ▶		12		JAMES MOODY 32 RECORDS 32045/RKODISC	FEELIN' IT TOGETHER
13	12	8			CHARLIE HADEN/KENNY BARRON VERVE 539961	NIGHT AND THE CITY
14	11	8			CHARLIE HUNTER & POUND FOR POUND BLUE NOTE 23108/CAPITOL	RETURN OF THE CANDYMAN
15	17	62			CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
16	9	7			VARIOUS ARTISTS COLUMBIA RIVER 1089	JAZZ HITS
17	21	4			VARIOUS ARTISTS RCA VICTOR 68987	FABULOUS SWING COLLECTION
18	NEW ▶		18		BILLIE HOLIDAY LEGACY 65048/COLUMBIA	THIS IS JAZZ #32: BILLIE HOLIDAY SINGS STANDARDS
19	20	45			THE MANHATTAN TRANSFER ATLANTIC 83012/AG	SWING
20	8	31			DEE DEE BRIDGEWATER VERVE 537896	DEAR ELLA
21	22	10			MARC JOHNSON VERVE 539299	THE SOUND OF SUMMER RUNNING
22	16	29			ROYAL CROWN REVUE SURFDOG 44003/JLG	CAUGHT IN THE ACT - LIVE!
23	NEW ▶		23		PRESERVATION HALL JAZZ BAND SONY CLASSICAL 60327	BECAUSE OF YOU
24	19	46			VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
25	RE-ENTRY		25		ERIC REED IMPULSE! 244/GRP	PURE IMAGINATION

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		ARTIST	TITLE
					IMPRINT & NUMBER/DISTRIBUTING LABEL	
			★★★ No. 1 ★★★			
1	1	24	1	1	KENNY G ARISTA 18991	24 weeks at No. 1 KENNY G GREATEST HITS
2	2	4			KEIKO MATSUI COUNTDOWN 17775/JLG	FULL MOON AND THE SHRINE
3	3	49			BONEY JAMES WARNER BROS. 46548	SWEET THING
4	4	12			PHIL PERRY PEAK/PRIVATE MUSIC 82163/WINDHAM HILL	ONE HEART ONE LOVE
5	5	13			RANDY CRAWFORD BLUEMOON/ATLANTIC 92785/AG	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE
6	7	13			DOWN TO THE BONE NU GROOVE 3004	FROM MANHATTAN TO STATEN
7	13	6			PAMELA WILLIAMS HEADS UP 3043	EIGHT DAYS OF ECSTASY
8	8	34			JONATHAN BUTLER N2K ENCODED 10005	DO YOU LOVE ME?
9	6	6			SPYRO GYRA GRP 9903	ROAD SCHOLARS
10	9	27			CANDY DULFER N2K ENCODED 10014	FOR THE LOVE OF YOU
11	23	6			KIM WATERS SHANACHIE 5042	LOVE'S MELODY
12	14	33			THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 11271/WINDHAM HILL	BLACK DIAMOND
13	20	5			GREGG KARUKAS I.E. MUSIC 539887/VERVE	BLUE TOUCH
14	15	30			PAT METHENY GROUP WARNER BROS. 46791	IMAGINARY DAY
15	12	83			KENNY G ARISTA 18935	THE MOMENT
16	16	8			MARCUS MILLER PRA 9908/GRP	LIVE & MORE
17	10	6			ART PORTER VERVE FORECAST 557060/VERVE	FOR ART'S SAKE
18	18	11			CHUCK LOEB SHANACHIE 5038	THE MOON, THE STARS AND THE SETTING SUN
19	17	24			RICHARD ELLIOT BLUE NOTE 38251/CAPITOL	JUMPIN' OFF
20	11	14			GEORGE HOWARD GRP 9902	MIDNIGHT MOOD
21	24	38			PAUL TAYLOR COUNTDOWN 17755/JLG	PLEASURE SEEKER
22	22	44			FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
23	19	54			GATO BARBIERI COLUMBIA 67855	QUE PASA
24	RE-ENTRY		24		JOE SAMPLE WARNER BROS. 46572	SAMPLE THIS
25	25	61			AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU

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 or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Artists & Music

VAUGHAN

(Continued from page 12)

During that period, Vaughan served as producer and musical director for "A Tribute To Stevie Ray Vaughan," an all-star musical salute to his late brother, which Epic released as an album and home video in 1996.

For "Out There," Vaughan and his co-producer John Hampton (who engineered both "Strange Pleasure" and "Family Style," Vaughan's 1990 duet album with Stevie Ray) enlisted such players as Dr. John, vibraphonist Larry Bunker, and guitarist Denny Freeman to augment organist Bill Willis and drummer George Rains, the longtime mainstays of Vaughan's working band.

While "Strange Pleasure" was in many respects a response to Stevie Ray's death in 1990, Vaughan says his new songs (published by R Mode Music [BMI], administered by Bug Music) take up more down-to-earth subject matter.

"My first album, I was goin' through a lot of stuff, and it was kind of spiritual, sort of, for me," Vaughan says. "This one, I was just writing about things that people go through. It's not necessarily about me, but just about what it's like to be a human. I tried to say some of the stuff that guys don't want to say. Guys don't want to say that they like their girlfriend, or that she's got 'em screwed up. They don't want to say that. So I was just trying to be honest and play honest."

The record's smoky, after-hours sound was clearly inspired by some stylistic precursors.

Vaughan notes, "For instance, [with the new song] 'Positively Meant To Be'—I was listening to Ivory Joe Hunter, and he was singing 'Since I Met You Baby.' I thought, 'Man, that's a perfect song' . . . My anniversary's coming up, so I said, 'Man, I'll just sit down and try to do that.' And that's what that song is, as corny as it may be. It's a down-on-one-knee song."

According to Epic (U.S.) senior director of marketing Chris Poppe, the first track off "Out There" will be "Like A King," a song penned for Vaughan and produced by Nile Rodgers. "We're going to go to triple-A and rock radio and any blues formats, any formats that play that music. We're going to go simultaneous with the in-store date in June," Poppe says.

Noting that guitar manufacturer Fender has created a signature Jimmie Vaughan Tex-Mex model, Poppe says, "We're using some of them for radio and retail giveaways, and we're servicing some of Jimmie's music to the Fender dealers, so that it sends the right people to the stores to buy his album."

She adds, "We're actually going to give [guitar shops] some CD singles and some full-length CDs. We're still working out the details, but it will be something along the lines of the first person to go in and test the Tex-Mex guitar will get a CD . . . Fender made some stand-ups for Jimmie's guitars, so we're going to try to get ahold of some of them and service them to music retail."

The musician, who is managed by Mark Proct of Mark One in Austin and booked by Monterey Interna-

tional, will kick off a tour May 14 at a benefit for PBS outlet KLRU, producer of the public TV series "Austin City Limits." He will do a live Internet broadcast May 15 from the House of Blues in L.A.

The release of the album will be launched on Vaughan's home turf with an album-release party June 15 at Austin's Lucky Lounge. An in-store is tentatively set for the city's premier

record store, Waterloo Records.

Waterloo owner John Kunz says of Vaughan, "His influence has been felt going on about 25 years now, going back to the beginning with the Fabulous Thunderbirds. All the influence he had on Stevie Ray was phenomenal . . . The last record was huge for us—we sold over 2,000—and I expect the new one will be, too. I got an advance, and I think it's great."



The Big Ten. ForeFront Records recently announced plans for the label's 10th-anniversary celebration. ForeFront, an EMI Christian Music Group label, will release "X: The Birthday Album" July 14. The double-disc set will contain new and previously released tracks. Pictured at a press conference announcing the new project, from left, are ForeFront president/CEO Dan Brock, dc Talk member Michael Tait, ForeFront executive VP of A&R Eddie DeGarmo, ForeFront artist Geoff Moore, EMI Christian Music Group president/CEO Bill Hearn, and ForeFront senior VP Greg Ham.

Top New Age 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 SoundScan®		TITLE	ARTIST
					IMPRINT & NUMBER/DISTRIBUTING LABEL	
			★★ No. 1 ★★			
1	2	25	1	2	PAINT THE SKY WITH STARS — THE BEST OF ENYA REPRISE 46835/WARNER BROS.	ENYA 9 weeks at No. 1
2	1	26			TRIBUTE VIRGIN 44981	YANNI
3	3	6			ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
4	4	14			GRAND PASSION GTSP 539804	JOHN TESH
5	5	10			INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
6	6	36			DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
7	7	66			PICTURE THIS WINDHAM HILL 11211	JIM BRICKMAN
8	8	5			KARMA NETTWERK 30113	DELERIUM
9	9	14			SOUNDS OF WOOD & STEEL WINDHAM HILL 11290	VARIOUS ARTISTS
10	12	53			PORT OF MYSTERY WINDHAM HILL 11241	YANNI
11	10	55			IN THE MIRROR PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
12	11	12			THE CELTIC BOOK OF DAYS WINDHAM HILL 11246	DAVID ARKENSTONE
13	13	4			NARADA GUITAR NARADA 45636	VARIOUS ARTISTS
14	16	55			WHITE STONES PHILIPS 534605	SECRET GARDEN
15	14	10			SOUND OF WIND DRIVEN RAIN WINDHAM HILL 11250	WILL ACKERMAN
16	15	61			AVALON GTSP 537112	JOHN TESH
17	17	38			NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
18	20	24			CONVERSATIONS WITH GOD - A WINDHAM HILL COLLECTION WINDHAM HILL 11304	VARIOUS ARTISTS
19	19	36			ONCE IN A BLUE UNIVERSE HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
20	21	34			APURIMAC III-NATURE SPIRIT PRIDE HIGHER OCTAVE 44639/VIRGIN	CUSCO
21	18	31			THE GIFT WINDHAM HILL 11242	JIM BRICKMAN
22	24	54			GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
23	22	29			SONGS WITHOUT WORDS - A WINDHAM HILL COLLECTION WINDHAM HILL 11212	VARIOUS ARTISTS
24	RE-ENTRY		24		DAUGHTERS OF THE CELTIC MOON WINDHAM HILL 11293	LISA LYNNE
25	23	2			A SALUTE TO THE MUSIC OF YANNI BRENTWOOD 60401	ANDY STREET

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Minneapolis Star Tribune

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Reno Gazette-Journal

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TLP-14



Music from the Heart
WME-50



Lorie Line Live!
TLP-12



Heart and Soul
TLP-09



Threads of Love
TLP-04



Beyond A Dream
TLP-05



The Heritage Collection
TLP-08

Songwriters & Publishers

ARTISTS & MUSIC

Q Also Makes Mark In Publishing

BY IRV LICHTMAN

NEW YORK—Forty years ago, Quincy Jones says, he got some good advice about music publishing and quickly followed up on it.

Today, the composer/arranger/producer and owner of multimedia companies has a solid, 1,300-song catalog that houses his own compositions as well as those of a wide swath of contemporary writers.

Back in the '50s, however, the concept of a composer/producer opening a music publishing firm was rare indeed.

"I credit two people with the idea to get into publishing," Jones says. "One was Charlie Hansen, the publisher for whom I did stock jazz arrangements. The other was Dr. Billy Taylor [the jazz pianist/educator]. He said, 'Quincy, you're doing it all wrong. You're writing for [Count Basie] and everything. All the guys are taking your publishing. You've got to open your own company.'"

If there is one other decision Jones made in publishing that has stood him in good stead, it was the decision in 1994 to appoint Judith Bright to run the company for him on a day-to-day basis, he says. In financial terms, Quincy Jones Music Publishing, which is administered by Warner/Chappell Music, has doubled its bottom line since then. The company does not break out its financial results. Of Bright, Jones says, "She's an ace. And I've got aces in every de-

partment."

Says Bright, "I started with Quincy Jones Productions in 1992 as an assistant for the then president of the company." She had previously worked in TV and film production.

"In 1994, the president left, and Quincy asked me to get his publishing company up and running again," Bright says. "He literally pointed to a bunch of tapes that had been sitting in a corner, and that's how it started."

Bright continues, "We want to do much more packaging with our artists. We'll use Quincy's television and film company [Quincy Jones Entertainment] as well as his record label [Qwest Records] as vehicles to drive the artists into any and all areas of the entertainment industries that are appropriate to their talents and creativity."

Bright would like to see A&R executives "make the shift back to picking songs that are good for an artist and then find an appropriate producer to add the flavor that they are after: I think we'd get much better material on albums rather than just a few standout songs. Today it seems that the producer, who is often the writer as well, is given a couple of tracks on a record before a song is even heard."

Other company staffers are creative director Jay Brown and creative coordinator Teri Lynn, along with support staffers Joy Crump, Kimanl

Callendar, and Mllon Martin.

One longstanding creative member on the company's roster is Tom Bahler, a composer, arranger, and producer who has worked on many TV and film projects. He also is the writer of "She's Out Of My Life," which was recorded by Michael Jackson on his "Off The Wall" album.

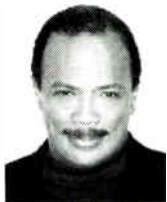
Quincy Jones Music Publishing has had recent covers by Jackson, Tevin Campbell, George Benson, Ivan Lins, Donna Summer, Patti Austin, the Manhattan Transfer, James Ingram, Barry White, and Ray Charles, and there are current chart turns by K-Ci & JoJo, SWV, Uncle Sam, and Mase, as well as "The Players Club" soundtrack and samples by Mase, Jodeci, Uncle Sam, and Tupac Shakur.

Quincy Jones Music Publishing writer/producer Rory Bennett is riding high with "All My Life," K-Ci & JoJo's No. 1 hit, and has had songs placed with R&B acts Jermaine Dupri, Silk, the Braxtons, and Ce Ce Peniston.

The company has also produced a hip-hop sampler CD for record labels, titled "Phatman," that sports an original cartoon character of the same name. It will be followed by another sampler for advertisers and agencies, "Cleo The AdMan."

Jones' most recent venture was an album and accompanying songbook, "Q's Jook Joint," while Brazilian songwriter/recording artist Dori Caymmi recently completed scoring for the feature film "BellaDonna." Also, Juanita Wynn, a gospel artist, is writing with gospel group Take 6

(Continued on page 82)



JONES



BRIGHT

NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100

TOO CLOSE · K. Gist, Darren Lighty, R.L. Huggar, R. Brown, R.A. Ford, D. Miller, J.B. Moore, K. Walker · Naughty/ASCAP, Do What I Gotta/ASCAP, Uh, Oh/ASCAP, Copyright Control/ASCAP, Neutral Gray/ASCAP, Pure Love/ASCAP, WB/ASCAP

HOT COUNTRY SINGLES & TRACKS

THIS KISS · Robin Lerner, Annie Roboff, Beth Neilsen Chapman · Puckalesia/BMI, Nomad-Noman/BMI, Warner-Tamerlane/BMI, Aimo/ASCAP, Anwa/ASCAP, BNC/ASCAP

HOT R&B SINGLES

TOO CLOSE · K. Gist, Darren Lighty, R.L. Huggar, R. Brown, R.A. Ford, D. Miller, J.B. Moore, K. Walker · Naughty/ASCAP, Do What I Gotta/ASCAP, Uh, Oh/ASCAP, Copyright Control/ASCAP, Neutral Gray/ASCAP, Pure Love/ASCAP, WB/ASCAP

HOT RAP SINGLES

TURN IT UP [REMIX]/FIRE IT UP · T. Smith, Glen Larson, Stu Phillips · T'Ziah's, BMI/Music Corp. Of America, BMI

HOT LATIN TRACKS

SUAVENTEMENTE · Elvis Crespo · Sony/ATV/BMI

Brown Ties His Yellow Ribbon Around A String Of Songwriting Successes

MERRY MELODIES: For more than three decades, L. Russell Brown has been co-writing some of rock'n'roll's most deliciously tuneful hits. He would readily agree, however, that it's his 1973 collaboration with the late Irwin Levine—"Tie A Yellow Ribbon Round The Ole Oak Tree"—that heads the list in recognition value. After its big chart turn that year by Dawn Featuring Tony Orlando, the song later became a national rallying cry for Americans taken hostage in Iran in the early 1980s. To date, a reported 2,000 versions of the song have been recorded.

Brown, by his own count, has had 23 major chart hits. Diversity is his hallmark; he notes that his successes include "pop, R&B, country, Latin, and even rap."

After living in Nashville for several years, Brown has returned to the Northeast and is writing a new round of songs.

One song he says he's excited about has a poignant background. He and Pat McLaughlin co-wrote "Whispering Wind," a song that he says was commissioned by the late Owen Bradley, one of the producer greats on the Nashville scene.

"Owen gave me an idea of the kind of song he wanted for Mandy Barnett, which was in the style of Gogi Grant's 'The Wayward Wind,'" Brown says. Although Bradley died before the album was completed, Sire Records plans to release the finished album in the fall. According to Brown, this track, one of two he worked on for the album, is likely to be the first single.

Brown and Levine, who died in January 1997, had a remarkable string of successes with Orlando and his various lineups of Dawn—among them "Knock Three Times," "Say, Has Anybody Seen My Sweet Gypsy Rose," and "Who's In The Strawberry Patch

With Sally." Before that, Brown was making chart news with recordings by Mitch Ryder & the Detroit Wheels, the Four Seasons, Frankie Valli, and Bill Dea & the Rhondels, among others.

His last big hit was "In Atlanta" by country's Tracy Byrd. Speaking of country success, in 1971—the year Dawn hit No. 1 on the Hot 100 Singles chart with "Knock Three Times"—that song was a No. 3 country hit for Billy "Crash" Craddock.

His publishing interests for songs written from 1973 on are represented by his own company, Larball (BMI), with administration by peermusic. Other copyrights are associated with EMI Music and Windswept Pacific. His

writing teammates have also included Bob Crewe and Sandy Linzer.

BUGGING IN: Bug Music has entered

into a worldwide administration publishing agreement with Green Linnet Records' publishing units, Green Linnet Music and Red Linnet Music, which control more than 300 titles of Celtic music.

The 20-year-old label, under the creative direction of owner Wendy Newton, has an extensive roster of Celtic artists, including Altan and Touchstone (from the U.S.), Seamus McGuire and Deanta (from Ireland), Jerry Holland and Orealis (from Canada), and Tannahill Weavers and Fairport Convention (from the U.K.).

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Celine Dion, "Let's Talk About Love."
2. "Quest For Camelot," vocal selections.
3. Hanson, "Middle Of Nowhere."
4. Van Halen, "Van Halen 3," guitar tab.
5. Green Day, "Nimrod," guitar tab.



by Irv Lichtman

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"DRIVIN' MY LIFE AWAY"
Written by Eddie Rabbitt,
Even Stevens, David Malloy
Published by Screen Gems-
EMI Music Inc. (ASCAP)

Country music is well-known for numerous times that pay homage to the nation's truck drivers. A perennial favorite in that category is "Drivin' My Life Away."

First made popular by Eddie Rabbitt, the song hit No. 1 on Billboard's Hot Country Singles chart on June 21, 1980, and was featured in the film "Roadie," starring Meat Loaf. The song is currently being revived by Decca recording artist Rhett Akins. Oddly enough, the song is once again being used in a film featuring Meat Loaf: "Drivin' My Life Away" is the first single released from the Decca soundtrack to the film "Black Dog," starring

Patrick Swayze and Randy Travis. Kevin Hooks, director of the Universal film, liked Akins' voice and asked him to record the song.

He was so pleased with Akins' version that he offered to direct Akins' video.

"Of course I was excited about doing it for a movie, but I wasn't excited about cutting the song at the time," Rhett Akins says of his initial reaction to covering "Drivin' My Life Away." "Not because I don't like the song, but because it was such a classic. It's Eddie's song."

"I was apprehensive. I guess anybody would be about doing a cover, especially one that was not only a country hit but a rock hit and pop hit. I remember singing it when I was 10 or 11 years old. So I was apprehensive at first about doing it."

"I said, 'I want to do it, but I'll only do it if I can do it the way I

want to do it. I don't want to be under pressure to cut it for radio. I just want to cut it for the movie."

Kevin Hooks flew to Nashville to be in the studio with me, because I knew nothing about the movie, nothing about how he wanted it to sound. I didn't want to cut a song, especially a big song like this, and [have] it not work for the movie.

"So Kevin flew to Nashville for one day and told me what the movie was about. He told me what kind of scenes it was going to be played over. From the description, the movie was going to be high energy, lots of action and explosions, a lot of stunts. So I started getting a vibe for the movie."

"I think it's a pretty rockin' track, real edgy. We wanted the song to fit the mood of the movie. The record company and movie company loved the song and said, 'We've got to put this thing out.'"



Elvis Crespo Has His Own Shakin' Goin' On

ELVIS LIVES: Every once in a while, someone claims to have seen Elvis Presley pop up somewhere in the U.S. and beyond. Well, there certainly was an Elvis sighting April 5 at Billboard's ninth annual International Latin Music Conference in Miami. Only this Elvis was not from Memphis, but from Puerto Rico. And his surname was not Presley, but Crespo.

But the effect of both Elvises was the same. As Elvis Crespo demonstrated during his sizzling showcase set April 5 at the confab, he—like Presley—is a charismatic performer who perked up the ears of the always-tough industry crowd.

Now the handsome, hirsute former lead vocalist of Sony Discos merengue act **Grupo Manía** finds himself at the top of Hot Latin Tracks with the chugging, irresistible shaker "Suavamente."

The gruff-voiced singer, also signed to Sony, is the first merengue artist to crest Hot Latin Tracks since Karen/PolyGram Latino's **Juan Luis Guerra** 440 turned the trick more than five years ago with "El Costo De La Vida." Predictably, "Suavamente" tops the tropical/salsa chart for the second week in a row.

"Suavamente" is the title track of Crespo's fast-selling solo debut. The hit-laden album moves 5-3 with a bullet on The Billboard Latin 50, which is unpublished this issue. Sales were up 60% this week to 5,000 units.

One thing is certain. As his career continues to take flight, you can expect there will be more Elvis (Crespo) sightings in the future.

ALEJANDRO HITS 35: Alejandro Fernández sets a record for chart longevity on Hot Latin Tracks this issue as his runaway smash "Si Tú Supieras" (Sony Discos) notches its 35th week on the chart. "Si Tú Supieras" breaks the 34-week mark set last year by **Juan Gabriel's** "Te Sigo Amando" (Ariola/BMG). Both hits were soap-opera theme songs.



by John Lannert

Sharing Fernández's hot streak is **Emilio Estefan Jr.** and **Kike Santander**. Estefan produced Fernández's No. 1 album "Me Estoy Enamorando" with Santander. In addition, Santander penned all three of Fernández's chart-topping hits: "Si Tú Supieras," "En El Jardín" (with **Gloria Estefan**), and "No Sé Olvidar."

LÍMITE, EL PUMA TOP ACAPULCO: PolyGram Latino's **Grupo Límite** and Sony Discos' **José Luis Rodríguez** are among the big names headlining Festival Acapulco '98, slated to be held May 17-24 in Acapulco, Mexico. Other standout performers include Sony's **Mercurio**, **Onda Vaselina**, **Tiranos Del Norte**, and **Myriam Hernández**; BMG's **Alejandra Guzmán**; and Fonovisa's **José Guadalupe Esparza**.

Televisa will air the event, which will be hosted by **Jorge Ortiz de Pinedo**, host of nighttime variety show "Al Ritmo De La Noche." Ortiz de Pinedo replaces longtime MC **Raúl Velasco**, who has stepped down due to illness.

CHAVAS DE ACAPULCO: And while we are on the subject of Acapulco, EMI Latin's always innovative mariachi ensemble **Sol De México** and the **Beach Boys** have put out "Acapulco Girls," a fine mariachi-laced pop cover of the Beach Boys' classic "California Girls."

Sol De México's gifted director, **José Hernández**, turns in a spry performance as lead vocalist on the title track of the just-released disc.

STATESIDE BRIEFS: "Dance

With Me," a romantic dance/musical film starring pop diva **Vanessa Williams** and Sony star **Chayanne**, is due July 31. Directed and produced by **Randa Haines**, the movie is being released by Columbia Pictures and Mandalay Entertainment.

WEA Latina's pioneer rockers **David Summers & Hombres G** launched a 25-city Latin American tour May 2 at Estadio Benito Juárez in Ciudad Juárez, Mexico. Among the nine U.S. venues included on the trek are the House of Blues clubs in Los Angeles and New Orleans.

PolyGram Latino's upstart pop balladeer **Chris Durán** is slated to appear Saturday (16) on Univision's variety show "Sábado Gigante." His appearance caps off a monthlong stateside promo trek in support of his eponymous label bow.

ARJONA THE ROMANTIC: Having pondered a variety of sociopolitical topics on his last album, "Si El Norte Fuera El Sur," Mexican-based troubadour **Ricardo Arjona** is feeling in a more amorous mood with his upcoming album, "Sin Daños A Terceros," due to drop May 26. Moreover, Sony Discos' talented story weaver is sporting a new look to go with the love-driven muse: His shoulder-length locks have been shorn, and he is now sporting a sculpted physique. Ah, amor.

CHART NOTES, RADIO: Sony reasserted itself on Hot Latin Tracks this issue as the aforementioned **Elvis Crespo** hit, "Suavamente," landed at the apex of the chart. Sony controls six of the top 10 slots this issue. Also, Sony owns the No. 1 slot on the pop chart for the seventh straight week with **Alejandro Fernández's** "No Sé Olvidar."

The 13 million audience impressions secured by "Suavamente" represents only a 4% increase. But seven of the top 10 titles were in a free fall this issue, which helped "Suavamente" ease into the No. 1 slot.

Los Temerarios' hit "Por Que Te Conoci" (Fonovisa) enjoys the longest streak running on the radio charts, as the ballad smash chalks up its ninth successive week on the regional Mexican chart.

New to Hot Latin Tracks this issue is Italian singing star **Nek**, whose WEA Latina single "Laura No Está" already has been a hit in several Latin American countries and Spain. Nek is one of five new artists to hit Hot Latin Tracks this year. The others are chart-topping tropical acts **Crespo** and WEA Latina's **Servanda Y Florentino**; WEA Latina salsa diva **Lisette Meléndez**, another showcase performer at this year's International Latin Music Conference; EMI Latin merengue group **Nexo**; and 550 Music/Epic's **Celine Dion**.

CHART NOTES, RETAIL: After two weeks of decreasing sales, Selena's No. 1 disc "Anthology" (EMI Latin) rebounds this issue with an 11% jump in sales to 9,000 units. "Anthology," which remains atop the



Cinco De Hollywood. On April 6, during Billboard's ninth annual International Latin Music Conference, Hollywood Records announced the signing of Cinco Souls. The band, founded by Chris Pérez, husband of the late Selena, is slated to go into the studio in August with producer Julian Raymond. Shown, from left, are band members John Garza and Rudy Martínez; Buena Vista Music Group chairman Bob Callavo; band members Pérez, Joe Ojeda, and Jesse Esquivel; and Raymond.

regional Mexican chart for the fourth straight week, also leaps 150-133 with a bullet on The Billboard 200. Selena's greatest-hits disc "Exitos Y Recuerdos" (EMI Latin) also moves 35-24 with a bullet this issue.

Ricky Martin's album "Vuelve" (Sony Discos), currently No. 2 on The Billboard Latin 50, is the only other Spanish-language disc to appear on

The Billboard 200 this issue, sliding 183-191 in its 10th week on that chart. "Vuelve" stays at No. 1 on the pop chart for the 11th week running.

Two artists made prominent chart debuts this issue on The Billboard Latin 50: merengue star **Manny Manuel** and Puerto Rico rock group **Fiel A La Vega**. Manuel's latest al-

(Continued on next page)

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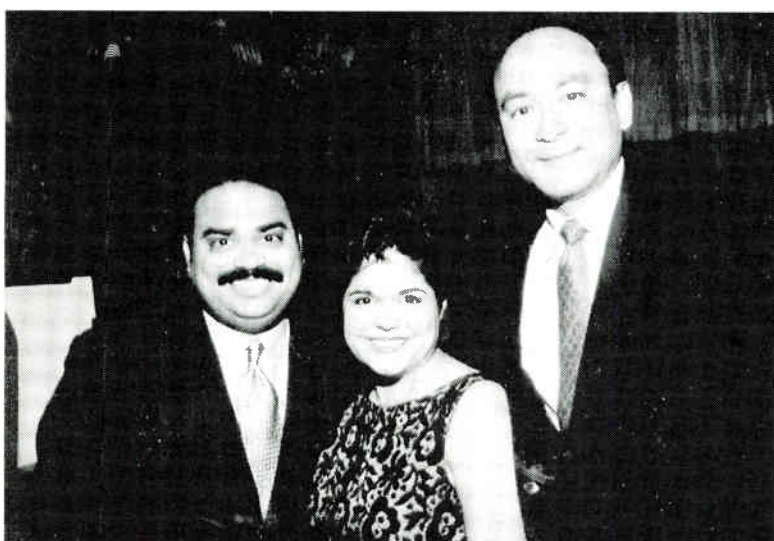
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People En Español's NY Debut. People En Español recently hosted a reception at Patria restaurant in New York to celebrate the launch of the magazine. The party, which attracted several Latino recording stars, also served as a benefit for Arriba La Vida, an AIDS foundation established by talk-show host Cristina Saralegui. Pictured, from left, are Sony Discos recording artist Gilberto Santa Rosa, People En Español director Lisa Quiroz, and Tito Rodríguez Jr.

CUBADISCO '98

(Continued from page 8)

than three decades by the U.S. trade embargo.

"The pioneering phase of bringing Cuban music to the world is over," says Ned Sublette of the New York independent Qbadisc, a trailblazer in the current Cuban music boom who since 1992 has been reissuing recordings made in Cuba on Qbadisc with his partner, Ben Socolov.

Since 1988, an amendment to the embargo has allowed American companies to distribute Cuban productions, although they cannot directly contract or commission artists. Multinationals may sign Cubans to a non-American subsidiary or form distribution agreements with labels based in Cuba.

Carol Wright, VP of marketing for Universal Music Latin America, called her company's distribution deal with Magic Music, a Spanish-owned label with offices in Havana, "a No. 1 priority in the world." Current projects include La Charanga Habanera, a frenetic dance band with hip-hop attitude that will embark on a European tour in late spring, and the release of the first dozen titles in the "La Isla De La Musica" series, featuring recordings of diverse music from all over the island.

While U.S. labels must still circumvent restrictions to work in Cuba, European companies, particularly Spaniards, have made firm commitments to the production of Cuban music. Eurotropical, a Cuban music imprint of the Canary Islands-based company Manzana, showcased its artists on the opening night of Cubadisco at the Karl Marx Theater. Spanish flamenco rock group Ketama was a special guest at the concert, which featured acts ranging from Klimax, a popular young dance band, to traditional big-band *son* by La Charanga Rubalcaba. The show was taped for broadcast on Spanish TV. The same night, celebrated jazz pianist Chucho Valdes—signed to

Blue Note Canada—gave a concert at Havana's National Theater with the latest incarnation of his seminal Cuban jazz group, Irakere.

Five-year-old Caribe Productions, a Panamanian company headed by a Spaniard and based in Havana, has the strongest roster of popular Cuban dance bands, including Los Van Van, NG La Banda, and Manolin, "El Medico de la Salsa." In an agreement made last year, Caribe is distributed by EMI Spain and by Metro Blue in the U.S. Metro Blue's London-based director of international A&R, Gerald Seligman, was in Havana, along with representatives from EMI Spain and New York-based Blue Note, to experience the Cuban music scene firsthand and discuss marketing strategies with Caribe executives.

Ire Productions, another Panamanian company whose product is licensed in the U.S. by the Ahi-Nama label, had a popular booth where videos of its latest releases were showed continuously on a monitor. Ahi-Nama president Jimmy Maslon says that the videos have been effective in exposing the company's artists to a wide audience. He adds that during the fair the label made several distribution agreements with companies based in Latin America and Europe.

Teddy Bautista, executive president of SGAE, Spain's society of authors and editors, which has an office in Havana and represents about 500 Cuban musicians and composers, gave a talk on music and the Internet. Bautista, who has taken an active role in efforts to strengthen the Cuban music industry, urged the Cuban government to help create the infrastructure necessary for the industry to prosper and to maintain international interest in Cuban music.

"We have to continue to develop our skills in learning how to do business," acknowledges Benemelis, who

cites as the vital issues marketing and distribution, copyright and royalties, and updating technology.

During Cubadisco, Estudios Abdala, a state-of-the-art recording facility, was unveiled. Several years in the making, the studio was the brainchild of singer Silvio Rodriguez and was built under the auspices of state corporation CIMEX.

Cuban labels Egrem, Artex, and Bis Music released numerous titles during the fair. Cuban Music Institute president Alicia Perea stressed that an important element of Cubadisco was the production of 500,000 cassettes for the national market, which were sold at stands at the Pabexpo convention center and the Pabellon Cuba in Havana's Vedado neighborhood, the two main venues for the fair, at a cost of 15 pesos (less than \$1). The vast majority of the Cuban public do not have CD players and cannot afford CDs, which sell in Havana shops for \$15, more than the average Cuban worker's monthly salary.

Cubadisco wrapped up April 22, with the Premios Cubadisco Awards at the Karl Marx. Pianist Jose Maria Vitrier took the Gran Premio Cubadisco Award for his "Misa Cubana" (Cuban Mass).

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	6 A PESAR DE TODOS (Sony Discos, ASCAP)
23 ALGO DE MI (SGAE)	9 AMIGA MIA (Copyright Control)
36 ASI ES EL AMOR (Casa Editora Yaidelice, ASCAP)	3 ASI FUE (BMG Songs, ASCAP)
20 COMO DUELE (Caribbean Waves, ASCAP/Viorri, ASCAP)	33 COMO ME HACES FALTA (Crisma, SESAC)
38 COMO UN NINO CELOSO (Samalea Songs, ASCAP)	29 DE QUERERTE ASI (IDE T'AVOIR AIMEE) (Chappell & Co., ASCAP)
19 DEJA QUE TE QUIERA (Edimusa, ASCAP/Vander, ASCAP)	15 EL ULTIMO ROMANTICO (A.T. Music, BMI)
22 ERES MI DROGA (Copyright Control)	30 HACEMOS BONITA PAREJA (Mas Flamingo, BMI)
11 HUELE A PELIGRO (Manza Music, SACM)	4 LA COPA DE LA VIDA (Traco Cornelius, BMI/DESMPHOBIA, ASCAP/Musicacalaca, SGAE)
31 LAURA NO ESTA (Don't Worry, SIAE)	17 LLORAN LAS ROSAS (Rubet, ASCAP)
35 LO QUIERO OLVIDAR (B&C, ASCAP)	27 ME HACES FALTA TU (Edimonsa, ASCAP)
26 MY HEART WILL GO ON (Famous, ASCAP/Blue Sky Rider Songs, BMI)	40 NADIE SE MUERE (J&N, ASCAP)
13 NO ME CONOCES (Unimusica, ASCAP/Sony Music, ASCAP)	24 NO ME DIGAN NADA (Copyright Control)
2 NO SE OLVIDAR (FIPP, BMI)	34 OLVIDA ESA MUJER (Fonomusic, SESAC)
16 POR MUJERES COMO TU (Vander, ASCAP)	8 POR QUE TE CONOCI (Editora Anna Musical, SESAC)
32 QUE CHULADA DE MUJER (SACEM)	37 QUIERO VOLAR CONTIGO (TN Ediciones, BMI)
25 RAYITO DE LUNA (Larry Spier, ASCAP)	18 SENTIMIENTOS (Copyright Control)
21 SI TE VAS (Songs Of PolyGram Int'l, BMI)	7 SI TU SUPIERAS (FIPP, BMI)
14 SI TU SUPIERAS (FIPP, BMI)	1 SUAVEMENTE (Sony/ATV, BMI)
5 UNA FAN ENAMORADA (EMI April, ASCAP)	28 VOY A PINTAR MI RAYA (De Luna, BMI)
10 VUELVE (Sony Discos, ASCAP)	12 Y TU COMO ESTAS (E TU COME STAI) (Copyright Control)
39 YA APRENDARAS (Crisma, SESAC)	

activity picked up, as sales grew from 86,000 units last week to 95,000 pieces this week. Sales for the comparable week in 1997 were 89,000.

On the genre charts, sales of pop product this week were 32,500 units, up from 31,000 pieces last week. Sales of pop product during the comparable week last year were 30,000.

Powered by sales of Elvis Crespo's "Suavemente" and Manny Manuel's "Es Mi Tiempo," sales in the tropical/salsa sector vaulted to 28,000 units this week from 22,000 pieces last week. Sales of tropical albums during the comparable week in 1997 were 16,000 units.

Sales of regional Mexican titles dipped to 28,000 units this week from 28,500 last week. During the comparable '97 week, the top 15 regional Mexican titles moved 35,500 units.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City.

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 97 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK	PRODUCER (SONGWRITER)
				*** No. 1 ***	
1	2	6	4	ELVIS CRESPO SONY DISCOS/SONY	◆ SUAVEMENTE R.CORA, E.CRESPO, L.A. CRUZ (E.CRESPO)
2	3	1	13	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	◆ NO SE OLVIDAR E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
3	4	4	17	JUAN GABRIEL ARIOLA/BMG	ASI FUE J.GABRIEL (J.GABRIEL)
4	5	2	8	RICKY MARTIN SONY DISCOS/SONY	◆ LA COPA DE LA VIDA R.ROSA, D.CHILD, K.C.PORTER (D.CHILD, R.ROSA, L.GOMEZ ESCOLAR)
5	1	3	11	SERVANDO Y FLORENTINO WEA LATINA	◆ UNA FAN ENAMORADA S.GEORGE (R.MONTANER)
6	7	7	28	ANA GABRIEL SONY DISCOS/SONY	◆ A PESAR DE TODOS A.GABRIEL (A.GABRIEL)
7	6	5	35	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	◆ SI TU SUPIERAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
8	8	9	12	LOS TEMERARIOS FONOVI SA	POR QUE TE CONOCI A ANGEL ALBA (A.ANGEL ALBA)
9	24	39	3	ALEJANDRO SANZ WEA LATINA	◆ AMIGA MIA E.RUFFINENGO, M.A.ARENAS (A.SANZ)
10	9	8	14	RICKY MARTIN SONY DISCOS/SONY	◆ VUELVE R.ROSA, K.C.PORTER (F.DE VITA)
				*** GREATEST GAINER ***	
11	29	—	2	MYRIAM HERNANDEZ SONY DISCOS/SONY	HUELE A PELIGRO H.GATICA (A.MANZANERO)
12	13	20	4	YURI POLYGRAM LATINO	Y TU COMO ESTAS A.ZEPEDA (C.BAGLIONI)
13	23	—	2	MARC ANTHONY RMM	NO ME CONOCES C.PENA (F.ARIAS)
14	10	10	10	TONY VEGA RMM	SI TU SUPIERAS H.RAMIREZ J., INFANTE (K.SANTANDER)
15	12	12	4	ALVARO TORRES EMI LATIN	EL ULTIMO ROMANTICO A.TORRES (A.TORRES)
16	20	24	5	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUIAR (FATQ)
17	11	13	6	CRISTIAN ARIOLA/BMG	LLORAN LAS ROSAS R.PEREZ (A.MATHEUS)
18	15	15	16	GRUPO LIMITE POLYGRAM LATINO	SENTIMIENTOS J.CARRILLO (A.VILLAREAL)
19	17	18	8	JOSE GUADALUPE ESPARZA FONOVI SA	DEJA QUE TE QUIERA J.GUADALUPE ESPARZA (J.GUADALUPE ESPARZA)
20	22	—	2	MANNY MANUEL MERENGAZO/RMM	COMO DUELE W.DRULLARD (R.VAZQUEZ)
21	28	19	15	MARC ANTHONY RMM	SI TE VAS A.PENA, M.ANTHONY (P.FERNANDEZ)
22	21	21	9	INTOCABLE EMI LATIN	ERES MI DROGA J.L.AYALA (M.MENDOZA)
23	RE-ENTRY	4		LISETTE MELENDEZ SIR GEORGE/WEA LATINA	◆ ALGO DE MI S.GEORGE (C.BLANES)
24	RE-ENTRY	2		NEXO EMI LATIN	NO ME DIGAN NADA L.MENDEZ (R.VASQUEZ)
25	33	25	6	JOSE LUIS RODRIGUEZ FEAT. LOS PANCHOS SONY DISCOS/SONY	RAYITO DE LUNA H.MASELLI, J.NAVARRO (J.NAVARRO)
26	14	11	17	CELINE DION 550 MUSIC/EPIC/SONY	◆ MY HEART WILL GO ON W.AFANASIEFF, J.HORNER (J.HORNER, W.JENNINGS)
27	25	17	8	LOS ANGELES AZULES DISA/EMI LATIN	ME HACES FALTA TU D.CHAVEZ MORENO (J.MEJIA AVANTE)
28	37	29	24	BANDA ARKANGEL R-15 LUNA/FONOVI SA	VOY A PINTAR MI RAYA A.DE LUNA (J.NAVARRO)
29	RE-ENTRY	4		LUIS MIGUEL WEA LATINA	DE QUERERTE ASI L.MIGUEL (C.AZNAVOUR)
30	27	14	15	LOS TUCANES DE TIJUANA EMI LATIN	HACEMOS BONITA PAREJA G.FELIX (M.QUINTERO LARA)
31	NEW ▶	1		NEK WEA LATINA	◆ LAURA NO ESTA R.D'ANGELI, INEK, R.DIAZ, N.D.AZ, M.VARINI (A.DE SANTIS)
32	NEW ▶	1		EZEQUIEL PENA FONOVI SA	QUE CHULADA DE MUJER E.PENA (M.ALCARAZ, F.MARTINEZ, J.GUIZAR)
33	RE-ENTRY	2		ANA BARBARA FONOVI SA	COMO ME HACES FALTA M.A.SOLIS (M.A.SOLIS)
34	40	35	5	FUERA DE LIGA FONOVI SA	OLVIDA ESA MUJER R.NAZARIO (L.RODRIGUEZ)
35	31	32	3	GISSELLE RCA/BMG	LO QUIERO OLVIDAR B.CEPEDA (B.CEPEDA, B.CRUZ)
36	34	—	2	OLGA TANON WEA LATINA	ASI ES EL AMOR O.TANON (Y.MONROZEAU)
37	NEW ▶	1		LOS TIGRES DEL NORTE FONOVI SA	QUIERO VOLAR CONTIGO LOS TIGRES DEL NORTE (J.ARMENTA)
38	NEW ▶	1		TITO NIEVES RMM	◆ COMO UN NINO CELOSO R.DONZALEZ (R.MONCLOVA)
39	36	34	3	MARCO ANTONIO SOLIS FONOVI SA	YA APRENDARAS M.A.SOLIS (M.A.SOLIS)
40	RE-ENTRY	18		LA MAKINA J&N/SONY	NADIE SE MUERE O.SANTANA (O.SANTANA)
POP		TROPICAL/SALSA		REGIONAL MEXICAN	
18 STATIONS		15 STATIONS		69 STATIONS	
1	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	1	ELVIS CRESPO SONY DISCOS/SONY	1	LOS TEMERARIOS FONOVI SA
2	MYRIAM HERNANDEZ SONY DISCOS/SONY	2	SERVANDO Y FLORENTINO WEA LATINA	2	GRUPO LIMITE POLYGRAM LATINO
3	RICKY MARTIN SONY DISCOS/SONY	3	MARC ANTHONY RMM	3	JOSE GUADALUPE ESPARZA FONOVI SA
4	YURI POLYGRAM LATINO	4	TONY VEGA RMM	4	INTOCABLE EMI LATIN
5	CRISTIAN ARIOLA/BMG	5	RICKY MARTIN SONY DISCOS/SONY	5	LOS ANGELES AZULES DISA/EMI LATIN
6	ALVARO TORRES EMI LATIN	6	MARC ANTHONY RMM	6	JUAN GABRIEL ARIOLA/BMG
7	CRISTIAN ARIOLA/BMG	7	MANNY MANUEL MERENGAZO/RMM	7	BANDA ARKANGEL R-15 LUNA/FONOVI SA
8	RICKY MARTIN SONY DISCOS/SONY	8	LISETTE MELENDEZ SIR GEORGE/WEA LATINA	8	LOS TUCANES DE TIJUANA EMI LATIN
9	ELVIS CRESPO SONY DISCOS/SONY	9	YURI POLYGRAM LATINO	9	EZEQUIEL PENA FONOVI SA
10	ALEJANDRO SANZ WEA LATINA	10	NEXO EMI LATIN	10	LOS TIGRES DEL NORTE FONOVI SA
11	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	11	ALEJANDRO SANZ WEA LATINA	11	PEPE AGUILAR MUSART/BALBOA
12	ANA GABRIEL SONY DISCOS/SONY	12	FUERA DE LIGA FONOVI SA	12	MARCO ANTONIO SOLIS FONOVI SA
13	JOSE LUIS RODRIGUEZ FEAT. LOS PANCHOS SONY DISCOS/SONY	13	OLVIDA ESA MUJER R.NAZARIO	13	LOS PALOMINOS SONY DISCOS/SONY
14	CELINE DION 550 MUSIC/EPIC/SONY	14	OLGA TANON WEA LATINA	14	LA MAFIA SONY DISCOS/SONY
15	JUAN GABRIEL ARIOLA/BMG	15	LA MAKINA J&N/SONY	15	DINASTIA NORTENA PLATINO/FONOVI SA

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

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Billboard

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Spanish, Dutch Shed Light On Sales Gains

This story was prepared by Jeff Clark-Meads in London, Howell Llewellyn in Madrid, and Robert Tilli in Amsterdam.

Last year may not have been a stellar year for world record sales, but two lights shined bright at just the place in the firmament where the international record industry wanted to see them.

According to the International Federation of the Phonographic Industry (IFPI), labels are aiming for new growth in a slow global market by trying to sell more records to

more people in established territories (Billboard, May 2). On the surface, remarkable results last year from two of the world's oldest record-buying nations—Spain and the Netherlands—may indicate that exceptional growth rates in mature markets are still possible.

IFPI says the Spanish market grew by 14% in unit sales last year, while the Netherlands was up by 12%. Total album shipments in Spain were 57.1 million and singles shipments were 1.9 million, with a retail value calculated by IFPI at 87.8 billion pesetas (\$599.9 million). That value is a 19% increase in local currency terms and makes Spain the world's 10th-largest record market.

In the Netherlands, 47.3 million albums and 8.9 million singles were shipped, for a value of 1.17 billion guilders (\$600.1 million). The value total was up 5% in local currency terms. The increases in these markets contrast with what IFPI says is 2% growth last year in both units and value for the global market.

However, people in each of these countries give quite different reasons for the Spanish and Dutch gains.

The growth in Spain's music industry will come as no big surprise to insiders. In addition to a general upturn in the country's economy, 1997 saw the birth of two major music award ceremonies and a resulting sound carrier sales boom.

The Premios de la Música, which deals only with music from Spain, was organized by authors' and editors' society SGAE in April, while in

November, IFPI-recognized labels' body AFYVE staged the Premios Amigo ceremony, noted for embracing Latin American product separately.

One example tells much of the story. Within six weeks after the Premios Amigo, sales in Spain of local singer Alejandro Sanz's fourth album, "Más," had catapulted to a record 1 million units in 12 weeks. He had walked off with several Amigo trophies and performed live before a TV audience.

But award ceremonies aside, 1997 saw the emergence of several new domestic sales successes on a level not witnessed since Spain's pop/rock "glory" decade of the '80s, during which singer Mónica Naranjo (700,000 units), Latino pop group Jarabe de Palo (450,000), and indie act Dover (350,000) scored notable successes.

Most of the 1 million-plus sales of singer/songwriter Rosana's debut album, "Lunas Rotas," came in 1997. Other big sellers in Spain last year included Backstreet Boys (650,000), Mexico's Luis Miguel (350,000), and Italy's Andrea Bocelli (250,000).

In February, AFYVE announced a record year for '97, with total unit sales increasing by 15% to 60.3 million, and the value up 21% to 89.6 billion pesetas (\$589 million). In addition, SGAE executive president Teddy Bautista spoke of "Spain's bonanza year of musical explosion" when, also in February, he revealed that worldwide mechanical royalties for product registered with SGAE rose a massive 67% last year to 1.4 billion pesetas (\$9.5 million), compared with 863 million pesetas in 1996.

AFYVE director Carlos Grande says he is delighted with the figures,

which he says confirm the optimism felt in the industry. "There are three main factors behind this," he says. "An economic recovery in general terms, an increase in the development of domestic repertoire, and the fact that the Premios Amigo were held in November, a crucial month for end-of-year and Christmas sales." (Christmas in Spain is celebrated Jan. 6.)

Grande points out that "more than in most countries, Spain is a place where the culture and leisure industries are vital to the economy, and vice versa. When there is recession, we really notice it in the record business, and when there is a bonanza in the air, sales rocket."



SANZ

that when home-grown artists are selling well, consumers tend to buy more foreign artists' product, too.

In the Netherlands, the 12% growth as defined by IFPI is mainly due to two factors: the current exceptional 29% market share of national product and the different measuring employed by IFPI as opposed to local labels' body NVPI. Comments NVPI managing director Paul Solleveld, "Local superstars such as Marco Borsato, Anouk, and De Kast appear to generate genuine album sales. Our industry is now developing best sellers, too."

However, Solleveld warns against

(Continued on page 52)

Sony Japan Reports Rise In Sales, Income

BY STEVE McCLURE

TOKYO—Japan's biggest label, Sony Music Entertainment (Japan) (SMEJ), has reported net sales of 114.9 billion yen (\$870.4 million) for the year ending March 31, 1998, up 11.4% from the previous year: Net income rose 15.7% to 7.9 billion yen (\$59.7 million).

Those figures contrast with the disappointing results SMEJ reported for the year ending March 31, 1997, in which net sales fell 10% to 103.1 billion yen (\$832.6 million) and net income dropped 40.6% to 6.82 billion yen (\$55.1 million). SMEJ has a total market share of just under 18%.

The label says that despite the harsh conditions prevailing in the Japanese music industry, it was able to achieve solid results by introducing various reform measures, mainly in its core music operations, that enabled it to boost its market share.

"SMEJ restructured operations, centered on production and promotion, and redefined the decision-making process by encouraging individual employees responsible for managing these operations to adopt new ways of thinking," the company says in its annual report to shareholders.

"In addition, SMEJ strengthened its ties with leading artists, introduced an employee incentive system based on contributions to the creation of hit products, and advanced the reorganization of its marketing structure through the launch of sales-on-consignment operations and other means," the report continued.

Sales of Japanese repertoire were up 3% to 56.8 billion yen (\$430.7 million), thanks to strong sales by such acts as L'Arc-En-Ciel, Puffy, Judy & Mary, Chara, Makoto Kawamoto, TUBE, Tamio Okuda, and Dreams Come True, whose greatest-hits set sold more than 2.4 million units.

Foreign repertoire acts such as Mariah Carey, Celine Dion, Oasis, Aerosmith, and Diana King, along with the "Titanic" soundtrack, helped boost net sales 2.1% to 22.9 billion yen (\$173.2 million).

For the half-year ending Sept. 30, 1998, SMEJ estimates net sales of 51.3 billion yen (\$388.6 million) and net income of 2.7 billion yen (\$20.5 million).

Swedish DJs, IFPI Agree On CD-R Copying

BY KAI R. LOFTHUS

STOCKHOLM—Club disc jockeys in Sweden are to be given permission to copy vinyl configurations onto recordable CDs (CD-R) as long as the original recordings or the copies are not distributed further.

The Swedish affiliate of the International Federation of the Phonographic Industry (IFPI), plus a number of disc jockeys and record company representatives, discussed the issue April 28, following a six-month-long dispute between IFPI and DJs.

The dispute was resolved during a seminar at Scandinavia's annual Big Bang dance convention, a three-day event attended by more than 3,000 dance and mainstream industry personnel aboard Silja Line's Symphony cruise ship as it sailed between Stockholm and Helsinki April 27-29.

The IFPI issued a letter to the DJs on Oct. 27, 1997, informing them that the practice is in conflict with the existing copyright law, a move that stirred most members of club society.

According to the IFPI, DJs discovered CD-R a few years ago as a means of replacing large stacks of vinyl records and thus avoiding carrying heavy bags of records to each gig. The organization's main concern is that the records, which usually are promotional copies, are exempt from copyright payments.

The letter, signed by IFPI Sweden legal adviser Magnus (Continued on page 52)



Exec Defends Labels Over Price Disparity

LONDON—A senior European record executive has spoken publicly for the first time about the European Commission's planned investigation into the wide disparity in CD prices across the European Union.

To date, executives have been tight-lipped about the commission's investigation, though they have privately expressed their dismay at the prospect and their incredulity that the record industry should be held to account over the issue (Billboard, April 18).

Those views have now been stated in a public arena for the first time. Paul Russell, president of Sony Music Entertainment Europe, turned his attention to the matter

while announcing the International Federation of the Phonographic Industry's (IFPI) 1997 world sales figures April 30 (Billboard, May 9).

He said of the price disparity of CDs across the European Union,



"It's nothing to do with us [the record companies]. It's all to do with exchange rate fluctuations and different levels of [value-added tax]."

The commission has now decided the investigation will be handled by its DG15 internal market department. The move will be welcomed by labels that had been concerned that the matter could be handled by the DG4 competition department.

Government inquiries into CD prices in three EU member states have left labels wary of inquiries by competition authorities, even though in two of the those countries—the U.K. and the Netherlands—the industry was given a clean bill of health.

A spokesman for the IFPI's European affairs office in Brussels says his organization remains relaxed about the issue.

DG15 will investigate the price disparities of a number of goods across the EU—including CDs—and will present a report to a meeting of finance ministers in Cologne, Germany, in the summer of 1999.

JEFF CLARK-MEADS

Soledad Takes Argentina By Storm

BY MARCELO FERNÁNDEZ BITAR

While Argentina is best-known musically for its tango-rooted sounds, there is now a strong possibility that the country's folkloric strains will be gaining broader international notice, thanks to a 17-year-old singer named Soledad.

Barely 5 feet tall, this charming, down-to-earth singer with girl-next-door good looks and a booming mezzo has taken the Argentine record industry by storm in the past two years.

According to Sony Music Argentina, her two albums for the label, "Poncho Al Viento" (Poncho In The Wind) and "La Sole"—titled after her nickname—have surpassed 1 million units in sales, collectively. "Poncho Al Viento," her 1996 disc, has sold 540,000 units; 1997's "La Sole" has sold 360,000.

A true crossover artist in a country dominated by pop, rock, and Euro-dance acts, Soledad has become a household name who not only has introduced folk classics like "Alma, Corazón, Y Vida" (Soul, Heart, And Life) and "Que Nadie Sepa Mi Sufrir" (That No One Knows My Suffering) to a new generation but has resurrected folk genres like *chacareña* and *valsecito* to heights of popularity not seen in 30 years.

Soledad's mild demeanor offstage is a stunning contrast to her volcanic personality as a performer. As she lays into thunderous onstage takes of hits such as "A Don Ata" (To Don Ata) or "Amor De Mis Amores" (Love Of My Loves), Soledad stalks around her supporting musicians and stomps her feet—sometimes in tandem with her sister Natalia, who supplies backing vocals.

Soledad's patented show-stopping moment occurs when she grabs a wool poncho and whirls it over her head while the audience does likewise with sweaters, jackets, or T-shirts. The frenzied vibe of her shows smacks of a rock concert, yet she is followed with deep dedication by parents, children, and teenagers, who are treated to her singular interpretation of folkloric favorites.

Ordinary citizens from Argentina are not the only ones to have caught Soledad in action. On April 17 in Santiago, Chile, during the Summit of the Americas, heads of state from North and South America took in a rousing show by Soledad. Predictably, Soledad's talents as a live performer and her overwhelming success in Argentina have not gone unnoticed by Sony Music Latin America.

Luana Pagani, the company's VP of international marketing, says Sony affiliates in Latin America and Spain are slated to drop "La Sole," a compilation of tracks from Soledad's first two discs, throughout the third week of May. The album's leadoff single will be "A Don Ata." A video will be shot for the Argentinian hit.

"What is impressive about Soledad is her strength as a performer," says Pagani. "She is only 17 years old, and yet she is so natural."

Though Soledad already has performed well-received shows in Chile and Uruguay, Pagani notes that a concert tour of Latin America will not



SOLEDAD

take place immediately. Instead, Soledad will begin preparing for an eventual tour with promotional stops in May and June in the U.S., Mexico, Colombia, and Spain.

Besides her own CD release, Soledad also has contributed a track to "Allez! Ola! Olé!," Sony's just-released World Cup disc that is slated to drop the middle of this month in Argentina (Billboard, April 25).

Soledad, who was born in Arequito, first attracted attention in 1995 during an important folklore festival that takes place each year in the small town of Cosquín. Sony Argentina VP Hugo Piombi recalls hearing about her performance, and the label immediately inked her to a deal.

Piombi says that the biggest buyer of "Poncho Al Viento" during

the first few months after its release in 1996 was Soledad's father, "who sold hundreds of cassettes and CDs at Soledad's concerts—a formula that proved successful a year earlier with an indie cassette."

This year, Soledad performed twice at the festival in Cosquín, the first time any artist had played two times at the event.

Soledad employs a simple method for choosing material for new albums. "If the audience gives a positive response [to the songs], they will be slated for recording," she says.

As Sony's campaign to ship her compilation CD to Latin America takes root, Soledad already is contemplating her next album, which will be produced by Emilio Estefan Jr. That disc, says Pagani, is tentatively due in February 1999.

"My third album is aimed at the Latin American market," says Soledad, "but that does not mean I will do pop or rock songs. My idea is not to abandon folkloric rhythms, because that would be a deception to my fans. The rhythms surely will be more Latin American-oriented, but I would like to include an Argentine touch to them."

Assistance in preparing this story was provided by John Lannert.

U.K. Blues Advocates Launch Label

This story was prepared by Terry Heath, features editor of *Music & Media*.

LONDON—A surge of blues power is set to hit the U.K., as three of the genre's leading advocates team up to launch a new label, Blueside, dedicated to releasing "the very best newly recorded blues and soul music around today."

Blueside is headed by Bob Fisher, managing director of the Westside subsidiary of Music Collection International (MCI). He is joined by the doyen of British blues producers, Mike Vernon, whose Blue Horizon label recorded such legendary acts as Peter Green's Fleetwood Mac, Chicken Shack, John Mayall, Eric Clapton, and Savoy Brown in the mid-'60s and brought U.S. greats such as Otis Rush, B.B. King, and Hubert Sumlin to a British audience.

The third member of the Blueside triumvirate, agent Alan Robinson of management company A.R.M., has a track record of handling a roster of domestic and international blues artists in Europe.

Fisher's ambition for the label is "to create a catalog which will put

Blueside up with labels such as Alligator and Bullseye Blues." It is, he says, a commercial project, but with "a different level of commerciality [from mainstream labels]. We are fairly low-budget, but with the benefits of a big group behind us.

"The difference with Blueside," said Fisher, "is that everyone involved is a genuine blues fan. We can do things thoroughly. We know the market, and we'll have the advantage of being able to coordinate better on developing promotion strategies, because the producer, the agent, and the record company are already in bed together."

The debut Blueside release, *Midnight Doctor*, is a compilation of soul/blues artist Willie Clayton's recordings made for Jackson, Miss.-based Ace Records. MCI acquired the Ace catalog in 1997.

Signed directly to Blueside, with forthcoming albums scheduled for release, are Otis Grand, Eugene "Hideaway" Bridges, and veteran Big Lucky Carter.

"Otis Grand is in Boston now recording a new album for us," said Fisher, adding that it will be a "guitar summit" featuring Grand, Anson Funderburgh, and former Albert Collins band member Debbie Davis. Distribution will be handled by MCI's own distributor, Disc, via Total Home Entertainment.



FISHER

newslines...

THE PERFORMING RIGHT SOCIETY, the U.K.-based authors' body, collected a record 201 million pounds (\$334 million) last year; 5% more than in 1996. The organization distributed 172 million pounds (\$285.5 million) to members, up 6%. Its sister body, the Mechanical Copyright Protection Society, also reports a record year; during which it boosted revenues by 35% to 191 million pounds (\$317 million) and reduced the average commission charged from 7.5% to 6%. Since Jan. 1, the two organizations have operated under the joint banner of the Music Alliance, a move that has "already begun to improve efficiency and cost control," according to chief executive John Hutchinson.

MARK SOLOMONS



BULGARIA'S INTERIOR MINISTER Bogomil Bonev met International Federation of the Phonographic Industry (IFPI) director general Nic Garnett and head of enforcement Iain Grant April 27 to discuss the country's fight against music piracy. Garnett says he is "cautiously optimistic" after the meeting, at which the IFPI agreed to provide technical support and specialist training to Bulgaria's recently created organized crime task force, the NSCOC. In February, the country introduced new licensing laws for CD manufacturers, which the IFPI is keen to see fully implemented.

MARK SOLOMONS

POLYGRAM has acquired additional equity in its Russian subsidiary from local joint-venture partner Boris Zosimov, taking its stake from 51% to 90%. The company has also named Giedrius Klimkevicius managing director of PolyGram Russia and promoted U.S.-born David Junk from controller to VP of finance and administration. Klimkevicius joins from Bomba, PolyGram's licensee in Lithuania and also the major's distributor in Russia. Zosimov, who retains a 10% stake in PolyGram Russia, recently became chairman/GM of MTV's new Russian service.

CAPITAL RADIO, the U.K. entertainment group, has agreed to buy a controlling stake in the London alternative station Xfm for 15.9 million pounds (\$25.8 million). The deal is subject to approval by two regulatory bodies: the Radio Authority and the Office of Fair Trading. Chris Parry, managing director of both Xfm and the Cure's label, Fiction Records, will retain the remaining stake. Xfm launched last September as an outlet for new indie music but has turned in poor audience figures.

MIKE McGEEVER

FORMER X JAPAN LEAD GUITARIST Hide, 33, died the morning of May 2 in an apparent suicide. Hide, whose real name was Hideto Matsumoto,



HIDE

was found hanging in his Tokyo condominium and was rushed to a nearby hospital but died shortly after his arrival, according to police. Hide, like the other members of X Japan, had maintained an active solo career in the past few years, recently scoring a hit single, "Rocket Dive," with his band Spread Beaver on the Universal Victor label. X Japan, the best-known of Japan's *visual-kei* glam-rock bands, formally broke up after holding a farewell concert Dec. 31, 1997, at Tokyo Dome.

STEVE McCLURE

U.K. REISSUE LABEL Music Collection International (MCI) has struck an exclusive open-ended third-party licensing deal with Los Angeles-based independent clearance agency Celebrity Licensing Inc. The deal covers a mixture of U.K. and European rights to more than 3,000 recordings from the 1950s to the 1970s, including hits by Paul Anka, Del Shannon, Mary Wilson, David Soul, Silver Convention, K.C. & the Sunshine Band, and others. In a related move, MCI has appointed Paul Hatcher head of licensing, reporting to head of acquisitions Nick Cotton, effective immediately. Hatcher joins from Universal Music U.K., where he held a similar post.

MARK SOLOMONS

UNIVERSE '98, billed as the U.K.'s first all-night outdoor dance festival, has been postponed. It was to have taken place May 23-24 at Knebworth Park, north of London, but it's rumored to have run into licensing problems. Among the acts billed to appear were Beck (in his only U.K. date), Tricky, Black Grape, Spiritualized, and Roni Size. Universe '98, run by the promotions company of the same name and Birmingham-based MCP Concerts, is the successor to the long-running Tribal Gathering event, which was axed following a recent legal dispute between co-organizers Universe and the Mean Fiddler Organization.

MENNO VISSER

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 05/11/98			GERMANY (Media Control) 05/05/98			U.K. (Chart-Track) 05/04/98			FRANCE (SNEP/IFOP/Tite-Live) 05/02/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	YUWAKU GLAY PLATINUM	1	1	EIN SCHWEIN NAMENS MAENNER DIE AERZTE MOTOR MUSIC	1	NEW	UNDER THE BRIDGE ALL SAINTS LONDON	1	1	MY HEART WILL GO ON/THE REASON CELINE DION COLUMBIA
2	NEW	SOUL LOVE GLAY PLATINUM	2	2	OUT OF THE DARK FALCO EMI	2	NEW	RAY OF LIGHT MADONNA MAVERICK/WEA	2	6	LA COPA DE LA VIDA RICKY MARTIN TRISTAR
3	NEW	HEART/YOU MASAHARU FUKUYAMA BMG JAPAN	3	3	MY HEART WILL GO ON CELINE DION COLUMBIA	3	2	FEEL IT THE TAMPERER FEATURING MAYA PEPPER	3	4	EVERYTHING'S GONNA BE ALRIGHT SWEET BOX RCA
4	1	JET COASTER ROMANCE KINKI KIDS JOHNNY'S ENTERTAINMENT	4	7	STAND BY ME 4 THE CAUSE RCA	4	1	ALL THAT I NEED BOYZONE POLYDOR	4	2	FROZEN MADONNA MAVERICK/WEA
5	2	TIMING BLACK BISCUITS BMG JAPAN	5	4	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA	5	5	DANCE THE NIGHT AWAY THE MAVERICKS MCA	5	3	TOGETHER AGAIN JANET JACKSON VIRGIN
6	3	LUNA SEA STORM UNIVERSAL VICTOR	6	6	REMEMBER THE TIME NANA MOTOR MUSIC	6	6	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	6	11	DIABLO 666 PANIC RECORDS/POLYGRAM
7	NEW	LOVE IS ALIVE SHAZNA BMG JAPAN	7	5	SUPER SONIC MUSIC INSTRUCTOR EASTWEST	7	16	LAST THING ON MY MIND STEPS JIVE	7	10	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
8	6	NAGAI AIDA KIRORO VICTOR	8	8	ALANE WES EPIC	8	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE COMMUNICATIONS	8	8	LA FIESTA PATRICK SEBASTIEN POLYDOR
9	8	SAMAYOERU AOI DANGAN B'Z ROOMS RECORDS	9	11	HIGH THE LIGHTHOUSE FAMILY POLYDOR	9	NEW	TEARDROP MASSIVE ATTACK CICA	9	12	TORN NATALIE IMBRUGLIA RCA
10	5	SENKOH—HIKARI—NO VEIL MAX AVEV TRAX	10	12	WHEN THE RAIN BEGINS TO FALL PAPPA BEAR UNIVERSAL	10	NEW	HOW DO I LIVE LEANN RIMES CURB/HIT LABEL	10	17	TON INVITATION LOUISE ATTAQUE ATMOSPHERIQUE/SONY
11	9	DIVE TO BLUE L'ARC-EN-CIEL KIUOON/SONY	11	9	FROZEN MADONNA MAVERICK/WEA	11	9	PUSH IT GARBAGE MUSHROOM	11	7	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA
12	NEW	GET DOWN YAEN AVEV TRAX	12	13	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER ARIOLA	12	NEW	MY HEART WILL GO ON CELINE DION EPIC	12	NEW	ANGELS ROBBIE WILLIAMS EMI
13	4	PURENESS SHAZNA BMG JAPAN	13	10	WANNABE YOUR LOVER YOUNG DEENAY WEA	13	3	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES ELEKTRA	13	20	NEVER EVER ALL SAINTS JACKSON POLYGRAM
14	13	WING RINA CHINEN SONY	14	15	TABULA RASA MELLOWBAG & FREUNDESKREIS DOWNBEAT/WEA	14	NEW	ROAD RAGE CATATONIA BLANCO Y NEGRO	14	14	DON'T SAY GOODBYE 2 BE 3 EMI
15	7	GOKIGEN DORI SOPHIA TOY'S FACTORY	15	16	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	15	10	SOUND OF DRUMS KULA SHAKER COLUMBIA	15	13	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER DDD/BMG
16	10	MARIA KUROUYUME TOSHIBA-EMI	16	NEW	WITHOUT YOU SQUEEZER EMI	16	NEW	IF... BLUETONES SUPERIOR QUALITY	16	5	MY OH MY AQUA UNIVERSAL
17	12	JYUNJYOH TUBE SONY	17	14	THE FINAL PHIL FULDNER ARIOLA	17	10	LA PRIMAVERA SASH! MULTIPLY	17	NEW	TELLEMENT N' BRICK FAUDEL MERCURY/POLYGRAM
18	14	SAKURA MAKOTO KAWAMOTO SONY	18	18	SOLO THOMAS D. & NINA HAGEN COLUMBIA	18	NEW	ALL MY LOVE QUEEN PEN INTERSCOPE/UNIVERSAL	18	NEW	FEEL IT THE TAMPERER FEATURING MAYA SCOR-PIA/POLYGRAM
19	20	TSUTSUMIKUMO YONI MISIA BMG JAPAN	19	17	OPEN YOUR EYES GUANO APES ARIOLA	19	17	KISS THE RAIN BILLIE MYERS UNIVERSAL	19	NEW	HUMANA LARA FABIAN POLYDOR/POLYGRAM
20	NEW	ITSUKA HARETA HINI TATSURO YAMASHITA WARN ER MUSIC JAPAN	20	NEW	ALL MY LIFE K-CI & JOJO UNIVERSAL	20	18	NOT IF YOU WERE THE LAST JUNKIE ON EARTH DANDY WARHOLS CAPITOL	20	18	ROCK ME PILLS MERCURY/POLYGRAM
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	SPEED RISE TOY'S FACTORY	1	1	HERBERT GROENEMEYER BLEIBT ALLES ANDERS EMI	1	1	MASSIVE ATTACK MEZZANINE CIRC/VIRGIN	1	1	SUPREME NTM SUPREME NTM EPIC
2	1	EVERY LITTLE THING TIME TO DESTINATION AVEV TRAX	2	2	MODERN TALKING 8ACK FOR GOOD ARIOLA	2	2	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM	2	2	SOUNDTRACK TITANIC SONY CLASSICAL
3	NEW	MAYO OKAMOTO HELLO TOKUMA JAPAN	3	4	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	3	8	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGRO	3	4	LOUISE ATTAQUE LOUISE ATTAQUE ATMOSPHERIQUE/SONY
4	2	U A AMETORA VICTOR	4	5	SOUNDTRACK TITANIC SONY CLASSICAL	4	NEW	VARIOUS ARTISTS KISS GARAGE '98 TELSTAR	4	3	MASSIVE ATTACK MEZZANINE DELABEL/VIRGIN
5	NEW	TOMOYASU HOTEL SUPERSONIC GENERATION TOSHIBA-EMI	5	NEW	D.J. BOBO MAGIC EAMS	5	4	THE VERVE URBAN HYMNS HUT/VIRGIN	5	10	LARA FABIAN PURE POLYDOR
6	NEW	LENNY KRAVITZ 5 TOSHIBA-EMI	6	3	MADONNA RAY OF LIGHT MAVERICK/WEA	6	5	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	6	6	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
7	3	PUFFY JET CD EPIC/SONY	7	NEW	BLIND GUARDIAN NIGHTFALL IN MIDDLE-EARTH VIRGIN	7	10	JAMES THE BEST OF FONTANA/MERCURY	7	NEW	PUCCINO OXMO OPERA PUCCINO DELABEL/VIRGIN
8	6	SOUNDTRACK TITANIC SONY CLASSICAL	8	7	EROS RAMAZZOTTI EROS ARIOLA	8	13	VARIOUS ARTISTS CLUB HITS '98 TELSTAR	8	9	FLORENT PAGNY SAVOIR AIMER MERCURY
9	4	GLOBE LOVE AGAIN AVEV TRAX	9	6	MASSIVE ATTACK MEZZANINE VIRGIN	9	11	MADONNA RAY OF LIGHT MAVERICK/WEA	9	8	SOUNDTRACK TAXI SMALL/SONY
10	5	BONNIE PINK EVIL AND FLOWERS PONY CANYON	10	8	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	10	13	THE MAVERICKS TRAMPOLINE UNIVERSAL	10	12	MADONNA RAY OF LIGHT MAVERICK/WEA
11	7	SPITZ FAKE FAR POLYDOR	11	9	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	11	9	CELINE DION LET'S TALK ABOUT LOVE EPIC	11	11	SOUNDTRACK JACKIE BROWN MAVERICK/WEA
12	NEW	SOUNDTRACK MORE BMG JAPAN	12	10	ROSENSTOLZ ALLES GUTE POLYDOR	12	NEW	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	12	5	JIMMY PAGE & ROBERT PLANT WALKING INTO CLARKSDALE MERCURY
13	NEW	VARIOUS ARTISTS SUKURA TAISEN & KAYOU ZEN-SYUU MARVEROUS ENTERTAINMENT	13	12	PETER MAFFAY BEGEGUNGEN ARIOLA	13	7	SOUNDTRACK TITANIC SONY CLASSICAL	13	13	I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN
14	9	DEEN DEEN SINGLES + 1 B-GRAM	14	11	ERIC CLAPTON PILGRIM DUCK/WEA	14	6	RADIOHEAD AIRBAG/HOW AM I DRIVING? PARLOPHONE	14	7	ANDRE RIEU VALSES PHILIPS
15	8	MAGOKORO BROTHERS I WILL SURVIVE KIUOON SONY	15	14	PUR MAECHTIG VIEL THEATER INTERCORD	15	14	VARIOUS ARTISTS THE BEST... ANTHEMS... EVER! 2 VIRGIN/EMI	15	17	MANU CHAO CLANDESTINO VIRGIN
16	13	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	16	16	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	16	17	TEXAS WHITE ON BLONDE MERCURY	16	18	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYDOR
17	11	BOOWY THIS BOOWY TOSHIBA-EMI	17	RE	GUILDLO HORN & DIE ORTHOPAEDISCHEN STRUEMPFE DANKE! EMI	17	17	M PEOPLE FRESCO M PEOPLE	17	16	2 BE 3 ALBUM 98 EMI
18	14	L'ARC-EN-CIEL HEART KIUOON/SONY	18	19	NEK LEI, GLI AMICI E TUTTO IL RESTO WEA	18	18	VARIOUS ARTISTS NEW HITS '98 WARNER/GLOBAL/SONY	18	15	ERA ERA MERCURY
19	16	GLAY REVIEW—THE BEST OF GLAY PLATINUM	19	17	GUANO APES PROUD LIKE A GOD ARIOLA	19	15	ALL SAINTS ALL SAINTS LONDON	19	NEW	EXPRESSION DIREKT LE BOUT DU MONDE ISLAND
20	NEW	TAKASHI UTSUNOMIYA FRAGILE EPIC/SONY	20	15	AQUA AQUARIUM UNIVERSAL	20	16		20	19	JANET JACKSON THE VELVET ROPE VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	VARIOUS ARTISTS HIT ZONE 4 PTL	1	4	MADONNA RAY OF LIGHT MAVERICK/WARNER	1	4	SOUNDTRACK THE WEDDING SINGER WEAWARNER	1	NEW	VASCO ROSSI CANZONI PER ME EMI
2	2	SOUNDTRACK TITANIC SONY CLASSICAL	2	2	SOLID HARMONIE SOLID HARMONIE ZOMBA	2	2	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER	2	1	PINO DANIELE YES I KNOW MY WAY CGD/EASTWEST
3	3	SOUNDTRACK CITY OF ANGELS WARNER	3	1	FRANS BAUER WAT IK JE ZEGGEN WIL KOCH	3	3	SOUNDTRACK TITANIC SONY CLASSICAL	3	2	RENATO ZERO AMORE DOPO AMORE FONOPOLYSONY
4	NEW	VARIOUS ARTISTS LIJHT FAIR: A CELEBRATION OF WOMEN IN MUSIC NETTWERK	4	3	SOUNDTRACK TITANIC SONY CLASSICAL	4	1	MASSIVE ATTACK MEZZANINE VIRGIN	4	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
5	NEW	SLOAN NAVY BLUES UNI	5	11	EMMA SHAPPLIN CARMINE MEO EMI MUSIC	5	5	BACKSTREET BOYS BACKSTREET'S BACK JIVE/MUSHROOM/SONY	5	3	MASSIVE ATTACK MEZZANINE VIRGIN
6	NEW	DAVE MATTHEWS BAND BEFORE THESE CROWDED STREETS RCA	6	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	6	9	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	6	6	RICKY MARTIN VUELYE COLUMBIA
7	7	SPICE GIRLS SPICEWORLD VIRGIN	7	14	ANOUK TOGETHER ALONE DINO MUSIC	7	6	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS./WEA	7	8	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR
8	5	VARIOUS ARTISTS BIG SHINY TUNES 2 WCW/WARNER	8	6	K'S CHOICE COCOON CRASH DOUBLE T/SONY	8	RE	MICHAEL CRAWFORD ON EAGLE'S WINGS EASTWEST/WARNER	8	12	NEFFA 107 ELEMENTI BLACKOUT/POLYGRAM
9	8	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	9	NEW	CLOSE II YOU CLOSER EPIC	9	7	AQUA AQUARIUM UNIVERSAL	9	11	BACKSTREET BOYS BACKSTREET'S BACK JIVE/VIRGIN
10	6	CELINE DION LET'S TALK ABOUT LOVE EPIC	10	16	CLIFF RICHARD 40 YEARS OF HITS IN HOLLAND EMI MUSIC	10	8	SPICE GIRLS SPICEWORLD VIRGIN	10	NEW	ERIC CLAPTON PILGRIM DUCK/WARNER BROS.
11	NEW	BIG PUNISHER CAPITAL PUNISHMENT RCA	11	8	DE KAST NOORDERZON CNR MUSIC	11	10	MADONNA RAY OF LIGHT MAVERICK/WEA/WARNER	11	11	REBORN ZERO FONOPOLYSONY MUSIC
12	9	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	12	NEW	VOLUMIA! VOLUMIA! BMG	12	12	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	12	7	WHERE YOU ARE RAHSAAN PATTERSON UNIVERSAL
13	4	'N SYNC 'N SYNC RCA	13	10	ERYKAH BADU LIVE UNIVERSAL	13	18	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	13	10	LA PRIMAVERA SASH! FMA/NO COLORS
14	13	SHANIA TWAIN COME ON OVER MERCURY	14	7	GOLDEN EARRING THE COMPLETE NAKED TRUTH SONY MUSIC	14	15	REBA MCENTIRE MOMENTS & MEMORIES MCA/UNI-VERSAL	14	13	ALBUMS
15	10	MADONNA RAY OF LIGHT WARNER BROS.	15	13	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH	15	9	CORDRAZINE FROM HERE TO WHEREVER RUB-BER/BMG	15	8	FRANCESCO GUCCINI GUCCINI LIVE COLLECTION EMI
16	11	FAITH HILL FAITH WARNER BROS.	16	12	SPICE GIRLS SPICEWORLD VIRGIN	16	NEW	JIMMY PAGE & ROBERT PLANT WALKING INTO CLARKSDALE MERCURY/POLYGRAM	16	19	MORCHEEBA BIG CALM C-HINA RECORDS/WARNER
17	12	SARAH MCLACHLAN SURFACING NETTWERK	17	NEW	MASSIVE ATTACK MEZZANINE VIRGIN	17	NEW	PAUL KELLY WORDS & MUSIC MUSHROOM/SONY	17	16	LITFIBA CROCE E DELIZIA IRA/EMI
18	15	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA	18	19	WIBI SOERJADI PLAYS CHOPIN PHILIPS	18	16	THE VERVE URBAN HYMNS HUT/VIRGIN	18	15	PROZAC+ ACIDOACIDA EMI
19	16	ALL SAINTS ALL SAINTS LONDON/ISLAND	19	15	ERA ERA MERCURY	19	13	VARIOUS ARTISTS TO HAL AND BACHARACH WEAWARNER	19	17	ANOUK TOGETHER ALONE BMG
20	14	AQUA AQUARIUM UNIVERSAL	20	9	WILL SMITH BIG WILLIE STYLE COLUMBIA	20	NEW	JEDEDIAH SLIGHTLY ODWAY MUSHROOM/SONY	20	NEW	ELISA PIPES & FLOWERS SUGAR/UNIVERSAL

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN	
05/16/98			(AFYVE/ALEF MB) 04/25/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	MY HEART WILL GO ON CELINE DION EPIC/COLUMBIA	1	1
2	2	FROZEN MADONNA MAVERICK/SIRE/WARNER	2	2
3	3	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	3	4
4	10	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/COLUMBIA	4	3
5	5	FEEL IT THE TAMPERER FEATURING MAYA TIME	4	3
6	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS	5	7
7	NEW	PROFILE EIN SCHWEIN NAMENS MAENNER DIE AERTZE	6	NEW
8	NEW	HOT ACTION/MOTOR UNDER THE BRIDGE/LADY MARMALADE ALL SAINTS LONDON	7	5
9	NEW	RAY OF LIGHT MADONNA MAVERICK/SIRE	8	NEW
10	6	LA PRIMAVERA SASH! BYTE BLUE	9	6
		ALBUMS	10	10
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1
2	2	MASSIVE ATTACK MEZZANINE CIRCUS/VIRGIN	2	2
3	4	MADONNA RAY OF LIGHT MAVERICK/SIRE/WARNER	3	3
4	3	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	4	4
5	5	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	5	5
6	7	MODERN TALKING BACK FOR GOOD HANSA/BMG	6	9
7	9	HERBERT GROENEMEYER BLEIBT ALLES ANDERS ELECTROLA	7	RE
8	10	AQUA AQUARIUM UNIVERSAL	8	6
9	8	ERIC CLAPTON PILGRIM DUCK/REPRISE/WARNER	9	7
10	NEW	THE VERVE URBAN HYMNS HUT/VIRGIN	10	8

MALAYSIA		(RIM) 05/05/98	PORTUGAL	
			(Portugal/AFP) 05/05/98	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	8	VARIOUS ARTISTS NOW 4 EMI	1	2
2	1	THE CORRS TALK ON CORNERS WARNER MUSIC	2	1
3	2	SOUNDTRACK TITANIC SONY CLASSICAL	3	6
4	3	VARIOUS ARTISTS MAX 3 WARNER MUSIC	4	4
5	4	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	5	5
6	NEW	SALEEM MAAF WARNER MUSIC	6	NEW
7	9	VARIOUS ARTISTS TITANIC DANCE MUSIC STREET	7	8
8	NEW	SAVAGE GARDEN ASIAN TOUR PACKAGE SONY MUSIC	8	7
9	NEW	ZIANA ZAIN BEST OF ZIANA ZAIN BMG MUSIC	9	RE
10	RE	SAVAGE GARDEN SAVAGE GARDEN SONY MUSIC	10	10

SWEDEN		(GLF) 05/01/98	DENMARK	
			(IFPI/Nielsen Marketing Research) 04/30/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	MY HEART WILL GO ON CELINE DION COLUMBIA	1	1
2	NEW	VIL HA DIG DROMHUS CNR MUSIC	2	2
3	2	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	3	3
4	NEW	THIS IS HOW WE PARTY S.O.A.P. COLUMBIA	4	4
5	NEW	LIFE IS A FLOWER ACE OF BASE MEGA	5	6
6	3	FIGHT FOR YOUR RIGHT (TO PARTY) N.Y.C.C. CONTROL	6	5
7	NEW	WHEN THE LIGHTS GO OUT FIVE RCA	7	7
8	5	KARLEKEN AR JILL JOHNSON LIONHEART RECORDS	8	8
9	4	MY OH MY AQUA UNIVERSAL	9	9
10	6	AVUNDSJUK NANNE FACE MUSIC	10	10
		ALBUMS		
1	5	HJALLE & HEAVY PA RYMMEN START KLART	1	3
2	1	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	2	1
3	2	SMURFARNA SMURFHITS 4 ARCADE	3	2
4	8	MASSIVE ATTACK MEZZANINE CIRCUS/VIRGIN	4	4
5	3	SOUNDTRACK TITANIC SONY CLASSICAL	5	6
6	4	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	6	5
7	6	MADONNA RAY OF LIGHT MAVERICK/WARNER	7	7
8	NEW	LIONEL RICHIE TRULY—THE LOVE SONGS MOTOWN	8	8
9	NEW	DROMHUS DROMMAR CNR MUSIC	9	9
10	RE	WILL SMITH BIG WILLIE STYLE COLUMBIA	10	NEW

NORWAY		(Verdens Gang Norway) 05/05/98	FINLAND	
			(Radiomafia/IFPI Finland) 05/03/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	MY HEART WILL GO ON CELINE DION SONY	1	1
2	5	FIGHT FOR YOUR RIGHT (TO PARTY) N.Y.C.C. EDELPIECH	2	4
3	2	TRULY MADLY DEEPLY SAVAGE GARDEN SONY	3	2
4	3	LA PRIMAVERA SASH! SCANDINAVIAN	4	3
5	9	IT'S TRICKY RUN-D.M.C. VS. JASON NEVINS MNW	5	5
6	NEW	LA COPA DE LA VIDA RICKY MARTIN SONY	6	7
7	8	CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL	7	NEW
8	10	ALARMA 666 EMI	8	NEW
9	7	TORILL MOE ALEINE HER NORSKE GRAM	9	NEW
10	NEW	NO, NO, NO DESTINY'S CHILD SONY	10	NEW
		ALBUMS		
1	2	D.D.E. OHWÆÆ!!! NORSKE GRAM	1	1
2	1	SOUNDTRACK TITANIC SONY CLASSICAL	2	NEW
3	3	MASSIVE ATTACK MEZZANINE CIRCUS/VIRGIN	3	2
4	4	BRIAN FERRY & ROXY MUSIC MORE THAN THIS—BEST OF VIRGIN	4	8
5	9	ERIC CLAPTON PILGRIM DUCK/WARNER	5	NEW
6	6	CC COWBOYS EKKO—BESTE BMG	6	5
7	NEW	KRAKEVIK HERBORG HERBORGS VERDEN VIRGIN	7	NEW
8	5	MADONNA RAY OF LIGHT MAVERICK/WARNER	8	10
9	8	SAVAGE GARDEN SAVAGE GARDEN SONY	9	NEW
10	NEW	ELECTRIC LIGHT ORCHESTRA LIGHT YEARS—VERY BEST OF SONY	10	3

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

BELGIUM: One of the youngest acts in the booming Belgian blues scene is **Fred & the Healers**, a powerful trio from the south of the country. The band was formed in 1994 by 16-year-old guitarist **Frédéric Lani**. Today the band's debut album, "First" (Kroko Records)—featuring eight original titles plus interpretations of standards by **Jimmy Witherspoon** and **Junior Wells**—has sold close to 5,000 units in the south of Belgium alone, figures similar to **John Lee Hooker** or **John Mayall** in that market. Lani's energetic guitar playing has boosted Fred & the Healers' live reputation, honed over four years of gigging in Benelux. PolyGram Music Publishing has snapped up the young artist/songwriter, and Kroko Records is currently negotiating album releases in France (on Mercury) and in Holland and Switzerland (on TBC). In July, the band will record an album as a quartet that will involve selected guest musicians. **MARC MAES**



LANI

U.K.: Brian Eno's seminal ambient composition "Music For Airports" received its first performance in the environment for which it was intended when the New York ensemble **Bang On A Can** played it live April 24 in the check-in hall of London's Stansted airport. The work was first recorded by Eno in 1978. April's event marked the release of a new recording, "Music For Airports" (Point Records/Philips Classics), featuring fresh arrangements by Bang On A Can. Afterward, Eno declared that his original recording was "merely a demo awaiting this first proper performance." **NIGEL WILLIAMSON**

AUSTRALIA/PUERTO RICO: Two of Sony Music's international stars—Australia's **Tina Arena** and Puerto Rico's **Ricky Martin**—have teamed with producer **Jim Steinman** to record the theme to the upcoming summer movie "The Mask Of Zorro." The song, "I Want To Spend The Rest Of My Life Loving You," was written by **James Horner** and **Will Jennings**, authors of Celine Dion's "My Heart Will Go On." Horner has written the score for "The Mask Of Zorro," a TriStar movie. The soundtrack album on Sony Classical is due for release in the U.S. and internationally after the film opens in July. Both Arena and Martin have Sony albums due this year. The Australian singer is also on the forthcoming multi-artist album of **Andrew Lloyd Webber's** "Whistle Down The Wind" musical, while the Puerto Rican performer has the "official" song of the 1998 World Cup, "La Copa De La Vida." **ADAM WHITE**



ARENA

THE PHILIPPINES/JAPAN: **Wolfgang**, one of the Philippines' top hard rock/metal bands, is seeing success in Japan. "Wurm," the band's second album on Sony Music Entertainment Philippines' (SMEP) Epic label (Global Music Pulse, Billboard, Jan. 17), was released in March in Japan by Sony Music Japan. In support of the album's release, the band played dates in Osaka and Tokyo, including a showcase at the Tokyo venue On-Air West and an acoustic set at an autograph session at a Tower Records in Tokyo. The band's first Epic album, 1996's "Semenelin," was released in the U.S. in December 1997. For that, the album's artwork was substantially altered, and two songs originally performed in the Tagalog language were rerecorded in English. (The other tracks are in English.) According to SMEP media manager **Annie Alejo**, there are plans to release the U.S. version of "Semenelin" in Japan as well. **DAVID GONZALES**

U.K.: Watch out for a possible collaboration between new neighbors **Liam Howlett** of **Prodigy** and veteran artist **Gary Numan**. Both have moved into the same area of rural Essex and agreed to hook up after Howlett completes Prodigy's dates in Beirut, Lebanon, and gets current projects out of the way. Numan—best known for his '79 hit "Cars"—is enjoying a revival in the wake of last year's "Random" covers tribute on his original label, **Beggars Banquet**. He is currently promoting his latest album, "Exile" (Eagle Records), with a U.S. tour that opened May 5 in Philadelphia. "I'm doing quite a lot at the moment, getting involved with little things with other people," says Numan, who reveals he's also been speaking to **Tricky**, the **Smashing Pumpkins' Billy Corgan**, and **George Clinton**. Howlett says it's too early to talk of material, but he adds, "Gary represents this whole weird, abstract element of music. I wished I had thought about doing something with him on the last album." **SALLY STRATTON and DOMINIC PRIDE**

GREECE: This month, prominent Greek singer **George Dalaras** starts a European tour, his sixth since 1981. Dalaras, who has already visited six German cities, will perform in Brussels, Helsinki, and Rotterdam, Holland. He'll also perform four dates in the U.K.: two in London and one each in Manchester and Newcastle. In sets that last 2½ hours, Dalaras presents his past hits as well as songs by **Goran Bregovic** (Global Music Pulse, Billboard, Feb. 24, 1996) that are featured on Dalaras' latest release, "Thessaloniki—Yannena With Two Canvas Shoes," now available in Europe through EMI. The tour is also supported by the Tropical label's release of "George Dalaras: Live And Unplugged," a show recorded at the old Frankfurt Opera, as well as "Portrait," released last year through EMI's "Hemisphere" world music series. **COSMAS DEVELEGAS**



DALARAS



Sony Australia, Dion Acknowledge Special Bond

Celine Dion's current Epic album, "Let's Talk About Love," is already Sony Music Australia's fastest seller ever, according to the company, with more than 400,000 units sold. Dion, pictured here during a recent show at the Crown Entertainment Complex in Melbourne, is on course to hit 1.5 million units with the album, says Sony Music Australia, which claims a special relationship with the Canadian star.

According to Sony CEO/chairman Denis Handlin, second from right, the album was double-platinum (140,000 units) out of the box. Her previous album, "Falling Into You," has sold more than 1 million units in Australia, making her one of only six acts to do so.

When "Falling Into You" was released in Australia in 1996, the 527 staffers of Sony Music Australia signed a petition asking the singer to interrupt her honeymoon in Fiji for a promotional tour here. Dion agreed; Australia, after all, was an early breakout market for her. When Dion arrived here earlier this year, she talked about "a very special relationship with Denis and with Sony Music Australia." During her visit, the company presented her with a \$10,000 necklace and a golf session with Charlie Earpe, coach to Greg Norman.

Handlin first saw Dion in 1990 at a retail showcase in the U.S. and invited her Down Under a year later on a promotional trip. "She was unknown here; she could hardly speak English and needed an interpreter at all times," Handlin remembers. "To see how hot she's become, not just in this region but around the world, is fantastic."

Recent initiatives around the star included a "Valentine's Version" of her worldwide hit "My Heart Will Go On."

Also pictured here are her manager/husband and head of Good Feeling management, René Angelil, left, and Dave Platel, management associate at Good Feeling.

SPANISH, DUTCH SHED LIGHT ON SALES GAINS

(Continued from page 48)

euphoria predicated on the IFPI figures, as NVPI's measuring methods show less spectacular increases. "As IFPI wanted to get Dutch data somewhat quicker than we would normally have provided them, their 12% growth would be only 5% in our own calculations, which we will officially present by the end of May," he says.

The IFPI figures are based on estimations of trade deliveries in 1997, whereas NVPI counts only record shop sales to Dutch consumers.

"Export figures and special products are part of those IFPI figures, which cause a relatively higher growth than is actually the case," states Solleveld.

SWEDISH DJs, IFPI AGREE ON CD-R COPYING

(Continued from page 48)

Mårtensson, said, "According to the copyright legislation, it is prohibited to make copies of recorded music with the intent to play the copy in a public place. Consequently, it is considered a crime according to the copyright law to play a copied CD in front of a group of people in a club." The letter also noted that offenders could be faced with "up to two years' imprisonment, fines, and high liability claims."

The seminar was moderated by IFPI Sweden information officer

Claes Olson and panel members that included Mårtensson, DJ Pierre J., PolyGram Sweden product manager Jonas Lönnå, and MNW Sweden label manager Patrik Larsson. Navid Gondal, a Norwegian artist and music producer, proposed a levy on recordable CDs, like the one already existing on blank tapes.

Mårtensson told the seminar that "it's not the reimbursement which constitutes the major problem. It's rather that the [promotional record] starts to circulate [in the market]."

Broadcasters Decry New Regulations

BY LARRY LeBLANC

TORONTO—Canada's broadcasters are reacting with acrimony to proposals on multiple license ownership and Canadian-generated music regulations handed down April 30 by the Canadian Radio-television and Telecommunications Commission (CRTC).

The CRTC loosened the rules of multiple license ownership (MLO) and proposed an increase in the amount of Canadian-generated music that commercial radio stations air (Billboard, May 9). The MLO ruling, which allows broadcasters for the first time to own more than two radio stations in a given market, takes effect immediately.

The CRTC's music-content proposal, which would boost requirements of Canadian music content (CanCon) to 35% from the existing 30%, requires a regulatory amendment to its commercial radio policy before being integrated into regulations. The content proposal is expected to become part of the regulations later this year. The CRTC now has to solicit comment from the Canadian public via a public hearing or by written submissions.

The proposals resulted from the CRTC's first comprehensive review of Canada's commercial radio regulations since the rules were introduced in 1971. In hearings held last year during that review, the Canadian Assn. of Broadcasters (CAB) recommended a number of proposals on the condition that CanCon remain fixed at 30%.

What now has broadcasters most incensed is that the CRTC still expects broadcasters to implement those proposals, which include establishing a marketing and promotion fund to promote Canadian music and setting up an online music store for the purchase of Canadian music through the Internet. The CRTC also expects the CAB to continue the Canadian Radio Music Awards to celebrate new Canadian artists, which were first held in March.

"We're worse off than we were," says Gary Slaight, president/CEO of Standard Radio Inc. here. "At the hearings we kept saying that if CanCon went up, these initiatives are not on the table."

Ironically, when the CRTC review was first announced, Duff Roman, chairman of the CAB and VP of industry affairs at broadcaster CHUM Ltd. here, predicted that the process would not be marked by the intense skirmishes between broadcast and recording groups that hampered the passing of last year's copyright act revisions (Billboard, May 17, 1997).

Roman now says he is outraged by the lack of music industry support for Canadian broadcasters. The recording industry lobbied for increased CanCon and opposed MLO.

"The opportunity to work collaboratively with the music industry [in promoting Canadian music together] has now gone by," Roman says. "Why did the music industry stick their noses into the consolidation of radio? They should have had no comment on an industry trying to reorganize itself for its survival."



ROMAN

Brian Chater, president of the Canadian Independent Record Production Assn., counters that the broadcasters "gambled, and they lost. They were the ones that wanted a review of radio."

Brian Robertson, president of the Canadian Recording Industry Assn., calls the decision "a cookie-jar deal. The broadcasters got their cookie, the record industry got theirs. Why the hell are [broadcasters] jumping up and down?"

The MLO ruling lets broadcasters own as many as two AM and two FM stations in any given language in markets with eight or more radio stations. In markets with fewer than eight commercial stations, broadcasters are permitted to own as many as three stations operating in a given language, with a maximum of two stations on one frequency band.

However, many broadcasters are griping that the two-market approach makes it unlikely that there will be buyouts in lucrative major markets. "We're all buyers, not sellers," points out Roman.

"[The CRTC] only gave us one little thing—allowing us to own four stations in about six [major] markets," adds Slaight. "But nobody is going to sell in most of these markets. Then in [small markets] they say we can own only three stations. That means if you already own two stations and someone has another two, we can only [buy] one? That's crazy."

CanCon Rules Stir Resentment

TORONTO—The most debated part of the Canadian Radio-television and Telecommunications Commission's (CRTC) new proposals for commercial radio is the call for an increase in the level of Canadian content (CanCon) music.

The proposal calls for a 35% CanCon level to be maintained during the high-audience daytime period of 6 a.m. to 6 p.m. on weekdays. It's currently 25% between 6 a.m. and 7 p.m. during weekdays and 30% overall. For the first time, selections must be played in their entirety to qualify as CanCon.

For French-language stations, the regulation for the amount of French-language music played—international or domestic—remains at 55%. Additionally, French-language stations, like their English-language counterparts, must also maintain an overall level of 35% CanCon weekly, including between 6 a.m. and 6 p.m. on weekdays. As with English-language stations, those selections must be played in their entirety to qualify as CanCon.

Bob Mills, PD of album rock CFOX Vancouver, calls the daytime-play proposal "a big jump" from the current regulations. He adds that the 25% daytime regulation gives stations more flexibility for specials or longform programming.

To qualify as having Canadian content, a song must fulfill at least two of the following four conditions: the music was composed entirely by a Canadian; the music or lyrics were performed principally by a Canadian; the musical selection was recorded wholly in Canada; or the lyrics were written by a Canadian.

Music industry executives and

broadcasters agree that the content increase won't substantially alter the Canadian recordings that are aired. "There won't suddenly be more slots for more artists," says Paul Eastwood, director of national promotion for Universal Music Canada. "There will simply be an increase in rotations of artists already being played, particularly the heavies."

Garry Barker, VP of Maritime Broadcasting System in Halifax, Nova Scotia, agrees. "With the increase of CanCon, what are broadcasters going to do?" he asks. "I would assume they will increase spins. They're not going any deeper [adding new artists]."

Several broadcasters are upset that struggling "gold," or oldies, AM stations, with a limited supply of Canadian recordings, aren't exempt from the proposal.

"All we're going to end up doing is play 'Sweet City Woman' by the Stampeders three more times a week," says Barker, referring to the international 1971 hit.

CRTC officials indicate that CanCon could be boosted to 40% in its next review of radio in five years. This had been proposed by the Canadian Independent Record Production Assn. (CIRPA) and the performing rights organization SOCAN in the review hearings last December.

"It's now up to us to make sure it gets to 40%, whether by lobbying or by production and promotion," says Brian Chater, president of CIRPA.

However, Brian Robertson, president of the Canadian Recording Industry Assn., is skeptical of any further change to CanCon. "It's taken the CRTC 27 years to move it 5%," he says. LARRY LeBLANC



Artist Marketing '98:

Perils & Opportunities

Correspondent **Ann Tsang** surveys executives at key independent and multinational labels about how the past year's economic turmoil has forced new approaches to exposing and promoting artists in the region.

HONG KONG—As the Asian economic crisis continues to smolder, businesses are shuttering on a regular basis, small and large company budgets have been slashed, and consumer spending power has clearly shrunk.

The music industry, however, remains relatively bullish, and labels appear to be adopting smarter marketing strategies in order to maintain margins and profile.

"We haven't made many changes in the way we market or promote during the current economic downturn," says Tom Van Dell, regional VP, marketing, Asia Pacific, for Universal Music. "We've always spent money effectively in areas that help us sell albums."

"Being the newest kid on the block of all the majors in Asia Pacific, we do not have the luxury of supporting only our established acts," says Van Dell. "Strategically, we will continue to remain dedicated to the process of breaking new bands and artists. We back artists whose music we feel suits the taste of audiences in the various countries throughout this region, irrespective of their success—or lack of success—in the U.S.A. or any other market. We emphasize placing marketing support on what sells locally."

Van Dell says that regionwide marketing activities

continue to have a limited effect at the local level, and, although it offers support, the work that leads to a successful release has to be done locally. "We have had regionwide success with acts like No Doubt and Aqua," he explains, "but the localized approach has allowed us to weather the current crisis by creating hits from various artists in each of our markets."

BRING THE ACTS OVER

Andy Yavasis, VP of marketing at Sony Music Asia, declares, "The best form of defense in this climate is attack." Describing the success Sony recently has enjoyed in the region with the "Titanic" soundtrack, Yavasis says, "When you've built that kind of momentum, you have to keep it burning." The label's proactive marketing strategy involves continuing to bring artists into the region in spite of some of the problems that such activity can entail.

"We simply have to be smart," he says. "There is nothing more impactful than artists touring, but this has become difficult due to the economic crisis. For example, Savage Garden will not tour in Thailand, Indonesia or the Philippines. We want to see as many tours as possible to keep generating further

Continued on page APQ-6

Two Days In May: "Reinventing The Future" Is Theme Of First Billboard/MTV Confab

BY ADAM WHITE

Reinventing the future is often a case of learning from the past.

New technologies, artist development and piracy were the topics of the day as Asia's movers and shakers gathered at The Regent Hotel. "The floodgates opened," said one senior international executive of unsuccessful industry efforts to prevent a new soundcarrier being exploited by the pirates. "I don't blame the inventors...technology cannot be stopped."

That music-business leader wasn't talking about DVD or the online delivery of music, but well he might

Continued on page APQ-10



再創音樂未來指標

FAR EAST TURBULENCE:

How It's Affecting The U.S. Music Biz

BY STEVE TRAIMAN

The economic conditions in the Asia Pacific area have had significant effects on how U.S.-based exporters and music publishers are doing business.

A sampling of American distributors, record labels and publishers with interests in the Far East turns up varying degrees of concern. Publishers with their own offices in key territories or operating through licensees are less affected than others who rely on local distributors or retailers. All agree that the recent economic turndown is cyclical and are enthusiastic about the region's continuing role as a major music market.

One of the most affected is California-based distributor Valley Media Inc. "We've traditionally worked with the larger multinational chains and distribution channels over there," says Ken Alterwitz,

Continued on page APQ-10

INSIDE APQ

- PAGE APQ-2
SIX QUESTIONS WITH MTV'S FRANK BROWN
- PAGE APQ-2
PIRATES PUMP UP THE VOLUME
- PAGE APQ-4
JAPANESE, EUROPEANS STAY BULLISH
- PAGE APQ-6
THE NEXT SOUNDS YOU'LL HEAR
- PAGE APQ-6
AUSTRALIA MAKES OUT

How do you view the current state of the Asian music industry from an MTV perspective?

The Asian music industry is burgeoning in terms of diversity and the development of local, regional and global product, which is also one of MTV's most important mandates in the region. In these difficult times, the network is actively trying to take initiatives with labels, in terms of continuing to break artists. There are short-term issues for the record industry in light of the economic slump, but the long-term outlook is extremely positive. Both the music labels and MTV have a terrific future in the Asian region. From a network point-of-view, it is vital that we remain committed to working with the record companies to ensure ongoing success for both ourselves and the artists.

Has the Asian economic recession had any impact on the growth of MTV in the region?

In terms of our own growth, in the last 12 months MTV distribution has grown from 40 million to 69 million homes—both

full-time and partial-carriage. Likewise, viewership has also increased overall by more than five times, with India alone multiplying more than sixfold. And, in spite of its economic situation, Indonesia is one of the highest-rating individual markets for MTV in the world. From our point of view, we are looking at the industry in an exceptionally positive light. Our advertising revenue continues to multiply, our distribution has increased significantly, and we have successfully created a third stream of revenue in the form of merchandising.

How much of a role does localization continue to play in terms of music networks in the region?

For us, localization continues to be a priority and a key formula. We have flexible VJs who can do both network shows for the region or local shows for individual territories, and our graphics are all heavily localized; those for Taiwan are completely different from those for Indonesia, those for India and so on. We are also encouraging the export of this Asian creativity to a global market. Our VJ Nadya (Hutagalung) is a great example of exportability around the region itself; she was voted one of the top 10 stars on television by an Indonesian publication, a Singapore paper named her showbiz personality of the year, and she was also honored at the Asian Television Awards held earlier this year.

In terms of the artists themselves, how much are you involved in the development of domestic repertoire in individual Asian markets, and how exportable is that product?

MTV has a mandate to showcase talent, be it in the form of local individual artists, bands, shows or productions. We have created a product called "MTV: Live And Loud," which is similar to the "Unplugged" concept in certain ways in that it showcases artists from countries such as Indonesia, the Philippines and Thailand, among others. We have also produced the more familiar "Unplugged," with the likes of Chage & Aska [Japan], Harlem Yu [Taiwan] and Colonial Cousins [India], all of which have been exportable and shown on other MTV services globally. In terms of specific video product, MTV presented the global video premiere of Dadawa's most recent release. Conversely, certain Western acts—such as Michael Learns To Rock and Aqua—have used Asia as a springboard to the market in the West. Basically, the more exposure MTV can give an artist worldwide, the better for everyone concerned.

Continued on page APQ-12

S?X QUESTIONS



Frank Brown, president, of MTV Networks Asia



From the top: "MTV Alternative Nation," "MTV Most Wanted-Boys"

Pirates Plunder New Territory in Post-Handover Blitz

The region—particularly Hong Kong—is becoming even more active as a counterfeit center. Can China's proposed Prevention of Copyright bill stop piracy at its source and create a strict system for the protection of intellectual-property rights? BY ANN TSANG

HONG KONG—Responding to a massive increase in CD-manufacturing capacity in Hong Kong since its return to Chinese sovereignty last July 1—and the potential that capacity creates for CD piracy—the government recently issued the first draft of a new Prevention of Copyright bill. The measure, due to take effect soon, seeks to prevent and control copyright piracy at its source and create a strict system for the protection of intellectual-property rights in the former British colony.

The bill also calls for development of a registration and source-identification system for all CD plants. It will require compulsory licensing of optical-disc manufacturers and the mandatory use of "manufacturers' codes" on optical discs produced in Hong Kong.

The IFPI in Asia is already lobbying for amendments on issues such as the system for determining manufacturers' codes and penalty levels. The organization also believes that equipment and CDs from plants manufacturing without proper registration should be liable to forfeiture.

NEW LAW VS. NO LAW

There is currently no registration requirement for businesses manufacturing optical discs in Hong Kong, and customs officers have difficulty locating CD plants and identifying the operators involved. The authorities do not have the legal power to make routine inspections of these plants, and the new bill is expected to help remedy these problems.

Jui Chian Giouw, regional director in Asia for the IFPI, believes that pirate CDs found in Hong Kong today are no longer originating from the Chinese Mainland, as they were before the handover. This is because of drastic action taken in the past year by the Chinese authorities, resulting in a sharp decrease in overall CD production on the Mainland.

Between 45 and 50 CD presses were seized in 1997 alone, with imprisonment terms of two to 17 years imposed on illegal manufacturers. Consequently, China has become one of the most dangerous countries for pirate manufacturers. In a two-pronged approach, the government and customs authorities have simultaneously enforced strict controls on the entry of manufacturing equipment into China. The upshot of the action is that, by the second half of 1997, there were insufficient pirate CDs to supply the Chinese domestic market alone, without even taking Hong Kong into consideration.

However, the result of that crackdown on the mainland has been a dramatic increase in the number of CD factories in the special administrative region (SAR) of Hong Kong itself—hence the latest legislation proposed by the SAR government—and, even more significantly, an increase in manufacturing in the neighboring Macau, the Portuguese-controlled territory about 35 miles from Hong Kong.

Giouw says that in Hong Kong the IFPI has pinpointed at least 55 factories, whereas prior to 1997, it was only aware of seven. However, in Macau, where prior to 1997 there were no CD plants, today there are at least 28 known plants, with up to 40 suspected. The IFPI states that these plants have been established mainly to supply China with

both legitimate and pirate product.

REDUCTION IN LEGIT ORDERS

Given the recent boom in various forms of CD software, China cannot now meet its own demand. At the end of 1997, it decided to cut its production to 44 legitimate presses, and orders coming from China to Hong Kong for pressing have dropped drastically. Pirate CD product coming out of Hong Kong has increased because the legitimate orders have been reduced.

When China took its enforcement action last June, the supply of pirated CDs virtually dried up. Pirate operators sought new territories and began to focus on Southeast Asia, resulting in two or three plants opening in Singapore, 15 new locations in Malaysia and two or three in Indonesia, each catering to both legitimate and pirate product demands in its own market.

"The piracy problem exists in a number of territories but is currently most visible in Singapore and Malaysia because export is easier via common geographical borders," says Giouw.

"When product was previously supplied from China, stock was based on product availability and what the Mainland factories decided to produce. In Singapore and Malaysia, anything that is released legitimately is then available in a pirated version within two to three days, and the choice is more specifically catering to local tastes. Southeast Asia is generally worse off than it was before. But governments across the region are looking at new ways of dealing with the problem," notes Giouw.

The record companies are also supporting the situation with their own anti-piracy measures.

"There is no one label that we can single out in terms of action being taken," says Giouw. "They are all doing what they can on the marketing side to

prevent direct impact on their own profits as well as actually fighting the issue. Each record company has to start looking at [its] volume of sales and how they can compete for the ever-decreasing consumer dollar. This is the key to label survival, particularly for the independent."

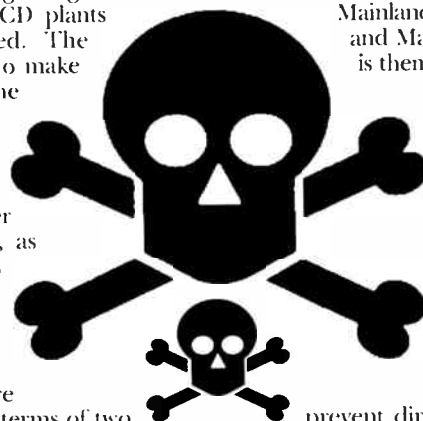
OUTLOOK: IMPROVEMENT BY CHRISTMAS

Giouw is not optimistic about a change in the current situation in the short-term. "I do not believe that 1998 is a year where we'll see much improvement, mainly due to the Asian economic crisis that has created an impetus for people to buy cheaper products," he says. Pirate CDs range in price from \$2 to \$5 U.S., whereas the legitimate product retails for between \$8 and \$12.

"Governments have only just started to look at the situation, and it will take some time for the implementation of legislation to actually happen and then for the relevant enforcement agencies to be effective," he continues. "However, I do hope to see some improvement just prior to Christmas of 1998."

PAINS FOR PUBLISHING

From a publisher's perspective, David L. Ginter, regional *Continued on page APQ-12*



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Japan: Under-Affected And Still Promoting Aggressively To The Region

BY STEVE McCLURE

TOKYO—Asia's economic crisis so far hasn't had a major impact on the Japanese music business. Most of the interplay between the Asian and Japanese industries takes place at the artist level, where changing musical trends matter more than fluctuating exchange rates.

The consensus in Japan is that, while the Asian crisis is having 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 here.

In Japan, the biggest single instance of fallout from the Asian crisis has been the decision by indie label Pony Canyon to restructure its Asian operations. Late last year, the label announced that it was closing four of the five Asian subsidiaries it had established earlier this decade during the region's economic boom. The only remaining Asian affiliate was wholly owned Pony Canyon Music Malaysia.

Kazuhiko Saito, GM of Pony Canyon's international business-affairs department, confirms that the region's recent economic woes were the main reason for the closures. While sales for the five companies totaled between 2.5 billion and 3 billion yen (\$18.8 million to \$22.5 million) in both 1995 and 1996, he says the 1997 figure is expected to be significantly lower. Pony Canyon's Asian subsidiaries released both local and Japanese repertoire, with the Taiwanese operation having the highest local-content ratio at some 60%.

PONY GALLOPS BACK TO ASIA

In March, Pony Canyon made its re-entry into Asia by setting up a new wholly owned Hong Kong subsidiary, Pony Canyon Entertainment Pacific, which took over from the disbanded joint-venture Golden Pony Entertainment (HK) Ltd. And the shuttered South Korean joint-venture, Sampony Distribution, is set to be superseded this month or next by Pony Canyon Korea, which will be 16%-owned by a local partner.

Saito says that, instead of spending money on developing new local artists, Pony Canyon's Asian operations will concentrate on marketing Japanese and international repertoire.

PRODUCT FOR CHINA

Tokyo-based production agency HoriPro is still sanguine about the possibility of finding and developing musical talent in Asia. A HoriPro affiliate has maintained an office in Beijing for the past several years, but the focus is on product that will sell in China—the company's attempts to market Chinese artists in Japan through its SoundAsia label haven't been particularly successful, according to Kaz Hori, HoriPro's VP of international affairs.

Echoing that comment is Hiroyuki "Holly" Otsuki, GM of Victor's international division, who notes the lack of

Continued on page APQ-14



European Music Companies Rethink Asian Options, But Most Remain Bullish On Region

BY CHRIS FULLER

LONDON—The ongoing economic woes in much of Asia have forced Western European distributors and promoters to drastically rethink their strategies in the region.

While most European music companies with global ambitions have come to prioritize Asia in recent years, most are now having to come to terms with riding out what could be a lengthy pan-regional recession.

Among those active in the region, however, many are also taking a bullish tack. Stuart Watson, chairman of SWAT Enterprises, with offices in Britain and Singapore, sees Asia's current problems, exacerbated in several instances by political instability, "as an inevitable consequence of a market growing up. Of course, there are problems, but no more so than we saw in Central and Latin America in the 1980s. There are still Top 20s...a hit is still a hit...and where there's pain there's gain."

"We are remaining flexible and constantly assessing the situation on a territory-by-territory basis," says Watson. "We have a range of promotional campaigns lined up for various pop artists. In fact, if anything, we are stepping up rather than cutting back!"

SWAT, which finds licensees and promotes artists across the region for independents such as Zomba, Jive, edel, Telstar, Reader's Digest and Big Life and Terry Ellis' new venture, Tiger Star, "is determined not to be dragged down among the doom-and-gloom merchants and write off Asia," adds Watson, noting that "for us, it's about 10 different countries and 10 different currency-exchange rates requiring 10 different strategies."

On a sliding scale, Watson considers that, in Indonesia, such factors as the Suharto regime, rampant inflation and spiraling import costs make the territory "very difficult, the worst of the lot." And Korea, he notes, has witnessed a num-

ber of wholesaler bankruptcies, "and the bad debt has spread across the music industry." The picture improves markedly in Thailand, however, "where, in six months, they have managed to recover about half of the original baht devaluation," says Watson. And, at the top end,

Taiwan has been relatively unaffected, as has the Philippines, where SWAT reports Aaron Carter (edel) has gone gold and Damage (Big Life) has sold 50,000 units.

VIRTUES OF EDEL

At Germany's edel, which, under the leadership of CEO Michael Haentjes, has become one of the world's largest independent record companies, director of international Annika Meyer-Willkomm echoes Watson in her use of the term "flexibility," but also cites the need for "tolerance, patience and remaining supportive of our local partners."

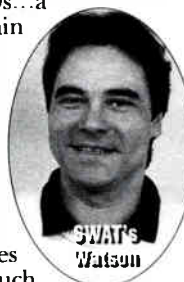
The company, which has label deals with Form Records in Malaysia and Singapore, CMM in Indonesia, What's Music! in Taiwan and Hong Kong, Fever in Thailand and Alpha in the Philippines, "has moved to renegotiate certain parts of our agreements within some territories," says Meyer-Willkomm. "Due to inflation, it's a sad truth that some of our partners have found they simply cannot afford to pay the agreed-upon advances."

Sales in Japan, the world's second-largest market, which are expected to remain stagnant for at least the rest of the year, "are obviously of great concern to us," says Meyer-Willkomm. "We have signed a couple of label deals there and are remaining optimistic. Aaron Carter, for example, will have his album released in June on Toshiba/EMI." Across the region, edel is grooming boy group Take 5 and vocalist Trey D for long-term success.

Continued on page APQ-14



EMI's Michael Haentjes



SWAT's Stuart Watson



From left: Edel's Aaron Carter has gone gold. Edel is grooming both Take 5 and Trey D for Asian audiences.





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The Next Sounds You'll Hear...

New Asian Talent

SOUTH KOREA

Artist: S.E.S.
Album: "S.E.S."
Label: King

Amid South Korea's devastating economic crisis, which has hit the music industry hard, one artist-management company has come up with an innovative promotion strategy: a female group whose members can actually sing, besides looking good. The group in question is trio S.E.S., and its management, S.M. Entertainment, has carefully honed the trio's image to make it stand out from the rest of the pop pack.

"S.E.S. have appeared on almost every TV music show but only on music shows," stresses S.M. Entertainment president Jeong Hae-ik. "We wanted to make sure they are perceived as singers working together, not actresses working individually. So far, our strategy has been working."

Apparently so. S.E.S.' eponymous debut album, licensed to King Records and released late last December, has sold more than 600,000 copies, despite Korea's economic downturn.

Media: Their first music video, "I'm Your Girl," stayed on the 10-most-requested list of cable-music station m.net for 13 weeks and 14 weeks on KMTV, another music channel. S.E.S.' second video, "Oh! My Love," which was released in March, is still high in the charts. "Most music videos tend to focus on the female singers' sexiness, but S.E.S.' videos are different," says Park Hee-Young, producer of m.net's "Korean Pop Best 27" program. "S.E.S. are instead portrayed as straightforward singers, which appeals to fans. People are sick of artificial artists and entertainers who can't sing."

Retail: The group's album has been a steady seller since its release, reflecting SME's strategy of building up S.E.S. slowly. "The album is not the kind of mega-smash album where we run out of stock, but its sales are still pretty good considering they're new and the economy is so bad," says Kim Im-Soon, a buyer at Tower Records' Korean operation who handles domestic repertoire.

Four months after its Korean debut, S.E.S. made its Japanese debut, appearing on NHK TV, as well as shows on many other stations in Japan. SME has signed a deal with Japanese production company Sky Planning, which will oversee the group's debut in Japan in September on a label to be confirmed. "Our deal [with Sky Planning] establishes a model of how Korean entertainers can expand their activities abroad," says Hae-ik. "If all goes well in Japan, we hope to take the group to Hong Kong, Taiwan and the rest of Asia." —**CHO HYUN-JIN**

INDONESIA

Artist: /rif
Album: "Radja"
Label: Sony Music Indonesia

Sony Music Indonesia (SMI) "discovered" the pop-rock alternative band /rif in the university town of Bandung, West Java. Since forming in 1992, the band has built a strong following with live performances on the crowded



Bandung pub scene. The fivesome was SMI's first signing in Indonesia, and its debut album, "Radja," released in October 1997, has sold more than 120,000 units, says SMI marketing assistant Rudy Ramawy.

Media: SMI set up the album with advance releases of the title track in mid-September to 300 major radio

Continued on page APQ-13

Australia Makes The Best Of It

A regional trade fair and a push for Sydney mark Oz biz's determination to take advantage of a difficult situation. BY CHRISTIE ELIEZER

MELBOURNE—Australian music executives could certainly lament the impact of the Asian economic crisis—the lost markets, the fall of export prices, the slowed economic growth, the tours and releases put on hold and the decision of Singapore investor Ong Beng Seng to bail out of the Brash music-retail chain in Australia, forcing the company into temporary administration.

Instead, the music industry here is taking a cue from the Australian government.

In March, the government announced it was using Asia's downturn to establish Sydney as a leading business and financial center in the region, overhauling corporate laws to reduce the cost of doing business, while making Australian cities more attractive as a site for regional headquarters.

The Pacific Music Circle conference/trade fair, held in October in Sydney, is marketing itself as the region's major event following the absence this year of MIDEAM Asia.

"We're actively targeting those who wanted to attend MIDEAM," says promotions & marketing manager Nic Allum. "We're not only highlighting the music from Australia, but also spotlighting Sydney as a cultural and tourist destination."

STRENGTH THROUGH HICCUPS

Yet, despite mixed signals from Asia about the extent of damage and time of recovery, Australia is keeping firm with its Asian partners. "It doesn't change our long-term commitment to the region," says Charles Caldas, CEO of the Shock Music Group. "As far as we're concerned, this is just a hiccup."

Adds Phil Tripp, publisher of the Australasian Music Industry Directory, "This economic hiccup will separate the real players from the cowboys, and we'll see the emergence of a stronger music industry there. For that reason, we're dedicated to expanding our directory's Asian listings because it's the only contact sometimes between Western and Asian companies."

Ocean Records of Australia, which makes records designed for Asian ears, counts on Asia for 95% of its business. Some releases are delayed, but Ocean's seven partners—including Golden Pony in Hong Kong, Doremi in Korea and Sipta Mitra in Indonesia—are large enough to absorb much of the downturn. Darren Clark, director of international product services, says, "We're showing our solidarity and commitment to our partners. We have increased our marketing and promotion budget by 25%, giving them videos and point-of-sale items."

Ocean increased the availability of its acts to work the region. Lemonjuice spent four months in Japan doing media and live gigs, while teen popster Mark Allen and balladeer Kristy will spend quality time in Japan and Korea. "It makes these acts part of the scene, and the local record companies feel more involved if they stay for more than a week or two," says Clark. Ocean is widening its range of partners to reduce its risks; it's also widening its market. Negotiations are taking place for the act Sali's June-due album to be issued in the U.S. and Canada.

In March, the government announced it was using Asia's downturn to establish Sydney as a leading business and financial center in the region, overhauling corporate laws to reduce the cost of doing business, while making Australian cities more attractive as a site for regional headquarters.

Shock has made a successful foray into Asia, with a network of distributors, charting releases and direct signings. It was a blow when one of its partners, Pony Canyon, shut down then reorganized its Asian operations and publishing (the two companies released records in each other's markets). But Shock continues to find success in Japan. It signed Bodyjar for release through JVC and Big Heavy Stuff and former Pixies leader Frank Black (whom Shock has Asian rights to) on Quattro.

LADYBUGS AND MUSHROOMS

"The Japanese market is said to be flat, but they are still interested in the right records," says Caldas. Shock will concentrate on more U.S. releases through its San Francisco office, opened last year. One of its signings, Taiwanese female punkers Ladybug, received U.S. college airplay for its "Ladybug 1998" album.

Mushroom Distribution Services, which found a niche market for its cutting-edge dance compilations (through Hong Kong distributor Foam), had intended to expand this year.

"Those plans are on hold for the time being," says GM of sales Val Emutis. "We'll concentrate on safer markets, such as Hong Kong and Singapore and perhaps Taiwan." With Asia no longer a priority, MDS will seek an active role in the U.K. and U.S.

Queensland's industry association Q Music helped gain inroads in Asia for independent labels such as Pod and Biff Bang Pow and management companies.

We achieved a great deal of success, but we've adopted a wait-and-see approach," says Rose Pearse, business affairs manager. "We see a lot of potential there, but why go in there waving your arms when little is going to come of it? Q now is turning to Europe and such Pacific countries as Fiji and Papua New Guinea for possible markets." ■

MARKETING '98: PERILS & OPPORTUNITIES

Continued from page APQ-1

exposure, but, in order to maximize impact, you need at least three days in each of nine different markets—an extensive length of time to ask an artist to be in Asia."

ID'S AND VIDEO CONFERENCING

Sony is circumventing these obstacles with certain artists by bringing them to Singapore, where it partners with MTV Asia to undertake a heavy schedule of promotional activities that will provide regional exposure. Examples of this are Tina Arena's five-track acoustic set and Savage Garden's "Live And Loud" recording. "We may only have time to cover one country, but from there we record ID's for all our other countries and arrange media video-conferencing, which saves a lot of time but still allows us to

cover all bases," says Yavasis.

Stuart Rubin, VP of marketing, Asia Pacific, at BMG, says that his company has always had a strategy of focusing on fewer non-Asian artists in the region—otherwise, "You just end up pouring international music down a funnel."

TORN UP DOWN UNDER

"During the downturn, we're focusing even more on fewer acts," says Rubin. "We need to make the artists and the albums that we work on last a lot longer." Rubin says that there are a surprising number of releases available, whether import or local, and that focus is extremely important. "In terms of choosing the right artist, we have to listen to our local countries and be less top-down in terms of what we tell them to release," he says. In terms of current international acts, BMG is placing heavy resources behind

Continued on page APQ-8



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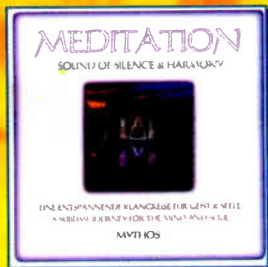
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to produce between seven and 10 new artists every year, so the ratio may change accordingly.

BREAKING ERASERHEADS

BMG's Rubin says that, in terms of its international repertoire, the company continues to focus on a combination of both established acts and breaking artists. "We are totally committed to breaking new acts, but we may have to look at [fewer] acts and give them more focus for the time being," he states. Eraserheads from the Philippines are an example of a BMG product that is expected to be marketed regionwide through an all-English-language album. "It's a matter of picking the right music and making it work across the region," adds Rubin.

LESS MONEY FOR MORE MUSIC

With restricted budgets, it seems inevitable that the Asian labels would find themselves with fewer ad dollars to spend.

Warner Music Singapore managing director Kathleen Tan says that her company needs to be very focused and restrict itself to fewer campaigns—but ones that offer the same amount of penetration. "We simply need to be more single-minded," she says.

Sony's Yavasis states that his label is definitely not spending less marketing cash. "We are bullish in markets like Singapore, particularly with acts such as Savage Garden, which we are supporting with major TV, radio and print campaigns. Basically, if the music is great, people will want it."

Rubin explains that BMG has a set advertising budget, which is essentially a percentage of its turnover. "If we see the artist is going to sell, then we'll spend money accordingly," he says. "And it's up to the individual countries to select what they believe will sell. It's not just about spending lots of money; it's about breaking acts at the bottom end and building them up from the street level."

COMPETITION WITH COMPILATIONS

Compilation albums are a product that can be strategically marketed to the consumer looking to receive value for money, particularly in developing markets—where the per-capita expenditure on music is already low—and also in the more developed markets where spending power is down.

Another area of marketing focus is the creation of distinctive packaging, inclusion of bonus tracks and bonus video discs and

premiums to drive the consumer to retail, help build product preference and circumvent piracy.

Despite the economic downturn, "Someone has to be responsible for creating the vibe in the marketplace," declares Warner's Tan. With its big Madonna release, "Ray Of Light," Warner in Singapore split its marketing and promotion campaign into two phases. The first involved massive in-store exposure together with heavy radio and print promotion and consumer contests. The second featured a heavy TV campaign, which the label believes offers the retail sector added confidence. With 80 spots on a combination of Singapore's Channels 5 and 8, supported by heavy rotation music-video airplay, the album went platinum [15,000 units] after the first phase. Warner hoped to double sales through the use of TV advertising, in addition to creating a strong upswing in sales of the popular Madonna catalog. Approximately 60% of Warner's 1998 marketing budget has been allocated to TV advertising, 15% to in-store promotions and the remainder to radio and print. "Print is very secondary, as it tends to be too fragmented," says Tan. "For us, TV is still the prime medium, and it can also measure sales response more directly."

"Creativity is our main criteria for marketing records," says Universal's Van Dell. "The most successful marketing campaign is one that reaches the most people and sells the most records with just the right spending. In order to achieve this, lateral thinking and below-the-line promotions are key. Editorials, reviews, contests, club promotions, radio airplay, regional video-channel support and prime retail presence go a long way toward creating demand for the right artists and the right records."

Aqua is a prime example of Universal's marketing strategy that appears to have paid off. "We honed in on the band prior to any other market outside of Scandinavia, which allowed us to secure a guarantee of three promo-

Continued on page APQ-14

MARKETING '98: PERILS & OPPORTUNITIES

Continued from page APQ-6

Natalie Imbruglia, the former Australian soap-opera star who has broken through in Europe and the U.S. with the hit single "Torn."

Sam Duann, president of Taiwan-based Rock Records, says that the Pan-China market has not been affected so dramatically by the Asian crisis to date, but that his independent label may need to prepare for problems.

"In general, we will have to spend more money on artists and production," Duann says. "The winner-takes-all situation will become more and more relevant. New artists and new music have a better chance in this type of climate—new things will give people hope as well as excite and motivate them."

RICKY MARTIN'S HOT SEAT

Sony is also looking toward breaking new international artists such as Latin act Ricky Martin in the region, through cooperation with MTV. "Sony is committed to [breaking] this artist in Asia," says Yavasis. "We were helped by MTV's selecting him as the first subject of its 'Hot Seat' and are confident that it will help break him in the region."

KEEPING THE PRODUCT FLOWING

A sample of the leading companies in the region contacted for this report emphatically shows that they are not releasing fewer albums by either international or domestic artists.

Universal's Van Dell says that necessary changes in product sourcing and manufacturing allow the label to continue releasing the majority of its front-line titles in addition to properly servicing its accounts and music buyers with back catalog.

"In any economic crunch, the back catalog suffers most," says Van Dell. "The key is to continue offering as many titles as possible—via normal sell-ins and catalog campaigns—to maintain a relatively stable base."

In Singapore, Warner says that its focus remains heavily on international artists, and, although it is releasing the same number of albums, the label finds that it has become necessary to monitor its inventory levels in a smarter way. As for Rock, the company has undergone major structural changes whereby it has created more labels—which it hopes will be more efficient and lead to increased output.

SONY LOOKS HOMEWARD

Sony's regional headquarters looks heavily toward its domestic repertoire to maintain growth. "We need strong rosters of local artists," remarks Yavasis. "Our strategy is to develop an organic growth of domestic repertoire." Sony's most recent examples of this are in Taiwan, where it successfully broke Mandarin act Coco and resurrected idol Harlem Yu's flagging popularity. In Hong Kong, the label recently signed Leon Lai from PolyGram for \$1.3 million (U.S.). "We are aggressively seeking to develop our A&R roster," says Yavasis. "Last year, we had success in the notoriously difficult market of Korea. Thailand is aggressive, and we will see the fruits of our activity in Malaysia in the next three to four months."

In the Philippines, Sony recently signed rock band Wolfgang, dance act Kulay, whose single "Delicious" will also be released in Europe, and another new act, Hungry Young Poets. It is clearly prepared to spend in this area. Even in Indonesia, where the economic crisis is probably having the worst effect, Sony has signed new artists since early this year. Says Yavasis, "We have to keep moving forward, and we are making waves."

Rock also acknowledges that its local artists are key to its continued success. Emil Chou and Wu Bai are examples of Mandarin acts who have garnered success in Chinese communities across the region, and Rock is currently developing new artists in China, Taiwan, Korea, Malaysia and Singapore. While its current marketing spending is split 70/30 in favor of established artists, Rock says that it intends

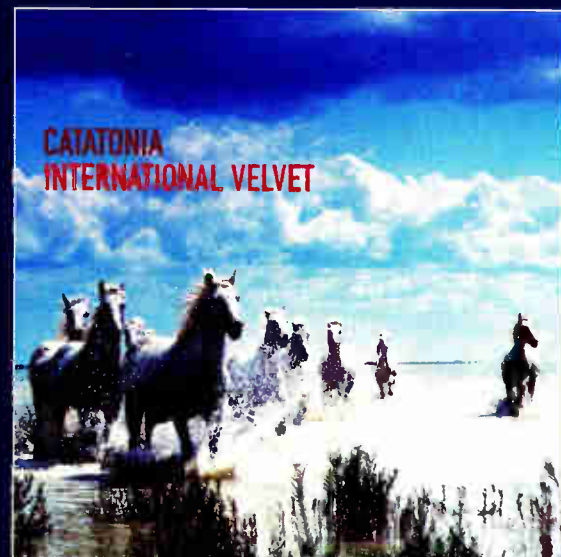


Sony Philippines signings: Wolfgang (top), Hungry Young Poets

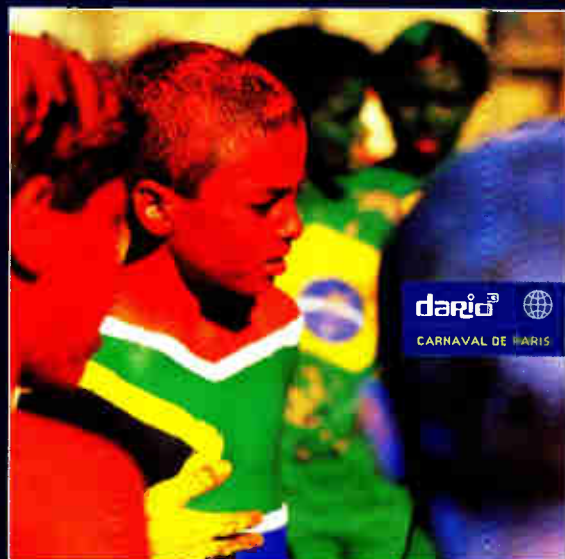
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have been. The challenge of how to protect intellectual property is no easier in the late '90s than it was in the late '70s, when the aforementioned executive, WEA International's then-president Nesuhi Ertegun, prudently recognized that technology's spread cannot be halted.

Ertegun was speaking at Kuala Lumpur's Regent Hotel, during the first Billboard Asia/Pacific Music Industry Conference, held in February 1979. Today, another Regent Hotel will play host to a similar gathering, and delegates are certain to discuss...new technologies, artist development and piracy.

The Asian Music Conference (AMC), jointly organized by Billboard and MTV Networks Asia, takes place May 17-18 at The Regent Hotel, Hong Kong. Its theme is "Reinventing The Future." Ertegun, who died in 1989, cannot be there, but his deep-rooted belief in the value of developing local talent and his equally deep outrage at music piracy will be just as relevant.

So will the need to debate the most pressing issues of the day, given that music-business professionals, whether they work for themselves, for independent companies or for the multinationals—have a common interest in identifying and executing strategies to counter the region's current economic troubles. In difficult seas, good ideas—shared in an open forum—can lift every boat.

The Asian success of the "Titanic" soundtrack (with more than a million albums sold in the region) proves that, if a movie and its music make an emotional connection, people will find the money to buy it, no matter what their circumstances.

Finding that emotional connection—the heart of music and culture—is what the Asia/Pacific industry must do to ensure its health and prosperity. Discovering and sustaining new artists will be the topic of one of the Asian Music Conference's most important sessions, "Today's Talent And The Two-Minute (That Long?) Career."

Moreover, the value of local artists as national assets, as cultural standard-bearers, is likely to be reflected during the AMC discussions. "We can produce foreign income for those artists and their home countries. Records are an export commodity, ambassadors of culture which can bring in substantial foreign earnings." The speaker? The late Nesuhi Ertegun, again, talking in Kuala Lumpur in 1979.

Today, an artist such as Jacky Cheung is proudly pro-

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QUARTERLY

claimed by PolyGram as one of its global assets. "Our achievements in national repertoire demonstrate how major stars can emerge anywhere in the world," said PolyGram president Alain Levy recently, "and that the trend towards multicultural music...is now firmly established." *Continued on page APQ-15*

Asian Music Conference Schedule

May 17-18, The Regent Hotel, Hong Kong

May 17 Welcoming Reception
 May 18 Conference Agenda (program subject to change)

- * Registration
- * Welcome Address
- * "The 900-Pound Gorilla"
 Panelists include S.P. Beh (EMI), Sam Duann (Rock), Tom Yoda (Avex), Lachlan Rutherford (Warner Music)
- * Keynote Address
- * Lunch
- * "Today's Talent And The Two-Minute (That Long?) Career"
 Panelists include Florence Chan (Fun Music), Michael Gudinski (Mushroom), Michael Hosking (Midas Promotions)
- * "Antipiracy: What Have You Done For Us Lately?"
 Panelists include Chris Britton (KPS Retail), J.C. Giouw (IFPI), John McLellan (Haldanes), Julio Ribeiro (IMI)
- * Keynote Address
- * Q&A
- * Closing Party

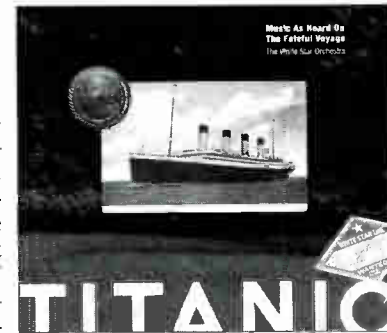
U.S. BUSINESS

Continued from page APQ-1

senior VP, sales and marketing. "We supply them with product not available in their local markets—and, following that sales mentality, we have not been affected as much as those exporters who have developed a parallel business."

In specific territories, he points to Singapore, "where we owned the island eight months ago and are now down to one HMV outlet. In Korea, where both the currency was hard hit and government regulations are very stringent on what can be imported, our volume has been cut so substantially—by over 90%—that it can't support the dealer infrastructure. In Japan, we're still doing significant business with HMV and local chains Seidensha and Shinseideo, which special-

ize in deep catalog. With the yen up to 130+ against the U.S. dollar, our customers have reexamined how they're marketing and cut back on their depth of titles, so our business is off about 30%. In all the markets, we are working with all our key accounts to develop special-order programs as an alternative to going out of business."

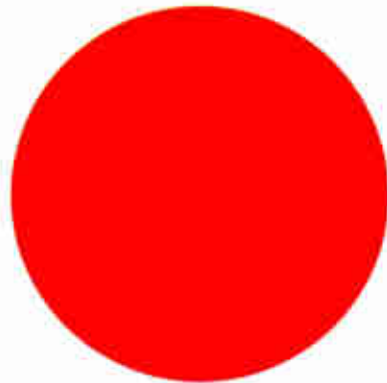


PULLING IN THEIR HORNS

Nicholas Firth, president of BMG Music Publishing, had just returned from Hong Kong before this interview. BMG has wholly owned companies in Hong Kong, Taiwan, Singapore, Malaysia and Japan, and opened an office in Beijing last December as the first major with a presence on Mainland China.

"The market overall has fallen significantly," Firth observes, "and, based on recent information and first-hand contacts, it hasn't bottomed out yet. We see at least another year of concern, but this time we won't be blindsided. Consumer purchasing of music is down, and as a music publisher, my perception is that the record compa-

Continued on page APQ-15



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PIRATES PLUNDER

Continued from page APQ-2

director of BMG Music Publishing in Asia, has long been frustrated by the piracy situation. He sees the current Singapore situation as "dire."

"The obvious problem for us," Loiterton says, "is that piracy just eats away from legitimate sales and the publishers don't get paid." He says the combination of a 5%-to-10% downturn in the market, coupled with a 10%-to-15% piracy rate, will certainly affect BMG's revenues in the market.

"As publishers, we should be involved in action as much as we can, not only against piracy, but also the recording and sale of illegal cover versions," says Loiterton. "What bothers me the most is not simply the effect on revenue, but that this type of problem sets the standards of the industry back five to 10 years."

"In Thailand, the rate of piracy used to be 90%, and the IFPI got it down to 15%. It is now back to 50%; as we take one step forward, we take two steps back. When piracy becomes so widespread, you know you've got a serious problem, and if it continues to deteriorate, the entire Asian market will revert back to what it was 10 years ago."

POLICE RAIDS IN LION CITY

It has been reported that \$17.3 million (U.S.) was lost through music piracy in Singapore last year, while a total of 133,000 pirated CDs were seized in 103 raids—more than 12 times the volume taken in 1996. The International Intellectual Property Alliance has subsequently demanded that Singapore be placed on the U.S. government's Priority Watch List.

Chee Chun Wei, CEO of the Singapore Phonogram and Videogram Association (SPVA), acknowledges the seriousness of the situation in his country. "It's pretty grave," he says. "Piracy rates have almost doubled—from 16% in 1996 to 30% last year. We are trying to approach the problem on several fronts by lobbying the government for stricter laws related to CD production and requesting more authorized police raids and the prevention of CD vendors setting up in public areas."

Chee says that progress to date has been slow, and, in spite of the new copyright legislation passed in Parliament in February, it is still too early to gauge the impact. The regulation of CD factories in Singapore is expected to be announced later this spring. In the meantime, Chee says, "The retail community is hurting, and it is not helped by

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the monetary crisis or the encouragement of parallel imports."

However, it is not all bad news. "A positive thing to come out of the rise of piracy is the realization that existing copyright laws are not adequate and recognition of the need to introduce new measures, particularly in Hong Kong, Singapore and Malaysia, as well as Thailand and Indonesia," says Giouw. He notes the fact that China may also be gradually opening up with its recent change of government and will be looking more toward an open economy.

This is important for the record industry, as it may allow the labels to open offices in China and thus be able to exert a higher degree of control. Giouw also cites new markets, such as those of Indo-China—Vietnam, Laos and Cambodia—that have high growth potential but are also potential hunting grounds for the pirates.

"They will probably find new locations as soon as any local government catches up with them, as was the case in China," says Giouw. "It's a long battle. The situation in Macau is particularly alarming because it is difficult for any normal legal process to take its course due to the high level of Triad [organized crime] infiltration. It is a territory of less than half a million people, where everybody knows one other. Any effective combative operations are difficult unless the government is strong."

BLACK HOLE OF MACAU

The future in Macau appears unclear. "In the next 18 months, the political situation will be difficult; therefore, nobody will be doing very much about issues such as this," says Giouw. "It's a black hole."

The industry estimates that, by the end of this year, Macau may have the capacity to produce up to half a billion CDs, against a local consumption of less than 1 million. Audio consumption alone for the Asian region—not including Japan—is 300 million to 400 million CDs. Most major software companies have stated that they have not ordered pressing in Macau, which means that all product coming out of the Portuguese enclave is either pirated or unauthorized. ■

SIX QUESTIONS

Continued from page APQ-2

To what degree is MTV working to create joint ventures with the labels and the retailers to maintain market presence?

The network has created a new tertiary revenue stream through various forms of merchandising, including the creation of compilation albums with labels like Universal Music and PolyGram to create both marketing and revenue benefits for both parties. "MTV Alternative Nation" [distributed through Universal Music and backed by Levis] and "MTV Most Wanted—Boys" [PolyGram Records] are doing great business all over the region



Unplugged Indians: Colonial Cousins

through such retail outlets as HMV, Tower Records and Borders, and to-date sales figures are estimated to be in the hundreds of thousands. In India, MTV has worked with Magnasound on "Unplugged Colonial Cousins" and PolyGram on a Hindi remix called "MTV's Laila." In Taiwan,

we released a Mandarin version of the "Macarena" single with the independent label What's Music! We will certainly continue to work with the record companies to produce similar product.

Across your network's Asian feeds, what is the current domestic-vs-international airplay schedule?

It differs according to the territories we broadcast into. In India, we play 70% Indian and Hindi soundtrack product and 30% international product. The same mix exists in Taiwan, where it's 70% Mandarin vs. 30% international. These are the mixes that our audiences want. In Southeast Asia, it is market-dependent. For example, in the Philippines it is not so necessary to localize because there is more demand for international music. For every major market, the music mix is driven by the local consumers, with additional input from the labels. To ensure we have the right balance, we have our own TAR (Talent & Artist Relations) people on the ground in the various markets helping us decide what we should be playing.

—Ann Tsang

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NEXT SOUNDS

Continued from page APQ-6

outlets nationwide. The song quickly went top 40 at several large-city radio stations. Another single, "Bunga (Flower)," climbed up to the top 10 on various radio charts, says Ramawy. SMI staged a promo tour for major markets in Java with live interviews, trivia events and showcases. Music videos were produced for "Radja" and "Bunga," directed by award-winning Rizal Mantovani, at Avant Garde studios in Jakarta. These clips gave the band access to TV time—the real dictator of success here.

"Radja" and "Bunga" both hit No. 1 on the Hard Rock FM charts in Jakarta. "They were an underground band from Bandung, so many listeners already had heard them live," says Hard Rock FM music director Rusli "Sly," who adds, "They were a regular cover band at Hard Rock Cafe before their phenomenal growth."

Retail: Sales are stronger in different urban areas, says Widiana H., marketing director for Indonesia's largest music retailer, Disc Tara. Sales are good in the band's hometown of Bandung and certain areas of Jakarta, with little in-store promotion other than goods displayed on the new-release rack. SMI provided key retail staff with /rif T-shirts and a range of promotional material to raise consumer awareness. "With sales of 120,000 copies, /rif's debut album has paved the way for the band's future," says SMI's Ramawy.

—DEBE CAMPBELL

TAIWAN

Artist: Shunza

Album: "Shunza"

Label: Wow Music

While homegrown R&B is relatively new to Taiwan, the success of Wow Music singer/songwriter Shunza proves that it can be viable. Her debut album, "Shunza" (Wow Music), released last November, has spent three months on the IFPI Taiwan Local Top 20.

Shunza, who was born in Beijing, took a circuitous route to Taiwan. Her family moved to Berkeley, Calif., when she was 6. "When I got to the States, I listened to the radio a lot and got really into black American music," Shunza says. "I didn't know any English then, so I just kind of memorized the top 20." In her teens, her family headed to Switzerland, where she studied at EJMA (School of Jazz and Contemporary Music) and would

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QUARTERLY

MALAYSIA

Artist: Camelia

Album: "Camelia"

Label: Universal

Malaysian singer Camelia is considered the most media-friendly artist in the country at the moment, so much so that she's entered the Malaysian Guinness Book of World Records as the most-photographed singer. While her fetching looks are a plus, her strong voice has also won her media support.

The 23-year-old singer honed her style via lessons from both Malaysian and Indonesian vocal coaches. Her most recent eponymously titled EP for Universal Music features three songs from her debut album, which came out in early 1997, including "Hatiku," a cover of the Diane Warren song "How Do I Live Without You," with Malay lyrics.

Media: "She's got both the looks and the voice," says Siti Noraini, a producer and DJ with Radio Kuala Lumpur. "Vocally, she doesn't sound like the rest, she has her own style: a little Malaysian, a little Indonesian. Malaysian TV stations RTM and TV3 feature Camelia prominently on their entertainment shows. "She has a strong voice and mature presentation," says TV executive Nik Ramzi. "She appeals to a whole family rather than just teenagers. Her target audience is much larger. There are definitely big things ahead for her."

Universal plans a second full-length album for Camelia this year with a more pop feel, believing that the R&B slant of her debut may have hurt sales. "The market isn't ready for total R&B albums," agrees Camelia, who cites Mariah Carey, Toni Braxton and Shelia Majid as vocal influences. "The next album will have more ballads on it."

"Camelia's second album is a regional project," says Amran Abu Bakar, Universal A&R manager. "It will be released in Indonesia, Singapore, Thailand and Hong Kong. Japan is tentative. Camelia's got the rare combination of talent, looks and discipline."

Retail: "Camelia's potential is there," agrees Herbert Sunil, assistant manager of the Salem Power retail chain, while showing more restrained enthusiasm than the media. "Her vocals are good. It will be interesting to see how the second album fares in the current economic slowdown."

—ALEXANDRA NUVICH

Continued on page APQ-16



later work as a teacher. While in Switzerland, she also performed with Swiss rap group Duty Free. She was signed to Rock Records subsidiary Magic Stone after her mother passed a demo tape to the company at MIDEM. Magic Stone decided to use her as the debut act of its new label, Wow Music.

Media: Peter Hsu, program manager at the Voice Of Taipei radio station, says part of Shunza's success is due to audiences looking for an alternative to the singer idols who have traditionally dominated Taiwan's charts. "She's a very good vocalist, and she writes too," Hsu says. "I think that record companies are seeking new talents from overseas to specialize in new forms of music because people in Taiwan are looking for something new."

Retail: Shunza's eponymously titled debut album has sold an estimated 200,000 units. The singer also is featured on the first single from established star Alex To's best-of collection, "Timeless Classics" (Rock), in a remix version of "Really Miss You." Released in March, that album has already spent over five weeks on the IFPI charts. Shunza is currently at work on her second album, but says she has ambitions beyond Taiwan. "I need to prove to American people that Asians can sing," she says. "I just want one of us to make it there."

—VICTOR WONG

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JAPAN PROMOTES AGGRESSIVELY

Continued from page APQ-4

success Victor has had promoting Chinese rock band Hei Bao in Japan. On the other hand, the label has been very successful over the past few years in promoting Japanese female idol star Noriko Sakai in Taiwan. This fall, Sakai will play live dates in Hong Kong, Beijing and Shanghai as Victor tries to build her popularity in Asian territories beyond Taiwan.

Sony Music Entertainment (Japan) is aggressively promoting Japanese acts it thinks will appeal to Asian audiences. Last month, the label sponsored a promotional tour by Japanese techno star Ken Ishii that took in Taipei, Singapore, Bangkok, Hong Kong and Manila in support of the Southeast Asian release of Ishii's two most recent albums, "Jelly Tones" and "Metal Blue America."



Pop duo Puffy

PROMOTING PUFFY

Other SMEJ acts the label is pushing in Southeast Asia include the female pop duo Puffy, whose eponymous debut album Sony says has sold some 200,000 units in the region, and pop-rock unit T.M. Revolution. In terms of Asian artists Sony is promoting in Japan, the label has high hopes for Philippine hard-rock band Wolfgang, whose album "Worm" was released on Sony Records March 1. And on March 21, the label released a compilation titled "Asian Beats," comprising tracks by a wide variety of artists from the region, including Coco Lee, Harlem Yu, Anggun and Ai Jing.

The Japanese label that has performed best in Asia is indie dance/pop label Avex. One Taiwan industry source estimates that Avex acts Namie Amuro, globe and trf sold a total of 1.2 million albums in that territory in 1997. Tetsuya Komuro, who produced those acts, also held a highly successful "TK Family" tour in the region in summer 1997, followed by dates in China and Hong Kong

asia pacific

QUARTERLY

with Amuro and his new band, Museum, in November.

But Komuro's efforts to find and develop new Asian artists by means of TK News, his joint venture with News Corp., seem to be on hold, with the venture having done next to nothing since being set up in late 1996. That inactivity had more to do with behind-the-scenes maneuvering in the Japanese music business, though, so it's too early to discount Komuro as a player in the broader Asian music industry.

Sony's Mori speaks for many in the Japanese industry when he says the Asian economic crisis doesn't mean Japanese music companies will halt all their activities in the region. "We're not going to do nothing just because the market is slow," he emphasizes. "If we have something we can sell, we'll sell it. But rather than launching large-scale campaigns, we want to carry out each project one at a time." ■

MARKETING '98: PERILS & OPPORTUNITIES

Continued from page APQ-8

tional visits to the region by the band, prior to our commitment to support the release," says Van Dell. Music networks MTV Asia and Channel V were brought into the promotional loop and guaranteed support for the act. Prior to its March Asian promo tour, Aqua was selected by Channel V as its "Chosen One" in February, and MTV Asia featured the band as its "Artist of the Month" in April. Universal's plugging of all singles from the album, coupled with the band's continuous and massive exposure in all trades, on radio, regional and terrestrial TV, through retail and in the press, has branded Aqua in a way that Universal says will guarantee a solid fan base for future albums. Current album sales have already exceeded 1.9 million units region-wide. ■

EUROPEANS RETHINK OPTIONS

Continued from page APQ-4

SINO-SWEDISH RELATIONS

In Sweden, MNW Records had—prior to the economic crash in Asia—forged strong inroads into Japan, Taiwan, Hong Kong, Thailand, Malaysia and, unusual for an independent, into mainland China. MNW's director for Asia, Jean Hsiao Wernheim, is confident that the downturn will, in fact, have long-term benefits.

"There's been a shakedown, for sure, but from my viewpoint the only real change is that the markets have become more competitive and hence more selective in their choice of material," she says. "In countries where it's particularly tough, like Korea, the disappearance of some wholesalers is not necessarily bad from our point of view. Those that remain are the strongest and better for us to work with anyway. As with any kind of crisis, the fittest will survive. And the smarter Asian companies have already moved to restructure and adapt to the changed market conditions."

Japan, again, is an MNW priority; the Swedish company has high hopes there for the rap-rock act Clawfinger and the pop-jazz act Yorgos, whose TriStar/Sony album has already sold 18,000 units, according to the label. Taiwan is also proving important both as a market in its own right, especially for MNW indie-pop act Cinnamon and girl vocalist Cam, and as a musical bridge to China. Though, as Hsiao Wernheim notes, "China also has its own distinct tastes, and as the infrastructure there is virtually nonexistent, it represents a very different place in which to do business. We toured [dance-rap act] Look Twice there last year, and the reaction was excellent."

DANES ROCK ASIA

In Copenhagen, EMI-Medley international director Thomas Hoehne stresses the need to "support our colleagues in Southeast Asia during what is undeniably a difficult time." But, despite the slump, for Hoehne it's largely "business as usual. In fact, business is good! Across the



More than 800,000 sold: Michael Learns To Rock

region, we have sold approximately 800,000 units of the new Michael Learns To Rock album, 'Nothing To Lose,' while the 'Paint My Love: Greatest Hits' album by the group continues to move well and has now topped 3.1 million units."

A firm believer in the notion that, in times of crisis, "People need to listen to good music, to escape their daily problems for a little while," Hoehne is fine-tuning the company's promotional campaigns in line with the "widely varying" market conditions. EMI-Medley is now readying a broad pan-regional push, for example, for the male duo Breeze, whose first single, 'Just A Feeling,' received radio promotion early this spring.

"As is [the] usual procedure with our acts," says Hoehne, "we are planning a promo visit with Breeze to Hong Kong, Singapore, Malaysia, Indonesia and Taiwan, beginning mid-May, just after the album release, until the beginning of June. During a second leg, we will tie up the countries we missed first time around." Later in the year, a similar campaign will be put into place for former Cut'n'Move lead singer Zindy.

FEARS FOR JAPAN

Virtually across the board, the multinational majors have issued profits warnings because of weaknesses in the Far East markets, though PolyGram has reported it can shrug off the worst of the crisis thanks to its strong local repertoire. Sony, meanwhile, which reports profits in Japanese yen, says it will weather the worst of the storm thanks largely to the powerful sales of the "Titanic" soundtrack.

Among U.K.-based exporters, Graham Lambdon, managing director of Lightning Export, voices fears that the malaise, particularly affecting Thailand, Korea and Indonesia, will spill over into the company's primary foreign market, Japan.

"It's certainly affected us," says Lambdon, who has built a

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Thankyou

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strong business in Asia for dance, indie, mid-price and budget material. "Not only are the Asian currencies weak, but the U.K. currency is very strong. In effect, it's a double-whammy, exacerbated by strong sales of local artists."

In a business that "does not enjoy huge margins," says Lambdon, "we must look to find products at attractive prices which may not be available locally and where we can look to make a reasonable profit. You simply cannot



Breeze



Zindy

work on margins of 2% or 3%."

In Hong Kong, another blight for Lightning was the new copyright law, designed to stem parallel imports and battle piracy, approved shortly before the handover from Britain last year. "The law has had the effect of also keeping out a

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QUARTERLY

U.S. BUSINESS

Continued from page APQ-10

panies are pulling their horns in. We act as our own sub-publisher, and we're not retrenching in terms of cutting back on our presence. At the same time, we're not expanding as we had been the last few years. We continue to be active in representing other companies, but we're more careful on advances, with some of the Asian markets down 30% to 50% or more."

For Rhino Records, Peter Pasternak, senior director, international sales and marketing, says, "There's definitely a slow-down in territories where companies tend to import product, like Korea and Indonesia. In our priority area of deep catalog sales—where we're dealing in hundreds of units rather than thousands—unless there's a policy in place for local manufacturing, the product just isn't getting there."

To cope with the situation, he points to the creative approach of Calvin Wong, Warner's Southeast Asia VP of marketing. "He's kicking around regional compilations of both our artists and genres and making catalog sales more of a priority," Pasternak says. "One example is our 'Everybody Dance' two-CD mid-priced package [\$19.98 U.S.] with classic Atlantic and Sugar Hill Rhino-controlled titles and mixes by top American people. We're aiming to hit the younger buyers over there and get their attention to our full catalog. Our 'Titanic' package, 'Songs As Heard On The Fateful Voyage,' has done extremely well since last June, particularly in Japan."

POST-NOVEMBER REBOUND

The situation is even better for Rykodisc, according to John Telfer, international director. "All our deals are with licensees," he says, "with Videoeast in Japan and the Rock Record group in Taiwan, Singapore and Hong Kong. While business started to dip last November, we have rebounded nicely, and sales are up a bit. We are less hit-driven and have encouraged our licensees to do their own compilations from the Rykodisc catalog. We want them to offer low-priced compilations as loss leaders and use them to introduce new artists for future sales. These are typically upper-midline-priced at about \$11.98 U.S. Another bright spot was the mid-February 10-day Taiwan concert tour of Marta Sebestyen and Muzsikas from Hungary, which is expected to produce 50,000 album sales from their catalog."

Continued on page APQ-16

BILLBOARD/MTV CONFAB

Continued from page APQ-10

Levy's words echo those of another label executive, spoken at Kuala Lumpur's Regent Hotel all those years ago. "There's no reason," said WEA International's Paul Ewing, "why this region cannot develop another Abba, Silver Convention or Boney M."

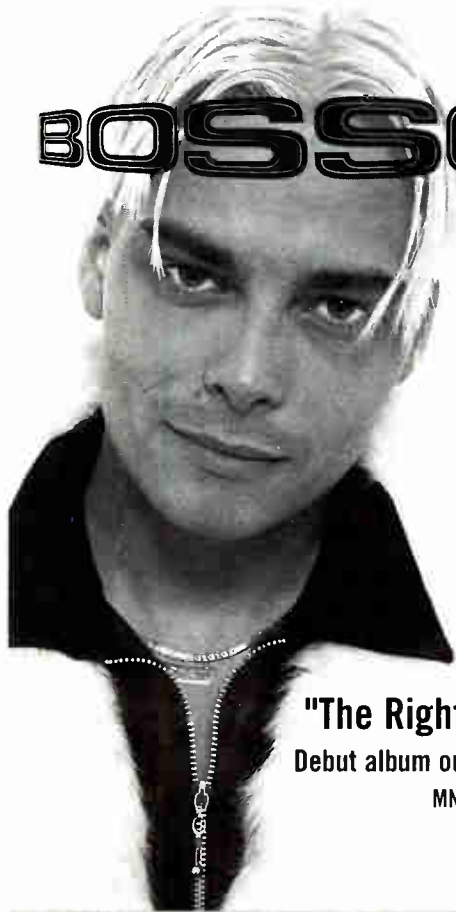
That's even more true today, even if the reference points are the Backstreet Boys, Aqua or the Spice Girls. In 1979, Asian songwriters, producers and recording artists did not have the quality of production and presentation that they do now, nor the avenues for exposure, such as MTV and Channel [V], in their region.

In 1979, music consumers in Asia saw a British or American act—and then saw one of their local artists. The difference, in style if not in substance, was often so great that it was the international names who earned the consumer's money. Today, everyone has the same tools to offer their artistry in the best possible way, to reach the largest audience, at home and abroad.

And so for Asian artists and music, as for Asian music-industry professionals, the future is ripe for reinvention. ■

Adam White, Billboard's international editor-in-chief, was in Kuala Lumpur for the first Billboard Asia/Pacific Music Industry Conference, and plans to be in Hong Kong for the latest edition.

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NEXT SOUNDS

Continued from page APQ-13

THAILAND

Artist: Peter Corp Dyrendal

Album: "Hinpa Ga Darb"

Label: Grammy Grand

Peter Corp Dyrendal—part Danish, part Thai—is the latest success among Thailand's "luk kreung," the term used to describe those of mixed Western and Thai descent. At 22, Dyrendal has captivated teens and young adults not only with his gorgeous looks but also his unique deep-toned voice, which distinguishes him from other teen-pop singers on the market here. The multilingual singer—he speaks Thai, Danish, English and German—grew up in Denmark. Traveling back and forth to Thailand, he began his career in TV commercials and as a model before signing a record deal with Grammy Grand, an affiliate of the media conglomerate Grammy Entertainment. His debut album, "Hinpa Ga Darb," was released last October and features the upbeat single "Chao Tui Yu Nai (Where's The Buffalo?)," which popularized him overnight.

Media: "The feedback [from the single] was overwhelmingly positive; Peter has become a huge hit in no time," says Wichit Kawangsabye, the executive producer of Hot Wave 91.5 FM and Green Wave 106.5 FM, the major radio stations of A-Time Media, another company affiliated with Grammy Entertainment. "His singles topped the chart of Hot Wave." Frequent exposure in teen and fashion magazines also helped. And undoubtedly it helps that Grammy owns numerous radio and TV outlets to feature its star.

Retail: It was the release of a melodic ballad, "Chai Kon Neung (Just A Guy)," that sent sales of Dyrendal's album past the 500,000-unit mark, according to his label. Several months after its release, the album is still selling well, reports Imagine, the record store in Bangkok's downtown. Unlike other singers who star in TV series and movies, Dyrendal would like to concentrate on his singing career and do one thing at a time. "When somebody is gonna do something new," he says, "they have to do it the best they can and put 100% into it."

—PENCHAN PHOBORISUT

SINGAPORE

Artist: Kit Chan

Album: "Revelations"

Label: Ocean Butterflies

Singapore's Kit Chan had everything against her when she released her sixth album, "Revelations," last December. Yet, it became a hit not only in Singapore but

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in Hong Kong as well. The album, which consists of pop ballads, hit gold status in Singapore with sales of over 10,000 units and sold more than 30,000 copies in Hong Kong. "Revelations" is Chan's first Cantonese album, but it became a promotional nightmare for her production company, Ocean Butterflies Production Pte Ltd, and distributor, PolyGram Records. Singapore's official Chinese language is Mandarin, so dialects

such as Cantonese are not allowed on radio and TV.

So Chan's label specially recorded an instrumental track, "I'm Afraid," with Chan humming along to it. Miraculously, it went to the top 10 of the Chinese pop charts. "We had to think of a novel way to get her airplay," says Colin Goh, executive director of Ocean Butterflies. "I liked the songs and thought it was a pity that no one could hear them. Then I remembered her demos and the instrumental versions. So that's how the idea came about."

Media: It was the first time that an artist hummed a hit song on radio, and programmers loved the idea. "It sounded like a new wave for Chinese pop," says Danny Yeo, DJ for FM 93.3. "It's very rare to hear such a clean and clear voice, and it went down well in my daily morning show. It just crosses barriers." To pave the way for Chan in Hong Kong, Ocean Butterflies had her audition for Jacky Cheung's Cantonese musical, "Snow Wolf Lake." She got a major role, and it built her profile in Hong Kong. When the show traveled to Singapore in November, it created a demand for the album's release the following month.

Retail: "By the time we went to retail with in-store displays," says Patrick Keh, PolyGram's product manager, "people already knew about her. We built on that with cal-

endar giveaways and meet-the-fans sessions at several stores." Chan's career began in 1994 with her debut Mandarin-language album, "Do Not Destroy The Harmony," which earned her a best-newcomer award here. Each of her subsequent albums was a hit in Singapore, Hong Kong and Taiwan. This spring, she is promoting her second Cantonese album, untitled at press time.

—PHILIP CHEAH

PHILIPPINES

Artist: Jaya

Album: "In The Raw"

Label: Viva Records

One of the Philippines' best-selling artists is Jaya, whose most recent album—and her second release on the Viva Records label—is "In The Raw." The disc has sold nearly 200,000 units since its release last August, says Jun Padpad, sales manager of Viva Records. The daughter of Elizabeth Ramsey, a movie star in the Philippines, Jaya has show business in her blood. She has benefited, some observers say, from her soulful vocal style and composers who have provided her with simple lyrics and catchy melodies.

Media: Part of Jaya's success is that her music appeals to a wide range of listeners, says Raymund Santes, assistant station manager for radio station 102.7 StarFM, which plays Jaya's songs heavily. "Jaya's songs are for the masses and for the upper classes as well," Santes explains. "She has a sound like Anita Baker and sings soul and R&B, but in a Filipino style. She's called the 'Queen of Soul' here. She has a great voice and can handle any song and put her own stamp on it."

The song titles of Jaya's hits have also become titles of movies, adding to the recognition factor. Says Bambi Diploma, Viva Records advertising & promotions manager, "There is a Viva Films division (under Viva Entertainment Group, the parent company), and the formula is to make movies with song titles recorded by Viva singers." Viva Entertainment Group also produces prime-time television programs that air only on Channel 7 (GMA Network), and Jaya is able to get her songs played as background music. She's a guest host for a noontime Channel 7 show, "Eat...Bulaga!" In addition, Viva Entertainment Group has a cable-television channel, Viva Cinema, which featured a taped performance from Jaya's sold-out concert at Metro Manila's Folk Arts Theater.

Retail: Viva Records also has worked with various music retailers in promoting Jaya. The label organized album-signing tours for the artist in early April, which saw her visiting music stores in the Cubao and Quezon City areas and in Metro Manila, where Music One, the country's only megastore, gave prominent display to a banner promoting her album.

—DAVID GONZALES

U.S. BUSINESS

Continued from page APQ-15

At Fantasy Publishing, Bill Belmont, director of international copyright and licensing, notes that the heavily jazz-oriented label has had a network of longtime licensees in the Far East. These include Victor Entertainment in Japan, Festival in Australia and New Zealand and Rock Records in most of the other territories. "The situation in Asia is confusing in many ways," he observes, "and it's difficult to explain the impact on our revenue."

"We have about 2,000 catalog items, and in Asia we have carefully created customized compilations that work for each territory," he adds. "As an example, the Indonesian company had a series of 25 jazz compilations on cassette that did well in a small market. In Taiwan, we developed a four-volume 'Jazz Encyclopedia' in Chinese and did the same for Korea with special-language selection. In Japan, JVC came out with 20-bit and XRDC masters tailored for high-end hardware. We haven't gotten royalty payments for sales in the past six months, but up to now we're still getting fairly consistent orders and steady payments from Korea, which probably took the hardest financial hit. One positive factor for us is that we sell all goods copyright-inclusive, a bonus for local marketers."

PROPAGANDA AND PAYMENTS

Cherry Lane Music Publishing was the first music publisher to open an office in Beijing more than four years ago, operating with subpublishers in other areas, notes senior VP Aida Gurwicz. "We've seen some extraordinary changes there [China], and you have to change your entire perspective and reduce expectations on what is reasonable when it comes to China," she says. "The key music audience is about 500 million in the coastal metropolitan cities. While much of the population is very poor, virtually everyone owns a cassette player and will spend the equivalent of 25 to 50 cents for our tapes."

"Five years ago," she observes, "no one in the govern-

ment's propaganda department that oversees music had any understanding of the concept of music publishing, mechanical rights or copyrights. Today, we're licensing records and getting payments on masters and mechanical royalties. We recently got an e-mail that our John Denver collection had been licensed to a major label that is paying on both mechanicals and masters. Once a precedent like

"We have about 2,000 catalog items, and in Asia we have carefully created customized compilations that work for each territory. As an example, the Indonesian company had a series of 25 jazz compilations on cassette that did well in a small market. In Taiwan, we developed a four-volume 'Jazz Encyclopedia' in Chinese, and in Japan, JVC came out with 20-bit and XRDC masters tailored for high-end hardware."

—Bill Belmont, Fantasy Publishing

that is set, hopefully the floodgates will open.

"In Japan, we haven't felt the hit at all," she adds. "Based on mechanical licenses and synch requests, print-music sales for local-language versions, and sales of our *Guitar Magazine* Japanese-language edition, we're doing OK. We were hit hardest in those territories where we've never had a strong presence, including Taiwan, Indonesia, the Philippines, Malaysia, Hong Kong and Korea."

Also relatively unaffected is peermusic, with Else Lau, Asia Pacific regional manager, observing, "The increasing tendency to generalize over an entire universe has cast a dark, unjustifiable cloud over the entire region, although only a few territories such as Thailand, Korea and Indonesia have had serious economic problems. We'd be foolish not to recognize these problems, but as a company

have been less affected and have maintained a steady level of business."

Peermusic currently maintains operations in Singapore, Taiwan and Hong Kong and has a joint venture with Red Star Productions in China. "Our positive performance is attributable to our representation of such successful local composers as Tan Kah Beng, Kuo Tze and David Wu and their popularity in our key markets," she adds. "We also benefit from more mature payment mechanisms in the region, which have improved cash flow, and the considerable success of Celine Dion in Japan, as one example. Our downside has been limited by the fact that the countries with the greatest level of economic turmoil are relatively small music-publishing markets for us."

KOREAN OPPORTUNITIES AND THE LONG HAUL

Regardless of the current impact on sales and the bottom line, most executives agree that the Asia Pacific region has a great future for the industry.

"In general, our perspective on the area's current economic plight is like Wall Street's," Cherry Lane's Gurwicz says. "When the market is underpriced, that's the time to buy. We are looking at Korea as one territory with lots of opportunity to do something substantial. It will take time, and patience is the key—just like five years ago when we went into China and everyone thought it was premature."

"What's happening in Asia now in no way limits our long-term commitment to the region," emphasizes BMC's Firth. "We think this is a short-term setback—perhaps a couple of years—and we're there for the long haul."

For Valley Music's Alterwitz, "This downturn is cyclical in nature, just as Japan was hit with the deflation of the mid-'80s and recovered very nicely. The rebuilding period depends on a lot of factors, and we see Japan coming out of the situation earlier than other territories, perhaps a year. For others that are harder hit, we're not sure they'll ever get back to where they were, but we expect to be doing good business everywhere in the next few years." ■

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Online Retailers Slash DVD Prices Competition Over New Format Heats Up In Cyberspace

BY CATHERINE APPELFELD OLSON
WASHINGTON, D.C.—DVD is still largely attracting the classic early technology adopter, and a growing number of retailers are targeting those customers in what has become one of their natural habitats—cyberspace.

The competition among online DVD merchants to get an early foothold with the fledgling format already has sparked a pricing war as fierce as any on the music front.

Currently, the landscape of Internet DVD retailers reveals a combination of specialty sites that sell only DVD titles (or DVD and laserdisc product) and larger multi-category merchants that have added DVD to



Brothers Michael Mason, left, and David Mason are the co-founders of Videoserve.com.

price-slashing. For now, it seems to have bottomed out at 30% off the suggested list price. Reel.com reduced its prices 30% in March, as did Amazon.com on selected titles. And in response to the increased competition, DVD Express recently told Billboard it will drop prices to 30% off for all new releases and best sellers. All sites charge various additional shipping fees.

"There is no authoritative source for DVD yet, so we felt we had to be more aggressive on our pricing," says David Risher, Amazon.com's senior VP of product development. "Also, because the technology is still so new, it is kind of a chicken-and-egg scenario with getting people to buy the hardware. This kind of pricing will give them an added incentive and motivate more people to try it."

Mike Dubelko, president of DVD Express, says that although the price reduction makes doing business a bit trickier, it is a positive sign for the format. "People are trying to get market share real quickly, so we are all fighting to have the best pricing," he says.

DVD Express stocks all of its own product and does not ship through a third-party distributor. Dubelko points out that companies such as Reel.com and Amazon.com, which do use outside distributors, could be

(Continued on page 57)

Clothes And Home Goods Give Music A Run For The Money

TIME AND MONEY—who has enough of either? Two weeks ago, this column dealt with activities that compete with music for people's time. This article is about pursuits that vie for consumers' dollars.

Strategic Record Research compiled a list of pastimes and polled people over the phone to find if they were spending more, less, or the same amount on activities than in the previous year. Responses from 8,609 subjects were tallied.

Of the total, 3,312 people, or 38.4%, said they were spending more money on music than a year earlier. In that respect, music was topped only by two other categories—clothes (3,946, or 45.8%) and home and family needs

(4,798, or 55.7%). Consumers said they were coughing up more on music than on videos, sports equipment, dating and going out, video games, and software and CD-ROMs.

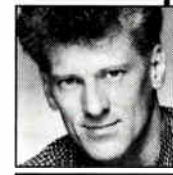
How do results break out demographically?

Four age and gender groups were virtually tied for the largest percentage of consumers who increased their music spending. Males between 12 and 17 years old accounted for 11.5%, males aged 18-24 accounted for 11.6%, females aged 12-17 accounted for 11.6%, and females aged 35-44

equaled 11.6%. What's significant about the first three groups is that they represented only 7.3%, 8.5%,

(Continued on page 55)

BUYING TRENDS



by Don Jeffrey



the mix during the past year.

The former category is represented by aggressive newcomers such as DVD Express (www.dvdxpress.com) and Mega DVD (www.megadvd.com), and the latter by Reel.com, Videoserve.com, and Amazon.com.

The success of DVD has been particularly noticeable to the larger stores, many of which report greater per-unit orders for DVD than for any other product they sell.

"DVD is holding as the product that people buy the most of per visit," says Michael Mason, principal and co-founder of Videoserve.com. "The purchase rate [for video] is around two pieces of product, but with DVD we are looking at a little over three per visit. This is a very purchasable product. A lot of people are building libraries."

The early crowd of DVD sites has sparked a recent domino effect:

CCM Contributes To Gentrification Of Mail Order

BY BILL HOLLAND

WASHINGTON, D.C.—Collectors' Choice Music (CCM) is a mail-order catalog label with a difference—actually, with several differences—that make it particularly attractive to customers and special in this somewhat arcane part of the record business.

Initially, mail-order music offered passive customers the chum of label vault offerings—at best, presenting predictable and often shoddy best-of releases slapped together by labels' special-market units; at worst, filling up the pages of cheaply produced catalogs with releases not many music-driven people wanted to hear.

But in recent years, all that has

changed. In the CD era, companies are dealing with stay-at-home customers, many of them baby boomers, who are much more music-wise. Mail-order catalogs have improved, with better paper, snappier design, more

informed copy, and, most important, product that customers often couldn't find in record stores. That's where CCM scores big.



ANDERSON

Located in Itasca, Ill., on the outskirts of Chicago, CCM was formed in 1993 out of

the ashes of music catalog granddaddy Publisher's Central Bureau (PCB), which in its last days, despite a disastrous management shift to Random House, had begun to emphasize collector-oriented reissues.

CCM is part of the mail-order empire of Playboy Enterprises, which



at the label's founding already operated the successful Critics' Choice Video, one of the largest sell-through

video firms in the country.

CCM had a leg up by acquiring PCB's mail-order customer list, but it also got the merchandising, music, and graphics talents of former PCB staffer Gordon Anderson, now its director of merchandising.

Executives say CCM has been a success since its first mailing in October 1993 (with Joan Baez on the cover).

"These people were hungry," says Anderson. "They had not had a mailing in quite a while, and when they got one, they fed themselves."

Anderson says he patterned his music-collector roster approach on

(Continued on next page)

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VIACOM reports that first-quarter earnings from Blockbuster Video stores rose 5.5% to \$198.2 million from \$187.3 million in the same period last year, on a 13% increase in revenue to \$930.4 million from \$823 million. There were 6,018 video stores at the quarter's end, 330 more than a year ago. For Blockbuster Music, Viacom reports a \$2.5 million loss, compared with earnings of \$400,000 a year ago. The music stores' revenue fell 6.8% to \$133.3 million from \$143.1 million because the store count dropped to 393 from 470.

The New York-based entertainment and retail company also reports strong gains for MTV Networks, which includes MTV and VH1, due to higher advertising and affiliate sales. Cash flow (earnings before interest, taxes, depreciation, and amortization) rose 16.8% to \$133.8 million from \$114.5 million a year ago, as revenue climbed 18.5% to \$361.3 million from \$304.7 million. The greatest subscriber

VIACOM

growth was for the joint venture MTV Asia, which grew to 66 million households from 48.2 million a year ago.

Viacom's Paramount Pictures unit posted gains of 26.4% in cash flow to \$135.2 million and 1.6% in revenue to \$791.5 million, with earnings driven by the success of the film "Titanic."

ALLIED DIGITAL TECHNOLOGIES, a replicator of CDs and tapes for record companies, announces that "certain members" of management and a subsidiary of Citicorp (Citicorp Venture Capital Ltd.) are taking the company private in a leveraged buyout at \$5 a share, or \$68.3 million. The investor group is called 399 Venture Partners. The merger is expected to be completed in August. Allied said on April 21 that it had received a \$5 share bid but declined to say who had made it.

RENTRAK, the revenue-sharing video distributor, says it has entered into a distribution deal with Major Video Concepts, its first with a traditional video distributor. Under the deal, Major Video will market and promote Rentrak's pay-per-transaction system to its account base of 8,000 video stores, supermarkets, and other retailers. Portland, Ore.-based Rentrak also says it began operations in the U.K. on May 1, with a joint venture, Rentrak UK Ltd., of which Rentrak Corp. owns 25%, Columbus Group plc owns 66.7%, and Rentrak Japan owns 8.3%.

CDNOW, the online music retailer, reports that first-quarter revenue jumped 288% to \$10 million from \$2.6 million in the same period a year ago. The net loss for the three months that ended March 31 widened to \$9.2 million from \$544,000 a year ago. Jenkintown, Pa.-based CDnow says it added 135,000 new customers in the quarter for a total of 432,000 who have purchased recordings from its World Wide Web site.

AMAZON.COM, the online bookseller that is entering the music business, has filed for a \$275 million junk bond offering and will use proceeds to retire existing debt and fund possible acquisitions. The bond sale will be made through Morgan Stanley Dean Witter. The Seattle-based company also reports a first-quarter net loss of \$9.2 million on \$87.3 million in sales, compared with a loss of \$3.04 million on \$16 million in sales in the same period a year ago.

LIQUID AUDIO, developer of online music delivery systems, will provide technology for online music-streaming firm RealNetworks' newest platform, RealNetworks RealPlayer G2.

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CCM CONTRIBUTES TO GENTRIFICATION OF MAIL ORDER

(Continued from preceding page)

the '80s-era Murray Hill label, run by his former boss, Bob Hyde. He says he "saw very quickly that licensing is the only way to achieve the margin you need, as opposed to buying finished goods from labels."

He was also smart enough to start a search service, one that gives him a much more focused idea of what his customers are looking for and can't find elsewhere. And on top of that, because some searches came to a dead end, he decided to inaugurate a custom CCM label to put out its own reissues.

"CCM is pretty much a populist label," he says. "It's not my personal taste reflected in the label, but the taste of our customers. If people write in and request a release that they haven't been able to find anywhere else, and we go out and license the material and bring back exactly what they want, I think that is powerful. So that's our modus operandi."

It also helps that, unlike in the past days of mail order, customers can count on a quality reissue—the right tunes, the correct master with good sound, and knowledgeable liner notes or booklets.

If just for those reasons, for hundreds of thousands of customers, mostly over the age of 45, CCM's name is self-fulfilling.

"I think we're unique and different," Anderson said. "The people that gravitate to us are the real music people and the collectors. And we offer a wider breadth of musical styles than anybody else. Certain other catalogs only do a certain genre or style."

Some competitors, like Time Life, specialize in offering customers top-quality, in-house series; others, like the recent start-up music catalog from Daedalus, the literary remainder book catalog, offer new, front-line or reissued, critically acclaimed jazz, classical, and world music offerings.

CCM offers it all, from new classic rock compilations (the Who, the Doors, Procol Harum) to the exclusive offerings of artists as disparate as popular '40s vocalist Tony Martin and surf/rock group Astronauts.

Coming soon are 20 new discs, including one by crooner Perry Como.

Pricing is competitive. Anderson says that his import offerings are cheaper than at other outlets, mark-downs are common, and 15 pages in every catalog feature deeply discounted CDs for around \$8.

The offerings include a boxed set of rare Atlantic Records doo-wop groups that Rhino didn't think would sell in the numbers it needed on its own label, as well as imported, complete sets of rare World War II-era V-Disc collections produced for soldiers and featuring artists like Louis



Jordan and Duke Ellington.

Anderson says, "The front of the catalog is for the post-Elvis generation; the back is for the pre-Elvis listener."

Hence, the company's own compilation of the Lovin' Spoonful's original soundtracks to "What's Up, Tiger Lily?" and "You're A Big Boy Now" is up front, while a best-of from the Dorsey Brothers is in the back.

The catalog is not only deep—about 1,000 artists—but contains many items that are otherwise hard or impossible to find. In fact, about half of the offerings—unless you happen to live in the U.K., Germany, or Japan—are nearly impossible to find in even a way-deep catalog store. Can't find cool jazz singer Jeri Southern's Decca discs once devoured by moonstruck '50s collegians? Collectors' Choice has a twofer from the U.K. How about Hall & Oates' greatest hits? CCM and Razor & Tie put their heads together to produce an exclusive offer-

ing of the duo's RCA hits.

The catalog itself is a strong marketing plus—full color front to back, each page chock-full of color reproductions of album covers, each with informed, snappy descriptions. Its 6¼-by-8-inch size is handy for reading, too. "We once decided it had to pass the bathroom-reading test," Anderson quips.

One new marketing angle CCM is cautious about is online purchasing. "It remains to be seen how much it affects the world we specialize in—reissues," Anderson says. "The older demo we target is less comfortable with online purchasing."

However, CCM is moving into retail—at least with some of its offerings—through a distribution pact with Koch.

Recently, CCM announced a five-year deal with DRG Records for the release of six titles a month to retail through Koch (Billboard Bulletin, April 22).

"It's the best at selling back catalog," he says of Koch. "We're going with our older titles first. The general philosophy is to sell exclusively through the catalog, as long as we can, but, with the amount of stuff we have, I always knew it would be difficult to make guarantees on mail-order sales alone."

The average guarantee to labels for licensed product is approximately 10,000 units. "It's based on current popularity of the artist," Anderson says. "Licensing Nat 'King' Cole or Frank Sinatra is a different thing than licensing the Pied Pipers. For Elvis, you've got to put up some money. I leave that to the big boys. I go after the little guys. You gotta look at what's cost-effective. You could sell more units, but how much would it cost you to sell those units?"

While most catalogs have about five albums a page, Anderson says he has 15 to 20. "So the dollars are diffused across a lot more items. Moving the number of units you need to make guarantees is something I always worry about."

Anderson's track record—CCM has turned a profit every year it's been in business—indicates that his cautious study has paid off. Annual revenue is \$15 million-\$20 million.

How about the future—a new audience to replace aging boomers?

"Younger folks are glomming onto older artists and styles," he says. "When I was growing up, it was rock or I wasn't interested, you know? Today's kids are exposed to a lot more, and they're less monolithic in their approach to music."

He adds, "From looking at our stats, we have some young customers, but there's one big problem: Younger people like to go to record stores. I sure did. And typically, people under 30 don't buy much from direct mail—they just don't. They're kind of harder to find in the direct-mail world. That's why it's so important to find new customers who are not on lists."

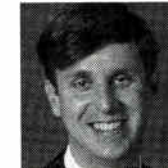
"It's crucial, live or die," Anderson says. "If a company doesn't keep a well-maintained list, it's not going to make it."

EXECUTIVE TURNTABLE

NEW MEDIA. J.J. Rosen is named president of Music Boulevard Network in New York. He was senior VP/GM at N2K Entertainment.



ROSEN



BURKENBINE

HOME VIDEO. Michael Burkenbine is appointed executive director of sales at Columbia TriStar Home Video in Culver City, Calif. He was marketing and information consultant at AC Neilsen.

New Line Home Video in Chicago promotes Roy Millonzi to executive director of national accounts. He was director of national accounts.

New Line Home Video in New York promotes Suzanne Blech to director of national sell-through accounts. She was manager of national sell-through accounts.

PolyGram Video in New York

names Chris Gordon director of promotions, Juliet Herman manager of specialty marketing, and Sheryl Victor manager of children's marketing and promotes Kerri Pedersen to director of sell-through theatrical marketing. They were, respectively, director of national video promotion at Fox Home Entertainment, assistant brand manager at Nabisco, brand manager at Viacom Entertainment Store, and manager of theatrical marketing.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	SOUNDTRACK ▲ ⁶ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE 39 weeks at No. 1	258
2	2	METALLICA ▲ ¹¹ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	351
3	3	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	463
4	—	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	105
5	4	JEWEL ▲ ⁹ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	116
6	5	BEASTIE BOYS ▲ ⁹ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	344
7	9	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	376
8	6	PINK FLOYD ▲ ¹¹ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1102
9	7	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	184
10	8	METALLICA ▲ ⁵ ELEKTRA 60812*/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	422
11	10	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	362
12	13	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	299
13	15	PINK FLOYD ▲ ⁷ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	474
14	11	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	149
15	—	SELENA ▲ ² EMI LATIN 34123*/EMI-CAPITOL (10.98/16.98)	DREAMING OF YOU	50
16	19	JIMI HENDRIX ▲ ¹ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	225
17	20	LYNYRD SKYNYRD ▲ ¹ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	159
18	14	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	112
19	12	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	188
20	16	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	166
21	24	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	393
22	17	VARIOUS ARTISTS ▲ ⁷ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	145
23	18	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	347
24	30	DEF LEPPARD ▲ ¹ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	84
25	22	TOM PETTY AND THE HEARTBREAKERS ▲ ¹ MCA 10813 (10.98/17.98)	GREATEST HITS	219
26	29	CHARLIE DANIELS EPIC 64182 (5.98 EQ/9.98)	SUPER HITS	4
27	43	DAVE MATTHEWS BAND ▲ ⁹ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	160
28	25	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	382
29	21	AL GREEN ▲ THE RIGHT STUFF 26530/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	37
30	34	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	60
31	27	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	76
32	26	METALLICA ▲ ¹ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	391
33	28	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	132
34	31	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	374
35	32	EAGLES ▲ ⁷ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	179
36	33	AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	215
37	23	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	57
38	48	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	250
39	36	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	446
40	46	MARVIN GAYE ▲ MOTOWN 636058 (7.98 EQ/11.98)	EVERY GREAT MOTOWN HIT	70
41	47	WILLIE NELSON ● COLUMBIA 64184 (5.98 EQ/9.98)	SUPER HITS	10
42	37	FLEETWOOD MAC ▲ ¹⁸ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	174
43	41	ELTON JOHN ▲ ¹¹ ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	424
44	38	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	85
45	35	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	212
46	45	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	233
47	42	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	90
48	44	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	262
49	39	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	48
50	—	AC/DC ▲ ⁷ ATLANTIC 92215/AG (10.98/16.98)	LIVE	50

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.

BUYING TRENDS

(Continued from page 53)

and 6.8% of the overall sample, respectively. This means they were increasing their music purchasing at a higher rate than their numbers in the population.

And it's not just music that the youngest males said they were shelling out more for. Of those who increased their spending on video games, 16.5% were males aged 12-17, who equaled only 7.3% of the sample.

The survey says the groups with the lowest relative increases in music buying were males aged 35-44 (12.4% of the population and 9.9% of those who spent more on music) and males aged 45-54 (8.2% of the total but only 5.6% of those who bought more music).

Video purchasing was also part of the study. The most significant increase in video buying and renting was with females aged 25-44. Females aged 25-34 represented 12.5% of the survey and 14.6% of people who spent more on video (including pay-per-view TV) than a year earlier. Females aged 35-44 equaled 13.4% of the sample and 15.2% of those who purchased more videos.

The research also shows the degree to which people were spending more or less money on music and other interests.

For instance, take males between 12 and 17. Of that group, 45.6% said they were spending "more" on music than in the previous year; 17.1% were spending "a lot more," and 11.7% were buying about the same. That means nearly three of every four males in that age group were increasing—or at least maintaining—their level of music acquisition.

When you look at the breakout according to race, it's evident that black people are spending more on music than whites are. Among white males polled, 6.2% were spending "a lot more money," and 29.4% were spending "more." For black males, 12.2% were spending "a lot more" or music, and 35% were spending "more." The results are even more striking for women. Of white females, 6.2% were spending "a lot more money" on music, while 14.2% of black females were doing so. Further, 30.3% of white females and 34.6% of black females were spending "more."

What activities get a larger share of increased spending? For white males, 7.7% said they were spending more on home/family needs than they were a year earlier. Black males were spending more on clothes (14.9%), dating or going out (12.7%), and home/family needs (9.1%). For white females, it was home/family needs (9.6%) and clothes (7.9%); for black females, it was clothes (18.9%) and home/family needs (15%).

The regions of the country in which consumers appeared to be making the biggest increases in music spending were the South Atlantic and South Central.

What radio formats do the biggest—as well as stingier—spenders listen to? In a finding that squares with the results based on race, 14.9% of those who said they mostly listen to R&B radio were spending "a lot more" on music, and 36.8% of those listeners were spending "more." The music format with the smallest amount of big spenders among its listeners was country: only 5.6% said they were spending "a lot more," while 7.1% said they were spending "a lot less."

SOUTHWEST WHOLESALE

WEEKLY PRICE BLOWOUT!

<p>BLACK MONKS, No Mercy EIGHTBALL, Lost GODZILLA, Film Soundtrack NATALIE MERCHANT, Ophelia MONEY MARK, Push The Button NATIONWIDE, VAR/RAP... Too Short SPARKLE, Sparkle</p>	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: right;">Cassette</td> <td style="text-align: left;">CD</td> </tr> <tr> <td style="text-align: right;">6.29</td> <td style="text-align: left;">10.39</td> </tr> <tr> <td style="text-align: right;">11.19</td> <td style="text-align: left;">16.69</td> </tr> <tr> <td style="text-align: right;">6.79</td> <td style="text-align: left;">10.99</td> </tr> <tr> <td style="text-align: right;">6.19</td> <td style="text-align: left;">10.39</td> </tr> <tr> <td style="text-align: right;">6.19</td> <td style="text-align: left;">10.19</td> </tr> <tr> <td style="text-align: right;">7.29</td> <td style="text-align: left;">12.39</td> </tr> <tr> <td style="text-align: right;">6.19</td> <td style="text-align: left;">10.19</td> </tr> </table>	Cassette	CD	6.29	10.39	11.19	16.69	6.79	10.99	6.19	10.39	6.19	10.19	7.29	12.39	6.19	10.19
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Majors Ready To Deal With New Wiz Owner

BEHIND THE CURTAIN: Nobody Beats the Wiz continues to navigate back to normal operations after being saved from its Dec. 16 Chapter 11 filing when Cablevision Systems acquired the chain on Feb. 10. Since then, the new Wiz management team has been nego-

tiating with the majors in an attempt to get back to normal buying terms. Prior to and during the Chapter 11 process, the chain was buying almost exclusively from the Valley Media one-stop operation. Over the last month, five of the six majors, with the exception of Poly-

Gram Group Distribution, have begun to ship the Carteret, N.J.-based chain on a c.o.d. basis, and now, one of them, BMG Distribution, last week upgraded to normal terms, according to sources.

In buying the Wiz, Cablevision paid approximately \$100 million, of which \$50 million was in the form of an equity contribution, while the remainder was drawn down from the Wiz's new revolving credit facility. Of the total paid, \$8 million was given to the Wiz prior to Cablevision taking over the retailer in order to fund its ongoing operation; \$82 million was paid, presumably, to Congress Financial, which provided a secured revolving credit facility to the chain; and \$10 million was put in an escrow account, so that the bankruptcy court could figure out if any of the other creditors are entitled to reclaiming some of the money owed them.

Of the \$100 million that was paid, the Wiz's Chapter 11 filing presented the majors with an unusual situation; since music represents only 15% of the Wiz's sales, music manufacturers were far down in the pecking order of creditors—after Congress Financial, whose loan to the Wiz was secured by the chain's inventory, and the consumer electronics manufacturers, which supply product for 85% of the Wiz's business. When all is said and done in this Chapter 11 scenario, music manu-

facturers are probably going to get zip back from the Wiz estate.

From the beginning of time, when a company filed Chapter 11, the majors never again would sell to that company. However, in the last few years, thanks to the introduction of 546-G agreements, the majors have resumed normal terms with companies emerging from Chapter 11 in which ownership changes hands—i.e., Wherehouse Entertainment and Camelot Music.

But in this brave new world, the Wiz represents a first for the

majors. This will be the first time in which there is a new owner, but the manufacturers won't get one red cent in

reclamation from the Chapter 11 process. And yet, the majors are still willing to do business with the Wiz because of its dominance in selling R&B music in the New York metropolitan area, provided that the new owner is willing to meet some conditions set forth by the majors.

Although Cablevision is a publicly traded cable company that also owns well-known trophy properties like Madison Square Garden and the two professional sports teams that play there, the Knicks and the Rangers, there is some concern among the majors about the company's financial strength. In its most-recent fiscal year, Cablevision posted a net income of

(Continued on page 58)

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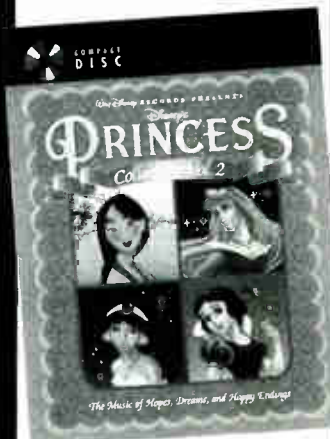
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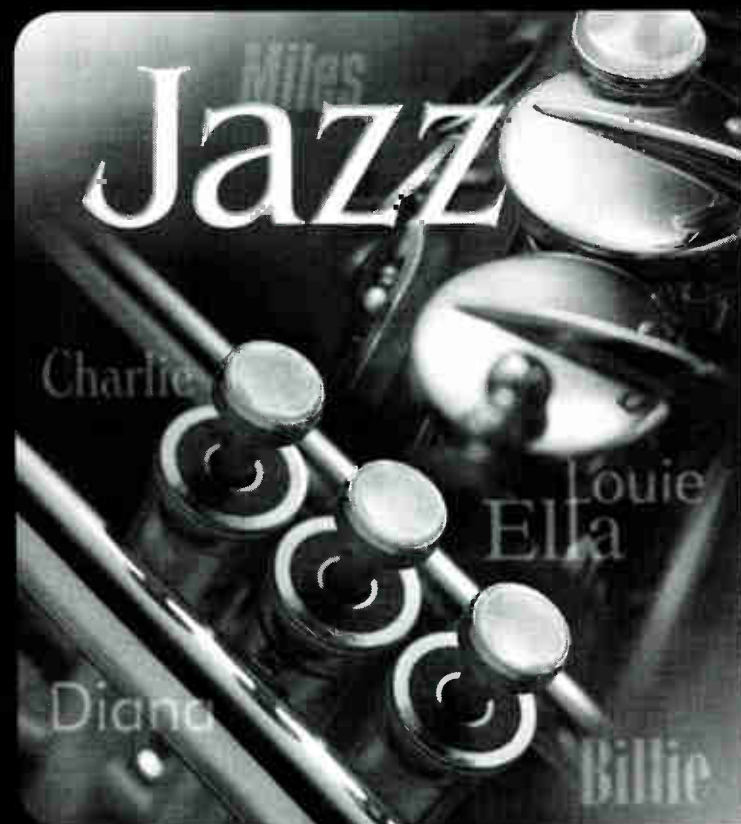
Volume 2 features more favorite songs by classic Disney princesses from Snow White to this summer's Mulan.

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ONLINE RETAILERS SLASH DVD PRICES

(Continued from page 53)

taking a financial hit to state their DVD case.

"When they sell at 30% off, they are selling at break-even or a loss," he says. "But what this says to me is that people are finally deciding to believe that DVD is a real thing."

Dubelko notes that although pricing is a critical element to consumers, there are other factors as well, such as "having accurate information about a title so when they buy a title they understand the nature of the disc, what the audio format is, etc. This format is unlike videotape, which comes only one way, so the information is extremely important."

He also notes customers' desire to get the merchandise quickly. "When a DVD title is first released, they want to be the first one to see it. It's the same mentality as with a movie," he says.

DVD Express also offers a significant portion of editorial material about the DVD industry, which Du-

belko says will be stepped up in the coming months.

Still, some companies are not willing to get into a battle of the bucks. Videoserve.com, which was launched last October as a hub for sell-through video and DVD titles, sells DVDs at 20% off list and has no plans to change that pricing structure.

"People want to go to a place where they know they can reliably get the product," says Videoserve.com's Mason. "If all you stand for is price, the consumer figures it out real quickly."

One thing Internet retailers of DVD are figuring out quickly is that DVD customers seem to prefer to shop in a boutique environment.

Dubelko says DVD Express has more than 20,000 "regular" customers who are logged into the company's database and visit the site with some frequency. He says the site adds 1,000 new customers per week. Its customers are 95% male, he adds, and primarily buy titles in

the action, science fiction, and comedy genres. To help raise awareness of the site, the company displays point-of-purchase materials in 1,000 home-theater hardware stores around the country.

To help provide their DVD customers with a cozier shopping experience, several of the larger sites have placed their DVD product in separate sections from the video area. In January, Videoserve.com launched a specific Access DVD area. Amazon.com made a similar move in March.

"We broke out the department because enough customers were asking us for it," says Risher. "Initially, it is just a spare part of our site, but over the coming weeks you will see something that looks a lot more fleshed out."

Videoserve.com's Mason says the decision to designate a specific DVD area was spurred by a "surge" in business during the fourth quarter. Since it opened its specific Access DVD area, Mason says, DVD sales have blossomed to account for 11% of Videoserve's business, from about 4% before the launch. The company also sells Toshiba DVD players, and Mason says those sales outrank those for its other hardware products—VCRs, camcorders, and TV sets.

Videoserve.com is touting itself as an information source as well. "We've noticed that a lot of the newsgroups are using the Access DVD area to get updated information and title-release information," Mason says. The site is developing a list of customers who want to receive the latest information about the DVD format and releases (as it does with video) and will begin offering that service shortly, he says.

Mirroring the activity of several bricks-and-mortar retailers, including Blockbuster, a DVD rental market is taking shape on the World Wide Web as well.

Internet retailer NetFlix bowed in April and offers customers the ability to rent 925 titles for \$5 per single unit. NetFlix also sells DVDs, some at discount prices. Reel.com, which currently rents VHS titles, has no plans to rent DVD, according to buyer Douglas Butdorf. But DVD Express will launch a rental program this summer, according to Dubelko.

"We've had the idea of renting on the drawing board since we started," says Dubelko, "but we haven't done it yet because we felt the early adopters were collectors, so it wasn't terribly important to have a rental title on day one. We also felt we needed to have a large enough installed customer base to have a program."

Although DVD Express is going to make a run for it with rental, Dubelko says he doubts that the business model makes sense in cyberspace for the near term.

"I don't know if renting is a good, profitable business for the Internet," he says. "There are some problems from a merchant standpoint.

Say you have a new title, 'Tomorrow Never Dies,' and there are 1,000 people wanting to rent it. By the time they get it and send it back, it's 10 days later. You don't have the chance to turn that many times while the title's still hot, and then you end up with 1,000 pieces of used merchandise rented two to three

times."

To avoid that situation, Dubelko says, DVD Express is considering designating a blackout period in the neighborhood of 30 days, during which new titles would be available only for purchase. "If you want to rent, you would have to wait," he says.

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RETAIL TRACK

(Continued from page 56)

\$136.7 million on revenue of \$1.95 billion. But after a required dividend payout, it reported a loss of \$12.1 million. Despite that loss, Cablevision is a cash cow with earnings before interest, taxes, depreciation, and amortization of \$581 million.

However, its balance sheet is what gives the majors' credit community pause. The company's long-term debt totals \$4.65 billion, of which bank and other senior debt is \$2.4 billion; subordinated debt is \$1.2 billion; senior notes are \$900 million; and subordinated notes payable is \$151 million. (Last year, the company paid \$363.2 million to service that debt.) Total liabilities at the company are \$6.05 billion, while total assets are \$5.6 billion, which means that the company had a negative net worth of \$450 million. And when you add in goodwill of \$1.6 billion, the negative net worth totals \$2.05 billion.

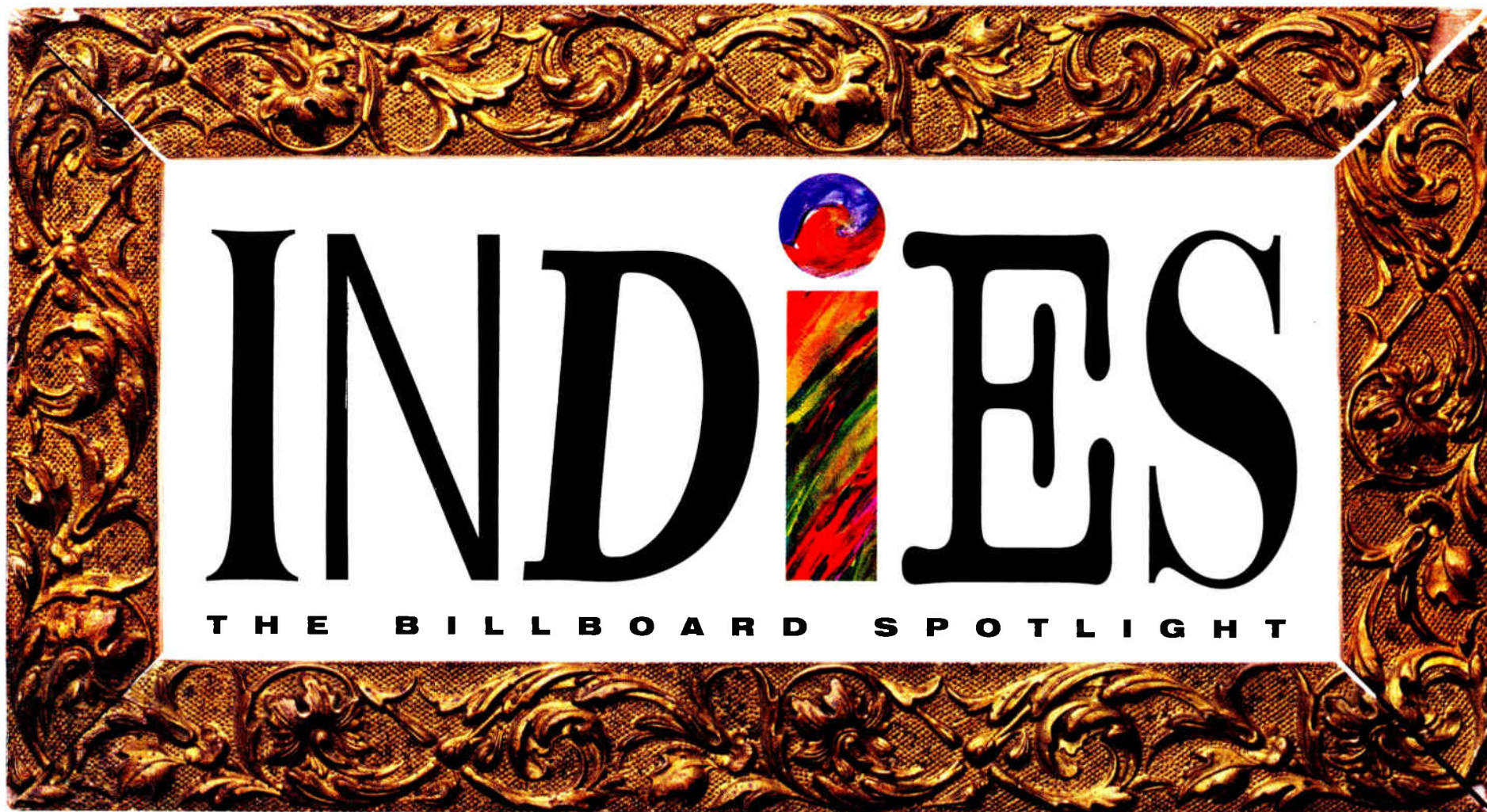
But large debt loads and negative net worth apparently are a way of life for high-flying cable companies, because Wall Street isn't even blinking as it snaps up Cablevision stock. On May 4, the stock closed at \$63.313, which is a lot closer to its 52-week high of \$68.75 than it is to its 52-week low of \$15.25.

Since the six majors are taking a more conservative approach with Cablevision, the company tried to address those concerns by offering the labels one of three options: a corporate guarantee for the Wiz's payables; Uniform Commercial Code agreements whereby the inventory, or the value of that inventory, can be reclaimed by the vendor in the event the chain files Chapter 11; and a letter of credit, which would cover 75% of the credit line that a manufacturer is willing to supply to the chain. In the Cablevision 10-K, which the company filed with the Securities and Exchange Commission, the company notes that it has set aside \$50 million.

Tasso Koken, executive VP of Nobody Beats the Wiz, declines to comment on negotiations with the majors, other than to say that the chain has resumed doing business with five of the six majors. Koken says that the Wiz, which operates about 40 stores, has been assigned to the Madison Square Garden division of Cablevision. He says that the new management team, which includes Carl Landeck, executive VP of finance, and George Meyer, VP of music and movies, is working hard to get the chain back up to speed and that management will keep music as a main ingredient in its offering and its marketing efforts.

TO OUR READERS

Declarations of Independents will return next week.



 **Coalition For Independent Retailers:** Don Jeffrey reports on the activities and growth of the Coalition For Independent Retailers, including the formation of specialty branches.  **Indies At Radio:** Doug Reece examines how indies get airplay, surveying promo people as well as program directors in a variety of genres.  **Rock-Niche Distributors:** Chris Morris provides an overview and reports on the business status of the many indie distributors specializing in rock music.  **British Indies:** Paul Sexton examines the evolution of the indie scene in the U.K.  **Ska:** Carrie Bell reports on the ongoing strength of indie labels in the ska genre.  **The Charts:** Loads of charts list the top indies and cover all genres: pop, R&B, rap, dance, jazz, classical, new age, world music, reggae, contemporary Christian, gospel, catalog, blues, kids and Latin.

INDIES

Indie Retailers Find Strength In Numbers

Adopting Bands And Cooperating With Colleagues, Coalitions Get A Bigger Say And Do Better Business

BY DON JEFFREY

A single store may be a hit with customers but lacks clout with labels. However, 60 stores banded together add up to a formidable force in music retailing.

That is the concept behind the formation of coalitions of independent stores around the country. Besides giving them a bigger say with labels, the groups help retailers run their businesses better through an exchange of information with like-minded merchants who aren't direct competitors. For labels, the coalitions have been a boon because they help break artists.



CIMS managing director Don VanCleave (left) and chairman Terry Currier

The biggest of the national groups is the Coalition of Independent Music Stores (CIMS), which boasts 66 stores and a full-time managing director in Don VanCleave, owner of Magic Platter in Birmingham, Ala.

Terry Currier, owner of Music Millennium in Portland, Ore., and chairman of CIMS, explains that in the '70s, when there were many more indie retailers than today, it was more common for records to break out regionally. "In Portland, you'd have 25 to 30 indies. A label could coordinate everyone in the market," he says. "There's not a lot of good independent retail concentrated in one place now, so you can't do these programs."

WHEN IT BEGAN

The seed for CIMS was planted at the National Assn. of Recording Merchandisers (NARM) convention in San Diego in 1995, when Currier met with Geffen executives. "They wanted me to pick out 25 to 30 retailers and have a featured album of the month," Currier recalls. At the same time, other labels were having similar meetings with indie merchants. "There were a whole bunch of people on the same wavelength," says Currier.

At the NAIRD convention in San Francisco that year, Mark Cope and Yvette Ziraldo, then with *Album Network*, gathered about 20 indie retailers in a room for several hours.

"The whole thing spawned from

ing. Now there are 29 companies with 66 stores posting total sales last year of \$92 million.

Currier says one of the greatest benefits of the coalition is the sharing of information. Retailers now call one another and get advice on operational issues like rental agreements and workmen's compensation.

The groups help labels, too. "With one phone call, they can get things done in 66 stores, rather than 66 phone calls," says VanCleave.

BREAKING BANDS

The coalition's original program—Adopt A Band—is still going strong and has been credited by labels with break-



The Wallflowers

ing bands. For Adopt A Band, coalition members vote for the act that each store will feature every month. VanCleave says he seeks 90% agreement on the acts selected. "A lot of bands aren't accepted," he says.

Some of the acts that have benefited

The coalition's original program—Adopt A Band—is still going strong and has been credited by labels with breaking bands....Some of the acts that have benefited by the promotion are Radiohead, Pavement, Ben Folds Five, Big Bad Voodoo Daddy, Buena Vista Social Club, Cake, the Cardigans, the Wallflowers and the Chemical Brothers.

by the promotion are Radiohead, Pavement, Ben Folds Five, Big Bad Voodoo Daddy, Buena Vista Social Club, Cake, the Cardigans, the Wallflowers and the Chemical Brothers.

"When we agreed to work with the Wallflowers, they were scanning a cou-



Buena Vista Social Club

ple thousand units a week," says VanCleave. The act has since gone on to multi-platinum success. The coalition also jumped on bands like Cake and

There were about 15 companies that formed the core group out of that meet-

Continued on page 81

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INDIES

As independent rock distribution has developed over the last two decades, it has been associated with certain genre categories and business precepts: punk rock, lots of importing, non-exclusive representation of dozens of labels and an indie-store sales base.

However, while all of those factors continue to play a role in the indie-rock field, indie-rock distribution is changing. Just as traditional regional distribution has undergone a wave of consolidation and nationalization over the last five or six years, independent rock wholesaling has gradually begun to take on a new face.

Even some of the newer players in independent rock distribution seem to be aware that not all of the old rules remain in order. For instance, the Northwest Alliance of Independent Labels (NAIL), founded in early 1995 in Portland, Ore., and operated by the owners of the Schizophonic Records label, has grown rapidly from its regionally based roots. "Our retail sales last year grew 350% over '96's retail sales," says GM Alicia Rose.

SURVIVAL OF THE FITTEST

While NAIL still maintains a healthy list of 450 labels and acts as both a one-stop and a sub-distributor, Rose says. "We just trimmed about 50 [labels] off from that [total] number, and we're going to trim probably about another 50 in the next few months." NAIL also handles some 35 exclusive or semi-exclusive labels.

Rose adds that NAIL, like other indie-rock distributors, is getting increasingly selective about what it handles—a must in a climate in which 30,000

records are being released every year. She says, "We get solicited by anywhere from 20 to 55 labels a week. Most of these are just people putting out a CD, because putting out a CD is about as hard as brushing your teeth. When it costs \$1,400, plus whatever it costs to record it, to make 1,000 CDs is easy."

Dirk van den Heuvel, VP/GM of Cargo Records America Inc. in Chicago, notes that indie rock distributors once tried to carry as much as they could, but now are increasingly focused on exclusive labels: "One day about three years ago, we woke up and realized that if we just kept acting like a one-stop, we were just gonna get killed by the small boutique distributors, who could kill us on price, and the big distributors who had all these big labels that people had to buy from them. That was when we starting going, 'Look, a small label comes on and they've got 10 distributors, we're just not going to pick 'em up anymore. It's just not worth it.'"

Alicia Rose, NAIL



Krista Gaylor

—JACK SHEEHY
Dutch East India
Trading

"We're selling the underground product. It's all come back full circle. Our good customers are doing it all over again, whether it be techno, black metal, underground hardcore, underground ska, all that stuff."

yet, and those stores were able to sell it. Everybody was selling Poison and Slaughter, but only a few stores were selling Celtic Frost and Slayer. We're doing the same thing all over again. We're selling the underground product. It's all come back full circle. Our good customers are doing it all over again, whether it be techno, black metal, underground hardcore, underground ska, all that stuff."

Van den Heuvel says, "We've seen in the last few years a real dramatic increase in the amount of dance product that rock stores buy. It's almost to the point where the lines have blurred so much that, when you start thinking of the kind of archetype records for an indie distributor, half of them are dance. The kids who, 10 years ago, were buying new-wave records or punk-rock records—a lot of them are buying electronica or big beat or hip-hop records."

Continued on page 80

GENERAL GENRES

Punk rock's move into the mainstream during the '90s has forced a shift in the styles of music some long-running indie rock distributors are handling.

Jack Sheehy, VP of sales and marketing for 19-year-old Dutch East India Trading in New York, reflects, "When I was doing this 13 years ago, I was on the phone selling Slayer, because none of the majors had picked up on Slayer

UK Indies Open To Major-Label Influence

Market-By-Market Marriages And Long-term Commitments Give Small Labels Bigger Exposure

BY PAUL SEXTON

LONDON—What becomes a U.K. independent most? Sailing solo around the music world? Selling the shop to a major? Or perhaps entering marriages of convenience, market by market?

In 1998 in Britain, the message is one of different strokes for different indie folks. And, however they do their business, there's little doubt of the health of British labels that are independent in spirit or in constitution. The U.K.'s two best-selling albums of 1997 were released by a label that combines domestic independence with the international marketing muscle of Sony Music (Creation, with the Oasis album "Be Here Now," distributed in Britain by BMV/Vital) and a label with its own independent structure within the framework of Virgin Records (Hut, purveyors of the Verve's "Urban Hymns").

Further, last year's list of Britain's top 100 singles included 18 indie releases, a record total. Among the indie acts on that count-down were Jive's Backstreet Boys, Big Life's Gala and Belgian DJ Sash!.

Divine Comedy



Edwyn Collins

whose first three singles racked up collective sales of seven figures in the U.K. alone for the Multiply label, owned by longtime indie compilation-specialist company Telstar.

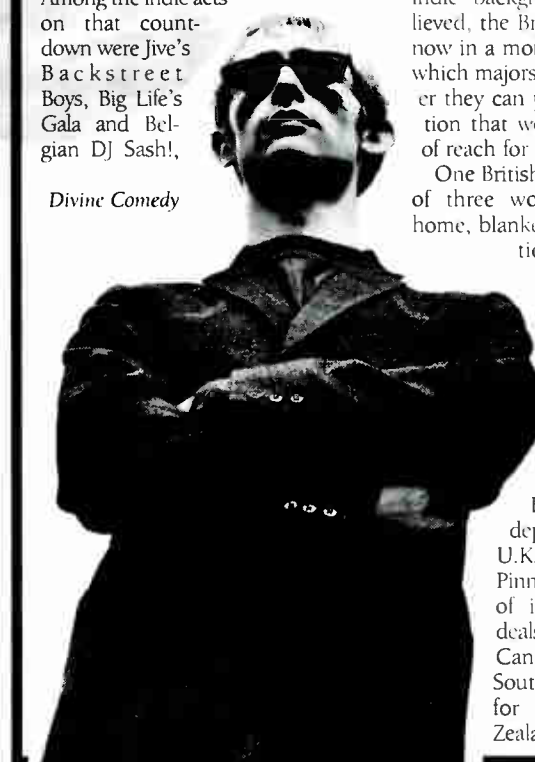
In previous years, the legacy of the punk/new-wave explosion and the sovereignty of the very word "independent" brought some stigma to the concept of major-label affiliation. If some key players from indie backgrounds are to be believed, the British music business is now in a more pragmatic climate in which majors are welcomed wherever they can provide market infiltration that would otherwise be out of reach for an indie.

One British label that has the best of three worlds—indie status at home, blanket licensing for international release in most markets, and act-by-act deals for North America—is Echo. Home of such acts as Babybird and Moloko, as well as George Martin's "farewell" album production "In My Life," Echo retains independent status in the U.K., with distribution by Pinnacle. It also has a series of international licensing deals in place, with Pony Canyon for Japan and Southeast Asia, Mushroom for Australia and New Zealand, and Universal for

INDIE DISTRIBUTORS ROCK ON

Being Selective And Staying Underground, Distributors Stay True To Rock Roots While Adapting To Natural Evolution

BY CHRIS MORRIS



the rest of the world outside North America. In the latter market, Echo prefers to license each of its artists individually.

"It's a question of finding the right company for each artist," explains Echo managing director Steve Lewis. "It's important to me, and it's important to the artists. It means I can say to them, 'We're going to sign you for the world, we're going to make a great record, and, when we've made that great record, we're going to find a U.S. licensee that is committed to you.'"

There can also be life after the majors. ZTT, hugely successful in the 1980s in partnership with WEA, recently confirmed its new independent status with a revamped executive lineup and a U.K. distribution deal with BMV/Pinnacle.

Cutting-edge creators in dance music, a genre that has battered down the door of the U.K.'s mainstream scene in recent years, have no qualms about getting into bed with a major—as long as the big boys know what to do when they get there. British dance producer-artist trio Apollo Four Forty started out early in the decade as a techno maverick with its own independent Stealth Sonic Recordings label; group member Noko has no doubt that the group is immeasurably

The U.K.'s two best-selling albums of 1997 were released by a label that combines domestic independence with the international marketing muscle of Sony Music and a label with its own independent structure within the framework of Virgin Records.

stronger since signing its label to Epic in the U.K., and the notion of "sellout" does not apply.

"We spent the first couple of years of our existence with our own label, putting out our own club mixes," says Noko. "In dance music, it's very easy to survive like that; it kind of suits the culture. But a point came where the headache of having other artists on your label and arguing about whether it was worth spending 10 pounds to send a bike across London or whether you post it...it kind of wasted our time. It diverted us away from what we were trying to do, which was at that time getting more ambitious."

Continues Noko, "In Marshall McLuhan's global village, there's no excuse for not wanting to make the biggest gesture possible and get to as many people as possible. We just figured the only way we could do that was to have some decent promotional might. Sony just happened to come along one day. We were doing some remixes for Epic, and they said, 'So, you guys got any

Continued on page 77

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INDIES

What Makes An Indie

ON THE CHARTS

BY GEOFF MAYFIELD

Upon further review, we misstepped last year when we stopped tracking Priority as an independent entity after EMI took an equity position in the label.

Prior to the late-1997 deal, EMI Music Distribution (EMD, formerly CEEMA) had long shipped Priority's product. But after EMI bought into Priority, as in the days before the deal, the label's titles continued to be shipped via a pick-and-pack arrangement.

As before, Priority continues to handle its own sales. If an account wants to order an album or single from the company, be it an initial order or a re-order, that order must be placed with Priority rather than EMD, identical to the pick-and-pack arrangement that Sony-owned indie distributor RED holds with Sony Music Distribution.

Following the deal in which EMI landed Priority's equity, announcement of the deal made it clear that Priority still handles its own sales (Billboard, April 11). So, although SoundScan tracks Priority sales within EMD's market share, we have elected to, as before, include Priority and its distributed imprints in our Independent Label chart recaps.

Aside from weighing the Priority issue, sorting the hybrid indies from the majors is easier now than it was a few years ago, when a company like Time Warner-owned Tommy Boy might decide to run some of its titles through an affiliated major. However, since then, such companies—termed "Astroturf indies" by one attendee at last year's NAIRD (now AFIM) conference—tend to stay on the indie side of the fence.

Only titles that are sold through independent distribution are included in these recaps. In the case of labels that changed distribution from an independent to a major during the course of the year, as was the case with Higher Octave (which moved to Virgin through EMD) and some Mammoth titles (which got picked up by Buena Vista Music Group through PolyGram Group Distribution), only points accumulated during the time product was sold through independent distribution are used to determine the recaps.

Buena Vista's Hollywood label sells through PGD; its Walt Disney label does not. Furthermore, the Brentwood that is included in these recaps is not the same label that Jive sells through BMG Distribution.

Ownership ties to a major conglomerate do not eliminate a label from independent consideration nor does promotional assistance. The sole qualification is whether the title is sold independently or not. And, if even one configuration is sold through a major, that title's points are excluded from these title, imprint and label rankings.

The recaps in this spotlight are compiled from a 52-week period starting with the April 26, 1997, issue of Billboard and ending with this year's April 18 issue. Most of the recaps in this spotlight are based on sales charts. These rankings reflect sales, as compiled by SoundScan, accumulated by each title during the 12-month period for each week it spent on the corresponding weekly chart.

Recaps for the Hot 100 and Hot R&B Singles also reflect accumulated weekly chart points, derived from a combination of audience impressions calculated by Broadcast Data Systems (BDS), SoundScan sales points and playlist points submitted by smaller-market radio stations.

Because the methodology for Hot Latin Tracks changed from detections to audience impressions during the 12-month period, the recaps for this chart are formulated from a recap-point system, which assigns points, based on a complex inverse relationship to chart position, for each week a title appeared on the weekly charts.

The Hot Latin Tracks and Billboard Latin 50 recaps are new to this year's indie spotlight.

As in years past, the classical category is based on the in-house Billboard Classical 50, which combines titles from each of our published classical lists: Top Classical Albums, Top Classical Crossover, Top Mid-Price Classical and Top Budget Classical. In the case of all bi-weekly sales charts—classical, jazz, new age, world music, reggae, blues, kid audio and Latin albums—the recaps include sales registered during the unpublished weeks.

The country, rock and adult charts are not included here, because only a handful of independently distributed titles charted in those categories during the past year.

Assistance in preparing this article was provided by Anthony Colombo. The recaps were prepared by Colombo and Michael Cusson with assistance from Geoff Mayfield, Alex Vitoulis, Keith Caulfield and chart managers Ricardo Companioni, Datu Faison, Steve Graybow, Wade Jessen, Theda Sandiford-Waller and Marc Zubatkin.

TOP INDIE BILLBOARD 200 ALBUMS

- | Pos. | TITLE—Artist—Imprint/Label |
|------|---|
| 1 | GHETTO D—Master P—No Limit/Priority |
| 2 | THE ART OF WAR—Bone Thugs-N-Harmony—Ruthless/Relativity |
| 3 | ESPN PRESENTS: JOCK JAMS VOLUME 3—Various Artists—Tommy Boy |
| 4 | CHARGE IT 2 DA GAME—Silkk The Shocker—No Limit/Priority |
| 5 | GANG RELATED — THE SOUNDTRACK—Soundtrack—Death Row/Priority |
| 6 | I'M BOUT IT—Soundtrack—No Limit/Priority |
| 7 | IN THA BEGINNING...THERE WAS RAP—Various Artists—Priority |
| 8 | TRU 2 DA GAME—Tru—No Limit/Priority |
| 9 | HOT—Squirrel Nut Zippers—Mammoth |
| 10 | CHRISTMAS LIVE—Mannheim Steamroller—American Gramophone |
| 11 | CLUB MIX '97—Various Artists—Cold Front/K-Tel |
| 12 | DIG YOUR OWN HOLE—The Chemical Brathers—Astralwerks/Caroline |
| 13 | MTV PARTY TO GO 98—Various Artists—Tommy Boy |
| 14 | BASED ON A TRUE STORY—Mack 10—Priority |
| 15 | NOTHING TO LOSE—Soundtrack—Tommy Boy |
| 16 | CLUB MIX '98—Various Artists—Cold Front/K-Tel |
| 17 | LIFE OR DEATH—C-Murder—No Limit/Priority |
| 18 | UNLADY LIKE—Mia X—No Limit/Priority |
| 19 | ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD—Young Bleed—No Limit/Priority |
| 20 | HERCULES—Soundtrack—Walt Disney |
| 21 | JOCK JAMS VOL. 2—Various Artists—Tommy Boy |
| 22 | BOW DOWN—Westside Connection—Lench Mob/Priority |
| 23 | ICE CREAM MAN—Master P—No Limit/Priority |
| 24 | MORTAL KOMBAT: ANNIHILATION—Soundtrack—TVT Soundtrax/TVT |
| 25 | LIFE INSURANCE—Mr. Serv-on—No Limit/Priority |
| 26 | CHPT. 2: WORLD DOMINATION—Three 6 Mafia—Relativity |
| 27 | BIG THANGS—Ant Banks—Priority |
| 28 | BOOTY MIX 2: THE NEXT BOUNCE II—Various Artists—Intersound |
| 29 | JOCK JAMS VOL. 1—Various Artists—Tommy Boy |
| 30 | FEATURING...ICE CUBE—Ice Cube—Priority |
| 31 | THE WAR REPORT—Capone-N-Noreaga—Penalty/Tommy Boy |
| 32 | FOR THE PEOPLE—Boot Camp Click—Duck Down/Priority |
| 33 | SO LONG SO WRONG—Alison Krauss & Union Station—Rounder |
| 34 | MY SOUL—Coolio—Tommy Boy |
| 35 | MTV'S AMP—Various Artists—Astralwerks/Caroline |
| 36 | LITTLE PLASTIC CASTLE—Ani DiFranco—Righteous Babe |
| 37 | D.J. MIX '97 VOL. 2—Various Artists—Beast/Simitar |
| 38 | SILENT WEAPONS FOR QUIET WARS—Killarmy—Wu-Tang/Priority |
| 39 | SUAVE HOUSE—Various Artists—Suave House/Relativity |
| 40 | PRE-MEDITATED DRAMA—Steady Mobbin'—No Limit/Priority |



Master P: "Ghetto D" is the No. 1 Indie Billboard 200 Album.

TOP INDIE BILLBOARD 200 IMPRINTS

- | Pos. | IMPRINT (No. Of Charted Albums) |
|------|---------------------------------|
| 1 | NO LIMIT (11) |
| 2 | TOMMY BOY (10) |
| 3 | RUTHLESS (4) |
| 4 | PRIORITY (6) |
| 5 | COLD FRONT (5) |
| 6 | DEATH ROW (3) |
| 7 | ASTRALWERKS (2) |
| 8 | MAMMOTH (2) |
| 9 | AMERICAN GRAMPHONE (1) |
| 10 | WALT DISNEY (6) |
| 11 | RELATIVITY (5) |
| 12 | LENCH MOB (1) |
| 13 | TVT SOUNDTRAX (2) |
| 14 | SUAVE HOUSE (3) |
| 15 | DUCK DOWN (2) |
| 16 | RIGHTEOUS BABE (2) |
| 17 | INTERSOUND (1) |
| 18 | BEAST (3) |
| 19 | PENALTY (1) |
| 20 | ROUNDER (1) |



TOP INDIE BILLBOARD 200 LABELS

- | Pos. | LABEL (No. Of Charted Albums) |
|------|-------------------------------|
| 1 | PRIORITY (26) |
| 2 | TOMMY BOY (14) |
| 3 | RELATIVITY (13) |
| 4 | K-TEL (5) |
| 5 | CAROLINE (3) |

TOP INDIE HOT 100 SINGLES

- | Pos. | TITLE—Artist—Imprint/Label |
|------|--|
| 1 | LOOK INTO MY EYES—Bone Thugs-N-Harmony—Ruthless/Relativity |
| 2 | DA' DIP—FreakNasty—Hard Hood/Power/Triad |
| 3 | C U WHEN U GET THERE—Coolio Featuring 40 Thevz—Tommy Boy |
| 4 | ESPN PRESENTS THE JOCK JAM—Various Artists—Tommy Boy |
| 5 | I MISS MY HOMIES—Master P Featuring Pimp C And The Shocker—No Limit/Priority |
| 6 | MAKE EM' SAY UHH!—Master P Featuring Fiend, Silkk The Shocker, Mia X & Mystikal—No Limit/Priority |
| 7 | IF I COULD TEACH THE WORLD—Bone Thugs-N-Harmony—Ruthless/Relativity |
| 8 | BACKYARD BOOGIE—Mack 10—Priority |
| 9 | THEY LIKE IT SLOW—H-Town—Relativity |
| 10 | THAT'S RIGHT—DJ Taz Featuring Raheem The Dream—Breakaway/Success/Priority |
| 11 | A LITTLE BIT OF ECSTASY—Jocelyn Enriquez—Classified/Timber/Tommy Boy |
| 12 | GANGSTAS MAKE THE WORLD GO ROUND—Westside Connection—Lench Mob/Priority |
| 13 | ONE MORE NIGHT—Amber—Tammy Bay |
| 14 | IF I COULD CHANGE—Master P Featuring Steady Mobbin', Mia X, Mo B, Dick & O'Dell—No Limit/Priority |
| 15 | MOURN YOU TIL I JOIN YOU—Naughty By Nature—Tommy Boy |
| 16 | FREE—Ultra Naté—Strictly Rhythm |
| 17 | JUST BE STRAIGHT WITH ME—Silkk The Shocker Featuring Master P, Destiny's Child, O'Dell, Mo B. Dick—No Limit/Priority |
| 18 | WHO AM I—Beenie Man—2 Hard/VP |
| 19 | MY HEART WILL GO ON—Deja Vu—Interhit/Priority |
| 20 | FEELIN' IT—Jay-Z—Roc-A-Fella/Priority |



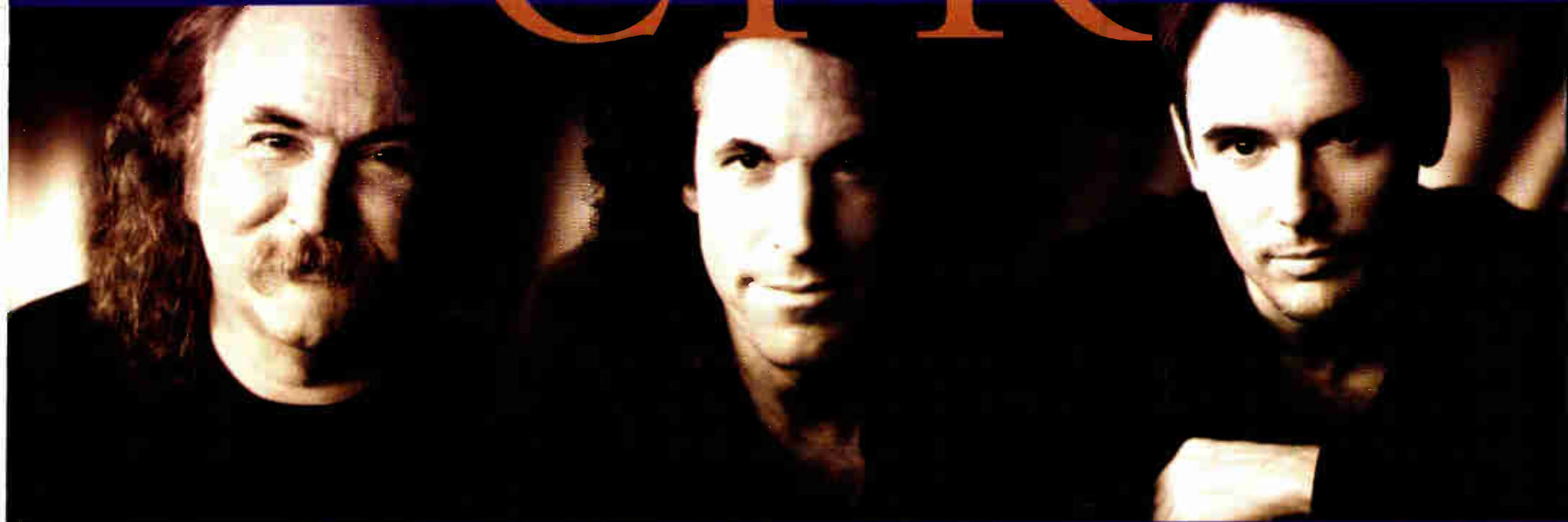
TOP INDIE HOT 100 IMPRINTS

- | Pos. | IMPRINT (No. Of Charted Singles) |
|------|----------------------------------|
| 1 | TOMMY BOY (5) |
| 2 | RUTHLESS (2) |
| 3 | NO LIMIT (7) |
| 4 | HARD HOOD (1) |
| 5 | POWER (1) |
| 6 | PRIORITY (1) |
| 7 | RELATIVITY (1) |
| 8 | LENCH MOB (1) |
| 9 | BREAKAWAY (1) |
| 10 | STRICTLY RHYTHM (1) |



Bone Thugs-N-Harmony: "Look Into My Eyes" is the No. 1 Indie Hot 100 Single.

CPR

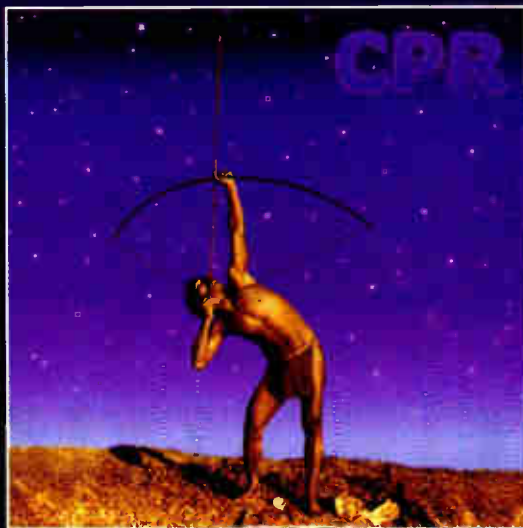


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5/16 The Fenix **Seattle, WA**
5/17 Roseland Theatre **Portland, OR**
5/22 Lobero Theatre **Santa Barbara, CA**
5/23 Fox Theatre **Bakersfield, CA**
5/24 The Joint **Las Vegas, NV**
5/26 Zephyr Club **Salt Lake City, UT**
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INDIES



Master P: "Ghetto D" is the No. 1 Indie R&B Album.

- 3 RUTHLESS (5)
- 4 DEATH ROW (3)
- 5 RELATIVITY (9)
- 6 TOMMY BOY (5)
- 7 SUAVE HOUSE (3)
- 8 PENALTY (3)
- 9 DUCK DOWN (2)
- 10 MISS BUTCH (2)



PRIORITY
 RECORDS

TOP INDIE R&B ALBUMS

- | Pos. | TITLE—Artist—Imprint/Label |
|------|---|
| 1 | GHETTO D—Master P—No Limit/Priority |
| 2 | I'M BOUT IT—Soundtrack—No Limit/Priority |
| 3 | THE ART OF WAR—Bone Thugs-N-Harmony—Ruthless/Relativity |
| 4 | CHARGE IT 2 DA GAME—Silkk The Shocker—No Limit/Priority |
| 5 | GANG RELATED — THE SOUNDTRACK—Soundtrack—Death Row/Priority |
| 6 | TRU 2 DA GAME—Tru—No Limit/Priority |
| 7 | UNLADY LIKE—Mia X—No Limit/Priority |
| 8 | ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD—Young Bleed—No Limit/Priority |
| 9 | LIFE OR DEATH—C—Murder—No Limit/Priority |
| 10 | IN THA BEGINNING...THERE WAS RAP—Various Artists—Priority |
| 11 | ICE CREAM MAN—Master P—No Limit/Priority |
| 12 | BASED ON A TRUE STORY—Mack 10—Priority |
| 13 | THE WAR REPORT—Capone-N-Noreaga—Penalty/Tommy Boy |
| 14 | LIFE INSURANCE—Mr. Serv-on—No Limit/Priority |
| 15 | NOTHING TO LOSE—Soundtrack—Tommy Boy |
| 16 | BIG THANGS—Ant Banks—Priority |
| 17 | FOR THE PEOPLE—Boot Camp Click—Duck Down/Priority |
| 18 | LADIES EDITION—H-Town—Relativity |
| 19 | SUAVE HOUSE—Various Artists—Suave House/Relativity |
| 20 | CHPT. 2: WORLD DOMINATION—Three 6 Mafia—Relativity |
| 21 | HELP YOURSELF—Peggy Scott-Adams—Miss Butch/Mardi Gras |
| 22 | PRE-MEDITATED DRAMA—Steady Mobb'n—No Limit/Priority |
| 23 | SILENT WEAPONS FOR QUIET WARS—Killarmy—Wu-Tang/Priority |
| 24 | ONE DAY IT'LL ALL MAKE SENSE—Common—Relativity |
| 25 | PIECE OF MIND—Tela—Suave House/Relativity |
| 26 | BOW DOWN—Westside Connection—Lench Mob/Priority |
| 27 | CONFLICTS & CONFUSION—Crime Boss Featuring The Fedz—Suave House/Relativity |
| 28 | LOADED—Brotha Lynch Hung—Black Market/Priority |
| 29 | RIDE—Soundtrack—Tommy Boy |
| 30 | RETALIATION, REVENGE AND GET BACK—Daz Dillinger—Death Row/Priority |

TOP INDIE R&B ALBUM LABELS

- | Pos. | LABEL (No. Of Charted Albums) |
|------|-------------------------------|
| 1 | PRIORITY (37) |
| 2 | RELATIVITY (18) |
| 3 | TOMMY BOY (8) |
| 4 | MARDI GRAS (2) |
| 5 | CASH MONEY (5) |



H-Town: "They Like It Slow" is the No. 1 Indie R&B Single.

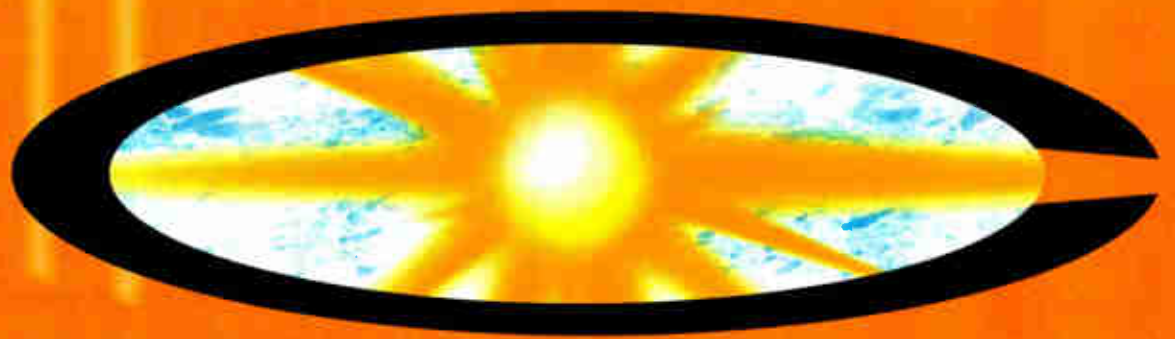
TOP INDIE R&B SINGLES

- | Pos. | TITLE—Artist—Imprint/Label |
|------|---|
| 1 | THEY LIKE IT SLOW—H-Town—Relativity |
| 2 | LOOK INTO MY EYES—Bone Thugs-N-Harmony—Ruthless/Relativity |
| 3 | I MISS MY HOMIES—Master P Featuring Pimp C And The Shocker—No Limit/Priority |
| 4 | MAKE EM' SAY UHH!—Master P Featuring Fiend, Silkk The Shocker, Mia X & Mystikal—No Limit/Priority |
| 5 | BACKYARD BOOGIE—Mack 10—Priority |
| 6 | SOMETIMES—The Brand New Heavies—Delicious Vinyl/Red Ant |
| 7 | DA' DIP—FreakNasty—Harc Hood/Power/Triad |
| 8 | IF I COULD TEACH THE WORLD—Bone Thugs-N-Harmony—Ruthless/Relativity |
| 9 | HOW YA DO DAT—Master P Featuring Young Bleed And C-Loc—No Limit/Priority |
| 10 | IF I COULD CHANGE—Master P Featuring Steady Mobb'n, Mia X, Mo B. Dick & O'Dell—No Limit/Priority |
| 11 | THAT'S RIGHT—DJ Taz Featuring Raheem The Dream—Breakaway/Success/Priority |
| 12 | C U WHEN U GET THERE—Coolio Featuring 40 Thevz—Tommy Boy |
| 13 | I'VE BEEN HAVING AN AFFAIR—Tonya—J-Town/Malaco |
| 14 | MOURN YOU TIL I JOIN YOU—Naughty By Nature—Tommy Boy |
| 15 | WHO AM I—Beenie Man—2 Hard/VP |
| 16 | IT'S ALRIGHT—Queen Latifah—Tommy Boy |
| 17 | STOP THE GUNFIGHT—Trapp Featuring 2pac, Notorious B.I.G.—Deff Trapp/Intersound |

TOP INDIE R&B ALBUM IMPRINTS

- | Pos. | IMPRINT (No. Of Charted Albums) |
|------|---------------------------------|
| 1 | NO LIMIT (16) |
| 2 | PRIORITY (7) |

Continued on page 68



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INDIES

R&B SINGLES

Continued from page 66

- 18 **TALKIN' 'BOUT BANK**—The Wharidas—Southpaw/Delicious Vinyl/Red Ant
- 19 **JUST BE STRAIGHT WITH ME**—Silkk The Shacker Featuring Master P, Destiny's Child, O'Dell, Ma B. Dick—Na Limit/Priority
- 20 **NOTHIN' MOVE BUT THE MONEY**—Mic Geranima Featuring DMX & Black Rob—Blunt/TVT

- 2 **I MISS MY HOMIES**—Master P Featuring Pimp C And The Shacker—Na Limit/Priority
- 3 **MAKE EM' SAY UHH!**—Master P Featuring Fiend, Silkk The Shacker, Mia X & Mystikal—Na Limit/Priority
- 4 **DA' DIP**—FreakNasty—Hard Hoard/Power/Triad
- 5 **BACKYARD BOOGIE**—Mack 10—Priority
- 6 **IF I COULD CHANGE**—Master P Featuring Steady Mabb'n, Mia X, Ma B. Dick & O'Dell—Na Limit/Priority
- 7 **THAT'S RIGHT**—DJ Taz Featuring Raheem The Dream—Breakaway/Success/Priority
- 8 **IF I COULD TEACH THE WORLD**—Bone Thugs-N-Harmony—Ruthless/Relativity
- 9 **C U WHEN U GET THERE**—Caalia Featuring 40 Thevz—Tammy Bay

- 10 **STOP THE GUNFIGHT**—Trapp Featuring 2pac, Natarious B.I.G.—Deff Trapp/Intersound
- 11 **MOURN YOU TIL I JOIN YOU**—Naughty By Nature—Tammy Bay
- 12 **TALKIN' 'BOUT BANK**—The Wharidas—Southpaw/Delicious Vinyl/Red Ant
- 13 **GANGSTAS MAKE THE WORLD GO ROUND**—Westside Connection—Lench Mab/Priority
- 14 **FEELIN' IT**—Jay-Z—Rac-A-Fella/Priority
- 15 **NOTHIN' MOVE BUT THE MONEY**—Mic Geranima Featuring DMX & Black Rob—Blunt/TVT
- 16 **YARDCORE**—Barn Jamericans—Delicious Vinyl/Red Ant
- 17 **OFF THE BOOKS**—The Beatnuts Featuring Big Punisher & Cuban Link—Vialatar/Relativity
- 18 **WU-RENEGADES**—Killarmy—Wu-Tong/Priority
- 19 **IMMA ROLLA**—Mr. Money Lac—Lac-N-Up
- 20 **JUST BE STRAIGHT WITH ME**—Silkk The Shacker Featuring Master P, Destiny's Child, O'Dell, Ma B. Dick—Na Limit/Priority

- 4 **PRIORITY** (2)
- 5 **BLUNT** (5)
- 6 **DEFF TRAPP** (2)
- 7 **RELATIVITY** (4)
- 8 **PENALTY** (4)
- 9 **DELICIOUS VINYL** (3)
- T10 **HARD HOOD** (2)
- T10 **POWER** (2)

- 9 **BODY ROCK**—Mas Def Featuring Q-Tip & Tash—Open Mic/Rawkus
- 10 **DA' DIP**—FreakNasty—Hard Hoard/Power/Triad
- 11 **NOTHIN' MOVE BUT THE MONEY**—Mic Geranima Featuring DMX & Black Rob—Blunt/TVT
- 12 **SUGAR IS SWEETER**—C.J. Balland—FFRR/London/Island
- 13 **YOU MAKE ME FEEL (MIGHTY REAL)**—Byran Stingily—Nervous
- 14 **THAT'S RIGHT**—DJ Taz Featuring Raheem The Dream—Breakaway/Success/Priority
- 15 **CAN'T GET YOU OUT OF MY MIND**—Lil Suzy—Metropolitan
- 16 **CHOOZE ONE**—Craaklyn Clan—AV8
- 17 **MY HEART WILL GO ON**—Clueless—ZYX
- 18 **THE WORST**—Onyx + Wu-Tang Clan—Tammy Bay
- 19 **NIGHTMARE**—Brainbug—Graavilicious/Strictly Rhythm
- 20 **C U WHEN U GET THERE**—Caalia Featuring 40 Thevz—Tammy Bay

TOP INDIE R&B SINGLES IMPRINTS

Pos. IMPRINT (No. Of Charted Singles)

- 1 **NO LIMIT** (8)
- 2 **RUTHLESS** (4)
- 3 **RELATIVITY** (7)
- 4 **TOMMY BOY** (5)
- 5 **DELICIOUS VINYL** (4)
- 6 **PRIORITY** (2)
- 7 **BLUNT** (6)
- 8 **DEFF TRAPP** (2)
- 9 **J-TOWN** (2)
- T10 **HARD HOOD** (1)
- T10 **POWER** (1)



TOP INDIE RAP SINGLES

Pos. TITLE—Artist—Imprint/Label

- 1 **LOOK INTO MY EYES**—Bone Thugs-N-Harmony—Ruthless/Relativity



Bone Thugs-N-Harmony: "Look Into My Eyes" is the No. 1 Indie Rap Single.

TOP INDIE RAP IMPRINTS

Pos. IMPRINT (No. Of Charted Singles)

- 1 **NO LIMIT** (7)
- 2 **RUTHLESS** (4)
- 3 **TOMMY BOY** (6)



Ultra Naté: "Free" is the No. 1 Indie Dance Music Maxi-Single (Sales).

TOP INDIE DANCE MUSIC MAXI-SINGLES SALES

Pos. TITLE—Artist—Imprint/Label

- 1 **FREE**—Ultra Naté—Strictly Rhythm
- 2 **A LITTLE BIT OF ECSTASY**—Jacelyn Enriquez—Classified/Timber!/Tammy Bay
- 3 **ONE MORE NIGHT**—Amber—Tammy Bay
- 4 **OFF THE BOOKS**—The Beatnuts Featuring Big Punisher & Cuban Link—Vialatar/Relativity
- 5 **I WANT LOVE**—Tony Mascolo—Modern Voices
- 6 **WHO AM I**—Beenie Man—2 Hard/VP
- 7 **MY HEART WILL GO ON**—Deja Vu—Interhit/Priority
- 8 **GET READY TO BOUNCE**—Brooklyn Bounce—Edel America



TOP INDIE DANCE MUSIC MAXI-SINGLES SALES IMPRINTS

Pos. IMPRINT (No. Of Charted Singles)

- 1 **STRICTLY RHYTHM** (7)
- 2 **TOMMY BOY** (8)
- 3 **TIMBER!** (3)
- 4 **VIOLATOR** (2)
- 5 **CLASSIFIED** (3)
- 6 **NERVOUS** (6)
- 7 **INTERHIT** (5)
- 8 **MODERN VOICES** (1)
- 9 **GROOVILICIOUS** (3)
- 10 **2 HARD** (1)

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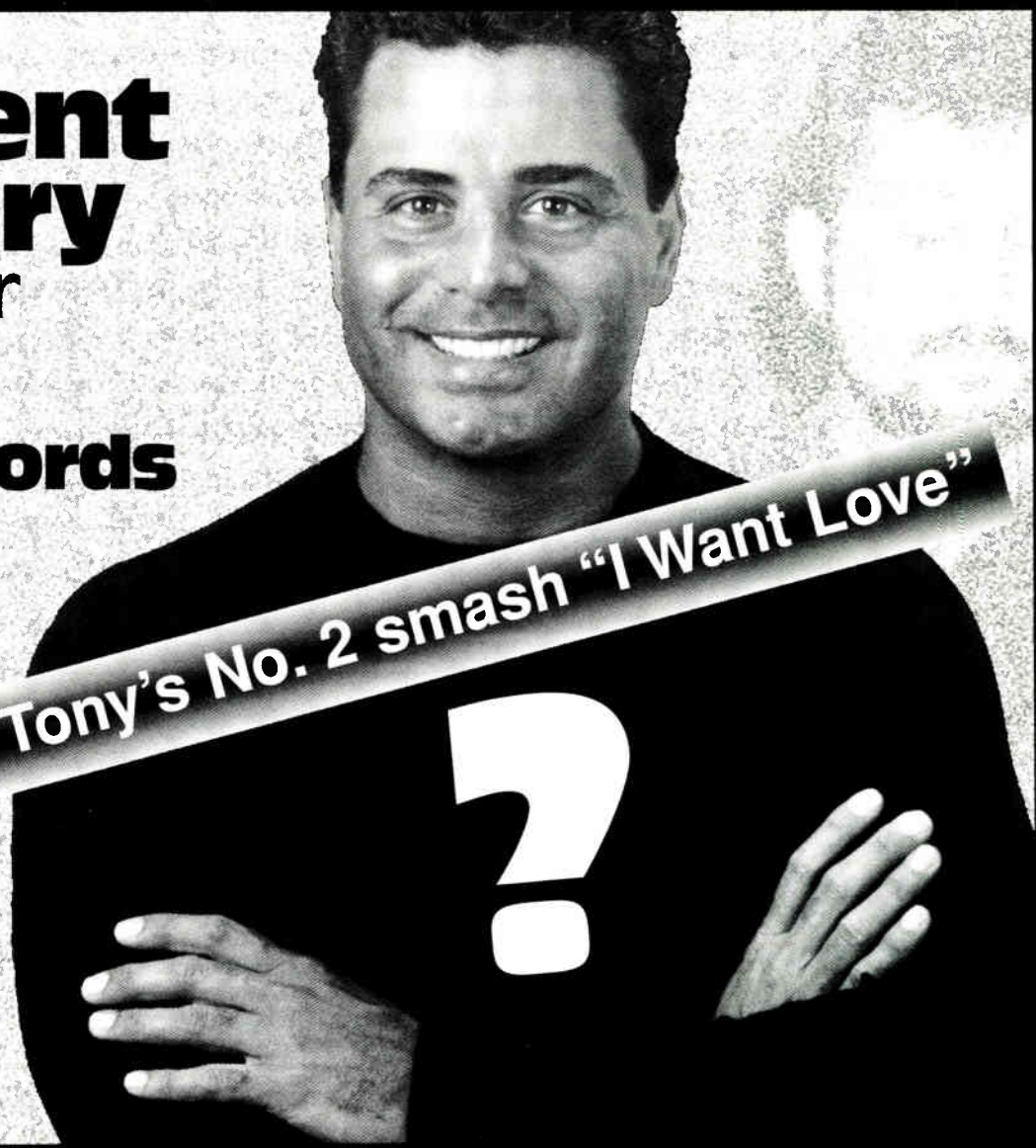
Tony's next hot dance single:

"Where Do We Go from Here?"

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Follow up to Tony's No. 2 smash "I Want Love"





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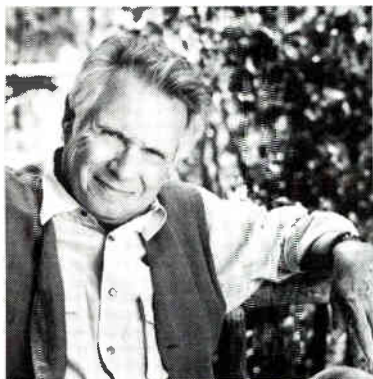
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INDIES



Dave Grusin: "...Presents West Side Story" is the No. 1 Indie Jazz Album.

TOP INDIE JAZZ ALBUMS

- Pos. TITLE—Artist—Imprint/Label
- 1 DAVE GRUSIN PRESENTS WEST SIDE STORY—Dave Grusin—N2K Encoded
 - 2 CAUGHT IN THE ACT - LIVE!—Royal Crown Revue—Surfdog/ULG
 - 3 MOTHERS & DAUGHTERS—Rosemary Clooney—Concord Jazz/Concord
 - 4 MONK ON MONK—T.S. Monk—N2K Encoded
 - 5 A TRIBUTE TO OSCAR PETERSON - LIVE AT THE TOWN HALL—Oscar Peterson—Telarc
 - 6 OSCAR IN PARIS - LIVE AT THE SALLE PLEYEL—Oscar Peterson—Telarc
 - 7 REMEMBERING BUD POWELL—Chick Corea & Friends—Stretch/Concord

- 8 JAZZ HITS—Various Artists—Columbia River
- 9 ISLAND STORIES—The Caribbean Jazz Project—Heads Up
- 10 CONGA BLUE—Poncho Sanchez with Mongo Santamaria—Concord Picante/Concord



TOP INDIE JAZZ IMPRINTS

- Pos. IMPRINT (No. Of Charted Albums)
- 1 N2K ENCODED (2)
 - 2 SURFDOG (1)
 - 3 TELARC (3)
 - 4 CONCORD JAZZ (2)
 - 5 STRETCH (2)

TOP INDIE CONTEMPORARY JAZZ ALBUMS

- Pos. TITLE—Artist—Imprint/Label
- 1 DO YOU LOVE ME?—Jonathan Butler—N2K Encoded
 - 2 FOR THE LOVE OF YOU—Candy Dulfer—N2K Encoded
 - 3 PLEASURE SEEKER—Paul Taylor—Countdown/ULG
 - 4 DREAM WALK—Keiko Matsui—Countdown/ULG

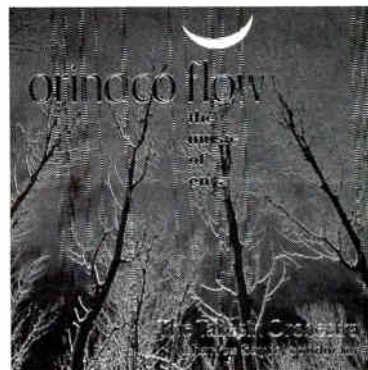
- 5 KKSF SAMPLER FOR AIDS RELIEF VOL. 8—Various Artists—KKSF
- 6 TONIGHT WE LOVE—Walter Beasley—Shanachie
- 7 COVER TO COVER—Paul Hardcastle—JVC
- 8 SHACK-MAN—Medeski Martin And Wood—Gramavision/Rykodisc
- 9 BLUE CONDITION—Bobby Caldwell—Sin-Drome
- 10 HARDCASTLE 2—Paul Hardcastle—JVC

TOP INDIE CONTEMPORARY JAZZ IMPRINTS

- Pos. IMPRINT (No. Of Charted Albums)
- 1 N2K ENCODED (2)
 - 2 COUNTDOWN (3)
 - 3 KKSF (1)
 - 4 JVC (2)
 - 5 SHANACHIE (3)



Jonathan Butler: "Do You Love Me?" is the No. 1 Indie Contemporary Jazz Album.



The Taliesin Orchestra's "Orinoco Flow: The Music Of Enya" is the No. 1 Indie Classical Album.

TOP INDIE CLASSICAL ALBUMS

- Pos. TITLE—Artist—Imprint/Label
- 1 ORINOCO FLOW: THE MUSIC OF ENYA—The Taliesin Orchestra (Sayre)—Intersound
 - 2 TEN YEARS OF SUCCESS—Various Artists—Naxos
 - 3 ARIA—Aria—Astor Place
 - 4 CHIP DAVIS' HOLIDAY MUSIK—Various Artists—American Gramophone
 - 5 VON BINGEN: 11,000 VIRGINS—Anonymos 4—Harmonia Mundi (France)/Harmonia Mundi
 - 6 FORBIDDEN FOREST: IMPRESSIONS OF GEORGE WINSTON—The Taliesin Orchestra (Sayre)—Intersound
 - 7 THE BIG PICTURE—Cincinnati Pops (Kunzel)—Telarc
 - 8 MUSIC OF THE BEATLES—RRSO Symphony Orchestra—Madacy
 - 9 ANGELS ON HIGH—Robert Shaw Chamber Singers—Telarc
 - 10 STRAUSS GALA—Andre Rieu—Koch Classics/Koch International

- 11 25 CLASSICAL FAVORITES—Various Artists—Vox Cameo/Essex Entertainment
- 12 SYMPHONIC ROCK: THE BRITISH INVASION, VOL. 1—London Symphony Orchestra—Telarc
- 13 A TRIBUTE TO DIANA—Mary Jane Newman—Vox Classics/Essex Entertainment
- 14 MOZART: OPERA HIGHLIGHTS—Various Artists—Laserlight
- 15 CINEMA CHORAL CLASSICS—Crouch End Festival Choir—Silva America
- 16 BRAHMS: SYMPHONY NO. 4—Various Artists—Laserlight
- 17 25 PIANO FAVORITES—Various Artists—Vox Cameo/Essex Entertainment
- 18 ARVO PART: DE PROFUNDIS—Theatre Of Voices (Hillier)—Harmonia Mundi (France)
- 19 25 ROMANTIC CLASSICS—Various Artists—Vox Cameo/Essex Entertainment
- 20 25 GUITAR FAVORITES—Various Artists—Vox Cameo/Essex Entertainment

Intersound

TOP INDIE CLASSICAL IMPRINTS

- Pos. IMPRINT (No. Of Charted Albums)
- 1 INTERSOUND (2)
 - 2 POINT CLASSICS (6)
 - 3 NAXOS (1)
 - 4 TELARC (7)
 - 5 ASTOR PLACE (1)
 - 6 VOX CAMEO (8)
 - 7 HARMONIA MUNDI (FRANCE) (3)
 - 8 AMERICAN GRAMAPHONE (1)
 - 9 MADACY (5)
 - 10 LASERLIGHT (3)

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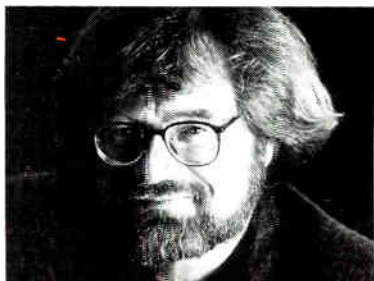
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Mannheim Steamroller: "Christmas Live" is the No. 1 Indie New Age Album.

TOP INDIE NEW AGE ALBUMS

Pos. TITLE—Artist—Imprint/Label

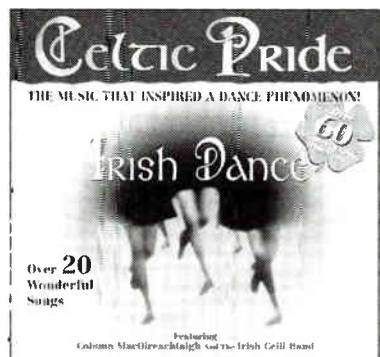
- 1 CHRISTMAS LIVE—Mannheim Steamroller—American Gramophone
- 2 OPEN HOUSE—Lorie Line—Time Line
- 3 GUITAR ODYSSEY—Govi—Real Music
- 4 ETERNITY - A ROMANTIC COLLECTION—Various Artists—Real Music
- 5 MUSIC FROM THE HEART—Lorie Line—Time Line
- 6 O'R MABINOGI - LEGENDS OF THE CELTS—Ceredwen—Real Music
- 7 ETERNITY II - THE ENCORE—Various Artists—Real Music
- 8 PIANO DREAMERS A COLLECTION—Various Artists—Real Music
- 9 IN THE ENCHANTED GARDEN—Kevin Kern—Real Music
- 10 BEYOND THE SUNDIAL—Kevin Kern—Real Music



TOP INDIE NEW AGE IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)

- 1 AMERICAN GRAMPHONE (3)
- 2 REAL MUSIC (11)
- 3 TIME LINE (3)
- 4 HIGHER OCTAVE (3)
- 5 PRIORITY (1)



Columm MacOirreachtaigh & The Irish Ceili Band's "Celtic Pride" is the No. 1 Indie World Music Album.

TOP INDIE WORLD MUSIC ALBUMS

Pos. TITLE—Artist—Imprint/Label

- 1 CELTIC PRIDE—Columm MacOirreachtaigh & The Irish Ceili Band—Retro
- 2 N DIS LIFE—Israel Kamakawiwo'ole—Big Boy
- 3 E O MAI—Keali'i Reichel—Punahale
- 4 FESTIVE JOURNEY—Various Artists—St.Clair
- 5 IN THE NAME OF LOVE—Hapa—Coconut Grove
- 6 HOLIDAY ODYSSEY—Various Artists—St.Clair
- 7 MUSICAL CELEBRATION—Various Artists—St.Clair
- 8 SEASONAL TALE—Various Artists—St.Clair
- 9 COLORS OF THE WORLD—Various Artists—Allegro
- 10 THE MAGIC OF IRELAND FEATURING LORD OF THE DANCE—Irish Ceili Band & Singers—Madacy

Continued on page 72

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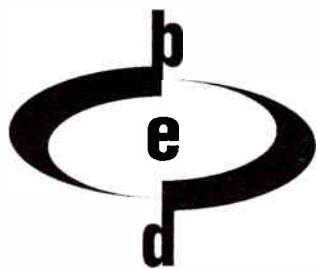
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INDIES

WORLD MUSIC

Continued from page 71

TOP INDIE WORLD MUSIC IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)

- 1 ST.CLAIR (4)
- 2 RETRO (1)
- 3 BIG BOY (1)
- 4 PUNAHELE (1)
- 5 PUTUMAYO (4)

TOP INDIE REGGAE ALBUMS

Pos. TITLE—Artist—Imprint/Label

- 1 REGGAE GOLD 1997—Various Artists—VP
- 2 MANY MOODS OF MOSES—Beenie Man—Shocking Vibes/VP



"Reggae Gold 1997" is the No. 1 Indie Reggae Album.

3 INNA HEIGHTS—Buju Banton—Germain/VP

4 STRICTLY THE BEST 19—Various Artists—VP

5 YARDCORE—Born Jamericans—Delicious Vinyl

6 BEST OF BOB MARLEY—Bob Marley—Madacy

7 STRICTLY THE BEST 20—Various Artists—VP

8 FIRE ON THE MOUNTAIN 2... REGGAE CELEBRATES THE GRATEFUL DEAD—Various Artists—Pow Wow

9 PASSION—Lady Saw—VP

10 RIGHT ON TIME—Hepcat—Hellcat/Epitaph



TOP INDIE REGGAE IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)

- 1 VP (10)
- 2 SHOCKING VIBES (1)
- 3 GERMAIN (1)
- 4 POW WOW (2)
- 5 DELICIOUS VINYL (1)

TOP INDIE CONTEMPORARY CHRISTIAN ALBUMS

Pos. TITLE—Artist—Imprint/Label

- 1 LIFE IN GENERAL—MxPx—Tooth & Nail/Diamante



MxPx: "Life In General" is the No. 1 Indie Contemporary Christian Album.

2 BOLD—Angie & Debbie Winans—ATF/Diamante

3 CORRIDORS—John Elefante—Pamplin

4 BUTTERFLY KISSES—Various Artists—Psalm 150/Diamante

5 NOT PERFECT—Church Of Rhythm—Pamplin

TOP INDIE CONTEMPORARY CHRISTIAN IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)

- 1 TOOTH & NAIL (2)
- 2 PAMPLIN (2)
- 3 ATF (1)
- 4 PSALM 150 (2)
- 5 MARANATHA! (4)



TOP INDIE GOSPEL ALBUMS

Pos. TITLE—Artist—Imprint/Label

- 1 COME WALK WITH ME—Oleta Adams—Harmony



Oleta Adams: "Come Walk With Me" is the No. 1 Indie Gospel Album.

2 STILL STANDING—The Williams Brothers—Blackberry/Malaco

3 BOLD—Angie And Debbie—ATF/Diamante

4 ALL TO THE GLORY OF GOD—Wanda Nero Butler—Sound Of Gospel

5 TESTIFY—Dottie Peoples—Atlanta Int'l

6 LIVE ON THE EAST COAST—LET EVERY EAR HEAR—The Williams Sisters—First Lite

7 I'LL SEE YOU IN THE RAPTURE—Mississippi Mass Choir—Malaco

8 GREATEST HITS—The Georgia Mass Choir—Savoy

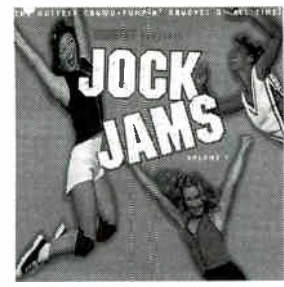
9 THE KING IS COMING ANY DAY!—Bam Crawford's Purpose—Harmony

10 HATTIE B'S DAUGHTER—Dorothy Norwood—Malaco

TOP INDIE GOSPEL IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)

- 1 HARMONY (5)
- 2 MALACO (6)
- 3 ATLANTA INT'L (5)
- 4 BLACKBERRY (1)
- 5 ATF (1)



"Jock Jams Vol. 1" is the No. 1 Indie Pop Catalog Album.

TOP INDIE POP CATALOG ALBUMS

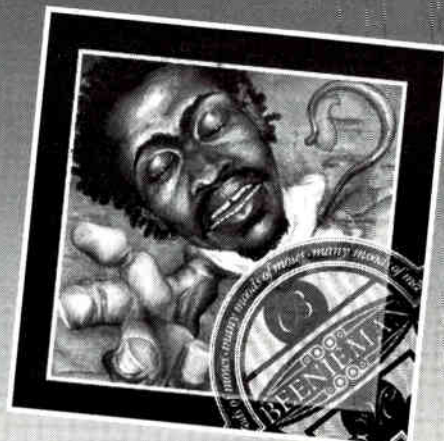
Pos. TITLE—Artist—Imprint/Label

- 1 JOCK JAMS VOL. 1—Various Artists—Tommy Boy
- 2 CHRISTMAS IN THE AIRE—Mannheim Steamroller—American Gramophone
- 3 ME AGAINST THE WORLD—2Pac—Interscope/Priority
- 4 A FRESH AIRE CHRISTMAS—Mannheim Steamroller—American Gramophone
- 5 DISNEY'S CHRISTMAS COLLECTION—Various Artists—Walt Disney
- 6 CHRISTMAS—Mannheim Steamroller—American Gramophone
- 7 GHETTO'S TRYING TO KILL ME—Master P—No Limit/Priority
- 8 THE LITTLE MERMAID—Soundtrack—Walt Disney
- 9 CHRONICLE VOL. 1—Creedence Clearwater Revival—Fantasy
- 10 THE GIFT—Kenny Rogers—Magnatone
- 11 E. 1999 ETERNAL—Bone Thugs-N-Harmony—Ruthless/Relativity
- 12 A CHARLIE BROWN CHRISTMAS—Vince Guaraldi—Fantasy
- 13 DISNEY CHILDREN'S FAVORITES VOLUME 1—Various Artists—Walt Disney
- 14 A CHRISTMAS TOGETHER—John Denver & The Muppets—Lasertlight

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- 15 CHRISTMAS TRIBUTE TO MANHEIM STEAMROLLER—Westwind Ensemble—Brentwood
- 16 NUTCRACKER CHRISTMAS—Various Artists—Intersound
- 17 CLASSIC DISNEY VOL. 1 — 60 YEARS OF MUSICAL MAGIC—Various Artists—Walt Disney
- 18 IT'S CHRISTMAS TIME—Crasby/Sinatra/Cale—Laserlight
- 19 WHITE CHRISTMAS—Bing Crasby—Laserlight
- 20 MONSTER MASH—Various Artists—Hally

TOP INDIE POP CATALOG IMPRINTS

- Pos. IMPRINT (No. Of Charted Albums)
- 1 AMERICAN GRAMAPHONE (3)
 - 2 WALT DISNEY (4)
 - 3 TOMMY BOY (1)
 - 4 FANTASY (2)
 - 5 LASERLIGHT (3)
 - 6 NO LIMIT (2)
 - 7 MAGNATONE (1)
 - 8 RUTHLESS (1)
 - 9 BRENTWOOD (1)
 - 10 INTERSOUND (1)

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TOP INDIE POP CATALOG LABELS

- Pos. LABEL (No. Of Charted Albums)
- 1 AMERICAN GRAMAPHONE (3)
 - 2 WALT DISNEY (4)
 - 3 PRIORITY (3)
 - 4 TOMMY BOY (1)
 - 5 FANTASY (2)



Peggy Scott-Adams: "Help Yourself" is the No. 1 Indie Blues Album.

TOP INDIE BLUES ALBUMS

- Pos. TITLE—Artist—Imprint/Label
- 1 HELP YOURSELF—Peggy Scott-Adams—Miss Butch/Mardi Gras
 - 2 GOOD LOVE!—Johnnie Taylor—Malaco
 - 3 CONTAGIOUS—Peggy Scott-Adams—Miss Butch/Mardi Gras
 - 4 RECKLESS—Luther Allison—Alligator
 - 5 PLEASING YOU—Tyrane Davis—Malaco
 - 6 SING IT!—Marcia Ball, Irma Thomas, Tracy Nelson—Rounder
 - 7 COME ONE, COME ALL—The Mighty Blue Kings—R-Jay
 - 8 SMOKIN' IN BED—Denise LaSalle—Malaco
 - 9 SOULGASM—Jimmy Lewis—Miss Butch/Mardi Gras
 - 10 LIVE ON BEALE STREET—Bobby "Blue" Bland—Malaco



TOP INDIE BLUES IMPRINTS

- Pos. IMPRINT (No. Of Charted Albums)
- 1 MISS BUTCH (3)
 - 2 MALACO (5)
 - 3 ALLIGATOR (1)
 - 4 ROUNDER (2)
 - 5 R-JAY (1)



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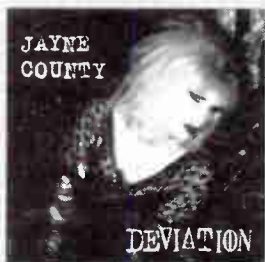
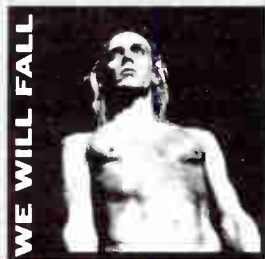
- May 29- Baltimore MD
- May 30- Hoboken NJ
- May 31- Long Island NY
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- Jun 2- Boston MA
- Jun 3- New York NY
- Jun 4- Bethlehem PA
- Jun 5- Cincinatti OH
- Jun 6- St Louis MO
- Jun 7- Columbia MO
- Jun 8- Kansas City MO
- Jun 9- Ft. Smith AR
- Aug 8- Houston TX*
- Aug 9- Dallas TX*

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INDIES

TOP INDIE KID AUDIO

Pos. TITLE—Artist—Imprint/Label

- 1 **DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1**—Various Artists—Walt Disney
- 2 **CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC**—Various Artists—Walt Disney
- 3 **HERCULES**—Read-Along—Walt Disney
- 4 **WINNIE THE POOH**—Sing-Along—Walt Disney
- 5 **CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC**—Various Artists—Walt Disney
- 6 **DISNEY'S CHRISTMAS COLLECTION**—Various Artists—Walt Disney
- 7 **20 SIMPLY SUPER SINGABLE SILLY SONGS**—Various Artists—Walt Disney
- 8 **DISNEY CHILDREN'S FAVORITES VOLUME 2**—Various Artists—Walt Disney
- 9 **CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC**—Various Artists—Walt Disney
- 10 **WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD**—Various Artists—Walt Disney
- 11 **CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC**—Various Artists—Walt Disney
- 12 **THE LION KING**—Read-Along—Walt Disney
- 13 **DISNEY'S PRINCESS COLLECTION**—Various Artists—Walt Disney



"Disney Children's Favorite Songs Volume 1" is the No. 1 Indie Kid Audio

- 14 **THE LITTLE MERMAID**—Read-Along—Walt Disney
- 15 **HALLOWEEN SONGS AND SOUNDS**—Various Artists—Walt Disney
- 16 **TOY STORY**—Read-Along—Walt Disney
- 17 **FLUBBER**—Read-Along—Walt Disney
- 18 **THE LITTLE MERMAID**—Sing-Along—Walt Disney
- 19 **BEAUTY AND THE BEAST: ENCHANTED CHRISTMAS**—Various Artists—Walt Disney
- 20 **HAPPY HOLIDAYS, LOVE BARNEY**—Barney—Barney Publishing



TOP INDIE KID AUDIO IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)

- 1 **WALT DISNEY** (52)
- 2 **BENSON** (5)
- 3 **BARNEY PUBLISHING** (1)
- 4 **SMARTY PANTS** (1)
- 5 **BARNEY MUSIC** (2)

TOP INDIE BILLBOARD LATIN 50 ALBUMS

Pos. TITLE—Artist—Imprint/Label

- 1 **VIVIR**—Enrique Iglesias—Fonovisa
- 2 **JEFE DE JEFES**—Los Tigres Del Norte—Fonovisa
- 3 **MARCO**—Marco Antonio Solís—Fonovisa
- 4 **ASI COMO TU**—Los Tigres Del Norte—Fonovisa
- 5 **LA ULTIMA HUELLA**—Bronco—Fonovisa
- 6 **ENRIQUE IGLESIAS**—Enrique Iglesias—Fonovisa
- 7 **COMO TE RECUERDO**—Los Temerarios—Fonovisa
- 8 **RECUERDO ESPECIAL**—Michael Salgado—Joey
- 9 **EN CONCIERTO VOL. II**—Los Temerarios—Fonovisa
- 10 **DJ LATIN MIX '97**—Various Artists—Beast/Similar



Enrique Iglesias: "Vivir" is the No. 1 Indie Latin Album"; "Solo En Ti" is the No. 1 Indie Latin Track.

TOP INDIE BILLBOARD LATIN 50 IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)

- 1 **FONOVISA** (32)
- 2 **JOEY** (3)
- 3 **BEAST** (1)
- 4 **LUNA** (1)
- 5 **ASTOR PLACE** (1)

6 **ACEPTA MI ERROR**—Los Temerarios—Fonovisa

- 7 **MI ULTIMO ADIOS**—Marco Antonio Solís—Fonovisa
- 8 **O SOY O FUI**—Marco Antonio Solís—Fonovisa
- 9 **EL MOJADO ACAUDALADO**—Los Tigres Del Norte—Fonovisa
- 10 **MOTIVOS**—Mojado—Fonovisa

TOP INDIE HOT LATIN TRACKS

Pos. TITLE—Artist—Imprint/Label

- 1 **SOLO EN TI**—Enrique Iglesias—Fonovisa
- 2 **DESESPERADAMENTE ENAMORADO**—Jordi—Fonovisa
- 3 **YA ME VOY PARA SIEMPRE**—Los Temerarios—Fonovisa
- 4 **LA VENIA BENDITA**—Marco Antonio Solís—Fonovisa
- 5 **MIENTE**—Enrique Iglesias—Fonovisa



TOP INDIE HOT LATIN IMPRINTS

Pos. IMPRINT (No. Of Charted Singles)

- 1 **FONOVISA** (69)
- 2 **LUNA** (5)
- 3 **CAIMAN** (4)
- 4 **EMD** (1)
- 5 **TROPIX** (2)

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RADIO DAZE

Unable To Compete With The Majors, Indie Labels Concentrate On The Minor Leagues Of College And Regional Radio

BY DOUG REECE

In an era where eyebrow-raising programs such as KUFO Portland Ore.'s legalized pay-to-play program and Capitol Nashville's "pay-to-say" initiative keep grabbing headlines, it seems that the gap between indie labels and big-bucks commercial radio is only widening.

"It's an uphill battle every day," say indie-label promotion staffers spoken to for this story, describing their role as the underdog. "It's like banging your head into a wall." Still, few expected sympathy and instead talked about loopholes and alternative courses of action.

In fact, a quick look at the April charts reveals there are exceptions to the major-label dominance on the commercial airplay charts.

CMC International and Wawazat!! are making headway at mainstream rock with their acts, Van Zant and DLR Band,

KLRQ Kansas City, Mo., PD Steve Stevens mentions labels such asTVT Records and Razor & Tie as models of creativity and excellence and applauds indies for an invigorated effort to micro-market acts and build impressive regional breakout stories.

respectively. Meanwhile, 2 Hard/VP's Beenie Man gets some recognition on the Hot R&B Airplay chart with "Who Am I?"

FAVORED STATUS

Still, while programmers emphasize that song quality is foremost in programming decisions, most admit to favoring major-label acts.

"For us, it's about the music, no matter what label it's on, but the majors always take some sort of priority because they have the backing," says triple-A KLRQ Kansas City, Mo., PD Steve Stevens. "There is so much product out

that, for every good CD I get, there are five or six that are just trash. I hate to do it, but major labels take precedence." Still, he mentions labels such as TVT Records and Razor & Tie as models of credibility and excellence and applauds indies for an invigorated effort to micro-market acts and build impressive regional breakout stories.

Modern-rock KITS (Live 105) San Francisco MD Aaron Axelsen says that, in the face of increased competition, indies need to stick to their roots while signing acts that stand apart from "homogenized

KLRQ Kansas City, Mo., PD Steve Stevens mentions labels such asTVT Records and Razor & Tie as models of creativity and excellence and applauds indies for an invigorated effort to micro-market acts and build impressive regional breakout stories.

or generic" sounds. "It's important for indies to focus on the street; they are the original guerrilla marketers," says Axelsen. "I still believe that good music will rise to the top, whether it takes a few months or five years.

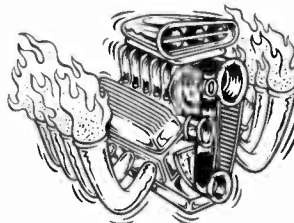
"I wouldn't concentrate on radio at first, but focus on developing my artists' careers," he adds. "Get press in the local rags, do an in-store, but think of ways to create buzz."

While the radio scene may appear bleak in general, indie operators, long used to grass-roots efforts, often prove to be more nimble than their behemoth

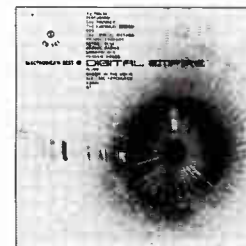
Continued on page 76

HERE'S WHAT'S HOT

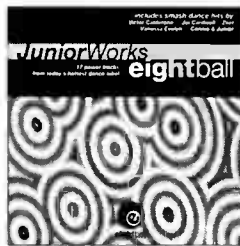
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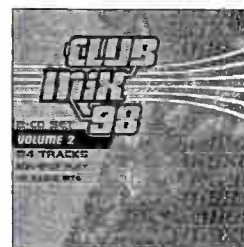
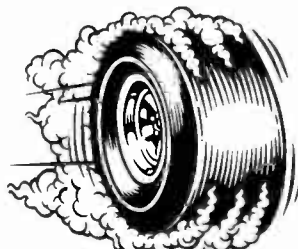


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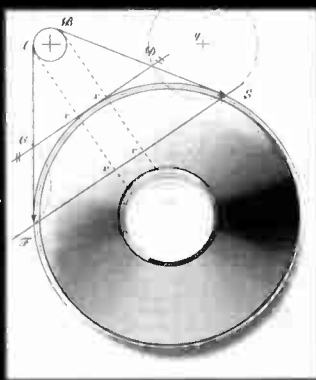
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INDIES

RADIO DAZE

Continued from page 75

counterparts, adjusting quickly to the market.

"There is a different goal in mind and a different plan with each project," says Razor & Tie national director of radio promotion Liz Opoka, who has had success with Cleudus T. Judd, '38 Special and Francis Dunnery. "None of this is rocket science. You make an assessment about how the majors would do it and ask yourself how it can be done without breaking the bank and still being effective."

PROGRAMMER PROMOTIONS

Simitar Entertainment's VP of marketing Michael Myer says that his label has found success with turnkey promotions for its veteran rock and jazz artists. Prize contests and giveaways launched during artist visits are pivotal, he says, for engaging programmers.

"All the formats are overcrowded and fairly tight," says Myer. "Sure, if it's in the grooves you can get at [programmers], but we go in with value-added promotions and other things that help the station look good in the market. Instead of just coming in and saying, 'Play our record,' we have something running. Those things are important to be doing, especially as an independent."

Meshing with Myer's suggestion that labels use a selective targeting approach, Dean Connors, PD at country station WSP FM in Pittsburgh, Penn., says indies would do well to limit their releases and spend more time and money on each project. Even then, he says, indies are at a disadvantage.

"It's tough, and here's how [indies] can beat the game: have better music," says Connors. "If you're going to put Phil West on Comstock Records Limited up against Sherrié Austin on Arista, Phil West better be 10 times better than Sherrié. It better be something spectacular."

Some indies, however, view airplay as a not-entirely-necessary ingredient in their marketing mix.

"We do have some songs coming out this year that, in the back of our minds, radio play would be very much enjoyed, but the flip side is we can sell 100,000 albums without getting radio," says Steve Levey, president/founder of electronica

label Moonshine. One such act is Keoki, whose album "Ego Trip" had a respectable residency on the Heatseekers album chart regardless of a lack of airplay.

Smaller indies are also taking a casual approach.

"Radio has a different marketing value for us than it does for a larger label," says Jeff Matlow, owner of the Epitaph-distributed Crank! "My hands tour all the time, so they build a following. We get top-20 college play and then push the commercial stations as they go to each market. If radio doesn't hit, there's still touring, press and direct-to-consumer programs to get the record out there."

Executives such as Sean Whisner, who does radio promotions for punk/ska label Skunk Records, say that, while commercial radio is welcome, it behooves the label to concentrate on non-commercial formats.

"It's very important for us to keep things on a music fan's level instead of going after people who are only interested in commercial radio and singles," says Whisner. "College radio is important to us because those people are music fans, and they're going to be telling their friends about us."

One of Skunk's promotions that helped generate interest for its band the Ziggens was a teaser campaign for "The Waitress Song" single. The promotion, which cost the label a fraction of what most majors spend on postage, included a Denny's gift certificate in the mailing of the single, which focused on 40 key stations.

Even after building a story at college, public or a small circle of commercial stations, employing an indie promoter is still common in order to get a foot in the door at key commercial stations.

One of the way Sherman Oaks, Calif.-based, multi-genre label Ark 21 has tweaked its radio-promotions strategy to build artists such as singer/songwriter Maia Sharp is by focusing on major-market non-commercial stations, such as KCRW Los Angeles, WXPB Philadelphia and WFUV in New York.

"Indie is an attitude and lifestyle," says Karen Lee, Ark 21 VP of promotions. "It doesn't mean you're always right, but it does require an unbelievable amount of perseverance and passion and enthusiasm. Longevity usually wins out." ■

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U.K. INDIES

Continued from page 63

new material? You fancy being on the label?" It kind of happened in a really casual way; we didn't have an assault on labels and say, "We've got this business plan."

SINE OF THE TIMES

If Apollo Four Forty's marriage of indie creativity and major-label muscle sounds almost accidental, another part of the Sony empire has been highly businesslike in embracing other leading independent lights. SINE (Sony Music Independent Network Europe) was established Jan. 1, 1997, to provide international representation of key local labels. But in less than 18 months, the division has built an impressive array of independent partners for whom it now clears the path to widespread European releases.



Guy Chadwick

U.K. independents whose output goes under SINE's international umbrella include Nude, Independiente, Ignition, Skint/Loaded, Lakota and, for selected product, Setanta; European labels represented by SINE are Double T and Yo Mama. These indies, all adept at achieving hits on their own terms in their home markets, thus retain local autonomy while tapping into Sony's international marketing wherewithal.

The increasing tendency for cutting-edge dance labels to accept major back-up outside their home territory was underlined in February, when Julian Palmer, long recognized as a leading light of U.K. R&B for his work at Island with Mica Paris, Stereo MC's and others, signed a partnership agreement with SINE for his new label, Disco Volante. British singer Santessa is the start-up imprint's first signing, and announcements of other acquisitions were being anticipated at press time.

Setanta's roster of 10 acts includes U.K. modern-rock veterans Edwyn Collins and Guy Chadwick, as well as British chart regulars the Divine Comedy and baby acts such as Catchers and Pelvis. It has representation in some European markets from SINE, but also works with other companies in certain territories, including Virgin in France. According to international manager Chris Metzler, it's a case of cutting your distribution coat according to the local cloth.

"It's a question of the market being into the music, and then the [local]

company being up for it," says Metzler. "Virgin has the cream of the indie labels in France, and we've toured our bands there a lot. With SINE, it can be hard to get any of your small acts pushed until they've had any success [in the U.K.]; they want to wait. But, luckily, in a lot of SINE offices, we've got a lot of fans."

At the creative level, the traditional concerns about executive interference from a multinational major have not surfaced for Apollo Four Forty. "We lead a completely autonomous existence," says Noko. "We have our own studio, we basically make whatever records we want and just deliver a DAT to the label. The last time someone

from the label was here was when we played them mixes of the last album a year and a half ago. We just don't see them from one month to the next.

"We simply deliver them a track and say, 'This is the single,' and they have certain comments to make. Generally, we give them an album, and they go and sell it, and it works pretty well. I can imagine if you were having problems with your label, that wouldn't be a good thing, but they've never really disliked anything so far."

Another traditional wrench in the

SINE (Sony Music Independent Network Europe) was established Jan. 1, 1997, to provide international representation of key local labels. But in less than 18 months, the division has built an impressive array of independent partners for whom it now clears the path to widespread European releases.

works for smaller indie operations has been a lack of clout or credibility at retail. But the comments on that subject of Echo's Steve Lewis about his label's go-it-alone domestic success could

serve as a rallying call to all those of an independent spirit. "If you've got the right product, it comes down to how you can present it," he says. "There's no point treating retail as anything other than an ally. You want to have your record sold by the multiple [outlet chain] that asks you to take part in their packages and so on. You have to go to those people with a story, about what you're doing [with the artist] in the media, where you have support. If you've got a good story and a good product, they don't really care whether it's coming from an indie or a major." ■

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INDIES

Still Skanking

Majors Jumped On The Ska Bandwagon, But Indies Have Been There From The Start And Continue To Support The Bands

BY CARRIE BELL

With bands like the Mighty Mighty Bosstones and Sublime crowding the upper echelon of The Billboard 200, tracks like "Sell Out" or "Dopeman" playing every hour on the hour on modern-rock stations, and musicians like Gwen Stefani becoming bona fide middle-America celebrities, 1997 was the year that ska broke. It seems fans will be skanking to the beat throughout 1998.

"Alternative rock and grunge made a big statement and made substance popular, but things got too heavy," says Paul Burgess, VP of marketing for TVT Rec-

ords, home of Buck-O-Nine. "The young people looked for something fun and practical for everyday life. They either found Hanson and the Spice Girls or they dug ska."

Although it seemed like the genre came out of nowhere, a legion of independent labels and hardcore fans have carried the torch of the mento/R&B/rock mixture since its beginning in '60s Jamaica. Companies like Moon Ska, Heartbeat, Beloved Entertainment and Triple Crown churn out ska albums and compilations every month, as opposed to the safe one-band-per-label theories of majors like Capitol, MCA, Epic or Mercury.

ska into waves.

"I don't understand all this talk about a third wave, because ska never left," says King Django, owner of Stubborn Records and member of New York City's Stubborn All-Stars. "But the music is evolving, and many of the mainstream players have very little to do with the original ska music."

According to Carl Caprioglio, president of Oglio Entertainment, which released "Take Warning: Songs Of Operation Ivy" and is working with Blockbuster on an exclusive ska compilation called "SkaBuster," indies are usually ahead of the major game when it comes to supporting upstart talent.

"Indies are willing to take a few risks and promote what they believe in, as opposed to pushing just what will sell," Caprioglio says. "The small operations can make enough money with small hits to stick around and produce younger, less popular bands. They show 100% commitment to ska."

SPECTRUM OF SKA

Django notes that indie-label promotion and devotion also spawn a wider variety of ska stylings. "There is so much out there to listen to. People from coast to coast and abroad are experimenting while others pay homage to ska's original form."

This evolution has led to two distinct movements in America: retro-traditional and hybrids for the '90s.

The classic ska sound is slower, less aggressive, and usually has more social, political and cultural commentary written into the lyrics. It places more emphasis on the horns than the guitar. The stronghold of traditional tunes is the East Coast, with an epicenter in New York City, which is exemplified by bands like the Slackers, the Allstonians, the Scofflaws and the Toasters.

"We sell a lot more of the deep-roots



Inspector 7

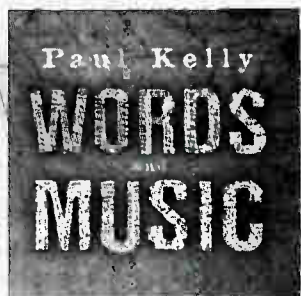
MARCH OF THE MAJORS

"I'm really pissed about certain labels just grabbing a ska band or two now that it is the cool thing to do," says Eric Rosen, director of A&R and promotion at Radical Records, a New York indie responsible for the "Oi/Skampilation" series. "They march in, parade their bands around radio and press people and make all the money, leaving small labels and bands in their wake. Or they just exhaust the audience with overkill so they don't look any further than No Doubt or the Bosstones."

Indie purists, in fact, can't even comprehend the generalized categorizing of

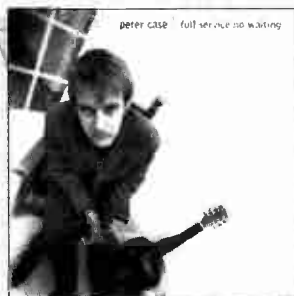
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ska and old-school reissues than we do of the popular bands like Sublime," says music buyer Paul Marabito of the New Jersey-based Compact Disc World chain. "Eastemers take their ska very seriously and don't want it to be watered down."

That isn't to say that the West doesn't have some acts with their rock-steady rhythms down deep in the primordial ska soup. Hepcat and the Pictasters—both on Hellcat Records, which is run by Epitaph Records president Brett Gurewitz and Rancid's Tim Armstrong—are leading up-and-coming acts like Mobtown down the historical path.

"There are diehard fans for both movements, but I think if you have a good enough product, you'll be able to break personal boundaries," Reel Big Fish trumpeter Scott Klopfenstein says. "We've toured all over the States this year and have never been told to go home where the kids appreciate our music."

But the West's main version of ska is happier, faster and influenced by the punk rock movement.

"There are exceptions to the rule, but in general, the East's bands are more about the tradition of ska and the West offers a lot of good-time music with a punk-rock edge," says the Lovely Miss Stephanie, keyboardist for New Jersey's Inspector 7. "It seems to follow the West Coast way of life: going to the beach, drinking beers, skateboarding. Not that it's bad—look at how well it has done."

Skacore is also not limited to the shores of the Golden State. The Mighty Mighty Bosstones have been playing plaid-filled clubs and serving up gruff tracks like "The Impression That I Get" and "Someday I Suppose" for more than a decade from Boston. Capitol Records' newcomers Less Than Jake (L.T.J.) turned Gainesville, Fla., into a den of skankin'



The Mighty Mighty Bosstones

madness.

"We started as a pure punk band, but the ska horns crept in five years ago and we liked the way it sounded," L.T.J.'s Vinnie says. "We are what you'd call a contemporary ska band. Maybe we are on the wrong coast, but there's room in every state for bands that do it right."

THE LOWDOWN ON HYBRIDS

Beyond the oversimplified distinction between retro and updated, ska branches off into a million different hybrids. You name it, and someone is playing it.

A growing movement is swing ska, represented by the likes of Royal Crown Revue, Cherry Poppin' Daddies, Seattle's Easy Big Fella, Jump With Joey (three of whom's albums were re-released on Rykodisc in July) and Skavooie & the Epitones.

Other ska projects can be linked to religion. Christian bands like The Insyderz and Sarabellum's Five Iron Frenzy are elevating the massive music movement to a higher level, while Mephiskapheles is representing the man

from down under.

"The devil tricked us into working for him, although we now go about it willingly," Greg Robinson of Mephiskapheles says. "We are just as soulless and hedonistic as the next band. It hasn't kept us off MTV, and why should it?"

Less extreme, but just as entertaining, is the movement to mix stage show and ska. No one does this quite as well as the Aquabats, a self-described "crack unit of dorks" from Aquabania who have stage names and sing TV-esque anthems while wearing costumes.

"The first time we wore the costumes was a joke to make our friends laugh. We weren't trying to enter the mainstream consciousness," says bassist and organ player Crash McLarson, who adds the band is up for a Disney-produced TV show about their characters. "But then people liked it, and we figured we'd go whole hog with a complete story."

RETAIL SUPPORT

Mainstream organizations like Blockbuster and the Red Hot Organization have realized the expertise of smaller labels and have called on them to do sev-

eral projects. The Red Hot Organization plans to release "Red Hot & Rude" next fall with new ska acts and old ska legends performing '60s soul covers.

"We try to stay in tune with the young, hip community to reach and educate them about AIDS through music," says executive producer John Carlin. "This is a vibrant genre that has passed the test of time."

But as with all trends on the upshoot, insiders whisper about the inevitable backlash and fall from fashion.

"This is the first time the mighty merchandising machine known as the U.S. music industry has taken an interest in ska, and it is likely to follow the same pattern as grunge. A few acts break out, several copy cats follow, everything gets promoted to death until people move on to the next big thing," says Rob Hingley, member of the Toasters and owner of Moon Ska. "The lucky thing is that it isn't an industry-created trend. The majors may drop out, but the indies will be there when the dust settles to help the dedicated bands keep keeping on. There is a lot more music out there to explore." ■

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INDIES

DISTRIBUTORS ROCK ON
Continued from page 62

RISKY IMPORT BUSINESS

One area that has undergone greater scrutiny by distributors is import buying. While importing has long been the bedrock of indie-rock wholesaling, it has proven calamitous for some companies

—ALICIA ROSE
Northwest Alliance of
Independent Labels
(NAIL)

"We get solicited by anywhere from 20 to 55 labels a week. Most of these are just people putting out a CD, because putting out a CD is about as hard as brushing your teeth."

in recent years: Observers point to the recent bankruptcies of Feedback in Chicago and Cargo in Canada (which has not been affiliated with the like-named American distributorship for years), both of which were spurred in large measure by incautious import purchases.

Paul Ashby, head of distribution, sales and marketing at San Francisco-based Revolver USA, says, "Between the exchange rate and the non-returnability and the volatility of the market with parallels, it just became so hard to [purchase imports] on a wholesale basis. If we do buy imports in any



Jack Sheehy, Dutch East India Trading

significant amount here at all, it's done on an exclusive basis. Because of that exclusivity, we're able to either get a return allowance or offer them at a price that's a little closer to domestic."

Van den Heuvel says, "The only imported titles that we offer out to big accounts as returnable are labels that we have return rights on. So our exposure is pretty controlled. We don't sell anything as returnable that we can't in turn return to our vendor."

THE CHAINS GANG

Finally, some in the indie-rock distribution community, while they still view independent mom-and-pop stores as their meat and potatoes, are seeing certain chains as an increasingly important component of their sales base.

"I love indie stores," Van den Heuvel says. "I think indie stores are going to be here for a long time...[But they equal] less and less of the numbers. People say, 'Hey, I want to sell this record to indie stores, and I want to sell 5,000 or 10,000.' Well, if you mean strictly ma-and-pa stores, you're gonna have a lot of difficulty doing that. You're gonna have to go into some of the cooler national chains, the Towers, the Borders, the regionals like Newbury or things like that. Otherwise, you're never gonna get to those numbers."

Sheehy says, "Independent stores are huge for us, and then there's the mid-sized-to-small chains, your Streetsides and Exclusives and Virgins, those are key for us."

Rose says, "I was looking at a Borders order this morning, and the stuff that they're ordering is nothing like what I would expect a Borders to be stocking. They're getting tons of stuff that I think is great—really cool records, experimental jazz records, some strange avant garde records, some punk records. They take more chances, almost, than

an indie store."

Still, many would probably also agree with the old-school note struck by Ashby: "I think smaller retailers have shown that it's like what Robert Fripp used to call small, mobile and intelligent

operations. They can react quicker, they can do returns quicker, they can pay for this stuff as they see it going out the door. There's a lot to be said for centralized buying, but there's a lot to be said for decentralized buying as well." ■



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STRENGTH IN NUMBERS

Continued from page 60

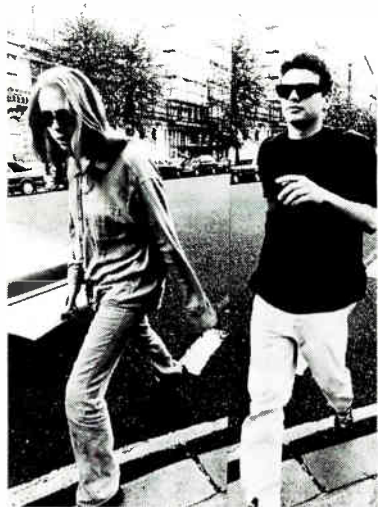
the Cardigans and "raised their visibility," he adds.

Labels generally tell the coalition about upcoming releases several months before they are to hit the stores. Advance copies are provided for listening. Although each band is highlighted for only a month, VanCleave maintains that coalition stores remain committed "for the life of the record."

In the Magic Platter store, the Adopt A Band setup includes a front-window display, listening-booth position, end-cap display, front countertop display, eye-level browser, other internal displays and mandatory instore play.

For the exposure, labels pay each store \$175 a month, a modest amount when overhead is factored in.

The program is expensive for the labels, though, costing them \$11,000 a month, which makes it better suited to major than indie record companies.



Chemical Brothers

The coalition says it remains independent in the acts it adopts. "Last year, we turned down \$400,000 in the Adopt A Band program because we didn't think we could do the job and didn't get enough votes," says Currier.

The second-most-important program for CIMS involves listening booths. About 50 stores participate in this one. Labels submit 30 to 50 titles for consideration each month, and the stores take a vote. The top 10 vote-getters are on the listening booths for a month. This program costs labels about \$2,750 a month.

Sometimes a label will ask to move a band from the listening program to the Adopt A Band program. Sister Hazel, which has broken nationally, is such an act. Another was Buena Vista Social Club, which moved from listening booths in January to Adopt A Band in February, during which it scanned more than 5,000 units, VanCleave says.

CIMS puts out a chart each week of best-sellers, which runs in *Album Network* and in the alternative press. VanCleave says he plans to put it on a Web site that CIMS is ramping up.

CIMS' success is reflected in the calls that VanCleave gets from indie retailers around the country who want to join. But he says he doesn't want the coalition to get unwieldy and ineffective. "There are a lot of good stores that want to get in. We're hoping to address it and include these stores in some of our promotions."

GROUPS WITHIN GROUPS

Now, sub-coalitions are being formed. In the Los Angeles area, several stores have banded into the Local Independent Network of Cool Stores (LINCS), although remaining within the larger coalition. "Media costs in L.A. are so high. They don't receive the co-op dollars to get into the bigger media. So collectively they'll try to get them," says Currier.

"We want to create an identity for independent retail in L.A.," says Rander Foster, owner of the Fingerprints store and a LINCS organizer.

CIMS and LINCS are pop/rock coalitions, but they're not the only retail

In the Los Angeles area, several stores have banded into the Local Independent Network of Cool Stores (LINCS), although remaining within the larger coalition.

groups around. Urban-music merchants have begun a number of coalitions, although none has a national reach.

George Daniels, the owner of George's Music Room in Chicago and a member of the NARM board, is credited with starting and advising various coalitions. He says these urban coalitions now operate in New York, New Jersey, D.C., Akron, Cleveland, Detroit, Chicago, Houston, Los Angeles, and the West Coast outside L.A. The formula they use is one developed by Royce Fortune of Fortune Records in Inglewood, Calif.

It was SoundScan that brought the urban retailers together, at the time when the Billboard charts were being changed to reflect actual sales at stores. Daniels says R&B retailers were upset because they were faced with the high cost of computerizing their systems in order to keep reporting weekly sales to Billboard.

National United Independent Retailers (NUIR) was formed and Daniels elected president. "I accepted reluctantly," says Daniels. "How could I run my store and the coalition, too? I suggested that each member go back to his market and create coalitions."

For the urban retailers, the main issue is "becoming more proactive, rather than receiving what the labels are giving out," says Daniels. He believes the independent accounts should become better at obtaining dollars for developing artists, as CIMS has.

COMMON CONCERNS

A big concern for all indie retailers (as well as chains) is source-tagging—the installing of electronic anti-theft devices on CDs during the manufacturing process rather than at the stores. "Shrinkage is still a big issue for us," says VanCleave. "And employees take up a lot of valuable time putting security tags on product." The record companies are reluctant to start source-tagging because they fear lawsuits by manufacturers of anti-theft technology companies whose systems aren't used.

SoundScan is an issue for some indie retailers, too. Currier says, "What is SoundScan doing with their information?" he asks. "Why is SoundScan consulting our larger competition and using our information to help their business?"

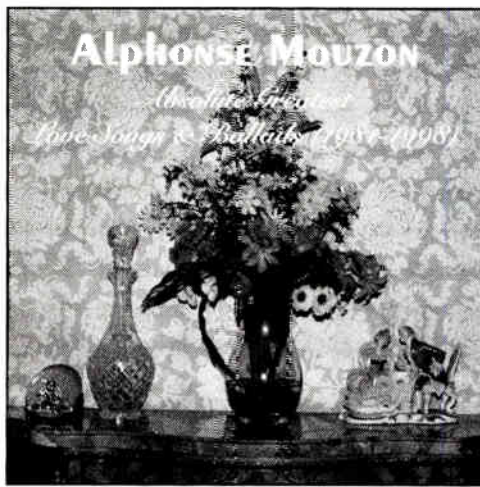
This has become a concern with the growing trend of "co-management of inventory," whereby the label sales representative will write the product order with

the retail buyer. Indie merchants fear chains are benefiting from sales information they have provided to SoundScan.

Despite their complaints, though, the coalitions have no intention of terminating their relationship with

SoundScan. "That would hurt the bands we're working with," says Currier. ■

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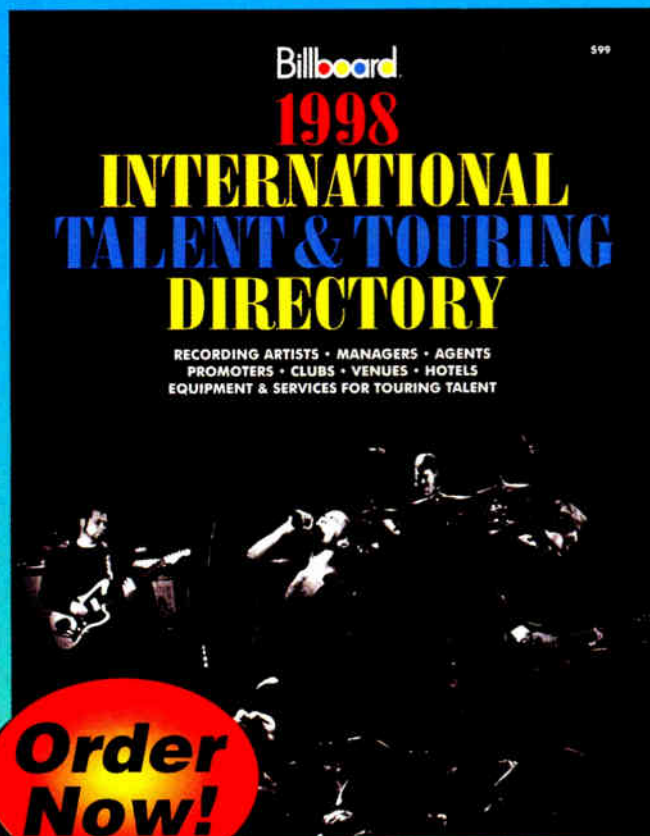
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Update

LIFELINES

BIRTHS

Girl, Erica Shea, to **Ginny Shea** and **Matthew McCormick**, April 4 in Providence, R.I. Mother is owner of publicity/promotion company Mixed Media.

Boy, Michael Anthony, to **Maryann** and **Richard Christina**, April 10 in Red Bank, N.J. Father works in the A&R department at Atlantic Records.

Girl, Claire Boone, to **Kay** and **Kyf Brewer**, April 27 in Bucks County, Pa. Mother is a former staffer in the marketing division at Mercury Records. Father is an Innerworks Music Group recording artist and does voice-over work for VH1.

Girl, Miranda Erin, to **Lisa Brauston Ginsburg** and **James Ginsburg**, April 30 in Chicago. Father is president of Cedille Records.

DEATHS

Brad Singer, 45, of a viral infection, May 3 in Tempe, Ariz. Singer was the owner and founder of the eight-store, Tempe-based Zia Record Exchange. He opened his first Zia outlet in 1980. In 1987, Singer started Impact

Music, a wholesale distributor catering to independent record stores around the U.S. As a consistent advocate of music from the Grand Canyon State, he launched Epiphany Records in 1992, which has released albums by the Refreshments, Beat Angels, and Piersons. He also pro-

duced the genre-crossing, award-winning "Hijole!" compilations featuring Arizona artists. He is survived by his children, Bryan, Zachary, and Caitlin; his mother and father, Lynn and Bud Singer; and sisters Jill Singer, Arlyn Strouse, and Brenda St. George.

GOOD WORKS

MELODIC MIRACLE: **Smashmouth**, **the Posies**, **Gary Busey**, **John Taylor Terroristen**, and **John Easdale Group** will donate their talents to **Miracle in the Desert '98** on May 23 at the Mission Hot Springs in Desert Hot Springs, Calif. The drug-free rock festival and in-line skating, skateboard, and BMX bike exhibition benefits the Musicians' Assistance Program, the Ranch, and Skillbuilders, an after-school program for mentally and physically challenged children. Contact: **Marcee Rondan** at 818-380-0400 or **Janet Newcomb** at 760-836-1844.

ROCK FOR A REASON: The grand finale of a seven-city unsigned-band

competition, **RockK'n Mania**, will be held Thursday (14) at New York's Wetlands. The show—sponsored by HMV, Prime CD, ASCAP, BMI, Sennheiser, D'Adarrio, Tama/Ibanez/Laney, AT&T, JAMtv, and UBL—benefits Juvenile Diabetes. Contact: **Richard R. Veit** at 314-731-2011 or **Kyle Ober** at 215-925-6268.

BY THE BOOKS: **Pearl Jam** matched the \$78,000 raised by the Alliance for Education for the Stanford Book Fund, named after ailing Seattle Superintendent of Schools **John Stanford**. The fund supports school libraries in the band's hometown. Contact: **Epic Records** at 310-449-2870.

CALENDAR

MAY

May 9, **Eurovision Song Contest**, National Indoor Arena, Birmingham, England. 44-181-576-0557.

May 13, **Second Music Industry & New Technologies Conference**, sponsored by the Country Music Assn. and BellSouth, Nashville Arena, Nashville. 615-244-2840.

May 13-17, **Assn. For Independent Music Convention**, Adam's Mark Hotel, Denver. 606-633-0946.

May 14-17, **Emerging Artists & Talent In Music Conference**, Desert Inn Resort and Casino, Las Vegas. 702-837-3636, www.eat-m.com.

May 15-17, **Key West Songwriters Festival**, Key West, Fla. 305-296-1552.

May 16, **San Diego Blues Fest**, Embarcadero Marina Park South, San Diego. 619-283-9576.

May 16-19, **European Audio Engineering Society Exhibition**, RIA Exhibition Center, Amsterdam. 44-118-975-6218.

May 17-18, **MTV/Billboard Asian Music Con-**

ference, Regent Hotel, Hong Kong. 212-536-5225.

May 18, **Fourth Annual Hard Rock Cafe Celebrity Golf Tournament**, Sherwood Country Club, Thousand Oaks, Calif. 818-380-0400.

May 19, **Art For AIDS Sake Auction**, sponsored by the Video Industry AIDS Action Committee, Four Seasons Hotel, Los Angeles. 818-227-0677.

May 21, **Re-Arranging Arrangers**, New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

May 22-25, **Northwest Folklife Festival**, Seattle Center, Seattle. 206-684-7327.

May 23, **Miracle In The Desert '98**, benefitting Musicians' Assistance Program, Mission Springs Park, Desert Hot Springs, Calif. 760-836-1844.

May 27-30, **Electronic Entertainment Expo**, Georgia World Congress Center, Atlanta. 800-315-1133, www.e3expo.com.

May 28, **Leadership In Music Symposium: Music Makes Kids Smarter**, sponsored by the National Music Council, Supper Club, New York. 973-655-7974.

May 28-31, **Frank Sinatra Las Vegas Celebrity Classic Golf Tournament**, Stallion Mountain Country Club, Las Vegas. 310-360-6065.

May 29, **Audio Publishers Assn. Conference**, Chicago. 212-877-6398, fasspr@aol.com.

May 30, **Third Annual Audie Awards**, McCormick Center, Chicago. 212-877-6398, fasspr@aol.com.

May 30, **MTV Movie Awards**, Barker Hanger, Santa Monica, Calif. 212-258-8030.

JUNE

June 2, **ASCAP Songwriters' Workshop**, Fez, New York. 212-621-6485.

June 2-4, **Replitech North America**, Moscone Center, San Francisco. 800-800-5474.

June 8, **Tiger Jam I**, sponsored by the Tiger Woods Foundation, Universal Amphitheatre, Universal City, Calif. 818-622-4440.

June 10, **Songwriters' Hall Of Fame Dinner**, Sheraton Hotel and Towers, New York. 212-957-9230.

June 10-Aug. 22, **Texas Stage Show**, Pioneer Amphitheater, Palo Duro Canyon State Park, Amarillo, Texas. 806-655-2181.

June 11, **What You See Ain't Necessarily What You Get: Music Video In The Cyberage**, New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

June 12-14, **Reggae Riddims**, City Park's Marconi Meadows, New Orleans. 504-367-1313.

June 15, **TNN Music City News Country Awards**, Nashville Arena, Nashville. 615-889-6840.

June 15, **Third Annual Mix L.A. Open**, sponsored by Mix magazine and the Mix Foundation for Excellence in Audio, Brookside Golf Course, Pasadena, Calif. 310-207-8222.

June 15-19, **Summer Jazz Workshop**, Texas Southern University and Willowridge High School, Houston. 713-227-8706.

June 15-20, **27th Annual Fan Fair**, Tennessee State Fairgrounds, Nashville. 615-244-2840.

Q ALSO MAKES MARK IN PUBLISHING

(Continued from page 44)

for an upcoming project.

In addition to his company's copyrights, Jones retains controlling interests in the catalogs of the Brothers Johnson, Michael Been, Siedah Garrett, Ivan Lins, Marc Kinchen, and Glen Ballard.

Jones' own creativity has, of course, been a factor in the success of his publishing operation. Particularly surprising is a 1962 work, "Soul Bossa Nova," an instrumental Jones recorded for Mercury Records that, incidentally, was engineered by Phil Ramone, one of the industry's top producers. First, the original record-

ing of the work, which Jones wrote by expanding a cue in his soundtrack score to "The Pawnbroker," became the opening-credit theme for "Austin Powers," Mike Myers' successful takeoff on the James Bond films of the '60s. Now, Quincy Jones Music Publishing has entered into a worldwide deal with Nike to use "Soul Bossa Nova" as part of a seven-month global soccer campaign (Billboard Bulletin, April 29).

Jones is aware of the music publisher's credo that "it all starts with a song." But he offers his own take: "It's all a song and a story."

Home Video

MERCHANTS & MARKETING



Kentucky Windage. CBS Video took three weeks to prepare and deliver its annual recap of college basketball's ultimate test. In stores April 24, "Comeback Cats: The Official 1998 NCAA Championship Video" celebrates the University of Kentucky Wildcats' "March Madness" triumph. Shown enjoying the moment, from left, are Fox Home Entertainment marketing director Marcus Higgins, Wildcats Allen Edwards and Cameron Mills, and Fox marketing VP Hosea Belcher.

PolyGram Takes Swing At Baseball

Scamardo To Utilize Part Of NFL Playbook For MLB Titles

BY SETH GOLDSTEIN
NEW YORK—Sal Scamardo is a two-sport executive.

Now senior director of specialty programming for New York-based PolyGram Video, Scamardo began by toting the pigskin for the NFL label. Thanks to PolyGram's deal-making prowess, he's since started pitching for Major League Baseball (MLB).

It was a significant lineup change for MLB, which had been a fixture on the Orion Home Video roster. Orion, distributed by MGM

Home Entertainment, worked the line hard, but with limited success, Scamardo says.

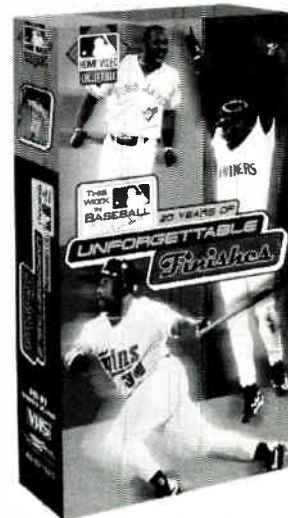
During the PolyGram negotiations, MLB executives were "very candid," he recalls. "The World Series did well. Everything else fell apart."

PolyGram, which Scamardo says pursued MLB "aggressively," expects to make it a front-runner, based on the supplier's experience with the NFL. Seven years ago, pro football limped along with a 7% slice of the sports video pie.

Under PolyGram's tutelage, that share has jumped to 25%, according to Scamardo, quoting VideoScan's point-of-sale reports. The NBA, even with Michael Jordan, is second at 18%. Baseball's a distant third, stuck where the NFL was in 1991.

However, Scamardo anticipates a quick turnaround. MLB could jump to 15% in the first year, giving PolyGram 40% of the pro sports business, worth several million tapes, he predicts. "From the reaction of the marketplace, I think it's an achievable objective. We're in a good spot."

Nevertheless, Scamardo admits that "it's more difficult to wow retailers," many of whom are reassigning special-interest shelf space to movies. Different outlets are needed as well. "Our challenge is to better exploit the grocery channel," he adds. As part of the new approach, PolyGram is de-empha-



PolyGram Video expects to apply some of the marketing tactics that have made NFL tapes big sellers to its new addition, Major League Baseball.

sizing the MLB team videos that rarely met expectations.

Supermarkets, mass merchants, and video chains will be on the receiving end of an extension of PolyGram's NFL strategy. Laid-back baseball "is going to be more in your face," Scamardo says. "We'll add a little of our Super Bowl experience." PolyGram Video wants to expand the MLB audience to include teenagers and young adults, who seem to want equal doses of sports and contemporary music.

(Continued on page 87)

As Memorial Day Draws Near, Digital Video Revises Its Plans For Divx's Unveiling

REBOOT: Digital Video Express' moment of truth has been delayed. The Zenith edition of its Divx player and perhaps 50,000 copies of the disposable, pay-per-view disc were supposed to go on display Memorial Day weekend in 40 stores in San Francisco and Richmond, Va. But we learned at deadline that the introduction has been pushed back. "They're just not ready," says a source. Whenever it happens, the launch promises to be a slugfest.

Warner Home Video, no friend to the Divx variation on DVD, plans a counter-marketing campaign in those cities (plus three others) as a way to introduce its rental program. This could undercut Digital Video's message. Digital Video has been accused of confusing the consumer; now the DVD camp is intent on returning the favor.

Nonetheless, Divx is forging ahead. Digital Video spokesman Josh Dare says the company, owned by Circuit City Stores, has allocated \$100 million to promote it, on top of the \$130 million spent on R&D and securing movie licenses.

By the fourth quarter, Dare says, 400 titles should be in stores, primarily in Circuit City and Good Guys outlets. By then, as well, Thomson and Matsushita will have shipped their players. But where to put them and the accompanying software? Digital Video can't seem to interest other chains. "Blockbuster has taken a pass," says Dare—news that pleases other video retailers who have their hands full trying to resuscitate tape rentals. Plan B for Divx includes drugstores and supermarkets. They may prove equally hard to land.

AIR FARE: Twenty years after the fact, two networks have discovered home video. Egad. NBC flashed an 800 number onscreen during the broadcast of its "Merlin" miniseries and sold 100,000 cassettes.

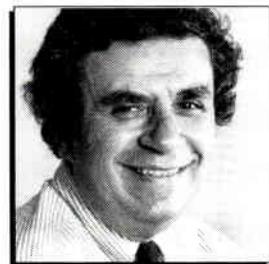
The direct-response response was sufficient to draw the attention of The New York Times, which gave it front-page coverage. Thereupon, Walt Disney Television president Charles Hirschhorn suggested Disney-owned ABC follow NBC's lead to boost program revenues, if not ratings.

Direct-response spots on CBS, PBS, and cable channels have been a home video staple for years. It's just that NBC and ABC never paid attention until the same cabling started snatching away their viewers. Now the ancillary has become the exemplary. But if no one is

watching, who's going to buy?

HELPING OUT: Buena Vista Home Entertainment and Bonneville Worldwide Entertainment are sponsoring the Video Industry AIDS Action Committee's fourth annual Art for AIDS Sake auction, to be held 6-10 p.m. May 19 at the Four Seasons Hotel in Los Angeles. Galerie Michael in Beverly Hills is assembling the auction, including works by Cezanne, Manet, and Rembrandt. Admission is a \$30 donation.

DVDOINGS: MGM Home Entertainment bonded with "Tomorrow Never Dies," shipping 170,000 copies of the latest 007 caper. Reorders should jet it past the current DVD record holder, Columbia TriStar's "Air Force One," which started at 112,000 and topped out close to 200,000



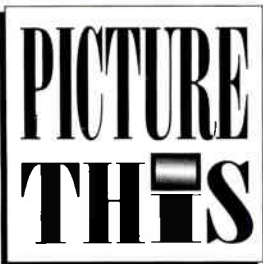
by Seth Goldstein

units. If recent experience is any guide, much of the "Tomorrow" order will wind up on Pacific Rim players stripped of regional coding chips.

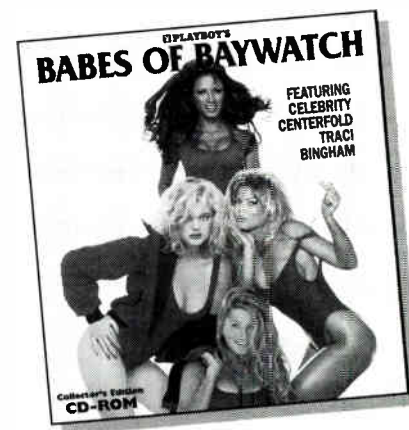
Distributor Valley Media in Woodland, Calif., has launched a "Dealer's Choice" program designed to pull stores into the new format. Choices include a point-of-sale signage kit; a rolling display with room for 120 discs and four rental players, and a free spinner rack with 48- or 112-unit orders. All product is 100% returnable.

Universal Studios has 10 titles arriving June 30, including a collector's edition of "Dragon: The Bruce Lee Story" at \$34.98 suggested list, "Far And Away" at \$26.98, and "A Simple Wish," "Bulletproof," "Dazed And Confused," "Half Baked," "Hard Target," "Sgt. Bilko," "The Great Outdoors," and "Uncle Buck" at \$24.98. Due July 21 are "The Boxer" at \$34.98 and "Do The Right Thing," "Beethoven's 2nd," "In The Name Of The Father," "The Beguiled," "Bird On A Wire," "Housesitter," "Reality Bites," and "Streets Of Fire" at \$24.98.

New Line Home Video ships "Wag The Dog," starring Academy Award nominee Dustin Hoffman, Robert De Niro, and Anne Heche, on July 1, day and date with the cassette. . . . Simitar Entertainment has four dual-layer titles arriving in mid-May: "America By Rail," "Naked On The Beach," "Space Age," and "Tread/Retread." Single-layer titles include "Conspiracy Theory," "Gambling's White Tiger," and "Wheels, Heels, And Hot Licks."



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BMG Video Is Getting Educational; WOW! 3 Opens

BMG'S DISCOVERY: Just because it's educational doesn't mean it can't be entertaining.

That's the message BMG Video will convey with a new line of programs from the Discovery Channel and the Learning Channel. After years of distributing their own product, the cable channels signed a long-term distribution deal with BMG last December.

This month, BMG is revamping the line to give it broader appeal. "We see more of an upside at retail if you make this product seem more entertaining rather than educational," says BMG director of marketing **Michelle Fiddler**. "One of the things we're doing is changing the packaging to make it have more of a theatrical look and not make it look like a special-interest title."

Part of the packaging changes will include larger cover art, clever taglines, and blurbs from reviews.

Following a lead from A&E Home Video, BMG will try to tie in Discovery product to event movies opening this summer, such as TriStar Pictures' "Godzilla" and 20th Century Fox's "The X-Files." A&E saw sales of its "Titanic" documentary soar to more than 150,000 units earlier this year.

On May 19, BMG will release "Beyond T-Rex," priced at \$19.98, and re-promote the "Paleo World" series, which includes "Mysteries Of Evolution," "Sea Monsters," and "Rise Of The Predators," to coincide with the release of "Godzilla" over Memorial Day weekend.

The June 2 delivery of "Spies Above" and "Farewell Good Brothers," a documentary about people who say they have had alien encounters, is slightly ahead of the June 19 opening of "The X-Files." The titles are \$14.98 and \$19.98, respectively.

"When a film becomes a national sensation, people want to learn more about the subject," says Fiddler, "and we want to make Discovery the place to find it."

BMG will also take advantage of the advertising Discovery does for its new shows by releasing the corresponding videos closer to airdate. As an example, "The Great Egyptians II" will be in stores May 19 following its May 4 airing on Discovery.

Fiddler says BMG plans a common street date each month to maintain consistency at retail. Discovery will continue to handle

on-air and direct-response sales.

CLASSICS DRIVE SALES: A strange mix of classical, comedy, and daredevil programming is lifting sales at Kultur/White Star Video to new heights.

Kultur reports that holiday programs "Bolshoi's Swan Lake" and "The Kirov Ballet's Nutcracker" have shipped more than 400,000 and 200,000 tapes, respectively. In addition, "John Cleese's How To Irritate People" and the "Ernie Kovacs" collection have each delivered nearly 100,000 units.

Chairman **Dennis Hedlund** says that the 10-volume "Young People's Concerts With Leonard Bernstein" is doing "very well" and that retailers aren't balking at the \$349.95 price point. The set is also available in three-packs priced at \$89.95 each or single tapes at \$24.95.

"Record chains with strong classical departments, such as HMV and Virgin, are doing well with all our classical titles," says Hedlund, "while mass merchants are interested in our **Evel Kniev** titles." Also selling: a line of motor-sports videos from the Duke Library.

"Kultur remains on a steady course even though the audience for special-interest tapes isn't really growing," he adds. "But despite that, we're seeing sales increase by 4% to 6% a year."

WOW! IN THE VALLEY: The Good Guys! and Tower Records will open their third WOW! store, in Glendale, Calif., this month.

The store, located about 15 miles east of Hollywood in the San Gabriel Valley, will feature a new area called the audio/video exposition. The design concept showcases the latest in equipment in a home-like setting, with four environments, including the "ultra media center," "the family media center," and a home office room, dubbed "work@home.com." The latter features computer setups.

Specialized sales staff are on hand to demonstrate the equipment and to help customers design their own home theaters or offices. The audio/video area debuted in select Good Guys! stores last year.

Like its predecessors, the Glendale WOW! will feature thousands of CD, video, laserdisc, and DVD titles, as well as more than 4,000 consumer electronic items.

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	23	2	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
2	2	9	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
3	1	103	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1999	G	26.99
4	10	2	ELMOPALOOZA!	Sony Wonder	The Muppets	1998	NR	12.98
5	3	81	PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated	1953	G	26.99
6	4	13	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
7	5	5	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	19.95
8	9	7	PLAYBOY'S WOMEN BEHAVING BADLY	Playboy Home Video Universal Music Video Dist. PBV0825	Various Artists	1998	NR	19.98
9	6	12	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
10	14	5	SELENA	Warner Home Video 14909	Jennifer Lopez	1996	PG	19.98
11	15	9	EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbell Sarah Berry	1987	NR	14.98
12	7	3	PLAYBOY'S NATURALS	Playboy Home Video Universal Music Video Dist. PBV0828	Various Artists	1998	NR	19.98
13	12	18	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
14	NEW ▶		ANASTASIA	FoxVideo	Animated	1997	G	26.98
15	11	6	BATMAN & MR. FREEZE: SUBZERO	Warner Family Entertainment Warner Home Video 149963	Animated	1998	NR	19.96
16	8	3	PLAYBOY: NIGHT CALLS	Playboy Home Video Universal Music Video Dist. PBV0829	Juli Ashton Doria	1998	NR	19.98
17	20	11	MARILYN MANSON: DEAD TO THE WORLD	Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	1998	NR	16.95
18	19	103	GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
19	NEW ▶		STOMP OUT LOUD	HBO Home Video Warner Home Video 91484	Various Artists	1998	NR	19.98
20	16	13	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
21	22	5	LOST HIGHWAY	PolyGram Video 4400549893	Bill Pullman Patricia Arquette	1996	R	19.95
22	28	22	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
23	24	11	PRIVATE PARTS	Paramount Home Video 33251	Howard Stern Robin Quivers	1997	R	14.95
24	21	6	FERNGULLY 2-THE MAGICAL RESCUE	FoxVideo 6107	Animated	1998	NR	19.98
25	17	26	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
26	18	10	PLAYBOY'S VOLUPTUOUS VIXENS II	Playboy Home Video Universal Music Video Dist. PBV0824	Various Artists	1998	NR	19.98
27	25	7	THE SAINT	Paramount Home Video 071597	Val Kilmer Elisabeth Shue	1996	PG-13	14.95
28	35	26	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
29	27	5	KIMERA	A.D.V. Films 001D	Animated	1998	NR	19.98
30	13	4	AMERICAN POP	Columbia TriStar Home Video 19592	Animated	1981	R	13.95
31	NEW ▶		MARIAH CAREY: MY ALL	Columbia Music Video Sony Music Video 78846	Mariah Carey	1998	NR	3.95
32	RE-ENTRY		BLUE VELVET	MGM/UA Home Video Warner Home Video 206863	Kyle MacLachlan Isabella Rossellini	1986	R	14.95
33	29	6	NATIONAL GEOGRAPHIC: SECRETS OF THE TITANIC	Warner Home Video	Various Artists	1988	NR	14.95
34	39	19	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
35	NEW ▶		TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	NR	29.95
36	31	4	PENTHOUSE-PET OF THE YEAR AND FRIENDS	Penthouse Video WarnerVision Entertainment 57026	Paige Summers	1998	NR	19.99
37	30	22	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
38	NEW ▶		B.A.P.S.	New Line Home Video Warner Home Video N4413	Halle Berry Martin Landau	1996	PG-13	14.98
39	34	23	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	22.95
40	32	16	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	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. ◆ IFA 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. ○ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

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Great Egyptians II coming soon to home video.

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'Little Men' To Get A Large Video Push

MEN BEHAVING BRILLIANTLY: Buoyed by the sell-through success of its 1997 release of "Shiloh," Warner Home Video is taking a similar approach to "Little Men." Based on Louisa May Alcott's sequel to "Little Women," "Little Men" was released theatrically May 8 and will hit retail stores July 28.

"Our acquisitions group found 'Little Men' to be a high-quality, wonderfully produced film that would fit in well with the Warner Bros. Family Entertainment collection," says **Dan Capone**, director of marketing for WarnerVision Family Entertainment.



by *Moira McCormick*

Child's Play previewed "Little Men," produced by Los Angeles-based Brainstorm Media, and found it among the best family movies we've seen. It sports a superlative script, direction, and acting, particularly by 14-year-old **Ben Cook** as

the troubled orphan Jack.

The movie picks up where "Little Women" left off, with heroine Jo March now married to her professor sweetheart, Fritz Bhaer, and running a school for boys. "Little Men" is expected to find a built-in audience among those who enjoyed director **Gillian Armstrong's** luminous 1994 version of "Little Women," which starred **Winona Ryder, Susan Sarandon, Gabriel Byrne, and Christian Bale**. The sequel features **Mariel Hemingway** as Jo and **Chris Sarandon** as Fritz.

"'Little Women' is one of my favorite movies of all time," says Capone. "With 'Little Men,' we saw a film we knew would play just as well on the big screen." Warner Bros. is so enthusiastic that "we're positioning it as the lead title of our 75th-anniversary third-quarter promotion," he adds.

The clamshell package will include a Warner Bros. 75th-anniversary savings book that contains \$150 worth of coupons for merchandise, theme parks, music product, popcorn, and online services.

"Little Men" premiered in eight markets, including New York, Los Angeles, Chicago, Atlanta, Dallas, Indianapolis, and Minneapolis. It will shortly be followed by openings in 12-15 secondary regions, according to Capone.

Warner took the same approach last year with "Shiloh," based on **Phyllis Reynolds Naylor's** Newbery Award-winning book. In video, it has sold more than 1 million cassettes. Capone notes, "We're following the 'Shiloh' strategy to a T with 'Little Men.'"

"Shiloh" played theatrically from April through mid-July 1997, and its overall excellent reviews acted as valuable advertising for its late-June VHS release. With "Little Men," Capone says, "we have another whole month to build word of mouth."

Promotion actually got under way in April, when "Little Men" trailers began running in front of Warner Bros. theatrical features in 20 cities. TV and print advertising kicked in May 8. "I'd love to put out quality family movies like this on a regular basis," Capone says. "With home video, there's always concern about product awareness."

Capone adds that movies based on well-loved books, like "Little Men" and "Shiloh," offer not only quality but also built-in familiarity.

SPRING HAS SPRUNG: Disney is offering free toy chests featuring either Winnie-the-Pooh or Spot the Dog in its current "Spring Fun & Friendship" promotion.

The program includes seven videos, including three new titles, each priced at \$12.99. Consumers can receive a toy chest free with the purchase of any four eligible Pooh or Spot videos, or they can buy a chest for \$4.35 with the purchase of any two cassettes.

The toy chests are constructed of
(Continued on next page)

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	4	4	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds	
2	2	7	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy	
3	20	2	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe	
4	1	6	I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video	Jennifer Love Hewitt Sarah Michelle Gellar	
5	28	2	COPLAND (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro	
6	3	8	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack	
7	5	11	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino	
8	9	3	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd	
9	36	2	FLUBBER (PG)	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	
10	6	4	SEVEN YEARS IN TIBET (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt	
11	11	4	RED CORNER (R)	MGM/UA Home Video Warner Home Video M906832	Richard Gere Bai Ling	
12	7	7	MIMIC (R)	Dimension Home Video Buena Vista Home Entertainment 13137	Mira Sorvino Jeremy Northam	
13	8	10	THE EDGE (R)	FoxVideo 2750	Anthony Hopkins Alec Baldwin	
14	12	5	U-TURN (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez	
15	13	8	THE PEACEMAKER (R)	Universal Studios Home Video 83485	George Clooney Nicole Kidman	
16	15	6	ULEE'S GOLD (R)	Orion Home Video MGM/UA Home Video 2110003	Peter Fonda Patricia Richardson	
17	14	15	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn	
18	25	3	THE ICE STORM (R)	FoxVideo 2751	Kevin Kline Sigourney Weaver	
19	19	13	G.I. JANE (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10441	Demi Moore	
20	10	5	BEAN (PG-13)	PolyGram Video 4400469133	Rowan Atkinson Peter MacNicol	
21	NEW		MRS. BROWN (PG)	Miramax Home Entertainment Buena Vista Home Entertainment 13525	Judi Dench Billy Connolly	
22	31	2	THE HOUSE OF YES (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13526	Parker Posey Tori Spelling	
23	18	9	EVE'S BAYOU (R)	Trimark Home Video VM6437	Samuel L. Jackson Lynn Whitfield	
24	16	12	AIR FORCE ONE (R)	Columbia TriStar Home Video 71883	Harrison Ford	
25	23	9	MAD CITY (PG-13)	Warner Home Video 15433	Dustin Hoffman John Travolta	
26	26	6	IN THE COMPANY OF MEN (R)	Columbia TriStar Home Video 26013	Aaron Eckhart Matt Malloy	
27	17	5	MORTAL KOMBAT: ANNIHILATION (PG-13)	New Line Home Video Warner Home Video N4643	Robin Shou Talisa Soto	
28	22	9	THE MAN WHO KNEW TOO LITTLE (PG)	Warner Home Video 15626	Bill Murray	
29	NEW		THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere	
30	21	7	SHE'S SO LOVELY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13472	Sean Penn John Travolta	
31	27	5	ONE NIGHT STAND (R)	New Line Home Video Warner Home Video 4312	Wesley Snipes Nastassia Kinski	
32	30	14	EVENT HORIZON (R)	Paramount Home Video 334823	Laurence Fishburne Sam Neil	
33	24	5	A THOUSAND ACRES (R)	Touchstone Home Video Buena Vista Home Entertainment 12979	Jessica Lange Michelle Pfeiffer	
34	29	17	CONSPIRACY THEORY (R)	Warner Home Video 15091	Mel Gibson Julia Roberts	
35	NEW		ANASTASIA (G)	FoxVideo	Animated	
36	33	7	A LIFE LESS ORDINARY (R)	FoxVideo 2772	Cameron Diaz Ewan McGregor	
37	37	23	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 12581	Ben Affleck Joey Lauren Adams	
38	34	10	MOST WANTED (R)	New Line Home Video Warner Home Video 4245	Keenen Ivory Wayans Jon Voight	
39	32	10	THE MATCHMAKER (R)	PolyGram Video 4400478372	Janeane Garofalo	
40	35	2	ROCKETMAN (PG)	Walt Disney Home Video Buena Vista Home Entertainment 12978	Harland Williams	

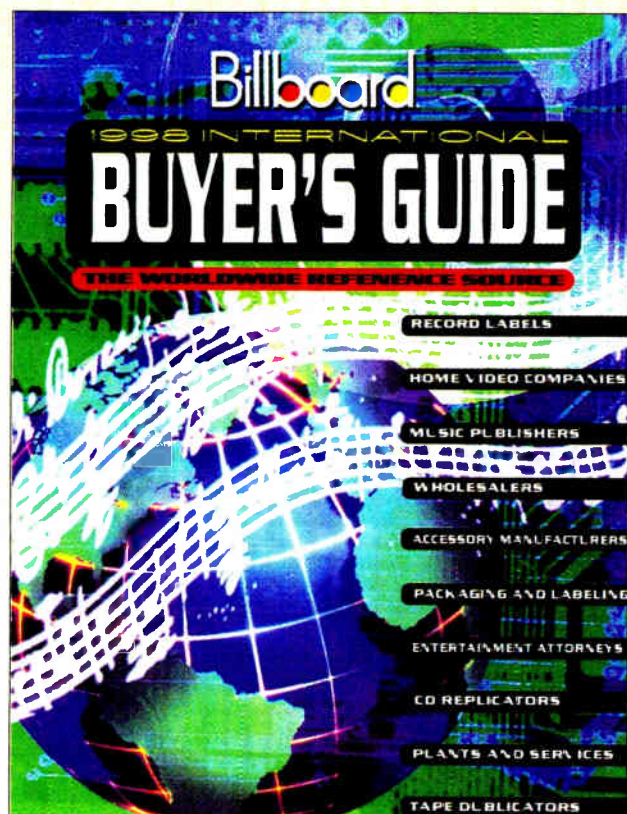
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Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	1	131	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
2	2	11	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
3	3	127	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
4	NEW		ELMOPALOOZA! Sony Wonder	1998	12.98
5	5	5	BATMAN & MR. FREEZE: SUBZERO Warner Family Entertainment/Warner Home Video 149963	1998	19.96
6	4	5	FERNGULY 2: THE MAGICAL RESCUE FoxVideo 6107	1998	19.98
7	8	11	THE CHIPMUNK ADVENTURE Universal Studios Home Video 83313	1987	19.98
8	6	192	SLEEPING BEAUTY Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	26.99
9	9	61	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
10	21	3	FLINTSTONES: I YABBA DABBA DO! Warner Family Entertainment/Warner Home Video	1998	14.95
11	11	37	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997	24.99
12	7	9	MARY-KATE & ASHLEY'S CAMPOUT PARTY Dualstar Video/WarnerVision Entertainment 53379	1998	12.95
13	14	11	THE SIMPSONS—WAVE II FoxVideo 4103959	1998	24.98
14	10	9	MARY-KATE & ASHLEY'S BALLET PARTY Dualstar Video/WarnerVision Entertainment 53378	1998	12.95
15	12	161	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967	26.99
16	NEW		ANASTASIA FoxVideo	1997	26.98
17	22	3	RUGRATS: MOMMY MANIA Nickelodeon Video/Paramount Home Video 838773	1998	12.95
18	17	33	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997	19.96
19	13	15	BELLE'S MAGICAL WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12546	1997	22.99
20	18	35	CATS DON'T DANCE Warner Home Video 96473	1997	19.98
21	24	3	ARTHUR MAKES THE TEAM Random House Home Video/Sony Wonder 49431	1998	12.98
22	19	5	BARNEY IN OUTER SPACE Barney Home Video/The Lyons Group 2021	1998	14.95
23	23	3	ARTHUR'S FIRST SLEEPOVER Random House Home Video/Sony Wonder 49432	1998	12.98
24	NEW		VEGGIE TALES: ARE YOU MY NEIGHBOR? Lyric Studios/The Lyons Group 602125	1998	12.99
25	15	141	THE LION KING Walt Disney Home Video/Buena Vista Home Entertainment 2977	1994	26.99

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Billboard's 1998 International Buyer's Guide



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CPG Enters Retailing With DD Acquisition

BY SAM ANDREWS

LONDON—U.K.-based international character and sports licensing agent Copyright Promotions Group (CPG) enters retailing with the acquisition of British supplier DD Video for about \$4.5 million.

DD Video, which specializes in British military and aviation titles, is the trading name of Leisureview Ltd. Leisureview reported sales of \$4.6 million for the year ended July 31, 1997, and turned a pretax profit of approximately \$160,000.

The company has a library of 300 programs either acquired from licensors or produced by the label

itself. In addition to the traditional wholesaler and retailer network, it also sells via direct mail.

CPG hopes to finance the purchase through a share issue that is expected to raise \$5.7 million.

The move gives CPG a vehicle through which to market the various sports rights it represents. One of CPG's major shareholders is sports and media marketing giant ISL, which holds a 25% stake. ISL has the licensing rights to the soccer World Cup and the International Amateur Athletic Foundation World Athletic Championships and is the marketing agent for Euro-

pean soccer's governing body, the United European Football Assn.

In December 1997, ISL provisionally appointed CPG as the worldwide licensing agent for Euro 2000, the European soccer championship. The deal becomes official in the next two months.

Says CPG chief executive David Cardwell, "There is a tremendous synergy in that DD Video has a mail order and video retail business through which we can exploit other rights that we own, particularly the sports rights held by ISL."

DD Video managing director Richard Jones maintains the deal is "enormously beneficial in terms of exposure to international markets." The company, meanwhile, is looking to expand its TV production foothold.

To date it has co-produced "Battle For The Skies" with Discovery Channel Europe and "Airborne" with the History Channel, and it has struck several U.S. deals, including one with GoodTimes Home Video.

"America is the great challenge," says Jones. "We are looking at opportunities in our own right there, especially on the direct marketing side."

POLYGRAM TAKES SWING AT BASEBALL

(Continued from page 83)

Parent PolyGram has music to spare. "We're working with our record labels to see what they can contribute to the project. There is a pool of artists we're hoping to draw from," Scamardo says. "It made the NFL hot, and it's a terrific way to reach this audience." Jon Bon Jovi and Elton John are under consideration for a title called "Major League Beats," which should be out in time for the July 7 All-Star game.

Prior to that release, PolyGram Video plans to release three or four new titles, including a pair of sequels that Scamardo says have been done with "more energy" than the originals. The approximately 70-title MLB catalog was revamped in time for the start of the season.

What PolyGram won't have is much in the way of cross-promotions. Opportunities were missed because "we got a bit of a late start due to the timing of the deal," Scamardo acknowledges. But he maintains that PolyGram is "planting seeds for the next season."

One deal has taken hold that Scamardo thinks will boost MLB and NFL activity. Sports Illustrated is offering free issues of the magazine and a reduced subscription rate to consumers who buy



any baseball or football video this year.

The Video Industry AIDS Action Committee and Galerie Michael present

Art for AIDS Sake

an auction to benefit community-based HIV and AIDS charities



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CHILD'S PLAY

(Continued from preceding page)

heavy-duty cardboard with reinforced hinged lids and different graphics on all four sides. Each is approximately 22 inches wide, 15 inches deep, and 14 inches high.

The offer is good through March 3, 1999, while supplies last. The mail-in certificate is found in each cassette package.

Disney's new titles are "Winnie-The-Pooh: Imagine That, Christopher Robin!," "Winnie-The-Pooh: Three Cheers For Eeyore & Rabbit!," and "Spot And His Grandparents Go To The Carnival." The four others are "Clever Little Piglet," "Pooh Wishes," "Tigger-ific Tales," and "Sweet Dreams, Spot." Each runs 30-44 minutes.

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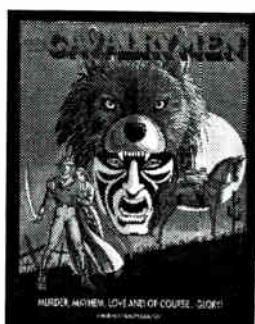
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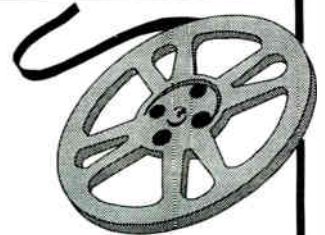
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Sun, Fun, And Vonda. Those guys at KKLQ (Q106) San Diego have it all. Here, they show off their latest acquisition, newly signed 550 Music artist Vonda Shepard, whose theme from Fox Television's "Ally McBeal," "Savin' My Soul," is an out-of-the-box smash at top 40, AC, and adult top 40 radio. Pictured, from left, are music director "Doctor" Doug Dodds, Shepard, and Kevin Curtis of Sony 550.

NAB Urges FCC To Drop Microradio Plan

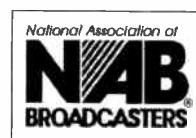
BY BILL HOLLAND

WASHINGTON—The National Assn. of Broadcasters (NAB), in April 27 comments to the Federal Communication Commission (FCC), said it would be "folly" for the commission to establish a new, low-power "microradio" radio service.

In recent months, interest has grown in establishing community radio stations that would broadcast to limited coverage areas, in some cases just a neighborhood.

FCC chairman Bill Kennard has said he would like to investigate the possibility of a new service of hun-

dreds of microradio stations between 1 and 10 watts that could



fulfill community needs and promote diversity. The FCC, however, continues to crack

down on so-called pirate broadcasters, which often broadcast from such localized stations.

"Interference on the airwaves continues to be serious concern for legitimate, licensed radio stations," wrote NAB president/CEO Edward

O. Fritts. "We think it would be folly for the FCC to add hundreds of micropower stations that would only increase the problem."

Besides citing possible interference, the NAB comments pointed out that the FCC wouldn't have adequate resources to monitor such small stations and added that the commission shouldn't create a new service "in order to curb the proliferation of illegal pirate stations."

The NAB filing added that microradio "would create small islands of usable coverage in an ocean of interference."

newsline...

DE CASTRO REBUFS PAY-FOR-PLAY CONTRACTS. Chancellor Media COO Jim de Castro has rebutted a report by equity researcher Bear, Stearns & Co. that claims the company had already written \$25 million in pay-for-play contracts (Billboard, May 9). The report was based on an interview with Tom Hicks, but de Castro says that while "we are in the process of working with the record companies" on attempts to increase label revenue in a way that "will be win/win for everyone," no such pay-for-play deals have been written.

CHANCELLOR NAMES NEW PREZ. Jeff Marcus has been named president/CEO of Chancellor Media Corp., following the recent resignation of Scott Ginsburg. Marcus joins the company with little radio background. He was most recently chairman of Marcus Cable, the nation's largest privately held cable TV company. That résumé is in line with Tom Hicks' vision to expand Chancellor from its radio base into other media. Marcus has been on Chancellor Broadcasting's board since 1995.

ARBITRONS TO SURVEY PUERTO RICO. Arbitron has announced it will measure Puerto Rico as a market twice a year. The island becomes market No. 11. The first book to report Puerto Rico's ratings will be summer '98; the commonwealth will thereafter receive ratings twice a year for fall and spring books only. This move bumps Miami to market No. 12, with all subsequent markets moving down a notch. In other Arbitron news, the company has purchased the radio station, advertiser/agency, and international assets of Tapscan, which develops software for broadcasters, agencies, and advertisers.

Live Christian-Music Show Slated For Summer Bow

BY DEBORAH EVANS PRICE

NASHVILLE—Renaissance Communications, the Dupree Co., and the Lamb's Church in New York are joining forces for "Live From The Lamb's," a weekly two-hour nationally syndicated radio show slated to premiere around July 1.

Broadcast from the Lamb's, an off-Broadway theater located in Times Square, the show will feature top contemporary Christian music artists performing live "unplugged" concerts in the 350-seat venue. Thomas Nelson Publishers will be the program's title sponsor.

Airing Sunday evenings from 5-7 p.m. EDT, the show will be carried on Morningstar Radio Network's 125 affiliates and other Christian outlets. There are also plans to approach mainstream stations about airing the series.

"Live From The Lamb's" was created by Joe Battaglia, president of Wyckoff, N.J.-based Renaissance Communications; Cindy Dupree of the Dupree Co.; and pastor John Calhoun of the Lamb's Manhattan Church of the Nazarene. Battaglia says he first had the idea to do such

a show when he was working for WWDJ New York and producing concerts at the Lamb's.

"Every artist I've spoken to is very excited about his opportunity, because many of them got their start in New York with our concert series at the Lamb's 10 to 12 years ago—Steven Curtis Chapman, Margaret Becker, Twila Paris, Larnelle Harris, Phil Keaggy," says Battaglia of the series that ran

from 1985 to 1989. "The list goes on and on, and they all have fond memories of the kind of venue it is."

Dupree thinks a Christian music show like this will fare well in the Big Apple. "There are wonderful church communities in New York that would embrace this type of venture, and there are a couple of retail stores that are thriving that sell Christian materials and music

(Continued on next page)

Chancellor Forms New Marketing Group

Chancellor Media Corp. has formed a new division, Chancellor Marketing Group, to enhance the revenue it derives from sales promotions activities.

The new division, which will spearhead Chancellor's marketing effort, comes from the company's purchase of Global Sales Development, a Richmond, Va.-based consulting firm.

Global president/founder Alison Glander is named president of the new Chancellor Marketing Group and senior VP of Chancellor Media.

Chancellor COO Jim de Castro

comments that the acquisition demonstrates the company's "commitment to increasing top-line growth and unlocking the value at each of its 108 radio stations. Promotion



revenue represents a reservoir of untapped growth."

Global Sales Development works with 160 client stations in 32 cities.

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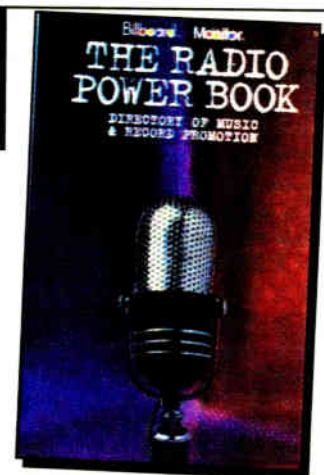
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WINTER '98 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.
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Call	Format	'97	Sp '97	'97	Fa '97	'98
KCMS	religious	1.5	1.9	1.7	1.7	1.9
KNWX	N/T	1.3	1.0	1.3	1.5	1.2

MINNEAPOLIS/ST. PAUL—(14)

WCCO	N/T	13.0	11.5	11.6	12.3	11.8
KQRS-FM	album	11.3	10.4	10.5	11.2	11.2
KEYE	country	6.4	6.9	7.5	8.0	8.1
KDWB	top 40	6.4	6.9	8.1	7.8	8.0
WLTE	AC	6.8	6.7	6.5	6.3	5.9
KSTP-AM	N/T	5.2	5.0	4.5	5.0	5.3
KQQL	oldies	5.4	5.0	5.3	4.5	5.2
KSTP-FM	AC	5.4	5.2	6.1	5.3	5.1
KTCZ	triple-A	3.6	4.4	4.5	4.0	3.8
KXXR	album	5.6	4.6	4.5	2.8	3.5
WROC	album	4.3	4.5	3.1	3.8	3.5
KMJZ	jazz	2.4	3.1	2.9	2.9	3.1
KZNR/KZMZ/KZMT	modern	1.9	2.6	1.9	2.0	3.1
KFAN	sports	1.8	1.8	1.4	2.6	2.2
KLBB/WLOL	adult std	2.7	2.4	1.9	1.6	1.5

NASSAU-SUFFOLK, N.Y.—(16)

WALK-FM	AC	6.1	6.2	5.8	5.3	5.7
WHTZ	top 40	4.2	4.0	5.2	4.9	5.6
WXRK	modern	5.2	4.7	5.3	5.3	5.3
WBLL	top 40	3.9	4.4	3.7	5.0	4.5
WCBS-FM	oldies	3.9	4.1	3.9	4.4	3.9
WLTW	AC	3.7	3.3	4.3	4.3	3.9
WABC	N/T	3.4	3.3	2.7	2.9	3.8
WOR	N/T	4.0	4.3	3.0	3.3	3.7
WCBS-AM	N/T	4.8	3.8	3.8	4.2	3.6
WHLI	adult std	3.8	3.0	2.8	2.8	3.6
WFAN	sports	3.1	3.9	3.7	3.9	3.4
WKYI	AC	2.7	2.3	3.1	2.4	3.3
WKTU	top 40/rhythm	4.9	3.7	3.9	3.6	3.2
WPLJ	AC	2.8	3.4	3.0	2.9	3.1
WQHT	R&B	3.2	3.6	3.2	3.3	3.0
WBAB/WHFM	album	2.8	2.6	3.3	3.5	2.9
WBZO	oldies	2.9	3.2	2.3	2.8	2.6
WQXR	classical	1.8	2.5	2.1	1.9	2.5
WNEW	cls rock	1.9	1.7	2.0	2.0	2.3
WINS	N/T	2.0	1.8	2.4	2.5	2.2
WQCD	jazz	2.8	2.4	3.1	2.3	2.1
WAXQ	cls rock	2.5	1.9	2.1	1.8	1.9
WJMC	country	1.5	1.6	1.9	1.2	1.8
WLIR/WDRE	modern	1.1	1.6	1.7	1.3	1.5
WRKS	R&B adult	1.6	1.2	1.4	1.7	1.5
WSKQ-FM	Spanish	1.2	1.2	1.6	1.2	1.3
WBIX	AC	.8	1.0	1.6	1.2	1.1
WLUX	adult std	1.1	1.0	1.0	.9	1.0
WBLS	R&B	1.2	1.6	1.4	1.3	1.0
WPAT-FM	Spanish	1.0	1.2	1.2	.9	1.0

PHOENIX—(17)

KMLE	country	6.3	6.0	5.9	5.2	6.2
KTAR	N/T	6.3	5.5	5.6	6.4	5.7
KZZP	AC	3.4	4.5	4.4	4.7	5.7
KOY	adult std	5.0	5.1	5.0	5.3	5.4
KKFR	top 40/rhythm	4.7	4.9	5.9	4.3	5.3
KESZ	AC	4.2	3.8	4.2	4.9	5.2
KNIX	country	6.8	7.0	5.9	6.5	5.1
KOOL-FM	oldies	4.8	6.0	5.4	5.1	5.0
KFYI	N/T	5.4	5.5	5.0	5.2	4.7
KUPD-FM	album	5.1	4.7	4.2	4.9	4.7
KYOT	jazz	3.3	3.1	3.9	3.6	3.6
KKLT	AC	2.8	2.9	2.6	3.0	3.4
KKDB	album	3.5	3.1	3.8	2.6	3.3
KZON	modern	3.0	3.7	3.8	3.0	3.3
KEDJ/KDJJ	top 40	4.0	3.6	3.4	3.5	3.2
KGLQ	cls rock	1.9	1.7	2.1	2.4	2.4
KPTY/KRIM	top 40/rhythm	3.0	2.7	3.2	2.4	2.2
KSLX-AM-FM	cls rock	2.7	3.2	2.6	2.7	2.2
KWCY	country	1.3	1.9	1.4	2.2	1.9
KHOT-FM	R&B oldies	1.5	1.0	1.2	.9	1.5
KVVA-FM	Spanish	1.3	1.4	.7	1.2	1.0

ST. LOUIS—(18)

KMOX	N/T	11.8	11.8	12.0	11.2	10.7
WIL	country	8.6	7.8	8.4	8.5	7.3
KEZK	AC	6.9	6.1	6.0	5.5	6.8
KMJM	R&B	1.2	1.4	1.3	6.8	6.1
KSHE	album	4.0	4.4	4.5	4.6	5.0
KPNT	modern	4.7	5.4	4.6	4.6	4.9
KYKY	AC	4.9	4.9	5.3	4.8	4.7
KSLS	top 40	7.1	7.2	7.3	1.8	4.6
WKXX	country	4.5	4.3	5.3	5.0	4.2
KLOU	oldies	4.3	4.9	4.6	3.7	3.9
KTRS	N/T	2.4	2.3	2.9	3.4	3.3
WVRV	triple-A	4.0	3.9	3.2	3.0	3.2
KIHT	cls rock	2.6	2.6	2.5	3.1	3.1
KATZ-FM	R&B adult	1.9	2.3	1.9	1.8	3.0
WALC	AC	4.0	4.2	4.1	3.7	2.9
KFUO-FM	classical	2.8	2.7	2.6	3.1	2.8
KSD-FM	album	3.2	3.0	2.8	3.0	2.5
WRTH	adult std	2.6	3.4	2.5	2.1	2.4
KXOK	R&B adult	2.6	2.4	2.4	2.3	2.1
KATZ	religious	.5	1.9	1.9	2.1	1.9
KFNS	sports	1.2	.8	1.1	1.2	1.0
WEW	adult std	1.2	1.0	1.1	1.1	1.0

Adult Contemporary

T. WK.	L. WK.	WKS. ON	TITLE	ARTIST
			*** No. 1 ***	
1	1	18	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN 6 weeks at No. 1
2	2	12	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
3	4	14	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
4	3	17	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
5	5	23	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
6	6	16	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
7	7	12	RECOVER YOUR SOUL ROCKET 568762/ISLAND	◆ ELTON JOHN
8	10	10	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
9	8	33	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
10	11	12	A PROMISE I MAKE ELEKTRA 64116/EEG	◆ DAKOTA MOON
11	9	37	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
12	13	44	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
13	12	14	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
14	14	9	LIKE I LOVE YOU A&M ALBUM CUT	AMY GRANT
15	15	30	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
16	18	6	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
17	16	42	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
18	17	31	THE GIFT JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON WINDHAM HILL ALBUM CUT	
			*** AIRPOWER ***	
19	19	8	SAFE PLACE FROM THE STORM COLUMBIA ALBUM CUT	MICHAEL BOLTON
20	22	4	ADIA ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
21	23	3	HEAVEN'S WHAT I FEEL EPIC 78875	◆ GLORIA ESTEFAN
22	21	4	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
23	20	21	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
24	24	3	MY ALL COLUMBIA 78821	◆ MARIAH CAREY
			*** Hot Shot Debut ***	
25	NEW ▶	1	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD

Adult Top 40

T. WK.	L. WK.	WKS. ON	TITLE	ARTIST
			*** No. 1 ***	
1	1	14	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA 4 weeks at No. 1
2	2	28	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
3	3	25	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
4	5	14	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
5	4	36	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
6	7	16	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
7	9	10	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
8	8	12	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
9	6	27	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
10	11	7	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
11	10	11	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
12	14	43	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
13	13	55	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
14	15	46	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
15	19	17	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
16	12	22	THE MUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS.	◆ LOREENA MCKENITT
17	20	14	ME IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
18	17	27	KISS THE RAIN UNIVERSAL 56140	◆ BILLIE MYERS
19	21	8	ADIA ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
20	16	21	BITTER SWEET SYMPHONY VCHUT 38634/VIRGIN	◆ THE VERVE
21	18	18	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
22	23	4	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
23	24	6	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
			*** AIRPOWER ***	
24	29	3	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS
			*** AIRPOWER ***	
25	27	5	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations and 70 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Answer awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Call	Format	'97	Sp '97	'97	Fa '97	'98
SAN FRANCISCO—(4)						
KGO	N/T	7.0	6.5	6.8	6.6	6.4
KCBS	N/T	4.5	4.3	4.0	4.8	5.3
KOIT-AM-FM	AC	3.8	3.9	3.8	3.9	4.3
KYLD	top 40/rhythm	1.8	1.9	4.3	4.2	3.8
KIOI	AC	3.3	3.2	3.3	2.9	3.7
KISQ	R&B adult	2.4	2.7	1.8	3.0	3.5
KABL	adult std	2.1	2.5	3.0	3.2	3.3
KSFO	N/T	2.2	2.6	3.2	2.6	3.3
KFQG/KFFG	triple-A	3.0	3.0	2.9	2.9	3.2
KNBR	sports	3.1	4.3	4.5	4.1	3.1
KBLX	R&B adult	3.2	3.0	2.7	2.9	2.9
KFRG-AM-FM	oldies	3.8	4.3	3.5	3.3	2.9
KZQZ	top 40	1.0	.7	1.9	2.7	2.9
KMEL	R&B	4.1	3.9	3.7	3.4	2.8
KKSF	jazz	3.7	3.6	3.3	3.3	2.7
KLLC	AC	2.7	2.8	2.7	2.5	2.6
KDFC-FM	classical	2.6	2.5	2.7	2.8	2.3
KYCY	country	1.2	1.3	1.5	1.5	2.1
KSAN	cls rock	4.8	4.2	1.0	1.1	2.0
KITS	modern	1.8	2.1	1.9	1.8	1.8
KOME	modern	2.0	2.			

'Flagpole Sitta,' the overtly bouncy track at No. 11 on this issue's Modern Rock Tracks, is a contradiction in terms concocted by Seattle's Harvey Danger. It's a thinking man's pop song, a bubbly jingle that takes an intellectual jab at pseudo-intellectualism.

"This song has a lot of layers—the catchy tune, the silly lines, the parody, and the more serious meaning," says vocalist Sean Nelson. "It's the kind of song people sing along to without realizing it makes fun of them, like 'Smells Like Teen Spirit.' It contains simple truths, but no answers."

Nelson is quick to admit it's a bit hypocritical. "We explain it as a rant against consumption and the media. But that's a little bit self-indicting, since

the music industry is all about consumption, and that's how we pay the bills. Not to mention I'm using the media right now to further that consumption."

But it hasn't always been that way for the 5-



"We owe the Man a lot at this point, and we intend to deliver!"

—Sean Nelson, Harvey Danger

year-old quartet, which began at the University of Washington doing covers of Nirvana and Mudhoney songs. Nelson says he, guitarist Jeff J. Lin, drummer Evan Sult, and bassist Aaron Huffman

actually ran in the opposite direction from fame.

"We aren't self-promoters," he says. "We aren't good at that. If you chase bigness, you only generate hype, and inevitably people find out if you are good or not. We took a long time getting confident with our music so as not to create simple meaningless pop songs that litter airwaves."

Luckily, KNDD (the End) Seattle championed the song, and Slash/London picked up the band's album "Where Have All The Merry-makers Gone?"

"We owe the Man a lot at this point, and we intend to deliver," Nelson adds. "But I can't wait to get back in the studio. This one was recorded too cheap and fast for our own good. The next will be leaps and bounds over it."

Billboard®

MAY 16, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
★★★ No. 1 ★★★					
1	1	2	5	MOST HIGH WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT ATLANTIC
2	2	1	17	BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
3	3	4	8	I LIE IN THE BED I MAKE WISHPOOL	BROTHER CANE VIRGIN
4	6	7	13	TORN MY OWN PRISON	CREED WIND-UP
5	4	3	20	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
6	5	5	12	CUT YOU IN BOGGY DEPOT	JERRY CANTRELL COLUMBIA
7	7	6	22	SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
8	8	8	16	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
9	12	16	4	WISHLIST YIELD	PEARL JAM EPIC
10	11	13	13	FUEL RELOAD	METALLICA ELEKTRA/EEG
★★★ AIRPOWER ★★★					
11	20	29	3	FIRE IN THE HOLE VAN HALEN 3	VAN HALEN WARNER BROS.
12	14	—	2	HEROES "GODZILLA" SOUNDTRACK	THE WALLFLOWERS SONY MUSIC SOUNDTRAX/EPIC
13	9	11	38	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
14	13	14	9	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
15	10	9	24	THE UNFORGIVEN II RELOAD	METALLICA ELEKTRA/EEG
16	15	15	9	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
17	16	12	43	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
★★★ AIRPOWER ★★★					
18	21	24	4	SLAM DUNK	DLR BAND WAWAZAT!
★★★ AIRPOWER ★★★					
19	18	20	6	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
20	17	17	13	USE THE MAN CRYPTIC WRITINGS	MEGADETH CAPITOL
21	22	19	7	SHE'S GONE PILGRIM	ERIC CLAPTON REPRISE
22	23	23	5	DON'T DRINK THE WATER BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
23	24	26	3	I WILL STILL BE LAUGHING CANDY FROM A STRANGER	SOUL ASYLUM COLUMBIA
24	30	39	3	IRIS "CITY OF ANGELS" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/REPRISE
25	26	31	6	SHIMMER SUNBURN	FUEL 550 MUSIC
26	28	32	4	TIME AGO YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
27	19	10	11	WITHOUT YOU VAN HALEN 3	VAN HALEN WARNER BROS.
28	25	18	20	GIVEN TO FLY YIELD	PEARL JAM EPIC
29	33	33	6	BOOM BOOM BEAUTIFUL WORLD	BIG HEAD TODD & THE MONSTERS WITH JOHN LEE HOOKER REVOLUTION
30	29	25	12	RAGE BROTHER TO BROTHER	VAN ZANT CMC INTERNATIONAL
31	32	30	10	CEREMONY CRYSTAL PLANET	JOE SATRIANI EPIC
32	40	—	2	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
33	39	—	2	BE QUIET AND DRIVE (FAR AWAY) AROUND THE FUR	DEFTONES MAVERICK/WARNER BROS.
34	35	36	5	BAKER STREET INTERPRETATIONS	FOO FIGHTERS EMI-CAPITOL
35	31	21	17	SUNSHOWER GREAT EXPECTATIONS: THE ALBUM	CHRIS CORNELL ATLANTIC
36	36	37	3	LOSING A WHOLE YEAR THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
37	37	35	8	DROPPING ANCHOR ...PUSHING THE SALMANILLA ENVELOPE	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND
38	27	22	10	MUNGO CITY THE CHINESE ALBUM	SPACEHOG HIF/JISIRE/WARNER BROS.
39	NEW	1	1	TOO CLOSE TO HATE SEVENDUST	SEVENDUST TVT
40	NEW	1	1	AT THE WATER STEGOSAURUS	STEGOSAURUS REPRISE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 Mainstream rock stations and 82 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

MAY 16, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
★★★ No. 1 ★★★					
1	1	1	13	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
2	2	2	10	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
3	3	3	15	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
4	4	4	6	DON'T DRINK THE WATER BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
5	5	6	6	PUSH IT GARBAGE VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
6	8	9	6	IRIS "CITY OF ANGELS" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/REPRISE
7	6	7	12	WISHLIST YIELD	PEARL JAM EPIC
8	9	8	10	SHIMMER SUNBURN	FUEL 550 MUSIC
9	7	5	29	SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
10	17	—	2	HEROES "GODZILLA" SOUNDTRACK	THE WALLFLOWERS SONY MUSIC SOUNDTRAX/EPIC
11	14	18	6	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONDON/ISLAND
12	10	10	18	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
13	11	11	25	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
14	13	13	9	LOSING A WHOLE YEAR THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
15	16	19	7	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
16	15	16	11	ZOOT SUIT RIOT ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES MOJO/UNIVERSAL
17	21	21	4	SPARK FROM THE CHOIRGIRL HOTEL	TORI AMOS ATLANTIC
18	12	12	14	TORN LEFT OF THE MIDDLE	NATALIE IMBRUGLIA RCA
19	20	23	6	JUMP RIGHT IN MASTER OF STYLES	THE URGE IMMORTAL/EPIC
20	18	17	10	FROM YOUR MOUTH LIFE IN THE SO-CALLED SPACE AGE	GOD LIVES UNDERWATER 1500/A&M
21	25	28	4	REDUNDANT	GREEN DAY REPRISE
22	19	15	25	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY REPRISE
23	22	20	11	CUT YOU IN BOGGY DEPOT	JERRY CANTRELL COLUMBIA
24	24	22	12	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
25	29	30	3	LUCKY MAN URBAN HYMNS	THE VERVE VCHUT/VIRGIN
26	30	33	4	WHAT I DIDN'T KNOW [RADIANCE]	ATHENAEUM ATLANTIC
27	27	34	3	I WILL STILL BE LAUGHING CANDY FROM A STRANGER	SOUL ASYLUM COLUMBIA
28	26	25	8	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
29	23	14	24	CLUMSY	OUR LADY PEACE COLUMBIA
30	28	26	7	UNINVITED "CITY OF ANGELS" SOUNDTRACK	ALANIS MORISSETTE WARNER SUNSET/REPRISE
31	35	40	3	INSIDE OUT EVE 6	EVE 6 RCA
32	33	36	4	TIME AGO YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
33	37	—	2	SAINT JOE ON THE SCHOOL BUS	MARCY PLAYGROUND CAPITOL
34	36	—	2	SONG FOR THE DUMPED WHAT'EVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
35	31	29	8	IT'S YOU GUILTY 'TIL PROVED INNOCENT!	THE SPECIALS WAY COOL MUSIC/MCA
36	32	27	20	GIVEN TO FLY YIELD	PEARL JAM EPIC
37	NEW	1	1	KIND & GENEROUS OPHELIA	NATALIE MERCHANT ELEKTRA/EEG
38	38	35	26	BRICK WHAT'EVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
39	40	39	23	BEAUTIFUL DISASTER TRANSISIOR	311 CAPRICORN/MERCURY
40	NEW	1	1	IF YOU CAN'T SAY NO	LENNY KRAVITZ VIRGIN



HITS! IN TOKIO

Week of April 19, 1998

- 1 My Heart Will Go On / Celine Dion
- 2 My Father's Eyes / Eric Clapton
- 3 Frozen / Madonna
- 4 Everything's Gonna Be Alright / Sweetbox
- 5 All 'Bout The Money / Meja
- 6 Picture Of You / Boyzone
- 7 Brimful Of Asha / Cornershop
- 8 Stop / Spice Girls
- 9 Brighter Days / Sybil
- 10 Real Love / Speech
- 11 Torn / Natalie Imbruglia
- 12 Rewind / Celine
- 13 Walking On The Sun / Smash Mouth
- 14 A Rose Is Still A Rose / Aretha Franklin
- 15 Black Velvet / Lenny Kravitz
- 16 No, No, No / Destiny's Child
- 17 Tsutsumiyouni... / Misia
- 18 Off The Hook / Jody Watley
- 19 You're Still The One / Shania Twain
- 20 Most High / Jimmy Page And Robert Plant
- 21 Heaven / Laila
- 22 Every Time / Janet
- 23 Toro / UA
- 24 Lizard / The Mopeds
- 25 Tsumetai Hoho / Spitz
- 26 Mutante / Clara Moreno
- 27 Rewind / London Electricity
- 28 Falling For You / Tamia
- 29 Not Alone / Bernard Butler
- 30 Ainoshirushi / Puffy
- 31 Somebody Else's Guy (David Morales Classic Old School Mix) / Cece Peniston
- 32 Sylvie / Saint Etienne
- 33 Without You / Van Halen
- 34 Sweet Summer Day / Chris Rea
- 35 Found A Cure / Ultra Nate
- 36 Ain't Nothin' But A Jam Y'All / George Clinton And The Dazz Band
- 37 Kiss The Rain / Billie Myers
- 38 Locked Out / Richie Kotzen
- 39 Why Can't We Be Friends? / Smash Mouth
- 40 Teardrop / Massive Attack
- 41 Nice Age / Cosmic Village
- 42 Voulez-Vous Boom Boom / Yorgos
- 43 Sasurai / Tamio Okuda
- 44 The Cup Of Life / Ricky Martin
- 45 Are You Jimmy Ray? / Jimmy Ray
- 46 Madazulu / Deep Forest
- 47 Truly Madly Deeply / Savage Garden
- 48 Forget Me Not / Bonnie Pink
- 49 Tubthumping / Chumbawamba
- 50 Sugar Sugar Honey / Cultured Pears

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at: <http://www.j-wave.co.jp>

For Chicago, The Life Of A Working Band Remains A Hard Habit To Break

BLOWING THEIR OWN HORN: In the 31 years that Chicago has been making music, the band has never stopped touring. And that, say its members, is thankfully because it's never had to.

From its first top 10 hit in 1970, "Make Me Smile," to its last, 1997's No. 1 adult contemporary smash "Here In My Heart" from the inspired compilation "The Heart Of Chicago 1967-1997," this enduring group, in all, has collected 35 top 40 hits on Billboard's Hot 100 and released 24 albums in the U.S., 19 of them gold or platinum.

If anything, in a time when most musical ensembles from the '70s and '80s have been reduced to answers in music trivia games, Chicago is working more fervently than ever.

First, there's a new single, "All Roads Lead To You," written by **Desmond Child** and produced by **E Street Band** member **Roy Bittan**, which melds the lush balladry of '80s Chicago hits with the classic horn section that has, for so long, distinguished the band from its contemporaries.

The track, along with another new song, "Show Me A Sign," are part of "The Heart Of Chicago 1967-1998 Volume II," due Tuesday (12) on Reprise, which takes another look back at the band's rich history. In all, the project offers 16 cuts.

Meanwhile, the eight-member band is in the studio recording its first-ever Christmas album, which it intends to complete by the end of May, just in time to begin rehearsing for a full-blown summer tour, first alongside **Hall & Oates**, then solo. In October the band will reunite to begin work on its 25th album, tentatively scheduled for a spring 1999 release.

"It's pretty amazing. We're 31 years into this, and we're still allowed to do something we truly love," says **Walt Parazaider**, the band's woodwind player and a founding member. "I don't know how many people can say their job is their hobby. It's sure kept us off the streets and out of jail."

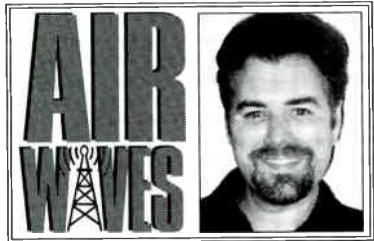
"How it has occurred that we've remained a vital part of the musical landscape over all these years is a mystery to me," adds vocalist/keyboardist **Robert Lamm**, another of Chicago's four remaining charter members. "We're still chasing the elusive idea that we have to make that really great recording. On an album level, that's what motivates us."

Adds trombonist and fellow start-up member **James Pankow**, "It's remarkable. Let's face it, we've outlasted some of the buildings we've played in."

Over the years, the members of Chicago have endured the expected—personnel changes here and there, including the dramatic departure of lead singer **Peter Cetera** in 1985—but have never bought into the drama of irreconcilable ego crises, drug and alcohol impasses, or walkouts, the kinds of things that lead groups try-

ing to balance the demands of schedule and celebrity to a hasty demise.

"We had the advantage of being a larger group, so we were fairly insulated," says Lamm. "It brought us a togetherness and a leaning on each other that made the other distractions



by Chuck Taylor

a non-factor, so we never found it necessary to break up. There is a strength of character in each of the guys in the band and also a collective strength. No, we're not the band that recorded [first album] 'Chicago Transit Authority.' But we're a really good band and, in some ways, a better band. And yet it remains Chicago. It's a weird dichotomy, like an extended family."

Reliving many of the group's past musical moments during the process of putting together this latest retrospective offered the players a clear view of just how far they have traveled together: "When we looked at the product we had, it was incredible," says Parazaider. "Thank God it was an easy thing to do; we're blessed with so many hits. We've put togeth-



CHICAGO

er a pretty nice volume of work, and that gave us a certain amount of musical pride."

Included on "The Heart Of Chicago 1967-1998 Volume II" are such nuggets as "Feelin' Stronger Every Day," "Love Me Tomorrow," "Old Days," "Stay The Night," and "I Don't Wanna Live Without Your Love." The first single, "All Roads Lead To You," was first presented in demo form; producer Bittan and the band started building the rhythm section, then added horns. (The band members refer to this as being "Chicago-ized.")

"As it was built, the song just came alive," says Parazaider. "When we listened to it with vocals, the rhythm section, and horns, it came out not as much dreamy as it did having an edge to it, having a little more energy. We were pleasantly surprised. It was one of those magical things, and as much fun as it could be."

The band will back the album with a 33-date summer shed tour with Hall

& Oates, beginning June 17. Both acts agree that the pairing is an appropriate match. Says Parazaider, "We think it's a great marriage, because they're a real musical act, as we'd like to flatter ourselves as being." And according to **Daryl Hall**, in an earlier interview with *Billboard*, "We share a certain musical outlook. They're pretty soulful people. They come from a different region, but it's the same kind of vibe."

When that leg finishes at the end of July, Parazaider says, Chicago will take a six-day breather "to wash our socks," then return to the road through September.

In the meantime, the guys are in the studio recording the Christmas album for holiday release. "Thirty years ago, we decided that a Christmas album would be something that's a legacy, something that could return every year," says Parazaider. "But we worked so much in those first five years—300 days a year—that we never got around to it."

Soon after the organic approach the band took with its 1995 "Night And Day," a collection of big-band hits of the late 1930s and '40s, it revisited the idea of a holiday album. "The whole process on 'Night And Day' was very creative for us," Lamm says. "It had been a while since we were in a position to arrange and rehearse before ever stepping into the studio. It really is an ensemble recording. When we decided to do the Christmas album, we realized a similar approach would be best."

Along with "The Little Drummer Boy," "Oh, Come, All Ye Faithful," "Santa Claus Is Coming To Town," and the like, the album, produced by Bittan, will contain one original song, "Child's Prayer," penned by trumpet player **Lee Loughnane** and **John Durrill**.

"We looked at a lot of other Christmas albums over the last few years and realized it's pretty difficult to write something of the caliber of 'The Christmas Song' or 'White Christmas.' There's a reason those songs are standards," says Lamm. "The one written by Lee is extraordinary and has a lot of credibility. Believe me, it wouldn't have been included if it couldn't stand up to the rest."

And then, as if the goal checklist wasn't long enough for 1998, Chicago intends to re-enter the studio in October to begin recording its next studio album.

"Yeah, we've got quite a bit to chew on for most of the year," admits Parazaider. "But every night I leave the studio going, 'Wow, what a wonderful experience. I can hardly wait to get back there and then go out and play new music and old music and make people happy.' I don't think I would switch places with anyone else on this earth."

E-mail Chuck Taylor at ctaylor@billboard.com.

Bowen's Top 40 Savvy Takes Star 94's Ratings Skyward

"I'M NOT SURE anybody thought we could get this thing this high," says Dan Bowen, PD of Jefferson-Pilot's WSTR (Star 94) Atlanta. A year ago, Star was sitting at a 5.1 share—a fairly respectable 12-plus number, given today's post-Telecom climate. Fast forward to April 1998, when the fall book delivered a whopping 8.1; the station's previous record was a 7.2 share. It's now up to an 8.3 and is third in the market in the second winter Arbitrend. With that, Star 94 has become the market's No. 1-cumming music station, says Bowen.

To most industry observers, Star 94, while adhering to the "top 40 for the market" thesis, never really fit the commonly accepted mass-appeal top 40 template. On paper, some said, the station was damn near hot AC. "One ingredient that has been proved not to work here time and again is music from the rhythmic side," says Bowen. "I think a lot of people assume that they could come in here, do mainstream, and be huge. If that were true, [the late WAPW] Power 99 would still be here."

"We're very disciplined about the types of records that fit our sound, which really does translate into top 40 for Atlanta," adds Bowen, who works with Jefferson-Pilot VP of programming **Don Benson** and music director **J.R. Ammons**. "We're fairly conservative and not out of the box on lots of stuff." Not surprisingly, this approach is very similar to the vibe at WNCI Columbus, Ohio, where Bowen spent 12 years.

"Coming from the outside, I thought we could play certain songs," Bowen says. "But after looking at research, I found there's a very clear-cut line, musically."

Here's a 6 p.m. hour on Star 94: **Sheryl Crow**, "Everyday Is A Winding Road"; **Backstreet Boys**, "As Long As You Love Me"; **U2**, "I Still Haven't Found What I'm Looking For"; **Natalie Imbruglia**, "Torn"; **Bobby Brown**, "My Prerogative"; **Hootie & the Blowfish**, "I Go Blind"; **Ben Folds Five**, "Brick"; **La Bouche**, "Sweet Dreams"; **Smash Mouth**, "Walkin' On The Sun"; **Paula Cole**, "Where Have All The Cowboys Gone?"; **Janet Jackson**, "Together Again"; **John Cougar Mellencamp**, "Small Town"; and **Loreena McKennitt**, "The Mummers' Dance."

Bowen transferred to Star 94 in March 1997 after nine months at his first PD gig at Jefferson-Pilot

sister **KQKS Denver**, which had just finished the transition from mainstream **Mix 107.5** to rhythmic **KS 107.5**. "When we flipped Mix, I told Don, 'If I'm not the right guy for this format, tell me,'" Bowen says. "Don assured me that **KS 107.5** needed a solid thinker and a marketing guy, and I was that guy. It took some time to learn the music, but after 90 days into the new

format, the signs were obvious that it was on its way."

Meanwhile, PD **Kevin Peterson** had exited **Star 94**, and **Benson** came calling on Bowen's 12 years of mainstream experience as **WNCI's** assistant PD, music director, and promotions director.

"The personalities and marketing were already in place," Bowen says. "We just fine-tuned the music. We know our strengths."

Those include an already successful heritage radio station with a painfully stable air staff. "I wanted to be able to enhance that heritage without stepping on it," Bowen says. "We just took the station in for a checkup and put all elements to the test, just to make sure everything was as good as we thought it should be. Over time, we tend to add so many layers that a station tends to become very broad. It was time to scrape off the old layers and get back to basics. That needs to be done on a regular basis, because over time we've added this and this and this, and we want to make sure it's all valuable."

Another not-so-secret weapon at Bowen's disposal is **Benson**, who's conveniently located down the hall when he's not on the road. "I can draw upon Don's experience as a former PD of Star, but he's here only as an adviser," says Bowen. "I have no problem asking his opinion on issues, but he never sets any mandates for Star."

VP/GM **Mark Kanov** has been at the station for 30 years. Operations manager/director of marketing **Alan Hennes** is an eight-year station vet. And music director **Ammons** "has developed a very keen programming sense, but at his own pace," says Bowen.

So, what about the conventional wisdom that those 8-share days are over in the major markets? "I'm not sure what to expect tomorrow," Bowen says. "Our hard work is paying off, and I'd like to believe that this run will continue for some time to come."

KEVIN CARTER



BET Plans Rollout Of 4 Spinoff Channels; Rod Stewart On VH1

NEW BET CHANNELS: More details have emerged about the spinoff channels planned by BET, which is continuing to expand its business ventures (Billboard, March 28). BET will launch four new spinoff channels (which are still unnamed) as part of a digital cable package called BET Soundz (Billboard Bulletin, May 1).

The four channels will focus on R&B, inspirational/gospel, world music, and rap/hip-hop. BET Soundz will also include BET on Jazz. The launch date for BET Soundz has not yet been determined, but it's expected to be sometime this year, according to BET.

BET national VP of affiliate marketing **Lee Chaffin** says, "We did extensive research and found that the majority of our subscribers said they wanted more channels."

Programming for BET's spinoff channels will primarily consist of videoclips and performance footage. "But that may evolve," adds Chaffin. "We're toying with the idea of longform programming, such as having 'where are they now?' types of shows."

BET is the latest network to announce spinoff music channels. In November 1997, the Box launched an R&B-only channel called Urban, while MTV Networks said that in July it will launch an R&B channel called VH1 Soul (Billboard, Dec. 6, 1997).

What about the concern that BET might lose some of its original viewers to its spinoff channels?

Of the competition from other channels as well as its own, Chaffin says, "We believe that all of these channels can fit into the marketplace." He also notes that even though world music and gospel audiences may be mar-

ginal in terms of record sales, "once a national outlet exists for this music, then I think the music industry will be more likely to produce videoclips for this kind of music."

Priority Records VP of video promotion (U.S.) **Shellie Fontana** observes, "Right now, there isn't enough room for BET and other national networks to play all the hip-hop and rap videos out there. The [BET spinoff plan] is great thing for urban music."

Mark Weinstein, president of independent video promotion company R'N'R Freelance, adds, "To the extent that the new channels give exposure to more new artists, it's a positive thing. But if these new channels divide the pie in terms of splitting the audience, it could backfire if the audience becomes too fragmented."

VH1 'STORYTELLERS' NEWS: Rod Stewart rocked New York's Supper Club for a recent VH1 "Storytellers" taping. Some of the best moments were when members of the audience spontaneously joined him onstage. Stewart, who was confident and jovial throughout the show, performed such songs as "Rocks," "Cigarettes And Alcohol," and "Ooh La La" from his new album, "When We Were The New Boys." And, of course, he also sang hits like "Maggie May," "Tonight's The Night (Gonna Be Alright)," "You're In My Heart," "Reason To Believe," "Hot Legs," "Forever Young," and "Have I Told You Lately."

Stewart's "Storytellers" episode will premiere on VH1 June 21 in the new "Storytellers" time slot of 7 p.m. ET Sunday. Other upcoming "Storytellers" episodes include **Culture Club** (June 14), **Ringo Starr** (June 28), and **Bonnie Raitt** (July 12).

THE EYE



by Carla Hay

PRODUCTION NOTES

LOS ANGELES

10 Speed shot "Space Queen" with director **Ted Crittenden**.

Cardan Featuring **Jermaine Dupri** shot "Jam On It" with director **Darren Grant**.

NEW YORK

Steve Carr directed Def Squad's "Full Cooperation" clip.

All City shot "The Actual" with

director **Abdul Malik Abbott**.

OTHER CITIES

Dallas was the location for **Matt King's** "A Woman's Tears" (directed by **Jim Gerik**) and "Riot Nrrrd" from **2 Skinnee J's** (directed by **Norry Niven**).

Director **Jim Shea** lensed **Hal Ketchum's** "I Saw The Light" in Fort Lauderdale, Fla.

FOR WEEK ENDING MAY 3, 1998

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- Janet, I Get Lonely
- Chico DeBarge, No Guarantee
- The Lox, Money, Power & Respect
- Next, Too Close
- Sparkle, Be Careful
- Big Punisher, Still Not A Player
- Charli Baltimore, Money
- Boyz II Men, Can't Let Her Go
- Playa, Cheers 2 U
- Timbaland And Magoo, Clock Strikes
- Mya & Sisqo, It's All About Me
- Public Announcement, Body Bumpin'
- Montell Jordan, Let's Ride
- Busta Rhymes, Turn It Up
- LSG, Door #1
- Pras Michel, Ghetto Supastar
- Sec-N-Sol, Change Your Ways
- Aretha Franklin, A Rose Is Still A Rose
- Christina, I Wanna Get Next To You
- Public Enemy, He Got Game
- Queen Pen, Party Ain't A Party
- 22 Jon B., They Don't Know
- 22 Pac, Do For Love
- 25 Xscape, The Arms Of The One Who Loves
- 26 Angel Grant, Lil' Red Boat
- 27 Master P, Make Em' Say Uhh!
- 28 Sylk-E. Fyne, Romeo And Juliet
- 29 Goodie Mob, They Don't Dance No Mo'
- 30 Imajin, Shorty, You Keep Playin' With

NEW ONS

- Cam'ron, 357
Elements Of Life, Love The Way
Levi Little, Pick Up The Phone
Babyface & Des'ree, Fire
Suz Of Man, Shinin' Star
Lil' Will, Looking For Nikki
Michel'e, Hang Time
La Bouche, You Won't Forget Me



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Clay Walker, Then What
- Reba/Brooks & Dunn, If You See Him/If You See Her
- Trace Adkins, Lonely Won't Leave Me Alone
- Tim McGraw, One Of These Days

- Toby Keith, Dream Walkin'
- John Michael Montgomery, Love Working On
- Michael Peterson, Too Good To Be True
- Mindy McCready, You'll Never Know
- Tracy Byrd, I'm From The Country
- Faith Hill, This Kiss
- Mark Willis, I Do
- Collin Raye, I Can Still Feel You
- Shania Twain, You're Still The One
- Randy Travis, Out Of My Bones
- LeAnn Rimes, Commitment *
- Jeff Foxworthy, Totally Committed
- Clint Black, Cadillac Jack *
- Lee Ann Womack, Buckaroo *
- Dixie Chicks, There's Your Trouble *
- Thompson Brothers Band, Back On The Farm *
- Steve Wariner, Holes In The Floor Of Heaven *
- Joe Diffie, Texas Size Heartache *
- Rhett Akins, Drivin' My Life Away *
- Deryl Dodd, Time On My Hands *
- Big House, Faith *
- Jason Sellers, This Small Divide *
- Jo Dee Messina, Bye Bye
- Trisha Yearwood, There Goes My Baby *
- The Kinleys, Just Between You And Me
- Alabama, She's Got That Look In Her Eyes
- Sherrie Austin, Put Your Heart Into It
- Chely Wright, I Already Do
- Cledus T Judd, Wives Do It All The Time
- George Jones, Wild Irish Rose
- Lila McCann, Almost Over You
- Chris Knight, Framed
- Wynonna, Come Some Rainy Day
- Neal McCoy, Party On
- Brad Hawkins, We Lose
- Sammy Kershaw, Matches
- Keith Harling, Papa Bear
- Gary Allan, It Would Be You
- Hal Ketchum, I Saw The Light
- Blake & Brian, Amnesia
- Eddy Raven, Johnny's Got A Pistol
- Terri Clark, Now That I Found You
- Linda Davis, I Wanna Remember This
- Gil Grand, Famous First Words
- Derailers, Just One More Time
- Kenny Chesney, That's Why I'm Here

* Indicates Hot Shots

NEW ONS

- Artists For Cystic Fibrosis, One Heart At A Time
Clint Black, The Shoes You're Wearing
Dwight Yoakam, Things Change
Olivia Newton-John, I Honestly Love You



Continuous programming
1515 Broadway, NY, NY 10036

- Lord Tariq & Peter Gunz, Deja Vu
- K-Ci & JoJo, All My Life
- Natalie Imbruglia, Torn
- Marcy Playground, Sex And Candy
- Backstreet Boys, Everybody
- Mariah Carey, My All
- Janet, I Get Lonely
- Puff Daddy & The Family, Victory
- Dave Matthews Band, Don't Drink The Water
- Next, Too Close
- Fastball, The Way
- Garbage, Push It
- The Wallflowers, Heroes **
- Master P, Make Em' Say Uhh!
- Semisonic, Closing Time
- Goo Goo Dolls, Iris **
- Destiny's Child, No, No, No
- Hanson, Weird
- Brian McKnight, Anytime
- Mase, What You Want
- Will Smith, Gettin' Jiggy Wit It
- Ice Cube, We Be Clubbin'
- Everclear, I Will Buy You A New Life
- 22 Matchbox 20, Real World
- 25 Cherry Poppin' Daddies, Zoot Suit Riot
- 'N Sync, I Want You Back
- Usher, Nice & Slow
- Robyn, Do You Really Want Me
- 29 Matchbox 20, 3 AM
- Usher, You Make Me Wanna
- 31 Puff Daddy, Been Around The World
- 32 Mase, Feel So Good
- 33 Shania Twain, You're Still The One
- 34 Green Day, Time Of Your Life
- 35 Montell Jordan, Let's Ride
- 36 Brandy & Monica, The Boy Is Mine
- 37 Van Halen, Without You
- 38 Savage Garden, Truly Madly Deeply
- 39 Radiohead, No Surprises
- 40 Green Day, Redundant
- 41 Tori Amos, Spark
- 42 Metallica, The Unforgiven II
- 43 Paula Cole, Me
- 44 Third Eye Blind, Losing A Whole Year
- 45 Janet, Together Again
- 46 Boyz II Men, Can't Let Her Go
- 47 Busta Rhymes, Turn It Up
- 48 Jerry Cantrell, Cut You In
- 49 Mya & Sisqo, It's All About Me
- 50 The Notorious B.I.G., Big Poppa

** Indicates MTV Exclusive

NEW ONS

- Madonna, Ray Of Light
Lenny Kravitz, If You Can't Say No
Big Punisher, Still Not A Player
Usher, My Way



Continuous programming
1515 Broadway, NY, NY 10036

- Natalie Imbruglia, Torn
- Savage Garden, Truly Madly Deeply
- Matchbox 20, 3 AM
- Celine Dion, My Heart Will Go On
- Madonna, Frozen
- Ben Folds Five, Brick
- Shania Twain, You're Still The One
- Marcy Playground, Sex And Candy
- Dave Matthews Band, Don't Drink The Water
- The Wallflowers, One Headlight
- Smash Mouth, Walkin' On The Sun
- Mariah Carey, My All
- Paula Cole, Me
- Sugar Ray, Fly
- Chumbawamba, Tubthumping
- Sarah McLachlan, Adia
- Aretha Franklin, A Rose Is Still A Rose
- Jewel, Foolish Games
- 19 Third Eye Blind, Semi-Charmed Life
- 20 Eric Clapton, My Father's Eyes
- 21 Fleetwood Mac, Landslide
- 22 Paula Cole, I Don't Want To Wait
- 23 Fastball, The Way
- 24 Matchbox 20, Push
- 25 Janet, Together Again
- 26 Billie Myers, Kiss The Rain
- 27 Usher, Nice & Slow
- 28 Third Eye Blind, How's It Going To Be
- 29 Matchbox 20, Real World
- 30 Janet, I Get Lonely
- 31 Bonnie Raitt, One Belief Away
- 32 Edwin McCain, I'll Be
- 33 Shania Twain, You're Still The One
- 34 Madonna, Like A Prayer
- 35 Madonna, Like A Virgin
- 36 Alanis Morissette, Head Over Feet
- 37 Verbe, Bitter Sweet Symphony
- 38 Blues Traveler, Run Around
- 39 Duncan Sheik, Barely Breathing
- 40 Semisonic, Closing Time
- 41 Everything But The Girl, Missing
- 42 Peter Gabriel, Sledgehammer
- 43 Wang Chung, Dance Hall Days
- 44 Queen, Bohemian Rhapsody
- 45 Mick Jagger & David Bowie, Dancing In The Streets
- 46 John Mellencamp, Wild Nights
- 47 Boyz II Men, I'll Make Love To You
- 48 Madonna, Take A Bow
- 49 Jewel, You Were Meant For Me
- 50 Paula Cole, Where Have All The Cowboys Gone?

NEW ONS

- Celine Dion, To Love You More
Madonna, Ray Of Light
Gloria Estefan, Heaven's What I Feel
Jon B., They Don't Know
Cherry Poppin' Daddies, Zoot Suit Riot

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 16, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

MC Ren, Ruthless For Life

BOX TOPS

- Sparkle, Be Careful
Canibus, Second Round K.O.
Big Punisher, Still Not A Player
Pras, Ghetto Supastar
Mya, It's All About Me
Master P, I Got The Hook-Up
Boyz II Men, Can't Let Her Go
Eightball, Pure Uncut
The Lox, Money, Power & Respect
Tori Amos, Spark
LSG, Door #1
Xscape, The Arms Of The One Who Loves You
Backstreet Boys, Everybody
Charli Baltimore, Money
Dr. Dre & LL Cool J, Zoom
WC, Cheddar
Aretha Franklin, A Rose Is Still A Rose
Busta Rhymes, Turn It Up (Remix)
Master P, Make Em' Say Uhh!
Scarface, Sex Faces
Lil' Keke, Southside
Ice Cube, We Be Clubbin' (Remix)
Sarah McLachlan, Adia
Five, When The Lights Go Out
Chico DeBarge, No Guarantee (Remix)
Next, Too Close
Yo-Yo, Iz It Still All Good
C-Murder, A Second Chance
Goodie Mob, They Don't Dance No Mo'
Puff Daddy & Family, Victory
The Dogg Pound, Knick Knack Patty Wack
Mariah Carey, My All
K-Ci & JoJo, All My Life

NEW

- Cleopatra, Cleopatra's Theme
Eve 6, Inside Out
Lenny Kravitz, If You Can't Say No
Suz Of Man, Shining Star



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Madonna, Ray Of Light
Los Amigos Invisibles, Sexy
Sean Lennon, Home
Black Lab, Time Ago
Lisa Loeb, Let's Forget About It
B.B. King, The Thrill Is Gone
Ronnie Sizzor/Repraent, Watching Windows
187 Lockdown, Kung-Fu
Rachid, Pride
Deftones, Be Quiet And Drive
Mos Def, Body Rock



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- The Philosopher Kings, Cry (new)
Garbage, Push It (new)
Boyz II Men, Can't Let Her Go (new)
Bryan Adams, I'm Ready (LIVE) (new)
Soul Asylum, I Will Still Be Laughing (new)
See Spot Run, Lucy (new)
Vibrolux, Mind (new)
The Wallflowers, Heroes
Fastball, The Way
Natalie Imbruglia, Torn
Sarah McLachlan, Adia
The Tea Party, Release
Montell Jordan, Let's Ride
Spice Girls, Stop
The Rascalz, Northern Touch
K-Ci & JoJo, All My Life
Matthew Good Band, Indestructible
The Verve, Lucky Man
Econoline Crush, Sparkle & Shine
'N Sync, I Want You Back



Continuous programming
Hawley Crescent
London NW18TT

- Savage Garden, Truly Madly Deeply
Madonna, Ray Of Light
Janet, I Get Lonely
Madonna, Frozen
All Saints, Under The Bridge
Boyzone, All That I Need
Busta Rhymes, Turn It Up
Catonania, Road Rage
Billie Myers, Kiss The Rain
Eagle Eye Cherry, Save Tonight
Destiny's Child, No, No, No
Will Smith, Gettin' Jiggy Wit It
Natalie Imbruglia, Big Mistake
Mellowbag & Freundeskreis, Tabula Rasa
4 The Cause, Stand By Me
Lighthouse Family, High
Robbie Williams, Let Me Entertain You
Eric Clapton, My Father's Eyes
Cornershop, Brimful Of Asha
Alexia, Gimme Love



10 hours daily
909 Third Avenue
New York, NY 10022

- 2 Skinnee J's, Riot Nrrrd
Cardan, Hittin' Cornaz
Cristian, Lloran Las Rosas
Dave Matthews Band, Don't Drink The Water
Dixie Chicks, There's Your Trouble
Lenny Kravitz, If You Can't Say No
Pras, Ghetto Supastar
Skillet, More Faithful
Soul Asylum, I Will Still Be Laughing
Barenaked Ladies, Brian Wilson
The Crystal Method, Busy Child
The Getaway People, She Gave Me Love
The Verve, Lucky Man
Tori Amos, Spark
Xscape, The Arms Of The One Who Loves You



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Eve 6, Inside Out
Green Day, Redundant
Tori Amos, Spark
Big Wreck, That Song
Bernard Butler, Stay
2 Skinnee J's, Riot Nrrrd
Plasticating Mosh, Mr. P. Mosh
Hum, Green To Me
Stabbing Westward, Save Yourself
God Lives Underwater, From Your Mouth
Soul Asylum, I Will Still Be Laughing



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Jimmie's Chicken Shack, Dropping Anchor
Tori Amos, Spark
Rammstein, Du Hast
Bran Van 3000, Drinking In L.A.
Amazing Royal Crowns, Do The Devil
Stabbing Westward, Save Yourself
Semisonic, Closing Time
Bernard Butler, Stay
Lenny Kravitz, If You Can't Say No
Sister Soleil, Torch
Pulp, This Is Hardcore

BUDDY GUY HOPES TO WIDEN AUDIENCE WITH SILVERTONE SET

(Continued from page 1)

both view "Heavy Love" as perhaps the musician's most important album since his 1991 Silvertone bow, "Damn Right I've Got The Blues," which re-established the 1993 Billboard Century Award honoree as the nonpareil blues guitarist of his Chicago-bred generation.

Michael Tedesco, director of Silvertone Records North America, says, "'Damn Right I've Got The Blues' is now a gold record . . . This record, I would say, has the potential to do the same kind of business that that record has done."

Guy's manager, Scott Cameron of the Cameron Organization in L.A., says, "I hopefully see a much wider exposure of his profile to a much bigger audience than he's had so far. I began working with Buddy in 1991, and [watched] the profile grow these last seven years. I can only see it continuing to grow, and hopefully this year, this record, this round of touring, are going to increase that audience by a big number again, as 'Damn Right I've Got The Blues' did."

Produced by David Z, who has worked with young blues guitar phenoms Jonny Lang and Kenny Wayne Shepherd, "Heavy Love" moves deeply into R&B territory, albeit with a contemporary sonic edge.

Tedesco says, "David without question had an idea about taking an orthodox 12-bar blues form and fusing it with some more modern rhythms, basically, where you're still keeping a blues element, but you're updating the rhythmic component. And Buddy was very, very intrigued by that."

To be sure, straight-up blues remains prominent on the album, in such performances as the burning "Had A Bad Night," a crisply rearranged cover of the Muddy Waters classic "I Just Want To Make Love To You," the stellar acoustic "Did Someone Make A Fool Outta You," and Guy's self-penned homage to Jimmy Reed, "Let Me Show You."

R&B LEANINGS

But Guy also plows R&B territory, with the funkied-up "Heavy Love," covers of Louis Jordan's 1949 hit "Saturday Night Fish Fry" and Freddie Scott's 1966 soul smash, "Are You Lonely For Me," and "Midnight Train," a Stax-tinged duet with Lang.

Guy explains that the R&B slant came naturally: "When I got to Chicago, when you were playing, competing for the gigs, you had to play everything . . . You had to play the top 10 records to keep a gig in these blues joints in Chicago. I was just a rhythm & blues player when I came [up]."

Cameron notes, "There's a couple of songs on ['Heavy Love'] in particular that will give Buddy more of an avenue back into an African-American audience. You don't get any of your radio stations in that genre programming blues."

The R&B flavor of "Heavy Love" is boosted by the presence on six tracks of ex-Booker T. & the MG's guitarist Steve Cropper, who joins the basic lineup of guitarist Jack Holder, bassist David M. Smith, drummer Richie Hayward (of Little Feat), and keyboardist Reese Wy-

nans (formerly with Stevie Ray Vaughan & Double Trouble).

Guy says of Cropper, "When somebody like Steve's in the studio, I'll be so busy peepin', tryin' to see what he's doin', I forget what I gotta do."

He is equally effusive in his praise of guest star Lang, who opened close to 20 shows for Guy a couple of years ago.

"Every time I see him, I say, 'This one sounds like he's 27, 28 years old,'" Guy says. "He sounds like he's seasoned with that shit like Muddy and the rest of 'em was. The guy's just got it . . . He's an unbelievable young man, and I think he's here to stay."



Lang says he was honored to work with the blues veteran. "Buddy was one of the main guys I started out listening to," he says. "He's one of my biggest inspirations, and it's flattering to just be able to meet him at all, let alone be on his album."

Guy acknowledges that his current emphasis on non-blues material and the track with Lang may represent a way of getting around commercial radio's reluctance to spin straight blues.

"It's not gonna make me change my mind and don't play blues," he says. "I'm more just sayin', OK man, if I could just play something to get inside this building, then you've got to listen to the rest of the shit I'm going to play. I'm trying to make a record [that will make radio say] 'Hey man, that cut there's all right, I've gotta play it.'"

RADIO EXPOSURE

"Midnight Train," the album's leadoff track, will arrive at triple-A radio May 4 and at rock radio May 18. (Silvertone is servicing the entire album to blues specialty outlets and public radio just before release date.)

Tedesco says, "Having Jonny Lang, who certainly now has a very high profile, [on the track] is going to enable us to get a little bit more attention, particularly at the rock radio format, where previously with Buddy, that's always been a little bit of a struggle."

The Guy/Lang track is included in its entirety on a sampler cassette that also features excerpts of three other cuts; the sampler will be distributed at musical instrument stores, record stores, and blues festivals. The song will also be featured on a promotional CD that will incorporate an interview with Guy, tracks from "Heavy Love," and cuts from Guy's four other Silvertone releases; it will be issued to radio and retail between mid-May and early June.

Jeff Stoltz, genre buyer at the 220-store Wherehouse Entertainment in

Torrance, Calif., says that Guy stands to widen his audience with the Lang duet.

"We consider him a core artist, and considering the fact that he's doing stuff with a younger guy like Jonny Lang, ['Heavy Love'] could really perform well for us," Stoltz says. "By bringing some young blood and some new creative ideas in, that could jump-start [the album]."

GUY AND LANG HIT THE ROAD

An important component of the promotional campaign will be a U.S. tour co-billing Guy and Lang. The trek, booked by Monterey International, kicks off July 23 in Atlantic City, N.J. Blues singer/guitarist Susan Tedeschi will open dates through early August, with Big Head Todd & the Monsters picking up the latter part of the tour.

"With the combination of Jonny and Buddy, you're going to get a more youthful audience," Tedesco says. "That'll be really great and exciting."

Guy says his association with Lang may lend the same kind of support Lang has received from such blues/rock elders as Eric Clapton.

"This kid walked up to me and said, 'Eric said you was good. I didn't know it, but Eric didn't lie,'" Guy says. "These kids wasn't gonna find me without that. Touring with Jonny, they're gonna say, 'Wait a minute, who is this old cat comin' up there?' It's an opportunity for me. Hopefully I can show somebody the music that's been hidden from them."

Lang says, "If some of my audi-

ence, younger people, listen to Buddy, if they're listening hard enough, they can hear, hopefully, the influence he had on me when they listen back to my music, get something out of that, and make a connection there. For me, more than anything, that would be the coolest thing."

Guy has already begun roadwork to support the album; his recent appearances have included headlining performances at the Memphis in May Beale Street Music Festival May 2 in Memphis and the Fender Catalina Island Blues Festival May 3 on Catalina Island off the Southern California coast.

Another Guy record could appear



later this year: Silvertone holds the rights to a live acoustic session cut by the guitarist and the late Junior Wells, his longtime stage and studio partner, in March 1993 at Buddy Guy's Legends in Chicago. According to Guy, these were the duo's last performances together, except for a

track on one of Wells' last Telarc albums.

"We have to essentially base [the decision to release a live album] on whatever activities are going on with 'Heavy Love,'" Tedesco says. "But there is at least a tentative idea to release that sometime later this year, and the fourth quarter would make the most sense."

Guy says of Wells, who died in January, "That little guy played a very important part in what we all doin' now. He was one of us, and he come up [when we were] splitting a hot dog between three of us and playing all day, too."

Reflecting on his position in the blues world, which has been rocked in recent months by the deaths of Wells and other greats, Guy says, "If you had interviewed me 14 months ago, I would have said, 'There's only a handful of us left.' In the last 14 months, the hand is not full now. You know, we lost Junior, Jimmy Rogers, Luther Allison, Johnny Copeland, just to name a few."

"I got a load on my shoulders now, and I'm gonna carry it for as long as I can . . . All these people who are passed and deceased and left me out here, if there's any such thing [as heaven], they're looking down smiling. They say, 'We left you with that sack, Buddy, now you gotta carry it.' So I'm gonna try to carry this torch as far as I can."

Assistance in preparing this story was provided by Terry Heath in London.

Europe Plays Major Role In Guy's Touring

BY TERRY HEATH and CHRIS MORRIS

LONDON—On June 25, Buddy Guy travels to Europe to begin a month of touring; countries will include France, Switzerland, Finland, Denmark, the U.K., Ireland, Germany, Italy, and Belgium. Most of the gigs will be festival appearances, although he will also play "some large clubs and small theater dates," says Michael Tedesco, director of Silvertone Records North America.

The trip will conclude with Guy's first-ever headlining performance at Royal Festival Hall in London.

Guy's manager, Scott Cameron of the Cameron Organization in Los Angeles, says, "On this tour, the countries we're hitting, the venues and the festivals we're hitting, are the ones Buddy needs to hit to raise his profile on the Continent and in the U.K."

A spokesman for Silvertone in the U.K. says he is optimistic about the outlook for "Heavy Love" there.

"There is a resurgence of blues in Europe and the U.K. at the moment, and we will be trying everything we can with this release, scheduled for June 22 in the U.K.," the spokesman says. "The other big event, apart from the release, is his upcoming gig program here, including an appearance at the Royal Festival Hall in London in July. He hasn't gigged here for some time, and there has been a lot of interest from the specialist press."

The presence of young blues gui-

tar phenom Jonny Lang on the album track "Midnight Train" may also spark U.K. and European interest, for Lang scored with the title track from his debut album, "Lie To Me," and charted in the mainstream German airplay charts.

U.K. public and commercial radio are particularly rich in names prepared to support Guy: Veteran Johnnie Walker's BBC Radio 2 network show will reflect the fact that he is a long-standing fan, while Paul Gambaccini and Jools Holland are also expected to ensure Guy reaches at

least a blues-oriented radio audience.

U.K. independent radio producer Andy Synsyzyn says, "There is absolutely no doubt that Buddy Guy, as one of the great American blues icons, is a 'must play' for specialist music stations across Europe."

"Specialist stations such as Jazz FM in London and Manchester; the BBC's national and regional blues shows, and specialist programs on local commercial radio throughout Europe have consistently played old and new Guy material, and any new release will be given a high priority."



Divine Music. VH1's Divas Live concert, which featured Mariah Carey, Celine Dion, Gloria Estefan, Aretha Franklin, Carole King, and Shania Twain, raised more than \$750,000 for VH1's Save the Music campaign, which works to restore school music programs. The event was held at the Beacon Theatre in New York. Pictured backstage, from left, are Estefan, Carey, Franklin, VH1 president John Sykes, King, Twain, and Dion.

BLACKWELL'S ISLANDLIFE HAS WIDE-RANGING GOALS

(Continued from page 1)

They also had funding from a dedicated source. Blackwell is in the process of lining up financing for Islandlife. "We're going to be looking to raise about \$100 million," says Blackwell, adding that he would like the bulk of the money to come from four or five entities.

One rumored potential investor is Ted Waitt, chairman/CEO of the computer manufacturer Gateway 2000.

"We met because of an investment we both have in [CD-ROM/online entertainment company] Launch," says Blackwell. "I'd love for him to be involved." There also has been speculation that the two may purchase or invest in an online delivery system.

"That's not cut in stone, not even plastic," says Blackwell. "I think I could certainly say that we've become friends. And often when people who do business become friends, something evolves out of it."

PALM PICTURES (MUSIC)

For Blackwell, combining the music and film companies under the Palm umbrella only made sense, as he sees DVD as the carrier of the future.

"Several years ago, I wondered why laserdisc wasn't promoted more, and I was told it was because it would have such a short life span, because soon they would be able to put the [information] on a CD-size carrier," he says. "And I've been looking for it since then. I believe DVD is going to be the most important carrier for original product."

"One of the plans is to release videos from projects as DVD singles," says Majd. "That's the minimum component we hope to have for the audio projects. More ambitious is a longform DVD companion which will also be released on home video."

The first audio releases from Palm, which will be in the traditional CD format, will be "In Search Of The Lost Riddim" from Ernest Ranglin and "Nomad Soul" from Senegalese musician Baaba Maal, both of which will come out in the U.S. July 14 and in Europe one week earlier. Also slated for 1998 are Sly & Robbie's "Drum & Bass Strip To The Bone" and a soundtrack to "Six-String Samurai" featuring the Red Elvises, a Santa Monica, Calif.-based band comprised of Russian-born musicians.

Plans are for the Sly & Robbie album to have a companion animated video that will go straight to DVD, says Manga head Marvin Gleicher. Jamaican guitarist Ranglin was one of the first artists Blackwell signed to Island in the '50s.

"It's good to know that he really thinks of me as his first artist again," says Ranglin. "I'm really hoping that

I bring him some good luck."

Ranglin says Blackwell's interest in so many kinds of music has served him well. "That's one of the advantages of being with the label," he says. "I look to play all types of music. It was their idea for me to go to Senegal and do my new album."

At the moment, Blackwell says he is particularly intrigued by a number of developing genres. "Latin music, for sure, is exciting me," he says. "I also think everything being done with electronic music is becoming even more interesting."

Although Palm Pictures' first releases are from world music artists, its music roster will eventually span the musical gamut. "The reason you're seeing an emphasis on world and more eclectic records is a simple, practicality thing," says Majd. "These artists were artists who were signed to Island who were subsequently let go who already had records in production. In the case of a pop record, we have to sign the artist and develop them. We're not prepared to put a pop record out six months after the company is formed."

Distribution and marketing in the U.S. will be handled by Salem, Mass.-based Rykodisc, with which Palm Pictures has made a short-range deal. However, sources say Blackwell has signed a letter of intent to purchase Rykodisc for between \$32 million and \$35 million. Should the merger occur, Rykodisc would continue to be operated by its co-founders, Don Rose and Arthur Mann.

For Rose, the potential merger makes sense, given the two companies' compatible sensibilities and commitments to both mainstream and more eclectic music. In fact, Rose notes, "It's fair to say that we've modeled our company on the Island Records of the '70s, because Island was a mark of quality and variety. The opportunity to work with Chris is something I'd jump at."

Much of the A&R for the label is coordinated out of the London office. Among the 18 staffers there are A&R executive Jumbo Vanrenan and house producer Trevor Wyatt. Distribution channels are still being weighed, although Blackwell hopes, as in the U.S., to go with an indie company.

"I'd like to go through indie distribution," he says. "I've always liked marginal music as well as hit music. It's very hard to sell marginal music through major distribution; you need the kind of enthusiasm for low volume that comes through indies."

ON THE FILM FRONT

The film side of Palm Pictures is headed by Los Angeles-based Mark Burg, formerly head of PolyGram-owned Island Pictures. Past Island Pictures projects include "Kiss Of The Spider Woman" and "She's Gotta Have It."

For Burg, the change means working closer with Manga, which will serve as a distributor of Palm Pictures' smaller projects. Films that will be more widely released—on more than 500 screens—will go through major studios selected on a case-by-case basis. Previously, all releases went through PolyGram.

The 5-year-old Manga, based in Chicago and headed by Gleicher, is the largest distributor of Japanese animation in the world outside of Asia, according to Islandlife. With the synergy between the Islandlife companies, its distribution arm for non-Japanese animation releases will increase significantly.

The first theatrical release through the revamped entity will be "Six-String Samurai," which Palm acquired at SlamDance, the edgy alternative festival that runs concurrent with the Sundance Film Festival. It will arrive in theaters in September, distributed by Manga.

In terms of DVD releases, Palm will release, through Manga, "The Basketball Diaries" and "Mandela:

Son Of Africa, Father Of A Nation."

Gleicher says Manga will also release on DVD the Japanimation films "Ghost In The Shell" and "Ninja Scroll," the latter of which has already sold more than 275,000 videos in the U.S.

In terms of developing movies, Burg says, Palm's goal "is to find new, young filmmakers. The smaller movies, the earlier films, we would self-distribute [through Manga]. We would hope to stay in business with them as they develop."

Blackwell also wants Palm Pictures to focus on Jamaican culture. "My heart is really in Jamaica," he says. "I'm trying to develop the film industry in Jamaica. I don't want that pumped up more than it is—I'm talking tiny, low-budget films—but I'd like to make one or two every year. They wouldn't all be musical stories like 'Dancehall Queen,' but they'd always have a strong music content."

BLUE MOUNTAIN MUSIC

Islandlife's London-based publishing arm, Blue Mountain Music, is home to 13 writers and 3,600 copyrights. The 35-year-old company also oversees the Bob Marley catalog outside of the U.S. and U2's music publishing in the U.K. Among the writers and artists signed to the company are James and Wally Badarou. Blue Mountain expects to sign at least three more songwriters this year but intends to remain small.

With all of Blackwell's companies under one umbrella, Blue Mountain chief Alistair Norbury says his goal is to integrate his division with the other entities. For example, developing artist Marlina was signed to Blue Mountain more than a year before she was signed to Palm Pictures.

Blue Mountain's administration deal with PolyGram Music is up in June, and the company is in discussions with the publisher about extending the deal. "There's no reason to cut off your nose

to spite your face, as it were," says Blackwell. "They've done an excellent job with the publishing."

Regardless of the company that Blue Mountain aligns itself with, the goal will be to increase its U.S. presence, says Norbury. "We're talking about having a dedicated Blue Mountain person work at the sub-publishers or working out of Palm in New York," he says. "I have to get more active in the U.S., more in the covers market and more in the synchronization market."

BOB MARLEY MUSIC

As Bob Marley's popularity shows no signs of waning in the world, Bob Marley Music continues to be the clearinghouse for his name and image.

In addition to the planned reissuing of the Marley boxed set, "Songs Of Freedom," the division is kept busy clearing samples of Marley's music; these are requested for all kinds of projects, ranging from film usage to samples in other songs.

Marley's image continues to be a highly coveted one. "Our approach is different from going to one of the big merchandise companies and giving them exclusive licenses," says Doreen Crujeiras, who oversees Bob Marley Music. "We give out non-exclusive licenses to give the smaller guys a chance to sell T-shirts. We have mousepads to T-shirts to posters. Everything we do is in conjunction with the Marley family."

ISLAND OUTPOST

The newest outpost of Blackwell's hotel and recording studio division is Goldeneye, which is being developed on the Jamaican site where Ian Fleming created James Bond.

Other Jamaican properties include Strawberry Hill, the Caves, and Jake's. In the Bahamas, Island Outpost has Pink Sands and Compass Point, which houses the famous Compass Point Studios.

In Miami, Island Outpost owns the Tides resort, as well as the Marlin, which includes South Beach Studios.

"For now, the main project is the development of Goldeneye," says Blackwell. "But we have plans to do another resort property in the Bahamas."

ISLANDLIFE.COM

All facets of Islandlife converge at www.islandlife.com, the company's web site. The site, which is run by Crujeiras, will feature sound clips of artist interviews and music, release information on Palm Pictures audio and video projects, and information



MAJD



RANGLIN



GLEICHER



MESTEL



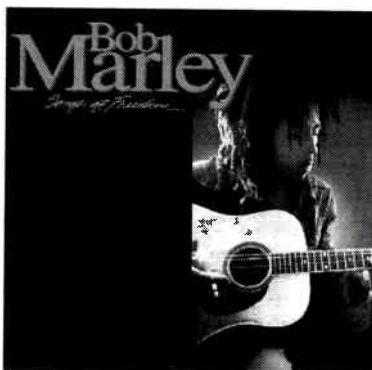
Reissue Of Marley Box Is Being Planned

NEW YORK—Island Records and Bob Marley Music are in discussions about reissuing the Tuff Gong/Island Records 1992 Bob Marley boxed set, "Songs Of Freedom."

The four-CD set, one of the top-selling albums in reggae history, was issued as a limited edition of 1 million copies six years ago. Since those units sold out, the collection has become a highly sought item among collectors and reggae fans.

Island is awaiting final approval from the Marley family and Bob Marley Music, an Islandlife company, before setting a release date, although the set is expected to come out by the end of the year.

"Bob Marley is one of the few artists who is continuously rediscovered by new generations. To do a limited edition that ran out of



stock within a year worldwide was not enough to meet the demand for subsequent generations of fans," says Hooman Majd, senior executive at Islandlife. "When Island put out a million of the initial boxed set, we thought it would meet a demand, all the while thinking

there might be a time in the future when we'd need to readdress it."

The 77-song set, originally released in a display box (packaging the size of a longbox that opens like a book), will be reconfigured as a double jewel box or a slipcase and will contain the same liner notes. It will not be a limited edition.

While no plans are firm, Island and Islandlife are looking at potential promotions to push the set. According to an Islandlife representative, one idea would be to hold a drawing for boxed set holders—the initial sets were numbered—through a mainstream outlet such as MTV. The prize has yet to be determined.

Island chairman Davitt Sigerson declined to comment on the project.

MELINDA NEWMAN

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 344 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NO. 1' by Torn and 'I DON'T EVER WANT TO SEE YOU AGAIN' by Uncle Sam.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the Hot 100 for 20 weeks or more.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NO. 1' by My All and 'Gitty Up' by Salt-N-Pepa.

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs from the Hot 100 A-Z chart.

MAY 16, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'TOO CLOSE' by KAYGEE, 'MY ALL' by MARIAH CAREY, 'YOU'RE STILL THE ONE' by SHANIA TWAIN.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'BYE BYE' by JO DEE MESSINA, 'THIS IS HOW WE PARTY' by S.O.A.P., 'THE MUMMERS' DANCE' by LOREENA MCKENITT.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

IT'S CLOSE: If the race to top the Hot 100 were a NASCAR event, you'd need instant replay to determine the winner this issue. At No. 1, Next's "Too Close" (Arista) manages to hold off the advance of No. 2 title **Mariah Carey's** "My All" (Columbia). The difference between Nos. 1 and 2 is a mere 576 chart points, which factors into 57,600 audience impressions or 5,760 SoundScan points.

Carey does, however, top Hot 100 Singles Sales with 153,000 units vs. Next's 143,000 units. "Too Close" has 42 million audience impressions from airplay at 92 Hot 100 monitored stations, while "My All" has an audience of 25 million from airplay at 175 stations. Incidentally, with five weeks logged atop the singles chart, "Too Close" is the longest-running No. 1 of the current chart year. There have been eight No. 1 singles so far, compared with four No. 1's by this time last year and three No. 1's by this time in 1996.

ON AIR: **Natalie Imbruglia** scores her first No. 1 Hot 100 Airplay song with "Torn" (RCA). The track has 95 million audience impressions from airplay at 257 Hot 100 monitored stations . . . The most-improved songs on Hot 100 Airplay are **Sparkle's** "Be Careful" (Rock Land/Interscope) and **Natalie Merchant's** "Kind & Generous" (Elektra/EEG). "Be Careful," the first song from **R. Kelly's** co-venture with Interscope, Rock Land Records, posts a 67% improvement to leap 69-45 on Hot 100 Airplay.

Sparkle has 17.8 million audience impressions from airplay at 39 stations, including 7.5 million impressions from WQHT New York, WPGC Washington, D.C., and WERQ Baltimore combined. Kelly wrote, produced, and contributes uncredited vocals on "Be Careful."

"Kind & Generous," Merchant's first new song since 1996's "Jealousy," leaps 75-51 due to a 69% increase in audience impressions. The song has 16 million impressions from airplay at 147 stations. Elektra is considering releasing a commercial single depending on the song's development at top 40 radio. Interscope has no plans to commercially release "Be Careful," nor does RCA plan to release "Torn."

WHAT'S NEXT: Demand for **Janet's** "I Get Lonely" (Virgin) is so great that the single scanned 5,200 units prior to its May 5 street date. If the single had sold enough to enter the top 75 of Hot 100 Singles Sales, "I Get Lonely" would have been mandated to bow on the Hot 100 at No. 34, but the single missed the cut by 768 units. There were, however, enough early scans at the R&B core-store panel to force a premature debut at No. 37 on Hot R&B Singles Sales and at No. 6 on Hot R&B Singles. After a full week of scans, "I Get Lonely" ought to debut in the top 15 of next issue's Hot 100. Also look for **Gloria Estefan's** "Heaven's What I Feel" (Epic) to bow in the top 50 of the Hot 100.

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'TITANIC' HITS 10 MILLION MARK IN APRIL RIAA CERTIFICATIONS

(Continued from page 10)

Sam (Epic), and Jaci Velasquez (Word).

A complete list of the RIAA sales awards follows:

MULTI-PLATINUM ALBUMS

Fleetwood Mac, "Rumours," Warner Bros., 18 million.

Various artists, soundtrack, "Titanic," Sony Classical, 10 million.

Various artists, "Great Band Era," Reader's Digest Music, 9 million.

The Carpenters, "The Singles 1969-1973," A&M, 7 million.

Bonnie Raitt, "Luck Of The Draw," Capitol, 7 million.

Bonnie Raitt, "Nick Of Time," Capitol, 5 million.

Various artists, "Take Me Home Country Roads," Reader's Digest Music, 4 million.

Various artists, "Christmas Through The Years," Reader's Digest Music, 4 million.

Backstreet Boys, "Backstreet Boys," Jive, 4 million.

Yanni, "Live At The Acropolis," Private Music, 4 million.

The Carpenters, "The Carpenters," A&M, 4 million.

Natalie Merchant, "Tigerlily," Elektra, 4 million.

Various artists, "Great Original Hits Of The '50s & '60s," Reader's Digest Music, 3 million.

The Carpenters, "A Song For You," A&M, 3 million.

Yes, "90125," EastWest, 3 million.

Eddy Arnold, "Welcome To My World," Reader's Digest Music, 2 million.

Mario Lanza, "Be My Love," Reader's Digest Music, 2 million.

Bing Crosby, "Bing Sings," Reader's Digest Music, 2 million.

Various artists, "Then Sings My Soul," Reader's Digest Music, 2 million.

Madonna, "Ray Of Light," Maverick/Warner Bros., 2 million.

The Carpenters, "Yesterday Once More," A&M, 2 million.

The Carpenters, "Now & Then," A&M, 2 million.

The Carpenters, "Close To You," A&M, 2 million.

K-Ci & JoJo, "Love Always," MCA, 2 million.

Third Eye Blind, "Third Eye Blind," Elektra, 2 million.

Yes, "Fragile," EastWest, 2 million.

Will Smith, "Big Willie Style," Columbia, 2 million.

Skid Row, "Slave To The Grind," Atlantic, 2 million.

Brooks & Dunn, "Greatest Hits," Arista, 2 million.

PLATINUM ALBUMS

Scarface, "My Homies," Rap-A-Lot/Virgin, his third.

Various artists, "WOW Gospel 1998—The Year's 30 Top Gospel Artists And Songs," Verity.

Various artists, "Club Mix '98," Coldfront.

War, "Best Of War . . . And More," Avenue, its second.

Clay Walker, "Rumour Has It," Giant, his fourth.

Various artists, soundtrack, "The Wedding Singer," Maverick/Warner Bros.

Green Day, "Nimrod," Reprise/Warner Bros., its third.

Enya, "Paint The Sky With Stars—The Best Of Enya," Reprise/Warner Bros., her fifth.

The Verve, "Urban Hymns," Virgin, its first.

Yes, "Close To The Edge," EastWest, its fourth.

Yes, "Fragile," EastWest, its fifth.

Yes, "The Yes Album," EastWest, its sixth.

Yes, "Yes Songs," EastWest, its seventh.

Yes, "Classic Yes," EastWest, its eighth.

Robyn, "Robyn Is Here," RCA, her first.

The Carpenters, "A Song For You," A&M, their second.

The Carpenters, "Carpenters," A&M, their third.

The Carpenters, "Christmas Portrait," A&M, their fourth.

The Carpenters, "Close To You," A&M, their fifth.

The Carpenters, "Horizon," A&M, their sixth.

The Carpenters, "Now & Then," A&M, their seventh.

The Carpenters, "Yesterday Once More," A&M, their eighth.

Natalie Imbruglia, "Left Of The Middle," RCA, her first.

Brian McKnight, "Anytime," Mercury, his second.

Eric Clapton, "Pilgrim," Reprise/Warner Bros., his 10th.

Madonna, "Ray Of Light," Maverick/Warner Bros., her 13th.

Mystikal, "Unpredictable," Big Boy/No

Limit/Jive, his first.

Various artists, "Thanks For The Memories," Reader's Digest Music.

Various artists, "The Heart 'n Soul Of Rock 'n Roll," Reader's Digest Music.

Various artists, "Moonglow," Reader's Digest Music.

Various artists, "That Old Time Religion," Reader's Digest Music.

Various artists, "250 Years Of Great Music—Bach To Bernstein," Reader's Digest Music.

Various artists, "Tumbling Tumbleweeds," Reader's Digest Music.

Various artists, "Christmas Through The Years," Reader's Digest Music.

Various artists, "Great Band Era," Reader's Digest Music.

Various artists, "Then Sings My Soul," Reader's Digest Music.

Various artists, "Great Original Hits Of The '50s & '60s," Reader's Digest Music.

Various artists, "Till The End Of Time," Reader's Digest Music.

Various artists, "Take Me Home Country Roads," Reader's Digest Music.

Various artists, "Quiet Music For Quiet Listening," Reader's Digest Music.

Bing Crosby, "Bing Sings," Reader's Digest Music, his first.

Elvis Presley, "Elvis! His Greatest Hits," Reader's Digest Music, his 20th.

Glenn Miller, "The Unforgettable Glenn Miller," Reader's Digest Music, his first.

Mario Lanza, "Be My Love," Reader's Digest Music, his first.

Jim Reeves, "The Unforgettable Jim Reeves," Reader's Digest Music, his first.

Eddy Arnold, "Welcome To My World," Reader's Digest Music, his first.

GOLD ALBUMS

Scarface, "My Homies," Rap-A-Lot/Virgin, his fifth.

Various artists, "WOW Gospel 1998—The Year's 30 Top Gospel Artists And Songs," Verity.

Various artists, "Club Mix '98," Coldfront.

Various artists, soundtrack, "The Wedding Singer," Maverick/Warner Bros.

Carlos R. Nakai, "Canyon Trilogy," Canyon Records, his first.

Green Day, "Nimrod," Reprise/Warner Bros., its fifth.

Enya, "Paint The Sky With Stars—The Best Of Enya," Reprise/Warner Bros., her sixth.

Michael Peterson, "Michael Peterson," Reprise/Warner Bros., his first.

Pam Tillis, "Greatest Hits," Arista, her fourth.

Uncle Sam, "Uncle Sam," Epic, his first.

Yes, "Classic Yes," EastWest, its 12th.

Yes, "The Very Best," EastWest, its 13th.

The Carpenters, "Yesterday Once More," A&M, their ninth.

Various artists, "The Source Presents Hip Hop Hits—Volume 1," Def Jam/Mercury.

Point Of Grace, "Point Of Grace," Word, its third.

Jaci Velasquez, "Heavenly Place," Word, her first.

Yanni, "Devotion: The Best Of Yanni," Private Music, his eighth.

Natalie Imbruglia, "Left Of The Middle,"

RCA, her first.

Eric Clapton, "Pilgrim," Reprise/Warner Bros., his 17th.

Next, "Rated Next," Arista, its first.

Madonna, "Ray Of Light," Maverick/Warner Bros., her 13th.

Jon B., "Cool Relax," 550 Music/Sony, his second.

Cappadonna, "The Pillage," Razor Sharp/Epic, his first.

Various artists, "Thanks For The Memories," Reader's Digest Music.

Various artists, "The Heart 'n Soul Of Rock 'n Roll," Reader's Digest Music.

Various artists, "Moonglow," Reader's Digest Music.

Various artists, "That Old Time Religion," Reader's Digest Music.

Various artists, "250 Years Of Great Music—Bach To Bernstein," Reader's Digest Music.

Various artists, "Tumbling Tumbleweeds," Reader's Digest Music.

Various artists, "Christmas Through The Years," Reader's Digest Music.

Various artists, "Great Band Era," Reader's Digest Music.

Various artists, "Then Sings My Soul," Reader's Digest Music.

Various artists, "Great Original Hits Of The '50s & '60s," Reader's Digest Music.

Various artists, "Till The End Of Time," Reader's Digest Music.

Various artists, "Take Me Home Country Roads," Reader's Digest Music.

Various artists, "Quiet Music For Quiet Listening," Reader's Digest Music.

Bing Crosby, "Bing Sings," Reader's Digest Music, his second.

Elvis Presley, "Elvis! His Greatest Hits," Reader's Digest Music, his 46th.

Glenn Miller, "The Unforgettable Glenn Miller," Reader's Digest Music, his fifth.

Mario Lanza, "Be My Love," Reader's Digest Music, his third.

Jim Reeves, "The Unforgettable Jim Reeves," Reader's Digest Music, his fourth.

Eddy Arnold, "Welcome To My World," Reader's Digest Music, his third.

PLATINUM SINGLES

Uncle Sam, "I Don't Ever Want To See You Again," Stonecreek/Epic, his first.

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

Montell Jordan, "Let's Ride," Def Jam/Mercury, his second.

GOLD SINGLES

Puff Daddy & The Family, "Victory," Bad Boy/Arista, their second.

Shania Twain, "You're Still The One," Mercury, her third.

'N Sync, "I Want You Back," RCA, its first.

Montell Jordan, "Let's Ride," Def Jam/Mercury, his fifth.

Jon B., "Are U Still Down," 550 Music/Sony, his second.

Aretha Franklin, "A Rose Is Still A Rose," Arista, her 15th.

The Lox, "Money, Power & Respect," Bad Boy/Arista, its first.

Backstreet Boys, "Everybody (Backstreet's Back)," Jive, their second.

Madonna, "Frozen," Maverick/Warner Bros., her 17th.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	HAVE FUN, GO MAD	BLAIR (JERSEY/MCA)
2	8	5	SUPERHERO	DAZE (COLUMBIA)
3	6	2	NOW THAT I FOUND YOU	TERRI CLARK (MERCURY/NASHVILLE)
4	2	13	YOU'LL NEVER KNOW	MINDY MCCREARY (BNA/RIG)
5	4	2	LIL' RED BOAT	ANGEL GRANT (FLYTE TYME/UNIVERSAL)
6	16	2	A MAN HOLDIN' ON	TY HERNDON (EPIC/NASHVILLE)
7	11	8	IT WOULD BE YOU	GARY ALLAN (DECCA/MCA/NASHVILLE)
8	7	9	SO IN LOVE WITH YOU	DUKE (4 PLAY/UNIVERSAL)
9	14	3	CRAZY FOR YOU	EBONI FOSTER (HENORIX/MCA)
10	5	8	PUT YOUR HEART INTO IT	SHERRIE AUSTIN (ARISTA/NASHVILLE)
11	15	2	(SEX U UP) THE WAY YOU LIKE IT	L.F.O. (LOGIC)
12	17	4	THE MOST BEAUTIFUL GIRL	RAHEEM (TIGHT 2 DEF/BREAKAWAY)
13	23	5	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)	SOUTHSIDE CONN X SHUN (HURRICANE/BREAKAWAY)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	13	7	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
15	9	4	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)
16	—	1	RUTHLESS FOR LIFE	MC REN (RUTHLESS/EPIC)
17	19	3	STAY	ROOM SERVICE (EASTWEST/EEG)
18	20	5	JAM ON IT	CARDAN (FEAT. JERMAINE DUPRI) (PENALTY/TOMMY BOY)
19	12	5	YOU ONLY HAVE TO SAY YOU LOVE ME	HANNAH JONES (ARIOLA DANCE/BMG LATIN)
20	21	11	WELL, ALRIGHT	CECE WINANS (PIONEER)
21	18	7	WOMAN TO WOMAN	THE LYNNIS (REPRISE/NASHVILLE)
22	10	5	LOVE LETTERS	ALI (ISLAND)
23	1	2	AMNESIA	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
24	—	1	I SAW THE LIGHT	HAL KETCHUM (CURB)
25	—	1	HOOKED ON A FEELING (OOGA-CHAKA)	BBY TALK (PETER PAN/PI)

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

LUTHER ALLISON HONORED AT HANDY AWARDS

(Continued from page 10)

soul/blues artist of the year; and her Bullseye album "R+B = Ruth Brown" was named soul/blues album of the year. Bell won in the male traditional blues artist category, while his Alligator album "Good Luck Man" was voted traditional blues album of the year.

Several winners performed during the ceremony. Best new blues artist Johnny "Yard Dog" Jones and Eddie King, whose Roesch set "Another Cow Is Dead" won as comeback blues album, played solo sets. An all-star band led by guitarist Bob Margolin featured winners in several instrumental categories, including pianist Pinetop Perkins, harmonica player Rod Piazza, bassist Calvin "Fuzz" Jones, and drummer Willie "Big Eyes" Smith; guitarist Bernard Allison, Luther's son, took his father's slot.

Other musical highlights included a duet performance by acoustic blues artist of the year Keb' Mo' and 83-

year-old Delta blues luminary David "Honeyboy" Edwards and a climactic duet that paired Bonnie Raitt and Memphis R&B legend Rufus Thomas. Fort Smith, Ark.-based slide guitarist Chris Cameron, winner of the foundation's International Blues Talent Competition, was also showcased during the ceremony.

Other 1998 Handy Award winners included the following:

Contemporary blues female artist of the year: Marcia Ball.

Soul/blues male artist of the year: Little Milton.

Traditional blues female artist of the year: Rory Block.

Blues instrumentalist/other: Roomful Of Blues horn section.

Acoustic blues album of the year: "Fish Ain't Bitin'," Corey Harris (Alligator).

Reissue album of the year: "The Complete Chess Recordings," Jimmy Rogers (MCA/Chess).

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



MAY 16, 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/Hot Shot Debut ***			
1	NEW		1	DAVE MATTHEWS BAND RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS 1 week at No. 1	1	
2	3	3	5	SOUNDTRACK WARNER SUNSET/REPRISE 46867*/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	2	
3	1	1	21	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1	
4	2	—	2	GEORGE STRAIT MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2	
5	NEW		1	BIG PUNISHER LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5	
6	4	2	24	CELINE DION ▲ ⁷ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1	
				*** Greatest Gainer ***			
7	6	5	38	BACKSTREET BOYS ▲ ⁴ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4	
8	5	4	55	SAVAGE GARDEN ▲ ³ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3	
9	7	—	2	FAITH HILL WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7	
10	10	9	26	SHANIA TWAIN ▲ ³ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2	
11	9	7	46	K-CI & JOJO ▲ ² MCA 11613* (10.98/16.98)	LOVE ALWAYS	6	
12	12	10	8	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10	
13	11	6	4	SOUNDTRACK NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	3	
14	13	8	9	MADONNA ▲ ² MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2	
15	NEW		1	JIMMY BUFFETT MARGARITAVILLE 524485/ISLAND (10.98 EQ/16.98)	DON'T STOP THE CARNIVAL	15	
16	16	12	61	MATCHBOX 20 ▲ ⁵ LAVA/ATLANTIC 92721/JAG (10.98/15.98) [HS]	YOURSELF OR SOMEONE LIKE YOU	5	
17	17	14	23	WILL SMITH ▲ ² COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	10	
18	14	11	7	SOUNDTRACK ● HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	10	
19	NEW		1	WC RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	19	
20	18	19	23	GARTH BROOKS ▲ ⁵ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1	
21	15	13	8	ERIC CLAPTON ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4	
22	19	16	33	USHER ▲ ² LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4	
23	NEW		1	MICHAEL W. SMITH REUNION 10007/JIVE (10.98/16.98)	LIVE THE LIFE	23	
24	NEW		1	VARIOUS ARTISTS ARISTA 19007 (19.98/24.98)	LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC	24	
25	8	—	2	JIMMY PAGE & ROBERT PLANT ● ATLANTIC 83092*/AG (10.98/16.98)	WALKING INTO CLARKSDALE	8	
26	NEW		1	PUBLIC ENEMY DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	HE GOT GAME (SOUNDTRACK)	26	
27	21	—	2	SOUNDTRACK INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	21	
28	24	22	31	CREED ▲ WIND-UP 13049 (10.98/16.98) [HS]	MY OWN PRISON	22	
29	28	50	48	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	2	
30	25	21	24	MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) [HS]	MARCY PLAYGROUND	21	
31	27	28	32	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13	
32	20	15	4	GOODIE MOB LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	6	
33	26	24	30	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1	
34	29	31	42	SARAH MCLACHLAN ▲ ² ARISTA 18970 (10.98/16.98)	SURFACING	2	
35	22	17	4	BONNIE RAITT CAPITOL 56397 (10.98/16.98)	FUNDAMENTAL	17	
36	23	18	4	DO OR DIE NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	13	
37	32	33	36	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1	
38	30	20	26	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3	
39	48	47	32	JON B. ● Y&B YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	39	
40	38	34	11	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3	
41	46	53	12	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (10.98/16.98) [HS]	ZOOT SUIT RIOT	41	
42	42	58	8	FASTBALL HOLLYWOOD 162130 (10.98 EQ/16.98) [HS]	ALL THE PAIN MONEY CAN BUY	42	
43	31	23	7	C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) [HS]	LIFE OR DEATH	3	
44	33	32	56	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) [HS]	THIRD EYE BLIND	25	
45	37	26	41	PUFF DADDY & THE FAMILY ▲ ⁴ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1	
46	40	30	33	MARIAH CAREY ▲ ³ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1	
47	34	29	5	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20	
48	41	—	2	STEVE WARNER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	41	
49	45	45	20	NEXT ● ARISTA 18973 (10.98/15.98) [HS]	RATED NEXT	45	
50	36	37	45	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16	
51	NEW		1	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110/JIVE (11.98/17.98)	{PAGES OF LIFE} CHAPTERS I & II	51	
52	35	25	13	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5	
53	43	35	27	MASE ▲ ² BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1	
54	50	40	24	METALLICA ▲ ² ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	49	—	2	RANDY TRAVIS DREAMWORKS (NASHVILLE) 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	49
56	53	55	22	ANDREA BOCELLI ● PHILIPS 539207 (10.98 EQ/17.98) [HS]	ROMANZA	37
57	39	27	5	GANG STARR NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	6
58	54	51	31	LOREENA MCKENNITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
59	47	38	6	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	30
60	52	49	37	FLEETWOOD MAC ▲ ² REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
61	51	43	13	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
62	61	59	25	LSG ▲ EASTWEST 62125*/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
63	57	52	34	LEANN RIMES ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
64	55	41	65	SPICE GIRLS ▲ ⁶ VIRGIN 42174* (10.98/16.98)	SPICE	1
65	69	63	6	'N SYNC RCA 67613 (10.98/16.98)	'N SYNC	63
66	63	61	30	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
67	72	68	4	ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	67
68	58	56	31	THE VERVE ▲ VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
69	44	—	2	SONS OF FUNK NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK	44
70	60	48	25	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	33
71	73	60	45	ROBYN ▲ RCA 67477 (10.98/16.98) [HS]	ROBYN IS HERE	57
72	77	—	2	MYA UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	72
73	70	76	36	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
74	64	62	65	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) [HS]	THIS FIRE	20
75	68	78	36	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
76	66	44	32	CHUMBAWAMBA ▲ ³ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
77	76	82	33	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
78	87	96	6	SEMISONIC MCA 11733 (8.98/12.98) [HS]	FEELING STRANGELY FINE	78
79	59	36	6	CAPPADONNA ● RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE	3
80	85	91	14	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) [HS]	WIDE OPEN SPACES	80
81	84	88	30	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
82	83	70	10	BIG BAD VOODOO DADDY COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64
83	81	65	34	AQUA ▲ ² MCA 11705 (10.98/16.98)	AQUARIUM	7
84	75	66	20	VARIOUS ARTISTS ● POLYGRAM TV 536204 (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
85	NEW		1	STEVIE NICKS MODERN/ATLANTIC 80393/AG (44.98 CD)	THE ENCHANTED WORKS OF STEVIE NICKS	85
86	86	79	11	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67
87	71	46	4	JERRY CANTRELL COLUMBIA 68147* (10.98 EQ/16.98)	BOGGY DEPOT	28
88	62	42	5	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETRIBUTION, REVENGE AND GET BACK	8
89	78	69	9	SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	4
90	82	64	33	BEN FOLDS FIVE ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
91	88	57	52	HANSON ▲ ⁴ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
92	74	54	7	VAN HALEN WARNER BROS. 46662 (10.98/17.98)	VAN HALEN 3	4
93	91	75	112	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
94	56	—	2	RADIOHEAD CAPITOL 58071 (8.98 CD)	AIRBAG/HOW AM I DRIVING? (EP)	56
95	90	97	29	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD	10
96	89	81	50	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
97	80	71	44	RADIOHEAD ▲ CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
98	92	83	24	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
99	96	86	25	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) [HS]	UNPREDICTABLE	3
100	65	39	4	AZ NOO TRYBE 56715/VIRGIN (10.98/16.98)	PIECES OF A MAN	22
101	93	73	4	STABBING WESTWARD COLUMBIA 69329 (10.98 EQ/16.98)	DARKEST DAYS	52
102	99	84	36	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) [HS]	DAYS OF THE NEW	54
103	102	93	28	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) [HS]	ROCK SPECTACLE	86
104	97	132	54	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
105	94	77	33	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
106	114	170	5	THE CARPENTERS A&M 540838 (10.98 EQ/17.98)	LOVE SONGS	106
107	104	87	59	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
108	95	74	16	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) [HS]	MONEY, POWER & RESPECT	3
109	107	108	19	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
110	100	92	92	SUBLIME ▲ ² GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13

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.



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BETWEEN THE BULLETS™



by Geoff Mayfield

NEW CHAMP: After an impressive 16-week ride at the top, the "Titanic" soundtrack, one of this decade's most dominant albums, finally bows to a new chart topper, as the **Dave Matthews Band** pounces in with an impressive opening-week haul of 422,000 units. That sum is the largest first-week figure so far this year—exceeding the 375,000 units that **Madonna** tallied in the March 21 issue—and the biggest opener The Billboard 200 has seen since **Garth Brooks'** "Sevens" galloped in with 897,000 units in the Dec. 13, 1997, issue.

Needless to say, Matthews' "Before These Crowded Streets" crowded the aisles at most chains, with RCA reporting that the set was the top seller for the Musicland Group, Best Buy, Trans World Entertainment, Target Stores, Camelot Music, Blockbuster Entertainment, Tower Records, Borders Group, Circuit City, National Record Mart, Virgin Megastores, Spec's Music, and Newbury Comics. For Newbury, Matthews had the largest first-week tally in the New England chain's 20-year history.

There were, in fact, only two music chains where Matthews' crew did not come out on top: Los Angeles-based Wherehouse, where West Coast rap act **WC** (No. 19 on The Billboard 200) was No. 1, and Carteret, N.J.-based **Nobody Beats the Wiz**, where another rapper, **Big Punisher** (No. 5), edged out Matthews.

This is, to say the least, the biggest week in the band's career. Its previous high came in 1996, when "Crash" debuted at No. 2 with 254,000 units, just a hair behind **Hootie & the Blowfish's** second title, "Fairweather Johnson." The last Matthews album, 1997's "Live At Red Rocks 8.15.95," bowed at No. 3 with 103,000 units. The group's first outing, "Under The Table And Dreaming," peaked at No. 11 during the 116 weeks spent on The Billboard 200; its biggest sales week came during Christmas week of 1995, when it moved 122,000 units.

NIPPER BARKS LOUDLY: The aforementioned Loud artist **Big Punisher** (136,000 units) is distributed by RCA, which, with the **Dave Matthews Band's** chart-topping bow, gives Nipper two of the big chart's top five albums. Add **Natalie Imbruglia**, who holds at No. 12, and the label has three of the top 15.

The new goods give RCA a 9.79% market share in current albums, first this week among all labels. What a difference a week makes; before those big debuts, the label only held a 2.21% share on the previous chart.

CELLULOID: It turns out that even without the splash by the **Dave Matthews Band**, the "Titanic" album's reign would have ended anyway, as it gets overtaken this issue by the soundtrack to "City Of Angels." The latter sees a 5% gain (No. 2, 165,000 units), with most of the gain coming from mass merchants, while "Titanic" sees a 16% decline (No. 3, 155,000 units) . . . **Spike Lee's** "He Got Game" debuted at No. 1 at the box office, the first chart-topping film of his career (although "Malcolm X" pulled in more dollars in its first week). The new Lee flick is represented by two soundtracks from two labels on two genre charts—one by **Public Enemy** (Def Jam/Mercury), which debuts at No. 10 on Top R&B Albums and No. 26 on The Billboard 200, and the collection of **Aaron Copland** compositions (Sony Classical), mentioned here last issue, which holds at No. 6 on Top Classical Albums.

This is not the first time that a Lee movie has scored such a triple double. In 1992, a Qwest/Reprise/Warner Bros. soundtrack for "Malcolm X" peaked at No. 23 on Top R&B Albums, while **Terence Blanchard's** original score to the same movie (40 Acres and a Mule/Columbia) reached No. 11 on Top Jazz Albums.

BOX SCORE: Stevie Nicks' three-CD compilation, which bows at No. 85 with 14,500 units, becomes the second boxed set to chart in 1998, following "Anthology" by the late **Selena**, which debuted at No. 144 with 10,000 units. Both represent impressive feats, as boxed sets often fail to chart, but both will pale compared with next issue's debut by **Garth Brooks'** "The Limited Series."

Based on early retail reports, Brooks seems a cinch to debut in the top five of The Billboard 200, the first time a box has appeared in the top 10 since **Bruce Springsteen's** live box bowed at No. 1 in 1986. One chain that is not typically considered a country account, Wherehouse Entertainment, predicts that its used-CD offer could help make the Brooks' set its best-selling album for the week (see story, page 3).

Will Brooks top The Billboard 200? That question is harder to answer because next issue's chart will also see the debut by the new **LeAnn Rimes** album; her last two debuted at No. 1. Further, even if the **Dave Matthews Band** sees a 50% drop in its second week, not unusual for albums that open large, it will still command an impressive 211,000 units.

SFX RAPIDLY BECOMING AN ENTERTAINMENT GOLIATH

(Continued from page 1)

ness: consolidation.

The latest round of acquisitions by SFX Entertainment, which was recently spun off from the broadcasting entity, takes its total purchases over the past 16 months to around \$750 million, further bolstering a company already rich in promoters and venues. It also positions the company as a potentially major entity in the ticketing business, with some observers speculating that it could become a national player.

On May 4, SFX announced the acquisitions of several entities: sports agency Falk Associates Management Enterprises (FAME) for \$100 million; New England concert promotion company Don Law Co. and its ticketing arm, Next Ticketing, for \$80 million; the 4,800-seat Oakdale Theater in Wallingford, Conn., for \$12 million; and an 80% interest in Event Merchandising Inc. (EMI), owned by manager Howard Kaufman, for \$8 million.

Also announced as part of the shopping spree was the purchase of Avalon Attractions, a Southern California-based concert promoter, for \$27 million.

SFX CEO Mike Ferrel says in an interview that the purchase of FAME—best known for representing NBA superstar Michael Jordan and other basketball greats, as well as for orchestrating the Air Jordan campaign—brings big-time marketing and endorsement clout into the SFX fold.

"The opportunity now with SFX is to broaden our marketing efforts on a national scale as well as further diversify the company," Ferrel says, adding that SFX's acquisitions represented some 45 million in ticket sales in 1997.

FAME was founded in 1992 by its CEO, David Falk, and its president, Curtis Polk, both formerly of Pro-Serv. Recently, FAME represented an unprecedented six first-round draft picks in the NBA, negotiated \$400 million in contracts for its free-agent clients, and negotiated four of the five largest contracts in team-sports history.

"Our acquisition of FAME is a significant entry point for us into the high-growth sports entertainment business, an area of striking similarity to our other live entertainment interests," says Robert F. X. Sillerman, SFX's executive chairman.

Don Law Co. has been the leading concert promoter in New England for more than two decades. It owns and operates Great Woods Amphitheatre in Mansfield, Mass., which has averaged more than 60 shows annually in recent years. Additionally, Don Law operates the Harborlights Pavilion, a 4,600-seat Boston venue, and the Orpheum Theater, a 2,800-seat facility.

"We would look at taking what Don Law has done with Harborlights and developing that idea in other markets," Ferrel says, adding that Law's company "solidifies" SFX's presence in the Northeast.

As has been the case with past SFX acquisitions—such as PACE, Bill Graham Presents, Contemporary Productions Inc., Delsener-Slater, Sunshine, and Concerts/Southern—Don Law Co. will operate as a wholly owned subsidiary.

Law says he expects most, if not all, of the company's 150 employees to remain.

TICKET-BUSINESS RAMP-UP

Calling the SFX purchase "a perfect fit," Law says the acquisition will let his company grow its ticketing and facility interests. Next Ticketing is the second ticket operation purchased by SFX; the St. Louis-based Contemporary Productions, purchased last December, also has a significant ticketing operation.

The sophisticated Next Ticketing operation offers much more than ticket distribution, Law says.

"This is probably the best in terms of a high-speed, high-tech system," he says. "Clearly it is a strong asset for SFX to expand upon. For example, if Jimmy Buffett goes on sale, this system can sell 60,000 tickets in an hour and a half and at the same time capture everyone's name, address, and telephone number."

Unlike the St. Louis system operated by Contemporary, which is still largely based in retail outlets, Next Ticketing "has almost none of that," Law says, adding that Next's system is based on phones and high-speed Internet connections.

Speculation is that SFX could eventually take all of its ticketing in-house, adding yet another source of income from its growing list of assets. If so, Next Ticketing might be the prototype for an in-house SFX ticketing system.

"Don has built a great ticketing company," Ferrel says. "It's tomorrow's system, whether it's voice response or Internet."

Ferrel says Ticketmaster contracts at SFX venues "begin to expire in 1999 and roll out through 2000. Whether we become a national ticketing company or not depends on a number of factors, including the outcome of conversations with Ticketmaster."

VENUE SYSTEM

The newly acquired Oakdale Theater and the 20,000-seat Great Woods Center for the Performing Arts in Mansfield, Mass., (owned and operated by Don Law) are more pieces of a growing venue puzzle. With the completion of all acquisitions, SFX's holdings will include 46 venues either directly owned or operated under lease or exclusive booking arrangements in 22 of the top 50 markets. These venues include 12 amphitheatres in seven of the top 10 markets.

The Oakdale Theater includes a new 4,800-seat indoor facility specializing in concerts and live theater, as well as an original dome facility that has held concerts in the round for many years. The new theater,

which opened in mid-1996, was designed to emphasize ancillary revenue opportunities with luxury boxes, platinum-club facilities, and sponsor suites. In 1997, its paid attendance was approximately 385,000.

As for EMI, the merchandiser has long-term agreements with 26 North American amphitheatres, among them PNC Bank Arts Center in Holmdel, N.J.; the Hollywood Bowl; Jones Beach Amphitheatre in Wantagh, N.Y.; the Irvine (Calif.) Meadows Amphitheatre; and 13 other SFX-controlled venues.

"Adding the expertise and marketing of EMI is also a natural expansion for us," Sillerman says. "We know them well as a supplier to SFX, and we now look forward to further strengthening our relationship with them and extending their reach in the important merchandising area."

WHAT NEXT?

Sillerman has already made overtures to the Marquee Group, a sports marketing company that he helped found, in regard to its purchase.

Marquee Group now has a strong entertainment component headed by QBQ's Dennis Arfa. All indications are that SFX is showing no signs of slowing down its aggressive strategy.

"We will continue to broaden our entertainment network and develop key relationships with content providers," Ferrel says. "As we have stated and demonstrated to those that were skeptical, we intend to continue to operate within the agency system."

Industry observers, meanwhile, continue to warily watch the SFX buildup, unsure of what its ultimate impact will be.

"We're obviously seeing the consolidation of two businesses—the live entertainment and sports agent businesses—happen simultaneously, being driven by one company," says John Scher, head of New York-based Metropolitan Entertainment Group, a firm with interests in concert promotion, artist management, venue ownership, and theater production. "Only time will tell whether or not this is a good or a bad thing for the industry at large."

SFX Entertainment or SFX-owned subsidiaries have eight tours on the road this summer: the Ozzfest; the George Strait Country Music Festival; Michael Crawford; Wynonna and Michael Bolton; Stevie Nicks and Boz Scaggs; Rod Stewart; Chicago and Hall & Oates; and the H.O.R.D.E. Festival.

Assistance in preparing this story was provided by Paul Verna in New York.

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City Of Hope To Honor Billboard's Lander, White

Howard Lander, executive VP of BPI Communications and president of the Billboard Music Group, and Timothy White, editor in chief of Billboard, have been selected by the City of Hope to receive this year's Spirit of Life Award.

"For over 20 years the 'Spirit of Life' has been awarded to leaders in the music industry," says Don Passman, president of the music and entertainment industry chapter for the City of Hope. "We recognize individuals who have accomplished both personal and professional achievements in the business."

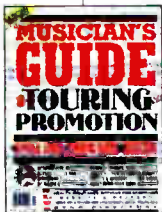


Lander and White will be honored at a gala this fall in Los Angeles. Proceeds from the event will establish a research fellowship in their honor at the City of Hope and Beckman Research Institute.

The City of Hope National Medical Center and Beckman Research Institute, located in Los Angeles, is renowned for its treatment and research to combat cancer, HIV/AIDS and other serious illnesses. The work conducted at City of Hope is shared with medical centers worldwide, touching the lives of millions of people everywhere.

Musician's Guide Improved

The Musician's Guide To Touring and Promotion has helped thousands of bands get gigs, airplay, press coverage and distribution throughout the U.S. and Canada. Now in its 10th edition, the Musician's Guide contains city-by-city listings of clubs, radio stations, record stores, local media, and cassette/CD duplicators; a band directory; a booking and A&R directory; listings of music industry web sites/online services; information on equip-



ment repair/rental; listings of national publications and fanzines; and a music business services directory (listing attorneys, managers, and agents).

Special to the new edition is a section on health insurance options. The Guide is available in music stores and bookstores for \$10.95 or via mail for \$11.95 post-paid to: Musician's Guide, 1515 Broadway, 14th Floor, New York, NY 10036. Refer questions to Joan Masella at 212-536-5184.

Billboard, Rhino Hit The Road

Kid Rhino, in association with Billboard, has released "Family Travel Classics," the fourth title in Kid Rhino's family classics series. The album compiles 10 unforgettable songs from film and television and is packaged as entertainment for families on vacation.

Kid Rhino is the children's imprint of Rhino Records, which has issued numerous lines of successful Billboard-branded compilations. Several of the titles have been certified gold by the RIAA.

"Family Travel" features classics from favorite TV series like "The Brady Bunch," "The Flying Nun," "Route 66," and "Star



Trek." There also are songs from Hollywood and Broadway, by artists such as Nelson Riddle, Judy Garland, Stephanie Mills, and others.

The package captures for the first time on CD novelties such as Sally Field performing "I'm On My Way" from "The Flying Nun" and Hayley Mills singing "Side By Side" from the film "Bring Your Smile Along."

The compilation is priced at \$9.98 for CD and \$5.98 for cassette; there is also a 6x8 blister pack cassette version. For further information call Cindy Laudati at Rhino Media Relations at 310-474-4778.

Who's Next? 'Live' Long And Prosperous

By HOLDING OFF Mariah Carey's "My All" (Columbia) and Shania Twain's "You're Still The One" (Mercury), Next's "Too Close" (Arista) remains No. 1 on the Hot 100 for a fourth week, thus becoming the longest running chart-topper of 1998. It's also the longest-running No. 1 since Elton John's "Something About The Way You Look Tonight"/"Candle In The Wind 1997" (Rocket) completed its 14-week run a few months ago.

In any other recent year, a four-week reign over the singles chart wouldn't be big news, but with the rapid turnover of No. 1 hits in 1998, it's enough to make "Too Close" a leading contender for top single of the year honors.

At the moment, that title goes to Elton's two-sided hit, which is still on the Hot 100, falling 45-48 in its 32nd (and possibly final) chart week. If we continue to have a quick succession of No. 1 songs through the rest of the year, "Something"/"Candle" could be Billboard's top single of 1998. That would make the tribute single to the late Princess Diana the No. 1 record of the year two years in a row, an unprecedented event.

'HOW' NOW: Continuing its slow descent on the Hot 100, "How Do I Live" by LeAnn Rimes slips 28-31 in its 48th chart week. In an earlier day, that easily would have been the longest-running single in the history of the chart, but in the last two years we've had two singles reach the 60-week mark or better: "Macarena" (Bayside Boys Mix) by Los Del Rio (60 weeks) and "Foolish Games"/"You Were Meant For Me" by Jewel (65 weeks).

It remains to be seen if Rimes can beat Jewel's

record, but given the slow movement of the triple-platinum single, it's a contender to match the 55-week third-place mark set by Everything But The Girl's "Missing" and Duncan Sheik's "Barely Breathing."

While "How Do I Live" leaves the top 30, Rimes' newest single bullets 34-27 in its fifth chart week.

"Looking Through Your Eyes" (Curb), which earns Greatest Gainer/Sales honors, isn't the follow-up to "How Do I Live." That single was already succeeded by Rimes' remake of Debby Boone's "You Light Up My Life," which fell off the chart a few months back.



by Fred Bronson

45 AT 33: It's starting to look as if there will never be another No. 1 single in Canada (see Hits of the World, page 50). Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight" is No. 1 for the 33rd consecutive week. According to Canadian chart columnist Nanda Lwin, that means "Candle" has been No. 1 longer than all of Elton's other chart-topping singles combined. Add up the number of weeks his other singles spent at No. 1, and you come up with a total of 31.

"Candle" has been No. 1 more than twice the time as the second-longest-running No. 1 Canadian hit, "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112), which was on top for 13 weeks.

Elton's single has spent its entire Canadian chart life at No. 1. And by remaining in the top 10 for 33 weeks, it has tied the record for the single with the most weeks in the top 10. The other longevity champ is Elton's "Can You Feel The Love Tonight."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 5/3/98

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	245,254,000	262,120,000 (UP 6.7%)
ALBUMS	201,789,000	217,658,000 (UP 7.9%)
SINGLES	43,465,000	44,462,000 (UP 2.3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	152,890,000	173,914,000 (UP 13.8%)
CASSETTE	48,456,000	43,238,000 (DN 10.8%)
OTHER	443,000	506,000 (UP 14.2%)

OVERALL UNIT SALES THIS WEEK

14,228,000

LAST WEEK

13,658,000

CHANGE

UP 4.2%

THIS WEEK 1997

13,372,000

CHANGE

UP 6.4%

ALBUM SALES THIS WEEK

11,638,000

LAST WEEK

11,056,000

CHANGE

UP 5.3%

THIS WEEK 1997

10,749,000

CHANGE

UP 8.3%

SINGLES SALES THIS WEEK

2,590,000

LAST WEEK

2,602,000

CHANGE

DOWN 0.5%

THIS WEEK 1997

2,623,000

CHANGE

DOWN 1.3%

DISTRIBUTORS' MARKET SHARE (3/30/98-5/3/98)

	WEA	SONY	INDIES	EMD	PGD	BMG	UNIVERSAL
TOTAL ALBUMS	17.6%	16.5%	15.6%	14.3%	13.3%	12.7%	10%
CURRENT ALBUMS	16.8%	17.4%	13%	15.9%	11.5%	15.3%	10.2%
TOTAL SINGLES	14.8%	15.7%	4.4%	8.9%	19.9%	27.2%	9.2%

ROUNDED FIGURES

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



Billboard's Fifth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 8-10, 1998
Billboard/Airplay Monitor Radio Seminar & Awards
Pointe Hilton at Tapatio Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998
The 20th Annual Billboard Music Video Conference & Awards
Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998
For more information, contact Michele Jacangelo Quigley at 212-536-5002

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

September 17 - 19, 1998

Billboard & Monitor AIRPLAY RADIO

seminar & awards

Join radio's key players for a bounty of industry panels, artist showcases, keynoters and all the networking you can muster!

HOTEL ACCOMMODATIONS

The Pointe Hilton Resort at Tapatio Cliffs
11111 North 7th Street
Phoenix, Arizona 85020

Reservations:
1800.876.4683 or 602.997.6000
Special Radio Seminar Room Rate
of \$169 single or double

REGISTRATION BAG INSERTS

Call Phyllis Demo at 212.536.5299

AIRLINE INFO

Discount Airfare on
American Airlines
for Seminar attendees
call Pepp Travel
1-800 877-9770

CONTACT INFO

Michele Quigley
Special Events Director
212.536.5088 phone
212.536.1400 fax

**Watch Billboard & Airplay Monitor
for details!!!!**

REGISTRATION:

Fill out form and mail with payment to: Billboard/Airplay Monitor Radio Seminar, att: Michele Quigley
1515 Broadway, NY, NY 10036 or fax: 212.536.1400

Make all payments to Billboard Magazine. Please allow 10 business days for confirmation of receipt.
This form may be duplicated. Please type or print clearly.

<input type="checkbox"/> Early Bird - payment received by July 17	RADIO ONLY	OTHER
<input type="checkbox"/> Pre-Registration - payment received by August 28	\$ 199	\$ 399
<input type="checkbox"/> Full Registration - after August 28th and Walk up	\$ 249	\$ 449
	\$ 349	\$ 525

FORMAT: Rock Country R&B Top 40 other _____

FIRST NAME: _____ LAST NAME: _____

COMPANY: _____ TITLE: _____

ADDRESS: _____ CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ FAX: _____ E-MAIL: _____

I'M PAYING BY: CHECK VISA/MC AMEX MONEY ORDER

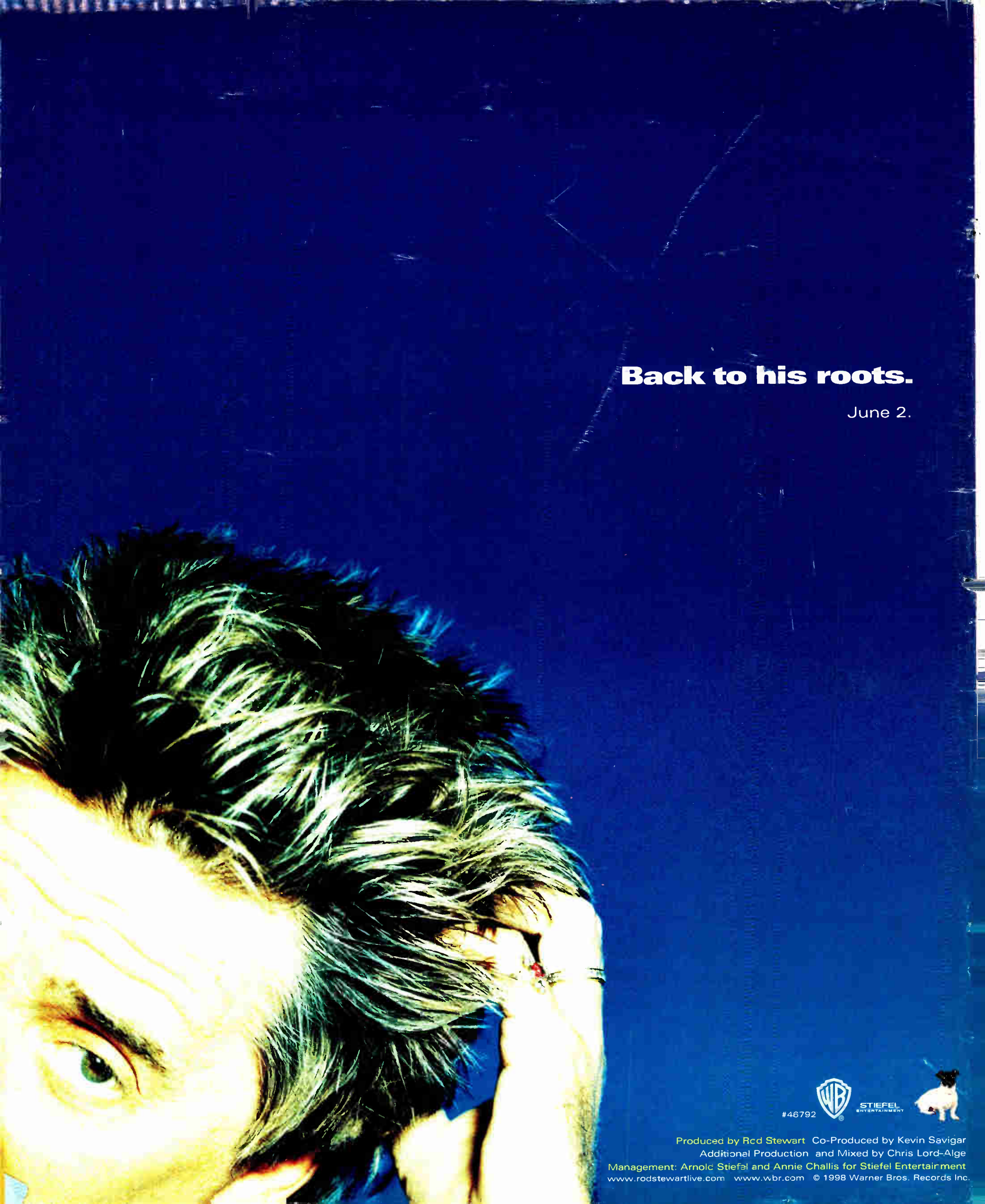
CREDIT CARD #: _____ EXP. DATE: _____

CARDHOLDER'S NAME: _____ SIGNATURE: _____

(charges not valid without signature)

Cancellation Policy: All cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE.
Cancellations received on or before July 17 are subject to a \$75.00 administrative fee. Cancellations received between
July 17 and August 28 are subject to a \$175 administrative fee. No refunds will be issued after August 28





Back to his roots.

June 2.



#46792

STIEFEL
ENTERTAINMENT



Produced by Rod Stewart Co-Produced by Kevin Savigar
Additional Production and Mixed by Chris Lord-Alge
Management: Arnold Stiefel and Annie Challis for Stiefel Entertainment
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