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Lollapalooza May Not Be On Summer Slate

BY MELINDA NEWMAN

NEW YORK—With only weeks to go before the start of the summer concert season, the organizers of Lollapalooza are still without a confirmed headliner, leaving the fate of this year's festival in question.

"I'd say it's 60-40 that Lollapalooza will happen this year," says Ted Gardner, who, along with Perry Farrell and the William Morris Agency, is one of the fest's three owners.

Farrell himself is why this year's Lollapalooza is running behind. Farrell intended to have the re-formed Jane's Addiction headline this year's event. However, at the end of February, "he

(Continued on page 69)

Legacy Taps Quintet For 3rd Miles Box

BY BRADLEY BAMBARGER

NEW YORK—In the public imagination, Miles Davis certainly had more famous associations than his mid-'60s quintet, such as the band with John



DAVIS



Coltrane and Bill Evans that produced "Kind Of Blue" or the partnership with arranger Gil Evans that yielded such chamber-jazz evergreens as "Sketches Of Spain." But among those who know,

(Continued on page 66)

INTERNET SALES, DVD ARE KEY TOPICS FOR RETAILERS

Online Debate Rages

BY DON JEFFREY

SAN FRANCISCO—While traditional music retailers continue to warn labels and distributors not to compete with them by selling music online, many retail chains, labels, online merchants, and technology firms have announced new alliances and deals that will hasten the growth of music sold on the Internet.

At the National Assn. of Recording Merchandisers (NARM) Convention here March 14-17, top industry executives were generally bullish about the online opportunities for advertising and promoting music and creating

(Continued on page 71)

Young Format A Hit

BY MARILYN A. GILLEN

SAN FRANCISCO—As retailers were meeting here last week at the National Assn. of Recording Merchandisers (NARM) Convention, the 286-unit Best Buy was selling its 1 millionth unit of DVD software.

The number was only one of the eye-opening figures attached to the year-old format. Columbia TriStar executive VP Paul Culberg says the company has sold 200,000 copies of "Air Force One" on DVD—conceivably one for every DVD home in North America; Musieland Group chairman/CEO Jack Eugster

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MUSIC TO MY EARS



Atlantic's Athenaeum One Of The Best & Brightest New Alterna-Pop Bands

PAGE 3

Eluding Mainstream Visibility, Spoken-Word Sets Still Thrive

BY CARRIE BELL

LOS ANGELES—A few years after spoken word was slated to be the next big thing to move from the indie trenches to the major labels, the genre lives on as a labor of love for its most talented practitioners and dedicated supporters.

"For a while, the major industry players were expecting the big bang," says Henry Rollins, front man of Rollins Band and a Grammy-winning spoken-word artist, currently on a monologue tour. "Majors set up small chapters dedicated to it. MTV had a show. Rolling Stone wrote about it as the cool-kid thing to do. But when it didn't move the units majors expect,

it was handed back to the few who really care about poetry."

Considering the statistics, financiers of spoken-word projects are definitely pushed by passion. Most albums or boxed sets don't make The Billboard 200 and are geared to devout fans, as opposed to mainstream audiences.

"Most people don't pay attention to the genre, affectionately known as 'miscellaneous' in many ordering catalogs, which is a shame because there are a lot of masterful records being produced," says Brian McClemens, the spoken-word buyer for the Ann Arbor, Mich.-based Borders Books & Music chain. "People just don't know

(Continued on page 69)

NEWS ANALYSIS

SoundScan, VNU Form Partnership For Info Services

NEW YORK—SoundScan Inc. and VNU Marketing Information Services, a division of VNU USA, have formed a partnership, Entertainment Marketing Information Services.

Under this name, the two companies will jointly develop marketing information products and services for the music, video, and book industries. The deal also calls for VNU Marketing Information Services to assume 60% ownership of the partnership.

SoundScan gathers point-of-sale data from music retailers and provides sales information to the music industry. The information is used as the basis for Billboard's sales-related charts. The Hartsdale, N.Y.-based company was founded in 1991 and draws its information from more than 14,000 locations nationwide. In recent years, SoundScan has developed similar activities for the video and book industries with VideoScan and BookScan.

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Mojo's Cherry Poppin' Daddies Swing To Top

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COMMENTARY

The Murky Waters Of The 'Seven-Year Rule'

BY KIA KAMRAN

How do dissatisfied artists emancipate themselves from record contracts they view as oppressive? In light of two recent high-profile lawsuits involving the recording acts Toni Braxton and the Smashing Pumpkins and their record companies, the legal basis du jour for breaking a long-term record contract under California law is a notorious but mostly overrated statute—the so-called "Seven-Year Rule." This states that a contract for personal services "may not be enforced" beyond seven years, even if its language provides otherwise. This law is of particular importance to the music industry, where record contracts often exceed seven years in duration.

However, while it may seem that the mandate of the Seven-Year Rule is rather straightforward, the law's real effect on the

music business is anything but absolutely clear.

There are several reasons for this. First, the recording industry has carved itself a rather vague exemption from this law that, if ever applied, may seriously undermine its

'The true extent of this statute's effect on the recording industry has yet to be fully tested in the courts'
Kia Kamran practices music law in Los Angeles.

purpose. In addition, the duration of recording contracts, an erratic concept in itself, is often undeterminable because these contracts are frequently suspended, renegotiated, and amended as the career of

an act or artist grows. As a result, it becomes unclear whether the outcome is a single contract or several different ones, each starting a new clock ticking.

Furthermore, the true extent of this statute's effect on the recording industry has yet to be fully tested in the courts; hence, its consequences remain unclear. Due to this uncertainty, this law is mainly used either to influence contract renegotiations or to force out-of-court settlements. It's rarely taken through to a full-blown trial. Accordingly, the Seven-Year Rule provides ammunition to both sides of the dispute in a negotiating scenario.

By its wording, California Labor Code 2855 provides that "[a] contract to render personal service may not be enforced against the employee beyond seven years from the commencement of service under
(Continued on page 60)

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



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'Pay For Play' Comes To Radio On KUFO

This story was prepared by Marc Schiffman, managing editor of Rock Airplay Monitor.

LOS ANGELES—Mainstream rock outlet KUFO Portland, Ore., owned by American Radio Systems (ARS), has become the first station and Flip/Interscope the first label to overtly engage in the hotly debated practice of "pay for play" since the long-running controversy resurfaced last fall.

Dave Numme, operations manager of KUFO and modern AC sister KBBT, startled the audience at a March 13 panel on pay for play at the Pollack Media Convention in Los

Angeles with the announcement that KUFO had been paid for 50 spins of Limp Bizkit's "Counterfeit" over five weeks between late January and early March.

The station used a produced sweeper before the track identifying it as "a new song brought to you by Flip/Interscope." Numme would not say what the station was paid.

Representatives from Interscope Records declined to comment on the issue.

Numme called KUFO's decision a chance to "share in the risk and opportunity on these projects. It's (Continued on page 68)

Billboard's Latin Coverage To Be Greatly Expanded

Effective with this week's issue, Billboard now includes coverage of the Latin American music markets in its international section. The articles will augment the Latin music coverage that can be found in John Lannert's "Latin Notas" column.

This week's story, written by Lannert, explores how record labels in Latin America are scoring greater sales for their artists worldwide (see story, page 37).

The inclusion of Latin American coverage broadens the international section's position as a key industry resource for news from all continents. In addition, the move will bolster the magazine's continuing coverage of the Latin American region in its upfront news pages and in special sections known as the Latin Music Quarterlies.

"This expansion of our Latin coverage," says Billboard editor in chief Timothy White, "is part of an ongoing determination to both chronicle and communicate to our readers the great pan-cultural growth in the importance (Continued on page 68)

Billboard Ends Licensing Deal With L.A. Group

LOS ANGELES—Billboard magazine has ended its licensing deal with the Billboard Live nightclub on Sunset Boulevard in West Hollywood to regain the California territory and return to its core concept of larger entertainment facilities.

Plans are under way to open a larger venue sporting the Billboard name in Los Angeles by this summer.

Under the agreement, signage featuring the Billboard name and logo was removed from the club. The club was opened Aug. 4, 1996, by an L.A.-based investment group headed by Jerrold and Keith Pressman.

The club remains open and on March 20 was slated to begin operating under the name the Key Club.

Billboard Music Group senior VP/general counsel Georgina Challis (Continued on page 68)

U.S. Assailed For Homestyle Rule EU Commission Attacks Royalty Exemption

■ BY KEN STEWART
and JEFF CLARK-MEADS

DUBLIN—The European Commission is claiming that a deficiency in U.S. copyright law is unfairly depriving European composers of their rightful income. The body, the governmental civil service of the European Union, says American practices contravene World Trade Organization (WTO) rules.

Supporting a complaint filed by the Irish Music Rights Organisation (IMRO), the European Commission has attacked the U.S.' so-called "homestyle" exemption, which allows some shops, bars, and restaurants to play radio and TV broadcasts of music for customers without paying royalties.

The commission also states that U.S. collecting societies are lax in their licensing of smaller business premises.

The commission warns that a bill wending its way through the U.S. Congress could further exacerbate the issue; the bill seeks to grant even greater royalty exemptions to restaurateurs and tavern owners. A vote on the bill is expected in the House of Representatives by Thursday (26). The legislation is sponsored by Sen. Jesse Helms, R-N.C., and Rep. James Sensenbrenner Jr., R-Wis.

The commission says that "there is a serious imbalance between the [European] Community's share of the U.S. performing rights societies' royalty distributions and the Community's share of radio communication of music in the U.S." and calls for "action . . . to eliminate this measure and to prevent the adoption of new measures which would prove even more detrimental to the Community's rights."

The commission adds, "In spite of the high share of Community music played on U.S. radios, less than 5% of the U.S. performing rights organizations' total royalty distributions are distributed to the Community."

IMRO, supported by European authors' body GESAC, last year took issue with the exemptions clause contained in Section 110 (5) of the 1976 U.S. Copyright Act, arguing that Irish and other composers from EU mem-

ber states were losing millions of dollars in royalties as a result of the homestyle exemption.

"This conclusion by the European Commission is a major achievement," says IMRO chief executive Hugh Duffy, "particularly against a background where the U.S. has been so critical of copyright protection in Europe."

The commission's conclusion comes after a six-month investigation. Specifically, its report says, Section 110 (5) contravenes the Berne Convention on copyright and is therefore contrary to the WTO's Trade Related Aspects of Intellectual Property agreement. It notes without comment that IMRO describes this practice as "comparable to piracy."

The commission says the EU should take action "to ensure that the U.S. eliminates this unlawful measure." Saying that the commission will pursue the matter directly with U.S. authorities, the report notes that if agreement cannot be reached, the commission will refer the matter to the WTO in Geneva, Switzerland, for resolution.

The commission's report says U.S. authorities failed to complete a commission questionnaire that asked how the homestyle exemption could be compatible with the Berne Convention.

Noting the fact that the homestyle exemption is a strong disincentive for collecting societies to effectively police (Continued on page 68)



No Secret. MCA Records acts Jonatha Brooke, Kami Lyle, and folk/pop trio Uma pose backstage after a concert at Atlanta's Cotton Club March 5. The show was part of the acts' national 16-city Secrets and Lies tour, which wraps up with dates in San Francisco on Wednesday (25); San Diego, Friday (27); and Los Angeles, Saturday (28). Brooke's solo tour is set to debut April 17 in Portland, Maine, with a final show in Austin, Texas, May 8. Shown, from left, are Uma members Sally Dworsky and Chris Hickey, Brooke, Uma member Andy Kamman, and Lyle.

Web Downloading Gains Fans Labels Contemplating Retail Effects

■ BY DOUG REECE

LOS ANGELES—While many believe digitally downloaded music sales are inevitable, most major labels continue to sidestep the issue by avoiding the actual sale of music and tying retail into their online promotions.

An AT&T project, a2b music, announced that the company's digital-download platform would be used in promotions with EMI-Capitol Entertainment Properties (E-Prop),TVT Records, and Loud Records (Billboard Bulletin, March 16).

All three labels will offer free downloadable singles in April. The singles will all be accompanied by discount coupons redeemable at traditional retail outlets.

Meanwhile, Tower Records VP of publishing/electronic marketing Mike Farrace announced at this month's National Assn. of Recording Merchandisers (NARM) conference that a2b music and the retailer will be offering exclusive, free downloadable tracks to consumers who purchase albums from Tower outlets or the chain's World Wide Web site (Billboard Bulletin, March 17).

The first two songs will come off of forthcoming Bonnie Raitt and Tori Amos albums, with a Lilith Fair-related title bowing this summer.

As Geffen new-media executive Jim Griffin asserted at a panel on online retailing during the NARM conference: "The time is now for digital distribution of singles" (Billboard Bulletin, March 17).

In spite of the increased activity, Mark Mooradian, group director of (Continued on page 68)

Granada Video Launched Pact Creates U.K. Home Vid Giant

■ BY SAM ANDREWS

LONDON—U.K. media and retail conglomerate Granada Media Group (GMG) will launch its own home video label in a joint venture with independent multimedia group Video Collection International (VCI).

The new label, Granada Video, will launch in September and is part of a five-year joint venture that may also include book publishing. At present, the deal has no fixed date for renewal, but VCI managing director Steve Ayres says that a date would be discussed in the deal's third or fourth year.

The deal brings VCI a huge library of approximately 15,000 hours of programming from GMG's ITV networks,

which include Granada Television, London Weekend Television, Tyne Tees, and Yorkshire Television.

The venture also includes future GMG-produced shows and made-for-video projects that will be jointly produced by VCI and GMG.

The deal, however, does not include GMG's feature-film product. But VCI will pitch for the video rights on an individual basis.

As the last major library of TV product to be unpublished in Britain, the deal could boost VCI market share by at least 5%. The company has between 5% and 8% of market share in the U.K.'s 800 million-pound sell-through video market.

(Continued on page 77)

Goldstuck Gets Wide Mandate From Arista

■ BY CRAIG ROSEN

LOS ANGELES—In his new role as executive VP/GM of Arista Records (U.S.), Charles Goldstuck's mandate from Arista president Clive Davis is to oversee the label's day-to-day operations while charting a strategic course for the company's future.

"Arista has become a very big company," says Goldstuck. "To take it to the next level is going to be a major challenge for everyone at the company, so strategic management is going to become more important than it has been in any other time in the company's history."

The appointment is part of one of the

most scrutinized executive shuffles in recent memory (Billboard, March 21), as Goldstuck replaces 19-year Arista veteran Roy Lott. In the new post, Goldstuck reports directly to Davis and will be based in the label's New York offices.

Although Lott began work March 16 at the Capitol Records tower in Hollywood, Calif., in the position of deputy president of EMI Records North America, his appointment has yet to be officially announced.

Goldstuck, who comes to Arista after serving as executive VP/CFO of Capitol Records, says he knows replacing Lott "is a tall order, given that [Davis and Lott] had worked so closely for so long."

It was in late fall that Goldstuck was first contacted by Davis as a potential replacement for Lott. "Before that, I really knew him by reputation only," Goldstuck says.

"I knew that Clive is not only one of the most demanding, but dedicated individuals in this business," Goldstuck adds. "I knew that this would be a very, very demanding role, but who better for me to work with and learn from than someone who has been one of the defining forces of what the music business is today."

In a prepared statement, Davis said, "Charles has already had a very distinguishing career marked by considerable accomplishment and achievement. He is joining us at a time when we are poised to enjoy even more growth, and I know he will be in the thick of it playing a key leadership role."

Aside from his financial expertise, Goldstuck's insight into business relations has earned him praise from his (Continued on page 67)

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PUTUMAYO 5TH ANNIVERSARY

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Contact: Adam Waldman - 212-536-5172



CONTEMPORARY CHRISTIAN

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VITAL REISSUES

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1998 INTERNATIONAL TAPE/DISC DIRECTORY

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The Billboard 200
The "Titanic" soundtrack continues its run at the top.

The Hot 100 Singles
Usher takes it "Nice and Slow" as he slides past Janet into the No. 1 spot.

Top R&B Albums
Brian McKnight gains a rare slow-build No. 1 as his "Anytime" reaches the top in its 19th week on the chart.

Top Country Albums

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Puff & Family To Hit The Road

Puff Daddy & the Family, Dru Hill, and Busta Rhymes will embark on a North American tour March 9 at the Miami (Fla.) Arena. The jaunt, which will concentrate on East Coast and Midwestern dates, will wrap March 24 in Boston. [▶ Read The Full Story](#)

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- ▶ Shaq Scores A&M Joint Venture
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Sean "Puffy" Combs

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Indie Sugar Free No Farm Team Chicago Label Aggressive On Acts' Behalf

■ BY MOIRA McCORMICK

CHICAGO—Not yet 2 years old, upstart indie label Sugar Free Records has already become one of the most-talked-about imprints on the Chicago scene. It has done so through its distinctive signing philosophy, commitment to its artists, and hands-on approach to getting its music into the marketplace.

"If you're waiting for a [major-label] deal and spend all your time showcasing in pursuit of that end," then don't expect Sugar Free to function as a farm team, says Thaddeus Rudd, who formed the label with three partners, about the signing approach. "It's important that none of our bands have said, 'What we really want is to be on Atlantic.' We're not trying to be one step ahead of the majors."

What Sugar Free does try to be for its stylistically varied artist roster—which includes veteran indie rocker Jon Langford (of the Mekons and the Waco Brothers), roots-oriented singer/songwriter Chris Mills, intriguingly hard-to-categorize alternative combo Sunset Valley, and atmospheric, homespun foursome Wheat—is the most-attentive, actively involved record label it can be.

"We are not just [a label]," says Rudd. "We are a de facto booking agency as well and help out with management concerns."



MILLS

"The artists have a say in everything, every step of the way," says Doug Lefrak, Rudd's Chicago-based partner, "and they know they can reach us any time of the day or night."

Those who do business with Sugar Free—from distributors and retailers to the artists themselves—agree that its personnel are uncommonly enthusiastic about rolling up their sleeves and getting down to work.

"They are more hands-on than a lot of indie labels," says Mark Anthony, pop-music buyer for Tower Records in Chicago's Lincoln Park. While Anthony says reps from some of Chicago's most-prominent independent record companies "come into the store maybe every six months, these guys are in here once a week, bringing posters, helping with displays. They'll come in just to see how things are going."

Jon Langford, whose bands the Mekons and the Waco Brothers record for Chicago indies Touch and Go and Bloodshot Records, respectively, indicates that there had been major-label interest regarding the Sugar Free solo album, his first.

But Langford, who had made records at Warner, Virgin, and A&M in the past, says, "I didn't want anybody telling me what the single had to be or how I couldn't put this or that track on. I wanted to be somewhere where I could do what I wanted."

The Sugar Free partners "are

enthusiasts, and they have the business sense to pull the whole thing off," he adds. "They had enough money to allow me to do a proper job making the record ["Skull Orchard," a concept album of sorts about his native land of South Wales]. The songs are melodic and simple, [but] it's a very wordy



SUNSET VALLEY

album. I wanted to make sure it was packaged right. I liked the idea of someone getting behind it and supporting it the way Sugar Free does."

"They trust the artist, which is a great thing," says Mills. "They trust they've picked the right individual and let you make your record the way you want. They're more than willing to share their opinions, but even if you disagree, they let you go ahead. They're young, but what they might lack in experience they make up for in commitment and hard work."

Washington, D.C., native Rudd and Lefrak, who hails from St. Louis, met at Northwestern University (NU) in the early '90s. Lefrak was booking concerts, bringing future stars like the Verve and the Wallflowers to NU, and Rudd ran a publication called Art & Performance in the office adjoining Lefrak's.

Upon his graduation in 1994, Rudd took a job in Los Angeles as director of Virgin Records' college marketing division, supervising 40 campus reps doing grass-roots marketing. Two of his best field people were David Simkins, now based in New York, and Matt Mirande, in Boston. Rudd formed Sugar Free in 1996 with those two and Lefrak, who had returned to Chicago (after a post-graduate stint in the Navy) to book prominent showcase room Schubas's, a gig he still handles.

"In '96, when indie rock was at its height, Chicago labels like Drag City and Thrill Jockey had acquired commercial as well as artistic reputations, which was really inspiring," says Rudd. He was inspired enough to start his own label, despite there being "no guarantee of success—just blind trust that if you made good signing choices, then you'd be OK."

He left Virgin and Los Angeles, having had enough of the major-label experience, not to mention L.A. "I came back to Chicago for good reasons," he says. "Here, you can do what you want without being scrutinized under the [industry] microscope the way you are in L.A."

Sugar Free "didn't have a big launch," according to Rudd. "We start-

(Continued on page 77)

Hangdogs' Twang Is Picking Up New Fans

■ BY DYLAN SIEGLER

NEW YORK—The Hangdogs have always depended upon the kindness of strangers.

When the members of the New York-based country outfit set their sights on the music business, they didn't need a guidance counselor to tell them that connections often pave an act's way to recognition. The slow-burning success of the Hangdogs' two gritty country-rock recordings has been driven by the group's raucous live shows—but vital help has come from a few good friends in the entertainment business, including an unexpected ally in Janeane Garofalo.

Formed in New York in the winter of 1993 to play six country tunes

at a holiday office party, the Hangdogs went over so well that the group—after finding bassist J.C. Chmiel through an ad in the paper—decided to record a demo. Peddling

the living-room recording of street-smart country songs to indie labels unconvinced of the viability of so-called "alternative country" proved frustrating. So after gaining a following at live gigs in New York and points south, the group decided in 1995 to put out its first record, an EP called "Same Old Story," on its own. The set has sold some 7,000 copies, according to the band.

"We had a number of offers from indie labels, but the way record companies work, if you sign a deal and then don't perform up to expectations, suddenly you're a failure," says Automatic Slim, the Hangdogs' lead guitarist. "Meanwhile, we've got fans coming up to us in every city loving us. So we decided to take it directly to them."

Thus was born Crazyhead Records L.L.C., the independent label created by and for the Hangdogs. The band's second album, "East Of Yesterday," was released Jan. 15. "We're flying by the seat of our pants right now," says bespectacled front man and primary lyricist Matthew "Banger" Grimm, who is also an editor at Brandweek, a sister publication of Billboard. "We're breaking down costs and doing it now without a middleman, with the exception of the loose-knit, ad hoc network that's taken us up."

That network consists of a publicist and a radio promotion rep, whom the Hangdogs say they suspect charges the band lower-than-usual



THE HANGDOGS

fees as a favor. These are two of the music-industry relationships that the band says have been indispensable. "When we meet someone we like to work with, we latch on to them," says guitarist Slim. Drummer Kevin Baier agrees: "There's a common enthusiasm for the music, for this kind of left-of-center country."

The band handles sales through direct mail order and at shows and keeps up with fans through a print newsletter and via E-mail and a World Wide Web page. Its songs are published by Dog Tired Music/ASCAP.

Baier, who has handled most of Crazyhead Records' business over the past few years, says balancing business and still paying attention to creative pursuits is an empowering challenge. "It's wonderful to do," he says. "I admire [acts] like Superchunk and Ani DiFranco, because I now know how hard that is. We don't have that promotional muscle; we don't have a staff."

The Hangdogs' DIY ethic, a punk-rock modus operandi the band carries over into the country genre, shows up in the music as well as in their business practices. From the band's self-labeled "punk-rock stage banter" at live shows to the albums' raw production values, the Hangdogs align themselves with a type of country often overshadowed by the current Nashville sound, which the band calls "happy country music." The Hangdogs' style is an earnest brand of country music that rings with the influence of acts as diverse as Jason & the Scorchers, Steve Earle, and AC/DC.

"We're not real big fans of the [cleanly] produced album," says Baier, while Grimm says he hopes the band's recordings will evoke the spirit of their live show. "It's been our trademark that we're the band you really want to be there for on a Saturday night," Grimm says.

Dallas community radio station KNON recognizes that quality in the Hangdogs. The station, one of the first in its market to play roots music, has been another important music-business connection for the band. "We love the Hangdogs here," says

(Continued on page 76)



What's The Score? Capitol recording artist Michael Franti has composed the score for the HBO drama "Always Outnumbered," starring Laurence Fishburne and Cicely Tyson. Franti is currently in the studio working on a new album with his band Spearhead. Shown in a cameo spot from "Always Outnumbered," from left, are Spearhead members Armond Livingston, Franti, and Carl Young.

Industry Mourns Tim Maia, Brazilian Soulster

BY ENOR PAIANO

SÃO PAULO, Brazil—Singer/songwriter Tim Maia, who helped introduce R&B and soul music to Brazilian audiences, died March 15 in Niterói, Brazil, near Rio de Janeiro. He was 55.

The cause of death was an infection caused by emphysema. Maia, known as "Brazil's godfather of soul," had been hospitalized in a Niterói hospital since March 8, when he fell ill during a concert there.

Maia was an emotive performer who applied his gravelly voiced baritone to an assortment of R&B and soul tunes colored with Brazilian-directed lyrical imagery. His best-known hits include "Primavera (Vai Chovar)," "Gostava Tanto De Você," "O Descobridor Dos Sete Mares," and "Do Leme Ao Pontal."



MAIA

Maia, who influenced virtually all of Brazil's contemporary R&B artists, is considered an idol and inspiration by many of Brazil's best-known singers. Among the prominent Brazilian artists who have covered Maia's hits are Os Paralamas Do Sucesso, Fernanda Abreu, Kid Abelha, and Lulu Santos.

Upon learning of his passing, dozens of Brazilian stars expressed admiration for Maia's artistry.

Says Abreu: "Tim Maia was the father of Brazilian soul."

Roberto Carlos, Brazil's superstar crooner who once played in Maia's band, describes his death as "a great sorrow. He had a great talent and a beautiful voice."

Nando Reis, band member of hot Brazilian rock act Titãs, adds that he did not know Maia personally, "but he was the model for us."

João Marcello Boscoli, son of Elis Regina, who is actively involved in Brazil's contemporary R&B scene,

observes that Maia broke new ground for Brazil's ever-evolving music.

"Tim Maia as a singer is a [musical] reference for Brazil," says Boscoli. "He was one of the first artists who paid attention to American black music like R&B and blues back in the late '50s and early '60s. He knew how to fuse those sounds with Brazilian music."

The 18th of 19 sons, Maia was born Sebastião Rodrigues Maia in Rio de Janeiro. In the late 1950s, Maia formed a band fronted by famed Brazilian singer Erasmo Carlos with Roberto Carlos (no relation), who sang background vocals. Funk/samba maven Jorge Benjor also performed shows with the group.

In 1959, when his father died, Maia moved to New York, where he played in a band while working odd jobs. Arrested for possession of marijuana in 1964, Maia spent six months in jail before returning to Brazil, where he launched his musical career in earnest.

Maia's U.S. stint allowed him to become well-acquainted with state-side R&B and soul artists of Stax and Motown fame.

Fortified by his exposure to soul music, Maia jump-started his career in the 1970s with ballads such as his first hit, "Primavera (Vai Chovar)," and "Gostava Tanto De Você." Soon thereafter, Maia began delving into grittier funk-rooted sounds with hits like "Acenda O Favela" and "Sossego."

Maia's popularity in the 1970s paralleled the growing interest in U.S. R&B music during that decade, and he became a high-flying musical figure admired by Roberto Carlos and Benjor.

But at the height of his popularity in the 1970s, Maia developed a reputation as a rather eccentric, unreliable performer who often missed shows or played them under the influence of one substance or another.

Always overly rotund for his short

(Continued on page 67)

Johnnie Taylor's 'Disco' Revival Malaco Soul/Blues Artist Riding High Again

BY CHRIS MORRIS

LOS ANGELES—On April 7, Malaco Records is launching "Taylored To Please," veteran soul/blues singer Johnnie Taylor's follow-up to his 1996 smash "Good Love!" The launch kicks off with a blast from Taylor's storied R&B past.

On Tuesday (24), the label will drop a CD and cassette single of "Disco Lady 2000," a remake of Taylor's No. 1 1976 pop and R&B hit, "Disco Lady"; the single will feature four different mixes of the revamped track.

Asked about his chances in 1998, the disco-era chart-topper says, "I think it can get a lot of attention... It's kinda hard for lightnin' to strike in the same place twice. But I think it'll give [the album] a lot of identity, because of the fact that there's a new generation of kids. And it did so well before, it could surprise us all."

"Good Love!" supplied its share of surprises for Malaco and Taylor. The album, released in mid-1996, spent 12 weeks at No. 1 on Billboard's Top Blues Albums chart; it stands at No. 11 on the chart this issue. The set peaked at No. 15 on Billboard's Top R&B Albums chart, while the title single rose into the top 40 of the Hot R&B Singles chart.

Nearly two years into its life, the album is getting a renewed shot of life from a current single, "Slide On," which is No. 97 this issue on the Hot R&B Singles chart, in its fourth week. "Good Love!" proved to be Taylor's most substantial success since the original "Disco Lady" became the first single ever certified platinum by the Recording Industry Assn. of America.

Of the recent upswing in his career, Taylor says, "I was livin' in joyful hopes, because if you don't think it, you'll never reach your goals. You gotta think that this is possible. I thought all the time that if we had the proper tunes to work with, that we could be as competitive as anybody else in the market. I was always of the persuasion that if you want to dig a nice ditch, you can't use a toothpick—you got to have the right kinds of tools." Taylor is no stranger to big records.

He began his career in the '50s as a gospel singer and replaced Sam Cooke in the Soul Stirrers. He went on to cut his first secular numbers in 1961 for Cooke's SAR Records. During the '60s, he recorded a string of top five R&B hits for Memphis' Stax Records. In 1976, he segued to Columbia, where "Disco Lady" brought him crossover fame.

The vocalist says frequent requests to cut "Disco Lady" with contemporary R&B acts led to his decision to remake the 22-year-old tune.

Rerecording his biggest R&B hit may also be Taylor's way of reinstating his credentials as a soul singer; he's clearly uncomfortable with his recent type-casting as a blues vocalist.

"They call me a blues singer," he says. "Like Ray Charles said, I can sing the blues, but most of the hits I've had were not blues."

He continues, "I was in New Orleans

one time, down at the Fairmont [Hotel], and there was a big record shop across the street. I walked in, the guy didn't recognize me, and he had my album in the blues rack. I asked him, I said, 'Why do you have this album in the blues rack?' He said, 'Well, it's Malaco.' And they automatically categorized it [in blues] because it was [on Malaco]. And he said, 'Hell, I don't know why we've got it in the blues [bin]. So he took it out and put it in [with] the rhythm & blues.'"

No matter where Taylor's records may be stocked, Malaco has seen his sales develop from a strong mom-and-pop base in R&B markets.

According to SoundScan, "Good Love!" has sold 312,000 units to date. But Malaco marketing director Greg Preston says the company has sold an additional 100,000 units of the album in non-SoundScan outlets.

"What [the SoundScan figure] doesn't take into account is mom-and-pop shops who haven't heard about or don't care what SoundScan is," Preston



TAYLOR

EXECUTIVE TURNTABLE

RECORD COMPANIES. Geffen Records in Los Angeles names Steve Kline head of top 40 promotion; Tracy Skelly director of top 40, West Coast; and Kevan Rabat top 40 director, East Coast, in New York. They were, respectively, top 40 director, L.A. regional promotion manager, and D.C. regional promotion manager.

Columbia Records promotes James Diener to senior director of A&R/marketing in New York. He was director of marketing and A&R rep.

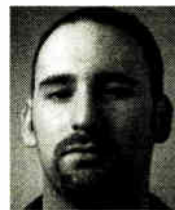
Arista Records in New York names Peter Ganbarg senior director of A&R. He was VP of A&R at EMI.

Koch Records in New York names John C. Porter VP of A&R/GM. He was an artist manager at Mike Robertson Management.

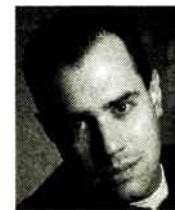
Cynthia Elliott is promoted to VP of international editorial and new



KLINE



DIENER



GANBARG



PORTER



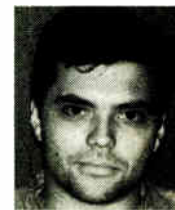
ELLIOTT



BROSMER



NIEVES



MCSPADDEN

media services at Sony Classical in New York. She was VP of international editorial services.

MCA Records Nashville promotes Sarah Brosmer to senior director of publicity/international and Stacey Studebaker to director of publicity. They were, respectively, director of publicity at MCA Nashville and associate director of publicity at MCA Records.

Platinum Entertainment promotes Laura Doede to Midwest regional sales manager in Des Plaines, Ill., and Bill Paige to director of corpo-

rate publicity in Downers Grove, Ill. They were, respectively, sales and marketing coordinator at Platinum and publicity manager at Playboy.

Intersound Records in Nashville names Diane Zandstra Southeast regional sales manager. She was GM of River North Studios.

Roadrunner Records appoints Kevin Estrada A&R director in Los Angeles, Stacey Topkin Southeast regional sales director in New York, and Rob Weldon West Coast promotion director in Los Angeles. They were, respectively, A&R rep at Hol-

lywood Records, assistant director of purchasing at AEC One Stop Group, and local promotion manager at Revolution Records.

PUBLISHING. Rhino Entertainment in Los Angeles names Michael Nieves senior director of licensing and music publishing. He was director of music publishing.

Word/Idea Entertainment in Nashville names Shawn McSpadden VP and GM. He was partner and president at McSpadden-Smith Music.

EMI Music Publishing in New York names John J. Melillo VP of music resources. He was director of music resources.

BMG Songs/Nashville appoints Michelle Berlin professional manager. She was director of publishing at Randy Scruggs Music.

RELATED FIELDS. Ken Alston is named director of sales and marketing at House of Blues Music Co. in Los Angeles. He was product manager at Platinum Entertainment.

Danny Wilde's Life After 'Friends'

Elektra Pushes Versatility Of Rembrandts Leader

BY STEVE KNOPPER

CHICAGO—Though the Rembrandts' Danny Wilde has just reconfigured his band and finished another strong album of catchy power pop songs, an interview with him inevitably dissolves into one word. He's friendly and polite about it, but he knows the word is coming and has heard it many, many times in the last three years.

The word is "Friends."

"It's OK!" he says, during a 30-minute phone interview, from his home in Rancho Santa Rosa Valley, Calif. "I'm a big boy. I'm not going to look a gift horse in the mouth."

"Besides, now everyone's doing it—BoDeans did 'Party Of Five,' and that 'Dawson's Creek' song, who did that? Paula Cole. Maybe there is some respect in it. Man, if the Presidents Of The United States [of America] can do it [for "The Drew Carey Show"], right on."

Obviously, Wilde would rather talk about his new album—"Spin This," due April 28 on Elektra Records—than the Rembrandts' ubiquitous "Friends" theme song, "I'll Be There For You." But it's still relevant because, as Wilde

and staffers at his label acknowledge, many people still think of the Rembrandts as "that 'Friends' band."

"The upside to this is people go, 'Oh yeah, I know that guy,' which is not such a bad thing," says Dana Brandwein, Elektra's New York-based senior marketing director. "But we are treating this with sensitivity. This is a band that has sold albums before."



WILDE

They weren't just 'I'll Be There For You'—they've certainly established themselves. They've toured, and they've sold quite a few records. Our strategy is just to take that success but refocus people—Danny Wilde is a singer/songwriter, and he's been that for quite some time."

"Spin This," which includes Wilde's collaborations with veteran producer Van Dyke Parks and Gin Blossoms guitarist Jesse Valenzuela, is the first Rembrandts album without co-founder Phil Solem. The singer/songwriter, tired of touring and music-industry

routines in general, quit the group shortly after 1995's "LP" went multi-platinum. So Wilde, along with longtime bassist Graham Edwards and drummer Dorian Crozier, altered the band's name to Danny Wilde & the Rembrandts.

It's a transitional name for Wilde, who plans to drop the Rembrandts tag entirely after a few albums, when the time is right. "I felt to go straight to go with Danny Wilde, I'd be cutting myself off at the knees," he says.

"Up until the last album, I don't think people knew who we were. I didn't feel like starting over, but it wasn't fair to Phil to call it just the Rembrandts."

Another in a long line of albums that has descended from the Beatles' "Yesterday... And Today," the catchy, ring-

(Continued on page 15)



Atlantic Says Jump! Atlantic Records imprint Breaking Records, owned by Hootie & the Blowfish and their manager, Rusty Harmon, have signed Charleston, S.C.-based Jump, Little Children. According to Atlantic, the band's 1996 independent release, "Licorice Tea Demos," has sold more than 22,000 copies. Shown in the back row, from left, are band manager Robert Hicks; Breaking Records head of business affairs Richard "Gus" Gusler; Harmon; Atlantic Group co-chairman/co-CEO Val Azzoli; Atlantic Records executive VP/GM Ron Shapiro; Breaking Records VP/GM John Caldwell; Deena Frooman, who works with the band's management; and Craig Kallman, Atlantic Records executive VP/office of the chairman. Band members in the front row, from left, are Evan Bivens, Jonathan Gray, Ward Williams, Jay Clifford, and Matt Bivins.

Razor & Tie Aims To Break Francis Dunnery As Pop Act

BY SUSAN NUNZIATA

NEW YORK—Razor & Tie Records is banking on the April 28 release of Francis Dunnery's "Let's Go Do What Happens" as a chance for the independent label to attain pop success. Dunnery sees the release as a new beginning that will bring him the "fame, money, and power" he says he desires.

Dunnery joined Razor & Tie last year after a stint on Atlantic Records, where he released two critically acclaimed albums, "Fearless" (1994) and "Tall Blond Helicopter" (1995).

"Razor & Tie, symbolically speaking, represents that part of me that is prepared to go out there and do what's needed to be done... It's like, 'Get off your big, fat ass and get something going,'" Dunnery says. "They're enthusiastic, and they really care. And they believe in me."

Indeed, Razor & Tie co-president Cliff Chenfeld considers Dunnery a "marquee act" for the label. Chenfeld says that when Dunnery came to the label he was "looking to come to a place where he would be a major priority. We have too much at stake with Francis in terms of the time, money, and staff we put behind him. He can't fall through the cracks here. Francis is to us what the next Jewel record will be to Atlantic."

Chenfeld, who runs the label with partner Craig Balsam, says Razor & Tie's main priority will be achieving a radio breakthrough for Dunnery, which he acknowledges should be a challenge,

given the eclectic nature of Dunnery's album. The first single, "My Own Reality," is being serviced to triple-A stations this month and to college radio in April. Chenfeld says he sees the modern AC and pop formats as logical steps for Dunnery, although he notes that "Francis is [also] a logical alternative person. He is quirky like Ben Folds, interesting, and provocative and doesn't sound like everything else out there."

By working triple-A first, the label will be capitalizing on an already established base for Dunnery. "Francis rules," says Bruce Warren, music director at triple-A WXPN Philadelphia. "They're not going to have any problems getting airplay for Francis in Philadelphia. We supported his career since his first album came out on Atlantic."

WXPN is already playing "My Own Reality," and Warren says it has been getting positive response. "There is a lot of curiosity about this record here in Philadelphia. We've been playing the song three to four times a day, which for us is a lot, and it's getting really good phones."

Warren adds that "there are three or four really magical songs" that radio can play from the album.

Anchored by standout tracks like "My Own Reality," "Sunflowers," "Jonah," and "Riding On The Back," the album feels like a psychedelic spring day, with Dunnery's gruff yet melodic vocals surrounded by his often intense guitar work. Dunnery recorded and produced the set in his own facility, Sunshine Sound in New York.

A magnetic live performer, Dunnery has amassed a faithful following with his intelligent and uplifting songwriting.

(Continued on next page)



DUNNERY

Earth, Wind & Fire Joins Forces With Wyclef, Wu-Tang; 4 Sets Of Santana

IN THE STUDIO: The Fugees' Wyclef Jean is producing the new Earth, Wind & Fire album, which he says will be released on his Sony-distributed imprint, Refugee Camp. Jean, who is co-producing with EW&F founder Maurice White, says the first single will be a remake of the group's 1975 No. 1 hit, "Shining Star." The track will feature EW&F performing with Wu-Tang Clan... As if they weren't busy enough, both Missy "Misdemeanor" Elliott and R. Kelly are producing film soundtracks. Elliott is working on the soundtrack to "Why Do Fools Fall In Love," the Frankie Lymon story, while Kelly is producing the soundtrack to Eddie Murphy's film "Lifers." Included on the project is a new tune from Mary J. Blige... Puff Daddy is preparing a gospel compilation album for release this summer. But instead of featuring new gospel acts, it will feature performers already on his Bad Boy roster, such as Mase, singing gospel tunes.

STUFF: Look for DreamWorks to release a cast album to "The Capeman" in June or July, despite the play's atrocious reviews. The Paul Simon musical will end its Broadway run Saturday (28). The troubled show opened Jan. 29... Following the demise of Guardian Records, Ray Davies has inked a deal with EMI-Capitol Entertainment Properties, better known as E-Prop. The label will release "Ray Davies: The Storyteller" April 21. The album was recorded live during Davies' 1997 one-man show... Jesus Jones of "Right Here, Right Now" fame has signed with Combustion Records, a new label started by SBK/EMI vet Mike Mena. The band's first album in years, "Already," will be released April 21 on Combustion, with distribution through Koch International... Boyz II Men have just launched a clothing line called Groove. "We have a female line called Groove Girl in some stores, and the male line should be out this fall," says the band's Shawn Stockman... It was bound to happen. Mercury will release Hanson's "Three Car Garage: The Independent Recordings '95-'96" in May. The album features 12 tunes from the trio's two self-released albums, including original versions of "MmmBop" and "Thinking Of You."

HAPPY ANNIVERSARY: Carlos Santana, 1996 recipient of Billboard's Century Award, will celebrate his 30th anniversary of making music with the reissue of his first three albums and a new greatest-hits collection on Columbia/Legacy. On March 31, the label will rerelease "Santana," "Abraxas," and "Santana III." Each set will include three live tracks recorded the same year that the album was originally put out. The remixed sets will include new liner notes and unpublished photos.

Also coming out March 31 will be "The Best Of Santana," the greatest-hits collection, with a "family tree" of the band featuring the lineup changes from 1969 until 1984.

STARR TRACKERS: Look for Ringo Starr to release a new album with some high-profile guest stars this summer. The release reunites Starr with Beatle-mates George Harrison and Paul McCartney. Other guests include Alanis Morissette and Aerosmith's Steven Tyler (who join Starr on a remake of "Drift Away") and Brian Wilson. Mark Hudson produced the project. According to a source, Starr is in discussions with Mercury Records about releasing the project.

In other Starr news, he will do a European tour with his All-Starr Band this summer. Band members include Peter Frampton, Mark Rivera, and Jack Bruce.

Frampton, as well as Clarence Clemons, Paul Shaffer, and Felix Cavaliere, will be among the artists joining the British Rock Symphony April 22, when the orchestra pays tribute to the music of the Beatles, the Rolling Stones, the Who, Led Zepelin, and Pink Floyd at the Beacon Theatre in New York. A potential worldwide tour by the orchestra is in the works.

MASTER CLASSES: TNT launches its new "TNT Master Series" April 15 with "Bacharach: One Amazing Night." The special will feature artists such as Elvis Costello, Sheryl Crow, Luther Vandross, and, of course, Dionne Warwick, performing songs by Burt Bacharach (and Hal David). The ongoing series will spotlight masters in entertainment, sports, and other areas... Speaking of Warwick, she has signed a new label deal with River North Records. The five-time Grammy winner will record "Dionne Sings Dionne," with rerecorded versions of past Bacharach/David hits and new material. The set is due for release this fall.

ON THE ROAD: Amy Grant starts a theater tour March 27 in Las Vegas. The outing will last through the spring... The members of BLACKstreet will tour with Janet Jackson on the singer's U.S. tour late this year... Boyz II Men will embark on a U.S. tour in April... The Monsters of Folk tour hits the road April 7. The club tour features HighTone Records artists Dave Alvin, Ramblin' Jack Elliott, Tom Russell, and Chris Smither... And looking ahead, both Will Smith and Barbra Streisand are looking into the possibilities of touring in 1999 (not together, of course).



by Melinda Newman

RAZOR & TIE AIMS TO BREAK FRANCIS DUNNERY AS POP ACT

(Continued from preceding page)

ing. A student of metaphysics and astrology (he writes MusicScopes, a weekly look at the stars, for Billboard Online), Dunnery has developed his own unique philosophy on life, which can only be described as positive realism. With an understanding of life's shortcomings, Dunnery's outlook remains upbeat and empowered.

"It's rare to have this combination of pop genius and interesting perspective in an artist," says Chenfeld. "I'm hoping we'll be able to rewrite a few rules with Francis, [like the belief] that a label like us can't pull off a pop success and that artists who are melodic and aren't disposable can't break through."

At retail, Razor & Tie will have the

advantage of its new distribution deal with BMG (Billboard, Jan. 17).

"BMG provides services not available in the realm of independent distribution," says Seibough Yegparian, senior director of sales and marketing for Razor & Tie. "They have the clout to make presentations. There's more of a sense of confidence at retail for re-

leases coming from a major like BMG."

Yegparian adds that Dunnery has strong recognition at the BMG distribution branches. "There was a clear sense of what he is. It's reassuring to me that they like this guy, they like the music. He has already made inroads into people's tastes."

Yegparian says the label initially

plans to rekindle interest in outlets where Dunnery has had success with his previous releases: Tower Records, Barnes & Noble, and Borders Books & Music.

He adds that the label is reviewing an international release strategy for the project but that no release dates have been determined outside the U.S. The label is distributed internationally by a network of regional distributors.

Tour plans have not yet been finalized; Dunnery is seeking a booking agent, according to his manager, Lisa Barbaris. She says she is working to get him placed on a summer festival lineup.

"We're looking to keep him on the road all summer," she says. "Once people get to see him, they'll get it, because he's even better live than on record. With it being so tough to get on radio these days, he's got to be out there touring."

Dunnery retains his own publishing for the current album; publishing for his previous two releases was handled by EMI Music Publishing.

The singer's outlook on the music business reflects the positive realism found in his music (see story, this page). "If you're in the music business, then be in the music business. Don't complain about being in the business."

"That's what happens. If you're the shopkeeper and you're not selling any goods, they'll shut you down. It's just like that. You've got to make the most of it, so when someone gives you the ball, run with it; keep running, you know, go fast, just keep running."

For Dunnery, Success Is A Personal Responsibility

NEW YORK—Tales abound in the music industry of artists who felt they were deserving yet could not achieve breakthrough success on a major record label. But singer/songwriter Francis Dunnery applies a standard of personal accountability to his experience and is planning to use the lessons he learned to propel his latest release, "Let's Go Do What Happens" on indie label Razor & Tie.

"You get what you concentrate on," says Dunnery. "If you concentrate on being a nice guy, that's what you'll get. And everybody [at] the major label thinks I'm a nice guy, so there's no point in me screaming at them, saying, 'Why didn't you push my records?,' because I didn't ask them to. I was asking them to think I was a nice guy . . . The artists themselves are responsible ultimately for how they're treated in the record industry. Things don't just happen to you

when you're badly treated. We make that happen."

Dunnery adds, "There's no point screaming for record sales if you're not concentrating on getting record sales . . . It doesn't mean you're a good person to sit there and pretend you don't want to have a successful life."

Dunnery's two albums for Atlantic, "Fearless" (1994) and "Tall Blond Helicopter" (1995), sold a combined total of 28,000 units, according to SoundScan.

Ron Shapiro, GM of Atlantic Records, says, "The relationship between a record company and an artist is a business partnership and is often like a marriage as well. Sometimes business partnerships and marriages don't work out. But Francis Dunnery is a very talented artist, and we wish him nothing but success."

After leaving Atlantic last year, Dunnery signed with Razor & Tie.

He says the indie had been expressing interest since "Tall Blond Helicopter."

"I kept on hearing this little thing, like a birdie on my shoulder, saying, 'If only we had Francis we could go to there with him,'" says Dunnery. "A friend pointed out that 'those Razor & Tie guys always come to your gigs.' When I left Atlantic I went to a few of the major labels, and I found exactly the same thing I had with Atlantic. It was no different. Razor & Tie were constantly just around, all over the place."

Razor & Tie co-president Cliff Chenfeld says he and partner Craig Balsam had been fans of Dunnery's while he was on Atlantic. "He struck us as something of a pop genius who just wasn't getting out of the gate at Atlantic . . . The label just had not worked him as much as he would have liked, but where they worked him it

was to a very good response."

Dunnery launched his career with the progressive British rock band It Bites before moving to New York to pursue a solo career. While writing "Fearless," Dunnery toured with Robert Plant's Fate of Nations tour; he also played guitar on two tracks on Plant's album of that name. Dunnery also cut a solo album for Virgin in the U.K. in 1992 that was released only in Japan.

"The four [solo] albums that I did seem attached somehow . . . It's a time of my life now that I can let go," says Dunnery. "Let's Go Do What Happens' kind of ends a chapter. It's like a six-year chapter. I went from being a dick feeling sorry for himself to celebrating a great album of my life. When I get a bit older, I'm gonna study business, and when I do that, you better look out: pay-back time."

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Work Group's Esthero Entices With Acid-Jazz/Trip-Hop Mix

BY LARRY LeBLANC

TORONTO—How does an unknown Canadian acid-jazz/trip-hop duo named Esthero, without either a performing or recording background, so impress top executives at the Sony Music-affiliated Work Group that the label is releasing its debut, "Breath From Another," in the U.S. on April 28?

The answer lies in the duo—19-year-old singer Esthero and 22-year-old guitarist/MIDI programmer Doc—creating demos of self-produced, self-penned songs that are too striking to be ignored. After being pitched by Rick Krim, senior VP of talent acquisition and marketing for EMI Music Publishing (U.S.), and Michael McCarty, president of EMI Music Publishing (Canada), seven U.S. and Canadian labels competed last year to sign the act (Billboard, Aug. 2, 1997).

According to Jeff Ayeroff, co-president of the Work Group (U.S.), signing the duo was "a no-brainer... The demos were great. It's that simple. We then had a meeting with [Esthero and Doc] and found them to be two young, attractive people, full of personality and attitude. But it wasn't easy [signing them]. There was a big bidding war between labels. We, of course, won."

Ayeroff's partner, Jordan Harris, was also smitten by the demos.

"When I heard [the first demo], I was in my car, and I couldn't believe it," he says. "The reaction we've had for the album from [Sony Music affiliates], particularly in France, Japan, and Britain, makes us feel it can be a major international priority."

Esthero, with a waifish appearance and flaming red hair, is enthralled by the activity surrounding the release of the duo's debut. "I'm loving it all," she says. "I'm loving seeing new places, talking to new people, and playing our music. People are interested in me. That's kind of cool."

Produced by Doc at his home MIDI studio, dubbed Sourpuss Studios, the album also features a number of the duo's friends, including Malik Worthy (bass), Jason Ray (drums), Bryden Baird (trumpet), Evan Cranley (trombone), Ewan Miller (tenor sax), and David Williams and Oliver Macdonald (keyboards).

The album has, according to Doc, "about three-quarters" of Esthero's original demo vocals. Another key difference on the album, he says, is that the Toronto Symphony's string section has been added to such tracks as "Half A World Away," "Heaven Sent," "Country Living (The World I Know)," and "Lounge." The latter song is also featured on the Work Group soundtrack to the film "Zero Effect."

In mid-December, the Work Group

sent out advances of the album to select U.S. media contacts. On Jan. 10, the label sent out remixes by DJ Krus, Talvin Singh, Abacus, and Charlie Klouser of the title track, "Breath From Another," to U.S. clubs and DJs, contacts at underground radio programs, and National Public



ESTHERO

Radio stations.

In late January, 15,000 copies of a four-track sampler, featuring "Breath From Another," "Heaven Sent," "Country Living" and "That Girl" were sent to Sony Music staff worldwide, as well as to independent retailers, promoters, agents, and industry figures in U.S. and Canada.

Although the Work Group issued "Breath From Another" in mid-December as the album's advance track, the label's strategy is to focus first on advance industry word-of-mouth and print media, rather than radio or video airplay.

"Breath From Another" is an imaging track to introduce people to the band," explains Diarmuid Quinn,

senior VP of marketing for the Work Group (U.S.). "The campaign is intended to make people aware of Esthero. The first mainstream [radio] track will be 'Heaven Sent,' which will come out shortly after the album's release."

The Work Group has, however, sought early media support for Esthero, bringing the duo to Los Angeles and New York for interviews.

The album is being released in Canada April 14. "There's a street buzz here, and it's essential for us to quickly build a [mainstream] campaign on that," says Don Oates, senior VP of sales, Sony Music Entertainment (Canada).

"Their sound can't be pigeonholed into any specific style of music," says Kevin Blackwood, manager of the dance department at HMV Canada's Yonge Street flagship store in Toronto. "Their sound covers everything from acid jazz to trip-hop with a bit of rock and a Latin flavor. I saw them [at a label showcase], and they were really good."

Since mid-January, Doc and Esthero have been rehearsing an eight-piece band in Toronto for U.S. and European showcase dates in May.

The St. Paul, Minn.-born Doc credits Toronto's diverse ethnic cultures for inspiring the album's musical direction. "In Minneapolis, I was [performing] punk rock and hip-hop from the time when I was young, but

the music I've been exposed to in Toronto, I would have never heard [being] in Minneapolis."

Esthero, who moved to Toronto from the rural town of Harriston, Ontario, three years ago, reels off a slew of influences including Patsy Cline, Otis Redding, Sly & the Family Stone, and Swedish singer Stina Nordenstam. "I love all music," she says. "I had a music overload growing up. My mom was into classical, and my dad exposed me to a lot of jazz."

Through Zack Werner of Venus Management, Esthero and Doc met at the EMI Music Publishing office in Toronto in January 1996; Werner is now the duo's co-manager. It was McCarty who suggested the two link-up.

"We wrote 'Superheroes' one night, and she took me with her voice," recalls Doc. "A month later, we wrote 'Indigo Boy' and 'That Girl.' I didn't see her until August 1996. Then we got together again and wrote 'Heaven Sent' in one night. I had the music structure already, and she came in and blessed it. I thought, 'This is a real big song.' Then we wrote 'Lounge,' 'Anyways,' and 'Breath From Another.'"

Adds Esthero, "Doc's a brilliant, disciplined musician. I'm the crooner who will freestyle for eight minutes on a song and ask, 'Why can't we do that? I don't care what the rules are.' Doc brings order to my chaos."

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BET Likely To Revert To Private Ownership Network Expanding Cable Presence, Other Ventures

BY CARLA HAY

NEW YORK—With an anticipated move back into the private sector, Black Entertainment Television (BET) is undergoing a metamorphosis that includes ambitious expansion plans such as the acquisition of Festival Productions, new spinoff channels, and new restaurant, casino, and nightclub ventures.

On March 16, BET Holdings Inc., BET's parent company, said its board of directors accepted an acquisition offer from BET chairman/CEO Robert Johnson, Liberty Media, and Johnson and Liberty's newly formed BTV Acquisition Corp. (Billboard Bulletin, March 19).

BET, headquartered in Washington, D.C., has been a public company for the past seven years. If the deal with Johnson and his associates becomes official, it would revert the

organization back to private ownership.

"A vote by minority shareholders will be held this summer," says Johnson, "and I'm confident that the deal will be approved."

Johnson's first bid to bring BET back to the private sector began in September 1997, with an offer of \$48 per share, but that offer was rejected by the BET board. The board now has reportedly accepted an offer of \$63 a share, or \$387 million. The day news broke of the accepted offer, BET shares rose 11%; they have since been hovering in the \$60 range.

Johnson, who founded BET in 1980, explains why he felt the time was right to make BET a private company again:

"When BET went public in 1991, we had three objectives," he says. "First, to raise liquidity; second, to establish a price on the company; and third, to

raise capital. In 1998, we've reached those objectives. Now we have strategies that are focusing on long-term valuation instead of short-term earnings."

Soon after BET announced the acceptance bid, the company revealed it was buying 80% of Festival Productions Inc. That company produces approximately 50 events a year, including the JVC Jazz Festival.

The acquisition of Festival, which is being made for an undisclosed sum, is expected to benefit the fledgling cable network BET on Jazz: The Cable Jazz Channel, which BET launched in 1996.

"Our objective is to marry the two organizations and integrate their assets," Johnson says.

Johnson confirms that Festival president/CEO George Wein will "stay with the company as long as he wants to stay. George is a treasure to the jazz world, and he brings a wealth of expertise to the company."

The sale is expected to be finalized "in 30-45 days," according to Johnson. As for other changes at Festival after the sale to BET, Johnson says, "We don't anticipate that anyone will be laid off. In fact, we plan to expand the Festival staff. The plan is to promote Festival events with BET on Jazz in ways that are mutually beneficial. BET on Jazz is skewed to a younger audience than what we normally see at a JVC Jazz Festival, and I think you'll see changes in [Festival Productions] events that will show us reaching out to a younger audience."

He adds, "We also plan to stage festivals in smaller, urban cities, especially those that don't yet have BET on Jazz. We're hoping to build BET on Jazz's cable distribution in those markets."

According to the network, BET on Jazz reaches approximately 3 million U.S. households. BET, whose programming mainly consists of video-clips and other entertainment geared to African-Americans, reaches 53 million U.S. households, according to the network.

Don Lucoff, a spokesman for the jazz label Blue Note Records, says of the BET/Festival Productions deal: "Ideologically, this is a sound partnership, but it's too early to tell how it will work out. It'll be interesting to see how this new structure will deal with artists booked for their festivals and played on BET on Jazz. Will they cut special deals with certain artists? If the new BET structure is a success, it could open the doors for more record companies to free up more marketing and promotion dollars for [jazz] artists."

BET Holdings has operations that also include BET Movies, the BET Action pay-per-view service, Emerge and BET Weekend magazines, MSBET (a Microsoft/BET venture), BET Financial Services, and a BET SoundStage restaurant in Largo, Md.

BET also plans to open two new establishments in June: a BET SoundStage nightclub in Orlando, Fla., and a BET on Jazz restaurant in Washington, D.C. BET has also partnered with Hilton Hotels Corp. to build a hotel and casino in Las Vegas.

According to the network, BET
(Continued on page 68)

SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFIELD OLSON

STRICTLY BAZ: Leave it to director **Baz Luhrmann** to create a commercial album out of what initially was a compilation of music he put together to play through the phone when callers to his studio in Sydney, Australia, were placed on hold. Capitol Records will release Luhrmann's "Something For Everybody" April 7 in the States.

The director of "Romeo + Juliet" and "Strictly Ballroom," among other films, has had a longtime relationship with 20th Century Fox; he says the politically correct explanation of the album's genesis is that it was released to help generate a buzz on the high-tech studio Fox is building in Sydney. That studio will serve as a hub for film and music projects of Luhrmann and other directors, including the upcoming "Babe 2."

"The serious reason we wanted to do a small music project is to get the music part of the organization going," he says. "But the truthful story was that we have at the office that call-waiting music, and we first put on the Gregorian chanting and that **Garbage** track [from the "Romeo + Juliet" sequel album], so there was a lot of sort of dark music coming through. Then I started hearing that people were being traumatized, saying every time they came off call waiting they were really depressed. So we thought, 'Why don't we put together a CD with the really positive, romantic tracks from all the works we've created that make you feel good?'"

When some callers began to ask if they could purchase the music—which kind of makes you wonder how long they were on hold!—Luhrmann says he decided to take the opportunity to get imaginative and create a new album. He rerecorded the songs using a variety of artists and voice-overs. Some stick closely to the originals; others are complete reworkings that bear little resemblance to their predecessors.

"I think of it as a lounge music album for swingers," he says. "It's meant to be comical in a way. We are introducing pieces of music you don't usually hear. It's a soundtrack for summer."

Several of the songs are from "Romeo + Juliet," including "When Doves Cry," "Angel," "Lovefool," and a really funky incarnation of "Everybody's Free" that winds around the now-infamous faux **Kurt Vonnegut** speech that swept through the Internet community last year before it was revealed that it had actually been written by a Chicago journalist. There are also a few tunes from "Strictly Ballroom": "Love Is In The Air," "Perhaps Perhaps Perhaps," and "Os Quindos De Ya Ya" among them. There are also a few songs Luhrmann hand-picked from various musicals and operas and even a song, "Jupiter," from an election campaign.

"Something For Everybody" was released last November in Australia, and it already has gone platinum in that country after the usually conservative Australian radio contingency jumped on board. The first Australian single was the spoken-word cut "Everybody's Free (To Wear Sunscreen) Mix."

"They played it on the alternative station, and they said they had never had as many phone calls about anything and . . . suddenly it was on classical FM on high rotation," Luhrmann says. "We decided to release it to rest of the world based on such an incredible reaction."

TUBE TALK: Whether or not they are flying off retail shelves, TV soundtracks continue to pique the interest of record labels. The latest player to make the move is Sony Music Soundtrax. On May 5, Sony will release the soundtrack to Fox series "Ally McBeal" through 550/Epic. The company has plans to release at least two additional TV soundtracks in 1998; among them will be the soundtrack to Comedy Central's "South Park" on American Recordings/Columbia (Billboard, Feb. 21).

Glen Brunman, executive VP of Sony Music Soundtrax, says Sony previously hadn't jumped on the TV soundtracks bandwagon because of the difficulty in promoting music on the small screen. "We've avoided them because the television medium limits your ability to have substantial musical use," he says. "When you have a 30-minute show, which is really 22 minutes with commercials, it's kind of hard to lay in songs in a major way. But each of these shows in different ways is, or will shortly be, showing how to transcend the limitations of the television medium." As a case in point, Brunman points to Vesper Alley recording artist **Vonda Shepard's** recurring role as a musical muse in "Ally McBeal." Aside from selected Shepard performances from the show, including its theme song, "Ally McBeal" also will include selections from the score.

Sony's first TV soundtrack project, however, is actually for a miniseries. On March 31, the company will debut the album complement to a highly touted HBO miniseries, "From The Earth To The Moon." The series is a chronicle of all the Apollo space missions, with **Tom Hanks** as executive producer. The album will be released on Play-Tone/Epic, the label made famous in Hanks' film "That Thing You Do!" The "Earth" soundtrack contains a collection of '60s feel-good hits as well as a few key instrumental cues.

In other TV soundtrack news, Mercury Records on March 31 will release "Fame L.A.," which contains new material from Motown Records group **98°**, **Brian McKnight**, and newcomer **Debelah Morgan**.



LUHRMANN

amusement business					
BOXSCORE					TOP 10 CONCERT GROSSES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2	Tokyo Dome Tokyo	March 5	\$2,439,230 (305,757/481 yen) \$71.42/\$63.49	34,265 38,000	Tokyo Dome Entertainment Corp. TNA International Ltd.
U2	Osaka Dome Osaka, Japan	March 11	\$1,404,722 (179,481/330 yen) \$71.42/\$63.49	19,735 25,000	Tokyo Dome Entertainment Corp. TNA International Ltd.
GARTH BROOKS TRISHA YEARWOOD	Reunion Arena Dallas	Feb. 13-15	\$1,059,494 \$21.10	50,213 52,000, three shows, one sellout	C&M Prods. Glenn Smith Presents
GARTH BROOKS TRISHA YEARWOOD	Fort Worth/Tarrant County Convention Center Fort Worth, Texas	Feb. 20-22	\$781,017 \$21.10	37,015 three sellouts	C&M Prods. Estrella Entertainment Group
PUFF DADDY & THE FAMILY DRU HILL LIL' KIM MACE	CoreStates Center Philadelphia	March 15	\$582,399 \$45.75/\$40.75	14,394 15,000	Haymon Entertainment
BRYAN ADAMS	General Motors Place Vancouver	Feb. 26	\$405,570 (\$575,910 Canadian) \$40	11,440 15,569	Paul Mercs Concerts
EROS RAMAZZOTTI	National Auditorium Mexico City	March 11	\$249,245 (2,143,510 pesos) \$52.32/\$12.79	9,801 sellout	Ocesa Presents/CIE
LUIS MIGUEL	Selland Arena Fresno, Calif.	March 6	\$246,945 \$65/\$40/\$20	5,626 7,073	Villalobos Entertainment
LEANN RIMES BRYAN WHITE	John F. Savage Hall, University of Toledo Toledo, Ohio	March 3	\$185,145 \$32.50/\$22.50	6,454 8,200	Belkin Prods.
BROOKS & DUNN TERRI CLARK	Sioux Falls Arena Sioux Falls, S.D.	March 7	\$147,539 \$24.50	6,369 sellout	Steve Litman

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DANNY WILDE'S LIFE AFTER 'FRIENDS'

(Continued from page 11)

ing guitar-laden "Spin This" will likely win over the same radio programmers who embraced Toad The Wet Sprocket and the Gin Blossoms. Despite slight literary references in the opening "Shakespeare's Tragedy" (one of two songs co-produced by Parks), the album is predominantly simple, love-obsessed power pop songs, such as the catchy first single, "Long Walk Back," co-written with Valenzuela.

The Rembrandts' fourth album has an excellent summertime quality, which Wilde considers to be his specialty. "When I write, I don't write to be weird or different," he says. "I feel that I'm a pop craftsman, and I definitely want to bowl people over with a killer hook, because that's what works for me. It's not like I'm a poet and I try to create these deep heavy messages. I love to write a great pop song."

Solem's absence, Wilde says, is most obvious in the album's guitar playing, because his ex-partner used to do the trickier bits. (Mark Karan, formerly a guitarist with singer Sophie B. Hawkins, is responsible for the complex power chords on "This Close To Heaven" and most of the lead solos.) But because the Rembrandts used to function separately—they sang together but handled lead vocals for their own songs—Wilde thinks few fans will be shocked by the change.

"We harmonized great, so that's missing. And his guitar style is very unique and hard to duplicate. I wouldn't even try to do that," Wilde says. "But I think,

songwise, there's not a lot of difference."

The Rembrandts, who formed in 1990 after Wilde had released three largely unheard solo albums, first experienced chart success with 1990's "That's Just The Way It Is Baby," which caught on at adult alternative stations like WXRT Chicago and KBCO Denver, but they never expected to be superstars.

That changed with "I'll Be There For You," which blew up as "Friends" became a smash sitcom in 1995. Elektra asked the Rembrandts to include the song on 1995's "LP," and the duo reluctantly agreed—but only as a bonus track at album's end, after a 10-second pause. Soon they had a massive hit, but a growing backlash against "Friends" led to a similar backlash against the song.

"I think we'd be silly if we didn't capitalize on the success of that song," Wilde says. "But you know the record company: That's what it's about with them; they want to capitalize on the marquee value. They wanted me to do stuff on the advance CD—like, 'Hi, remember me? I'm Danny Wilde from the Rembrandts, and I did 'I'll Be There For You.' I ain't doing that shit. I'm not going down that road."

"I just want to be around for a long time, creating music, and have a fan base, like John Prine or something," he adds. "I have no aspirations to be Jon Bon Jovi or Madonna or someone like that. I just want to be left alone to do what I do and hopefully get enough exposure to keep doing what I want to do."



by Steve Graybow

CLLOWNING AROUND: When was the last time you saw a jazz album with a malevolent clown on the cover?"

"It's different, that's for sure," says **Charlie Hunter**, referring to the 1970s black light poster-inspired artwork on his new CD, "The Return Of The Candyman," released March 10 on Blue Note. He could just as well be talking



HUNTER

about the music created by his new group, **Pound For Pound**, or about his eight-string guitar, on which he simultaneously plays melodies and bass lines. For "Candyman," his fourth Blue Note release, Hunter has (at least temporarily) retired his alto/tenor saxophone front line; "Candyman" has him joined by longtime drummer **Scott Amendola**, percussionist **John Santos**, and rising star vibraphonist **Stefon Harris**.

According to Hunter, the inspiration for this project was the vibraphone, an instrument identified more with the classic sounds of **Lionel Hampton** and **Bobby Hutcherson** than with contemporary grooves. "I play a kind of nutty, fringe instrument [eight-string guitar], so the vibraphone complements my playing well, both sonically and harmonically," says Hunter. "I like to put an instrument into a place where it doesn't usually function, to see how it sounds in that particular world. Vibes give the music a real traditional-jazz feel. Tonally, it's a good, unique blend."

Long before Hunter started making a name for himself in the San Francisco Bay Area, he was busking on Paris subways and on the streets of Germany, Amsterdam, and Switzerland. It was here that his interest in percussion and rhythm developed. "I was brought up as a street musician," Hunter says. "Playing in the street, if I didn't entertain, I didn't get paid. Rhythm is an important component of entertaining people, and I quickly found that the more rhythmic the music, the more coins I received."

Hunter says his fan base ranges from "older folks, real jazz fans" to younger "music fanatics" who trade tapes of his live shows. To capitalize, Blue Note's marketing plan concentrates on traditional outlets for jazz as well as unconventional retail territory. "We've serviced in-store play copies to non-traditional retail stores like Urban Outfitters and Diesel, in addition to skate and surf shops," says senior director of sales **Saul Shapiro**. Likewise, the label plans to work tracks from "Candyman" to both traditional-jazz radio and alternative college stations, to maximize Hunter's exposure at both ends of his fan spectrum.

Hunter will tour throughout the spring; the touring lineup of **Pound For Pound** features Hunter, along with vibes player **Monte Croft** and drummer **Willard Dyson**.

HE TURNS 80 THIS SEPTEMBER, but composer, arranger, and bandleader **Gerald Wilson** shows no sign of slowing down. The centerpiece of his "Theme For Monterey" (MAMA) is a large-scale work commissioned by the Monterey Jazz Festival to celebrate its 40th anniversary. The suite, which consists of five distinct variations on a 40-bar theme, debuted on the festival's closing night last year. This is its first appearance on CD.

In addition, the album features Wilson's own arrangements of **Gershwin's** "Summertime" and **Charlie Parker** and **Dizzy Gillespie's** "Anthropology" (based on the

(Continued on page 31)

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	8	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (8.98/12.98)	ZOOT SUIT RIOT
2	1	63	BARENAKED LADIES ● REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
3	NEW ▶		FASTBALL HOLLYWOOD 162130 (8.98/12.98)	ALL THE PAIN MONEY CAN BUY
4	4	7	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98)	WIDE OPEN SPACES
5	NEW ▶		JIMMY RAY EPIC 69104 (10.98 EQ/16.98)	JIMMY RAY
6	8	5	MONO ECHO 536676/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
7	9	4	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
8	7	3	DARYLE SINGLETARY GIANT (NASHVILLE) 24696/WARNER BROS. (NASHVILLE) (10.98/16.98)	AIN'T IT THE TRUTH
9	22	11	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
10	6	4	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
11	NEW ▶		TWO NOTHING 90155/INTERSCOPE (10.98/16.98)	VOYEURS
12	13	5	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
13	10	29	DIANA KRALL IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
14	11	20	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB
15	16	25	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
16	NEW ▶		ALL SAINTS LONDON 828997/ISLAND (10.98/16.98)	ALL SAINTS
17	18	25	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
18	12	2	CRYSTAL LEWIS MYRRH 5041/WORD (10.98/15.98)	GOLD
19	14	11	ANITA COCHRAN WARNER BROS. (NASHVILLE) 46395 (10.98/16.98)	BACK TO YOU
20	17	35	MICHAEL PETERSON REPRIS (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
21	NEW ▶		C-MURDER NO LIMIT 50723/PRIORITY (10.98/16.98)	LIFE OR DEATH
22	21	37	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
23	20	49	DAFT PUNK SOMA 42609*/MIRGIN (10.98/16.98)	HOMEWORK
24	25	11	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
25	NEW ▶		TORTOISE THRILL JOCKEY 50* (13.98 CD)	TNT

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

26	NEW ▶		CURVE ESTUPENDO 53121/UNIVERSAL (16.98 CD)	COME CLEAN
27	15	2	THE INSYDERZ SQUINT 7035/WORD (10.98/15.98)	THE INSYDERZ PRESENT SKALLELUIA!
28	24	45	ALLURE ● TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
29	34	6	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES
30	23	13	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
31	26	25	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
32	31	19	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN
33	30	3	BIG TYMERS CASH MONEY (11.98/16.98)	HOW U LUV THAT?
34	29	28	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
35	28	44	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
36	35	2	WAYNE WATSON WORD 69147/EPIC (10.98 EQ/16.98)	THE WAY HOME
37	27	4	PROPHET POSSE PROPHET 4406 (11.98/16.98)	BODY PARTS
38	44	5	CHANTAL KREVIAZUK COLUMBIA 67926 (7.98 EQ/11.98)	UNDER THESE ROCKS AND STONES
39	37	21	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG A BOY ARE YA? VOLUME 3
40	32	8	BIG WRECK ATLANTIC 83032/AG (10.98/15.98)	IN LOVING MEMORY OF...
41	42	20	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
42	39	84	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
43	NEW ▶		SMOOTH PERSPECTIVE 549033/A&M (10.98/16.98)	REALITY
44	45	11	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
45	43	8	MILA MASON ATLANTIC (NASHVILLE) 83059/AG (10.98/16.98)	THE STRONG ONE
46	33	25	CORNERSHOP LUAKA BOP 46576/WARNER BROS. (10.98/15.98)	WHEN I WAS BORN FOR THE 7TH TIME
47	NEW ▶		FINLEY QUAYE 550 MUSIC 68506/EPIC (10.98 EQ/16.98)	MAVERICK A STRIKE
48	47	2	DAVID ARKENSTONE WINDHAM HILL 11246 (10.98/16.98)	THE CELTIC BOOK OF DAYS
49	36	7	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 82635/SONY (8.98/14.98)	INOLVIDABLE
50	NEW ▶		PHIL PERRY PEAK/PRIVATE 82163/WINDHAM HILL (10.98/16.98)	ONE HEART ONE LOVE

POPULAR UPRISINGS

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

STRENGTH IN NUMBERS: Developing acts in several genres are hitting the festival circuit en masse in the coming months, carrying along the notion that one plus one often equals three in the music business.



Soul Survivors. Push Records act Luxx, whose self-titled, Ron Saint-Germain-produced debut was released March 10, is building out-of-the-box airplay with its first single, "Soul Of Me," at rock stations like WBAB and WRCN on New York's Long Island. The song, says Luxx singer Katrina Chester, was inspired by a negative encounter with a major-label executive but has since taken on greater meaning. "Since the actual recording, it has really started to be relevant to me in so many different situations," she says. "I think that's why a lot of people are able to relate to it."

Multi-artist bills rolling into your town soon include the Ska Against Racism (Good Works,

Billboard, March 7) and Funkungfusion tours, as well as the (hide your daughters) Monsters of Folk festival.

Ska Against Racism, which will benefit organizations such as Artists for a Hate-Free America, kicks off Friday (27) in Seattle and features acts like Kemuri, Five Iron Frenzy, and the Blue Meanies.

Ninja Tune's Funkungfusion tour, which launches the first of 22 dates March 30 in Vancouver, will feature label acts Herbaliser, DJ Vadim, Chocolate Weasel, Neotropic, and Animals On Wheels. All tour acts will be featured on Ninja Tune's "Ninja Cuts 3—Funkungfusion" compilation, which bows April 27.

HighTone Records is also pushing its wares via a festival—its Monsters of Folk tour.

Dave Alvin, whose next album, "Black Jack David," will be released in June, and Ramblin' Jack Elliott, whose HighTone debut, "Friends Of Mine," bowed March 17, are half of a lineup that also includes labelmates Tom Russell and Chris Smither.

The show starts April 7 in Seattle.

The Guinness Fleadh festival returns for a second year,



Meant For You. Former Rugburns member Steve Poltz, perhaps best-known for co-writing Jewel's "You Were Meant For Me," flies solo with his Mercury debut, "One Left Shoe." The first single from the album, which was released March 17, is "Silver Lining."

expanding from New York into new markets Chicago and San Francisco.

The June festival, which also features artists such as Si-néad O'Connor, will showcase developing artists like Altan, Saw Doctors, Donal Lunny Band, Luka Bloom, and Mary Black.

ROADWORK: Speaking of touring, do yourself a favor and check out China/Sire's Morcheeba, on the road April 12 (Portland, Ore.) through May 2 (Washington, D.C.). The band's monumental new album, "Big Calm," was released March 17.

MY WAY: Though the actions of David (pronounced Dah-veed) Garza have sometimes left industry armchair career advisers scratching their collective noggins, that hasn't stopped the artist from producing a solid, instantly likable debut on Lava/Atlantic, "This Euphoria," which is due April 7.

Austin, Texas-based Garza, a former member of Twang Twang Shock-A-Boom, walked away from the band just as it began getting courted by record labels.

Subsequently, Garza self-released nine albums through

his own Wide Open Records, including the critically welcomed EP "Four Track Manifesto."

The only snag? The EP, put out in conjunction with Artists for a Hate-Free America, was available only on the Internet and at shows.

The first single from "This Euphoria" will be "Disco Ball

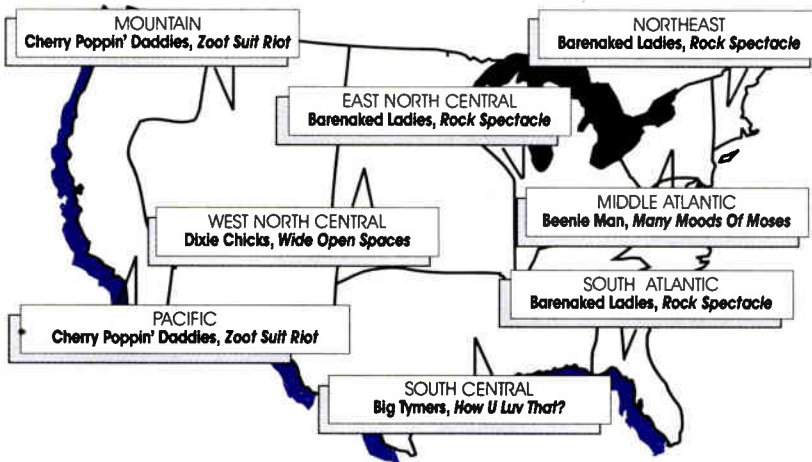


No Breaks. The Great Divide has spent the past six years building a loyal following in Texas and Oklahoma. Atlantic re-released the act's album, "Break In The Storm," March 17. The first single from the rock-influenced country band is "Never Could." They play Saturday (28) at City Limits in Stephenville, Texas.

World," which was included on the artist's EP and, as a result, is already getting spins at college radio.

Meanwhile, Atlantic placed album cut "Slave" on the "Great Expectations" soundtrack and has Garza opening for Ben Harper Friday (27)—March 29 in Texas.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Barenaked Ladies Rock Spectacle	1. Barenaked Ladies Rock Spectacle
2. Jimmy Ray Jimmy Ray	2. Jagged Edge A Jagged Era
3. C-Murder Life Or Death	3. Cherry Poppin' Daddies Zoot Suit Riot
4. Dixie Chicks Wide Open Spaces	4. Dixie Chicks Wide Open Spaces
5. Two Voyeurs	5. Daryle Singletary Ain't It The Truth
6. Cherry Poppin' Daddies Zoot Suit Riot	6. C-Murder Life Or Death
7. Sevendust Sevendust	7. Beenie Man Many Moods Of Moses
8. Fastball All The Pain Money Can Buy	8. Alejandro Fernandez Me Estoy Enamorando
9. Daryle Singletary Ain't It The Truth	9. Jose Luis Rodriguez With Los Panchos Inolvidable
10. Anita Cochran Back To You	10. Sounds Of Blackness Time For Healing



Thanks For The Music. Songwriters Lamont Dozier, Brian Holland, and Eddie Holland were honored at a recent BMI luncheon celebrating the legendary songwriters. Known as Holland/Dozier/Holland, the trio was the staple of the "Motown Sound" and penned more than 400 songs, including "Baby Love," "I Can't Help Myself," and others. Pictured at the event, from left, are Eddie Holland; Barbara Cane, BMI's assistant VP of writer-publisher relations; Wayne Henderson, member of the Jazz Crusaders; Brian Holland; singer Hadda Brooks; vocalist/guitarist Bobby Womack; Dozier; Rick Riccobono, BMI's VP of writer-publisher relations; and Cheryl Dickerson, BMI's senior director of writer-publisher relations.

Night Bird's Foster Takes Flight Vocalist Mixes Genres On Her Debut Set

BY ANITA M. SAMUELS

LOS ANGELES—On her debut album, "Just What You Like," slated for release April 28 on Night Bird Records, vocalist Eboni Foster fuses R&B with rock, gospel, and jazz.

"My songs have no color lines; that's what will keep me in my own category," she says. Her first single, "Crazy For You," was serviced to R&B radio Feb. 23-24 and will be released commercially April 7. It has already garnered 507 spins at radio, according to Broadcast Data Systems.

Foster says her musical influences run a gamut of genres—from Etta James and Anita Baker to Hall & Oates and Dolly Parton. "I enjoyed working on my album," she says. "Every song portrays my personality. Some songs are sexy and sensual, which doesn't take away from the fact that I live my life just like everyone else. It's not a gimmick someone put together; it's me."

The videoclip for "Crazy For You" was serviced to BET Feb. 24 and is in medium rotation. The clip, which was directed by Cirri Nottage, will be supported by appearances on "Planet Groove" and "Teen Summit." The video has just begun to be played by the Box.

On the album, Foster worked with a variety of writers and producers, including Troy E. Wright, Taura Stinson, Alonzo Jackson, E-Smooth (who is also her manager), Mike Manni, and Derek Clark.

Wright is also president of Hendrix Records, which established Night Bird in 1997 as an avenue for R&B acts. Hendrix also launched Trinity Records, which focuses on contemporary Christian and gospel music. Hendrix has a long-term licensing and distribution agreement with MCA Records.

Foster is the first act released on Night Bird and the only artist signed to the label thus far. "A friend gave me her tape during a party at Narada Michael Walden's house. Her voice just cut through the tape," Wright says. "Although it's common for a new label to go out and hire a lot of artists, I decided that I didn't just want someone who could sing, nor did I want one who wanted to sing and just get rich. We wanted our first artist to portray to the public a normal, young, beautiful woman with the ability to relate to everyone."

A key marketing factor, according to Wright, is the fact that the vibrant singer is confident of her abilities. "Eboni has great vocals and the atti-

tude," he says. "In this industry it takes more than just great vocals. She can sing, and she can act. She's a lot of fun to be around, and a lot of artists don't have that charismatic quality. Some artists take classes to be like that."

Foster is no stranger to the industry. She began singing at local talent shows in Sacramento, Calif., and the San Francisco Bay Area. By the time she reached her teens, Foster had joined



EBONI FOSTER

Nuttin' Nyce as lead singer, replacing a former member. They recorded an album and toured extensively, but she left the group in 1994.

"I never really saw myself in a group. I always sang by myself," she says. Still, being in the act provided valuable experience she needed, she says.

According to Marilyn Batchelor, national director of marketing at MCA Records, the label plans an extensive campaign targeting a 12-24 demographic. The album will be worked at both R&B and R&B crossover stations. MCA will have her doing TV appearances on "Vibe," "Showtime At The
(Continued on page 20)

Sibling Act Melky Sedeck Debuts On MCA; C-BO Gets 90 More Days For Drug Use

A NEW HOUSEHOLD NAME? Sister and brother duo Melky Sedeck was signed as an R&B act to MCA Records March 9. Melky and Sedeck Jean are the siblings of Wyclef Jean of the Fugees.

"When people hear our music, they say it's different but common," says Melky, who sings and writes all their music. A hip-hop fan trained in classical music, Melky says she originally thought she would pursue a career teaching classical music. Sedeck handles all the production and instrumentation for their music and sings as well. "We are self-contained, and we work from each other," he says. But versatility is what they hope will make their music stand out. Sedeck says his sister writes like a rapper and can freestyle as well as sing.

The duo's debut album, "Melky-Sedeck Da Joint," due in late summer or early fall, will intertwine hip-hop, jazz, gospel, opera, and classical music. Melky will even do some "scatting" on one of the songs. "I compare it to yodeling," she says.

The duo says its album doesn't fit any one format, and it will include ballads with a '50s and '60s feel. Melky says she and her siblings come from a musical background. Their lives, she adds, were strictly about going to school and to church.

The three of them began performing as children. "We had a family band with the three of us and did church tours. Our concerts were sold out," she says.

Sedeck has already written songs for Regina Belle's upcoming album as well as for the Fugees. He and Melky performed the title song of the "Love Jones" soundtrack last year. Sedeck is also producing tracks for KRS-One and Cypress Hill.

IT'S ALL 'RELATIVE': On Tuesday (24), HBO and Relativity Records will release the soundtrack to "Butter" for the world premiere of the movie. According to writer/director Peter Gathings Bunche, the film is a murder-mystery set in the black pop-music industry. "It's more in the world of Clarence Avant or Babyface, rather than our incarcerated kingpins," he says.

Bunche notes that the soundtrack captures the full spectrum of contemporary black music. "We ranged from gangsta rap to contemporary gospel—and an old-school remake of the classic 'Smiling Faces Sometimes' by the Undisputed Truth—to straight-up R&B," he says.

The movie stars an array of actors, including Ernie Hudson, Nia Long, Shemar Moore, Donald Faison, and Salli Richards, and concerns not a struggling artist but the ones who are making it, says Bunche. And unlike standard hip-hop movies, there are no performances.

Among the tracks on the set are first single "Work" from Arista act Naughty By Nature and "Superhero" by as-yet-unsigned Christopher Williams. Titles from Relativity acts include "No Ways Tired" by Nancey Jackson, the Beatnuts, Fatal, R&B singer Michelle Mitchell, and Indo G. "I wanted to pay homage to the future and the past on the soundtrack and in the movie with the Ohio Players' classic 'Pain,' one of the few songs that hasn't been sampled from their catalog," Bunche says. With "Superhero," the director says, he wanted to make a new song with Williams' vocals because he wanted the artist's spirit to permeate the record. "He's an R&B singer who has lived a hip-hop life," he says.

On another Relativity note, producer/artist Darryl "Delite" Allamby's label Millennium 2000 Music, a division of his production company 2000 Watts Inc., has signed a deal with Relativity Entertainment Inc. (Billboard Bulletin, March 17). Under the agreement, Relativity will market and distribute upcoming Millennium 2000 releases. The deal will be launched with the debut of Link's album "Sex Down,"

slated for June release.

The first single from that album, "Whatcha Gone Do," is scheduled for release to radio March 31; street date is May 5. Delite and Link have had success with LSG's hit "My Body," which the two co-wrote with Antoinette Robinson. The trio has also written Silk's upcoming album, which was produced by Delite. The same songwriting and production team will produce Gerald Levert's next release, as well as songs for Keith Sweat's next set.

MORE WOES FOR C-BO: Rapper Shawn Thomas, aka C-BO, who was to be released from prison March 18, has been given 90 more days after testing positive for marijuana use. He had served two weeks after being arrested March 3 on charges that lyrics from his album "Til' My Casket Drops," on AWOL/Noo Trybe Records, violated the terms of his parole (Billboard March 14).

His parole agreement required that he "not engage in any behavior that promotes gang lifestyle, criminal behavior, and or/violence against law enforcement." Thomas' lawyers had negotiated an agreement with the California Prison Board to have all charges dropped.

In a press release, Thomas' camp claims he has received "unusually harsh" punishment because this is his first incident as a parolee. His camp also says that other such offenders are not given additional prison time but are required to be drug-tested over a longer period of time.

"Til' My Casket Drops" is No. 10 on the Top R&B Albums chart this issue and No. 66 on The Billboard 200.



by Anita M. Samuels



Making Hits. Columbia recording artist Kenny Lattimore takes a break from recording tracks for his sophomore set, "From The Soul Of Man." The album is slated for a June 9 release. Pictured in the back row, from left, are Kenny Lerum, Ivan Barias, Kipper Jones, Vidal Davis, Keith Pelzer, Jeff Townes, and Carvin Haggins. Shown in front, from left, are Andre Harris, Lattimore, and Darren Henson.

MARCH 28, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'LET'S RIDE', 'NO, NO, NO', 'NICE & SLOW', 'BODY BUMPIN' YIPPIE-YI-YO', 'TOO CLOSE', 'ALL MY LIFE', 'RAIN', 'WHAT YOU WANT', 'DEJA VU (UPTOWN BABY)', 'DO FOR LOVE', 'A ROSE IS STILL A ROSE', 'ROMEO AND JULIET', 'GONE TILL NOVEMBER', 'I DON'T EVER WANT TO SEE YOU AGAIN', 'SWING MY WAY', 'ALL I DO', 'MY BODY', 'STRAWBERRIES', 'GET AT ME DOG', 'THE PARTY CONTINUES', 'AM I DREAMING', 'IMAGINATION', 'OFF THE HOOK', 'MAKE EM' SAY UHH!', 'THEY DON'T KNOW/ARE U STILL DOWN', 'VICTORY', 'GETTIN' JIGGY WIT IT', 'A SONG FOR MAMA', 'BRING IT ON', 'BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS', 'WE'RE NOT MAKING LOVE NO MORE', 'IT'S ALL ABOUT ME', 'DANGEROUS', 'REALITY', 'YOU MAKE ME WANNA...', 'JUST BE STRAIGHT WITH ME', 'CHEERS 2 U', 'WHAT ABOUT US', 'WHO AM I', 'ALL MY LOVE', 'GITTY UP', 'TOGETHER AGAIN', 'RAISE THE ROOF', 'BURN', 'IF YOU THINK I'M JIGGY', 'BUTTA LOVE', 'EVERYTHING', 'I CARE 'BOUT YOU', 'FATHER'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like '4, 3, 2, 1', 'WELL, ALRIGHT', 'THE CITY IS MINE', 'SO LONG (WELL, WELL, WELL)', 'JUST CLOWNIN'', 'STILL PO' PIMPIN'', 'NOTHIN' MOVE BUT THE MONEY', 'SAY IT', 'FREAK IT', 'ANOTHER RIOT', 'BEAUTIFUL BLACK PEOPLE', 'SHUT 'EM DOWN', '6 A.M. (WE BE ROLLIN')', '24/7', 'BEFORE WE START', 'JUST A MEMORY', 'SADDLE YOU UP', 'THROW YOU HOOD UP', 'SEND MY LOVE/SEND ONE YOUR LOVE', 'BODY ROCK', 'I CAN FEEL IT', 'GOING BACK TO CALI', 'YOUNG, SAD AND BLUE', 'LET ME', 'YOU KNOW MY STEEZ', 'I WONDER IF HEAVEN GOT A GHETTO', 'YOURS FAITHFULLY', 'SAY YOU'LL STAY', 'HANDLE UR BIZNESS', 'ROXANNE '97 - PUFF DADDY REMIX', 'GOTTA BE... MOVIE' ON UP', 'LOST TO LOVE', 'SILLY', 'TUCK ME IN', 'DOO DOO BROWN', 'THANK YOU', 'TEAR DA CLUB UP '97', 'THA HOP', 'YOU DON'T HAVE TO WORRY', 'A REAL LADY (SOMETIMES I'M A BIT@H)', 'CHINESE CHECKERS', 'BABY IT'S ON', 'SHOWDOWN', 'THE STONE GARDEN', 'I'M THINKING', 'THE WORST', 'JUST BECAUSE', 'SLIDE ON', 'SO FLY', 'IT'S LIKE THAT', 'DING-A-LING'.

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

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'ALL MY LIFE' by K-Ci & JoJo, 'ANYTIME' by Brian McKnight, 'NICE & SLOW' by Usher.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'GET AT ME DOG' by DMX, 'TURN IT UP (REMIX)' by Busta Rhymes, 'A DREAM' by Mary J. Blige.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'IN MY BED' by Dru Hill, 'MY LOVE IS THE SHHH!' by Somethin' for the People.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'NEVER MAKE A PROMISE' by Dru Hill, 'NEXT LIFETIME' by Erykah Badu.

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like '24/7' by Ros World, '4, 3, 2, 1' by LL Cool J, 'AM I DREAMING' by Irving.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'LET'S RIDE' by Whittell Jordan, 'BODY BUMPIN' YIPPIE-YI-YO' by Public Announcement.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS' by Puff Daddy & The Family, 'ALL MY LOVE' by Queen Pen Feat. Eric Williams.

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



DATU FAISON'S RHYTHM SECTION

SADDLE UP: Although Destiny's Child had at least a two-week run atop Hot R&B Singles in mind, Montell Jordan had other plans, as his "Let's Ride" (Def Jam/Mercury), which features rapper Master P, leaps to No. 1. While Jordan's audience stands at 27 million, 8 million less than Destiny's "No, No, No," the impact of new configurations at retail gives him the muscle for the 20-position jump.

"Let's Ride" spent its first five weeks on the chart as a 12-inch-only single. A cassette single and CD single were released March 10, spawning a 1,500% unit increase and 6,000 extra chart points. The title also wins the crown on our component Hot R&B Singles Sales chart.

At radio, the tune sees an 8% growth since last issue, with leaders including KXHT Memphis, KBXX Houston, WJMH Greensboro, N.C., and WBLX Mobile, Ala. "It was imperative with Montell Jordan that we re-establish him with younger demos, the Master P and 'This Is How We Do It' consumer," says Def Jam GM Kevin Lyles. "We put heavy emphasis on personal appearances and gaining airplay in an effort to provide retail with enough momentum to scan over 50,000 units." The title scanned more than 94,000 units at the full SoundScan panel.

STAY TUNED: As mentioned here last issue, given the 53 million listeners held by K-Ci & JoJo's "All My Life" (MCA), that song seemed poised to take over at No. 1 on Hot R&B Singles in the April 4 issue. However, a few anxious retailers had other plans, forcing the record to enter the Hot R&B Singles Sales list at No. 36. Billboard rules state that if a title enters a component sales chart, it must also enter the overall list. Thus, "All My Life" has an early debut at No. 6 on Hot R&B Singles, capturing the Hot Shot Debut crown. Pretty impressive, considering that the single sold only a few thousand units at the R&B core panel. Sales of 8,500 units at the full panel force the song onto the Hot 100 Singles chart at No. 15; it entered Hot 100 Singles Sales at No. 61.

SWV's "Rain" (RCA) makes its way onto Hot R&B Singles at No. 7 after spending 14 weeks at radio. However, the song's audience peaked in the March 14 issue and now stands at 29 million listeners.

STAY PUFF: Puff Daddy & the Family's "Victory" (Bad Boy/Arista) springs 29-26 on Hot R&B Singles and wins the Greatest Gainer/Sales trophy. The label has still not officially gone for airplay on the song, and it only has 600,000 listeners across 15 stations for the tracking week. The single still posts a 23% boost at retail, stemming from the momentum of the song's B-side, which is a new remix of "Been Around The World." The remix, which is combined with airplay of the original version, raises that song's total R&B audience by 15%.

Despite having a higher audience than "Victory," "Been Around The World" does not get listed first on Hot R&B Singles since it has already charted as a separate song with "It's All About The Benjamins." The original version of "Been Around The World" stands at No. 30.

R&B



Gotcha! Sean "Puff Daddy" Combs was the subject of "blast from the past" clips on a recent episode of Keenen Ivory Wayans' talk show. The broadcast was dedicated to the artist's varied history in the music business. Pictured onstage, from left, are Mike Tyson, Combs, Heavy D, and Wayans.

EBONI FOSTER

(Continued from page 17)

Apollo," and "All That" and on Nickelodeon and MTV programs that cater to the R&B crossover audience.

"It allows us to go after the 'twens' audience," she says. In addition, MCA plans to use television sitcoms such as "Friends" to position the music on the show or have her make guest appearances. It is also targeting daytime television talk shows such as Rosie O'Donnell's, as well as soap operas.

On March 10, Foster will join the L.A. Clippers for the Team Up celebration (formerly the NBA Stay in School Jam) to encourage students to stay in school.

Later this spring she'll be doing spot dates opening for Brian McKnight and K-Ci & JoJo.

To capitalize on Foster's image, MCA is attempting to get her placed in clothing ads for fashion designers. Batchelor says the singer is both fashionable and funky. "No matter what she does, she displays her femininity," she says. "She's not bubblegum or daisies. She's like every other young girl in her 20s." Batchelor says Foster may perform at DKNY's launch of its spring line.

Where her image as a young woman is concerned, Foster says everything she's done so far is very tactful. "I respect myself," she says. "Even if a lot of people don't like the album, at least they'll respect me. I brought a lot of class back to things without being 'hoochie.'"

Both the single and the album will be released internationally later this spring. Batchelor says that while the U.K. is already responding to the single, there is no official release date there for the album.

Tiffany Green, music director at WJBT Jacksonville, Fla., says she expects the song to be a summer hit. "It's a feel-good song," she says.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	6	7	SOMEONE TO HOLD	VERONICA FEAT. BIG PUNISHER & CUBAN LINK (H.O.L.A.)
2	4	23	UM BAH	AREAL (THATZ ENTERTAINMENT/COPPER SUN)
3	1	20	PAPI CHULO	FUNWOODS FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONE/PCA)
4	3	25	BE MY PRIVATE DANCER	THE 2 LIVE CREW (LIL' JOE)
5	—	1	BIG BOOTY GIRLS	M.C. SHY-D (BENZ)
6	—	2	RAIDA'S THEME	THE X ECUTIONERS (AUDIO SOUL/ASPHODEL)
7	2	5	ILL NA NA	12 GAUGE (POWER/T.Y.S.)
8	24	12	COME AND PARTY	2GM (MARASCHINO)
9	12	8	ME NAME JR. GONG	DARIAN MARLEY FEAT. GRAND PUBA (TUFF CONGLI/IGHTYEAR)
10	9	16	AZ SIDE	NASTYBOY ALICK FEAT. MANDI (NASTYBOY/CLASSNOTES/MERCURY)
11	—	10	BLACK NOSTALJACK (AKA COME ON)	CAMP LO FEAT. RUN AND KID CAPRI (PROFILE)
12	15	19	IT'S RAINING MEN...THE SEQUEL	MARTHA WASH FEAT. RU'PAUL (LOGIC)
13	—	11	MONEY CAN'T BUY YOU LOVE	YOUNG DRE FEAT. SANDY WHITT (FOR THE COASTERS) #C3 GRAND LEVEL

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Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	14	DEJA VU (UPTOWN BABY) ●	LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA
2	6	—	2	DO FOR LOVE	2PAC FEATURING ERIC WILLIAMS (C) (D) (T) (X) AMARU 42516/JIVE
3	4	5	9	GONE TILL NOVEMBER ●	WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA
4	7	8	7	ROMEO AND JULIET	SYLK-E. FYNE FEATURING CHILL (C) (D) (T) RCA 64973
5	10	—	2	VICTORY	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA
6	3	4	10	WHAT YOU WANT ●	MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA
7	8	6	6	THE PARTY CONTINUES ●	JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA
8	2	2	6	GETTIN' JIGGY WIT IT	WILL SMITH (C) (D) (V) COLUMBIA 78804
9	9	7	6	GET AT ME DOG	DMX (FEATURING SHEEK OF THE LOX) (M) (T) (X) DEF JAM 568523*/MERCURY
10	5	3	15	SWING MY WAY ●	K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG
11	11	9	10	MAKE EM SAY UHH!	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY
12	15	31	3	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
13	13	12	12	DANGEROUS ●	BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG
14	NEW ▶	1	1	RAISE THE ROOF	LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (T) LUKE RECORDS II 572250/ISLAND
15	12	10	10	FATHER	LL COOL J (C) (D) DEF JAM 568332/MERCURY
16	NEW ▶	1	1	GITTY UP	SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND
17	14	14	8	THE CITY IS MINE	JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC A FELLA/DEF JAM 568592/MERCURY
18	18	13	17	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS ▲	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & MASE (C) (D) (T) (X) BAD BOY 79130/ARISTA
19	16	11	4	ALL MY LOVE	QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE
20	24	36	3	WHO AM I	BEENIE MAN (C) (T) (X) 2 HARD 6160V/P
21	17	15	13	BURN	MILITIA (C) (D) (T) RED ANT 119006/MERCURY
22	19	16	16	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND
23	20	17	7	NOTHIN' MOVE BUT THE MONEY	MIC GERONIMO FEAT. DMX & BLACK ROB (C) (D) (T) (X) BLUNT 4939/TVT
24	NEW ▶	1	1	STILL PO' PIMPIN'	DO OR DIE FEAT. JOHNNY P AND TWISTA (C) (D) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN
25	22	19	5	ANOTHER RIOT	KINGPIN SKINNY PIMP (C) (D) 40 STREET 4043
26	23	21	5	6 A.M. (WE BE ROLLIN')	NADANUF (C) (D) (T) (X) REPRIZE 17278/WARNER BROS.
27	21	18	9	IF YOU THINK I'M JIGGY	THE LOX (C) (D) BAD BOY 79115/ARISTA
28	25	20	22	I'M NOT A PLAYER	BIG PUNISHER (C) (D) (T) LOUD 64910/RCA
29	NEW ▶	1	1	THROW YO HOOD UP	MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714
30	NEW ▶	1	1	I CAN FEEL IT	GHETTO MAFIA (C) (T) DOWN SOUTH 4003/FULLY LOADED
31	NEW ▶	1	1	BEFORE WE START	MCGRUFF (C) (D) (T) UPTOWN 56165/UNIVERSAL
32	35	38	5	BODY ROCK	MOS DEF FEATURING Q-TIP & TASH (C) (D) (T) OPEN MIC 157/RAWKUS
33	28	—	2	24/7	24/7 (C) (D) (T) LOUD 65412/RCA
34	27	23	8	SEND MY LOVE/SEND ONE YOUR LOVE	BORN JAMERICANS (C) (D) DELICIOUS VINYL 71903
35	32	25	18	YOU KNOW MY STEEZ	GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN
36	26	24	22	FEEL SO GOOD ▲	MASE (C) (D) BAD BOY 79122/ARISTA
37	29	22	17	GOING BACK TO CALI ●	THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA
38	31	32	4	DOO DOO BROWN	DJ NASTY KNOCK (C) (D) STREET STREET 30009
39	30	28	7	HANDLE UR BIZNESS	M.O.P. (C) (D) (T) RELATIVITY 1664
40	33	26	32	BACKYARD BOOGIE	MACK 10 (C) (D) (T) PRIORITY 53282
41	NEW ▶	1	1	GOTTA BE...MOVIN' ON UP	PRINCE BE FEAT. KY-MANI (C) (D) GEE STREET 33513/V2
42	34	27	15	ROXANNE '97 - PUFF DADDY REMIX	STING & THE POLICE (M) (T) (X) A&M 582449*
43	43	29	4	A REAL LADY (SOMETIMES I'M A BIT@H)	D'MEKA (C) (D) (T) (X) ALL NET 2288
44	42	43	39	NOT TONIGHT ▲	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG
45	RE-ENTRY	9	9	THE STONE GARDEN	THE PSYCHO REALM (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA
46	44	48	10	THE WORST	ONYX + WU-TANG CLAN (T) TOMMY BOY 436*
47	37	35	21	MOURN YOU TIL I JOIN YOU	NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427
48	40	37	24	IF I COULD TEACH THE WORLD ●	BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY
49	RE-ENTRY	22	22	MAN BEHIND THE MUSIC	QUEEN PEN FEAT. TEDDY RILEY (C) (D) (T) LIL' MAN 97020/INTERSCOPE
50	RE-ENTRY	18	18	SHOWDOWN	E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643

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

A Warm Summer Night Overheats Carnegie Hall

FOR A SPLIT SECOND, the imposing, ornate walls of Carnegie Hall seemed to literally shake. After nearly two hours of appropriately mature ovations and controlled excitement, the remarkably well-behaved audience could no longer be contained—and it was apparent that nothing could have pleased Donna Summer more.

The pure delight in her eyes was unmistakable as fans rushed down the room's plush, red-carpeted aisles—many of the men whipping off their suit jackets and ties, while a number of the women (and a smattering of drag queens) hiked up their skirts—all in a frenzied effort to more closely bask in the magic unfolding onstage. Surveying the cheering crowd after a salacious, guitar-drenched rendition of "Hot Stuff," Summer giggled and declared that the notoriously stodgy venue might never be the same.

It certainly proved to be an evening that would reverberate in the minds and hearts of the loyalists who plunked down a sizable chunk of change (seats ranged in price from \$50 to \$500) to experience the reigning queen of disco in an unusual yet deservedly dignified setting. Although it was organized by Randolph Duke, Alice Harris, and Stanley Harris as a fundraiser to benefit the Gay Men's Health Crisis, the March 16 show, which raised \$400,000, ultimately served as a shrewdly timed precursor to what will easily be a triumphant career renaissance for Summer.

In addition to an armful of well-preserved classics, she unveiled two tunes from "Ordinary Girl," a stage musical she's written and is planning to bow on



SUMMER



by Larry Flick

Broadway next year. She charmed the hit-hungry audience into submission as she described the dramatic scenario of each number with the glee of a child in a classroom exercise of show and tell.

"I feel such an incredible sense of pride when I think about what's already been accomplished with the show," Summer says, adding that she believes the musical will strike a universal chord. "It's about an ordinary person who does something extraordinary. That's something that we all have the potential for."

The lovely "Not An Ordinary Love Song" twinkles with the golden pop appeal of a Disney power ballad, while the stunning "My Life" washes over the senses like a sequel to her classic "Last Dance"—as its soft, introspective preamble blossoms into an anthemic dance number. The audience stood frozen, seemingly dissecting and digesting every syllable, while Summer tore through the song's tale of self-doubt, pain, and eventual victory with palpable empathy. Given the right studio treatment, "My Life" could transcend its theatrical intentions and introduce pop radio to a seasoned, decidedly arty Summer.

In keeping with the tone of her new material, Summer led a 22-piece orchestra and eight-piece pop band through gems like "This Time I Know It's For Real" and "She Works Hard For The Money" with a notably more adult vibe.

Also taking on a radically different personality was "Dim All The Lights," which was delivered with acoustic-rock flair. She introduced this version of the song by revealing that she originally penned the tune for Rod Stewart.

"I chickened out of playing it for him," she said with a self-deprecating laugh. "Obviously, it was a good thing that I kept it for myself, but I often wonder what would've happened had he recorded [the song]."

Elsewhere in the show, the orchestra's symphonic undercurrent gave material like "MacArthur Park" and "Could It Be Magic" a wonderfully grand flavor that made her transition into a brief segment of pop standards as smooth as silk.

Actually, this segment triggered the evening's most stirring, defining moment, as Summer dove into "Don't Cry For Me Argentina" with white-knuckled passion. Though her recorded version of the song from "Evita" didn't quite capture its lyrical essence, her live reading dripped with heartfelt honesty and occasional irony that reached miles beyond writer Tim Rice's words. Midway through the number, Summer could barely be heard as the audience cheered to deafening decibels. The song's context of an occasionally controversial, almost

messianic ruler professing loyalty to her subjects took on an undeniably autobiographical twist for the singer. Touching the hands of fans while belting the line "I kept my promise, don't keep your distance," Summer's eyes spoke volumes—and the audience understood and appreciated every word.

THE SINGLE LIFE: With the delightfully swishy "Angel Street," M People are enjoying their biggest international turntable success in many a moon. It's a nice respite from the mildly rocky road the band has traveled in recent times. It seems that not everyone in clubland has bonded with the mature, markedly more R&B-shaded current album, "Fresco"—and that's a shame. While the project isn't M People's most instantly infectious, it wears quite well with time, indicating that Mike Pickering and pals are more than a one-sound act.

In its original form, "Angel Street" thumps with appropriate house authority, while Heather Small sashays with diva finesse around a fluid, Philly-soul sax solo. Joey Negro contributes a fab remix that enhances the tune with lush retro-disco reverence, while Genius 3 (aka Paul Birchall, Russ Marland, and Shovell) go a tad deeper and are more underground-minded in their funky revision.

Folks who have been patiently awaiting the stateside release of "Fresco" will be rewarded in early July, when Epic plans to issue a reconfigured version of the set. A final track listing and first U.S. single are still to be confirmed.

How's this for an intriguing combination of talent? Pop chameleon Boy George, soul stylist Mica Paris, and rapper Spee swap vocals under the guidance of reggae-dub renegade Richie "Drumhead" Stevens on a cover of the Junior Murvin/Lee Perry chestnut "Police & Thieves." Record-



Sneaking Into Heaven. Gloria Estefan offered club DJs a sneak peek into her forthcoming Epic collection, "Gloria!," with a party at the Cardozo Hotel in Miami. The dance-intensive set will be officially unveiled later this month when the label ships test pressings of the first single, "Heaven Is What I Feel." Emilio Estefan and Tony Moran's original production has been remixed to suit a wide variety of formats by Trouser Enthusiasts, Victor Calderone, Prince Quick Mix, and Love To Infinity. The track hits retail May 5, while the album is commercially available June 2. Pictured, from left, are Emilio Estefan; Gloria Estefan; Frank Ceraolo, senior director of marketing/A&R, Epic; Moran; and Frank Amadeo, VP of Estefan Enterprises.

ed under the moniker Dubversive, the tune (also successfully covered by the Clash) is exclusively available in Jamaica on a Crystal Records 7-inch

pressing—although Protocol Music U.K. is due to release the single with drum'n'bass remixes by Stevens and (Continued on next page)

Germany's Sash! Making U.S. Ties

NEW YORK—As Sash! makes the transition from stateside dancefloor stardom to mainstream pop viability with its latest Ultra/ffrr single, "Stay," the German act is also aggressively elevating its club profile as a leading DJ/remix entity. It's a feat the act accomplishes by literally being in several places at once.

"Actually, it's a matter of equally dividing the responsibilities," says front man/DJ Saseha, who maintains a hectic schedule of turntable gigs and other assorted personal appearances while his partners—DJ Thomas "Alisson" Ludke and musician Ralf Kappmeier—often remain locked in a Cologne, Germany, recording studio. "It's an agreement that suits us extremely well."

Even with the delegated labor, the act finds it tricky to keep pace with the demands of life in the dance-music fast lane. While actively promoting "Stay" (which features guest vocals by San Francisco diva-on-the-rise La Trec) to radio stations in the States, Sash! is also stomping in support of its current European 12-incher, "La Primavera," on X-It/Metro Records. Simultaneously, the act is furiously laying down tracks for a new album due in Europe this summer and revamping recent singles for Kylie Minogue, Space Frog, and Jean-Michel Jarre, among numerous others.

Sash! is directly signed to Germany's X-It/Metro and is licensed to U.S.-based Ultra/ffrr. "The pressure is incredible," Saseha says. "But we can handle it. In fact, we thrive on the opportunity to do so many things. We've worked so hard

to get to this point."

Sash! was formed in 1995 after Sascha decided to parlay the underground interest generated by his first studio effort, a production of "Indian Rave" by Careca, into his own recording group. After enlisting pals Ludke and Kappmeier, the single "It's My Life" was born—and became an immediate hit throughout much of Europe.

The follow-up, "Encore Une Fois," transcended the act's club foundation, entering the U.K. pop charts at No. 2 and lingering in the top 10 for several weeks after. Both tracks, along with "Stay," have gone on to top Billboard's Hot Dance Music/Club Play chart over the past 12 months.

The act has earned high marks for its deft blend of NRGetic techno with retro-disco à la Giorgio Moroder and Cerrone. It's a sound that permeates the act's full-length debut, "It's My Life," a largely instrumental effort with a modest sprinkling of guest singers.

"We decided that the first album would emphasize catchy melodies and strong beats," Sascha says. "With the next album, we are planning to be more vocal-oriented. We are writing songs that are the middle distance between the clubs and pop radio."

As Sash! moves toward a more traditional, song-driven sound, it's also planning to expand its performance palette beyond the turntable decks. In fact, Sash! is hoping to embark on a full-scale concert tour this summer, replete with a full band and a lineup including several singers and a dance troupe.

LARRY FLICK



SASCHA & LA TREC

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Billboard Dance Breakouts

MARCH 28, 1998

CLUB PLAY

1. HANDS TO HEAVEN PURE SUGAR GEFEN
2. MY HEART WILL GO ON DEJA VU INTERHIT
3. THAT ELVIS TRACK SOL BROTHERS ZYX
4. DIAMONDS ARE FOREVER DAVID ARNOLD FEAT. DAVID MCALMONT SIRE
5. DREAM LOVER MARINA MRK

MAXI-SINGLES SALES

1. SABROSURA DJ LAZ PANDISC
2. THE PATH IS CLEARING LOW PASS FEAT. JENNIFER FOLKER TWISTED
3. GITTY UP SALT-N-PEPA RED ANT
4. TURNTABLIST ANTHEM THE X-ECUTIONERS ASPHODEL
5. BUGS, ROCKS & VAMPIRES MOT FFRR

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	5	7	REMEMBER PERFECTO/KINETIC 43970/REPRISE	◆ BT
2	3	4	7	IT'S OVER LOVE LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
3	7	12	6	TEMPTATION CHAMPION 332	STAXX
4	8	15	5	I'M LEAVIN' ARISTA PROMO	LISA STANSFIELD
5	6	8	7	MEET HER AT THE LOVE PARADE TWISTED 55417/MCA	HANS
6	4	3	10	WE HAVE THE HOUSE SURROUNDED CALIMA 1202	THE COLOMBIAN DRUM CARTEL
7	1	2	10	STAY ULTRA/FFRR 009/ISLAND	◆ SASH! FEATURING LA TREC
8	12	22	4	FUN SUBLIMINAL 001/STRICTLY RHYTHM	DA MOB FEATURING JOCELYN BROWN
9	9	10	8	HIGH TIMES WORK 78781	◆ JAMIROQUAI
10	5	1	9	YOU MAKE ME FEEL (MIGHTY REAL) NERVOUS 20295	◆ BYRON STINGILY
11	15	21	6	KRUPA 550 MUSIC PROMO/EPIC	◆ APOLLO FOUR FORTY
12	17	24	6	REVOLUTION 909 SOMA PROMO/VIRGIN	◆ DAFT PUNK
13	11	7	9	OFF THE HOOK ATLANTIC 84070	◆ JODY WATLEY
14	13	13	8	FLY AWAY (BUTTERFLY REPRISE) COLUMBIA PROMO	◆ MARIAH CAREY
15	10	6	9	SPILLER FROM RIO (DO IT EASY) GROOVILICIOUS 040/STRICTLY RHYTHM	LAGUNA
16	19	25	6	EVERYONE WANTS TO BE ELEKTRA PROMO/EEG	ZIGGY MARLEY & THE MELODY MAKERS
17	23	29	5	MUSIC TAKES YOU JELLYBEAN 2533	PULSE FEATURING ANTOINETTE ROBERSON
18	16	9	14	EVERYTIME HOOJ CHOONS PROMO/POPULAR	LUSTRAL
19	22	28	6	PRISONER OF LOVE (LA-DA-DI) COLUMBIA PROMO	TANIA EVANS
20	18	20	8	ICY LAKE JELLYBEAN 2534	DAT OVEN
21	29	37	4	HAPPINESS EPIDROME PROMO/EPIC	KAMASUTRA FEATURING JOCELYN BROWN
22	32	39	4	HAPPY ELEKTRA PROMO/EEG	TOWA TEI
★★★ POWER PICK ★★★					
23	37	—	2	UNTIL THE DAY TWISTED 55424/MCA	FUNKY GREEN DOGS
24	28	32	5	SHAKE THAT ASS!! STRICTLY RHYTHM 12531	DIVINE SOUL
25	21	14	10	DON'T GIVE UP ZYX 8742	MICHELLE WEEKS
26	35	42	3	THE RHYTHM MAXI 2065	THE NEW HIPPIE MOVEMENT
27	26	27	6	LAST NIGHT A DJ SAVED MY LIFE OVUM/RUFFHOUSE 78575/COLUMBIA	◆ SYLK 130
28	14	11	14	YOU ONLY HAVE TO SAY YOU LOVE ME ARIOLA DANCE 53603/BMG	HANNAH JONES
29	25	18	9	THE ONE I GAVE MY HEART TO BLACKGROUND 95567/ATLANTIC	◆ AALIYAH
30	33	43	3	I SURRENDER BIGBANG IMPORT	ROSIE GAINES
31	31	36	4	FLYING HIGH (GO) CUTTING 422	TRAUMA
32	36	44	3	I THOUGHT IT WAS YOU FFRR/LONDON 570085/ISLAND	SEX-O-SONIQUE
33	24	17	14	TAKE ME UP (GOTTA GET UP) UNDERGROUND CONSTRUCTION 275	RALPHI ROSARIO FEAT. DONNA BLAKELY
34	38	—	2	THANK YOU ATLANTIC 84085	BEBE WINANS
35	39	49	3	THE REAL BASS EDEL AMERICA 3770	◆ BROOKLYN BOUNCE
36	30	26	7	RESCUE ME OVUM/RUFFHOUSE 78609/COLUMBIA	JAMIE MYERSON (FEATURING CAROL TRIPP)
37	41	—	2	MIRACLE RCA PROMO	◆ OLIVE
★★★ HOT SHOT DEBUT ★★★					
38	NEW ▶	1	1	FROZEN MAVERICK 43993/WARNER BROS.	◆ MADONNA
39	20	19	12	CRO-MAGNON (WHAT ABOUT OUR LOVE) SUBLIMINAL 002/STRICTLY RHYTHM	CONSTIPATED MONKEYS
40	34	30	8	MEET HER AT THE LOVE PARADE KOSMO IMPORT	DA HOOL
41	27	16	12	ELEMENTS TWISTED 55408/MCA	DANNY TENAGLIA
42	NEW ▶	1	1	I GET LONELY VIRGIN 38632	◆ JANET
43	50	—	2	THE FUTURES OVERRATED KINETIC 43961/REPRISE	◆ ARKARNA
44	40	33	8	THIS IS HOW MY DRUMMER DRUMS FFRR/LONDON 570067/ISLAND	DJ ICEY
45	42	46	4	OPEN YOUR MIND INTERHIT 54017/PRIORITY	USURA
46	49	—	2	READY LOGIC 53466	◆ BRUCE WAYNE
47	NEW ▶	1	1	I GOT A MAN SFP 9620	SHAMPALE CARTIER
48	NEW ▶	1	1	LOVE IS SO NICE KING STREET 1073	URBAN SOUL FEAT. CEYBIL JEFFRIES & TROYETTA KNOX
49	46	45	6	COMPUTER DREAMS (THE NASTY COUNTDOWN) NERVOUS 20229	TRACK BUMS
50	43	38	11	SANDMAN PLAYLAND 53294/PRIORITY	THE BLUEBOY

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

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	6	GET AT ME DOG (M) (T) (X) DEF JAM 568523/MERCURY	5 weeks at No. 1 ◆ DMX (FEAT. SHEEK OF THE LOX)
2	2	4	10	DEJA VU (UPTOWN BABY) (T) (X) CODEINE 78762/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
3	4	2	5	NICE & SLOW (T) (X) LAFACE 24307/ARISTA	◆ USHER
4	9	10	5	TOO CLOSE (T) (X) ARISTA 13457	◆ NEXT
★★★ HOT SHOT DEBUT ★★★					
5	NEW ▶	1	1	BODY BUMPIN' YIPPIE-YI-YO (T) (X) A&M 582445	◆ PUBLIC ANNOUNCEMENT
6	3	6	3	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
7	7	3	7	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
8	5	5	4	WHAT YOU WANT (T) (X) BAD BOY 79142/ARISTA	◆ MASE (FEATURING TOTAL)
9	13	—	2	WHO AM I (T) (X) 2 HARD 6160/VP	◆ BEENIE MAN
10	6	8	9	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	◆ WYCLEF JEAN
11	8	35	5	OFF THE HOOK (T) (X) ATLANTIC 84070/AG	◆ JODY WATLEY
12	11	12	5	BODY ROCK (T) (X) OPEN MIC 157/RAWKUS	MOS DEF FEATURING Q-TIP & TASH
13	10	7	18	NO, NO, NO (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
14	NEW ▶	1	1	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
15	14	17	4	MY HEART WILL GO ON (T) (X) ZYX 8798	CLUELESS
16	NEW ▶	1	1	FRIGHT TRAIN (T) FORBIDDEN 1234	ROBBIE TRONCO
17	12	9	15	TOGETHER AGAIN (T) (X) VIRGIN 38623	◆ JANET
★★★ GREATEST GAINER ★★★					
18	23	18	3	TWISTED (T) (X) FFRR/LONDON 570111/ISLAND	WAYNE G
19	NEW ▶	1	1	SAY YOU'LL STAY (T) (X) TIDAL WAVE 22309/GEFFEN	KAI
20	15	47	12	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
21	NEW ▶	1	1	YOUR LOVE IS TAKING ME OVER (T) (X) DEEPER 0014	KNIGHT BREED
22	25	33	13	ELEMENTS (T) (X) TWISTED 55408/MCA	DANNY TENAGLIA
23	NEW ▶	1	1	DO FOR LOVE (T) AMARU 42504/JIVE	◆ 2PAC FEATURING ERIC WILLIAMS
24	30	14	3	REMEMBER (T) (X) KINETIC/REPRISE 43970/WARNER BROS.	◆ BT
25	17	11	4	UNTIL THE DAY (T) (X) TWISTED 55424/MCA	FUNKY GREEN DOGS
26	NEW ▶	1	1	BEFORE WE START (T) UPTOWN 56165/UNIVERSAL	◆ MCGRUFF
27	20	22	4	I WANT YOU BACK (T) (X) RCA 65373	◆ 'N SYNC
28	24	13	3	THE CITY IS MINE (T) ROC-A-FELLA/DEF JAM 568593/MERCURY	◆ JAY-Z (FEATURING BLACKSTREET)
29	27	32	38	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
30	41	39	8	MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
31	21	15	7	IT'S OVER LOVE (T) (X) LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
32	28	27	25	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
33	18	19	7	NOTHIN' MOVE BUT THE MONEY (T) (X) BLUNT 4939/TVT	◆ MIC GERONIMO FEAT. DMX & BLACK ROB
34	42	45	9	MEET HER AT THE LOVE PARADE (T) (X) TWISTED 55417/MCA	HANS
35	22	23	12	DANGEROUS (M) (T) (X) ELEKTRA 63892/EEG	◆ BUSTA RHYMES
36	32	26	16	BEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (T) (X) BAD BOY 79126/ARISTA	◆ PUFF DADDY & THE FAMILY
37	36	36	42	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
38	19	29	3	THANK YOU (T) ATLANTIC 84085/AG	BEBE WINANS
39	16	20	9	SWING MY WAY (M) (T) (X) EASTWEST 63899/EEG	◆ K.P. & ENVYI
40	38	16	7	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 53603/BMG	HANNAH JONES
41	31	31	22	I'M NOT A PLAYER (T) LOUD 64909/RCA	◆ BIG PUNISHER
42	NEW ▶	1	1	RAISE THE ROOF (T) LUKE RECORDS II 572251/ISLAND	◆ LUKE FEAT. NO GOOD BUT SO GOOD
43	NEW ▶	1	1	MAMBO (T) UPSTAIRS 129	ANGELINA
44	43	30	6	LET'S RIDE (T) DEF JAM 568475/MERCURY	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER
45	RE-ENTRY	3	3	DISTORTION (T) SUBLIMINAL 003/STRICTLY RHYTHM	PIANOHEADZ
46	39	—	2	24/7 (T) LOUD 65400/RCA	◆ 24/7
47	35	—	2	ARE YOU LOOKING FOR ME? (T) (X) TWISTED 55422/MCA	UNDERGROUND SOUND OF LISBON
48	NEW ▶	1	1	DANCE WITH ME (T) (X) ARPEE 54146	◆ RON PERKOV
49	RE-ENTRY	7	7	ROCK THE FUNKY BEAT (T) (X) WARNER BROS. 43957	◆ NATURAL BORN CHILLERS
50	33	28	14	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449	◆ STING & THE POLICE

DANCE TRAX

(Continued from preceding page)

Dogs Deluxe in mid-spring. Trippy good fun with its booming bassline and chunky guitar licks, "Police & Thieves" will be the centerpiece of a full-length Dubversive collection on which Stevens will match musical wits with a variety of vocalists. We can hardly wait.

IN THE MIX: Just when it looked like **Junior Vasquez's** fledgling Pagoda Records might be down for the count, he and partner **Jane Brinton** are renewing the label's life by entering into a joint venture with Drive

Entertainment, a Los Angeles-based music company. Meanwhile, Drive has also just entered a distribution agreement with Navarre for all Drive/Pagoda product in the States.

The first project resulting from the deal will be "Junior Vasquez Live, Volume 2," a two-CD compilation due in stores April 21. Among the artists featured on the set are **Club 69**, **Deborah Cox**, **No Mercy**, **Hyper Trophy**, and **Kevin Aviance**.

Speaking of Aviance, he's nearing completion of his debut disc for Wave

Music. "Box Of Chocolates" is due in late June, and it matches La K with producers Vasquez, **Gomi**, **Ian Appell**, and **Manny Ward**. In addition to "Din Da Da" (a No. 1 smash on the Hot Dance Music Club Play chart), the album will cover the full spectrum of dance styles, held firmly together by Aviance's lip-smackin', in-your-face vamps. Should be quite fierce.

In other Wave Music news, the label is doing deservedly well with "We Had A Good Thing," a yummy single by **Abstract Truth**. Although nothing

can beat the act's original uptempo version, radio mix-show programmers are gravitating toward the rich downtempo interpretation of the song by **Jay Dennis** of San Francisco's reliably fab Naked Music Productions posse. In fact, Frisco's KMEL was among the first stations to pump the track. If you haven't investigated this winner, don't be lazy and wait for it to catch full crossover fire. Be among the heroes to herald it now, when it can truly benefit from your support.

It seems like every actor in enter-

tainment wants to be a recording artist—even those in the "adult" field. Famed actress **Sharon Kane** is currently shopping a cute little jam called "Break Free," a Euro-spiced trance-disco ditty with anthemic potential. Kane has a surprisingly powerful, feline voice, which she puts to excellent use atop the track's snug arrangement of bubbly synths and percolating beats. It's an impressive effort that deserves serious consideration from labels seeking a track with unique promotional possibilities.

A Rejuvenated Earl Thomas Conley Finds His Voice Again

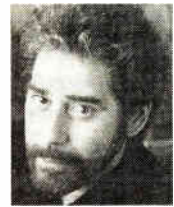
BY DEBORAH EVANS PRICE

NASHVILLE—After taking several years away from the music business to heal his voice, concentrate on his songwriting, and generally regroup, Earl Thomas Conley is back with a new album on Intersound Country, "Perpetual Emotion," due April 28.

Produced by Conley, Randy Scruggs, and Curly Corwin, the album features five new songs co-written by Conley and new versions of his hits "Don't Make It Easy For Me," "Holding Her And Loving You," "Your Love's On The Line," "I Can't Win For Losing You," and "Once In A Blue Moon."

"Earl hasn't been in the marketplace for the last four or five years, but his fans are out there," says Intersound Country GM George Collier. "These songs he rerecorded are sonically a little better than the original recordings. Half of it [the album] is No. 1 hits, and the other half is new tunes."

Collier admits there are questions about Conley's voice. "Everybody is asking, 'Can Earl sing?' He had a little problem. Everybody knows that," says



CONLEY

Collier. "It's public record. Well, that problem is over. Earl is singing now better than he ever did."

Conley says he had a small nodule removed from his vocal chords, but he says the bulk of his problem stemmed from allergies. "I discovered I had allergies the hard way," he says. "Then I discovered Claritin-D, and it really helps. I think my voice is better now than it's ever been."

When his vocal problems started, Conley had reached a point where he was ready to take a break. "My dad died, and all this started happening," he says. "I was pretty crispy around the edges, and I was disappointed with the business. So I had to regroup. I didn't have any desire to record at that time or go looking for another deal. I didn't feel like I had anything to offer mentally or emotionally or anything else at that time."

A native of Portsmouth, Ohio, Conley began as a songwriter. Conway Twitty cut his "This Time I've Hurt Her More Than She Loves Me," and the late Mel Street hit with Conley's "Smokey Mountain Memories."

Conley had his first chart hit with "I Have Loved You, Girl (But Not Like This Before)" on the GRT label in 1975. He released two more singles on that label and a few on Warner Bros. before signing with Sunbird. "Silent Treat-

ment" and "Fire & Smoke" were released on Sunbird, with the latter single going to No. 1 in April 1981 before he was recruited by RCA. During his tenure with RCA, he went on to become one of the 1980s' top country acts, and he holds the distinction of being the first artist in any musical genre to spawn four No. 1 singles from the same album.

From 1981 to 1989 Conley scored 18 No. 1 hits on Billboard's Hot Country Singles & Tracks chart.

However, by the time he released the album "Yours Truly" in 1991, Conley had become unhappy and ready to take a break. "I didn't want to do something I wasn't happy with," Conley says. "I had a real good record of having good records, and I didn't want to ruin it. So I did the right thing."

"I never stopped working the road. I slowed way down on the road, but I didn't have any desire to record until I had the right material and enough material to ease my way back in the studio," he adds. "The way this album took place was the most fun I ever had. It was probably the most me I've been, and I'm real happy about it."

Conley is currently managing himself; he's booked by Entertainment Artists and is signed with Harris-Gordon Music. Though he's been doing a lot of writing, he says, he's mostly been holding onto his songs for this new project. "My stuff was, is, and probably always will be so left field," Conley says. "I try to do something new every time I sit down to write."

Collier says the label plans a major

push on "Perpetual Emotion" that will include securing key retail space, listening posts, a radio tour, and several videos.

"With Intersound, the first thing we do, and we do very well, is get product in the marketplace," Collier says. "We go out and try to get it in every retail outlet in the United States in the right quantities. We try to do as much advertising, or more sometimes, than a major company will do. I think pound for pound and dollar for dollar, we spend a little bit more per unit than a major company does to get shelf space, step downs, listening posts, in-store advertising, and in-store play. That shows the retailers we're totally convinced this is something that will work

(Continued on page 27)

Country Radio Warms Up To Laid-Back Caribbean Sounds

BY LAUREN SCHMITZER

NASHVILLE—Three current singles are indicating a resurgence of Caribbean infusion in country music. David Kersh's "If I Never Stop Loving You," Clay Walker's "Then What?," and Garth Brooks' "Two Piña Coladas" all contain Caribbean elements in either production or theme.

Threads of island savor peppered country charts for most of the '70s and then seemed to fade into the background. In that decade, singles such as Charley Pride's "You're My Jamaica," Johnny Rodriguez's "Ridin' My Thumb To Mexico," and Sonny James' "Caribbean" all had chart success. And Jimmy Buffett spawned a cult following with his feel-good sounds.

Since then, numerous artists such as Clint Black ("The Gulf Of Mexico") and Tracy Lawrence ("Livin' In Black And White") have stocked this brand of country on their albums yet refrained from releasing them as singles. But the mixture of country and Caribbean ingredients has proven a winning chart combination for Kersh, Walker, and Brooks.

Walker's latest album, "Rumor Has It," includes two songs in this vein: his current single and "I Need A Margarita." "To me," he says, "music should provoke some type of emotion in people, whether it be sad, romantic, or happy. And 'Then What?' is definitely a pick-me-upper."



WALKER

Walker says the biggest response to the single has come from his live show. "As an entertainer, being on the road so much, I hope to have a song that will go over good live. And this is probably the best song live that we've had since my first single, 'What's It To You.'"

Giant Nashville president Doug Johnson says the single is gaining chart position because "it's captured the imagination of people, and it sounds different. You can tell Clay's in love with it by the way he delivers it."

Released Jan. 12, the timing was no coincidence. Johnson says, "Part of [the release-date decision] was, yeah, what would it be like to have a summertime record when it was cold outside and snowing and miserable?"

The video's Key West, Fla., backdrop, with Walker in an unbuttoned shirt and flip-flops, also furthers the fantasy appeal. "We've gotten incredible response on the fun of the video and the way Clay looks in it," says Johnson.

With positive feedback mounting, "Then What?" and its Caribbean chart contemporaries have nudged the country envelope further.

"I think the important thing is not staying the same," remarks Walker.

David Kersh is also widening his stylistic range with "If I Never Stop Loving You." No. 4 on this issue's Hot Country Singles & Tracks chart. He cites Garth Brooks and Shania Twain as forerunners in broadening the music's parameters. "By bringing in the not-so-normal country influences, it expands the boundaries and gives you a different sound," Kersh says. "You are creating something that's definitely your own."

(Continued on page 27)

Rising Tide's Dirt Band Lands At Decca; Twain, Krauss, Gill Hitting The Road

LABEL-HOPPING: Part of the fallout from the closing of Rising Tide Records (Billboard, March 21) has been speculation about the fate of the label's 10 artists. Although parent company Universal has made no announcements about which artists would be picked up by its Nashville labels (MCA and Decca), the Nitty Gritty Dirt Band's Jeff Hanna confirms to Nashville Scene that Decca has taken the group.

"It was a really close-knit family at Rising Tide. It was very sad to see this happen," says Hanna, adding that the group's forthcoming album, "Bang, Bang, Bang," is still set for an April 21 release and that the current single, of the same name, is already being worked by Decca. It's at No. 56 with a bullet on this issue's Hot Country Singles & Tracks chart.

"It's the first time we've been on country radio since 1989 with 'Fishin' In The Dark,'" says Hanna.

"I guess we've always been pretty lucky," he says, noting that his wife, singer/songwriter **Matraca Berg**, whose debut album was on Rising Tide, was not picked up by MCA or Decca. She is out label shopping, he says. "And she got great press and is selling records."

Hanna says the Dirt Band will observe its 32nd birthday this May. He offers no easy explanations for the group's longevity. "I've lost track of how many albums we've done," he says. "There've been a number of compilations and reissues. We've always tried to make eclectic records." He points out that the new album has three producers (**Emory Gordy Jr.**, **Steve Fishell**, and **Josh Leo**), who worked separately on the project, and includes songs by the likes of **Jim Lauderdale**, **Al Anderson**, and **Mac McAnally**.

"I guess we're lucky we didn't sell 5 million copies of the first record," he says. "We've never had the extreme mountains and extreme valleys a lot of groups have had. I guess we've kept our equilibrium. Plus, we really enjoy playing music together. And we've got a really loyal fan base—the DirtHeads have always stuck by us. They're a good bunch."

He says they'll begin touring to support the album and will work through late fall.

Hanna added that the group's historic 1972 three-album set, "Will The Circle Be Unbroken" (on which yours truly sang background vocals), has finally been certified platinum. "That's a good feeling," he says.

ON THE ROAD: Shania Twain has confirmed dates for

her long-awaited tour. Beginning May 29 at the Sudbury Arena in Sudbury, Ontario, the first leg of her World Tour will cover 42 North American dates, ending Aug. 29 in Chicago at a venue to be determined. International dates as well as more North American dates will be announced later; and the tour is expected to continue through the summer of 1999. She's been rehearsing with a nine-piece road band.

Vince Gill takes to the road with a 60-date tour kicking off June 13 in Virginia Beach, Va. The newly re-formed **Restless Heart**, **Patty Loveless**, and **Chely Wright** will take turns as opening acts. The tour runs through Nov. 8 at Caesars Palace in Las Vegas.

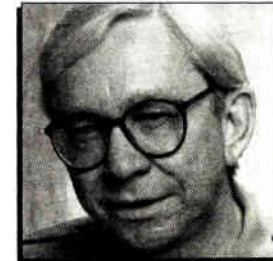
Alison Krauss & Union Station's 1998 tour will again be sponsored by Martha White Foods. The tour begins May 2 in Columbia, S.C., at the Koger Center for the Arts.

Doc Watson has signed up 72 artists and groups for his annual Merlefest, set for April 23-26 in Wilkesboro, N.C. Artists who will perform range from **Ricky Skaggs** to **Del McCoury** to **Kim Richey** to **Ralph Stanley** to **Gillian Welch**.

BE THERE: The **Everly Brothers** perform a rare concert April 29 at the Ryman Auditorium.



by Chet Flippo



ON THE ROW: While guesting at the Grand Ole Opry March 14, **Diamond Rio** received an onstage surprise. Opry GM **Bob Whittaker** invited the group to become Opry members. As such, they'll be the first group to join the show since the **Whites** signed on in 1984. Diamond Rio becomes the 71st member of the Opry.

The group's lead singer, **Marty Roe**, debuted on the Opry stage in 1982 as a member of the **Tennessee River Boys**. The previous year he had worked at Opryland on its Sky Ride. Diamond Rio vocalist **Dana Williams** is the nephew of Opry veterans the **Osborne Brothers**.

Mercury Nashville is releasing to retail 30,000 copies of the **Terri Clark/Sammy Kershaw** duet of the single "Love Of My Life." The label says the song has become the most-requested wedding song in the country.

The Nashville Songwriters Assn. International has scheduled its Tin Pan South festival for April 14-18. **Paul Williams** will host the **Legendary Songwriters Acoustic Concert** April 14. Talent lineup for the more than 60 concerts scheduled that week will be announced.

BellSouth and the Country Music Assn. are holding their second MINT conference (for Music Industry & New Technologies) May 13 at the Nashville Arena. The event is a comprehensive multimedia workshop.

Two Airlines Fly Nonstop To Los Angeles.

Here's Why There's No Competition.

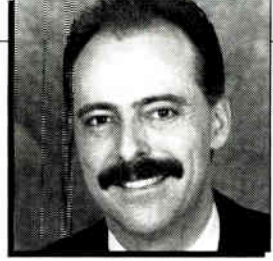


AMERICAN AIRLINES	OTHER NONSTOP AIRLINE
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HOT INFLIGHT MEAL SERVICE	NO
FIRST CLASS SEATING	NO
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COUNTRY CORNER



by Wade Jessen

BOUNCING BACK: "Having been off the road for a year, and 2 1/2 years between albums, we're incredibly excited about this top 10 debut," says the Mavericks' manager, Frank Callari, as "Trampoline" (MCA Nashville) bounces in with Hot Shot Debut honors at No. 9 on Billboard's Top Country Albums and opens at No. 96 on The Billboard 200. With 14,000 scans, "Trampoline" misses the group's prior opening-week benchmark set in the Oct. 14, 1995, issue, when "Music For All Occasions" popped on the country chart at No. 9 with 16,000 pieces. With 21,000 scans, that set turned in its biggest numbers during Christmas week '96, and the Mavericks' prior album, "What A Crying Shame," entered with 5,000 units on Feb. 19, 1994. That set provided the group's fattest week to date, 24,000 units during Christmas week of 1995. The Mavericks' debut set, "From Hell To Paradise," was released in the spring of '92 but didn't make an impact our album charts.

Although the Mavericks have built a loyal and active fan base, the group's performance at country radio has been sporadic, with three out of 11 singles peaking inside the top 20 on Hot Country Singles & Tracks and only three others breaking into the top 40. In its eighth week on our radio list, "To Be With You," the lead single from "Trampoline," rises 56-54, with airplay at 90 of our 164 monitored stations. New airplay is detected at KRST Albuquerque, N.M., WKIS Miami, WLWI Montgomery, Ala., WNKT Charleston, S.C., and WROO Jacksonville, Fla.

THE CHECKERED FLAG: Clint Black's "Nothin' But The Taillights" (RCA) increases 119 plays to dominate Hot Country Singles & Tracks for a second week, outpacing Trisha Yearwood's "Perfect Love" (MCA Nashville) by 230 detections. Yearwood's song (4-2) increases 386 spins.

Of Black's 33 charted titles on our country radio chart, 11 have reached the top of the page, and "Nothin' But The Taillights" is his fifth No. 1 title to hold that slot for two consecutive weeks. If the song controls No. 1 next issue, Black will add a fourth weekly notch to his belt. Black's "Nobody's Home" ('89), "Summer's Comin'" ('95), and "Like The Rain" ('96) each reigned for three weeks.

YOU'VE COME A LONG WAY, BABY: It is no surprise that Garth Brooks' "Two Piña Colodas" (Capitol) gains 1,604 plays to score the week's biggest increase on Hot Country Singles & Tracks (39-24), but the Capitol Nashville team also hooks the second-largest jump on that chart with Steve Wariner's "Holes In The Floor Of Heaven." Wariner's track increases 708 spins to vault 41-33, with airplay at 143 monitored stations. Heavy airplay (more than 35 spins) is detected at KYNG Dallas and KUPL Portland, Ore.

Considering modern country radio's notorious resistance to more established artists during the early-'90s "suburban cowboy" period, it's no small feat for an artist whose hitmaking period began prior to 1980. Only three artists who cut their teeth in the '70s—including Wariner, who first charted in 1978—appear on our airplay chart. John Anderson (No. 49) first hit the chart in '77, and the Nitty Gritty Dirt Band (No. 56) reaches back to '72 for its debut single on the country chart.

ANNE OF A THOUSAND DAYS: "An Intimate Evening With Anne Murray ... Live" (EMI Capitol) opens at No. 53 on Top Country Albums, with 2,000 scans following an hourlong PBS special of the same name, which began airing in U.S. markets Feb. 28. Murray is touring PBS affiliates nationwide.

A REJUVENATED EARL THOMAS CONLEY FINDS HIS VOICE AGAIN

(Continued from page 24)

for them and we're 110% behind it." The new album's first single, "Scared Money Never Wins," will be released April 13 and will be supported by a video. "Videos are very important to us," says Collier. "We'll probably release two or three videos from this project. Every time we put out a single, we'll do a video. We hire Jeff Walker and the Aristo people to promote the videos, and they do a wonderful job."

Collier says Intersound Country commits to working singles for a long period of time. "We don't look at promoting a record for three weeks," he says. "We promote records for 12 to 18 weeks on a particular single because radio play, to us, means sales."

Conley received such an enthusias-

tic reception at the recent Country Radio Seminar that Collier is optimistic about his chances at radio.

"I think the radio part of this is going to be a little easier than what we normally do, because we've had such a great reception from radio people just knowing that Earl has a new deal," says Collier.

"I think radio wants variety," Conley says, "something you can separate with your ears and mind as well as your emotions. I think individualism is coming back. I think everybody gets bored with hearing the same thing over and over."

KSOP Salt Lake City PD Don Hilton is anxious to hear Conley's new record. "We're still programming Earl," he says, adding the station recently

received a call from an 18-year-old who really liked Conley. The caller thought he was a new artist and phoned to get information on him.

"He has a very distinctive voice, and lyrically, his songs are right on," Hilton says. "He's an all-around good artist for this format. I think people like him coming back in is a great idea."

Collier sees the climate improving for veteran acts who are trying to return to radio. "You always have to have new acts," he says. "They are the lifeblood of our business. But I think when we have established acts that have a proven fan base and a proven track record at radio and retail, that's always acceptable. Good is good, and it keeps getting better."

COUNTRY RADIO WARMS UP TO LAID-BACK CARIBBEAN SOUNDS

(Continued from page 24)

Curb VP of promotion John Brown points to the single's blend of lyric and rhythm. "It has strong lyrics like a ballad would have," he says, "but with a great midtempo kind of 'up' quality."

Curb's A&R department didn't base its Dec. 1, 1997, release date on expectations of winter escapism. "That was not in our plan, but it was lucky," remarks Brown.

Kersh's album branches out into other directions besides Caribbean, including a cover of Eric Clapton's hit "Wonderful Tonight." But despite the favorable reception of "If I Never Stop Loving You," Brown says there is still a struggle with radio.

"Outside influences are more accepted, but when we have one, I notice the battle remains the same," he says. A lot of radio will come at you with a position of 'I don't like it.' But the object is to get through radio to the audience. And as you build your story, they re-evaluate your position."

WSIX Nashville PD/music director Dave Kelly says he thinks it's a coincidence that these songs are hitting now. "I don't remember any track record of this happening," he says. "I think the country envelope has been pushed, and artists are able to bring more onto their albums now. [But] I don't feel like that will translate into country radio accept-

ing more. I mean, I still feel that for the most part, a lot of country radio stations are extremely conservative. They're looking for mainstream-type stuff."

Garth Brooks' island-flavored song "Two Piña Colodas" has been charting as an album cut since Nov. 28, 1997, and Capitol Nashville formally shipped it as a single Feb. 27.

Co-writer Benita Hill says the song came out of a cold February day. "We just started fantasizing about drinking piña colodas, and [co-writer] Sandy [Mason] said, 'Yeah, two—one for each hand.'"

Hill admits the song resonates with Buffett elements. "Of course it would be like Jimmy Buffett," says Hill. "He's the one who made popular the Caribbean style; he made it mainstream."

The writers first thought of pitching the tune to Buffett. But assuming that Buffett only cuts his own material, they didn't. "So we really didn't pitch the song," Hill says. "It just happened that Allen Reynolds [Brooks' producer] heard it and loved it. Then he played it for Garth."

Hill compares the Caribbean style to the relaxed manner of veteran country act the Bellamy Brothers. "They had a ton of hits, and lots of their songs had that feel that was laid-back and relaxed."

Artist and songwriter Mike McClure of Atlantic's the Great Divide is aware of this historical blend. "We did a lot of Jimmy Buffett covers," he says, "and we kind of got that label at the beginning of our career a little bit, because we put out an independent album with

a lot of Caribbean flare."

The Great Divide's new album, "Break In The Storm," features the island-tempered cut "Pour Me A Vacation." Co-writers McClure and Randy Taylor wanted to "do something along that Caribbean vein but with more lyrics that people could relate to."

McClure says this style is prominent in Texas under the category "coastal and western." The resurgence of this hybrid genre on the charts suggests to McClure that "the general public is getting kind of tired of hearing the same

old thing. And I'm hoping, because I do a lot of the writing, that it swings more toward earthy songs with down-home, honest lyrics."



BROOKS

Kevin Sharp's new single, "Love Is All That Really Matters," echoes McClure's message. A call to a return to life's basics, the song is based on a Caribbean percussive foundation.

Country veteran Jerry Jeff Walker's new album, "Cowboy Boots & Bathin' Suits," follows this organic notion. Although his themes have been historically escapist, this effort, recorded in and around his home in Belize, adds a Caribbean-flavored production. Despite the album's island infusion, Walker and his Gonzo Compadres still consider their music country. "We just don't know what country it is," he says.

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

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

- 63 ALL THAT MATTERS ANYMORE (Songs Of PolyGram Int'l, BMI/Lee Roy Parnell, BMI/Gary Nicholson, ASCAP) HL
- 64 ALMOST OVER YOU (Car Load Of Us, BMI/Ensign, BMI/Atlantic, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP) HL
- 65 BACK IN THE SAOULE (August Wind, BMI/Longitude, BMI/Great Broad, BMI/The Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM
- 66 BACK ON THE FARM (Sony/ATV Tree, BMI/Peanuts & Crackerjacks, BMI) HL
- 67 BANG BANG BANG (Al Andersongs, BMI/Mighty Nice, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 68 BETTER THAN IT USED TO BE (Starstruck Writers Group, ASCAP/MCA, ASCAP/Rio Bravo, BMI) HL/WBM
- 69 BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI) HL
- 70 BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM
- 71 CHEATIN' ON HER HEART (Starstruck Writers Group, ASCAP/MCA, ASCAP/Square West, ASCAP/Howlin' Hits, ASCAP/HDI, ASCAP) HL/WBM
- 72 CLOSER TO HEAVEN (Careers-BMG, BMI) HL
- 73 COME SOME RAINY DAY (Red Brazos, BMI/Kidbilly, BMI/Salzilla, BMI/Millermoo, BMI/Wanted Woman, BMI) HL/WBM
- 74 COMMITMENT (Rick Hall, ASCAP/Monkies, SESAC/Rio Bravo, BMI)
- 75 CONNECTEO AT THE HEART (Acuff-Rose, BMI) WBM
- 76 THE OAT THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
- 77 DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 78 OREAM WALKIN' (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL
- 79 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 80 HE'S GOT YOU (Sony/ATV Tree, BMI/Showbizly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 81 HOLES IN THE FLOOR OF HEAVEN (Steve Wariner, BMI/Red Brazos, BMI/KidJulie, BMI) WBM
- 82 A HOUSE WITH NO CURTAINS (WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP) HL/WBM
- 83 I ALREADY DO (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI)
- 84 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
- 85 I DO (CHERISH YOU) (Smash Vegas, BMI/Big Picture, BMI/H Dreams Had Wings, ASCAP) WBM
- 86 IF I NEVER STOP LOVING YOU (Acuff-Rose, BMI) WBM
- 87 I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stam Webb, SESAC)
- 88 I MIGHT EVEN QUIT LOVIN' YOU (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL
- 89 I SAW THE LIGHT (Screen Gems-EMI, BMI/Earnmark, BMI/Warner Chappell, BMI) HL/WBM
- 90 IT WOULD BE YOU (Irving, BMI/Cotter Bay, BMI/Neon Sky, ASCAP) WBM

- 91 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM
- 92 JUST BETWEEN YOU AND ME (We've Got The Music, BMI/Songs Of PolyGram Int'l, BMI/Tazmaraz, BMI/For The Music, ASCAP/Polygram Int'l, ASCAP) HL
- 93 JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' (Old Desperados, ASCAP/N2 D, ASCAP)
- 94 JUST SOME LOVE (EMI Tower Street, BMI/Pugwash, BMI/Balmur, BMI) HL
- 95 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
- 96 LEAVING OCTOBER (Ermdar, ASCAP/Texas Wedge, ASCAP/Womacate Conceptions, ASCAP/Full Keel, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 97 LITTLE RED ROOED (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI) HL/WBM
- 98 LONELY WON'T LEAVE ME ALONE (MKD, BMI/Ensign, BMI/Joe's Cafe, BMI) HL
- 99 LONGNECK BOTTLE (Steve Wariner, BMI/P S O Limited, ASCAP/Songs Of Peer, ASCAP) HL/WBM
- 100 LOVE IS ALL THAT REALLY MATTERS (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
- 101 LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/H Dreams Had Wings, ASCAP) HL
- 102 LOVE WORKING ON YOU (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Jelinda, BMI) HL/WBM
- 103 A MAN HOLDIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP)
- 104 MATCHES (EMI April, ASCAP/Acuff-Rose, BMI) HL/WBM
- 105 MY FIRST, LAST, ONE AND ONLY (EMI Blackwood, BMI/Jelinda, BMI/BMG, ASCAP/Sony/ATV Tree, BMI/Chris Waters, ASCAP) HL
- 106 NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve

- 107 Wariner, BMI) WBM
- 108 ONE OF THESE DAYS (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Rains, BMI) HL/WBM
- 109 ONE SMALL MIRACLE (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Steve Wariner, BMI) HL
- 110 OUT OF MY BONES (MCA, ASCAP/Gary Burr, ASCAP/Sharondipity, ASCAP/Puckalesia, BMI/Nomad-Norman, BMI/Warner-Tamerlane, BMI) HL/WBM
- 111 PAPA BEAR (Music Corp. Of America, BMI) HL
- 112 PARTY ON (K.T. Good, SESAC/WB, ASCAP/Hillabeans, ASCAP)
- 113 PERFECT LOVE (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
- 114 PUT YOUR HEART INTO IT (Reynsong, BMI/Bayou Boy, BMI) HL
- 115 ROUNO ABOUT WAY (Tom Collins, BMI/Still Working For The Man, BMI/O-Tex, BMI) HL/WBM
- 116 SAY WHEN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 117 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
- 118 SHE'S GOT THAT LOOK IN HER EYES (Maypop, BMI) WBM
- 119 STILL IN LOVE WITH YOU (Post Oak, BMI) HL
- 120 TAKIN' THE COUNTRY BACK (Famous, ASCAP/Curtis Wright, ASCAP/Warner-Tamerlane, BMI/Marty Party, BMI) HL/WBM
- 121 THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
- 122 THEN WHAT? (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM
- 123 THIS KISS (Puckalesia, BMI/Nomad-Norman, BMI/War-

- 124 er-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
- 125 TO BE WITH YOU (EMI Blackwood, BMI/Rumbalo, BMI/Sony/ATV Tree, BMI/Raul Malo, BMI/Taylor Rose, BMI) HL
- 126 TO HAVE YOU BACK AGAIN (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP) WBM
- 127 TOO GOOD TO BE TRUE (Warner-Tamerlane, BMI/Milene, ASCAP) WBM
- 128 TWO PINA COLAOS (Foresadow, BMI/CMI, BMI/Shawn Camp, BMI/GOO, ASCAP)
- 129 VALENTINE (Brickman Arrangement, SESAC/Swimmer, SESAC/EMI April, ASCAP/Doxie, ASCAP) HL/WBM
- 130 WAKE UP AND SMELL THE WHISKEY (Sony/ATV Tree, BMI/Longitude, BMI/August Wind, BMI/Coyote Moon, BMI) HL/WBM
- 131 WE LOSE (Warner-Tamerlane, BMI/Randy Scruggs, BMI/Maypop, BMI/Wildcountry, BMI) WBM
- 132 WHAT IF I'M RIGHT (EMI Blackwood, BMI/Dos Vacas, BMI) HL
- 133 WHAT IF I SAIO (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
- 134 A WOMAN'S TEARS (Rocking K, ASCAP/Warner Chappell, ASCAP/Loghythm, BMI) WBM
- 135 WOMAN TO WOMAN (Sony/ATV Cross Keys, ASCAP/King Coal, ASCAP/Our Songsmith, ASCAP/Warner-Tamerlane, BMI) HL/WBM
- 136 WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL
- 137 YOU'LL NEVER KNOW (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP) HL
- 138 YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 139 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL

TOP COUNTRY ALBUMS

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


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	3	16	GARTH BROOKS ▲ ⁵ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	12 weeks at No. 1 SEVENS	1
2	2	1	19	SHANIA TWAIN ▲ ³ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
3	3	2	27	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
4	5	4	26	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
5	7	7	29	MARTINA MCBRIDE ● RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
6	6	6	41	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
7	4	5	29	TRISHA YEARWOOD ▲ ⁷ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
8	8	8	19	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
★★★ Hot Shot Debut ★★★						
9	NEW		1	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
★★★ Greatest Gainer ★★★						
10	13	17	7	DIXIE CHICKS MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	10
11	12	16	49	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
12	10	10	33	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
13	9	9	88	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	1
14	11	11	47	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
15	15	12	29	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
16	14	14	22	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
17	16	15	80	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
18	20	24	3	DARYLE SINGLETARY GIANT 24696/WARNER BROS. (10.98/16.98) HS	AIN'T IT THE TRUTH	18
19	18	18	72	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
20	19	19	39	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
21	17	13	4	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
22	21	20	21	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
23	23	22	7	WADE HAYES COLUMBIA 68037/SONY (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	9
24	22	21	4	SOUNDTRACK RISING TIDE 53058 (10.98/16.98)	THE APOSTLE	21
25	26	23	25	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
26	24	26	15	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98) HS	BACK TO YOU	24
27	25	27	35	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
28	30	30	21	WYNONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
29	28	29	19	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
30	27	25	25	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
31	29	28	57	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
32	32	33	38	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
33	31	31	44	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
34	36	37	21	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	34
35	34	34	90	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
36	37	36	35	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	10

○ 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**
MARCH 28, 1998

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	13 weeks at No. 1 THE GREATEST HITS COLLECTION	125
2	2	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	363
3	3	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	162
4	6	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	198
5	5	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	188
6	4	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	431
7	7	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	363
8	8	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	208
9	9	PATSY CLINE ▲ ⁹ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	573
10	10	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	120
11	11	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	286
12	12	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 80857/EMI-CAPITOL (10.98/16.98)	IN PIECES	144
13	13	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	211

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
37	33	32	24	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
38	40	39	8	MILA MASON ATLANTIC 83059/AG (10.98/16.98) HS	THE STRONG ONE	38
39	35	35	17	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
40	42	41	77	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
41	39	42	23	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
42	43	44	45	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	42
43	38	40	40	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
44	41	38	35	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
45	47	47	41	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	45
46	45	43	41	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
47	44	45	20	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
48	53	53	12	MATRACA BERG RISING TIDE 53047 (10.98/16.98)	SUNDAY MORNING TO SATURDAY NIGHT	48
★★★ Pacesetter ★★★						
49	56	58	27	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
50	48	48	32	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
51	49	51	34	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
52	51	49	9	RHETT AKINS DECCA 70001/MCA NASHVILLE (10.98/16.98) HS	WHAT LIVIN'S ALL ABOUT	33
53	NEW		1	ANNE MURRAY EMI-CAPITOL 59604 (10.98/16.98)	AN INTIMATE EVENING WITH ANNE MURRAY...LIVE	53
54	46	46	51	ALISON KRAUSS & UNION STATION ● ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
55	58	56	98	MINDY MCCREADY ▲ BNA 66806/RLG (9.98/15.98) HS	TEN THOUSAND ANGELS	5
56	52	57	23	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
57	55	52	48	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
58	54	54	74	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
59	59	59	82	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	47
60	62	63	61	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
61	57	55	71	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
62	60	60	39	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
63	50	50	92	VINCE GILL ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
64	61	61	17	RICKY SKAGGS ROUNDER 0801 (9.98/14.98)	BLUEGRASS RULES!	45
65	64	64	49	ALABAMA ● RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
66	65	65	49	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
67	70	—	15	SONS OF THE DESERT EPIC 67619/SONY (7.98 EQ/11.98) HS	WHATEVER COMES FIRST	38
68	71	—	102	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
69	67	67	65	MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
70	68	68	99	GEORGE STRAIT ▲ ² MCA NASHVILLE 1142B (10.98/16.98)	BLUE CLEAR SKY	1
71	69	71	4	THE LYNNS REPRISE 46754/WARNER BROS. (10.98/16.98)	THE LYNNS	66
72	72	69	100	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
73	73	72	37	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
74	RE-ENTRY		14	ROY ORBISON VIRGIN 42350 (10.98/16.98)	THE VERY BEST OF ROY ORBISON	29
75	66	66	33	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8

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.

In the SPIRIT



by Lisa Collins

AND THE WINNER IS . . . Topping the list of winners at the Gospel Music Workshop of America (GMWA) Excellence Awards was **Kurt Carr** with four awards, including contemporary album of the year ("No One Else"), group of the year, and producer of the year. **Marvin Sapp** was named contemporary male vocalist, **James Moore** took traditional male vocals, and **Kirk Franklin** won urban contemporary male vocal honors. **Vickie Winans** was named traditional female vocalist, and **Karen Clark** was awarded contemporary female vocalist. Artist of the year honors went to **God's Property**. The awards were the highlight of the three-day-long GMWA winter board meeting, which was held March 10-12 at the Nassau Marriott in the Bahamas. The meeting served as a planning session for the group's forthcoming summer confab, slated for Aug. 8-15 in Philadelphia.

VIRGIN TERRITORY: It isn't the sales, awards, or growing notoriety that has gained **Allen & Allen** clout on the gospel scene. Instead, it's the consistency of the 8-year-old Florida-based duo of **Allen T. Wiggins** and **Bruce Allen**. The duo, which all but pioneered gospel jazz, has coined the term "inspirational jazz" to describe its spiritually infused syncopated rhythms, which it says are inspired by God. Next month, the duo celebrates the release of its fifth album, "A New Beginning" a smooth-jazz set that the duo and its Roswell, Ga.-based label, CGI

Records, hope to take into mainstream territory. "We chose this route because of our success in jazz venues," notes Wiggins. "You can get to a point where there's a glass ceiling in the church. God has placed in our hearts that we must infiltrate the devil's territory. Our new CD is aggressive evangelism targeting the jazz marketplace. No traditional hymns. All original music, except for a remake of **Earth, Wind & Fire's** "True Devotion," which was altered to make the message stronger. It's just as jazzy as a **Najee** or **Gerald Albright**, but the message is there."

The duo coined the term "inspirational jazz" with the release of its sophomore project, "A Blazing Grace."

"When you say gospel jazz, because of the stigma connected to gospel, it keeps you from entering a great many doors," notes Allen. "The first response from the jazz marketplace back in 1993 was that they were not going to play anything to do with gospel. Just because the name 'gospel' was on the cover, they wouldn't even open it. We began calling it inspirational jazz in order to get people to listen." . . . Also making headway into jazz is opera impresario **Jubilant Sykes**, whose recording debut on Sony Classical (due April 17) features renditions of classic spirituals like "Go Down Moses" and "Were You There" in new arrangements from renowned jazz trumpeter **Terence Blanchard**.

BRIEFLY: Releases out this month include **Rev. Isaac Whittmon** and the **Greater Metropolitan Church of Christ** from AMIR Records and **Kenny Smith's** "So Real" from Seattle-based Trinity Records . . . Finally, the **Thompson Community Choir** commemorates its 50-year anniversary with a special concert April 4 at Christ Universal Temple in Chicago. Word Records will mark the occasion with the release of "Fifty Blessed Years" May 20. The album includes seven of the Grammy-winning choir's best-loved songs along with two new tunes and a special R&B remix of "My Mind's Made Up," the group's biggest-selling song.

Classical KEEPING SCORE



by Bradley Bambarger

IN BLACK AND WHITE: The piano is more than just the sovereign instrument of Western music; from the delicate fortepianos of **Mozart's** day to the glorious modern concert grand, the piano has resonated with all manner of socio-economic significance. An engaging introduction to the fascinating history of the piano can be found in British critic/broadcaster **Jeremy Siepmann's** "The Piano," a compact marvel published late last year as an entry in Knopf's Everyman's Library of Music Companions. Accompanied by a wealth of illustrations, Siepmann's tale traces the legacy of the piano with an eye to both the art and commerce of the instrument, noting not only the greatest composers and virtuosos of the keyboard but the piano's rise as a cultural/technological icon of the industrial age.

Like other entries on **Bach** and **Mozart** in the Everyman series, "The Piano" was produced in conjunction with EMI Classics and comes packaged with three illustrative CDs. The discs mine EMI's great archive for golden-age recordings of **Vladimir Horowitz** in **Schumann**, **Artur Schnabel** in **Mozart**, **Walter Gieseking** in **Debussy**, **Arturo Benedetti Michelangeli** in **Brahms**, **Dinu Lipatti** in **Ravel**, and **Solomon** in **Beethoven**. And included from the contemporary era

are **Peter Donohoe** in **Gershwin**, **Andrei Gavrilov** in **Prokofiev**, **Michel Béroff** in **Liszt**, and **Lars Vogt** in **Haydn**, among others. "The Piano" makes for a modest yet compelling collection, an ideal prelude to a treasure of great music that seems to grow richer by the day.

THERE'S BEEN SOMETHING of a bonanza in solo piano music of late (with both major labels and indie surely seeing keyboard-only sessions as an economical alternative in these days of constrained budgets). A great new archival release is a tribute to the late Russian virtuoso **Sviatoslav Richter** from Deutsche Grammophon (DG). Featuring perceptive (though all-too-brief) liner notes from **Jeremy Siepmann**, the two-CD "In Memoriam" anthology draws from Richter's live and rare studio recordings for the label from 1959-65, including exquisite excerpts from **Bach's** "Well-Tempered Clavier" and **Debussy's** "Preludes," as well as **Schumann's** "Abegg Variations."

Another new DG issue is dedicated to the memory of Richter's wandering spirit: **Maria Joao Pires'** Schubert collection "La Voyage Magnifique." Celebrated as a great Mozartian for years, the reserved Portuguese pianist became a star of nearly pop proportions with the phenomenal success of her '96 recording of **Chopin's** "Nocturnes"—the two-CD set has shipped 150,000 copies worldwide, according to DG. Befitting Pires' enhanced profile, "Le Voyage Magnifique"—two discs of the



PIRES

"Impromptus" and other pieces—comes in a deluxe package, including one booklet featuring atmospheric prose, poetry, and photography on the questing theme and a second spotlighting her catalog of solo, chamber, and concerto recordings. For those who want to catch Pires' poetic ways in the flesh, she makes a
(Continued on next page)

Top Gospel Albums

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

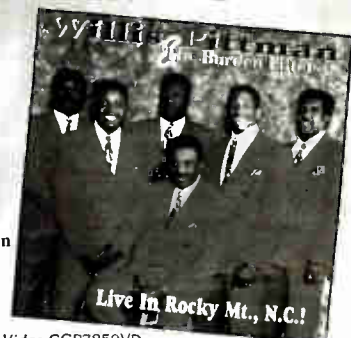
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	43	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ ² B-RITE 90093/INTERSCOPE	GOD'S PROPERTY 42 weeks at No. 1
2	2	7	VARIOUS ARTISTS VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
3	4	19	KAREN CLARK-SHEARD ISLAND 524397	FINALLY KAREN
4	3	20	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
5	5	21	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
6	6	68	SOUNDTRACK ▲ ² ARISTA 18951	THE PREACHER'S WIFE
7	9	38	VICKIE WINANS CGI 161279	LIVE IN DETROIT
8	8	72	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
9	7	9	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024	LIVE IN OAKLAND — HOME AGAIN
10	10	3	O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46845	REFLECTIONS
11	12	35	THE CANTON SPIRITUALS VERITY 43021	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
12	15	3	COLORADO MASS CHOIR FEATURING JOE PACE VERITY 43111	SO GOOD!
13	16	94	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046	THE SPIRIT OF DAVID
14	13	46	SHIRLEY CAESAR WORD 68003/EPIC	A MIRACLE IN HARLEM
15	18	54	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
16	14	44	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023	LIVE IN LONDON AT WEMBLEY
17	24	24	ANGIE AND DEBBIE ATF 9760/DIAMANTE	BOLD
18	19	44	VIRTUE VERITY 43020	VIRTUE
19	17	99	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
20	11	3	BEVERLY CRAWFORD WARNER ALLIANCE 46580	NOW THAT I'M HERE
21	22	72	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
22	25	43	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
23	27	39	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
24	28	52	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
25	21	44	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
26	26	57	T.D. JAKES INTEGRITYWORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSE!
27	NEW		DENIECE WILLIAMS HARMONY 1655	THIS IS MY SONG
28	29	98	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
29	23	23	THE MOTOR CITY MASS CHOIR INTEGRITYWORD 68111/EPIC	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
30	20	57	CARLTON PEARSON WARNER ALLIANCE 46354	LIVE AT AZUSA 2 PRECIOUS MEMORIES
31	30	88	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
32	RE-ENTRY		L.A. MASS CHOIR CGI 161320	BACK TO THE DRAWING BOARD
33	31	36	DOTTIE PEOPLES ATLANTA INT'L 10233	TESTIFY
34	33	72	ANointed WORD 67804/EPIC	UNDER THE INFLUENCE
35	37	26	THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS ALEHO INT'L MUSIC 20155/STARSONG	SO YOU WOULD KNOW
36	32	22	WILLIAM BECTON & FRIENDS CGI 161318	HEART OF A LOVE SONG
37	35	10	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10239	GOD'S PROMISE
38	34	29	VARIOUS ARTISTS PLATINUM/LIGHT 161304/CGI	GOSPEL'S GREATEST HITS VOLUME III
39	39	91	MISSISSIPPI MASS CHOIR MALACO 6022	I'LL SEE YOU IN THE RAPTURE
40	RE-ENTRY		REV. JAMES MOORE MALACO 6026	IT AIN'T OVER (TILL GOD SAYS IT'S OVER) — LIVE IN PITTSBURGH

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

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HIGHER GROUND



by Deborah Evans Price

WELCOME BACK: We've all heard the old expression "Good things are worth waiting for." Wayne Watson's new album, "The Way Home," is a prime example. After seven albums on Word Records, Watson left to join Warner Alliance in 1995. After one album, "Field Of Souls," he's returned to Word with a new album and an accompanying devotional book, both of which were released March 3. The album debuted at No. 14 on last issue's Top Contemporary Christian album chart.

What prompted his return to Word? "We went to Warner Alliance in 1995, and things began to change pretty soon after I went there. It was really no one's fault over at Alliance, but a bigger corporate decision that was handed down from California or maybe the other coast. The personnel changes and the limitations they had there were pretty damaging to what Alliance is trying to do," he says of the label, which was trimmed from 14 staffers to seven. "It just got worse and worse. It felt like the right thing to do at the time, and now this feels like the right thing to do again, to be back at Word."

Coinciding with the turmoil at the label, Watson was experiencing a season of growth in his personal life. His father died last May, and he and his wife, Lynn, have been experiencing the empty-nest syndrome, as their two sons are grown, and one son, Neal, married and moved away from their hometown, Houston.

How did he process those emotional experiences into his new record? "Part of it is age, part of it is experience, and hopefully some growing," he says. "I think I have a better perspective now because of

some bad things that have happened. It tends to put things in perspective that before seemed to be ominous and overwhelming. I tend to look at things a little broader and say now, more often, that life is not always fair, and it doesn't always feel good, but that's OK, and it helps you get through sometimes."

"Growing" is a song on the album that captures those emotions. "I thought it might be a little too honest and a little too much reality," Watson says of the tune, the lyrics of which say, "I'm growing, I don't like it/I'm growing and it hurts/I love you, but God I'm tired/I guess I've got a lot to learn." "Sometimes people turn to music because they don't want reality. Someone asked me the other day, 'Why do you think Christian music hasn't blown up into this huge thing? Do you think it's because it's not real enough?' I said, 'No, I think it's because sometimes it's too real.'"

"Frankly, people turn on the radio to escape the reality of their convictions. They turn on the radio to sometimes escape the reality of decisions they know they should make . . . Sometimes Christian music tends to remind us that we are spirit and flesh, and we consider eternal things as well as the right now. A lot of people don't want to be reminded of that. You try to be honest and forthright, but as a writer you try to wrap it in compassion and tenderness, too. As you get a little older, you realize how to do that."

One of the most moving songs on the album is "What Are You Still Doin' Here?," which Watson penned for his wife. "I remember coming down the stairs when I was working on this music, and we'd had a particularly bad day," he says. "We had not spoken kindly to each other. We were tense and stressed. I remember looking at her going about what she does, and thinking, 'Why are you still here?' A woman with less strength and less of a

(Continued on next page)

KEEPING SCORE

(Continued from preceding page)

rare U.S. appearance April 22-25 and April 28, playing Mozart with the Boston Symphony Orchestra under Robert Spano.

Some other major piano luminaries have recent releases of note: Mitsuko Uchida with a Philips disc of Schubert's sonata D894 and the lovely unfinished "Reliquie" Sonata; Richard Goode with his first Chopin recital for Nonesuch; Nikolai Demidenko with a majestic take on Mussorgsky's "Pictures At An Exhibition" and Prokofiev's "Romeo And Juliet" and Toccata on Hyperion; and Evgeny Kissin with an RCA set of Beethoven's "Moonlight" Sonata, Franck's "Prelude, Choral Et Fugue," and Brahms' "Paganini Variations" that's the essence of poetry in motion. Two other keyboard wizards have notched entries in ongoing series: Leslie Howard with the kinetic "Paganini Etudes" in volume 48 of his monumental Liszt edition for Hyperion; and Michel Béroff with "Suite Bergamasque" and more on the third disc in a fine Debussy cycle for Denon. Also, controversial striver João Carlos Martins just completed his complete survey of Bach's keyboard works on Concord Concerto with a set of assorted fantasias and fugues.

There is, of course, a raft of great pianists beyond those with marquee names, and some of those lesser-

knowns have produced the most interesting discs. In EMI's laudable Debut series is young Siberian Konstantin Scherbakov's album of virtuoso transcriptions of famous waltzes by Johann Strauss II; the dark, dense "Improvisation On 'The Blue Danube'" by Reger is a highlight. Joanne Polk has "Under The Stars," her second Arabesque album to make a strong case for the unsung American Romantic Amy Beach, and Roger Muraro offers an intense vision of Albeniz's prismatic "Iberia" on the French Accord label. Also, though the sound of a period fortepiano may not be for everyone, the gifted Jos van Immerseel has a thought-provoking two-disc Sony Vivarte collection titled "Mozart: The Vienna Years."

Some of the freshest music-making on disc comes from pianists working in tandem, exploring the repertoire for piano duo and piano four-hands. The Canadian sisters Katia and Marielle Labèque are one of the best-known piano pairs, and their new Debussy album on Philips, "En Blanc Et Noir," shows them at their best. My favorite keyboard team, though, is the German duo of Evelinde Trenkner and Sontraud Speidel, who record for the German audiophile label MD&G. Trenkner & Speidel's latest album includes Schoenberg's duet arrangements of Schubert's

music for "Rosamunde"; last year, the duo issued a two-disc set featuring Reger's ingenious arrangement of Bach's "Brandenburg Concertos," and previously, they released an inspired take on Bruckner's Third Symphony (arranged by Mahler) that evokes "a cathedral in sound" as much as any orchestral rendering. Those discs, along with recordings of Mahler's Sixth and Seventh symphonies, are well worth seeking out (MD&G is distributed in the U.S. by Koch).

One of the most enterprising boutique labels around is a piano specialist: the New York-based audiophile imprint Connoisseur Society, run by producer Alan Silver for nearly four decades. The company recently released the piano album I've listened to more than any other in recent months: a disc of Rachmaninov's gorgeous suites for two pianos played by Cynthia Raim and David Allen Wehr. Distributed in the U.S. by Silver's firm In Sync Laboratories (and available via mail order), Connoisseur Society's excellent catalog includes such standouts as Wehr's set of Liszt's Wagner transcriptions, a world-premiere recording of Busoni's arrangement of Bach's "Goldberg Variations" played by David Buechner, and Bach's "Art Of The Fugue" by the acclaimed duo of Millette Alexander and Frank Daykin.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★★ NO. 1 ★★	
1	1	27	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SO
2	4	4	MICHAEL CRAWFORD ATLANTIC 83076/WCD	ON EAGLE'S WINGS
3	2	19	VARIOUS ARTISTS ● SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
4	3	7	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
5	6	4	SOUNDTRACK SPARROW 53059/RISING TIDE	THE APOSTLE
6	5	2	CRYSTAL LEWIS MYRRH 7088/WORD HS	GOLD
7	11	11	AVALON SPARROW 1639/CHORDANT HS	A MAZE OF GRACE
8	10	27	AMY GRANT ● MYRRH 7008/WORD	BEHIND THE EYES
9	8	2	THE INSYDERZ SQUINT 7035/WORD HS	THE INSYDERZ PRESENT SKALLELUJA!
10	12	21	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
11	7	90	BOB CARLISLE ▲ ² DIADEM 1139/PROVIDENT HS	SHADES OF GRACE
12	13	26	JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
13	9	20	BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
14	14	2	WAYNE WATSON WORD 9972 HS	THE WAY HOME
15	15	95	JACI VELASQUEZ MYRRH 6995/WORD HS	HEAVENLY PLACE
16	17	79	POINT OF GRACE ● WORD 9694	LIFE LOVE & OTHER MYSTERIES
17	16	3	THE BROOKLYN TABERNACLE SINGERS WARNER ALLIANCE 46751/WCD HS	SONGS FROM THE ALTAR
18	20	3	MICHELLE TUMES SPARROW 1546/CHORDANT	LISTEN
19	28	2	CINDY MORGAN WORD 9962 HS	THE LOVING KIND
20	25	17	AUDIO ADRENALINE FOREFRONT 5182/CHORDANT	SOME KIND OF ZOMBIE
21	19	5	BILL & GLORIA GAITHER SPRING HOUSE 0801/CHORDANT	DOWN BY THE TABERNACLE
22	18	3	DELIRIOUS SPARROW 1622/CHORDANT	CUTTING EDGE
23	21	20	VARIOUS ARTISTS FOREFRONT 5183/CHORDANT	WWJD
24	23	74	CRYSTAL LEWIS MYRRH 5039/WORD HS	BEAUTY FOR ASHES
25	22	57	RICH MULLINS REUNION 0116/PROVIDENT HS	SONGS
26	27	29	DC TALK FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
27	33	41	THE SUPERTONES BEC 7401/CHORDANT HS	SUPERTONES STRIKE BACK
28	32	55	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD HS	DONNIE MCCLURKIN
29	24	11	JENNIFER KNAPP GOTEE 3832/WORD HS	KANSAS
30	26	5	SIERRA STAR SONG 0166/CHORDANT	STORY OF LIFE
31	31	9	STEVE GREEN SPARROW 1638/CHORDANT HS	THE FAITHFUL
32	30	23	VARIOUS ARTISTS SPARROW 1583	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL
33	NEW		MAIRE BRENNAN WORD 9965	PERFECT TIME
34	NEW		LARNELLE HARRIS BRENTWOOD 50030/PROVIDENT	FIRST LOVE
35	35	5	AARON JOFFREY STAR SONG/SPARROW 0168/CHORDANT	THE CLIMB
36	RE-ENTRY		CLAY CROSSE REUNION 10005/PROVIDENT HS	STAINED GLASS
37	36	27	THE GAITHER VOCAL BAND SPRING HILL 5407/CHORDANT	LOVIN' GOD & LOVIN' EACH OTHER
38	38	50	CARMAN SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS
39	RE-ENTRY		SANDI PATTY WORD 9911 HS	ARTIST OF MY SOUL
40	NEW		SARAH MASEN RE.THINK/SPARROW 1632/CHORDANT	CARRY US THROUGH

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

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HIGHER GROUND

(Continued from preceding page)

covenant with God—and therefore a covenant with me—would not put up with this. We have our good seasons and our bad seasons. You draw on your commitment to the Lord to help you stay together . . . There are lots of songs about young love, new love, and first love. Those are easy, but I wanted to write this because I wanted to honor my wife, who has been with me through seasons up and down for 24-plus years. I wanted to write it as a tribute to her.”

The album is filled with wonderful songs, all written or co-written by Watson, including “Coming Home,” which he describes as “a photo album of feelings I’ve had as

a father,” and “For Such A Time As This,” which was written for his friend, former Green Bay Packer **Ken Ruettgers**, after he retired from football.

Michael Omartian produced the album, and Watson says he’s thoroughly pleased with the sound. “We intentionally cut it very simply,” he says. “These are as true to the original conception of the song [as] I’ve ever done before. These songs came out exactly as I wrote them, and the simplicity of these messages and the contentment I feel in these messages is best wrapped in this kind of production.”

BLUE NOTES

(Continued from page 15)

changes for Gershwin’s “I Got Rhythm”), both commissioned by the Ira and Leonore Gershwin Foundation in 1996.

“Gerald’s music is a reflection of who he is, of his positive outlook on life,” says **Doug Evans**, MAMA’s GM. “He has so much energy, and that energy is heard in his music and his band, which includes older bebop players and younger, modern-sounding players. Gerald knows that there is an energy that youth has, and he utilizes it in his music.”

Tim Jackson, GM of the Monterey Jazz Festival, agrees. “I feel that Gerald truly captured the spirit of Monterey. A 40th anniversary is such a spe-

cial, happy event, and ‘Theme For Monterey’ captures the mood of both the festival and the anniversary.”

SEEING JAZZ, a traveling exhibition organized by the Smithsonian Institution, explores the influence of jazz on noted authors such as **Langston Hughes** and **Toni Morrison**, as well as on the works of a number of established and up-and-coming artists. A selection from the exhibit can be seen through April 5 at the Jazz Gallery in New York. The full exhibit will be seen at the Western Gallery in Bellingham, Wash.; other showings include Utica, N.Y.; Chattanooga, Tenn.; and Huntington, W.Va.

IMPORT & EXPORT

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TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP [RS]	BEENIE MAN
★ ★ NO. 1 ★ ★ 5 weeks at No. 1				
2	2	12	MAVERICK A STRIKE 550 MUSIC 68506/EPIC [RS]	FINLEY QUAYE
3	3	16	INNA HEIGHTS GERMAIN 2068*/VP [RS]	BUJU BANTON
4	4	18	STRICTLY THE BEST 19 VP 1519	VARIOUS ARTISTS
5	7	13	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
6	5	43	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
7	6	8	RIGHT ON TIME HELLCAT 80406*/EPITAPH [RS]	HEPCAT
8	10	29	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
9	11	18	STRICTLY THE BEST 20 VP 1520	VARIOUS ARTISTS
10	12	30	FALLEN IS BABYLON ELEKTRA 62032/EEG	ZIGGY MARLEY & THE MELODY MAKERS
11	9	40	YARDCORE DELICIOUS VINYL 5018*/RED ANT [RS]	BORN JAMERICANS
12	8	23	THINK LIKE A GIRL WORK 67959/EPIC	DIANA KING
13	13	25	DREAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB AXIOM 524419*/ISLAND	BOB MARLEY
14	14	23	RAGE AND FURY MESA/BLUEMOON/ATLANTIC 92767/AG	STEEL PULSE
15	15	15	I TESTAMENT AFRICAN STAR/DEF JAM 536380*/MERCURY	CAPLETON

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	24	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
★ ★ NO. 1 ★ ★ 20 weeks at No. 1				
2	2	25	ROMANZA ● PHILIPS 539207 [RS]	ANDREA BOCELLI
3	3	3	DEEP FOREST III — COMPARSA 550 MUSIC 68726	DEEP FOREST
4	4	26	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [RS]	BUENA VISTA SOCIAL CLUB
5	6	9	LONG JOURNEY HOME UNISPHERE 68963/RCA VICTOR	VARIOUS ARTISTS
6	8	39	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
7	7	2	LANDMARKS ATLANTIC 83083	CLANNAD
8	5	17	CELTIC MOODS VIRGIN 44951	VARIOUS ARTISTS
9	9	32	CELTIC PRIDE COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND RETRO 0090 [RS]	
10	10	54	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 [RS]	RONAN HARDIMAN
11	11	3	THE CELTIC HEARTBEAT COLLECTION 2 CELTIC HEARTBEAT 1271/UNIVERSAL	VARIOUS ARTISTS
12	NEW		LEAHY NARADA 72438	LEAHY
13	12	3	MAMALOSHEN NONESUCH 79459	MANDY PATINKIN
14	NEW		SENSUAL SENSUAL ATLANTIC 83080	B-TRIBE
15	RE-ENTRY		THE MAGIC OF IRELAND FEAT. LORD OF THE DANCE MADACY 0352	IRISH CEILI BAND & SINGERS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
★ ★ NO. 1 ★ ★ 6 weeks at No. 1				
2	2	19	DEUCES WILD ● MCA 11711	B.B. KING
3	3	23	TROUBLE IS... REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
4	4	59	LIE TO ME ▲ A&M 540640 [RS]	JONNY LANG
5	5	23	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON
6	6	33	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
7	NEW		LIVE IN NYC '97 POINTBLANK 45527/VIRGIN	JOHNNY WINTER
8	7	34	DON'T LOOK BACK POINTBLANK 42771/VIRGIN	JOHN LEE HOOKER
9	8	19	CONTAGIOUS MISS BUTCH 4005/MARDI GRAS	PEGGY SCOTT-ADAMS
10	11	35	SENIOR BLUES PRIVATE MUSIC 82151/WINDHAM HILL	TAJ MAHAL
11	9	86	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
12	13	2	LIVE ON BEALE STREET MALACO 7489	BOBBY “BLUE” BLAND
13	10	9	SING IT! ROUNDER 2152	MARCIA BALL, IRMA THOMAS, TRACY NELSON
14	12	91	JUST LIKE YOU OKEH 67316/EPIC [RS]	KEB' MO'
15	RE-ENTRY		PAINT IT, BLUE - SONGS OF THE ROLLING STONES HOUSE OF BLUES 13152	VARIOUS ARTISTS

● 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. [RS] indicates past and present Heatseekers titles © 1998, Billboard/BPI Communications and SoundScan, Inc.



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ARTISTS & MUSIC

A Weekend Of Gershwin Galore

Opening Of Library Of Congress Room Celebrated

BY SUSAN ELLIOTT

WASHINGTON, D.C.—It was a weekend of revelation and celebration.

For the official opening of the George and Ira Gershwin Room at the Library of Congress in Washington, D.C., about 300 performers, music historians, composers, orchestrators, and Gershwin friends and family members presented—for one another—panel discussions, informal lectures, personal reminiscences, and refreshingly knowledgeable performances. The program, called "The Gershwins And Their World," was held March 13-16 in the Library's newly refurbished Coolidge Auditorium.

In a Saturday-morning performance bearing the title "Songs By Oscar Levant, Johnny Green, Burton Lane, And Others Whose Careers Intertwined With The Gershwins," singer/pianist Michael Feinstein complained about how hard it was to choose repertoire. "I apologize if I don't sing a song by your relative," he said, "since *somebody* representing *everybody* is here."

Among them was English Strunsky, a brother-in-law who remembered, as a young man, playing the three horns for "An American In Paris," with George at the keyboard. ("He told me, 'When I nod my head *this* way, play this horn; when I nod my head *that* way, play that one.'")

From Oslo came 86-year-old Anne Wiggins Brown, the original Bess in "Porgy And Bess," recounting with razor-sharp recall how, after singing French, Russian, and German lieder in her audition for George, she had sung the spiritual "City Called Heaven" a cappella and nailed the part.

Coordinated by Gershwin artistic adviser Robert Kimball and Library officer Betty Auman, the program elegantly balanced the human

aspects of George and Ira with the scholarly. Music theorist Alan Forte argued that Gershwin's music was influenced by Alban Berg and other serialists.

Artis Wodehouse played selected piano rolls from George's "rollography" (between 1915 and 1925 he made about 140 rolls, earning \$25 for each), demonstrating ragtime influences. Music theater historian Gerald Bordman addressed the influence of Irving Berlin and Jerome Kern on the Gershwins and vice versa. Berlin biographer Kimball said,

"Irving Berlin told me, 'Always remember: George was a composer; the rest of us were songwriters.'"

A panel on orchestration—which included John McGlinn, Rob Fisher, Larry Moore, Russell Warner, and Jonathan Tunick—addressed the process of restoring and reconstructing the long-lost musicals of the era, and historian Mary Henderson provided context in discussing 1920s Broadway, when there were 80 theaters, about 225 new productions a season, and the top ticket price was \$4.

Calling themselves "curators—well, maybe embalmers" of American song, William Bolcom and wife Joan Morris eloquently essayed the work of Vincent Youmans with different collaborators, including Arthur Francis, né Ira Gershwin. (Like George's, the centennial of Youmans' birth is next September.) Morris particularly excelled in the intimate ballads; "Someone To Watch Over Me" was nothing short of exquisite.

Cabaret queen Mary Cleere Haran offered a glitzier approach to

the harmonically rich songs of Vernon Duke, accompanied with two-fisted fluidity by composer/arranger Richard Rodney Bennett. "April In Paris" seemed perfectly suited to the golden quality of Haran's voice.

Other notables on the weekend program included Michael Tilson Thomas, Angie Dickinson, Kay Duke-Ingalls, Dick Hyman, Max Morath, and Ned Rorem.

The rationale behind the rich four days is the George and Ira Gershwin Room, which artfully displays the photos, letters, manuscripts, and other treasures of which the Library is now the pre-eminent repository. "This was my Aunt Lee's dream," said Gershwin trustee Mike Strunsky, Lee (Leonore) and Ira Gershwin nephew. "It's full of memories."

Those include George's 1925 Steinway Grand; Ira's typewriter; a 1936 self-portrait of George; the Congressional Gold Medal awarded posthumously to the brothers by Ronald Reagan in 1988; original manuscripts of "I've Got A Crush On You," "I Got Rhythm," and dozens more; a 1924 photo of the little-known dance team of Fred and Adele Astaire; a 1952 photo of Leontyne Price and Cab Calloway as Bess and Sporting Life, respectively, in the State Department's European tour of "Porgy"; and a June 10, 1937, letter from George to his mother, Rose, telling her of his work on the Goldwyn Follies and of a "slight dizziness" he had been feeling. It was a warning sign of the brain tumor that would lead to his death just one month later.

In addition to the Gershwins, American musical theater luminaries whose archives reside at the Library include Leonard Bernstein, Jerome Kern, Youmans, Richard Rodgers, Cole Porter, Vernon Duke (with 17,500 items), Irving Berlin, and Burton Lane.



GERSHWIN



Playing For 'Miracles.' Jefferson Airplane founder and singer/songwriter Marty Balin, second from left, recently visited BMI's Los Angeles office to accept a plaque recognizing that his song "Miracles" has reached 2 million performances, equivalent to 11 years of airplay. Balin, center, is on tour with a new Trove Records' album, "Freedom Flight." With Balin, from left, are Rich Landers of M.A.G. Management; Rick Riccobono, BMI's VP of writer/publisher relations in Los Angeles; and Todd Pfifer, VP of operations for Trove.



Hit Dudes. Blink 182, the pop-punk trio with a hit album, "Dude Ranch," on the Cargo/MCA label, has made a worldwide deal with EMI Music Publishing. Shown after a performance at San Bernardino, Calif.'s Orange Pavilion, from left, are Rick Bonde of the Tahoe Agency; Rick DeVoe, manager; Scott Raynor, Mark Hoppus, and Tom DeLonge of Blink 182; and Matt Messer, West Coast creative director at EMI Music.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
GETTIN' JIGGY WIT IT	Will Smith, Samuel J. Barnes, B. Edwards, Nile Rodgers, J. Robinson	Treyball/ASCAP, Slam U Well/ASCAP, Jelly's Jams/ASCAP, Warner Chappell/ASCAP, Bernard's Other/BMI, Sony/ATV Songs/BMI, Gambi/BMI
HOT COUNTRY SINGLES & TRACKS		
Nothin' But The Tailgates	Clint Black, Steve Wariner	Blackened/BMI, Steve Wariner/BMI
HOT R&B SINGLES		
LET'S RIDE	Montell Jordan, Master P, Silk The Shocker	Hudson Jordan/ASCAP, Wixen/ASCAP, Mood Swing/BMI, Big P/BMI
HOT RAP SINGLES		
DEJA VU [UPTOWN BABY]	Donald Fagan, Walter Becker	MCA/BMI
HOT LATIN TRACKS		
NO SE OLVIDAR	Kike Santander	FIPP/BMI

A Full Comeback For 'Cabaret'; 'Barney' Soundtrack In The Wings

WILKOMMEN BACK! "Cabaret," John Kander and Fred Ebb's 1966 Broadway (and 1972 film) triumph, is coming back in more ways than one. An important revival opened March 19 on Broadway, and RCA Victor expects to produce the revival cast album. But "Cabaret," in both music print and on disc, will have more to show for itself.

Carlin America, which publishes the score, is producing an "Author's Edition" version—sporting new arrangements by Kander—which will include all the songs performed on Broadway, three songs written by Kander and Ebb for the film version, and four of the songs cut from the show before its Broadway opening.

One of the cut songs, "I Don't Care Much," has been restored to the revival's score. Those four songs

are performed on a songwriters' demo that will appear on a new Sony version of its 1966 cast album, due in June. Warner Home Video has also marketed a 25th

anniversary video of the film, which starred Liza Minnelli and won multiple Oscars. Last year, MCA Records rereleased its soundtrack version of that production.

As for "Cabaret" in music print, it's being produced by Hal Leonard Corp. with a list of \$16.95.

Last year, Carlin America produced a similarly conceived folio of Stephen Sondheim's "Company." As Bob Golden, Carlin America's VP of marketing, who headed both projects, puts it, "As with recording reissues, the costs [of producing these folios] are relatively minimal, and these national treasures richly deserve to be celebrated in definitive, permanent, and accurate published documents of their own."

Speaking of musical treasures, Golden also reports to Words & Music that Carlin America has acquired administration rights in the U.S. to the Arthur Schwartz Music Ltd. catalog, which contains the composer's writer share of some 200 songs, including such classics as "Dancing In The Dark," "Alone Together," "You And The Night And The Music," "By Myself," and "Then

I'll Be Tired Of You." The agreement was finalized by Caroline Bienstock, CEO of the Carlin group of companies owned by her father, Freddy Bienstock.

SONG FOR 'BARNEY': The in-house music label of Dallas-based Lyric Studios, which produces the children's TV hits "Barney & Friends" and "Wishbone," is releasing March 31 the soundtrack to the PolyGram feature film "Barney's Great Adventure: The Movie," which opens at New York's Radio City Music Hall Thursday (26) (Billboard Bulletin, March 9).

The soundtrack's title song is penned by Broadway songwriter Jerry Herman. National release is April 3 (see story, page 9).



by Irv Lichtman

NO STRANGER TO THE BLUES: The music print unit of music publisher TRO has marketed the folio "Lead Belly—No Stranger To The Blues,"

which the company introduced recently at the 10th annual Folk Alliance conference in Memphis, reports company print manager Judy Bell. She adds that Lead Belly, who was born Huddie Ledbetter in 1888 and died in 1949, was given a Lifetime Achievement Award at the event. There, she also appeared on the panel "Lead Belly: National Treasure" with Lead Belly's niece Tiny Robinson and label presidents Bill Nowlin (Rounder) and Tony Seeger (Smithsonian Folkways). The folio carries a list price of \$19.95 and contains 31 songs with musical transcriptions from Lead Belly's original recordings by Harry Lewman, along with a history of each selection.

Print on Print: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, "Re-Load."
2. "Titanic," Vocal Selections.
3. John Denver, "A Celebration Of Life."
4. Metallica, "Load."
5. "Jekyll & Hyde," Vocal Selections.

Studio Action

ARTISTS & MUSIC

Cassette Campaign Praised

Duplicators, Raw-Materials Suppliers Benefit

BY STEVE TRAIMAN

NEW YORK—A campaign last summer by the International Recording Media Assn.'s (ITA) Audio Cassette Coalition to stem the steep decline in cassette album sales benefited not only music retailers and record labels. It also had a positive effect on cassette duplicators and suppliers of raw materials, according to industry sources (Billboard, Feb. 7).

Joe Ryan, president/CEO of EMTEC Pro Media, the U.S. distributor of BASF audio pancakes and other professional and consumer tape prod-



An ad from the International Recording Media Assn.'s Audio Cassette Coalition, featuring country artist Pam Tillis.

ucts, says the campaign "definitely slowed the decline of our pancake sales to the audio duplicators the second half of the year. With our estimated 30% U.S. market share, and in talking to other ITA members, we believe our industry segment benefited from the coordinated approach to the problem.

"We debated heavily about pitching in when the coalition idea was first broached within ITA," Ryan continues, "but we're very glad we got involved. If even more is done in a campaign framework in the future, we could slow the decline in album tape sales even more."

Al Marquis, president of Olamon Industries in Old Town, Maine, a leading manufacturer of audiocassette shells and cases and CD jewel boxes, shares Ryan's positive outlook. "We had a very strong season from August throughout November last year," he says, "and given the steep drop in cassettes, logically more of the business went to tape albums. In my opinion, the campaign had to have helped. Certainly, cassettes are more visible, and it's tough to predict how steep the slide would have been without the campaign. We felt it vital for all suppliers to support what was a very worthwhile effort."

On the duplicator side, Dave Rubenstein, president of Cinram U.S. Holdings in Anaheim, Calif., says, "From our perspective, the second half of 1997 was a record year for production of cassettes. With about 80% of our busi-

ness dedicated to music products, we believe that a significant portion of the increase is attributable to the campaign. The follow-through on behalf of the labels, our key accounts, certainly led to projecting tape albums as greater values for the consumer.

"There are good indications for 1998 as well," adds Rubenstein. "The success of the second half of last year has taught us all a valuable lesson. As long as consumers are aware that cassette albums are more available, the campaign should feed upon itself. We're definitely optimistic and are committed to continuing the efforts."

The focus of the spring/summer campaign was 16 weeks of trade advertising in Billboard, with endorsements by such artists as Pam Tillis, Billy Ray Cyrus, Le Click, and "Weird Al" Yankovic, among others. Using the slogan "Where'd Ya Hide the Cassettes?," the ads explained that consumers still want to buy cassettes but are frustrated that they can't find them at many of their record stores.

After a 22% drop in sales of cassette albums in the first half of 1997, the year ended with total sales of 146 million units, down only 12.5% from 1996, according to Mike Shalett, COO of SoundScan (Billboard, Feb. 7).

The Recording Industry Assn. of America (RIAA), which tracks net shipments (minus returns) to accounts, showed cassette album sales of 167 million units in 1997, a 26% decline from the 1996 total. (In 1996 and 1995, the declines in cassette albums were 17.4% and 21.1%, respectively.)

While the RIAA's 1997 figure seems to contradict SoundScan's, the RIAA measures net shipments to all accounts, including the direct-sales and special-markets sectors, which the association says experienced a drop of approximately 50% in sales of cassette albums from 1996 to 1997.

Excluding non-retail accounts—which according to the RIAA make up 21% of the total market—shipments of cassette albums declined 19% from 1996 to 1997, according to the RIAA. That figure is considerably closer to SoundScan's 12.5%, which is based on over-the-counter sales.

The ratio of CD sales to cassette sales for album units in 1997 was 77% to 23%, according to SoundScan, compared with 73% to 27% for 1996. Using RIAA figures for net album unit shipments (minus returns), CDs first passed tapes in 1992 with a ratio of 53% to 47%. The gap has widened ever since, accelerating in recent years.

Despite the success of the "Where'd Ya Hide the Cassettes?" campaign, more work still needs to be done, says ITA executive VP Charles Van Horn.

"We hope to continue the battle to save the cassette album this year," he says. "We are surveying all the participants on their response to the very positive results for all concerned. If the label distributors are willing to do it again and continue their creative marketing efforts, ITA is willing to take the lead again with another summer/fall campaign."

Reflecting on the success of the

campaign, Van Horn says, "The greatest thing we did in going into this campaign was to get everyone involved. We reviewed past campaigns that did not work because they involved only one constituency's membership with its own parochial view. We started with our members—the suppliers and manufacturers of cassette tape, [tape shells, cassette] boxes, our duplicators and our packagers, and then went out to include the label distributors and the retail community.

"To the best of my knowledge," he adds, "this is the first campaign in the music industry to bring together all the 'players,' each with something positive to gain. In particular, we opened the door between ITA and the National Assn. of Recording Merchandisers [NARM], which already has led to cooperation in other key areas of interest, such as entertainment software packaging."

Even though ITA member companies spent millions of dollars in improving prerecorded-cassette quality, consumers appeared to have lost interest in the format, according to Lou Vacarelli, VP of production, manufacturing, and merchandising at BMG Entertainment North America and chairman of the Audio Cassette Coalition. "What ITA found out, in concert with NARM,



Boys On Film, Via ISDN. Duran Duran lead singer Simon LeBon, center, worked at Kampo Audio Video in New York on a song for the upcoming Mario Van Peebles film "Love Kills." LeBon's vocal track was sent via ISDN to SYN Studio in Tokyo, a facility he owns with composer Nick Wood. Shown, from left, are Kampo engineer Jim McNamara and Kampo marketing manager Arthur Steuer.

is that consumers hadn't lost interest—they just couldn't find cassettes in stores," he says.

In a Sept. 6, 1997, Billboard Commentary column, SoundScan's Shalett wrote, "Right now we are missing an opportunity to sell additional albums to a segment of consumers who are frustrated when they can't find the tape they were looking for to purchase. This represents additional profit margins for all concerned."

This loss of potential business prompted the launch of the Audio Cassette Coalition—made up of manufacturers and distributors of recorded media—early last year. "Until last spring, ITA had little or no contact with record retailers," Vacarelli re-

calls. "It was apparent that a format near and dear to the hearts and bottom line of ITA members was rapidly on the way to oblivion.

"We came to several immediate conclusions," Vacarelli adds. "First of all, we blamed ourselves. We had not correctly communicated the profitability of the cassette format to our accounts. We hadn't developed programs to encourage those accounts to stock more cassettes.

"Finally, we had never stopped to realize that, with no alternative format on the horizon, a one-format music business was in nobody's best interest. As an industry, we had all misread the trends and were ready to bury the cassette format before its time."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 21, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	GETTIN' JIGGY WIT IT Will Smith/ Poke & Tone (Columbia)	NO, NO, NO Destiny's Child/ W. Jean, V. Herbert, R. Fusari (Columbia)	NOTHIN' BUT THE TAILLIGHTS Clint Black James Stroud, Clint Black (RCA)	SEX AND CANDY Marcy Playground/ Jared Kotler, John Wozniak (Capitol)	MY HEART WILL GO ON Celine Dion/ Walter Afanasieff, James Horner (550 Music)
RECORDING STUDIO(S) Engineer(s)	RIGHT TRACK (New York, NY) Ken Ifill	CHUNG KING (New York, NY) Alex Olsson	CONWAY (Hollywood, CA) Julian King	SABELLA RECORDING STUDIOS (Roslyn, NY) Jim Sabella, Ken Gioia	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson
RECORDING CONSOLE(S)	SSL 9000J	Neve Capricorn	Neve VR 72	Neve 8068 MKIII	Neve VRSP72
RECORDER(S)	Studer A800	Sony PCM 3348	Mitsubishi X880	Studer A80	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 467	Quantegy 467	Quantegy 456	Quantegy 467
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Rich Travali	CHUNG KING (New York, NY) Warren Riker	LOUD RECORDING (Nashville, TN) Julian King	SABELLA RECORDING STUDIOS (Roslyn, NY) Ken Gioia, Jim Sabella	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson
CONSOLE(S)	Neve VRP 60ff	Neve VRP 72	SSL 4000E/G	Neve 8068 MKIII	SSL 9096J
RECORDER(S)	Studer A827	Studer A827	Mitsubishi X850	Studer A80	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 456	Quantegy 467
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	BERNIE GRUNDMAN MASTERING Brian Gardner	MASTERFONICS Glenn Meadows	MASTERDISK Greg Calbi	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	Sony	Sony	BMG	EMI-LTD	Sony

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- Showcases at ONYX nightclub
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- Billboard's Annual Latin Music Awards Banquet at Club Tropicana, Fountainbleu Hilton Performances by: Maná, Ilegales, Fey Hosted by Jon Seda
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Latino Acts Score Worldwide Labels Target European And Asian Markets

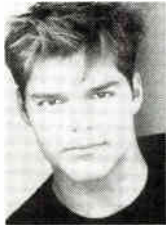
BY JOHN LANNERT

Labels in Latin America are eyeing greater sales for their acts in key international markets. European and Asian success of Latin music and the growing popularity of non-Anglo music worldwide is giving the industry more confidence.

Recent hits scored by Hispanic stars outside Latin America have underlined the growing prominence and diversity of artists from that region.

Ricky Martin, Sony's heartthrob from Puerto Rico, scored a smash single last year in Europe with a pumped-up samba/pop shaker, "(Un, Dos, Tres) María." In 1996, "Tic Tac" by Brazil's *boi-bum-ba* group Carrapicho became a huge hit in continental Europe. The shuffling track released by BMG spawned numerous covers.

Fonovisa's Spanish balladeer Enrique



MARTIN



MIGUEL

Iglesias has notched a gold record (100,000 units sold) in France and a gold disc (50,000 units sold) in Belgium.

Also gaining chart notice in Germany in 1997 was Soraya, a Colombian-born singer/songwriter on PolyGram who has cut albums in Spanish and English.

Meanwhile, in Southeast Asia, Iglesias has made headway into several markets and has scored platinum discs (50,000 units sold) in Taiwan and Thailand. Martin has got his eyes set on Asia with his recently released album "Vuelve" (Billboard, Feb. 14). Martin will be named MTV Asia artist of the month for May.

The export of artists from Latin America is not an entirely new phenomenon. Over the past 20 years, numerous Brazilian luminaries, such as Warner's Gilberto Gil and PolyGram's Caetano Veloso, have secured loyal audiences in Europe, the U.S., and Japan.

In 1989, the lambada dance craze swept through continental Europe with the pulsating rhythms of Portuguese-speaking ensemble Kaoma.

Two years later, Dominican singer/tunesmith Juan Luis Guerra hit the

radio and sales charts in Belgium and Holland with his Karen Records smash "Bachata Rosa."

In 1997, "Garota Nacional," a smash Brazilian hit by Sony's reggae/pop idols Skank, became the first Portuguese-language song to top Spain's radio charts. Sony's *axé*/pop siren Daniela Mercury has moved 200,000 units in Portugal of her 1996 album "Feijão Com Arroz."

Dance remixes like "María" often serve as an ideal vehicle to garner attention for Latin American sounds. In the past two years, Argentinian acts DJ Deró and King Africa, both of whom record for the Buenos Aires imprint Oid Mortales, have notched club and radio hits courtesy of pulsating blends that have found an audience in Europe.

France has been the ideal non-Hispanic territory in Europe for most Latin American acts, partly because French producers have piloted Brazilian projects such as Carrapicho and Kaoma.

Industry sources credit the upswing in interest of Latin American sounds around the world to the region's exotic music. Also, the music scenes in the U.S. and Europe are widely viewed by many executives as tired territories in need of new sonic ideas and rhythms.

The label most active in promoting its Latino talent outside of Latin America is Sony.

"Ricky opened the door for us, and we want to try to build on his success," says Sony VP of international marketing Luana Pagani, who is based in Miami.

(Continued on page 42)



Heart Beat. Chinese recording stars Jeff Chang and Coco Lee relax with Sony Music Singapore personnel after taking part in a TV charity fundraiser for the city-state's National Heart Association. More than \$600,000 was raised during the event. Shown, from left, are Sony promotion staffer June Tan, Chang, Lee, Sony managing director Terence Phung, and label marketing managers Joey Leong and Paul Khor.

Song Festival Names Asia's Top Tunesmiths

BY STEVE McCLURE

MANILA, Philippines—Singaporean vocalist Tanya Chua, who took up songwriting only last year, won the grand



prize in the unpublished song category at the third annual Asia Song Festival, held here March 14.

"Hear Me" is a mid-tempo rocker with lyrics and music by 22-year-old

Chua, who performed the song live at the awards ceremony. The song won out over entries from China, Hong Kong, Indonesia, Japan, South Korea, Malaysia, the Philippines, and Taiwan. Second prize went to Philippine lyricist/composer JunGee Marcelo for the ballad "Handle With Care," which was performed by Lani Misalucha, while third prize went to Japan's Naomi Motomura and Sayoko Takahashi. They wrote the music and lyrics, respectively, to "Kokoro No Chisana Kakera" (Small Piece of My Heart), which Sayoko performed.

The award for best performer went to Misalucha. The awards ceremony was broadcast later the same evening on Philippine TV.

The festival's panel of judges included famed lyricist and ASCAP board member Hal David and well-known Philippine producer/composer Ryan Cayabyab.

The Minoru Endoh Award, presented by Endoh, chairman of the Japanese Society for Rights of Authors, Composers, and Publishers, went to Indonesia's "Inikah Saatnya" (Is This The Time?), which was written by composer Elfa Secioria Hasbullah and lyricist Wieke Gur Salameh; it was performed by the duo of Shakila and Harvey Malaihollo.

The festival was presented by the Organization of Filipino Composers and the Minoru Endoh Music Foundation, with support from the Nippon Foundation.

Held concurrently with the festival was a symposium at which representatives of Asian composers' groups compared notes on the state of the music

(Continued on page 42)

Court: Tenors' Concerts Are Pop Shows

MANNHEIM, Germany—The Appeal Court here has confirmed that, in rights terms, the 3 Tenors' German concerts were pop shows rather than classical music events.

The decision means that promoter Hoffmann Konzerte must pay \$856,000 in performance royalties rather than the \$20,000 that would have been due if the



THE 3 TENORS WITH ZUBIN MEHTA, FRONT

shows were deemed classical concerts.

The Appeal Court has upheld a decision made in favor of German authors' body GEMA by the Patent Office Arbitration Panel in the summer (Billboard, July 26, 1997) relating to shows promoted by Hoffmann Konzerte Aug. 24, 1996, in Dusseldorf and, later, in Munich.

GEMA has argued that the shows by Luciano Pavarotti, Plácido Domingo, and José Carreras were too flamboyant to be deemed classical concerts and

(Continued on page 40)

BMG's Mecano Set For Revival In Spain

BY HOWELL LLEWELLYN

MADRID—As the Spanish record business continues its steady recovery, the industry here is taking heart at the return of Mecano, the most successful pop-rock act in the country's history.

The band has broken a six-year silence with a new BMG/Ariola Spain album, which industry insiders are confident will be a million-seller like many of its '80s and early-'90s predecessors.

"Ana, José, Nacho," released Monday (23), is a double album containing just seven new songs and a remastered old favorite among the 30 tracks. The rest of the material is from the band's previous albums, although it's not being marketed as a greatest-hits package.

BMG/Ariola Spain international exploitation director Laly García says that in just six years, a new record-buying generation has emerged that isn't familiar with the quintessential sound of Spanish



MECANO

1980s pop.

Between its 1982 album "Mecano" and the 1991 release "Aidalai," Mecano sold some 13 million total units, calculates BMG/Ariola president José María Cámara. "Aidalai" was followed by a two-year world tour.

"Aidalai" and the 1988 album "Descanso Dominical" (Sunday Break) each sold more than a million units in Spain alone, the only occasions on which a Spanish pop-rock group has performed that feat. A French-language single from "Descanso Dominical"—"Une

Femme Avec Une Femme" (originally titled "Mujer Contra Mujer," meaning "woman against woman")—set a record by topping the French singles charts for eight consecutive weeks.

García says Mecano is again a priority act for her label. "I am completely certain the album will sell more than a million in Spain alone, continuing the domestic industry's recovery over the past year," she says. The album's release was preceded by the March 9 launch of the single "El Ciub De Los Humildes" (The Club Of The Humble), which received heavy radio airplay. Javier Pons, director of Spain's most popular national top 40 network, Cadena SER's Los 40 Principales, describes the album's release as "the event of the year."

"The single immediately went on maximum red rotation," says Pons. "And from March 14-20, we exclusively premiered the songs on the album, culminating in a live one-

(Continued on page 40)

HITS OF THE WORLD

C O N T I N U E D

EUROCHART		MUSIC & MEDIA	
03/28/98		(AFYVE/ALEF MB) 03/18/98	
THIS WEEK	LAST WEEK	SINGLES	
1	1	MY HEART WILL GO ON	CELINE DION EPIC/COLUMBIA
2	2	FROZEN	MADONNA MAVERICK/SIRE/WARNER
3	5	IT'S LIKE THAT	RUN-D.M.C. VS. JASON NEVINS PROFILE
4	3	TOGETHER AGAIN	JANET JACKSON VIRGIN
5	4	TORN	NATALIE IMBRUGLIA RCA
6	8	COSE DELLA VITA	EROS RAMAZZOTTI & TINA TURNER DDD
7	6	NEVER EVER	ALL SAINTS LONDON
8	NEW	STOP	SPICE GIRLS VIRGIN
9	7	ALANE	WES SAINT GEORGE/SONY
10	10	GETTIN' JIGGY WIT IT	WILL SMITH COLUMBIA
THIS WEEK	LAST WEEK	ALBUMS	
1	2	MADONNA	RAY OF LIGHT MAVERICK/SIRE/WARNER
2	1	SOUNDTRACK	TITANIC SONY CLASSICAL
3	3	CELINE DION	LET'S TALK ABOUT LOVE EPIC/COLUMBIA
4	NEW	ERIC CLAPTON	PILGRIM DUCK/REPRISE
5	4	AQUA	AQUARIUM UNIVERSAL
6	5	NATALIE IMBRUGLIA	LEFT OF THE MIDDLE RCA
7	6	EROS RAMAZZOTTI	EROS DDD
8	7	THE VERVE	URBAN HYMNS HUT/VIRGIN
9	8	ALL SAINTS	ALL SAINTS LONDON
10	10	ERA	ERA MERCURY

MALAYSIA		HONG KONG	
(RIM) 03/17/98		(IFPI Hong Kong Group) 03/08/98	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	VARIOUS ARTISTS	MAX 3 WARNER MUSIC
2	2	SOUNDTRACK	TITANIC SONY CLASSICAL
3	3	CELINE DION	LET'S TALK ABOUT LOVE SONY MUSIC
4	7	MADONNA	RAY OF LIGHT WARNER
5	4	ZIANA ZAIN	BEST OF ZIANA ZAIN BMG
6	NEW	THE CORRS	TALK ON CORNERS WARNER
7	NEW	VARIOUS ARTISTS	BA MIAN LING LONG 2 ROCK RECORDS
8	NEW	FAUZIAH LATIFF	G 98 EMI
9	6	SITI NURHALIZA	CINDAI SUWAH ENTERPRISE
10	8	SPICE GIRLS	SPICEWORLD EMI

IRELAND		BELGIUM	
(IRMA/Chart-Track) 03/12/98		(Promuvi) 03/20/98	
THIS WEEK	LAST WEEK	SINGLES	
1	1	MY HEART WILL GO ON	CELINE DION EPIC
2	NEW	IT'S LIKE THAT	RUN-D.M.C. VS. JASON NEVINS SMILE COMMUNICATIONS
3	NEW	STOP	SPICE GIRLS VIRGIN
4	4	FROZEN	MADONNA MAVERICK/WARNER BROS.
5	3	BRIMFUL OF ASHA	CORNERSHOP WIIJA
6	NEW	UH LA LA LA	ALEXIA DANCE POOL/SONY
7	2	ANGELS	ROBBIE WILLIAMS CHRYSALIS
8	NEW	YOU'RE STILL THE ONE	SHANIA TWAIN MERCURY
9	6	ALL CRIED OUT	ALLURE CRAVE/SONY
10	5	DOCTOR JONES	AQUA UNIVERSAL
THIS WEEK	LAST WEEK	ALBUMS	
1	1	SOUNDTRACK	TITANIC SONY CLASSICAL
2	2	MADONNA	RAY OF LIGHT MAVERICK/WARNER BROS.
3	3	THE VERVE	URBAN HYMNS HUT/VIRGIN
4	4	CELINE DION	LET'S TALK ABOUT LOVE EPIC
5	5	LIGHTHOUSE FAMILY	POSTCARDS FROM HEAVEN WILD CARD/POLYDOR
6	NEW	SOUNDTRACK	THE FULL MONTY RCA VICTOR
7	NEW	KIERAN GOSS	WORSE THAN PRIDE RTE
8	7	AQUA	AQUARIUM UNIVERSAL
9	6	ALL SAINTS	ALL SAINTS LONDON
10	NEW	FINLEY QUAYE	MAVERICK A STRIKE EPIC

AUSTRIA		SWITZERLAND	
(Austrian IFPI/Austria Top 40) 03/17/98		(Media Control Switzerland) 03/22/98	
THIS WEEK	LAST WEEK	SINGLES	
1	2	ALANE	WES SONY
2	1	MY HEART WILL GO ON	CELINE DION SONY
3	3	FROZEN	MADONNA WARNER
4	4	MAKEEMA	TWO IN ONE EMI
5	8	TRULY MADLY DEEPLY	SAVAGE GARDEN SONY
6	6	IT'S LIKE THAT	RUN-D.M.C. VS. JASON NEVINS SONY
7	8	WALK ON BY	YOUNG DEENAY WARNER
8	5	BREATHE	MIDGE URE BMG
9	7	HERMANN MAIER	MINI BYDLINSKI BMG
10	9	TORN	NATALIE IMBRUGLIA BMG
THIS WEEK	LAST WEEK	ALBUMS	
1	1	FALCO	OUT OF THE DARK (INTO THE LIGHT) EMI
2	2	MADONNA	RAY OF LIGHT WARNER
3	3	SOUNDTRACK	TITANIC SONY CLASSICAL
4	NEW	ERIC CLAPTON	PILGRIM WARNER BROS.
5	5	FALCO	GREATEST HITS VOL. 1 BMG
6	4	MUSICAL TANZ DER VAMPIRE	POLYGRAM
7	6	CELINE DION	LET'S TALK ABOUT LOVE SONY
8	7	AUSTRIA 3	AUSTRIA 3 BMG
9	9	WES	WELENGA SONY
10	NEW	FALCO	GREATEST HITS VOL. 2 BMG

GLOBAL MUSIC PULSE

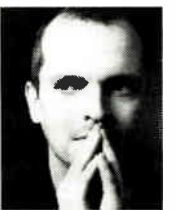
THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

U.S./INTERNATIONAL: Need proof that the U.S. and the rest of the world have divergent tastes? Look at "It's Like That" by Run-D.M.C. Vs. Jason Nevins, which this issue adds Australia and the U.K. to its seven No. 1 placings in all countries in the Germany/Switzerland/Austria, Nordic, and Benelux regions. Meanwhile, the record has only charted in genre-based charts in its home territory. "That's the story of house music," says John Sharp, London-based head of international for Profile Records, which released the single on its Smile Communications house imprint. "It's popular everywhere but America." With radio support and extensive play on music-TV channels such as Germany's Viva, the single has notched about 1.5 million sales, according to the label, since being released last September through a network of indies and majors worldwide. Epic Records, which has the track for Germany, recently celebrated platinum status (500,000 units sold) for the single.

DOMINIC PRIDE

SPAIN: Miguel Bosé's latest album, "11 Maneras De Ponerse Un Sombrero" (11 Ways To Wear A Hat), released March 16 by Warner Bros., is an agreeable stroll around the Latino musical world, featuring 11 well-known songs from the Latin region. Being an actor and musician, Bosé prefers the word "interpretations." As he wanted "an English sound" for the album, he chose Greg Walsh and Chris Cameron to produce the record in Milan, Madrid, and London. The "songs that have grown up with me" were written by three Cubans—Pablo Milanés, Silvio Rodríguez, and Carlos Varela—plus Fito Páez, Charles Trenet, Agustín Lara, Luis Eduardo Aute, and Jacques Brel, among others. Bosé's albums regularly sell up to 1 million units across Europe and Latin America, but apart from a promotional visit to Mexico, his best market outside Spain, there are no plans for a tour.



BOSÉ

HOWELL LLEWELLYN

CUBA: "Los Zafiros, Locura Azul," a film about Cuban vocal act Los Zafiros, has been playing to packed houses in Cuba since its release in December. "I never expected such an enthusiastic response," says Hugo Cancio, who came up with the idea for a biopic of the group as a tribute to his father, Miguel, the lone surviving member of the quartet known in the 1960s as "the Cuban Platters." Father and son reside in Miami, but the film was made in Havana with government approval, making it the first Cuban-American co-produced movie since the revolution. Miguel co-authored the script and coached the actors on their singing and dancing. The movie is scheduled to be shown at upcoming film festivals in Cartagena, Colombia (Thursday [26]-April 2), and Montevideo, Uruguay (April 9-16) and at the Chicago Latin Film Festival (April 17-27). The movie soundtrack, which contains Los Zafiros' Spanish cover of the Platters' "My Prayer," is available on Hugo's own HMC Records.

JOHN LANNERT

U.S./U.K.: The heavenly voices of gospel diva Queen Esther Marrow and the Harlem Gospel Singers choir have been spreading "Inspiration" on a successful three-city U.K. tour, with a Feb. 23 to March 15 run at London's Hackney Empire. The tour mixes traditional gospel such as "Nobody But You Lord" with inspirational songs drawn from musicals and pop, including Bill Withers' "Grandma's Hands." The tour has had wide attraction for both the church and secular worlds. "The essence of the show is to bring inspiration to the people and the awareness of God to humanity," explains Marrow, who devised the show with supervising producer Roseanne Kirk. The European tour, produced by German-based BB Promotions, ends March 29 in Paris, where the band last year recorded "Live In Paris," released by Switzerland-based Intershow Records.



MARROW

KWAKU

AUSTRALIA: New South Wales band Grinspoon is relocating to San Clemente, Calif., for six months, starting in late March. Championed by the influential Triple J radio network, the band is signed worldwide to Universal. Its debut album, "A Guide To Better Living," went platinum here (70,000 units sold) and will be issued in the U.S. in October, with the "Licker Bottle Cozy" EP out there in late March. Grinspoon is not daunted by the world's biggest market. "We've done it all before here, just to a smaller size," says guitarist Pat Davern with a shrug. "Their bands don't scare us." Grinspoon's Apollo Management has appointed Rick Sales co-manager for the U.S. and Paul Craig of Sound Management for the U.K.

CHRISTIE ELIEZER

CZECH REPUBLIC: The onstage buffoonery of Czech folk-rock sextet Buty (BMG-Ariola) during its performance of its current single, "Az Budu Svaty" (When I'll Be A Saint), provided the perkier moments at this year's Czech Music Awards, held March 7 at Prague's Lucerna ballroom. Buty also supplied the biggest surprise by winning the band of the year award (an accolade it also collected two years ago), along with pop-rock band and videoclip honors (awarded to director Zdenek Suchy). The major winners at the event, previously known as the Czech Grammys, were, predictably, last year's biggest sellers: Middle-of-the-road singer Lucie Bilá won female vocalist of the year, and her labelmate at Monitor-EMI, fervent soloist Daniel Hulka, took home trophies for male vocalist and discovery of the year.



BUTY

MICHELE LEGGE

Dutch Edison Awards To Be Revamped

Plans Call For Expanded Jury, More Youth Appeal

■ BY ROBERT TILLI

AMSTERDAM—The main music industry honors here, the Edison Music Awards, are to be restyled. The next ceremony, April 22 in Hilversum, will be based for the first time on an expanded jury and will be rejuvenated to boost its appeal to young consumers, who make up the bulk of the CD buying audience.

Edison Music Awards coordinator Jan Corduener, formerly managing director at Mercury Holland and VP at PolyGram International, explains the reason for the radical changes. "The Edisons have existed since 1960, and they were getting a bit rusty. Because of a small jury of experts, the event came across quite snobbishly," he observes.

TENORS' CONCERTS

(Continued from page 37)

should instead be considered popular entertainment. The concert promoter countered that the stature of the performers and the nature of their material made the shows classical.

Of the Appeal Court's ruling, Hoffmann's attorney Thomas Naegele says, "We are very disappointed by the court's decision." However, no decision has been made yet as to whether company owner Mathias Hoffmann, who is serving time in prison for tax evasion, will appeal the decision.

Says GEMA managing director Reinhold Kreile in a statement, "We are pleased that a German court has again helped us to recover royalties, thereby ensuring that artists receive a reasonable commercial share of the fruits of their works."

"Although we have not yet received the written reasons, we are pleased that in its oral proceedings the court fundamentally upheld GEMA's entitlement to recover the royalties."

The Appeal Court ordered Hoffmann to disclose all business records.

WOLFGANG SPAHR

"In the crowd attending the show, only VIPs dressed in tuxedos and evening dresses were to be spotted," Corduener continues. "It should be less of a gala and more of a boost for record sales. Awarding unknown artists with an Edison like in the past won't help you. Real stars are required to pull in media attention. Compared to trendy award shows in other countries, such as the Brit Awards in the U.K. and the Echo Awards in Germany, the Edisons needed a face lift."

Corduener wanted to learn from the British experience and had several meetings with Brit Awards executive producer Lisa Anderson, a former colleague of his at PolyGram International.

For Corduener, the extension of the jury from a handful of people to a cross section of 100 industry executives, along with retail and media representatives, is vital. In addition, parts of the Edisons have now been extended even beyond that.

"As we're living in the interactive era, two prizes voted for by the public have been introduced, namely best single and best Dutch

artist/band of the year," Corduener says. "Also, instead of industry hotshots only, 900 fans of the nominated artists will be present at the Edisons, which have been rejuvenated by introducing two young stars hosting the ceremonies—namely Dutch MTV VJ Katja Schuurman and RTL TV celebrity Carlo Boszhard. All in all, we expect the appeal of the awards to have gone up considerably."

Traditionally, the Edisons have been televised by public broadcaster AVRO, but this year the show is switching to commercial station RTL4. "Since our relationship with AVRO has always been good, we contacted it first," says Corduener. "It wanted the Edisons to tie in with its [75th] jubilee celebrations, which was OK with us. In the original blueprint, the event had to take place in the Amsterdam Arena."

"Unfortunately, AVRO wanted an early confirmation of artists to perform on the ceremonies on April 22, which conflicts with the nature of an awards show. After it pulled out, within 24 hours RTL4 came aboard," he says.

Ireland's IRMA Awards Postponed To October

DUBLIN—The 13th annual Irish Recorded Music Assn. (IRMA) Awards, which were to have been televised by the national RTE Network 2 March 17, have been postponed until later this year.

"Last autumn, it seemed like a great idea to do a show on St. Patrick's night," says Freddie Middleton, managing director of BMG Ireland and a member of the awards committee. "It was to be a celebration of Irish and international music. But early this year is looked like potential winners, especially Irish artists, would be performing abroad that night."

Middleton adds that managers were reluctant to break other engagements and have their acts attend the IRMA

show unless the artists were in line for an award. "We decided that unless we could get a really fantastic lineup of guests who were not winners, we would have a problem," says Middleton.

As for the future, Middleton says, "RTE have told us that they want an awards show within six weeks of the autumn schedule, which begins on Aug. 30. We're looking at mid-October, and that's definite."

"Sponsorship is open at the moment, but Pepsi are the most likely sponsors," he continues. "And we think we need a promoter who deals with agents throughout the year so that invitations to artists would not come from the record companies."

KEN STEWART

BMG'S MECANO SET FOR REVIVAL IN SPAIN

(Continued from page 37)

hour interview... with all three Mecano members."

The live interview was scheduled to be a six-way affair, with five winners of a Mecano fan competition also interviewing the band in London from studios in Barcelona, Bilbao, Sevilla, Valladolid, and Madrid. The ambitious interview was planned as Los 40's first such experiment.

Since 1992, each of the group's three members has followed moderately successful solo careers. Singer Ana Torroja topped the album charts for four weeks last summer with her debut solo effort, "Puntos Cardinales" (Cardinal Points), also on BMG/Ariola. The album stayed on the charts for 27 weeks, selling nearly 500,000 units, says Garcia.

Nacho Cano released two albums on Virgin Records España that hov-

ered between pop and more mystical realms. Each went platinum, with sales of 100,000, according to the label.

Nacho Cano's brother José Maria Cano, who like him lives in London, has spent nearly six years, and most of his fortune, writing a modern opera and recording it with leading Spanish opera singers such as Plácido Domingo and Ainhoa Arteta. Called "Luna" (Moon), it has sold some 60,000 units (triple platinum in the classical arena) on Cano's own label, CNR-Santa Teresa, according to the label. The opera gets its world premiere June 15 in Valencia.

"In the past six years we have each followed very different musical paths and learned many things," says Nacho Cano. "We have evolved in many senses, and the time arrived to combine our experiences

for this new project."

Torroja says the new Mecano album "is a journey through the past and present of Mecano and pretty certainly a bridge to the future." The band is coy about committing itself to future plans, but García says the members will probably pursue solo careers while still working together on occasional projects.

"Mecano still has much to offer, and more than any other was the band that revolutionized 1980s pop in Spain," she says.

"We expect record sales, although there is the danger that Mecano will be seen as a 1980s phenomenon," says Juan Donoso, manager of the Madrid city-center music store Madrid Rock. "Still, Ana Torroja made a successful comeback just a few months ago."

newsline...

MICHAEL JACKSON arrived in Munich March 14 to provide moral support to concert promoter Marcel Avram, who on April 1 starts a 3½-year term for tax evasion in the city's Landsberg/Lech detention center. "It is very painful for me to see my friend Marcel Avram being sent back to prison in spite of his age and the delicate state of his health," said Jackson. "As long as Marcel needs me, I will stay with him." It is Jackson's second trip to Munich to see Avram—he paid a surprise visit last May. While spending almost nine months in jail last year awaiting trial, Avram became seriously ill and underwent surgery for a stomach ulcer and prostate trouble. The impresario was convicted Dec. 22, 1997, for withholding 5 million deutsch marks (\$2.76 million) of tax after channeling fees to acts such as Pink Floyd, Chris deBurgh, and Joe Cocker via a "letter box" company in the Netherlands.

WOLFGANG SPAHR

KICK KLIMBIE, formerly VP of international marketing at London-based EMI Classics, has joined European budget label Disky Communications as senior VP of international. He will support the company's regional expansion—it now has operations in a dozen European countries—and develop business elsewhere. EMI Music has a controlling interest in the firm, acquired in 1995. Netherlands-based Disky sold 18 million budget-price CDs last year, according to Klimbie, who held various management and marketing posts during a 33-year EMI tenure. He has also served

as chairman of the Dutch affiliate of the International Federation of the Phonographic Industry.

ADAM WHITE

COLLECTION SOCIETIES from 90 countries will meet Sept. 6-9 in Berlin for the 41st Confédération Internationale des Sociétés d'Auteurs et Compositeurs (CISAC) World Congress, hosted by the German rights bodies GEMA, VG Wort, and VG Bild-Kunst. The theme of the congress—which takes place every other year—will be "Authors' Rights In The 21st Century—A Cultural Commitment In The Digital Information Society." German president Roman Herzog will open the event; the country's foreign minister, Klaus Kinkel, is expected to make a speech asserting the significance of culture in a unified Europe and reaffirming the federal government's commitment to protecting all authors' rights.



WOLFGANG SPAHR

RUPERT MURDOCH'S Festival group of companies has named Jeremy Fabinyi group managing director, effective June 1. Currently chief executive of the Australasian Mechanical Copyright Owners Society, Fabinyi has a background in managing artists, including the act Mental As Anything. Festival CEO/chairman Roger Grierson, who recently joined the company from PolyGram (Billboard Bulletin, Nov. 14, 1997) says Fabinyi's appointment "sends a clear signal with regard to Festival's commitment to Australian music."

CHRISTIE ELIEZER

HAMBURG-BASED musicals company Stella Music is setting up a record label. Its first release—slated for April—will be the German-language cast album of Disney's "Beauty And The Beast," which Stella staged in Stuttgart. Previous cast albums of Stella-promoted musicals such as "Cats," "Les Misérables," "Phantom Of The Opera," and "Miss Saigon" were released through Polydor. Stella Music's roster includes German musical star Sabine Hettlich, Danish singer Sophia Rosen, and two Cuban acts: vocalist Livam and the band Klimax. The company is currently negotiating a distribution deal.

ELLIE WEINERT

BMG ARIOLA managing director Matthias Gibson is to depart April 1. He is said to be planning to launch his own, as yet unnamed, company. A 12-year veteran of BMG, Gibson headed the company's distribution operation before his appointment as managing director in 1995. "With the help of my team, I succeeded in opening new niches for BMG Ariola," he says. "Now I feel it is time to channel my energies to realize my longtime desire to run my own company." Gibson is expected to continue to work on projects for BMG. Says BMG Entertainment Germany/Switzerland/Austria president Thomas M. Stein, "We regret Matthias' decision to leave. In his three years as MD he has established a number of highly successful acts, such as 'N Sync and Marla Glen, in the German market."

CHRISTIAN LORENZ

KINGFISHER, the U.K.-based retail group whose assets include Woolworths, music and video chain MVC, and rackjobber Entertainment U.K. (EUK), made a record operating profit of 518.8 million pounds (\$866.4 million) in the fiscal year ending Jan. 31 on revenue—also a record—of 6.4 billion pounds (\$10.7 billion). EUK, the U.K.'s largest distributor of music and video, registered a 22.4% rise in sales to 507.8 million pounds (\$848 million), according to the group.

MARK SOLOMONS

Prince Edward's Wood Fiddles Up Storm On 'Fire Dance'

■ BY LARRY LeBLANC

TORONTO—Blessed with blindingly quick feet and lightning-quick fiddle technique, 19-year-old Prince Edward Island step dancer/fiddler Richard Wood is drawing attention to a fiddling style often overshadowed by the more popular sounds of neighboring Cape Breton Island.

His fourth album, "Fire Dance," was independently released by Wood in August and distributed in Canada by Halifax, Nova Scotia-based Tidemark Music and Distribution. It has sold only "a few thousand copies," according to Wood, mostly in the Atlantic Canada provinces.



WOOD

However, despite the minimal sales, there is industry interest in Wood's blossoming career.

At the East Coast Music Awards in February, Wood won top instrumental artist and roots/traditional artist honors. For many, Wood's wins are significant because they draw attention to Prince Edward Island, which has one of the oldest and most vibrant traditional cultures in Canada. Many young fiddlers are now patterning their styles on Cape Breton fiddlers/stepdancers Ashley MacIsaac and Natalie MacMaster,

and the fiddling of Prince Edward Island is often overlooked.

Unlike MacIsaac, to whom he's often been compared and with whom he shares traditional Cape Breton fiddle influences, Wood plays with a lot of rhythmic swing, showing jazz, Acadian, and Appalachian-style touches.

To date, Wood has released three albums independently, all now distributed by Tidemark Music. These are "Cutting The Bow" (1991), "All Fired Up" (1994), and "Celtic Touch" (1995). Only "Celtic Touch" and "Fire Dance" have been available outside Canada; they were released in Scotland via Glasgow's Iona Records, a division of Lismor Recordings. "Fire Dance" was issued Feb. 9 in Scotland.

Lismor's stock in trade is bagpipe music, or simply piping, as it is known in Scotland. The company's product is sold in Scotland through established retailers and in its own racks at tourist attractions. Lismor also exports extensively to North America and throughout Europe.

Wood was introduced in the U.K.'s traditional folk marketplace in 1996 by Lismor as part of a 12-album campaign dubbed "The Canadians Are Coming," featuring releases by contemporary Celtic-styled Canadian acts like the Barra MacNeils, John Allen Cameron, Oliver Schroer, and J.P. Cormier.

While the campaign largely fizzled, Ronnie Simpson, president of Lismor Recordings, says that Wood has had an

impact in the U.K. "Celtic Touch' has sold well because he came here three times," he says. "Now with him coming for a tour in the summer which includes several big festivals, we can really get behind this new album." Wood is slated to return to Scotland April 16 for a BBC-Scotland program with Capercaillie and Aly Bane.

Despite his rising fortunes, few Canadians outside of Atlantic Canada had taken notice of Wood until, as part of a trio of fiddlers, he backed fellow Canadian Shania Twain on "Late Show With David Letterman" Dec. 15, 1997, and on "Good Morning America" the following day.

Wood was recommended to Twain by Samantha Miller, national publicity manager of Mercury Records (Canada). After those appearances, Wood was asked by Twain to join her concert tour this year. Wood turned down the offer, citing commitments to his band: keyboardist Brad Fremlin and guitarist Gordon Belsher.

"I've worked hard getting my career off the ground," says Wood. "[Accepting] would have meant touring with Shania full time for, perhaps, two years. When that all comes to an end, and I'd have to go back to my own [career], it'd be like starting over again."

Twain's tour director, George Travis, says, "Richard was very upfront about his commitments to his band. We would have liked to have taken it further with him."

Pembroke, Ontario-born Wood began performing as a step-dancer at age 8

while his family was living in Gagetown, Nova Scotia. With his Acadian-styled stepping "very high off the floor with a lot of body movement," he says, he was soon winning awards in local competitions and dancing in competitions in Ontario, Quebec, Saskatchewan, and New York.

Wood took up fiddling at age 11, following the family's move the previous year to Charlottetown on Prince Edward Island. Wood says he was influenced by his father's recordings of renowned Cape Breton fiddler Winston "Scotty" Fitzgerald. He was first taught by a local classically trained teacher, Cathrine DauSchmidt, but Wood quickly outpaced his fellow students. Within a year, he had developed ears so sharp he could absorb the essence of a traditional fiddle tune in a couple of listens, and he had won the prestigious Don Messer Memorial Trophy for being Atlantic Canada's top fiddler.

DISTINCTIVE STYLES

Like Charlottetown fiddlers such as Elliot Wight, Angus McPhee, Leonard McDonald, and Eddy Arsenault, Wood was exposed to two distinctive Prince Edward Island fiddle styles: the Acadian style from the western part of the island and the Celtic-based Cape Breton sound of the east. Eventually, his style moved toward the Cape Breton sound. "What influenced me mostly has been a lot of the Celtic players like Winston 'Scotty' Fitzgerald, Angus Chisholm,

and Howie MacDonald," Wood says.

For several years, Wood performed on Canada's traditional fiddling competition circuit. When he was 13, he made his first recording, "Cutting The Bow," which was released only on cassette. "I had a lot of people trying to discourage me [in recording] because they didn't think I was ready," he says. "I thought I was ready. It's a good straight-ahead, Celtic album."

An intriguing aspect of all of Wood's recordings, including his debut, is that they are dominated by his own fiddling compositions as well as traditional tunes and songs from older Atlantic Canada players. "The music I was writing then wasn't as hard as the music I'm writing now," says Wood. "Still, many of things I was writing then are pretty original."

His recordings, co-produced with his longtime collaborators, guitarist Skip Holmes and pianist Kimberly Holmes, have been group efforts, but Wood says he has final control. "Everybody on the albums has input in what goes on, but I want to do exactly what represents me on the albums," he says.

"Since [starting out in fiddling], I've also learned a great deal by listening to [recordings by] Stéphane Grappelli and Mark O'Connor. As well, playing in different countries and hearing different styles of fiddling, you obviously absorb it. There's so many tunes out there, millions of tunes from all over the place, that I'm finding it hard now to [write] a new tune."

On May 18, the Music Industry in Asia Will Come Face-To-Face With Tigers and Dragons and Tackle The 900-Pound Gorilla

We can't ignore what's happening in Asia economically - something we call the 900-pound Gorilla.

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再創音樂未來指標

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

MARCH

March 22, **Juno Awards**, General Motors Place, Vancouver. 416-485-3135.
 March 23, **Celebrity And Industry Professionals Golf Tournament**, sponsored by the Los Angeles chapter of the National Academy of Recording Arts and Sciences for MusiCares, Valencia Country Club, Valencia, Calif. 310-293-3777, extensions 214/224.
 March 25, **Real Stories: Groups**, ASCAP Building, New York. 914-354-4154.
 March 25, **Tangled In The Web: Music Pub-**

lishing And The Internet, panel sponsored by the Assn. of Independent Music Publishers, BMI Building, New York. 212-758-6157.

March 26, **How To Sell Yourself To The Music Industry**, seminar sponsored by Ann Johns Ruckert and the Learning Annex, New York. 212-371-0280.

March 26, **MusiCode Seminar**, Wyndham Bel Age Hotel, Los Angeles. 888-SESAC-10.

March 26, **Music & The Law**, legislative roundup 1998, Georgetown University Law Center, Washington, D.C. 202-393-2826, extension 22.

March 26-27, **Bra'nCamp?**, Coleman Center, New York. 516-593-5494.

March 28, **Rock On: Music & The Government**, WBAI 99.5 FM, New York. 718-693-1280.

March 29, **Not In Our Name—Dead Man**

Walking Concert, Shrine Auditorium, Los Angeles. 415-837-1148.

March 29-31, **The Theme Restaurant & Nightclub Forum III**, Inter-continental Hotel, Chicago. 800-285-2332.

March 31, **Songwriter Showcase**, sponsored by Songwriters' Hall of Fame and the National Academy of Popular Music, Life nightclub, New York. 212-957-9230.

March 31, **The Business Of Entertainment: The Big Picture**, conference sponsored by Variety and Schroders investment bank, Pierre Hotel, New York. 212-492-6082.

March 31, **MusiCode Seminar**, Renaissance Hotel, Nashville. 888-SESAC-10.

APRIL

April 1, **Seventh Annual Music Video Production Assn. Awards**, Directors Guild, Los Angeles. 818-989-7370.

April 2, **MusiCode Seminar**, Le Parker Meridien, New York. 888-SESAC-10.

April 3-5, **Grand Slam Star Trek Convention**, sponsored by Creation Entertainment, Pasadena Center, Pasadena, Calif. 818-409-0960, extension 213.

April 4, **El Niño Snowboarding And Music Festival**, Sugar Bowl, Calif. 800.225.BASS. www.onboardent.com.

April 4, **Music Supervisors**, panel sponsored by the Assn. of Independent Music Publishers, ASCAP Building, New York. 212-758-6157.

April 5-7, **Billboard Latin Music Conference**, Biscayne Bay Marriott, Miami. 212-536-5002.

April 5, **Kelsi Hinley Benefit**, Broken Spoke Songwriters Cafe, Nashville. 615-331-5557.

April 6, **Celebrity Golf Tournament**, sponsored by the Music and Entertainment Industry for the City of Hope, El Caballero Country Club, Tarzana, Calif. 213-626-4611, extension 6540.

GOOD WORKS

IN THE NAME OF LOVE: Tim Robbins and Sr. Helen Prejean will host "Not In Our Name," a benefit concert for Murder Victim Families for Reconciliation and Hope House, March 29 at Los Angeles' Shrine Auditorium. The show will feature performances by artists on the "Dead Man Walking" soundtrack and special guests, including Eddie Vedder, Jeff Ament, Ani DiFranco, Tom Waits, Lyle Lovett, Michelle Shocked, Nusrat Fateh Ali Khan, Steve Earle, and film score composer David Robbins. Tickets, at \$30, \$50, \$75, and \$100, are being sold through Ticketmaster. VIP ticket-holders will be able to attend an after-party with the artists. In conjunction with the event, a guitar signed by numerous celebrities will be auctioned off. Contact: Kim Teevan at 415-387-1148.

GET-WELL-WISHERS: Folk and blues musician "Spider" John Koerner, who has cut albums for Elektra and Red House, recently underwent emergency triple-bypass surgery and is now facing large hospital bills without health insurance. His friends in the industry, including Bonnie Raitt, have established a fund. Donations can be sent to the John Koerner Fund, P.O. Box 14770, Minneapolis, Minn. 55414-0770. Contact: Mary Jane Mueller-Ray at 612-724-3055.

SEALED WITH A KISS: Instead of the usual telethon, Easter Seals opted to produce "Hollywood Salutes Easter Seals," a two-hour entertainment special that will benefit the group, which is dedicated to helping people with disabilities. It will premiere the weekend of Saturday (28) and will be rerun nationally April 4 and April 11. The Bacon Brothers will perform. Contact: Joanne Howell at 212-727-8444.

CAFE CELEBRATION: Many Nashville songwriters will come together at the Broken Spoke Songwriters Cafe to celebrate the life of musician Terry Hinely and raise money for his orphaned daughter, who survived a car accident with an uninsured motorist that killed her father. There will be a raffle and a silent music auction. Contact: Robin English at 615-331-5557.

GOOD WILL GUITARS: ABC Radio Network's Real Country Network raised \$4,000 for St. Jude Children's Research Hospital through an on-air

auktion of a Fender Squire Stratocaster signed by Travis Tritt, Drew Carey, Hank Williams Jr., and others. Contact: Dave Nicholson at 602-966-6236.

JUST DONATE IT: The Verve allocated the \$175,000 it earned from Nike's use of "Bitter Sweet Symphony" in a U.S. TV advertisement to two British charities—N.C.H. Action for Children's House Our Youth 2000 campaign and the British Red Cross Landmine Appeal. Virgin Records donated its earnings from the spot to the Mines Advisory Group. Contact: Ambrosia Healy at 718-522-7171.

LIFELINES

BIRTHS

Girl, Emilie Karen, to Deborah and James Kern, Jan. 8 in New York. Mother was formerly in marketing at Blue Thumb Records. Father is an investment banker at Bear Stearns.

Boy, Kory Scott, to Ruth Anne and Tom Taylor, Feb. 16 in Pasadena, Calif. Mother is associate general council for Warner Bros. Records.

Girl, Lillian Grace, to Marci Dodds and Jon "Cody" Sokolski, March 3 in Champaign, Ill. Mother is editor of Scope, a monthly music magazine. Father is owner of Periscope Records.

Girl, Gillian Parrish La Gorce, to Tammy and John La Gorce, March 11 in New Jersey. Mother is a Billboard copy editor in New York.

DEATHS

Robert C. Jeniker, 53, of cancer, Feb. 13 in Seattle. Jeniker owned Park Avenue Records and was a partner in Golden Triangle Productions, which maintained offices in Woodstock, N.Y., and Tokyo. He worked with several artists as a producer, including NRBQ, Orleans, Robbie Dupree, John Simon, and Tony Levin. He was also an avid collector of vintage guitars and records and a passionate fisherman. He is survived by his longtime companion, Sue Cook.

Marv Brooks, 53, of a heart attack, Feb. 23 in Silver Spring, Md. As a DJ in 1968, Brooks was instrumental in cre-

ating the country's first all-oldies station at WMOD-FM Washington, D.C. He served as the morning-drive host through the early '70s. Previously, he was one of the Good Guys at Washington, D.C.'s WPGC (1580 AM and 95.5 FM) for four years. After leaving WMOD, he did additional radio work for Voice of America. He was also the public address announcer at Capital Centre for Washington Bullets basketball games from 1975 to 1993 and for Washington Capitals hockey games from 1974 to 1995.

Laurie Beechman, 44, of complications from ovarian cancer, March 8 at her home in White Plains, N.Y. Beechman was a Broadway and cabaret singer who recorded several albums for the Atlantic and DRG labels, among others. She played key roles in Broadway and national touring companies of such shows as "Cats" and "Les Misérables." For five years, she sang the hit "Memory" from "Cats" in the Broadway production. She is survived by her husband, Neil Mazella; her parents, Dr. Nathan and Dolly Beechman Schnall of Philadelphia; and two sisters, Jane Segal and Claudia Cohen. Funeral services were held March 11 in Philadelphia.

Dayton Phillips, 58, of an apparent heart attack while playing softball. Phillips was former GM of rhythmic top 40 KHQT (Hot 97.7) San Jose, Calif. He was working as a senior account executive for crosstown modern rock station KOME.

LATINO ACTS SCORE WORLDWIDE

(Continued from page 37)

"Doing remixes allows us to enter not only radio but it helps us get into clubs and video channels."

Following the game plan employed for "María," Sony is planning to promote a remix by Puerto Rican singer/actor Chayanne titled "Baila Baila." Pablo Flores, who helmed the reconstruction of "María," also remixed "Baila Baila."

And as with "María," Sony Music France is the lead European label that will try to break "Baila Baila," through its Tristar imprint. The single, which was just released, will be targeted to power radio. An accompanying video will be featured on music channel M6, the station instrumental in breaking Martin.

Pagani notes, as well, that a compilation of hits by U.S. R&B-Latino act DLG is being dropped in most of Europe in the next two weeks. A remix of the recent U.S. hit "La Quiero A Morir" has been released by Sony Music Spain. DLG is supporting the release with April showcases in Spain and Germany.

As music in Spanish and Portuguese makes unprecedented inroads into international markets, the question remains: Who is the next Latino act that could break big outside of Latin America?

One immediate candidate is Luis Miguel, the superstar crooner from Mexico who has sold millions of albums throughout Latin America. His best-selling titles and sellout live shows have been based on contemporary covers of Spanish-language evergreens.

One problem labels will face in pro-

moting Latin acts in the international sphere is their availability. Anne-Marie Nicol, VP of artist development for Warner Music International, says that Luis Miguel's music has huge potential, especially in Southeast Asia.

"The bolero is very appealing to some countries there, as it's very similar to a lot of their own local music," she says. Miguel's last album, "Romances," has sold close to 4 million copies worldwide, says Nicol, with Asia-Pacific—especially Taiwan and Thailand—accounting for 50,000 of those sales. Spain remains his key market outside the Latin region, with close to half a million sales.

Yet, says Nicol, "the problem is finding time to fulfill his ambitions within his touring schedule in South and North America." Being away from the Latin market can have a significant impact on an artist's fan base.

Other acts from Mexico who appear to be strong bets for global prosperity are Luis Miguel's Warner labelmate Maná, a Latin-rooted rock act, and Alejandro Fernández, a *ranchero*/mariachi singer whose latest Sony album, "Me Estoy Enamorando," spent 22 weeks on The Billboard 200—a record tally for a non-crossover Latino artist.

One artist for whom Sony is planning an international thrust is Colombia's sultry singer/songwriter Shakira. Pagani says a remix of the leadoff single from her forthcoming CD—due in June—will be worked in European markets.

Assistance in preparing this story was provided by Dominic Pride in London.

SONG FESTIVAL NAMES ASIA'S TOP TUNESMITHS

(Continued from page 37)

industry in their respective parts of the region. The consensus was that while Asia's current economic crisis is having a major negative effect on the industry, one positive development is the increasing sophistication of the region's songwriters. That augers well for the future health of domestic repertoire and the music business's long-term prospects.

In the short term, however, the Asian music business is going through a decidedly rough patch. Symposium participants cited various indicators showing the downturn in the region's music business, including a 17% decline in sales of domestic product in Hong Kong in 1997 compared with 1996. Other factors were a 60% drop in sales of cassettes (which account for 95% of the market) in Indonesia in January and February compared with the same months in 1997, as well as label cutbacks of release schedules and promotional budgets in several countries.

Gene Lau, president of the Beijing-based production company Zoom Music International, gave an unusually blunt assessment of what's happening in China.

"To put it simply, the Chinese music industry is in a depression," he said. "It is facing a maze of problems, and it is hard to say when it will emerge from the maze."

One major difficulty, he noted, was government censorship, which Lau said is still a big problem for Chinese songwriters.

"The government still views the recording industry as under the purview of propaganda and therefore imposes many restrictions on pricing and content," Lau said.

Following are some of the region's positive developments that were men-

tioned at the meeting.

- The Chinese government closed 52 illegal CD production facilities in 1997.

- In the next few months a law is set to be passed in Hong Kong that will require all imported CD production equipment to be registered, all CD factories to be licensed, and each CD to have a permanent imprint showing where it was manufactured.

- There is increased copyright protection in the region, including changes to the Philippines' intellectual property code.

- A recent media boom in Taiwan has resulted in several new FM and cable TV outlets, resulting in a wider variety of music becoming available.

Japan's Ben Okano, honorary vice chairman of the festival, said the recent TK News deal between Japanese producer/songwriter Tetsuya Komuro and Rupert Murdoch's News Corp. shows that Asian composers have an important role to play in promoting the region's music to the rest of the world.

The symposium did not reach any firm conclusion about how best to promote Asian music outside the region, although Ahmad Merican, executive director of Malaysia's Natseven TV network, said that promoting Asian music within the region is the main priority as far as he's concerned.

FOR THE RECORD

Desmond Child is also a co-writer of "Kiss The Rain," a song mentioned in a March 14 story about Billie Myers.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Altitunes' Airport Sales Take Off Retail Music Outlets A Hit With Travelers

■ BY D.A. KAPLAN

NEW YORK—With sales cruising at approximately \$2,000 per square foot, Altitunes, the 13-unit chain located in airports, hopes to watch its bottom line roar into the stratosphere with the 15 stores it plans to open this year.

Despite the small size of its outlets—which are mostly free-standing kiosks averaging 250-300 square feet—Altitunes' founder/CEO, Amy Nye-Wolf, 29, is a firm believer that good things come in small packages, and she also appreciates the beauty of selling to a captive audience. "Nobody's going to spend an hour and a half browsing in our stores," she says. "They're going to come in, they're going to look for what they want, and they're going to buy it. All we're doing is making it easy for them."

With sales of approximately \$2 million for 1997, Altitunes—whose customers are travelers and airport employees—seems to be making it very easy for customers to find their wallets.

The New York-based Altitunes, which reports its sales to Sound-Scan, boasts two retail formats: smaller kiosks, which offer around 1,000 titles, and larger in-line stores, which average approximate-



ly 500 square feet and offer about 3,000 titles. "I will always do a kiosk when given the opportunity," Nye-Wolf says. "But when they renovate certain airports, there is more of an in-line space available; if the potential volume substantiates it, we're flexible enough to do both formats."

She notes that it costs twice as much to build a store in an airport. "They require more expensive building materials, approvals, and labor," Nye-Wolf says. "Not only do they make you put every wire in a fire-proof conduit, but you're not going to be able to use plastic laminates [to decorate]; they're going to

want you to use marble."

Nye-Wolf founded the company in 1994 after working at Goldman Sachs & Co. in investment banking and at the Zandl Group, a market research firm.

Her inspiration for the chain came when she was 17 and saw a similar kind of store at London's Heathrow Airport. "I bought a whole bunch of cassettes there, even though they were overpriced," she says. "And I wondered why this wasn't being done back home."

Actually, there is a music presence in U.S. airports, but only WH

(Continued on next page)

Software Aims To Personalize Net Retailing Filtering Programs Focus On Each Consumer's Taste

■ BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—It's highly accessible. It's global. But it's not the most personal retail environment around. Taking a cue from this oft-heard complaint about the Internet, Net Perceptions during the past year and a half has quietly been amassing a client roster of more than 30 online merchants that license its filtering/recommendation software.

And the Minneapolis-based company has found a niche among music and video retailers, including CDnow, N2K, Spree.com, Amazon.com, and E!Online. The company reportedly is in talks with Tower Records as well.

Net Perceptions' GroupLens recommendation engine works in several ways. It determines which artists and genres potential shoppers like based on their previous purchases. GroupLens also can recommend selections by asking users to list several artists they like and then searching its database for other people who listed the same

artists and matching their recent purchases. Still another usage is to ask users to rate a list of albums or movie titles and then cross-reference the ratings to make recommendations.

When GroupLens works best, visitors to the World Wide Web sites that use it don't know the software is at work. On the CDnow site, for example, GroupLens is embedded in the Album Adviser section, formerly called Gift Recommender.

"Our job is to make our customers look good and establish a closer relationship with their customers," says Net Perceptions CEO Steven Snyder. "We interface with their database and can tweak the engine as we find the nuances of that particular domain that would make the engine perform in an optimal way."



SNYDER

EMI's 'Ultra-Lounge' Brand Swings Into A Retail Outlet

■ BY EILEEN FITZPATRICK

LOS ANGELES—If the Rat Pack were still together, they'd probably be shopping at the Ultra-Lounge store in the Fashion Square Mall in Sherman Oaks, Calif.

The 1,200-square-foot space featuring music, videos, furniture, martini accessories, apparel, and everything else lounge is the brainchild of owner Jackie Harris and ERE Yarmouth, the Atlanta-based company that manages the Fashion Square Mall.

Harris licensed the store's name from EMI-Capitol Entertainment Products



The Ultra-Lounge store in Sherman Oaks, Calif., is a mecca for all things lounge. Emphasizing ambience, the store also carries an array of music and video titles.

(E-Prop), which distributes the 22-title "Ultra-Lounge" album series.

Fifty percent of the merchandise in the store has the Ultra-Lounge logo, and 80% of the music sold there is from EMI, says Ricky Mintz, E-Prop VP of marketing and creative services. EMI has co-creative approval with Harris on non-music product sold in the store.

"We try to encourage retailers that have a unique store idea," says Fashion Square administrative manager Gary Mattison. "We like to incubate ideas, and this store has become a major success."

The store's revenue averages \$500-\$600 per square foot, says Harris.

Harris also runs Jumping Dog, a home furnishings and apparel store in the same mall. She opened Ultra-Lounge in an arrangement that lets her sign a month-to-month lease at reduced rent instead of an expensive long-term lease. Harris says the store's name was originally supposed to be Bark-O-Lounge, but Mintz came into the picture because he was a Jumping Dog customer.

"We jumped in real fast and are now focusing on designing it to make it what we want it to be," says Mintz.

Harris says the point of the store is to "develop affordable lounge products." Those can include lava lamps, a briefcase with a bar inside, refrigerator magnets, TV trays, poker chips, lunch pails, and clocks.

"When I first came here, the mall

Steve Larsen, Net Perceptions VP of marketing, says the software performs the job of a good salesperson. "If someone comes into the store looking to buy a CD for a friend, a good salesman will ask, 'Who does he listen to now?' and make recommendations based on that information. Our engine doesn't need to be a content expert to work; it needs to be a people expert."

Larsen says interest in GroupLens has been mounting because it provides Internet prowess that escapes many brick-and-mortar merchants. "The skill set that most of these retailers, especially traditional retailers, have used to get them where they are in the real world includes where to locate stores, how to manage inventory, how to hire pleasant and knowl-

(Continued on page 45)



LARSEN

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CD WAREHOUSE, a chain of stores that specialize in buying and selling used CDs, reports that net profit more than doubled in 1997 to \$386,000 from \$176,000 the year before, on an 82% rise in revenue to \$9.1 million from \$5 million. Total sales from all 150 company-operated and franchised stores increased 34% to \$36.5 million from \$27.3 million. The company says sales from stores open at least a year rose 22% in the fourth quarter and 14% in the year from the corresponding periods the year before. The stores sell new CDs as well as used ones.

QVC, the TV shopping network, is launching the fourth release on its proprietary label, OnQ Music: a new double album by Judy Collins called "Both Sides Now." The title will be promoted by Collins with performances on the network Monday (23) and Tuesday (24). The two-CD set is priced at \$20; the two-cassette set is \$16. A spokeswoman says the album will not be available initially at retail but will be in stores later.



MUSICLAND reports that sales for stores open more than a year increased 11.7% in the four weeks ended Feb. 28 from the same period a year ago. Total sales for the 1,363-store chain were up 8.6% in February to \$129.1 million.

National Record Mart, operator of 150 music stores, says that same-store sales in the month were up 14.5% to \$9.3 million.

TICKETMASTER GROUP says net income jumped to \$8.1 million in the fiscal year that ended Jan. 31 from \$1.8 million the year before. Revenue rose 48% to \$341 million from \$231 million and cash flow (earnings before interest, taxes, depreciation, and amortization) more than doubled to \$52.6 million from \$22.6 million. The company sold more than 70 million tickets last year. Ticketmaster has been acquired by USA Networks in a stock deal valued at \$386 million (Billboard, March 28).

GRP RECORDS has teamed with DirecTV, the satellite TV company, to promote a pay-per-view special Saturday (28) of a David Benoit concert with the Los Angeles Philharmonic. The service costs \$14.95. GRP has targeted NAC radio stations around the country for the promotion.

RECOTON, the consumer electronics manufacturer, reports a 62.1% increase in net profit to \$13.6 million in the year that ended Dec. 31, 1997, on a 51.4% rise in revenue to \$502 million. The company notes that "although sales of traditional consumer electronics accessories were flat" last year, Recoton posted sales gains from its multimedia and video game products.



NARADA PRODUCTIONS has formed a North American distribution deal with Los Angeles-based new age, world, and smooth jazz label Domo Records. Releases from Domo, whose roster includes Kitaro and Kip Winger, will be sold by Narada's major distributor, EMI Music Distribution. Narada was acquired by Virgin Records last year.

K-TEL INTERNATIONAL announces expansion of its European operations through the acquisition of U.K.-based direct-response marketing firm Regal Shop International Ltd. In other news, K-tel has agreed to provide publishing administration and secure repertoire licensing deals for electronic music company Brooklyn Music Limited, which operates the labels X-Sight Records, DigitalHut, Thrust, Sugar Spliff, BeatSmart, and Hyperspace. K-tel's Cold Front imprint will issue BML's releases.

ALTITUNES' AIRPORT SALES TAKE OFF

(Continued from preceding page)

Smith, which just sold the Wall chain to Camelot (Billboard, March 14), pursues that type of real estate. In fact, the eight Wall stores located in airports were not part of the acquisition by Camelot. WH Smith, which runs airport newsstands among other retailer businesses, kept ownership of the airport record stores.

Like the Wall, Altitunes' in-line stores usually consist of permanent walls and a glass front and are located in the small retail power centers springing up in airports across the nation.

The great amount of foot traffic and sales volume that these strips represent has not gone unnoticed by some larger corporate entities and mall development firms. One of them, Host Marriott Corp., has become a major player in airport real estate and, through an unwritten agreement, considers Altitunes one of its key brand names.

"For the most part, they're our landlord," Nye-Wolf says, noting that Altitunes signed its first lease with the conglomerate last April. Host Marriott, which bids against other development companies for the right to sub-lease space at airports, generally tends to stick with a number of key retailers, such as Starbucks as its representative coffee shop, the Samuel Adams Brewery as a representative bar, and Altitunes as a music retailer.

The executive stresses that neither company has any financial interest in one or the other. "The way that they operate is they develop a stable of sub-tenants that they like to work with," she says. "And we've just become one of the concepts that they like to use. It certainly helps our growth; it's kind of like having someone out there working on your behalf."

International airports within the continental U.S. have already proved to be lucrative locations, as units located at such international airports as JFK in New York and Baltimore/Washington International in Maryland offer a tailored merchandise mix that includes a selection of consumer electronics, such as Sony Discmans, Walkmans, and video games. Most of the units feature light boxes, and listening stations that offer 10 titles are becoming the norm, as are Muze computer terminals.

The chain's customers primarily consist of businesspeople in their 30s and 40s. "The demographic is not your typical 13-year-old boy," Nye-Wolf says. "Typically, an inter-

national passenger will spend two to three times as much as a domestic passenger at our stores. They're usually a much wealthier individual, they have more time at the airport, and we're offering them a much bigger value because [overseas] a CD can cost almost twice as much."

In 1997, the chain started with five stores and grew to 10 by year's end. Altitunes plans to have 28 outlets by the end of 1998, including its first non-airport site in New York's Grand Central Station, set to open this summer. Nye-Wolf says that the company may be able to set up sites at travel plazas along the New Jersey and Maryland turnpikes.

For the Grand Central Station and turnpike plaza outlets, the company

'The demographic is not your typical 13-year-old boy'

is considering a name change. "We're actually in development right now with a new name for the train station," she says. "The consistency would be in the 'Tunes,' and we would keep the logo consistent, too, but instead of a plane it would be a train or a car."

New airport locations include Philadelphia; Minneapolis; Tampa, Fla.; Sacramento, Calif.; and Ontario, Calif., located 30 minutes east of Los Angeles. She notes, "We are clearly looking to expand internationally in the next 12 months, but there's nothing in the works right now."

The music mix at the new stores will follow a merchandising strategy similar to that of the current units. The music mix varies slightly from city to city. For example, the Altitunes unit in Memphis Interna-

tional Airport may feature more blues, while the company's two locations at JFK offer a large selection of Broadway cast recordings. Overall though, the mix mostly consists of about 80% rock and pop, with the remaining 20% broken down among reggae, Latin, gospel, new age, classical, and other genres. "Most of the music is the general Billboard charts type of mix," Nye-Wolf says.

"An R&B act that might be more popular in urban areas might be a little less popular in our stores because of the demographics of the airport," explains Jay Rosenberg, a consultant for the company. "The sales basically reflect what's going on nationally. Sometimes they lean more towards a middle of the road artist or even some new age stuff. I was amazed how an artist like [new age classical guitarist] Ottmar Liebert has sold with us vs. what you would expect him to sell nationally."

For most part, the stores sell titles at around list price, with new releases and top 100 albums sold for \$2 off list. Nye-Wolf says that the company is designing a new section for midline and budget-priced products. "We'd like to set it up so that you would be able to buy three for \$29," she says.

According to Nye-Wolf, 15% of Altitunes' customer base is airport employees. "They do a tremendous amount of special ordering," she says. "They're also a very large part of our public relations campaign because if they're directing people to your store, you're at a terrific advantage." For these customers, Altitunes has the "crew-card," a discount promotion primarily directed at airport personnel. It's also available to passengers who might be frequent travelers or might find themselves in a number of the chain's locations across the country, she says.

EXECUTIVE TURNTABLE

HOME VIDEO. Republic Entertainment in Los Angeles names **Mimi Wunderlich** executive director of marketing. She was director of sales promotions and public relations.

Columbia Tristar in Culver City, Calif., names **Michael Dawson** regional sales manager, sell through, and **Dale Moyer** regional sales manager. They were, respectively, branch manager at East Texas Distributor and national sales director at Rabbit Ears.

Harvey Home Video in Los Angeles names **Don Gold** senior VP. He was senior VP of sales and marketing at Tri-



WUNDERLICH



FULLER

mark Pictures.

CHILDRENS. Scholastic Entertainment in New York appoints **Scott J. Fuller** executive director of marketing. He was director of marketing at the Topps Co.

DISTRIBUTION. Leighton Singleton is promoted to senior VP of sales and marketing at Platinum Entertainment PolyGram Group Distribution in Atlanta.

ORGANIZATIONS. Video Software Dealers Assn. in Toronto names **Mark Haliday** as VP. He was global product manager at Bauer Inc.

RELATED FIELDS. Showtime Networks Inc. names **Joey Plager** VP of program enterprises and distribution. He was executive VP of movies and miniseries at Zaloom-Mayfield Productions.

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SOFTWARE AIMS TO PERSONALIZE NET RETAILING

(Continued from page 43)

edgeable salespeople, etc.," he says. "These are all skills developed to run a successful enterprise in the real world. Unfortunately, when you get on the Internet, the same skills don't transfer."

The software's two key selling points, he says, are its ability to build repeat traffic and its ability to sell catalog product—a particular boon for music retailers.

"When people go to a site for one particular CD, it lets the site present the customer with the option of an additional purchase that has the highest probability of success in terms of a customer picking it," Larsen says. "One of the biggest benefits of the engine is that it sells more catalog vs. top 10 titles, and that tends to be a more profitable sale."

The company is continuing to add functionality to GroupLens, and it released the latest version of the software March 11 at the Internet World convention in Los Angeles. The new GroupLens 3.0 contains a function called Busi-

ness Rules Integration, which lets a site further customize the software for its specific needs. A music merchant now, for example, could set up its recommendation area so it wouldn't suggest an album with explicit lyrics to individuals who note in their profile that they're younger than 18.

Net Perceptions has also expanded its relationship with N2K, which will use GroupLens to create a custom page of recom-

mendations for each customer of its online store, Music Boulevard. As it expands its Internet pres-



ence, Net Perceptions is also looking to make a mark in kiosks. "Several of our customers are looking at the kiosk market as a very active

market that will evolve quickly," Larsen says. "Because Net Perceptions works in real time, there is no reason we couldn't use it at any store that sells discs or movies. When someone comes through the checkout and buys a Mariah Carey or Green Day album, for example, the engine at the point of sale would automatically send a request for this particular individual of what CDs this person is likely to purchase next."

Larsen says the register could then print coupons on the customer receipt specifically for albums targeted to that shopper.

Net Perceptions isn't alone in the recommendation software market. A company called Firefly has also been developing a similar type of engine, while the N2K and CDnow competitor SonicNet rolled out its own filtering/recommendation software on its site earlier this month (Billboard, March 14).

EMI'S 'ULTRA-LOUNGE' BRAND SWINGS INTO A RETAIL OUTLET

(Continued from page 43)

management was curious about what would sell," says Harris. "And they said, 'Why don't you try the lounge concept?'"

Both Jumping Dog, which opened in 1997, and Ultra-Lounge are in the process of obtaining permanent long-term leases at the Fashion Square Mall, Harris says.

Ultra-Lounge is more about atmosphere than high-pressure sales. On Saturdays a lounge singer serenades customers as they shop for that perfect martini shaker.

Other in-store events include an upcoming appearance by Nancy Sinatra to promote her new DCC Compact Classics album, "Sheet Music," a collection of her favorite love songs. The album is due in stores in mid-May.

"We try to have everything to outfit

the bachelor or bachelorette pad," says store manager Lincoln Myerson. "Hugh Hefner would feel right at home here."

The store's selection of music and video, however, is a bit limited. Ultra-Lounge carries about 250 music titles and only about 12 video titles. But if you're looking for copies of "Robin & The Seven Hoods" or "Ocean's Eleven," which each feature the Rat Pack, Ultra-Lounge is guaranteed to stock them.

In addition to the Ultra-Lounge series, the store carries "some very strange imports," says Myerson. Those titles include incidental music from British TV shows and a title called "Celebrities At Their Worst."

But Harris says the selection of music and video is about to widen. "I'd like to get about 3,000 CDs and 100 video titles in here eventually," she says.

The store also relies on trends. Although lounge is still a hot commodity, Harris says it could change in a flash. "Stores have to change, and I've always been prepared for it," says Harris.

In fact she's already preparing Ultra-Lounge by taking in some swing music and other lounge collections from different eras. The store now concentrates on lounge from the late '50s to the early '60s.

Harris takes her cue from consumer trends and her own experience of more than 20 years of retailing.

"At Jumping Dog we were into the cigar craze, but we're phasing it out now," she says. "My philosophy is that we have to be in before anyone else and out when someone else starts doing it."

She says she is "shocked" that no one has opened up a lounge store before.

"Stores don't make money on just selling music," says Harris, "but there are tons of alternative ways that the record industry can sell more product."

The Ultra-Lounge customer also steers clear of many traditional retail stores. As an example, Harris says one customer wanted a title that Ultra-Lounge didn't carry but refused to go to another outlet that carried it. "She said she didn't like going to record stores [and] would just rather order it from us and wait for it to come in."

Although both Harris and Mintz say the store could develop into a franchise, new Ultra-Lounge stores won't be opening up any time soon.

"It's a small store that caters to an upper-level clientele," says Mintz. "It isn't at a point where we'd say, 'Let's open a million locations tomorrow.'"

FOR THE RECORD

The location of radio station WLTQ was incorrectly identified in an article on Michael Bolton (Billboard, Feb. 14). The station is located in Milwaukee.



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Music Chains Grab Wall Street's Attention After Years Of Neglect

THE FLOODGATE IS open. After almost four years in which music chains have been considered pariahs by public securities markets, Wall Street appears to be hungry for music retail investment opportunities.

The change in Wall Street's stance began about 15 months ago. Growth was led by Trans World Entertainment, which saw its stock rise from about \$7 to the equivalent of about \$53.75 a share, if the company's stock split isn't taken into consideration. With the December stock split, the stock is now trading at \$26.75. During that time, National Record Mart (NRM) and the Musicland Group have also seen their stocks rise appreciably, although not to the same degree as Trans World. Spec's Music also appears ready to become a beneficiary of the change in Wall Street's attitude. At the close of trading March 17, NRM was trading at \$5.93, Musicland at \$10.437, and Spec's at \$1.75.

Today, thanks to the turnaround of music retail and the rising fortunes of those publicly traded chains, a number of chains are currently considering testing the waters of the financial markets, according to sources at the National Assn. of Recording Merchandisers' annual convention, held March 14-17 in San Francisco.

Leading off the kickoff is Hastings Entertainment, formerly known as Hastings Books, Music & Video,

which released a press release noting its intention to do a \$51 million equity offering (Billboard Bulletin, March 15).

So far, it has registered with the Securities and Exchange Commission (SEC). At this point in the process, it's unclear as to what percentage of the company the offering represents.

After the SEC completes its review process, the company will file a prospectus that will show how Hastings' investment banks are valuing the company.

Billboard estimates that the chain, which was founded in 1972 in Amarillo, Texas, as an outgrowth of Sam Marmaduke's rackjobbing business, has annual revenue of about \$350 million. According to the company's press release, 91% of the shares being offered will be issued by the owners, the Marmaduke family. The remaining 9% will be issued by the estate of Sam Marmaduke, the chain's founder, who passed away in 1993.

Hastings, which pioneered the combination of music and books, has long been one of the best-managed chains in the music business. In fact, while the rest of the music retail industry was suffering from some serious pain from

(Continued on page 48)

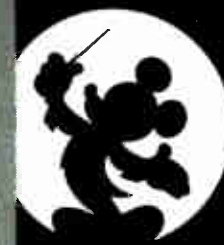
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Navarre Names Chiado To Lead Its Music Distribution

NEW TOPPER AT NAVARRE: In a clear attempt to restore some stability to its music division, Navarre Corp. in New Hope, Minn., has appointed **James Chiado Jr.** VP/GM of its music-distribution division. Chiado will report to Navarre COO **Guy Marsala**.

Chiado comes to Navarre with a solid résumé. He was most recently senior VP of sales at Simitar Entertainment, a Plymouth, Minn., audio/video firm. Chiado was previously senior VP of sales and marketing at Essex Entertainment and senior VP of sales and distribution at Arista. He had a long tenure as a branch manager in the Sony and CBS distribution systems.

The appointment of Chiado will fill a vacuum at the top of Navarre's struggling music-distribution operation; there has been no dedicated topper on that side of the operation since former VP of music distribution **Mike Gaffney** departed last year. A Navarre spokeswoman says that in his role as VP/GM of music, Chiado will take on more responsibilities than those once assumed by Gaffney.

Navarre's music-distribution business has accounted for a declining percentage of the company's total volume; its software sales now eclipse music's share. Despite the stated intention of Navarre CEO/president/chairman **Eric Paulson** to restore the company's presence in music, the firm has seen some tough sledding in the last year. Its music division was reorganized twice in 1997, and it has seen the defection of several of its most prominent labels to the majors.

Only recently, Domo Records, which features new-age instrumentalist **Kitaro**, parted with Narada Productions, which was purchased last year by Virgin and is distributed by EMD (Billboard Bulletin, March 12). Domo joins Thump Records (now with Universal) and Velvel Records (now with BMG) on the list of imprints that have exited Navarre within the last six months.

QUICK HITS: The Welk Music Group/Vanguard Records in Santa Monica, Calif., has appointed **Steve Buckingham** senior VP. Buckingham will sign talent to the label and oversee production and creative aspects of the acts' albums. He was VP of A&R at Columbia from 1979-1985 and has produced such artists as **Dolly Parton** (with whom he founded Blue Eye Records, a joint venture with MCA/



by Chris Morris

Universal), **Mary Chapin Carpenter**, **Ricky Skaggs**, **Alison Krauss**, **Willie Nelson**, **Vince Gill**, and **Emmylou Harris**. . . Bayside Distribution in West Sacramento, Calif., has signed a U.S. distribution deal with CEI (Cymekob Enterprises Inc.) Records in San Francisco. The label has released audiophile recordings featuring such talents as **Taj Mahal**, **Maria Muldaur**, **Dr. John**, **Sir Roland Hanna**, **David Grisman**, and the late **Stéphane Grappelli** and **Jerry Garcia**, as well as developing singer/songwriters **Will Taylor** and **Terry Silverlight**.

NOW WE'VE SEEN IT ALL: In the publicity materials for its new **Trashmen** set, "Bird Call," Coxsackie, N.Y.-based Sundazed Records has been poking fun at its own "craziness" for releasing a four-CD box devoted to the Minneapolis band essentially known for one hit, 1963's "Surfin' Bird."

Eccentric, maybe. But if you want *crazy*, check out the latest effort by Extreme Records, the noise-oriented Australian indie label with offices in Toronto and Cologne, Germany.

The company is releasing "Merzbox," a 50-CD (!?) boxed set devoted to the works of the Japanese noise band **Merzbow**. Included in the package with the 50 discs (30 reissues, 20 previously unreleased albums) are a 100-page full-color book, a CD-ROM, a T-shirt, postcards, stickers, a poster, and a *commemorative bronze medallion*. The collection comes with what is described as a "fetish rubber" carrying case (in case you want to take these albums to a party, apparently) and a custom-designed handmade box, with nameplate, to house the CDs.

We swear we're not making this up. According to Extreme's North American promotion and publicity rep **Fergus Burland**, "Merzbox" will retail for about \$500 in the U.S. and is being created in an edition of 1,000. Dutch East

is distributing it in the States.

FLAG WAVING: **Royal Trux** has put the pedal to the metal and blasted back to Chicago-based Drag City, the company that released the Virginia-based band's first records, for its new release, "Accelerator," due April 21.

Royal Trux's return to indiedom follows two albums on Virgin, "Thank You" and "Sweet 16."

"The money was really good, and that's about it," says guitarist/vocalist **Neil Hagerty**, who is partnered in the group with vocalist **Jennifer Herrema**.

Hagerty, who says RT was signed by Virgin during a period when major labels were binging on alternative guitar bands, adds, "We had to sacrifice a lot of things for creative control, and [Virgin] reserved the right to blow us off. . . They came at us pretty hard, trying to intim-

idate us. They poked us with a stick."

To announce its homecoming at Drag City, Royal Trux issued a sprawling two-CD retrospective, "Singles, Live, Unreleased," in late 1997. The package is a monolithic statement of RT's independent intent, a rickety two-hour opus that finds Hagerty, Herrema, and sundry supporting cast members wending through chunky **Rolling Stones**-inspired riffage, detonating huge explosions of punk noise along the way.

"We kept putting it off," says Hagerty, noting that the anthology was originally slated for release on Virgin. "We didn't want to put out too much stuff, and the more we put it off, the bigger it got."

"Accelerator" is virtually the antithesis of the anthology in terms of scope—a tight 35-minute set of relatively compact songs. "We tried to simplify some things," says Hagerty. "Simplify the

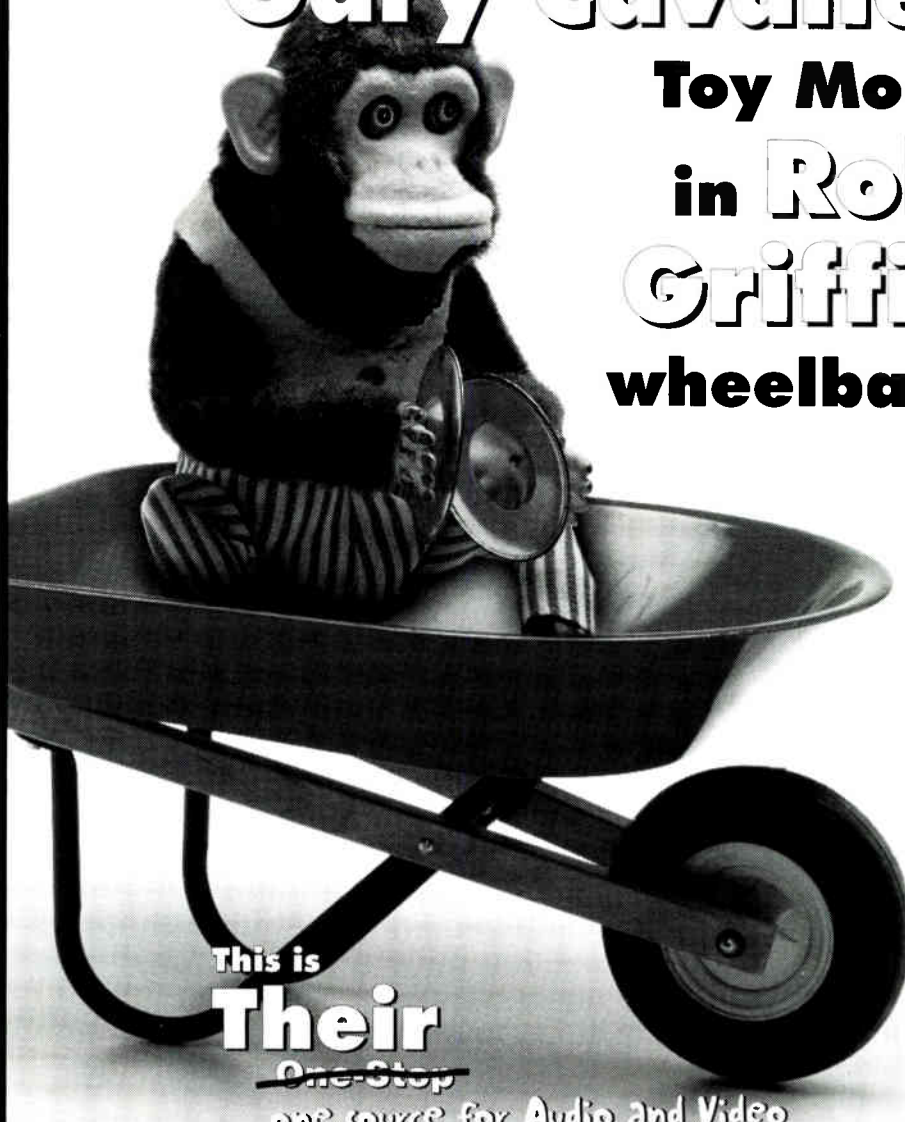
lyrics, make them more declarative sentences."

The album still sports a high abrasion quotient. "On this one, it was [about] trying to make it really raw," Hagerty says. "We'd have five guitars playing on one track. . . I don't think there's any track on it that's not processed."

While the record does include such looned-out outbursts as the hard-rocking, nonsensical "Juicy, Juicy, Juice," it also features tight and affecting numbers like "Yellow Kid" and "Liar." In all, "Accelerator" may be one of RT's most inviting and controlled offerings.

Hagerty and Herrema—now thankfully clean after a period of well-advertised substance abuse that made them punk's junkie poster children—are assembling a band for a tour of the Southwest, mid-South, and Southeast that will begin in March.

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(Continued from page 46)

a price war and an overabundance of music retail space, Hastings has been thriving in the niche it has set out for itself: tertiary markets in the South and the Midwest.

On March 18, the Musicland Group announced that it plans to issue \$150 million, 10-year senior subordinated notes to replace existent debt. Although the company didn't specify which piece of its debt structure will be replaced, sources speculate that the company will use the funds as a stepping stone to negotiate for a new revolving-credit facility.

Currently, Musicland is said to have drawn down about \$200 million from its revolver. With the new funds, Musicland will be able to pay down that revolver to the \$50 million range and then replace it with one that has less strict financial covenants.

In addition to its revolver, Musicland has \$110 million in 9% debentures outstanding; these are currently trading at a yield of 9.4% to maturity, or about 98 cents on the dollar, says one Wall Street source.

When the new debt issue is completed, Musicland will have \$260 million in long-term debt. But with its strong turnaround, the company is probably going to generate \$100 million in earnings before interest, taxes, depreciation, and amortization this year; allowing the company to then further pay down debt.

If it can pull all this off, Musicland will be in the final stages of completing its miracle turnaround from what seemed to be, in early 1997, an almost-certain Chapter 11 filing.

In addition to Hastings and Musicland, sources say a number of music retail chains are thinking about testing the capital markets. Camelot Music, which became a publicly traded chain after emerging from Chapter 11 on Jan. 27, is waiting to be list-

ed on Nasdaq. Once that happens, its equity holders—who got their stake in Camelot when their claims against the company were converted into stock—will have a more liquid investment, allowing the original stakeholders to sell their positions. At the same time, it will make Camelot Music a truly independent company, one that's beholden to all shareholders, not just the ones with large stakes in the company.

But besides Camelot, Hastings, and Musicland, sources say other music chains are actively walking the hallways of Wall Street. For instance, Tower Records/Video is said to be on the verge of refinancing its debt. Moreover, the newly formed HMV Media Group is said to be in the debt market, talking about issuing debentures.

Meanwhile, sources say, National Record Mart's deal to do a \$15 million to \$20 million private placement is done but for the signing of the paperwork. The deal so far has survived the sudden departure of the company's president, Larry Mundorf, who rejoined Camelot Music, as well as the closure of the investment bank putting the deal together, Rodman & Renshaw, which announced March 13th that it was closing its doors. When the deal is completed, NRM will use the funds to remodel existing stores.

Finally, Valley Media will do a recapitalization of the company, probably before early summer. Valley has hired J.P. Morgan to explore whether to do a private placement or a public offering, sources say. Valley, the largest, strongest, and best one-stop in the U.S., needs funds to refinance its acquisition of Star Video and possibly pay for the acquisition of the Alliance One-Stop Group. According to sources, Valley is one of six parties looking to acquire Alliance.

Kinnoin's Latest Brings Kids Back To Earth

New Album Celebrates Ecology; Other Projects In The Works

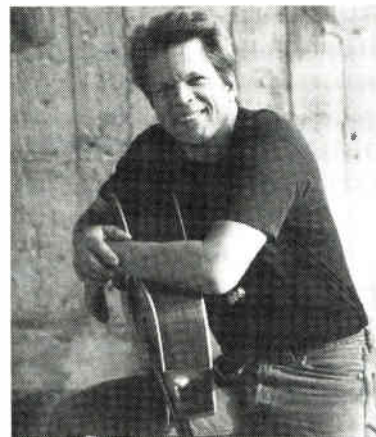
DAVE'S WORLD: From time to time Child's Play has filled you in on the doings of singer/songwriter Dave Kinnoin, one of the most successful children's performers in the business. Kinnoin's success is an ongoing process, a combination of talent, energy, exemplary devotion to his craft, and creative self-promotion. For the last few years, the South Pasadena, Calif.-based artist has been concentrating on marketing his songwriting and production talents; as a result he's regularly been hired in those capacities by the Walt Disney Co., Jim Hen-



by *Moira McCormick*

writing income has increased to the point that he can spend more time on projects that are strictly his own.

One of those is Kinnoin's solo album, "Getting Bigger," released last September on his label Song Wizard Records. There's also Song Wizard's brand-new album, "The Earth's Birthday Sing-Along," released March 3. Kinnoin wrote and recorded the album at the request of a Santa Fe, N.M.-based not-for-profit group, the Earth's Birthday Project. Kinnoin and longtime collaborator John Hoke co-produced.



KINNOIN

son Productions, and others.

Now, though, he says, "I'm still active as—and still enjoy being—a songwriter and producer. But increasingly I've become interested in building the part of my business where I have creative control over the whole thing and own more of it. It's great getting a songwriter's paycheck, but I'm now doing more from the ground level." Kinnoin is as busy as ever as a hired gun; what's new is that his song-

ject for kids. And releasing it himself, he says, is a good business move.

Kinnoin has a number of other self-controlled projects in the works, including "developing a TV show concept with an animator" and working with children's book illustrator Tom Ross ("Eggbert") on a "tender bedtime story" book and cassette called "Little Boat." But that's just the beginning. "Because I've had success as a songwriter," he says, "I now have capital coming in which I can allocate where I think it will help my business grow best."

To that end, he's hired children's industry veteran Regina Kelland, a consultant who previously ran A&M Records' kids' division, among other credits (Billboard, Jan. 31.). Her company, Kelland Consulting, is marketing "Getting Bigger" and "The Earth's Birthday Sing-Along."

"It gives me more time," Kinnoin says. "If I don't have to do radio mailings myself, for example, I can maintain my usual level of songwriting and producing while doing more live concerts and projects."

And the ideas just keep coming, Kinnoin says. "Now that I've seen how the [major] companies do it, I'm able to apply that knowledge to my own work. Those companies use focus groups to test their ideas; I've done the same thing, putting together groups of parents and kids in the neighborhood."

Kinnoin's wife, Mary, is an advertising executive who has been a major guiding force in that regard, he says, as well as in how to "fine-tune ideas to be pitched, until they're in pitchable form."

Kinnoin is performing more live shows these days as well. "Most independent artists sell the bulk of their records at their concerts," he says, noting that he goes a step farther, "working with retailers in locales where I perform. I also work closely with my distributors, Rounder Kids, Silo Music, and Baker & Taylor, taking out ads in their monthly newsletters and full pages in their catalogs."

And, of course, the songwriting gigs keep rolling in. With frequent songwriting partner Jimmy Hammer, Kinnoin composed the theme song for Buena Vista Home Entertainment's video "Goofy's Greatest Hits"; both also penned a tune for the company's bilingual series "Fun With English" called "La Escuela Is Out." On his own, Kinnoin composed the track "At The Carnival" for Disney's new Spot video "Spot And His Parents Go To The Carnival." Another "Fun With English" song, "Welcome To Mi Casa," was written with Harry Arends.

Kinnoin has finished his second season as one of a group of songwriters who work on the Nickelodeon TV series "The Wubbulous World Of Dr. Seuss" and is beginning a season of composing songs (again, as part of a group) for the Disney Channel's preschool show "Bear In The Big Blue House." Both programs are produced by Jim Henson Productions.

Kinnoin says it's good to know that he can always write and produce on demand for the big companies "if all else doesn't work out." But now his

(Continued on next page)



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DVD Gets 'Soft Launch' In Britain 30 Titles Will Accompany The First Players

■ BY SAM ANDREWS

LONDON—At long last. Britain's video distributors formally announced the spring arrival of DVD earlier this month.

After fears that the launch would be pushed to autumn, Simon Turner, chairman of the U.K. DVD Forum and Philips Consumer Electronics (U.K.) managing director, confirms what is being termed a "soft launch." A limited range of some 30 titles will be released initially alongside the first players.

Says Turner, "It is the first major launch to have the full support of hardware and software producers, who are united in supporting one format in order to deliver an outstanding product for consumers."

The forum consists of PolyGram Filmed Entertainment, Columbia TriStar Home Video, Carlton Home Entertainment, MGM, Sony Music Europe, VCI, Warner Home Video, and WarnerVision Entertainment.

Predictably, vendors are upbeat about DVD's prospects.

Julian Stanford, senior VP of MGM Europe, says, "I really believe in DVD. It is far sexier than VHS, which has in some ways held back the industry because it takes up so much room on the shelf and has had a downmarket reputation. DVD, like CD, is high-tech and looks great."

"There are a lot of cynical people in the consumer and trade press here who like to throw rotten eggs at the format," Stanford continues. "That is

incredibly short-sighted, because now that the main players have agreed to run it, there should be nobody interested in suppressing it."

But there has been criticism of the scale of the launch. Leading independent rental retailer Michael Senker of the London-based VidBiz chain says, "We are very, very pro-DVD and have been ever since its conception, but the 'soft launch' is the most ridiculous thing out. There's nothing to play. I mean, I've got 'Lethal Weapon' on VHS. I don't need it on DVD."

Other retailers have been positive but cautious about the new format. National chains such as Virgin are backing it from day one, while others, like Woolworths, are keeping a watching brief before committing to it.

Independents such as video and record retailer Adrian Rondeau of Adrian's in Wickford, Essex, says he would definitely stock DVD on a sell-through basis. But his commitment will be tempered by the terms on which he is supplied.

"Whenever you get a new-technology launch on the audio side, you normally get supplied on a sale or return basis," he says. "The public here is very suspicious of any new format; you only have to look at the launch of both Mini-Disc and DCC [digital compact cassette], one of which failed and the other has only built very slowly."

Rondeau believes that rental is not an option yet. "I don't see how you will persuade people to buy a machine in order to rent what is at the moment a very limited amount of product."

His caution was matched by other rental retailers. Mac Rasul, owner of the 220-store Global Video chain based in Glasgow, Scotland, says he would not be stocking DVD to start with but "eventually would be looking at it."

PolyGram has led the launch, detailing a slate of pan-European releases for April 27. It will put out eight titles on a sell-through basis, and it has said it will be releasing them to the rental market, as with VHS titles.

The first releases include "Dead Man Walking," "Fargo," "Four Weddings And A Funeral," "Sleepers,"

(Continued on page 53)



No Cop-Out. New York retailer Marc Oringer sponsored a "Battle Of The Boros" boxing match Feb. 12 in New York to benefit two city police officers injured in the line of duty. The event, supported by New Line Home Video and HBO Home Video, raised \$100,000. Pictured at ringside, from left, are Nicholas Turturro of "N.Y.P.D. Blue"; Steven Scavelli, president of Flash Distributors; Champagne Video's Oringer; and Michael Karaffa, executive VP of New Line.

Rentrak Enjoys New Prominence As Blockbuster Joins Its Rivals In PPT

RENTRAK REDUX: These are the best of times for **Ron Berger**. Rentrak, the company he founded in the mid-'80s and still controls, has come in from the cold.

After years of fighting the home video establishment, Berger's revenue-sharing scheme—trademarked as payer-transaction (PPT)—could be the salvation of rental. Rentrak and Blockbuster, which used to hate the very idea of revenue sharing, now are joined in a PPT arrangement that could benefit both significantly.

Berger and his sales team once preached the PPT mantra exclusively to small and mid-sized operators. PPT, they said, would let bit players compete against the Blockbusters of the world, who had the money to go deep on every big release. The Rentrak alternative of borrowing cassettes at a unit cost of about \$8 and sharing the revenues let participating stores match that depth.

With Blockbuster on board, the 6,600 stores Berger currently services might grumble that they've lost the competitive edge and take their business elsewhere. But, in fact, there's nowhere else to go. The only other revenue-sharing venture, Disney-owned SuperComm, focuses almost exclusively on supermarkets. So Rentrak should have the best of both worlds: If the mom and pops are to remain viable, they need PPT because Blockbuster has it.

Don't think Wall Street hasn't noticed, breaking a long spell of benign neglect. After the bright beginning typical of an initial public offering, Rentrak stock retreated to a fraction of its Nasdaq high. It didn't help that Berger diluted his balance sheet with some losing acquisitions, like a licensed sports-apparel chain and a European foray that never took hold. Simultaneously, the rental market was drifting into a nether world of substandard growth, preceding the actual declines in two of the past three years.

Unloading his losers, Berger got himself into fighting trim in time for the rental renaissance that began about six months ago when the studios realized their cash cow was going dry. Share price has responded, more than doubling in recent weeks. Some observers think there's a lot more good news ahead. A late-December report from Stonegate Securities estimates Rentrak will net \$5.5 million on fiscal 1999 sales of \$136.2 million; both results would be well ahead of previous years.

Stripped to its core business, Rentrak "has operated quite profitably over the past several years and has generated strong cash flow," according to Stonegate, which initiated coverage with a "strong buy" rating. Stonegate suggested Rentrak might want to take another look at overseas markets, particularly Asia, where the company owns 10%

of the successful Rentrak Japan.

If Rentrak stock lives up to expectations, publicly held video chains Hollywood Entertainment and Video Update, each a PPT customer, likely will rejoice. Their shares, long underwater, should resurface as well. The question is, for how long? A reinvigorated rental market would buck a decade-old trend that established sell-through as the engine driving home video.

Despite the hoopla surrounding the studios' new commitment to rental, the Video Software Dealers Assn.'s Vidtrac

service reports little difference in retail revenues between February 1997 and February 1998. (Rentrak stores, by the way, are major contributors to the weekly survey.)

It's doubtful the studios will reverse the strategy of pricing the most popular titles for sale. No matter how many copies video retailers purchase for

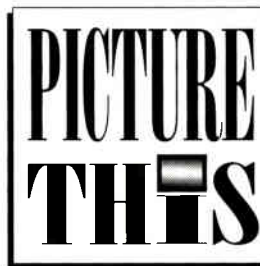
their rental inventories, sell-through shifts the locus of activity to the mass merchants, not Rentrak's home turf. Finally, there's the matter of DVD.

For all the talk a year ago about rental pricing, most discs are \$25 suggested list and about \$20 at retail. The margins are respectable, as far as mass merchants are concerned—certainly better than tape—but they appear to offer little room for PPT.

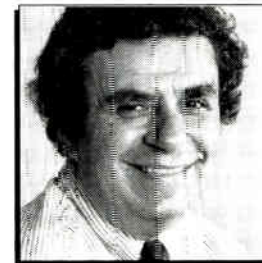
DVDOINGS: MGM Entertainment paints itself into a "Red Corner," starring **Richard Gere**, April 28. Also arriving then are "Wargames," "The Dirty Dozen," and "Annie Hall." Discs are \$24.98 suggested list... LIVE Entertainment releases "L.A. Story," "On Golden Pond," and "Chaplin" May 19 at \$24.98.

Image Entertainment has entered into an exclusive multi-year agreement with GRB Entertainment for the licensing and distribution of programming on a wide variety of formats, including DVD. The deal gives Image the first post-broadcast and cable option on 30 hours a year, including GRB's "Movie Magic" series. "Movie Magic: Disasters At Sea" is the initial release.

VIDBITS: Congratulations to associate Home Video editor Eileen Fitzpatrick on her election as president of VIAAC, the Vide Industry AIDS Action Committee. Other officers are **Maria LaMagra** of Universal, West Coast VP; **Nan Halperin** of Children's Television Workshop, East Coast VP; **Jere Rae-Mansfield** of Monterey home video, secretary; **Jeff Jenest** of Playboy, East Coast treasurer; and **Bo Beatty** of Entertainment Promotions, East Coast treasurer.



by Seth Goldstein



A Year After Its Acquisition, Miramar Emerges As A Force

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—What a difference a year makes. As the mid-March anniversary of its acquisition by Unapix Entertainment approaches, Miramar has all but shed the shell of a small label and emerged with stronger content and distribution.

The Seattle-based company, perhaps best-known for its "Mind's Eye" computer animation videos, now serves as the distributor of its own titles as well as all of New York-based Unapix's sell-through fare, including documentaries and health and wellness programming. And Unapix and Miramar are looking to introduce children's and other genres in 1998, according to Miramar president Paul Sullivan.

Sullivan says the Unapix relationship—coupled with its new distribution agreement with Distribution North America—has enabled Miramar to grow in ways it could never have done on its own.

"We discovered our own path in the

video world with our very unique product," he comments. "But operational money is always difficult to come by, and we were getting our funding from a single stream of revenue—sales. We didn't have the flexibility to maintain the growth available to us and take advantage of opportunities."

Since last spring Miramar has nearly doubled its staff to almost 40 employees and will be adding sales help in the coming months. The help is needed.

Through Unapix, Miramar now has the "Inner Dimension" mind/body wellness tapes; U.S. News & World Report documentaries, which it will begin to release in April; and an expanded relationship with Smithsonian. Additionally, the ink is barely dry on a deal to distribute selected Discovery Channel titles that are not included under another arrangement with BMG Video.

Sullivan says the Discovery Channel pact will see Miramar begin to distribute as many as 30 titles shortly. Miramar also is in talks to acquire kid-vid programs, expanding its foothold in that genre beyond its limited catalog of kiddie-oriented computer-animated titles such as "Imagine It" and "Elroy's Toy."

Because the children's video mar-

(Continued on page 54)



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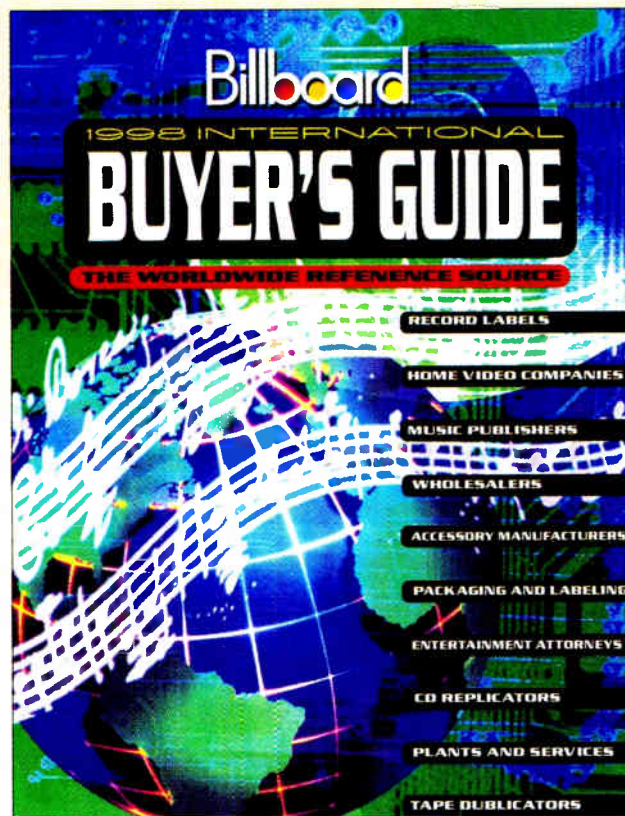
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MARCH 28, 1998

Top Video Sales™

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	2	6	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
2	1	5	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
3	14	2	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
4	16	74	PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated	1953	G	26.99
5	3	4	PRIVATE PARTS	Paramount Home Video 33251	Howard Stern Robin Quivers	1997	R	14.95
6	5	4	MARILYN MANSON: DEAD TO THE WORLD	Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	1998	NR	16.95
7	4	9	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98
8	6	3	PLAYBOY'S VOLUPTUOUS VIXENS II	Playboy Home Video Universal Music Video Dist. PBV0824	Various Artists	1998	NR	19.98
9	9	33	THE BLUES BROTHERS ▲	Universal Studios Home Video 83579	Dan Aykroyd John Belushi	1980	R	14.98
10	10	8	PLAYBOY'S GIRLS NEXT DOOR	Playboy Home Video Universal Music Video Dist. PBV0823	Various Artists	1997	NR	19.98
11	7	19	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
12	11	5	EVITA	Hollywood Pictures Home Video Buena Vista Home Entertainment 12096	Madonna Antonio Banderas	1996	PG	19.99
13	8	6	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
14	12	14	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
15	18	11	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
16	15	4	RODGERS & HAMMERSTEIN'S CINDERELLA	Walt Disney Home Video Buena Vista Home Entertainment 12937	Brandy Whitney Houston	1998	NR	19.99
17	24	19	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
18	21	9	PLAYBOY'S COMPLETE MASSAGE	Playboy Home Video Universal Music Video Dist. PBV0806	Various Artists	1998	NR	19.98
19	22	11	AIR BUD	Walt Disney Home Video Buena Vista Home Entertainment 12587	Kevin Zegers Michael Jeter	1997	PG	29.99
20	33	15	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
21	13	16	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
22	20	15	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
23	27	17	HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	19.95
24	23	14	SCREAM	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Drew Barrymore	1996	R	19.99
25	17	4	TRAINSPOTTING	Miramax Home Entertainment Buena Vista Home Entertainment 9440	Ewan McGregor Jonny Lee Miller	1996	R	19.99
26	31	8	RIVERDANCE: LIVE FROM NEW YORK CITY	Columbia TriStar Home Video 79940	Various Artists	1997	NR	24.95
27	30	4	THE SIMPSONS—WAVE II	FoxVideo 4103959	Animated	1998	NR	24.98
28	32	15	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser	1997	PG	22.99
29	NEW ▶		JESUS CHRIST SUPERSTAR	Universal Studios Home Video 83600	Ted Neeley	1973	G	14.98
30	NEW ▶		CRASH	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader	1996	NC-17	19.98
31	NEW ▶		POLTERGEIST REPORT	Central Park Media 1636	Animated	1998	NR	19.95
32	29	30	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
33	26	5	DONNIE BRASCO	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp	1996	R	19.98
34	28	2	TO KILL A MOCKINGBIRD	Universal Studios Home Video	Gregory Peck Mary Badham	1962	NR	19.98
35	25	159	SLEEPING BEAUTY ◆	Walt Disney Home Video Buena Vista Home Entertainment 9511	Animated	1959	G	26.99
36	37	4	EMMA	Miramax Home Entertainment Buena Vista Home Entertainment 9677	Gwyneth Paltrow Ewan McGregor	1996	PG	19.99
37	19	2	DANTE'S PEAK	Universal Studios Home Video 83215	Pierce Brosnan Linda Hamilton	1997	PG-13	14.98
38	NEW ▶		EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbell Sarah Berry	1987	NR	14.98
39	36	28	FLEETWOOD MAC: THE DANCE ●	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
40	35	3	IL POSTINO	Miramax Home Entertainment Buena Vista Home Entertainment 5921	Massimo Troisi	1996	PG	NL

■ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

VSDA Rebuffs Endorsement Of AFI's '100 Years' Push

VSDA NIXES AFI PROMO: Conspicuously absent from the "100 Years... 100 Movies" campaign of the American Film Institute (AFI) is any mention of involvement by the Video Software Dealers Assn (VSDA).

The campaign, which has the participation of 13 studios and independents, will take place in video stores in June and July. It will promote 100 of the greatest motion pictures made in America since 1898. These films have been chosen from a list of 400 by a panel of 1,500 writers, directors, actors, studio executives, critics, and film historians.

The AFI has collected more than \$30 million for the promotion, which will include a CBS show announcing the selected features, TV advertising, and point-of-purchase materials for in-store merchandising (Billboard, March 21).

The plan sounds like it would be a good starting place for the long-awaited, much-delayed VSDA home-video awareness campaign. But the trade group thinks otherwise.

"AFI could not find an appropriate way for us to be involved," says VSDA VP of marketing and communication **Cathy Scott**. "They were looking for sponsorship for the television show and wanted a seven-figure money commitment from us." Scott adds that the VSDA and the AFI were in discussions for more than a year and that the trade group's board of directors twice vetoed participation.

In addition to the huge requested financial commitment, Scott maintains retailers aren't interested in promoting catalog titles. "AFI has put together a great program, but retailers feel the most important message they want to communicate to consumers is that new titles come to home video first. That's why consumers go to video stores and new releases are 75% of their business," she says.

VSDA has notified retailers via its newsletter of the promotion and urges members to participate individually. But an AFI spokesman says the institute is "baffled" by VSDA's lack of interest in the program.

Even though the two groups couldn't come to terms, it would have cost VSDA nothing to publicly endorse a plan backed by the most prestigious film society in the country and every major home video vendor.

In other VSDA news, the association has landed veteran newsman **Dan Rather** as the keynote speaker for its 17th annual convention, scheduled for July 8-11 in Las Vegas. Rather will relate his personal views about the growth of the business and how it has influenced news gathering.

HARVEY ON THE MOVE: Harvey Entertainment is expanding its video operations; it named former Trimark Home Video executive **Don Gold** as senior VP of a new video division.

Gold will head up the company's

emerging Harvey Home Video, which plans on releasing direct-to-video titles based on its "Casper" franchise and other licensed characters. Last year Harvey inked a long-term deal with 20th Century Fox Home Entertainment and Saban Entertainment to co-produce and distribute the direct feature "Casper, A Spirited Beginning."

The Fox deal also includes productions based on *Richie Rich* and *Wendy the Witch*, two other Harvey properties. This fall, Fox releases the follow-up "Casper" title, "Casper Meets Wendy." Another title, "Richie Rich: A Christmas Wish," will be out in time for the holiday season.

Three other direct-to-video titles are slated for 1999 shipment. Gold will act as liaison between Fox and Saban and will be responsible for developing the Harvey brand name at retail.

NAT GEO TAKES A HOLIDAY: Club Med and Continental Airlines have signed up for cross-promotion of two titles in National Geographic Video's "Amazing Planet" series.

"Lava Blast" and "Shark-A-Thon" will each contain discount travel coupons for Continental and Club Med. The latter is worth \$100 off per adult at the company's Family Villages locations, where kids stay free. Travel must be booked by April 20, 1999. Continental, meanwhile, is offering discounts on air travel, which vary according to the cost of the ticket. Travel must be booked by March 31, 1999.

The National Geographic titles arrive in stores April 7. On-pack stickers will alert consumers to the Club Med and Continental offers.

SELENA REMEMBERED: A commemorative edition of the biopic "Selena" will be released by Warner Home Video on Tuesday (24), the third anniversary of the singer's death. Priced at \$19.98, the title will contain eight minutes of new documentary footage shot at her last concert at the Houston Astrodome. Starring **Jennifer Lopez** in the title role, the video will be available in Spanish or with Spanish subtitles in wide-screen or standard format.

'GODZILLA' NOTES: Simitar Entertainment has five of the original movies starring the fire-breathing reptile ready for sale.

Titles available are "Godzilla: King Of The Monsters," "Terror Of Mechagodzilla," "Godzilla Versus Mothra," "Godzilla's Revenge," and "Godzilla Versus Monster Zero."

Each title, released on VHS and DVD, comes loaded with extras including digitally remastered soundtracks, trailers, photos, and wide-screen format. Price points are \$9.95 for the EP VHS version, \$12.95 for the SP VHS version, and \$19.98 for DVD. The street dates are April 8 for VHS and May 5 for DVD.

DVD GETS 'SOFT LAUNCH' IN BRITAIN

(Continued from page 50)

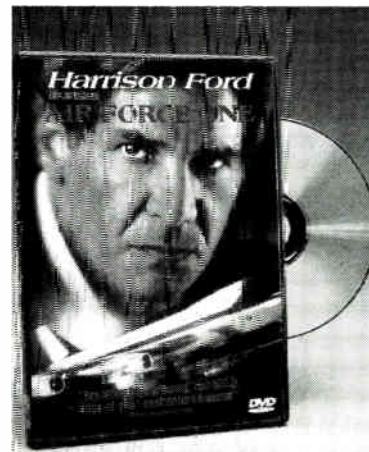
"Trainspotting," and "The Usual Suspects." To these, PolyGram is adding "Lord Of The Dance" and "The Three Tenors."

PolyGram has lined up a further eight for the balance of the year, including "Bean," "Spiceworld—The Movie," and "The Borrowers."

Stewart Till, PolyGram's president of international, says, "Following the highly promising progress of DVD in the U.S., we are eager to bring our best programming on this exciting new format to our customers in Europe."

The company, which has previously released 13 DVD titles in the U.S. and eight in Asia, expects the European releases to retail for about \$29. It has chosen the new "super jewel box" package, an elongated and enhanced version of the existing jewel box for CDs.

PolyGram will be joined in the April rollout by VCI, which is looking at releasing musical titles such as "Riverdance," "Les Misérables," and "Heathcliff." Elsewhere, DVD's chief champion, Warner Home Video, has



Columbia TriStar's "Air Force One" and PolyGram Video's "When We Were Kings" are likely candidates for the DVD rollout this spring in Britain.

announced a roster of 10 titles, including "Batman & Robin," "The Client," "Tin Cup," and "Mars Attacks!" Thus far it is unable to give an exact shipment date.

Columbia TriStar has lined up 14 releases headed by "Jerry Maguire." Sony Music Europe is scheduled to release "Michael Jackson: HIStory On Film 2" and "Oasis: There And Then."

Billboard

MARCH 28, 1998

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
1	1	3	★★ NO. 1 ★★	DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS PolyGram Video 4400464433	19.95
2	3	3	GRETZKY: THE GREAT ONE AND THE NEXT ONES FoxVideo (CBS/Fox) 2758	14.98	
3	2	17	THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097	19.98	
4	8	21	PURE PAYTON PolyGram Video 4400464413	19.95	
5	9	69	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98	
6	14	315	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	
7	10	69	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95	
8	5	51	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99	
9	4	97	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98	
10	11	5	NBA 2000 FoxVideo (CBS/Fox) 2759	14.98	
11	RE-ENTRY		THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98	
12	RE-ENTRY		NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98	
13	7	21	FOOTBALL FOLLIES PolyGram Video 4400475033	9.95	
14	12	39	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98	
15	19	39	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98	
16	15	410	MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173	19.98	
17	6	247	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	
18	18	149	LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003	19.98	
19	17	19	NFL TALKIN' FOLLIES PolyGram Video	14.95	
20	13	57	SUPER SLUGGERS Orion Home Video 96001	14.98	

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
1	1	23	★★ NO. 1 ★★	OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 60428	22.99
2	3	69	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98	
3	7	19	THE GRIND WORKOUT: FAT BURNING GROOVES Sony Music Video	12.98	
4	9	115	THE GRIND WORKOUT: FITNESS WITH FLAVA◆ Sony Music Video 49796	12.98	
5	5	23	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12.98	
6	2	11	STEP REEBOK: INTENSE MOVES BMG Video 80358-3	14.98	
7	17	13	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	19.98	
8	4	17	FIRM BASICS: SCULPTING WITH WEIGHTS BMG Video 80341-3	19.98	
9	12	133	THE GRIND WORKOUT HIP HOP AEROBICS◆ Sony Music Video 49659	12.98	
10	10	179	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98	
11	RE-ENTRY		CRUNCH: TURBO SCULPT Anchor Bay Entertainment SV10027	9.98	
12	8	73	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98	
13	11	13	FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT BMG Video 80343-3	19.98	
14	13	11	STEP REEBOK: RHYTHMIC POWER BMG Video 80360-3	19.98	
15	6	15	STEP REEBOK: POWER BLAST BMG Video 80359-3	19.98	
16	15	23	DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909	12.98	
17	20	55	THE GRIND WORKOUT: STRENGTH AND FITNESS◆ Sony Music Video 49805	12.98	
18	16	215	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95	
19	RE-ENTRY		ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29.95	
20	14	73	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98	

◆ IFA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IFA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1998 Billboard/BPI Communications.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

▶ VAN HALEN III

PRODUCERS: Mike Post & Edward Van Halen
Warner Bros. 46662

In its third incarnation, the veteran rock band seems unwilling to rock the boat, and as a result turns out a lackluster album that will probably explode out of the box but not go down in history as one of its masterpieces. Lead singer Gary Cherone, formerly of Extreme, seems to have forsaken that band's penchant for well-crafted lyrics and his own crystalline voice, which animated such hits as "Hole Hearted" and "More Than Words." Instead, he brings to Van Halen a coarsened voice that possesses an uncanny—and unfortunate—resemblance to that of departed vocalist Sammy Hagar. The business-as-usual approach is best exemplified by lead single "Without You," which is No. 1 this issue on Mainstream Rock Tracks. It boasts Edward Van Halen's pyrotechnical guitar wizardry and an epic-sounding chorus reminiscent of such Hagar-era hits as "Right Now." Despite the success of that cut, "III" comes across as a wasted opportunity to breathe new life into a now-tired formula.

▶ VARIOUS ARTISTS

Legacy: A Tribute To Fleetwood Mac's Rumours
PRODUCER: Mick Fleetwood
Atlantic/Lava 83054

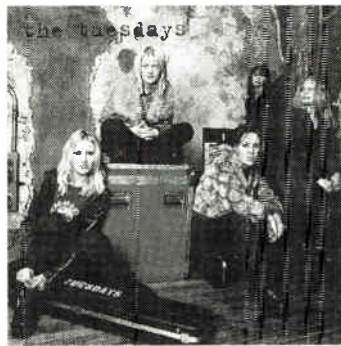
If ever an album possessed the songwriting mettle to warrant a series of far-flung reinterpretations, it would be Fleetwood Mac's "Rumours." However, this tribute album rarely does more than slavishly imitate the originals and thereby fails to shed new light on material that has already undergone a nostalgia-driven regurgitation with Fleetwood Mac's own "The Dance." From the Cranberries' "Go Your Own Way," Elton John's "Don't Stop," and the Goo Goo Dolls' "I Don't Want To Know" to Sister Hazel's "Gold Dust Woman" and Tonic's "Second Hand News," the tunes here mimic the instrumental arrangements and vocal phrasings of the original "Rumours" tracks. Exceptions include Jewel's imaginatively drawn out "You Make Loving Fun" and the Corrs' "Dreams," which opens with a Celtic tin whistle and segues into a peppy dance track. An album that will ring familiar chimes but seldom point listeners to new facets of Fleetwood Mac's time-honored gem.

★ SEMISONIC

Feeling Strangely Fine
PRODUCER: Nick Launay
MCA 11733

Minneapolis rock trio that got a taste of the recognition it so deserves with "F.N.T.," a Modern Rock Tracks chart hit from its delightful 1996 set "Great Divide," returns with an intimate album that leans away from its signature power-pop sound toward more reflective, song-based material. Featuring the smooth, charming tenor of lead vocalist/guitarist Dan Wilson, the otherworldly harmonies of bassist John Munson (both formerly of the sadly overlooked Trip Shakespeare),

SPOTLIGHT



THE TUESDAYS

PRODUCERS: Ole Evenrude, Eivind Skordahl
Arista 19001

It's the kind of stuff that makes label executives salivate: five attractive women from Sweden who sing irresistibly catchy pop tunes about romance, sex, and girl power (à la Spice Girls), play all their instruments (à la the Go-Go's or the Bangles), and exude a vaguely exotic Scandinavian look and sound (à la Abba). With these factors in the equation and a bunch of good songs in the can, there's no reason to think the Tuesdays couldn't conquer the world with the same degree of success as Hanson has had in the past year. Highlights of a set loaded with commercial potential include pop gems "It's Up To You" and "I'll Be Here," ballad "Changin' The Moods," and jangly, mid-tempo rocker "I Was Thinking Of You." Any of the above, and other cuts, could easily do the trick at top 40 radio, MTV, and any other mainstream outlets.

and the imaginative drumming of Jacob Slichter, Semisonic shines on first single "Closing Time," a quiet ballad that builds into an explosive rocker; the catchy, melodic "Never You Mind"; the Beatles-inspired rocker "All Worked Out"; and touching acoustic tunes "Secret Smile" and "DND." Those cuts could make the grade at modern rock, mainstream rock, triple-A, and college outlets, as well as top 40 stations with open-minded programmers.

SPOTLIGHT



MACH FIVE

PRODUCERS: Steven Haigler & Mach Five
Island 314 524 467

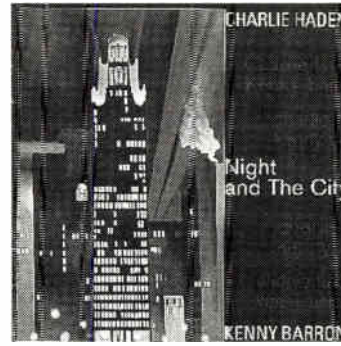
Self-titled debut from New York rock quartet bristles with electric energy, buoyant lyrics by front man Jeff Darien, and a power-pop sensibility that measures up to the best of the recent crop of tune-minded rockers from both sides of the Atlantic. From the first single, "I'm Alive"—an anthemic rocker with a catchy hook and irresistible jangliness—to such other highlights as the super-charged "Can't Stop It," the psychedelic "SpaceMantra," the hypnotic "Chuck," and the Lennon-esque "Here's A Call" (peppered by guitarist Dan Gingold's horn riffs), "Mach Five" is a consistently appealing album packed with potential for mainstream rock, modern rock, and harder-edged pop outlets. A band that has all the markings of a success story in the making.

VARIOUS ARTISTS

Music From The Motion Picture Soundtrack
Primary Colors; Music By Ry Cooder
PRODUCER: Ry Cooder
MCA 11775

The soundtrack to the controversial Mike Nichols movie starring John Travolta and Emma Thompson as the president and first lady of the U.S., "Primary Colors" is the latest film vehicle in which Ry Cooder exercises his deep knowledge of Americana, his compositional zeal, and his ability to harness diverse musical sources into a cohesive whole. Comprising a mixture of new originals, a Perez Prado track, songs

SPOTLIGHT



CHARLIE HADEN & KENNY BARRON Night And The City

PRODUCERS: Charlie and Ruth Haden
Verve 314 539 961

Evoking eventide and empty glasses in a lonely hotel bar, "Night And The City" is Charlie Haden's urban analog to "Beyond The Missouri Sky (Short Stories)," the bassist's recent chart-topping, Grammy-winning duet disc with guitarist Pat Metheny. This album features Haden crafting spontaneous poetry of a similarly high order with pianist Kenny Barron, recorded live at the New York's Iridium a couple of years ago. Tin Pan Alley standards like "Body And Soul" and "The Very Thought Of You" are the emphasis, although Barron's future classic "Twilight Song" starts the set, and Haden's always-disarming "Waltz For Ruth" comes later. Everything is possessed by a free-flowing, painterly pulse and a lyricism informed rather than hobbled by sentiment. "Spring Is Here" is absolute genius, as Haden and Barron essay nostalgia in glowing tones, suggesting a heartache that's abstract yet ever-present.

written by Cooder's son Joachim, remakes of such American classics as "Camptown Races" and "Tennessee Waltz," and a tune from a previously released collaboration between Ry Cooder, Jon Hassell, and Ronu Majumdar, "Primary Colors" is a multifaceted musical gem that reflects the many colors—primary and otherwise—that make up the fabric of American society.

R & B

▶ KEITH WASHINGTON KW

PRODUCER: Louil Silas Jr.
MCA 11744

Veteran balladeer Keith Washington brings his no-nonsense ballads and think-on-it, midtempo tracks to the table on his latest set, "KW." His first single, "Bring It On," has already scored on the Hot R&B Singles chart, and other tracks are waiting to follow suit. Among the highlights are Washington's remake of Marvin Gaye's "You Sure Love To Ball," a reasonable effort, though it lacks the feeling of the original; "I Love You," a soulful duet with Chanté Moore in which Washington is a bit outdone by Moore's pipes; "I Warned You," a classic, midtempo male "beggin'" song that speaks of female infidelities and the vulnerabilities of the man who won't leave the relationship; and such other cuts as "Smile," "You Let Me Down," ballad "Long Ago," and the sex-themed "Tell Me (Are You With It)." It will be interesting to see how Washington fares against such other balladeers as R. Kelly and Maxwell.

COUNTRY

THE GREAT DIVIDE

Break In The Storm
PRODUCER: Lloyd Maines
Atlantic 83086

Debut album by this self-contained quartet reflects the group's roadhouse roots in Oklahoma and Texas. The Great Divide sounds equally at home with dance-hall shuffles and a burly uptempo ballad like the title cut. There's an unlikely lament for the Brooklyn Dodgers, the boozy Caribbean-tinged sentiments of "Pour Me A Vacation," an obligatory highway song ("Round That Bend"), and a paean to a vanished way of country life ("Used To Be"). The Great Divide is dedicated to music in the vein of Steve Earle, Chris Knight, Big House, Jack Ingram, and a whole generation of like-minded, introspective, populist hell-raisers.

LATIN

MIGUEL BOSÉ

11 Maneras De Ponerse Un Sombrero
PRODUCERS: Greg Walsh, Chris Cameron
WEA Latina 20629

Tasty disc of covers by arty Spanish baritone consists of simultaneously earthy and ethereal explorations of mostly classic tracks from Spain, Cuba, France, Argentina, and Brazil. Jazz/AC and college radio could be tempted to snare deliciously pulsating, French-language "La Mer"—known in English as "Beyond The Sea"—while gently swaying reggae cut "Sólo Pienso En Ti" and skipping, atmospheric pop takes of "Un Vestido Y Un Amor" and "Usted Abusó" might perk ears at Latino radio.

CLASSICAL

★ PATRICIA O'CALLAGHAN

Youkali
PRODUCER: Patricia O'Callaghan
Marquis Classics 7747 81217

With youthful insouciance, Canadian chanteuse Patricia O'Callaghan enlivens a set of cabaret and art songs by Satie, Poulenc, and Weill. The selection is enlightened, as relative rarities like Weill's "Berlin Lit Up" and favorites like his wonderful "Youkali," Satie's "Elegie" and Poulenc's "Queen Of Hearts" are other high points, with pianist Jenny Crober an enviable partner throughout. A thoroughly charming album. The Canadian Marquis Classics label is distributed in the U.S. by Allegro.

CONTEMPORARY CHRISTIAN

▶ MICHELLE TUMES

Listen
PRODUCER: Charlie Peacock
Sparrow 7243-8-51546

This project by Australian-born Michelle Tumes has been one of the Christian music community's most eagerly anticipated projects since the talented singer/songwriter made her bow during 1996's Gospel Music Week festivities. She lives up to the high expectations she's been generating with her live performances by turning in an album that is fresh, heartfelt, and awash in soothing sounds. Produced by Dove Award-winning Charlie Peacock and mixed by David Leonard (Shawn Colvin, Indigo Girls), the project has a peaceful ambience that perfectly complements Tumes' ethereal voice and evocative lyrics. Among the best cuts are "Heaven Will Be Near Me," "Christ Of Hope," "Life Is Beautiful," and "He's Watching Over You."

VITAL REISSUES®

MILES DAVIS QUINTET 1965-'68

ORIGINAL PRODUCERS: Irving Townsend, Howard A. Roberts, Teo Macero
REISSUE PRODUCERS: Michael Cuscuna, Bob Belden
Columbia Legacy 67398

The third and latest installment in Columbia Legacy's ongoing Miles Davis reissue program is a six-disc box that covers the incomparable Miles Davis Quintet period, which featured the late trumpet legend molting his bebop skin with four adventurous young musicians who would eventually reach cult status in their own right: tenor saxophonist Wayne Shorter, keyboardist Herbie Hancock, bassist Ron Carter, and prodigious drummer Tony Williams. The entirety of that group's transcendent output—the mid- to late-'60s studio albums "E.S.P.," "Miles Smiles," "Sorcerer," "Nefertiti," "Miles In The Sky," and "Filles De Kiliman-

jaro," plus tracks from the later releases "Water Babies," "Circle In The Round," "Directions," and "The Columbia Years"—is represented here, along with previously unreleased alternate versions of "Masqualero," "Hand Jive," "Madness," "Teo's Bag," "I Have A Dream," "Speak Like A Child," "Country Son," "Black Comedy," and "Tout De Suite." In addition, the set features the first commercial release of the newly unearthed Davis original "Thisness," as well as the full 33-minute version of his "Circle In The Round." Remixed from the original four-track tapes with a transparency that honors the sanctity of the original while bringing out all of its subtle details, the "Quintet" boxed set stands as a monument to the improvisational and compositional brilliance of one of the most influential jazz combos of all time. Next up: the "Bitches Brew" box.

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

GENERAL MEDIA
EDITED BY EILEEN FITZPATRICK

HOME VIDEO
BY CATHERINE APPLEFELD OLSON

AMERICAN POP

Columbia TriStar Home Video

95 minutes, \$13.95

Available for the first time on video, this saga about four generations of musical souls from animator Ralph Bakshi should create some retail heat from those who have been waiting to grab this slice of American pie, Bakshi-style. The unique style of animation from the man behind "Fritz The Cat" perfectly complements the irreverent story of four men who have music pumping through their veins and a sense of wanderlust in their hearts. The animation is punctuated by scant doses of real archival footage (most of it of the various wars that broke out during the covered time periods) and a phenomenal soundtrack that covers ground from George Gershwin and Cole Porter to Elvis Presley and Sam Cook to the Mamas & the Papas and Bob Dylan.

ONE IN A MILLION: JEFF GORDON'S 1997 CHAMPIONSHIP SEASON

ESPN Home Video

60 minutes, \$14.95

For NASCAR enthusiasts, 26-year-old Jeff Gordon needs no introduction. Gordon's phenomenal 1997 season saw the up-and-comer claim 10 victorious races, including the coveted Winston Million and the NASCAR championship. This video lets fans relive all the highlights as well as get to know the driver a little better via interviews with him, his peers, his family members, and his cherished crew. In addition to providing an insider's view of the highlights of each race, Gordon also lets fans in on some of the emotions he experienced through the phenomenal season, including when he and his Rainbow Warrior teammates learned that their owner, Rick Hendrick, was diagnosed with leukemia.

ROY FIRESTONE'S GREATEST MOMENTS IN SPORTS

Real Entertainment

50 minutes, \$14.95

ESPN personality Firestone takes sports fans on a tour of his most memorable moments in sports, from the football field to the golf course to the boxing ring. These "Greatest Moments" are divided into such categories as "Battles Of The Century," "Unbelievable Upsets," "The Big Plays," "In The Zone," and "Last Second Heroics"; all are punctuated by exclamation points, of course. Firestone sets the scene for such thrills as the Jets' upset victory over the Colts in Super Bowl III, Reggie Jackson's three homers in one World Series game, Kerri Strug's Olympic gymnastics glory day, and Tiger Woods' masterful Masters victory. The footage itself cuts to the chase, providing the visual accompaniment to these jewels in sports history. This one would make a great gift for the sports fan who seems to have everything.

INTO THE THIN AIR OF EVEREST

GoldHill Home Media

120 minutes, \$19.95

Piggybacking on the popularity surrounding the book and TV movie "Into Thin Air," this fascinating documentary rounds out the picture for those who may want to know more about Mount Everest and other expeditions to it. This two-tape boxed set contains the 1953 Academy Award-nominated documentary "The Conquer Of Everest," which details the story of the British

team that became the first to reach Everest's summit. Equally as intriguing is the second video, which provides a brief history of the mountain and some recent climbs, including the first Americans to reach the peak, the first woman to climb Everest, and the two men who reached its summit without the use of supplementary oxygen. Contact: 805-495-0735.

MY SERGEI

CBS Video

90 minutes, \$14.98

The love affair between Olympic gold medal-winning figure skaters Ekaterina Gordeeva and Sergei Grinkov was the stuff of fairy tales. The story unfolds slowly from their first pairing on the ice when they were teens through their 1994 Olympic victory and the birth of their daughter. Then, in 1995, the fairy tale was suddenly cut short when Grinkov collapsed on the ice and died; skating enthusiasts and romantic souls everywhere mourned the tragedy with Gordeeva. This slightly saccharin but well-conceived video is based on Ekaterina's best-selling book and includes first-person accounts of their relationship. Also included are interviews with peers, including Scott Hamilton, Kristi Yamaguchi, and Viktor Petrenko, plus lots of beautiful footage of the couple on and off the ice.

W.A.S.P.: WORD ASSOCIATION OF STUPID PEOPLE

Harvest Entertainment

30 minutes, \$14.95

If a ridiculous script, overdramatic characters, and a general sense of purposelessness make a good comedy these days, then this one is a winner. Conceived on the Internet, the series is out to prove (as if we need more proof) that people really do and say stupid things, particularly when they're arguing. Thus, this first edition finds protagonist Bill getting into it with his family and friends as he ponders the pros and cons of marrying his next-door neighbor. The story line culminates with Bill's run-in with his bride-to-be's brother, who thinks he's Chuck Norris and goes into attack mode. The box cover art features fake raves from reviewers such as WASP Weekly and the Comedy Surgeon General, which is all the praise this tape is likely to get. Contact: 305-598-9259.

BATS & BALLS

MPI Home Video

45 minutes, \$14.98

The story behind the story of America's favorite pastime is the latest installment in MPI's live-action "Show & Tell" kids' video series. Two children visit their local baseball memorabilia store to find

out where bats come from and what's on the inside of a baseball. During their quest they find Chicago White Sox third baseman Robin Ventura. With the help of good sport Ventura and his handy book of information, they uncover how baseballs, bats, and gloves are made from start to finish. Their journey takes them to a forest in upstate New York where ash trees that provide wood for major-league bats are grown; they also visit a small town in Costa Rica where the insides of baseballs are woven together. This clever tape covers all the bases and provides a fun twist on the "how things work" category, just in time for the start of the baseball season.

ENTER * ACTIVE BY DOUG REECE

ADDICTED TO NOISE

www.addict.com

Only a handful of music news sites on the World Wide Web successfully mesh the best aspects of print magazines with the flexibility and multimedia abilities of a digital publication. Addicted to Noise, an online zine produced monthly, is one of those sites. Addicted to Noise eschews the "everything but the kitchen sink" approach adopted by so many music news sites and provides some real content with a well-organized and attractive layout. Regular features

include music news from around the world, RealAudio radio broadcasts, and reviews of live shows. Extensive detail is in the feature articles, which focus on high-profile figures in the music business. The entertaining and in-depth interviews also incorporate RealAudio clips, digitized video excerpts, and numerous photos. Log in and you could find yourself addicted.

VIDNET

www.vidnetusa.com

Vidnet has finally launched its online music-video-on-demand channel after several delays and a failed stab at charging a subscription fee to users. But the kinks still aren't all worked out. Divided into top 20, rock/alternative, urban, pop, dance, country, jazz, and archives, the site has its bases covered on the surface. A little digging, however, yields a paltry selection, most likely because record labels were unwilling to hand over proprietary content to such a small player. The site's jazz catalog, for instance, consists of three Herbie Hancock clips and one by Taj Mahal. Meanwhile, the archives area is sadly empty. Internet video VJs Cherise, Adam, and Marisa are not properly integrated into the programming, and unlike other sites, Vidnet has forgone the idea of providing a programmed, continual stream of videos. On top of it all, Vidnet's preferred streaming software, the VivoActive Player, delivers an inordinate amount of choppiness and stalling.

AUDIO BOOKS BY TRUDI MILLER ROSENBLUM

WORKING WOUNDED

By Bob Rosner

Read by the author

Time Warner AudioBooks

90 minutes (abridged), \$12.98

ISBN 1-57042-555-8

Real-life Dilberts who are fed up with office politics and bureaucracy would do well to pick up this tape. With an engaging manner and plenty of humor, syndicated columnist Rosner offers practical, common-sense strategies for dealing with common workplace difficulties. For example, if a supervisor refuses to try new ideas, present your suggestion as an extension of existing policy. If a boss rejects all ideas except his own, play up his idea as brilliant, then offer your own modifications as a way of "strengthening" his already-great idea. Rosner has an enthusiastic, congenial voice (the sounds similar to actor John Ritter) and is very easy to listen to.

DOMINIC

By William Steig

Read by Peter Thomas

Listening Library

2½ hours (unabridged), \$16.98

ISBN 0-8072-7893-9

Aimed at children 8 and up, this lively tale of a dog's travels combines adventure, humor, and a gentle morality. Canine Dominic leaves his home on a whim, looking for adventure. On the way, he runs into the Doomsday Gang, a villainous group of weasels and foxes. Displaying bravery and resourcefulness, Dominic outwits them every time. He also comes across various animals with problems and shows compassion toward each. Thomas reads this entertaining story in a professional, expressive, but fairly straightforward manner. Since this is a whimsical children's story, a livelier and more dynamic reader would have been more suitable. Thomas differentiates the animals' voices well, but his characterizations are neither memorable nor comical. This audio is similar to reading a book in that the listener will enjoy the entertaining story but the audio never becomes a performance in its own right.

ON * STAGE

THE SOUND OF MUSIC

Directed by Susan H. Schulman

Choreographed by Michael Lichtefeld

Music direction by Michael Raffer

Music by Richard Rodgers; lyrics by Oscar Hammerstein II; book by Howard Lindsay and Russel Crouse

Starring Rebecca Luker and Michael Siberry

Martin Beck Theatre, New York

With the 1965 movie version considered a family classic and the lead role of Maria so powerfully linked to Julie Andrews, a Broadway revival of "The Sound Of Music" is a daunting task. But those behind the Hallmark-produced "The Sound Of Music" at the Martin Beck have delivered a technically impressive rival that only occasionally is unsatisfying.

The ultimate success or failure of the show rests on Rebecca Luker ("Show Boat," "The Secret Garden"), the lucky—or unlucky—actress cast as Maria. When Luker first enters, she is singing the title song in her bright, buoyant, seemingly effortless soprano. But it is when she is not singing that she runs into trouble.

Her interpretation of Maria is a trifle too wise and too old. (She is 36, compared with Andrews, who turned 30 the year the movie was released.) And for those of us who were raised with the film, it is impossible not to compare Luker with Andrews. For example, during the scene when she confronts the captain, Luker comes off as somewhat too forceful, too American, whereas Andrews kept an edge of deference.

But to focus on Luker would detract from the fine ensemble cast that has been assembled here. Jan Maxwell is delightful as Elsa Schraeder, the captain's millionaire fiancée who urges him to not

oppose the Nazis. She and Fred Applegate (family friend Max Detweiler) get many of the best adult lines, which are infused with the perfect amount of savvy and humor. They sing "How Can Love Survive?," a sardonic song about the realities of love among the wealthy that was cut from the movie and, sadly, isn't that familiar to audiences.

Michael Siberry is a fine Captain Georg von Trapp, but he lacks the right amount of chemistry with his co-star. He conveys the sense of moral responsibility resting on Georg's shoulders, but his character is more of an enigma than a father figure. He is best in the cynical "No Way To Stop It," in which he provides a counterpoint to Elsa and Max.

The children are portrayed by a vivacious group of youngsters, who, happily, play roles very close to their actual ages. It works well when Sara Zelle sings "Sixteen Going On Seventeen"; she could be referring to herself as well as the

eldest von Trapp child, Liesl. Tracy Alison Walsh, as the precocious Brigitta, gets many of the best kids' lines, and the interaction among the seven youngsters provides much of the life behind the show.

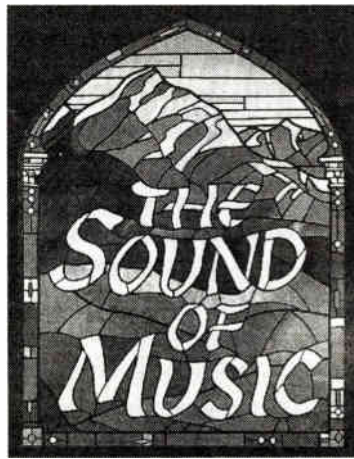
The nuns contribute their own form of energy, which is displayed in "Maria" while they're making pottery and debating the character of their black sheep postulant. All are splendid, especially Jeanne Lehman (Sister Margaretta) and Patti Cohenour (Mother Abbess).

The show incorporates music from both the movie and the stage production, such as "Something Good" and "I Have Confidence" from the film and "How Can Love Survive?" and "No Way To Stop It" from the stage show. However, "An Ordinary Couple," which was replaced by "Something Good" in the film, is omitted.

The producers have said that they want people in the audience to hear the songs as if for the first time, and for the most part, they will. When sung from a stage and not in front of the Austrian mountains on the big screen, the lyrics take on a more prominent role, allowing one to thoroughly enjoy songs like "Sixteen Going On Seventeen" and "How Can Love Survive?"

At the same time, one cannot ignore the timeless nature of these songs, which have become a part of popular culture since the show's 1959 stage debut. In that regard, this new version of Rodgers and Hammerstein's last and arguably most maligned musical continues to live up to its film and stage predecessors.

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NYU encourages applications from women and members of minority groups.

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BANKRUPTCY SALE

David Seror, Chapter 7 Trustee for the estate of Peter Criss, BK Case No. LA 96-23670-VZ, a former member of the band KISS, is selling to the highest bidder all the bankruptcy estate's right, title and interest in Peter Criss' royalties including but not limited to the sale of CD's by Tony Nicole Tony Records, Inc. and ASCAP and Polygram Holding, Inc., West Coast royalties from songs. This sale is subject to Court approval. The highest bid received by the Trustee at the present is \$15,000.

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COMMENTARY

(Continued from page 4)

it." It was originally enacted in 1872 to limit personal-service contracts to two years, but it was lengthened in 1919 to five years and again in 1931 to its current length of seven years. In 1944, during the era of Hollywood's "star system," when studios kept their actors under long-term exclusive contracts, actress Olivia de Havilland successfully used this law to invalidate her contract with Warner Bros. Studios. Although an appellate court in that case rendered an opinion providing some guidelines, its applicability to the music business is subject to much speculation and debate.

To better understand this puzzle, it's important to clarify some misconceptions about the Seven-Year Rule. First, although this law renders contracts for personal services "unenforceable" beyond seven years, this isn't the same as "void from the outset." Accordingly, an unhappy artist in the third year of her 10-year recording agreement cannot invoke the Seven-Year Rule to invalidate the entire contract because it exceeds seven years. Most likely, the contract is perfectly valid, but only for another four years.

In addition, if she were to invoke it in the ninth year, she could only use it to terminate her future obligations to "render personal [recording] services," but she wouldn't succeed in forcing the record company to, for example, return the copyrights of the masters she recorded in her eighth and ninth years.

Furthermore, this statute is solely for the benefit of artists, not record companies. A record company cannot invoke it to escape its commitment to an act or artist, regardless of the seven-year limitation.

However, the Seven-Year Rule does not unconditionally benefit the act or artist. Through a 1987 amendment to the Seven-Year Rule, the record companies substantially diminished its harmful effect on their industry. After extensive lobbying by the Recording Industry Assn. of America, the California legislature amended the Seven-Year Rule to allow record companies to recover "damages" for the number of albums that were supposed to have been delivered during the seven years that the act or artist "failed" to deliver. However, because these amendments have yet to be interpreted by the courts, the concept of "damages" under such circumstances is unclear.

Even if a record company succeeds in obtaining a judgment for "damages" for undelivered albums, the same reasons that make such damages too speculative may render them so grossly excessive that, as a practical matter, the artist or act may not be free at all.

Also adding to the confusion is the ambiguous concept of "duration" in record contracts. Typically, the "term" of such contracts includes an "initial period" that commences at a specified time and continues until one year from the commencement date, or seven to 10 months from the delivery or release date of an album, whichever comes later. In addition, record companies have several options to extend the term of these contracts by additional "option periods" that begin and end in the same manner as the "initial period." Assuming an artist can consistently write hit songs on demand, put all the creative elements together quickly, and deliver great performances without any difficulties, he or she can theoretically satisfy a seven-album recording commitment in seven years.

However, this scenario is obviously not realistic, as most albums take

longer than a year to produce and promote. Record companies are also usually entitled to suspend the term of a contract for the time period in which an act or artist decides to take time off or do side projects. Accordingly, unless the courts resort to an unrealistic one-album-a-year formula, the determination of how many albums the artist should have delivered but failed to cannot be made with any level of accuracy.

Furthermore, as record contracts are frequently renegotiated and amended in mid-term more favorably for the act or artist (usually in exchange for additional options in the record company's favor), this practice raises the issue of whether a renegotiated contract constitutes a new one that should start another seven-year period or whether it's merely an extension of the first contract.

Arguably, contract renegotiations may be avoided altogether if the parties to a record contract have enough foresight to tie in sufficient royalty escalations and bonuses with increased record sales. If not, it's generally recognized that a foolproof way for record companies to proceed during such contract renegotiations would be to unconditionally release an artist from the existing agreement and allow her or him an "open market break" to shop around for other competitive deals. Then the company could offer the artist a contract that he or she is free to either take or leave. For obvious reasons, however, it's unlikely that a record company would be so compassionately reckless.

Although not yet tested in the courts, a slightly less drastic but equally unattractive approach would be to give the artist an "open market break" but require a "right of first negotiation/last refusal" before the artist could sign with another company.

Other methods of circumventing the applicability of the Seven-Year Rule may not necessarily be effective, however. For example, many record contracts expressly contain provisions stating that another state's laws shall apply in the event of a lawsuit. By way of illustration, if a contract requires by its wording that New York law be applied (as reportedly does Toni Braxton's contract with Arista), a California court may rule that the Seven-Year Rule nevertheless applies if an inadequate relationship or nexus exists between the parties and the chosen forum, or if applying New York law would be "contrary to the fundamental policy of California law."

Likewise, contract provisions seeking to waive the application of the Seven-Year Rule are invalid. And characterizing an artist as an "independent contractor" is equally ineffective because a recording artist is legally considered an "employee" for the purposes of this statute.

Although absence of the likelihood for perfect execution is no basis to invalidate laws, a law that is so bogged down in uncertainty and the potential for abusive misapplication is no law at all. If ever applied against a party by a court of law, the Seven-Year Rule may have extreme consequences. As a result, parties to such lawsuits create their own middle ground and usually settle out of court.

For better or worse, the result is that the uncertainties surrounding the Seven-Year Rule have turned this law into a negotiation device rather than a formula to establish the parties' rights.

Kia Kamran practices music law in Los Angeles.

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BP AND JRN JOIN MULTI-MARKET SYNDICATION FIELD. Two programming services join the "virtual radio" field. Broadcast Programming (BP) introduces Total Radio, a "satellite-delivered, voice-tracked digital format service" similar to the Research Group's rival service, Virtual Radio. BP's Klem Daniels is overseeing the service. Rival Jones Radio Networks taps veteran PD Tom Watson for its new Jones Radio Programming Services.

AFTRA CHARGES CBS WITH UNFAIR LABOR PRACTICES. The American Federation of Television and Radio Artists (AFTRA) has filed unfair-labor-practice charges with the National Labor Relations Board against CBS Radio, in response to changes CBS implemented in its employees' benefits Jan. 1.

BEHIND THE NUMBERS. Between January 1997 and January 1998, there were 2,029 station sales, 3,688 GM changes, and 1,724 format changes at U.S. stations, according to the upcoming eighth edition of the M Street Directory. In an average year, about 10% of U.S. stations are sold, but that figure was 16.5% last year. Also, about 10% of stations change format in an average year. In 1997, 14% did.

CALLING ALL DETROIT RADIO FOLK! If you ever worked at a radio station in the greater Detroit area, The Motor City Radio Reunion is looking for you. The event, for radio and record professionals, will be held April 25 at the Novi Hilton. Contact Art Vuolo at 248-355-0022 for details. Already confirmed are Casey Kasem, Soupy Sales, Joey Reynolds, and Super Max Kinkel.

ON THE SCENE. WAXQ (Q 104.3) New York morning host Darian O'Toole took part in a recent episode of "Candid Camera," playing an artist in a downtown New York tattoo parlor who alarms customers when she develops a case of the shakes.

UP THE LADDER. Former KKFR Phoenix PD Don Parker is named operations manager of Chancellor R&B oldies outlet KCMG (Mega 100) Los Angeles... WERQ (92Q) Baltimore PD Tom Calococci signs a new two-year deal with Radio One and is elevated to operations manager for WERQ and three others.

JOYNER JOINS CLINTON IN AFRICA. Tom Joyner, host of ABC Radio Networks' "Tom Joyner Morning Show," will accompany President Clinton on a portion of his upcoming trip to Africa. Joyner and crew will give listeners a personal account of the trip with live broadcasts Wednesday-Friday (25-27) from Cape Town, South Africa. The show is heard on 95 stations nationwide.

D.C. RIVALS CONTINUE TO CLASH. The war between Washington, D.C., R&B rivals WPGC-FM and WKYS continues with reports of parking-lot clashes involving the stations' vehicles. In one incident, sources say, WKYS van and promotion staffers circled the WPGC van with cars and draped it with WKYS banners while it was broadcasting from a parking lot adjacent to the WKYS office. WKYS staffers also blasted the WPGC van with their van's sound system in an attempt to disable live call-ins. Jousting between WPGC's \$2 million "Dollar Bill Game" and WKYS' \$16 million "Powerball Ticket Giveaway" continues, with WKYS tagging its promos "And you don't need a dollar bill to win" and WPGC reportedly tagging its "This ain't no lottery ticket."

Sports, AC, N/T Lead Power Ratios Study Ranks Formats' Advertising Strength

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

Sports talk, adult contemporary, and news/talk lead the way in the latest "power ratios" study, which measures the sales strength of 15 individual formats.

The new study, released by North Hollywood, Calif., accounting firm Miller, Kaplan, Arase & Co., LLP, also brings good news for classic rock, top 40, and modern rock, but bad news for country, which would have been down even further if some of its weaker outlets hadn't recently exited the format. Also off were soft AC, Spanish, R&B, jazz, classical, and adult standards. Album rock and oldies were unchanged from the previous year's study.

In the newly compiled 1997 study, sports talk has a power ratio of 1.65, which means that in a market where each audience share point is worth \$1 million in advertising revenue, a sports talk station can expect to bill \$1.65 million (or 165%) of its share

value. The sports talk figure, the format's best to date, is up from 1.59 in 1996 and way up from 1.48, when the format was first measured separately in 1995.

In second place is AC, scoring its best-ever power ratio of 1.57, up from 1.52 in 1986 and up significantly from its 1.41 ratio 10 years ago. George Nadel Rivin is the partner in charge of broadcast services at Miller, Kaplan, which has been compiling the annual power ratios study for the last 11 years. He notes, "Unlike five years ago when you may have had three or even four ACs in some major markets, today most markets are down to one and two at the most, such that those that have survived have become heritage stations that fare very well."

N/T, also scoring its best-ever ratio, took third place with a 1.47, up from 1.37 in 1996 and 1.43 10 years ago. N/T was the biggest gainer of any format in '97. Rivin attributes N/T's boost to the rise of syndicated programming, which

gave stations outside the top 25 markets access to better talent, and to its reputation for affluent listeners.

Fourth-place classic rock's 1.41 power ratio in 1997 was up from 1.36 in 1996 and 1.13 10 years ago. Classic rock is off slightly from its 1994 high of 1.43, but its music continues to appeal to listeners who are now "right in the heart of that 25-54 cell," Rivin says.

TOP 40: 25-34 FRIENDLY

Other '97 winners include the ninth-place top 40 format, which scored a 1.18 power ratio, up from 1.10 in 1996 and 1.07 10 years ago. The 1997 figure is top 40's best power ratio to date. Top 40 "has improved with some positive changes in the music mix that appeal to 25-34s, perhaps more so than 18-24s," says Rivin. "Back in the early '90s, when the format was having trouble topping a 1.0 in terms of power ratio, the format was dominated by rap. Today, with

(Continued on next page)

Radio Outlets Minding Their B's, Q's, And Frogs

Talk about alphabet soup.

More than 150 radio stations utilize the "Q" moniker in their on-air handles, while 99 outlets favor "B."

The quirky revelation, which comes from M Street Research, also shows that 120 stations use "Mix," 98 use "Magic" or "Majic," and 76 use "Kicks" or "Kix."

Next in line are "Kiss" or "Kissin'" by 76 stations; "Lite" by 72; "Kool" by 35; and "Love," "Fox" or "Foxy," and "Froggy" or "Frog" by 26.

Among the more popular newcomers over the past decade are "Eagle" (34), "River" (29), and "Arrow" (19).

For sports stations, the leaders are "Ticket," "Score," and "Team."

CHUCK TAYLOR



Koz I Said So. The rapidly burgeoning AMFM Radio Networks has signed "The Dave Koz Radio Show" to its roster of syndicated programming. The two-hour weekend program will debut in April on more than 100 station affiliates. Pictured following the announcement are Koz, left, and David Kantor, senior VP of Chancellor Media, which owns AMFM.

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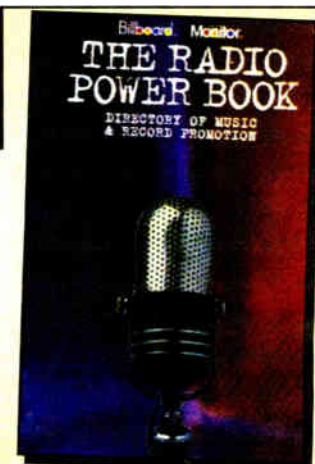
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Radio

PROGRAMMING

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				*** No. 1 ***	
1	1	1	16	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION 9 weeks at No. 1
2	2	2	11	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
3	3	6	5	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
4	5	5	10	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
5	4	3	26	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
6	6	4	30	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
7	7	10	9	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
8	9	9	37	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
9	8	7	14	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
10	10	8	23	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
11	13	14	7	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
12	12	15	7	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
13	14	18	5	RECOVER YOUR SOUL ROCKET ALBUM CUT/ISLAND	◆ ELTON JOHN
14	11	11	24	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
15	16	13	35	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
				*** AIRPOWER ***	
16	18	22	5	A PROMISE I MAKE ELEKTRA 64116/EEG	◆ DAKOTA MOON
17	17	16	16	LIGHT IN YOUR EYES CAPITOL 58670	BLESSID UNION OF SOULS
18	19	19	30	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	◆ DARYL HALL JOHN OATES
19	15	12	18	LOVING YOU ARISTA ALBUM CUT	KENNY G
20	21	20	22	THE BEST OF LOVE COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
21	23	28	3	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
22	27	29	4	MY HEART WILL GO ON ARISTA ALBUM CUT	KENNY G
23	29	—	2	LIKE I LOVE YOU A&M ALBUM CUT	AMY GRANT
24	28	26	5	THE MUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS.	◆ LOREENA MCKENITT
25	26	25	4	TOO MUCH VIRGIN 38630	◆ SPICE GIRLS

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				*** No. 1 ***	
1	1	1	21	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20 7 weeks at No. 1
2	2	2	18	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
3	3	3	15	THE MUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS.	◆ LOREENA MCKENITT
4	4	4	29	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
5	6	9	7	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
6	5	5	11	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
7	7	6	20	KISS THE RAIN UNIVERSAL 56140	◆ BILLIE MYERS
8	8	7	36	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
9	9	10	14	BITTER SWEET SYMPHONY VC/HUT 38634/VIRGIN	◆ THE VERVE
10	10	11	20	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
11	11	16	13	BRICK 550 MUSIC ALBUM CUT	◆ BEN FOLDS FIVE
12	15	18	5	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
13	14	12	48	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
14	16	13	39	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
15	13	14	14	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
16	12	8	21	I DO Geffen 19416	◆ LISA LOEB
17	17	15	32	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
18	18	21	7	SEX AND CANDY CAPITOL ALBUM CUT	◆ MARCY PLAYGROUND
19	21	23	4	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
20	22	22	9	I'LL BE LAVA ALBUM CUT/ATLANTIC	EDWIN MCCAIN
21	20	17	25	TUBTHUMPING REPUBLIC 56146*/UNIVERSAL	◆ CHUMBAWAMBA
22	24	26	7	ME IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
23	23	20	19	SWEET SURRENDER ARISTA 13453	◆ SARAH MCLACHLAN
24	26	27	10	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	BACKSTREET BOYS
25	27	25	15	WHAT WOULD HAPPEN CAPITOL 58681	◆ MEREDITH BROOKS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 55 adult contemporary stations and 68 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

SPORTS, AC, N/T LEAD POWER RATIOS

(Continued from preceding page)

some of the artists, especially the female artists, that have emerged over the last year or two that seem to be getting some airplay on [top 40], there is more of an appeal to the older segment of the 18-34 demo that has resulted in three straight years of a 1.10 or better."

The modern rock category, which includes triple-A, was up 1.06-1.15 from 1996 and, like top 40, scored its best power ratio to date in the new study. Modern rock has increased from a 1.01 ratio since the format was first tracked separately in 1993 and ranked 10th of the 15 formats tracked in the latest study. The format was second to N/T as '97's biggest gainer. Artists like the Wallflowers, Rivin says, have helped drive "that very desirable 35-54 demo, and that movement toward greater listenership in the upper end has helped the format [improve] from its early years when it was hovering around a 1.0."

COUNTRY TAKES A DIP

On the downside, sixth-ranked country was off 1.31-1.29 in 1997 and way off from its high of 1.49 a decade ago. Rivin says "for the most part, country is holding pretty steady. The format survived a very significant increase in the number of competing stations over the past five years and has managed to hold a pretty stable power ratio." The more recent decline in the number of country outlets, Rivin says, "has been responsible for stemming off any significant erosion. If there had not been some stations that exited the format, it's likely [the format's] 1.29 would be closer to a 1.25."

Eighth-place format soft AC was off slightly 1.23-1.21 from 1996, down a bit from 1.24 10 years ago, and off sharply from its 1.36 high score in 1989. Spanish was off 1.11-1.00 in '97, down from 1.27 10 years ago and way off from its high of 1.33 in 1991. After jazz, the 11th-ranked Spanish format was 1997's second-biggest share loser. But Rivin says that "the only reason for Spanish dropping is that considerably more stations are signing on and, therefore, there is some dilution. I see it as a temporary dilution. As the newer stations mature, I expect the power ratio will be right back up in the 1.1 [range]."

All four formats with less than a 1.00 share were down in '97. The R&B category, which also includes adult R&B outlets, dipped to a .87 ratio in 1997 from its high point of .90 the previous year. However, the format is still way up from the .75 share it had 10 years ago. It ranked 12th overall.

ALL THAT JAZZ IS NOT GOLD

Jazz was off .96-.82 in '97 and is way down from the 1.15 power ratio it scored in 1988 and its 1.30 high point the following year. The 13th-ranked jazz format declined more than any other format in the 1997 study. "The main reason that format has seen a significant decline for four straight years is the great number of additional stations that have signed on in smaller markets where there is less of a population for a tertiary format," says Rivin.

"Prior to [passage of] the Telecom [Act], it was not cost-effective for an operator outside the top 10 markets to run a [jazz-]formatted station. Today a [jazz station] in any of the top 75 markets can be a good addition to a stable of contemporary spectrum stations. [Also,] many of these stations signed on in '96-'97 and have yet to mature."

Fourteenth-place classical was off .67-.65 in the new study and is way down from its 1.26 of 10 years ago and from its high of 1.28 the following year. Adult standards, which placed 15th of the 15 formats tracked, fell .47-.40 in 1997. That format is down from its .83 score of 10 years ago and from its high of .88 in 1993.

Fifth-place album rock maintained its highest-ever score of 1.35 from 1996, but was up from 1.13 a decade ago. Calling the album rock format "consistent," Rivin says it has "aged gracefully along with its audience, which is clearly 25-54 and, therefore, in the prime demo."

Seventh-ranked oldies was flat at 1.23 and has increased from a 1.12 power ratio in 1988, despite being off from its 1990 high score of 1.39. Although he calls the format "stable," Rivin notes that oldies "may have lost out a little bit to [modern]

rock," especially with the latter format having become more accessible to an older audience. "With the desire of baby boomers to keep a young attitude and appearance, there is a segment of that population that considers always listening to oldies a stigma and wants to be in on new music," says Rivin. But, he adds, "a significantly larger segment will remain loyal to oldies, so that format will likely always be at a 1.2 or higher."

Also tabulated in the new study is the percentage of individual stations in each format that billed more than 100% of their Arbitron-based value. AC led this pack with 91%, followed by sports talk and soft AC, which tied at 89%. They were followed by album rock (85%), classic rock (82%), N/T (77%), country (75%), oldies (74%), modern rock (68%), top 40 (67%), Spanish (48%), R&B (33%), jazz (20%), and classical (11%).

The power ratios are based on monthly polls of approximately 700 radio stations. The latest figures cover the Arbitron ratings periods from summer '96 through spring '97. In order to minimize distortion, the three highest and three lowest ratios in each format are not included in the power ratio computation.



In The Raw. Ski, CEO and in-house producer of the newly formed Roc-A-Blick Records, hangs in the studio with Angie Martinez, on-air personality at WQHT (Hot 97) New York, during the recording of "Raw Footage," a sampler to celebrate the label's inception.

Power Ratio Trends By Format

Format	1997 Ratio	1996 Ratio	Highest Ratio	1988 Ratio
AC	1.57	1.52	1.57 (1997)	1.41
Adult Standards	.40	.47	.88 (1993)	.83
Album Rock	1.35	1.35	1.35 (1996/97)	1.13
Classical	.65	.67	1.28 (1989)	1.26
Classic Rock	1.41	1.36	1.43 (1994)	1.13
Country	1.29	1.31	1.49 (1988)	1.49
Jazz	.82	.96	1.30 (1989)	1.15
Modern Rock	1.15	1.06	1.15 (1997)	---
News/Talk	1.47	1.37	1.47 (1997)	1.43
Oldies	1.23	1.23	1.39 (1990)	1.12
R&B	.87	.90	.90 (1996)	.75
Soft AC	1.21	1.23	1.36 (1989)	1.24
Spanish	1.00	1.11	1.33 (1991)	1.27
Sports/Talk	1.65	1.59	1.65 (1997)	---
Top 40	1.18	1.10	1.18 (1997)	1.07

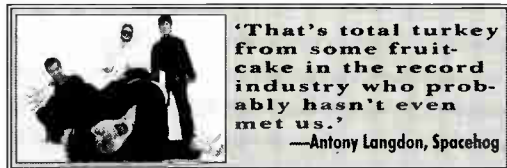
Not since the glittery era of "Ziggy Stardust" or the energetic "Just A Gigolo" days of David Lee Roth has glam rock had such fabulous spokesmen as the lads from Leeds who make up Spacehog.

Transplanted from England to Manhattan in 1994, Spacehog continues its retro assault with "Mungo City," No. 23 on this issue's Modern Rock Tracks. This first single from the band's second effort, "The Chinese Album," benefits from an open-mouthed Ozzy Osbourne chorus, one-legged hopping guitar, two-fisted climactic drums, and full-body video theatrics directed by McG.

"We don't have that Radiohead mentality where we take everything we sing super seriously," says guitarist/vocalist Antony Langdon. "It's about fun music and self-indulgence. Hopefully, with time, our body

of work will stay progressive and interesting."

The song is about an unused unemployment building in the band's hometown constructed during Margaret Thatcher's reign, and more figuratively, the track describes the band's escape from England and ascent



'That's total turkey from some fruitcake in the record industry who probably hasn't even met us.'
—Antony Langdon, Spacehog

into fame. "It's a cynical tune with a strident, optimistic feel. We were taking a stab at the biz and the whirlwind you go through to get noticed," Langdon says.

Needless to say, the song doesn't follow the Asian theme that the video, album cover, promo pictures, or press release promote. "You can't believe that PR shit. That's total turkey from some fruitcake in the record industry who probably hasn't even met us," says Langdon, who once lived in Hong Kong. "We named the album after a Cecil Beaton photo book. It had no bearing on what we'd recorded, and it sounded cool. People make stuff up to give it weight."

Langdon, who started the band with brother Royston, is gung-ho about getting their flashy product onto film soundtracks. "Our music suits many situations." He doesn't mind acting in films either, as he has a part in Todd Haynes' anticipated homage to glam, "Velvet Goldmine." "I play an over-the-top musician. You could say the director typecast me."

Billboard®

MARCH 28, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
★★★★★ No. 1 ★★★★★					
1	1	1	4	WITHOUT YOU	VAN HALEN
4 weeks at No. 1					
2	5	5	10	BLUE ON BLACK	KENNY WAYNE SHEPHERD BAND
3	2	3	17	THE UNFORGIVEN II	METALLICA
4	4	4	15	SEX AND CANDY	MARCY PLAYGROUND
5	3	2	13	GIVEN TO FLY	PEARL JAM
6	6	7	13	SHELF IN THE ROOM	DAYS OF THE NEW
7	7	6	31	MY OWN PRISON	CREED
8	8	9	10	SUNSHOWER	CHRIS CORNELL
9	10	12	5	CUT YOU IN	JERRY CANTRELL
10	9	10	36	TOUCH, PEEL AND STAND	DAYS OF THE NEW
11	12	13	9	MY HERO	FOO FIGHTERS
12	11	8	22	3 AM	MATCHBOX 20
13	13	16	16	CLUMSY	OUR LADY PEACE
14	14	15	12	SAINT OF ME	THE ROLLING STONES
15	17	19	6	TORN	CREED
16	18	18	8	WALK AWAY	COOL FOR AUGUST
17	16	11	16	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
18	15	14	16	TASTE OF INDIA	AEROSMITH
19	20	20	6	USE THE MAN	MEGADETH
20	NEW	1		I LIE IN THE BED I MAKE	BROTHER CANE
21	24	25	7	I WILL BUY YOU A NEW LIFE	EVERCLEAR
22	25	29	5	RAGE	VAN ZANT
23	21	21	22	BACK ON EARTH	OZZY OSBOURNE
24	28	36	3	MUNGO CITY	SPACEHOG
25	23	27	6	I AM A PIG	TWO
26	22	22	8	BITTER SWEET SYMPHONY	THE VERVE
27	39	—	6	FUEL	METALLICA
28	26	24	6	IN HIDING	PEARL JAM
29	33	—	2	SAVE YOURSELF	STABBING WESTWARD
30	19	17	18	THE OAF (MY LUCK IS WASTED)	BIG WRECK
31	27	28	6	MY FATHER'S EYES	ERIC CLAPTON
32	40	—	2	CLOSING TIME	SEMISONIC
33	30	30	20	THE GIRL I LOVE	LED ZEPPELIN
34	31	26	25	ALMOST HONEST	MEGADETH
35	36	—	2	CEMENT	FEEDER
36	34	39	3	CEREMONY	JOE SATRIANI
37	32	31	19	THE MEMORY REMAINS	METALLICA
38	35	35	3	YESTERDAY'S NEWS	WHISKEYTOWN
39	29	23	22	WASH IT AWAY	BLACK LAB
40	NEW	1		DROPPING ANCHOR	JIMMIE'S CHICKEN SHACK

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 Mainstream rock stations and 83 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

MARCH 28, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
★★★★★ No. 1 ★★★★★					
1	1	1	22	SEX AND CANDY	MARCY PLAYGROUND
14 weeks at No. 1					
2	2	2	18	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
3	7	11	6	THE WAY	FASTBALL
4	3	3	13	GIVEN TO FLY	PEARL JAM
5	6	7	8	I WILL BUY YOU A NEW LIFE	EVERCLEAR
6	4	4	25	BITTER SWEET SYMPHONY	THE VERVE
7	5	5	17	CLUMSY	OUR LADY PEACE
8	12	23	3	CLOSING TIME	SEMISONIC
9	8	8	18	MY OWN PRISON	CREED
10	9	6	11	MY HERO	FOO FIGHTERS
11	11	12	25	DAMMIT (GROWING UP)	BLINK 182
12	10	10	19	BRICK	BEN FOLDS FIVE
13	13	9	21	HOW'S IT GOING TO BE	THIRD EYE BLIND
14	14	14	9	SUNSHOWER	CHRIS CORNELL
15	17	18	7	TORN	NATALIE IMBRUGLIA
16	16	15	20	KARMA POLICE	RADIOHEAD
17	15	13	27	TOUCH, PEEL AND STAND	DAYS OF THE NEW
18	18	16	14	WASH IT AWAY	BLACK LAB
19	20	21	4	CUT YOU IN	JERRY CANTRELL
20	19	17	29	EVERYTHING TO EVERYONE	EVERCLEAR
★★★ AIRPOWER ★★★					
21	26	37	3	SHIMMER	FUEL
22	25	27	5	WISHLIST	PEARL JAM
23	30	31	4	MUNGO CITY	SPACEHOG
24	33	—	2	LOSING A WHOLE YEAR	THIRD EYE BLIND
25	21	20	24	3 AM	MATCHBOX 20
26	31	32	4	ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES
27	28	28	8	SUNDAY SHINING	FINLEY QUAYE
28	29	29	5	LIFE IN MONO	MONO
29	23	24	10	BRIAN WILSON	BARENAKED LADIES
30	32	33	5	SHELF IN THE ROOM	DAYS OF THE NEW
31	22	19	14	THE MUMMERS' DANCE	LOREENA MCKENITT
32	34	35	3	FROM YOUR MOUTH	GOD LIVES UNDERWATER
33	24	22	16	BEAUTIFUL DISASTER	311
34	27	25	8	THE OAF (MY LUCK IS WASTED)	BIG WRECK
35	NEW	1		SAVE YOURSELF	STABBING WESTWARD
36	35	36	16	JANE SAYS	JANE'S ADDICTION
37	36	30	20	BRIMFUL OF ASHA	CORNERSHOP
38	NEW	1		BARBARELLA	SCOTT WEILAND
39	37	34	23	MOUTH	BUSH
40	NEW	1		IT'S YOU	THE SPECIALS



HITS!
IN
TOKIO

Week of March 1, 1998

- ① All 'Bout The Money / Meja
- ② My Heart Will Go On / Celine Dion
- ③ Madazulu / Deep Forest
- ④ Given To Fly / Pearl Jam
- ⑤ Together Again / Janet Jackson
- ⑥ Tubthumping / Chumbawamba
- ⑦ Movin' On / Speech
- ⑧ Everything's Gonna Be Alright / Sweet Box
- ⑨ Fantasy Island / M People
- ⑩ Only If / Enya
- ⑪ Freedom / Robert Miles Featuring Kathy Sledge
- ⑫ Happiness / Kamasutra Featuring Jocelyn Brown
- ⑬ Maybe I'm Amazed / Carleen Anderson
- ⑭ Frozen / Madonna
- ⑮ Off The Hook / Jody Watley
- ⑯ Be Strong Now / James Iha
- ⑰ I'll Make Love To You And End Of The Road / Babyface
- ⑱ Be The Man / Celine Dion
- ⑲ Torn / Natalie Imbruglia
- ⑳ Sugar Sugar Honey / Cultured Pearls
- ㉑ Milktea / UA
- ㉒ My Father's Eyes / Eric Clapton
- ㉓ Temper Temper / Goldie
- ㉔ Stop / Spice Girls
- ㉕ Yes / Yasmine Garbi
- ㉖ Mutante / Clara Moreno
- ㉗ Far To Go / Michiru Monday
- ㉘ Alison / Nona
- ㉙ Why / Sybil
- ㉚ Emaline / Ben Folds Five
- ㉛ Too Much / Spice Girls
- ㉜ Sexy Cinderella / Lynden David Hall
- ㉝ My Star / Ian Brown
- ㉞ Got It All Together / Workshy
- ㉟ Kiss The Rain / B'lie Myers
- ㊱ Tsutsumikomuyouni... / Misia
- ㊲ All Night All Right / Peter Andre Featuring Coolio
- ㊳ All Around The World / Oasis
- ㊴ Not Alone / Bernard Butler
- ㊵ The Language Of Flowers / Kevyn Lettau
- ㊶ Walking On The Sun / Smash Mouth
- ㊷ Forget Me Not / Bonnie Pink
- ㊸ You Make Me Feel (Mighty Real) / Byron Stingily
- ㊹ Solomon Bites The Worm / Bluetones
- ㊺ No, No, No / Destiny's Child
- ㊻ Feel So Good / Mase
- ㊼ Picture Of You / Boyzone
- ㊽ I Won't Be There Anymore / Pockets
- ㊾ I'm A Tree / Imani Coppola
- ㊿ Gettin' Jiggy Wit It / Will Smith

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Queen Of Hearts Juice Newton Aims To Make Splash With Cross-Genre Comeback

GRADE-A JUICE: As Juice Newton picks up the phone from her San Diego home, she pauses and explains, "I was outside painting the house."

Appropriate, perhaps, given the upcoming release of "The Trouble With Angels"—her first new album in 11 years, containing three new songs and a fresh coat over seven of her biggest hits from the last decade.

It's an intriguing time for the '80s mainstay of top 40, country, and AC to mark her return, given the current climate between pop and country radio. In 1981—when Newton broke simultaneously into the hit zone of the Hot 100 Singles, Hot Country Singles, and Adult Contemporary charts with her remake of "Angel Of The Morning"—the lines between country and pop were blurred without self-consciousness, making artists like **Kenny Rogers, Dolly Parton, Ronnie Milsap, and Eddie Rabbitt** core for both formats.

Those boundaries are just now being tested again, with artists like **LeAnn Rimes, Shania Twain, Martina McBride, and Trisha Yearwood** making the unorthodox jump to AC and top 40 from their country roots.

Will Newton again be able to make the grade? "Maybe the angels will be with me," she says. "I love to work, to perform. I can't wait to be out and do that. It's a real giving situation. I'm ecstatic and appreciative of the opportunity."



NEWTON

The 40-something artist brings to the table a celebrated past as one of the five most successful crossover female vocalists of the 1980s. In all, she scored seven top 40 hits (on Capitol) between 1981 and 1983; three of those were also No. 1s on the Adult Contemporary chart. She also had 16 hits (some on RCA) within the top 40 of the Hot Country Singles chart between 1979 and 1989, including the No. 1s "The Sweetest Thing (I've Ever Known)" in 1981, "You Make Me Want To Make You Mine" and "Hurt" in 1985, and "Both To Each Other" with Rabbitt in 1986. Her breakthrough album "Juice" was certified platinum, followed by the gold "Quiet Lies" and a gold greatest-hits album.

Newton was nominated for four Grammy Awards; in 1982 she won as best pop female vocalist for "Break It To Me Gently." She also was named best female vocalist that year at the People's Choice Awards. In 1981 she was Billboard's No. 1 new female pop album artist, top new female country album artist, and the No. 5 AC artist.

Her new label, River North, last

month announced a transition from pop/country to AC/pop. It has on its roster artists like **Peter Cetera, Crystal Bernard, Ronna Reeves, and Dionne Warwick**; it intends to focus Newton on the more adult-oriented AC side of radio. The first single, which ships to radio March 31, is a new track: "When I Get Over You," an acoustic folk-pop ode to eternal love. Newton first heard the song at a benefit last



by Chuck Taylor

year featuring Vanguard recording act **Venice**, which includes four sons of the **Lennon Sisters**.

"I heard that song and related to it immediately as a musician and on a personal level," Newton says.

"I loved the line 'We've got pseudo big plans.' Sometimes, you know, if you've got these grandiose plans, you feel too greedy," she adds with a laugh. "I sat there and immediately thought, 'Oh, wow, I've got to hear that again.'"

She bought the band's CD and played the song for her album producer, **Richard Landis (Vince Gill, Lorrie Morgan)**, who has worked with Newton through most of her hitmaking career. "We both loved it," she says, adding that she has yet to tell the boys of Venice that she covered their song.

The other two new tracks are more country in flavor, particularly the rollicking, hook-soaked "The Trouble With Angels," written by Los Angeles songwriter **Terry Wilson**, which country radio would eat up if it let its guard down; and "Red Blooded American Girl," penned by Nashville writers **Kevin Montgomery and Lawrence Gottlieb**.

Newton found the latter song while browsing through used CD/record stores, among her favorite ways to find new material. "I don't think too many artists go through the bargain bin looking for songs to record," she says, laughing. "Sometimes I'm attracted by song titles or an interesting cover photo and have absolutely no idea what the music inside sounds like."

In all, the album, due April 28, came together in the short course of three weeks. "Her vocals were sung in four days. There were no glitches," says producer Landis. "Juice was a gem to work with, very prepared and professional."

Among the classics Newton rejuvenates on her album are "Queen Of Hearts," "Love's Been A Little Bit Hard On Me," "Break It To Me Gently," "The Sweetest Thing," and, of course, "Angel Of The Morning." That one, she says, was particularly affecting to revisit, given that it was her first substantial hit and the first song that she worked on with Landis, who also served as her manager for six years.

"On a performance level, that song has evolved and morphed through the years," Newton says. "We relied more on my physical reading of the songs and less on production. We leaned it out and made it more real."

"It was a cool thing. What I found wonderfully refreshing is that I didn't feel in competition with myself."

Adds Landis, "I admit I got a little misty over that one. [In 1980,] Juice had already made several albums, and nothing had succeeded. I was on staff at Capitol and encouraged her to do the song. After the record came out, the head of marketing called and said, 'We have a hit record here. Get her off the road and out of these little bars.' I flew out to Albuquerque [N.M.], where she was driving around in a mobile home, and she didn't believe me."

The new readings of her seven well-known hits are exceedingly imaginative, containing alternative phrasing, simpler arrangements, and a relaxed vocal performance that actually surpasses past efforts. From song to song, Newton turns from subtle to soaring as only a practiced vocalist might.

"I was very aware that you can't recreate the past, and frankly, we had no desire to make a carbon copy," she says. "The core of what a writer is still is there, but there's always a different interpretation. How many ways can you have salmon? A bunch. That's the way we looked at these tunes."

Newton adds that there were moments in the studio where she would forget the recipes. "With some of these, I'd be in the heat of the tune and just look up to the glass at Richard, because I'd gone totally blank. What the hell's the next word? I'd have to leave the room, and we'd gather the old CDs and find the lyric. You'd think those songs are so indelibly printed in your mind, but in the studio setting, it was like they were being re-created."

"She recorded differently this time," Landis says. "We used to do more stop and start with her vocals. This was much more straight-through performance. We made the conscious decision to approach it more organically."

Which is also how Newton has approached her life over the past decade. In an article in *People* magazine several years back, she outlined her priorities: "to be a lover, a wife, parent, counselor, cook, shuttle driver, horse trainer." In 1985, she married **Tom Goodspeed**, president of the San Diego Polo Club and winner of six U.S. Open Arena championships, the most in polo history. The couple has two children: 10-year-old Jessica and 7-year-old Tyler. Newton is also an accomplished equestrian, competing in polo matches and training horses for competition. Currently, Newton and Goodspeed own more than a dozen horses (all of which, she notes, are named).

During this time, she has continued to tour throughout the U.S. and parts of Europe; she says she would eagerly crank up her touring schedule if radio reacts favorably to her new project.

"I'm very blessed," she says. "My kids and my husband are healthy; I have a car; I have a job. But it would be a kick in the pants for it to happen all over."

Taylor Ends Decade-Long Top 40 Drought In Memphis

AT AN AGE WHEN most of us were worrying about being grounded, Chris Taylor, operations manager of Flinn Broadcasting's WKSL (107.5 Kiss FM) and KXHT (Hot 107) Memphis, was already on the radio.

At age 13, Taylor landed his first gig, doing the Sunday-night top 20 countdown on suburban Washington, D.C.'s WPRW Manassas, Va. "Hey, I was a persistent kid," Taylor says with a grin. After the person doing the show left, and after wondering who they could possibly get to do a crummy, two-hour Sunday-night shift, Taylor swears that somebody actually spoke the immortal words, "Hey, what about that kid?"

Because he started so young, Taylor has had more spare time than most to pad his résumé. Other career benchmarks include two stints at WNVZ Norfolk, Va., and a bunch of D.C. stops, including former top 40s WAVA (under Matt Farber), WBMW, and WRQX (Q107) twice.

He was also assistant PD of WQHT (Hot 105) Miami and jock at WRVQ Richmond, Va., dabbled in programming at the late WDFX (the Fox) Detroit with Chuck Beck, and then landed his first PD gig at WXLK (K92) Roanoke, Va., before rejoining Beck as assistant PD/music director of triple-A WHPT Tampa, Fla. Late last year, the chance to sign on a new top 40 in Memphis proved too good to pass up.

"As challenging as it was to step out of top 40 and into triple-A, here I was, sitting in Tampa, competing against a very good top 40, WFLZ, at a time when all this great top 40 music was coming out, like Hanson, Spice Girls, Backstreet Boys," he says. "It was killing me not to be doing it. The fun was back in the format, and that's what energized me into making this move." Plus, Taylor really wanted to do his first turnaround or sign-on. However, he admits that the initial thought of going to work for a small local owner, the polar opposite of where most of the industry was headed, gave him pause. "I was scared at first," he says. But, after meeting with Vallie-Richards consultants Dan Vallie and Mike Donovan, then owner Dr. George Flinn, and GM Mary Norman, he was ready to go. "There was no question that they had a commitment level that no big corporation could match," he says. "Doc [Flinn] owns a cluster of stations in his hometown; it's personal for him. The thought of working for someone who shares the passion as I do for this business is exciting."

Although Flinn batted a few format options around, top 40 kept rising to the top because it was the largest format hole. "Although [rival] WMC-FM [FM100] is known in the industry as a hot AC, in the market they had been perceived as the top 40," says Taylor.

That perception has since changed. "We're six months into this thing, and people are now realizing that there's a whole genre of music and an approach to this format that had not been previously explored."

Instead of the usual stunting that precedes many sign-ons, Vallie-Richards opted to just put the format on the air last August. "The hole was so big, and they wanted to plug it immediately," Taylor says of Kiss,

which ran jockless for the first two months. "Our main goal was to identify our musical niche in the market to the audience."

In November, Taylor hired Robin Cole from WZYP Huntsville, Ala., as music director/middays. "She makes great eye contact with her listeners," says Taylor, who does afternoons, followed by J.P. Powers, whom he found at KFRX Lincoln, Neb. He also scoured smaller markets before finding morning jock Scott Logan at WWKZ (KZ103)

in nearby Tupelo, Miss.

"I love to look outside of big markets to find talent; it's out there," he says. "These people are eager and excited to be in a market the size of Memphis. They come here with no pre-existing bad habits, and they're learning how to build a career. They've worked for what they've gotten. Nothing is handed to you in a smaller market. I wanted to capture that vibe and bring it to Kiss."

Here's a recent 6 p.m. hour on WKSL: Celine Dion, "My Heart Will Go On"; Planet Soul, "Set U Free"; Chumbawamba, "Tubthumping"; Fun Factory, "I Want To Be With You"; Boyz II Men, "4 Seasons Of Loneliness"; Gina G, "Ooh Aah . . . Just A Little Bit"; matchbox 20, "Push"; Robyn, "Do You Really Want Me?"; Usher, "You Make Me Wanna . . ."; Backstreet Boys, "Everybody (Backstreet's Back)"; Modern English, "Melt With You"; K-Ci & JoJo, "All My Life"; Spice Girls, "Wannabe"; Will Smith, "Gettin' Jiggy Wit It"; and Blind Melon, "No Rain."

"Say what you want about this music; it's still what drives this format," he says. "While we might share a couple of acts like matchbox 20 with a number of stations, we own 'N Sync, Spice Girls, Hanson, etc. That's what's selling and requesting. Young adults in this market were looking for a place to go, and as soon as Kiss signed on they had a home," he says.

"Although our target is 18-34, we're going to have to win the loyalty of the larger portion of 25-34 females before they switch from their existing first-choice station. FM100 is not limping, by any means. People are not just going to turn them off. We are two different radio stations that can certainly co-exist."

KEVIN CARTER



CHRIS TAYLOR
Operations Manager
WKSL Memphis

LEGACY TAPS QUINTET FOR THIRD MILES DAVIS BOXED SET

(Continued from page 1)

his group with Ron Carter, Herbie Hancock, Wayne Shorter, and Tony Williams ranks as one of the supreme outfits in jazz history.

"That quintet was totally integrated, empathetic, telepathic—they moved like a ballet troupe," says Michael Cuscuna, co-producer with Bob Belden of "The Miles Davis Quintet (1965-68)," a six-CD boxed set due from Columbia/Legacy Tuesday (24).

"There are so few bands in history where you could say that each of its members were made to play with each other, but that Miles quintet was one," Cuscuna adds. "They had the chops, intelligence, and sensitivity to take the music wherever they wanted to go. And they took it right to the edge."

"The Miles Davis Quintet" is the latest in a series of Legacy collections masterminded by Cuscuna that aims to present the trumpeter's three decades of work on Columbia in state-of-the-art archival fashion. The quintet set follows the Grammy-winning "Miles Davis & Gil Evans: The Complete Columbia Recordings" (Billboard, Aug. 24, 1996) and the acclaimed "Complete Live At The Plugged Nickel," which documented the '60s quintet in performance (Billboard, March 25, 1995).

Covering the sessions that produced the epochal albums "E.S.P.," "Miles Smiles," "The Sorcerer," "Nefertiti," and "Miles In The Sky," "The Miles Davis Quintet" boxed set also features material from "Filles De Kilimanjaro," "Water Babies," and such later compilations as "Circle In The Round" and "Directions." The set comes in the same deluxe slipcase configuration as the "Miles & Gil" package and retails for \$109.98.

Since the Davis quintet worked at such an ideally attuned level—"Miles Smiles" consists entirely of first takes—there isn't the wealth of previously unreleased material that can be found on the "Miles & Gil" and "Plugged Nickel" sets. But one fresh find is "Thisness," an oblique, bittersweet ballad taken from a mono rehearsal tape in Davis' personal collection.

The 56 tracks and more than seven hours of "The Miles Davis Quintet" also feature alternate versions of several tracks, including "Masqualero" and "Country Son." And there are such bonuses as a rehearsal take on Hancock's "Speak Like A Child" and an extended version of "Circle In The Round." Remixed and remastered by

Miles Revisited By Producer Bill Laswell

■ BY BRADLEY BAMBARGER

NEW YORK—The Miles Davis of 1969's "In A Silent Way" was quite a way from the Miles Davis of the acoustic-quintet records just a few years before. "In A Silent Way" forwarded the bold abstractions of his previous band into moody electro-ambient soundscapes, yet the music was still passionate, original, and remarkably prescient.

Producer Bill Laswell has revisited Davis' pioneering electric era with the Columbia album "Panthalassa: The Music Of Miles Davis, 1969-74," due April 28. Drawing from the multitrack tapes of "In A Silent Way" and its successors "On The Corner" and "Get Up With It," Laswell presents a sort of "greatest hits" suite from the trumpeter's studio work of the period—or "a modern mix translation and reconstruction in sound," as he puts it.

Although "Panthalassa" is more reverential of its source material, the album follows in the footsteps of "Dreams Of Freedom: Ambient Translations Of Bob Marley In Dub," Laswell's radical exhumation project issued last year on his Axiom/Island imprint. Davis' music is in Laswell's blood as much as dub: His productions with Material and scores of other genre-defying albums draw freely from the aesthetic of Davis' electric period (including such epic live sets as "Dark Magus" and "Live-Evil," reissued by Columbia/Legacy last year).

Asked what struck him on first hearing "In A Silent Way" and the other albums, Laswell says, "I don't know by what, but 'struck' is definitely the word. Those records were a wake-up call. They were for a lot of

people—they're historic.

"A record like 'On The Corner' was especially ahead of its time—its emphasis on tone and texture wasn't that well-received—but time has caught up with the music," Laswell adds. "Now I don't know if people working in drum'n'bass have actually heard 'On The Corner,' but they've definitely heard things that were influenced by it. I hear a lot of what Miles was doing with density and drones in some of the electronic music of today. It's a different dialogue but the same language."

Laswell says "retranslating" some of Davis' music from the early '70s is justified, since the original albums were themselves manipulated cut-and-paste style by producer Teo Macero from hours of studio improvisations. "This sort of music lends itself to sonic reinterpretation," Laswell explains. "I haven't added anything to the performance, of course. I've just tried to add clarity and impact to the sound, to produce a fresh listening experience."

Laswell has received at least one special blessing for his work: Former Davis keyboardist Joe Zawinul, who composed the title track to "In A Silent Way," told him that the ebb and flow of "Panthalassa" "feels great."

Taking a cue from the fact that the music world is just catching up with Davis' electric inventions, Columbia aims to introduce a younger audience to the jazz legend's work via "Panthalassa." The label's director of jazz marketing, Gabrielle Armand, says promotions will stress the disc's contemporary vitality as well as take advantage of Davis' unique profile.

"Marketing 'Panthalassa' is a challenge in that it's not a strict reissue

and it's not the product of a live act," Armand says. "But because it's outside the usual range, it also opens up enormous possibilities. Miles not only has credibility at the most high-brow level, he has an enormous cool factor on the street. So, we can reach out to both Miles completists and the kids who are aware of his legacy but might be more drawn to the album's remix element."

Reaching out to the kids entails Columbia commissioning a series of remixes of Laswell's remix—the first being DJ Krush's take on the track "Rated X." The remixes will be served to college radio and indie retail, with the initial white-label 12-inches gathered onto a CD-5 later. Columbia has also enlisted the New York promotion outfit Giant Step to help with club-level marketing and listening parties.

"Panthalassa" has been garnering good reviews since its winter release in Europe; certainly, Laswell's dusting off of "Rated X" and the haunting "He Loved Him Madly" from "Get Up With It" should be appreciated, since the original album is only available as an expensive Japanese import.

Laswell says he would like to see "Panthalassa" as the first in a series of remixes of neglected electric-jazz albums of the early '70s. He says the grooves of Herbie Hancock's "Sextant" are ripe for reinvention, and he sees a questing spirit in the air today that could make people appreciate the meditative qualities of Alice Coltrane and Carlos Santana's "Illuminations."

With hindsight, Laswell says, it's more apparent than ever that "there's a subtlety, a strength in the electric Miles and some of these other records that goes way beyond the notes."

Mark Wilder, all the material is presented with sonics vastly superior to the original, LP-master-derived CDs, with the excess compression and echo stripped away to reveal the dynamic beauty of the band.

Among the unique characteristics of the Davis quintet was the fact that each of its subsidiary members were not only stellar instrumentalists but original composers and leaders in their own right. Pianist Hancock and saxophon-

ist Shorter were making classic Blue Note albums simultaneous to the Davis sessions and went on to become fusion superstars as well as collaborate on last year's "1+1" on Verve (Billboard, June 28, 1997).

Williams joined the Davis band as a 17-year-old drumming prodigy and left as a potent bandleader/composer in his own right. He died unexpectedly last year, leaving behind such inspired albums as "Emergency" (Polydor), "Live

In Tokyo" (Blue Note), and "The Last Wave" (DIW). Carter has become one of the most highly regarded bassists of all time, with an ever-expanding discography (see story, this page).

Carter hopes "The Miles Davis Quintet" boxed set will put the group in perspective as a historic collective that straddled tradition and the unknown with élan. "You can hear how we were really charting new territory, expanding forms, harmonically and

Bassist Ron Carter Chases Challenges Long After Davis Quintet

NEW YORK—Ron Carter is one of the most-recorded bass players in history, from his work with Miles Davis to countless sessions for other bandleaders and a growing number of solo albums. His place in the pantheon of legendary jazz rhythm men is secure after some four decades of work. Yet he still has a restless muse.

As a leader and soloist, Carter is signed to Japanese label Somethin' Else, an imprint of Toshiba-EMI; Blue Note releases his albums in the U.S. He's called the shots on seven discs in the past few years, including the new "So What." Just out in Japan and scheduled for a June 30 U.S. release, the set teams Carter with pianist Kenny Barron and drummer Lewis Nash on some of the bassist's favorite tunes.

Although Carter laments the fact that his albums aren't distributed in Europe (home of some of the world's most receptive jazz audiences), he ap-

preciates his Toshiba-EMI deal. "The state of jazz on record in the marketplace is pretty woeful these days," he says. "Most jazz labels don't seem to have any verve at all, pardon the pun."

"But EMI Japan seems a lot more enthusiastic than most," Carter adds. "At least they're interested in reaching beyond the usual narrow confines. This music can touch a lot of people."

Carter's other recent albums include last year's "The Bass And I," with Nash, pianist Stephen Scott, and percussionist Steve Kroon, and 1995's quintet disc "Mr. Bow-Tie," featuring pianist Gonzalo Rubalcaba and saxophonist Javon Jackson. But the bassist drew considerable attention for a trio of albums in which he put an improvisational spin on the classical repertoire he loves: "Brandenburg Concerto" ('96), "Friends" ('93), and "Ron Carter Meets Bach" ('92).

Critics could be pretty tough on the first two of those classical-improv

albums, although Carter swayed more people with "Brandenburg Concerto" and its characterful takes on Ravel's "Pavane" and one of Bartók's "Hungarian Dances." At the very least, they show a musician still striving to challenge himself and grow.



CARTER

Although Carter has turned down sideman gigs by the score, he continues to mix it up live and on record with the cream of the jazz crop. One of his finest sideman outings of late found him laying it down gutbucket-style with drummer Joey Baron, saxophonist Arthur Blythe, and guitarist Bill Frisell on Baron's aptly titled Intuition album "Down Home." He also played a sold-out run with the group at New York's Knitting Factory; future dates may be in the offing.

Most recently, Carter played a couple of weeks at the Village Vanguard club with his regular quintet featuring Scott, Nash, Kroon, rhythm bassist Leon Maleson, and Carter on lead piccolo bass. One of Carter's albums as a leader in the '70s was named for his penchant for that instrument—"Piccolo" on Milestone. A survey of his Milestone years can be found in the anthology "The Standard Bearers," which features Carter not heading up various ensembles but in duets with guitarist Jim Hall and pianist McCoy Tyner. Prior to his Milestone output, Carter led such notables as reed hero Eric Dolphy on "Where?" (OJC).

The 60-year-old Carter continues to work hard not only on his music but on that of others: For years, he has been passing on the tradition as head of the jazz department at the City University of New York. Besides the theory and practice of being a musician, Carter

rhythmically," he says. "It was an intense and challenging atmosphere."

"Miles was the leader clearly, and Wayne was writing all those advanced compositions, but it was a very democratic, interactive group," Carter continues. "And Miles was playing great, man, but he had to—everybody did. If you didn't keep up, you'd get washed away. It was in-the-moment creation, which is what the best jazz always is."

A critical mass behind the Davis legacy has been piling up in the past year or so that should help Columbia/Legacy make a broad case for his catalog, including not only the boxed sets but the series of live electric albums from the '70s reissued last year (Billboard, June 7, 1997). For instance, "Kind Of Blue," one of the biggest-selling jazz albums of all time, was recently certified platinum by the Recording Industry Assn. of America. And Davis just received his star on the Hollywood Walk of Fame.

The Smithsonian Institution's excellent "Miles Davis Reader" could also cultivate interest, and on another level, N2K's Jazz Central Station World Wide Web site is collaborating with the Davis estate on the elaborate Web site milesdavis.com. The milesdavis.com preview site is up now, with the full version to debut on Davis' birthday, May 26; it will offer a Davis timeline, chapters in a serial biography, exclusive artwork, soundclips, and an annotated list of recordings, books, and videos linked to N2K's Music Boulevard retail site.

Legacy itself is "sparing very little" in its promotion of the quintet set and the rest of the Davis catalog, says the label's director of jazz marketing, Seth Rothstein. The boxed set will be touted in a 25-second TV ad that will run on the A&E channel in April and May, featuring high-quality footage of the quintet playing in Stockholm in '68; the full video will be used as an educational item with press and the Sony sales team, as will a CD sampler of the boxed set that also goes to indie retail. In addition, there'll be high-profile print ads and enhanced co-op funding.

On the point-of-purchase front, Legacy has gone all out, having produced two two-sided, free-standing "Miles On Columbia" bins to show off Davis' catalog. One display is designed to hold 150 CDs and the other 60, including boxed sets and individual titles as well as such peripheral items as
(Continued on next page)

GOLDSTUCK GETS WIDE MANDATE FROM ARISTA

(Continued from page 6)

former colleagues. Says Warner/Chappell Music (U.S.) president Rick Shoemaker, "I have never met anybody that has keener insights to people and situations than Charles does."

INTERNATIONAL HITS

It wasn't only Davis' legend that drew Goldstuck to Arista. "Being on the outside looking in, it has always impressed me that this was a company that year upon year can deliver megahits—multi-platinum records," he says. "What also impressed me was that they were the kind of hits that generally translated well from an international standpoint."

The fact that Arista has also managed to score success in R&B, hip-hop, country, pop, and to some extent rock was also a factor in Goldstuck's decision to move to Arista.

"In a nutshell, the cross-section of music here and the quality of leadership was such that it was a situation that I couldn't turn down, as much as I loved it at Capitol in Los Angeles," he says.

After serving as VP/worldwide controller of Warner-Chappell Music for five years, Goldstuck joined Capitol in 1993 as senior VP/CFO, becoming a vital part of the label's new executive team headed by president/CEO Gary Gersh. Goldstuck was upped to executive VP of finance/CFO in December 1997 (see story, this page).

"It was difficult leaving my life at Capitol, because we had a team of people that worked very, very hard," Goldstuck says. "I built very strong relationships over the years, and it was very hard to leave behind."

LEGACY'S THIRD MILES DAVIS BOXED SET

(Continued from preceding page)

Columbia's "Panthalassa"—an upcoming "retranslation" of some of Davis' electric studio recordings by Bill Laswell (see story, page 66). The bins will also contain CD-size Davis catalogs, which will eventually be slipped into every newly pressed Davis title.

Rothstein says he hopes retailers will take advantage of the "Miles On Columbia" bins to display the breadth of Davis' career—not just umpteen copies of "Kind Of Blue." The displays are to be in all Borders Books & Music locations for at least the entire spring, and there will be a Borders "value-added" campaign in which the purchase of two Davis CDs will earn the customer a unique Davis poster.

'CAN'T MISS'

Tower Records may have the "Miles On Columbia" bins in place on a semi-permanent basis, since the chain sells more of the trumpeter's product than any other outlet. "It's ridiculous how much Miles sells for me—every title turns over," says Larry Isacson, jazz buyer at the Tower in New York's Greenwich Vil-

lage. "The 'Miles & Gil' box and 'Live-Evil' have done very well, but I can't wait for the quintet box—that should do even better. But you really can't miss with Miles."

In the fall, Legacy will follow up the quintet boxed set with a best-of disc, along with reissues of the individual albums (plus bonus tracks) covered in the full set. Also, as with the "Miles & Gil" and "Plugged Nickel" sets, Cuscuna's Stamford, Conn.-based Mosaic Records is offering the quintet collection via mail-order as a \$180 10-LP package (on 180-gram vinyl).

The next entry in Legacy's Davis reissue series will be the two-disc "Live At Carnegie Hall," due March 31. According to Cuscuna, the next boxed set will come in the fall with a four-disc package covering the "Bitches Brew" phase. Next year bring surveys of the "In A Silent Way" and "Kind Of Blue" periods; after that, there will be collections for the "Jack Johnson" sessions and the "Seven Steps To Heaven" era, as well the issue of "The Complete Live At The Blackhawk" and various other concert sets.

Goldstuck On The 'Macro-Picture'

Six Questions is a new Billboard feature that focuses on noteworthy industry people, ranging from senior executives to artists. This week's subject, Charles Goldstuck, 39, was recently appointed to his Arista Records post (see story, page 6) and is the twin brother of Billboard South African correspondent Arthur Goldstuck. The interview was conducted by Craig Rosen.

How did you become involved in the music business?

The biggest influence in terms of getting me into the music business was my twin brother. We grew up in a farming community [in South Africa], went to boarding school, and eventually found our way to the University of Witwatersrand in Johannesburg. We were involved on the fringes of the music business, in terms of the underground scene that existed at the university.

He was studying languages and journalism, and I was studying finance and business. In a sense, our two worlds were really very different, but we both shared a love of music.

It was Arthur that challenged my musical instincts and forced me to explore music in a broader sense rather than just absorbing what came from the traditional channels, whether it be South African radio, which at the time was very limited, or the retail establishment, which was limited because there was certain music that they couldn't carry.

I started working for Arthur Young & Co. [today known as Ernst & Young], which didn't have that much of an entertainment practice but had some clients that were subsidiaries of the multinationals. After a few years, at the beginning of 1985, I transferred to New York and worked virtually exclusively for the entertainment segment. My first client happened to be the Harry Fox Agency. At that point, I was hooked on the music business.

Does the fact that you were born and raised in South Africa give you more of a global perspective on the music business than American-born executives?

Growing up outside of America definitely has its advantages in that you have to see the world as a whole. Most of the musical influences in South Africa were American- or British-inspired, even though we had a very healthy environment in terms of local repertoire.

We got to look at the primary drivers of the business in a different light because we were on the periphery, especially in South Africa, being so far geographically from that creative world.

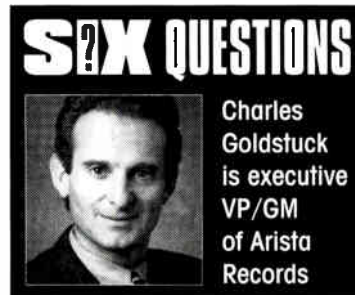
The real advantage that I had was,

developing in such a local and small environment, I was able to understand the macro-picture a lot easier.

When I went to business school, I had to understand what the Johannesburg Stock Exchange was. You could put your arms around that and know every stock and the history about just about every company. In America, not only are there many stock exchanges, but each one of them has thousands of listings. So you have to be very specialized in this country.

Growing up in South Africa, most of us had a very generalist idea about the world and a generalist orientation of careers.

I don't see the world as just America. America represents a third of the music business. Two-thirds of all records sold are sold outside of America.



SIX QUESTIONS
Charles Goldstuck is executive VP/GM of Arista Records

What do you consider your greatest accomplishment in the music business?

What I'm most proud of is the work we did in Latin America [as VP of Warner/Chappell Music], at a time when we were at risk of losing our businesses and faced with getting rid of a lot of people who had been with those companies for a long time [Latin Notas, Billboard, April 17, 1993]. The fact we stabilized those companies, rebuilt them, and they now actually show massive growth will for me always be the mark of what can be done. It wasn't just about having success, it was about affecting people's lives, [people] who had been loyal to these companies, and having them see their situations go from potential closure to growth.

There's a perception in the music business that executives in charge of finance are "bean counters" and not real music lovers like their cohorts with A&R backgrounds. What do you think of this?

It's always easy for the creative establishment to have that opinion, because it falls on those people who represent the business side to deliver the results that are required. Especially in these days when bottom-line growth is so critical to most of the record business.

How do you deliver consistent bottom-line growth without taking a

serious business-minded look at your operation?

As a consequence, you always have the clash between the business culture and the creative culture. Very rarely do you have that balance that creates a fluid, comfortable, easygoing relationship between those two sides of the business.

In times when you're hot and selling a lot of records, it's less of an issue. But in times when business is tough, you're struggling to make your numbers, and you're not selling records. Sometimes you have to cut costs and streamline, which is always at odds with the creative process, which in a perfect world shouldn't be interfered with.

So over the years, it's become fashionable for the creative side to take that position that because you are in the business side, you have no idea about music or no interest in music. But the fact is, can you say that someone who lives in Tennessee and listens to Alan Jackson has any less of a music sensibility [than] someone living in New York listening to Alice In Chains?

What are your favorite records?

My current favorites are two records that came out on A&M in the last couple of years. One is the Leonard Cohen tribute record "Tower Of Song," which came and went with very few people having actually bought it. The Tori Amos track on that record ["Famous Blue Raincoat"] and the Jann Arden track ["If It Be Your Will"] were just spectacular. Also, the [eponymous] Jann Arden record that A&M put out about 18 months ago. I love those two records and play them over and over. It's just odd that they are on the same label.

Also, the current Radiohead record, "O.K. Computer," is just a stunning record. Again, it is a record I can listen to over and over again.

What do you think are the most important challenges facing the music business right now?

Let me start off by saying, contrary to what a lot of people think, it's my opinion that the underlying nature of the music business is as robust as any time that it has been in its history.

Culturally, music is as relevant as it has ever been, but we do face this one massive challenge, which overshadows any others that we face. The consumer today has so many choices and options. It has become much more difficult to get the consumer's attention. Arista isn't necessarily competing [only] with Columbia or Atlantic, but the motion picture world, the Blockbusters of this world, the Simon & Schusters. The consumer has so many options in terms of what to do with their leisure time.

The challenge is getting the attention of the consumer day after day, week after week, and month after month.



The Miles Davis Quintet in performance. From left, Wayne Shorter, Ron Carter, Tony Williams, and Miles Davis. Herbie Hancock is obscured behind Shorter. The group's pioneering studio work on such albums as "Miles Smiles" and "Nefertiti" is covered in the new Columbia/Legacy boxed set "The Miles Davis Quintet (1965-68)." Produced by Michael Cuscuna and Bob Belden, the remixed and remastered six-disc collection includes previously unreleased alternate takes, rehearsal sequences, and the ultra-rare Davis ballad "Thisness." Cuscuna characterizes the mid-'60s Davis quintet as one of the greatest bands in jazz history, with an interplay that was "telepathic—they moved like a ballet troupe." The quintet set is the third in a series of Legacy packages designed to present Davis' career on Columbia from 1955-85 in a state-of-the-art archival fashion.

INDUSTRY MOURNS TIM MAIA, BRAZILIAN SOULSTER

(Continued from page 10)

height, Maia never bothered to conceal his problems with alcohol and drugs. He ran into legal disputes with promoters when they booked the artist, who seemed unable to comply with his contracts.

To escape from the "record sharks," as he dubbed recording companies, Maia founded his own label, Seroma, in the 1970s. He put out more than 20 titles through Seroma and another of his labels, Vitória Régia.

As he was releasing product on his own, Maia also was putting out albums on major Brazilian labels, including Continental and BMG. In 1997 alone, the always-prolific Maia put out four CDs on his own.

In the 1990s, Maia was discovered by a new generation of fans who filled his full slate of sellout concerts—if he bothered to show up. Santos scored a major hit with his dance take of "O Descobridor Dos Sete Mares."

Years of excessive living eventually caught up with Maia, whose health had become increasingly frail in recent years. He even remarked recently, with his trademark humor, "Nowadays, I don't drink; I don't do coke; I don't smoke joints; I don't get laid. My only sin is to lie a little bit."

Assistance in preparing this article was provided by John Lannert.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 338 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains 50 rows of chart data.

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). Contains 25 rows of recurrent airplay data.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs alphabetically by title.

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). Contains 50 rows of chart data.

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

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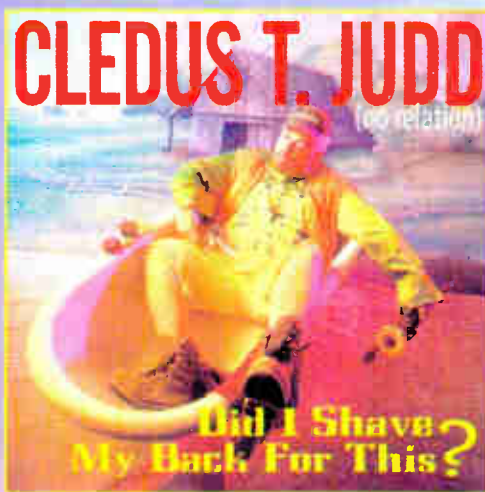
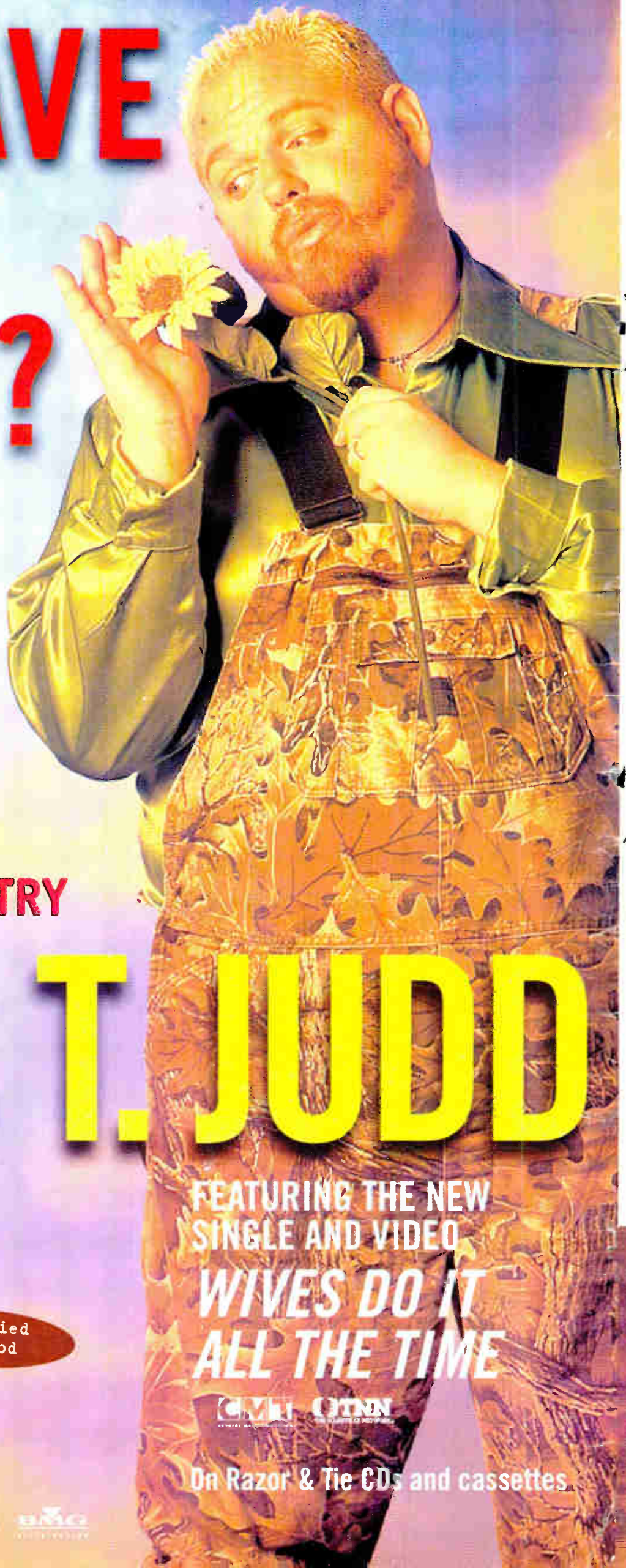
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